The Journal of Socho

Translated and Annotated by H. MACK HORTON

Stanford University Press
THE JOURNAL OF SŌCHŌ
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The Journal of Sōchō

Translated and Annotated by

H. MACK HORTON

Stanford University Press
Stanford, California
To Professors
William H. McCullough
Helen Craig McCullough
and Kaneko Kinjirō

in affectionate memory

migaku to mo
hitori wa kokoro
nani naranu
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Abbreviations

The following abbreviations have been used in the text and footnotes of the text. Full publication information is given in the Bibliography, under author or editor where indicated.

GSRJ  Gunsho ruijū
JS  Journal of Sōchō (English translation)
KB  Koten bungaku
KNS  Katsuranomiya bungaku sōsho
KSSMR  Kokusho somokuroku
KT  Kokka taikan
NKBTE  Nihon koten bungaku taikei
NKBZ  Nihon koten bungaku zenshū
NKT  Nihon kagaku taikei
NKZ  Nihon koten zensho
RJGPS  Renju gappkekishū (under Ichijō Kaneyoshi)
RSR  Rengashi ronkō (under Kidō Saizō)
SI  Suruga no Imagawashi
SKGSRJ  Shinkō gunsho ruijū
SN  Sōchō nikki (under Sōchō)
SNKBTE  Shin Nihon koten bungaku taikei
SNKS  Shinshō Nihon koten shōsei
ST  Shikashō taisei
ZGSRJ  Zoku gunsho ruijū
ZZGSRJ  Zoku zoku gunsho ruijū
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### Eras and Reigns During Sōchō’s Lifetime (1448-1532)

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Sources: *Dokushi biyō*, Kuwata 1980, Inagaki 1985
The Journal of Sōchō (Sōchō shuki) was compiled from 1522 to 1527 by Saioku-ken Sōchō (1448–1532), the preeminent linked-verse (ren ga) poet in Japan at the time. It depicts four major journeys between the Kyoto area and Suruga, where Sōchō served as the poet laureate of the Imagawa daimyo house, as well as several shorter excursions and long periods of stasis at various hermitages. Much of Sōchō’s time in and around the capital was spent at Daitokuji or other temples related to his spiritual master, the Zen prelate Ikkyū; in the east, he generally divided his time between lodgings in the Suruga capital and in his Brushwood Cottage (Saioku), in Mariko not far away.

The historical and literary context of the work is introduced in the companion volume to the translation, entitled Songinan Age of Discord: The Journal of Sōchō and Poetic Life in Late Medieval Japan. As described in that study, Sōchō’s journal was written during the Age of the Country at War (Sengoku jidai), a century of unprecedented collision between social groups and artistic genres. It was perhaps for that reason that linked verse was the most popular and widely practiced literary form during that era, for its practitioners linked not only verses but cultures as well. Renga masters traveled between the capital, still Japan’s cultural center, and the periphery, facilitating interaction and cultural borrowing as they linked verses into long renga sequences.

Sōchō’s journal reflects the interaction of the period and the diverse upbringing of its author, a companion of daimyo and warlords, a disciple of Sōgi, the renga master who sought to preserve orthodox poetic neoclassicism, and a devotee of Ikkyū, the iconoclastic Zen priest. It provides one of the most personal literary self-portraits in the medieval literary corpus. The work is notable for its breadth and freshness of observation, not only of the activities of linked-verse poets and the affairs of great courtiers and daimyo, but also of the lives of local warriors and commoners. This richness of cultural detail is matched by the
A Note to the Translation

variety of genres included in the journal; the diarist was a master not only of formal “high” (ushin) renga but also of the unorthodox or comic (haikai) verse that was becoming increasingly important at the time. Sōchō was rare among diarists of the period in the degree of attention he paid to both strains of contemporary poetry. His journal is an introduction in microcosm to many of the important types of contemporary literary composition; while it begins as travel diary, it also includes eremitic passages, historical chronicles, conversations, letters, and more than six hundred poems of nearly every type: renga, waka, haikai, chōka, and linked poetry in Japanese and Chinese. Such variety makes The Journal of Sōchō particularly evocative of the literary and cultural character of Japan during the century of transition from the medieval to the early modern era. But it also results in a work that is at times ill-organized and unbalanced. Modern readers may be inclined to skip, for example, the “Asahina Battle Chronicle,” a lengthy account of now-forgotten provincial warfare that Sōchō inserts immediately after he begins his narrative. The author’s warrior patrons, however, were doubtless particularly engaged by such passages. (For the background to the “Asahina Battle Chronicle,” see Appendixes A and B, and for a summary of the contents of the journal, see Appendix C.)

The translation of The Journal of Sōchō is based on the Shōkōkan manuscript, reproduced in Shimazu Tadao, ed., Sōchō nikki (Iwanami Shoten, 1975), 7–143. In preparing the translation and annotation, I collated Shimazu’s recension with the Saiokuji manuscript, which I photographed at Saiokuji temple (site of Sōchō’s Brushwood Cottage), and four alternative texts:

Sōchō shuki. In SKGSRJ 14: 645–701 (the GSRJ ms. collated with the Naikaku Bunko ms.).
Sōchō Suruga nikki (Naikaku Bunko ms.). Ed. Uzawa Satoru. Vol. 344 of KB.

Page numbers in the translation are referred to as “JS”; poems are referred to as “JS no.” The numbers of those poems not by Sōchō have been italicized for the sake of clarity. Poems in the original manuscripts are not numbered or indented, and subtitles do not subsect those manuscripts as they do here (those subtitles are taken by and large from the Shimazu edition).

The two maps were prepared with the assistance of cartographer Jennifer
A Note to the Translation


This translation is indebted to the generous help of the many individuals and organizations named in the preface to the companion volume. But responsibility for the errors that remain is my own.
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Book One
Departure

In the fifth month of the second year of Daiei, I set out on a journey to the northland with an acquaintance from Echizen. Though Kaeruyama, the Mountain of Returning, reminded me I could not expect to return home again, I pressed onward past Utsunoyama mountain, and when I reached Sayo no nakayama, I composed this:

1 kono tabi wa  Even though I hope
mata koyubeshi to  I will pass this way again
omou to no  on my journey home,
oi no saka nari  this is the hill of old age.
sayo no nakayama  Sayo no nakayama.²

Kakegawa

Kakegawa.³ Stayed at the residence of Yasuyoshi. A construction project is currently under way. The outer castle is about thirteen or fourteen hundred yards in circumference.⁴ Around it they have dug a moat and built earthworks, after the manner of the main compound.⁵ The ground here is hard as rock; they might
as well have built of iron. There is also a moat between the main and outer compounds. The ramparts are so steep it is frightening to look over.

I composed this hokku at the castle:

2 samidare wa Summer rain—
kumoi no kishi no on cloud-covered cliffs,
yanagi kana willow trees!

There is a lake to the south. With its tall cliffs and expanse of water, it is like the sea itself. One might call it “Dragon Pond.” Another hokku here:

3 ike no omo ya The surface of the pond—
kishi wa suminoe clear cliffs like Suminoe
haru no umi by the springtime sea.

The History of Kakegawa Castle

The following occurred four or five years ago. There is a well in the main castle’s compound. When the late Asahina Yasuhiro had just received his commission in this province, Tōtōmi, he chose this mountain on which to build his castle, but he could not locate a water source. His men dug with picks, pikes, spades, hoes, and many other implements of every description for two or three hundred days, but still did not strike water. Just when they were about to abandon the effort, they discovered a small black frog and a small snake in a basket used to draw up excavated earth. All took heart, thinking water could not be far off, and in the end they reached it. They had dug down to the river at the foot of the mountain. The draw rope was more than one thousand feet long! What can the Undiggable Well of Musashi have been like? They probably named the castle Kakegawa because of the river that flows below it. The fortress is on the highroad running east and west between the capital and the provinces.

The ‘Asahina Battle Chronicle’

The following is a chronicle of Asahina Bitchūnokami Yasuhiro’s loyal service in battle in this province. Lord Saemonnosuke had been headquartered in a castle on Yashiroyama mountain. When he was exiled, he withdrew to Futamata Castle, where freebooters from this province and Owari flew to his cause, bringing the uprising into the open. All the lands to the borders of Shinano and
Second Year of Daiei (1522)

Mikawa fell to him, including the castle held for years by Horie Shimotsukeno-kami west of Tenryūgawa river at Murakushi. Called Kuroyama, it has a main fortress and an outer fortress and is bounded by Lake Hamana to the north and south. Sōun and Yasuhiro laid their plans then assaulted it with forces raised in this province. In two or three days the castle fell.

Then Ōkōchi Bitchūnokami, commissioner of the Hamamatsu Estate (fief of Lord Kira), joined with Horie Shimotsukeno-kami and absconded. Iio Zenshirō Katatsura was accordingly ordered down from Kira to serve as temporary commissioner in Ōkōchi’s stead. The appointment was in recognition of the extraordinary military service of his father Zenzaemonnojō Nagatsura, who had been commissioner of that estate when Yoshitada entered the province years earlier. When Yoshitada met with calamity while returning to his home province, Nagatsura too was struck down and killed, after loosing all his arrows at the enemy in the glorious defense of his lord. His son Zenzaemon Katatsura, Kata-tsura’s son Zenshirō Noritsura, and Noritsura’s uncle Zenrokurō Tamekiyo ever honor his exploits.

The ‘Asahina Battle Chronicle’

At the beginning of the ninth month of the first year of Eishō [1504], war broke out between the Yamanouchi and the Ōgigayatsu houses (known together as the “Two Uesugi,” the Yamanouchi being the deputies in Kamakura). The Ōgigayatsu were allied with Sōun and held Kawagoe and Edo. The Yamanouchi held Uwado and Hachigata. The conflict became general and overran the borders of Musashi Plain. For three Kantō leagues the foe would not fall back, nor could our allies advance. When the deadlock had continued more than ten days, the Ōgigayatsu requested support from Imagawa Ujichika, who immediately set out at the head of an army. On the thirteenth, Asahina Yasuhiro and Fukushima Saemonnojō followed with their forces from Tōtōmi and Suruga. On the twentieth, twenty-first, and twenty-second of the same month, Sōun made camp at Masukata. The enemy appeared to have pulled back. Our allies pursued them, making camp one night in the open. The next day, at about nine o’clock in the morning, our allies and the foe caught sight of one another through the mist of Musashi Plain, both armies thick as a mountain forest. They met with a crash like thunder. At about noon the cavalry charged and the battle raged for several hours thereafter. The foe was defeated and their main force re-
treated to their stronghold at Tachikawa. Contact was lost with them in the night. Two thousand and more were missing, killed, cut down and left for dead, or made prisoner, and horses and armor were taken in abundance.

After a day and a night, Imagawa Ujichika withdrew, making camp in Kamakura on the fourth of the tenth month. He stayed two days, then took the waters in Atami for seven. He then rested from the rigors of battle for two or three days at Nirayama, after which he returned to Suruga. It was at that time that he petitioned the god of Mishima Shrine. I thereupon spent three days composing a thousand-verse sequence at that shrine, beginning on the tenth. The ten hokku followed the order of the four seasons. The first and second were as follows:

4  tanabiku ya  It trails afar—
   chisato mo koko no  over a thousand leagues,
   harugasumi  this springtime haze.  

5  aoyagi ya  The light-green willows—
   kakesou mishima  a divine addition
   yūkazura  to Mishima’s garlands.

The ‘Asahina Battle Chronicle’

Eight or nine more years passed, and Ōkōchi Bitchūnokami staged another audacious uprising. He invaded the Hamamatsu Estate and secured himself in Hikuma Castle with freebooters and farmers of the province. Thereupon Yasuhiro set out and burned every temple and house. Ōkōchi was about to be killed, but Lord Kira pleaded on his behalf, and he was pardoned. All returned to their camps.

That winter Yasuhiro unexpectedly died of illness. As his son Yasuyoshi was not yet old enough to rule, Yasuyoshi’s uncle Yasumochi was made temporary regent.

The ‘Asahina Battle Chronicle’

Then Ōkōchi Bitchūnokami raised troops in Shinano, Mikawa, and Owari and fomented a great uprising. Ujichika now set out in person to quell it. He drew up his horse at Ryōgonji temple in the Kasai Estate, and his forces made
Second Year of Daiei (1522)

camp at Daibosatsu Mountain across Tenryūgawa river.\textsuperscript{42} At Mitake Mountain to the north, Ii Jirō staunchly served the Martial Defender and also gathered freebooters and others of lower station.\textsuperscript{43} Their watchfires at night were many as the stars in the sky before dawn. Yasumochi easily defeated them, and the Martial Defender flew to Okunoyama and thence to Owari.\textsuperscript{44} This was the castle that several thousand troops under Kai Minonokami had earlier assailed for three years without success.\textsuperscript{45} Because of Yasumochi’s military prowess, the province remained secure.

\textit{The ‘Asahina Battle Chronicle’} \textsuperscript{5}

Thereafter Ujichika dispatched troops in support of a campaign launched by Takeda Jirō in Kai.\textsuperscript{46} Seeing their opportunity, Ōkōchi and freebooters in this province of Tōtōmi summoned local warriors from Shinano and requested aid from the Martial Defender.\textsuperscript{47} They then began seizing lands here and there on both sides of Tenryūgawa river.

That winter, the Asahina built the Hachiman Shrine at Kakegawa Castle.\textsuperscript{48} My celebratory hokku:

\begin{verbatim}
6 kore ya yo ni kōranu nagare
kōranu nagare
iwashimizu

It flows in all seasons without freezing,
this rock-pent spring.\textsuperscript{49}
\end{verbatim}

Yasuyoshi’s uncle Tokishige steadfastly defended Hachiman Shrine and both Tōtōmi and Suruga in Ujichika’s absence.\textsuperscript{50}

The next summer, in the latter part of the fifth month, Ujichika set out for that castle.\textsuperscript{51} There was a flood at the time and Tenryūgawa river was like a great sea. Ujichika built a pontoon bridge with three hundred and more boats lashed together with ten or twenty huge bamboo ropes. It was solid as the ground itself. I made a thousand verses in prayer for a safe crossing. The hokku:

\begin{verbatim}
7 minazuki wa kachibito naranu seze mo nashi

The Waterless Month— no victor who does not cross on foot, as there are no waves.\textsuperscript{52}
\end{verbatim}

It now occurs to me I ought to have said, “a crossing made by victors, / all of them on foot.”\textsuperscript{53}

The enemy came out on the far side of the river, and their arrows fell like
rain. Tens of thousands of Imagawa troops crossed easily, and the foe pulled back. Ujichika encircled their castle six or seven fold, covering an area about fifty chō around.\textsuperscript{54} There, from the sixth through the eighth month, he harassed them.\textsuperscript{55} The soldiers inside the stronghold resisted for several days, then capitulated on the nineteenth of the eighth month. Ujichika used men from the Abeyama gold mines to undermine the well in the castle, and there was not a drop of water to be had inside.\textsuperscript{56} The Ōkōchi—brothers, fathers, and sons—the Ōmi, the Taka-hashi, and the others in the castle with them, were either killed, cut down and left for dead, or taken prisoner.\textsuperscript{57} The fleeing men and women were a pitiful sight.\textsuperscript{58} Because of certain circumstances the Martial Defender was allowed to leave the castle, and he took holy orders at a nearby Zen temple called Fusaiji.\textsuperscript{59} All those in his service took orders as well and were sent to Owari. The castles at Yashiroyama, Futamata, and Okunoyama of the Ii house rose in this manner three or four times. How is one to account for it? Ōkōchi Bitchūnokami fought the Imagawa in Tōtōmi three or four times as well.

\textit{The ‘Asahina Battle Chronicle’ 6}

This province of Tōtōmi and half of Owari are Imagawa lands. Some time ago they were made the domain of the Martial Defender for a time (the reason for that decision is unknown).\textsuperscript{60} Norikuni (Lord Jōkōji) was born in the fifth year of Einin (Hinoto tori) [1297], Noriuji was born in the fifth year of Shōwa (Hinoe tatsu) [1316], Yasunori was born in the first year of Kenmu (Kinoe inu) [1334], Norimasa was born in the third year of Jōji (Kinoe tatsu) [1364], Noritada was born in the fifteenth year of Ōei (Tsuchinoe ne) [1408], Yoshitada was born in the eighth year of Eikyō (Hinoe tatsu) [1436].\textsuperscript{61} Was it in the time of Yasunori that the Imagawa house lost its rights in the province? The facts of the matter are unclear. Eighty-five years later, Yoshitada entered Tōtōmi and occupied the Fukōin estates of Kawawa and Kakegawa.\textsuperscript{62} The estates had been transferred to him, and he possessed documents for both in proof.\textsuperscript{63} At that time, Ōni Shinzaemonnojō, a vassal of Lord Kira, administered those estates and was residing on them.\textsuperscript{64} He built a strong castle and together with Kanō Kunainoshō, then vice constable of Tōtōmi, he opposed Imagawa entry.\textsuperscript{65} Thereupon Yoshitada set out in person to deal with them. From the eighth through the eleventh month he kept the Kanō castle in the Tōtōmi provincial capital under attack, and on the twentieth of the eleventh month Kanō took his own life.\textsuperscript{66}
This Kunainoshō was of the same family as Kanō Suke of Izu. He lent support to Kanō Kaganokami, a district constable in Tōtōmi Province and a subordinate of the Martial Defender, as they bore the same name. But Kunainoshō later caused Kaganokami’s son Jirō to be killed, took over the succession, and ran the province according to his whim. His defeat was brought about by the Asahina.

Then Kanō Suke of Abe rose in rebellion against the Imagawa. The mountains in that region run into Kai province, and it was difficult to attack him. Three years passed. Kunainoshō led several thousand Tōtōmi troops into those mountains to aid Kanō Suke. The Asahina, using guides, went in and destroyed all of them. Peace was immediately restored. This was an act of uncommon merit on the part of the Asahina.

The recent Imagawa entry into Tōtōmi began when Shogun Ashikaga Yoshi-masa sent an order by Isenokami during the Ōnin era instructing Yoshitada to reinforce allied troops, including those of Hosokawa Sanukinokami, who was then at war with Tōjō Ōminokami Kuniuji, vice constable of Mikawa. In return for that meritorious service, Yoshitada was to be granted rights to the province. That was the reason for the eradication of Kunainoshō and the Ōmi. Then he sent two forces, about one thousand troops, to Hikuma Castle near the border of Mikawa, and returned to his home province in the twelfth month. The next year freebooters rose up, and Horikoshi Mutsunokami was unexpectedly struck down along with some of his men at Sayo no nakayamaguchi. Our allies nevertheless met with good fortune in various other battles. But the remainder of the defeated forces would not desist, and Yoshitada was again forced to mobilize. His generals were not in accord, however, and they rejoiced when an ally met misfortune. In the end they fell to killing one another. And in three years Yabe Saemonnojō, Higonokami Yasumori, and Okabe Saemonnojō all died of illness. There was something unnatural at work. After meeting with setbacks in several battles, Yoshitada returned home.

The ‘Asahina Battle Chronicle’

It was over twenty years after Yoshitada’s untimely death that Ujichika entered Tōtōmi Province. Though it was peaceful there, insurgents in surrounding provinces rose continually. Tahara Danjōnochū and Suwa Shimanonokami incited mercenary bands and captured a castle belonging to forces allied with the Imagawa on Funakata Mountain at the border of Mikawa. The lord of the
castle, Tame Matazaburō, was killed, and the enemy took residence. Asahina Yasumochi wasted no time in crossing Lake Hamana. He recovered the castle, killing or capturing many, then dispatched over half his forces to the interior and returned to his castle at Kakegawa. Yasumochi served for ten years as advisor to Yasuyoshi then relinquished his position and asked leave to go down to Suruga, where he lives quietly near the provincial capital. But even so, one hears he cannot avoid the call of duty.

Hamamatsu

Spent two days with the commissioner of the Hamamatsu Estate, now Iio Zenshirō Noritsura. Then went by boat from Yamazaki in that estate past Inasa Inlet to the manor of Hamana Bitchūnokami, where we had a day’s renga.

Kachiyama

We crossed Honsaka and were guided to lodgings with the Saigō, then spent a day at Kachiyama, castle of Kumagai Echigonokami. We composed renga:

Lodgings with the Makino

Near Yawata, at lodgings at the residence of Makino Shirōzaemonnojō, in a field called Honnogahara, we had a day of renga.
Kariya

Fighting has been breaking out from time to time with no warning in this province, so we could not cross Yahagigawa river and the Eight Bridges. We went by boat to the castle of Mizuno Izuminokami in this province and lodged in Kariya one night.

Tokoname

Stayed a day at Mizuno Kisaburō’s in Tokoname in Chita District, Owari Province. Yoshitomo’s tomb is located at a place called Noma.

Ise Senku at Yamada in Ise Province

We crossed to Ōminato harbor in Ise and proceeded to Yamada, where we visited Ise Shrine. The matter had been raised earlier of a thousand-verse sequence to be presented to the shrine, and I had invited the priest Sōseki down for that purpose. He arrived near the end of the seventh month, and we began composing the sequence soon thereafter, on the fourth of the eighth month. Two hundred verses a day for five days. The work was commissioned as a votive sequence by the present shogunal deputy, Hosokawa Takakuni, when he returned to the capital from Ōmi. Daitokuji temple in Murasakiino received his patronage when I was staying there at Shinjuan, and I composed it in gratitude for that as well. His hokku for the first hundred verses was sent from Kyoto:

11 asahikage
    yomo ni nioeru
    kasumi kana

    Everywhere aglow
    in the morning sunlight—
    the haze!

    Takakuni

12 ume sakite
    arashi mo nabiku
    yanagi kana

    Plum trees blossom,
    willows bend, and even
    the wind abates!

    Sōchō

Such hospitality in Yamada—I could not believe my eyes. Sōseki then left for Owari. Knowing it was likely to snow before long, I decided to set out for the north on the sixteenth. There has been fighting in
this province beyond Kumozugawa river and Anonotsu, making it difficult to get from place to place. Beyond where they are fighting lives Seki Minbunotaifu, who is now retired and goes by the name Kajisai. It was arranged that Miyahara Shichirōbyōenōjō Moritaka from Take would provide us with escorts as far as Yawata in Anonotsu, and he personally accompanied us from Yamada to Hirao, where we spent the night.

We left Hirao when it was still dark. It began to rain in earnest about nine o'clock in the morning. The tide was high at Three Crossings, and with that and the wind Kumozugawa river again overflowed. We were accompanied to the town by many people and palanquins from Moritaka. Anonotsu has been desolate for more than ten years, and nothing but ruins remains of its four or five thousand houses and temples. Stands of reeds and mugwort, no chickens or dogs, rare even to hear the cawing of a crow. The wind and rain at the time were terrifying.

Our escorts all returned home and no others arrived to meet us. We lost our way, and after wandering in the wrong direction we hired a local foot soldier on the advice of an acquaintance. The soldier took us two leagues to a place called Kubota. That night the party sent by Kajisai, equipped with palanquins and such, found us. I am amazed we saw the day through safely.

Stayed there one night and had a bath. On waking in the night:

13 omoitatsu How bitter
oi koso urami to set out at my age across
suzukayama the Suzuka Mountains—
yuku sue ika ni what is to become of me
naran to suran as I travel on my way?  

Kameyama

As I feared, the road to Ōmi has been impassable since yesterday. Kajisai’s castle at Kameyama is three leagues into the mountains. We stayed at the Jō-juin subtemple of the ritsuin Shinpukuji, three chō away. I was surprised by how clean and neat it was. Rested there more than ten days. Each day’s pleasant company moved me deeply. There was a renga session:

14 yaso no se no High, the headwaters
minakami takashi of the eighty rapids.
akì no koe The sound of autumn.
This simply refers to the lines "the eighty rapids / of Suzuka River."\(^{111}\)

\[\begin{align*}
15 & \text{nagare mo kiri no} & \text{The current in the deep mists} \\
& \text{oku fukaki yama} & \text{of the mountain recesses.} \\
& \text{Kajisai}^{112} \\
\end{align*}\]

At the session were Kajisai's three fine sons, aged seventeen, thirteen, and eleven, resplendent as flowers in autumn fields.

Fighting near here as well. No time for anything but preparations for war. The castle of the Gamō in Ōmi was reduced by the constable, and for days free-booters have been banding together.\(^{113}\) One hears of rear-guard skirmishes from time to time.

After leaving Kameyama, we were guided through the dangerous places along the route, but the road was fit only for travel on foot.\(^{114}\) Since it was impossible to arrange for palanquins, I considered returning to Yamada, but the rain and wind were incessant, so I stayed near Kajisai’s residence:

\[\begin{align*}
16 & \text{azusayumi} & \text{Today too spring rain,} \\
& \text{oshite harusame} & \text{recalling catalpa bows} \\
& \text{kyō mo furu} & \text{that one bends to string.} \\
& \text{asu mo furu to te} & \text{No doubt rain tomorrow too—} \\
& \text{yado ya sadamen} & \text{shall I take up lodgings here?}^{115} \\
\end{align*}\]

By this I meant that if it were going to continue raining, I would stay on in luxury. I wrote that poem and others in a haikai vein, littering them about my inkstone. Someone must have shown them to Kajisai, for he sent this:

\[\begin{align*}
17 & \text{ika de kimi} & \text{Would you have chosen,} \\
& \text{yadori sadamen} & \text{good sir, to take up lodgings here} \\
& \text{azusayumi} & \text{if not for the rain,} \\
& \text{oshite kyō furu} & \text{recalling bent catalpa bows,} \\
& \text{ame nakariseba} & \text{that falls upon us today?} \\
\end{align*}\]

An elegant reply.

Composed on request for a hokku of mine from Rokudaian in Kubota.\(^{116}\)

\[\begin{align*}
18 & \text{suzukayama} & \text{The Suzuka Mountains—} \\
& \text{iroiro ni naru} & \text{their essence multi-hued} \\
& \text{kokoro kana} & \text{and all-encompassing.}^{117} \\
\end{align*}\]

This refers to the nature of the central image of that temple, Kannon.
BOOK ONE

To dispatch someone to Echizen, one sends an escort who knows the way from here to Sakamoto.¹¹₈

Anonotsu

We were taken from Kajisai’s to a thatched dwelling like a salting hut in a village outside Anonotsu. Stayed there the next day waiting for our escort from Miyahara Moritaka. At the urging of some people from Anonotsu, we composed some linked verse:

19 kaeru yo o When will they return?
matsu ya shiranami The pines know not, nor the white waves
aki no umi of the autumn sea.¹¹⁹

These villagers are no doubt waiting for the time they can move back to Anonotsu.

I went out to the beach when evening fell. I could see into the far distance, and “the shore at the border of Ise and Owari” stood out bright and clear.¹²⁰ As I tarried there, some young men gathered, bringing things on hand nearby to eat and drink, as well as flutes and drums, and we made merry.¹²¹ I recalled the poem: “neither cherry blossoms / nor colored foliage” and composed this in response to it:

20 kono yūbe Here this evening
hana mo momiji mo cherry blossoms and colored foliage
aru mono o abound
ura no tomaya no in the heart of one
hito no kokoro ni by the thatched-roof huts beside the bay!¹²²

Later that night they left. There I was, feeling “pillowed on the waves,” when one of the youths returned from somewhere to ease my travel loneliness.¹²³ After he left the next morning, I sent this poem:

21 omowazu no Of that unexpected
ashi no karine no brief rest upon the reeds,
seze no nami touched then abandoned
shikisuterareshi by the ceaseless waves,
nagori nashi ya wa can no trace still linger?¹²⁴
Kumozugawa

On the first of the ninth month we left and went back to Anonotsu harbor, taking sake back with us. Later we departed with regret and reached Kumozugawa river, where we were met by a mountain ascetic sent by Asakura Tarōzaemon Norikage. I read the letters he brought, and we then accompanied him to lodgings in Hirao. The next morning I wrote a reply:

22  koshiji ni zo  What is the point
nani zo wa ari to  of its being in Koshi,
uramitsuru  one wonders, vexed.
na wa kyō kaeru  Today the name Returning Mountain
suzukayama kana means those of Suzuka instead! 125

Moritaka too got word of our stopping here, and he once more sent the day’s escorts. On the second of the month we reached Yamada, and I recorded my old and bent wanderings of the last few days.

Saigyō Valley

After the twentieth of the same month, I visited Kenkokuji temple of the Inner Shrine at Ise. 126 There it was decided that we should all go to Saigyō Valley, site of that great priest’s ancient dwelling. 127 We crossed Isuzu Mimosusogawa river downstream and walked along the narrow paths between the rice paddies of Yamada, pressing through the bush clover and pampas grass withered under a thin frost. 128

When we reached the grounds all was quite desolate. Mountain water brought in by a bamboo pipe, pine posts from the days of old, a fence of woven bamboo, a dozen or so nuns in tumbledown quarters, paper coverlets, stitched hempen garments, the smell of anise incense—I felt the past before my eyes and put into verse what arose in my breast:

23  kikishi yori  More poignant the sight
miru wa aware ni than anything I had heard—
yo o itou  how moving, this dwelling,
mukashi oboeyuru so redolent of the past,
sumai kanashi mo in which he renounced the world!
BOOK ONE

I wrote it on a pine fence post and went back to Kenkokuji. Those who had invited me requested that I compose a hokku for a sequence:

24  aki fukashi               Autumn deepens.
    kamiji no oku no            In Mount Kamiji’s reaches,
    tani no koe               the sound of the valley.

25  tsuki wa yûbe no          The moon—evening wind
    mine no matsukaze   in the pines on the peak.

Both poems recall the old verse by that great priest.129

Take

In the tenth month we left Yamada and stayed two or three days at Take.130 There was a renga session:

26  kaminazuki              The tenth month—
    momiji o fukeru            roof eaves thatched
    nokiba kana               with colored foliage!

Hasedera

I made a pilgrimage to Hatsuse and stayed a day or two.131 An old acquaintance came to visit from the capital, and we spent the day chatting. After he left, I sent this after him:

27  hatsuseyama             At Mount Hatsuse
    iriai no kane o            we talked until we heard
    kiku made ni              the temple’s vesper bell,
    mukashi o ima no          bringing the past to life
    kyō mo wasureji           on a day never to be forgotten.132

Tōnomine

I had an invitation from Tōnomine to observe a festival and so climbed the mountain.133 It was even more impressive than I had heard. Stayed at An’yōin.134 We composed renga. The hokku:
Konparu Shichirō came late at night, and we invited temple boys and drank sake. Continued until dawn.

_Nara and Takigi_

The next day I visited Tachibanadera temple and lodged a night in Yagi, capital of Yamato Province. Stayed the next day at the residence of Hōgen Chōei in Shiratsuchi. Then, the next day, at Senjuin in the Southern Capital. Accompanied by Chōei. My hokku for a renga sequence:

29  **fuyu ya itsu**  When is winter?
    **wakakusayama no**  At Wakakusa Mountain,
    **haruhi kana**  springtime sun!

   A day there, then to Jison’in. Lodged there more than ten days. This renga hokku:

30  **kesa chiru ya**  They fall this morning—
    **arashi no hana no**  a garden of snow-blossoms
    **yuki no niwa**  blown by the brisk wind.

At Rengein:

31  **majire chire**  Mingle and scatter!
    **arashi no yuki no**  tempest-tossed snow-blossoms
    **hana momiji**  and colored foliage.

   A pilgrimage to the Great Buddha, then up to Takigi in Yamashiro. A number of people went ahead and waited at Hannyaji Hill to see us off. Countless boxes of food. We warmed sake by burning fallen needles beneath the pines on the slope and entertained ourselves. A few cups of sake at a temple building at Hannyaji before setting out. On the slope I went to get out of my palanquin and landed flat on my backside. Whereupon:

32  **tanomikoshi**  Breaking the cane
    **tsue tsukiorite**  on which he so long relied,
BOOK ONE

rōdō wa

the old warrior
tszukanu oi no

with no lookout to the rear
musa to korobinu
carelessly took a tumble.\textsuperscript{146}

We finally made our way to Shūon’an in Takigi.\textsuperscript{147}

The Death of Jōsū

Jōsū, a monk and shakuhachi musician, was originally a member of the Higashiyama Ryōzen Ji sect.\textsuperscript{148} He spent four or five years at Jōfukuji temple at Gojō Higashinōtoin and at Daitokuji’s Daisen’in, and until recently he maintained a cottage in Sakai in Izumi Province.\textsuperscript{149} He made his living from shakuhachi students and patrons. I happened to be staying in Yamada when he arrived at Ise Shrine on a pilgrimage; he called on me and stayed more than ten days, until I had to leave for Takigi in Yamashiro. They tell me he was fêted thereafter in Yamada morning and evening. Then came the news he had thrown himself into Futami Bay—what could have happened to make him do such a thing? I composed this on learning of it:\textsuperscript{150}

\begin{center}
mujōshin

That one melody

okosu ikkyoku

“Perceiving the Law of Change”—

ika ni shite

how could he play it

fukishizumiken

then sink into the sea?

ana umi no yo ya

How awfully sad, this world!\textsuperscript{151}
\end{center}

I must have been in the Southern Capital when I received the news. I sent the verse to Yamada.

His sister, a nun of the Ji sect, told them several times she would like to have his shakuhachi flute returned to her so that she might sell it to pay for services in his memory. But they never sent it back. No, they never sent back the shakuhachi to exchange for money, recalling the changing shallows of Tomorrow River.\textsuperscript{152}

An Exchange of Poems with Sanjōnishi Sanetaka

Hearing I was at Shūon’an, Lord Sanetaka sent this:\textsuperscript{153}

\begin{center}
ori ni au

Though you have firewood

takigi wa ari tomo

for this season in Takigi.
\end{center}
haru chikaki give some thought as well
miyako no hana no to the flowery name of the capital
na o mo toe kashi now that spring is near!\textsuperscript{154}

Though I could not manage a suitable reply, I sent him this about winter in my mountain hut:

35  tsurezure to I dwell in tedium
    kurasu takigi no with nothing to rely on
    yamazato no save “firewood,”
    na o nomi tanomu name of this mountain hamlet,
    yuki no uchi kana in my hut beneath the snow!

\textit{A Letter to Sōseki}

Sōseki went to the province of Tsu and back without sending me word. I recalled that old poem of Seiin Sōzu on the first wind in Ikuta and sent to Sōseki the following:\textsuperscript{155}

36  kimi sumaba Were you here, good sir,
    towamashi mono o then I would call upon you.
    yamashiro no In the Wood
    iwata no mori no of Iwata in Yamashiro,
    yuki no shitakaze snowy wind beneath the trees.\textsuperscript{156}

\textit{Year’s End}

I hope to end my days at Shūon’an. Even so, I composed the following in private celebration at the end of another year:

37  negawaku wa This is my request—
    kotoshi no kure no that I might vanish before
    takigi kiru the snow on the peaks
    mine no yuki yori where they cut firewood
    saki ni kienan in the last days of the year.\textsuperscript{157}
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An Exchange of Poems with Sanjōnishi Sanetaka

In the first month of the New Year, Sanetaka was good enough to send five poems to me at Shūon’an:¹

38 nodoka ni te
sara ni yowai mo
nobinubeshi
chiri no hoka naru
haru o mukaete
Your years will surely
continue to increase,
as you greet
the spring in tranquility
out beyond the mundane dust.²

39 ito haya mo
tani no to ide yo
matsu sato no
hitokata naranu
haru no uguisu
Make haste and come forth
from your valley door!
The pine hamlet
awaits you with rare anticipation,
peerless springtime warbler!³

40 fuji no yuki
kiyomi ga tsuki o
kokoro ni te
sunuran yama no
haru zo yukashiki
I am enticed
by spring in the hills where you live,
your heart pure and bright
as the snow on Mount Fuji
or the moon at Kiyomi.⁴
BOOK ONE

41 yamabito no Would that I could go
oeru na ni aru and call on you beneath
takigi o ba the blossoms’ shade
hana no kage ni mo at Takigi, known for the wood
yukite towabaya the mountain dweller carries.  

42 ware mo ima Because I too
sumi yori samuki have a heart now grown more chill
kokoro ni te than burnt charcoal,
nori no takigi mo I lack the strength to gather
hiroiwabinuru the firewood of the Good Law.  

I present these crude and hastily expressed thoughts to the old man of Brush-
wood Cottage, who is now on a journey of Zen meditation.  Third year of Daiei
[1523], first month, twenty-second day.  Sanetaka.

I sent these poems in return:

43 onozukara How my thoughts turn
omou haru kana of their own accord to peaceful spring,
nodoka ni te though I know naught
chiri no hoka to wa of living in tranquillity
waku mi naranedo out beyond the mundane dust.  

44 odorokasu Had it not received word
miyako no haru no awakening it to springtime
tsute nakuba in the capital,
isa shirayuki no it would be unaware, the warbler
hani no uguisu in the valley of white snow.  

45 izuko o ka Where else
omoiyaramashi could I let my thoughts stray
me no mae no when here before my eyes
haru no ōhie this spring are Mount Hiei
uji no watari ni and the crossing at Uji?  

46 yasumu beki I will first
kage o zo kanete search out a shady spot
mitsutsu semu where we can take our rest
takigi no mine mo once the blossoms have appeared
hana shi sakaba on Takigi’s hills as well.  

47 asayū no Morning and evening
minori no takigi yet for many, many years
iku tose mo you, my lord,
yowai to tomo ni will still be gathering
kimi zo hirowan the firewood of the Good Law.

An Exchange of Poetry with Others in the Capital

In answer to a letter from the capital, on my complaints about old age:

48 oitsutsu mo As I grow in years,
omou koto to wa I anticipate the hour
kyō asu no of my death
ima wa no hoka no today or tomorrow—
nagusame zo naki I have no other consolation.

In the first month of the same year, I sent this in acknowledgment of some wheat crackers and mirror rice cakes: 

49 waga yowai I hate to look
tori mo mimauki at myself in my declining years
asana asana morning after morning,
kono kagami ni wa but with these mirrors before me
uchi zo emaruru I can bring myself to smile!

Composed in response to a request for a hokku from Kozu:

50 yama kasumu Is it melted snow
yukige no mizu ka from the haze-covered mountains?
izumigawa Izumi River.

Composed in response to requests from the Southern Capital:

51 somekakuru For how many days
sao kaze ikuka has springtime been tinted
haru no iro by the wind of Sao?

52 uguisu no Its branches woven
ito ni yoraruru into strings by bush warblers—
yanagi kana a weeping willow!

An old friend of mine named Rikijū lives at Gokokuji temple at Higuchi Aburanokōji. He called on me at my place of retirement, and for more than ten
nights we slept side by side. He is an extraordinary lie-abed—a Time sect monk who cannot tell the time!

Counting up the hours,
it is past four, now past six—
when does he think it is,
that Time sect monk fast asleep,
as dead to time as Fuji’s peak.21

An Exchange of Poems with Tsujinobō at Shirakawa in Uji

From Tsujinobō at Shirakawa in Uji came a New Year’s greeting with a load of “Willow” sake, two kegs of pickled plums, a keg of pickled green plums, and other things, together with this poem:22

In view of your unforgettable kindness,
dew of spring rain,
how slender must seem
these strings of willow branches!23

I sent this with a fan and other things:

These two barrels containing plums as well as willows
of the lightest green—
before even opening their lids,
I treasure them!24

Memories at Shinden’an

At Shinden’an in Takigi, I came across a letter case containing correspondence sent now and again about an offer to raise my son, the novice Jōha, about whom the writer had so often heard.25 On the back of one letter was a copy of the Diamond Sutra I had had young Jōha make at thirteen years of age. Shinden’an was built by the Zen nun Jikō, widow of Nose Inabanokami Yorinori.26 I perused the sutra and at the end, to the side, I wrote:

These dew-like tears are all that now remain
Third Year of Daiei (1523)

Inabanokami Yorinori did me great favors in the past, and I have been told that he said until the day he died that he regretted not seeing more of me. Because of his uncommon taste for renga, I inaugurated a memorial thousand-verse sequence at An’yōji temple in Higashiyama for the repose of his spirit. I discussed the matter with Lord Sanetaka, and for the occasion the Zen priest Shōhaku, Sōseki, Teramachi, Hahakabe, Kawarabayashi Tsushimaokami, and others came up to the capital. It was quite a special event. I composed the tenth hokku of the thousand verses:

57 tsuki ni awaba In the moon’s clear light
aramashikaba mo all mundane desires
yumeji kana are but a path of dreams.

The Zen nun Jikō was grateful for the memorial, and she may have conceived the idea of adopting Jōha in consequence.

Shirakawa

On my way from Takigi to the capital in the third month, I composed this at the Tsujinobō retreat in Shirakawa in Uji:

58 haru ya hana Spring! and the blossom
tsune o wasurenu that continues to remember—
hatsuzakura the first cherry.

This is related to the “Sawarabi” chapter of *Genji monogatari*, in which “the temple across the way” appears.

To the Capital

At lodgings in the capital:

59 utusenmi no Fleeting as the cicada,
usuhanazakura pale cherry blossoms
saku yo kana are now in bloom.
BOOK ONE

Composed on request from Yamashina:24

ikiwane otowano takitsu harunomizu
Through the serried cliffs of Otowa Falls sound the surging springtime waters.35

Composed on request from Tango:36

matsu tateru kasuminanimya yosanumi
In the haze that spreads round the stand of pines come waves—
the Sea of Yosa.37

In the intercalary third month:

ai ni ainu urūno yayoi hana no haru
One upon the next—in the extra third month, blossoming spring.38

For the anniversary of someone’s death:

hananichō furinishitama ka harunokaze
Butterfly amid blossoms—an old, gem-like spirit alighting?
The spring wind.39

Composed on request from Miidera:40

koezoseki taresugimuranohototogisu
Its voice, a barrier—who can pass these cedars when the cuckoo calls?41

Rebuilding the Sanmon Gate at Daitokuji

Some years ago, the Zen priest Soshin of Daitokuji, who resided in his last years at Shingakuji temple at Ichijodani in Echizen, wrote at the end of his life asking me to come down and discuss the rebuilding of the Sanmon gate at Daitokuji in Murasakino. He sent a palanquin to Kyoto for me.42 I agreed to go and arrived on the fifteenth of the third month, [1519]. Asakura Tarōzaemon Norikage had promised to contribute to the building project, and I was asked to convey this information to Daitokuji. Soon after that Soshin passed away, and I returned to the capital.43 I subsequently went down to Suruga and the next year
Third Year of Daiei (1523)

returned to the capital again, where the building project at Daitokuji was not proceeding as planned. I then received a letter from the abbot of Shinjuan saying it was to be held in abeyance. I too had made arrangements for a donation, so I instead gave fifty kammon toward the repair of the main gate at Myōshōji at Takigi. The matter of the Daitokuji Sanmon gate remained undecided.

Journey to Echizen

The abbot of Shinjuan then did me the honor of calling on me at my travel lodging and told me that the temple wished me to go to Echizen again and revive the matter of a donation. I demurred, wondering how I could do so since Norikage had already been told that Daitokuji was postponing the project. But it was difficult to decline their request, and I finally agreed to go. When I arrived, I was informed that Norikage had prepared fifty thousand hiki and that others with connections to Daitokuji had pledged over twenty thousand hiki more. I hear, however, that the funds have yet to reach the capital. Now all seems indeed to have borne out the judgment of the abbot of Shinjuan. I have donated about thirty thousand hiki myself to date through the sale of this and that.

A man named Teraki Shirōzaemon, who was recently in the capital but is now back in his home province, promised to supplement my donations in view of our particularly deep friendship. As of the fourth month of last summer, he too had pledged thirty thousand hiki to the temple. He wrote to me saying that depending on the results, he would donate more.

Hokku I composed while in Echizen:

65 yuku to ku to Coming and going, kozue ya ochi they meet in bead-tree branches— mine no kumo the clouds on the peak.49
66 ame kaoru The rain is redolent hanatachibana no of orange blossoms satsuki kana in the fifth month!50

At Sakuuken, the garden of which boasts unparalleled rocks and trees:

67 yūdachi ya An evening shower— makaseshi mizu no rivulets of rain run off iwakosuge onto rock-pent sedge.51
BOOK ONE

omokage wa In my imagination
fumiwaketa they lie too deep to walk through—
hitoha kana a single leaf!52

For the anniversary of Sōgi’s death:

matsumushi ya Pine crickets—
yomogi ga moto no deep within the mugwort,
aki no koe voices of autumn.53

hagi susuki The bush clover
fukanu nowaki no and pampas grass in the still morning
ashita kana after the tempest.54

On the fourteenth of the eighth month:

tsuki yo ika ni The moon—how clearly
teran asu no yo it will shine tomorrow night,
kuma mo nashi without a trace of shadow!55

Composed on request from Heisenji temple.56

yuki okite Even without snow
shirayama no ya it is worthy of the name White Mountain,
tsuki no aki under autumn’s moon.57

Return to the Capital

Composed at Kannonji in Ōmi Province, on my way up to the capital from
Echizen.58

asagiri no The nearby mountains
toyama wa yae no make multi-layered clearings
harena kana in the morning mist!59

mishi ya mina I have beheld them—
kozue utsurou every branch changing color
asato kana outside the door at morning!60

shika no ne ya Calls of a deer
onoe no arashi and gusts of wind on hilltops—
yūzukuyo a moonlit evening.61
Third Year of Daiei (1523)

At Shiga:  

76 aki no umi The autumn sea—  
hana saku nami no on its billows blossom  
chigusa kana a thousand flowers!  

Composed for a linked-verse session in the capital with a merchant from Bōnotsu in Satsuma:  

77 iso no ue no A rocky strand  
chishio mo aki no tinted and retinted by the myriad waves  
yūbe kana on an autumn evening!  

At Shijō, Bōmonchō:  

78 yoru wa shigure Chilling rain at night,  
asato wa shimo no then frost outside the door at morning—  
itaya kana a plank-roofed cottage!  

Arima  

While taking the waters in Arima, at Koyadera temple, I composed this:  

79 shinagadori Off to Inano,  
inano o yuki no a name recalling grebes side by side,  
ashita kana in the morning snow!  

80 ariake ya The moon before dawn—  
sora ni shimogare no frost-withered against the sky,  
ahanasusuki ears of pampas grass.  

For a thousand-verse sequence at Nose Gengorō’s, at Shiroyama:  

81 kurete nao Sunset, and yet  
nodokeki toshi no gentle still—the light  
hikari kana of the passing year.
Haikai at Year’s End at Takigi

Saw out the old year in an abandoned dormitory beside Shūon’an in Takigi. Six or seven of us gathered around the hearth and after tofu with miso, we composed a number of haikai verses.  

82  asu no shiru  Broth for the morning,  
tama kagiri naru  with just a glint  
arame kana  of arame sea plant.  

83  kao wa shiwasu no  Her face lined in the twelfth month,  
haru no hatsuyome  the new bride greets the spring.  

84  fujiwara uji ka  Is he a Fujiwara?  
mon wa fujinami  his crest is wisteria.  

85  umakura wa  His horse’s saddle  
kinpukurin no  is the gold-inlaid one  
genkurō  of Genkurō.  

86  hitisuretsutsu mo  Bring one along with you  
nebari koso sure  and it will stick to you like glue.  

87  tsu no kuni no  A hot potato  
yunoyamamono o  from Yunoyama in Tsu  
makura ni te  beside one’s pillow.  

88  kōya hijiri no  The voice of a beggar monk  
yado o kau koe.  from Kōya craving lodging.  

89  natsu no yo no  On a summer night,  
yabure kayadō  leaving his thatched hut  
tachiidete  and its torn mosquito net.  

90  hannyajizaka no  Brawny beggars  
ōkojikidomo  around Hannyaji Hill.  

91  kokoro mina  Are all the monks  
sechibenbō ya  at Monjuin temple  
monjuin  miserly at heart?
Out of elegant topics, are they going to retire?

The moon, for them both the center of attention, has sunk out of sight.

Is it a boy or a girl fast asleep before dawn?

Feeling fore and aft, there beneath the late-rising moon.

Both master and retainer bolstered by their walking sticks.

Together making verses as bent as their backs while they walk along.

How stale it has grown as they frolicked beneath the blossoms.

The water they brought and poured into the kettle to freshen the tea.

Novices all in a group out enjoying the blossoms.

The lads’ short-sleeved robes—willows and cherry trees blending in profusion.

Nothing but asters, where the temple boys are.
BOOK ONE

103 akikaze no
    fukiage niou
tobosogami

The autumn wind
wafts a fragrance
from the doorway.\(^{90}\)

104 torinukashitaru
    subariwakazō

The young temple boy with
the tight ass passed wind.\(^{91}\)

105 motenashi no
    hara no oto koso
kikoekere

And for an extra treat
you could also hear
his belly rumble!

106 ichijō nijō
    harima suihara

One or two quires of paper
from Harima Suihara.\(^{92}\)

107 hikidemono
    ōgi no kaze ni
nabikasete

The prizes he won
flutter in the breeze
from his folding fan.\(^{93}\)

108 kasumi no koromo
    suso wa nurekeri

The robe of haze
is soaked at the hem.

109 nawashiro o
    oitaterarete
    kaeru kari

Shooed away
from the seed beds where the young rice grows,
geese flying homeward.\(^{94}\)

110 gojō atari ni
    tateru amagoze

In the Fifth Ward
stands someone in a nun’s habit.

111 taga goke no
    ukarekimi to wa
    narinuran

Whose wife
did that lady of the night
used to be?\(^{95}\)

112 onaji toshi koso
    sannin wa are

In the same year—
all three people!

113 maotoko
    futakata shimuru
    hara no uchi

The womb of a wife
who embraced two
illicit lovers.\(^{96}\)
The autumn wind blows with it
a feeling of excitement.

The rhythm of feet
weaving on a row of looms
at Tanabata.

One ought never find oneself
leaning toward the heavy side.

In love as well,
who would undertake to sin
even for money?

All her emotions
in the word "respectfully."

A woman's letter
signed with a careless flourish,
"Most sincerely yours."

The boy I propositioned
was so terribly unkind!

Would we could grapple,
with me stabbing into him, then
dying from his thrust!

How he waits and waits
for the lad Seitaka,
taller than himself.

Even Fudō
burns with unrequited love?

Cut clean through—a cedar
there since the age of the gods.

At the foot of Mount Miwa,
name of divine might,
a tea-selling bonze.

Third Year of Daiei (1523)
BOOK ONE

126 fushitsu korobitsu
mukashi kourashi
He throws himself on the ground,
longing for the days gone by.

127 toyakaku to
suredomo oenu
monoomoi
Try as he might,
he has the will for love
but not the way.107

128 kasumi komaka ni
hikimawashikeri
They have been drawn
delicately as the haze itself.108

129 utsukushi na
tada marugao no
hōzukimayu
How beautiful!
A round face with the eyebrows
brushed on with cherry paint.109

130 uma ni noritaru
hitomaro o miyo
Look at Hitomaro
as he sits astride his horse!

131 shimo ni tatsu
chūgen otoko
hitori nite
Standing beneath,
there is but a single man
in his service.110

132 oitsukan
oitsukan to ya
hashiruran
“I’ll catch up with him,
I’ll catch up”—is that
what he thinks, running?

133 kōya hijiri no
ato no yarimochi
Behind a Kōya monk,
a lancer.111
Sōkan

[132 oitsukan
oitsukan to ya
hashiruran
“He’ll catch up with me,
he’ll catch up”—is that
what she thinks, running?]112

134 kōya hijiri no
saki no himegoze
Ahead of a Kōya monk
a young girl.113

My verse is better linked to the sense of “catch up” (oitsukan).

135 goban no ue ni
haru wa kinikeri
Atop the go board
spring has arrived.
Third Year of Daiei (1523)

136  uguisu no sugomori to iu tsukurimono  A centerpiece made to look like “a bushwarbler sitting on its nest.”114
      Sōkan

[135] goban no ue ni haru wa kinikeri  Atop the go board spring has arrived.]
137  asagasumi sumizumi made wa tachiirade  The morning haze has yet to reach the corners.115
      Sōchō

Here too, my verse is the better linked.
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First Calligraphy of the New Year

First day of the first month, fourth year of Daiei. At Shūon’an, Takigi. Early in the morning I heard someone outside the gate announce that he had left the world and craved admission:

He has shorn his hair
that he dressed for the new season—
though he is the same,
should we call him last year’s scamp,
or should we call him this year’s novice? 1

“Testing the brush” at Shūon’an with felicitations to the abbot: 2

Today as I add another year, the seventh,
to my seventy,
I am still far, far behind
the thousand springs that will be yours. 3

A poem “testing the brush” at the start of the year, presented in return to the old man of Brushwood Cottage: 4
BOOK ONE

On this springtime day, yet a long, long while before we reach journey’s end, may your years be a mirror in which to see my own.5

After the tenth of the same month, I dreamt during the night that my spirit had left my body.6 I woke from my dream, wondering if the spirit had, in fact, been mine:

It abandoned me and left my body; now I would be repaid. Make my errant spirit into copper change!7

This is a poem praying that my spirit be replaced with coins forthwith!

An Exchange of Poems with Nakamikado Nobutane

Come up to the warmth of spring in the capital, and leave the Takigi firewood that you gathered, friend of the mountain village.9

My sentiments are difficult to express. Through this one poem I hope to convey a myriad of words. I am over eighty and cannot do justice with my poor brush to my desire to see you again in my old age.

For the road leading to the balmy capital, he would abandon his Takigi firewood, this springtime mountain dweller.

42
In the same month:

144 toshidoshi no
haru ya tachikaeru
asagasumi

Each and every year
it returns with the spring—
the morning haze.  

A poem composed on request from the Southern Capital:

145 izuku yori
wakakusayama no
haruhi kana

Whence does it spring?
At Wakakusa Mountain,
springtime sun!

Yawata

For a single sheet of verses at Umenobō in Yawata:

146 ume no hana
utsurishi sode ka
asagasumi

Sleeves perfumed
by the scent of plum blossoms?
The morning haze.

When night fell, there was food and drink with a number of boys in service
at the temple. I left early, pleading old age. They sent me several invitations, but
I was lying down and unpresentable. Still I did not wish to be unsociable and so
sent this, attached to a small branch of plum:

147 omoiyare
yanagi no ito no
midaregoe
mukashi wa yoso ni
kikishi haru ka wa

Please understand,
you whose voices are tangled
as willow branches—
in springtimes past would I
have simply listened from afar?

Presently I heard a voice reading it aloud at the party.

In the Capital

148 azusayumi
oshinabete haru no
hikari kana

Like a catalpa bow,
it bends and overspreads all—
spring’s shining light!

Shōzōbō of Miidera came to the capital, and we had a linked verse session:
BOOK ONE

[itsu idete
kasumu yama no ha
yūzukuyo.

When did it take leave
of the hazy mountain ridge?
The evening moon.]^{16}

This would be a reference to the poem made at that temple, “Now I find how hard it is / to forsake the mountain crest.”^{17}

For the “Shogunal Deputy’s Thousand Verses in One Day.”^{18}

nabiku yo wa
ame nodoka naru
kusaba kana
All bow to it—
blood grass beneath
a gentle rain!^{19}

Iba senku

A three-poet thousand-verse sequence. Lord Sanetaka, Sōseki, and myself. Tanemura Nakatsukasanojō sponsored it at Sōseki’s Gessonsai residence:^{20}

uguisu ya
ono ga nū hana
kasa yadori

The bush warbler, resting beneath the hat
it sewed of blossoms.^{21}

An Exchange of Poems with Toyohara Muneaki

Toyohara Muneaki wrote this on the wrapping paper of some medicine he sent me:^{22}

kimi mo ware mo
oizu shinazu no
kusuri ni te
mata ai min mo
kokoro narikeri

Through the use of this tincture of eternal youth, I sincerely hope that you and I will meet one another yet again.

My reply:

kore ya kono
tōku motomeshi
ikugusuri
ima mo oisenu
kimi tsutakken

Is it the one once sent for from afar, this tincture of eternal youth that you, sir, young as ever, have passed along to me?^{23}

I was out of the capital at the time.
An Exchange of Poems with Nakamikado Nobutane

From Lord Nakamikado:

153  
oi no tomo
matsu zo to shiraba
kaerikoyo
tagō no uranami
tachi wa yuku tomo
If you are aware
that your old friend awaits you,
then make your way back,
even if Tago’s billows
rise up only to depart.24

My reply:

154  
kimi ni yori
tagō no urawa ni
oi no nami
omoi shi tatanu
hi mo zo nakaran
There is not a day
when the aged billows
of the Bay of Tago
do not rise up in longing
to go coursing back to you.

A Poem on Asakura Norikage’s Hawks

In the garden of his residence, Asakura Tarōzaemon Norikage had for four or five years set up nests for hawks. Last year for the first time two, one large and one small, hatched chicks. It was a very rare event. The retired abbot of Ikke-ken at Kenninji temple wrote of the chicks in his Yōyōki, and various poems in Chinese and Japanese were written about them as well.25

I therefore composed this:

155  
mata kikazu
togaeru yama no
mine narade
sudatasesomuru
niwa no matsu ga e
Unheard of before:
bringing chicks up from nestlings
not in the mountains
where they go to molt,
but in the boughs of a garden pine!

Leaving the Capital

I had received invitations now and again to stay for a time with an acquaintance in Owari, and I accordingly left the capital on the eleventh of the fourth month on a journey to the east.26 I went south first to Shūon’an in Takigi near Yawata, where the reverend monk Ikkyū passed away, to light incense and an-
nounce my departure. Some of my friends accompanied me to the Lower Capital, and others saw me south as far as Hōshōji and Fukakusa. As I took my leave, regretting our parting, I composed this:

156 nagarāeba Should I live so long, mata mo noboran people of the capital, miyakobito I will come again— motonaku negau there is no need to make koto shi aru rō a special request of this old one!

See appended note. A comic last line—a haikai in jest. “People of the capital” are the ones who had come to see me off.

Fushimi

On the way I called on the Tsuda Bizen Lay Priest in Fushimi about a promise he had made earlier to arrange for carters to carry from this port to Daitokuji a donation of lumber from the mountains around Takigi. The sun was still high thereafter, and I decided to hurry and go up Ujigawa river by boat.

Composed on request for a hokku:

157 kuretake no Beneath the bamboo natsu fuyu izure in both summer and winter, yoyo no kage shade for all the ages.

This was in celebration of the locale.

The Water Wheels of Ujigawa River

As we went upriver from Fushimi toward Uji Bridge, we could see Mizu no mimaki pasture and Yawata Mountain. Kotsugawa and Ujigawa rivers flow together there to form an expanse as broad as a lake. The people we invited from Kyoto enjoyed themselves, “beating in time on the boat sides,” playing shakuhachi and pipes, and singing popular songs like “Water wheels revolving in Uji’s rapids—are they turning over thoughts of this woeful world?” The deutzia on the banks and the irises at the water’s edge looked lovely, blooming together. There were innumerable stretches of rapids, and the boatman sang old songs like “struggling against the current at a tow rope’s end.” We finally put into shore and alighted, sorry the trip was over.
Shirakawa in Uji

Spent the night at Tsujinobō at Shirakawa. Before dawn I heard the cry of a waterrail:

158  tani fukami  So deep the valley,
     kuina no meguru  the waterrail flies round and round
     toyama kana  in the nearby hills.

This is a haikai verse.\textsuperscript{35}

Saw Tōunken at the constabulary of this province.\textsuperscript{36} Had sake with him while waiting for our escort arrangements to be made to Takigi. He wanted to compose a single sheet of verses, but we were pressed for time, so I only composed a hokku:

159  hototogisu  A cuckoo!
     tsuki ya ariake no  The late moon in the dawn sky
     asahiyama  over Sunrise Mountain.\textsuperscript{37}

I was sorry to leave.

From Takigi to Ōtsu

One night at Shūon’an. I arranged for the lumber to be transported and on the thirteenth burned incense before Ikkyū’s image. The same day the young monk from Miidera named Shōzōbō who had joined me in a linked-verse session in Kyoto this spring came to escort me to a lodging at the beach at Ōtsu. That evening to Jōkōin.\textsuperscript{38} The Bettō of Hakone in Sagami lived there for two or three years when he was still in youth’s attire.\textsuperscript{39} He took his vows this spring. Hyōbukyō had the sake cups brought out, and we stayed until late at night.\textsuperscript{40} The next day the master held a session to compose a single sheet of verses. I could not avoid composing the hokku:\textsuperscript{41}

160  hototogisu  As at a mountain well,
     yama no i no akanu  one still thirsts for more—
     hatsune kana  the cuckoo’s first call!\textsuperscript{42}

This simply makes an association with the locale through the verse, “As one thirsts for more / at a mountain well too soon / muddied by the drops.”
BOOK ONE

161  iwao mo shiroshi  The cliffs too are white!
sakeru unohana  Blossoming deutzia.

Hyōbukyō

This too was based on a foundation poem, “blooming / even on the rocky cliffs.”

I heard that Sōseki and two companions had arrived in Sakamoto the previous day to attend a festival, so I sent a messenger to them before dawn. They paid me a visit later in the morning; it was most enjoyable. After we finished a single sheet of verses, sake was brought out, and Tōenbō, an old monk near to receiving his Eighty-Year Staff, played shakuhachi. At night Hyōbukyō took up his shakuhachi as well and performed a few pieces in the hyō mode. It brought to mind Shunzei’s poem on the sound of pine crickets in the mugwort that he composed for a hundred-waka sequence well after reaching his eightieth year. Near daybreak I returned to my lodgings in Ōtsu.

Ōmi

On the fifteenth, the master of this house, Sōkei, urged us to hold a linked-verse session. Unable to refuse, I began it with this:

162  yoru nami ya  Breaking billows!
    hana no yamagoe  blossoms on a mountain pass—
    natsu no umi  the summer sea.

This simply means that the waves at the foot of the hills looked just like blossoms.

Halfway through the session a boat came for me from the residence of Motosu Yamatonokami in Konohama. In a complete flurry while being rowed out, I recalled the hokku I made this spring in the capital at Shōzōbō’s linked-verse session:

163  itsu idete  When did it take leave
    kasumu yama no ha  of the hazy mountain crest,
    yūzukuyo  the evening moon?

The following verse was composed at this temple:

164  tsuki o nado  I never understood
    matare nomi su to  why the moon always
omoiken kept us waiting.
ge ni yama no ha wa Now I find how hard it is
ideukarikeri to leave the mountain crest!

Is it from Senzaishū? I felt just the same as my boat departed.

When night fell a wind blew up from the south, and we raced across the lake in a moment. It was the night of the fifteenth, and the full moon rose in unclouded brilliance from behind Mirror Mountain, looking itself very like a mirror hanging in the sky.

Linked verse again two days later:

kuina naku The waterrail calls
muranae hakobu and villagers carry rice shoots
asato kana outside the door at morning!

Then a palanquin came for me from Kawai Suruganokami. To Moruyama, past Mirror Mountain. Linked verse the day after:

unohana ya The deutzia—
miru miru fureru falling even as I watch,
kigi no yuki snowflakes from treetops.

Tanemura Nakatsukasanojō and others came down from Kannonji. Suruga-nokami’s son, who is called Gorō, surnamed Kawai like his father, took part in the linked-verse session, appearing in youth’s attire. It was so pleasant I forgot my old age.

Across the Suzuka Mountains

On the twenty-second we departed, after having been several times detained. A palanquin to Sakanoshita in the Suzuka Mountains. Horses for the rest of the company. Sake and food had been left ahead of time for us along the way at Inohana, Tsuchiyama, Uchi no Shirakawa, and Soto no Shirakawa. Our trip through the mountains was unforgettably pleasant. From place to place people came out to guide us, and at the barriers no one challenged us. We arrived at Sakanoshita, where I received another palanquin from Kameyama and rested my aged self from the rigors of the day. That night, an inn at Sakanoshita. I was reminded of the “reed hut” of the vestal’s temporary palace in these mountains on her trip east to Ise.
I woke in the night to the cuckoo, calling insistently:

```
167  suzukayama  A cuckoo
  shino ni nakikeru singing over and over
  hototogisu in the Suzuka Mountains—
  miyako ni ika ni in the capital,
  kikan to suran how one would listen!
```

“Singing over and over” is a phrase associated with the Suzuka Mountains. Also, when that great priest crossed these mountains, he composed this:

```
168  suzukayama In the Suzuka Mountains,
  ukiyo o yoso ni I cast aside
  furisutete this world of sorrow—
  ika ni nariyuku what will come to pass
  waga mi naruran in this life of mine henceforth?
```

Full of envy, I wrote:

```
169  suzukayama In the Suzuka Mountains,
  furisutenu mi no what is sad about
  kanashiki wa casting off the world
  oikagamareru is having my old, bent back
  koshi o kakarete carried in a palanquin!
```

Haikai, in jest. Again, on being told we were to cross Suzuka River:

```
170  kyō wataru Shameful, my reflection
  kage hazukashiki as today we cross
  suzukagawa Suzuki River,
  yasose no nami o my wrinkles of age
  oi no shiwa nite many as its eighty rapids’ waves.
```

Kameyama

That day at noon we arrived at Kameyama. Lodged at Nomura Ōinosuke’s residence. Immediately had a bath.

Kajisai had been at his mountain lodge at Shōhōji at Washiyama since the previous day. The temple is affiliated with Daitokuji and is about fifty chō away from here. I was told he had gone there to attend a memorial service.

On the twenty-third he sent a palanquin for me early in the morning.
temple was not so very far into the mountains.\textsuperscript{72} As we drew nearer, storm clouds began to appear in the sky, with “four or five mountain peaks painted in rainy colors.”\textsuperscript{73} Soaring cliffs, thick moss, and countless stands of pine and cedar. It was very much like Jingoji at Mount Takao.\textsuperscript{74}

The first temple one reaches is Dairyōji.\textsuperscript{75} A brook meanders through the valley, spanned by a bridge. One is reminded of Toganoo.\textsuperscript{76} It resembles a hermit’s dwelling; the handle of one’s axe might truly rot away there.\textsuperscript{77} Had an interview with the abbot of Shōhōji. Took sake with the noon meal and thereafter with Kajisai. Became quite intoxicated. Hurried to return to Kameyama before it started to rain.

The next day, the first of the sixth month, the sun shone bright and clear. I received an invitation from Kajisai. Took my morning and evening meals at his residence, after which I returned. We composed linked verse. When I visited here the autumn before last on my way to the capital, I made this hokku for a single sheet of verses:

\begin{verbatim}
171       yaso no se no
         minakami takashi
         aki no koe
         High, the headwaters
         of the eighty rapids.
         The sound of autumn.\textsuperscript{78}

172       toru tabi ni
         mototsuha takashi
         yasakaki
         The more boughs one breaks off,
         the higher the old leaves remain—
         sakaki trees.\textsuperscript{80}
         Ikkan\textsuperscript{81}

173       yū kakete nake
         yamahototogisu
         Call throughout the evening,
         mountain cuckoo.\textsuperscript{82}
         Sōchō

174       uete konata
         iku kotoshi oi
         sono no take
         Since they were planted,
         how many years have they grown,
         the garden bamboo?
\end{verbatim}

I therefore felt that it would not be right for me to compose the hokku this time and demurred several times.\textsuperscript{79} Whereupon Kajisai offered this:

\begin{verbatim}
172       toru tabi ni
         mototsuha takashi
         yasakaki
         The more boughs one breaks off,
         the higher the old leaves remain—
         sakaki trees.\textsuperscript{80}
         Ikkan\textsuperscript{81}

173       yū kakete nake
         yamahototogisu
         Call throughout the evening,
         mountain cuckoo.\textsuperscript{82}
         Sōchō

174       uete konata
         iku kotoshi oi
         sono no take
         Since they were planted,
         how many years have they grown,
         the garden bamboo?
\end{verbatim}
Sightseeing at Washinosuyama

Two or three days later, we breakfasted at Shōhōji temple. Slept there the night before. A bath was provided for all in my company.

The next day we decided to see Washinosuyama mountain by palanquin. Kajisai’s invitation. The narrow, mossy path was slippery, and the water cascaded down through the valley like the sea itself. The bearers reached out for what holds they could on the rock wall but could not stop their legs.

They say there was a mountain temple here in the past. Might the site be used in battle? A natural shield of cliffs. Pillars of rock to support a gatehouse. It appears to cover fifty square chō around the valley. Here one could confront tens of thousands of soldiers with impunity.

That day we visited Shōhōji and also Kōzenji, a branch temple of Tōfukuji. The abbot arranged a session of linked Japanese and Chinese verse:

175
washi no sumu               Is it because this is
yama to ya tōki             the mountain where eagles dwell
hototogisu                   that the cuckoo is so distant?  

176
hito gogatsu no            In the fifth month
ryō no gotoshi              one feels cool.

When we reached the back of the single sheet, sake was brought out, and we shared several cups with the acolytes. Did not leave till evening.

Again on the twenty-fifth of this month, for a monthly dedicatory linked-verse session of a temple called Jionji:

177
samidare ni               In the summer rains,
masuge no mizu no        water builds on the outer leaves
sueba kana                of the sedge grass!  

And again on the twenty-ninth, at Shinpukuji:

178
kaoru ka wa              A fragrance rises
hanatachibana no          from the orange blossoms—
satsuki kana                the fifth month.  

This was a proxy poem for Shirō Tanemori. Sixth month, second day. At Kajisai’s residence, a one-round waka sequence on fifteen topics. His son Jirō Moriyoshi chose the topics from Meidaishū, and
all composed impromptu.\textsuperscript{93} Again the sake cups were brought out, and we stayed late drinking. I gave someone a fan, and he asked me to write something on it:

\begin{verbatim}
179 tare o ka mo tomo to wa iwan nagaraeba kimi to ware to shi takasago no matsu
Is there no one left that I may call a friend? If we live longer, it will be you and me and the pine of Takasago.\textsuperscript{94}
\end{verbatim}

There was a picture of a pine on the fan. He, seventy-eight; I, seventy-seven.

At my lodging in Kameyama, Nomura Ōinosuke's residence, they had been keeping a goose in a cage since spring. Feeling sorry for it, I filled a cask from the garden with water, fed the bird some parsley, and otherwise did what I could for it. On the morning I was to leave, I affixed this poem to a post:

\begin{verbatim}
180 kari ni shi mo tsuyu kakesutsu na sasoikon aki o tanomu no tomo ni au made
Do not neglect this goose even for a moment, until it can join its friends who will come calling with the advent of autumn.\textsuperscript{95}
\end{verbatim}

Kajisai's son Jirō Masayoshi called at my lodging unexpectedly one night. The next morning I sent him this:

\begin{verbatim}
181 hito yori mo oi no omowan koto o shi zo kesa wa midarete kokoro to mo naki
I know not of yours, but the feelings this morning of this old one are all in confusion—I am completely at a loss.
\end{verbatim}

His reply:

\begin{verbatim}
182 kokoro ni mo arade midarete omou chō hito no koto no ha kuma ya nakaran
The words that you wrote about feeling all in confusion and completely at a loss are nothing less than eloquent.\textsuperscript{96} Masayoshi
\end{verbatim}

At Kajisai's I took great comfort from all the kind people who came to visit during the disagreeable summer rains. One of the most pleasant times was when,
during the course of a conversation, Kanbe Ukyōnoshin Morinaga showed me a Mon’ami shakuhachi. I praised its beauty, so he said I must have it and brooked no refusal. I sent him a note expressing my joy:

183 akatsuki no I have just found
tomo o zo etaru a friend for the dawn,
isonokami though there is no point
furinishi oi no for one old as Isonokami
kai wa nakeredo to go on living longer.

On being sent some rice cakes and two kinds of rice crackers:

184 kokorozashi I see your kindness
miyama no shigeki in rice cakes abundant
sasachimaki as mountain bamboo
kazu wa senshū and rice crackers enough
senbei ni shite to last me a thousand autumns!

At Kameyama, I was shown a worm-eaten scroll of a hundred-waka sequence by Sugihara Sōi, the Iga Lay Priest, written in his own hand. I asked to copy it. The original had been sent by the present Iganokami Takamori. My usual poor attempt:

185 ima mo yo wa It is true today
sa mo koso arame just as in the past!
isonokami These words ancient
furu koto no ha as Isonokami Shrine
tagui nakaran can nowhere find their equal.

There are four ritsuin temples in Kameyama: Jionji, Shinpukuji, Amidaji, and Chōfukuji, each with the requisite seven buildings. Aside from those, there are inns here and there, as well as east and west markets.

When I had already decided to leave for Owari, I twice received messengers bearing letters telling me to arrange to go to Suruga with the physician Sei Ku-naikyō Hōin. It was unavoidable, so I sent various people to the capital, and Kajisai ordered fifty or sixty horses with their grooms to be posted from the Minakuchi station to Sakano shita in the Suzuki Mountains to escort him here. The doctor arrived in Kameyama on the fifth of the sixth month. I cannot say enough about Kajisai’s hospitality and generosity.
From Kameyama to Sunpu

One day of rest. On the seventh, Mori Hayatonosuke said he would see us off. On the ferry “at the border of Ise and Owari,” I had the boat pause and sent this back to the others who had come with us from Kajisai’s:

186  shizuka naru Looking back and looking back
nami no awai no toward the border
umizura o and the billows
kaeri miru miru that break gently on its coast,
yuku sora zo naki I give no thought to the way ahead.

My stay at Kameyama lasted fifty days. I cannot thank Kajisai enough for his unfailing consideration.

Sixth month, seventh day. Stayed at Ōno in Owari, Chita District. On the eighth, a night at Kariya in Mikawa, the residence of Mizuno Izuminokami. Then a day at Dora Ikkōdō in the same province. On the tenth, stayed at Makino Denzō’s residence in Imahashi. The eleventh, Kibi in Tōtōmi. The twelfth, stayed at Iio Zenshirō’s residence in Hikuma. The thirteenth, lodged at Kakegawa, and remained a day. The fifteenth, Kiganji temple in Fujieda, Suruga Province. The sixteenth, Fuchū.

An evening shower was falling when we arrived, and we took shelter at Utsunoyama. The teahouse has long been famous for its “ten dumplings.” The girls scooped up exactly ten with each dip of the ladle, much to our amusement. Arrived in the provincial capital that night.

Sunpu

Two days’ rest. Audience with Lord Ryūōmaro. Celebratory sake. The matter of Lord Ujichika’s eye medicine. He improves daily.

Okitsu

I had planned to visit the site of Kiyomi Gate and offered to serve as a guide for the visitors from the capital. We arrived at the residence of Okitsu Tōbyōe-nojō Masanobu, and on the twenty-seventh of the seventh month decided to go out to the beach after nightfall.
BOOK ONE

187 nami no oto The sound of breakers
yūyami fukete deepens with evening’s darkness,
iwazutau and fishing torches
isoma no michi o illumine the seaside path
terasu isaribi that winds around the cliffs.

On the twenty-eighth at the seaside we held a one-round waka sequence on thirty topics for the visitors from the capital. We composed on topics set by the Former Palace Minister, Ōgimachisanjō Sanemochi, who currently resides in the province.\textsuperscript{122} His poem led the sequence. This was sent from Kiyomi Strand by Ohara Chikataka.\textsuperscript{123}

188 matsuran to Thinking they awaited me,
koma no ashinami I set out, pony prancing,
yoru idete to where waves rush in
kiyomigaseki ni at Kiyomi Gate,
hirune o zo suru but now I nod here napping!\textsuperscript{124}

My reply:

189 chigirishi mo The aged waves
wasurenikeri na forgot what they had promised
oi no nami until the tide
asa mitsu shio no that rises in the morning ebbed,
hirune suru made and you took your noontime nap!\textsuperscript{125}

On the twenty-ninth, I recalled the journey that the late Sōgi made to this province years ago, and since it was the anniversary of his death, I made a single sheet of verses to forget the years:\textsuperscript{126}

190 omoizuru My sleeve remembers—
sode ya sekimoru like the gate it holds
tsuki to nami the moon and waves of teardrops.\textsuperscript{127}

The poem is based on a hokku Sōgi composed for a single sheet of verses at the gate when I invited him years ago to this temple, Seikenji:

191 tsuki zo yuku The moon is departing.
sode ni sekimore At least hold it on my sleeve,
kiyomigata Strand of Kiyomi!\textsuperscript{128}
Thus my verse, “My sleeve remembers.” In *Shinkokinshū* this appears:

192. mishi hito no
omokage tome yo
kiyomigata
sode ni sekimoru
nami no kayoji

Hold the image
of my dear one, Kiyomi Strand,
in the channel
of the waves of tears that slip past
the gate and course down my sleeves.\(^{129}\)

 Might that have been the poem on which Sōgi based his?

This year marks the fifty-eighth since Sōgi spent the night at this temple.
After the single sheet of verses, I made a poor waka on the topic “recalling the past beneath the moon”:

193. tsuki wa shiru ya
kono iso narete
nanasoji ni
mitsu yotsu made no
aki no shiokaze

Is the moon aware
I have known this rocky strand
for seventy years
and seven with their salty
autumn breezes off the sea?

Zuiun’an subtemple is higher than the pagoda of Seikenji temple proper.\(^{130}\)
Leaning on my staff, I climbed up and, filled with enthusiasm from the day’s events, I composed this haikai waka:

194. mite mo mite mo
nao mata mite mo
nami no ue no
kumo o katashiku
akatsuki no tera

Though I look and look
and then look once more,
it sleeps alone
on clouds spread upon the waves—
the temple before dawn.\(^{131}\)

A man from Kyoto named Unpa built a hut near Shōkaian subtemple here after having made a vow in the capital to do so, and he lived in it for ten years and more.\(^{132}\) He has long since passed away, and the hut has fallen to ruin:

195. musubi oku
kiyomigaiso no
kusa no io
arasu ya nami o
katami naruran

The cottage of grass
that he fashioned for himself
at Kiyomi Strand
has gone to ruin—
will these billows be his keepsake?

Shōkō too came down to Suruga years ago.\(^{133}\) I invited him to Kiyomi Strand as well and had a boat row us about Mihogasaki.\(^{134}\) On the return he composed this:
BOOK ONE

196  tsuki nagara    Under the moonlight
iku yo no nami o   for how many ages
kiyomigata       have the waves rolled in
yosete zo arasu  on Kiyomi Strand
seki no aragaki   and ravaged the fence at the gate?

He wrote it on a fence post of the old Kiyomi Gate. Now even that has com-
pletely rotted away.

197  kakitsukeshi    Even the post
hashira dani koso    of the rude fence at the gate
aragaki no    on which he wrote them
kuchite nokoranu  has rotted away,
nami no koto no ha    and the wave-like words remain no more.

After this temple was burned all that was left was Lord Tōjiin’s image hall.
Shōkō prayed before the statue of Kankoku that stood in a dusty corner and,
weeping bitter tears, composed this:135

198  kiyomigata    Would that the rude fence
seki no aragaki    of the gate at Kiyomi
yoru nami o    might send back to the past
mukashi ni kaese  the waves that come rolling in
kuni zo sakaen    and see the nation prosper.136

He then returned. Shōkō thereafter desired to have a part of the fence made
into a box for poem strips, and soon Lord Yoshitada ordered it done and sent
off. Shōkō also asked him to include one of his own compositions:

199  tazunetsu to    Tell all in the capital
miyako ni katare   that you were here—
kiyomigata        this piece from the rude fence
kore zo shirushi no  at Kiyomi Strand
seki no aragaki    will bear witness.

Shōkō had the poem lacquered in makie on the lid and treasured it. The constable
of Noto now has it, I am told.137

58
Fujimasu

Fujimasu, a lad of thirteen or fourteen, writes with a truly accomplished hand. At his father’s Ichikawa residence, the day after the beginning of the eighth month, we composed a single sheet of verses. Fujimasu as scribe:

200 hayashisome
iku soma no hana
hagi no tsuyu Praise the bush clover
 growing up like mountain timber,
dew on its blossoms.

This was meant as praise of the lad’s accomplished hand and correct demeanor, using the poem (from Man’yōshū?) that goes “made from bush clover / growing straight as timber / and just beginning to flourish.” I believe that verse uses somakata to mean bush clover growing widely dispersed and therefore straight and tall.

Sunpu

We returned to Sunpu. A linked-verse session for the visitors from the capital:

201 sasowareba Were it invited,
miyako no fuji no Fuji would bring autumn snow
aki no yuki to the capital.

What this means is that if Mount Fuji here could be invited to the capital, there would be snow in the capital in autumn.

Through the middle of the eighth month, the cuckoo sang both night and day, making my mealtimes unbearable:

202 kiku tabi ni Each time I hear you
mune warokereba I feel queasy,
hototogisu cuckoo bird,
hetotogisu to koso so one really ought to call you
iu bekarikere “puke-oo bird” instead.

In the beginning of the ninth month, I rode about four or five chō from here and on the way home fell from my horse. My upper body aches and my right hand is useless:
BOOK ONE

203  ika ni sen What am I to do
     mono kakisusamu without the hand I write with
     te wa okite to console myself?
     hashi toru koto to How will I hold my chopsticks and
     shiri nogō koto how will I wipe my behind?

In a message entrusted to the monks from Shūon’ān in Takigi, who were returning with others from the capital:

204  aware naru How melancholy,
     waga kotozute ya the message I send to you,
     yamashiro no that I must cut wood
     takigi korubeki in Takigi, Yamashiro,
     nanasochi no hate at my eighth decade’s end.143

This is to inform them that I expect to die at Shūon’ān.

Okitsu

At the end of the tenth month, after a restorative hot brine bath in Okitsu, on request for a hokku on the landscaping of the castle garden, I composed this:

205  miru tabi ni Each time I see it,
     mekarenu niwa no I cannot take my eyes
     kikusa kana from the garden’s unwithered flora!144

Various things happened before the end of the year, but I have omitted them.
A Solo Linked-Verse Sequence

The fifth year of Daiei [1525], beginning of the first month, a solo linked-verse sequence with the first verse by Lord Ryūōmaro:

206  yuki no uchi no  Through the garden
     ume saku niwa no  where plums bloom in lingering snow,
     arashi kana     a gusting wind!¹

207  hatsune no hi to ya As if to match
     matsu no uguisu  First Rat Day,
                        a warbler’s first song in the pines.²
                        Sōchō

208  aratama no  The New Year has come
     toshi no iku haru  as it will for springs hereafter
     kasumuran     amid the haze.³

Composed on request from Anonotsu in Ise:

209  ama obune  Fishing boats in spring,
     haru ya akogi no  rowing out beyond the pines
     ura no matsu     of Akogi Bay.⁴
BOOK ONE

Composed on request from a person in Kai Province:

kasumikeri
haru ya asa mitsu
shionoyama
The surrounding haze—
recalling morning’s high tide,
spring at Mount Shio.5

At my lodging by the river.6

sue ya mina
kawakami sumeru
haru no mizu
Its current downstream
is clear as its upper reaches—
the springtime water.7

See note.8

Okitsu

At Yokoyama Castle in Okitsu, near Kiyomi Gate.9

haru no kumo no
yokoyama shirushi
nami no ue
Spring clouds
mark the long line of mountains
above the waves.

At the monthly poetry session of Lord Ōgimachisanjō and his son, Kin’e.10

hototogisu
makoto o kyō wa
hatsune kana
The cuckoo!
In truth it is on this day instead
that we hear the “first song.”11

At my residence by the river:

yūsuzumi
mi mo hi mo samushi
kawarakaze
In the cool of evening
the water, the day, and I are chilled.
River wind.12

Long Poem (chōka)

A poem I composed in my leisure and sent to an acquaintance in the capital:

minazuki no
atsusa o arau
kyō no ame
The rainfall today
that washed away the heat
of the Waterless Month.13
niwa no ikemizu
hachisuba no
tsuyu wa shiratama
kazukazu no
utsushi ueoku
ki mo kusa mo
magaki no take mo
wakaetsutsu
kokoryoge naru
sueha ni mo
oi o nobaete
toridori ni
miru wa kotonaru
yado nagara
omou koto to wa
meshi oashi
nigori kukon mo
maremare ni
sasuga ni hito no
ideiri wa
tayuru hi mo naku
miekuredo
nani motekoneba
motenasazu
mune nomi sumite
tsurezure wa
oncha o dani to
iu bakari
mukashigatari no
oi no tomo
kataneburi shite
hatehate wa
tachisaru o sae
shirazariki
koko ni shimeoku
waga io wa
suruga no kō no
katawara ni
takeami kakuru
madogoshi no
fuji no keburi wa
kayaribi no
yūgao shiroki

niwa no ikemizu
hachisuba no
tsuyu wa shiratama
kazukazu no
utsushi ueoku
ki mo kusa mo
magaki no take mo
wakaetsutsu
kokoryoge naru
sueha ni mo
oi o nobaete
toridori ni
miru wa kotonaru
yado nagara
omou koto to wa
meshi oashi
nigori kukon mo
maremare ni
sasuga ni hito no
ideiri wa
tayuru hi mo naku
miekuredo
nani motekoneba
motenasazu
mune nomi sumite
tsurezure wa
oncha o dani to
iu bakari
mukashigatari no
oi no tomo
kataneburi shite
hatehate wa
tachisaru o sae
shirazariki
koko ni shimeoku
waga io wa
suruga no kō no
katawara ni
takeami kakuru
madogoshi no
fuji no keburi wa
kayaribi no
yūgao shiroki

Fifth Year of Daiei (1525)
kakitsuzuki with “evening faces” —
koiegachi naru and throughout the neighborhood
atari ni te chock-a-block with huts,
ichime akibito the merchants and market maids
sariaezu raise their voices:
na sōrō imo sōrō “Greens and potatoes for sale!
nasubi sōrō I’ve eggplants for sale!
shirofuri sōrō to Melons for sale! White melons!”
koegoe ni one after the next
kado wa tōredo passing in front of my gate,
itsu to naku but since my fortunes
waga kyō asu no (shifting as the shallows
asukagawa of Tomorrow River
taenureba that vary from day to day)
mimi ni nomi fure I can but sit and listen
sugosu natsu kana and let summer pass me by.\(^{15}\)

I am sure you have a good idea of my country cottage from what I have writ-
ten. How are things in the capital? Here in the country this summer, heavy rain
has been pouring down from morning till night. I have not been able to poke
my head outside, and there has been no way even to reach my neighbors:\(^{16}\)

izuku mo ka Is it so elsewhere?
koshiba sumi tae kindling and charcoal used up,
cha sake tae tea, sake used up,
miso shio shiranu miso and salt unseen,
amo no turezure time hanging heavy in the rain.\(^{17}\)

The cuckoo has been singing constantly through the seventh month until
nearly the Festival of the Dead.\(^{18}\) On the thirteenth:

asu wa komu Leave me and go
kako shōryō ni instead to guide the souls
tachikaware that come on the morrow,
matsuran shide no cuckoo waiting
yamahototogisu on the Mountain of the Dead!\(^{19}\)

The Anniversary of Sōgi’s Death

Seventh month, twenty-ninth day. A sequence for the anniversary of Sōgi’s
death. The hokku:
Could we ever forget
the night he left us behind?
The autumn moon.  
Jōki

May you flower with the morning glories,
Oh dream of days now fled!
Sōchō

The rituals were so lacking
when performed alone,
and I spent the day wishing
you could have been here with me.

I appended this to the linked-verse sheets and sent them to Sōseki.

For the first anniversary of the death of Toyohara Utanokami Muneaki:

I know that the letter
last year bearing today's date
would be his last.

Will I ever see
another of those wind-borne letters
from the capital,
each expressing longing
for Utsunoyama mountain?

Do they linger like this
for even a brief moment,
dew on leaf tips
and evanescent drops
on stems of bush clover?

There is no one
I long for more than him,
BOOK ONE

narenarete naki ga ōku no aru ga naka ni
of all of those to whom I was once close
and who are now gone from me.27

omoi dani tayuru ma mo ga na aki no tsuyu
How I wish for even kieshi to kikite
a brief respite from my longing! hiru yo nakereba
Ever since I heard that he vanished like autumn dew,

au tabi ni sayo no nakayama
Every visitor nakadachi mo to Sayo no nakayama
tada aramashi no my invitation,

karisome mo oshimishi hina no nagori koso
Our painful parting, which I took to be but brief

morotomo ni oizu shinazu no tsune naranu yo no susabi to zo omou
The words he spoke about eternal youth were naught but consolation

kazoureba hitotsu otori mo koto no ha wa susabi to zo omou
Reckoning it up, about eternal youth in an evanescent world.31

hakanashi ya shirabe no michi no koto no ha wa
How fleeting it was, in the way of music,

Toyohara Muneaki and I exchanged letters until we were both nearly eighty,
and whether I was in the provinces or the capital, there was never a day that I did
not think of him. Last autumn I sent a letter to the capital and on this day one
year ago, the nineteenth of the eighth month, he answered from his deathbed,
speaking of how remarkably fortunate it was that the letter reached him before he died. The amanuensis wrote that he passed away the next day, the twentieth.

Muneaki was a giant in his field; he was tutor to the emperor, and his music echoed in the empyrean. He also presented a sequence of a thousand Japanese poems for imperial delectation. The waka he composed at various sessions earned him a reputation for elegant poetry. He was a man of deep feeling and showed no little consideration even toward me. Were I now in Kyoto, I would have solicited poems of mourning from his friends and presented them in his memory today. There must be many others who feel the same. Lord Sanetaka too is no doubt holding a single-round poetry sequence today. I can only imagine it. I composed the above ten waka on rising before dawn simply to express my feeling for Muneaki. Lord Ōgimachisanjō Sanemochi is in residence in this province, and so I asked him for ten poems as well, which I append here:

I read the ten poems Sōchō composed on the first anniversary of the death of Muneaki for the repose of his spirit, and I too felt deep sorrow. Sōchō honored me with a request for poems as well, and I therefore made these poor attempts:

ōguruma no how quickly the year
meguru ya hayaki seems to have gone round,
kozo no aki no like a little wheel,
kyō no wakare o when I realize he passed away
omoizuru ni upon this day last autumn.

ima wa tada Now that he is gone,
miyako no kaze no when other letters come wind-borne
tsute to te mo from the capital,
nao nazoari ni one is apt to give them
kiki ya nasuran only scant regard.

saku hagi no Water drops on stems
moto no shizuku ya of blossoming bush clover
sue no tsuyu to or dew on leaf-tips—
kieshi nagori mo like those, the leaf-like words
nokoru koto no ha left behind by one departed.

oriori wa Through the passing years
ware mo narekite we grow accustomed to each other,
BOOK ONE

karakoromo as to a robe of Chinese cut—
haru iku aki no for how many springs and autumns
aware souran will my feelings further deepen? 37

omokage wa Though he has departed,
mazu tachikiete leaving not a trace behind,
ne nomi kumoi ni the music
nao nokoruran of his bamboo flute continues
tsuuyu fukami to resound above the clouds. 38
kusa no kage ni of my tears, he may not hear
ukehiku ya in the grassy shade
toto no ha goto no each of the leaf-like words
kyō no tamuke ni of my parting prayer today. 39

yoshi ya ima Well then, so be it—
yume to narite mo if he must now become a dream,
utsunoyama would that his image
utsutsu ni nokoru might here remain as real for us
omokage mo ga na as Reality Mountain! 40

aki no yo no Do not lose your way
nagaki yamiji mo on the dark and distant road
mayowaji na in the long autumn night—
kotoba no tama no be guided by the light
kazu no hikari ni of your many jewel-like verses!
yume narade If not in a dream
ima wa ika de ka there is no way to see him,
mizukuki no but the traces
ato ya mi ni sou of his brush
katami naramashi will linger and remind. 41

nochiseyama In the deep color
shite nochi tou of your leaf-like words
koto no ha no hoping against hope to meet again
iro ni ya fukaki like the mountain of that name,
nasake miyuramu one sees your deep feelings for him. 42

hito no ue ni Though you and I exchange
ii wa kawasedo these poems about another’s death,
tare mo mata how sad that none of us
asu o tanomaru may count upon tomorrow
ukiyo kanashi mo in this melancholy world! 43
Toyohara Muneaki’s Posthumous Letter

Your letter of the third of the last month arrived today, the nineteenth. It was my cherished desire that I might hear from you again. I am gratified to know that you had no trouble en route and arrived in Suruga safely. I rejoice to hear that Lord Ujichika’s condition is improving. I received the goose-skin paper you promised. This is another example of your great consideration, and I cannot find words to do it justice. I am deeply obliged. On the fifteenth of last month I chanced to be stricken with the flux, and I believe this day will be my last. That your letter arrived in time was the result of our remarkable bond over these many years. It is a marvel beyond comprehension. How I wish I could live long enough to see you again! As I am completely bedridden, I have been forced against my will to ask someone to write this for me.

My sincerest regards,
Muneaki [seal]

Eighth month, nineteenth day
With respect, to the Master of Brushwood Cottage

That was his answer. He passed away the following day.

Sanjōnishi Sanetaka’s Memorial Poems for Toyohara Muneaki

Ten poems by Lord Sanetaka arrived on the twelfth of the eleventh month for the first anniversary of the death of Muneaki. I include them here as well:

Ten poems in mourning for Lord Muneaki (each beginning with a syllable of the title of the Lotus Sutra).

242 me no mae ni If his image
kienu omokage that remains before my eyes
mono iwaba had the power of speech,
taezü mukashi no we would both talk on and on,
koto ya kawasan trading memories of the past!

243 utusumi no How sad a time
yo no uki fusha ya in a world empty
itotake no as a cicada’s shell,
koe o shiru chō now that he who knew the music
hito mo taeyuku of the pipes and strings is gone.
244 hokekyō ni
chigiri musuberu
kai arite
kanarazu nagaki
yami o izuran
It was well
he placed his trust
in the Lotus Sutra,
for he is certain to emerge
from the long darkness.

245 uchinasu ni
hana o moyōsu
shirabe o ba
te ni makaseteshi
tsuzumi to zo shiru
Here is the drum
on which he performed
so skillfully the song
that when played before the flower buds
is said to make them blossom.

246 reijin no
naka ni idetatsu
oriori mo
mono ni magirenu
sugata narishi o
Even at the times
when he appeared with the rest
of the musicians,
he could never be confused
with any of the others.

247 mutsumaji to
hedatenu mono ni
mizukaki no
hisashiku nareshi
nagori o zo omou
Our friendship
was ever close and cordial,
and his absence now,
long as the shrine’s sacred fence,
gives rise to sad reflections.

248 kyō wakare
asu wa to tanomu
kono yo dani
nagori wa hito ni
kanashikarazu ya
Even in this life,
when those who part one day
may meet again the next,
is it not sorrowful
to take leave of another?

249 kimi ni tsutae
hito ni oshiete
fuetsake no
michi no kiwame wa
tada hitori nomi
Tell it to our lord
and teach it to the others—
there was only one
who reached perfection
in the way of the bamboo flute.

250 yayoya mate
to bakari dani mo
kikaseba ya
oi wa okururu
hodo araji ni ni
Wait a moment!
I wish he would heed
that plea at least,
for I am far too old
to have another die before me.

251 utsutsu aru
mono to wa nani o
omoigawa
Is there anything
that has true reality?
Look upon
Fifth Year of Daiei (1525)

miyo ya kieyuku the River of Longing,
mizu no utakata and watch the bubbles disappear.\textsuperscript{53}

Lord Sanetaka kindly sent the above verses for the first anniversary of Muneaki’s death together with the “Since I” hymn written in his own hand.\textsuperscript{54} His postscript reads:

This hymn of praise is the essence of the sutra from which it comes, and it expresses the profound wish of all Buddhas who manifest themselves in this world. Today on the first anniversary of the death of the late Lord Muneaki, I wiped away my tears of old age and inked my unskilled brush. I hope for the attainment of Buddhahood by the spirit of the deceased and for commensurate benefit for all throughout the universe.

Fifth year of Daiei [1525],
eighth month, twentieth day.
Priest Gyōkū\textsuperscript{55}

\begin{align*}
\text{shitau zo yo} & \quad \text{How I yearn for it,} \\
\text{tsuki wa hatsuka no} & \quad \text{the faint twentieth-day moon} \\
\text{kumogakure} & \quad \text{now hidden in the clouds,} \\
\text{tsune ni aru sora to} & \quad \text{although one thinks of it} \\
\text{omou mono kara} & \quad \text{as always in the sky.}\textsuperscript{56}
\end{align*}

\textit{Verses Composed in Sunpu}

In the autumn, on having planted bush clover and reeds beneath the eaves of my travel lodging:

\begin{align*}
kokoro kara & \quad \text{This is an evening} \\
kurabe kurushiki & \quad \text{when it is hard to choose} \\
yūbe kana & \quad \text{in my heart between them!} \\
hagi ogi uete & \quad \text{Wind and dew in the bush clover} \\
kaze to tsuyu to ni & \quad \text{and in the reeds I planted.}\textsuperscript{57}
\end{align*}

I broke off a branch of bush clover and sent it to someone with this:

\begin{align*}
teru tsuki mo & \quad \text{The shining moon} \\
yoru no nishiki no & \quad \text{wove a long brocade by night} \\
hagi ga hana & \quad \text{of bush clover blossoms—} \\
orihae kyō ya & \quad \text{I broke off a branch, and today you too} \\
tsuyu no miyuran & \quad \text{may see it cloaked with dew.}
\end{align*}
BOOK ONE

On hearing the chirping in the garden of bell crickets, perhaps those I caught and then released here last year:

255  aware koso  How moving the thought—
tazune hanachishi  could they be the ones that I caught
sore ka aranu  and then released?
susuki ga moto no  In the pampas grass
suzumushi no koe  the chirping of bell crickets.58

They chirped for five or six nights, then disappeared. Thereafter the pine crickets started in:

256  tachikawari  In the others’ place
otoranu mono ya  does it move one any less?
kore naranu  Once the singing
suzumushi no ne ni  of the bell crickets; now the chirping
matsumushi no koe  of the pine crickets instead.

Osada Chikashige

Osada Shirōtarō Chikashige had been ill for years and become unsound of mind, making service as a samurai impossible. After being deprived of his stipend, he recovered his health but was too mortified to show himself in public. As the months went by with no one to speak a word in his behalf he grew desperate. He sold everything, even his long and short swords, to pay priests for purification rites or to buy food for the next meal. His dwelling might have been named “Hunger and Cold.” Finally he sent his wife and children away and spent his days alone. He could not pay back old debts and was constantly pressed by his creditors but could do nothing. How miserable he must have been!

On the evening of the seventeenth of this month, he went to the nearby Kannon temple, then returned and drank water to purify himself. He must not have owned even a spare piece of rope, for they say he put his neck into the hearth-hook cord, made it fast to a roof beam, then let go. At about ten the next morning a maid found his body and told the neighbors. He must have been suffering terribly to do such a thing. He had eaten nothing morning or evening for five days—how sad to think that he must have been preparing to die.

Everyone knows it is natural for samurai to run one another through in a sudden argument or be cut down on the field of battle. “The tiger dies and leaves its pelt; a man dies and leaves his name.”59 His was a most unnatural death.
To console his spirit I made six poems, beginning each with a character from the Holy Name and ending each with all six. There was nothing else I could do to express my sympathy.⁶⁰

257  nagori naku  His dew-like life passed,
tsuuy no inochi no  leaving not a trace behind
kakedokoro  when he hanged himself—
wakaruru hate wa  now parted, we have but
namu amida butsu  faith in Amida.

258  mube mo koso  How right he was
omoirikeme  to have made that choice
tomokakumo  when everything was lost,
kanawanu hate no  and there was nothing left but
namu amida butsu  faith in Amida.

259  asagao no  Not even waiting
tsuuy no inochi no  for the wind at autumn’s end
aki o hete  he gave up his life,
kaze o mo matazu  dew on a morning glory, his
namu amida butsu  faith in Amida.

260  mitsusegawa  He hangs his well-worn robe
wataru mizao ni  on the pole that propels
kake yukan  his boat across
minaregoromo mo  Mitsuse River, all his
namu amida butsu  faith in Amida.⁶¹

261  tarachine no  How his loving parent
kokoro ya mata mo  must be filled with grief
tachikaeri  at this reversal of fate—
avare kakubeki  one must feel for him, putting
namu amida butsu  faith in Amida.⁶²

262  fureba kaku  The older one grows,
uki koto o shi mo  the more melancholy things
mitsu kikitsu  one sees and hears—
inochi nagasa no  the longer one lives, the more
namu amida butsu  faith in Amida.

His father, Saitō Kaganokami Yasumoto, is an old friend of mine, and I owe him a great debt.⁶³ In my deep regret at having lived to see this, I composed the following:
BOOK ONE

263  tare to naki ochikatabito no
     ue ni te mo kakaru o kikeba
     nagekazarameya If the like
     were to happen in a distant place,
     even to a stranger how could one not but lament?

Also, among my poor verses from the last eight or nine years:

264  kaku omou to wa No one else knows that
     hito wa shiraji na I feel the way I do.

265  taga uki no I would exchange it
     mi zo kau bakari for anyone else’s,
     kanashiki ni so great is my sadness.64

On the fourth of the ninth month a terrible typhoon blew up, and I spent all night frightened out of my aged wits. I composed this about the dew in the garden the next morning:

266  hagi ga hana The bush clover lies
     to fushi kaku fushi bent over this way and that
     oi ga mi no like my old body—
     nowaki seshi yo no after a storm in the night,
     hana no asatsuyu morning dew on the blossoms.

Selling ‘Genjimonogatari’

To contribute to the reconstruction of the Sanmon gate of Daitokuji, I sold this and that, though nothing special, and finally decided to part with the copy of Genjimonogatari I had used over the years.65

267  kyō yori wa What further changes
     nani ni kawaramu will occur from this day forth?
     asukagawa White waves of old age
     kono se o hate no at the end of the shallows
     oi no shiranami of Tomorrow River.66

To the person to whom I let the book go:

268  miru tabi no Every time
     tsuyu okisoe yo you take it up let teardrops fall
     tsurezure no on its leaf-like words,
Fifth Year of Daiei (1525)

nagusamegusa no grasses that beguiled me
koto no ha goto ni when time hung heavy on my hands.

A poem someone sent me about my request to break off a branch of bush clover:

269 aki kaze no Would I begrudge you
fukimidasuran one insensible bough
iyouagi no of slender bush clover
kokoro naki eda mo that will be blown into disorder
oshimi ya wa suru by the autumn wind?

My reply:

270 aki kaze wa Though the autumn wind
fukimidasu to mo may blow the clover branches,
iyouagi o it is perhaps he who asked
orite to iu ya that one be broken off
kokoro nakaramu who is the more insensitive.67

Travel Lodgings in Sunpu

I had a maki evergreen of about ten feet in height dug up and brought from about five leagues away for my garden. I composed this for a dedicatory sequence:

271 maki no ha wa Evergreen needles
miyama no kiri no in the mist deep in the mountains
asato kana outside the door at morning!68

Those at the session each brought a dish of food and a flask of sake, and we made merry.

Okitsu Hikokurō sent me this poem he composed while at Kiyomi Gate:69

272 kiyomigata At Kiyomi Strand,
akeakari oshiki where one regrets the end of night,
nami no ue ni keep the moon
tsuki no sekimore from slipping away over the waves,
sue no shirakumo white clouds in the distance!70

Though it was no reply, I sent him this:
BOOK ONE

273 kiyomigata Your words of hope
sekimoru tsuki no that the moon be kept from passing
koto no ha no over Kiyomi Strand
nagame o yosuru were carried to me here
ochi no shiranami on white waves from far away.

Longevity Celebration

On the last day of the ninth month this autumn, deploring my longevity,
I made a poem on the topic of being seventy-eight at the end of the ninth
month.\footnote{71}

274 kyōgoto no Once again today
nagatsuki o shi mo the ninth month passes
sakidatsuru while this old one remains—
oi ni ika naru how many more years will roll round,
shizu no odamaki like a spool of flaxen thread?\footnote{72}

Matching that were poems by Ōgimachisanjō Sanemochi, his son Kin’e, Imagawa Ujichika, Sekiguchi Ujikane, Ohara Chikataka, Yui Hōgo, and Shueki:\footnote{73}

275 kurikaeshi Around and around,
shizu no odamaki like a spool of flaxen thread,
nagatsuki ya will roll the ninth month!
iki tabi kyō ni Surely you will greet this day
awan to suran on many more occasions!
Sanemochi

276 oiraku no At the dwelling
kaku chō yado wa where you have reached venerable age,
nagatsuki ya the ninth month passes!
kyō iku kaeri Many more such days will roll round,
shizu no odamaki like a spool of flaxen thread.
Kin’e

277 chitose hemu Today ends autumn,
yasoji wa koen and soon you will pass eighty
kyō no aki on your way to a thousand,
kurikaeshi kurikaeshi this day rolling round and round,
shizu no odamaki like a spool of flaxen thread.
Ujichika
You will see many more white asters beside a dwelling that never ages, and so we do not begrudge the passing of this last day of the ninth month.

I make a vow that we shall grow old together, in the ninth month finding us still far from our final autumn.

It is yet far off, the end of your long journey, and though the ninth month ends today, more will roll around, like a spool of flaxen thread.

Today autumn passes—how many more ninth months remain for this old one? Before the end more will roll around, like a spool of flaxen thread.

Okitsu Hikokurō requested the poem strips. I sent them, thinking they would make good models for poetic composition. They were so elegant I was moved to compose another:

At the beginning of winter, Hikokurō sent me a goose. I included this in my reply to his appended letter:
BOOK ONE

283  oto ni nomi  Though I only heard
      hatsukarigane no  the calls of the first goose
      akikaze no  upon the first autumn wind,
      tsubasa o kawasu  I behold one now with both wings bound
      kaminazuki kana  in the tenth month.

Ujichika was good enough to send a sprig of blossoming white gentians, with this poem attached:

284  aru ga naka ni  Unlike all the rest,
      kono hitoeda no  how does it happen
      ika ni shite  that this solitary bough
      yuki matsu hana no  blossoms with flowers tinted
      iro ni sakramu  as if waiting for the snow?

My humble reply:

285  kazukazu ni  How could my eye stray
      me ya wa utsuramu  to any of the others?
      aru ga naka ni  Unlike all the rest,
      mare naru hana wa  this sprig is seen as seldom
      udonge ni shite  as the udonge blossom.

A Visit from Nasu Suketarō

Nasu Suketarō of Shimotsuke Province, now a lay monk, stopped by to see the garden of my cottage. He told me about his plans for a pilgrimage to Mount Kōya and asked me for a poem to take with him. A monk in his company told me that Suketarō was mourning the death in battle of a youth to whom he had been strongly attached, and in his unabated grief he wished to console the young man’s spirit. I was moved to compose this:

286  akatsuki o  You journey there
      ika ni chigirite  hoping for enlightenment
      tazunuran  before the dawn
      takano no oku ni  under the late-night moon
      ariake no tsuki  in the depths of Mount Kōya.

They immediately said they must write the poem on the grave marker.
A Verse in Memory of Miura Yatarō

In the tenth month, Miura Yatarō, a man of excellent conduct, fell ill with the flux and died after some days. He had been attached to young Saitō Shirō, and I sent this along with a sprig of asters, just then in bloom, to assuage Shirō’s grief:

287 yoso ni dani
kiku no ue no tsuyu
ika bakari
kakaran kimi ga
sode o shi zo omou

Even when another
hears the news, dew falls
upon the asters,
and so I can imagine
how much lies on your sleeves.

Miscellaneous Verses

Awake in the night, I heard geese calling as they flew overhead. I composed this, thinking of the old poem “A single cry / of the cuckoo / in the dawn twilight / as it passes . . . / through this melancholy world”:

288 akatsuki no
arashi ni musebu
arashi ni musebu
koe shidoro nari
izuchi otsuran

In the dawn twilight
the birds fly by with choked cries
in the gusting wind,
their voices in disorder.
Wither will they come to earth?

Yui Mimasakanokami (whose religious name is Hōgo) sent me a bundle of Fuji silk floss as wadding for a paper robe. I sent this off in thanks:

289 naninani ni
tokaku suruga no
taenu susono ni
yuki wa furitsutsu

Fuji always wears
a silken cap in Suruga,
but even so I had no cap myself
for snow falling on foothill fields.

Hōgo’s reply:

290 yuki wa tada
kesa furu fuji no
watabōshi
taenu susono mo
shibashi matanan

The silken cap
that Fuji wears is only snow
that fell this morning—
soon you too will wear one
down in those foothill fields.
The Anniversary of the Death of Sōchō’s Father

On the anniversary of my father’s death, I held no formal observance. Year after year, only the gem-like teardrops I shed on this day have served as my offering, without a spark of luster.

Having suffered recently from the flux, I wrote this for amusement:

Before I knew it, I “donned a warrior’s robe” and have the runs. Would the name “Kusoichi” put an end to laying waste?

In my leisure I spent a whole day chatting with Shiki Suruganokami Yasumune, head priest of the main shrine here. He spoke to me of the building projects and votive prayers through which generations of constables have shown their reverence for the shrine. I sent this poem in a letter to him afterward, as he seemed to have a poetic bent:

I was awed to hear your words illuminate the history of the god of Shizuhatayama who manifests the One Law.

Ujiteru’s Coming of Age Ceremony

On the twelfth of the eleventh month, Lord Ryūōmaro’s coming-of-age ceremony was held. He took the name Gorō Ujiteru. The observations were of surpassing grandeur. On the twenty-fifth, a votive linked-verse session was held in celebration:

Long yet till frost lies on the hair newly tied with a cord of fresh young green.
I sent Ujiteru five books of lecture notes and eight sheets of esoteric oral teachings on *Kokinshū*. I could not but feel embarrassed by their unreliability, and when Ujiteru has passed his twentieth year and become deeply versed in the way of poetry he may see for himself that my notes have no value and discard them. If that occurs, I think he ought to consign them to the flames.

> asakeredo Though it be but slight,  
kikishi bakari o what I received I bequeath  
kinowakore to you, my lord,  
wagaiano michini that it may be handed down  
tsutaeoan and further enrich your house.

The late Sōgi pursued the way of poetry with great application and served as tutor to various aristocratic houses. In particular he is said to have conferred the secret traditions individually on their excellencies the Konoe and on Lord Sanetaka. I lived with him, but for years showed no perseverance and understood not a single page. Finally I acquired a little familiarity with the *Kokinshū* anthology, but only in the most general way, hearing Sōgi lecture on it in the company of Jibukyō Hōgan Taijin of Shōren’in.

I had been at odds with someone, but as time passed we were reconciled. On the tenth of the twelfth month, we took part in a renga session together. My hokku:

> kaze yaharu Springtime in the wind—  
furutoshi nitokuru ice that melts away  
kōrinikana with the old year!

This was based on the verse “the water / I once cupped in my hands / wetting both my sleeves.”

At Hasedō, a branch temple for the worship of Hasedera Kannon, someone’s carelessness with a hearth fire nearly caused a conflagration, but the flames were extinguished in time. In their gratitude for their good fortune, they held a votive linked-verse session and asked me for the hokku:

> uzumibi no The water freezes  
ikebizukooru in a pond of smoldering embers  
ashitakanai in the morning!

This was based on the line “The pit of fire would turn into a pool.”
BOOK ONE

The former abbot of Kenchōji is in Sunpu to see out the year. Perhaps to take advantage of this good fortune, Asahina Tokishige held a session of linked Japanese and Chinese verse:

298  
  katae sakite
  katae haru made
  umeno hana

One branch blooms
while another waits for spring—
the plum blossoms.

299  
  yuki kiete
  nao roten

The snow melts
but still a wintery sky.

Abbot of Chōrakuji, affiliated with Kenchōji

300  
  oji wazuka ni
  kataru o manabu

A young bush warbler
tries a tentative note.

Abbot of Yōtokuji, affiliated with Tenryū-ji

I composed the hokku in lieu of Gorō Ujiteru.
The priest Sōseki (Gessonsai) sent me a letter that included a waka. One of its seven-syllable lines was missing two syllables. I sent him this:

301  
  miyako ni wa
  misomoji amari
  hitomoji no
  futamoji taramu
  uta mo arikeri

In the capital
it seems that there are poems
where the usual
thirty syllables plus one
are seen as two too many!

The paperer Saburōgorō lives near the intersection of Ayanokōji and Muromachi Streets, on the north side. I sent him inquiries from time to time concerning an order of mine, but he would not return the finished work. When I returned to Suruga, he wrote that he had not contacted me because of the outstanding balance. I sent him the remainder with:

302  
  atsurae no
  kagiri nobosetsu
  kudasaren
  saburogoro
  tema no sekimori

Herewith is the rest
of the money for the work;
will you send it down?
Saburōgorō, the keeper
of payments at Hindrance Gate.
The Death of Nakamikado Nobutane

Nobutane, of the First Rank at court, died on the seventeenth of the eleventh month. I learned of it from a messenger to Suruga. I was indebted to him day and night while in Kyoto. For seven days I offered tea, hot water, and incense.

On the seventeenth of the intercalary eleventh month, the first monthly anniversary of his death, I was shown his death poem:

303  
higashi naru  I expect to meet
hito o mo nishi ni again in the Western Paradise
aimin to with the one in the east,
saran wakare mo and so despite this fated parting
sue wa tanomoshi I place my faith in the future.106

I composed this verse and sent it:

304  
omoiaezu With no warning,
aware uchimiru I beheld with deep sadness
uchitsuke no the marks of his brush,
sode ni nagaruru and suddenly teardrops
mizukuki no ato began coursing down my sleeves.

A wet nurse affixed this to the head of my letter and sent it back in lieu of a reply:107

305  
mireba nao When I beheld
namida ochisou the marks of your esteemed brush,
sode no ue my tears, like yours, fell again
okidokoro naki until there was no room
mizukuki no ato for more upon my sleeves.

I initiated a one-round waka sequence for the monthly anniversary, each verse to begin with one of the syllables from his death poem. I asked Lord Ōgimachisanjō Sanemochi to select the topics for the thirty-one verses. Two of mine were included, one on “the first dew of autumn” and one on “opening a book and encountering the past”:

306  
aki no kaze Like the upper leaves
ogi no uwaba mo of the reeds in autumn’s wind,
tabi ni shite will these sleeves of mine
BOOK ONE

sode ni ya tsuyu no become accustomed to the dew
naren to suran as I journey on my way?

nochi mo oshi They will be treasured
aru ka naki ka no hereafter as well,
isonokami these faint traces of the brush
yoyo hete kienu that will not vanish for ages
fude no omokage long as Isonokami Shrine’s.

The wet nurse saw the verses from the session and in a letter included this:108

mite nageki Lamenting when I see them,
kikite toburau and mourning when I hear them,
minahito no I am moved
koto no ha shigeki by the burgeoning leaf-like words
koto o shi zo omou you have composed.

A Conversation with Asahina Tokishige

Asahina Shimotsukenokami Tokishige came to visit. We had a pleasant conversation by the hearth about frustrations at year’s end, the repayment of loans, the allotment of rice stipends, and the lack of enough of anything, during the course of which I rambled on in my dotage as follows:109

Item. Those who borrow money or rice with no prospect of paying it back will be shamed and censured, and even men of substance will soon lose their principles and change completely.

Item. In short, there is nothing like going into business for profit. People who do so never speak of gods or Buddhas, give no thought to the world’s prosperity or decline, know nothing of the elegant pursuits of snow, moon, and blossoms, grow distant from friends, reject appeals from their near and dear, and spend every waking moment thinking of making money.110 But that is how to get on in the world. Note, though, that those with even nominal lands, and monks with temple properties, should not take an interest in business.111 But note too that sake dealers in the capital, Sakai, the Southern Capital, Sakamoto, and also in this part of the country do very well.112

Item. Giving alms to pilgrims each time they come round is benevolent indeed, but in China pilgrims are referred to as “occupationless people” and are not afforded charity. One ought to provide alms for holy services or other pious works, but not incessantly.
Fifth Year of Daiei (1525)

Item. Consider the low-ranking samurai, starving and with no land to call his own. There is no help for him. He obviously cannot part from his wife and children. Their food runs out, and the woman must draw water and the man must gather brushwood.\textsuperscript{113} Their children are taken away before their eyes to slave for others. Their bowing and scraping is pitiful. Driven to that pass, those with self-respect may even do away with themselves.\textsuperscript{114} Someone said that to such unfortunates one should give a little something. That is the essence of charity. Of course one must give as well to those who beg by the roadside and wait by houses and gates.\textsuperscript{115} As the monk Jichin wrote:

\begin{quote}
tare zo kono
me o oshinogoi
ataru hito
kono yo o wataru
michi no hotori ni
\end{quote}

Who can he be,
that hapless one wiping tears
from his eyes as he stands
off to the side of the road
down which others pass through life?\textsuperscript{116}

The crux of the verse is the phrase “down which others pass through life.”\textsuperscript{117}

There is also this, from \textit{Kokinshū} I believe:

\begin{quote}
wabibito no
wakite tachiyoru
ko no moto wa
tanomu kage naku
momiji chirikeri
\end{quote}

Beneath the tree
toward which the forlorn one
made his way
there can be no shelter,
for the autumn leaves are fallen.\textsuperscript{118}

To none is fate more cruel.

Item. Lion dancers, monkey trainers, bell ringers, bowl beaters and the like have something they can do to make a living.\textsuperscript{119} People somehow provide for them, though their need is no greater than that of those I have just mentioned. It is the latter, for whom there is no help at all, who are the world’s true unfortunates, even more than lepers and beggars. They are truly wretched.

Item. People who pursue the study of Zen are embarked on a difficult and estimable course. But those who are perfunctory in their Zen practice, even highly placed samurai in the capital and provinces, easily fall into error.

Item. Where today can one find an inspirational teacher of the doctrines of “separate transmission outside the teachings” and “nonverbalization”?\textsuperscript{120} Some call today’s Zen practitioners a pack of devils, of the lowest guttersnipe sort. Abbots, monks, and novices these days consort with the high and mighty, curry donations from provincial gentry, pursue their austerities only when it suits
them, run hither and yon all day, and dally with other practitioners. But who are the masters they practice with themselves? Some say it is far better to repeat the Holy Name. I am more attracted to those who follow a simple and ignorant practice, as I do.\textsuperscript{121}

\textit{Item.} With regard to observances for ancestors and monthly memorial offerings for deceased parents, I do not hold with calling in a head monk and many assistants (with the exception of the Festival of the Dead and the equinoxes).\textsuperscript{122} The number each month should be kept small. If there are several memorial days each month, the cost of rice gruel and such for those who attend can lead one into debt before one realizes it.

\textit{Item.} Acquiring bows, horses, and armor and maintaining good retainers—that is the way of the samurai. But there is no need to run out and buy things for which one has no specific purpose. Constant spending and extravagance must be avoided, I am told.\textsuperscript{123}

\textit{Return to Brushwood Cottage}

I have maintained a place of retirement by Utsunoyama mountain for some time, and I decided to take up residence there on the twenty-sixth of the twelfth month, after having been away five or six years in the capital:\textsuperscript{124}

\begin{verbatim}
311 toshi no kure no
   takigi korubeki
   kadode nomi
   uttsutsu no yama no
   yado motomo nari

Though I only just left
for Takigi, where I planned
to cut firewood at year’s end,
I have taken shelter instead
by Reality Mountain.\textsuperscript{125}
\end{verbatim}

By “though I only just left,” I meant that I had set out for Takigi in Yamashiro only a short time ago.

\begin{verbatim}
312 ima yori wa
   chiyo no takigi mo
   korinubeshi
   uttsutsu no yama no
   matsu ni makaseba

From this day onward
I must cut my firewood
for the ages here,
placing my trust in the pines
of Reality Mountain.\textsuperscript{126}
\end{verbatim}

I repaired the thatched fence, coarse rush blinds, and bamboo flooring of this mountain dwelling and straightaway took up residence. Then on the morning of the twenty-seventh a heavy snow fell, and everything took on a new, fresh look:
Fifth Year of Daiei (1525)

313 waga io wa Here at my cottage
    kayaya komogaki the thatched roof and rice-straw fence
    ashisudare and blinds made of reeds
    suzuro ni yuki o all seem somehow to set off
    motehayasu kana the snow to its advantage!

At this time I wrote ten poems on snow:

314 haruka ni te This morning
    tachikaeri sumu I have returned from far away
    kesa shi mo are to take up residence,
    furusatobito wa but no village folk have come by
to see the white snow in my garden.127 niwa no shirayuki
315 tateueshi It brings blossoms
    niwa no iwaki ni to the trees and the rocks
    hana sakite that I put into my garden
    izuko aru to mo and hides the ruder parts
    mienu yuki kana from view—the snow!128
316 yamazato no These are my three friends
    mitsu no tomo to ya here in this mountain village:
    kesa no yuki the snow this morning,
    kakine no shitodo the bunting on the fence,
    mado no kuretake and the bamboo by my window.
317 yuki fureba Hidden by snow,
    kakine mo tawa ni the fence seems to have been
    fuminarashi trampled underfoot—
    sokohaka to naku a mountain village where people
    kayou yamazato make their way uncertainly.
318 tsuta kaede This mountain path
    hi no me mo itsu ka where the ivy and maples
    miyamaji mo blocked even the sun
    amari arawa ni now seems altogether stark
    yuki wa furitsutsu beneath snow that falls and falls.130
319 yo o fukaku He seems to have lost
    michi madourashi his way in the dead of night.
    furu yuki ni In the falling snow
    tego no yobisaka out on Maiden-Calling Slope,
    hito toyomu nari the shouts of someone echo.131
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320  morotomo ni Together,
kokorobosoku mo forlornly,
kiyuru nari they disappear—
kakehi no take no the snow in the bamboo trough
yuki no akatsuki and the dawn light upon it.

321  kasumi tachi He has set his mind,
kiyubeki mine no this aged one, on waiting
haru o nomi for the springtime,
matsu koto ni suru when the winter snow on the peak
oi no shirayuki will disappear in rising haze.

322  yasoji made This cottage,
idein koto o in which I lament having lived
uresumu nearly eighty years,
yado mo yuki o zo must likewise be embarrassed
hazubekarikeru by the snow that lies upon it.\(^{132}\)

323  yuki no uchi Now beneath the snow,
tsumioku to iu mo I understand his advice
ima zo shiru about stacking it up.
hitotsukane ni mo I do not have brushwood left
taraji tsugai o to make a single bundle.

I was recalling the satisfaction with which that great priest wrote, “While stacking brushwood / in the yard of my cottage / . . . / how little is this year’s end / like others I have seen!” He seems to be saying that people’s desires can be satisfied with little.\(^{133}\)

Already New Year’s Eve:

324  aken toshi no The eve of the day
kyō no koyoi ya the New Year begins—
ardama no soon I too will know
kuru to iu hito no if the things they say are true
makoto shirubeki about spirits coming back.\(^{134}\)
First Calligraphy of the New Year

New Year’s morning. First calligraphy:

325 kuru to iu  The night they are said
koyoi mo akenu  to return has now ended.
tama no o no  If the cord
taenaba kesa no  of my life had broken—
haru no awayuki  light spring snow this morning.¹

The next morning, I choked on a pepper and lost my breath:

326 nani mo ka mo  For this old man
torikū oi no  who eats anything and everything,
sanshō ni  it would be a pity
musejini to iwan  to be remembered
na koso oshikere  for choking to death on a pepper!

First month, twenty-eighth day—for Lord Ujiteru’s linked-verse session:

327 fuji ya kore  Here is Fuji—
kasumi no yomo no  Mount Sumeru circled
kuni no haru  by lands in spring haze.
BOOK ONE

The verse is also meant to imply Suminoyama. Lord Ujichika, Ōgimachisanjō Kin’e, and all the dignitaries participated.

Verses at Asahina Yasumochi’s Residence Before Departing

Second month, eighth day. Asahina Yasumochi’s residence. I arrived the night before. A single sheet of linked verse to mark my departure for Kansai:

328  nabete haru  Everywhere spring!
     itaritaranu  There is not a single house
     yado mo nashi  it has yet to reach.

An Interview with Lady Kitagawa

On the ninth, after nightfall, I had an audience and celebratory wine with Lady Kitagawa. She favored me with relaxed conversation on various subjects. She was concerned about matters at home and tears wet her sleeves, which saddened me greatly. She said, “I have explained the situation and know you understand—by all means come back from Kyoto.” I replied I would do so soon and presently took my leave. Her generous gifts left me at a loss for words.

Kogawa

Same month, tenth day. A night at my retreat in Mariko, at the foot of Utsunoyama mountain. I arranged for repairs. Set out early on the eleventh for Kogawa, where Hasegawa Motonaga had requested a thousand-verse session. As I could hardly refuse, we began on the thirteenth. Yasumochi accompanied us there. Three days for the thousand verses. My hokku:

329  matsu no ha wa  Pine needles
     hana zo mitsu shio  enhance the blossoms in the rising tide
     yamazakura  of mountain cherries.

It was such a pleasant gathering that I completely lost the unease that I had felt in this province until now. Two days later:

330  tsubame tobu  Slightly misty
     ame honokeburu  in the rain through which swallows fly—
     yanagi kana  budding willow trees!
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yuku to ku to
izuko mo kari no
nagori kana

Those coming and going
part no more permanently
than do the geese!\(^9\)

I thought of this as a farewell session.

On the twentieth of the same month, as we were about to leave Kogawa, Yasumochi took me by the sleeve and recited this poem:

tachiwakare
ima yori nochi wa
tarachine no
oya no isame to
tare o omowan

Now that we must part,
whom can I look to
in the days ahead
for the guiding counsel
that a loving parent gives?

My reply:

ōji chichi
kimi made oi ga
nagaiki o
awaremu ni tsukete
odorokarenuru

While reflecting
with esteem on the long lives
of your grandfather,
your father, and then yourself,
I am struck by my own age.

Kanaya

We said our goodbyes, and I set out for Kanaya at the foot of Sayo no Nakayama, where I spent the night:

iku tabi mo
mata koemu to zo
inoru nari
kimi o nezame ni
sayo no nagayama

On every journey
I say a prayer
that I will cross it yet again.
Wakeful thoughts of you—
Sayo no nagayama.\(^{10}\)

Here I was thinking of that great man.\(^{11}\) “I say a prayer” is an understatement!

Sayo no Nagayama Mountain

Concerning Nagayama mountain.\(^{12}\) The great priest Saigyō came to this mountain in the company of an old man. In response to Saigyō’s queries, the man explained that the mountain had formerly been called Nagayama [Long Mountain]. When the great priest asked why that was so, he answered that it
BOOK ONE

was perhaps because it was so long that it covered four districts. He added that he believed it also appeared in old poetry. Saigyō thereupon removed his old short-sleeved travel robe and presented it to him. This is recorded in his Travels in the Eastland. One therefore concludes that his poem “Long was my allotted span! / Sayo no nakayama” should actually be read “Sayo no nagayama.” I heard that the book was in the possession of Kasuya Nakatsukasa Matsutsuna, and so I borrowed it at Kogawa and read it.

Kakegawa

Twenty-first. To Kakegawa, the residence of Yasuyoshi. On the twenty-second, a linked-verse session:

Various renovations have been carried out at this castle over the years. The moat is like a deep valley, and the mountain is thick with sweet acorns and oaks. Even from a distance one can tell sparrow hawks would nest on such a peak. I was captivated by the view out over the spring blossoms, which looked just like trailing clouds; I meant my verse to imply that the hawks too return to enjoy the blossoms and to molt.

Constant rain at Kakegawa from the twenty-first, continuing without pause until the first of the third month. We composed linked verse:

Mitsuke

On the third, to the residence of Rokurō in Fuchū. Tomorrow, linked verse. That day is an unlucky one, so this evening I composed this hokku:

This is a reference to today’s date and to peach blossoms.
Book Two
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Sixth Year of Daiei

Sixth year of Daiei, in Suruga, on the twenty-eighth of the first month:

338 ama no hara
   fuji ya kasumi no
   yomo no haru

The field of heaven and Fuji—Mount Sumeru
circled by spring haze.¹

Brushwood Cottage

On the ninth of the second month of the same year, I left Sunpu for Izumigaya valley by Utsunoyama mountain, site of my Brushwood Cottage.² I made some improvements, setting in rocks, rerouting a stream, and planting plum trees. While I was about it, I laid down stones to make a fence through the bamboo beside the cedars and pines. Then I shaved three feet off the side of a pine and wrote:

339 saioku no
   koke no shitamichi
   tsukuru nari
   kyō o waga yo no
   kichinichi ni shite

I have made a path of moss to my grave at my Brushwood Cottage.
I will consider today a lucky day hereafter.³
BOOK TWO

I spent two days at my Brushwood Cottage. Thereafter off to Kogawa, three leagues south in the same province, where I had agreed to compose a thousand-verse sequence with a number of others who had received invitations from Asahina Sakyōnosuke Yasumochi to come down from the provincial capital.

340  matsu no ha wa  Pine needles
      hana zo mitsu shio  enhance the blossoms in the rising tide
      yamazakura  of mountain cherries.

Concerning Sayo no nakayama Mountain

On the twentieth of the same month we all left Yasumochi’s, and I set out for Kakegawa in Tōtōmi. I spent a night at the village of Kanaya, on the slope of Sayo no nakayama, then on the twenty-first, I crossed the mountain. In his Travels in the Eastland, the great priest Saigyō wrote of passing here in the company of an old man. As they went along, the man related that in the past the mountain had been called Sayo no nagayama, and he believed it appeared as such in old poetry. He spoke mixing fact and fancy. It would therefore appear that Saigyō’s poem “Long was my allotted span! / Sayo no nakayama” should be read “nagayama.” The account describes a long road running for three leagues through the mountains, with pines continuing for a long while along it, and it relates further that Saigyō presented his travel robe to his aged companion. Kikugawa river and a village are nearby. The white peaks of Kai Province are barely visible—it is this mountain that lies “between / with no thought for others” in the old poem. Halfway over the mountain is a place called Nissaka. Two leagues further is Kakegawa. I might in passing note this hokku, which I composed here in the tenth month more than ten years ago:

341  kai ga ne wa  There is snow
      yuki ni shigururu  on the Kai peaks and cold rain
      yamaji kana  on the mountain path!

This simply means that there is snow on the Kai peaks while here there is cold rain.

We held a linked-verse session at Kakegawa:

342  hashitaka no  Are they the blossoms
      tokaeru hana ka  to which the molting hawks return,
      yamazakura  the mountain cherries.
Sixth Year of Daiei (1526)

This refers to the cherries among the sweet acorns and evergreen oaks that flourish in these mountains year after year. The hawks too enjoy the blossoms.

**Mitsuke**

Third month, third day. At the residence of Horikoshi Rokurō in Mitsuke, the capital of the same province. His ancestor was Iyonokami Sadayo (called by his priestly name, Ryōshun), who is represented in the *Gyokuyōshū* and *Fūgashū* anthologies.

\[343\]

*hana sakite* The flowers are those

*narū chō mitsu no* said to bloom and ripen once

*chitose kana* in three thousand years!

**Hamamatsu**

West of Tenryūgawa river, at Hamamatsu Estate, residence of Iio Zenshirō, I composed this:

\[344\]

*sumire saku* The field where violets bloom

*no wa iku suji no* is crisscrossed by how many

*haru no mizu* springtime rivulets?

Hikuma Field is famous in poetry.

**Hamana Bridge**

I then went on to the site of Hamana Bridge. It was washed away some years ago, and the rough waves make for a fearful crossing. Since this is my last journey, I felt somehow both anxious and sad.

\[345\]

*tabitabi no* Hamana Bridge, crossed on many a journey,

*hamana no hashi mo* now gives rise to sadness

*aware nari* at the thought that today will be

*kyō koso watari* the last time I pass over it

*hate to omoeba* when he was about to return home.

Zenrokurō Tamekiyo saw us to the crossing—I recited that on taking his sleeve
Imahashi

Saw Makino Denzō, in Imahashi, Mikawa Province. I was acquainted with his father and grandfather. Border crossings are difficult, and so he came out with many well-equipped people to greet us. It was impressive. Stayed one day. Kumagai Echigonokami stopped by. Chatted well into the night.

Ina

Stayed in a place called Ina one night with Denzō and Heisaburō of the same family.

Fukōzu

Linked verse at the residence of Matsudaira Ōinosuke:

346 sawa no ue no Encircling
yama tachimeguru mountains above marshes,
haruta kana spring rice fields!

This describes the local scenery.

Kira Tōjō

I paid my first call on Lord Tōjō. Stayed two or three days. Linked verse. I initially refused the hokku, but when pressed, I composed the following:

347 fujinami ya Waves of wisteria!
sakari kaeranu Oh, for a spring that did not
haru mogana bloom and then depart!

I meant this in reference to late spring. The following day, I composed this:

348 nami ya yuku The waves go out
haru no kazashi no with spring—floss garlands
watatsuumi on the great ocean.
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Kariya

Kariya. Lodged with Mizuno Izuminokami.29

349 kaze ya haru The spring wind—
iso no hana saku flowers blooming on the rocky shore
okitsunami and on ocean waves.

Moriyama

Twenty-seventh. Moriyama in Owari Province, residence of Matsudaira Yoichi.30 A thousand-link sequence. From Kiyosu came Oda Chikuzennokami, Iga-nokami, others of the same family, and the deputy vice constable, Sakai Settsunokami.31 It was my first time to compose verse with any of them, and I enjoyed it:

350 azusayumi Along with catalpa bows,
hana ni torisoe the men carry blossoms—
haruno kana the springtime field!

Yoichi was granted new land. This in celebration.32

Atsuta

A pilgrimage to Atsuta Shrine.33 All was still around the precinct and neighboring houses, and the wind in the pines lent a feeling of sacredness and awe, bringing to mind the age of the gods. It was the deity of this shrine, they say, who pacified the Eastern Seaboard.34 The tide rises up to the fence of the shrine buildings. Through the pines I could see Narumi, Hoshizaki, and out over Ise Bay. The view was indescribable.35

A linked-verse session at our travel lodgings at Takinobō.36 Chikuzennokami participated.

351 hototogisu A waiting cuckoo
matsu no hagoshi ka seen through the pine boughs?
tōhigata The tidal pool.37

At the request of a priest, I composed this:
BOOK TWO

usumomiji
matsu ni atsuta no
wakaba kana
Waiting to turn
pale red, young ivy leaves
amid pines at Atsuta³⁸

I seem to recall the line koko mo atsuta no from the Latter Hundred-Waka Sequence at the Palace of the Retired Emperor Horikawa.³⁹ Probably a misrecollection in my dotage.⁴⁰

Young men from the shrine, monks, and others went ahead to a pine grove four or five chō from here with various things to eat. From time to time there was singing and dancing to drums and flutes. It was quite merry. An entertainer-priest named Shin’eki was most amusing.⁴¹ All then regretfully parted:

okinoite
mi o yaku yori mo
oboyuru wa
kyō no atsuta no
miya no wakare zo
Sharper than the pain
of flesh seared by fiery coals
is the memory
of parting from you today
at the shrine of Atsuta.⁴²

In jest.

Kiyosu

In Kiyosu, lodged with Settsunokami. The garden was made by damming the moat of the old residence. Ancient willows, wisteria, and mountain roses on the banks, ripples on the pond, ducks wing to wing—it called out to be painted.⁴³

A linked-verse session:

saki sakazu
ki wa natsu kodachi
hana mo nashi
In the summer grove
blooming and nonblooming trees,
with none in flower.⁴⁴

That is to say that the green shade was better than blossoms. What I meant by saki sakazu is that the green shade was the same whether the tree was a blossoming variety or not.

This residence has been the headquarters of the constable for generations.⁴⁵ It is mentioned in Shōgetsuan Shōtetsu’s Travels in the Eastland.⁴⁶

At the residence of Chikuzennokami:⁴⁷

asa kashiwa
nuru ya shinonome
hototogisu
In the morning oaks,
dewy in the dawn, is it still asleep?
The cuckoo.⁴⁸
Sixth Year of Daiei (1526)

At lodgings with Chikuzennokami’s son Tōzaemon:

natsu ya toki
uzuki bakari no
yado no fuji

The season, summer—
early in the fourth month
wisteria by the house.

At the residence of Iganokami:

unohana wa
kiyosuru nami no
kakine kana

Deutzia blossoms
at Kiyosu—waves breaking
on the fence!

The wording happened by serendipity.

Lodgings with Takahata Magozaemon:

kuina naku
ashihara kuraki
asato kana

The waterrail calls
in the dark field of reeds
outside the door at morning!

Tōzaemon asked me to write one or two poem strips for him. Nothing appropriate occurred to me, but I could not easily refuse, and so:

kanet yori
miyako no tsute no
fumi ni dani
utoki ima wa no
oi zo kuyashiki

Even the letters
you sent me from time to time
in the capital
now seem part of the distant past—
how abhorrent is old age!

This refers to having met him in person for the first time.

Tsushima

We set out for Tsushima in the same province. Lodged at Shōgakuin. The proprietor of these lands, Oda Sōdai, paid a courtesy call with his son, Saburō. They brought many gifts. Linked verse at my lodgings:

tsutsumi yuku
ieji wa shigeru
ashima kana

Along the sides
of the levee leading homeward,
thick stands of rushes!

In these parts people go to and from their homes via levees. There is a bridge as well. Three chō in length, it is even longer than the Long Bridge of Seta.
BOOK TWO

place where Oyobigawa and Sunomatagawa rivers meet might be compared to the Sea of Ōmi. At the end of the bridge a dozen or so boats lay ready for me and the young men and monks in my company. Along the banks of the river are villages without number. It was about three leagues by river to Kuwana, and on the way we danced, sang, and played pipes, hand drums, and large drums, “beating in time on the boatsides.” We were carried along by the current without poling. The boats coming to meet us from Kuwana approached, their boatmen singing lustily. All came together, and the boats that had taken us thus far and those that were to carry us thereafter merged into a single mass—it took me quite out of myself. The next morning I sent this to Shōgakuin with a reed:

361  tsunadenawa  While being pulled
hikare wasureshi  by the tow rope I forgot
oi no nami   the waves of old age,
kyō wa tamoto ni  but I find they have returned
tachikaeritsutsu   to moisten my sleeve today.61

Kuwana

I composed the following at the request of Tōun at this harbor of Kuwana:

362  tobu hotaru  Flitting fireflies—
momofune no tomaru where the many boats are moored,
ashibi kana  reed-kindled flames!

The port is located at the confluence of rivers flowing south through Mino and Owari. It covers five or six chō and contains several thousand houses and temples. It might be the famous West Lake in China. Thousands of boats lay moored beyond the bridge, and the lights from the inns looked just as they must have of old—“stars / on this clear night or . . . fireflies / by the riverbank.”

Crossing Eight Peaks Pass

There was a matter I wished to discuss with Seki Minbunotaifu, now called Kajisai, in Kameyama in the same province. I made the necessary arrangements for the journey and had already set out when word came suddenly of fighting—a contrary world this is—and so we turned back.

We proceeded instead to Eight Peaks Pass. Cups of sake here and there with the monks and lay people seeing us on our way. When our escorts arrived from
Umedo, we set out to cross the peaks. I had been told that horses and palanquins had for some reason not been allowed this way in years, but my aged feet could not manage it. Someone tried to carry me on his back, but it hurt my chest, cut off my wind, and put me in fear of plummeting into the valley below. So I hired a body of twenty or thirty palanquin bearers from Umedo to carry this old body of mine. They marched past the huge rocks to the left and right and breasted through the waves that coursed down—from time to time I completely lost my nerve. I felt as though I were being borne right through the air. Finally we stopped for the night at a dwelling on the pass.

The following day we visited an egedera temple at Yamakami in Ōmi then took lodging while the sun was still high in a village called Takano at the foot of the slope. A local acquaintance brought us food and sake and told some remarkable tales.

*Through Ōmi*

Gotō Tajimanokami in Kannonji sent a large number of palanquin bearers to meet us, and we again stopped early, at Chōkōji. Tani Nakatsukasa and others came along with Nakae Tosanokami to visit. The next day, to Shōrin’an in Yashima, a branch of Shūon’an in Takigi.

On the way I wrote this haikai for my own amusement when I was told we were passing Mirror Mountain:

363

| kagamiyama | I do not think I will |
| izatachiyorite | stop by and have a look |
| miteyukaji | at Mirror Mountain. |
| toshihenurumiwa | I already know full well |
| oshihakurarini | I have become an old man! |

Chuckling to myself I arrived at Shōrin’an. That morning a monk from the temple who guided us to Konohama Crossing requested a hokku. For fun:

364

| hototogisu | A cuckoo |
| shigerukonohama | at Konohama Crossing |
| watari | through flourishing leaves! |

I was sent this and that for my stay at Yashima from the master of Konrin’in in Sakamoto. He arrived that night. They wanted to do a single sheet of verses the next day, but I could only send off a hokku, pleading haste to reach the capital:
BOOK TWO

365 kasaneage Were others piled upon it,
fuji no ne mo isa this peak would still not match Fuji,
hototogisu but how high the cuckoo’s cry!77

Ōtsu

A night in Ōtsu. I could not refuse a request for a verse from the master of
Jōkōin from Miidera temple:78

366 akenu to ya Does it think dawn has come?
yo fukaki tsuki no Beneath the late moon
kuina naku the waterrail cries.79

My host in Ōtsu was Sōkei.80 Again I could not refuse to compose linked
verse, but my inspiration was nearly exhausted. I took for my subject the rocks
and trees:

367 natsu no ame Rain in summer—
koke no mao naru covered with moss of ramie fabric,
iwaki kana the rocks and trees!

Another request. Again difficult to refuse:

368 samidare wa Summer rain—
kumo no konata no to this side of the clouds,
yanagi kana willow trees!81

Tōenbō, eighty years old, came over from Miidera. Linked verse and then
conversation and shakuhachi as the night deepened. The music was both inven-
tive and sad, and I was deeply moved.

The Capital

We crossed the Mountain of Meeting and entered the capital at Awataguchi
without meeting a soul.82 This route used to be filled with horses and palan-
quins, everyone bumping shoulders and tilting hats to squeeze by. As I looked
out over the city, I saw not one in ten of the houses that had been there for-
merly, either rich or poor. The sight of tilled fields around farmhouses, with the
Imperial Palace in the midst of summer barley, was too much for words.83
Sixth Year of Daiei (1526)

At the house of an old friend of mine in Mushanokōji, I composed this on my feelings at the end of my long trip by palanquin:

369  
| oi no koshi       | Today I stretched out  |
| kyō zo nobetsuru  | my aged, litter-bent back  |
| toki wakanu       | and was brushed by breezes  |
| hana no miyako    | from the capital that blooms  |
| kaze ni atarite   | regardless of the season  |

It felt good to hear the word “capital.”

Daitokuji Temple

Same month, twenty-eighth day. Saw the Sanmon gate of Ryūhōzan Daitokuji at Murasakino, for which the posts were raised on the twenty-sixth of the first month of this year.

The Death of Emperor Gokashiwabara

On the seventh of this past fourth month the emperor passed away. The funeral was held at Sennyūji temple in Higashiyama. It rained all day, and the trees and grasses by the road drooped beneath the drops, but that night they say the weather improved. The service on the forty-ninth day was held at Banjūzanmaiin, a mountain sanctuary in Fushimi. I hear the emperor’s posthumous name is Gokashiwabara. In attendance at his funeral were the abbot of the Mountain, the prefect of the temple, and representatives from Daitokuji, Nanzenji, the temples of the Five Mountains, and the Ritsu and Pure Land establishments. Incense filled the air, they say. During this time all activity ceased in the capital—it was as if a fire had gone out. I understand the accession took place last month on the third.

Fifth month, sixth day. For a private linked-verse session at Gessonsai Sōseki’s:

| ama ga shita ya | All under heaven |
| harema matsu toki | awaits the sun |
| satsuki yami | in the fifth-month darkness |

We wondered whether we needed special dispensation to meet for poetry and how often we might do so, but Lord Sanetaka favored us with the opinion that we might compose verse as often as we liked. He stated that everyone in the
realm, even the poorest dweller in the mountains, was stricken with grief and that we might feel free to compose. We did two sequences in succession:

371 asatsuyu ni In the morning dew
    teru hi o utsusu they reflect the shining sun—
    aoi kana hollyhock blossoms! 94

372 tokonatsu no In addition to
    hoka wa kokoro no the wild pinks, a thousand
    chigusa kana flowers in my heart! 95

Spent the entire day at the residence of the former abbot of Daisen’in at Dai-tokuji; took morning and noon meals.
Twenty-third. Went to the Lower Capital.

Fushimi

Fifteenth.96 A light meal at Shōun Hall, in the Jōkōin subtemple of Kenninji. I requested an audience with the retired abbots of Ikkein and Ryōsen’in.97 That night I lodged in Fushimi with Tsuda Jujōken.98 A mulberry bath and treatment for my sore back. Retired immediately thereafter.

In the night the mosquitoes encamped in the bamboo of the garden attacked in force, large and small alike, and filled the house. The war cries of the mosquito general’s hordes were like thunder. I lit a smudge flame, but they swept in undeterred by the smoke. There was no way I could drive them from my old, paper-curtained fortress, and I spent the night in fruitless heroics with my fan. Just before dawn I was struck by the thought that this too is part of our melancholy world:

373 kuretake no The noise of mosquitoes
    shigeki fushimi no in Fushimi where kure
    ka no koe ya bamboo grows thick—
    harau ni kataki there is no way to sweep them
    chiri no yo no naka from this woeful world of dust! 99

Though it was a short summer night, I thought it would never end.
Takigi

The next day Jujōken accompanied me by boat up Ujigawa river. We disembarked at the bridge.\(^{100}\) Two or three cups with Tōunken, commissioner for this province.\(^{101}\) I composed this after telling him that we planned to cross the bridge and go down to Takigi:

\begin{verbatim}
374  waga io wa           My rustic hut
    miyako no tatsumi    lies southeast of the capital,
    shika mo sume       with dragons, snakes, and deer.
yo o uji ni shi mo     So though called gloomy Uji,
    nani ka kurushimu   what could cause distress?\(^{102}\)
\end{verbatim}

At Shūon’an in Takigi, I paid my respects before Ikkyū’s image and requested incense be lit:

\begin{verbatim}
375  suruga yori           Up from Suruga,
    isoganu hi naku     tarrying nary a day,
yamashiro no           to Takigi
    takigi o oi no       in Yamashiro, where the weight
    ni o zo karomuru    of my old age is lifted.
\end{verbatim}

I composed the following on the third of the seventh month, at a session with people from Izumigawa:

\begin{verbatim}
376  ima iku ka            How many more days
    kyō mikanohara       from today at Third-Day Moor?
    amanogawa            The River of Heaven.\(^{103}\)
\end{verbatim}

On the night of the seventh, I respectfully bowed before Ikkyū’s vestments and composed this:

\begin{verbatim}
377  nori ni au            The religious law
    futatsu no hoshi no   that the two stars encounter
    karigoromo           in their borrowed robes—
    kyō no e ni te ya    will it be their chance today
    omoihanaren          to renounce their attachments?\(^{104}\)
\end{verbatim}

I construed “borrowed robes” as religious vestments and meant that the two stars might thus end their myriad years of karmic attachment.\(^{105}\)
The Anniversary of the Death of Sōgi

Twenty-ninth. Anniversary of Sōgi’s death. Every year since his death, no matter where I have been at the time, I have composed votive linked verse, be it a single sheet or a thousand-verse sequence, but this year there seemed to be no one to participate. Then after making offerings of tea and hot water at Shūon’an, I was informed that the Abbot planned to hold a session that would involve even the locals. At Shinden’an beyond the temple precincts, I composed this:

378
asagao ya
A morning glory—
yume tsuyu hana no
like dreams or dew, the flower
hitosakari
blooms but a moment.

Uji Shirakawa

Eighth month, fourth day. The Abbot departed for Shōrin’an in Yashima, Ōmi Province. I could not accompany him, but on the eleventh I left for the capital to express my gratitude to Lord Sanetaka, who had completed a copy of Kokin-shū for me in his own hand. Stayed a night at Tsujinobō Bessho at Shirakawa in Uji.

Tōunken

Twelfth. Tōunken. Linked verse, by earlier agreement:

379
kiri no asake
In early morning,
kawaoto kuraki
the sound of the river
harema kana
through dark gaps in the mist!

This refers to the morning and evening views of Uji Bridge in the distance. Stayed up till the middle of the night. Sake and a bath. After it grew light on the morning of the thirteenth, our boat from Fushimi arrived at the bridge and we again embarked. Tōunken said he would come along to see us off. He had various things packed for us, and he arranged for tea. It was all quite nicely done.

We rowed up to the eddies around Makinoshima and spent the day enjoying ourselves on the river. I could not restrain my emotions and so composed this:
Sixth Year of Daiei (1526)

380 tsukihi nomi The days and months
mi ni zo hayase no race by like the quick current
ujigawa ya of Uji River—
kyō wa isayou but today they slow their pace,
oi no nami kana the fleet waves of my old age!

We had no poem strips on board, so I wrote it on a fan, which I exchanged for Tōunken’s. Insei and Shūkei had come from the capital, and they had a good time as well. At Jujōken’s, I took a restorative mulberry bath though thoroughly intoxicated. Left for the capital the next day. Jujōken took me by the sleeve and requested a hokku:

381 asatoake no Outside the door at morning
tanomo irozuku the fields take on color—
chisato kana for a thousand leagues!

The Lower Capital

Fifteenth. I had a previous engagement for a linked-verse session on the night of the full moon with Gessonsai Sōseki, and he invited me to the Lower Capital. I then went to the Upper Capital, where I expressed my gratitude to Lord Sane-taka for the Kokinshū copy he made for me, and Sōseki and Shūkei accompanied me there. I returned to Sōseki’s at day’s end.

Two or three days later, there was a monthly linked-verse session, where I composed this:

382 fukiaezu Yet gently blows the wind,
chiriaenu kaze no and gently fall the leaves
yanagi kana from the willow trees!

Tea in the Lower Capital

The so-called Lower Capital Tea Coterie practices a style of tea called suki, which they hold in four-and-a-half-mat or six-mat rooms. At Sōju’s, there are great pines and cedars inside the gate. All is clear and fresh within the fence. I noticed five or six fallen ivy leaves of deep color, and composed this:
BOOK TWO

I must use this at a linked-verse session by all means.
Lodged at Hahakabe Hyōgonosuke’s residence, where I composed this:¹²²

ueshi yo ya
aki to iu aki no
yado no kiku
Long autumns ago
they were planted at this house,
these autumn asters.¹²³

Tenth day of the same month.¹²⁴ Composed this at the mansion of Ise Bitchū-nokami:¹²⁵

izuku moru
chiyo no nokori no
kiku no tsuyu
Whence did it come?
dew dropped from asters
that last a thousand years.¹²⁶

Thirteenth. Composed this at the mansion of Isshiki Sōshū:¹²⁷

aki no tsuki
izuko terasanu
kuma mo nashi
The autumn moon—
on what does it not shine down?
Nowhere a shadow.¹²⁸

Lodged with Teramachi Saburōzaemon.¹²⁹ For a thousand-link sequence:

kari nakite
samuki sora sumu
ashita kana
Geese are calling
in a cold and cloudless sky
at the break of day!

Sanetaka sent a poem deploring the time it had been since we last met:

urami are ya
miyako ni kite mo
utsunoyama
yume bakari naru
au koto ni shite
Have I angered you?
Though you are in the capital,
it is as if you were
back at Reality Mountain,
since I see you only in dreams.¹³⁰

This was an undeserved honor and left me completely at a loss for words. In
my aged decrepitude I have not been fit for walking and have gone nowhere.
But I was moved that his poem reflected my own humble thoughts, and so I had
his poem recopied from the poem strip to formal paper, had it mounted, and
sent it back to him to demonstrate my feelings.
Shinjuan

At Shinjuan, where I have recently been staying, they are constructing a handsome building called Plum Cottage. A bamboo veranda, east and south wet verandas, running water in the washroom. They put in four or five boulders, planted camellias, bamboo, and azaleas together with the plum, and spread sand as a ground cover. It has a cooling effect.

Gokokuji temple at Higuchi Aburanokōji is famous for its plums, and I asked that they send one to Shinjuan. They included in their answer a reference to the verse “Though it not suffice / I present this rock instead.” I composed this in response:

If plum trees in place of a rock “will not suffice,” please send along (if it’s all the same to you) some azaleas as well!

The Lower Capital

The night before I was supposed to go to Jujōken’s in Fushimi for mulberry baths with the five trees and eight herbs, Lord Ise Hachirō, his brother, and Lord Isshiki Shinkurō invited me to visit them in the Lower Capital. Eight or nine young men arrived at the residence late that night. I had cup after cup of relaxing sake and forgot my old age. The next morning:

With no one else aware, it has dyed me deeply with hues of longing, but now it goes off elsewhere—the first chilling rain!

What am I to do—would that I could stop longing, that I could forget—how I wish my feelings would feel as I wish them to!

When this evening comes, how much dew will I brush off
BOOK TWO

kusamakura
iku tsuyukesa
haraiakasamu
my grass pillow
here in Fushimi village
before the night ends?\textsuperscript{137}

Fushimi

Shinkurō sent these to me in Fushimi:

In my confusion
about the state of my heart,
I too discover
that I share your feelings
as my sleeves are soaked by cold rain.

My time with you—
was it a dream or reality?
How I wish that you
would tell me at least
the answer to that question!

I have no idea
to whom you will travel
in dreams throughout the night
on your pillow of grass
in Fushimi Village.\textsuperscript{138}

Sent by Lord Hachirō in answer to my letter:

Can you not know
how many nights
I have spent thinking of you
as you sleep beneath Fushimi’s moon,
alone on your outspread robe?

I replied after I returned to the capital:\textsuperscript{139}

I fell asleep
then awoke beneath the moon
of the Fushimi night,
but did I have a dream, good sir,
in which you paid me a visit?\textsuperscript{140}
Sixth Year of Daiei (1526)

The night I left for Fushimi, I exchanged my shakuhachi flute for Shinkurō’s fan as we drank sake. Loath to put the fan down, I wrote this on it in appreciation:

| 398 | akanu yo no | This keepsake,                     |
|     | semete shirushi ni | which I received in exchange   |
|     | torikaeshi | as a token                        |
|     | wasuraregatami | of a night all too brief,        |
|     | oku kata zo naki | fills me with deep gratitude.   |

A week and more of mulberry baths at Jujōken’s. The care he lavished on me at all times and places indeed reflected the “deep consideration” from which he took his name.¹⁴¹

Daigo

Kitamura Hyōgonosuke, of the same family as Jujōken, was good enough to invite me to Daigo for breakfast, and he accompanied me there in the same conveyance.¹⁴² We left Fushimi at daybreak and enjoyed views of Uji, Yawata, and Kasugayama mountain.

Told we were passing the village of Kohata, I composed this:

| 399 | mukashi ware | Now in my old age,                     |
|     | ochite tsue tsuku | bent over on a cane since   |
|     | oi no nare wa | a fall in the past,              |
|     | uma no aru sato no | simply the name of a place         |
|     | na sae osoroshi | with horses is frightening.¹⁴³ |

I fell from a horse two or three years ago, and my legs and lower back have not been the same since.¹⁴⁴

Cane in hand, I walked from the main gate of the Seven Yakushi Buddhas at Hino.¹⁴⁵ It was very lonely and sad—broken carts strewn here and there and fallen leaves driven helter-skelter by the wind up to the curtain before the Buddhas inside the temple hall. I began to feel the past about me, here near the site of Kamo no Chōmei’s hermitage and the spot where Lord Shigehira paused, and my tears overflowed.¹⁴⁶ We pressed through the fallen leaves, here and there passing dilapidated monks’ dwellings.

The meal at Daigoji was indeed of “superior taste.”¹⁴⁷ Had a look at Bodaiin, which the late Jugō is said to have considered his hall of private worship.¹⁴⁸ The
rocks called the “Nine Mountains and Eight Seas” are now completely overgrown with grass. They looked even more impressive than I had heard. My late teacher, a monk called the Suruga Counselor, once served at this sub-temple. It was just as he always used to tell me.

We returned to our lodgings that morning in the cold rain that struck the slopes of Rain Hat Mountain and had rice in hot water. They had made preparations for linked verse, laying out an ink stone and writing table, but I composed only a hokku:

400 hatsushigure  The first chill showers—
kasa toriaenu  no time to don rain hats
yamaji kana  on the mountain path!

Tōba

We got back to Fushimi that day, then the next I went to spend the night with a friend in Tōba. Another hokku:

401 taga sato no  Where is a village
shigure senu sora  beneath a sky with no cold rains?
kaminazuki  The tenth month.

Jujōken sent me two canes, one short and the other long, which he said were for indoor and outdoor use. I sent this along in a letter:

402 kono tsue wa  These walking sticks
taga ni wa arazu  are meant for you and me,
kimi to ware  so that we may have
yasoji no saka o  the pleasure of crossing
koen ureshisa  the slope of four-score years.

Eighty-year-old Tōenbō of Miidera temple has become famous as a shakuhachi player and also as a maker of those instruments. He sent one of his creations to me, with this poem:

403 susameoke  Take this bamboo,
itsutsu no shirabe  which sounds the five tones so clear,
sumu take no  to enjoy yourself,
yowai yasoji no  and know that I fashioned it
mi ni nasu o mite  at the age of eighty.
Sixth Year of Daiei (1526)

It amazed me to think he had made such an instrument at his age. I replied with the following:

```
404    kimi ga nasu       To the thousand years
   itsutsu no shirabe       of the bamboo flute you made,
   sumu take no             good sir, which sounds
   chiyoh ni wa yasoji o    the five tones so clear,
   torisoetekeru           you added eighty more!
```

The flute is therefore doubly felicitous. It was so beautiful I could hardly bring myself to touch it.

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405    take no yo no       This span of bamboo
   utsukushisa te ni       is so lovely it is hard
   furegatami             to take in the hands
   kimi ga shirabe o      until I have had the chance,
   kikanu kagiri wa       good sir, to hear you play it.
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Daitokuji

I spent a day or two away from Daitokuji, at Gessonsai Sōseki’s. On the night of the twenty-fifth I stayed at Nōyū’s, chief priest of Kitano Shrine. Shūkei and some young men were invited. All night they played flutes and sang—it was most enjoyable. The next morning, I composed this hokku at the shrine:

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406    kesa te ni mo       In my hands this morning,
   usuki awayuki           light snow thin as paper—
   kamiyagawa             Kamiya River.
```

Then I returned to Daitokuji.

Linked Verse in Japanese and Chinese at Shinjuan

One night the young monks were having a few cups of sake as they composed linked verse in Japanese and Chinese in a small dormitory next to Shinjuan. Feeling old and tired by evening, I was resting in the next building when they came and roused me, so I went out. Someone made what was apparently a comic verse:
I have forgotten the first part of the poem. The young monks all laughed and agreed with the poet. They pressed me for a quick reply, but I was at a loss for words. It then occurred to me that lines from a field song would do perfectly, and I quoted them.161

Though my years are fêted and celebrated, there is no joy in old age. I wanted to make that very, very clear.

An Exchange of Ten Poems with Sanjônishi Sanetaka

Ten poems lamenting my old age of seventy-nine years:

My body complains in discomfort whether at work or at rest, and I find it true indeed that old age is filled with pain.

They keep rolling in over this body that is everywhere a ravaged strand— what is friendly about them, these white waves of old age?

Quite as bitter as the work of the fisherfolk who morning and evening boil brine for bitter salt are the white waves of old age.162

Let old age come— there will be nothing to it!
Sixth Year of Daiei (1526)

So I used to think, but now I spend each day lamenting my condition.163

Although one always hears of it from others, one can never know just how hateful it is, the cruelty of old age.

I cannot help but feel that this too is a sin: the hatred I feel for old age and its utter cruelty.

At this point in life I am aware not only of my own misery but that of others as well, as I lament old age.

Had I locked the door at forty when first I knew it was bound to come, I would not be eighty now and lamenting my old age.165

When one grows old one repeats oneself over and over, like a spool of flaxen thread, like a spool of flaxen thread.

The reply from Lord Sanetaka:166

Our pleasant conversation yesterday was like none I have had in recent years.167 It was deeply gratifying and will remain long in my memory. I eagerly anticipate another such occasion in the future.
BOOK TWO

Your ten poems of jade and gold demanded a response, and I accordingly wrote out these verses by lamplight. I composed them in oil-taper style and send them to you as they are. I beg your indulgence.¹⁶⁸ I look forward to seeing you again.

419  
io no nami  
tachite mi ite mi  
omou ni mo  
kaeranu mono to  
sugishii toshitsuki  
The waves of old age—  
whether one watches them  
at work or at rest,  
the months and years roll away  
forever, wish what one will.

420  
oshikaeshi  
omoeba oi zo  
mutsumashiki  
ukimi o sutezu  
shitaikinikeru  
Upon reflection,  
I find the waves of old age  
friendly things indeed,  
to come calling on you  
and not forsake you in your pain.

421  
oi wa tada  
ukime o mitsu ni  
yaku shio no  
nani wa no koto mo  
karaki yo no naka  
Old age knows only pain—  
in every way this world  
is bitter as the salt  
from the brine they boil  
at the harbor of Naniwa.¹⁶⁹

422  
nakute zo to  
iwaremu koto wa  
shiranu mi no  
itsu made oi no  
ar no susami zo  
Although I am  
not yet spoken of  
as one who is no more,  
I now spend every day  
wondering what time remains.

423  
hito no ue ni  
nashite wa ika ni  
nikukaramu  
ware dani oi wa  
akiitenikeri  
I think I know  
how hateful it is  
for others,  
as I too have become  
deeply weary of old age.

424  
nikukaranu  
hito koso toga wa  
tsure mo naki  
oi wa yo no tsune  
nani ka kurushiki  
The sin lies instead  
with those who hate it not—  
the cruelty of age  
is natural in this life;  
there is no harm in feeling so.¹⁷⁰

425  
hito no tame  
wabishigarade mo  
oi ga mi no  
How I wish  
that instead of feeling pity  
for the plight of others
Sixth Year of Daiei (1526)

yasuraka ni shite you might live out your remaining years
yō o tsukusaba in comfort and tranquillity!

426 nagakaraji When one simply knows
tō bakari shireba how very brief life is,
inochi nomi it seems to me
oi wa kokoro ni that just to live on in old age
kanau to zo omou is all that one could wish.

427 sono kami wa Earlier I passed my time
kon to mo shirade behind my cedar door
sugi no kado not knowing it would come,
fukaku mo oi no but now I find that old age
iritachinikeri has made its way deep within.

428 oi no nochi After one grows old,
onaji koto to te what one ought to say
iubeku wa and say again is
Namu Amida Butsu “faith in Amida,”
Namu Amida Butsu “faith in Amida.”

The above were composed in exchange for your ten poems lamenting old age. I wrote them in haste with a frozen brush beneath the lamp.

Asking Sanjōnishi Sanetaka to Critique
a Hundred-Waka Sequence

While I was at my leisure in Suruga, in my Brushwood Cottage in Mariko, Utsunoyama, someone showed me a hundred-waka sequence Lord Sanetaka composed the previous winter on topics chosen by Iwayama Dōken from lines in Kokinshū. I modelled a sequence on his and when last in the capital, I took it to him. He was good enough to look it over, and he singled out forty-two for praise. His poem at the end:

429 ika ni shite How did it happen
shigure furinishi that my leaf-like words,
koto no ha o rained on by chill showers,
arau iro ni mo came to be so richly dyed
somekaeshikemu in these uncommon colors?

I am undeserving of such praise.
BOO K TWO

The Lower Capital

On the twenty-third and twenty-fourth of the tenth month, violence broke out in the capital. I have not heard about what. The chaos is disgraceful. The abbot of Shūon’ an in Takigi had planned to go to Shōrin’ an in Yashima at the end of the eighth month, but while he was engaged in this and that the present discord began, and he changed his plans. On the tenth of this month, he arrived in the Lower Capital and told me he was planning to go as far as Ōtsu tomorrow. We spoke of various things and then said goodbye, promising to meet again soon. Whereupon I composed the following:

A haikai poem, in jest.

Shirutani Pass

I was warned of bandits in the area around Wakamatsu Pond and Shirutani, and so I traveled in a large company. Shōzōbō of Miidera said he would come to Kazan in Yamashina to meet us, and he arrived with many people including some young men. We rested there for a while and then sent back our escorts from the capital. When we passed Kaminabi Forest and saw the eaves of the gatehouse, “a cold rain began to fall, knowing that its time had come”:

It seemed neither the rain nor the travelers would linger.
Ôtsu

A night’s lodging with Tsuda Sōkei in Ôtsu. Kendō came from Kyoto. Shōzōbō played the shakuhachi. We passed an amusing night.

Sakamoto

I went from Uchide Strand to Sakamoto by boat. Had a number of cups of sake on board with Shōzōbō and Kendō. A brisk wind blew following the rain. We arrived at Hōsenji temple in Hieitsuji, drunk from both the boat ride and the sake, and then drank more at Einō’s Chōgetsuken cottage. Thereafter Shōzōbō returned to Miidera. Two nights rest at Einō’s. His cottage reflected the utmost artistic sensitivity, even having facilities for tea. It showed unrivalled taste. That evening, snow fell. At dawn I went out of the gate and looked out over the lake, the slopes around Mount Hiei, and Yokawa Peak—the view was indescribable. I composed a haikai verse on it:

432 tachiwasure
yasurau hodo no
asaborake
mi mo te mo ashi mo
hie no ōyuki

While standing motionless,
having forgotten myself
at the break of day,
my arms, my legs, my whole body
froze in Hiei’s deep snow!

In jest.
I was asked for a hokku incorporating Chōgetsuken [Listen to the Moon], the name of the cottage. I couldn’t fathom what the name meant, but it struck me that it might perhaps relate to boughs breaking under heavy snow beneath the moon:

433 tsuki nagara
yukiore no take no
nokiba kana

Beneath the moon,
cottage eaves beside
bamboo broken by the snow!

This also evokes the feeling of listening to the moon.

Shōrin’an in Yashima

Then off to Yashima—we brought a brazier on board the Konohama ferry and crossed unfazed by the wind and snow. Had an interview with the Abbot
at Shōrin’an. Stayed at Myōshōan outside the temple precinct. Though across the lake, I still heard news of the disruption in the capital:

Even here, even here, those most distressing tidings do not cease to come wind-borne from the capital across the white-capped billows.

Villagers here seem to be piling wealth upon wealth, having waited until just the right moment to load their rice onto horses and oxen and ship it to the storehouses. The voices of the girls lightheartedly singing rice-threshing kouta songs was a glad sound to my ears:

What is pleasant is hearing the sound this evening of the voices of the country maids singing their rice-threshing songs.

Poems for the Great Thanksgiving Service that speak of “Rice from Sakata” perhaps refer to a place not far from this village.

The cottage in which I am staying is badly run down and not fit to withstand storm or snow. I called in a carpenter and he shored it up, but I was a long way from the mountains and timber was scarce, so I had to order it from Katada and Sakamoto. I fixed new reeds to the frame of the reed fence and enjoyed the carelessness of my preparations for my winter confinement:

Winter seclusion in Yashima, a name that brings to mind catalpa bows.
I wish the plums would blossom now and proclaim to us the spring!

A certain person requested a hokku during a visit:

Where are the shallows of Yasu River safely crossed?
Thin ice at morning.

I must decline such requests from this day forth.
An Exchange of Poems with Nakae Kazutsugu

Nakae Tosanokami, an old friend, lives two or three leagues from here. I contacted him, and he sent ten loads of charcoal and this and that. This area is far from the mountains, and it is not easy to acquire charcoal or firewood. His response to my letter about this difficulty was very kind. In my answer to him, I included this:

sono sato ni
sumu kokochi sae
shigarak no
maki no sumi yaku
keburi tatetsutsu

I feel as though I were living in that village, as the smoke rises from burning charcoal made of wood from Shigarakī.

One night I fell asleep at the kotatsu and did not notice when the untended flame set my clothing afire. I woke with a start:

toru tokoro
nakute zo akenu
katasuso mo
mune hashiribi no
urameshi no yo ya

Morning dawned with nothing to show for the fire that coursed through my breast and my robe as well—what an awful night!

A Visit from Suke Hyōgo

Suke Hyōgo, an old friend living close by, came to call with a keg of sake and other things. The year before last he was one of those who traveled with me to Suruga in the company of the physician Sei Kunaikyō Hōin. Also received a keg of sake and two kinds of fish from Mikami Echigonokami, via his messenger Tsubota Chūemonnojō.

Anniversary of the Death of Ikkyū

Eleventh month, twenty-first day, at Shōrin’an—the anniversary of Ikkyū’s death. Snow began fall before dawn:

niwa no matsu
sora shi mo kyō o
shirayuki no

The garden pines did not expect today’s weather, and their branches bend
BOOK TWO

eda mo tawawa ni
fureru akatsuki
beneath the white snow
that falls before dawn.

The abbot replied:

441  tokaeri no
hana to mo miete
kyō koto ni
iku shirayuki no
niwa no matsu ga e
They might be covered
with “centennial blossoms”
today of all days—
the many snow-burdened branches
of the pine trees in the garden.202

I sent the abbot a small jug of good sake along with my usual haikai waka:

442  tamadare no
kogame wa mirume
sono soko wa
utsusu ni tsukinu
kō wa henubeshi
The jewelled flask’s wine
is plentiful as sea plant;
pour what you will,
still more remains in its depths—
your life will last a kalpa.203

The abbot replied:

443  anbai kiezu
ikkō ryōzetsu nashi
Of its everlasting flavor,
one taste brings no two opinions.

A Visit from Genshū

Genshū, a native of Nara recently living in the capital, called at Shōrin’an on
the twenty-second of this month.204 He was returning from a journey to Tōtōmi
and Suruga, after having called on a friend in Mikawa. He informed me that
those provinces are at peace. He also conveyed to me a letter from the deputy
vice constable of Owari, Sakai Settsunokami, who very thoughtfully sent one
hundred hiki and two Akaike tea whisks.205

A Visit from Shōzōbō

On the twenty-third, Shōzōbō of Miidera arrived at sunset. Played shaku-
hachi together all night. Genshū happened to be here too. It was all most enterta-
ing.

Twenty-fourth. To see Shōzōbō off, I invited two monks from Shōrin’an and
some young men. We had sake, and then he departed. Before dawn I felt we
should at least make a hokku:
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444  sora wa tsuki
      akegata tozuru
      kōri kana

In the sky, the moon, and ice begins to form, freezing out the dawn.206

I composed the verse unable to restrain my emotion on seeing the cold moon in the sky near dawn. The waki verse:

445  yo fukaki tori ni
      sode no usuyuki

A cock’s crow late at night, and light snow upon my sleeve.207

I wanted to continue thereafter and compose a single sheet of verses, but I was disappointed.

On the twenty-sixth, I entrusted someone going to the capital with this for Shōzōbō at Miidera:

446  hidari migi
      omou kimigimi
      tachihanare
      hitoyo mo yoso ya
      ideukuramu

To take your leave from all the friends that esteem you at your left and right and come away for even one night must be difficult indeed!

He must be quite happy there, what with all those young men! My verse makes reference to the old poem composed at that temple, which goes “now I find how hard it is . . .”208

Tormented by dreams during a long night:209

447  kokoro nomi
      madoromi sameba
      madoromade
      samenu yumeji ya
      taen to suramu

If my sleeping mind were finally to awaken, would these dreams in which I neither sleep nor wake finally come to an end?

Before dawn, troubled by a cough:

448  tare zo kono
      oi no shiwaza no
      shiwabuki o
      saki ni tatetsutsu
      tsune ni otosuru

Who is he, the one with an old man’s habit of coughing noisily each time before he starts to speak?210

My prophesied life span is seventy-nine years, and now, on the first of the twelfth month, I have only thirty nights remaining.211
BOO K T W O

449
eshinazu wa
shō kawareru ka
ware nare ya
kotoshi o kagiru
imo chi narikeri
If I do not die,
can the life that I now live
change to something new?
This year is the limit
of my allotted span.212

I sent this to the storehouse of Shōrin’an, on a cold morning:

450
oinureba
negaimono zo yo
amazake no
minagara kuchi ni
susuri ireba ya
After one grows old,
this is what one wishes for:
to be drinking sweet
amazake sip by sip,
down to the very last drop!213

Hōgaiken Dōken has been in Noto Province for the last two years aiding the
constable there.214 Thinking I was in Suruga, he sent a letter there via a blind at-
tendant.215 I received it in a packet of letters forwarded to me here at Shōrin’an
in Yashima, Ōmi Province. Dōken included a poem in his letter:

451
nao zo omou
koshi no miyuki ni
umorete mo
fuji no takane no
haru no akebono
I still think of it,
buried as I am beneath
the snows of Koshi—
sunrise in the springtime
over Fuji’s soaring peak.216

I sent a reply to Sōseki in the capital, asking him to forward it if he planned
to write. It will be difficult to deliver through the snow at the end of the year.

452
mukashi kimi
fuji no ne wa miki
yukimoyo ni
shirayama no na ya
tagū sora naki
In the past, good sir,
you admired Mount Fuji’s peak.
But nothing compares
to White Mountain’s renown
when it lies beneath fallen snow!217

Acquiring a Portrait of Ikkyū

I acquired a portrait of Ikkyū, one in which he is depicted with a sword.218

453
uchiharau
yuka no atari ni
oku tachi no
How clear and bright
the sword in its scabbard that stands
on the clean-swept floor—
sayaka ni izuko nowhere is it clouded
kumoru chiri naki by a single speck of dust.

kumori naki A great sword,
yaiba suzushiki its brilliant blade
tsurugitachi utterly unclouded—
togishi kokoro no the clear mirror
masukagami kana of his fine-honed mind.²¹⁹

A Dream

On the night of the fourth of the twelfth month, I had a dream before dawn. Asukai Masachika had come down to Suruga with Sōgi.²²⁰ I believe it was at the provincial border, and I was seeing them off back to the capital. I seem to have made this poem to inquire why they had not gone to visit the site of Kiyomi Gate:

omoedomo Though longed for,
kaeranu nami ya the men did not return
kiyomigata to Kiyomi Strand—
kyō wa iwa kosu today do the waves that roll
iso uramuramu across the rocky beach resent them?

I do not know whether I was dreaming or awake. I thought it so strange that I rose and wrote it down.²²¹

I heard people sweeping away the soot in the houses in preparation for the New Year:

susu hana wa Flower-like cinders
makura ni sakite blossom on his pillow,
oi ga yume and this aged one
ibiki oroshi ni awakens from his dream-filled sleep
onore sametsutsu in the winds from the Snore Mountains.²²²

In jest.

On the eighth of the twelfth month, I sent this to the abbot:

koyoi kore Which star was it
ika naru hoshi no that he gazed upon this evening?
akatsuki ni In the sky above,
mireba sora nomi all of them are twinkling
kirakira to shite in the light before the dawn.²²³
BOOK TWO

He replied:

458  chiin metsugo  Now that those who understood are gone,
sara ni tare ka shirō  who can be the one to know?224

Just before the dawn after a night when I did not even doze:

459  tori no ne ni  The cock crows,
me nomi sametsutsu  but only my eyes open—
izuchi tomo  the dawn is wasted,
yuku kata utoku  for I have no idea where
atarakakutsuki  I should go to truly wake.225

The cedar door of my travel cottage is filled with cracks. I composed this on deciding to fill the places where the snow and wind came in:

460  mi o tsumeba  Acute as a pinch
itowaruruoi  is the pain of old age,
kaze no oto  and I set my mind
chiri nosukimade  on keeping out the wailing wind
fusegukokorni  and the dust from the cracks.

A Visit from Nakae Kazutsugu

Nakae Tosanokami called at my travel lodging.226 He brought rice, firewood, money, and such. Spent two nights chatting beside the hearth. After he left, I sent him this:

461  hatsubokunii  You came equipped
takigizōjinado  with rice and also with firewood
torigushitete  and coin of the realm—
tabine no yoi o  we rested on our travels
sake no yoiyoi  lit by evening’s moonshine!227

The Suffering of Waterfowl

Near my travel lodgings, on the waters off Shina, Konohama, Yamada, and Yashima, boats without number rest their punting poles before their spread-out fowling nets.228 Watching the rain capes and hats bobbing up and down on the waves in the icy winds from the Ibuki and Hira Mountains, I cannot imagine the
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evil of taking life to be any worse than the wretchedness of those who cling to
it like this. In the dark before dawn, I hear the beating of the waterbirds’ wings
and the plaintive calls of geese, thwarted in their attempts to land, and I wonder
which of them will be caught. Finally I hear them come to water and then their
frantic screams as they are trapped in the waiting nets and killed. It is unbearable.
I can only stop my ears, my pillow wet with tears:

462 aware naru How pathetic,
    kari no koe kana the crying of the wild geese!
    me mo haru ni As far as the eye can see,
    ami okiwatasu waves spread with nets for waterfowl
    nami no akebono at the break of day.

463 nami no ue The ducks in the reeds,
    tachii makasuru which once floated freely
    ashigamo no upon the waves,
    ami no nawate ni now lie snared in the meshes
    kakarinuru kana of the waterfowlers’ nets!

The latter part of this verse may be duplicated elsewhere.
A messenger brought a keg of sake from Uhyōenojō Takayoshi, as well as
other items too numerous to write down here.229

During the snow, a messenger from Kawai Matagorō brought money enough
to buy eight kegs of sake and ten loads of charcoal.230 I am deeply indebted to
him. When I read his letter asking me to critique a renga sequence in memory
of his late father Sunshū, I could not restrain my tears. The linked-verse session
I attended at his residence (was it last summer?) kept coming to mind.231

Requests for hokku arrived continually from people going to and from Meet-
ing Gate. This one would make a fine travel pass, I thought happily:

464 yuki ni hito The Mountain of Meeting,
    taezu ōsaka where wayfarers keep meeting
    yamaji kana on the snowy mountain road!

Nothing could be more felicitous than this for Meeting Gate!232 In jest, in jest.233

A Visit from Yatarō of Suruga

On the last day of the eleventh month, Yatarō arrived from Suruga.234 All well
in Suruga and Tōtōmi.235 That above all is a cause for rejoicing. He brought two
BOOK TWO

ryō in gold (from Asahina Yasumochi and Tokishige) as tidings for the New Year, and another from Bōshū.²³⁶ Had he meant to send this to me in the capital? His family forwarded it in accordance with his last will. I composed this:

waga tame ni
omoiokikemu
karokaranu
kanete no kokoro
ika ni mukuin

465 The sincere intention
that he cherished in his breast
from long ago
to do a favor for me—
how can I now repay it?

A Visit from Seki Kajisai

Seki, of the Popular Affairs Ministry, came from Kameyama in Ise to my travel lodgings in Yashima on the seventeenth of the twelfth month. He came in the snow, in the rush at year’s end, and not simply because he happened to be passing by—I was touched by his sincerity. He had sent a letter by courier at the beginning of the month. I thought it was just a pleasantry, but when he went out of his way in the snow, I was speechless. On sending boxes of food to where he was staying, I wrote:

suzukayama
sazo na furitsumu
yuki no uchi
ika ni koekeru
kokoro naruramu

466 Through the driving snow
that piled ever deeper
on the Suzuki Mountains,
what feelings were in your heart
as you made your way across?

Soon came his reply:

suzukayama
furiuzumoruru
yuki no uchi
mimaku hoshisa no
michi motometutsu

467 Through the driving snow
that fell and covered
the Suzuki Mountains,
in my desire to see you.

He came to visit after dark. Our words together piled deeper than the snow—we sat side by side at the hearth, eating tōfu with miso and taking cup after cup of sake. He then returned to his hostel. Five hundred hiki (the cost of five kegs of sake), six loads of charcoal, two baskets of oranges, and various dried foods. My lodgings were positively cramped. He stayed five days. During that time various people arrived day and night to help about the house.
At the hearth, sake cups in hand, we composed the first eight verses of a sequence, beginning with this:

468  furu ga uchi no  Beneath falling snow
      yuki ōmiji no  they meet one another
      yadori kana  in a hut in Ōmi! 237

This refers to one who has come from another province through the snow to visit. His rejoinder:

469  tabine wasururu  By the smouldering embers,
      uzumibi no moto  forgetting this is a night on the road.

Twenty-second, sunup. Kajisai returned to his fortress for a campaign in Hida. We had promised yesterday not to say goodbye this morning. But after he left and was about one chō away, I sent someone running after his palanquin with:

470  tanomanedo  Though naught is certain,
      haru to zo chigiru  I pledge to meet in the spring,
      yuku toshi no  drawn on as I am
      nokori ōkaru  by you, good sir, who have
      kimi ni hikarete  many years yet remaining.

This refers to the promise we made the day before to meet again next spring without fail.239

Year’s end is commonly called “the season,” and in this village too I hear families shouting as they pound glutinous rice in preparation for the festivities:

471  usu kine no  Here in this village
      oto ni nigiwau  that resounds with the pounding
      kono sato ni  of mortar and mallet,
      ikade tabine o  how is one to have the peace
      sumu kokoro kana  that comes from rested travel?

The Death of Wakatsuki Jirō

Recently Takakuni’s forces chanced to be defeated in battle in Tanba, and Wakatsuki Jirō won fame for his matchless death on the field.240 Years ago Jirō’s father, Wakasanokami, had likewise won fame for his glorious death when he
BOOK TWO

I saw much of both father and son. They aspired to the poetic way and were frequent guests of Lord Sanetaka. What sadness and pity his lordship must have felt on hearing the news!

Those two who handed down the way of the Wakatsuki zelkova bow—how did it happen that when they should have lived, both so tragically perished?"  

"Handing down the way" refers to the father’s glory passing to the son.

'Setsubun'

Twenty-fifth, the night of Setsubun. Hearing them throwing beans:

In the capital, they have a practice for protecting against evil, in which one counts out his age in coins and tosses them out for beggars to pick up as they go by at night. Recalling that, I composed this:

The morning of the twenty-sixth, the first day of spring. Already my seventy-ninth year, prophesied to be my last, has ended:

Morning’s arrival means I have kept alive till the age of eighty! The year of the prophecy has come to a conclusion.
Sixth Year of Daiei (1526)

The same morning:

476 kyō yori wa How much longer 
  ikite itsu made will I go on living from today?
  itsu made no How much longer?
  isogu kata naki Nowhere now to hurry to—
  yasotose no haru spring of my eightieth year.

Among the priest Tenmyō’s poems:

477 shinau to mo Whether you want to die, 
  ikite itsu made or whether you want to go on 
  arau to mo living longer, 
  mi ni irowaneba if you do not dwell upon it, 
  wazurai mo nashi you will not suffer.

I must have had his verse in mind when I composed mine.

The priest Sōbai sent me five bags of tea to mark the end of the year.245 And Tanemura Nakatsukasa Sadakazu sent a horse-load of rice (white) from Kan-
nonji.246 Miyaki Nyūdō Shinkan heard I was needing a physic of sorrel roots and 
sent this with it:247

478 kimi ga tame For you, good sir, 
  fuyu no no ni idete I ventured out in winter fields 
  shinone horu to dig sorrel roots, 
  waga kamiginu ni and upon my paper robe 
  yuki wa furitsutsu the snow never ceased to fall.248

My reply:

479 waga tame ni The sorrel roots 
  motomuru shinone that you went out and dug for me 
  yuki no uchi no must have been growing 
  takana to koso wa under a cover of snow 
  oj mo idekemu like the bamboo shoots of old.249

Sōboku sent from Kyoto three bags of mustard seed as a souvenir from Ise, 
together with this poem:250

480 kuramazumi Would this were full 
  onozumi koko ni of charcoal from Kurama 
  irikaware or Ono, not mustard,
BOOK TWO

keshikaranu yuki no for you in travel lodgings
tabi no yadori ni beneath this unseasonable snow.

What a refreshing taste in my mouth!
On hearing families proudly pounding rice for New Year’s rice cakes:

ōkata no In my modest
tabi no yadori ni mo travel lodging
kototarinu I want for nothing,
tonari no mochi o and the sound of neighbors
mimi ni tsukasete pounding rice cakes strikes my ear.

New Year’s Eve. Tonight the spirits of the dead return. A sutra refers to this as well. There is also a poem, in Shikashū I think, that goes “...so to the departing year / I offer these gem-like teardrops / to speed it on its way.” At seventy-nine, I made offerings of tea and hot water and lit incense for the many now departed. On kindling the flame:

ware zo kono Here am I,
michishirube shite on the evening when I should be
kubeki yoi the one leading them back,
mata takimukau once again kindling the flame
tomoshibi no kage and sitting before its light.
Already the sixth year of Daiei has come to an end. Seventh year, first day of the first month:

483  azusayumi O catalpa bow,  
     yasoji no haru o in this, my eightieth spring,  
     chikara nite bend back  
     hito no sakai o and from this world of men  
     hikihanachite yo release me with all your might\

Today I took my morning and noon meals at Shōrin’an. First calligraphy in celebration of New Year’s:

484  ugoki naki Steadfast for a thousand years,  
     chitose no kage no the protector that all extol  
     haru ni au as they greet the spring  
     yo o hito mochii round the mountain that recalls  
     kagamiyama kana mirror rice cakes!

This province is at peace.² I made this New Year’s poem in reference to the great respect accorded in both town and country to the constable, whose will
prevails. The word *mochiikagami* appears in the “Hatsune” chapter of *Genji monogatari*, I believe. It is not haikai.¹

So, my eightieth year. Words fail me. For the last year or two I have kept a diary of things both serious and frivolous to console myself each day.² I know that the years have slipped away, never to return no matter how fully I am aware of their passing. So I will cast my brush into the waves of old age and write no more from this day forth.

485  makoto ni ya  I have tossed off these lines
    itsuwaru ni ya to  that may be the truth
    isuteshi  or may then again be lies—
    tsumi saridokoro  where am I to turn
    izuku tazunemu  for that sin to be forgiven?

486  ori ni fiure  These useless products
    nagusamefude no  of my brush, from time to time
    nani naranu  my consolation,
    ne wa musubu yume  are the stuff of dreams,
    yuku mizu no awa  the froth on water that flows away.

*An Exchange of Poems with Sanjōnishi Sanetaka*

Though I said I would write no more of these worthless lines after the New Year and throw away my brush, I received a letter with a poem by way of season’s greetings from Lord Sanetaka that was impossible to ignore:

487  nagameyaru  As I gaze out toward
    yuki no fumoto no  the snow-covered mountain slopes,
    shiba no io  I wonder how hard
    ika ni fukuran  the wind from Hira’s peaks
    hira no neoroshi  must be blowing on your brushwood hut.⁵

In my gratitude for his remembering me in my brushwood travel lodging, I replied:

488  ima zo omou  Now I feel that here,
    hira no neoroshi  where you gaze upon me
    nagamuramu  on my snowy slopes
    yuki no fumoto wa  blown by the wind from Hira’s peaks,
    sumubekarikeri  is the right place for me to live!⁶
A Renga Sequence with Sōboku

Sōboku requested a hokku from Lord Sanetaka. At my travel lodging we added to it a second and then a third verse. Our determination to complete the sequence was sustained by the deep impression made by the hokku, and we finally reached the hundredth link.7

Is there a scent of plum blossoms in the lingering snow? 8

His conception of detecting the fragrance of plums in the snow when one is “deeply tinged with the desire for them” is a departure from the foundation poem.

The Departure of Sōsei

Sōsei, head of the repository at Yashima, suddenly left for Sakai in Izumi. Chinese poems were composed in honor of his departure. I presented two waka, using the third and fourth Chinese verses as my topics:

At both places, the rivers and mountains are now crowned with white. 9

Tarry no longer! Although we now must part, before spring ends I will see you again growing ever younger.

At the window, beneath the sinking moon, one lamp, dim.

While I lie awake reflecting on the fact that you and I must part, the lamp of evening still burns beneath the moon at dawn.

I had gotten him to postpone his departure these last five or six days, despite letters having arrived earlier about sending an escort for him. Today, in my inability to detain him further, I composed this:
An Exchange of Poems in Japanese and Chinese with the Master of Jizōin

Chinese verse from the master of Jizōin near Shōrin'an. Once again, I answered with a Japanese verse to harmonize with his third and fourth lines:

An apparent reference to Ōmi Province in terms of north or south.

At Yashima, for a session held by Baba Hyōgonosuke:

A verse composed at the request of Miidera:
Lord Mabuchi Kunainoshō, a person to whom I had given no thought and with whom I had had no communication, sent an extraordinary number of gifts. They were delivered to me by my old friend Fukuda Hachirō, who bears the priestly name of Sōkan. He requested a hokku for a thousand-link sequence at Tenjingū shrine in their domain. Apparently for a private matter. He said it is to begin tomorrow, the twenty-fifth—quite a sudden request. Since they had favored me with so many gifts, I composed this:

The Monthly Anniversary of Sōgi’s Death

First month, twenty-ninth day: the first observance this year of Sōgi’s death. After lighting incense:

I can see no difference between the two. His shade is no doubt laughing!

In the cold lingering since dawn the snow was falling on the pines and bamboo of Shōrin’an, bending them down. All morning, the cracking of breaking boughs. I was deeply struck by the matter of dreams and illusions:

What is that?
Were I to ask an illusion, “It is a dream!” the illusion might reply, to introduce itself.
BOOK TWO

504  wakite tare Who was it
      futatsu ni nazuke who separated them
      iiokishi and gave them different names?
      yume ya maboroshi A dream is an illusion,
      maboroshi ya yume and an illusion, a dream.

On making deluded distinctions between life and death:

505  ika ni shite As at Nakoso,
      nakoso to towaba why do I say, “Stay away”?
      kokoro yori It is, of course,
      hoka ni wa suenu a barrier I erect
      seki ni zo arikeru only in my own mind.22

506  otowayama I have heard of it,
      kikite mo ika de as of Otowa Mountain,
      ōsaka ya but when will we meet?
      seki no konata ni On this side of the Gate at the Mountain of Meeting
      yasoji henuramu I have now passed eighty years.23

The monk Fukuda Hachirō sent a request in a poem:

507  hitofude no Whenever you see
      ato miru tabi ni this remnant of my brush,
      omoiidete please remember me
      namu amida butsu no and do not forget to chant
      tonaewasuru na “faith in Amida.”

My response:

508  nareshi yo o The bond between us
      wasuregatami ni will never be forgotten,
      omoide wa but who will be the first
      izure ka saki no to remember it and chant
      namu amida butsu “faith in Amida”?

I heard that Matsudaira Ōinosuke lost his wife last autumn (was it in the ninth month?) and was in mourning, but I was not sure and could not send a letter of condolence.24 Then this spring I heard for certain and sent this:

509  kozo no yume o Since last year’s dream
      katashiki koromo you lie alone upon your robe—
A humorous suggestion that he marry again!

One morning, on sending people off to town and countryside:

Dispatching one or two servants on errands for me,
I called them “Rice,” just like the rice boats,
and sent them up and down.

On being discommoded by a negligent servant who allowed my money to be stolen:

Such a bother here tonight—
all my cash
has been you-know-what
by a you-know-who.

War in the Capital

Hearing of the discord in the capital, I composed this:

Though the cherries too blend in and bloom
in the capital,
this spring there is nothing
but the light green of one willow.

Since last winter, the capital has been in an uproar—I can hardly believe what is happening. On the twelfth and thirteenth of the second month, seventh year of the Daiei era, a battle took place at Shichijō avenue. Takeda Izunokami was not blessed with one of the glorious victories of his forebears, and no one was left to challenge Yanagimoto Kataharu. Kataharu and his ilk are nothing but woodcutters from the Tanba Mountains.

To review: in the Meitoku era Yamana Mitsuyuki led tens of thousands of troops to Uchino, and they spread over the capital like clouds and haze.
BOOK TWO

Shogun Ashikaga Yoshimitsu confronted them, and in the space of a day and a night they were utterly destroyed.

Next, during the Ōnin era the constables of various provinces rose up against the shogun, and two-thirds of the capital was covered with great trenches. The Eastern and Western Armies fought for ten years. Among them, Ōuchi Masa-hiro came to Kyoto on the enemy side. He was finally defeated but was then pardoned, and he returned to his home provinces. Thereupon the various constables retired one after another and soon peace was restored.

Then in the Eishō era, one named Miyoshi Yukinaga arrived in Settsu Province from Awa. Castle after castle fell to him. Takakuni retired to Yamanoue in Ōmi, but he returned to the capital soon after, in the fifth month of that year. Yukinaga and his sons and retainers were either killed, cut down and left for dead, or taken prisoner.

For a time thereafter it was uneventful, but then last winter the renegades in Tanba rose up. They crossed Katsuragawa river at Saga and advanced to the Shichijō crossing. Thereupon Shogun Yoshiharu deployed his troops at the Rokujo Ōmiya crossing. Takakuni moved to the Great South Gate of Tōji temple and for a day and two nights there was a great battle at Katsuragawa. Hearing of the arrival of the shogun, the enemy lay down their shields, ceased shooting their arrows, and paid reverence. As though awakening from a dream, Takakuni and the shogun went to Sakamoto on the fourteenth, then spent two or three days each at Shiga, Konohama, Yamada, Yabase, and Moruyama. A temporary palace with an encircling wall was erected at Chōkōji temple, where the shogun took up residence. I understand that he plans to remain there for a time.

I composed this on the fact of the temple’s essence being reflected in its name, “Long Light”:

513 kono toki to
au ga zarama ya
haru no hi no
nagaki hikari o
yomo ni shikitsutsu

Is it not a name
that accords well with these times,
when the spring sun
shines forth its long-lasting light
on all both far and near?

Warriors are flocking here from the Tōkaidō, Hokuriku, Saikoku, and Chū-goku areas. Tens of thousands of men are announcing their arrival. The verse that refers to the old “palace of rough-hewn logs . . . who is it who takes his leave?” could describe Chōkōji at this moment. I have given free reign to my brush here making a rough sketch of events.
On the fourth of the third month I left Yashima. A village called Minakuchi in Kōga continued for about ten chō, and I recalled the old palace built here once for an imperial pilgrimage to Ise. There are many toll gates in these parts, and as we went along people would shout “Stop! Toll!” at every one, whereupon I composed the following:

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minakuchi ni
ware ya miyuramu
kadogoto ni
seki ya seki ya to
morogoe ni yobu
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Saji Nagamasa, now called Shōunken or San’unken, came out to meet us. I stayed two days at his cottage. Too few people to compose more than a single round of eight verses:

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yama kusumu
tani no to hiroki
tanomo kana
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This refers to Kōga Valley.

In light of the great good will shown to me by the master of this house, I composed this:

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koto ni fure
hito no nasake o
yasoji made
mishi no kimi nomi
fukaki iro kana
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His reply:

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chigiri are ya
hitoki no kage no
koto no ha
hana ni towaruru
haru no yukusue
```

"Was there a bond between us, for you to call on me with leaf-like words beneath the blossoms of the same tree now at the end of springtime?"
I also composed a hokku at the request of Kawai Matagorō of Ōmi for a sequence on the Holy Name for the first anniversary of the death of his father.\textsuperscript{49}

\begin{verbatim}
518 naki ni shi mo
shikaji yume chô
haru no hana
Far better had there
been none—these dream-like
springtime blossoms.
\end{verbatim}

Near Konohama, Iguchi Saburōzaemon came to escort me to Kameyama in Ise Province.\textsuperscript{50} Afterward, when about to return, he requested a hokku:

\begin{verbatim}
519 sato tsuzuki
kado utagai no
yanagi kana
Throughout the town,
which gate is which?
Willow trees!
\end{verbatim}

This refers to the many willows in the village.

Blinking and wiping my aged eyes while copying a crabbed document of fifty or sixty double pages, I found that my handwriting had begun to look like chicken scratchings.\textsuperscript{51} Defeated, I lay down my brush and laughed to myself:

\begin{verbatim}
520 sumi fude mo
tsuuki suzuri mo
warabeshi
makoto ni tori no
ato ni koso are
The ink and the brush,
the desk and the inkstone too
must find it funny!
These are indeed scratchings
like those a bird might make!
\end{verbatim}

\textit{Kameyama}

Third month, seventh day. Crossed the Suzuka Mountains and stayed at Kameyama.

Fourteenth. A linked-verse session:

\begin{verbatim}
521 osozakura
nochi zo sakamashi
sakari kana
These late cherry trees
are about to burst into bloom
and then reach their height!\textsuperscript{52}
\end{verbatim}

For a one-round waka sequence on twenty topics.\textsuperscript{53}

\begin{verbatim}
522 \textbf{EARLY SPRING HAZE}
kasumumeri
itsu yori haru no
Haze seems to cover all.
It is impossible to tell
\end{verbatim}
Seventh Year of Daiei (1527)

akebono to when dawn broke
omoi mo wakanu this spring morning,
yomo no sora kana what with such a sky!

Kajisai

523 BUSH WARBLER IN BAMBOO

yuki tozuru Snow that had frozen
isasamuratake in the sparse stands of bamboo
suzuka kaze seems to have melted
fukitokunurashi in the winds from Suzuka.
uguisu zo naku A bush warbler sings.

524 VIEW ACROSS THE BAY

okitsunami The waves of the offing
shiohi no kata no look as though they are coursing back
matsubara no over the branches
kozue no ue ni of the pines on the strand
kaeru to mo miyu bared at low tide.

525 TO THE GODS, IN CELEBRATION

nabete yo ya For all in the world,
mo naku mo aran I wish with my whole heart
koto mo naku for no calamities
negau kokoro wa and no causes for mourning—
kami zo shirubeki this the gods must know.

Amidaji temple nearby has a statue which grew teeth just like a human being! To call it strange would be an understatement. The abbot of the temple is ninety-eight if he is a day, and he has grown a new set of teeth too. Is he a man, or is he a Buddha?

Kanbe

For some time now the cherries have been in blossom, and the trees at the temples throughout Kameyama are past their prime. I passed through them on a mountain path flecked with green leaves and along the river for three chō or so.

Stopped at the residence of Satō Nagatonokami in Kanbe. On the second day there, I composed this hokku for a single round of linked-verse:
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526   haru ya kono        Spring still—
matsu ni kakareru       from the pines round the house
yado no fuji            hangs wisteria.

After all the blossoms have gone, wisteria and kerria are all that remain. The host provided this link:

527   sakuraba nokoru     The verdant growth of the garden
niwa no kobukasa        where the cherry leaves remain.

The verse evokes the feeling of late spring in an indefinable yet elegant way. There was also a one-round waka sequence on twenty topics:

528   Haze over the sea

funabito mo             The seafolk in their boats
kokoro yukurashi       also seem filled with good cheer.
ise no umi              Out on the water
uchihae utau           they sing “The Bay of Ise”
asagasumi kana         over and over in the morning haze!

529   Love without meeting

yosekaeru              Like an empty shell
shiohi no kata no      that is washed by white waves
shiranami no           that break then roll away
utsuse ni nitaru       from a strand bared at low tide,
mono omou kana         I am lost in love longing.

Takaokadera

We left Kanbe and were escorted for more than one league past Takaokadera by Nagatonokami. He brought along some young men, and we spent the day drinking sake, during which time I composed this:

530   nagaraeba          If I live long enough,
kyō no kokoro mo        I will once again enjoy
miyubeki ni             happiness like today’s,
oishisu mono wa         but for one now grown so old,
kainakarikere           that hope seems forlorn.

I also sent this to the young men:
If there were some way
I could convince you to come,
I would cry, “We’re off!”
to the land of Suruga
where Mount Fuji stands.

A hokku at the abbot’s request:

Who is it this morning
at Waka Pine Strand? I cannot tell—
haze at daybreak.  

The temple is near the pine strand of that name. I was concerned about using “this morning” with “haze at daybreak,” but I was reassured by similar usages in such lines as “at daybreak this morning.”

*Kuwana*

We passed Hinaga, Long Day, at dawn, and at Kuwana Tōunken came a league to greet me along with a number of young men. Toward evening, Tōunken’s cottage. Next day a linked-verse session:

The departing spring
seems to trail away—
evening haze.

*Tushima*

Twenty-sixth. To Tsushima in Owari. Went about three leagues by boat. After the rain, people young and old came upstream with us in our boat from Kuwana. While we were having a few cups of sake another boat came to meet us from Tsushima, and we reembarked. Those that had brought us that far stayed for a while, and then we watched as they drew away in their boat, looking back at us.

At Shōgakuin we immediately composed a single sheet of verses:

See the petals fall!
They obscure the green leaves as well as the blossoms.
The scribe was a young man; his calligraphy was beautiful.

Kiyosu

Twenty-seventh. Kiyosu in Owari. Sakai Settsunokami arranged for my lodging. Link verse again the next day:

535 haru ikue
iwa kakitsubata
kishi no fuji

Layers of springtime—
irises on the stone palisade—
wisteria on the cliffs.

The link by the host, Muramori:

536 mizu ni kage sou
niwa no yamabuki

Their image doubled by the water,
the kerria in the garden.

A linked-verse session at the residence of Oda Tanbanokami:

537 haru yo tada
akazu wa chiyo mo
koyoi kana

Spring has yet to pall,
and so too this last evening,
were it long as a thousand!

This refers to the end of the third month.

Atsuta

Though I was asked to compose verses at various other places, I left on the first of this month. It was unconscionable of me to do so, but at my age I could not endure the repeated linked-verse sessions. Since Settsunokami escorted me to Atsuta Shrine, everyone there treated me very well. There was sake on the way. It was quite agreeable.

I had earlier refused to participate in a linked-verse session at my lodgings at the shrine, pleading the fatigue of old age, but since Settsunokami had accompanied me there it was unavoidable. I asked him to compose the hokku, though. After consulting me several times, he settled on this:

538 hototogisu
hatsume zo hana no
osoazakura

A cuckoo—
its first call among the blossoms
of the late cherries.
A fine effect—for a verse composed on such short notice, it showed considerable thought. I had absolutely no ideas for the waki verse, and could only provide this:

539
natsu to wa shirushi
haru ya kurenuru
It shows that it is summer
and that springtime has passed by.

There were many young men in attendance, which was pleasant.

Rain Hat Temple

We left the shrine, and Settsunokami and the rest again accompanied us all the way to Narumi, where we parted with many regrets. Between Narumi and the shrine is a place called Rain Hat Temple. We saw many people going there to pray, and so we stopped by. The temple’s main statue, a Kannon with puffed cheeks and a rain hat, was both mysterious and moving. The statue has been there for ages, and its puffed cheeks and rain hat no doubt gave the temple its name.

Kariya

Mizuno Izumonokami’s residence in Kariya, Mikawa Province. Stayed two days. Composed a single sheet of verses immediately on arriving:

540
haru wa kurenu
hototogisu hata
hatsune kana
Springtime has ended.
There! The first call
of the cuckoo!

Five hundred hiki as a gift. Last year too when I left for Kyoto, I received one thousand hiki as a going-away present. Totalling these and other favors received from him to date, I find they amount to ten thousand hiki. Overwhelming! Just overwhelming!

Anjō

A night in Anjō. Matsudaira Yoichi was there from Owari, and he stayed the night.
From Anjō we crossed Yahagigawa river and reached Myōdaiji. At the grave of Lady Jōruri only a pine remained. Yoshitsune must have gazed at the same tree as he mourned her death, remembering their parting on the Tōkaidō road. The place is now called Okazaki and is the site of Matsudaira Jirōzaburō’s castle.

Fukōzu

On my way to the capital last year I spent a day in Fukōzu at the residence of Matsudaira Ōinosuke, and I stayed for a day on this trip as well. For a linked-verse session:

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shigeriau The neighboring hills
kozue no natsu no in summer where the branches
toyama kana are burgeoning!
```

Nishinokōri and Ina

Nishinokōri, residence of Udono Saburō. We stopped by during the day and had rice in hot water. We then stayed a day in Ina, at the castle of Makino Heisaburō. Again, linked verse:

```
unohana ya Deutzia blossoms —
nami moteyueru a garland of waves encircling
okitsushima the ocean island.
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Here, I was likening the castle and its environs to an island and the waves to deutzia blossoms that adorn the island’s tresses. I was referring to the poem that goes: “It encircles itself / with a garland of white waves / such as the sea god / uses to decorate his hair — / the island of Awaji.”

Imahashi

Imahashi. Lodged at Makino Denzō’s for a day. Linked verse. I have been the recipient of the largesse of the Makino house over the years since the time of Kohaku. During the linked-verse session I was moved to forget my aged decrepitude as I recalled the past:
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543  kyō sara ni  Today once again
satsuki matsu hana no  blossoms awaiting the fifth month
yadori kana  about my shelter!87

The verse recalls the past. These blossoms, the ones that “await the fifth month,” are deutzia.88

Utsuyama

Through the wind and rain for a day to Utsuyama Castle on the provincial border.89 The sentries here keep watch day and night for possible attacks from Owari, Mikawa, or Shinano. Surrounding the castle to the north, south, and east is Lake Hamana; the water comes up between the hills like a moat and surrounds the castle ramparts. Boats large and small are moored below and can easily reach Horie Castle to the east, and Hamana Castle, Osakabe Castle, Inasa Mountain, and Hosoe Inlet to the north.90 The west is solid mountains with no place for an enemy to gain access. Nagaike Kurōzaemonnojō Chikayoshi was ordered to oversee construction two years ago, and the work is now more than half completed.91 The cliff walls of the main fortress have been dug straight down to the valley floor and provide no possible foothold. Since the castle is bordered by three hostile provinces, its watchmen shout constantly and the great drum sounds day and night.

Stayed one day. A renga session was planned, but I excused myself, pleading old age. I only composed the hokku. There were eight or nine people in the first round.92

544  nami ya kore  These waves
kazashioru hana  are its crowning blossoms—
natsu no umi  the sea in summer.

This refers to the view from the castle. The foundation poem is “The God of the Sea / did not begrudge giving it / to you, my good lords, / this sea plant that he treasures / as a garland for his hair.”93 The words “its crowning blossoms” are in praise of the castle, which will crown the surrounding provinces in perpetuity. By “the sea in summer,” I was describing the cool waves, which are crowning blossoms now that spring has passed, and there are no flowers of any kind.

The link was composed by Chikayoshi:
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545 matsu ni nokoreru
   iso no ukimiru
Floating seaweed washed up on the beach
still lies beneath the pines.

It made a refined connection to the foundation poem. 94

Hikima

A night in Hikima. 95

Kakegawa

We passed through the provincial capital of Mitsuke during the day, and I
made a private request of Lord Rokurō. 96 Then a two–day stay at Kakegawa. 97

Kanaya

As we proceeded through Sayonoyama, we met Sugihara Iganokami on his
way to the capital. 98 We parted without exchanging any words worthy of note.
I stayed in Kanaya that night and sent this to his lodgings in Kakegawa. 99

546 yume nare ya
   sayo no nakayama
   nakanaka ni
   aimizu wa to zo
   tachiwakaretsuru
Was it but a dream?
Rather than being left
as betwixt and between
as Sayo the “Between Mountain,"
I wish we had not met at all. 100

I sent him a few provisions as a small gift.
While staying in Kanaya, I composed this:

547 iku tabi ka
   mata ya wa koyu to
   koete mata
   kyō wa yasoji no
   sayo no nakayama
How many times
have I passed this way thinking
will I come again?
Today again at eighty—
Sayo no nakayama. 101

Mariko

We crossed Ōigawa river, passed through Fujieda, and reached my cottage in
Mariko by Utsunoyama mountain. 102 I left last year at seventy-nine thinking it
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was to be the last time, but I have once again come through “the narrow path of ivy,” my fears instead disappearing. I can only wonder with shame why I have lived so long and how I will die. Aside from Lord Ujichika, Lords Bōshū and Zushū have passed away as well—how is it that I too did not awake from this dream in the past year?

A count of my years shows me to be older than the others who have gone before me, and I can do nothing.

Some visitors said they wanted to see the site of the old Kiyomi Gate, and I gave them a letter of introduction to take with them to Seikenji temple. When they returned, they said nothing about the trip to me, so I appended this poem to an answer to a letter from Okitsu Hikokurō:

If they would be so, I will try calling myself something different—was it the name “Sochō” that made them so unresponsive?

Know that in place of the people from the capital, the waves that wash the rocks at Kiyomigata will convey my feelings.

I sent this to Miidera temple:

Returning home is even better than Mount Fuji for the cuckoo.

An Exchange of Poems with Matsudaira Tadasada

I sent a letter to Matsudaira Ōinosuke of Mikawa on behalf of a blind master and two or three of his blind attendants regarding lodging and horses. They were staying for two nights at Bishamondō next door. When I saw them off on
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their way back, I had nothing at all to present to them, so I sent these on a single fan to Sonjō Kōtōbō.¹¹¹

552 hoka hoka no
   takaki kikoe no
   fuji no ne no
   shibaya wa keburi
   tatewabinu to te
   From the brushwood hut
   near the peak of Fuji,
   which elsewhere
   is of such high renown,
   smoke rises but fitfully.¹¹²

553 sabishi to yo
   mata mo tazunu na
   tazunu na
   shirushi no sugi zo
   saioku no kado
   "A poor thing it is—
   do not come to call again,
   do not come to call,"
   says the gate marked by the cedar,
   here at Brushwood Cottage.¹¹³

The First Anniversary of Imagawa Ujichika’s Death

Sixth month, twenty-third day—first anniversary of the death of Imagawa Ujichika. I composed a solo hundred-verse sequence, beginning each verse with a syllable from the first five syllables of twenty of his poems:

554 kaze wa nao
   wasuregatami no
   ōgi kana
   Its breeze
   makes him harder still to forget—
   this keepsake fan!

I tried to order a fair copy but could find no one to do it for me. There was nothing for it but to entrust the work to my own aged brush:

555 sarade dani
   yukitodokōru
   mizukuki
   yasoji no ato mo
   tamuke to zo omou
   These remnants
   from this eighty-year-old’s brush,
   which in any case
   never moved but haltingly,
   will serve as a parting prayer.

Correspondence with Iwaki Yoshitaka Regarding Taishō

I have corresponded with Iwaki Minbunotaifū Yoshitaka in Michinoku for many years and have helped send blind masters and assistants to him a number of times.¹¹⁴ Recently I wrote him to arrange for Taishō’s visit to Shirakawa.¹¹⁵ Taishō stayed there from last summer through the New Year, then returned here in
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The sixth month. Yoshitaka did a great deal for him, including providing travel supplies and horses for his return. I was immediately envious and sent this poem to him together with one from Taishō:

556 yasoji zo yo I am now eighty—
moshi mo nao moshi if I chance to live longer,
nagaraeba if I have that chance,
iwaki no oku no I think I will hide myself
naka ni kakuremu deep among the rocks and trees.116

A haikai lament in my old age—in jest.

Poetry in Sunpu

Impromptu waka at Ujiteru’s residence:

557 MOUNTAIN VIEW

tsuki izuru They remain till dawn
akatsuki kakete beneath the rising moon
wakarete wa then depart
irihi ni kaeru to return with the setting sun—
mine no yokogumo the clouds trailing around the peak.117

558 LISTENING TO CHIRPING INSECTS

yūkaze ni In the autumn field
suzu no kikoeshi one heard the tinkle of little bells
aki no no wa in the evening wind—
furisutegataki how hard to turn one’s back
mushi no koe kana on the chirping of the crickets!118

At the same gathering for the first anniversary of Ujichika’s death, a poem was presented in Chinese by the Abbot of Chōraku-ji.119 I composed a verse to harmonize with it, using the third and fourth lines of his poem as the topic:120

559 nao jin’ai o todome His benevolence and love remain still,
ringaku ni amaneshi everywhere in forest and valley.121
hana onozukara kōkō ni shite The blossoms by themselves turn red;
kusa onozukara aoshi the grasses by themselves turn green.122

560 omokage wa Their appearance
sanagara akashi is so like him!
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iroka ni te
michi no kusa shigeki
hana zo kanashiki

The hue and fragrance
of the flowers by the roadside
fills me with sadness.

For the same anniversary, Lord Nakamikado sponsored a waka sequence on
the *kana* syllabary. For the syllable *ri*, I composed:

**561 MOUNTAIN DWELLING**

rin'e seba
mizu kusa kiyoki
yama no i no
akanu kokoro wa
sa mo araba are

If he is reborn,
his heart still thirsting for more
of the pure water and grass
at the mountain well,
it is good that it be so.

**562**

ryū no sumu
minakami tsune ni
haruru hi mo
kumo kaze ame no
taenu yama kana

The headwaters
where the dragon dwells
flow down from a mountain
where even on clear days below
there are always clouds, wind, and rain!

Festival of the Weaver Maid (Tanabata)

For the Festival of the Weaver Maid, at Ujiteru’s residence:

**563 THE FESTIVAL OF THE WEAVER MAID AT FAMOUS PLACES**

tago no ura ya
ama no kawara no
toshidoshi ni
tatanu hi mo naki
koinu hi mo nami

Tago Bay —
unlike at the River of Heaven,
there is no day in the year
when the waves cease to rise up
or the heart ceases to long.

**564 ISLAND CRANES**

yo to tomo ni
nami yoru matsu no
koto no ha no
shikishima no michi o
tazu no morogoe

By the pines
where waves roll in through the ages,
the cranes cry
as if seeking the leaf-like words
of the way of Shikishima.

See note.¹²⁸
The display of the sacred rope of the mighty gods is an ancient rite that now fills one with awe even to put into words.

During the Festival of the Weaver Maid, as I sighed over the length of my old age:

I have often wished upon them but now at eighty wishing does no good. Today ends the two stars’ tryst, the last one that I will see.

A haikai, in jest.

On the same day, I sent this to someone together with bush clover from my garden:

Their sparse branches have bloomed!

Was this bush clover cut to make garlands for him to wear while crossing Heaven’s River, his robe rolled above the shins?

Mariko

At Mariko. Early in the morning of the ninth of the seventh month I heard voices next door. I was told they were mourning a lovely little child who had died of a stomach ailment. That evening I composed this:

Today one hears the sound of so much grief. Here too one mourns at day’s end with the cicadas, his sleeves damp with dew.

I attached the verse to some baby’s breath and sent it over.

A few years ago the guest house at my Brushwood Cottage was blown down.
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I understand it happened in a storm on the morning of the fourteenth of the seventh month (I was in Echizen at the time).\textsuperscript{134} I left it that way after I returned to Suruga, until the winter before last, when I replaced it with a thatched building of about one-third the original size.\textsuperscript{135} On the ninth of the seventh month of this year I came back here again to take up residence. I removed the encircling fence and the rush blinds, and I also took out more than half the stones in the garden creek and in the short cogon grass to use in the retaining wall for the stream outside the gate. I gave instructions for the rest of the stones, which had been strewn here and there, to be rearranged to allow the creek to flow clear. The garden is a great comfort to me. In the evening cool I composed these:

\begin{verbatim}
569 kage mo te mo  Aged and bent
    oikagamarinu are my hands and my reflection,
    aratamuru although the water
    asaji no soko no around the new shoots of short grass
    mizu wa moto mizu is the same as that of old.
570 sumiutsuru  I am filled with shame
    kage hazukashi no at the ancient face
    uzumoreshi so clearly reflected
    yomogi ga moto no in the water I ladle
    mizu wa kumu made from the place hidden in the mugwort.\textsuperscript{136}
\end{verbatim}

After the Festival of the Dead, on the sixteenth, I composed this:

\begin{verbatim}
571 kono tabi no  On their return
    kaerusa ni dani this time too I have been
    suterarete abandoned by the spirits,
    mata kyō asu no again left behind to await
    o i o shi zo omou my end today or tomorrow.\textsuperscript{137}
\end{verbatim}

At my Brushwood Cottage by Utsunoyama mountain, I dug up some of the rocks about the pond in the garden and converted more than half of it into dry field. There, I planted seeds for young greens:

\begin{verbatim}
572 mabikina wa  How hard it is,
    szareishi ma no the ground of this mountain field
    yamabata no where I plant young greens
    katashi ya o i no between the stones—
    nochimaki no tane the late-sown seeds of my old age.\textsuperscript{138}
\end{verbatim}
How I do love a garden! In the same dry field I put up a small hut, then hung a rain cape and rain hat in the alcove and laid straw mats on the floor:

573 omoiyare Keep me in your thoughts
waga yamabata no here in my brushwood cottage
shiba no io in the mountain field
shika no naku ne o where I listen to the deer calling
oi no akatsuki before dawn in my old age.140

This is a response to Saigyō’s verse, “The coming of autumn / to distant fields in mountains / cloaked with clouds— / simply the thought of it . . .”141

The Anniversary of Sōgi’s Death

On the twenty-seventh of the seventh month, for the anniversary of Sōgi’s death, I composed this:

574 asagao ya The morning glory—
hana to iu hana no a flower that is a flower’s
hana no yume flower dream.142

A solo verse, on hearing men shouting as they chased deer over the mountain fields across from my Brushwood Cottage:

575 shika no ne ya The cries of the deer—
tōyamabata no in the distant mountain fields,
yūarashi a harsh evening wind.143

In my garden I planted soy and adzuki beans, put up a small hut, rigged a bird-rattle, and spent my mornings and evenings in contentment:

576 mamemameshiku mo An old man full of beans
nareru oi kana to plant in his garden!144

On picking greens from my garden to send to someone:

577 tsumade koso You should have seen
misubekaritsure these greens before they were picked!
asana asana Morning after morning
wa ga yamabata no in my mountain field,
aki no tsuyukesa the autumn dew!145
Rain brought out the singing frogs in the “mountain and river” part of my garden. On hearing their song:

578  sekiruru Chirping in water
  niwa no yamamizu that chortles down its channel
  korokoro to into my garden,
  ishibushi kajika ishibushi singing frogs
  ame susamu nari frolic in the rain.\textsuperscript{146}

Gradually the wind has begun to blow cold of nights, and in the wakefulness of old age my mind keeps returning to painful thoughts about my various wants:

579  ama ga shita How I wish
  ari to aru mono that everything under heaven
  naku mogana simply did not exist,
  sate ya hoshisa no for if that were so
  tsukuru to omoeba then all my wants would disappear!

Though I live in quiet retirement, I do indeed hear of events in both the capital and the provinces from pilgrims and travelers who pass by:

580  tabi goto ni Every time they come
  sate mo te o nomi to Reality Mountain,
  utsunoyama I just clap and say, “Really?”
  uttsutsu to mo naki though there is nothing real
  koto o kiku kana in anything they tell me!\textsuperscript{147}

Hokku composed at someone’s request:

581  no wa aki no In the autumn field
  tsuyu mushi hana no the dew, insects, and flowers,
  sakari kana all at their height!

582  sora midare Over a troubled sky,
  kumo nowakidatsu clouds come and go
  yukiki kana in the gathering storm!\textsuperscript{148}

While collecting the poems of Imagawa Noritada, I came across verses of his among poems composed on each of the twenty-eight chapters of the \textit{Lotus Sutra} for the thirty-third anniversary of the death of Ryōshun.\textsuperscript{149} Both mourner and mourned are now men of old:
namida nomi
Tears come to my eyes
tokiaenu himo no
and I am sunk in sadness
makimaki no
at each of the words
koto no ha goto ni
in scroll after scroll,
musubōretsutsu
whose strings I humbly untie.

A hokku in my thatched mountain cottage:

shika no ne ya
The cries of the deer—
tōyamabata no
in the distant mountain fields,
yūarashi
a harsh evening wind.

Okitsu

At the residence of Okitsu Hikokurō, on his garden view:

shigure sae
The cold rains
someakanu yado no
cannot tint them too much—
kozue kana
the branches round the house!

On the water birds in the same garden:

shimo wa kesa
The frost this morning—
harau mo oshi no
a pity mandarin ducks
uwage kana
brush it off their feathers!

Self-Exoneration

A courier bringing news of the death of Imagawa Ujichika on the twenty-third of the sixth month, sixth year of Daiei, arrived at Shūon’an in Takigi from Rinsen’an on the twenty-ninth of the seventh month. I should have gone to pay my last respects on hearing of Ujichika’s death, but I was already in my seventy-ninth year and thought it was to be my last, so I had requested leave to prepare for my end at Daitokuji or Takigi. Having done so, how could I simply rush back again? Nevertheless, I knew that the prediction might not come true, and so I first of all carried out the rites for the forty-ninth day after his death, making daily offerings of tea, water, and rice gruel for a week at Takigi. In addition, I sent a letter to Ujichika’s foster brothers Yasumochi and Tokishige to the effect that if I outlived the prediction that year I would venture down to Suruga.
BOOK TWO

the following spring. In the eighth month I asked Lord Sanetaka if he would
be good enough to arrange for each of the various courtly houses to present a
poem on a book of the Lotus Sutra as a prayer for the repose of the deceased,
but I then left Takigi because of the disruption in the capital, and it was not
until the sixteenth of the second month of this year that I received them in
Yashima. Soon thereafter, on the fourth of the third month, I left Yashima and
in the fourth month arrived in Suruga and presented them. Lord Nakamikado
and his son had just arrived from the capital at the time. The reading of the
sutra poems was particularly appreciated, fulfilling my deepest hopes. I received
sake, numerous other gifts, and a document from his lordship Ujiteru expressing
his thanks.

I also brought a copy of Kokinshū, personally completed last year by Lord
Sanetaka, which I had requested eight or nine years previously. I had already
presented to Ujiteru as a little memento three books and a box of loose papers on
the secret traditions of that collection when I left for the capital last year. They
were given to me by Sōgi. Over the years I gave various writings to Lord Uji-
chika as well, either presenting them personally or sending them by messenger.

Though I was in no special service of Lord Yoshitada, I was close to him day
and night for years. No one knows that now, though Lady Kitagawa may re-
member it. She said as much when she summoned me into her presence—when
was it? At that time Asahina Yasumochi was also in respectful attendance on
her.

When Lord Ujichika was a child, I took my leave to spend time at Daitokuji.
He showed me great consideration. For twenty years I came and went from the
capital and enjoyed his special favor. Everyone must know that. Moreover from
time to time I was of service to him.

Then when I returned in the fourth month of this year, I learned of events
in the province and saw things for myself. Nothing seemed real. Not a year had
passed since his lordship’s death. I can only wonder in amazement how all could
have changed so. I wrote all this down giving free rein to my brush, though it
may give the impression that I know more than I do.

A Letter to Yasumochi

At the beginning of the seventh month of this year I finally returned to my
place of retirement in Mariko and sent this off to Yasumochi:
Smo araba Though I told myself
are to omoedo if it must be it must be,
me ni mimi ni my eyes and ears
kikite mo mite mo are surfeited in sight and sound
amaru kuchi zo yo with many too many mouths.

I am saddened by the falsehood I encounter everywhere.\textsuperscript{162} I have heard nothing but doubts voiced about judgments and policies made after Lord Ujichika suffered his stroke ten years ago. Lord Ujiteru, they continue, is a boy not yet twenty, unstable and willful with those in his service. When I returned to this domain I heard nothing but slander, groundless rumor, and outrageous insin- lence, some directed even at me. Were it meant for me alone I would not be bothered. It may seem that I am defending them to all and sundry, but I wanted at the very least to plead their case, and I gave free rein to my brush.\textsuperscript{163} But I can do nothing about the ever-present rumors, protest them though I will. Anyone can imagine my vexation. I pressed for an investigation several times but it had no effect. Moreover the slanderers came out in the open. In the end nothing could be done, and so I prepared to meet my end at my Brushwood Cottage in Mariko. But Mariko is only just across the river from Tegoshi, and people are always coming and going. What painful matters for these aged ears!

\textit{Okitsu}

At the residence of Okitsu Saemon, brine baths were prepared for me.\textsuperscript{164} I underwent treatment for a week, then took the waters in Atami.\textsuperscript{165} I had hoped thereafter to call on an old friend in the east, but I have recently been suffering cruelly from the flux, and to make matters worse I have been having numbness in the legs.\textsuperscript{166} I crawl along like a dog crushed by a cart, completely unfit for travel. In any case the year will soon be over. I have decided to go east as soon as the new year begins, should I live so long, and have taken up travel lodgings at the “Hall of No Renunciation,” near the Okitsu manor.\textsuperscript{167} I thought the temple’s name curious and made this poor attempt:

oi no nochi After one grows old
sute sutezu to mo it is just as difficult
iigatami to renounce as not,
shibashi na ni nomi so for the moment I will enjoy
mezuru yado kana the cottage’s name alone!\textsuperscript{168}
BOOK TWO

The Hall of No Renunciation needs to have its roof repaired. One evening, when I was wondering what would happen should it rain or hail, I composed:

589
kozo kotoshi
sugi no itaya no
mabara naru
tsuki ni shigure o
kikiakashitsuru
This year and last,
beneath the moon that shines
through the gaps in the cedar planks
of this cottage, I have listened
until morning to the cold rain.\(^{169}\)

Last year at this time I was staying in travel lodgings at Myōshōan, outside the gate of Shōrin’an in Yashima. I recalled how the wind from the Ibuki and Hira Mountains would blow the snow and hail through the thin cedar-plank door of my time-worn cottage, and engaged by the memory, I wrote the poem above to express my aged emotions.

My eightieth year is drawing to a close. In the last days of the tenth month, in distress as I continue to linger on in this life, I composed this:

590
hakanasa wa
tsuu yume awa no
maboroshi no
hoka o tazuneba
waga mi narikeri
If you would know
of something evanescent
as the illusions
of dew, of dreams, and of froth,
there is this life of mine.

Lord Nakamikado is now in Suruga.\(^{170}\) I have been taking the brine baths in Okitsu, and he was kind enough to include this verse in a letter to me here:

591
samuki yo wa
mukau uchi ni mo
uzumi no
okitsu no koto zo
omoiyararu
In the chilly night,
sitting across from embers
smoldering in the ashes,
it is to Okitsu
that I find my thoughts are straying.

My humble response:

592
akatsuki wa
ikeru bakari no
okitsutsu
omou koto to wa
oi no samukesa
Before the break of dawn,
as I sit barely alive
like the glowing coals
at Okitsu, my thoughts dwell
on the coldness of old age.\(^{171}\)
Seventh Year of Daiei (1527)

Composed in the darkness before dawn at my travel lodging, the Hall of No Renunciation:

593  yosoge ni mo  Even from afar
      sugi no nokiba no  one saw the rough gaps between
      itama arami  the eaves’ cedar shakes,
      moranu shigure ni  so I had the roof repaired
      fukasetarikeri  to keep out the chilling rains.

I composed this on request for a hokku to begin a votive sequence for someone who was ill:

594  toshi no uchi wa  Of all the seasons,
      fuyu koso matsu no  it is in winter that the pine
      fukamidori  is deepest green.172

For a single sheet of linked verse at a place near the site of the old Kiyomi Gate:

595  towataru ya  Without waiting
      matade mo shiramu  for the nighttime plovers to fly across,
      sayochidori  day starts to break.173

I received a letter from the chief assistant priest of the Inner Shrine at Ise, regarding the thirteenth anniversary of the death of the previous holder of that office, Moritoki.174 His friends in Uji and Yamada have planned a memorial linked-verse session to be held in Saigyō Valley on the seventeenth of the second month of next year and urgently requested a hokku, so I took up my brush at once and sent them this:175

596  ai ni ainu  A rare chance meeting
      sono kisaragi no  in that same second month
      hana no haru  of spring amid blossoms.176

Lord Ōgimachisanjō Sanemochi graciously stopped at my Brushwood Cottage in Mariko on his return from a trip. He saw that I had turned half the garden into dry field, built a watchman’s hut, and put in a clapper, so he left the following verse on a pine post. The master of the cottage was taking the waters in Okitsu at the time:
BOOK TWO

597 yamabate no
shika no naku ne no
sabishisa o
omou ni sazo na
oi no akatsuki
omou ni sazo na
oi no akatsuki
in the mountain field
must seem all the more so
in one's old age before the dawn.

I have long felt that way, and now I do all the more, on winter mornings in
my eightieth year:

598 okiwakare
uramu mono chō
tori no ne no
oi no akatsuki
nado mataruramu
The cock's crow,
hated by lovers who must rise
and leave each other—
why is it now so slow in coming
before the dawn in one's old age? 177

A hokku for a votive linked-verse sequence at Chōzenji temple for my new
guest cottage: 178

599 noki no matsu
yuki no shiratama
tsurara kana
On pines by the eaves,
the jewelled whiteness of snow
and gem-like icicles!

The Seventh Anniversary of the Death of Yoshikawa Yorishige

Yoshikawa Jirōzaemon Yorishige, the son of the deputy constable of Awa,
came with me to Suruga to escape the animosity of his stepmother. 179 Neither
with master nor without, he went to Kai Province in the company of reinforce-
ments for the Imagawa forces there, where he was cut down. 180 He died seven
years ago, on the twenty-third of the eleventh month. I sent these to his son
Tōgorō: 181

600 awajishima
awa to haruka ni
shionoyama
sashiidenoiso o
terasu tsukikage
Far, far away
from the island of Awaji,
upon Sashiide Strand
by Mount Shio
moonlight shines. 182

601 nanatose no
fuyu zo kanashiki
usuyuki no
How melancholy
is this winter, the seventh
since he passed away
Seventh Year of Daiei (1527)

ha bakari no koto mo  without receiving a boon
awade kickemu even light as the snow on a leaf.

How sad that without receiving a stipend light as the dew he was cut down side by side with those who did. I composed the second verse on recollecting the saying “life is frail as a leaf.”

A Linked-Verse Session Before Taishō’s Departure

Taishō came to see Mount Fuji two or three years ago. He went on to Mount Tsukuba thereafter. In the sixth month of this year he returned to Suruga. Though he had planned to stay through the new year, escorts suddenly arrived from Jibunokyo Hokkyō Taiken in Higashiyama. He will be leaving in four or five days. Ohara Hyōgonokami Takachika, who had met him on his earlier visit, sponsored a farewell session. I could not refuse the request to compose the hokku:

602 saki sakazu The blooming and nonblooming trees
matsu to shirakawa know not that one awaits
hana no haru Shirakawa’s springtime blossoms.

603 toshi ni narenuru Evening under snow,
yuki no kuregata well known for many a year.

Taishō

604 yukikaerī It looks like a cottage
takigi koritsumu where men come and go,
yado narashi cutting and stacking firewood.

Takachika

The mention of Higashiyama recalled to my mind Saishōji temple in Shirakawa, where Lord Masatsune composed the following verse:

605 narenarete Long a friend it was—
mishi wa nagori no how did I not guess that this spring
haru zo to mo would be the last time
nado shirakawa no I would know the shade
hana no shitakage of its blossoms at Shirakawa?

This refers to the cherry tree by the kickball field there. Taijin, father of Taiken and Taishō, was a friend of mine for more than forty years. It was because of our
particularly close friendship that Taishō came to call on me in Suruga, and now he is leaving to return to the capital. My verse suggests that Shirakawa does not know that he has promised to return again soon next spring.

First of the twelfth month, before dawn—an auspicious verse on my wish at eighty:

606 negawaku wa This is my request
kyō gannichi no on this day, the first
toshi no kure of the last month of the year:
ima komu haru wa let the coming spring
koke no shita ni te find me beneath the moss.\(^{190}\)

I composed this while Taishō and I sat side by side at the kotatsu before dawn that morning:

607 kimi inaba If after you leave,
kaze no tsute ni mo good sir, you chance to hear
akatsuki wa that I died before dawn,
negaishi koto to know it was what I wished for,
sode nurasu ga ni and let tears wet your sleeve.

His reply:

608 narenareshi If you, my old friend,
kimi ga kokoro no have your wish to pass away,
akatsuki no how could I forget
orifushigoto o those many times that we spent
ika ni wasuremu together before the dawn?

Lord Nobuhide deigned to send me a goose together with this poem.\(^{191}\)

609 furusato ni How does it feel
kaeru kokoro no to make one’s way back
sue o kike to one’s native place?
ima otozururu Ask the goose messenger
kari no tamazusa who now calls upon you!\(^{192}\)

My reply:

610 mi ni amaru Your words, good sir,
kimi ga koto no ha far too grand for such as I,
kakesouru and the letter-bearing goose

BOOK TWO
Seventh Year of Daiei (1527)

kari no tamazusa that you sent with them
oku kata zo naki both fill me with gratitude.

An Exchange of Poems with Bōjō Toshina

Someone brought a branch of early plum, laden with clusters of blossoms. I sent it on to Lord Bōjō:  

monō wa mina All things are better
hitotsu futatsu ka when they are in one’s and two’s—
hana dani mo even with blossoms,
sakikoru eda wa a branch that is all in bloom
midokoro no naki has nothing to catch the eye.

Winter plums are most moving when they have only one or two faintly fragrant blossoms. They are not fit to be seen when they look like the blossoms children make of pounded rice and attach to branches for New Year’s Day.  

Piqued by angering events in my declining years, I wrote them down one by one, then facing the paper exclaimed, “Katsu! Katsu!” and mentally consigned them to the flames, laughing away the troubles of my old age. Someone heard me and sent me a poem saying that now my heart must be free from care. I responded with this:

kiku hito no How true it is
yoso ni hashiru chō that one who hears another’s words
kotowari yo will take them amiss
omou bakari wa even when the speaker says
ihatenu to mo all of what was on his mind!

Far too many lies are spread about nowadays. I hear people doing nothing but slandering others and, being in their company, I wonder if I will become like them.  

yoki ni tsuke About the good
ashiki wa mashite and even more about the bad
yo no hito no people everywhere
kotoba mugomugo spread endless gossip
shima ni kanetsutsu full of conjecture and innuendo.
BOOK TWO

At the Imagawa residence, Lord Sanemochi provided the topics for a waka sequence for the end of the year. I composed the following:

614  THATCHED COTTAGE IN THE RAIN

kokoro are ya  Have pity on me,
kario no kuraki  rain that raps in the dark night
yoru no mado  upon the window
utsu oto wa shite  of my makeshift cottage
suguru ame kana  and then passes me by.

I received a short-sleeved robe from Asahina Shimotsukenokami Tokishige. A poem was included. It contained an allusion to the verse that goes “so deeply colored by / the desire for them.”

My reply:

615  kokorozashi  Now I know how deep
kicaenu yuki mo  are the colors of your goodwill
ima zo shiru  and of the blossoms
fukaku someteshi  that one so desired
hana no iro to wa  in the lingering snow!

I received a letter with a single narcissus from someone. My reply:

616  ajikinaya  There is naught for it—
kotoshi mo arite  I have lived another year
tsure mo naku  doleful to relate,
seibo no fumi o  and I again exchange letters
kakikawashitsuru  to commemorate its end.

On receiving greetings at year’s end from a grandfather, father, and grandchild:

617  ōji chichi  Greetings at year’s end
mumago no toshi no  from grandfather and father
kure ni shite  and also grandchild—
arite nasake wa  I am both glad and ashamed
ureshi hazukashi  to have lingered on so long.
Appendixes
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The following summary is meant to elaborate on Sōchō’s list of Imagawa daimyo and their dates of birth and death found on JS: 12. For an abbreviated Imagawa house lineage, see Appendix A of the companion volume to this translation, Song in an Age of Discord: The Journal of Sōchō and Poetic Life in Late Medieval Japan. For a more extensive treatment of the cultural history of the Imagawa house, see Horton 1993.

Originally a branch of the Ashikaga house, the Imagawa were awarded the constableship of Tōtōmi and then of Suruga in the time of Imagawa Norikuni 今川範(定)国(Jōkōjidono 定光寺殿, 1295?–1384), in recognition of his role in Ashikaga Takauji’s victory in the wars at the end of the Kenmu Restoration (1333), in which three of his brothers were killed. Norikuni also enjoyed a reputation as a poet, and a famous anecdote relates that he rejected a request to submit samples of his poetry for inclusion in the Fūgashū imperial poetic anthology, protesting that he composed verse only to “cultivate the spirit.” In his pursuit of excellence in the ways both cultural (bun) and martial (bu), he established an ideal that was respected and pursued by his Imagawa descendants.

Imagawa Noriuji 今川範氏(1316–65?) was the eldest son of Norikuni and second-generation head of the Imagawa house. He was far less important to Imagawa history than his younger brother Imagawa Sadayo 今川貞世(Ryōshun了俊, 1326–1420), the most accomplished literatus the Imagawa were to produce. Skilled in both cultural (bun) and martial (bu) pursuits, Ryōshun spent years in Kyushu as inspector (tandai), warring with the enemies of the shogunal government (hakufu), and he also held the constableship of Tōtōmi and later that of Suruga, while concurrently producing important literary works in a variety of
Appendix A

genres. He studied waka with a member of the Reizei family of court poets and renga with Nijō Yoshimoto and Kyūsei, and his work was included in several imperial anthologies. He also produced poetic treatises, a private poetry anthology, diaries, and a body of house injunctions, Imagawajō, that became so famous that the name “Imagawa” subsequently became a generic term for such documents. Ryōshun was also an influential teacher, his most important student being Shōtetsu. Shōtetsu’s student Shōkō thus brought with him long-standing ties to the Imagawa when he called on Ryōshun’s descendant Imagawa Yoshitada in 1473 (JS: 57–58, 175).

The third head of the Imagawa house, Noriuji’s son Yasunori 泰範 (1334–1409), was not as important to Imagawa history as his son Norimasa 範政 (1364–1433), another prominent man of letters. The latter studied waka with Reizei teachers, furthering the Imagawa connection to the Reizei family that continued in Sōchō’s time. Like Ryōshun, Norimasa composed poetry that was included in an imperial anthology, copied dozens of literary classics, and authored Genji monogatari teiyō, a six-volume study of Genji monogatari that is still useful today (see Yonehara 1979: 819–25). In his old age he hosted the entourage of Shogun Ashikaga Yoshinori (1391–1455), and he is thought to have written Fuji goran nikki, one of the poetic diaries that document that trip. Sōchō later wrote a postscript to that work for Norimasa’s descendant Imagawa Ujiteru 今川氏輝 (1513–36; JS: 176).

The shogun’s journey to the Imagawa domain, however, was primarily motivated by military, not literary, concerns, for the area was becoming increasingly marked by violence and division (see Harrington 1985). As a direct collateral of the Ashikaga, the Imagawa house was central to subsequent bakufu efforts to retain control of the Kantō area, but in 1433 the house was rent by its first internal dispute, the Succession Conflict of the Eikyō Era (Eikyō no naikō 永享の內訌), brought about by Norimasa’s death. His eldest son, Noritada 範忠 (1408–61?), triumphed, but thereafter distinguished himself more by military than by cultural activity. He nevertheless found time for literary pursuits, and Sōchō writes in his journal of coming across poetry composed by Noritada to commemorate an anniversary of Ryōshun’s death (JS: 160).

Five years after he succeeded to the headship of the house, Noritada took up arms at the direction of the bakufu against its erstwhile viceroy in the east, the “Kantō Shogun” (Kantō Kubō) Ashikaga Mochiuji 足利持氏 (1398–1439), who had long been at odds with his own ostensible deputies, the Uesugi. Imagawa and Uesugi forces defeated Mochiuji in the following year, 1439, and caused him
The Imagawa House

to commit suicide. This dispute, the Discord of the Eikyō Era (Eikyō no ran 永享の乱), was premonitory of the subsequent collapse of central authority in the region and the competition between individual daimyo and provincial warrior (kokujin) houses in the ensuing power vacuum. Imagawa Noritada is said to have been awarded the title of vice shogun (fuku shogun) by Ashikaga Yoshi-nori for his role in putting an end to the Discord of the Eikyō Era (Wakabayashi 1970: 133–34).

The history of the Imagawa role in subsequent Kantō history is briefly related by Sōchō in his journal, and he witnessed many of the events personally. A year after Sōchō was born, one of Mochiuji’s sons, Shigeuji 成氏 (1434–97), was installed as the new bakufu deputy for Kantō, with the blessing of the Uesugi, now the predominant power in the immediate Kantō region. Predictably, he soon rose against his own deputies as his father had, only to be driven from Kamakura in 1455 by Imagawa Noritada, who put the city to the torch. The defeated Shigeuji fled to Koga in Shimōsa Province (modern Ibaraki Prefecture), where he established a local power base. The bakufu then ordered the Uesugi to reinforce their holdings against this “Koga Kubō.” Edo Castle was built by Ōta Dōkan 太田道灌 (1432–86), an Uesugi lieutenant, as part of that enterprise in 1456–57. When preparations were complete, the bakufu sent Ashikaga Masatomo 足利政知 (1435–91), brother of the new shogun Yoshimasa, to defeat the Koga Kubō, Shigeuji, but he was unable to advance beyond Horikoshi (or Horigoe) in Izu, where he installed himself, becoming known as the “Horikoshi Kubō” in consequence. Dwindling bakufu power in Kantō was now divided between competing viceroy houses. The Uesugi also divided into several branches at this time, the Yamanouchi Uesugi and the Ōgigayatsu Uesugi being the two most important. The part played by the Imagawa in the struggle for Kantō supremacy between the two Uesugi houses figures prominently in the historical passages of Sōchō’s journal.

Suruga, meanwhile, remained securely under Imagawa control, and when Noritada died, headship of the house passed to his son Yoshitada 義忠 (1436–76), Sōchō’s first patron. As related in Appendix B, Yoshitada directed his energies to the recovery of Tōtōmi Province, which had passed into the hands of the rival Shiba house in the early fifteenth century. Yoshitada also pursued the arts, though in a more limited way than his illustrious literary forbears Ryōshun and Norimasa. Though his poetic accomplishments were exaggerated in a later house history, it is true that Sōgi’s first collection of personal verses, Wasuregusa, includes lines that the poet composed at Yoshitada’s manor in 1466. It was at that
Appendix A

point that the fledgling poet Sōchō guided the older master to Kiyomi Strand (JS: 56–57).

When Yoshitada was killed in Tōtōmi, his son Ryōmaro 竜丸 (also read Tatsuōmaro), later called Imagawa Ujichika 氏親 (1471–1526), was still a minor, which brought about another division within the house, the Succession Conflict of the Bunmei Era (Bunmei no naikō 文明の内訌). Ujichika and his mother, Lady Kitagawa, took refuge and waited for her brother, who was later known as Hōjō Sōun, to effect a settlement with the more mature claimant, Yoshitada’s cousin. It was agreed the cousin would serve as interim head until Ujichika achieved his majority, and Ujichika and his mother went to live in Mariko, where Sōchō would later build his Brushwood Cottage. The cousin predictably refused to step down at the stipulated date, and in 1487 Ujichika killed him with the help of Sōun and took over the headship of the house.

Ujichika established local control over his domains, instituted cadastral surveys, and promulgated house rules (Kanamokuroku), which Nagahara Keiji (1975: 154–55) sees as the first mature Sengoku-period house laws. The cadastral surveys and house laws constituted a renunciation of the subordinate role of bakufu constable. Ujichika was one of Sōchō’s major patrons, and his death, which is treated in depth near the end of The Journal of Sōchō, seems to have precipitated a decline in Sōchō’s fortunes. Ujichika’s son Imagawa Ujiteru succeeded to the headship on Ujichika’s death, and he too figures in The Journal of Sōchō. For more on the military and cultural careers of Yoshitada, Ujichika, and Ujiteru, see Song in an Age of Discord.

After Ujiteru’s premature demise, his younger brother, who had taken holy orders, returned to secular life and adopted the name Imagawa Yoshimoto 今川義元 (1519–60). Under his rule the Imagawa experienced their greatest efflorescence. He was aided by his mother, known as the nun Jukei 寿桂 (1490–1568), and his advisor, the monk Sessai 雪斎 (1496–1555). Yoshimoto’s defeat and death at the hands of Oda Nobunaga 織田信長 (1534–82) at Okehazama 桶狭間 (Toyoake 豊明 City, Aichi Prefecture), however, sent the house into a decline, and its influence came to an end eight years later when Takeda Shingen 武田信玄 (1521–73) drove Yoshimoto’s son Imagawa Ujizane 今川氏真 (1538–1614) out of Suruga.
The Historical Context of the
“Asahina Battle Chronicle”

Sōchō’s account of Kakegawa and the Asahina and Imagawa is elliptical and chronologically disorganized, and an overview of the relevant historical background may be useful. The Imagawa (see Appendix A), originally a branch of the Ashikaga, had been invested with the constableship of Tōtōmi and then Suruga in the time of Imagawa Norikuni in return for their services to Ashikaga Takauji 足利尊氏 (1305–58), the first Ashikaga shogun. They thereafter came to consider the office of constable of those two provinces theirs by tradition. Imagawa Ryōshun, however, was implicated in a plot against the bakufu, and he lost that office. In 1405 it was awarded instead to the Shiba house, which (by and large) held it into the next century. But Ryōshun’s descendents in Tōtōmi, who later took the surname Horikoshi 堀越, were well established in that province and continued to live there after the Shiba acquired the constabulary. Horikoshi Norimasa 堀越範将, the head of the family in the mid-fifteenth century, rose against the Shiba in 1459 along with other kokujin. This was part of the Central Tōtōmi Uprising (Chūenikki 中遠一揆, see Ogi 1979). The movement was suppressed by the Shiba with the consent of the bakufu, Norimasa was killed, and his Horikoshi Castle (Fukuroi 袋井 City, Shizuoka Prefecture) was awarded by the bakufu to the Kanō, assistant vice constables to the Kai, instead of to the Imagawa. The Kanō were a branch of the Izu Kanō and were headquartered in Mitsuke Castle in the provincial capital (Iwata City, Shizuoka Prefecture). They controlled central Tōtōmi under the protection of their Shiba overlords. Owada (1986: 82), on the basis of Imagawaki (Furokuki), theorizes that in 1465 Kanō Suke Nyūdō 狩野介入道 and his son Kanō Shichirōemonnojō 狩野七郎右衛門尉 (given in Imagawaki [Furokuki] [196]) as Kanō Shichirōzaemonnojō 狩野七郎左衛門尉) were attacked
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at Mitsuke Castle by Kanō Kaganokami 狩野加賀守. Kaganokami, Owada holds, was reinforced at the behest of the bakufu by the Yokochi and the Katsumata, kokujin of east Tōtōmi. Defeated, the Mitsuke Kanō both took their own lives, and Kanō Kaganokami occupied their fortress at Mitsuke. The descendants of Horikoshi Norimasa, however, were anxious to recover their property, and in 1474 Norimasa’s son Horikoshi Sadanobu 堀越貞延 (also known by the surname Sena 瀬名) invaded the province. The region had long been vulnerable as its overseers, the Shiba, held the constableships of Echizen and Owari as well and were overextended, and their vice constables for Tōtōmi, the Kai, were also vice constables in Echizen, where a power struggle of both houses with the Asakura demanded much of their attention. Sadanobu’s campaign in Tōtōmi was probably backed by Sōchō’s patron Imagawa Yoshitada, who had secured rights to a bakufu estate in Kakegawa in that province in 1473, in return for service in the Ōnin War (JS: 13). Yoshitada thereafter had his trusted vassal Asahina Yasuhiro (d. 1513) construct Kakegawa Castle, and the daimyo used it as a base for subsequent incursions (JS: 8). He thereafter took Mitsuke Castle from Kanō Kaganokami, a victory that marked the end of Kanō resistance. Horikoshi Sadanobu, however, was killed by the Yokochi and the Katsumata at Sayo no nakayama. Yoshitada subsequently withdrew to Suruga, and Yokochi Hidekuni 横地秀国 and Katsumata Motonaga 勝間田元長 moved into the vacated Mitsuke Castle. In 1476 Yoshitada took back the castle, then for good measure reduced the home fortresses of the Yokochi and Katsumata as well, effectively destroying both kokujin houses. Horikoshi Sadanobu’s son Sadamoto 貞基 was given command of Mitsuke. But Yoshitada himself was killed by surviving Yokochi and Katsumata partisans at Shiokaizaka as he returned homeward from that campaign (JS: 9, 13). Yoshii (1985: 55) adheres to the same general chronology, but he believes that it was not Kanō Kaganokami but Kanō Suke Nyūdō and his son Shichirōemonnojō (Hisachika 久親, who may also have been called Kunainoshō, assistant vice constable to Kai Nobuhisa 甲斐信久) who were defeated at Mitsuke by Yoshitada in 1474 and then committed suicide. This version is closer to Sōchō’s account on JS: 12–13, but the details are unclear. The GSRJ ms. of The Journal of Sōchō (259) identifies Kunainoshō as Shichirōemonnojō and the date as 1465, and it states that Yoshitada was accompanied on his campaign by the Katsumata and the Yokochi. As the events in The Journal of Sōchō cannot have taken place before Yoshitada was invested with the Kakegawa Estate in 1473, it would appear that the GSRJ interlinear commentator conflated the campaign of the Yokochi and Katsumata against Kanō Shichirōemonnojō and Kanō Suke Nyūdō, dated 1465.
in *Imagawaki (Furokuki* 196), with the later attack of Yoshitada against the Kanō in Mitsuke in 1474.

Yoshitada’s son, Ujichika (c. 1471–1526), one of Sōchō’s most important patrons, also had designs on Tōtōmi. His armies advanced into the province in 1494, and by 1501 they had penetrated even into Mikawa. Shiba Yoshihō launched a concentrated effort to restore Shiba influence in 1499, but his army was defeated at Yashiroyama in 1502 (*JS*: 8). Ujichika’s troops occupied the Shiba strongholds of Hikuma and Murakushi in the next year and essentially controlled the province by 1504. Ujichika was considerably aided in his campaigns in the region by his uncle, Hōjō Sōun (1432–1519). When his western flank was secured, Ujichika was able to reinforce Sōun, by that time master of Izu, in the latter’s northern expansion. The support of Sōun and Ujichika was instrumental in the victory of Ōgigayatsu Tomoyoshi over Yamanouchi Uesugi Akisada in Musashi Province in 1504 (*JS*: 9–10). The Imagawa thereafter again turned west and reduced the castle at Imahashi (Toyohashi City) in 1506. Ujichika then managed to have the constabulary of Tōtōmi transferred to him in 1508 in return for a sizeable monetary gift to the weakened bakufu. In the same year the Shiba lost the constabulary of Echizen to the Asakura and were left with only Owari. Shiba partisans, however, continued to hold out in parts of Tōtōmi, and in 1510 they were rallied by Shiba Yoshitatsu (d. 1521), who like Imagawa Ujichika felt the province was his by traditional right. Yoshitatsu established himself in Mitake Castle (Inasachō, Inasa District, Shizuoka Prefecture) in territory held by the Ii family north of Lake Hamana. The Ōkōchi, Shiba allies, concurrently took over Hikuma Castle (Hamamatsu City, Shizuoka Prefecture, *JS*: 10–12). The Shiba, however, were defeated at their Mitake fortress by Ujichika in 1513 (some sources say 1514) (*JS*: 10–11). The Imagawa thereafter again felt their western flank secure enough to take sides in an intra-house conflict in 1515 between Takeda Nobutora of Kai (Yamanashi Prefecture) and his brother Nobutsuna (*JS*: 11). Ōkōchi Sadatsuna then took that conflict as an opportunity to once more move into Hikuma Castle and organize resistance to Imagawa hegemony. Ujichika, with Sōchō’s help, arranged a truce with his opponents among the Takeda in Kai and marched on Hikuma, reducing it in 1517, killing all the Ōkōchi and forcing Shiba Yoshitatsu to take holy orders (*JS*: 11–12). That marked the end of Shiba resistance in the province.

Sōchō’s account is heavily biased in favor of his patrons, the Imagawa and
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Asahina, and he overemphasizes the role of the Ōkōchi so as to emphasize the victories over them by the Asahina. For more on this period of Imagawa history see Akimoto 1984, Kurosawa 1977, Ogi 1979, Owada 1983, id. 1986, and Yoshii 1985, to which the above summary is indebted. Much of the history of these events, however, remains obscure.
Book One

1522

5. Sōchō departs from Sunpu in Suruga Province, domain of Imagawa Ujichika, intending to call on the Asakura in Echizen regarding a donation for Daitokuji in Kyoto, temple of his late spiritual master, Ikkyū. He passes Sayo no nakayama mountain, an emblematic utamakura for his journey made particularly famous by a verse of the earlier poet-priest Saigyō, and then he stays at Kakegawa Castle of the Asahina, retainers of the Imagawa and vice constables of Tōtōmi. Here he inserts into the journal a chronicle of the recent military history of the Asahina in the service of the Imagawa. He then journeys toward Kansai, staying with various warrior acquaintances and participating in renga sessions. Fighting makes it impossible for him to visit the Eight Bridges (Yatsuhashi), an utamakura connected with another earlier poet traveler, Ariwara Narihira, in *Ise monogatari*. Several days later he takes a boat across Ise Bay and visits Ise Shrine.

8:4 to 8:8. Sōchō and his disciple Sōseki compose *Ise senku*, a thousand-link votive sequence commissioned by the warlord Hosokawa Takakuni, master of Kyoto.

8:16. He departs from Ise for Echizen and after missing connections and losing his way is escorted to the residence of Seki Kajisai in Kameyama in Ise Province, where he stays for more than ten days. He then tries to continue north but fighting makes the route impassable, and he abandons his attempt to reach Echizen, returning instead to Kameyama. He thereafter sets out for Takigi and the capital via a southern route. He stops first at Anonotsu and spends a night on the beach composing verse and enjoying sake and music with young men (wakashu).
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9:1 to c. 9:22. The poet returns to Anonotsu then reaches Yamada (the location of Ise Shrine) on the second and stays until after the twentieth. He thereupon decides to visit Saigyō Valley, site of Saigyō’s hermitage, after which he returns to Yamada.

10. After staying for two or three days in Take and composing renga, Sōchō makes a pilgrimage to Hatsuse (Hasedera temple), where he stays several days. He next goes to Tōnomine, where he spends an evening with the nō actor Konparu Shichirō. The next day he visits Tachibanadera temple, and then two days later he arrives in the ancient capital of Nara, where he stays for more than ten days and participates in renga sessions. In Nara he also hears news of the suicide of his old friend, the shakuhachi musician Jōsū, whom he had seen only weeks before in Yamada. He then makes a pilgrimage to the Great Buddha at Tōdaiji, enjoys a picnic at Hannyaji Hill, and finally, after falling when getting out of his palanquin, he arrives at Shūon’an temple in Takigi. At Takigi he corresponds with Sanetaka and Sōseki before the year ends.

Also in this year Ōuchi Yoshioki wars with Amako Tsunehisa in Aki Province, and Rokkaku Sadayori lays siege to the castle of Gamō Hidenori in Ömi. It is the latter conflict that interrupts Sōchō’s journey to Echizen. Regular poetry meetings for waka and renga are held at Kitano Shrine.

1523

1. Sōchō greets the new year at Takigi, beginning his account of that year with exchanges of poems with the courtier Sanjōnishi Sanetaka and other acquaintances in the capital. During this period he also discovers correspondence at Shinden’an (near Shūon’an) relating to his son Jōha, a novice monk. The widow of the warrior Nose Yorinori, now a nun in residence at Shinden’an, had at one time offered to raise Jōha. The memory prompts Sōchō to recall a thousand-verse memorial sequence, *Higashiyama senku*, which he had arranged in 1518 in memory of her late husband and in which Sanetaka and the renga master Shōhaku had participated.

3. Sōchō goes to the capital by way of Shirakawa in Uji.

3 (intercalary). The abbot of Shūon’an asks Sōchō to set out again for Echizen and pursue the matter of a donation from the Asakura daimyo to rebuild the Sanmon gate of Daitokuji. Sōchō relates that he had traveled to Echizen on a similar errand in 1519, but that the project had subsequently been held in abeyance.
3 (intercalary): 15 to year-end. Sōchō arrives in Echizen, and Asakura Nori-kage, an old friend, promises to make a donation. Sōchō adds parenthetically that he himself had donated to that point thirty thousand hiki toward rebuilding the temple of his late master. Sōchō stays in Echizen until the eighth month, and he records hokku he composed there and on his return trip to the capital. He then takes the waters in Arima, and subsequently returns to Takigi, where he and a number of friends compose haikai renga at the end of the year. Some of the verses were composed by Yamazaki Sōkan, compiler of the early haikai anthology *Shinsen inu tsukubashū*.

Also in this year Hosokawa Takakuni (deputy of the current shogun, Ashikaga Yoshiharu) and Ōuchi Yoshioki both send China trade missions to Ningbo, where their representatives fight each other and are ejected from the country by Ming officials, who close the port to the Japanese. Sanjōnishi Sanetaka’s son Kin’eda begins a lecture series on *Genji monogatari* for Prince Fushinomiya Sadatsu, and Konoe Hisamichi presents a copy he made of *Shuten Dōji ekotoba* to Hōjō Ujitsuna, son of the early Sengoku daimyo Hōjō Sōun.

1524

1:1. Sōchō greets the new year at Takigi, and again exchanges felicitations with various acquaintances. He travels to Yawata and then to the capital, where he composes linked verse with a friend from Miidera temple, Shōzōbō.

3:17 to 3:21. Sōchō, Sanetaka, and Sōseki compose *Iba senku*, otherwise known as *Gessonsai senku*, at Sōseki’s residence in the capital. Thereafter he exchanges poetry with the court musician Toyohara Muneaki and the courtier Nakamikado Nobutane, and he sends poetry to Asakura Nori-kage congratulating him on having two hawks born in captivity, an event also chronicled in *Yōyōki* (An Account of Raising Hawks).

4:11. Sōchō leaves the capital for Suruga. He calls first on an acquaintance in Fushimi to arrange for carting lumber to Daitokuji, then travels by boat up Ujigawa river toward Uji Bridge, the passengers singing songs as they are towed upstream.

4:12. When he reaches Takigi, he pays his respects to the memory of Ikkyū and announces his departure for the east. He is met by Shōzōbō from Miidera temple.
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4:13. Shōzōbō escorts Sōchō to Ōtsu and Miidera, where he is subsequently met by Sōseki the next day.

4:15 to 4:22. Sōchō crosses Lake Biwa then spends several days composing linked verse with warrior-literati.

4:22 to 6:7. Sōchō sets out across the Suzuka Mountains then reaches Kameyama and calls on Seki Kajisai, with whom he visits Washinosuyama mountain and composes linked verse. His sojourn ends when he receives word from the Imagawa in Suruga that he must accompany the physician Sei Kunaikyō back to Sunpu to treat Ujichika, who has fallen ill.

6:7 to 6:16. Sōchō and company hurry back to Suruga, staying with some of the same hosts Sōchō had visited in his trip to Kansai in 1522.

7:27 to 7:29. Sōchō guides the visitors from the capital to the site of the old Kiyomi barrier, where they compose poetry. Sōchō recalls taking Sōgi and later the poet Shōkō (disciple of Shōtetsu) to the same spot more than a half century earlier. The party then returns to Sunpu.

9. Early in the month Sōchō falls from his horse while on a short ride out from the Suruga capital. It becomes a chronic injury. Sōchō writes to Takigi informing them that he hopes to spend his last days there.

10. Sōchō visits Okitsu, where he takes brine baths and composes verse.

Also in this year Hōjō Ujitsuna defeats Uesugi Asaoki at Edo Castle and becomes master of Musashi, and Enryakuji monks attack members of the Nichiren sect. The Imagawa carry out cadastral surveys in Suruga. The Goseibai shikimoku (Jōei Code), house laws of the Kamakura Bakufu and foundation of later warrior house laws, are printed for the first time.

1525

1 to 6. Sōchō participates in poetry gatherings in Sunpu and in Okitsu, composes a long poem on hermitage life in Sunpu, corresponds with acquaintances, and composes hokku by request.

8:20. He composes votive waka for the first anniversary of the death of his friend, the court musician Toyohara Muneaki, and he records them along with waka made for the same occasion by the courtiers Sanjōnishi Sanetaka and Ōgimachisanjō Sanemochi. Sometime thereafter Sōchō composes votive verses on the suicide of the impoverished samurai Osada Chikashige, who was likely the
Chronology of ‘The Journal of Sōchō’

9:30. Imagawa Ujichika, Ōgimachisanjō Sanemochi, and other important figures in Sunpu compose poetry in honor of Sōchō’s longevity. Later Sōchō composes a poem to mark the anniversary of his father’s death.

11:25. Sōchō composes poetry in honor of Imagawa Ujiteru’s coming-of-age ceremony and presents him with lecture notes on Kokinshū, recalling his own study of that anthology with Sōgi.

11 (intercalary):17. Sōchō composes poetry to mark the first month after the death of the courtier Nakamikado Nobutane.

Year-end. Sōchō expresses to Asahina Tokishige his views on success in business, charity to pilgrims and people in poverty, and laxity in Zen practice.

Also in this year there is unrest in Tango and plague in the capital. The painter Tosa Mitsunobu and the bakufu dōshū Sōami die.

1526

1. Poetry for the New Year in Sunpu.

2.9 to 2:20. Sōchō has an interview with Ujichika’s mother, Lady Kitagawa, before setting out again for Kansai. He stops at his Brushwood Cottage in Miiro, then departs on 2:11 for Kogawa. There he composes a thousand-verse sequence with Asahina Yasumochi and other warriors on 2:13–15. On 2:17 he composes more linked verse with them, considering it a “farewell session.” He stays until 2:20, then leaves for Sayo no nakayama and presents a disquisition on the etymology of that place name.

2:21 to 3:3. Sōchō arrives at Kakegawa, site of the Asahina castle, and on 2:22 composes linked verse. He then departs and reaches Mitsuke on 3:3. Here Book One of the journal ends.

Book Two

1526

Sōchō reviews events from the beginning of the year, then carries on his account from Mitsuke.
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3:4. He composes verse at the residence of Horikoshi Rokurō, a descendant of Imagawa Ryōshun, then continues west past Hamamatsu and Lake Hamana, which he believes he is viewing for the last time. He then stays with warrior acquaintances, including Iio Zenshirō in Hamamatsu and then Makino Denzō in Imahashi, Mikawa Province. Denzō’s father and grandfather were also patrons of his. Sōchō then composes verse with the Matsudaira and the Kira Tōjō; this is his first linked-verse session with the latter. After a pilgrimage to Atsuta Shrine, he continues to call at the lodgings of warrior acquaintances, where he composes linked verse. At Tsushima he meets Oda Nobuhide, father of Oda Nobunaga. He then travels to Kuwana by boat, enjoying the dancing and singing on board. He attempts to visit Seki Kajisai as he had on his journeys to and from Kansai in 1522 and 1524, but his plans are frustrated by fighting en route, and so he proceeds instead to Eight Peaks Pass, where he makes a dangerous crossing by palanquin. Sōchō calls at Shōrin’ān in Yashima, another temple of the Daitokuji lineage connected with Ikkyū, but he pauses only briefly before continuing on to Miidera temple in Ōtsu, where he composes verse and plays shakuhachi with the same friends who had hosted him in 1524.

4. Sōchō crosses Osaka, the Mountain of Meeting, and enters the capital, which is more desolate than he remembered. He notes the progress on the rebuilding project for the Sanmon gate at Daitokuji. He also learns that Emperor Gokashiwabara died on 4:7, and he writes a second-hand account of the funeral ceremonies. The new emperor is Gonara.

5:6. Sōchō and Sōseki compose two sequences of one hundred verses each, after being assured by Sanjōnishi Sanetaka that they might do so during the mourning period for the late emperor. Sōchō stays at Daitokuji.

5:23. He goes to the Lower Capital, then on 6:15 visits Tsuda Jujōken in Fushimi, where he writes a mock heroic anecdote about his trials with mosquitoes. The next day he and Jujōken travel by boat to Uji Bridge, where he again calls on the vice constable of the province, Tōunken. He then proceeds to Takigi.

7:7. On the Festival of the Weaver Maid, Sōchō composes ceremonial verse in memory of Ikkyū, then on 7:29 does the same for Sōgi on the anniversary of his death in 1502.

8:11. Sōchō departs for the capital to thank Sanjōnishi Sanetaka for a copy of Kokinshū he had asked the courtier to make. On 8:12 he again stops at the residence of Tōunken, who arranges for a boat to take Sōchō to Fushimi. On
8:15 he composes linked verse with Sōseki in the Lower Capital, then travels on to the Upper Capital, where he calls on Sanetaka. Some days later he visits a wabi-style tea house used by Murata Sōju and the “Lower Capital Tea Coterie” (Shimogyō chanoyu).

9. He stays with several warrior patrons and composes linked verse, then returns to Daitokuji, where he lives for a time in Plum Cottage and notes improvements to its garden. He then returns to Fushimi, where he lodges with Jujōken for more than ten days, taking medicinal baths. During that time he enjoys a day trip to Daigoji and recalls the Suruga Counselor, a monk affiliated with that temple who had instructed him in religious matters. Sōchō is moved to think how close he is to the site of Kamo no Chōmei’s hermitage and the place Taira Shigehira in Heike monogatari visited his wife on the way to execution. He subsequently returns to Fushimi, and then to Daitokuji via Toba. He later stays with Sōseki for a day or two and participates in the monthly poetry meeting at Kitano Shrine on 9:25. In the tenth month, Sōchō visits Sanjōnishi Sanetaka.

10:24. Violence breaks out in Kyoto in connection with the uprising of Yanagimoto Kataharu. Sōchō subsequently leaves Kyoto for Shōrin’an temple. On the way he visits Shōzōbō at Mūdera and then proceeds by boat from Uchide to Sakamoto, stays for two days with another acquaintance, then crosses Lake Biwa and reaches Shōrin’an. Throughout that winter, he is visited there by various friends, including Shōzōbō (11:23–24) and Seki Kajisai (12:17–22). During that time he dreams of Sōgi and acquires a portrait of Ikkyū.

Also in this year Imagawa Ujichika promulgates his Kana mokuroku (Kana Code). He dies later in the year and is succeeded by his son Ujiteru. Takeda Nobutora defeats Hōjō Ujitsuna in Suruga. Members of a peasant uprising (tsuchiikki) in Yamashiro march on the capital to demand release from debt (tokusei); the bakufū later issues a tokusei decree.

1527

1. Sōchō composes New Year’s verse, having outlived the prophecy that he would die in his seventy-ninth year (1526). He thereupon resolves to throw away his brush, but he is drawn back to writing when he receives New Year’s verses from Sanjōnishi Sanetaka. He composes Yashima Shōrin’an naniki hyakuin with Sōboku (1:18), and he records in his journal poetic exchanges with various acquaintances, verses made by request, and waka. Word reaches him of more fighting
in Kyoto, prompting him to write a short history of violence in the capital over the previous century and a half. Hosokawa Takakuni and the shogun, Ashikaga Yoshiharu, are defeated by Yanagimoto Kataharu and his allies, and they retreat to a place very near Yashima, which may have been what prompted Sōchō to return to Suruga at this time.

3:4. Sōchō leaves Shōrin’an and reaches Kameyama, residence of Seki Kajisai, on 3:7, where he stays for a week, composing waka and renga. He records another exhilarating trip by boat at Tsushima, then more linked-verse sessions at the residences of various acquaintances.

4:1. Sōchō visits Atsuta Shrine in the company of Sakai Muramori, where they compose linked verse. He then stops at Rain Hat Temple and stays in Kariya with Mizuno Chikamori, a particularly generous patron. After lodging with the Matsudaira, he pauses at the grave of Lady Jōruri, lover of Yoshitsune and eponymous heroine of the puppet theater, then again visits the Makino. He subsequently sojourns at Utsuyama, where he remarks on the castle’s constant readiness for war, and thereafter arrives at his Brushwood Cottage in Mariko.

6:23. Sōchō composes a hundred-verse solo sequence for the first anniversary of the death of Imagawa Ujichika. He composes poetry in Sunpu for such formal events as Ujichika’s death anniversary and the Festival of the Weaver Maid.

7:9. Sōchō returns to his Brushwood Cottage and carries out renovations to the house and the garden. Later he goes to nearby Okitsu, where he takes brine baths and writes a long account of his service to the Imagawa in self-exoneration for criticism he appears to have received after returning to Suruga. He corresponds with the courtiers Ōgimachisanjō Sanemochi and Nakamikado Nobushide, both of whom are in Sunpu, and he later returns there himself to attend year-end poetry gatherings.

Also in this year peasants rise up in Sakamoto in Ōmi demanding release from debt. The troops of Yoshiharu reenter the capital later this year from Ōmi, as does Yoshiharu’s ally Asakura Norikage from Echizen, and they continue to battle the armies of Yanagimoto Kataharu and his allies. The renga master Shōhaku dies.
Reference Matter
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1. "Northland" refers to hokuchi 北地, which can also explicitly mean the Hokuriku 北陸 region, in which Echizen Province (Fukui Prefecture) is located. There, Sōchō intended to call on Asakura Tarōzaemon Norikage 朝倉太郎左衛門教景 (1474–1555), also known as Sōteki 宗滴. He was the brother of the head of the Asakura house, Ujikage 氏景, and advisor to three generations of Asakura leaders. The Asakura had become constables of that province in 1508. Respected for both his martial and literary accomplishments, Norikage commanded the Asakura forces sent to the capital during the Yanagimoto uprising in 1526 (JS: 120, 141–42), and he died of illness while on a campaign against the Ikkō ikki 一揆一揆 in Kaga (Ishikawa Prefecture). He recorded his experiences in his Asakura Sōteki waki (Asakura Sōteki’s Anecdotes, 1555) (Yoshida 1983: 108–40). He was also dedicated to linked verse, and Sōchō provided the first verse (hokku) for his Norikage (Sōteki) senku (Kawai 1985: 275).

Sōchō first visited the Asakura at their fortress at Ichijōdani 一乗谷 with Sōgi in 1479 (see Sōgi’s Oi no susani [Aged Consolation, 1479]), and he enjoyed a close relationship with the house for nearly a half-century thereafter. Sōchō also mentions them in his earlier diary Utsunoyama no ki (Account of Utsunoyama, 1518) (398–99) of 1518 and his second personal poetry collection, Nachigomori (Beneath Nachi Falls, 1517) (13–16, 163–64), covering poetry from 1515–17. They were active patrons of the arts (see Suitō 1981: 55–60, Tsurusaki 1969b, and Yonehara 1970: 215–354). Ichijōdani was a model of the Sengoku castle town (jōkamachi 城下町), and it has been extensively excavated (see Ishii 1974 and Suitō 1983).

2. Kaeruyama 帰山, the Mountain of Returning, is an utamakura in Echizen Province, Sōchō’s intended destination. It frequently figures in parting poems (ribetsu no uta), e.g., Kokinshū 8: 370:

Sent to a person leaving for Koshi:
kaeruyama Though I hear of a Mountain of Returning there,
ari to wa kikedo if you now depart
harugasumi amid the haze of springtime,
tachiwakarenaba I will miss you nonetheless.
koishikarubeshi

See also JS no. 22. Utsunoyama 宇津山, now called Utsunoya tōge 宇津谷峠, is an utamakura located in Shizuoka Prefecture, at the border of Abe 安部 and Shida 志太 Districts. Sōchō’s cottage in Mariko 丸子, just west of the Suruga provincial capital (now Shizuoka City), was nearby. Utsunoyama is given particularly famous mention in Ise monogatari (Tales of Ise) (JS: 279, n. 130).

Sayo no nakayama 小夜の中山 (also called Saya no nakayama, Sayo no nagayama, etc.) is an utamakura in Tōtōmi Province, northeast of what is now Kakegawa 持川 City, Shizuoka Prefecture. The honka foundation poem is Shinkokinshū 10: 987, Saigyō:

toshi takete Did I ever think
mata koyubeshi to I would pass this way again
omoiki ya in my old age?
inochi narikeri Long was my allotted span!
sayo no nakayama Sayo no nakayama.

This poem may in turn be related to Kokinshū 2: 97:

haru goto ni There will always be flowers
hana no sakari wa bursting into glorious bloom
arinamedo whenever springtime comes,
ainimu koto wa but whether I shall see them
inochi narikeri rests with my allotted span.

(trans. McCullough 1985)

See JS: 91–92 and 96 for Sōchō’s discussion the etymology of the name Sayo no Nakayama. Oi no saka (the hill of old age) may derive from Goshūishū 7: 429:

Composed by Saki no Daisōjō Myōson on the advent of his ninetieth year, when he received a bamboo staff from Uji Saki no Dajō Daijin Yorimichi:

kimi o inoru Since the years in which
toshi o hisashiku I have prayed for you, my lord,
narinureba are now so many,
oi no saka yuku pleasing even is the staff
tsue mo ureshiku I use to climb the hill of old age.

3. For the background of the following historical passages, see Appendix B. Kakegawa 持川 (now written 持川) was the seat of the Asahina 朝比奈, vice constables (shugo-dai) of Tōtōmi and important Imagawa vassals. The head of the house in 1522 was Asa-
hina Yasuyoshi 朝比奈泰能 (d. 1557), who was related by marriage to the current Imagawa daimyō, Imagawa Ujichika 今川氏親 (also referred to by Sōchō in his journal by such names as Shōsaku 裕作, Kyōzan 善山, Jōki 紹僖, etc., c. 1471–1526). Matsumoto (1980: 117) states that Kakegawa Castle was begun in the Bunmei era (1469–87) by Asahina Yasuhiro 朝比奈泰煕 (d. 1513?), father of Yasuyoshi, at the behest of Imagawa Yoshitada 今川義忠 (c. 1416–1476?), father of Ujichika, after Yoshitada returned from Kyoto, where he had gone to reinforce the Eastern Army of Hosokawa Katsumoto 細川勝元 (1430–73) at the outbreak of the Ōnin War in 1467. Katsumoto had ordered Yoshitada back to the east to counter the Shiba 斯波, constables of Tōtōmi, who supported the Western Army. Sōchō refers to the project hereafter (JS: 7–8). A second castle (Shinjō, New Castle) was being added to the older castle (Honjō, Main Castle) when Sōchō visited in 1522. Work on the second castle appears to have been begun at least by 1513, and there is evidence that construction was carried out in the Meio (1492–501) and Bunki (1501–4) eras as well in conjunction with Ujichika’s Tōtōmi campaign (Seki 1981: 216). It was at Kakegawa Castle that Asahina Yasutomo 朝比奈泰熙, son of Yasuyoshi, sheltered Imagawa Ujizane 今川氏真 (1538–1614), grandson of Ujichika, when Ujizane was driven from Suruga by Takeda Shingen 武田真玄 (1521–73) in 1568. Yasutomo and Ujizane held off a Tokugawa army of superior numbers for nearly half a year at Kakegawa, after which the besieged forces were allowed to retire to Hōjō lands to the east. On the Asahina, see Matsumoto 1980.

4. Sōchō measures the circumference in ken 間, one of which loosely equalled two yards, though with considerable regional variation.

5. The old castle, built on a hill called Tennōzan 天王山 (65 m.), included three compounds. The new castle, which also contained three compounds, was located at the foot of the mountain, about five hundred meters to the southwest, bordered by Sakagawa 逆川 river. Kakegawa Castle was thus of the “flatland-hill castle” (hirayamajō) type.

6. The hokku is included in Sōchō’s third personal linked-verse collection, Oi no mimi (Aged Ears, 1526) no. 18. Kishi (cliffs) is a metaphor for the castle walls, high enough to pierce the clouds. Kishi and yanagi (weeping willows) are kindred words (engo), and the poet draws a parallel between the streaks of rain and the thin, hanging branches of the willow trees. The water metaphor has a correlative in the English “weeping” (cf. JS no. 368).

7. Sōchō draws a flattering classical parallel between his host’s fortifications and the pond in the garden of Xingqing Palace 興慶宮 of Emperor Xuanzong 玄宗. It figures in such well-known poems as the following by Li Qiao, (Wakanrōeishū no. 81), where it is associated with willows:

The sound of the bell of Changle Palace fades beyond the blossoms;
The color of the willows of Dragon Pond deepens in the rain.
8. This is a felicitous hokku in praise of the castle’s pond, which Sōchō compares to the Sumiyoshi (Suminoe) coast with its splendid cliffs. A kakekotoba pivots between sumi (clear) and Suminoe; kishi and Suminoe are kindred words. The season of the verse is problematic, however, since Sōchō composed it in midsummer. Perhaps the verse compares the summer pond to Suminoe in springtime.

9. Sōchō’s “four or five years” is problematic, as he is ostensibly writing in 1522, and the castle is believed to have been begun in the Bunmei era (1469–87). He may have visited the castle in 1517 during the travels recorded in Utsunoyama no ki and heard the following account there at that time. Or “four or five” may be a scribal error for “forty or fifty,” which roughly corresponds to the start of construction.

10. Sōchō Kojiden (Biography of the Lay Priest Sōchō), the earliest extant biography of Sōchō, written by Kurokawa Dōyū 黒川道祐 in 1668, states that Sōchō and Yasuhiro were close friends, an assertion corroborated by the linked-verse sequence entitled Jukkaihyakuindokugin (A Solo Hundred-Verse Sequence in Lamentation), which Sōchō composed in Yasuhiro’s memory (ms. in Ijichi 1975: 244–48).

11. The well, which still exists, is actually forty-two meters deep. “Feet” translates shaku, a roughly equivalent unit of measure. There is a legend that during a campaign in 1568–69 the well belched forth mist that cloaked the castle and saved its defenders from defeat. The fortress was also known as the Castle of Clouds and Mist (Kumogirijō 雲霧城) in consequence.

12. The Undiggable Well, Horikane no i 堀兼井, is an utamakura in Musashi Province (Sayama 狭山 City, Saitama Prefecture). The name is used in poetry to mean either a shallow well or one of great depth. Sōchō of course uses it in the latter sense.

13. Sakagawa river. Kakegawa loosely translates as “upon the river.”


15. The following chronicle amplifies or abbreviates much of the material found in Imagawa kafu (Lineage of the Imagawa House) and an alternate text, Imagawaki (Imagawa Chronicle), the latter not to be confused with a second Imagawaki also known as Furukuki (Chronicle Beneath Mount Fuji). The postscript of Imagawa kafu relates that Sōchō transcribed the document from Sino-Japanese (kanbun) into a more easily readable style mixing Chinese characters and kana syllabary (wakankokōbun) in 1526. Sōchō’s work was later lost in a fire and rewritten from memory in 1576 by a descendant of the person who had originally requested the wakankokōbun from Sōchō. The extant work includes material from after 1526. It is possible that The Journal of Sōchō itself was used to recreate the original Imagawa kafu.

16. An interlinear note in the Shōkōkan ms. of The Journal of Sōchō (Shimazu 1975: 8) states that Saemonnosuke 左衛門佐 was a vassal of the Imagawa who later bore the surname Futamata 二俣. The Shōkōkans ms. says his surname was Kanbara 蒲原 (Shimazu 1975: 8). Shimazu identifies him as Futamata Masanaga 二俣昌長 (ibid.) Yama-
moto and Owada (1984: 345) hold that he was lord of Yashiroyama 社山 Castle (To-yookamura 豊岡村, Iwata 磐田 District, Shizuoka Prefecture,) and later the builder of Futamata Castle (Futamata, Tenryū 天竜 City, Shizuoka Prefecture), to which he subsequently moved. They add that he was confined in 1502 for involvement with the Shiba (ibid.). Akimoto (1984: 123–24), however, points out that there is no real reason to assume Saemonnosuke was an Imagawa vassal; he may in fact have been on the Shiba side. Akimoto suggests that he may have been Shiba Saemonnosuke Yoshio 斯波左衛門佐義雄 and that he was taken prisoner by the Imagawa and exiled to Futamata Castle (ibid.). Yoshii (1985: 50–51) concurs.

17. Horie Shimotsukunokami 堀江下野守 was an important Shiba vassal. Murakushi 村櫛is a peninsula that protrudes into Lake Hamana in western Shizuoka Prefecture.

18. These events occurred in 1501 (Akimoto 1984: 123). Hōjō Sōun 北条早雲 (1432–1519) was the founder of the Gohōjō 後北條 house and eventual lord of Izu and Sagami. His younger sister, known as Lady Kitagawa 北川 (c. 1442–1529), became the wife of Imagawa Yoshitada and also a confidante of Sōchō (JS: 90, 162).

19. Yoshii (1985: 50) states that the castle fell in the spring of 1502.

20. Ōkōchi Bitchūnokami Sadatsuna 大河內備中守貞綱 was proprietor (ryōshu 領主) of Hikuma 引馬 (Hamamatsu City, Shizuoka Prefecture) and deputy (daikan) for the Kira 吉良, the Hamamatsu proprietors (Shimazu 1975: 9). The Ōkōchi were residents of Mikawa (Aichi Prefecture), who traced their descent to Minamoto Yorimasa 源頼政 (c. 1103–80). The Kira were based in the Kira area, in what is now Hazu 番豆 District, Aichi Prefecture. They later supported the Imagawa in 1505 by attacking Anjō 安城 (Anjō City, Aichi Prefecture) and, in 1506, Okazaki 岡崎 (Okazaki City, Aichi Prefecture) during Ujichika’s Imahashi campaign in eastern Mikawa (see Appendix B).

21. Iio (or perhaps Inō) Zensaemonnojō Nagatsura 飯尾善左衛門尉長 was a peripheral member of the Miyoshi 三善 (Shimazu 1975: 9). The context suggests that Katatsura assumed the office of commissioner (bugyō) of the Hamamatsu Estate when Ōkōchi Sadatsuna vacated it.

22. Iio Zenzaemonnojō Nagatsura 飯尾善左衛門尉長.

23. Yoshitada was killed in a skirmish in 1476 at Shiokaizaka 塩買坂 (Shizuoka Prefecture, Ogasachō 小笠町) after suppressing the Yokochi 横地 and Katsumata 勝間田, two provincial warrior (kokujin) houses in eastern Tōtōmi, at Mitsuke 見付 Castle (Iwata 磐田 City, Shizuoka Prefecture).

24. Iio Zenzaemon Katatsura 飯尾善右衛門尉, probably the same as Iio Zenshirō Katatsura, became lord of Hikuma Castle when Ōkōchi Sadatsuna was killed in 1517; Iio Zenshirō Noritsura 飯尾善四郎尉是, was commissioner of the Hamamatsu Estate and was visited by Sōchō on his journey to Kyoto from Suruga in 1526 (JS: 97); Iio Zenrokurō Tamekiyo 飯尾善六郎為清, Katatsura’s younger brother and Noritsura’s uncle, took part in a renga sequence, Eishō 1 [1504] (Eishō 3? [1506?]) Nanibitohyakuin (A Hundred-Verse Sequence Entitled “A Kind of Person”), composed at Sōchō’s hermitage in Mariko.
in 1504 (or 1506, depending when the hermitage was built; see Shigematsu 1979), visited Sōchō at that hermitage in 1517 (Utsunoyama no ki 401), and saw Sōchō off as far as Hamana Bridge on the latter’s journey to Kyoto in 1526 (JS: 308). The Iio were thus Sōchō’s close acquaintances, and he was perhaps moved to make special mention of their names in this chronicle with the expectation that they would see it.

25. In 1504 Ōgigayatsu Uesugi Tomoyoshi (d. 1518) was in conflict with Yamanouchi Uesugi Akisada 山内上杉顕定 (d. 1510) and had gradually been pushed back to his castle at Kawagoe 川越 (Kawagoe City, Saitama Prefecture). To save him, Imagawa Ujichika and Hōjō Sōun mobilized. Akisada learned of this and abandoned his attack on Kawagoe Castle to face them. The battle that Sōchō describes took place in the ninth month of 1504 at Tachikawa 立川 in Musashi Province (Tachikawa City, Tokyo Metropolitan Prefecture), but it resulted in no clear victory. It is said 1,800 died in the conflict (Owada 1984b: 27). Fighting between the Yamanouchi and Ōgigayatsu is also mentioned in Sōchō’s Sōgi shienki (The Death of Sōgi, 1502) (103). For background on their conflicts, see Sugiyama 1974: 56–60; 72–77. Though Sōchō is writing as an Imagawa partisan here, he was well acquainted with both Yamanouchi and Ōgigayatsu leaders; he and Sōgi stayed with Yamanouchi Akisada for over twenty days at Uwado 上戸 (Kawagoe City, Saitama Prefecture) in 1502 (Sōgishūenki 109). In 1509, Sōchō visited the Yamanouchi at their castle at Hachigata 鉢形 (Yorimachi 寄居町, Ōsato 大里 District, Saitama Prefecture) during his journey described in Azumajinotsuto (Souvenir of the Eastland, 1509) (778), and he also sent Akisada renga composed in that year (Ōshima 1963–64, 35: 77). But in 1502 he and Sōgi remained with the Ōgigayatsu as well for over ten days at Kawagoe Castle and later at Edo Castle, where there was a linked-verse session (Sōgi shienki 109). Sōchō and Tomoyoshi also took part in a three-hundred-verse session at Edo Castle in 1509 (Azumajinotsuto 779).

26. This is Ōgigayatsu Tomoyoshi, not Tomonaga 朝長 as given in the interlinear notes of the Shōkōkan ms. (Shimazu 1975: 9). Imagawaki gives Tomoyoshi (237).

27. A “Kantō league” (bandōri 坂東里) was six chō 町 in length (somewhat under 700 m.). Three Kantō leagues thus equalled approximately two kilometers.

28. Hōjō Sōun had already gone to reinforce Ōgigayatsu Tomoyoshi. In Sōchō’s postscript to his celebratory thousand-verse sequence, Shut sujin senku 出陣千句 (A Thousand-Verse Sequence for the Campaign, 1504) (564), composed soon after the battle, he writes that Ujichika set out on the twelfth of the ninth month, not the eleventh as indicated in The Journal of Sōchō. Inasmuch as Sōchō most likely wrote the postscript soon after composing the sequence but composed the account in The Journal of Sōchō eighteen years later, the dating in the former would seem the more reliable.

29. Fukushima Saemonnojō 福島左衛門尉 (read Kushima in Yamamoto and Owada 1984: 338) is probably Fukushima Sukeharu 福島助春, lord of Takatenjin 高天神 Castle in Tōtomi and a major Imagawa vassal.

30. Masukata 益形, in Musashi Province (Tokyo Metropolitan Prefecture).
31. The context makes this the twenty-fourth of the ninth month. Owada (1984b: 27), however, gives it as the twenty-seventh. The latter date is corroborated in the postscript of *Shutsujin senku*.

32. The text appears to be corrupt here, as the battle itself took place at Tachikawa, and Akiyama had no castle there. *Imagawakafu* (156) states that he retired to Hachigata, which seems much more likely.

33. Nirayama 韭山 (Tagata 田方 District, Shizuoka Prefecture) is famous for its hot springs, as is Atami 熱海, on the northeast coast of the Izu peninsula. Nirayama was also the site of Sōun’s main castle.

34. Mishima 三島 Shrine is located in Mishima City, Shizuoka Prefecture. Ujichika perhaps petitioned the god of Mishima because of the shrine’s connections with the Minamoto clan, from which the Imagawa claimed descent. Minamoto Yoritomo had prayed for success at Mishima before warring with the Taira.

35. This is *Shutsujin senku*, also known as *Hasekukusenku* 柴屋軒千句, *Mishima senku* 三島千句 (the latter not to be confused with Sōgi’s *Mishima senku* of 1471), or *ShinMishima senku* 新三島千句. Sōchō says in his journal that he began the solo sequence on the tenth of the tenth month, but the postscript of the sequence itself says that it was completed on the twenty-seventh of that month. As a formal thousand-verse sequence conventionally required three days to complete, it follows that the dates of the sequence were most likely 1504:10:25–27. That is corroborated by the dates affixed to the ten hokku: nos. 1–3, 10:25; nos. 4–7, 10:26; nos. 8–10, 10:27. It must be noted, however, that in view of the fact that the battle occurred on the twenty-seventh of the ninth month, Sōchō’s mention of the twenty-seventh of the tenth month in the postscript is suspiciously fortuitous; he may indeed have completed the work earlier and later affixed appropriately auspicious dates to the document itself. The sequence was commissioned to thank the god of Mishima for the victory and to pray for peace thereafter. It was not commissioned to pray for victory, as Yamada (1980: 196) has indicated. Harada (1979: 338) argues that Ujichika did not request the sequence as related in Yamada (1980: 150), but that Sōchō initiated it himself for Ujichika’s benefit. For the background of *Shutsujin senku*, dating problems, and discussion of the first eight and last seven verses of the first hundred-verse sequence as well as other select couplets, see Harada 1979: 310–56.

36. The work is a “four-season, thousand-verse sequence” (*shikisenku* 四季千句); thus the first hokku begins with spring, despite having been composed in the tenth month. The seasonal arrangement of hokku is nos. 1–3, spring; nos. 4–5, summer; nos. 6–8, autumn; nos. 9–10, winter.

37. The spring haze at Mishima Shrine reaches over the surrounding province, now at peace. Ujichika may have composed the hokku himself, or Sōchō may have composed it for him as a proxy poem.

38. This is the hokku for the second hundred-verse sequence. *Yūkazura* is a vine (*ka-zura*) with white mulberry paper (*yū*) affixed to it, the garland then being dedicated to a
god. *Aoyagi* (light-green willow) and *kazura* (vine) are kindred words. Here willows are added to the garland, making an even more elegant dedication. *Kakesou* also has overtones of *kage sou* (added divine presence), which suggests the god himself is present in the willows. *Kage* is also a kindred word with *kazura*.


40. Asahina Sakyoosuke Yasumochi 朝比奈左京亮泰以 (n.d.) was the younger brother of Yasuhiro, and he served as regent for his nephew Yasuyoshi for approximately a decade. He composed the hokku for Eishō 15 [1518]:1:3 *Yamanani hyakuin* (A Hundred-Verse Sequence Entitled "A Kind of Mountain"), a solo sequence by Sōchō for which Imagawa Ujichika provided the waki verse. He also sponsored a sequence at his residence in which Sōchō took part in 1526 (*JS*: 90) and appeared in connection with a thousand-verse sequence later that year (*JS*: 90, 96). He was one of Sōchō's closest and most influential patrons. For the names and dates of the most important Imagawa vassals from 1480 to 1580, see Ōtsuka 1977.

41. This not a new Ōkōchi campaign but an amplification of their rise in support of Shiba Yoshitatsu 斯波吉達 (d. 1521), who had begun his attempt to retake Tōtōmi in 1510 (Akimoto 1984: 129).

42. *Ryōgonji* 嶺厳寺 was a Zen temple (Sōtō sect, now defunct) in the Kasai 笠井 Estate, which was located to the west of Tenryū-gawa 天竜川 river, now in Hamamatsu City, Shizuoka Prefecture. Shimazu (1975: 10) suggests it may have been on a sandbar in the river. *Daibosatsu* 大菩薩 Mountain, in Mikataharachi 三方原町, Hamamatsu City, is now known as Utōzaka うとう坂.

43. *Ii Jirō* 井伊次郎 was a local warrior from Tōtōmi. *Mitake* 深岳 Mountain is in *Mitake* 三岳, Inasachō 引佐町, Shizuoka Prefecture, northeast of *Inoya* 井伊谷. "Martial Defender" (*Buei* 武衛) was the Sinitic style for *Hyōefu* 兵衛府, standing for *Sahyōenokami* 左兵衛督, hereditary office of the Shiba constable, here Yoshitatsu. Ujichika set out for Hamamatsu and made camp at Ryōgonji in the Kasai Estate. His forces met those of Shiba Yoshitatsu and *Ii Jirō*, based at Mitake Castle, and those of Ōkōchi Bitchūnokami Sadatsuna, based at Hikuma Castle, and drove them from the Hamamatsu area (Kurosawa 1977: 173). Asahina Yasumochi led the vanguard. Akimoto (1984: 129) cites sources that date the fall of Mitake Castle to 1513:3:7, and he feels these discredit the 1514 date in the *GSRJ* ms. (258). *Kurosawa* (1977: 173) likewise gives 1513.

44. *Okunoyama* 奥山 is in *Inasachō*, Inasa District, Shizuoka Prefecture.

45. The *Kai* were vice constables of Tōtōmi.

46. *Takeda Jirō* Nobutsuna 武田次郎信綱 fell out with his brother Takeda Nobutora 武田信虎 (1494–1574), daimyō of *Kai* (Yamanashi Prefecture). *Imagawaki* (238) relates that "In the third year of Eishō [1506, sic] Takeda Jirō Nobutsuna of Kōshū and his brother
had a falling out which led to war.” Interlinear notes in the Shōkōkan (Shimazu 1975: 11) and GSRJ mss. (258) of The Journal of Sōchō date this Eishō 12 (1515), “three” and “twelve” being orthographically similar when written vertically. Akimoto (1984: 130) dates Ujichika’s involvement to the tenth month of that year. Nobutsuna’s ally was Ōi Nobutatsu 大井信達. When Nobutsuna was attacked by Takeda Nobutora, Ujichika sent troops under Ihara Tangonokami 庵原丹後守 in Nobutsuna’s support, but they themselves were besieged at Katsuyama 勝山 Castle (Higashiyashushiro 東八代 District, Yamanashi Prefecture). They were near to being annihilated when in 1516 Ujichika dispatched Sōchō to negotiate for the siege to be lifted (see Song in an Age of Discord, 85–86). Because of Sōchō’s success, the beleaguered army was saved, and Ujichika could turn his attention to a fresh rising by Ōkōchi Bitchūnokami Sadatsuna at Hikuma.

47. The Martial Defender, Yoshitatsu, was headquartered at Hikuma Castle.

48. This is the winter of 1516. The preface to the hokku Sōchō composed in celebration of the new shrine, which appears in Sōchō’s second personal collection of linked verse, Nachigomori no. 1690, is dated to that year. The verse also appears below as JS no. 6.

49. Iwashimizu (rock-pent spring) is also the name of a famous Hachiman shrine south of Kyoto, which Sōchō invokes here to give the verse added topicality and loftiness and to elevate by association the new Asahina shrine of the same name. Hachiman 八幡 shrines are dedicated to the worship of the gods of war. “Flows on without freezing” (kōranunagare) implies the never-ending blessing of the gods.

50. Ashina Shimotsukennokami Tokishige 朝比奈下野守時茂 was the brother of Yasumochi and another of Sōchō’s closest friends and supporters. He and Sōchō enjoyed a year-end discussion in 1525 recorded later in The Journal of Sōchō (JS: 84–86). He participated with Sōchō in a session linking Japanese and Chinese verses (wakanrenku) in 1525 (JS: 82), and he and his brother contributed to Daiei 5 [1525]:9:21 Nanbitō hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Person”)(Yonehara 881–87). He and Yasumochi also sent money to Sōchō when the poet was in Kansai in 1526 (JS: 359).

51. 1517 (Kurosawa 1977: 174). Ujichika used Kakegawa Castle as a base of operations for his assault on Hikuma Castle, further west.

52. This verse also appears in Utsunoyamanoki (401) and in Nachigomori (Kitano Tenmangū ms., no. 2982). The “Waterless Month” (minazuki 水無月) is the sixth, and despite the fact that the waters are actually in flood, the soldiers cross the river as though walking on solid ground. There is a pun on kachibito, meaning both “victors” and “people on foot.”

53. Sōchō perhaps preferred the alternate version, which reads minazuki wa/minakachibito no/watari kana, because of the pleasing sound repetition of the first two parts of the verse.

54. One chō variously equalled about 110 meters or about 100 ares. The castle in question is Hikuma.
55. The Shōkōkan (Shimazu 1975: 12) and GSRJ (259) mss. give Eishō 13, but that is a mistake for Eishō 14 (1517). See Akimoto 1984: 131.

56. The Abeyama gold mines covered a large area at the upper reaches of Abekawa river. They and other mines at the upper section of Ōgawa 大井川 river were a primary source of Imagawa wealth and vital to the ability of the house to conduct military campaigns. See Owada 1984a: 107–9.

57. Like the Ōkōchi, the Ōmi 巨海 had been long opposed to the Imagawa. In 1473 Ashikaga Yoshimasa had made over to Imagawa Yoshitada the rights to estates which had been held by Ōmi Shinzaemonnojō 巨海新左衛門尉. Sōchō reviews this further on in this account (JS: 13). The Ōmi were situated in the town of that name, now part of Shinshiro 新城 City, and the Takahashi 高橋 were located in the village of that name, now part of Toyota 須田 City, Aichi Prefecture (Shimazu 1975: 12). Nagoya kassenki (Nagoya Battle Chronicle) (105) identifies Ōmi as Shinzaemonnojō Michitsuna 巨海新左衛門尉道綱, younger brother of Ōkōchi Bitchūnojō Sadatsuna, and Takahashi as Saburōbyōenojō Masada 高橋三郎兵衛尉正定.

58. Iio Katatsura was put in charge of Hikuma Castle on Sadatsuna's defeat.

59. Nagoya kassenki (105) relates that the Martial Defender signed a pledge never again to take up arms against the Imagawa. Fusaiji 普斎寺 is a Sōtō Zen temple in Tomizukachō 富塚町, Hamamatsu City.

60. The account goes back in time here to the beginning of the fifteenth century. In 1400 Imagawa Yasunori 今川泰範 (1334–1409) was made constable (shugo) of Tōtōmi in addition to Suruga. In 1405 the office of Tōtōmi constable was transferred to Shiba Yoshinori 斯波義教 (or Yoshishige 義重, 1371–1418), who held it until 1407. Thereafter it may have been that Shiba Yoshinori and Imagawa Yasunori shared constabulary duties in Tōtōmi until the death of the later in 1409, but the facts are unclear, as Sōchō suggests in the following sentence (Yoshii 1985: 32–33). Shiba Yoshinori then served as shugo until his death in 1418. His descendants held the office thereafter until 1508. The Imagawa may, however, have retained jurisdiction over what is now the Kitō 城東 District even after Yasunori’s death (Yoshii 1985: 35–36).

61. For the background of Sōchō’s remarks here on the Imagawa house, see Appendix A, “The Imagawa House.”

62. The Shōkōkan (Shimazu 1975: 12–13) and GSRJ (259) mss. give the interlinear note, “The Imagawa returned after the Martial Defenders had been in the province eighty-five years.” The dating is imprecise, however, as Yoshitada was granted rights to lands there in 1473 (see following).

63. In 1473 Yoshitada was made deputy (daikan) of Kakegawa 懸革 or Kake 川 Estate. The document recording the grant survives (Owada 1983: 135). Presumably the grant of the Kawawa 河辺 Estate was made at the same time, though no document is extant. The latter estate was located in what is now Kawawachō 川輪町, Hamamatsu City (Shimazu 1975:
Shimazu remarks that the grant was made by the bakufu because of Imagawa help in suppressing the "Koga Shogun" (Koga Kubō 古賀公方), Ashikaga Shigeuji 足利成氏 (Shimazu 1975: 13). Yoshii (1985: 55) concurs. Fukōin 普広院 was the family temple of Ashikaga Yoshinori. Shimazu adds that both estates were taken from Ōmi Shinzaemon-nojō and given to Yoshitada, who occupied Kakegawa in 1474. The Kakegawa Estate was near Kitō District, which the Imagawa may have held all along (Yoshii 1985: 55).

64. Ōmi Shinzaemon-nojō held the estates as shugouke properties, having ceded them to the constable in return for various rights.

65. Kanō Kunainoshō 狩野宮内少輔. Actually the Kanō assisted the vice constables, the Kai. The constable at the time was Shiba Yoshisuke 斯波義良 (who later changed his name to Yoshitō 義寛) of the Eastern Army in the Ōnin conflict, but real Shiba power in the province was held by the forces of Shiba Yoshikado of the Western Army (Yoshii 1985: 55).

66. An interlinear note in one manuscript identifies the date as 1465, but 1474 seems more likely. For the background of this campaign, see Appendix B, "The Historical Context of the Asahina Battle Chronicle."

67. It would appear the narrative has gone back in time here.

68. A "district constable" gundai 郡代 administered one or more districts (gun). They were sometimes called "vice constant" shugodai 守護代; note Sōchō earlier refers to Kanō Kunainoshō as such [JS: 12]), but the term shugodai more commonly referred to a vice constant under a shugo.

69. Kanō Jirō 狩野次郎.

70. The relationship between Kanō Suke of Abe 安部 and Kanō Suke of Izu is unclear.

71. Imagawa Yoshitada went to Kyoto in 1467 to lend his support to the Eastern Army (Tōgun) under Hosokawa Katsumoto 細川勝元 (1430–73). The shogun, Yoshimasa, notified Yoshitada through shogunal advisor Ise Sadachika 伊勢貞親 (Iseokami, 1417–73) that he should join with Hosokawa Sanukinokami 細川讃岐守, likewise of the Eastern Army, who held Mikawa, and oppose Shiba Yoshikado 斯波義廉 (n.d.), constable of Tōtōmi, Owari, and Echizen. If successful, Yoshitada was to be rewarded with the constableness of Tōtōmi (as mentioned earlier, the Imagawa had already been granted estates in Tōtōmi by the bakufu for earlier military service). Yoshitada obeyed the order and sent troops to Hikuma in west Tōtōmi, then returned to Suruga in 1468. He was no doubt willing to comply with the bakufu directive because by opposing Yoshikado he stood not only to protect his current holdings but to expand them. The Shōkōkan (Shimazu 1975: 13) and GSRJ (260) mss. identify Hosokawa Sanukinokami as Yoshiyuki 義之. Owada (1981c: 987) believes he was Shigeyuki 成之. He was being opposed in Mikawa by his vice constable, Tōjō Ōminokami Kuniuji 東条近江守氏, a member of the Kira Tōjō 美良東条 house. While in Kyoto, Yoshitada married the younger sister of
Notes to Book One (1522), Pages 13–14

Hōjō Sōun. She was the daughter of Ise Morisada 伊勢盛定, of the same Ise family as the bakufu advisor, Sadachika. Yoshitada returned to Kyoto in 1470, then went back to Suruga later that year.

72. Sōchō’s account, as indicated by Shimazu (1975: 13), suggests “twelfth month” refers to Yoshitada’s return from Kyoto in the second year of Bunmei (1470 or early 1471). But as noted by Owada (1986: 84–85), that date seems unlikely, as the next sentence, beginning with “the next year,” refers to events which could only have happened after Yoshitada invaded Tōtōmi to subdue the Kanō in 1474. He succeeded in overcoming Kanō resistance in the eleventh month of that year, as Sōchō wrote earlier (JS: 12).

73. Imagawaki (236) identifies those freebooters as the Yokochi and Katsumata koku-jin houses. Interlinear notes in the Shōkōkan (Shimazu 1975: 13) and GSJ (260) mss. identify Mutsunokami as Sena Sadanobu, another name for Horikoshi Sadanobu. Owada (1986: 84) cites Kansei chōshū shokafu (Kansei Continued Lineage of the Various Houses, 1812)(2: 232) to show that Sadanobu was killed in 1474, but he admits that the work provides no source for its information. The account in The Journal of Sōchō says he was killed in the following year, which was 1475, if 1474 is the correct date for this campaign. In another work, Suruga Imagawa ichizoku, Owada agrees with the 1475 date (Owada 1983: 137).

74. Yabe Saemonnojō 矢部左衛門尉 was an Imagawa vassal and Tōtōmi resident. Higonokami Yasumori 肥後守泰盛 was a member of the Asahina house who the Imagawaki (236) states died in battle. Okabe Saemonnojō 岡部左衛門尉 was another Imagawa vassal and Tōtōmi resident.

75. Sōchō may be implying that a curse was at work. Yoshitada defeated the Yokochi and Katsumata, but as pointed out earlier, he was killed in a skirmish with their surviving partisans in what appears to have been 1476. Other sources place his date of death at 1475 or 1479, but Shimazu (1975: 14) and Owada (1983: 140) agree on 1476.

76. The editing in Shimazu (1975: 14) connects the first part of this sentence, “it was over twenty years after Yoshitada’s untimely death,” to the previous paragraph. That passage should instead introduce the next paragraph as it does in the translation, since it was twenty-one years after Yoshitada’s death that Ujichika made his first major moves into Tōtōmi.

77. Shimazu (1975: 14) identifies Tähara Danjōnochū 田原弾正忠 as Toda Munemitsu 戸田宗光, resident of what is now Täharamachi 田原町, Atsumi 潮美 District, Aichi Prefecture, and Suwa Shinanonokami 諏訪信濃守 as a local Tōtōmi resident. Funakata ふなかた (舟方), was located in what is now Toyohashi 豊橋 City, Aichi Prefecture.

78. Tame Matazaburō 多米又三郎 was an Imagawa partisan.

79. Due to an earthquake in 1498, Lake Hamana, which had been landlocked, was opened to the ocean. Asahina Yasumochi was a younger brother of Yasuhiro and regent to Yasuhiro’s son, Yasuyoshi.

80. “The interior” (okugun 奥郡) may refer to Funakata and environs.
81. The "Asahina Battle Chronicle" ends here.

82. Iio Noritsura’s grandfather Nagatsura was honored in the "Asahina Battle Chronicle" (JS: 9) for having been appointed commissioner of the Hamamatsu Estate and later for having died in defense of his lord Imagawa Yoshitada in Tōtōmi. The Hamamatsu Estate had previously been under the control of Ōkōchi Bitchūnokami Sadatsuna, who was killed in the siege of Hikuma Castle in 1517 (JS: 11–12).

83. Yamazaki 山崎 is in Yūtōchō 雄踏町, Hamana 浜名 District, Shizuoka Prefecture. The residence of Hamana Bitchūnokami 浜名備中守 was Saku 佐久 Castle in Mikkaibichō 三ヶ日町, Inasa 引佐 District. The Hamana were vassals of the Imagawa (Abe and Nishimura 1990: 640).

84. Shigematsu Hiromi (1978: 10) suggests Sōchō may have in mind the following verse (no. 696) from Horikawa hyakushu, by Minamoto Shunrai:

<table>
<thead>
<tr>
<th>karigane mo</th>
<th>hane shioruran</th>
</tr>
</thead>
<tbody>
<tr>
<td>The wings of the geese</td>
<td>must be dripping with moisture.</td>
</tr>
<tr>
<td>masuge ouru</td>
<td>They too should dress for rain</td>
</tr>
<tr>
<td>inasa hosoe ni</td>
<td>at the Inlet of Inasa</td>
</tr>
<tr>
<td>amatsutsumi seyo</td>
<td>where the fine sedge grows.</td>
</tr>
</tbody>
</table>

Sedge was used to make rain capes and hats. For commentaries on this poem, see Hashimoto and Takizawa 1977: 62. Sōgi’s commentary quoted therein expressly indicates that the uncommon word amatsutsumi means "[don] rain gear." The hokku suggests that the rain on Lake Hamana has stopped, as if the sky itself were wearing a rain cape.

85. Honsaka 本坂 is a pass at the border of Tōtōmi and Mikawa Provinces. The Saigō 西郷 were Mikawa kokujin, possibly based at Wachigaya 月ケ谷 Castle in Suse 嵯山, Toyohashi City, Aichi Prefecture. On the Saigō, see Ōkubo 1987. The Uri Kumagai 宇利熊谷 were lords of Kachiyama 勝山 Castle in Ishimaki 石巻, Toyohashi City, three kilometers from Wachigaya Castle. On Sōchō’s activities in Mikawa, see Shingyō 1977.

86. The verse appears in Oi no mimi (no. 23) as kumo kakaru/chiri no fumoto no/ōchi kana. The verse implies that the slopes stand in the mundane, dust-covered world, while the pinnacle, covered in purple ōchi blossoms, approaches the Western Paradise.

87. Yawata 八幡 is northeast of Kō 国府 in Aichi Prefecture. Makino Shirōzaemon-nojo 牧野四郎左衛門尉 was lord of Ichida 市田 Castle. Honnogahara 本野が原 is northwest of Hoi 宝飯 District, Toyokawa 豊川 City; it is also mentioned in Tōgoku kikō (Journey to the Eastern Provinces, 1545), the travel diary of Sōchō’s disciple Tani Sōboku 谷宗牧 (d. 1545).

88. Oi no mimi no. 24. There the verse appears in corrupt form as yuku sode o/kusaha no take no/natsuno kana.

89. “This province” refers to Mikawa. Yahagigawa 矢作川 river runs by Okazaki 岡崎 City in Aichi Prefecture. Eight Bridges (Yatsuhashi 八橋) is a famous utamakura located in Chiryū 知立 City, Aichi Prefecture. The spot is given particularly famous mention in
Ise monogatari (21): “They reached Eight Bridges. It bears that name because of the eight bridges spanning the river that branches out there like the legs of a spider.”

90. Mizuno Izuminokami Chikamori 水野和泉守近盛, also called Tōkurō 藤九郎, was one of Sōchō’s main patrons. Sōchō records a hokku composed in 1516 for a thousand-verse sequence at Chikamori’s residence in Nachigomori (168) and Utsunoyama no ki (400), and he stayed at his castle in Kariya 割屋 City, Aichi Prefecture on each of the four trips between Suruga and Kansai recounted in The Journal of Sōchō (JS: 15, 55, 99, 149). It was also for Chikamori that Sōchō wrote a commentary in 1520 on Sōgi’s second personal collection of linked verse, Wakuraba (Blighted Leaves, 1481, rev. 1485). Sōchō added his commentary to one that Sōgi had written for the work earlier, hence the combined title for the two commentaries (Goku Wakuraba (My Ignorant Blighted Leaves). For more on the Mizuno family, see Suzuki Mitsuyasu 1973.

91. Mizuno Kisaburō 水野紀三郎 was another warrior literatus of the Mizuno house, and his name appears in a preface to one of Sōchō’s hokku in Nachigomori dated 1516 (168). Tokoname 常滑 City, Chita 知多 District, is on the west coast of the Chita Peninsula, Aichi Prefecture.

92. Noma 野間, south of Tokoname, was the site of the death of Minamoto Yoshi-tomo 源義朝 (1123–60), the father of the founder of the Kamakura Bakufu, Yoritomo.

93. Ōminato 大湊 is in Ise City, at the mouth of Miyagawa 宮川 river. Yamada 山田 is also in Ise City, where the Outer Shrine (Gekū 外宮), more formally Toyouke (or Toyuke) Daijingū 受大神宮, is located. Ise senku 伊勢千句 (also known as Yamada senku 山田千句) is one of the most important thousand-verse sequences in the body of renga literature, and numerous commentaries have been written on it. Two that have been printed are the Jingū Bunko ms., Daijingūhōrakuonsenku 大神宮法楽御千句, to which Senda Ken added the commentary of the Daijingū hōraku onsenkuchū 大神宮法楽御千句詣, also in Jingū Bunko (see Senda 1964–69) and the Naikaku Bunko ms. (Kaneko 1974: 340–422). Sōchō recorded a large number of his Ise senku verses in his personal poetry collection Oinomimi (see Iwashita 1985).

94. Gessonsai Sōsei 月村斎宗師 (1474–1533) was a disciple of both Inō Sōgi 魚尾宗祇 (1421–1502) and Sōchō, and he succeeded to Sōgi’s Shugyokuan 種玉庵 cottage in the capital when Sōgi died. He and Sōchō were present at the master’s death at Hakone Yumoto 箱根湯本 (Kanagawa Prefecture) in 1502, and he figures in Sōchō’s account of the event, Sōgi shūnenki. Sōchō and Sōsei composed an extant two-poet hundred-verse sequence as well, Sōsei Sōchō ryōgin nanimichi hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Path,” by Sōsei and Sōchō, n.d.), and Sōchō also made several judgments of Sōsei’s work. Sōsei also frequently appears in the pages of The Journal of Sōchō. His account of the composition of Ise senku in his Sano no watari (Sano Crossing, 1522) reads as follows:
My journey to Ise had its beginnings at the end of last year, when the Zen priest Sōchō sent a letter to me from Suruga saying that he had been planning to compose a solo thousand-verse sequence as an invocation at the Grand Shrine of Ise. But as he was of great age, two or three years had passed without his being able to carry it out, and he asked whether I would be inclined to make it a two-poet sequence if I happened to be visiting the Shrine in the spring. At first I was too overwhelmed to reply, but he continued to inquire, and it occurred to me that such a composition might serve as a lasting memorial to the way of linked verse. So I wrote that I would set out when he reached Yamada and that I looked forward to catching up since seeing him last.

Soon the New Year arrived, but we were both detained, and more time went by. At the beginning of the sixth month he came up from Suruga. Though he presently notified me by courier, I was just then building my hermitage, and the noise of the adzes in my ears disconcerted me so that I could give no thought to renga. I decided that the earliest I could set out would be about the twentieth of the seventh month. Someone from Owari Province was visiting me in the capital just then, so I invited him to accompany me as far as Ise . . .

My accommodations at the Shrine were in the residence of Ajiro Tarōzaemonnojō Hirosada, but this trip was to see Sōchō, so we chatted at the house of Takabuku Jirōdayū [Mitsusada] about events since we had seen each other last, then immediately began to make plans for the linked-verse sequence. It was to be a solemn votive composition for the peace of the realm, and the Deputy [Hosokawa Takakuni] supplied the hokku. A hokku for the tenth hundred-verse sequence was provided by Lord Shōyōin Chōsetsu [Sanjōnishi Sanetaka]. As the fourth of the eighth month was auspicious, we began composing it on that date and finished on the eighth of the same month. We had earlier agreed to proceed at a deliberate pace to ensure that the sequence would be all it should be.

After the senku there was a session held by Mitsusada. On the fifteenth there was another by Hashimura Shinjirō Kiyomasa. On the sixteenth Sōchō, having business in Ōmi, set off over the Suzuka Mountains. (Sanonowatari 1282–84)

95. Hosokawa Takakuni 細川高国 (1484–1531), the deputy (kanrei), fought his way back to Kyoto in 1520 after having been defeated in the second month of that year by Hosokawa Sumimoto 細川澄元 (1489–1520) (like Takakuni an adopted son of Hosokawa Masamoto) and Sumimoto’s ally Miyoshi Yukinaga 三好之長 (1458–1520). Takakuni in turn drove them out in the fifth month. Sōchō records the history of these events in detail later in the journal (JS: 141–42).

96. Shinjuan 真珠庵, at Daitokuji 大德寺 temple in Murasakino 紫野 (Kita 北 Ward, Kyoto City), was established in memory of Ikkyū Sōjun 一休宗純 (1394–1481), the great Zen prelate with whom Sōchō studied intermittently for several years after leaving Suruga after Yoshitada’s death in c. 1476. Sōchō venerated Ikkyū’s memory for the rest of his life, and Daitokuji figures in both trips recorded in The Journal of Sōchō (JS: 22,
Notes to Book One (1522), Page 15

105, 111, 115–16). Sōchō also frequented two other temples connected with Ikkyū in the Daitokuji network. Those were Shūon’an 酬恩庵 in Yamashiro Province (Tsuzuki 綴喜 District, Kyoto Prefecture) and Shōrin’an 少林庵 (also 小林庵, or Shōrinji) in Yashima 矢島, across Lake Biwa from Kyoto, in Ōmi Province (Moriyama 守山 City, Shizuoka Prefecture). Sōchō stayed at Shūon’an on both trips to the Kansai in The Journal of Sōchō (JS: 22–29, 34–43, 47, 103, 107–8) and three times in the work expressed his desire to die there (JS: 23, 60, 161). He stayed at Shōrin’an during the winter of 1526–27 (JS: 121–43). On Ikkyū, see Nakamoto 1967, Covell 1980, Sanford 1981, and Stevens 1993.

97. One of the two Hiroshima University manuscripts of Ise senku (Kōdaikōhon 廣大甲本) and the Kokkai Toshokan manuscript label this a proxy poem (daisaku), composed for Takakuni by Sōchō. See Kaneko 1974: 123. Iwashita Noriyuki (1985: 308) likewise sees it as a proxy poem. But it may indeed be by Takakuni, as Sōchō deliberately writes that it was sent from Kyoto. The commentary in the Naikaku Bunko ms. reads in part, “The sun is mentioned in the hokku because Ise is the seat of the Sun Goddess. The haze spreads out in all directions, glowing in the light of the morning sun. The underlying meaning refers to Takakuni’s authority over the realm” (Kaneko 1974: 340). A different commentary sees the sun as a metaphor for the virtue of the Sun Goddess (Senda 1964, 63: 30). The honka is Shinkokinshū 1: 98, by Fujiwara Ariei:

```
ashikage
nioeru yama no
sakurabana
tsurenaku kienu
yuki ka to zo miru
```

The cherry blossoms
on the mountains aglow
in the morning sun
might be mistaken for snow
that does not deign to melt.

This is in turn based on Man’yōshū 4: 495. The hokku is listed in Sōchō’s third personal verse collection, Oi no mimi, together with his waki verse:

```
yuki wa nokoreru
yama no ha mo nashi
```

There is no mountain crest
where snow yet lingers.

The title of the first hundred-verse sequence is Nanifune, “[what] kind of boat.” The answer is found by taking the word asa (morning) from the hokku and combining it with fune (boat) to form asabune (morning boat).

98. Oi no mimi no. 37. The underlying metaphor of the verse is that the world bends to Takakuni’s will. This is the hokku for the second hundred-verse sequence. There is a kakekotoba pivoting between arashi no nabiku (even the wind abates) and nabiku yanagi (bending willows). The fushimono title is Sanji chūryaku 三字中略, in which the middle syllable of a three-syllable word in the hokku is deleted to make another word relating to “boat.” Here arashi (brisk wind) becomes ashi (reed), which refers to ashibune (reed boat).
99. During his stays in Yamada, Sōchō also composed a number of poetry handbooks, such as Sōchō kawa (Sōchō’s Talks on Waka; also entitled Mikawa kudari [Down to Mikawa] 1490), the first draft of the Okitsu half of Sōchō renga jichū (Personal Commentary on Sōchō’s Linked Verse, in or after 1523), and possibly Nagabumi (Long Letter, 1490). The preface of Sōchō kawa (9) says it was written for Ise poets: “While I was staying for more than twenty days at Yamada in Ise, some young people came to brighten my hours in my travel lodging. During our talk, they inquired about... renga in the capital.”

He also stopped in Ise on the journey recorded in Utsunoyamanoki (400) and Nachigomori (167–1549). The Ise literary circle centered around Arakida Moritake 荒木守武 (1473–1549), author of the famous thousand-verse haikai sequence Moritake senku (for a commentary on that work, see Iida 1977). For overviews of the renga activity at Ise Shrine, see Okuno Jun’ichi 1975 and Tsurusaki 1997.

100. It is now the eighth month. Sōchō intends to visit the Asakura in Echizen.

101. Kumozugawa 雲津川, now written 雲出川, in central Mie Prefecture. Anonotsu 阿野の津 (or 安濃津) is present-day Tsu 津 City.

102. Seki Minbunotaifu 関民部大辅 was Seki Toshimori 関俊盛, who bore the sobriquet Kajisai 何似斎. Sōchō also refers to him in his journal as Ikkan 一閑 and Sōtetsu 宗鉄. He was lord of Kameyama 亀山 Castle and one of Sōchō’s patrons and close friends. See Tsurusaki 1971a and 1979. Kajisai had dealings with many other men of letters besides Sōchō, notably Asukai Masayasu 飛鳥井雅世 (1436–1509), son of Masayo 飛鳥井雅親 (Eiga 栄雅, 1417–1490), the last of whom is mentioned in The Journal of Sōchō (JS: 127). The relationship between Kajisai and Masayasu is touched upon in Masayasu’s own travel journal, Fuji rekiranki (Account of Sightseeing at Fuji, 1499).

103. Shimazu (1975: 16) conjectures that Miyahara Shichirōhyōenojō Moritaka 宮原七郎兵衛尉盛孝 was a subordinate of the Kitabatake 北畠 house. Tsurusaki (1971) details the friction between the Kitabatake, the Seki, and other forces in the region. Sōchō did, in fact, stay with Moritaka for three days after leaving Kajisai’s residence in 1522, but he did not mention it in his journal, possibly for political reasons. Take たけ (or 多気), in Ichishi 一志 District, Mie Prefecture, was the site of the Kitabatake castle. Sōchō also stopped there in 1516 (Utsunoyama no ki 400). Yawata 八幡 is in Tsu City; Hirao 平尾 is east of Matsuzaka 松坂 City.

104. Three Crossings refers to Miwatari みわたり, which Shimazu (1975: 16) notes is mentioned in Kamo no Chōmei’s Iseki.

105. According to Sugimoto Kōjirō (1970: 193), the initial reason for the ruin of Anonotsu may have been a major earthquake in 1498. But the continual fighting among Ise barons no doubt hindered rebuilding.

106. “League” translates ri, a distance equal to about four kilometers. Kubota 窪田 is north of Tsu City.

107. Sōchō links the upper and lower halves of the poem through the kindred words

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The Suzuka Mountains (Suzukayama 鈴鹿山) represent the division between the secular world and the sacred approach to Ise Shrine.

108. The present Kameyama Castle, in Kameyama 亀山 City, Mie Prefecture, was begun by Okamoto Munenori 岡本宗憲 in 1590. The foundations are extant. West of them, on the same chain of hills, in the area called Nomura 野村, was the old castle that the Seki used.

109. Jōjuin 成就院. A ritsuin 律院 was either a temple of the Vinaya (Ritsu) Sect or a temple that stressed the study of monastic discipline (vinaya). Kajisai’s own retirement dwelling was there. Shinpukuji 新福寺 was burned in a battle in 1472 and rebuilding was begun in 1511. It was therefore relatively new when Sōchō stopped there in 1522. Three chō equalled about a third of a kilometer.

110. Oi no mimi no. 40. “High” refers both to the visual and the auditory aspects of the scene.

111. Man’yōshū 12: 3156:

\[
\begin{align*}
\text{suzukagawa} & \quad \text{For whose sake} \\
\text{yasose watarite} & \quad \text{do I cross the eighty rapids} \\
\text{taga yue ka} & \quad \text{of Suzuka River} \\
\text{yogoe ni koemu} & \quad \text{and travel the nighttime roads,} \\
\text{tsuma mo aranaku ni} & \quad \text{since my wife is nowhere near?}
\end{align*}
\]

Suzuka River (Suzukagawa 鈴鹿川) flows east through the Suzuka Mountains past Kameyama and then empties into Ise Bay.

112. According to the conventions of linked verse, the guest composes the hokku of the sequence and the host, the waki. Nagare (current) is associated with yaso no se (eighty rapids).

113. The castle of the Gamō 藩生 house was in Gamō District, Shiga Prefecture. The constable (shugo) at the time for the southern part of Ōmi was Rokkaku Sadayori 六角定頼 (1495–1552). Sadayori besieged Gamō Hidenori 藩生秀紀 at Hino 日野 Castle and defeated him (Shimazu 1975: 17). For the background of that conflict, see Tsurusaki 1983.

114. Here Sōchō attempts to set out from Kameyama, but he must turn back. He thus temporarily abandons the attempt to go to Echizen, the original purpose of the trip.
115. The verse is a haikai reworking of *Kokinshū* 1: 20:

- azusayumi Today fell spring rain,
- oshite harusame recalling catalpa bows
- kyō furinu that one bends to string.
- asu sae furaba If it but falls tomorrow,
- wakana tsumitemu we will be picking young greens.

(Adapted from McCullough 1985.) Sōchō retains the double kakekotoba pivoting between *yumi oshite* (bend the bow) and *oshite* ([fall] all about) and then between *oshite haru* (bend to string) and *harusame* (spring rain).

116. Rokudaiin 六大院 is a Shingon temple of the Daigoji lineage. The hokku was the most important verse in a linked-verse sequence and the most difficult to compose. It was therefore common practice to request the hokku from a skilled poet when possible, for it raised the artistic level of the entire composition. Hokku by renga masters were in particular demand for formal votive sequences meant for a temple or shrine. Such may have been the case here. Sōchō was not physically present at the session, but his verse nevertheless evokes the time, place, and level of formality (*ji-sho-i* 時所位) of the session, as stipulated by the conventions of hokku composition. Hokku by request appear throughout *The Journal of Sōchō*.

117. The verse is based on *Kin’yōshū* (Sansōbon) 4: 262, by Sesshōke no Mikawa (the daughter of Minamoto Nakamasu):

On “cold rain”:

- kaminazuki Beneath the cold rain
- shigure no ame no that continues to pour down
- furu mama ni during the tenth month,
- iroiro ni naru the Suzuka Mountains
- suzukayama kana take on such varied hues!

Shimazu (1975: 18) notes that Sōchō’s verse refers as well to the teaching that the Bodhisattva Kannon has multiple means to save mankind. This hokku is also mentioned in *Nikonshū*, a collection of waka, renga, and poetic lore by Arakida Morihira (d. 1597), a priest at the Inner Shrine at Ise (see Arakida Morihira 1: 66).

118. Sakamoto 坂本 (Ōtsu 大津 City, Shiga Prefecture), is located on the east slope of Mount Hiei 比叡山. Sakamoto was a “temple town” (*monzenmachi* 門前町) associated with the Tendai temple Enryakuji 延暦寺 atop Mount Hiei. It was also a trade center well-known for its sake wholesalers and teamster activity. The passage very likely relates to Sōchō’s change of plans regarding his visit to the Asakura.

119. *Oi no mimi* 38. *Shiranami* functions as a kakekotoba, pivoting between *shira[nu]* (do not know) and *shiranami* (white waves).
Notes to Book One (1522), Pages 18–19

120. The quotation is from *Ise monogatari* (20): “As he went along the shore at the border of Ise and Owari, he saw the waves rising up brilliantly white.”

121. “Young men” translates *wakashū* (or *wakashū* 若衆, youths who were often male prostitutes.

122. The foundation poem to which Sōchō refers is *Shinkokinshū* 4: 363, by Fujiwara Teika:

Composed for a hundred-waka sequence inaugurated by Saigyō:

miwataseba Far as I might gaze,
hanamomiji mo neither cherry blossoms
nakarikeri nor colored foliage.
ura notomaya no Thatched-roof huts beside the bay
aki no yūgure on an evening in autumn.

123. “Pillowed on the waves” means to sleep near the water’s edge. The figure may also convey a dreamlike meeting, as in the nō play *Eguchi*:

kawabune o Mooring the boat
tomete ōse no on the river for a meeting
namimakura pillow on the waves,
tomete ōse no on the river for a meeting
namimakura pillow on the waves,
ukiyo no yume o accustomed to the dream
minarawashi of this fleeting, floating world.

(Koyama, Satō, and Satō 1973, 1: 266). Sōchō may also be recalling Genji’s exile in Suma, where Genji sleeps near the waves (nami), his pillow awash with tears of loneliness (*Genji monogatari* 3: 48–49).

124. The poem is a rhetorical tour de force: *sezenonami* (never-ceasing waves) and *shiku* (wash [the beach] again and again) are kindred words, as are *shiku*, *ashi* (reeds), and *karine* (brief rest), and finally *nami* (waves) and *nagori* (trace left behind).

125. Like the opening passage to The Journal of Sōchō (*JS*: 7), this poem is based on the utamakura Returning Mountain (Kaeruyama) in Echizen. The foundation poem, however, is not *Kokinshū* 8: 370 (*JS*: 191–92, n. 2), where “returning” implies to the capital, but rather *Kokinshū* 8: 382, where it means back to Echizen:

An acquaintance who had gone to Koshi came back after some years to the capital. This was composed on his return again to Koshi:

kaeruyama What is the point
nani zo wa arite of the name Returning Mountain?
aru kai wa People call it that
kite mo tomaranu for even if one leaves,
nai ni koso arikere one must go back again.
Sōchō’s koshiji ni zo / nani zo wa ari to means “what good is its being in Koshi [when I must return instead past the Suzuka Mountains?],” meaning “What has happened up in Koshi?” Koshi (which includes Echizen Province) was the location of the Asakura domain.

126. Kenkokuji 建国寺 was once located in Ise City. Shimazu (1975: 19) notes it had close ties with kanjin bijiri, a term that referred in specific to holy men who traveled to raise religious subscriptions, or to beggar monks in general. The Inner Shrine (Naikū 内宮) is Ise’s Kōtai Jingū 皇大神宮.

127. Saigyō 西行 Valley is in Ise City, south of Mount Kamiji 神路山. Saigyō went to Ise in 1180 at the outbreak of the Genpei War and lived there for about seven years.

128. The Isuzu Mimosusogawa 五十鈴御裳濯川 river flows through the precinct of the Inner Shrine at Ise.

129. Sōchō’s hokku and the waki, perhaps by the abbot of Kenkokuji, are linked by a mutual reference to a foundation poem in Saigyō’s personal poetry contest (jikaawase) Mimosusogawa utaawase (no. 36). It also appears as Senzaishū 20: 1278, with the following preface:

After sojourning at Mount Kōya, he traveled to a mountain temple at Futaminoura in Ise Province, where he composed this. Kamiji is the name of the mountain of the Grand Shrine of Ise, which he construed as a manifestation of Dainichi Nyorai:

fukaku irite I made my way
kamiji no oku o deep into the recesses
tazunureba of Mount Kamiji,
mata ue mo naki and on the highest peak of all,
mine no matsukaze wind in the pines.

130. This is the same route that Sōseki followed in the opposite direction in Sano no watari.

131. Hasedera 長谷寺 is an utamakura and major Shingon temple in Hase (or as here, Hatsuse 沢瀬), Sakurai 桜井 City, Nara Prefecture. It was a center for mountain ascetics and a popular pilgrimage temple for Heian courtiers, particularly women.

132. The foundation poem is Senzaishū 17: 1154, by Fujiwara Ariie:

After the death of the lay priest Shigeie, vice commander of the Dazaifu, his son composed this on the theme “recalling the past at a mountain temple”:

hatsuseyama At Mount Hatsuse,
iriai no kane o when I hear the sound
kiku tabi ni of the temple’s vesper bell,
mukashi no tōku I am moved to sadness
naru zo kanashiki by the ever more distant past.
Notes to Book One (1522), Pages 20–21

133. Tōnomine 多武峰 Shrine, on the mountain of the same name in Sakurai City, Nara Prefecture, is said to be the place where Fujiwara Kamatari 藤原鎌足 (614–69) and Emperor Tenji 天智天皇 (c. 614–71) planned the overthrow of the Soga. The peak is also called Katariyama 談山 (Plot Mountain) in consequence. It is known for its autumn foliage and its connection to Tōnomine Shōshō monogatari, a Heian-period poetic diary. The festival referred to is the “Eight Sermons on the Lotus Sutra at Tōnomine” (Tōnomine hakkō), which traditionally took place on the thirteenth and fourteenth of the tenth month. Sarugaku (nō) performances by the Konparu (or Komparu) and other Ōmi Sarugaku troupes were held as well.

134. Shimazu (1975: 21) suggests that An’yōin 安養院 was associated with Gokokuin 護国院 of Myōrakuji temple 妙楽寺, located on the mountain.

135. Konparu Shichirō Ujiaki 金春七郎氏昭 (or 氏昭, also called Sōzui 宗瑞) was the son of Konparu Zenpō 金春禅鳳 (1454–1532) and sixtieth head of the Konparu school of sarugaku performers.

136. Tachibanadera 橘寺, in Asukamura 明日香村, Takai District, Nara Prefecture, is located at what is said to be the birthplace of Prince Shōtoku. It was once a major complex with more than sixty structures. Yagi 八木, in Kashihara 堺原 City, was the headquarters of the Ochi 越智, constables of Yamato Province.

137. Shiratsu 白土 is in Yamato Kōriyama 大和郡山 City, Nara Prefecture. The identity of Hōgen Chōei 法眼澄英 is unknown. Hōgen was a medieval ecclesiastical rank awarded to doctors, Buddhist artisans, renga poets, and others.

138. Shimazu (1975: 21) notes that Senjuin 千手院, affiliated with Kōfukuji temple 興福寺, was then located at Wakakusayama 若草山 (Mikasayama 三笠山), Senjudani 千手谷, in the eastern part of Nara City. The Southern Capital (Nanto 南都) is Nara.

139. The hokku incorporates the locale of the session, Wakakusa Mountain, located to the north of Kasuga 春日 Mountain. The name of the latter may also be read harahi (spring sun). Wakakusayama also includes overtones of uka/azu (I do not know [when winter will come]). This is a felicitous verse implying that though the season is now winter, the pleasant sunlight gives the appearance of spring.

140. Jison’in 慈尊院 was also affiliated with Kōfukuji, as was Rengein 蓮華院, which follows.

141. Oi no mimi no. 48. The snow is likened to cherry blossoms, which are classified as “faux blossoms” (nisemononohana) in the renga rules.

142. Oi no mimi no. 47. Again, these are “faux blossoms.” The hokku is appropriate to the Rengein (Lotus-Blossom Hall) because it calls to mind the practice of scattering lotus blossoms (sange 散華) at religious rituals.

143. Sōchō refers to the Great Buddha (Daibutsu 大仏) of Tōdaiji temple 東大寺 in Nara.

144. Hannyajizaka 般若寺坂, also called Narazaka 奈良坂, is north of Hannyaji temple.
in Hannyajichō, Nara City, at the border of Yamashiro Province on the Kyō kaidō road connecting Kyoto and Osaka. Hannyaji temple was very prosperous at the time.

145. Sōchō refers to an elegant practice mentioned in a popular couplet in Wakan rōeishū no. 221, by Bo Juyi:

We warm wine in the woods, burning fallen leaves;
We write verses on the stones, wiping off green moss.

146. This is a kyōka (lit., crazy poem) based on a kakekotoba pivoting between oi no musa (old warrior) and musa to (carelessly). The verse is a parody of the language of war tales: tsukiorite recalls ya tsuki katana ore (arrows gone and blade broken) frequently encountered in such works.

147. Ikkyū built this hermitage on the site of the long-ruined Myōshōji, founded by Daiō Kokushi, patriarch of the Daitokuji / Myōshinji school of Zen (see Sanford 1981: 16, 59–60). The name means "Hall of Repayment of Debt."

148. Jōsū is unknown. Sōchō too was a fine performer on the shakuhachi bamboo flute. Ryōzen refers to Shōhōji, temple, headquarters of the Ryōzen branch of the Ji sect, located in Higashiyama, Kyoto.

149. Jōfukuji, located at Gojō Higashinotōin, is unknown. After the Ōnin war, the port of Sakai, in Osaka Prefecture, prospered through its trade with Ming China and was self-governing. The renga master Botanka Shōhaku (1443–1527) lived there in his last years and became the central figure in its literary community. On Sakai, see Morris 1977.

150. Futami Bay is off the Ise coast.

151. Sōchō’s poem may be a straightforward question, expressing dismay and the desire to know what drove Jōsū to his fatal decision. But it may also be asking how the poet’s friend could have been enlightened through the shakuhachi piece "Perceiving the Law of Change" (Mujōshin) and yet be driven to despair.

152. Sōchō refers to Kokinshū 18: 990, by Lady Ise:

Composed when she sold her house:

| asukagawa | Though not a deep pool |
| fuchi ni mo aranu | in Tomorrow River, |
| waga yado mo | my home as well, |
| se ni kawariyuku | having been exchanged for funds, |
| mono ni zo arik eru | has turned into a shallows. |

153. The courtier Sanjōnishi Sanetaka 三条西実隆 (1455–1537) was the doyen of Kyoto letters during the years covered by The Journal of Sōchō, and he figures frequently in the work. He and Sōchō were close friends. They collaborated in numerous linked-
verse sequences and other literary works. For more on Sanetaka, see Haga 1960 and Hara 1978. Sōchō also refers to him in his journal as Shōyōin 逍遥院 and Gyōkū 報空.

154. Sanetaka makes a pun on takigi, meaning both “firewood” and the village of Takigi, where Sōchō is staying at Shūon’an. Though the name “takigi” is sufficient for the winter season, “the flowery name of the capital” will be the more appropriate when spring arrives.

155. Shikashū 3: 83, by Sōzu Sein 僧都清胤:

When Sōzu Sein was residing in Tsu Province, Ōe Tamemoto’s term of office in the province expired, and he returned to the capital. Sein composed this and sent it to him:

kimi sumaba Were you here, good sir,
towamashi mono o then I would call upon you.
tsu no kuni no In the Wood
ikuta no mori no of Ikuta in Tsu Province,
aki no hatsukaze the first wind of autumn.

156. The Wood of Iwata (Iwata no mori), in Ishida 石田, Fushimi Ward, Kyoto Prefecture, had been a famous utamakura since Man’yōshū times. Shimazu (1975: 23) suggests Sōseki may have been in Iwata at this time. But the point is rather that Iwata is close to Sōchō in Takigi, just as its near-homonym Ikuta no mori is close to Sein in the honka, the recipient of the poems in both cases being far away.

157. The foundation poem is Sankashū no. 77, by Saigyō:

negawaku wa This is my request—
hana no moto ni te let me die in springtime
haru shinamu beneath the blossoms,
sono kisaragi no when the moon is at its fullest
mochizuki no koro in that same second month.

“That same second month” refers to the time the Buddha entered nirvana. Sōchō’s poem also incorporates the phrase takigi o kiru ("cut firewood"), which also refers again to the place name Takigi as well as to the phrase takigi o koru (Sōchō michi no kiri [206] gives that version, in fact), a conventional metaphor for the pursuit of the Buddhist Law. It is based on a passage from the “Devadatta” chapter of the Lotus Sutra, in reference to a past life of the Buddha when as a king he sought to learn the Dharma from a holy man: “When the king heard the seer’s words, he danced for joy, then straightway followed the seer, tending to whatever he required: picking his fruit, drawing his water, gathering his firewood...” (Hurvitz 1976: 195). This then became the source for such poetry as Shuishū 20: 1346, attributed to Gyōki 行基 (669–749):
Genji monogatari also makes reference to the phrase (e.g., the “Sakaki” chapter of Genji monogatari 1: 168). Sōchō’s verse takes on added resonance in view of the belief that the Buddha attained nirvana on the day the firewood ran out in Crane Grove.

BOOK ONE: Third Year of Daiei (1523)

1. These poems appear in Sanetaka’s personal poetry collection, Saishōsō (Grasses of Recrudescence, 1501–36).
2. The underlying meaning of the verse is that because Sōchō is living in a temple at Takigi, he is far from mundane concerns.
3. According to poetic convention, the bush warbler flies out from the mountain valley to the village and sings.
4. Mount Fuji and Kiyomi Strand (Kiyomigata 清見潟) are utamakura in Suruga, Sōchō’s home province. The latter, located in Okitsu 興津, Shimizu 清水 City, Shizuoka Prefecture, was the site of the ancient Kiyomi Gate (Kiyomigaseki 清見関) as well as Seikenji temple (also read Kiyomidera 清見寺). Cf. Shikashū 7: 213, by Taira Suketaka:

   mune wa fuji
   sode wa kiyomi ga
   seki nare ya
   kemuri mo nami mo
tatanu ma zo naki

   Is my breast Fuji?
   Are my sleeves Kiyomi Gate?
   There is no time
   when smoke from this smouldering love
   and waves of tears cease to rise.

Suketaka’s poem is in turn based on another (Kokinshū 11: 489) that deals with Suruga (JS: 237, n. 24).
5. Sanetaka’s poem is based on a line in the Kokinshū preface: “The style of Ōtomo no Kuronushi’s poems is countrified. It is, as it were, like a mountain dweller with a load of firewood, who is resting beneath the blossoms.”
6. “Charcoal” here refers to “torment amid the mud and charcoal” (totan no kurushimi 塗炭の苦しみ), an expression of suffering. It also relates to firewood (takigi), which follows. “The firewood of the Good Law” (nori no takigi) is the firewood that the Buddha gathered during his austerities (cf. takigi o koru, JS no. 37).
7. The “old man of Brushwood Cottage” (Saioku rōjin 柴屋老) refers to Sōchō, whose elegant epithet was Saioku, taken from the name of his cottage in Mariko. The Shōkōkan ms. (Shimazu 1975: 24) links “on a journey of Zen meditation” with Sanetaka
(who signs himself Shōyōshi 逍遙子 here), but since Sōchō was at the Zen temple of Shūon’an, it clearly relates instead to him, as shown by the GSRJ ms. (265).

8. The Shōkōkan ms. (Shimazu 1975: 24) gives 上毛, which is unclear. The context implies a date, which suggests the characters may be jōshun 上春, one name for the first month, which looks very similar to 上毛 in cursive script.

9. Sōchō’s poems respond to the sentiments expressed in Sanetaka’s.

10. The verse points out, in response to Sanetaka’s observation about Sōchō’s retreat from the world into a holy temple (JS no. 38), that he has not in fact retired from the secular world and its trials.

11. Shinayuki is a kakekotoba pivoting between shira[zu] (know not) and shinayuki (white snow).

12. Mount Hiei is northeast of Kyoto, and the temple at its summit, Enryakuji, guards the capital from malign influences thought to enter from that quarter. “The crossing at Uji” (Uji no watari, in Uji 宇治 City, Kyoto Prefecture), located south of the capital not far from where Sōchō is at the moment in Takigi, figures in such classics as Genji monogatari and Heike monogatari. These two Kyoto utamakura, one a mountain and one on water, correlate with the two in Suruga that Sanetaka mentions.

13. Sōchō responds to Sanetaka’s reference to the Kokinshū preface with yasumu (rest) from the same quotation.

14. Mirror rice cakes (kagamimochi) were glutinous rice cakes made round and flat, resembling mirrors, for festive occasions (JS no. 484).

15. I have emended mimouki in the Shōkōkan ms. (Shimazu 1975: 25) to mimauki on the basis of the GSRJ ms. (266).

16. Kozu 木津 is the old name for Kizu (Kizuchō, Sōraku 相楽 District, Kyoto Prefecture).

17. As this is a request from Kozu, Sōchō works in a mention of Izumi River (Izumigawa 泉川), another name for Kotsugawa 木津川 (now Kizugawa) river.

18. Sao 佐保 is a place name in Nara City. It also refers to Sakaikaze, variously the wind that blows at Sao, or the east wind, or the wind of the Goddess of Spring, Saohime. Somekakuru (begin to tint) includes the word kakuru (to hang up), which though it does not enter into the surface meaning of the poem is a kindred word for Sao through the homonym sō (pole). Cf. Man’yōshū 10: 1847:

      asamidori  Looking almost as though
    somekaketari they had been tinted light green
      miru made ni then hung out to dry,  
     haru no yanagi wa the spring willows
      moenikeru kamo are coming into bloom!

19. Cf. Gosenshū 3: 131:
uguisu no Jewelled willow branches
ito ni yoru chō that the bush warblers are said
tamayanagi to twist into strings—
fuki na midari so do not blow and tangle them,
haru no yamakaze mountain wind of springtime!

20. Rikijū 力重 was a monk of the Ji (Time) sect. Gokokuji 護国寺 (or 其国寺) was located at the intersection of Higuchi 樋口 and Aburanokōji 油小路 streets, at the south side of the Lower Capital.

21. The poem is a play on one in Ise monogatari (22):

toki shiranu Fuji must be
yama wa fuji no ne a mountain that cannot tell the season—
itsu to te ka when does it think it is,
kanoko madara ni for snow to fall upon it
yuki no fururamu like the dappling of a fawn?

Sōchō puns on fuji no ne (Fuji’s peak) and fushī no ne (lie down to sleep).

22. Tsujinobō 辰坊 was a religious establishment located in what is now Shirakawa 白川, Uji City, Kyoto Prefecture. Shimazu (1975: 25) notes that Shirakawa Shrine is now on the site. It was affiliated with Hakusan Shrine in Ishikawa Prefecture (JS: 223, n. 56). Sōchō later visited there (JS: 29, 47, 108).

23. The underlying meaning is “how inconsequential seems this ‘Willow’ sake and the rest, in light of your constant consideration.” The poem includes the kindred words yanagi (willow) and ito (string) (JS no. 52 and Gosenshū 3: 131, above [JS: 216, n. 19]), and it puns on ito as well, which also means “very.”

24. Sōchō writes “two barrels” with poetic license, so as to introduce the homonym futa (lid).

25. “Novice” translates kasshiki 喝食, an untonsured boy serving in a Zen temple. Here and elsewhere Sōchō’s style is elliptical, and he only later identifies the person who made the offer. Like Ikkyū, Sōchō was not celibate despite his priestly status, and he had a daughter (b. 1505) and a son (Jōha 紗華 [b. 1507]), of whom he wrote in Utsunoyama no ki (404) (see Chapter One of Song in an Age of Discord).

26. Shinden’an 心伝庵 was also in Takigi. It was built, as Sōchō writes, by the nun Jikō 慈香, widow of Nose Inabanokami Yorinori 能勢因幡守賴則, a vassal of Hosokawa Takakuni and lord of Akutagawa 芥川 Castle in Takatsuki 高槻 City, Settsu Province (Osaka Prefecture). Yorinori was a devoted patron of Sōgi and Sōchō, a poet represented in Shin sen tsukubashū, and the sponsor of two important thousand-verse sequences, Shin Sumiyoshisenku 新住吉千句 of 1485 and Settsusenku 摂津千句 of 1488, the latter a particularly grand event including Sōgi, Shōhaku, and Sōchō. He is also mentioned in Sōchō’s second linked-verse collection, Nachigomori (162). Yorinori was also a disciple of Ikkyū.
Notes to Book One (1523), Page 29


27. The verse involves a kakekotoba pivoting between *haha* (mother) and *hahaso* (oak).

28. This is *Higashiya senku*, composed at An’yōji 安養寺 in 1518. It involved Hosokawa vassals and a brilliant array of literati, including Sanetaka, Shōhaku, Sōseki, and of course Sōchō himself.

29. Sanetaka wrote the postscript to the sequence (*Saishōsō* 12: 239–40). Teramachi Saburōzaemon 寺町三郎左衛門, Hahakabe Morikuni 波々伯部盛郷, and Kawarabayashi Tsushimaokami Masayori 河原林对馬守正郷 were all vassals of the Hosokawa. The latter two are represented in *Shinsen tsukubashū*. Shimazu (1975: 26) gives Morikuni’s name as Masamori 正盛. Morikuni also contributed along with Sōchō to Chōkyō 2 [1488]: 4 *Nanimichi hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Path”), and he figured in the famous incense competition of 1501, *Meikōawase* 名香合 (*GSRJ* 19: 596–600), in which Sanetaka and Shōhaku also took part. Sōchō composed with Kawarabayashi Masayori on the occasion of *Settsu senku* sponsored by Yorinori (Ōshima 1963, 28: 38), and he called on Masayori at his castle in Ashiya in 1516, on the journey chronicled in *Nachigomori* (no. 162).

30. The host of a thousand-verse sequence, here Sōchō, traditionally composed the tenth hokku. The *GSRJ* ms. (267) renders the first line *tsuki ni aware*. The verse refers to the “moon of truth” (*shinnyō no tsuki* 真如の月), a metaphor for Buddhist illumination. Beneath the moon of Buddhist truth, one recognizes that all mundane desires are inimical to final enlightenment. The hokku is appropriate to a sequence in Yorinori’s memory.


32. Sōchō refers here to a poem from the abbot in Uji to Nakanokimi in the “Sawarabi” chapter of *Genji monogatari* (9: 20):

```
  kimi ni to te
  amata no haru o
  tsunishikaba
  tsune o wasurenu
  hatsumarabari nari

  Spring after spring
  I would pluck them to present
  to your honored father,
  and these first ferns
  continue to remember.
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From Uji, the Shirakawa retreat was across the river, hence the reference to “the temple across the way” (*mukai no tera*). But that passage appears in the “Agemaki” chapter, not “Sawarabi”:

The day was darkened by falling snow, and Kaoru spent it looking out from his room lost in thought. When he rolled up the blind to gaze at the moon shining
bright and clear, that moon of the twelfth month said to be so chilling, he heard the faint sound of the bell of the temple across the way... and thought "this day too has come to an end." (Genji monogatari 8: 250–51)

The passage in turn relates to Shūishū 20: 1329:

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**yamadera no**

**iriai no kane no**

**koegoto ni**

**kyō mo kurenu to**

**kiku zo kanashiki**

With every stroke

of the bell tolled for vespers

at the mountain temple,

I note with sadness

that this day too has come to an end.

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33. The foundation poem is Kokinshū 2: 73:

**utsusemi no**

**yo ni mo nitaru ka**

**hanazakura**

**saku to mishi ma ni**

**katsu chirinikeru**

Are they like this life,

fleeting as the cicada?

Even as I watched

the cherries come into bloom,

their petals began to fall.

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_Utsusemi no_ (fleeting as the cicada or empty as the cicada husk) is a _makurakotoba_ (fixed epithet) for “life” (_yō_), and it echoes the _usu_ of _usuhanazakura_ in the _hokku_. Sōchō’s verse is also found in _Hokku kikigaki_ (34), a collection of _hokku_ and linked-verse sequences dating from 1515 to 1528 compiled by Senchō 仙澄, of Sugawara Shrine in Yasu 野洲, Shiga Prefecture.

34. Yamashina山科 refers to Yamashina Ward in the eastern part of Kyoto City, on the main road to Ōtsu.

35. _Oinomimi_ no 55. As Shimazu (1975: 27) notes, there is an Otowa Falls 音羽の滝 located near the Okunoin 奥の院 of Kiyomizu Temple 清水寺 in Higashiyama Ward, just across the border of what is now Yamashina Ward. Its source is Kiyomizuyama mountain, also known as Otowayama mountain. But there is another falls of the same name within Yamashina Ward itself, on the border of Shiga Prefecture, also known as Nunobiki no taki 布引の滝, and it may be that to which Sōchō refers, given the location of those making the request. It is likewise located on an Otowayama mountain. It is this Otowayama that is indicated on the map of the Kyoto area that accompanies this volume. Cf. JS no. 506. The name of the falls incorporates the word _oto_ (sound), and _taki_ (falls) functions as a _kakekotoba_ pivoting between _otowakotoba_ pivoting between _otowa no taki_ (Otowa Falls) and _takitsu haru no mizu_ (surging springtime waters).

36. Tango 丹後 Province in Kyoto Prefecture.

37. _Oinomimi_ no 56. Yosa no umi 与謝海 or 与佐海 was the old name for Miyazu 宮津 Bay, the western part of Wakasa 若狭 Bay, off Tango Province. It surrounds Ama no hashidate 天橋立, traditionally designated one of the Three Sights of Japan for its white sand and green pines. As the request came from Tango Province, Sōchō refers to
those elements in his hokku. He also includes a kakekotoba pivoting between nami ya yosu (waves approach) and yosu no umi (Sea of Yosa).

38. Hokku kikigaki (34). The third month in particular is the time to view the blossoms, and in this case, because of the intercalary month, one can enjoy them yet again.

39. Oi no mimi. Sōchō suggests the spirit of the deceased has returned as a butterfly, and he puns on tama (jewel/spirit). This was a standard metaphor; it hearkens back to the “dream of a butterfly” in the “Qiwulun” chapter of Zhuangzi, in which the speaker wakes and cannot tell whether he is a person who dreamt he was a butterfly or a butterfly now dreaming he is a person. See Chapter Three of Song in an Age of Discord.

40. Miidera, also called Onjōji, is in Ōtsu City. It is the headquarters of the Jimon (Temple Gate) branch of Tendai Buddhism, traditionally in competition with the Sanmon (Mountain Gate) centered at Enryakuji on Mount Hiei to the northwest. Sōchō stopped here a number of times in the years covered by The Journal of Sōchō.

41. Oi no mimi. There is a kakekotoba pivoting between tare sugi (who passes) and sugimura (stand of cedars). The Osaka Gate was located in Shiga Prefecture, Ōtsu City (location of Miidera), on the road to the capital. Sōchō’s use of “cuckoo” (hototogisu) in the verse shows that he is writing in the summertime, since the bird is a “seasonal word” (kigo) for that season. By poetic convention, the cuckoo sings in a stand of cedars; cf. Shinkokinshū 3: 217, by Saigyō:

\[
\begin{align*}
\text{kikazu to mo} & \quad \text{Though I hear you not,} \\
\text{koko o se ni semu} & \quad \text{here I will await your call,} \\
\text{hototogisu} & \quad \text{cuckoo,} \\
\text{yamada no hara no} & \quad \text{by this stand of cedars} \\
\text{sugi no muradachi} & \quad \text{in Yamada field.}
\end{align*}
\]

Sōchō’s verse implies that the cuckoo’s voice is as effective as a barrier for stopping passers-by, for all pause to hear its call.

42. The Daitokuji complex sustained massive damage in a fire in 1453 and again in the Ōnin War. Rebuilding the temple was one focus of Ikkyū’s last years. After Ikkyū’s death, his disciples, among them Sōchō and Nose Yorinori, continued the campaign to raise funds, concentrating in particular on donations for the thirteenth and thirty-third anniversaries of Ikkyū’s death (observed in 1493 and 1510, respectively, see Yoshikawa 1955: 6–11). Sōchō saw work begun on the new Sanmon gate in 1526 (JS: 105).

Soshin Jōetsu 源心経越 (d. 1519) was the fourth abbot of Shinju and Shūon’an and the founder of Shingakuji 富嶽寺 at Ichijōdani, seat of the Asakura house (Miyamachō 美山町, Asuwa 足羽 District, Fukui Prefecture). He was acquainted with the court literati Ichijō Kaneyoshi (or Kanera) 一条兼良 (1402–81) and Sanjōnishi Sanetaka (Yonehara 1979: 289). Asakura Norikage, on whom Sōchō set out to call at the beginning of The Journal of Sōchō, was his cousin. Two leaders of the Asakura house, Norikage’s father, To-
shikage 敏景 (1428–81), and brother, Ujikage 氏景, had been disciples of Ikkyū, and the Asakura were thus devoted patrons of Daitokuji. One reason for their support of Zen was their opposition to the Amidist Ikkō 一向 (Single Minded) sect, whose followers controlled neighboring Kaga Province (Ishikawa Prefecture). Sōchō became one of the intermediaries between the Asakura and Daitokuji. Shingakuji is also mentioned by Sōchō in Nachigomori no. 14. On the Asakura and Daitokuji, see Tsurusaki 1969b: 8–12 and Yokota 1957.


44. The new abbot was Tōgaku Jōhō 桐岳紹鳳 (1451–1534). Another Ikkyū disciple, he was fifth abbot of Shinjuan and Shōin’an, and also abbot of Shōrin’an in Yashima. Legend holds that Shōrin’an was established by Ikkyū in 1470, but Tsurusaki (1983: 269–70) cites good evidence that it was actually founded by Jōhō himself. Jōhō figures a number of times in The Journal of Sōchō.

45. Myōshōji 妙勝寺 was the first temple built by Daiō Kokushi 大応国師 (Nanpo Jōmin 南浦紹明, 1235–1308/9), one of the founders of Ōtōkan 応燈寒 Zen, the school to which Daitokuji belongs. It was then destroyed during the wars of the Kenmu Restoration. Ikkyū rebuilt it, finishing in 1456, and located his Shōin’an (Cottage of the Repayment of Obligation) beside it. See Nakamoto 1967: 262–63, and Sanford 1981: 16, 59–60. It became a substitute Daitokuji when the latter was ravaged during the Onin war. Fifty kamon 貫文 equalled five thousand hiki. As one hiki was worth 1.5 liters of rice in 1522 (Dokushibiyō), Sōchō’s donation equalled 75 kiloliters of rice. It must again be borne in mind, however, that there was great latitude in Sengoku period weights and measures.

46. In 1520 Sōchō returned to Suruga, where he spent the next two years or so until setting off on the journey that begins The Journal of Sōchō in 1522. The narrative now takes up at the present, 1523. Oi no mimi records two links (nos. 1134/35; 1138/39) composed for Daiet 3 [1523] 4:4: Namibito hyakunin (A Hundred-Verse Sequence Entitled “A Kind of Person”) at Sōseki’s residence. Sanetakakōki states Sōchō left for Echizen on 1523:4:10.

47. Shimazu (1975: 28) suggests that this passage is saying that the abbot was right to suspend the project. But in light of the success in raising funds, it is perhaps more likely that Sōchō means that the abbot was correct in deciding to press for donations again despite Sōchō’s misgivings.

48. Teraki Shirōzaemon 寺木四郎左衛門 is unknown.

49. Oi no mimi no. 65. Sōchō employs a kakekotoba pivoting between au (meet) and おへ (bead tree). Shimazu (1975: 29) interprets the subject of “coming and going” as “people” rather than “clouds,” but one conventionally interprets the basic meaning of a verse only on the basis of the elements specifically stated within it, making “clouds” seem the more appropriate subject (cf. JS no. 582). On clouds and bead trees, see JS no. 9.

50. Oi no mimi no. 64. The verse recalls Kokinshū 3: 139:
Notes to Book One (1523), Pages 31–32

satsuki matsu  When I catch the scent
hanatachibana no of the orange blossoms
ka o kageba that await the fifth month,
mukashi no hito no it is so like the fragrance
sode no ka zo suru of the sleeves of one now gone!

51. Oi no mimi no. 66. Yūdachi (evening shower) relates to the name of Norikage’s villa, Sakuuen 昨雨軒 (Cottage of Yesterday’s Rain), the villa of Asakura Norikage. There is a kakekotoba pivoting between iwa kosu (lit., go over rocks) and iwakosuge (rock-pent sedge).

52. Oi no mimi no. 67. Again without indicating specific dates, the diary progresses to early autumn (leaves) from summer in the previous verse (iwakosuge). Hitoha (single leaf) usually refers to pawlonia. The foundation poem is Shinkokinshū 5: 534, by Princess Shokushi:

An autumn poem from a hundred-waka sequence:

kiri no ha mo Pawlonia leaves
fumiwakegataku now lie so deep that it is
narinikiri hard to walk through them,
kanarazu hito o though I am not necessarily
matsu to nakeredo expecting someone to call . . . .

53. Oi no mimi no. 68. Matsumushi (lit., pine crickets) are thought to be today’s bell crickets (lit., suzumushi) and vice-versa (Katagiri 1983: 373). I have retained Sōchō’s terminology. The foundation poem is Shinkokinshū 16: 1560, by Fujiwara Shunzei:

Composed well after his eightieth year, on being commanded to present a hundred-waka sequence:

shimeokite Mark that plot for me,
ima ya to omou for I feel my end is near—
aiyama no in the mugwort
yomogi ga moto ni of the autumn mountains,
matsumushi no naku pine crickets call.

54. Oi no mimi no. 70. A nowaki is a typhoon. Sōchō had an apparent affinity for the stillness after a tempest—compare Yuyama sangin (225–27):

shika no ne o The cry of a deer
ato naru mine no in the mountains behind
yūmagure at evening twilight.

Shōhaku
32 nowaki seshi hi no After the tempest, kiri no awaresa how moving is the mist! Sōchō

55. 《Oi no mimi》no. 72. According to the lunar calendar, the fourteenth was the day before the moon became completely full. The full moon of the eighth month, the “famous moon” (meigetsu 名月), was considered particularly impressive. The poet feels that because the moon is shining so brightly on the fourteenth, it will surely continue to do so on the following night as well. *Kuma mo nashi* means both “without shadow” and “without a shadow of doubt.”

56. Heisenji 平泉寺 temple, in Katsuyama 胜山 City, Fukui Prefecture, affiliated with Hakusan 白山 (White Mountain) Shrine on Hakusan mountain, was a historical center for mountain asceticism and renga activity. Hakusan mountain, more poetically read Shirayama, is an utamakura. It straddles Ishikawa, Toyama, Fukui, and Gifu Prefectures.

57. 《Oi no mimi》no. 71 (where it appears *tsukio okite*). The foundation poem is *Kokinshū* 9:414, by Ōshikōchi Mitsune:

> Composed on seeing Shirayama while on a journey to the land of Koshi:
>
> kiehatsuru Since no season
toki shi nakereba sees a thaw,
koshiji naru the name White Mountain
shirayama no na wa in the land of Koshi
yuuki ni zo arikeru was given by its snow!

58. Kannonji 觀音寺, in Azuchichō 安土町, Gamō District, Shiga Prefecture, was the site of the castle of the Rokkaku (JS: 17). While at Kannonji, Sōchō also directed Daiei 3 [1523]9:2 *Yamanami hyakusin* (A Hundred-Verse Sequence Entitled “A Kind of Mountain”). *Oi no mimi* records Sōchō’s hokku (no. 76) as well as several of his *tsukeku* (nos. 1598–1607). Sōboku also participated in the session. For more on the contemporary political situation in Ōmi, see Tsurusaki 1983.

59. 《Oi no mimi》no. 75.

60. 《Oi no mimi》no. 77, where it appears as *mishi ya minu*.

61. 《Oi no mimi》no. 78. Deer are often poetically associated with hilltops or highlands (*onoe*), e.g., *Kokinshū* 4:218, by Fujiwara Toshiyuki:

> Composed for Prince Koresada’s poetry contest:
>
> akihagi no The autumn bush clover
hana sakinikeri has come into bloom!
takasago no Now upon
onoe no shika wa the Takasago heights,
ima ya nakuramu might the deer be calling?
62. Shiga 志賀 refers to Shigamura 志賀村, Ōtsu City, Shiga Prefecture.

63. Oi no mimi no. 80, where it is prefaced by “At Sakamoto.” Chigusa (a thousand flowers) is a seasonal word for autumn. The phrase “on whose billows blossom / a thousand flowers” (hana sakunami no chigusa) brings to mind nami no hana (blossoms of the billows, i.e., white froth; cf. Kokinshū 5: 272 (JS: 228, n. 90). “The sea” refers to Lake Biwa, also called Nio Sea (Nio no umi 鳰の海). Cf. Shinkokinshū 4: 389, by Fujiwara Ietaka:

For a contest for the Bureau of Poetry, on “the moon on the lake”:

\[
\begin{align*}
\text{nio no umi ya} & \quad \text{Since the Nio Sea} \\
\text{tsuki no hikari no} & \quad \text{is reflecting the light} \\
\text{utsuroeba} & \quad \text{of the moon,} \\
\text{nami no hana ni mo} & \quad \text{autumn's tints are seen as well} \\
\text{aki wa mieru} & \quad \text{in the blossoms of the waves.}
\end{align*}
\]

“Blossoms of the waves” are white, but here they too have taken on autumn’s tints since they reflect those the poet professes to see in the light of the autumn moon.

64. Bōnotsu 坊の津 is Bōnotsuchō 坊津町, Kawanabe 川辺 District, Kagoshima Prefecture. It was a center for trade with Ming China and one of the “Three Ports of Japan” (Nihon sanshin) along with Anontsu (Tsu City in Mie Prefecture, JS: 16, 18, 61) and Hakatanotsu 博多津 (Hakata City, Fukuoka Prefecture).

65. Shijō Bōmon 四条坊門 was the avenue running east and west two blocks north of Shijō Avenue in the Lower Capital.

66. Oi no mimi no. 81, where the preface reads “Bōmonchō” 防門町.

67. Arima 有馬 hot springs, also known as Yuyama or Yunoyama 湯山, in Arimachō, Kōbe City, Hyōgo Prefecture, is the oldest spa in the Kinki region. It was there that Sōchō, Sōgi, and Shōhaku composed Entoku 3 [1491: 10:20 Namibito hyakunin (Yuyama sāgin)]. Koyadera 児屋寺 (昆陽寺), in nearby Itami 伊丹 City, is an ancient temple said to have been erected by Gyōki 行基 (668–749). Koya 昆陽, an important stop on the route west from the capital, was located between Mukogawa 武庫川 and Inagawa 猪名川 rivers.

68. Oi no mimi no. 82. Shinagadori (grebes side by side) is a makurakotoba for Inano 猪名野 (Itami City, Hyōgo Prefecture), an utamakura in the Yuyama region. Sōchō includes a kakekotoba pivoting between Inano o yuki (off to Inano) and yuki (snow). He may have had in mind Shinkokinshū 10: 910:

\[
\begin{align*}
\text{shinagadori} & \quad \text{Off to Inano,} \\
\text{inano o yukeba} & \quad \text{a name recalling grebes side by side,} \\
\text{arimayama} & \quad \text{I find as evening mist} \\
\text{yūgiri tachinu} & \quad \text{rises round Mount Arima} \\
\text{yado wa nakushite} & \quad \text{that I have no place to stay.}
\end{align*}
\]
69. **Oi no mimi** no. 84. Sōchō provides a personal commentary on the verse in the *Okitsuate* 興津宛 section of *Sōchō renga jichū* (1556–57):

Withered pampas grass under the crescent moon before dawn. Here one gazes at
the moon with the thought that it too seems withered in the sky:

\[
\begin{align*}
\text{mirēba ge ni} & \quad \text{Gazing out,} \\
\text{koko ro mo sore ni} & \quad \text{I feel my heart growing ever more}
\text{nari zo yuku} & \quad \text{at one with the scene—} \\
\text{kare no susuki} & \quad \text{pampas on the withered moor,} \\
\text{ariake no tsuki} & \quad \text{the moon before dawn.}
\end{align*}
\]

The foundation poem Sōchō quotes is *Saigyō Shōninshū* no. 555. As Sōchō’s commentary explains, *sora ni shimogare* (frost-withered against the sky) applies both to *ariake [no tsuki]* (the moon before dawn) and *hanasusuki* (ears of pampas grass). Shigematsu (1973: 29) believes that the *Okitsuate* section of *Sōchō renga jichū* was begun in 1522 while Sōchō was in Ise and that it was completed at about the time he entered this poem in his journal, at the end of 1523.

70. Nose Gengorō Kuniyori 能勢源五郎国願, vassal of the Hosokawa, was either the younger brother or the son of Nose Yorinori. Shiroyama 城山 may refer to Shiroyama (Takatsuki City, Osaka Prefecture) at the headwaters of Akutagawa river (Tsurusaki 1971b: 15–19).

71. **Oi no mimi** no. 85. In this felicitous hokku (cf. *JS* no. 11), Sōchō plays on *kurete* (to end, as in a day, season, or year, and also to darken, thus “sunset of the year” in the translation) and *hikari* (light). *Tōshinohikari* refers to the passage of time.

72. Fourteen verses from this rare early collection of Sengoku-period haikai renga were later included in various versions of *Shinsen inu tsukubashū* (Newly Selected Mongrel Tsukubashū), attributed to Yamazaki Sōkan 山崎宗鑑 (1465–1553), with additions by later compilers. Two of the verses in *The Journal of Sōchō* appear under his name. It is as yet unclear whether the pairs of verses recorded in *The Journal of Sōchō* were originally composed as such (*maekuzuke*) or whether they were culled from a single long sequence, each tsukeku having been selected from among various candidates composed at the session. It is also unclear whether Sōchō was responsible for all or only some of the links he included here. For more on those questions as well as on the relationship between these verses and *Shinsen inu tsukubashū*, see Araki 1947: 95–99, Harada 1979: 356–70, Inazawa 1973, Keene 1977, Kidō 1984: 340–50, Shimazu 1969: 176–81, and Tani 1952. Many of the verses are obscure and have invited a variety of critical interpretations to date.

73. The verse plays on *tama kagiru* (faintly glitter), a makurakotoba usually modifying subjects more elevated in tone than edible seaweed, and *kagiri* (limited), evoking the poverty of the household on New Year’s Eve. There are also overtones of *aratama* (New Year) and *arame* (coarse or rough, relating to the quality of the meal). Araki (1947: 96) relates *tama* (gem) to *tamatama* (as it happens or by chance).
74. Though about to greet her first spring as a wife, her face is lined with year’s end labor in her straitened household. The verse includes a kakekotoba pivoting between _shiwasu_ (twelfth month) and _shiwa_ (lines or wrinkles).

75. The wisteria was the crest of the courtly Fujiwara house.

76. Minamoto Yoshitsune (源義経 1159–89), also called Genkurō (源九郎), was the half-brother of the founder of the Kamakura Shogunate, Yoritomo. The verse accordingly may mean that while he is dressed as elegantly as a Fujiwara courtier, his ornamented saddle proclaims him a warrior general after all. It could, however, refer to the Fujiwara family in the Tōhoku region, whose protection Yoshitsune received as a young man after being exiled by the Taira. The northern Fujiwara were a provincial house of great wealth, famous in particular for having built the gold-leaf Konjikidō mausoleum in 1124. Shimazu (1975: 31) interprets the verse in reverse and assumes the rider is a Fujiwara courtier, though his golden saddle resembles that of Yoshitsune. Araki (1947: 96) points to the added haikai interest derived from the marked internal rhyme of the two verses.

77. The verse by itself means: “One leading the next, they are / moving slowly as syrup.” This perhaps refers to a Buddhist ritual procession (gyōdō 行道). It takes on its second meaning when connected to the tsukeku.

78. _Yamamono_ is another word for _yama no imo_ 山の芋 or _jinenjo_ 自然薯, a potato used in the glutinous potato dish _tororo_. This then links with the _nebari_ (sticky) in the maeku, implying a sticky dish of syrupy _tororo_ at one’s bedside. “Hot potato” in the translation is not strictly accurate, but is added to evoke the ribald secondary meaning of the verses, based on a pun involving Yunoyama hot springs in Arima (JS: 96–97) and _yuna_ 湯女, hot-spring girls who often doubled as prostitutes. Those at Yunoyama were particularly famous. The phrase _jinenjo o horu_ (dig a potato) was also a common euphemism for sleeping with a prostitute. Thus the verses also mean: “Bring one along with you and / she will stick to you like glue” and “Sharing one’s pillow / with a hot-spring girl from / Yunoyama in Tsu.”

79. Kōya hijiri (高野聖人), “Kōya holy men,” were monks affiliated with the Shingon monastery of Kongōbuji 金剛峰寺 on Mount Kōya in Wakayama Prefecture. Many traveled to raise funds for the temple, and some were more or less beggars (cf. medieval European Beghards, a mendicant brotherhood, from which the English “beggar” may derive). Often traveling merchants with no ties to monastic life donned clerical robes and the appropriated the title Kōya hijiri to pass through the numerous barriers erected on main thoroughfares in that period (cf. JS nos. 133–34). See Anrakuan Sakuden, _Seisuisshi_ 2: 129–30, and Gorai 1965. Kōya monks often begged lodging in the evening, and it was believed that anyone who heard their call and did not offer them lodging would be cursed (Kimura and Iguchi 1988: 148).

80. The tsukeku includes a kakekotoba pivoting between _kayadō_ (thatched hut) and _kaya_ (mosquito net). Mendicant Kōya monks normally begged for lodging ostensibly
for ascetic discipline, but here one does so in the prosaic hope of finding a place with more protection from insects. Cf. Shinzen inu tsukubashū (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 35):

80  kōya hijiri no       The voice of a beggar monk
     yado o karu koe  from Kōya craving lodging.
    ōki naru          He wears a big hat
   kasa kite tsuki mo during the deepening night
  fukuru yo ni      beneath the haloed moon.

This tsukeku is based on a pun on kasa (rain hat / halo around the moon). The kasa rain hat was one of the identifying characteristics of the Kōya monk. Harada (1979: 360) points out that a halo around the moon means rain is likely, thus increasing the urgency of the monk’s calls for lodging.

81. For Hannyaji Hill (Hannyajizaka), see JS: 21. The central image of Hannyaji temple is the Bodhisattva Monju (Sk. Manjusri), and the Hannyaji Monjue (般若寺文殊会) religious festival is now held annually on April 25 (originally on the twenty-third of the third month). Cf. Shinzen inu tsukubashū (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 61):

161  hitori to saka o  Alone he escapes over the hill—
     niguru nara chigo a temple lad from Nara.
    hannyaji no  Monjushirō
  monjushirō ga from the Hannyaji temple
   tachi nukite has unsheathed his sword.

The Daiei ms. of that collection, entitled Haikairengashō 誹諧連歌抄, reads hiraritosakao (nimbly over the hill) (Kimura and Iguchi 1988: 181). Monjushirō (文殊四郎) suggests either a monk with a name based on that of the deity Manjusri, or that deity himself, in human form. It was also the name of a famous swordsman (Kimura and Iguchi 1988: 181). The humor derives from the pederastic double meaning of sword and the pun on the Japanese pronunciation of Manjusri, Monjushiri (文殊師利), which includes the word shiri (rear end).

82. Sechiben 世智弁 is a Buddhist term meaning “parsimonious.” The tsukeku derives its humor from the image of secularity and stinginess, theoretically far removed from the ken of the selfless priest devoted to contemplation of the hereafter. The word has been here rendered Sechibenbō to resemble the name of a priest or his temple residence.

83. The moon has gone down, and with it, their main topic of romantic conversation. There may be a ribald double meaning behind this pair of verses as well, involving tsuki (moon/thrust) and irenu (set/insert).

84. Again, the verse involves an indecent pun on tsuki, which gives the verse this second meaning: “Feeling fore and aft / then thrusting it in, beneath / the late-rising moon.”
According to poetic convention, nights with the late moon are particularly dark, hence the gender confusion.

85. The humor derives from a pun on koshiore, meaning “bent back” and a “bent-backed poem” whose third and fourth stanzas do not mesh. The word also applies in general to any poor verse. Harada (1979: 367) assumes the two already composed their poems and are congratulating themselves on their way home, blithely ignorant of their lack of skill.

86. This is the meaning of the verse in connection with the tsukeku. By itself, the verse means “How many people have come / to frolic ‘neath the blossoms.” The pun is on gozaru (to be present / to spoil).

87. Shimazu (1975: 32) instead suggests that gozareta should be read kosareta (strained or filtered) in the context of ocha no mizu (water for tea) and that umekae should be read umegae (plum branch), here the name of a temple lad bringing the water.

88. The verse refers to Kokinshū 2: 56, by Sosei:

Composed on looking out over the capital at the trees in bloom:

miwataseba
yanagi sakura o
kokimazete
miyako o zo haru no
nishiki narikeru
Far as I might gaze
willows and cherry trees
blend in profusion—
the Imperial City
has become a spring brocade.

(Adapted from McCullough 1985.) Here willows and cherries are further blended with the “cherry” (sakuragasane) and “willow” (yanagigasane) color combinations of the boys’ kimono.

89. The verse has an obscene double meaning based on nyake (now niyake, i.e., buttocks/anus, synecdoche for temple lad or catamite) and kiku no hana (chrysanthemum [rendered aster for paronomastic reasons] or anus). Thus: “Between the buttocks / is the anus.”

90. The poem is related to Kokinshū 5: 272, by Sugawara Michizane:

A poem attached to an aster in a suhama centerpiece for a contest held in the same [Kanpyō] reign. The poem was based on the fact that the aster centerpiece was modelled on Fukiage Strand:

akikaze no
fukiage ni tateru
shiragiku wa
hana ka aranu ka
nami no yosuru ka
The white asters
that stand in gusts of autumn wind
at Fukiage—
are they flowers
or instead approaching billows?

The haikai tsukeku link pursues the homoerotic double entendre of the maeku.

91. Seiishishō (Laughs to Wake One, 1623)(2: 38–39) relates a story as well of a temple
lad nicknamed “Subari” (Tight Ass) whose father is humorously ignorant of the sexual mores of monastic life.

92. *Ichijō* is usually twenty sheets of paper, which roughly corresponds to a quire. *Suiharagami* was a high-quality paper originally made in Taka District, Harima Province (Hyōgo Prefecture) and primarily used for the official documents. As it came into common use, it began to be produced in various places. It is also mentioned in *Seissuishō* (1: 226–27), “A Letter from the Buddha” (*Shaka no tegami*), where it is called the best in the land.

93. Paper was often the prize in competitive linked-verse sessions. Here the poet sits beside the paper he won and fans himself in a self-satisfied way. Yoshida Kenkō also mentions prizes won in renga competition in *Tsurezuregusa* (Essays in Idleness, c. 1330?) no. 89 (150–53).

94. The verses are linked by the poetic convention that in spring the geese wear a robe of haze. Cf. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 11):

1 kasumi no koromo The robe of haze
suso wa nurekeri is soaked at the hem.
saohime no Spring has come
haru tachinagara and the goddess Saohime
shito o shite pisses where she stands.

Cf. *Kokinshū* 1: 23, by Ariwara Yukihira:

haru no kiru The robe of haze
kasumi no koromo that springtime wears
nuki o usumi is of such fragile weft
yama kaze ni koso that it will surely be disarrayed
midaruberanare by the mountain wind.

Saohime, the goddess of spring, is here personified to humorously vulgar effect. Tani (1952: 66) takes the name to refer to a country girl too busy at work in the fields to relieve herself in private.

95. Gojō, the Fifth Ward in Kyoto, was a popular place to hire prostitutes, many of whom dressed as nuns. *Goke* 后家 means both “widow” and “prostitute.” *Shichijūichiban shokunin utaawase* (Poetry Competition in Seventy-One Rounds on the Professions and Trades) depicts two such “nuns” soliciting in the Fifth Ward (522–23). In *Genji monogatari*, Gojō was the residence of Yūgao, mistress of Tō no Chūjō and then of Genji, and the tsukuku contains overtones of Yūgao’s rustication. Also cf. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 26):

51 gojō watari ni In the Fifth Ward
tateru amagoze stands someone in a nun’s habit.
Notes to Book One (1523), Pages 36–37

yūgao no She wears over her head
hana no bōshi o a hood as white
uchikazuki as a moonflower.

The Shinsen inu tsukubashū verse pursues the Genji monogatari theme by connecting the lady Yūgao with her eponymous “moonflower” (also translated “evening faces”), and it puns on hana no bōshi (flower hat) and hanada bōshi, a nun’s hood.

96. Like so many of the verses preceding it, the maeku here is a nanku (difficult verse or poser), designed to elicit a clever solution in the tsukeku. Haranouchi also means “the heart of a wife.”

97. This is again a nanku, as the autumn, usually melancholy according to poetic convention, is here characterized as “interesting” or “exciting” (omoshiroge).

98. The Festival of the Weaver Maid (Tanabata 七夕) on the seventh day of the seventh month, when according to legend the Weaver Maid and the Herdboy have their annual meeting, does indeed evoke excited anticipation. The Weaver Maid is said to weave elegant garments for the occasion on many looms, e.g., Man’yōshū 10: 2034:

<table>
<thead>
<tr>
<th>tanabata no</th>
<th>The first autumn robe</th>
</tr>
</thead>
<tbody>
<tr>
<td>iohata tatete</td>
<td>made of cloth woven</td>
</tr>
<tr>
<td>oru nuno no</td>
<td>by the Weaver Maid</td>
</tr>
<tr>
<td>akisarikoromo</td>
<td>on her myriad looms—</td>
</tr>
<tr>
<td>tare ka torimimu</td>
<td>who will be the one to see it?</td>
</tr>
</tbody>
</table>

The former Ebara ms. of Shinsen inu tsukubashū (entitled Renga haikaishō, Suzuki 1965: 237) gives this:

| omoshirosō ni | The autumn wind blows with it |
| akikaze zo fuku | a feeling of excitement. |
| tanabata no | The rhythm of feet |
| iohata oreru | weaving on the many looms |
| ashihyōshi | of the Weaver Maid. |

Someone else composed:

| uchimawasu | A field of kudzu |
| heta sarugaku no | with inept sarugaku |
| makuzuhara | on a curtained stage. |

Here the second tsukeku is linked by the relationship between “autumn wind” and “kudzu,” demonstrated in such poems as Man’yōshū 10: 2096:

| makuzuhara | With every gust |
| nabiku akikaze | of autumn wind that ripples |
| fuku goto ni | the field of kudzu, |
NotestoBookOne (1523), Page 37

ada no ōno no blossoms fall from bush clover
hagi no hana chiru here on the vast Ada moor.

Kimura and Iguchi (1988: 143) point out that makuzuhara may be a proper noun, as there was a field of that name in Kyoto’s Higashiyama Ward, near what is now Maruyama Park, where various entertainments were held.

99. Harada (1979: 368) renders the verse: “A heavy, one-sided load / can never be carried.” The humor again is in the vagueness of the verse; it can also mean “never nestle up against a heavy one.”

100. The verse relates to Shinkokinshū 20: 1963:

On the commandment proscribing adultery (fujainkai):

saranu dani
omoki ga ue
sayogoromo
waga tsuma naranu
tsuma na kasane so

Even by themselves they are quite heavy enough,
your nighttime garments—
do not lay on top of them
robes that are not your spouse’s.

The link also more generally refers to the heavy sin of sleeping with a woman (nyobon女犯)—one ought never commit it, even if one were paid. Harada (1979: 368) suggests the couplet means that one-sided love is as futile as trying to carry a load on one side of a shoulder pole—who could do it even for wages? Perhaps there are overtones in the couplet as well of the nō play Koi no ononi (The Heavy Burden of Love), a revision by Zeami of Aya no tsuzumi (The Damask Drum), where this appears: “On one shoulder then the other, I try to carry it but cannot—why is love so heavy?” (Yokomichi and Omote 1972, 1: 328).

101. The humor of this link derives from the pun on ana (respectfully/hole): “All of one’s emotions are / concentrated on a hole.” Suzuki (1965: 54) points out that the ribald comedy is further increased by a play on nasake (emotions) and nasakedokoro (place of emotions/feelings, slang for the female genitals). Here the salacious potential of the maeku is so obvious that the challenge for the tsukeku is to avoid it.

102. The tsukeku links kashiko to ana in the maeku to form ana kashiko (with awe and respect), the standard closing salutation for women’s letters of the period. The poet thus on one level coyly frustrates the potential for ribaldry in the maeku, but on another pursues it through a pun on kashiko, which means not only “deep respect” but also “That’s the place!” Cf. Shinseninutsukubashū (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 54):

hito no nasake ya
ana ni aruran
tamazusa o
koyoi nezumi ni
hikarekeri

All her emotions
in the word "Respectfully."
The billet doux
would seem to have been carried off
tonight by a mouse.
Notes to Book One (1523), Pages 37–38

Here too the tsukubashū "defuses" the ribald maeku, through a pun on ana (respectfully / mouse) hole.

103. The ribald humor is based on the double meaning of the tsukubashū, which employs the language of warrior battle accounts. Translation after Keene 1977: 275.

104. The humor is based on a pun on seitaka (tall of stature) and Seitaka 势多迦 (Sk. Cetaka), an attendant of Fudō Myōō 不動明王 (Sk. Acala), one of the five "Bright Kings," and here cast as the object of Fudō’s unrequited affection. Also implied in the link is the name of the other of Fudō’s two closest attendants, Kongara 金伽羅 (Sk. Kinkara), and the facts that Seitaka is iconographically associated with a childlike mien, and Fudō, with a nimbus of flames. The couplet is reversed in the GSRJ ms. (270). Cf. Shiinse inu tsukubashū (former Eizan Shinyo ms., entitled Haikairenga 俳諧連歌, Suzuki 1965: 177):

104 ware yori mo How he longs with love
seitaka wakashu for the lad Seitaka,
koiwabite taller than himself.

ōki ni semi no He cries just like
ne o nomi zo naku a cicada on a big tree!

ōki ni semi (a cicada on a big tree) was a metaphor for a great difference in size.

105. Zungiri refers to cutting a large tree straight off at the trunk, sometimes to ornament a teahouse gate.

106. Mount Miwa 三輪山, in Sakurai City 桜井市, Nara Prefecture, is the object of worship of Ōmiwa 大神 Shrine and is traditionally associated with cedars. The foundation poem is Kokinshū 18: 982:

waga io wa My rustic hut
miwa no yamamoto lies at the foot of Mount Miwa.
koishikuba If you long for me,
toburai kimase come and pay a call
sugi tateru kado at the gate where the cedar stands.

The venerable tone of the maeku and the awe-inspiring makurakotoba that begins the tsukubashū are literally and figuratively undercut by the plebeian vision of a teahouse priest (chayabōzu), whose head is shaped like a flat-topped zungiri tea container made from one of the ancient cedars. Teahouse priests operated places of refreshment near temples and shrines. The same tsukubashū appears in Shiinse inu tsukubashū (former Ebara ms., entitled Haikai rengashō, Suzuki 1965: 209) and is expressly credited there to Sōchō.

107. There is a pun on oenu (nothing to be done / impotent).

108. The verse is a puzzle (nanku); by itself it reads: “The haze hangs delicately, / drawn about like a curtain.”

109. Hōzukimayu are eyebrows painted on with pigment made from ground cherries (hōzuki). It was a practice children particularly enjoyed. Hikimausu by itself can mean
“hang a curtain around,” but in the context of the tsukeku it means *mayu o hiku* (paint on eyebrows). The Shōkōkan (Shimazu 1975: 34) and GSRJ (270) mss. give *bōbōmayu*, which may be a variant of *bōbōmayu* (shaven eyebrows). Harada (1979: 368), however, takes *bōbō* in the context of *hige bōbō* (wild growth of beard) and believes *bōbomayu* refers instead to the unshaven eyebrows of a youth. The variant in the Shōkōkan and GSRJ manuscripts may have been the result of a copyist’s error in which the cursive character for *tsuki* in *hōzukimayu* was confused for the similar hentaigana character for *ho*. *Marugao* (round face) and *mawasu* (here, [draw] on) are kindred words, as are *mayu* (eyebrows) and *hiku* (here, draw).

110. The grandeur of the mounted Hitomaro, the great *Man’yōshū* poet, is deflated in the second verse by the fact that his retinue includes only a single man. The verse may also refer to the *Kokinshū* preface: “Hitomaro did not stand above Akahito; nor did Akahito stand beneath (shimonitatamu) Hitomaro.” Suzuki (1989: 143) suggests that this verse may derive its humor from the fact that Hitomaro was not conventionally portrayed on horseback. There may be homoerotic overtones.


```
81 uma ni noritaru
    hitomaro o miyo
    honobono to
    akashi no ura wa
    tsukige ni te

Look at Hitomaro
    as he sits astride his horse!
    Vaguely in the dawn
    beneath the moon of Akashi Bay,
    on a dappled gray.
```

The *Shinsen inu tsukubashū* verse is based on *Kokinshū* 9: 409, attributed to Hitomaro:

```
honobono to
akashi no ura no
asagiri ni
shimagakure yuku
fune o shi zo omou

Dimly, dimly
at daybreak in the mist
of Akashi Bay,
my thoughts pursue the boat
that disappears behind the island.
```

The tsukeku then strengthens its link to the preceding verse by employing *tsukige*, meaning both “moonlight” 月気 and “dappled gray” 月毛. *Honobono* (dimly) and *tsuki* (moon) are also linked in earlier poetry, such as *Shinkokinshū* 6: 591, by Minamoto Saneakira, which uses *Kokinshū* 9: 409 as its foundation poem:

```
honobono to
ariake no tsuki no
tsukikage ni
momiji fukiorosu
yamaoroshi no kaze

Dimly, dimly
in the light of the late moon
on an early morning,
the colored leaves are scattered
by the wind from off the peaks.
```

111. Sōkan puns on *oitsuku* (catch up / pierce his backpack). Harada (1979: 357) sees
homosexual overtones in the verse. The couplet appears in *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 62) with the maeku given as *oitsukan/oitsukan to ya/omouran*.

112. The maeku appears only once in *The Journal of Sōchō*, but the different points of view of the two tsukeku necessitate a recasting of the verse in English.

113. Sōchō’s tsukeku does not appear in *Shinsen inu tsukubashū*. Sōchō also puns on *oitsukan* (catch up / thrust), with obvious ribald intent. Kōya monks were popularly associated with lechery (see also JS no. 88). Thus Harada (1979: 358) construes the verse as “I’ll catch up with her, / I’ll catch up—is that / what he thinks, running?” Tani (1952: 62) believes that the “young girl” (*himegoze*) is in fact a prostitute, who like the “monk” is affecting more respectable dress. In that case she surely will not mind being overtaken. Kaneko (1987: 406) believes the verse is from the girl’s point of view, but he thinks the grammar and tone of the link imply that she is afraid of being overtaken. The translation follows this interpretation.

114. This couplet appears in *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 12), no. 4. The maeku is a puzzle, and the couplet is generally interpreted two ways. Suzuki (1965: 12) sees it as a description of a *tokonoma* centerpiece for New Year’s, made in the shape of a nesting warbler, which then relates to “nesting crane” (*tsuru no sugomori*), a move in the game of go. Sōkan altered “crane” to “bush warbler” because the latter is a seasonal word for spring and thus ties to the maeku. Such centerpieces, moreover, were often displayed atop go boards and were sometimes made of food, which was later consumed. Harada (1979: 358), by contrast, believes a game is actually in progress, and that Sōkan conceived of the go stones as bush warbler eggs and of their layout on the board as a decorative centerpiece. Kimura and Iguchi (1988: 120–21) also believe a game is in session and point out that in addition to its main meaning of “centerpiece,” *tsukurimono* is also a go term for a series of moves, which further strengthens the link to the maeku.

115. *Asagasumi* (morning haze, an image related to the spring season) functions as a preface (*jo*) to introduce the phonetically related *sumizumi* (four corners), which in the verse by itself would mean “the morning haze has yet to reach to the corners of the landscape.” But in connection with the maeku, *sumizumi* also refers to the four corners of a go board. Harada (1979: 358) believes that Sōchō is simply comparing the arrangement of white and black go stones on the board to a painting in which the white spring haze does not penetrate to the corners. Kaneko, however, believes that in the word *asagasumi* Sōchō is also implying *kasumiwari*, “territories,” a term denoting spheres of influence of, for example, rival mountain ascetic sects or blind performers (personal communication). According to that interpretation, the link would read, “In the morning’s haze / he has not reached the corners of / the other’s holdings.”
BOOK ONE: Fourth year of Daiei (1524)

1. This verse is a kyōka based on Kokinshū 1:1, by Ariwara Motokata:
   
   Composed when spring arrived before the old year was out:
   
   toshi no uchi ni  
   haru wa kinikeri  
   hitotose o  
   kozo to ya iwanu  
   kotoshi to ya iwanu

   It seems that spring has come before the year has ended. Though one and the same, should we call it last year, or should we call it this?

   Sōchō’s parody plays on kozo (last year/scamp) and on koshami (novice monk)/kotoshi (this year).

2. “Testing the brush” (shihitsu) refers to the first writing of the New Year.

3. A child was traditionally considered one year old at birth, and everyone became a year older on the first day of the first month. Here and elsewhere the translation retains the traditional counting system (kazocodoshi) because of the wordplay on numbers Sōchō sometimes employs.

4. This is the kanbun preface to the abbot’s return poem, which follows.

5. The abbot, Tōgaku Jōhō, became seventy-four years old by the Japanese count on New Year’s day, 1524. In the latter half of his verse he expresses the hope that he will live as long as Sōchō has.

6. It was believed that the spirit could leave a person’s body while he or she was still alive. Love poetry in particular often refers to the idea that the strength of a person’s longing could cause his or her spirit to appear to the loved one in a dream.

7. The poem plays on tama (spirit/coins, or here, for paronomastic reasons, “change”). Sōchō then repeats the word in “irikawaritamae” (change).

8. Nakamikado Nobutane 中御門宣胤 (1442–1525) was the father-in-law of Imagawa Ujichika and a close friend of Sōchō. He also figures in Sōchō’s Utsunoyama no ki and Nachigomori (Kitano Tenmangū ms. 163).

9. Again, the poem plays on the toponym Takigi and its homonym, “firewood.” Firewood is not necessary in the springtime warmth of the capital. Hiroisute more accurately means picking up certain branches and discarding others.

10. Oi no mimi no. 1.

11. Cf. JS no. 29. There is a partial kakekotoba pivoting between wakafazu (do not know [here implied by “whence”]) and wakakusayama (Mount Wakakusa). There is also a pun on wakakusayama and waku (to spring forth or to appear).

12. A single sheet (hitoori) contained twenty-two linked verses, with eight on the front and fourteen on the back of the folded sheet. Yawata 八幡, in Tsuzuki 綴喜 District, Kyoto Prefecture, is the site of Iwashimizu Hachiman Shrine, in which Umenobō 梅坊 hall was located.
13. Oi no mimi no. 86.

14. A reference to Shinkokinshū: 701, by Fujiwara Sanefusa:

For a hundred-waka sequence:

<table>
<thead>
<tr>
<th>isogarenu</th>
<th>How heavy my heart</th>
</tr>
</thead>
<tbody>
<tr>
<td>toshi no kure koso</td>
<td>now that I am not caught up</td>
</tr>
<tr>
<td>aware nare</td>
<td>in New Year’s bustle.</td>
</tr>
<tr>
<td>mukashi wa yoso ni</td>
<td>In springtimes past would I</td>
</tr>
<tr>
<td>kikishi haru ka wa</td>
<td>have simply listened from afar?</td>
</tr>
</tbody>
</table>

15. Oi no mimi no. 87. The foundation poem is Kokinshū 1: 20 (JS: 209, n. 115).

16. Shōzōbō 正蔵坊, also called Shōjun 正純, was a monk affiliated with Miidera (JS: 30). Skilled at both shakuhachi and renga, he appears in The Journal of Sōchō several times. Extant hyakuin involving Shōzōbō and Sōchō include Daiei 7 [1527]:1:19 Yamanani hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Mountain”) and Daiei 7:4:2 Namibito hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Person”), the latter composed when Shōzōbō was accompanying Sōchō back to Suruga. The text is garbled here, and the hokku is missing. The translation supplies the likely verse on the basis of a passage later in the journal (JS no. 163). This verse also appears as Oi no mimi no. 89 with the preface, “At a linked-verse session with someone who came up to the capital from Miidera.” The missing verse may have been deleted here because it was repeated later in the text.

17. Shinkokinshū 16: 1504, by Fujiwara Norikane:

After going to Miidera and spending several days there, he prepared to return and composed this for those lamenting his departure:

<table>
<thead>
<tr>
<th>tsuki o nado</th>
<th>Why did I used think</th>
</tr>
</thead>
<tbody>
<tr>
<td>matare nomi su to</td>
<td>of nothing but how long the wait</td>
</tr>
<tr>
<td>omonikemu</td>
<td>till the moon appeared?</td>
</tr>
<tr>
<td>ge ni yama no ha wa</td>
<td>Now I find how hard it is</td>
</tr>
<tr>
<td>ideukarikeri</td>
<td>to forsake the mountain crest!</td>
</tr>
</tbody>
</table>

18. The “Shogunal Deputy’s Thousand Verses in One Day” (Kanrei ichinichi senku 管領一日千句) was an annual event sponsored at Kitano Shrine by the shogunal deputy (on this occasion, Hosokawa Takakuni; see JS no. 11) on the twenty-fifth of the second month. See Kaneko 1971.

19. Oi no mimi no. 90. This is a felicitous hokku; “every blade of grass” refers to the nation’s people (tanikusa, lit., people-grasses) who bow (nabiku) to the will of the ruler.

20. Iba senku is a famous thousand-verse sequence in which Sōchō, Sōseki, and Sane-taka participated. Held on 1524:3:17–21, it was sponsored by the warrior-literatus Tane-mura Nakatsukasanojō Sadakazu 権村中務丞貞和 (also called Iba Sadakazu 伊庭貞和),
hence the title of the sequence), who was a lieutenant of Rokkaku Sadyori, constable of south Ōmi. Sadakazu also contributed a token number of verses to the sequence. The work is also called Gessonsai senku, as it was held at the residence of Gessonsai Sōseki. The work is extant. See also Tsurusaki 1969a and 1976. Sōchō included a large number of verses from the sequence in Oi no mimi (see Iwashita 1985). Sōchō had also composed verse in the company of Tanemura Sadakazu at Kannonji during his trip to Echizen in 1523.

21. This is the hokku for the second hundred-verse sequence. The foundation poem is Kokinshū 20: 1081:

  aoyagi o
  kataito ni yorite
  uguisu no
  nū chō kasa wa
  ume no hanagasa

These plum-blossom hats
are the ones said to be sewn
by the bush warblers
from light green willow branches
that they weave into strings.

Cf. JS no. 52.

22. Toyohara Muneaki 豊原統秋 (also read Sumiaki or Tōshū, 1450–1524), referred to here and elsewhere by Sōchō as “Bun no Utanokami” 順雅楽頭 (Bun [Sinitic style for Toyohara], Head of the Bureau of Gagaku Music), was a court musician, poet, and close friend of both Sanetaka and Sōchō. He was the author of the musical treatise Tai-genshō 体源抄, and his personal poem anthology is entitled Shōkashō 松下抄. Muneaki appears with Sōgi, Sōchō, and others in the extant Meiō 8 [1499]:2:19 Nanihito hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Person”). For more on Muneaki, see Itō Kei 1969.

23. This may be a reference to the legend that the tincture of eternal youth was to be found on Mount Penglai (J: Hōrai 蓬萊). Two basic sources of that legend are Liezi 列子 (215) and Shijing (336–37). According to the latter, Qinshi Huangdi 秦始皇帝 dispatched one thousand boys and girls to find it.

24. The foundation poem is Kokinshū 11: 489:

  suruga naru
  tago no uranami
  tatanu hi wa
  aredomo kimi o
  koinu hi wa nashi

Though there are days
when the waves do not rise up
upon Tago Bay
in Suruga, on no day
do I cease to long for you.

Tago Bay is an utamakura in Suruga, Sōchō’s home province. Here Nakamikado Nobutane uses the waves on Tago Bay as a metaphor for Sōchō himself (cf. JS no. 563).

25. Yōyōki (An Account of Raising Hawks) relates that a pair of Norikage’s hawks produced two superb chicks, a rare event for birds not in the wild. The offspring were later given to Takakage 孝景 (1493–1548), head of the Asakura house, and Hosokawa
Takakuni (both of whom include a homonym for “hawk” [taka] in their names). The account, written in kanbun, states that Sōchō had heard of the hawks while he was a guest of Norikage and that he asked for the story to be written down and presented to his host. Though the author’s name is not recorded in Yōyōki itself, the passage in The Journal of Sōchō suggests that it was most likely Gesshū Jukei 月舟寿桂 (1460–1533). An important figure in the Gozan Zen literary establishment, Gesshū Jukei had received the patronage of the Asakura and during the years covered by The Journal of Sōchō was living in retirement in Ikkeken 一華軒 at Kenninji 建仁寺. He also became the guardian of the child of the linked-verse master Kensai when the latter left on his last journey north in 1501 (Kaneko 1977b: 159). For more on Gesshū Jukei, see Tsurusaki 1969b.

26. The source of the invitations is unclear; Shimazu (1975: 38) suggests they came from the Oda family.

27. In the Ōnin War the capital was reduced to a fraction of its previous size. The Kyoto that Sōchō knew, in the north-central part of the present city, was divided into halves called the Upper Capital (Kamigyō) and the Lower Capital (Shimogyō). Hōshōji 法性寺, a temple founded by Fujiwara Tadahira 藤原忠平 (880–949), was located on the west side of the Fushimi Road, near the north gate of the present Tōfukuji 東福寺. Fukakusa 深草 is an utamakura in the north of Fushimi Ward.

28. This unorthodox zareuta is puzzling, as indicated by the reference to a note, which unfortunately does not survive. It may have pertained to the last line, kotoshi arurō, in which arō is perhaps a pun on “old one” (more normally read o) and arō, a colloquial rhetorical question.

29. The identity of the Tsuda Bizen Lay Priest 津田備前道入 is unclear; Tsuda may be a surname, a place name, or both. This passage refers to arrangements for rebuilding Daitokuji in Murasakino, to which Sōchō contributed so much time and effort out of veneration for his late teacher, Ikkyū. Lumber would have been transported from Takigi as far as Fushimi by boat, been offloaded there, and then taken to the Upper Capital by cart.

30. The verse means that the protective shade is perpetual, as bamboo has no seasonal fluctuation. It is a felicitous poem for Fushimi; kuretake and yoyo are both kindred words fort ather (cf. JS no. 373). The foundation poem is Ise monogatari (74):

waga kado ni Since bamboo
chihiro aru kage o for endless shade has been planted
uetsureba here at my dwelling,
natsu fuyu tare ka who in summer or winter
kakurezarubeki will fail to find shelter beneath it?

31. Uji Bridge (Ujibashi 宇治橋), which spans Ujigawa 宇治川 river at Uji City, was the site of a famous battle during the Genpei War portrayed in Heike monogatari. Mizumo mimaki 美豆の御牧, an utamakura in Fushimi Ward, Kyoto Prefecture, had long
been imperial pastureland. Yawata 八幡 Mountain is the site of Iwashimizu Hachiman 岩清水八幡 Shrine.

32. Kotsugawa river joined with Ujigawa and Katsuragawa 桂川 rivers at Yodo 淀 (Pool) (JS no. 50). Sōchō is describing Ogura Pond (Ogura no ike 巨椋池), since filled in.

33. "Beating in time on the boatsides" refers to tapping on the gunwales of the boat in time to music, and is a quotation from Wakan rōeišū no. 503, by Liu Yuxi:

   The mountains are like a painted screen,
   the river is like a bamboo mat;
   beating in time on the boat sides, we ply to and fro,
   while the moon shines bright.

" Pipes" refers to transverse flutes, versus the shakuhachi. The popular song (kounta) referred to here is Kanginshū no. 64:

   uji no kawase no
   mizuguruma
   nani to ukiyo o
   megorō

   Water wheels revolving
   in Uji’s rapids—
   are they turning over thoughts
   of this woeful world?

Note the kindred words uji (Ujigawa river) and ukiyo (woeful world), as well as mizuguruma (water wheel), onoi megoro (turn over thoughts), and megoro (revolve). Sōchō’s interest in popular song, demonstrated here and elsewhere, led to the traditional attribution to him, now largely discredited, of Kanginshū (1518), a collection of such songs.

34. The phrase quoted from the song, noboriwazurau tsunadenawa, also appears in Shin-kokinshū 18: 1775, by Fujiwara Yorisuke:

   kawabune no
   noboriwazurau
   tsunadenawa
   kurushikute nomi
   yo o wataru kana

   Like a river boat
   struggling against the current
   at a tow-ropes’ end,
   I make my way through this life,
   prey to constant sorrow.

35. The image of the waterrail flying in tight circles because of the narrow valley and steep walls is slightly unorthodox, but the reason Sōchō considers this verse haikai is otherwise unclear. Toyama (nearby hills) is aurally related to to (door), which is a kindred word to kuina (mudhen) (cf. JS no. 165).

36. Shimazu (1975: 39) identifies Tōunen 東雲軒 as the artistic name of the vice constable (shugodai) of Yamashiro Province. Sōchō stayed with him on his second trip to Kansai as well (JS: 107–9). The constabulary was located near Uji Bridge.

37. Sunrise Mountain (Asahiyama 朝日山) is located to the east of Uji. Oi no mimi no. 94.
38. Jōkōin 上光院 is a subtemple of Miidera.

39. The Hakone Bettō 箱根別当 (Commissioner of Hakone Gongen Shrine) was Hōjō Gen’an 北条幻庵 (1493–1589). The third son of Hōjō Sōun, he went to Miidera in 1522 and studied there for approximately three years, living in Jōkōin. “Youth’s attire” (tōgyō 童形) was a term used in reference either to a young man without dressed hair or to any youth of noble blood before his coming-of-age ceremony. Some affected the fashion well into young manhood, as appears to have been the case with Gen’an. After leaving Miidera, he became the fortieth Hakone Bettō. He was a connoisseur of tea, gardens, and poetry, and his hermitage was located near Odawara, Kanagawa Prefecture. For more on Gen’an, see Shima 1980: 77. It would appear from the context in The Journal of Sōchō that he was no longer in residence when Sōchō arrived.

40. This passage is vague; I have followed the punctuation in the Hayashi ms. of the text, entitled Sōchō Suruga nikki (49). The identity of Hyōbukyō 兵部卿 is unclear, as is the relationship between him, Gen’an, and the master of the Jōkōin subtemple. It may be that it was Hyōbukyō and not the Hakone Bettō who took his vows that spring.

41. Sōchō modestly implies that he was compelled to accept the honor of composing the hokku.

42. *Oi no mimi* no. 95, where it is prefaced with “At Miidera.” *Yama no i* (a mountain well) relates the verse to Miidera, “Three Wells Temple.” The foundation poem is *Kokinshū* 8: 404, by Ki no Tsurayuki:

Composed while crossing the Shiga Mountain Pass, as he took leave of one with whom he had spoken at a rock-pent spring:

\[
\begin{align*}
\text{musubu te no} & \quad \text{As one thirsts for more} \\
\text{shizuku ni nigoru} & \quad \text{at a mountain well too soon} \\
\text{yama no i no} & \quad \text{muddied by the drops} \\
\text{akade mo hito ni} & \quad \text{that fall from hands cupped to drink,} \\
\text{wakarenuru kana} & \quad \text{so now do I part from you.}
\end{align*}
\]

43. Shimazu (1975: 40) suggests that this may mean that Hyōbukyō was the master of Jōkōin, as it was conventional for the guest to compose the hokku and the host to respond with the waki verse. Hyōbukyō 兵部卿, “Minister for Military Affairs,” would have been a hereditary title passed down through a family, and it does not necessarily suggest that the person to whom it refers had not taken holy orders.

44. The foundation poem is *Kokinshū* 6: 324, by Ki no Akimine:

Composed while crossing the Shiga Mountain Pass:

\[
\begin{align*}
\text{shirayuki no} & \quad \text{As the glistening snow} \\
\text{tokoro mo wakazu} & \quad \text{falls and covers all about} \\
\text{furishikaba} & \quad \text{without distinction,}
\end{align*}
\]
iwao ni mo saku flowers seem to be blooming
hana to koso mire even on the rocky cliffs!

Hyōbukyō’s poem, however, treats the flowers literally, not metaphorically. Sōchō misquotes the foundation poem, giving *i w an im os a k e r u*. The tsukeku is linked to the maeku through the standard association between *unohana* (deutzia) and *hototogisu* (cuckoo), which is noted in Ichijō Kaneyoshi’s linked-verse handbook *Renju gappekishū* (Collection of Linked Pearls and Joined Jewels, 1476 [hereafter cited as RJGPS], no. 364), and also by the fact that both verses are based on foundation poems composed at Shiga Mountain Pass.

45. Shimazu (1975: 40) notes that this refers to the festival at Hie Shrine in Sakamoto, held on the day of the monkey in the middle of the fourth month.

46. Tōenbō 東円坊 was a shakuhachi virtuoso (*JS*: 318). The “Eighty-Year Staff” is another word for the Dove-Tipped Staff (*hato no tsue*), a cane capped with a dove ornament, originally presented by the court to a meritorious subject on the attainment of his eightieth year.

47. *Hyōjō* 平調 is a musical mode beginning on the note *ho* (Western E or mi).


49. This is Tsuda Sōkei 津田宗珪 (or 宗珪, see also *JS*: 104, 121).

50. Motosu Yamatonokami 本須大和守 was a member of the Nasu 那須 house. Kono-hama 木の浜, in Moriyama 守山 City, Shiga Prefecture, was a center of Lake Biwa trade.

51. The verse is actually *Shinkokinshū* 16: 1504 (*JS*: 236, n. 17).

52. This is an allusion to a passage in *Genji monogatari* (3: 72): “The same wind came up again, and they arrived at Akashi as if they had flown. It was the work of a moment, the place being but a short walk away.”

53. Mirror Mountain (Kagamiyama) is an utamakura located in Shiga Prefecture at the border of Ryūōchō 竜王町 and Yasuchō 野洲町.

54. *Oi no mimi* no. 97. *Muranae* pivots between *mura* (village) and *muranae* (rice shoots).

55. Kawai Suruganokami 河井駿河守 (d. 1526) was a lieutenant of Rokkaku Sadayori, constable of south Ōmi. His residence was in Gamō 蒲生 District, Shiga Prefecture.

56. Moruyama もる山 is an utamakura in Moriyama 守山 City.

57. *Oi no mimi* no. 96.

58. For Tanemura Nakatsukasanojō, see *JS*: 44; for Kannonji, see *JS*: 32.

59. Kawai Gorō 河井五郎 may be the same person as Kawai Matagorō 河井又五郎 who appears on *JS*: 129 and *JS*: 144. It was not uncommon for a son to bear a different surname from that of his father.

60. Sakanoshiba 坂の下 is in Sekichō 関町, Suzuka 鈴鹿 District, Mie Prefecture, at the southern foot of the Suzuki Mountain chain, just to the east of Suzuki Pass (Suzuka Tōge 鈴鹿峠).

61. Inohana あのはな (猪鼻) is in Tsuchiyamachō 土山町, Shiga Prefecture; Tsuchi-
yama is at the north foot of Suzuka Pass; Uchi no Shirakawa 内の白川 is the old name for Tamuragawa 田村川; and Soto no Shirakawa 外の白川 is the old name for Matsuogawa 松尾川.

62. Cf. Shinchokusenshū 8: 517, by Fujiwara Michitoshi:

A travel poem composed at the Suzuki temporary palace during the vestal’s progress:

isogu to mo Though we are in haste,
ima wa tomaramu for a moment let us pause—
tabine suru at the reed shelter
ashi no kario ni where we rest on our journey
momiji chirikeri the autumn leaves have fallen.

The vestal’s palace gave its name to the present Tongū 唐宮 (Temporary Palace) in Tsuchiyamachō.

63. The cuckoo, associated with the fifth month, was believed to live in the mountains and to fly rarely to settled areas, where its call was prized. The bird was also believed to come from the Mountain of the Dead (Shide no yama), and its call brought intimations of the afterlife (see also JS no. 202 and JS no. 217).

64. The source of the association is unclear. It may simply be that the cuckoo, because of the sound of its call, is related to the Suzuki Mountains through the word suzu (bell). The Shōkōkan ms. gives shino ni nakikeru in the poem and shino ni nakitsuru in the following phrase (Shimazu 1975: 42). The GSRJ text (274) gives shino ni naku naru in the poem.

65. Shinkokinshū 17: 1613, by Saigyō (see also JS no. 13).

66. The haikai verse includes a pun on koshi (back / palanquin).

67. The foundation poem on which this haikai is based is Man’yōshū 12: 3156 (see JS: 208, n. 111).

68. Sōchō last saw Seki Kajisai at Kameyama in the eighth month of 1522 (JS: 16–18).

69. Nomura Ōinosuke 野村大炊介 was a retainer of the Seki house.

70. Shōhōji 正法寺, a temple affiliated with Daitokuji, was built by Kajisai just west of Washiyama 蟹山, where it was protected on three sides by Onogawa 小野川 river. Kajisai was accordingly also known as Lord Shōhōji. The temple site remains today. Washiyama is located in Suzuki District, two kilometers north of the center of Sekichō. See Tsurusaki 1971 and 1979.

71. Either Sōchō means the twenty-fourth here or he was mistaken about leaving Kannonji on the twenty-second (JS: 49), because he spent one night at Sakashita and one more at Nomura Ōinosuke’s residence.

72. The Shōkōkan ms. is garbled here; the translation follows the Saiokuji ms.

73. A quotation from Wakan rōeishū no. 319, by Du Xunhe:
Four or five mountain peaks painted in rainy colors;  
Two or three flights of geese dotting the autumn clouds.

74. Jingoji 神護寺 is located on Mount Takao 高雄山 in Ukyō 右京 Ward, Kyoto City.
75. Dairyōji 大竜寺 is no longer extant.
76. Togano 梧尾 is the site of Kōzanji 高山寺 temple. Takao 高尾 (or 高雄), Togano,  
and Makinoo 槙尾, places known together as the Sanbi 三尾, are all famous for fall foliage.
77. A legend in Shuyiji 述異記 relates that Wang Zhi 王賔, who lived during the Jin dynasty (265–419), become so engrossed in watching a game of chess played by immortals in the mountains that he did not notice the passage of time until the handle of his axe had rotted away.
78. This is a repetition of JS no. 14.
79. The honor of providing the hokku usually went to an exalted guest. Sōchō takes  
credit for the verse in Oi no mimi (no. 98), and he may in fact have composed it as a proxy  
80. Yasakaki are the many sakaki evergreens to the left and right of the Nakanoe  
Torii gate of the Inner Shrine at Ise. Sakaki toru (break off evergreen boughs) is a sum-  
mer seasonal word; one breaks sacred sakaki boughs from Kamiyama 神山 mountain to  
prepare for the Aoi festival of the Kamo Shrines in the middle of the fourth month. Cf.  
Goshūishū 3: 169, by Sone no Yoshitada:

| sakaki toru | In the fourth month |
| uzuiki ni nareba | when one breaks off sakaki boughs, |
| kamiyama no | no old leaves remain |
| nara no ha kashi ha | on nana oaks or kashi oaks |
| mototsuha mo nashi | on Kamiyama mountain. |

The word takashi in the hokku skillfully relates it to the hokku of two years before.
81. Ikkan 伊閑 was another sobriquet of Seki Kajisai.
82. Sōchō links to the Shintō sentiment of the hokku through yū kakete, which has  
the secondary meaning “hang sacred mulberry paper” on the sakaki trees to make shrine  
offerings. Cf. Shokusenzaishū 3: 214, by Lady Sanuki:

| kami matsuru | The deutzia |
| uzuiki no hana mo | are in bloom in the fourth month |
| sakinikeri | when we worship the gods, |
| yamahototogisu | Sing throughout the evening, |
| yū kakete nake | mountain cuckoo! |

See also JS no. 5.
83. Washinosuyama 鳥の巣山 (Eagle Nest Mountain) is called Haguroyama 羽黒山  
today; it is northwest of Washiyama. But Sōchō may be using the name as simply a com-  
mon noun.
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84. Kōzenji 興禅寺 is a Rinzai temple affiliated with Tōfukuji 東福寺, one of the great Gozan temples in Kyoto.

85. The verse is a play on Washinosuyama (Eagle Nest Mountain) and Eagle Peak, Ryōjusen 霊鷲山, where the Buddha preached the Lotus Sutra in India. It is possible that the verse also implies that the cuckoos keep their distance because of the eagles. Note to ya (quotative and interrogative particles) are homophonous with toya (hawk’s cage / molting).

86. The abbot links his five-character verse to the previous through “fifth month,” the time of the year associated with the cuckoo. Hearing the name of the mountain where the Buddha preached the great sutra, one feels a refreshing coolness.

87. “Acolyte” translates shakatsu 沙喝, which in the Zen sect denotes a young monk who while tonsured still wears the robes of a kasshiki (novice) (cf. JS: 28).

88. Jionji 慈恩寺 was located to the north of the present temple of the same name. Sōchō is still near Kajisai’s residence.

89. Oi no mimi no. The verse contains a play on masu (build or increase) and masuge (sedge grass).

90. Hanatachibana (orange blossoms) includes embedded the word tachi (to rise). The foundation poem is Kokinshū 3: 139 (JS: 221–22, n. 50).

91. Shirō Tanemori 次郎種盛 (or 胤盛) was Seki Kajisai’s successor and heir to his title of Minbunotaifu. He may have been one of the “three fine sons” referred to on JS: 22.

92. “Waka sequence” translates tsugiuta 続歌, in which topics are written down and then drawn by the participants, who thereafter compose on them one after the other. Short sequences of only one round, such as this one, are called hitotsugi. The sequence of which Sōchō speaks is of the impromptu variety (tōza 当座 or sokudai 即題), where composition takes place immediately after the topics are distributed. Sequences where the topics are distributed beforehand are known as kendai 兼題 or shukudai 宿題.

93. Jirō Moriyoshi 次郎盛祥 (or Masayoshi 正祥) was another of Kajisai’s sons. Meidai-shū 明題集 may refer here to Meidai waka zenshū 明題和歌全集, a collection of more than twelve thousand waka from the Kokinshū period to 1446, classified by poem topic. It is thought by some to be an expanded version of Imagawa Ryōshun’s Nihachimeidaishū, a personal anthology of selections from the first sixteen imperial poetic anthologies.

94. I have emended waga in the Shōkōkan ms. (Shimazu 1975: 45) to ware on the basis of the Saioku ms. The poem includes a pun on ware to shi takasago and toshi taka (full of years). The foundation poem is Kokinshū 17: 909, by Fujiwara Okikaze:

```plaintext
tare o ka mo  
shiru hito ni semu 
takasago no 
matsu mo mukashi no 
tomo naranaku ni
```

Is there no one left
of those that I once knew?
Not even the old pine
of Takasago is among
my friends of long ago.
The verse also appears as *Hyakunin isshu* no. 34, and it forms the central motif of the no play Takasago.

95. Sōchō puns on *kari* (ni) (goose / for a moment).

96. The poems read like a love exchange.

97. Kanbe Ukyōnomori was one of the three heads of the Seki house (Shimazu 1975: 46). Mon’ami was a shakuhachi virtuoso also mentioned in Konparu Zenpō’s *Zempō zōdan* (506).

98. Isonokami is a shrine in Tenri City, Nara Prefecture. It is often used as a makurakotoba for *furu* (old). Embedded in the word is *sonokami* (the past).

99. “Rice cakes” here translates *sasachimaki*, glutinous rice balls (*mochi*) wrapped in bamboo leaves, hence Sōchō’s reference to “abundant as mountain bamboo” in the verse that follows.

100. Sōchō plays on *senshūsenbei* (a thousand autumns of rice crackers) and *senshūbanzei* (lit. a thousand autumns, ten thousand years), used when wishing someone a long life. There is a kakekotoba pivoting between *kokorozashimi* (I see your kindness) and *miyama* (mountain).

101. Sugihara Iga Nyūdō Sōi, also known as Sugihara Katamori in Chikurinshō, was one of the “seven sages” of linked verse anthologized by Sōgi in *Chikurinshō*.

102. Sugihara Takamori was Sōi’s son and heir (Shimazu 1975: 46).


104. Sei Kunaikyō Hōin was a famous court physician. He may have been a member of the Kiyohara family.

105. Tsurusaki (1979: 11) suggests that Kajisai’s generosity may have been due not only to his esteem for Sōchō but to family connections. The physician was being sent to treat Ujichika, whose mother, Lady Kitagawa, was the sister of Hōjō Sōun, who in turn was an ally of the Imagawa and possibly himself originally of the Seki house in Ise. Sōun’s earlier name, Ise Nagauji, suggests his geographical origins.

106. Mori Hayatonosuke was a retainer of the Seki.

107. The phrase “at the border of Ise and Owari” again recalls *Ise monogatari* (20); see JS: 18.

108. The poem again includes the famous phrase from *Ise monogatari* quoted in the previous note and bears overtones of Narihira’s composition made at the same place:

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>itodoshiku</td>
<td>In my longing,</td>
</tr>
<tr>
<td>sugiyuku kata no</td>
<td>which grows ever stronger</td>
</tr>
<tr>
<td>koishiki ni</td>
<td>for the place I left,</td>
</tr>
<tr>
<td>urayamashiku</td>
<td>how I envy the waves</td>
</tr>
<tr>
<td>kaeru nami kana</td>
<td>that can return whence they came!</td>
</tr>
</tbody>
</table>
The verse is also referred to in the “Suma” chapter of Genji monogatari (3:30).

109. Ōno 大野 in Chita 知多 District is now in Tokoname 常滑 City, Aichi Prefecture.

110. See JS: 19.

111. Dora Ikkōdō 土羅一向 堂, in what is now Fukuokachō 福岡町, Okazaki 岡崎 City, was a branch temple of the Honganji lineage. It was destroyed in 1562 (Shimazu 1975:47).

112. See JS:19. Makino Denzō Nobushige 牧野田信成 (d.1529) was an Imagawa ally and lord of Imahashi 今福 Castle, located in what is now Toyohashi 豊橋 City, Aichi Prefecture.

113. Kibi 吉美 is in Kosai 湖西 City, Shizuoka Prefecture.

114. See JS: 10.

115. Kakegawa was the site of Asahina Yasuyoshi’s residence (JS:7).

116. Kiganji 鬼巌寺 temple is now Ryōgonzan Kiganji 棱厳山鬼岩寺, a Shingon temple in Fujieda 藤枝 City, Shizuoka Prefecture.

117. Fuchū 府中, i.e., Sunpu 駿府, the Imagawa capital in Suruga, now Shizuoka City.

118. See JS: 8.

119. The “ten dumplings” (tōdango) were a famous product (meibutsu) of the spot through the Edo period (see Shimazu 1975:165).

120. Ryūōmaro 龍王丸 (also read Tatsuōmaro, 1513–36) was the childhood name of Ujichika’s son, who took the name Gorō Ujiteru 五郎氏輝 on reaching adulthood. Ujichika likewise used the name Ryūōmaro during his minority.

121. Okitsu Tōbyōenojō Masanobu 興津藤兵衛尉正信 was lord of Okitsu Castle and an Imagawa retainer. It was for him that Sōchō composed the Okitsu half of Sōchō renga jichū in or after 1523.

122. Ōgimachisanjō Sanemochi 正親町三条実望 (1461–1530) was a high-ranking court noble married to Ujichika’s elder sister Kitamuki 北向. He retired to Suruga in early 1524, where he took religious vows and adopted the Buddhist name Jōkū 淨空. Sōchō also refers to him in his journal as Jikōin 慈広院.

123. Ohara Chikataka 小原親高 is identified by Matsumoto (1980: 105) as Bizennokami 備前守. He also participated in Daiei 5 [1525]:9:21 Nanibito hyakukun (A Hundred-Verse Sequence Entitled “A Kind of Person”), some verses of which were incorporated into Oi no mimin (nos. 2192–2201).

124. A misunderstanding prevented Chikataka from participating in the waka sequence. Sōchō apologizes in his reply (JS no. 189) for the missed connections.

125. This is a very complicated verse: Sōchō casts himself as the aged billows and asserts that they forgot their promise (with overtones of Sōchō’s promise to Chikataka) to rise with the morning tide (i.e., to meet at Kiyomi) until the noon / ebb, hiru (noon) then introducing hirune (nap).

126. Sōgi died on the last day of the seventh month, 1502. For an account of his last years see Sōchō’s Sōgi shūenki (The Death of Sōgi). Sōchō first met Sōgi in 1466, when
Sōgi stopped at the residence of Imagawa Yoshitada. Sōchō was nineteen (by the Japanese count). At that time the young Sōchō (who had yet to adopt that name) guided the older poet to the Kiyomi Strand utamakura.


128. Sōgi thought enough of this verse to include it in both *Wasuregusa* 萱草 (1474) and *Wakuraba* 老葉 (1481, rev. ed., 1485), his first two personal poetry collections. The *jīngū* ms. of the former includes the headnote, “Made for a single sheet of verses at daybreak, after spending the night with a number of others, gazing at the moon over Kiyomi Gate.”


130. Zuiun’an 瑞雲庵.

131. Sōchō is humorously describing the lonely natural scene in terms of a temple sleeping alone, in keeping with monastic strictures.

132. Unpa (雲波 or 雲波) went to Suruga in early 1503 (Yonehara 1979: 902).

133. Matsushita Shōkō 松下正広 (1412–94) was the closest student of the waka poet Shōtetsu 正徹 (1381–1489), who in turn had studied with Imagawa Ryōshun 今川了俊 (1325–1420). Shōtetsu and Shōkō were acquainted with Imagawa Yoshitada’s grandfather, Norimasa 今川範政 (1364–1433). Shōkō visited Imagawa Yoshitada in 1473 and left a record of the journey in his travel journal *Shōkō nikki* 正広日記, 643–47.

134. Mihogasaki 三保が崎 is a cape extending east from Kiyomi Strand. Also known as Miho no matsubara 三保の松原, it is renowned for its superb beach lined with pine trees, behind which rises Mount Fuji across the bay.

135. The temple fell to ruin in the medieval period but was restored by the abbot Kankoku 関國 (various sources give also give Kanchi 関智 or Kanshō 関聖 [Kanaoka 1970: 170]). At that time it received the patronage of Ashikaga Takauji (Tōjiin 等持院), founder of the Ashikaga shogunate, who changed it from a Tendai to a Rinzai Zen temple. A portrait sculpture of him, which survives, was installed in the image hall. The temple had been destroyed by warfare when Shōkō visited it.

136. Unlike *JS* nos. 196 and 199, this waka is found neither in *Shōkō nikki* nor in either of Shōkō’s personal poetry collections, *Shōkō eiga* and *Shōkashū*.

137. The constable of Noto Province (Ishikawa Prefecture) was Hatakeyama Yoshiyusa 倚山義総 (1491–1545). He ascended to the headship of the Hatakeyama house in 1515 and initiated the golden age of Hatakeyama cultural activity. He was acquainted with Reizei Tamekazu, Sōseki, and Sanetaka, and Sōboku wrote linked-verse commentaries for him, including the well-known sequence he composed with Sōchō that is mentioned in the journal, Daiei 7 [1527]:1:18 *Yashima Shōrin’an naniki hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Tree” Composed at Shōren’in in Yashima) (*JS*: 137). For a detailed study of the cultural history of the Hatakeyama house in Noto, see Yonehara 1979: 49–214.

138. Fujimasu 藤増.
139. The Ichikawa 市川 were an old family in Ihara 庵原 District.

140. The passage demonstrates the nature of medieval Man'yōshū scholarship. The poem in question, Man'yōshū 1:19 (attributed in some texts to Princess Nukada), appears to have been read in Sōchō’s time as:

| somakata no | My love holds my eye |
| hayashihajime no | fast as a robe holds color |
| sanohagi no | made from bush clover |
| kINU ni tsukunA su | growing straight as timber |
| me ni tsuku waga se | and just beginning to flourish. |

The Man’yōgana 綱麻形乃林始乃狭野榛 is now generally read:

| hesokatano no | My love holds my eye |
| hayashinosakino no | fast as a robe holds color |
| sanoharino made from the alders |
| kINU ni tsukunA su | at the outer reaches |
| me ni tsuku waga se | of Hesokata forest. |

The Shōkōkan (Shimazu 1975: 50) and GSRJ (279) texts render the first line of the Man’yōshū quotation as somabito no 杣士の, but Sōchō, as seen from his use of somagata no 杣形の in the line following the quotation, clearly read it somakata, and that is the reading in the Saiokuji manuscript. Meaning “timber” or “timberland,” the word here refers to bush clover growing sparsely and thus, like timber, straight and tall. Hesokata is a place name, thought to have been in Kurita 栗太 District, Shiga Prefecture.

141. Oi no minji no. 101. Sōchō’s verse refers to the fact that while the capital’s own tall mountain, Hiei, has no snow on it in the autumn, Sunpu’s Fuji already does.

142. The verse involves a pun on hototogisu and hedo (vomit). The humor of the kyōka is largely based on a reversal of the classical convention of taking pleasure in the cuckoo’s call. The bird is also linked with death (JS: 217).

143. On the connotations of takigi koru (cut [fire]wood), see JS no. 37. The word “moving” derives from the fact that Sōchō’s life span had been prophesied by a diviner to be seventy-nine years, by the Japanese count (JS: 125, 161). He therefore expected to die at Takigi.

144. The poem is based on a pun on mekarenu (cannot take my eyes from / unwithered buds).

BOOK ONE: Fifth Year of Daiei (1525)

1. This is Daiei 5 [1525]:1:25 Naniki (or Nanibito) hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Tree” or “A Kind of Person”). Except for Ujiteru’s verse, it is a solo sequence (dokugin) by Sōchō.
2. Uguisu ([bush] warbler) links to ume (plum) (RJGPS nos. 300, 363). Sōchō puns on hatsune no hi (First Rat Day) and hatsune no hi (day of the [warbler’s] first song). On the first Day of the Rat of the new year, it was the custom to go into the fields and pluck young pines (ne no hi no matsu) and young greens (ne no hi no wa kana). Sōchō may also have in mind Shūishū 1: 22:

When Kunai of the Palace of the Dowager was a child, she composed this on the first Day of the Rat of the first month, when while serving the Emperor Daigo she heard a bush warbler singing in the pine outside:

matsu no ue ni
naku uguisu no
koe o koso
hatsune no hi to wa
iubekarikere

It now strikes me that
the name hatsune no hi
ought to mark instead
the time one hears the call
of the bush warbler in the pines.

3. Ne no hi (Day of the Rat) links with [hatsu]haru ([early] spring)(RJGPS no. 56). Three spring verses have continued in succession, marked by ume, uguisu, haru (spring), and kasumu[ran] (haze). This is a felicitous verse expressing the expectation that like this spring, so will springs hereafter be accompanied by gentle haze.

4. Oi no mimi no. 103. For Anonotsu, see JS: 18. Akogi Bay is an utamakura lying off Tsu (Mie Prefecture). It was once a preserve for fish for Ise Shrine. The verse employs a kakekotoba pivoting between Akogi and kogu (row).

5. Oi no mimi no. 104. Mount Shio (Shionoyama 塩山) is an utamakura in Kai Province (Enzan 塩山 City, Yamanashi Prefecture). There is a kakekotoba pivoting between shio (tide) and Shionoyama. The connection between shio and Shionoyama is homophonic, there being no beach near the mountain.


7. Oi no mimi no. 105.

8. No note survives.


10. Sōchō refers to Oginachisanjō Sanemochi (JS: 56) and his son Kin’e 正親町公兄弟 (1494–1578; Sōchō also calls the latter Onkata in his journal). Kin’e lived in Suruga for a total of twenty-three years, having most recently arrived from Kyoto in 1522 (see Owada 1981a: 1219).

11. Oi no mimi no. 106, where it appears as hototogisu / makoto wa kyō o / hatsune kana. The term hatsune (first song) usually applies to the first call of the bush warbler (cf. JS
Notes to Book One (1525), Pages 62–64

no. 207). Here the call of the cuckoo, traditionally associated with early summer, has so moved the poet that he feels the term should apply to it instead.

12. Oi no mimi no. 110. Sōchō includes a pun on mi no hi no (the day and I) and mimoi (drinking water). The verse is based on Saibara no. 8, “Asukai”:

<table>
<thead>
<tr>
<th>asukai ni</th>
<th>At Asukai</th>
</tr>
</thead>
<tbody>
<tr>
<td>yadoiri wa subeshi</td>
<td>we ought to take our lodging.</td>
</tr>
<tr>
<td>ya oke</td>
<td>Ya! Oke!</td>
</tr>
<tr>
<td>kage mo yoshi</td>
<td>So fine is the shade,</td>
</tr>
<tr>
<td>mimoi mo samushi</td>
<td>so cool the drinking water,</td>
</tr>
<tr>
<td>mimakusa mo yoshi</td>
<td>so fine the horses’ fodder.</td>
</tr>
</tbody>
</table>

(Usuda and Shinma 1976: 129.) Saibara are ancient folksongs set to court gagaku music. The same verse is referred to several times in Genji monogatari (e.g., 1: 68; 3: 61).

13. The “Waterless Month” is Minazuki 水無月, the sixth month.

14. This is a reference to the “Yūgao” chapter of Genji monogatari (1: 106):

“The white ones blooming over there are called ‘evening faces,’ ” he said. “The name sounds so like a person’s, yet here they are blooming on this dilapidated fence.” Indeed it seemed a poor neighborhood, chock-a-block with huts.

Sōchō may also have been thinking of a line in Yoshida Kenkō’s Tsurezuregusa (44): “In the sixth month one is moved to see the evening faces blooming so white by the poor houses and smoke rising from the smudge fires,” itself possibly based in part on the Genji monogatari passage.

15. Nakagawa Yoshio (1981: 1316) suggests Sōchō is referring here to Kokinshū 18: 990 by Lady Ise (JS: 213, n. 152) to imply that he was hoping for a change in his financial situation that was not forthcoming, and that in consequence he could only sit and watch as summer passed by. Araki Yoshio (1947: 70), however, believes the changes spoken of in the passage refer to Sōchō’s not knowing when his life will end. Harada Yoshioki (1979: 379) combines both interpretations. The pun on se ni ([become] a shallows) and zeni (money) was apparently common; Kensai in Kensai zōdan (415) takes issue with the opinion that the usage was only fitting for haikai verse, citing Kokinshū 18: 990 as a locus classicus. He then continues: “Lady Ise composed the verse when she sold her house. One theory holds that se ni kawaru means ‘as times change’ and that it is inappropriate [in formal poetry] to use it in the sense of ‘exchange for money,’ but this opinion is wrong.”

16. The quotation “not been able to poke my head outside” refers to the “Akashi” chapter of Genji monogatari (3: 65), which likewise takes place during a storm.

17. I have emended izuko mo ga in the Shōkōkan ms. (Shimazu 1975: 54) to izuko mo ka on the basis of Sōchō michi no ki (219). GSRJ (280) gives izuku moru.

18. Unbon 宇蘭盆 refers to the Festival of the Dead, in which services are held for the repose of the deceased. It comes to a climax on the fifteenth of the seventh month.
19. The cuckoo was thought to guide the spirits of the dead to the underworld, and its cry constantly reminds Sōchō of his own end. Sōchō in consequence humorously asks the cuckoo to stop waiting for him and to serve instead as a guide for those already dead. The classical treatment is found in poems such as the following exchange from Saigyō’s Sankashū (nos. 750–51):

Sent by Horikawa no Tsubone, lady-in-waiting to Taikenmon’in:

kono yo ni te Let us make a pact
katarai okan while I am still of this world, cuckoo,
hototogisu shide no yamaji no that you will serve as my guide
shide no yamaji no that you will serve as my guide
shirute to mo nare across the Mountain of the Dead.

[Saigyō’s] reply:

hototogisu The cuckoo
naku naku koso wa will cry and cry
katarawame as it shows you the way
shide no yamaji ni when the time comes for you
kimi shi kakaraba to cross the Mountain of the Dead.

20. The verse appears in the Shōkōkan ms. (Shimazu 1975: 54) as nokoshitsuru / yo ya wa wasururu / aki no kaze (Could we ever forget / the night he left us behind? / The wind of autumn). I have altered it on the basis of the Sōchō Suruganikki (72), GSRJ (280), and Saiokuji texts. It appears in Oi no mimi (no. 2128) as nokoshitsuru / yo ya wa wasururu / tsuki no kage ( . . . The light of the moon). While kaze (wind) is indeed what makes the flowers blossom and so works with asagao (morning glory) in the next verse, tsuki (moon) is more effective with yume (dream).

Ujichika had been present at a memorial gathering in Suruga soon after Sōgi’s death in 1502, and he composed a waka at that time that was very similar to his hokku of 1525. It appears in Sōchō’s account of Sōgi’s death, Sōgi shūenki:

During a session with fixed topics that same night, on “under the moon, longing for an old friend,” the constable composed this:

tomo ni min I think back upon
tsuki no koyoi no this autumn when he became
nokoshiote a man of old
furubito to naru and left behind the evening moon
aki o shi zo omou we would have viewed together.

Ujichika

Might this mean that though he waits for Sōgi, he does so in vain? (Kaneko 1976: 120).
This passage suggests that aki no tsuki may be the most accurate version of the problematic third phrase (ku) in Ujichika’s hokku of 1525.

21. Jōki 賈姬 was Imagawa Ujichika’s Buddhist name.
22. Oi no mimi no. 2129.
23. Sōseki had been with Sōchō when Sōgi died. One linked-verse sequence Sōseki and Sōchō composed soon thereafter survives (Bunki 2 [1502]:8:6 Sōgi tsuitō nanibito hya-kuin. It too is mentioned in Sōgi shūenki (Kaneko 1976: 119–120).
24. For Toyohara Muneaki see JS: 44.
25. The letter was dated 1524:8:19 (JS: 69).
26. The verse contains a pun on kakaru (linger / like this). The foundation poem is Shinkokinshū 8: 757, by Sōjō Henjō:

  sue no tsuyu  
  moto no shizuku ya  
  yo no naka no  
  okure sakidatsu  
  tameshi naruran

  Dew on leaf tips,  
  and water drops on stems—  
  those are reminders  
  that sooner or later  
  all living in this world must part.

27. I have emended kagiri arikeru in the Shōkōkan ms. (Shimazu 1975: 55) to kagiri arikeri on the basis of the GSRJ (281) and Saioku ms.
28. I have emended kieshi to kiete in the Shōkōkan ms. (Shimazu 1975: 55) to kieszhi to kikite on the basis of the GSRJ ms. (281).
29. The upper phrase (ku) is missing in all manuscripts save Sōchō michi no ki (220). Sōchō sent messages to Kyoto via a messenger, whom he arranged to meet at Sayo no nakayama (see JS: 192, n. 2). Sayo no nakayama also functions rhetorically to introduce nakadachimo (someone ... to convey).
30. Sōchō’s last mention in his journal of writing to Muneaki occurred when he was in Kansai in 1524 (JS: 44).
31. See JS no. 151.
32. Muneaki was actually two years younger than Sōchō. The poem is similar to JS no. 548.
33. The holograph of these thousand waka, entitled Toyohara Muneaki senshu 豊原統秋千首 (read Toyohara Sumiaki senshu in KSSMR), is in Tenri Toshokan (see Shimazu 1975: 56). It was composed in the seventh month of 1496 and presented to Sanetaka for his judgments (gatten). See Sanetakakōki 1496:7:20, 3a: 259.
34. The connection between a wheel and turning over thoughts was a common conceit (cf. JS: 46 [also Kanginshū 64]). Sanemochi may also have had in mind here the wheel of transmigration, samsara.
35. Sanemochi responds to Sōchō’s verse JS no. 222.
36. This responds to Sōchō’s verse JS no. 223.
37. This responds to Sōchō's verse JS no. 224. Sanemochi’s verse involves a number of kindred words (e.g., ori, nare, karakoromo, haru), much in the manner of Ise monogatari (21):

- karakoromo: How I miss my wife,
- kitsutsu narenishi: to whom I have grown accustomed,
- tsuma shi areba: as to a well-worn robe
- harubaru kinuru: of Chinese cut,
- tabi o shi zo omou: now that I am come so far.

38. Kumoi (clouds) contains overtones of “above the clouds,” a conventional reference to the imperial court, which Muneaki served.

39. Kusa no kage (grassy shade) is a standard euphemism for the grave.

40. Utsunoyama mountain (translated here for paronomastic reasons as “Reality Mountain”) is invoked as a reference to where Sanemochi and Sōchō reside.

41. Sanemochi responds to Sōchō’s verse, JS no. 221. The poem involves a kakekotoba pivoting between mi (see) and mizukuki ([writing] brush).

42. Sanemochi is addressing Sōchō here. Mount Meet-Again (Nochiseyama or Nochisenoyama) is an utamakura in Obama City, Fukui Prefecture.

43. This verse is not in the GSRJ ms. It was possibly an appended personal lament (jukkai).

44. The letter was written in kanbun by an amanuensis a year earlier; Sōchō has inserted it in his journal in the appropriate place. Sōchō’s letter reached Muneaki on 1524:8:19.


46. Goose-skin paper (ganpī no kami or ganpishi 雁皮の紙), known as “the king of papers” (kami no ichi) for its superb quality, is made from the ganpi tree, a relative of the jinchōge (Daphne odora).

47. Sōchō received the poems weeks after Muneaki’s death anniversary and inserted them in the appropriate place in his journal, which returns to the proper chronology at the end of the Muneaki sequence.

48. This introduction is by Sanetaka. Muneaki was an adherent of the Nichiren sect, hence Sanetaka’s decision to begin each of his poems with a syllable of the title of that sect’s main scripture, the Lotus Sutra (Myōhō rengekyō).

49. “One . . . who knew the music” recalls the compound chiū 听音, lit., “knows sounds,” which also means “friend.” The word is based on a Chinese legend related in Liezi 列子 about Zhong Ziqi 鍾子期 of the Spring and Autumn period (722–481 B.C.E.), who understood the music of the qin 琴 player Bo Ya 伯牙; when Zhong Ziqi died, Bo Ya cut the strings of his qin, as no one was left whom he felt could truly appreciate his playing.

50. The verse refers to “the darkness of ignorance” (mumyō no yami 無明の闇), also
called “the long night of ignorance” (mumyō jōya 無明長夜), the cycle of reincarnations in the world of suffering before enlightenment. Related is the concept of “the darkness of births and deaths” (shōjī no yami 生死の闇), also called “the long night of births and deaths” (shōjī jōya 生死長夜).

51. This is a reference to the “Song that Opens the Blossoms” (kaikanoshirabe) that was believed to have the power to bring buds into blossom. Sanetaka apparently possessed the drum as a keepsake.

52. The shrine in question is Isonokami, which was associated with great age (see JS no. 183). Cf. Man’yōshū 4: 501, by Hitomaro:

| otomera ga | For as long |
| sode furuyama no | as there has been a sacred shrine fence |
| mizukaki no | on Mount Furu, |
| hisashiki toki yu | a name recalling a maiden’s waving sleeves, |
| omoiki ware wa | I have longed for you. |

Furu 布留 is an utamakura in Tenri 天理 City, Nara Prefecture. It is the site of Mount Furu (Furuyama), on which Isonokami Shrine is situated, and is homophonous with furu (to wave / to grow old).

53. Sanetaka includes a kakekotoba pivoting between omoi (think) and Omoigawa, the “River of Longing,” an utamakura thought to be in Tsukushi 筑紫 District, Fukuoka Prefecture. The foundation poem is Gosenshū 9: 515, by Lady Ise:

The lady left without telling anyone, and when the man learned of her whereabouts, he wrote saying, “I have not been able to call on you recently and thought you might have passed away,” whereupon she replied:

| omoigawa | My tears flowed |
| taezü nagaruru | like the ceaseless River of Longing— |
| mizu no awa no | would I ever |
| utakata hito ni | pass away like the river’s froth |
| awade kieme ya | without seeing you again? |

54. The “Since I” hymn (jiga ge 自我偈) is a gatha of praise in 102 five-character lines that appears at the end of the “Nyorai jūyōbon” 如来量品 chapter of the Lotus Sutra. The hymn, which takes its name from its first line, “Since I attained Buddhahood,” deals with the efforts the Buddha makes in this world to lead believers to salvation. See Hokekyō 3: 28–37 and Hurvitz 1976: 242–44.

55. Gyōkū 幽空 was Sanetaka’s Buddhist name.

56. The moon disappearing behind the clouds is a conventional metaphor for death. The poet includes a pun on kasuka (faint) and hatsuka (twentieth). Sanetaka’s section ends here.

57. Hagi (bush clover) is usually associated with tsuyu (dew), and ogi (reeds) with kaze
Both are evocative of evanescence. Here the poet is hard-pressed to choose which of the two poetic combinations is the more moving.

58. Sōchō may have had in mind this passage from the “Suzumushi” chapter of Genji monogatari (7: 81): “Her Majesty said that of all the autumn insects, she particularly favored the pine cricket, and she sent people to remote fields just to bring back those with particularly good voices to set free at her palace. But few sounded as fine as they had in the wild.”

59. Sōchō quotes a well-known proverb saying that just as a tiger dies and is still valued for its skin, so must the warrior live so that his reputation will continue to be revered after his death. The proverb also appears in Jikkinshō (62–63).

60. The poems were perhaps sent to Chikashige’s father-in-law.

61. Mitsuse River (Mitsusegawa 三瀬川) is another name for Sanzunokawa 三途の川, the river on the way to the underworld. It has three crossings depending on the burden of sin of the deceased. Cf. Shūishū 9: 542, by the daughter of Sugawara Michimasa:

<table>
<thead>
<tr>
<th>mitsusegawa</th>
<th>There is no pole</th>
</tr>
</thead>
<tbody>
<tr>
<td>wataru mizao mo</td>
<td>to propel the boat across</td>
</tr>
<tr>
<td>nakarikeri</td>
<td>Mitsuse River.</td>
</tr>
<tr>
<td>nani ni koromo o</td>
<td>Upon what then will they hang</td>
</tr>
<tr>
<td>nugite kakuran</td>
<td>the garments that they remove?</td>
</tr>
</tbody>
</table>

62. It is one’s normal fate (jun’en 逆縁) to die before one’s children and a reversal of fate (gyakuen 逆縁) to be predeceased by them.

63. Saitō Kaganokami Yasumoto 斉藤加賀守安元 (n.d.), lord of Mariko Castle, was one of Sōchō’s most important patrons. The context of this passage suggests he was the father-in-law of Chikashige.

64. Only the tsukeku (no. 265) is Sōchō’s. The verses are also found in Sōchō renga jichū, both in the Okitsu section (131–32) and the Mibu section (177), with minor changes in the maeku. It appears as well as Renga tsukuyō no. 1021.

65. On the reconstruction of the Sanmon gate at Daitokuji, see JS: 30–31. There is a legend that the copy was in the hand of Fujiwara Teika. See Takeuchi Gengen’ichi 1987: 214.

66. The foundation poem is Kokinshū 18: 990 (JS: 213, n. 152). It is likely that nani ni kawaramu also means “what can I [now] exchange?” and that kono se o hate also means “the end of my money,” the implication being that now that he has sold his last remaining article of value, he can donate nothing more. Cf. JS: 22 and JS no. 215.

67. Sōchō criticizes himself in his poem for his insensitivity toward another living thing.

68. Oi no mimi no. 113. Sōchō did not return to his Brushwood Cottage in Mariko until the twenty-sixth of the twelfth month (JS: 86).
69. Okitsu Hikokurō Chikashisa 興津彦九郎親久 was the heir of Okitsu Masanobu (JS: 55) and subsequently lord of Yokoyama Castle. Sōchō also refers to him in his journal as Sōtetsu 宗鉄.

70. I have emended akemakuhoshiki in the Shōkōkan ms. (Shimazu 1975: 63) on the basis of Sōchō michi no ki (228). Cf. the sequence of poems (JS nos. 190–92) Sōchō records earlier. Kiyomi Strand is famous for its moonlit view and ancient gate, both of which are artfully combined in the poem.

71. Here, Sōchō states that he is seventy-eight (seventy-seven by the Western count) in the ninth month, on the tenth day of the month’s last third (gejun). Thus he counts off the days of his old age: 7, 8, 9, 10. The ninth month of 1525 was a “long month” of thirty days (a “short month” had twenty-nine). The last day of the ninth month was particularly poignant, as it marked the end of autumn.

72. Sōchō borrows imagery from poems such as this from Ise monogatari (41):

| inishie no | Like a spool of flaxen thread |
| shizu no odamaki | that rolled round and round |
| kuruikaeshi | in days gone by, |
| mukashi o ima ni | would there were a way to roll |
| nasu yoshi mo ga na | the past back to the present! |

73. For Ōgimachisanjō Sanemochi, see JS: 56; for Kin’ei, see JS: 62; for Imagawa Ujichika, see JS: 9. Sekiguchi Ujikane 関口氏兼, Ohara Chikataka (JS: 56), and Yui Hōgo 由比保悟 (also known as Mimasakanokami 美作守) were retainers of the Imagawa; Shueki 珠易 was one of Sōchō’s disciples. Ujikane, Chikataka, Hōgo, and Shueki all participated in Daiei 5 [1525]:31 Nanibito hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Person”) along with Ashina Yasumochi (JS: 10), Ashina Tokishige (JS: 11), and others. Shueki also took part with Sōchō in Eishō 2 [1505]:8:22 Tamanani hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Gem”) at Kōfukuji in Nara, after which he returned with Sōchō to Suruga. He also accompanied him on the journey chronicled in Sōchō’s Azumajinotsuto (1509). He appears in Utsumoyama no ki and in Arakida Morihira’s poetic miscellany Nikonsū (2: 32).

74. The aster (or chrysanthemum) was believed to have properties conducive to longevity.

75. There is a kakekotoba pivoting between hatsuka (faint) and hatsukarigane, “the first call of the geese” that are flying south for the winter.

76. The udonge 優曇華 (Skt. udumbara) is a mythical flower that according to Buddhist legend blooms once every three thousand years and announces the appearance of a Buddha or powerful ruler.

77. Nasu Suketarō 那須助太郎 is unknown.

78. Mount Köya 高野山 in Wakayama Prefecture is the location of Kongōbuji 金剛峰寺 temple, a center of Shingon Buddhism.
79. The implication here is that the story is too painful for Suketarō to relate personally.

80. Cf. Senzaishū 19: 1236, by Jakuren:

Composed at Kōya:

akatsuki o Awaiting the dawn
takano no yama ni of realization
matsu hodo ya on Mount Kōya,
koke no shita ni he is resting beneath the moss
ariake no tsuki under the late-night moon.

"Takano no yama" is the poetic reading of Mount Kōya. The verse refers to Kōbō Daishi, who lies in his tomb at Mount Kōya awaiting the arrival of Maitreya, Buddha of the future. The verse relates to sono akatsuki (that dawn), which refers to the advent of Maitreya’s appearance on earth, or in more general terms to the moment when delusion will give way to Buddhist enlightenment (cf. "the darkness of ignorance," mumyō no yami, JS no. 244).

81. Miura Yatarō 三浦弥太郎. The Miura and the Asahina were the “house elders” (shukurō) of the Imagawa.

82. Saitō Shirō 斉藤四郎 is unknown; possibly he was a relative of Saitō Yasumoto (JS: 272, n. 64).

83. Gosenshū 4: 197:

hototogisu The cuckoo
akatsukigata no with a single cry
hitokoe wa in the dawn twilight
ukiyo no naka o passes on its way
sugusu narikeri through this melancholy world!

84. “Paper robe” translates kamiko 紙子 or 紙衣, a cold-weather garment made of thick paper treated with persimmon bitters then repeatedly exposed to the dew, dried in the sun, and kneaded for softening.

85. Fuji [no] wata is silk floss produced in Susono 舟野 in Suruga Province. Susono also means “foothill fields,” here in reference to anywhere near Fuji, including Sōchō’s cottage. Wata here also implies watabōshi (silken cap), which is used as well as a metaphor for Fuji’s snow-covered peak. The poem in addition involves a kakekotoba pivoting on tokaku suru (can do anything or want for nothing) and Suruga. Sōchō means that while Fuji is covered with snow like a silken cap all year long, he himself did not have a cap for the winter snow, despite the fact that in Suruga one should be able to obtain most anything, particularly in view of the proximity of the place of production of Fuji [no] wata.
86. Hōgo suggests that since snow has only recently fallen on Mount Fuji, adding to its white cap, the foothills too will wear a cap of snow before long, and Sōchō will now have a cap of silk floss to protect himself as well.

87. Sōchō is believed to have been a younger son of Gojō Yoshisuke, head of what would become a major house of swordsmiths in Suruga.

88. Cf. *Shinkokinshū* 16: 1586, by Fujiwara Shunzei:

\[
\begin{align*}
oinu & \rightarrow \text{Though I have grown old,} \\
ma & \rightarrow \text{I trust we shall meet again,} \\
aw & \rightarrow \text{so to the departing year} \\
no & \rightarrow \text{I offer these gem-like teardrops} \\
tama & \rightarrow \text{to speed it on its way.}
\end{align*}
\]

Usually on the death anniversary (*shōtsuki meinichi*) of one’s father one hires priests to hold a religious service. Sōchō does not, hence his tears “without a spark of luster.”

89. Sōchō puns on *hitatare* (warrior’s robe) and *hitasura tareru* (have diarrhea). The name Kusoichi resembles samurai names but literally means “shit once,” and *komeru* (contain or subdue) has a martial tone. A more literal translation would be “Unexpectedly / I donned a warrior’s robe / (have diarrhea)— / would the name Kusoichi (Shit Once) / help to subdue it?”

90. Shiki Suruganokami Yasumune, also called Kunainoshō, was the head priest of Sengen Shrine in Sunpu (Miyagasakichō, Shizuoka City). The shrine stands on Shizuhatayama mountain.

91. *Ato tareshi* (lit., spread traces) refers to the doctrine of *honjisuijaku* (manifestation from the original state), which holds that Japan’s indigenous Shintō gods are manifestations of Buddhist deities.

92. For Gorō Ujiteru, see *JS*: 55.

93. *Oi no mimi* no. 116. During a youth’s coming-of-age ceremony (*genpuku*), his hair was for the first time arranged in adult style. The foundation poem for Sōchō’s verse is *Kokinshū* 14: 693:

\[
\begin{align*}
kimi & \rightarrow \text{If you do not come,} \\
neya & \rightarrow \text{I will not enter my bedroom,} \\
iraji & \rightarrow \text{even if frost} \\
komurasaki & \rightarrow \text{should settle on the deep purple cord} \\
waga & \rightarrow \text{with which I bind my hair.}
\end{align*}
\]

94. Sōgi conferred the secret traditions of *Kokinshū* (*Kokin denju*) on Konoe Masaie (1444–1505) and his son Hisamichi (1472–1544), and on Sanjōnishi Santaka. He also bestowed a considerable part of the traditions on the renga master Shōhaku, who in turn passed them on to disciples in the Sakai area (in present-day Osaka). The
Shōhaku lineage of the secret traditions came to be known as the _Sakai denju_ in consequence. Sanetaka, however, received the most complete version of the traditions and was recognized as Sōgi’s “first disciple.” His lineage was called the _Gosho denju_ (Palace Traditions).

95. The lectures to which Sōchō so diffidently refers were in fact a very serious affair taking place over three months in 1492–93. Taijin (d. 1518), of Shōren’in, attended the sessions with Sōchō, and a portion of his notes survives (see Arai 1976: 49). Taijin (also called Jibukyō Hōgan) had five renga verses chosen for inclusion in _Shinsen tsukubashū_. He also took part with Sōgi, Sōchō, and others in _Hamori senku_ in 1487 and appears with Sōchō in many other extant renga sequences.

96. _Oi no mimi_ no. 118.

97. _Kokinshū_ 1: 2, by Ki no Tsurayuki:

Composed on the first day of spring:

\begin{align*}
  \text{sode hichite} & \quad \text{Will the ice on the water} \\
  \text{musubishi mizu no} & \quad \text{I once cupped in my hands,} \\
  \text{kāreru o} & \quad \text{soaking both my sleeves} \\
  \text{haru tatsu kyō no} & \quad \text{melt off in the spring wind} \\
  \text{kaze ya tokuran} & \quad \text{that begins to blow today?}
\end{align*}

98. Hasedō 長谷堂 refers to Shinhasedera 新長谷寺, in Otowachō 音羽町, Shizuoka City.

99. _Oi no mimi_ no. 117.


Even if someone whose thoughts are malicious
Should push one into a great pit of fire,
By virtue of constant mindfulness of Sound-Observer
The pit of fire will turn into a pool.

(trans. Hurvitz 1976: 316)

101. Kenchōji 建長寺 is one of the Kamakura Gozan temples. Sōchō may have resided there in 1529 (Ōshima 1962: 51). For Asahina Tokishige, see JS: 11.

102. Chōrakuji 長楽寺 is a Rinzai temple located in Fujieda 廉枝 City.

103. Yōtokuji 养得寺 is unknown. It may be a mistake for Zentokuji 善得寺 in Fuji 富士 District. The abbot at the time was Shun Kinkei 舜琴溪 (d. 1530). It is not to be confused with Zentokuin 善得院, later Rinzaiji 臨済寺, in Sunpu. Tenryūji 天竜寺 is one of the Kyoto Gozan temples.

104. Paperers (hyōhoishi 表布衣師 or 表補衣師) like Saburōgorō 三郎五郎 replaced the
paper or silk on fusuma sliding screens, scrolls, and the like. He lived in Kyoto at Ayano-
kōji 綾小路, one block south of Shijō Avenue, and Muromachi 室町, one block west of Karasuma Avenue.

105. Sōchō makes a pun on Tema no seki 手間の関 (lit. Hindrance Gate), an ancient barrier in modern Tottori Prefecture, and tema 手間, an abbreviation for temachin 手間質, payment for work. *Tema no sekimori* is thus “keeper of Hindrance Gate” and “keeper of payments.” Cf. *Kokin waka rokuju* no. 1026:

<table>
<thead>
<tr>
<th>yakumo tatsu</th>
<th>Like Hindrance Gate</th>
</tr>
</thead>
<tbody>
<tr>
<td>izumo no kuni no</td>
<td>in Izumo Province,</td>
</tr>
<tr>
<td>tema no seki</td>
<td>where banks of clouds rise,</td>
</tr>
<tr>
<td>ika naru tema ni</td>
<td>what manner of hindrance,</td>
</tr>
<tr>
<td>kimi sawaruran</td>
<td>is keeping you away?</td>
</tr>
</tbody>
</table>

106. The poem was probably meant for Nobutane’s daughter Jukei, wife of Ujichika. As Sōchō was not shown the poem for a month, it is unlikely the “one in the east” (hi-gashī naru hito) could be he. *Saranu wakare* (lit., unavoidable parting), furthermore, usually refers to the parting between parents and children.

107. This was a *kanpenjō* 勘返状, a letter received and returned with the reply written directly on it.

108. The chronology of this passage is problematic. It would seem that JS nos. 304–5 were a private correspondence between Sōchō and the nurse and that JS nos. 306–8 were in formal mourning, but that Sōchō’s three poems were all sent at about the same time, a short while after seeing Nobutane’s death poem and holding the poetry session. For Isonokami, see JS no. 183.

109. Tsuge et al. (1931, 1: 370) suggest the following points were raised by Sōchō in answer to Tokishige’s questions. For a discussion of this passage, which is reminiscent of zuhitstu miscellanies like Yoshida Kenkō’s *Tsurezuregusa*, see Harada 1979: 385–93.

110. What is translated here as “near and dear” would more literally be “fail to be moved ‘because of one shoot of *murasaki* grass,’” from *Kokinshū* 17: 867:

<table>
<thead>
<tr>
<th>murasaki no</th>
<th>Because of one shoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>hitomoto yue ni</td>
<td>of <em>murasaki</em> grass,</td>
</tr>
<tr>
<td>musashino no</td>
<td>I feel fondness</td>
</tr>
<tr>
<td>kusa wa minagara</td>
<td>for all the plants and grasses</td>
</tr>
<tr>
<td>aware to zo miru</td>
<td>on the plain of Musashino.</td>
</tr>
</tbody>
</table>

The poem suggests that the love that one bears another extends to all those connected with that person. The people Sōchō describes reject the appeals from even those with claims upon them in order to make money.

111. Such landowners will not succeed in commerce because they will be inexperienced amateurs dividing their attention between their land holdings and their business,
competing with professionals who have spent their lives at their occupations and who have no other obligations.

112. Sake dealers often doubled as moneylenders.

113. These are jobs traditionally confined to the lowest orders of society.

114. Sōchō would seem to have Osada Chikashige in mind (JS: 72–74).

115. Harada (1979: 391) interprets this sentence as “Those who beg by the roadside and wait by houses and gates are still better off [than these starving samurai].”

116. I have substituted the version in GSRJ (289) for that in the Shōkōkan ms. (Shimazu 1975: 71), which is irregular and repetitive: tare zo kona / me oshinogi / tateu hito / hito no yo wataru / michi no hotori ni. Jichin 慈鎮 (also known as jien 慈円, 1155–1225) was a major Shinkokinshū poet. But the poem is not found in Shūgyokusoku 持玉集, his personal poetry collection.

117. The phrase contrasts those who are able to support themselves and those who are not.

118. Kokinshū 5: 292, by Sōjō Henjō. It bears the preface, “Composed as he stood under the shade of a tree at Urin’in temple.” Sōchō construes wabibito in the poem as “forlorn one,” but Henjō perhaps simply meant a monk forgotten by the world.

119. This passage pursues the subject of the preceding. Lion dancers wore lion head-dresses; monkey trainers sang songs and chanted poetry while leading monkeys from house to house; bell ringers and bowl beaters begged while chanting sutras to rhythms beaten out on bells or bowls (for a picture of the last, see Shichijūichibanshokuninutaawase 101).

120. “Separate transmission outside the teachings” (kyōge betsuden 教外別伝) and “nonverbalization” (furōmonji 不立文字) are Zen teachings that stress the necessity of intuitive mind-to-mind transmission of religious truth without reliance on written or spoken words.

121. Sōchō’s excoriation of the lax Zen clergy reflects the attitude of his outspoken religious master, Ikkyū, who wrote such lines of poetry as, “Who of Linji’s [Rinzai’s] descendants passes on his Zen properly?” and “There are no true masters, only false ones” (Kōonsō 93, 159 [nos. 8 and 169]). Linji 致谧 (d. 867) was the founder of Ikkyū’s Zen sect. Sōchō’s mention of those who meditate on the Holy Name is a reference to adherents of the Pure Land (Jōdo) sects. Note that Ikkyū too professed at one point to have abandoned Zen for Pure Land beliefs: “In an earlier year I humbly received the portrait of [the Zen priest] Daitō Kokushi. Now I exchange my robes for those of the Pure Land sect” (Kōonsō 181).

122. Bon (Urabon) is the annual Festival of the Dead, observed in the seventh month (JS: 250, n. 18); Higan 彼岸 refers the seven days of rituals in observation of the spring and autumn equinoxes.

123. This passage is reminiscent of the house laws (kakum) of warriors. Sōchō himself
is mentioned in one such document, _Asakura Sōteki uaki_ (125), written by his Echizen warrior patron Asakura Norikage (JS: 191, n. 1):

A man can accomplish nothing if he has no reserves. It is said, though, that unlike the world’s rich, a warrior must never put wealth ahead of all else and hoard gold and coin. Hōjō Sōun of Izu saved everything, even needles, in his storehouses, but when it came to his campaigns he would not have stopped at smashing gemstones. Sōchō always spoke of this. (125)

124. Sōchō was in the capital from 1518 to 1520, then again in 1522–24; the sentence suggests that it has been five or six years since Sōchō spent time at his Brushwood Cottage (Saioku 柴屋) in Mariko 丸子, five kilometers southwest of Sunpu. The source of the name Saiokuken is unclear; Sōchō himself always uses Saioku. The traditional date given for its construction is 1504, based on the phrase “In the beginning of the Eishō era [1504–21]” (Eishō hajime no koro) in _Utsunoyama no ki_. Shigematsu (1979), however, argues that the date was actually 1506. The cottage was located on the fief of Saitō Yasumoto (JS: 73).

125. See JS no. 37. Sōchō is suggesting that ideally he would be pursuing the Buddhist law in Takigi, site of Ikkyū’s hermitage, but he has only managed to reach his hermitage by Utsunoyama, “Reality Mountain.”

126. Sōchō contrasts the religious world of Takigi to the world of ephemeral secular reality in which he now lives. Though he cannot reach Takigi, he will instead place his hopes for salvation in the Utsunoyama pines.

127. The verse combines elation at being back with a deflated sense of loneliness because no one has come to greet him.

128. The snow looks like cherry blossoms amid the rocks and trees, and it hides the rougher spots of the garden from view. Sōchō refers to _Kokinshū_ 6: 324 (see JS: 240–41, n. 44).


130. Sōchō refers to _Ise monogatari_ (21–22): “Going on, they came to the province of Suruga. When they reached Utsunoyama, the path they must follow was dark and narrow, and overgrown with ivy and maples [tsuta kaede wa shigeri], filling them with apprehension.”

131. Cf. _Man’yōshū_ 14: 3442:

<table>
<thead>
<tr>
<th>azumai no</th>
<th>Unable to cross</th>
</tr>
</thead>
<tbody>
<tr>
<td>tego no yobisaka</td>
<td>Maiden-Calling Slope</td>
</tr>
<tr>
<td>koe kanete</td>
<td>in the eastland,</td>
</tr>
<tr>
<td>yama ni ka nemu mo</td>
<td>am I to sleep in the mountains,</td>
</tr>
<tr>
<td>yadori wa nashi ni</td>
<td>without any lodging?</td>
</tr>
</tbody>
</table>
Maiden-Calling Slope (Tego no yobisaka 手児の呼坂) is unknown; it may be one of the seven steep slopes east of Kanbarachō 蓮原町 in Ihara 延原 District, Shizuoka Prefecture, or Satta Pass 萨埵峠 in Okitsu町 興津町, Shimizu 清水 City, also in Shizuoka Prefecture. Sōchō was a native of Shimizu.

132. There is snow-white hair on Sōchō’s head and now the old cottage is covered with snow as well.

133. Saigyō’s poem, Shinkokinshū 6: 697, reads in its entirety:

mukashi omou While stacking driftwood
niwa ni ukiki o in the yard of my cottage
tsumiokite I recall the past—
mishi yo ni mo ninu how little is this year’s end
toshi no kure kana like others I have seen!

The interpretations of this poem by Tanaka and Akase (1992: 206) and Minemura (1974: 220) are, however, different from that of Sōchō. Both modern commentators believe Saigyō is unhappily comparing his comfortable life before taking holy vows to his present rustication. The interpretation of Kubota Jun (1976–77: 552–53), however, is in agreement with Sōchō’s.

134. Sōchō is suggesting that he will soon die and become a spirit himself. Tsurezuryūga 19 refers to a similar belief: “The practice of worshipping the spirits of the dead that return on New Year’s eve has disappeared from the capital, but it continues in the east. I find that very moving.”

**BOOK ONE: Sixth Year of Daiei (1526)**

1. The poem refers to Shinkokinshū 11: 1034, by Princess Shokushi:

In a hundred-waka sequence, on “Concealing Love”:

| tama no o yo Jewelled cord of life,        |
| taenaba taene if you are to break, then break! |
| nagaraeba If I live on,                  |
| shinoburu koto no I will weaken from the strain |
| yowari mo zo suru of concealing my longing. |

Had Sōchō not survived the night, he would have been like the light snow of spring, becoming one with all things.

2. Oi no mimi no. 120, where the verse appears as ama no hara / fuji ya kasumi no / yomo no haru (cf. JS no. 338). Suminoyama is Mount Sumeru, center of the Buddhist cosmos. The poet has included it through a kakekotoba pivoting between kasumi (haze) and sumi (Sumeru), then through slant rhyme on yomo (in all directions or circling) and yama
Notes to Book One (1526), Pages 90–91

(mountain). “Circled by lands” (yomo no kuni) refers to the four lands said to surround Mt. Sumeru. Sōchō thus locates Suruga, the province in which Mt. Fuji is located, at the center of the world.

3. Ōgimachisanjō Kin’ei (JS: 62) was the nephew of Imagawa Ujichika (JS: 9–13).

4. Based on Kokinshū 2: 93:

| haru no iro no | It is not as if spring comes to some villages |
| itariitaran      | and not to others. |
| sato wa araji    | Why then are some flowers blooming |
| sakeru sakazaru  | and others failing to bloom? |
| hana no miyuran  | |

(Translation after McCullough 1985)

5. Lady Kitagawa 北川 (c. 1442–1529) was the wife of Imagawa Yoshitada and the mother of Ujichika. Her elder brother was Hōjō Sōun (JS:11). She was one of Sōchō’s most devoted patrons. For more on Lady Kitagawa, see Nagakura 1978.

6. Kogawa 小川 is in Yaizu 焼津 City, Shizuoka Prefecture. Hasegawa Motonaga 長谷川元長 was the son of Hasegawa Masanobu 長谷川正宣 (1430–1516), who had sheltered Lady Kitagawa and her young son Ryūōmaro (later Imagawa Ujichika) during the Succession Conflict of the Bunmei Era (Bunmei no naikō) after Yoshitada’s death in 1476 (see Appendix A). Motonaga’s younger sister was the wife of Asahina Jūrō Yasutsugu 朝比奈十郎泰次, who Nakagawa (1981: 1330) believes may have been Yasumochi (JS: 10).

7. Oi no mimi no. 124. The verse means that the pines set off the cherries to mutual advantage, with both being reflected in the water. The hokku is appropriate to Kogawa’s coastal location.

8. Sōchō apparently means the unease that customarily accompanied the start of a journey.

9. Oi no mimi 125. The verse expresses the conviction that just as one will see again in the fall the geese that now fly north in the spring, so will the friends meet again who now bid each other goodbye. Since Sōchō says he thought of this as a farewell session, he may mean they will meet in the Western Paradise (cf. Nakamikado Nobutane’s farewell verse to his daughter, Jukei, JS no. 303). There is a pun on kari (geese / temporary).

10. Sōchō refers to Shinkokinshū 10: 987, by Saigyō (JS: 192, n. 2). Sayo no naka-yama appears in the poem as Sayo no nagayama 小夜の長山 (Sayo Long Mountain), for etymological reasons which Sōchō subsequently explains.

11. Sōchō refers to Saigyō.

12. Sōkyū 宗久 (n.d.) also demonstrated interest in the etymology of this toponym in his Miyako no tsuto (350) of 1367:

I reached Sayo no nakayama. I was moved by the recollection that this was where Saigyō composed “… I would pass this way again.” Opinions differ on whether
to pronounce it Saya no nakayama or Sayo no nakayama. Chūnagon Moronaka wrote that when he was on his way to take up his post in this province, the natives pronounced it Sayo no nakayama, and earlier poets perhaps did so as well. I recall having seen it so in anthologies. Minamoto Sanmi Yorimasa wrote it Nagayama 長山. When I asked an old man here, he immediately replied, “Saya no nakayama.”

When I inquired of the name of this place, the sound of the echo answered too, saying Saya no nakayama.

13. Shimazu (1975: 77) notes that the mountain now lies between only two districts, Ogasa 小笠 and Haibara 榛原, but that there is a Four District Bridge to the east of nearby Kyūenji 久延寺 temple, referring to Shūchi 周智, Sano 佐野, Haibara, and Kikō 城越 Districts. The Shōkōkan ms. (Shimazu 1975: 77) reads, “It was in four districts in the mountains,” which would seem instead to justify calling the mountain Nakayama (in the mountains), thus missing the point of the anecdote. I have emended the text on the basis of the GSRJ (292) and Saiokuji mss., which employ the character for “long” (nagai 長), making the line read “it was so long that it covered four districts.” Sōchō equivocates in his rewritten version of the account in Book Two (Shimazu 1975: 80), where he writes, “a long road running for three leagues through the mountains.”

14. Sayo no nakayama appears in such verses as Kokinshū 12: 594, where it is rendered Saya no nakayama:

Like Between Mountain in the east,
Saya no nakayama,
how did I begin to drift betwixt and between into this affair?

See also Kokinshū 20: 1097 (JS: 268, n. 6). Both Kokinshū poems read Saya no nakayama rather than Sayo no nakayama. Katagiri (1983: 183) believes that the name saya 狭谷 indicates a narrow valley. Verses from the Heian period use the word in connection with such homophones as sayani. Both the Sōchō michi no ki and Saiokuji mss. clearly render the name Sayo, which Katagiri asserts is a later corruption.

15. Saigyō’s Travels in the Eastland (Azuma michi no ki 東国道の記, given on Shimazu 1975: 80 as 東国道の記), is unknown.

16. This etymology was apparently a new discovery for Sōchō, as he rendered the name Sayo no nakayama earlier (JS no. 1).

17. Kasuya Nakatsukasa Matsutsuna 槇谷中務松綱 was an Imagawa retainer.
Notes to Book One (1526), Page 92

18. It is now the second month of 1526.

19. Oi no mimi no. 126. Cf. Shūishū 19: 1230:

- hashitaka no
- tokaeru yama no
- shiishiba no
- hagae wa su to mo
- kimi wa kaeseji

Even if the leaves
of the sweet acorns on the hills
where sparrow hawks return
fall as do hawk feathers,
you, my dear, will never change.

Sweet acorns (shii) do not lose their leaves in the autumn; the poet asserts that even if that impossible event should occur, the feelings of the loved one would not change. Another verse employing the same imagery appears in Gosenshū 16: 1171:

- wasuru to wa
- uramizaranan
- hashitaka no
- tokaeru yama no
- shii wa momijizu

Do not despise me, thinking I have forgotten you—
the sweet acorns
where the sparrow hawks molt
do not change to fall colors.

Tokaeru (or togaeru) means either “to return” or “to change color (of feathers),” i.e., “to molt.” Sweet acorn leaves appear white when blown by the wind, and they are therefore associated with the verbs “to change” and “to return” (kaesu/kaeru). The relationship between those various meanings may have given rise to the poetic conceit that sparrow hawks return to molt in mountains with sweet acorn trees. Sōchō observes that the mountains have both sweet acorns and cherries, and he wonders if the cherries may have been the trees for which the sparrow hawks returned, for just as the trees change their raiment in spring, so do the hawks. In spring the sparrow hawks change from winter to summer plumage, and the poem may include the overtone that the white feathers harmonize with the white undersides of the sweet acorns and with the cherry blossoms.

20. Oi no mimi no. 128.

21. Rokurō 六郎 is probably Horikoshi Ujinobu 堀川氏延 (c. 1491–1570), a member of a cadet branch of the Imagawa house (Ōshima 1964 [May]: 23). For more on the Horikoshi house, see Owada 1986. Fuchū 府中 refers here to Mitsuke 見付, capital of Tōtōmi. It is now Iwata 磐田 City, Mitsuke, in Shizuoka Prefecture.

22. Oi no mimi no. 127. The verse is deliberately auspicious to counter the unlucky nature of the day. The tree “said to bloom and ripen once in three thousand years” is the “three-thousand-year peach” (michitose no momo), the peach of immortality that according to Chinese legend Wǔ Dì received from the Queen Mother of the West (Xiwangmu). The phrase thus became a metaphor for a rare and auspicious event. Cf. Shūishū 5: 288, by Ōshikōchi Mitsune (attributed to Sakanoue Korenori in Teijiin Poetry Contest):
We have now greeted the spring of the year in which will bloom the peach said to ripen once every three thousand years!

The “three” in Sōchō’s verse reflects the date of its composition, the third day of the third month.

BOOK TWO: Sixth Year of Daiei (1526)

1. See JS no. 327. Cf. Shinkokinshū 1: 33, by Jichin:
   
   ama no hara
   fuji no keburi no
   haru no iro no
   kasumi ni nabiku
   akebono no sora

   The smoke from Mount Fuji
   trails high in the field of heaven
   and becomes the hue
   of springtime haze—
   the sky at dawn.

2. Izumigaya 泉谷 is the valley in which Mariko is located. In Book One, Sōchō wrote that he met with Lady Kitagawa on the night of the ninth, then arrived at Mariko on the tenth, where he spent one night before setting out for Kogawa on the eleventh. Sōchō may mean here that he was at Mariko for two days, the tenth and the early part of the eleventh.

3. Sōchō’s verse is based on Kokinshū 19: 1051, by Lady Ise:

   naniwa naru
   nagara no hashi mo
   tsukuru nari
   ima wa waga mi o
   nani ni tatoemu

   They have rebuilt it,
   the ancient Nagara Bridge
   in Naniwa.
   To what can I compare
   my aged self hereafter?

   Some commentators suggest the third phrase, tsukuru nari, means “it no longer stands.” In either case, however, the bridge Lady Ise used to know is gone, as she herself soon will be. The same is true for Sōchō, but he is also glad to have such a spot for his last years.

4. See JS no. 329.

5. Hamuro Mitsuchika 叶室光親 was executed in 1221 at Kikugawa river (Aster River) for his role in the Jōkyū uprising. Taiheiki (1: 69) credits him with this death poem in Chinese, actually composed by Fujiwara Muneyuki:

   In antiquity at Aster River in Nanyang Province,
   one dipped water from downstream and prolonged one’s years;
Notes to Book Two (1526), Pages 96–97

today at Aster River on the Tōkai Circuit,
I stop on the west bank and end my life.

More than a century later, Hino Toshimoto 日野俊基 was executed at the same spot. He left a death poem in Japanese:

\[
\text{ini}s\text{iie mo One recalls hearing}
\text{kakaru tameshi o a similar tale in the past}
\text{kikugawa no of Aster River—}
\text{onaji nagare ni is it now to be my lot}
\text{mi o ya shizumen to sink into the same stream?}
\]

The rhetoric of the verse is based on a kakekotoba pivoting between *kiku* (to hear) and *kikugawa* (Aster River).

6. The verse makes reference to *Kokinshū* 20: 1097:

\[
kai ga ne o Would I had a clear view
saya ni mo mishi ga of the Kai Mountains,
kekerenaku but lying between
yokōri fuseba with no thought for others
saya no nakayama is Saya no nakayama.
\]

7. Nissaka 日坂, on the west slope of Sayo no nakayama, is now in Kakegawa City.
8. The verse appears in Sōchō’s first personal poem anthology, *Kabekusa* no. 2548.
9. See JS no. 335.
10. Horikoshi Rokurō 堀越六郎 (Ujinobu 氏延). Mitsuke was the provincial capital of Tōtōmi.
11. Iyonokami Sadayo 伊予守貞世 (Ryōshun 今川了俊, 1326–1420) was a warrior literatus and the most poetically distinguished member of the Imagawa house. *Gyokuyō wakashū* (1313) and *Fūgawa wakashū* (1349) are the fourteenth and seventeenth imperial poetic anthologies, both of which reflect Kyōgoku-Reizei ideals. Ryōshun studied waka with Reizei Tamehide 冷泉為秀 (d. 1372).
12. See JS no. 337.
14. Oi no mimi no. 129.
15. Hikuma 引馬, in Hamamatsu City, is mentioned in such poems as *Man’yōshū* 1: 57, by Naga no Imiki Okimaro:

Composed in the second year of Taihō [702], when the Retired Empress Jitō traveled to Mikawa Province:

\[
hikumano ni Fly pellmell
niou haribara into the stand of colored alders
irimidare on Hikuma Field;
\]
Notes to Book Two (1526), Pages 97–98

koromo niowase tabi no shirushi ni
go, let them dye your robes in memory of your journey!

16. Hamana 浜名 Bridge, an utamakura, was destroyed when an earthquake opened Lake Hamana to the sea in 1498.

17. Because of the prophecy establishing his life expectancy at seventy-nine years (see JS: 125, 161), Sōchō expected this to be his final journey. He was seventy-nine (by the Japanese count) in this year, 1526.

18. The bridge no longer stands, of course; Sōchō is being ferried past the site.


20. See JS: 55.

21. Both Denzō and his father, Makino Shigekata 牧野成方, were killed fighting Matsudaira Kiyoyasu 松平清康 in 1529 (JS: 303, n. 81). Kiyoyasu was the grandfather of Tokugawa Ieyasu. Denzō’s grandfather was Makino Kohaku Shigetoki 牧野古白成時, an old friend of Sōchō mentioned in Utsunoyama no ki (396). He too was killed in battle, in 1506. All three men were allies of the Imagawa. Shigetoki had one of his renga verses included in Shinsen tsukubashū, and Sōchō composed a solo memorial sequence for him on the first anniversary of his death, entitled Eishō 4 [1507]:11:3 Makino Kohaku Zenmon uchijini isshiki (First Anniversary of the Death in Battle of Makino Kohaku Zenmon). He was one of Sōchō’s most devoted patrons.

22. Sōchō has reached the border between Tōtōmi and Mikawa Provinces.


24. Ina 猪名 or 井名, now written 伊名, is now Kozakaichō 小坂町, Hoi 宝飯 District, Aichi Prefecture. Makino Heisaburō 牧野平三郎 was lord of Ina Castle (JS: 150).

25. Fukōzu 深溝 is in Kōtachō 幸田町, Nukata 額田 District, Aichi Prefecture. Sōchō’s host was Matsudaira Ōinosuke Tadasada 松平大炊助忠定 (d. 1531). Sōboku was later to lodge with Tadasada’s son Yoshikage 好景 (Tōgokukikō [820]). On Sōchō’s Matsudaira acquaintances in Mikawa, see Suzuki Mitsuyasu 1973.

26. Shimazu (1975: 82) suggests that Sōchō may be referring to Kira Tōjō Yoshiharu 吉良東条義春, vice constable of Mikawa. Tōjō Castle was in Yokosukachō 横須賀町, Nishio 西尾 City. The Kira house, which traced its roots to the same progenitor as the Imagawa, later split into the East (Tōjō) and West (Saijō) branches.

27. The verse includes felicitous overtones in sakari (bloom / prosper).

28. Cf. JS no. 544. The verse includes two kakekotoba pivoting between nami ya yuku (the waves go out) and yuku haru (late spring) and between kazashi no wata (floss garlands) and uwatusumi (the great ocean). Kazashi no wata were artificial flowers made of silk floss that garlanded the crowns worn by participants in the otokotōka 男踏歌, in which a troupe of male courtiers on the fifteenth day of the first month sang saibara at various temples and noble residences. The foundation poem is from Ise monogatari (83–84):
Notes to Book Two (1526), Page 99

watatsumi no
kazashi ni sasu to
iwau mo mo
kimi ga tame ni wa
oshimazari keri

The God of the Sea
did not begrudge giving
you, my lords,
this sea plant that he treasures
as a garland for his hair.

29. See JS: 15.

30. Moriyama 守山 is now Moriyama Ward, Nagoya City. Matsudaira Yoichi Nobusada 松平与一定 (d. 1532) was the third son of Matsudaira Nagachika 松平長親 and progenitor of the Sakurai Matsudaira 桜井松平 house. Nagachika hosted Sōchō during the poet’s journey to Kyoto in 1518. At that time Sōchō, Nagachika, and others composed Eishō 15 [1518]:4:26 (an alternate ms. gives 1518:4:23) Yamanani hyakukin (A Hundred-Verse Sequence Entitled “A Kind of Mountain”) at Myōgenji 明源寺 temple. The house head, Matsudaira Kiyoysasu (JS: 303, n. 81), Yoichi’s nephew, moved his headquarters from Anjō 安城 to Okazaki 岡崎 on the twenty-ninth of the following month, the fourth. See Tsurusaki 1973 and 1987.

31. Oda Chikuzennokami Yoshiyori 織田筑前守良頼 was one of the three commissioners (bugyō) of Kiyosu 清須 (now Kiyosuchō 清洲町, Nishikasugai 西春日井 District, Aichi Prefecture). Shimazu (1975: 82) believes Iganokami 伊賀守 was Oda Kurō Hiro nobu 織田九郎広延, another of the three commissioners of Kiyosu. Sakai Setsunokami Muramori 坂井摂津守村盛, deputy vice constable of Owari, participated with Sōchō, Sōboku, and other local Owari lords in Daiei 7 [1527]:4:2 Nanibito hyakukin (A Hundred-Verse Sequence Entitled “A Kind of Person”) at Atsuta Shrine (cited in RSR 2: 946). He also appears on JS: 124. On the Oda family before the time of Nobunaga, see Okuno Takahiro 1961.

32. Tsurusaki (1973: 32–33) believes the linked-verse sequence was held to pray for the prosperity of Nobusada’s new land and to confirm his holding in the presence of the other lords at the session.

33. Atsuta 熱田 Shrine, located in Atsuta Ward, Nagoya City, is one of Japan’s central Shintō institutions. Its major deity is Atsuta Daijin, whose attribute is the sword Kusanagi no tsurugi 草薙剣, one of the three sacred treasures. The Sun Goddess Amaterasu 天照大蝦連 and her brother Susanoo no Mikoto are also worshipped there, as is Yamato Takeru no Mikoto (see following note).

34. This refers to Yamato Takeru no Mikoto 日本武尊. Tsurusaki (1973: 30–31) observes that Sōchō makes no mention of the fact that Atsuta Shrine’s patron deity, Yamato Takeru no Mikoto, is identified in Kojiki (220) as the founder of the art of linked verse. Sōchō’s disciple Sōboku does not neglect to make mention of that connection in his own travel diary Tōgoku kikō (814).

35. Narumi 鳴海 is an utamakura originally on the Pacific coast and now further inland in Midori 緑 Ward, Nagoya City. Hoshizaki 星崎 is an utamakura now in Minami 南 Ward, Nagoya City.
36. Takinobō滝の坊, now Takinodera滝乃寺, is a Tendai temple west of Atsuta Shrine.

37. *Oi no minne* no. 131. There is a pun on *matsu* (wait / pine).

38. *Oi no minne* no. 132. This verse again appears to employ kakekotoba pivoting between *matsu* (wait / pine) and between Atsuta and *tsutano wakaba*, young ivy leaves. Another interpretation of the verse that ignores those likely kakekotoba reads simply: “The pale red of the young leaves amid the pines at Atsuta.” The season is summer, and though some leaves begin to turn red in late spring and early summer, *usumomiji* (pale red leaves) is more normally an autumn word, which suggests in turn that *matsu* does indeed include the overtone “to wait” for autumn. The verse is also phonetically skillful, contrasting *usu* (thin) and *atsu* (thick) as well as *matsu* and *atsu*.

39. The sequence is also referred to as *Eikyū hyakushu* 永久百首, composed on *Eikyū* 4:12:20 (early 1117). Minamoto Shunrai and others participated.

40. Indeed, no such line is found in the sequence.


42. *Kokinshū* 20: 1104, by Ono no Komachi:

On Okinoi Miyakoshima:

| okinoite | Sharper than the pain |
| mi yaku yori mo | of flesh seared by fiery coals |
| kanashiki wa | is the grief I feel |
| miyakoshimabe no | on your leaving this island |
| wakare narikari | to go to the capital. |

(translation after McCullough 1988)

Sōchō plays on *atsu* (hot) in Atsuta, and introduces the kindred words *oki* (glowing coals) and *yaku* (burn), as in the foundation poem.

43. Sōchō may have taken the last part of the line from *Genji monogatari*, where it appears in several places, e.g., the “Yūgao” chapter (*Genji monogatari* 1: 114).

44. *Oi no minne* no. 133.

45. The residence was actually that of the vice constable (shugodai).

46. *Travels in the Eastland* (*Tōgokumichi no ki* 東国道の記) is another name for *Nagusamegusa* なぐさめ草, by the waka poet Shōgetsu’an Shōtetsu 招月庵正徹 (1381–1459). The passage in question (588) reads “This is where the province is governed . . . it seems no different from Kyoto.” It is curious that this work and the one attributed to Saigyō (*JS*: 92, 96) bear the same title.


48. Cf. *Man’yōshū* 11: 2754:

| asakashiwa | By Uruya River, |
| uruyakawae no | of dewy morning oaks, |
Notes to Book Two (1526), Pages 101-2

shinonome no I slept in longing as secret
shinoite nureba as if behind bamboo blinds
ime ni miekeri and dreamt of you at dawn!

49. Oda Tōzaemon 織田藤左衛門 was the son of Oda Yoshiyori and the uncle of Oda Nobuhide 織田信秀 (1508–51), who appears below as Saburō. Nobuhide was the father of Nobunaga. His given name begins with the word “wisteria.”

50. Cf. JS no. 526.

51. See JS: 99.

52. Oi no mimi no. 135, where it appears as unohana wa kiyousu ka. There is a kakekotoba pivoting between Kiyosu and you (to approach) (cf. JS no. 542).

53. Takahata (or Takabatake) Magozaemon 高畠孫左衛門 is unknown.

54. Oi no mimi no. 134.

55. Tsushima 津島 City, Aichi Prefecture.

56. Shōgakuin 正覚院, a Shingon sect temple in Tsushima, which is now called Seitaigi 清泰寺.

57. Oda Sōdai 織田霜台 was Oda Nobusada 織田信定, one of the three Kiyosu commissioners, who served the Shiba house. His son Saburō was Oda Nobuhide.

58. Three chō was about one third of a kilometer. The Long Bridge of Seta (Seta no nagahashi 勢田の長橋 or 瀬田の長橋, also known as Seta no karahashi 瀬田の唐橋), one of the most famous bridges in premodern Japan, crossed the mouth of Setagawa river at Lake Biwa. It is an utamakura and also one of the “Eight Views of Ōmi” (Ōmi hakkei).

59. Oyobigawa 及川 river flowed near Hashima 羽島 City, Gifu Prefecture and was a tributary of Kisogawa 木曾川 river; Sunomatagawa すの又河 (墨俣河) was the old name of Kisogawa river and Nagaragawa 長良川 river after they flowed together at Sunomata 墨俣. The present course of the river is not the same. The Sea of Ōmi (Ōmi no umi 近江の海) was another name for Lake Biwa.

60. Kuwana 桑名 is the present Kuwana City in Mie Prefecture. It was on the west bank at the mouth of the river. Sōchō quotes the same Wakan rōeishū line earlier (JS: 46).

61. I have emended wasureji in the Shōkōkan ms. (Shimazu 1975: 85) on the basis of the SKGSRJ ms. (677).

62. Tōun 等運, a resident of Kuwana, was a disciple of Sōseki. He took part in a linked-verse sequence in 1515 at Sanetaka’s residence welcoming Sōchō back to the capital, Eishō 12 [1515]:11:11 Yamanani hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Mountain”). He is not to be confused with Tōunken, vice constable of Yamashiro Province (JS: 47).

63. Sōchō refers to Kisogawa, Nagaragawa, and Ibigawa 揖斐川 rivers.

64. West Lake (Xihu 西湖), in China’s Zhejiang Province, is famous for its beauty and is a favorite subject in Chinese and Japanese landscape painting.
65. *Ise monogatari* (83):

<table>
<thead>
<tr>
<th>Japanese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>haruru yo no</td>
<td>Are they stars</td>
</tr>
<tr>
<td>hoshi ka kawabe no</td>
<td>on this clear night,</td>
</tr>
<tr>
<td>hotaru ka mo</td>
<td>or fireflies by the riverbank,</td>
</tr>
<tr>
<td>waga sumu kata no</td>
<td>or fires lit by fisherfolk</td>
</tr>
<tr>
<td>ama no taku hi ka</td>
<td>near my dwelling?</td>
</tr>
</tbody>
</table>

66. Eight Peaks Pass (Happūgoe 八峰越 or 八風越) was located on a route to Ise and Owari established by the Rokkaku, constables of Ōmi, to assure themselves access to commerce and to frustrate attempts by a rival house, the Gamō, to cut off the route through the Suzuka Mountains. Rokkaku Takayori 六角高頼 to be adopted by the lord of Umedo 梅戸 to guarantee the security of that pass and another, Chigusagoe 千種越, through which a flourishing trade was conducted.

See Tsurusaki 1983.

67. Umedo is in Inabe 員弁 District, Mie Prefecture.

68. Sōchō employs a kakekotoba pivoting between *oi no koshi* (lit., aged back) and *koshikaki* (palanquin bearers) (cf. *JS* no. 369).

69. Yamakami 山上 is in Eigenjichō 永源寺町, Kanzaki 神崎 District, Shiga Prefecture; Takano 高野 is located in the same district. By *egedera* 会下寺, Sōchō means a Zen temple, possibly Eigenji.

70. Gotō Tajimanokami 後藤但馬守 was a retainer of the Rokkaku house and major-domo of their Kannonji 観音寺 Castle (for the latter, see *JS*: 32); Chōkōji 長光寺 temple is in Ōmi Hachiman 近江八幡 City, Shiga Prefecture. In Sōchō’s day it stood at the junction of the Happū kaidō 八峰街道 and Nakasendō 中山道 highroads, and Shogun Ashikaga Yoshiharu 足利義晴 (1511–1550) and his ally Hosokawa Takakuni made it their temporary fortress the following year (1527, see *JS*: 142).

71. The Tani House, of which Tani Nakatsukasa 谷中務 was a member, was a cadet branch of the Sasaki. Nakae Toşanokami Kazutsugu 中江土佐守員繼 was the host of the *Jikka senku* linked-verse session in 1516, in which Sōchō participated. See Tsurusaki 1976 and 1983.

72. Shōrin’an temple 小林庵 (or 少林庵, also Shōrinji), located in Yashima 矢島 or 矢鶴, Moriyama 守山 City, Shiga Prefecture, is a Rinzai Zen temple of the Daitokuji lineage. Shōrin’an is believed to have been founded by Ikkyū’s disciple Tōgaku Jōhō, also fifth abbot of Shinjjuan at Daitokuji and Shūon’an in Takigi (*JS*: 221, n. 44).

73. *Kokinshū* 17: 899 (popularly attributed to Ōtomo Kuronushi, according to a *Kokinshū* note):

<table>
<thead>
<tr>
<th>Japanese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>kagamiyama</td>
<td>I think I will</td>
</tr>
<tr>
<td>iza tachiyorite</td>
<td>stop by and have a look</td>
</tr>
<tr>
<td>mi ni yukamu</td>
<td>at Mirror Mountain,</td>
</tr>
</tbody>
</table>
Notes to Book Two (1526), Pages 103–5

toshi henru mi wa to see whether after all these years
oi ya shinuru to I have become an old man.

74. For Konohama Crossing, see JS: 48.
75. This haikai verse incorporates a complex kakekotoba pivoting between shigeru ko no ha ma no watari (crossing through flourishing leaves) and Konohama no watari (Konohama Crossing) (cf. JS no. 351).
76. Konrin'in 金輪院 lived in a temple by that name in what is now Shimosakamoto 下坂本 in Ōtsu City.
77. The verse describes a cuckoo on Mount Hiei in terms of Ise monogatari (22): “[Fujji] Mountain is like twenty Hiei Mountains piled one on top of another.” But even so, the cry of the cuckoo on the Kyoto mountain sounds high. Isa in Shimazu 1975: 87 should read isä. There is a pun on ne (mountain/cry) (cf. JS no. 551).
78. See JS: 220. Jökköin is a subtemple of Miidera. Its abbot requested the verse.
79. Oi no mimi no. 136. The conceit here is that the moon is so bright the waterrail thinks the dawn has come. Cf. Genji monogatari 3: 117:

oshinabete
If you respond
tataku kuina ni
to every waterrail that comes
odorokaba
tapping on your door
uwa no sora naru
heaven only knows what moonlight
tsuki mo koto ire
may find its way within!

80. For Sōkei, see JS: 48.
81. Cf. JS no. 2.
82. The Mountain of Meeting was the site of Ōsaka Gate. Awataguchi 穂田口, in Higashiyama Ward, was one of the main eastern entrances to the city.
83. The imperial palace burned in 1207. Rebuilding commenced the next year but the project was subsequently discontinued, and what was left on the site was lost in another fire in 1227. In Sōchō’s day, the imperial residence was Tsuchimikado 土御門 Palace, located at the intersection of Higashinotōin 東洞院 and Tsuchimikado Avenues. After the destruction of the Onin War, the area around it reverted to fields.
84. Mushanokōji 武者小路 avenue was located in what is now Kamigyō Ward.
85. Sōchō puns on koshi (palanquin / back).
86. Sōchō uses fewer dates in the travel passages of his journal, marking his progress instead largely through the names of the places he passes. He is probably writing here at the end of the fourth month.
87. This note suggests Sōchō’s pleasure at seeing his long labors on behalf of the Sanmon gate project come to fruition. See JS: 74, where he remarks on selling his own copy of Genji monogatari to raise funds for the project. His journeys to the Asakura domain in Echizen in 1519 and 1523 (for the latter, see JS: 31–33) involved fund-raising activities for Daitokuji as well. The gate that was eventually built was a single-story one. A two-story

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gate was completed in 1589, through the efforts of the great tea master Sen no Rikyū 千利休 (1522–91). But Rikyū had a portrait sculpture of himself installed inside and in so doing angered Hideyoshi. This is thought to have been one of the reasons Hideyoshi caused him to commit suicide (Kumakura 1989).

88. Emperor Gokashiwabara 後柏原 (1464–1526, r. 1500–26), son of Emperor Gotsuchimikado 後土御門 (1442–1500, r. 1464–1500), was a zealous poet and literatus. He was succeeded by his son Gonara 後奈良 (1497–1557, r. 1526–57). On linked verse and the imperial house during this period, see Kaneko 1993.

89. Sennyūji 泉涌寺 had been associated with the imperial house since the time of Emperor Shijō 四條 (1220–42) and was a place of study of Tendai, Shingon, Zen, and Ritsu doctrines.

90. Banjūzanmaiin 般舟三昧院 was a Tendai temple located at the time in Fushimi and later moved to what is now Kamigyō Ward. Buddhist belief holds that a spirit’s next life is determined on the forty-ninth day after death.

91. “The Mountain” refers to Enryakuji 延暦寺, headquarters of the Sanmon 山門 (Mountain Gate) sect of Tendai Buddhism, located on Mt. Hiei; “the prefect of the Temple” refers to the head monk (chōri 長吏) of Onjōji 园城寺, also called Miidera 三井寺, headquarters of the Jimon 寺門 (Temple Gate) Tendai sect, located on the west coast of Lake Biwa; Nanzenji 南禅寺 is the main Rinzai Zen temple in Kyoto and oversees the Gozan 五山 (Five Mountains) organization of Zen temples in the capital: Tenryūji 天龍寺, Shōkokuji 相国寺, Kenninji 建仁寺, Tōfukuji 東福寺, and Manjuji 万寿寺; the Ritsu 律 establishment refers to one of the six Nara sects, headquartered at Tōshōdaiji 唐招提寺.

92. Gokashiwabara’s remains were cremated at Sennyūji on the third of the fifth month (Shiryō sōran 9: 490) and they were interred the following day at Hokkedō 法華堂 in Fukakusa, Yamashiro Province. Gonara’s accession actually took place on the twenty-ninth of the fourth month (ibid.). The enthronement ceremony, however, was postponed due to lack of funds. The Hōjō, Asakura, Imagawa, and Ōuchi all later made donations, and the ceremony finally took place on the twenty-sixth of the second month, 1536. Sochō is writing some time after events he did not witness personally.

93. Oi no mini no. 137. The verse is also recorded in Hokku kikitakei (37). Therein, the verse appears with Sōsei’s waki and a third verse by Takamori 孝盛:

- yaegumo kakure  Off into the eightfold clouds
- yuku hototogisu  flies the cuckoo.
- shigeriau  It lingered
- yama no hatsuka ni  but a moment in the leafy trees
- yadori shite  of the mountain crest.

Sōsei  Takamori
Oi no mimi no. 138. Hollyhock is mentioned in reference to the Aoi Matsuri or Hollyhock Festival, held by the Kamigamo 上賀茂 and Shimogamo 下賀茂 Shrines in Kyoto. Traditionally observed in the fourth month on the second day of the cock, it now occurs on May 15. One of the most impressive religious events in Kyoto, it was often simply referred to as The Festival.

Oi no mimi no. 139. Tokonatsu (wild pinks) is a summer word appropriate for the season of composition, but chigusa (thousand grasses) is conventionally used in reference to autumn (RJGPS no. 895). The latter word is used here to reflect the solemnity of the mourning period.

It is now the sixth month, 1526.

Jōkōin 常光院 (with which Shōun 湘雲 Hall was affiliated), Ikkein 一華院 (or Ikkeken [cf. JS: 45], and Ryōsen’in 霊泉院 were all subtemples of Kenninji. The retired abbot of Ikkein was Gesshū Jukei (JS: 45). Jōan Ryōsū 常庵龍崇 (d. 1536) was the retired abbot of Ryōsen’in. He was a son of Tō no Tsuneyori 東常縁 (1401–c.84), the poet who had transmitted the secret traditions of Kokinshū to Sōgi. Ryōsū wrote the kanbun version of Shōhaku’s “Three Loves” (Sai’āki), see Song in an Age of Discord).

Sōchō later writes of a Kitamura Hyōgonosuke 北村兵庫助 who has the same surname as Jujōken. He may have been the Tsuda Bizen Lay Priest mentioned earlier (JS: 156).

"Kure bamboo” is a kindred word (enge) for Fushimi, yo (world), and shigeki (thick).

His hut, of course, is in Takigi. The foundation poem is Kokinshū 18: 983, by Kisen:

My rustic hut
lies southeast of the capital,
where I live in peace,
though they say the Uji hills
are for those who scorn the world.

Kojima and Arai (1989: 295) cite the Analects of Confucius to suggest that tatsu / shika zo sumu means “where I live modestly.”

This verse also appears in Hokku kikigaki (38), with this preface: “Seventh Month, third day, near Izumigawa.” Amanogawa 天之河 (or 天野川) river (River of Heaven) is a tributary of Yodogawa river, which flows through Hirakata 枚方 City due west of Takigi. Izumigawa (“Izumi River” in JS no. 50) is another name for Kotsugawa (now Kizugawa) river, and it is also the name of the district between Kamochō 加茂町 and Kizuchō 木津町, just before Kotsugawa river turns north. Mikanoara 三日原, Third-Day Moor
(also written 瓶原) is now part of Kamochō. It was the site of Emperor Shōmu’s Kuni capital in the eighth century. The foundation poem is *Kokinshū* 9: 408:

miyako idete Here at Mika Moor,
kyō mikanohara three days from the capital,
izumigawa the wind blows cold
kaze samushi off Izumi River.
koromo kaseyama A robe, please, Lending Mountain!

Sōchō’s hokku also ingeniously anticipates the arrival of the *Tanabata* festival on the seventh day of the seventh month by mentioning *Amanogawa*, River of Heaven, which the Herd Boy crosses on his annual visit to the Weaver Maiden. The poet thus includes the references both to the place and to the time the hokku was composed.

104. I have emended the last line of the Shōkōkan ms. (Shimazu 1975: 90), omoi ni naremu, to omoihanaren on the basis of Sōchōmichinoki (241).

105. “Borrowed robes” (*karigoromo*) relates to poems such as *Shūishū* 17: 1091, by Taira Sadafun:

For an imperial screen in the Ninna era (885–89) that depicted a woman bathing in the river on the seventh day of the seventh month:

mizu no aya o Going down to the river,
oritachite kimu she weaves a watery brocade
nugichirashi to wear on the night
tanabatatsume ni she removes her robe
koromo kasu yo wa to lend to the Weaver Maid.

There is a kakekotoba pivoting between *oritatsu* (to weave) and *oritatsu* (to go down [to the river]).

106. This marks the twenty-fourth anniversary of Sōgi’s death in 1502. It was also on this day that news of Imagawa Ujichika’s death reached Sōchō at Shūon’an. He mentions nothing about it here, but the poem is reminiscent of the one he composed with Ujichika for Sōgi’s death anniversary the year before (*JS* no. 219).

107. The abbot was Tōgaku Jōhō (*JS*: 221, n. 44).

108. Shinden’an was where Sōchō’s son Jōha was raised for a time (*JS*: 28–29).

109. The verse appears in slightly different form (*asagao ya / tsuyu kusa hana no / hito-sakari*) in *Hokku kikigaki* (38) with the preface, “For the anniversary of Sōgi’s death.” It also appears as *Oinomimi* no. 143. It is the last hokku in that collection, which suggests that Sōchō expected to die at Takigi and therefore collected his verses to that point as a last personal anthology (cf. *JS* no. 574).

110. On his return to Takigi, Sōchō found that the abbot had not visited Ōmi because of warfare in the capital.
Notes to Book Two (1526), Pages 108–9

111. An entry for 1526:7:12 in Sanetakakōki (6a: 399) reads “Finished copying Kokinshū for Sōchō.”
112. See JS: 28, 47.
113. See JS: 47.
114. The verse also appears in Hokku kikigaki (38), prefaced by “At Uji.”
115. Tea was made on board the boat.
116. Makinoshima 槙の嶋 refers to a sandbar shallows in Ujigawa river (Uji River in the following poem, JS no. 380).
117. Insei 印政 was a renga poet who participated with Sōchō in Higashiyama Senku. Shūkei 周桂 (d. 1544) was a well-known linked-verse poet and disciple of Sōseki. He and Sōboku were the central figures in the linked-verse world after Sōseki’s death.
118. The verse also appears in Hokku kikigaki (38), prefaced by “At Fushimi.”
119. This passage is unclear. Fifty-nine verses survive from a linked-verse sequence entitled Hyakuin bearing the date Daiei 6 [1526]:8:15, composed by Sōchō, Sōseki, Sōboku, Shūkei, and others at Akino Dōjō 秋野道場 in the Lower Capital. Sōseki composed the hokku (found also in Hokku kikigaki [38]), which may be the reason Sōchō did not record it. Sōseki had taken over ownership of Sōgi’s Shugyokuan hermitage in the Upper Capital after Sōgi’s death; it stood next to the Irie Palace 入江御所, also called Sanjichionji 三時知恩寺, a nunnery located near the intersection of Nishinotōin and Ōgimachi avenues. Sanetaka’s elder sister was mistress of that temple’s Eastern Cottage (Tō-an), and Sōgi and Sanetaka often met there (Kaneko 1993). In light of the above, it seems likely that Sōseki invited Sōchō to the Lower Capital, where the linked-verse session was held, then the group proceeded to the Upper Capital, where they called on Sanetaka, after which they retired to Sōseki’s house.
120. The Lower Capital Tea Coterie (Shimogyō chanoyu) was formed in the early years of the sixteenth century after the death of Murata Jukō 村田珠光 (1422–1502), the founder of wabi tea and, like Sōchō, a disciple of Ikkyū. Jukō himself resided in the Lower Capital. It was supported in large part through the participation of wealthy townsmen (machishū) who resided in the southern part of the capital. The smaller rooms and rustic decor of the Lower Capital Tea Coterie represented a major change from the large, elegantly appointed spaces in which tea gatherings had heretofore been held. Sanetaka also possessed a small tea room, which he called Kadoya 角屋, on the grounds of his mansion, and Toyohara Muneaki also owned one, named Sanrían 山里庵. Both men were among Sōchō’s closest colleagues in the capital, and they, plus Sanetaka’s student and aspiring renga master Takeno Jōō 武野紹鷲 (1502–55), were in the vanguard of the new tea style. See Moriya 1984: 71–73.
121. Kidō Saizō believes the text is mispunctuated here and should be read, “Sōju came. Within the gate are great pines and cedars” (personal communication). Sōju 宗珠 was Jukō’s successor.
122. See JS: 29.
123. This verse appears in *Hokku kiki-gaki* (26) together with a variant, *utsushi yo ya*.
124. It is now the ninth month. The aster is associated with the Double Yang Festival, observed on the ninth day of that month.
125. *Ise Bitchūnokami* 伊勢備中守 is believed to have been related to Hōjō Sōun and his younger sister, Lady Kitagawa, who was Ujichika’s mother (Yonehara 1979: 832). Shimazu (1975: 92) suggests that this may be the *Ise Hachirō* who later appears in Sōchō’s journal (*JS*: 111).
126. Dewdrops from asters were gathered on the ninth of the ninth month and applied to the face or consumed for longevity. The hokku, however, was composed on the tenth, and Sōchō suggests for celebratory reasons that some restorative dew has nevertheless appeared, though from where he does not know.
127. Shimazu (1975: 93) speculates that Isshiki Sōshū 一色総州 (Isshiki Kazusanokami 一色上総守) may have been Isshiki Shinkurō 一色新九郎, who appears on the next page (*JS*: 111).
128. This hundred-verse sequence, entitled Daiei 6 [1526]:9:13 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), is extant. Participating were Sōchō, Sōseki, and others, including Kendō 聖等 [or 聖等], who appears on *JS*: 121. Kendō, identified in the manuscript of another sequence as “A physician from Kyoto,” and Shō-zōbō (*JS*: 43) were two of those who accompanied Sōchō back to Suruga the following year. Kendō also participated in Daiei 7 [1527]:4:2 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”).
129. See JS: 29.
130. The poem relies for its effect on the wordplay between *utsutsu* (reality) and Utsunoyama in Suruga. In an entry for 1526:9:25 in his personal poetry collection *Saishōsō*, Sanetaka mentions sending the poem to Sōchō. The verse recalls *Ise monogatari* (22):

| suruga naru | Neither in reality, |
| utsunoyamabe no | like Reality Mountain |
| utsutsu ni mo | here in Suruga, |
| yume ni mo hito ni | nor in dreams |
| awanu narikeri | have I had the chance to see you. |

In the absence of personal pronouns, Sanetaka’s poem also expresses Sōchō’s thoughts, and Sōchō therefore subsequently sends the poem back to the courtier by way of a reply.
131. For Shinjuan, see JS: 205, n. 96; I retain the conventional “plum” for *ume*, more accurately translated “apricot.”
132. Wet verandas (*nureen*) constitute the outermost perimeter of the building and are unprotected from the rain.
133. A reference to *Ise monogatari* (74):
akanedomo Though it not suffice,
iwa ni zo kauru I present this rock instead,
iro mienu for I have no way
kokoro o misemu to show you the colors
yoshi no nakereba that are hidden in my heart.

The unknown verse Gokokuji sent probably recast the Ise monogatari foundation poem, substituting a plum tree for the rock in the honka. Sōchō pretends to take literally the phrase “though it not suffice.” Note that Sōchō’s good friend Rikijū lived at that temple and that Sōchō sent him joking verse before (JS no. 53). The translation assumes that a repetition mark has been deleted and that the text should read umenomeishō seshi (...famous for its plums, and I asked that they send one).

134. Sōchō humorously requests tsutsuji (azaleas) too, as tsutsuji and ume (plum) are kindred words.
135. The five trees and eight herbs (goboku hassō) were used for medicinal purposes. Lists vary as to which plants are included. The “five trees” include Japanese pagoda tree (enju), Japanese bead tree (ōchi), paulownia (kiri), mulberry (kuwa), magnolia (hōnoki), peach (momo), paper mulberry (kōzo), and willow (yanagi). The “eight herbs” include mugwort (yomogi), sweet-flag (sekishō or shōbu), broad-leafed plantain (shazensō or ōbako), lotus (hasu), chickweed (hakohe), ambrosia (onamomi), honeysuckle (nindō), and verbena (kumatsuzura).
136. The three poems that follow are “morning-after” verses. JS no. 390 is based on the poetic convention that it is the first cold rain that brings color to the leaves. The “first cold rain” here signifies Shinkurō. The “young men” are wakashu.
137. “Dew” here also refers to tears of loneliness.
138. This verse is based on the notion that if one is thinking of a person, one’s spirit will visit that person in dreams. Cf. Ise monogatari (22) (JS: 279, n. 130).
139. Sōchō is evidently writing at some remove, and he records his response to Ise Hachirō’s poem here out of concern for thematic consistency rather than for strict chronological order.
140. This is a humorous reply. Sōchō pretends not to believe Hachirō’s statement that he had been thinking of Sōchō, for had that been the case, he jokes, Hachirō would have appeared in Sōchō’s dreams.
141. Jujōken 聚情軒 literally means “cottage of accumulated feeling.”
142. Kitamura Hyōgonosuke 北村兵庫助 was also known by the surname Tsuda (Shimazu 1975: 95); Daigo 醍醐 is in Fushimi Ward, Kyoto City, and is the site of Daigoji temple, headquarters of the Daigoji branch of the Shingon sect.
143. The Kohata 木幡 area, an utamakura in Yamashiro Province and now in Uji City, was associated with horses because of poems such as Shūishū 19: 1243 (itself a version of Man’yōshū 11: 2425), by Hitomaro:
yamashina no
kohata no sato ni
uma wa aredo
kachi yori zo kuru
kimi o omoeba

Though there are horses
in the village of Kohata
in Yamashina,
I come on foot,
out of love for you.

Commentators variously suggest that this means the lovers would have been discovered by the sound of a horse’s hooves or that the lover is showing his sincerity by thinking of his love each step of the way.

144. The accident occurred in 1524 (JS: 59–60).
145. This is Hino Yakushi 日野薬師, also known as Hōkaiji 法界寺; the village of Hino is two kilometers south of Daigoji.
146. The site of the hermitage described by Kamo no Chōmei 鴨長明 (c. 1155–1216) in his Hōjōki (1212) was located east of Hōkaiji on the way toward Uji. Taira Shigehira 平重衡 (1156–85), son of Taira Kiyomori, is a particularly tragic figure in Heike monogatari. He was captured after the Taira defeat at Ichinotani and later sent to Kamakura, only to be returned to Nara thereafter. He was executed on the bank of Kotsugawa (now Kizugawa) river, about half a kilometer north of Hōkaiji, where his wife later had services performed in his memory. A marker stands today in Daigo Sotoyama Kaidōchō 醍醐外山街道町 in Fushimi Ward.
147. Jōmi 上味, according to the Sutra on the Great Extinction (Daihatsunehangyō 大般涅槃経), was the last of the five stages in the processing of milk products and is used as a metaphor for the supreme teaching of the Buddha. Another word for it is daigomi 醍醐味, an expression meaning “the best,” hence Sōchō’s pun.
148. Bodaiin 菩提院 was founded by Kenshun 賢俊 (1299–1357), abbot of Sanbōin 三宝院 and himself a renga poet represented by a verse in Tsukubashū. Sanbōin is one of the five imperial temples (monzeki) of Daigoji. Mansai Jugō 満済准後 (1378–1435) was another abbot of Sanbōin at Daigoji and an advisor to Shōgun Ashikaga Yoshinori. His diary, Mansai Jugō nikki, which covers the years 1411 to 1435, is a prime source of information about the period. He administered the temple during its period of greatest prosperity. Much of the temple was later destroyed in the Ōnin War (1467–77). “Hall of private worship” translates jibutsudō 持仏堂, the building in which the statue of a tutelary deity is kept.
149. The rocks in the garden were named after the “Nine Mountains and Eight Seas,” a synecdoche for the Buddhist universe.
150. The Suruga Counselor (Suruga no Saishō 瀬戸の宰相) may be the monk under whom Sōchō studied after taking Shingon holy orders at seventeen. Since the composition of the early biography of Sōchō by Kurokawa Dōyū, it has been generally assumed that Sōchō studied at Bodaiin subtemple at Daigoji. But as pointed out by Nakagawa Yoshio (1981: 1284–94), Sōchō’s comment in his journal that he “had a look” at Bo-
Nakagawa further suggests that it was Mansai Jugō that the Suruga Counselor served. This would mean that Sōchō did not take his religious training at Daigoji, despite the Suruga Counselor’s affiliation there, but instead probably in Suruga, where the Counselor perhaps had connections.

151. The name of the mountain (Kasatoriyma), embedded in Sōchō’s hokku, is often associated in poetry with cold rain (shigure).

152. Toba 鳥羽 straddles Minami 南 Ward and Fushimi Ward in Kyoto City.

153. Sōchō links the gift to the dove cane (hato no tsue) (JS: 48).

154. The term “five tones” (goin 五音) in its widest sense is the aural equivalent of the five elements. It also refers in court music (gakaku) to the five modes of ichikotsuchō 一本越調, hyōjō 平調, sōjō 双調, ōshikichō 黃鐘調, and banshikichō 盤渉調, or more popularly to the tones of kyū 宮, shō 商, kaku 角, chi 徵, and u 羽. The term thence becomes a synecdoche for “music” in a general sense. “Five tones” is a particularly apt word for the music of the shakuhachi flute, as the instrument has five holes.

155. The instrument is doubly felicitous because of the thousand years traditionally associated with bamboo and Tōenbō’s remarkable eighty-year life span.

156. Sōchō evidently returned to Daitokuji in the capital, then went to Sōseki’s.

157. Nōyū 能祐; Sōchō would have been attending the monthly linked-verse session at Kitano, the shrine dedicated to the worship of Sugawara Michizane, patron deity of poetry.

158. Kamiya River (Kamiyagawa 紙屋川, Paper-Maker River) is a tributary of Katsuragawa river and flows between Kitano and Hirano Shrines. Kamiyain, the official paper-making establishment in the Heian period, was located there.

159. Linked verse in Japanese and Chinese (wakan renku) was an even more popular form of linked verse than Japanese renga in Zen monasteries. The even-numbered verses are rhymed.

160. This is based on a line from Du Fu’s poem entitled Qujiangshi 曲江詩: “A life span of seventy through the ages has been rare.” Here the line has been changed to match Sōchō’s age. Du Fu’s poem was famous; Shōhaku quotes it in his San’aksi.

161. The lines are from a dengaku song which appears in Kanginshū (no. 140) and also in Sōchō’s Utsunoyamanoki お月の山の詠. Dengaku originally were song and dance performances for the gods while work went on in the fields. Later they contributed to the development of the nō theater.

162. Cf. Kokinshū 17: 894:

oshiteru ya
naniwa no mizu ni
yaku shio no

Bitter as the salt
that they boil from brine
at Naniwa Harbor,
karaku mo ware wa  famous for its sunlit sea,
oinikeru kana  is having grown old!

163. The verse is loosely based on a poem alluded to in *Genji monogatari* and quoted in Fujiwara Teika’s *Genji monogatari okuiri* (479):

```
aru toki wa  While she was alive
ari no susami ni  it was my habit
nikukariki  to fault her always,
nakute zo hito no  but now that she is no more,
koishikarikeru  I find myself missing her.
```

164. The verse is based on *Shinkokinshū* 11: 1035, by Princess Shokushi:

```
wasurete wa  At times I forget,
uchinagekaruru  only to repine once more
yūbe kana  when evening comes.
ware nomi shirite Days have lengthened into months
suguru tsukihi o  with none but myself aware.
```

I have emended nakakarano o o in the Shōkōkan ms. (Shimazu 1975: 98) on the basis of *Sōchō michi no ki* (245).

165. The honka is *Kokinshū* 17: 895:

```
oiraku no  Had I but known
komu to shiriseba  that old age was coming for me,
kado sashite  I would have locked the door
nashi to kotaete  and refused to admit it,
awaramashi o  feigning not to be at home.
```

166. The preface is written in kanbun.

167. In his poetic diary *Saishōsō*, Sanetaka writes in an entry for 1526:10:10 (13: 95) that Sōchō sent him three of the above poems (*JS* nos. 413, 414, and 416) and that he responded with three (*JS* nos. 423, 424, and 426). Then in an entry for 1526:10:15 (13: 96–97) he writes that he wrote responses for the rest. The entry for the latter date in *Sanetakakōki* (6a: 434) reads, “Sōchō came to call. Our talk ranged to events of long ago. I found it relaxing and enjoyable. I offered him sake and had him show me his ten waka poems, to which I wrote responses that night.”

168. “Oil-tapers” (*shisoku* 脂燭) were twists of paper or cloth coated with wax and held in the fingers while lit. They might also be made of thin pieces of pine dipped in oil. An “oil-taper poem” was one written in the short time it took for one such light to burn down, or any quickly composed verse. Sanetaka uses the term as a modest disclaimer. “I beg your indulgence” translates *ishō isshō*.

169. The poem is a paronomastic masterpiece, playing on *ukime o mitsu* meaning both
"to experience (lit., see) pain" and, in conjunction with the following *yaku shio*, "salt from the brine they boil at the harbor," which in turn invites a kakekotoba pivoting between the place name Naniwa and *nani wa no koto* (everything). Mitsu (lit. Fair Harbor), located at Naniwa, was so called because of its connection with official trade.

170. I have emended *nikukaramu/hito koso toga wa* in the Shōkōkan ms. (Shimazu 1975: 99) on the basis of *Sōchō*.

171. Cf. *Shinkokinshū* 12: 1109, by Fujiwara Tadasada:

> omoedomo
> iwade tsukihi wa
> sugi no kado
> sasuga ni ikaga
> shinobihatsubeki

I love but do not tell,
and the days and months pass
behind my cedar gate—
how will I ever endure
these hidden feelings?

172. "Frozen brush" (*tōhitsu* 凍筆) suggests rude, poorly written characters.

173. Iwayama Dōken 岩山道堅 (Hisamune 尚宗, d. 1532) was a member of the Sasaki house in Ōmi and a good friend of Sanetaka. He was a student of the poet Asukai Masa-chika (see JS: 290, n. 220). Sōchō also refers to him by the name Hōgaiken 方外軒 (JS: 126). The Saiokujī ms. of *The Journal of Sōchō* was based on a copy made by Dōken, who is referred to in a postscript therein as a disciple of Sōchō. On Dōken, see Yonehara 1979: 144-48 and 1979: 286-87, Inoue 1987: 279, and Itō Kei 1969. "Lines from *Kokinshū*" refers to one hundred well-known passages of five or seven syllables from that anthology that Dōken chose as the topics for Sanetaka’s hundred-waka sequence (*hyakushu*).

174. *Sanetakakōki* 1526:10:22 (6a: 438) reads, “Sōchō came to visit. He thanked me for judging his hundred-waka sequence.”


176. Sōchō is referring to the Yanagimoto Discord (*Yanagimoto no ran* 柳本の乱). Hosokawa Takakuni had been shogunal deputy since 1508, despite several major challenges to his ascendancy. Another occurred in the seventh month of 1526. Hosokawa Korekata 細川尹賢, constable of Tanba and a relative of Takakuni, fell out with Takakuni’s vassal Kōzai Motomori 香西元盛. Korekata used a forged document to convince Takakuni that Motomori was plotting against him, and Motomori was subsequently killed or driven to suicide. Motomori’s relatives Hatano Tanemichi 波多野植通 and Yanagimoto Katarah 南 Moto治, the latter an erstwhile favorite of Takakuni, determined to have their revenge on Hosokawa Korekata, and they joined with Miyoshi Motonaga 三好元長 (grandson of Takakuni’s old enemy Miyoshi Yukinaga), Hosokawa Harumoto 細川晴元 (the son of another of Takakuni’s old enemies, Hosokawa Sumimoto), and Ashikaga Yoshitsuna 足利義綱 (brother of Shōgun Ashikaga Yoshiharu) to effect that end. Takakuni sent Korekata to defeat the Hatano-Yanagimoto coalition in Tanba, but the expedition was beaten off, giving Yanagimoto Katarah and his allies heart to counter-
attack. On 1527:2:13 Kataharu’s army of local Tanba warriors and the forces of his allies attacked Takakuni and Korekata at Katsuragawa river and defeated them. Takakuni was forced to flee to Ōmi with the shōgun, Yoshiharu. They later made camp close to Sōchō. For Sōchō’s account of the history leading up to this event, see JS: 141–42. Takakuni took shelter with various allies in other provinces for several years. Though he engineered the murder of Kataharu in 1530, he himself was defeated in 1531 by Miyoshi Motonaga. He was discovered hiding in an indigo vat, taken prisoner, and later forced to commit suicide.

177. Shimazu (1975:101) suggests that this is the tenth month; Fukuda and Plutschow (1975:170) assert that it is the eleventh. The latter seems less likely, since that would have the abbot of Shūon’an leaving Takigi for the Lower Capital after violence had erupted there on 1526:10:24–25.

178. The poem is based on Kokinshū 8: 369, by Ki no Toshisada:

Composed on the night of a banquet at the residence of Prince Sadatoki, when Fujiwara Kiyoo was to take up his duties as vice governor of Ōmi:

\[
\begin{align*}
\text{kyō wa wakare} & \quad \text{Though I know} \\
\text{asu wa ōmi to} & \quad \text{we can meet in Ōmi} \\
\text{omoedomo} & \quad \text{again tomorrow,} \\
\text{yo ya ūkenuramu} & \quad \text{is it because the night is late} \\
\text{sode no tsuyukeki} & \quad \text{that dew lies upon my sleeves?}
\end{align*}
\]


180. Kazan 花山, site of Bishop Henjō’s temple Genkeiji 元慶寺, where Emperor Kazan 花山 (968–1008) took holy orders, is in Higashiyama Ward.

181. A kaminabi no mori (or kannabi no mori 神奈備の森) is a forest where a god is believed to have descended. But here, Kaminabi no mori refers to a specific place, written 神無の森, at the eastern border of Yamashiro, near the Ōsaka Gate. Also called Kannami or Kannami 神並, it figures in Genpei seisuki. See Ishikawa 1976: 30–33. “The gatehouse” (sekiya 関屋) refers to the ancient Ōsaka Gate, the most famous entrance to the capital.

182. The name Kaminabi no mori and “cold rain” of the tenth month (Kaminazuki [Godless Month]) carry overtones of Kokinshū 5: 253:

\[
\begin{align*}
kaminazuki & \quad \text{Although the cold rain} \\
shigure mo imada & \quad \text{that falls in the Godless Month} \\
furanaku ni & \quad \text{has yet to begin,} \\
kanete utsurou & \quad \text{already the leaves are turning} \\
kaminabi no mori & \quad \text{in the sacred forest.}
\end{align*}
\]
Sōchō’s description is based on the “Sekiya” chapter of *Genji monogatari*. Genji, on a pilgrimage to Ishiyamadera, meets the entourage of the vice governor of Hitachi and exchanges poems with the vice governor’s consort, Utsusemi, “Cicada Shell.” But the “Sekiya” chapter includes no mention of cold rain. Sōchō evidently conflated it with the “Aoi” chapter (*Genji monogatari* 2: 293), in which this passage appears after Lady Aoi has died of spirit possession:

> Prince Genji thought, “I cannot continue to mope about like this,” and he resolved to visit the palace of [his father] the Retired Emperor. While his carriage was being brought out and his outriders were gathering, a cold rain began to fall, knowing that its time had come (*orishirigaonarushigureuchisogite*), and the wind that entices the leaves began to scatter them in confusion. Gloom settled over the company, and sleeves that had just dried grew moist once again.

Sōgi uses the same phrase, again in reference to the tenth or “godless” month, in *Tsukushi michi no ki* (Account of a Kyushu Journey, 1480)(81).

183. Sōchō participated in renga sessions at Sōkei’s residence on his way back to Suruga in 1524 (JS: 48) and en route to Kyoto in 1526 (JS: 104).

184. For Kendō, see JS: 279, n. 128.

185. For Shōzōbō, see JS: 47.

186. Uchidenohama 打出浜 is an utamakura near Ōtsu City, on the pilgrimage route to Ishiyamadera. Sakamoto 坂本 is at the eastern foot of Mount Hiei, about ten kilometers north of Ōtsu.


188. Sōchō puns on Mount Hie(i) and *hie*, freezing.

189. Myōshōan 妙勝庵 in Yashima was named after Myōshōji, the temple Daiō Kōkushi founded in Takigi (JS: 221, n. 45).

190. *Inetsukiuta* 稲舂歌 (rice-threshing songs) were sung while threshing the rice to be offered up during the Great Thanksgiving Service (Daijōe 大嘗会), a harvest ritual held in the first or second year of a new imperial reign. It was the most important Shinto ceremony at court and involved complex preparations, including the collection of rice from a Yuki 悠紀 district (one of two places in Ōmi Province) and a Suki 主基 district (in Tanba or Bitchū Provinces). Sakata was one of the two Yuki districts. Inetsukiuta often included references to the Yuki and Suki regions, e.g., *Shinkokinshū* 7: 753, by Fujiwara Shunzei:

> A rice-threshing song for the Great Thanksgiving Service in the first year of Nin’an [1166] (a Yuki song):

> õmi no ya Rice from Sakata
> sakata no ine o in Ōmi Province,
kaketsumite rack-dried and then stacked,  
michi aru miyo no we thresh at the beginning  
hajime ni zo tsuku of our sovereign’s righteous reign.

For more on the Great Thanksgiving Service, see McCullough and McCullough 1980, 1: 375–77.

191. Both Katada 堅田 and Sakamoto 坂本 are on the other side of Lake Biwa from Yashima.

192. The foundation poem is the first verse in the Kokinshū preface:

| naniwazu ni       | At Naniwa Port |
| saku ya ko no hana | the trees are now in blossom! |
| fuyugomori      | Proclaiming the spring |
| ima o harube to | after winter seclusion, |
| saku ya ko no hana | the trees are now in blossom! |

193. There is a kakekotoba pivoting between yasushi (safe) and Yasu River (Yasugawa 野洲川), which originates in the Suzuka range and empties into Lake Biwa near Yashima. The poem recalls Shinchokusenshū 19: 1308, by Gokyōgoku Yoshitsune:

| haruka naru | Taking as my mark |
| mikami no take o | Mikami Mountain |
| me ni kakete | in the far distance, |
| ikuse watarinu | I cross the many shallows |
| yasu no kawanami | through the waves of Yasu River. |

Mount Mikami is ten kilometers or so from Yashima.

194. The remark is in self-criticism of his powers as a poet.

195. For Nakae Kazutsugu, see JS: 103.

196. There is a kakekotoba pivoting between kokochisaeshi (to even have the feeling) and Shigaraki 信楽, a village east of Yashima famous for pottery and tea. Shigaraki was also the site of Emperor Shōmu’s Shigaraki capital. Shimazu (1975: 167) suggests that Kazutsugu may have been living there, but Sōchō says Kazutsugu was only two or three leagues (c. 8 to 12 km.) away, and Shigaraki is more than eight leagues (c. 32 km) from Yashima. Perhaps Kazutsugu had the charcoal sent from there.

197. The verse is a parody of Kokinshū 19: 1030, by Ono no Komachi:

| hito ni awamu | On a moonless night |
| tsuki no naki yo ni | with no chance for a meeting, |
| omoiokite | I wake with longing, |
| mune hashiribi ni | my heart burning in the fire |
| kokoro yakeori | that rages through my breast. |

Sōchō’s point is that if he were going to burn, it might at least have been with love, but
he wakes burnt yet empty-handed. The garment in question was a katasuso, a narrow-sleeved kimono with different patterns on the top and bottom.

198. Shimazu (1975: 103) suggests Suke (no) Hyōgo 杉江(の)兵庫 may be the same person as Baba Hyōgonosuke 馬場兵庫助 who lived in Yashima (JS: 138).

199. See JS: 54–55.

200. Mikami Echigonokami Yoriyasu 三上越後守顕安 was a subordinate of the Rokkaku house, and he lived in Mikami, Yasu 野洲 District, Ōmi Province (see Tsurusaki 1983). His messenger, Tsubota Chūemonnojō 坪田中右衛門尉, is identified as Tsubouchi 坪内 in alternate manuscripts.

201. This was the forty-fifth anniversary of Ikkyū’s death on that day in 1481.

202. Tōkāeri, “ten repetitions” (here translated “centennial”), is a celebratory expression usually used in reference to the pine tree, said to bloom once in a hundred years, thus ten times in a thousand. Less commonly, it may also mean ten repetitions, once every thousand years, for a total of ten thousand.

203. Sōchō’s verse may be based on Kokinshū 17: 874, by Fujiwara Toshiyuki:

In the Kanpyō era [889–98], a number of the men serving in the palace had a flask of wine sent to the apartments of the empress, asking that whatever remained be returned to them. Laughing, the ladies-in-waiting accepted the flask but sent no reply. When the messenger returned and told what had happened, Toshiyuki sent them this poem:

| tamadare no                      | Whither that jewelled flask? |
| kogame ya izura                 | Like a turtle it went out   |
| koyorogi no                      | into the breakers           |
| iso no nami wake                 | off Koyorogi Strand        |
| oki ni idenikeri                 | and then far into the depths. |

Kogame means both “small flask” and “turtle,” and oki (depths) relates to oku, the penitralia of the palace. Sōchō may also be alluding to this popular song related to the Kokinshū verse:

| tamadare no                      | “A jewel-like flask         |
| ogame o naka ni suete            | you have put before us, but nothing else, |
| aruji wa no                      | master, O master,           |
| ya                               | Ya!                         |
| sakana maki ni                   | “I’m off to find some fish,” |
| sakana tori ni                   | “I’m off to catch some fish,”|
| koyurugi ni                      | “I’m going off”             |
| iso no wakame                    | to Koyurugi’s rocky strand  |
| kariage ni                       | to gather sea plant!”       |

The song, “Tamadare” (Fūzokuuta” no. 3, in Tsuchihashi and Konishi 1957: 433), is a dialogue between guests and a host.
204. Nothing is known of Genshū 玄周 other than that he participated with Sōchō in Daiei 7 [1527]:4:2 Nanbizō hyakuin. He most likely accompanied Sōchō and the others back to Suruga the next year.

205. For Sakai Setsunokami, see JS:99. Myōhōjiki (32) states that on 1527:7:30 Takeda Nobutora, perhaps thinking to take advantage of Ujichika’s death, attacked Suruga and defeated Hōjō Ujitsuna in Suntō 骏東 District. He thereafter withdrew without pressing his advantage. This may be the reason that Sōchō was so pleased to hear that Suruga and Tōtōmi were at peace. Akaike 赤池 is in Nishinchō 日進町, Aichi District, Aichi Prefecture.

206. The ice forms as if to freeze the sky itself, keeping it from growing light.

207. The poet wakes to the cock’s crow and finds a light snow has fallen on his sleeve.


209. "Long night” may also relate to “the long night of ignorance” (mumyō jōya) preceding enlightenment (cf. JS no. 244). Here Sōchō bemoans his inability to achieve satori.

210. Sōchō may have in mind here the “Yomogiu” chapter of Genji monogatari (3:149): “[Koremitsu] approached and cleared his throat to announce his presence; after coughing (nazu shinobuki o saki ni tatete), an ancient voice inquired, 'Who is it? Who’s there?’” Translation after Seidensticker 1976, 1:298.

211. Sōchō also refers to this prophecy, based on yijing divination, on JS:132.

212. This poem too relates to Saigyō’s famous Sayo no nakayama poem, Shinjokinshū 10:987 (JS:192, n. 2).

213. Amazake is a sweetened beverage made of rice and yeast that has not been allowed to ferment, or of sake lees. It is often served hot.

214. The constable was Hatakeyama Yoshifusa, a noted warrior literatus (JS:209, n. 137). Dōken called on the Hatakeyama several times; the sojourn Sōchō speaks of here lasted from 1525:10 until 1527:3.

215. “Blind attendant” translates zatō 座頭, lowest of the official grades of blind biwa performers, or more generally blind musicians, guides, storytellers, masseurs, practitioners of acupuncture and moxibustion, and so forth.

216. The land of Koshi includes Noto Province.

217. For White Mountain (Shirayama), see JS:223, n. 56.

218. There are a number of extant portraits of Ikkyū with a red sword, an image recalling New Year’s Day of 1435, when Ikkyū paraded down the streets of Sakai carrying a bamboo sword to symbolize the empty knowledge of contemporary Zen priests. It is also a visual metaphor for his incisive intellect. Such portraits, called chinzō 頭相, were meant as nonverbal inspirations for disciples. For a list of extant red-sword portraits of Ikkyū, see Covell 1980:315, and for an illustration of one such work in the collection of Shion’an temple, see Song in an Age of Discord.

219. The sword image is used in the last poem in Biyanlu (The Blue Cliff Record), a
basic Zen text. Linji used the image of the “blown-hair sword,” so sharp it would slice a hair blown by the wind, in his death poem as a metaphor for the Zen mind. Daitō 大燈 (1282–1337), the founder of Daitokuji, later adopted the same image in his death poem, where it is translated in Kraft (1992: 169) as "Mind-sword":

I cut aside all buddhas and patriarchs,  
my Mind-sword honed to a razor edge.  
Activity’s wheel begins to turn—  
emptiness gnashes its teeth.

The image of the mirror also has a long tradition in Buddhist texts. It is found, for example, in "the Merits of the Dharma-Preacher" chapter (Hosshi kudoku hon) of the Lotus Sutra (Hurvitz 1976: 275):

Also, as in a pure, bright mirror  
One sees all physical images,  
The bodhisattva, in his pure body,  
Sees whatever is in the world.

The same imagery is employed in poems on enlightenment in Liuzu tanjing (The Platform Sutra of the Sixth Patriarch), another favorite Zen text probably read by Ikkyū and Sōchō. Among them is this (Yampolsky 1967: 132):

The mind is the Bodhi tree,  
The body is the mirror stand.  
The mirror is originally clean and pure;  
Where can it be stained by dust?

220. Asukai Masachika 飛鳥井雅親 (1417–90) was a major court poet and Sōgi’s waka teacher. He was directed by Emperor Gohanazono 後花園 (1419–71) to compile a twenty-second imperial poem anthology, but the project was never realized due to the Ōnin war.

221. Sōchō also wrote about the dream to Sanetaka, who in turn recorded the event in an entry after 1526:11:15 in Saishōsō (13: 101).

222. The poem, a kyōka, puns on Ibukioroshi, winds blowing down from the Ibuki Mountains north of Yashima, and ibiki (snore). Susu hana (flower-like cinders) also contains overtones of susubana (runny nose).

223. The eighth of the twelfth month was believed to be the date upon which Prince Gautama attained enlightenment. Of all the stars that are twinkling in the sky, Sōchō wonders which one it was that enlightened the Buddha.

224. “Those who knew” may refer to Ikkyū or to earlier sages in general.

225. The verse suggests that dawn has arrived but brought with it no enlightenment, for only Sōchō’s eyes open and not his mind.
226. For Nakae Kazutsugu, see JS: 103.
227. In this kyōka Sōchō puns on yoi (evening / intoxication).
228. Sōchō is wintering at Yashima, near the east coast of Lake Biwa.
229. Hirai Uhyōenojō Takayoshi was a retainer of the Rokkaku House. A linked-verse poet, he appears with Sōchō in Daiei 3 [1523]:9:2 Yamanami hya-kuin.
230. For Kawai Matagorō, see JS: 241, n. 59.
231. Kawai Suruganokami (Sunshū) was a resident of Ōmi Province whom Sōchō last met in the summer of 1524 (JS: 49). Perhaps the manuscript should read “year before last” rather than “last year.” Sōchō has just heard of his friend’s death.
232. This is a felicitous verse (shūgen) for Osaka Gate; it suggests that despite the snow, there is a constant stream of travelers to and fro. It contains a kakekotoba pivoting on au (to meet) and Ōsaka, and it recalls Gosenshū 15: 1089, by Semimaru:

Composed after building a hermitage at Osaka Gate and watching people pass by:

kore ya kono It is here
yuku mo kaeru mo where those leaving and returning
wakaretutsu part company,
shiru mo shiranu mo and where known and unknown meet,
ōsaka no seki here at Osaka Gate.

The poem became famous as an expression of the principle that “all who meet must part” (esha jōri 会者定離).
233. The verse is orthodox; it is the remarks following it that Sōchō identifies as light-hearted. Shimazu (1975: 108) offers an alternate interpretation to the effect that Sōchō is comparing his hermitage to the Osaka Gate and taking pleasure in the visitors who come and go.
234. Shimazu (1975: 108) identifies Yatarō as Asahina Yatarō Yasumoto 朝比奈弥太郎泰元, otherwise unknown; the journal is out of chronological sequence here.
235. See JS: 289, n. 205.
236. One ryō 両 (sometimes translated “tael”) of gold in the Tenbun era (1532–54) weighed about 16.5 g. (about half an ounce). The two ryō spoken of here may have been in a single lump or in two one-ryō pieces (perhaps flat bankin 板金). See Okuno Takahiro 1960: 228 for an account of the ryō and of Imagawa mining and minting activities. For Asahina Yasumochi, see JS: 10; for Asahina Tokishige, see JS: 11. Bōshū 房州 may have been Ihara Awanokami Tadatane 厳原安房守忠胤, a vassal of the Imagawa and lord of Ihara Castle in Ihara District (Yamamoto and Owada 1981: 331). Sōchō received the gift after Bōshū’s death.
237. There are kakekotoba pivoting on yuki (snow) and yuki au (meet) and then on yuki au and Ōmi.
238. Sōtetsu 宗鉄 was Kajisai’s cognomen. See also JS: 207, n. 102.
239. Sōchō and Kajisai did indeed meet again (JS: 144–45).

240. Wakatsuki Kunisada 若槻国定 was a vassal of Hosokawa Takakuni. The defeat mentioned here occurred at the beginning of the Yanagimoto Discord (JS: 120).

241. Kawarabayashi Masayori 河原林正頼 (or 政頼) was acquainted with Sōchō and is mentioned on JS: 29. An ally of Takakuni, he had been besieged in Koshimizu 越水 Castle in Settsu by Hosokawa Sumimoto and Miyoshi Yukinaga. Takakuni went to his rescue but was forced to retreat, unable to drive off the besieging army. Masayori surrendered on 1520:2:3, at which point the aged Wakatsuki Nagazumi 若狭守長澄, one of Masayori’s retainers, committed suicide. The event is recorded in Hosokawaryōkeki (Account of the Two Hosokawa Houses) (588), where Nagazumi is referred to as Izunokami. Despite his prolonged defense of Koshimizu fortress, Kawarabayashi Masayori was forced to commit suicide by Takakuni later that year.

242. The poem is attributed to Sōchō in Sanetaka’s poetry collection Saishōsō (13: 111). There is a kakekotoba pivoting on the name Wakatsuki and tsukiyumi (zelkova bow). There may be overtones in the verse of the word shinau (to bend), which creates internal cohesion through its relationship to the word yumi (bow).

243. Setsubun 節分 is the day before the start of a new season, especially spring. Here the beginning of spring by the solar calendar falls in the old lunar year. Sōchō is therefore eighty (by the Japanese count) in terms of seasons, while still seventy-nine in terms of years. A similar overlap is recorded in Kokinshū 1: 1. One of the observances of the day is still to throw beans while shouting “Good fortune in! Demons out!” (Fuku wa uchi, oni wa soto). Sōchō posits a humorous reason for the demons’ exit.

244. Tenmyō 天明 is unknown.

245. Sōbai 宗梅 was a disciple of Sōgi. He took part with Sōchō in Daiei 7 [1527]:1:19 Yamananihyakuin. See also Tsurusaki 1983: 288.

246. “Horse load” translates ichida一駄, which equalled thirty-six kan 貫 or 133 kg (one kan equalled 3.7 kg.). For Tanemura Sadakazu (to whom Sōchō refers as Nakatsukasanojō earlier), see JS: 44.

247. The Miyaki Lay Priest Shinkan 宮木入道真観 had been a Rokkaku retainer before taking religious vows. He too participated in the linked-verse session with Sōbai, above.

248. The foundation poem is Kokinshū 1: 21, by Emperor Kōkō:

A poem sent to someone by the Ninna Emperor [Kōkō] when he was still a prince, together with some young greens:

| kimi ga tame | For you, good sir, |
| haru no no ni idete | I ventured out on springtime fields |
| wakana tsumu | to gather young greens, |
| waga koromode ni | and upon my robe’s sleeves |
| yuki wa furitsutsu | the snow never ceased to fall. |

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249. Sōchō’s poem is based on the legend of Mengzong 孟宗, one of the twenty-four paragons of filial piety, who went out in the winter snow to find bamboo shoots for his mother and because of the depth of his filial piety was able to accomplish the seemingly impossible task.

250. Tani Sōboku 谷宋牧 (d. 1545) was a disciple of Sōchō and Sōseki, and he became the doyen of the renga world after their deaths.

251. Kurama and Ono, both in the Kyoto region, were famous for charcoal production. Sōboku employs a kakekotoba pivoting between keshi (mustard) and keshikaranu (lit., inconvenient), translated here as “unseasonable.”

252. See JS no. 324.

253. The text referred to is The Sutra on the Buddha’s Repayment of his Indebtedness to his Parents by Great and Skillful Means (Daihōbenbutsuhōongyō 大方便仏報恩経).

254. The verse is actually Shinkokinshu 16: 1586, by Fujiwara Shunzei (see JS: 258, n. 88).

BOOK TWO: Seventh Year of Daiei (1527)

1. Azusayumi, catalpa bow, is a makurakotoba to introduce yasoji (eightieth year), whose first syllable is a homophone for “arrow.” Haru (spring) is a kindred word through its homonym “to bend back [a bow].” Kokinshū 1: 20, the foundation poem for JS no. 17, uses the same imagery.

2. The political situation in Ōmi was complex. The north was controlled by the Kyōgoku and later the Asai houses; the south, to which Sōchō refers here, by the Rokkaku house, specifically Rokkaku Sadayori (JS: 208, n. 113). The west was under the strong influence of Enryakuji and Miidera. Ōmi was of great commercial and strategic importance. The Rokkaku castle was at Kannonji (JS: 32), where Sōchō participated in Daiei 3 [1523] 9: 2 Yamanami hyakunin.

3. The poem involves two kakekotoba, pivoting on hito mochi (people revere) and mochiikagami (mirror rice cakes, or as in the translation, New Year’s rice cakes) and then on mochiikagami and kagamiyama (Mirror Mountain). Sōchō also refers to the following passage from the “Hatsune” chapter of Genji monogatari (4: 155) to justify his use of the word mochiikagami in a poem of very lofty intent:

They gathered here and there in groups, carrying out the Tooth-Hardening Ritual and even having rice cakes [mochiikagami] brought over. Someone joked, “We will all of course have ‘a thousand years beneath its shade’: just grant us health and safety in the present one!”

That in turn refers to Kokinshū 7: 356, by Sosei:
Notes to Book Two (1527), Pages 136–38

Composed by Sosei on behalf of the daughter of Yoshimune Tsunenari in celebration of her father’s fortieth birthday:

yorozuyo o I celebrate
matsu ni zo kimi o your longevity with this pine,
iwatsuru and like a crane
chitose no kage ni I look forward to dwelling
sumamu to omoeba a thousand years beneath its shade.

The poem was chanted at the Tooth-Hardening (hogatame) ceremony, held during the first three days of the New Year, at which time one also partook of rice cakes and other specified foods for longevity.

4. Sōchō is writing in 1527. Since Book One of the journal covers 1522 to 1526, and Book Two, 1526 to 1527, the phrase “for the last year or two” would seem to refer only to Book Two, which further suggests that the author conceived of Book One and Book Two of the diary as separate entities. This is corroborated by the fact that Sōchō repeats at the beginning of Book Two the events at the end of Book One.

5. Sanetaka in Kyoto looks out at the slopes of the Hira Mountains and thinks of Sōchō on the far side of those peaks in Yashima, blown by the Hira wind.

6. Sanetaka recorded his poem in an entry for 1527:1:9 in his Saishōsō (13:107), then noted that he received Sōchō’s reply from Shōrin’an on the twenty-fourth (13:108).

7. This is Daiei 7 [1527]:1:18 Yashima Shōrin’an naniki hyakuin.

8. Sanetaka uses as his foundation poem Kokinshū 1:7:

kokorozashi Was it since my heart
fukaku someteshi was so deeply tinged
orikereba with the desire for them
kicaenu yuki no that I mistook the lingering snow
hana to miyuran for blossoms?

9. “Both places” perhaps refers to Ōmi and Sakai (Sakai City, Osaka Prefecture). Both have a view of water and mountains.

10. The master of Jiizōin is unknown.

11. Spring knows the gentle character of Sōchō’s friend and presents a gentle natural scene in tribute.


13. For Nakae Tosanokami, see JS: 103.

14. Cf. JS nos. 11 and 327 for similar conceptions.

15. Baba Hyōgonosuke, a retainer of the Sasaki, may be the same person as Suke no Hyōgo (JS:123). His given name was most likely Saneyuki, as that is the person to whom the second verse, conventionally composed by the host, is attributed in the manuscript of the sequence (see the following note).

16. This is the hokku for Daiei 7 [1527]:1:19 Yamanani hyakuin.
17. The foundation poem is *Shikashū* 1: 1, by Ōe Masafusa:

Composed on the topic “The Beginning of Spring” for a hundred-waka sequence in the reign of Emperor Horikawa:

kōriishi  The long-frozen ice
shiga no karasaki  off Karasaki in Shiga
uchitokete  has melted away,
sazanami yosuru  and the spring wind blows
haru kaze zo fuku  the rippling waves toward the shore.

18. Mabuchi Kumainoshō 馬淵宮内少輔 is identified in *Ōmi Gamōgunshi* 近江蒲生郡志 (2: 831) as Mabuchi Yamashironokami Munetsuna 馬淵山城守宗綱 (see Ōshima 1963–64, 32: 30). The Mabuchi were major vassals of the Rokkaku. They controlled the town of Mabuchi in Gamō 蒲生 District and later extended their influence into Yasu 野洲 District as well.

19. Fukuda Hachirō 福田八郎, also known as Sōkan 宗観, is unknown.

20. This is probably Sugawara Shrine, supported by the Mabuchi. *Hokku kikigaki*, which contains many verses by Sōchō, is in the collection of the shrine (see *JS*: 219, n. 33). An annual dedicatory sequence for Sugawara Michizane was held there until the Meiji period (Tsurusaki 1983: 272).


22. The foundation poem is *Gyokuyōshū* 11: 1550, by Izumi Shikibu:

On hearing from someone that he could not come:

nakoso to wa  Whoever said,
tare ka wa iishi  “Stay away!” as if at Nakoso?
iwanedomo  Although I did not,
kokoro ni suuru  one would think I had put up
seki to koso mire a barrier in my heart.

The name of Nakoso 勿来 Gate, located in the distant north in what is now Fukushima Prefecture, also means “stay away.” In view of the religious nature of Sōchō’s verse and the amorous subject of Izumi Shikibu’s, *kokoro* in translation becomes “mind” in the former and “heart” in the latter. Sōchō’s poem suggests that only the unenlightened mind constructs a distinction between life and death.

23. The foundation poem is *Kokinshū* 11: 473, by Ariwara Motokata:

otowayama  I hear news of you,
ōto ni kikitsutsu  Tidings recalling Otowa Mountain’s name,
ošaka no  but here on the near side
seki no konata ni of the Gate at the Mount of Meeting
toshi o furu kana years go by without you!
Notes to Book Two (1527), Pages 140–41

The “Otowa Mountain” (Otowayama mountain) to which this verse refers is located south of the “Gate at the Mountain of Meeting” (Ōsaka Gate). See JS no. 60.

24. For Matsudaira Ōinosuke, see JS: 98.

25. Cf. Kokinshū 14: 689:

| samushiro ni | This evening too |
| koromo katashiki | does the Uji Bridge Princess |
| koyoi mo | lie alone on her robe |
| ware o matsuramu | on a cold, narrow mat, |
| uji no hashihime | waiting for me to visit? |

26. The foundation poem is Kokinshū 20: 1092, an Azumauta:

| mogamigawa | Unlike the rice boats |
| noboreba kudaru | that go up and turn down |
| inabune no | Mogami River, |
| ina ni wa arazu | I am not turning you down, |
| kono tsuki bakari | just asking for this one month. |

27. The humor of the verse is based on the repetition of mojikotoba 文字詞, argot used by palace ladies-in-waiting, where the suffix moji is added to a syllable or two of a word. Here numoji stands for nusubito (thief) and tomoji stands for toru (take, or here, steal).

28. Sōchō is again referring to the Yanagimoto Disturbance, the name of which is embedded in the poem: miyako wa yanagi / hitomoto no haru. The foundation poem is Kokinshū 2: 56, by Sosei (JS: 228, n. 88).

29. Takeda Izunokami Motomitsu 武田伊豆守元光 was an ally of Hosokawa Takakuni and the shogun, Ashikaga Yoshiharu. He was also a friend of Sanetaka. Motomitsu left Wakasa Province (Fukui Prefecture) for Kyoto on the twenty-sixth of the twelfth month of Daiei 6 (early 1527). At the border of Wakasa and Ōmi Provinces he composed this poem:

| miyako ni to | Today at the start |
| kyō tatsu haru ni | of springtime I set out |
| ware mo mata | for the capital— |
| nodoka narubeki | all must be peaceful |
| tabi no yukusue | at my journey’s destination. |

He sent the poem to Sanetaka when he arrived in the capital, and Sanetaka recorded it in his poetic diary, Saishōsō (13: 106). On the morning of the thirteenth of the second month, he and his allies were defeated at the battle of Senshōji 専勝寺 at Shichijō avenue near Katsuragawa river.

30. Kataharu had raised troops in Tanba Province, then had returned and occupied Kyoto.
31. Sōchō here begins a chronicle of the conflicts in the capital in the last century and a half. The account demonstrates a Hosokawa bias, which reflects Sōchō’s longstanding acquaintance with Hosokawa Takakuni. The battle described here is the Discord of the Meitoku Era (Meitoku no ran 明德乱) of 1391, which began as a succession dispute. Yamana Mitsuyuki 山名満幸 (d. 1395), referred to here by Sōchō as Yamana Mutsunokami 山名陸奥守, appealed to Ashikaga Yoshimitsu when Yamana Tokihiro 山名時熙, was chosen head of the family. Yoshimitsu, seeking to exploit the conflict for his own purposes, ordered Mitsuyuki and an ally, Yamana Mutsunokami Ujiyuki 山名陸奥守氏清 (1344–91), to attack Tokihiro and his ally, Yamana Ujiyuki 山名氏幸. Hosokawa Yoriyuki 細川頼之 was part of the striking force. The attackers won and were granted lands belonging to the losers. The following year Yoshimitsu adroitly reversed his position and drove Mitsuyuki from Kyoto and made amends to Tokihiro and Ujiyuki, which caused Mitsuyuki and Ujiyuki to rise in the rebellion subsequently known as the Discord of the Meitoku Era. Yoshimitsu was victorious in battle on New Year’s Eve in the second year of Meitoku (early 1393) at Uchino. He thus succeeded in splitting the Yamana and diminishing their power, which had posed a threat to Ashikaga hegemony. The conflict is recounted in Meitokuki.

32. Sōchō refers here, of course, to the Ōnin War, the largest civil upheaval since the Genpei War (1180–85). The conflict lasted from 1467 to 1477 and resulted in the destruction of much of the capital. The conflict had its origins in succession disputes within two warrior houses, the Hatakeyama and the Shiba, which were complicated in 1464 by a similar dispute within the shogunal government itself. All three disputes were manipulated for personal gain by two other rivals, Hosokawa Katsumoto 細川勝元 (1430–1473) and Yamana Sōzen 山名宗全 (1404–1473). Though sporadic violence accompanied those controversies for years, the Ōnin War itself began when forces of Hatakeyama Yoshinari 畠山義就 (d. 1490) and Yamana Sōzen clashed with those of Yoshinari’s rival Hatakeyama Masanaga 畠山政長 (1442–1493) and Hosokawa Katsumoto. Sōzen also opposed Katsumoto in the matter of shogunal succession. Hostilities spread to the provinces soon thereafter. Katsumoto’s forces became known as the Eastern Army and Sōzen’s, the Western. George Sansom (1984: 226) writes that “the records say that the central trench between the two parties was ten feet deep and twenty feet wide.” In 1469 Yoshimi had switched sides, and Yoshimasa accordingly named his son Yoshihisa his heir. By 1472 the conflict was exhausting both parties, and the principals, Katsumoto and Sōzen, both died in 1473. Ōuchi Masahiro left the capital in 1477, which effectively brought the war there to an end. Fighting escalated in the provinces, however, and peace would not be restored for a more than a century. The conflict is described in Ōninki. See Varley 1967 and Berry 1994.

33. Ōuchi Masahiro, referred to by Sōchō as Ōuchi Sakyōnodaibu 大内左京大夫, had left Kyushu with 20,000 men in support of Sōzen. Sansom (1984: 223) relates that one
version of Ōninki states that when Masahiro and his reinforcements arrived, Sōzen “felt like a dragon refreshed by water or a tiger sniffing the breeze.” By the end of 1467 Katsumoto’s position was grave; his forces were bottled into a small space around Shōkokuji temple (where Sōgi and Sesshū had once studied), the bakufu buildings, and his own mansion. The temple was then razed by Sōzen’s troops. By the end of 1467 the capital had been so destroyed as to be described in Ōninki as “a lair of wolves and foxes” (Sansom 1984: 226). But the war thereafter resulted in a stalemate. Hosokawa Katsumoto, however, was successful in fomenting uprisings in other parts of the country against Yamana allies, forcing those allies to divide their forces and diminish their strength. The order to Sōchō’s patron Imagawa Yoshitada to rise against Shiba partisans in the east (JS: 13) was part of this strategy.

34. Sōchō is again writing as a Hosokawa partisan; Masahiro was not in actuality defeated. Sōchō knew him personally, having traveled to his domains in the company of Sōgi in 1488, part of which journey Sōgi recorded in Tsukushimichi no ki.

35. Again, Sōchō’s account requires background information. Hosokawa Katsumoto’s son Masamoto engineered a coup d’état in 1493, which resulted in the deposal of Shogun Ashikaga Yoshitane (then called Yoshiki, 1466–1523), and the appointment of Ashikaga Yoshizumi (then called Yoshitaka) to the post. Yoshitane was the son of Yoshiimi and had been made shogun in 1490 after the death of Yoshihisa.

But Masamoto had no sons, and he accordingly named Hosokawa Sumiyuki (1489–1507) as his heir, but he then appointed Hosokawa Sumimoto in Awa as his heir instead. Each candidate was supported by various warrior houses. Sumimoto entered Kyoto in 1506 and war ensued. He was backed by the real holder of power in Awa, Miyoshi Yukinaga (referred to here by Sōchō as Miyoshi Chikuzennokami), who was intent on toppling Masamoto. This conflict is described in Hosokawa rōzekki.

Sumiyuki’s supporters assassinated Masamoto in 1507, whereupon Sumimoto fled to Ōmi, leaving Sumiyuki in power. But some weeks later Sumimoto and Yukinaga returned and destroyed him. At this point Shogun Yoshizumi was manipulated by Sumimoto, who was in turn controlled by Miyoshi Yukinaga. The rapidly changing power structure now encouraged the ex-shogun Ashikaga Yoshitane (now called Yoshitada), living under the protection of Ōuchi Yoshioki in Suō, to return to Kyoto with Yoshioki’s support in 1508 and attempt to recover his lost position. Hosokawa Takakuni, yet another of Masamoto’s adopted sons, took this as an opportunity to seize power for himself, and he went to meet Yoshitane at Sakai. He subsequently attacked Sumimoto and Yukinaga and drove them back to Ōmi, where Ashikaga Yoshizumi joined them. He then restored Yoshitane to power and was in turn appointed shogunal deputy. Ōuchi Yoshioki was made his assistant (kanreidai).

Sumimoto made several later attempts to wrest power from Takakuni, and in 1520,
with the help of Miyoshi Yukinaga, he succeeded in momentarily driving Takakuni from Kyoto. Sumimoto thereupon made peace with Yoshitane. But Takakuni returned soon after and defeated Sumimoto and Yukinaga yet again on the fifth of the fifth month. These are the events that Sōchō is discussing here. Yukinaga and his two sons committed suicide, and Sumimoto was forced to retire to Awa, where he died later that year. Yoshitane in turn again fled the city in 1521, this time to Sakai and finally Awa, coming to be known as the “Island Shogun” (Shima Kubô) in consequence. Takakuni made Ashikaga Yoshizumi’s son Yoshiharu 義晴 (1511–50) shogun, and Yoshitane died in exile in 1523. Takakuni adopted the name Dōei 道永, by which Sōchō refers to him here, on taking holy orders in 1525. For his subsequent career, see JS: 284–85, n. 176.

36. Yamanoue 山東 is north of Miidera in Ōtsu.
37. Yoshiharu moved to Honkokuji 本圀寺 on the twelfth of the second month.
38. Sōchō, as a Takakuni partisan, is making the best of a bad job here, as Takakuni and the shogun actually lost the battle.
39. Shiga 志賀; Konohama 木浜; Yamada 山田; Yabase 矢橋, and Moruyama 守山.
40. Sōchō bases his celebratory poem on the auspicious nature of the temple’s name, “Long Light” (Chōkō 長光). Chōkōji is also mentioned on JS: 103.
41. The Tōkaidō 東海道 included fifteen provinces east of Kyoto along Japan’s east coast; the Hokuriku 北陸, seven eastern provinces along the Japan Sea; the Saikoku 西国, provinces west of Kyoto; and the Chūgoku 中國, either the sixteen provinces of western Honshū or the “central provinces,” i.e., the Kyoto region itself.
42. *Shinkokinshū* 17: 1689, by Emperor Tenji:

<table>
<thead>
<tr>
<th>asakura ya</th>
<th>While I sojourn here,</th>
</tr>
</thead>
<tbody>
<tr>
<td>ki no marodono ni</td>
<td>in the palace of rough-hewn logs</td>
</tr>
<tr>
<td>ware oreba</td>
<td>at Asakura,</td>
</tr>
<tr>
<td>nanori o shitsutsu</td>
<td>who is he that takes his leave</td>
</tr>
<tr>
<td>yuku wa ta ga ko zo</td>
<td>after announcing his name?</td>
</tr>
</tbody>
</table>

Asakura 朝倉, in Chikuizen Province (Fukuoka Prefecture), was the site of a temporary palace during a campaign to Paekche by Empress Saimei, when Emperor Tenji was Crown Prince. Kamo no Chōmei refers to it in *Hōjōki*, and it is the setting of the nō play *Aya no tsuzumi* (The Damask Drum). The poem also appears in slightly different form as *kagurauta* no. 75 (Usuda and Shinma 1976: 97). Though commentators speculate that the verse refers to a courtier taking leave of the palace in the morning, they also suggest that it may originally have been a love song.

43. Evidence from *Sanetakakōki* and *Tōgokukikō* indicates that Sōchō was accompanied by several others on this trip, most notably his disciple Sōboku. His departure may have been motivated by the presence of the troops of Hosokawa Takakuni and Ashikaga Yoshiharu so close to his hermitage in Yashima.
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44. Minakuchi 水口, in Kōga 甲賀 District, Shiga Prefecture. The palace in question was located in Tongū 頓宮, Tsuchiyamachō (JS: 242, n. 62).

45. There are puns on minakuchi, the town’s name and “where one pours in the water,” and on seki (toll gate / stop [up]). The poem is based on Ise monogatari (38–39):

Once upon a time a man spent one night with a woman and then did not return. Thereafter, at her wash basin, the woman removed the bamboo lid and saw herself reflected in the water therein, whereupon she composed:

\[
\begin{align*}
\text{ware bakari} & \quad \text{Although I thought} \\
\text{mono omou hito wa} & \quad \text{there could be no one else whose heart} \\
\text{mata mo araji to} & \quad \text{was as heavy as mine,} \\
\text{omoeba mizu no} & \quad \text{I now behold another} \\
\text{shita ni mo arikeri} & \quad \text{beneath the water’s surface.}
\end{align*}
\]

The man, who had only then returned, stood by and listened, then replied:

\[
\begin{align*}
\text{minakuchi ni} & \quad \text{I must have appeared} \\
\text{ware ya miyuramu} & \quad \text{at the water’s mouth,} \\
\text{kawazu sae} & \quad \text{for even frogs} \\
\text{mizu no shita ni te} & \quad \text{beneath the surface} \\
\text{morogoe ni naku} & \quad \text{cry together.}
\end{align*}
\]

Ishida (Ise monogatari 1984: 124–25) believes the woman sees the man’s reflection in the basin the entire time but pretends in her poem to mean her own reflection. The response metaphorically relates the wash basin to the place where water is directed into a paddy field, where frogs are often found. The man suggests that the woman is not alone in her grief, for just as the frogs cry together in the paddy water, so does the man’s weeping reflection appear in the basin together with the woman’s.

46. Saji Nagamasa 佐治長政, whose sobriquet was Shōunken 少雲軒 or San’unken 三雲軒, resided in Ōno 大野, about ten kilometers east of Minakuchi.

47. Kōga 甲賀 Valley, through which runs Yokotagawa 横田川 river.

48. The poem makes reference to the Buddhist proverb “Taking shelter in the shade of the same tree, or drinking from the stream—even these are bonds from a former life” (ichiju no kage, ichiga no nagare mo, tashō no en).

49. For Kawai Matagorō, see JS: 251. A “sequence on the Holy Name” (myōgō 名号) starts each verse with a syllable from Namu Amida Butsu (see also JS: 69–71).

50. Iguchi Saburōzaemon 井口三郎左衛門 was related to the Sasaki family. Konomama 木浜 is located in Moriyama 守山 City, about two kilometers south of the Biwa Ōhashi bridge on Lake Biwa’s east side. It was an important commercial center.

51. According to Chinese legend, the prints of a bird inspired Cang Xie 蒼頡, who served the Yellow Emperor, to invent writing.

52. The foundation poem is Kokinshū 1: 68, by Lady Ise:
Composed for the Teijiin Poetry Contest:

miru hito mo  Cherry blossoming
naki yamazato no  in mountain villages
sakurabana  but seen by no one—
hoka no chirinamu  far better if they blossomed
nochi zo sakamashi  after the others scattered!

53. For “waka sequence,” see JS: 52.

54. Cf. Man’yōshū 19: 4291, by Ōtomo Yakamochi:

waga yado no  The wind blows
isasamuratake in the sparse stands of bamboo
fuku kaze no about my dwelling
oto no kasokeki and sets them softly soughing
kono yūbe ka mo at the close of day.

55. Cf. Man’yōshū 5: 897, by Yamanoue Okura:

tamakiharu  Until the time
uchi no kagiri wa that the spirit leaves the body,
tairakeku  let there be peace
yasuku mo aramu o and tranquillity,
koto mo naku no calamities
mo naku aramu o . . . and no causes for mourning . . .

Sōchō’s verse is an auspicious prayer on a Shintō topic for his host’s welfare.

56. For Amidaji temple, see JS: 54.

57. It was believed that teeth could grow again in old age in place of others that had fallen out. This is one suggested etymology for the word mizuhagumu (a great age) (cf. JS no. 570). The word is usually employed in praise of longevity.

58. Kanbe 神戸 is in Suzuka 鈴鹿 City, Mie Prefecture. Satō Nagatonokami 佐藤長門守 was connected with the Seki House.

59. RJGPS no. 888 states that fuji (wisteria) and yamabuki (kerria) are associated with late spring.

60. “Ise no umi” is the title of saibara no. 10:

ise no umi no  On the brilliant beach
kiyoki naagisa ni by the Bay of Ise
shigai ni in the ebbing tide,
nanoriso ya tsumamu let us go pick sea lentils!
kai ya hirowamu ya Let us gather sea shells!
tama ya hirowamu ya Let us gather pearls!
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61. I have emended kaikakarekere in the Shōkōkan ms. (Shimazu 1975: 122) on the basis of the SKGSRF text (692). The Saiokuji ms. gives oirasu instead of oishisu.

62. Waka Pine Strand (Waka [no] matsubara 若の松原) is a famous place on the coast of Suzuki City. It is possibly the same place as Aga no matsubara 萬の松原, mentioned in Man'yōshū 6: 1030, by Emperor Shōmu.

63. Sōchō is concerned about using two words referring to morning, and he justifies his composition on the basis of Man’yōshū 8: 1513, by Prince Hozumi:

\[
\begin{align*}
\text{kesa no asake} & \quad \text{At daybreak this morning} \\
\text{karigane kikitsu} & \quad \text{I heard the calls of the geese.} \\
\text{kasugayama} & \quad \text{On Mount Kasuga} \\
\text{momichinikerashi} & \quad \text{the trees seem to have turned to yellow.} \\
\text{aga kokoro itashi} & \quad \text{My heart is overflowing.}
\end{align*}
\]

64. Hinaga 日永, today’s Yokkaichi 四日市 City, was the place where the Sangū Kaidō 参宮街道 road to Ise diverged from the Tōkaidō. The name literally means “long day,” and Sōchō’s remark that he passed by at daybreak gives the sentence a droll effect. For Tōunken, see JS: 47.


66. For Shōgakuin, see JS: 101. The scribe was a wakashu.


68. For Sakai Settsunokami Muramori, see JS: 99.

69. There is a kakekotoba pivoting between iwakaki (stone palisade) and kakitsubata (iris).

70. Oda Tanbanokami 織田丹波守 is unidentified.

71. Cf. Ise monogatari (34):

\[
\begin{align*}
\text{aki no yo no} & \quad \text{If I were to count} \\
\text{chiyo o hitoyo ni} & \quad \text{a thousand autumn nights} \\
\text{nazuraete} & \quad \text{as but one,} \\
\text{yachiyo shi nebayu} & \quad \text{I would lie here for eight thousand,} \\
\text{aku toki no aranu} & \quad \text{never having my fill.}
\end{align*}
\]

The reply:

\[
\begin{align*}
\text{aki no yo no} & \quad \text{Even if you made} \\
\text{chiyo o hitoyo ni} & \quad \text{this one night as long} \\
\text{nasere tomo} & \quad \text{as all the nights of autumn,} \\
\text{kotoba nokorite} & \quad \text{we would still have more to say} \\
\text{tori ya nakinamu} & \quad \text{at cock’s crow.}
\end{align*}
\]

Genji monogatari (5: 125) later refers to this poem in part two of the “Wakana” chapter: “It was all so delightful they felt they would not tire of it even if the night were long as a thousand.”
72. This is the hokku for Daiei 7 [1527]:4:2 Nanibitohyakuin. Soboku, Shozobō, and Kendō were among the participants.
73. For Narumi, see JS: 99.
74. Rain Hat Temple (Kasadera笠寺, more formally Ryufukuji笠履寺) is in Nagoya City, Minami Ward.
75. The statue is mentioned in Kasadera engi.
76. For Mizuno Izumonokami Chikamori, see JS: 15.
77. Anjo安城 City, in Aichi Prefecture, was the site of the castle of Matsudaira Nagachika松平長親. Sōchō composed linked verse with Nagachika in 1518 (see Tsurusaki 1987: 401). The sequence, Eishō 15 [1518]:4:23/26 Yamanani hyakuin (A Hundred-Verse Sequence Entitled “A Kind of Mountain”), is extant.
78. Matsudaira Yoichi松平与一 (Nobusada信定) was lord of Moriyama守山 Castle (JS: 99).
79. Sōchō crossed Yahagigawa river at Yahagi (Okazaki岡崎 City). The course of the river was changed to its present one in 1605 to prevent the flooding that had theretofore been endemic. Myōdaiji妙大寺, in Okazaki, is not extant, but it survives as a place name in the city.
80. Lady Jōruri (Jōruri Gozen浄瑠璃御前) is the heroine of Jōruri Gozen monogatari, a medieval tale of tragic love. Yoshitsune meets her at her father’s mansion in Yahagi, but they spend only one night together before he must leave. She later travels to where he lies ill and nurses him back to health before returning home. On his way back to the capital three years later, he calls at Yahagi, only to find she has died. He subsequently builds a temple in her memory before setting out on his campaign against the Heike. One version of the story was presented with a chanter and puppets and met with great success, the puppet theater coming to be known as jōruri in consequence. Sōchō in Sōchō nikki (SN: 164) mentions hearing the story chanted in 1531.
81. A note in the Shōkōkan ms. identifies Matsudaira Jirōzaburō as Nobutada松平信忠, heir of Nagachika and brother of Yoichi, and Shimazu (1975: 125) follows this. But Suzuki Mitsuyasu (1973: 323) shows that Nobutada was forced to retire in 1523 in favor of his son Kiyoyasu清康 when he lost the support of his housemen. On 1526:4:29 Kiyoyasu moved his headquarters from Anjo to Okazaki. The Jirōzaburō Sōchō mentions must therefore be Kiyoyasu, who killed Sōchō’s warrior patron Makino Denzō (JS: 55) in battle two years later.
82. See JS: 98.
83. Suzuki Mitsuyasu (1973: 318) believes Udono Saburo鶴殿三郎 was probably Nagamochi長持 (d. 1557). Soboku, as one of Sōchō’s companions, also met Udono Saburō on this trip, and he later called on him again in the journey he recorded in Tōgokukikō. See Yogo 1983.
84. See JS: 98.
85. Cf. JS nos. 357 and 544. I have altered moteyuzuru in the Shōkōkan ms. (Shimazu...
Notes to Book Two (1527), Pages 150–52

1975: 125) to moteyueru on the basis of the SKGSRJ (693) and Saiokuji mss., as that is the version in the foundation poem, Kokinshū 17: 911 (anon.): watatsumi no / kazashi ni saseru / shirotae no / nami moteyueru / awajishimayama.
86. Makino Kohaku was Makino Denzō’s grandfather (JS: 55).
87. The verse refers to Kokinshū 3: 139 (see JS no. 66).
88. Deutzia, unohana 卯の花, is associated with the fourth month, uzuki 卯月, in which it blooms.
89. Utsuyama 鵜津山 (now 鵜津山) Castle, in Iride 入出, Kosai 湖西 City, Shizuoka Prefecture, stood on a peninsula on the west coast of Lake Hamana, near the border of Mikawa and Tōtōmi Provinces. It is not to be confused with Utsunoyama near Sōchō’s cottage in Mariko. It was probably begun in 1506 when Ujichika was advancing into Mikawa. The castle was enlarged between 1521 and 1527, and the remains of two compounds may still be seen. For the history of this castle, see Matsumoto 1980.
90. Horie 堀江 Castle was located in Kanzanjichō 館山寺町, Hamamatsu City. Hamana 浜名 Castle was located in Mikkabichō 三ヶ日町, Inasa 引佐 District. Osakabe 刑部 Castle was located in Kanasashi 金指, Inasachō 引佐町, Inasa District.
91. Nagaike Kurōzaemonnojō Chikayoshi 長池九郎左衛門尉 was an Imagawa vassal.
92. The wording suggests that a hundred verses were composed but that Sōchō stayed only for the first round.
93. Ise monogatari (83–84):

watatsumi no
kazashi ni sazu to
iwau mo mo
kimi ga tame ni wa
oshimazarikeri

The God of the Sea
did not begrudge giving
you, my good lords,
this sea plant that he treasures
as a garland for his hair.

94. Floating seaweed (ukimiru, lit., floating sea pine) that washed up on the shore ornaments the pines, celebratory symbols of longevity, in a manner complementary to the way the breakers garland the ocean in the hokku. Ukimiru responds particularly closely to the iwau mo (seaweed he treasures) of the foundation poem. Moreover, the word ukimiru is used earlier in the Ise monogatari episode from which the foundation poem is taken: “The next day the girls of the house went out and gathered floating seaweed carried in by the waves, and they brought it back inside.”
95. See JS: 97, where Sōchō writes Hikuma.
96. Lord Rokurō was Horikoshi Ujinobu (JS: 97), who resided in the Mitsuke, capital of Tōtōmi. The nature of Sōchō’s request is unknown.
97. See JS: 7.
98. For Sayo no [naka]yama, see JS: 7; for Sugihara Iganokami (Takamori), see JS: 54.
99. For Kanaya, see JS: 91.

100. The foundation poem is Gosenshū 9: 507, by Minamoto Muneyuki:

Sent when he had finally become intimate with someone and then was forced to conceal the affair and could not see her:

| azumaji no  | Like Between Mountain in the east,  |
| saya no nakayama | Saya no nakayama,  |
| nakanaka ni  | after meeting then being left  |
| aimite nochi zo  | betwixt and between,  |
| wabishikarikeru  | my pain is all the greater.  |

This is in turn based on Kokinshū 12: 594 (JS: 265, n. 14). Sōchō reverts here to Sayo no nakayama (cf. JS no. 1) despite his conclusion that Sayo no nagayama is etymologically correct and his use of that reading in JS no. 334. He avoids the question entirely in the preface to the poem, where he calls it simply Sayonoyama.

101. This too is based on Shinkokinshū 10: 987, by Saigyō (JS: 192, n. 2).

102. Ōgawa river formed the boundary between Tōtōmi and Suruga Provinces; Fujiyieda 藤枝 is the modern city of the same name in Shizuoka Prefecture.

103. Sōchō is referring to Ariwara Narihira’s journey to the east in Ise monogatari (21–23) (JS: 262, n. 132).

104. Bōshū 房州 refers to Ihara Awanokami (JS: 130). The identity of Zushū is unclear; Shimazu (1975: 117) identifies him as Takeda Motomitsu, who was defeated in battle at Katsuragawa river on 1527:2:12–13. Motomitsu was not killed in that encounter, however, and lived until 1551.

105. For Kiyomi Gate, see JS: 215, n. 4.

106. For Okitsu Hikokurō, see JS: 77.

107. Sōchō assumes that his letter of introduction was ineffective, and he directs his pique in the verse toward Seikenji.

108. This was sent to Shōzōbō (JS: 43).

109. Cf. JS no. 365. The poem plays on an alternate name for the cuckoo, fujoki 不如帰 (lit., nothing like returning home), taken from onomatopoeia for its call. Moreover, the old kana orthography for the name, ふじよき, begins with “fu-ji.” Ne (mount) is a homonym for the cuckoo’s call. The cuckoo may signify Shōzōbō, who returned home to Miidera after accompanying Sōchō at least as far as Atsuta Shrine and who may or may not have seen Mount Fuji in Suruga. But it may also signify Sōchō, for whom Suruga is home.

110. For Matsudaira Ōinosuke (Tadasada), see JS: 98. “Blind master” translates kōtō 京当, an official rank for those in vocations for the blind; it was below kengyō 検校 (blind expert) and above zatō 座当 (blind attendant) (see JS: 126). The men Sōchō assisted may have been traveling chanters of Heike monogatari (Heikyoku).
111. Sonjō Kōtōbō 存城勳当坊 was a biwa musician of the Yasakagata 八坂方 School, founded by Jōgen 城玄. He was probably the blind master mentioned earlier.

112. The poet is establishing a contrast between the high reputation of Mount Fuji (or according to Shimazu 1975: 128–29, of Sōchō himself) and the poverty-stricken reality of the poet’s actual straitened circumstances.

113. The verse is a reference to Kokushū 18: 982 (see JS no. 125).

114. Iwaki Minbunotaifu Yoshitaka 岩城民部大輔由隆 (d. 1542) was lord of Iwakidaira Castle in what is now Fukushima Prefecture. Michinoku 隆巖, which corresponds to the area of Fukushima, Miyagi, Iwate, and Aomori Prefectures, began at the Shirakawa and Nakoso Gates; Sōchō’s unsuccessful attempt to visit the Shirakawa Gate is documented in his earlier travel diary, Azumajinotu.”

115. Taishō 泰昭, son of Taijin (JS: 81), was affiliated with the Shōren’in imperial temple (monzeki). He journeyed to the northern provinces in 1525 and composed an extant hundred-verse sequence (Daiei 5 [1525]:9:21 Namibito hyakuin) with Sōchō, Asahina Yasumochi, Asahina Tokishige, and others in Suruga. He reached Shirakawa in 1526, passed the New Year with Iwaki Yoshitaka, and returned to Suruga.

116. Iwaki, site of the Shirakawa Gate and Yoshitaka’s residence, is homophonous with “rocks and trees.” Sōchō mentions corresponding with Yoshitaka in Sōchōnikki (SN: 153) as well:

I have corresponded with Iwaki Minbunotaifu of Michinoku these ten years and more. Three letters this spring alone. I had long been planning to visit him during the summer but was not able to do so. In my response to his request for a hokku, I composed this in the conviction that I would visit in the autumn:

seki koen
I plan to pass

aramashi ya kono
through the gate this year

aki no kaze
with the autumn wind.

He wrote back that he would send an escort if I went.

The foundation poem for the Sōchō nikki poem is Goshūishū 9: 518, by Nōin:

miyako o ba
Though I set out

kasumi to tomo ni from the Imperial City

tachishikado in the springtime haze,

akikaze zo fuku the wind of autumn now blows

shirakawa no seki at Shirakawa Gate.

117. Sōchō may have had in mind here Shinkokinshū 1: 38, by Fujiwara Teika:

haru no yo no A night in springtime

yume no ukihashi when the floating bridge of dreams
todai shite has come asunder,
mine ni wakaruru and the trailing clouds in the sky
yokogumo no sora part from the mountain peak.

118. Sōchō implies suzumushi (bell crickets) by suzu in line two and mushi in line five (cf. JS nos. 69 and 256).

119. I have emended "Chōkanji" 長閑寺 in the Shōkōkan ms. (Shimazu 1975: 130), which is unknown, to the orthographically similar Chōrakuji (JS: 82) on the basis of the Saiokuji ms.

120. Sōchō responds to the two lines of Chinese verse with one waka here, not two (cf. JS: nos. 490–93).

121. The benevolence and love referred to here are those of the late Ujichika. The fifth character in the verse is problematic; there are several manuscript variants, and there is a lacuna in place of the character in the GSRJ ms. (320). The version here follows the Shōkōkan ms. (Shimazu 1975: 130), though it seems to be incorrect, as it is the only character having the wrong rhyme for regulated verse (it is an oblique tone, whereas it should be a level one).

122. The verse relates to Su Dongpo’s line, "Willows are green, blossoms red; this is their true appearance." A well-known expression in the medieval period, it was used in a Zen context to mean that all things reveal their true nature of themselves. The verse is used here to suggest that the character of Ujichika was manifest naturally. Sōchō responds to the allusion in his verse. See Okami 1951: 21.

123. Nakamikado Nobuhide 中御門宣秀 (1469–1531) was the son of the courtier literatus Nakamikado Nobutane and the elder brother of Ujichika’s wife Jukei, mother of Imagawa Ujiteru. He resided in Sunpu from 1527:4:23 to 1529:4:26. To commemorate the anniversary of the death of his brother-in-law Ujichika, Nobuhide sponsored a waka sequence involving a group of poets, each of whose verses was to begin with a different character in the iroha syllabary. "Mountain Dwelling" applies to both of Sōchō’s poems.

124. For Ujichika, the Pure Land too will be a kind of rebirth, but an estimable one. Sōchō alludes to Kokinshū 8: 404 (JS: 240, n. 42).

125. Crossing the mountain guarded by the dragon god, one reaches the Pure Land.


127. I have emended nami yori in the Shōkōkan ms. (Shimazu 1975: 131) on the basis of Sōchō michi no ki (265). The way of Shikishima is the way of poetry; pines and cranes are standard symbols of longevity.

128. No note survives.

129. The poem borrows phraseology from Man’yōshū 5: 813, by Yamanoe Okura: kake-maku no / aya ni kashikoshi (so awesome / to put it into words).

130. The poem is only slightly unorthodox in its use of aihate, a colloquial expression for death, which pivots with a (to meet).
Notes to Book Two (1527), Pages 157–58

131. The foundation poem is *Kokinshū* 14: 694:

> miyagino no Like sparse branches
> motoara no kohagi of bush clover on Miyagi Plain
> tsuyu o omomi that await the wind
> kaze o matsu goto because of their burden of dewdrops,
> kimi o koso mate just so do I wait for you.

Note also *Kokinshū* 19: 1014, by Fujiwara Kanesuke (a haikai verse):

> Composed on the sixth of the seventh month, awaiting the Festival of the Weaver Maid:

> itsushika to Unable to wait
> matagu kokoro o in his anticipation,
> hagi ni agete has he rolled his robe
> ama no kawara o above his shins and crossed
> kyō ya wataranu the River of Heaven today?

132. The foundation poem is *Kokinshū* 15: 771, by Bishop Henjō:

> ima kon to Since morning,
> iite wakareshi when he parted from me,
> ashita yori saying he would soon be back,
> omoikurashi no I have spent the day in longing,
> ne o nomi zo naki crying with the cicalas.

“Cicula” translates *higurashi*, a type of cicada.

133. *Nadeshiko* (baby's breath or wild pink, *Dianthus superbus*) is written with the characters for “caressed child,” 撫子.

134. Sōchō is referring to his journey to Echizen in 1523 (*JS*: 31–33).

135. Sōchō returned to Suruga in the sixth month of 1524 (*JS*: 55), but he did not take up residence in his cottage in Mariko until early 1526 (the twenty-sixth of the twelfth month of Daiei 5) (*JS*: 86–88). He mentions work done on the house at that time and on his next visit there on the ninth and tenth of the second month, 1526 (*JS*: 90, 95–96).

136. Sōchō employs a kakekotoba pivoting between *mizu wa kumu* (ladle water) and *mizuwakumu made* (more normally *mizuhagumu made*, lit., to a great age). Cf. *Yamato monogatari* (362):

> mubatama no My hair,
> waga kurokami wa once black as leopard-flower seeds,
> shirakawa no has turned white
> mizu wa kumu made as White River, where I ladle water
> narinikeru kana now in my great age.
Cf. also *Goshūishū* 19: 1116, by Minamoto Shigeyuki 源重之:

<table>
<thead>
<tr>
<th>toshi o hete</th>
<th>Looking at myself</th>
</tr>
</thead>
<tbody>
<tr>
<td>sumeru izumi ni</td>
<td>in the water I ladle</td>
</tr>
<tr>
<td>kage mireba</td>
<td>from the clear spring</td>
</tr>
<tr>
<td>mizu wa kumu made</td>
<td>by which I have lived over the years,</td>
</tr>
<tr>
<td>oi zo shinikeru</td>
<td>I find I have grown old.</td>
</tr>
</tbody>
</table>

137. Sōchō refers to the spirits of the dead who departed after the Festival of the Dead, Urabon (see *JS*: 260, n. 18).

138. *Mabikina* are the greens plucked to thin a vegetable patch. They are used for food as well. The poem includes a kakekotoba pivoting between *oi no nochi* (old age) and *no-chimakino tane* (seeds sown late in the year).

139. Tsurusaki (1978) notes that incorporating a dry field into a garden was a specific gardening technique related to the late Muromachi aesthetic ideal of wabi.

140. There is a pun on *oi* (listen [lit., follow] / old).

141. The foundation poem is *Shinkokinshū* 16: 1562, by Saigyō:

<table>
<thead>
<tr>
<th>kumo kakaru</th>
<th>The coming of autumn</th>
</tr>
</thead>
<tbody>
<tr>
<td>tōyamabata no</td>
<td>to distant fields in mountains</td>
</tr>
<tr>
<td>aki sareba</td>
<td>cloaked with clouds—</td>
</tr>
<tr>
<td>omoiyaru dani</td>
<td>simply the thought of it</td>
</tr>
<tr>
<td>kanashiki mono o</td>
<td>fills me with melancholy!</td>
</tr>
</tbody>
</table>

142. The poem refers to the theme of evanescence. All the spring flowers have fallen, and now the autumn morning glory is the last to blossom, but it too lasts only the morning. Sōgi’s life too was just as dream-like as those of the flowers (cf. *JS* no. 378).

143. This verse too relates to *Shinkokinshū* 16: 1562 (*JS*: 309, n. 141).

144. This is a rare example of an isolated fourteen-syllable verse (*shimo no ku*). It involves a pun on *mame* (bean) and *manemameshi* (hard at work or energetic [*“full of beans”*]).

145. Sōchō puns on *asana* (morning greens) and *asana asana* (each morning).

146. *Ishibushi* 石伏 is the name of a fish of the *Gobiidae* genus and is related to the *ukigori* 浮呂里 (*gobi*), a very common fresh-water fish. It is also sometimes known as *kajika* 河鰻, though the name *kajika* is more properly used in reference to the bullhead, of the *Cottidae* genus. But *kajika* 河鰻 is also the name of a singing frog, *Polypedates buergeri*. That is obviously what Sōchō means here. *Ishibushi* would thus seem also to be a type of frog, and Harada (1979: 375–76) thinks *ishibushi kajika* is simply a compound noun for a single type of frog. *Korokoro to* applies both to the sound of the water at the beginning of the poem and the sound of the frogs at the end.

147. There is a kakekotoba pivoting between *te o nomi utsu* (just clap) and *Utsunoyama*.  
149. This refers to a *hongyō waka* 品経和歌, in which poets compose verses on topics taken from the twenty-eight chapters of the *Lotus Sutra*. For Imagawa Noritada, see *JS*: 12, 174.

150. This is the same poem as *JS* no. 575; Sōchō is writing long after the fact and seems disorganized here.

151. There is a kakekotoba pivoting between *harau no oshi* (a pity they brush it off) and *oshi no usage* (mandarin duck feathers).

152. Sōchō is writing more than a year later. Rinsen’an 雨白庵 may be the same “residence by the river” mentioned on *JS*: 62. This passage is in epistolary style (*sōrōbun*) and would seem to be a letter, but possibly to someone other than Yasumochi, the recipient of the letter that immediately follows this section. Note that Sōchō is being very careful about dates here, perhaps in self-exoneration. Nakagawa (1981: 1326) thinks that the courier from Sunpu carrying the news of Ujichika’s death to Sōchō did not even leave Suruga until after the funeral was over. If Nakagawa is correct, then the Imagawa would not have blamed Sōchō for not having attended the funeral ceremony.

153. Ashina Yasumochi and Ashina Tokishige probably had the same wet nurse or nurses (*menoto*) as Imagawa Ujichika and thus shared lifelong ties to him.

154. Cf. the similar project for the thirty-third death anniversary of Imagawa Ryōshun (*JS*: 160–61, 173). Sōgi had requested the same favor from Sanetaka on the death of Uesugi Sadamasa 上杉定昌 in 1488 (Sanetaka recorded the request in an entry for 1488:4:11 in *Sanetakakoki* [2: 57]).

155. The son of Nakamikado Nobuhide (*JS*: 156) was Nakamikado Nobutsuna 中御門宣綱 (1511–c. 1568); he married Ujichika’s daughter (see Owada 1981a: 1219–20).

156. See *JS*: 108.

157. Cf. *JS*: 81, where Sōchō says that he presented Ujiteru with five books of lecture notes and eight sheets of oral teachings. This may be different material, a misrecollection, or a scribe’s error.

158. This may be the interview that occurs at the end of Book One of the journal (*JS*: 90).

159. *Utsunoyamanoki* お初山ノ栞 relates that Sōchō was sent by Ujichika to Takeda Nobutora in Kai Province to parley for the release of a besieged Imagawa army in 1517. He also was an intermediary between the Imagawa and people in the capital.

160. This letter and the passage preceding it may have been written separately as indicated here, but there is a chance that they originally formed a single letter, with poem *JS* no. 587 and its one-sentence preface inserted incorrectly later. The poem and its preface appear alone in *Sōchō michi no ki*, and the poem, without the preface, is also recorded in *Sōchō Nikki* as having been sent to a certain Kiinokami, otherwise unidentified. If the poem and its preface were written in *The Journal of Sōchō* as they now appear, it seems likely from the context that the poem was affixed to the head of the letter after it was finished, as a postscript (*ottegaki*), and that the preface was added in explanation when
the letter was copied into the journal. If the poem and preface were later incorrectly inserted into what was originally a single letter, it is then unclear who the letter’s recipient was, since Yasumochi is referred to in the body of the document with his full office title Sakyōnosuke, making it unlikely it was addressed to him directly.

161. This waka appears in different forms in Sōchō shuki (the Shōkōkan ms., Shimazu 1975: 136), Sōchō nikki (the Kunaichō Shoryōbu ms., entitled Saiokukei Sōchō nikki, Shimazu 1975: 154), the Gušho ruiji text of Sōchō shuki (323), and the Zoku gušho ruiji text of Sōchō nikki (1259). The last is the clearest and most regular metrically, and I have accordingly substituted it for the garbled and irregular version in the Shōkōkan base text.

162. I have emended kako (past) in the Shōkōkan ms. (Shimazu 1975: 136) to the orthographically similar kagen (falsehood) on the basis of the GSRJ ms. (323).

163. This is only one interpretation of a document fraught with ambiguity; Sōchō may be pleading his own case here.

164. This may refer to a medicinal treatment in which Sōchō was covered with a heated mixture of brine and sand. Okitsu Saemonnojō Moritsuna 興津左衛門尉盛綱 died the following year, and Sōchō composed a solo hundred-verse sequence in his memory, Sōchō dokugin Daiei 8 [1528]:4:12 myōgō hyakuin (A Hundred-Verse Solo Sequence by Sōchō on the Holy Name, Composed on the Twelfth Day of the Fourth Month of the Eighth Year of Daiei). Each of the hundred verses begins with a syllable of the Holy Name.

165. Sōchō’s visit to Atami may mean that in view of the changing political climate in Suruga, he was ingratiating himself with the Hōjō of Sagami Province, where Atami is located.

166. The old friend probably was Iwaki Yoshitaka (JS: 154–55).

167. The Hall of No Renunciation (Fushain 不捨院) appears to have been close to Okitsu Moritsuna’s residence.

168. I have emended meguru in the Shōkōkan ms. (Shimazu 1975: 137) to mezuru on the basis of the SKGSRJ ms. (699). This is a Zen poem referring to re-renunciation, sai-shukke. Sōchō is already a monk, but here he is considering cutting his last secular ties.

169. I have emended kikiarashitsuru in the Shōkōkan ms. (Shimazu 1975: 138) to kika-kashitsuru on the basis on the SKGSRJ ms. (699). The foundation poem is Goshūshū 6: 399, by Ōe Kin’yori:

sugi no ita o
mabar ni fukeru
neya no ue ni
odoroku bakari
arare fururashi

Upon the rough-laid
cedar shakes of the roof
of my bed chamber,
hail enough to have woken me
seems to be falling.

170. Sōchō seems to have forgotten that he already introduced Nakamikado Nobuhide in an entry several months earlier in connection with a memorial poem sequence for Ujichika in Suruga (JS: 156).
171. Socho puns on the location of his lodgings (Okitsu) and *okiitsu* (sitting).

172. I have emended *te no uchi wa* in the Shōkōkan ms. (Shimazu 1975: 138) to the orthographically similar *toshinouchiwa* on the basis of the SKGRJ ms. (699).

173. The verse is based on *Shinkokinshū* 3: 259, by Gondainagon [Minamoto] Michiteru:

On a screen painting at Saishō Shitenmōin of the Kiyomi Gate:

<table>
<thead>
<tr>
<th>kiyomigata</th>
<th>At Kiyomi Strand</th>
</tr>
</thead>
<tbody>
<tr>
<td>tsuki wa tsurenaki</td>
<td>the moon lingers</td>
</tr>
<tr>
<td>ama no to o</td>
<td>in the heavens,</td>
</tr>
<tr>
<td>matade mo shiramu</td>
<td>while without waiting for it to set</td>
</tr>
<tr>
<td>nami no ue kana</td>
<td>the sky grows light above the waves.</td>
</tr>
</tbody>
</table>

The translation of the *Shinkokinshū* poem follows the interpretation of Tanaka and Akase (1992: 90) and Ishida (1960: 128). Kubota Jun (1979, 2: 101) believes that the waves grow white without waiting for the sky to grow light. Kubota Utsubo (1964, 1: 244) and Minemura (1974: 106–7) hold that the scene depicts a short summer night in which the sky begins to grow light without waiting for the late moon to appear.

174. The chief assistant priest (*ichi no negi* 一彌宜, cf. suffragan) was in charge of ten assistants who served under the head priest (*daigūji* 大宮司) and the assistant head priest (*shōgūji* 小宮司). The chief assistant priest at the time was Arakida Morikane 荒木守兼 (d. 1541). He was preceded at that post by Arakida Moritoki 荒木守晨 (d. 1516), elder brother of Arakida Moritake, author of the famous early haikai sequence *Moritakesenku*. Morikane, Moritoki, and Moritake all joined with Sōchō, Sōboku, and others in composing Eishō 13 [1516]: 8 *Nambito hyakuin* (A Hundred-Verse Sequence Entitled "A Kind of Person").


177. Sōchō refers both to the length of a wakeful night and also to the wait before death and rebirth.

178. Chōzenji 長善寺 is a Ji-sect temple in Shizuoka City.

179. Yoshikawa Jirōzaemon Yorishige 吉川次郎左衛門頼茂 is otherwise unknown. This is another example of a tragic anecdote of a person with no source of support. Stories of stepmother abuse (*mamako iimte*) figure prominently in the medieval period, e.g., *Shintokumaru* and *Hachikazuki*.

180. This refers to an Imagawa foray into Kai in 1521, the reason for which is unknown. Mizaki (1983: 128) suspects it may have been undertaken in support of other movements by Hōjō Sōun’s son, Ujitsuna. Ujichika may also have been attempting to exploit local warriors (kokujin) in Kai, who were opposing the daimyō of that province, Takeda Nobutora. The invasion was led by Fukushima (read Kushima in Yamamoto and Owada 1984) Masanari 福島正成, and after fighting in the area of Iidagawara 飯田河原
(near Kōfu 甲府) the Imagawa forces were defeated by Nobutora on 1521:11:22–23 at Kamijōgawara 上条河原 (in Shikishimachi 敷島町, Nakakoma 中巨摩 District) with a loss of six hundred men. On the Kamijōgawara battle, see Sakamoto 1988. Yorishige was “neither with master nor without” perhaps because his affiliations in Awa (Tokushima Prefecture) were ineffectual but not broken, and he was not a formal retainer of the Imagawa.

181. Tōgorō 藤五郎 is identified in the Shōkōkan ms. (Shimazu 1975: 140) as having later become the adopted son of Ohara Hyōgonokami Takachika 小原兵庫頭高親.

182. Shionoyama (cf. JS 210) and Sashiidenoise 差出の磯 (also Sashidenoiso) are utamakura in Kai Province. Cf. Kokinshū 7: 345:

```
shionoyama       The plovers that dwell
sashidenoiso ni on Sashide Strand
sumu chidori     by Mount Shio
kimi ga miyo o ba cry “May His Majesty’s reign
yachiyo to zo naku endure eight thousand ages!”
```

The poem is based on the fact that chiyo (thousand ages) is a homonym for the sound of the plow’s cry.

183. For Taishō, see JS: 154.
184. Mount Tsukuba, the legendary site of the birth of the linked-verse art, is located in Ibaraki Prefecture.
185. Shimazu (1975: 140) suspects that Taiken 泰賢 may have been Taishō’s younger brother.
186. Shimazu (1975: 140) suggests that Ohara Hyōgonokami Takachika 小原兵庫守嵩親 (written both 高親 and 嵩親 in the SKGSRI ms.) may be the same person as Ohara Chikataka 小原親高 (JS: 56), but Matsumoto Masako (1980: 105) identifies the latter as Ohara Bizennokami 備前守 Chikataka in a list of Ashina retainers, making it less likely that they are the same individual.
187. This is an auspicious verse in which Sōchō looks forward to another meeting next spring, when his visitors now about to leave will tell him of the cherry blossoms at Shirakawa in the capital.
188. The implication of the waki verse is that Taishō and Sōchō have enjoyed a long acquaintance.
189. The verse is Shinkokinshū 16: 1456, by Fujiwara Masatsune 藤原雅綱. It bears this preface:

```
A cherry tree had long stood by the kickball [kemari] field at Saishōji. Masatsune heard that it had been blown over in a storm, so old had it grown, and he ordered his men to plant another in its place. On going to see the spot, he was struck by how long the old tree had stood there, until the end of that spring, and he composed the following verse.
```
Saishōji temple is located in Shirakawa, Higashiyama Ward, Kyoto. An alternate translation, interpreting the kakekotoba on Shirakawa as the negative shirazu rather than the conjectural shiramu, would read “Long a friend it was — how could I not have known that this would be the last spring I would see it, the shade beneath its Shirakawa blossoms?”

191. The text is vague here; possibly the émigré courtier Nobuhide is expressing his desire to return to the capital, his home, as Taishō is doing. The geese fly in that direction in winter.
192. The poem refers to an episode in the Former Han dynasty, when Su Wu, captured by the Xiongnu, sent a letter back to the capital attached to the leg of a goose. Sōchō used a related phrase in a link included in Shin sen tsukubashū (16: 3090):

I found consolation in even a goose-borne missive.
Could one live so far from the capital without having second thoughts?

Sōchō

193. Bōjō Toshina, a Provisional Middle Counselor of the Senior Second Rank, was related to the Nakamikado family. He was apparently in Suruga at this time.
194. Sōchō’s remarks are evidently in part self-deprecating, as he nevertheless presented the branch as a gift.
195. The foregoing passage on misunderstandings between people is itself extremely elliptical and ambiguous. It may refer to the events surrounding Jukei’s regency for Ujiteru after the death of Ujichika.

“Katsu! Katsu!” is a formulaic Zen expression shouted to indicate feelings unexpressible in words. Sōchō may have conducted a ritual in which he sat in front of a paper on which he had written his grievances and then mentally consigned each grievance to the flames, thus ridding himself of them. The GSRJ ms. gives yosonishiruchō (one . . . knows the other’s thoughts). The poem is not included in Sōchō michi no ki, the version of the journal that contains only the waka poetry in the journal, perhaps because of the verse’s intrinsic difficulties.
196. This too is a vague poem. Kaneko believes Shimazu’s mukomuko should instead be read mugomugo, in the sense of “endlessly” (personal communication).
197. Kokinshū 1: 7 (JS: 294, n. 8).
198. I have emended kikiaden yuki mo in the Shōkōkan ms. (Shimazu 1975: 143) on the basis of the GSRJ ms. (327).
The poem relates to Goshūishū 20: 1163, by Saishu Sukechika:

In response to an oracle from Ise:

ōji chichi
mumago sukechika
miyo made ni
itadakimatsuru
suberaōnkami

For three generations, from grandfather to father, to grandson Sukechika, we have received the blessings of the Great Sun Goddess.

Cf. JS no. 333.
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Abbreviations are listed on p. xi. Unless otherwise noted, all publishers are located in Tokyo. Multiple works by modern authors are listed chronologically, but multiple works by premodern authors appear alphabetically. Renga sequences are listed alphabetically, but chronologically within each era name. For the reader’s convenience, alternate published manuscripts of select titles are provided in addition to the specific versions used in this text (the latter are in each case cited first). Rare, unprinted manuscripts are cited together with the published work that makes reference to them.

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