

Formation and deployment of the narratives concerning Sōga

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Formation, development and the transformation narratives of Sōga (917-1003), who appears in medieval collections as atypical Japanese example of those who abandoned society to practice Buddhism, are examined in the three chapters in the Buddhism cultural assets of Tonomine (currently, Tanzan Shrine in the Sakurai City, Nara Prefecture) where it is said that Sōga lived in seclusion.

In the first chapter, the new materials described in *Shunyashinki* are considered. His farewell poem composed on the event of his death *kurage-no-hone* is an excellent example of *Gokurakujo* of *Shoujuraigou*. The first piece was a testimony to his peaceful death and proves that he was *Hokke Jikyosha*. In the second section, *Soudougi-chushinjo* was examined. A deathbed story of Sōga indicates that he died as *Hokke Jikyosha*. It was the original of his *Ojyoden*.

In the second chapter, the distinctive Sōga narratives from the Insei to the Muromachi period are examined, especially concerning the formation and transformation of the image of Sōga. The twelfth episode of *Zokuhoncho-ojyoden* in the first section indicates Soi (father-in-law of the editor Oeno Masafusa) was the original source. In the second section, *Kaiko-tan* of Sōga and Jakushin was examined. I conclude that the Sōga narratives in the medieval period saw a renaissance through the proliferation of the Fudo sutra school. In the third section, I examine the fifteenth episode of tenth volume of *Sangokudenki*. The setting of the mother living in *Gojyo-nishi-no-toin* previously evoked the image. The Sōga narratives were transformed to emphasizing the ties of the high priest and the mother in the Muromachi period.

In the third chapter, newly discovered material concerning Sōga in *Nanzan-koshiki*, one of the collections of *Youmei-bunko*, and his portraits are the focus of discussion. *Sōga-shonin-gyogoki* and *Tanzannyoirin-kannonki* were written jointly in *Nanzan-koshiki*. In the first section, *Nanzan-koshiki* was positioned to be a material that showed the memorial services of Sōga, who was considered as the ancestor of restoration in Tonomine in the Muromachi period. In the second section, the *Sōga-shonin-gyogoki* picture scroll, which is the collection of the Tanzan Shrine, was mainly discussed. It is assumed that its origin lies in Kanbun 11 (1671) which is supported by the postscript of *Youmei-bunko* book and was noted by Sojun of Myoshinji Temple. In the third section the relationship between *Tanzan-Nyoirin-kannon-ki* and the presently only remaining statue of Buddha in Tanzan Shrine are discussed. In the fourth section, I examine the probability that the

motifs of Shōku-shonin images through the comparison between the portrait groups of Shōku-shonin and Sōga-shonin were instrumental in the creation of the Sōga portrait.

It can therefore be concluded that the first biography of Sōga was created as a set of narratives in the 11th century of *Honcho-hokke-genki* or *Zoku-honcho-ogyoden* in the Insei period. However, *Soudougi-chushinryo*, the Waka poems collections written before his death and dying records, are considered as the original of these narratives by orthodox schools of thinking. In the medieval period, deployment of Sōga narrative by enjoying Buddhist scriptures of Fudo faith were seen in *Kaikotan* concerning Sōga and Jakushin described in *Imakagami* and *Hoshinshu*. In addition, prior researchers could not easily study *Sangoku Denki*, but it can be understood as dynamic medieval transformation of Sōga narrative from *Kiko-tan* to mother thoughtful *Koko-tan* in the Muromachi period. On the other hand, although various stories were propagated in the Tonomine, it was consistently understood that Sōga was a *Hokke Jikyosha*. It is said that *Sōga-shonin-gyogoki* was created in the Muromachi period, and was regarded as a final form of Sōga narratives. However, *Sōga-shonin-gyogoki* was created in the early Edo period, and it must be considered to be positioned as a new development of the Sōga faith. No new development of the *Kiko-tan* of Sōga appeared in the early modern period. *Kiko-tan* of Sōga narratives were done away with at the end of the medieval period. It is probably for this reason that the image of the high priest as a *Hokke Jikyosha* became the prevalent perspective and the discussion procedure of the present thesis, which took up the Sōga, will be one of the indicators to consider the formation, development and transformation of biography or narratives of other high priests.