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Japan is the only country in the world
where women writers laid the
foundations of classical literature. The

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Kagero Diary commands our attention as the first extant work of that rich and brilliant tradition. The author, known to posterity as Michitsuna's Mother, a member of the middle-ranking aristocracy of the Heian period (794–1185), wrote an account of 20 years of her life (from 954–74), and

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this autobiographical text now gives readers access to a woman's experience of a thousand years ago. The diary centers on the author's relationship with her husband, Fujiwara Kaneie, her kinsman from a more powerful and prestigious branch of the family than her own. Their

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marriage ended in divorce, and one of the author's intentions seems to have been to write an anti-romance, one that could be subtitled, "I married the prince but we did not live happily ever after." Yet, particularly in the first part of the diary, Michitsuna's Mother is drawn to record those events and

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Moments when the marriage did live up to a romantic ideal fostered by the Japanese tradition of love poetry. At the same time, she also seems to seek the freedom to live and write outside the romance myth and without a husband. Since the author was by inclination and talent a poet and lived

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in a time when poetry was a part of everyday social intercourse, her account of her life is shaped by a lyrical consciousness. The poems she records are crystalline moments of awareness that vividly recall the past. This new translation of the Kagero Diary conveys the long, fluid

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sentences, the complex polyphony of voices, and the floating temporality of the original. It also pays careful attention to the poems of the text, rendering as much as possible their complex imagery and open-ended quality. The translation is accompanied by running notes on

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including pages and an introduction that places the work within the context of contemporary discussions regarding feminist literature and the genre of autobiography and provides detailed historical information and a description of the stylistic qualities of the text.

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Women have made many important contributions to Japanese literature since the Heian period (794-1192), during which time Murasaki Shikibu wrote The Tale of Genji. This

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reference is a guide to literature by Japanese women writers from centuries ago to the present day. The book includes biographical and critical profiles for 58 Japanese women writers, with entries arranged alphabetically. Each entry sketches the life of the writer and discusses her

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A thousand years ago, a young Japanese girl embarked on a journey from deep in the countryside of eastern Japan to the capital. Forty years later, with the long account of that journey as a foundation, the

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Noblewoman skillfully created an autobiography that incorporates many moments of heightened awareness from her long life. Married at age thirty-three, she identified herself as a reader and writer more than as a wife and mother; enthralled by fiction, she bore witness to the dangers of

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romantic fantasy as well as the enduring consolation of self-expression. This reader's edition streamlines Sonja Arntzen and Moriyuki It?'s acclaimed translation of the Sarashina Diary for general readers and classroom use. This translation captures the lyrical richness

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of the original text while revealing its subtle structure and ironic meaning, highlighting the author's deep concern for Buddhist belief and practice and the juxtaposition of poetic passages and narrative prose. The translators' commentary offers insight into the author's family and world, as well as

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better introduction to the daily preoccupations of the Heian upper class, and Ivan Morris's notes and contextualization enrich the material for scholars and general readers.

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