

Fujiwara no Kenshi as the “Flower” of Michinaga’s House: Between
the *Tale of Genji* and *A Tale of Flowering Fortunes*

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In *A Tale of Flowering Fortunes* (*Eiga monogatari*), a work produced by the household of Fujiwara no Michinaga to recount its own “history”, the symbolism of Kenshi is different from that of her sister Shōshi, with Kenshi embodying the household’s prosperity, its wealth in human and material commerce. This can be seen in descriptions of the milieu Kenshi and her daughter Teishi inhabit, which emphasize the high-born origins of their ladies-in-waiting, the luxury of their wardrobes, their contemporary-style furnishings, and overall the confidence of those celebrating Michinaga’s fortune. It is also visible in the prominent associated use of “floral” imagery, words such as *eiga* and *hanabana* connoting worldly glory.

This positivity about Michinaga’s prosperity in depictions of Kenshi’s sphere suggests a certain household reaction against the *Tale of Genji*’s portrayal of Fujiwara inferiority against the exalted Genji. Notwithstanding, this same Michinaga was behind the production (for a maternal-line Genji daughter) of the *Tale of Genji* itself, partial to the Genji despite Michinaga’s Fujiwara headship—a revealing sign of the household’s complex contradictions of identity. Thus, even as *A Tale of Flowering Fortunes* reacted against the *Tale of Genji*, its readership remained one of tensions between Genji admiration and Fujiwara pride.

Some Processes of Old Movable-type Printing Seen in Hogen Monogatari and Heiji Monogatari - Focusing on Type One and Type Eleven -

ABE Ryota

Two of the eleven kokatsuji-ban Hogen Monogatari and Heiji Monogatari, Type One of the Keichō era and Type Eleven of the Genna era, were compared and analyzed in this paper. In my research, I reconfirmed Kazuma Kawase's theory, stating that Hogen Monogatari and Heiji Monogatari were "published at the same time" since the same movable types were missing in both works. Then, based on the analysis of the two works, I came to the following conclusions:

1, The same typesetting board and movable types were used for both works, but Hogen Monogatari was printed first.

2, A case of type replacement, indicated in the case of the Saga books and Kanze school Noh songbooks, can also be found in Type One.

3, Hoshachō, the lacking pages, seen in the Toyo Bunko version, were added at the bookbinding workshop.

4, The parts with the type replacement, which was to assist reading comprehension, may suggest that both works were widely read by the Genna era.

In general, the research showed that the printing process was more complicated in the case of Hogen Monogatari than Heiji Monogatari and in Type One rather than Type Eleven.

Hisotrical records and red sign

KATAOKA Ryuho

I propose the hypothesis that the 100-day-long light event as seen from Kasumi around the Fall of the third year of Oan (1370 A.D.) as written in the historical record "Tenno Onyogo Engi" in the "Hyogo Shrines Magazine" is an aurora borealis (so-called "red sign"), which is rarely seen in Japan. Unfortunately, this document exists only in the printed form. Fortunately, I have found the related record "Tajima Mikumigun Urukishimayama Chofukuji Engi " and I test the hypothesis based on both historical documents. Further I consult "Kyurei Zojiki", another well-known historical document about the recurrent red sign events in Winter of 1370 as seen from Kyoto. If we assume the duration of the light event of Kasumi was described as approximate numbers, we can consider the possibility of red sign, since the red sign can be found at about the same time and in a wide range of areas. This study is interesting as it attempts to confirm the geophysical conclusion that red sign can be found in Japan from historical documents, and also in that it allows us to confirm how people dictated the phenomenon.

On Dazai Osamu's "Sekibetsu"—From the perspective of
Sendai Hagi and Three Principles of the People—

MATSUDA, Shinobu

Osamu Dazai's "Sekibetsu" (1945) was written with reference to Takeo Oda's "Lu Xunden" (1941) and Yoshimi Takeuchi's "Lu Xun" (1944).

Although often overlooked in previous research, the common feature of the three works of Oda's "Lu Xunden" and Takeuchi's "Lu Xun" and Dazai's "Sekibetsu" is the ideological connection between Lu Xun and Sun Yat-sen.

What was the theme of "Sekibetsu" that Osamu Dazai wanted to depict even if he distorted the real image of Lu Xun? I deem it necessary to reconsider the theme via Sun Yatsen's thoughts.