

優秀修士論文概要

Weaving Words and Images: A Study and Translation of Fujiwara no Teika's *Hyakunin shūka*

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The thesis examines Fujiwara no Teika's 藤原定家 (1162–1241) late editorial project – a *waka* 和歌 poetry anthology *Hyakunin shūka* 百人秀歌 (Superior Poems of One Hundred Poets; 1235), which despite the prominence of its compiler has long remained in the margins of *waka* poetry and premodern Japanese literature studies. The anthology is content-wise nearly identical to the famous *Hyakunin isshu* 百人一首 (One Hundred Poems by One Hundred Poets; ca. late 13th century), but differs significantly in poem arrangement, which is the primary focus of this project. The thesis draws from previous work on poem arrangement in anthologies of *waka* poetry and analyzes *Hyakunin shūka* as a poetic sequence integrated through techniques of progression and association.

Chapter One examines *Hyakunin shūka*'s historical progression through periods of literary history, which are marked by the oldest Japanese vernacular poetry anthology *Man'yōshū* 万葉集 (Collection of Myriad Leaves; pre-785) and nine imperial collections (*chokusenwakashū* 勅撰和歌集) from *Kokinwakashū* 古今和歌集 (Collection of Poetry Ancient and Modern; 905) to *Shinchokusenwakashū* 新勅撰和歌集 (New Imperial Collection of Poetry; 1235). The chapter demonstrates that poets in *Hyakunin shūka* are grouped on the basis of their debut anthologies rather than source anthologies of their poems. By grouping poets of roughly the same period and arranging the periods in chronological order, *Hyakunin shūka* creates a historical narrative that foregrounds the flow of time from beginnings of *waka* tradition to the time of *Hyakunin shūka*'s compilation.

Analysis in Chapter One reveals groups of *Man'yōshū* [HS 1–5], *Kokinwakashū* [HS 7–33], *Gosenwakashū* 後撰和歌集 (Later Collection; 950s) [HS 39–44], *Shūiwakashū* 拾遺和歌集 (Collection of Gleanings; 1005–1007) [HS 45–52], *Goshūiwakashū* 後拾遺和歌集 (Later Collection of Gleanings; 1086) [HS 64–70], *Kin'yōwakashū* 金葉和歌集 (Collection of Golden Leaves; 1127) [HS 78–82], and *Senzaiwakashū* 千載和歌集 (Collection of a Thousand Years; 1188) [HS 88–96] poets as well as five mixed sections representative of transitional periods. The analysis also highlights *Hyakunin shūka*'s lack of emphasis on new poets of *Shinkokinwakashū* 新古今和歌集 (New Collection of Poetry Ancient and Modern; 1205) and *Shinchokusenwakashū* (1235) eras, which underlines retrospective nature of the collection.

Chapter Two presents an inquiry into *Hyakunin shūka* as a poetic sequence integrated through techniques of association, which prominently featured in a number of early medieval *waka* projects. Most significant of those projects was the eighth imperial collection *Shinkokinwakashū*, on which Fujiwara no Teika worked extensively as one of its main editors. The chapter, therefore, first revisits

earlier scholarship on the use of associational techniques in *Shinkokinwakashū* and examines sections from the anthology's Book I (Spring I – *Haru no uta, jō* 春歌 上) and Book X (Travel – *Kiryō/Tabi no uta* 羈旅歌), outlining a number of associational patterns, which form links between separate poems through repeating, transforming, or contrasting words and phrases, rhetorical techniques of *waka* poetry, as well as associative imageries. Having outlined established patterns of association, the chapter proceeds to analyze application of said associational techniques in four sections of *Hyakunin shūka*.

Section One examines opening thirteen poems of *Hyakunin shūka* and demonstrates the anthology's consistent application of conventional patterns of association, which link adjacent poems. Additionally, the analysis shows a novel pattern of linking poems separated by one or several verses.

Section Two focuses on a cluster of poems between numbers thirty-four and thirty-eight: *Ogurayama mine no momiji ba kokoro araba...* poem of Fujiwara no Tadahira 藤原忠平 (880–949) [HS 34]; *Na ni shi owaba Ausakayama no sanekazura...* composition of Fujiwara no Sadakata 藤原定方 (873–932) [HS 35], *Mika no hara wakite nagaruru Izumigawa...* verse of Fujiwara no Kanesuke 藤原兼輔 (877–933) [HS 36], *Asajiu no ono no Shinohara shinoburedo...* poem by Minamoto no Hitoshi 源等 (877–951) [HS 37], and *Shiratsuyu ni kaze no fukishiku aki no no wa...* composition of Fun'ya no Asayasu 文屋朝康 (active late 9th – early 10th century) [HS 38]. The section analyzes construction of associations through rhetorical techniques of *waka* poetry and draws particular attention to poetic placenames (*utamakura* 歌枕) and their readings within an integrated poetic sequence, underlining how the sequence invites reinterpretations of its singular poems.

Central to Section Three is an episode in history overshadowed by the narrative of Fujiwara no Michinaga's 藤原道長 (966–1027) political ascendancy. This section encompasses *Hyakunin shūka*'s poems fifty-three through fifty-five and features compositions by Empress Consort of Retired Emperor Ichijō (*Ichijō-in kōgōgū* 一条院皇后宮) – Fujiwara no Teishi 藤原定子 (976–1000) [HS 53], Retired Emperor Sanjō (*Sanjō-in* 三条院; 976–1017) [HS 54], and Teishi's mother Takashina no Kishi 高階貴子 (?–996), who is presented as Mother of Gidō Sanshi (*Gidō Sanshi no haha* 儀同三司母) [HS 55]. The section examines historical allusions and interpretative possibilities, which in a poetic sequence are created through multilayered interaction between poet naming, poem selection, and overall arrangement of poems and their compositions.

Lastly, Section Four explores the anthology's final reflective turn in poems ninety-nine through one-hundred-one, that is, compositions by Fujiwara no Ietaka 藤原家隆 (1158–1237) [HS 99], Fujiwara no Teika (1162–1241) [HS 100], and Saionjī Kintsune 西園寺公経 (1171–1244) [HS 101] – the only living *Hyakunin shūka* poets at the time its compilation in 1235. The section analyzes conventional associations between closing poems of *Hyakunin shūka* while concurrently drawing attention to associational relationship between the anthology's opening and closing poem clusters. The closing section of *Hyakunin shūka* is shown to echo the beginning of the anthology, thus framing and reflectively concluding its historical narrative.

The study is one of the first in-depth analyses of the text of *Hyakunin shūka*, demonstrating that the anthology is an integrated poetic sequence and underlining how techniques of progression and

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association are applied to construct a historical progression, which weaves its one-hundred-one poems into a single coherent text. The thesis is supplemented by a full English translation of *Hyakunin shūka* and poem-by-poem commentary on its associative patterns.