

The Journal of Socho

Translated and Annotated by
H. MACK HORTON

Stanford University Press

THE JOURNAL OF SŌCHŌ

This page intentionally left blank



The Journal of Sōchō

*Translated and
Annotated by*

H. MACK HORTON



*Stanford
University
Press
Stanford,
California*

Stanford University Press

Stanford, California

© 2002 by the Board of Trustees of the

Leland Stanford Junior University

The Journal of Sōchō was published with the
assistance of the Center for Japanese Studies,
University of California, Berkeley.

Printed in the United States of America on acid-free,
archival-quality paper.

Cover: Portrait of Sōchō

Collection of Saiokuji temple, site of Sōchō's Brushwood
Cottage. The work is signed Kanō Ryūsetsu, a name used
by several different members of the Kanō School, the
earliest of whom was Kanō Hidenobu 狩野秀信
(c. 1647–1712) (*Dai Nihon shoga meika taikan*).

Library of Congress Cataloging-in-Publication Data
Sōchō, 1448–1532.

[Socho shuki. English]

The journal of Sōchō / translated and annotated by
H. Mack Horton.

p. cm.

ISBN 0-8047-3283-8 (cloth : alk. paper)

ISBN 0-8047-3506-9 (paper : alk. paper)

1. Sōchō, 1448–1532—Diaries. 2. Poets, Japanese—
1185–1600—Diaries. I. Horton, H. Mack. II. Title.

PL792.S58 Z47813 2000

895.6'82403—dc21

[B]

99-086374

Original printing 2002

Last figure below indicates year of this printing:

11 10 09 08 07 06 05 04 03 02

Designed by Eleanor Mennick

Typeset by Tseng Information Systems, Inc. in
Bembo type

To Professors

William H. McCullough

Helen Craig McCullough

and Kaneko Kinjirō

in affectionate memory

migaku to mo

hitori wa kokoro

nani naramu

This page intentionally left blank

Contents

List of Abbreviations	ix
Eras and Reigns During Sōchō's Lifetime (1448–1532)	xi
A Note to the Translation	xiii
<i>Book One</i>	
Second Year of Daiei (1522)	7
Third Year of Daiei (1523)	25
Fourth Year of Daiei (1524)	41
Fifth Year of Daiei (1525)	61
Sixth Year of Daiei (1526)	89
<i>Book Two</i>	
Sixth Year of Daiei (1526)	95
Seventh Year of Daiei (1527)	135
<i>Appendixes</i>	
A: The Imagawa House	173
B: The Historical Context of the “Asahina Battle Chronicle”	177
C: Chronology of <i>The Journal of Sōchō</i>	181
Notes	191
Bibliography	317
Index of First Lines	335
General Index	343

This page intentionally left blank

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.

<i>GSRJ</i>	<i>Gunsho ruijū</i>
<i>JS</i>	<i>Journal of Sōchō</i> (English translation)
<i>KB</i>	<i>Koten bunko</i>
<i>KNS</i>	<i>Katsuranomiyabon sōsho</i>
<i>KSSMR</i>	<i>Kokusho sōmokuroku</i>
<i>KT</i>	<i>Kokka taikan</i>
<i>NKBT</i>	<i>Nihon koten bungaku taiei</i>
<i>NKBZ</i>	<i>Nihon koten bungaku zenshū</i>
<i>NKT</i>	<i>Nihon kagaku taiei</i>
<i>NKZ</i>	<i>Nihon koten zensho</i>
<i>RJGPS</i>	<i>Renju gappekishū</i> (under Ichijō Kaneyoshi)
<i>RSR</i>	<i>Rengashi ronkō</i> (under Kidō Saizō)
<i>SI</i>	<i>Suruga no Imagawashi</i>
<i>SKGSRJ</i>	<i>Shinkō gunsho ruijū</i>
<i>SN</i>	<i>Sōchō nikki</i> (under Sōchō)
<i>SNKBT</i>	<i>Shin Nihon koten bungaku taiei</i>
<i>SNKS</i>	<i>Shinchō Nihon koten shūsei</i>
<i>ST</i>	<i>Shikashū taisei</i>
<i>ZGSRJ</i>	<i>Zoku gunsho ruijū</i>
<i>ZZGSRJ</i>	<i>Zoku zoku gunsho ruijū</i>

This page intentionally left blank

Eras and Reigns During Sōchō's Lifetime (1448-1532)

<i>Era</i>	<i>Emperor</i>	<i>Shogun</i>
Bun'an 文安 1444	Gohanazono 後花園 1419-71 (r. 1428-64)	Ashikaga Yoshimasa 足利義政 1436-90 (r. 1449-74)
Hōtoku 宝徳 1449		
Kyōtoku 享徳 1452		
Kōshō 康正 1455		
Chōroku 長禄 1457		
Kanshō 寛正 1461	Gotsuchimikado 後土御門 1442-1500 (r. 1464-1500)	
Bunshō 文正 1466		
Ōnin 応仁 1467		
Bunmei 文明 1469		Ashikaga Yoshihisa 足利義尚 1465-89 (r. 1474-89)
Chōkyō 長享 1487		Ashikaga Yoshitane 足利義植 1466-1523 (r. 1490-1501?)
Entoku 延徳 1489		
Meiō 明応 1492		Ashikaga Yoshizumi 足利義澄 1481-1511 (r. 1494-1511)
Bunki 文亀 1501	Gokashiwabara 後柏原 1464-1526 (r. 1500-26)	
Eishō 永正 1504		Ashikaga Yoshitane 義植 (r. 1508-21)
Daiei 大永 1521		Ashikaga Yoshiharu 足利義晴 1511-50 (r. 1522-1547)
Kyōroku 享禄 1528	Gonara 後奈良 1497-1557 (r. 1526-57)	
Tenbun 天文 1532		

Sources: *Dokushi biyō*, Kuwata 1980, Inagaki 1985

This page intentionally left blank

A Note to the Translation

The Journal of Sōchō (*Sōchō shuki*) was compiled from 1522 to 1527 by Saioku-ken Sōchō (1448–1532), the preeminent linked-verse (*renga*) 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 *Song in an 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

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 michi no ki (an abridged version of *Sōchō shuki*). Yūtoku Inari Jinja ms.

In Shigematsu 1983: 201–73.

Sōchō shuki. In *GSRJ* 18: 256–327.

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).

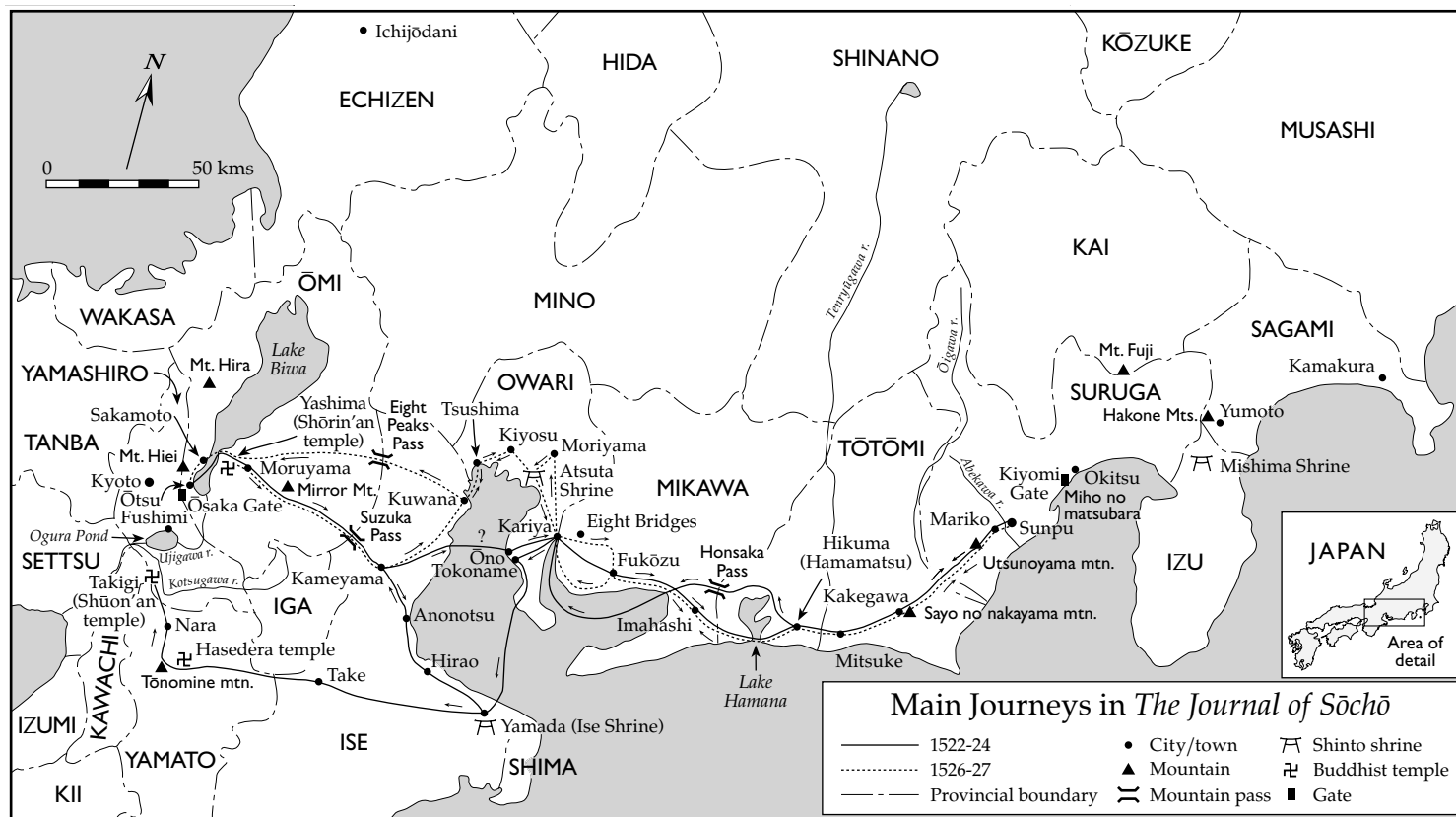
The two maps were prepared with the assistance of cartographer Jennifer

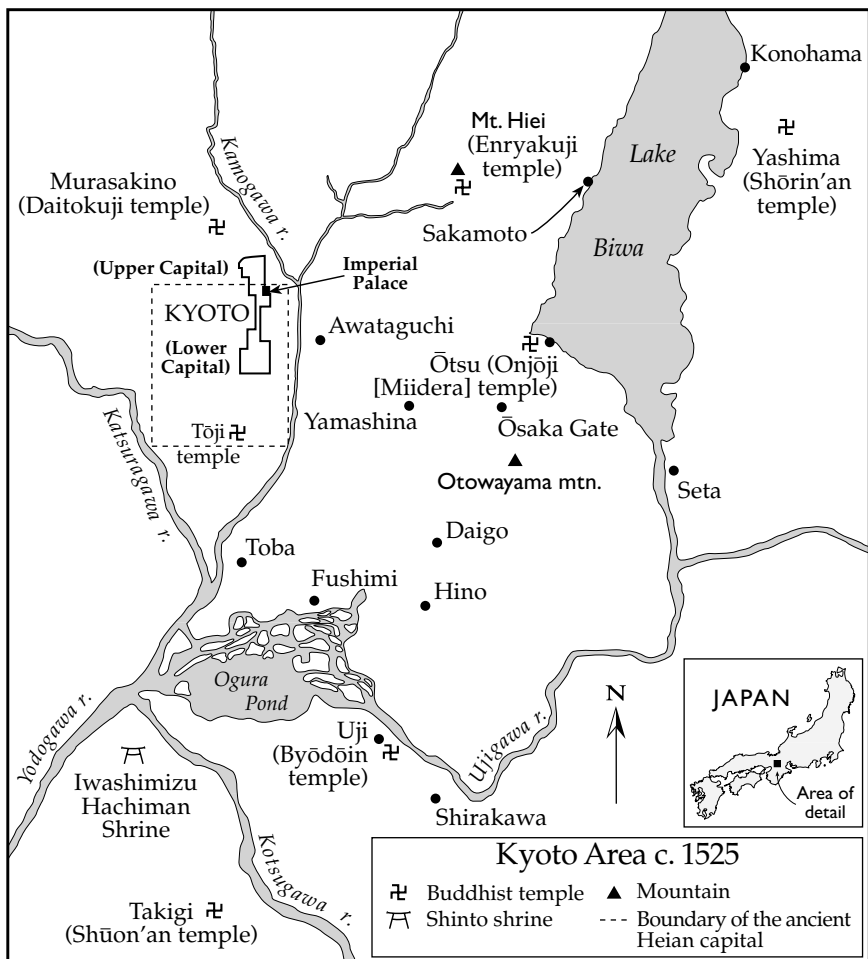
Freeman on the basis of Shimazu 1975: 168–71, Takahashi 1983: between 372 and 373, and Sawa et al. 1984: 142. In the translation, toponyms are occasionally abbreviated for euphony in poetic contexts.

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.

This page intentionally left blank

THE JOURNAL OF SŌCHŌ





This page intentionally left blank

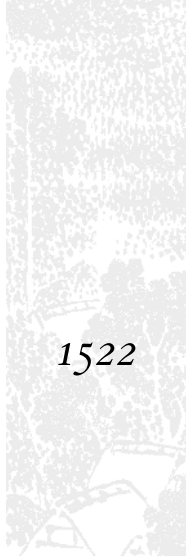
Book One



This page intentionally left blank

*Second
Year of
Daiei*

1522



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.¹ 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
 mata koyubeshi to
 omou to mo
 oi no saka nari
 sayo no nakayama

Even though I hope
I will pass this way again
on my journey home,
this is the hill of old age.
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
kumoi no kishi no
yanagi kana | Summer rain—
on cloud-covered cliffs,
willow trees! ⁶ |
|---|---|--|

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.”⁷ Another hokku here:

- | | | |
|---|--|--|
| 3 | ike no omo ya
kishi wa suminoe
haru no umi | The surface of the pond—
clear cliffs like Suminoe
by the springtime sea. ⁸ |
|---|--|--|

The History of Kakegawa Castle

The following occurred four or five years ago.⁹ 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.¹⁰ 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!¹¹ What can the Undiggable Well of Musashi have been like?¹² They probably named the castle Kakegawa because of the river that flows below it.¹³ The fortress is on the highroad running east and west between the capital and the provinces.¹⁴

The ‘Asahina Battle Chronicle’ 1

The following is a chronicle of Asahina Bitchūnokami Yasuhiro’s loyal service in battle in this province.¹⁵ Lord Saemonnosuke had been headquartered in a castle on Yashiroyama mountain.¹⁶ 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

Mikawa fell to him, including the castle held for years by Horie Shimotsukenokami west of Tenryūgawa river at Murakushi.¹⁷ 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.¹⁸ In two or three days the castle fell.¹⁹

Then Ōkōchi Bitchūnokami, commissioner of the Hamamatsu Estate (fief of Lord Kira), joined with Horie Shimotsukenokami and absconded.²⁰ Iio Zenshirō Katatsura was accordingly ordered down from Kira to serve as temporary commissioner in Ōkōchi's stead.²¹ The appointment was in recognition of the extraordinary military service of his father Zenzaemonjō Nagatsura, who had been commissioner of that estate when Yoshitada entered the province years earlier.²² 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.²³ His son Zenzaemon Katatsura, Katatsura's son Zenshirō Noritsura, and Noritsura's uncle Zenrokurō Tamekiyo ever honor his exploits.²⁴

The 'Asahina Battle Chronicle' 2

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).²⁵ The Ōgigayatsu were allied with Sōun and held Kawagoe and Edo.²⁶ 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.²⁷ 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.²⁸ On the thirteenth, Asahina Yasuhiro and Fukushima Saemonnojō followed with their forces from Tōtōmi and Suruga.²⁹ On the twentieth, twenty-first, and twenty-second of the same month, Sōun made camp at Masukata.³⁰ 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.³¹ 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.³² 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.³³ It was at that time that he petitioned the god of Mishima Shrine.³⁴ I thereupon spent three days composing a thousand-verse sequence at that shrine, beginning on the tenth.³⁵ The ten hokku followed the order of the four seasons.³⁶ The first and second were as follows:

- | | | |
|---|---|--|
| 4 | tanabiku ya
chisato mo koko no
harugasumi | It trails afar—
over a thousand leagues,
this springtime haze. ³⁷
Ujichika |
| 5 | aoyagi ya
kakesou mishima
yūkazura | The light-green willows—
a divine addition
to Mishima's garlands. ³⁸ |

The 'Asahina Battle Chronicle' 3

Eight or nine more years passed, and Ōkōchi Bitchūnokami staged another audacious uprising.³⁹ 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.⁴⁰

The 'Asahina Battle Chronicle' 4

Then Ōkōchi Bitchūnokami raised troops in Shinano, Mikawa, and Owari and fomented a great uprising.⁴¹ 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

camp at Daibosatsu Mountain across Tenryūgawa river.⁴² At Mitake Mountain to the north, Ii Jirō staunchly served the Martial Defender and also gathered freebooters and others of lower station.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.⁴⁴ This was the castle that several thousand troops under Kai Minonokami had earlier assailed for three years without success.⁴⁵ Because of Yasumochi's military prowess, the province remained secure.

The 'Asahina Battle Chronicle' 5

Thereafter Ujichika dispatched troops in support of a campaign launched by Takeda Jirō in Kai.⁴⁶ Seeing their opportunity, Ōkōchi and freebooters in this province of Tōtōmi summoned local warriors from Shinano and requested aid from the Martial Defender.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.⁴⁸ My celebratory hokku:

6	kore ya yo ni kōranu nagare iwashimizu	It flows in all seasons without freezing, this rock-pent spring. ⁴⁹
---	--	--

Yasuyoshi's uncle Tokishige steadfastly defended Hachiman Shrine and both Tōtōmi and Suruga in Ujichika's absence.⁵⁰

The next summer, in the latter part of the fifth month, Ujichika set out for that castle.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:

7	minazuki wa kachibito naranu seze mo nashi	The Waterless Month— no victor who does not cross on foot, as there are no waves. ⁵²
---	--	---

It now occurs to me I ought to have said, "a crossing made by victors, / all of them on foot."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.⁵⁴ There, from the sixth through the eighth month, he harassed them.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.⁵⁶ The Ōkōchi—brothers, fathers, and sons—the Ōmi, the Takahashi, and the others in the castle with them, were either killed, cut down and left for dead, or taken prisoner.⁵⁷ The fleeing men and women were a pitiful sight.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.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.

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).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].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.⁶² The estates had been transferred to him, and he possessed documents for both in proof.⁶³

At that time, Ōmi Shinzaemonnojō, a vassal of Lord Kira, administered those estates and was residing on them.⁶⁴ He built a strong castle and together with Kanō Kunainoshō, then vice constable of Tōtōmi, he opposed Imagawa entry.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.⁶⁶

This Kunainoshō was of the same family as Kanō Suke of Izu.⁶⁷ 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.⁶⁸ But Kunainoshō later caused Kaganokami's son Jirō to be killed, took over the succession, and ran the province according to his whim.⁶⁹ His defeat was brought about by the Asahina.

Then Kanō Suke of Abe rose in rebellion against the Imagawa.⁷⁰ 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 Yoshimasa 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.⁷¹ 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.⁷² The next year freebooters rose up, and Horikoshi Mutsunokami was unexpectedly struck down along with some of his men at Sayo no nakayamaguchi.⁷³ 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.⁷⁴ There was something unnatural at work. After meeting with setbacks in several battles, Yoshitada returned home.⁷⁵

The 'Asahina Battle Chronicle' 7

It was over twenty years after Yoshitada's untimely death that Ujichika entered Tōtōmi Province.⁷⁶ Though it was peaceful there, insurgents in surrounding provinces rose continually. Tahara Danjōnochū and Suwa Shinanonokami incited mercenary bands and captured a castle belonging to forces allied with the Imagawa on Funakata Mountain at the border of Mikawa.⁷⁷ The lord of the

castle, Tame Matazaburō, was killed, and the enemy took residence.⁷⁸ Asahina Yasumochi wasted no time in crossing Lake Hamana.⁷⁹ He recovered the castle, killing or capturing many, then dispatched over half his forces to the interior and returned to his castle at Kakegawa.⁸⁰ 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.⁸¹

Hamamatsu

Spent two days with the commissioner of the Hamamatsu Estate, now Iio Zenshirō Noritsura.⁸² 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.⁸³

8	mizu harete sora ya satsuki no amatsutsumi	Clear now over the water— the sky has dressed for the fifth-month rain. ⁸⁴
---	--	---

Kachiyama

We crossed Honsaka and were guided to lodgings with the Saigō, then spent a day at Kachiyama, castle of Kumagai Echigonokami.⁸⁵ We composed renga:

9	ōchi saku kumoi o chiri no fumoto kana	Bead trees blossom in the clouds, though dust covers the slope below! ⁸⁶
---	--	---

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.⁸⁷

10	yuku sode o kusaba no take no natsuno kana	Grasses tall enough to touch a traveler's sleeve— a summer field! ⁸⁸
----	--	---

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.⁸⁹ We went by boat to the castle of Mizuno Izuminokami in this province and lodged in Kariya one night.⁹⁰

Tokoname

Stayed a day at Mizuno Kisaburō's in Tokoname in Chita District, Owari Province.⁹¹ Yoshitomo's tomb is located at a place called Noma.⁹²

Ise Senku at Yamada in Ise Province

We crossed to Ōminato harbor in Ise and proceeded to Yamada, where we visited Ise Shrine.⁹³ 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.⁹⁴ 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.⁹⁵ Daitokuji temple in Murasakino received his patronage when I was staying there at Shinjuan, and I composed it in gratitude for that as well.⁹⁶ 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! ⁹⁷
Takakuni |
| 12 | ume sakite
arashi mo nabiku
yanagi kana | Plum trees blossom,
willows bend, and even
the wind abates! ⁹⁸
Sōchō |

Such hospitality in Yamada—I could not believe my eyes.⁹⁹

Sōseki then left for Owari. Knowing it was likely to snow before long, I decided to set out for the north on the sixteenth.¹⁰⁰ There has been fighting in

this province beyond Kumozugawa river and Anonotsu, making it difficult to get from place to place.¹⁰¹ Beyond where they are fighting lives Seki Minbunotaifu, who is now retired and goes by the name Kajisai.¹⁰² It was arranged that Miyahara Shichirōbyōenojō 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.¹⁰³

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.¹⁰⁴ 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.¹⁰⁵ 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.¹⁰⁶ 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? ¹⁰⁷

Kameyama

As I feared, the road to Ōmi has been impassable since yesterday. Kajisai's castle at Kameyama is three leagues into the mountains.¹⁰⁸ We stayed at the Jōjuin subtemple of the *ritsuin* Shinpukuji, three chō away.¹⁰⁹ 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.
	aki no koe	The sound of autumn. ¹¹⁰

This simply refers to the lines “the eighty rapids / of Suzuka River.”¹¹¹

- | | | |
|----|--------------------------------------|--|
| 15 | nagare mo kiri no
oku fukaki yama | The current in the deep mists
of the mountain recesses. |
| | | Kajisai ¹¹² |

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:

- | | | |
|----|---|--|
| 16 | azusayumi
oshite harusame
kyō mo furu
asu mo furu to te
yado ya sadamen | Today too spring rain,
recalling catalpa bows
that one bends to string.
No doubt rain tomorrow too —
shall I take up lodgings here? ¹¹⁵ |
|----|---|--|

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:

- | | | |
|----|---|---|
| 17 | ika de kimi
yadori sadamen
azusayumi
oshite kyō furu
ame nakariseba | Would you have chosen,
good sir, to take up lodgings here
if not for the rain,
recalling bent catalpa bows,
that falls upon us today? |
|----|---|---|

An elegant reply.

Composed on request for a hokku of mine from Rokudaiin in Kubota:¹¹⁶

- | | | |
|----|---|--|
| 18 | suzukayama
iroiro ni naru
kokoro kana | The Suzuka Mountains —
their essence multi-hued
and all-encompassing. ¹¹⁷ |
|----|---|--|

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

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
matsu ya shiranami
aki no umi | When will they return?
The pines know not, nor the white waves
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
hana mo momiji mo
aru mono o
ura no tomaya no
hito no kokoro ni | Here this evening
cherry blossoms and colored foliage
abound
in the heart of one
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
ashi no karine no
seze no nami
shikisuterareshi
nagori nashi ya wa | Of that unexpected
brief rest upon the reeds,
touched then abandoned
by the ceaseless waves,
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
nani zo wa ari to
uramitsuru
na wa kyō kaeru
suzukayama kana | What is the point
of its being in Koshi,
one wonders, vexed.
Today the name Returning Mountain
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
miru wa aware ni
yo o itou
mukashi oboyuru
sumai kanashi mo | More poignant the sight
than anything I had heard—
how moving, this dwelling,
so redolent of the past,
in which he renounced the world! |
|----|--|---|

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
kamiji no oku no
tani no koe | Autumn deepens.
In Mount Kamiji's reaches,
the sound of the valley. |
| 25 | tsuki wa yūbe no
mine no matsukaze | The moon—evening wind
in the pines on the peak.
Kenkokuji |

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
momiji o fukeru
nokiba kana | The tenth month—
roof eaves thatched
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
iriai no kane o
kiku made ni
mukashi o ima no
kyō mo wasureji | At Mount Hatsuse
we talked until we heard
the temple's vesper bell,
bringing the past to life
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:

- | | | |
|----|---|--|
| 28 | shimo o aya
kozue o tatamu
nishiki kana | A frost of damask,
with leaves at branch tips woven
into rich brocade! |
|----|---|--|

Konparu Shichirō came late at night, and we invited temple boys and drank sake.¹³⁵ Continued until dawn.

Nara and Takigi

The next day I visited Tachibanadera temple and lodged a night in Yagi, capital of Yamato Province.¹³⁶ Stayed the next day at the residence of Hōgen Chōei in Shiratsuchi.¹³⁷ Then, the next day, at Senjuin in the Southern Capital.¹³⁸ Accompanied by Chōei. My hokku for a renga sequence:

- | | | |
|----|--|--|
| 29 | fuyu ya itsu
wakakusayama no
haruhi kana | When is winter?
At Wakakusa Mountain,
springtime sun! ¹³⁹ |
|----|--|--|

A day there, then to Jison'in.¹⁴⁰ Lodged there more than ten days. This renga hokku:

- | | | |
|----|--|---|
| 30 | kesa chiru ya
arashi no hana no
yuki no niwa | They fall this morning—
a garden of snow-blossoms
blown by the brisk wind. ¹⁴¹ |
|----|--|---|

At Rengein:

- | | | |
|----|--|--|
| 31 | majire chire
arashi no yuki no
hana momiji | Mingle and scatter!
tempest-tossed snow-blossoms
and colored foliage. ¹⁴² |
|----|--|--|

A pilgrimage to the Great Buddha, then up to Takigi in Yamashiro.¹⁴³ A number of people went ahead and waited at Hannyaji Hill to see us off.¹⁴⁴ Countless boxes of food. We warmed sake by burning fallen needles beneath the pines on the slope and entertained ourselves.¹⁴⁵ 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
tsue tsukiorite | Breaking the cane
on which he so long relied, |
|----|--------------------------------|--|

rōdō wa
tsuzukanu oi no
musa to korobinu

the old warrior
with no lookout to the rear
carelessly took a tumble.¹⁴⁶

We finally made our way to Shūon'an in Takigi.¹⁴⁷

The Death of Jōsū

Jōsū, a monk and shakuhachi musician, was originally a member of the Higashiyama Ryōzen Ji sect.¹⁴⁸ He spent four or five years at Jōfukuji temple at Gojō Higashinotōin and at Daitokuji's Daisen'in, and until recently he maintained a cottage in Sakai in Izumi Province.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:¹⁵⁰

33 mujōshin
okosu ikkyoku
ika ni shite
fukishizumiken
ana umi no yo ya

That one melody
“Perceiving the Law of Change”—
how could he play it
then sink into the sea?
How awfully sad, this world!¹⁵¹

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.¹⁵²

An Exchange of Poems with Sanjōnishi Sanetaka

Hearing I was at Shūon'an, Lord Sanetaka sent this:¹⁵³

34 ori ni au
takigi wa ari tomo

Though you have firewood
for this season in Takigi,

haru chikaki
miyako no hana no
na o mo toe kashi

give some thought as well
to the flowery name of the capital
now that spring is near!¹⁵⁴

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

35 tsurezure to
 kurasu takigi no
 yamazato no
 na o nomi tanomu
 yuki no uchi kana

I dwell in tedium
with nothing to rely on
save “firewood,”
name of this mountain hamlet,
in my hut beneath the snow!

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:¹⁵⁵

36 kimi sumaba
 towamashi mono o
 yamashiro no
 iwata no mori no
 yuki no shitakaze

Were you here, good sir,
then I would call upon you.
In the Wood
of Iwata in Yamashiro,
snowy wind beneath the trees.¹⁵⁶

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:

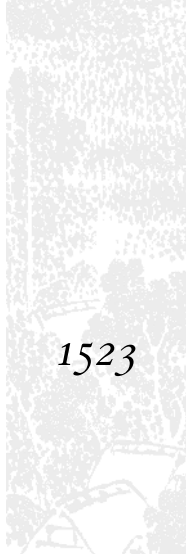
37 negawaku wa
 kotoshi no kure no
 takigi kiru
 mine no yuki yori
 saki ni kienan

This is my request —
that I might vanish before
the snow on the peaks
where they cut firewood
in the last days of the year.¹⁵⁷

This page intentionally left blank

*Third
Year of
Daiei*

1523



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 tranquillity
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
 sumuran 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

41 yamabito no
oeru na ni aru
 takigi o ba
hana no kage ni mo
yukite towabaya

Would that I could go
and call on you beneath
the blossoms' shade
at Takigi, known for the wood
the mountain dweller carries.⁵

42 ware mo ima
sumi yori samuki
 kokoro ni te
nori no takigi mo
hiroiwabinuru

Because I too
have a heart now grown more chill
than burnt charcoal,
I lack the strength to gather
the firewood of the Good Law.⁶

I present these crude and hastily expressed thoughts to the old man of Brushwood Cottage, who is now on a journey of Zen meditation.⁷ Third year of Daiei [1523], first month, twenty-second day.⁸ Sanetaka.

I sent these poems in return:⁹

43 onozukara
omou haru kana
 nodoka ni te
chiri no hoka to wa
waku mi naranedo

How my thoughts turn
of their own accord to peaceful spring,
though I know naught
of living in tranquillity
out beyond the mundane dust.¹⁰

44 odorokasu
miyako no haru no
 tsute nakuba
isa shirayuki no
tani no uguisu

Had it not received word
awakening it to springtime
in the capital,
it would be unaware, the warbler
in the valley of white snow.¹¹

45 izuko o ka
omoiyaramashi
 me no mae no
haru no ōhie
uji no watari ni

Where else
could I let my thoughts stray
when here before my eyes
this spring are Mount Hiei
and the crossing at Uji?¹²

46 yasumu beki
kage o zo kanete
 mitsutsu semu
takigi no mine mo
hana shi sakaba

I will first
search out a shady spot
where we can take our rest
once the blossoms have appeared
on Takigi's hills as well.¹³

47 asayū no
minori no takigi

Morning and evening
yet for many, many years

iku tose mo
yowai to tomo ni
kimi zo hirowan

you, my lord,
will still be gathering
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
omou koto to wa
kyō asu no
ima wa no hoka no
nagusame zo naki | As I grow in years,
I anticipate the hour
of my death
today or tomorrow —
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:¹⁴

- | | | |
|----|--|---|
| 49 | waga yowai
tori mo mimauki
asana asana
kono kagami ni wa
uchi zo emaruru | I hate to look
at myself in my declining years
morning after morning,
but with these mirrors before me
I can bring myself to smile! ¹⁵ |
|----|--|---|

Composed in response to a request for a hokku from Koze:¹⁶

- | | | |
|----|---|---|
| 50 | yama kasumu
yukige no mizu ka
izumigawa | Is it melted snow
from the haze-covered mountains?
Izumi River. ¹⁷ |
|----|---|---|

Composed in response to requests from the Southern Capital:

- | | | |
|----|---|--|
| 51 | somekakuru
saokaze ikuka
haru no iro | For how many days
has springtime been tinted
by the wind of Sao? ¹⁸ |
| 52 | uguisu no
ito ni yoraruru
yanagi kana | Its branches woven
into strings by bush warblers —
a weeping willow! ¹⁹ |

An old friend of mine named Rikijū lives at Gokokuji temple at Higuchi Aburanokōji.²⁰ 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!

- | | | |
|----|---|--|
| 53 | kazoureba
nanatsu mo mutsu mo
itsu to te ka
toki shiranu jishu
yama wa fuji no ne | 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

- | | | |
|----|---|---|
| 54 | harusame no
tsuyu mo wasurenu
kokorozashi
ito hosonade no
yanagi to ya mimu | 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:

- | | | |
|----|---|---|
| 55 | asamidori
yanagi ni mume no
futaoka wa
futa akeaezu
motehayasu kana | 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:

- | | | |
|----|-----------------------------------|---|
| 56 | tsuyukesa wa
tada fuku kaze ni | These dew-like tears
are all that now remain |
|----|-----------------------------------|---|

yashinai no
hahaso no iro no
asakaranu ato

after the wending wind,
a nurturing mother,
brought deep color to the oak leaves.²⁷

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.²⁸ I discussed the matter with Lord Sanetaka, and for the occasion the Zen priest Shōhaku, Sōseki, Teramachi, Hahakabe, Kawarabayashi Tsushimanokami, and others came up to the capital.²⁹ It was quite a special event. I composed the tenth hokku of the thousand verses:

57 tsuki ni awaba
 aramashikaba mo
 yumeji kana

In the moon's clear light
all mundane desires
are but a path of dreams.³⁰

The Zen nun Jikō was grateful for the memorial, and she may have conceived the idea of adopting Jōha in consequence.³¹

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
 tsune o wasurenu
 hatsuzakura

Spring! and the blossom
that continues to remember—
the first cherry.

This is related to the “Sawarabi” chapter of *Genji monogatari*, in which “the temple across the way” appears.³²

To the Capital

At lodgings in the capital:

59 utsusemi no
 usuhanazakura
 saku yo kana

Fleeting as the cicada,
pale cherry blossoms
are now in bloom!³³

Composed on request from Yamashina:³⁴

- | | | |
|----|---|--|
| 60 | iku iwane
otowa no takitsu
haru no mizu | Through the serried cliffs
of Otowa Falls sound the surging
springtime waters. ³⁵ |
|----|---|--|

Composed on request from Tango:³⁶

- | | | |
|----|--|--|
| 61 | matsu tateru
kasumi ni nami ya
yosa no umi | In the haze that spreads
round the stand of pines come waves—
the Sea of Yosa. ³⁷ |
|----|--|--|

In the intercalary third month:

- | | | |
|----|--|---|
| 62 | ai ni ainu
urū no yayoi
hana no haru | One upon the next—
in the extra third month,
blossoming spring. ³⁸ |
|----|--|---|

For the anniversary of someone's death:

- | | | |
|----|--|--|
| 63 | hana ni chō
furinishi tama ka
haru no kaze | Butterfly amid blossoms—
an old, gem-like spirit alighting?
The spring wind. ³⁹ |
|----|--|--|

Composed on request from Miidera:⁴⁰

- | | | |
|----|---|--|
| 64 | koe zo seki
tare sugimura no
hototogisu | 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 Ichijōdani 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

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.⁴⁴ I too had made arrangements for a donation, so I instead gave fifty *kanmon* toward the repair of the main gate at Myōshōji at Takigi.⁴⁵ 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.⁴⁶ 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.⁴⁷ 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.⁴⁸ 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
kozue ya ōchi
mine no kumo | Coming and going,
they meet in bead-tree branches—
the clouds on the peak. ⁴⁹ |
| 66 | ame kaoru
hanatachibana no
satsuki kana | The rain is redolent
of orange blossoms
in the fifth month! ⁵⁰ |

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

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

- | | | |
|----|---|---|
| 68 | omokage wa
fumiwakegataki
hitoha kana | In my imagination
they lie too deep to walk through—
a single leaf! ⁵² |
|----|---|---|

For the anniversary of Sōgi's death:

- | | | |
|----|--|--|
| 69 | matsumushi ya
yomogi ga moto no
aki no koe | Pine crickets—
deep within the mugwort,
voices of autumn. ⁵³ |
| 70 | hagi susuki
fukanu nowaki no
ashita kana | The bush clover
and pampas grass in the still morning
after the tempest. ⁵⁴ |

On the fourteenth of the eighth month:

- | | | |
|----|---|---|
| 71 | tsuki yo ika ni
teran asu no yo
kuma mo nashi | The moon—how clearly
it will shine tomorrow night,
without a trace of shadow! ⁵⁵ |
|----|---|---|

Composed on request from Heisenji temple:⁵⁶

- | | | |
|----|--|---|
| 72 | yuki okite
shirayama no na ya
tsuki no aki | Even without snow
it is worthy of the name White Mountain,
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

- | | | |
|----|---|--|
| 73 | asagiri no
toyama wa yae no
harema kana | The nearby mountains
make multi-layered clearings
in the morning mist! ⁵⁹ |
| 74 | mishi ya mina
kozue utsurou
asato kana | I have beheld them—
every branch changing color
outside the door at morning! ⁶⁰ |
| 75 | shika no ne ya
onoe no arashi
yūzūkuyo | Calls of a deer
and gusts of wind on hilltops—
a moonlit evening. ⁶¹ |

At Shiga:⁶²

- | | | |
|----|---|--|
| 76 | aki no umi
hana saku nami no
chigusa kana | The autumn sea—
on its billows blossom
a thousand flowers! ⁶³ |
|----|---|--|

Composed for a linked-verse session in the capital with a merchant from Bō-notsu in Satsuma:⁶⁴

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

At Shijō, Bōmonchō:⁶⁵

- | | | |
|----|--|---|
| 78 | yoru wa shigure
asato wa shimo no
itaya kana | Chilling rain at night,
then frost outside the door at morning—
a plank-roofed cottage! ⁶⁶ |
|----|--|---|

Arima

While taking the waters in Arima, at Koyadera temple, I composed this:⁶⁷

- | | | |
|----|---|---|
| 79 | shinagadori
inano o yuki no
ashita kana | Off to Inano,
a name recalling grebes side by side,
in the morning snow! ⁶⁸ |
| 80 | ariake ya
sora ni shimogare no
hanasusuki | The moon before dawn—
frost-withered against the sky,
ears of pampas grass. ⁶⁹ |

For a thousand-verse sequence at Nose Gengorō's, at Shiroyama:⁷⁰

- | | | |
|----|--|---|
| 81 | kurete nao
nodokeki toshi no
hikari kana | Sunset, and yet
gentle still—the light
of the passing year. ⁷¹ |
|----|--|---|

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.⁷²

- | | | |
|----|--|--|
| 82 | asu no shiru
tama kagiri naru
arame kana | Broth for the morning,
with just a glint
of <i>arame</i> sea plant. ⁷³ |
| 83 | kao wa shiwasu no
haru no hatsuyome | Her face lined in the twelfth month,
the new bride greets the spring. ⁷⁴ |
| ❀ | | |
| 84 | fujiwara uji ka
mon wa fujinami | Is he a Fujiwara?
his crest is wisteria. ⁷⁵ |
| 85 | umakura wa
kinpukurin no
genkurō | His horse's saddle
is the gold-inlaid one
of Genkurō. ⁷⁶ |
| ❀ | | |
| 86 | hikitsuretsutsu mo
nebari koso sure | Bring one along with you
and it will stick to you like glue. ⁷⁷ |
| 87 | tsu no kuni no
yunoyamamono o
makura ni te | A hot potato
from Yunoyama in Tsu
beside one's pillow. ⁷⁸ |
| ❀ | | |
| 88 | kōya hijiri no
yado o kau koe. | The voice of a beggar monk
from Kōya craving lodging. ⁷⁹ |
| 89 | natsu no yo no
yabure kayadō
tachiidete | On a summer night,
leaving his thatched hut
and its torn mosquito net. ⁸⁰ |
| ❀ | | |
| 90 | hannyajizaka no
ōkojikidomo | Brawny beggars
around Hannyaji Hill. ⁸¹ |
| 91 | kokoro mina
sechibenbō ya
monjuin | Are all the monks
at Monjuin temple
miserly at heart? ⁸² |



92 fuzei mo tsukite
hiki ya irenan

Out of elegant topics,
are they going to retire?

93 hito ni tsuki
omoshirogarare
fukinikeri

The moon, for them both
the center of attention,
has sunk out of sight.⁸³



94 chigo ka onna ka
nete no akatsuki

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

95 mae ushiro
saguru ni tsuki no
ariake ni

Feeling fore and aft,
there beneath
the late-rising moon.⁸⁴



96 aruji mo zusa mo
tsue o koso tsuke

Both master and retainer
bolstered by their walking sticks.

97 morotomo ni
koshiore uta o
yomitsurete

Together making verses
as bent as their backs
while they walk along.⁸⁵



98 nanbō gozareta
hana ni tawabure

How stale it has grown
as they frolicked beneath the blossoms.⁸⁶

99 ocha no mizu
umekae koso ni
kumiyosete

The water they brought
and poured into the kettle
to freshen the tea.⁸⁷



100 koshōdō mina
hanami o zo suru

Novices all in a group
out enjoying the blossoms.

101 chigo kosode
yanagi sakura o
kokimazete

The lads' short-sleeved robes—
willows and cherry trees
blending in profusion.⁸⁸



102 nyake no atari wa
tada kiku no hana

Nothing but asters,
where the temple boys are.⁸⁹

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
kikockere

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



- 114 omoshiroge ni mo The autumn wind blows with it
akikaze zo fuku a feeling of excitement.⁹⁷
- 115 tatenarabe The rhythm of feet
tanabata oreru weaving on a row of looms
ashihyōshi at Tanabata.⁹⁸
- ❀
- 116 omoki kata ni wa One ought never find oneself
motare koso sene leaning toward the heavy side.⁹⁹
- 117 somo koi yo In love as well,
chin ni te mo tare who would undertake to sin
yatowarenu even for money?¹⁰⁰
- ❀
- 118 hito no nasake ya All her emotions
ana ni aruran in the word “respectfully.”¹⁰¹
- 119 onna fumi A woman’s letter
kashiko kashiko to signed with a careless flourish,
kakisutete “Most sincerely yours.”¹⁰²
- ❀
- 120 tanomu wakazō The boy I propositioned
amari tsurena ya was so terribly unkind!
- 121 hikkunde Would we could grapple,
sashi mo ireba ya with me stabbing into him, then
chigaeba ya dying from his thrust!¹⁰³
- ❀
- 122 ware yori mo How he waits and waits
seitaka wakashu for the lad Seitaka,
machiwabite taller than himself.
- 123 fudō mo koi ni Even Fudō
kogarakasu mi ka burns with unrequited love?¹⁰⁴
- ❀
- 124 kami no yo yori no Cut clean through—a cedar
sugi no zungiri there since the age of the gods.¹⁰⁵
- 125 chihayaburu At the foot of Mount Miwa,
miwayamamoto no name of divine might,
chayabōzu a tea-selling bonze.¹⁰⁶



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.

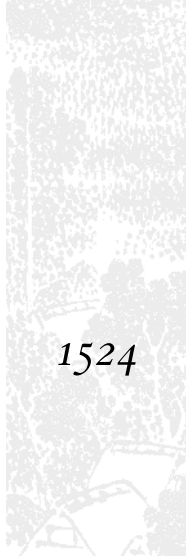
- | | | |
|------|---|--|
| 136 | uguisu no
sugomori to iu
tsukurimono | A centerpiece made
to look like “a bushwarbler
sitting on its nest.” ¹¹⁴
Sōkan |
| [135 | goban no ue ni
haru wa kinikeri | Atop the <i>go</i> board
spring has arrived.] |
| 137 | asagasumi
sumizumi made wa
tachiirade | The morning haze
has yet to reach
the corners. ¹¹⁵
Sōchō |

Here too, my verse is the better linked.

This page intentionally left blank

*Fourth
Year of
Daiei*

1524



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:

138	aratama no hatsumotoi kiri hitotose ni kozo to ya iwan koshami to ya iwan	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

139	nanasoji ni nanatose no kyō o kuwōreba kimi ga chitose no haru haruka nari	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

140 yukusue mo
nao harubaru no
haru no hi ni
kimi ga yowai o
kagami ni mo miyo

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:

141 mikagirite
waga mi ideyuku
mukuinan
zeni no ontama
irikawaritame

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

From Lord Nakamikado:⁸

142 samukaranu
miyako no haru ni
takigi o ba
hiroisute koyo
yamazato no tomo

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

He wrote the following on the wrapping paper:

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.

I sent this reply:

143 nodoka naru
miyako no michi ni
takigi o ba
hiroiro zo uten
haru no yamabito

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

In the same month:

- | | | |
|-----|--|---|
| 144 | toshidoshi no
haru ya tachikaeru
asagasumi | Each and every year
it returns with the spring—
the morning haze. ¹⁰ |
|-----|--|---|

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! ¹¹ |
|-----|--|--|

Yawata

For a single sheet of verses at Umenobō in Yawata:¹²

- | | | |
|-----|---|---|
| 146 | ume no hana
utsurishi sode ka
asagasumi | Sleeves perfumed
by the scent of plum blossoms?
The morning haze. ¹³ |
|-----|---|---|

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? ¹⁴ |
|-----|---|---|

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! ¹⁵ |
|-----|--|---|

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

[itsu idete
kasumu yama no ha
yūzūkuyo.

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

149 nabiku yo wa
 ame nodoka naru
 kusaba kana

All bow to it—
blades of 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

150 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

151 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:

152 kore ya kono
 tōku motomeshi
 ikugusuri
 ima mo oisenu
 kimi tsutaeken

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
tago 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
tago 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.²⁷ As I took my leave, regretting our parting, I composed this:

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

See appended note.²⁸ 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.²⁹ 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 natsu fuyu izure yoyo no kage	Beneath the bamboo in both summer and winter, shade for all the ages. ³⁰
-----	---	---

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.³¹ Kotsugawa and Ujigawa rivers flow together there to form an expanse as broad as a lake.³² 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?”³³ 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.”³⁴ 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 kuina no meguru toyama kana	So deep the valley, the waterrail flies round and round in the nearby hills.
-----	---	--

This is a haikai verse.³⁵

Saw Tōunken at the constabulary of this province.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 tsuki ya ariake no asahiama	A cuckoo! The late moon in the dawn sky over Sunrise Mountain. 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.³⁸ The Bettō of Hakone in Sagami lived there for two or three years when he was still in youth's attire.³⁹ He took his vows this spring. Hyōbukyō had the sake cups brought out, and we stayed until late at night.⁴⁰ The next day the master held a session to compose a single sheet of verses. I could not avoid composing the hokku:⁴¹

160	hototogisu yama no i no akanu hatsune kana	As at a mountain well, one still thirsts for more— the cuckoo's first call! ⁴²
-----	--	---

This simply makes an association with the locale through the verse, "As one thirsts for more / at a mountain well too soon / muddled by the drops."

161 iwao mo shiroshi
sakeru unohana

The cliffs too are white!
Blossoming deutzia.

Hyōbukyō⁴³

This too was based on a foundation poem, “blooming/ even on the rocky cliffs.”⁴⁴

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.⁴⁵ 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.⁴⁶ At night Hyōbukyō took up his shakuhachi as well and performed a few pieces in the *hyō* mode.⁴⁷ 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.⁴⁸ 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.⁴⁹ Unable to refuse, I began it with this:

162 yoru nami ya
hana no yamagoe
natsu no umi

Breaking billows!
blossoms on a mountain pass—
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.⁵⁰ 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
kasumu yama no ha
yūzūkuyo

When did it take leave
of the hazy mountain crest,
the evening moon?

The following verse was composed at this temple:

164 tsuki o nado
matate nomi su to

I never understood
why the moon always

omoiken
ge ni yama no ha wa
ideukarikeri

kept us waiting.
Now I find how hard it is
to leave the mountain crest!

Is it from *Senzaishū*?⁵¹ 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.⁵² 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.⁵³

Linked verse again two days later:

165 kuina naku
muranae hakobu
asato kana

The waterrail calls
and villagers carry rice shoots
outside the door at morning!⁵⁴

Then a palanquin came for me from Kawai Suruganokami.⁵⁵ To Moruyama, past Mirror Mountain.⁵⁶ Linked verse the day after:

166 unohana ya
miru miru fureru
kigi no yuki

The deutzia—
falling even as I watch,
snowflakes from treetops.⁵⁷

Tanemura Nakatsukasanojō and others came down from Kannonji.⁵⁸ Suruganokami's son, who is called Gorō, surnamed Kawai like his father, took part in the linked-verse session, appearing in youth's attire.⁵⁹ 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.⁶⁰ 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.⁶¹ 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.⁶²

I woke in the night to the cuckoo, calling insistently:

167	suzukayama shino ni nakikeru hototogisu miyako ni ika ni kikan to suran	A cuckoo singing over and over in the Suzuka Mountains— in the capital, how one would listen! ⁶³
-----	---	---

“Singing over and over” is a phrase associated with the Suzuka Mountains.⁶⁴

Also, when that great priest crossed these mountains, he composed this:

168	suzukayama ukiyo o yoso ni furisutete ika ni nariyuku waga mi naruran	In the Suzuka Mountains, I cast aside this world of sorrow— what will come to pass in this life of mine henceforth? ⁶⁵
-----	---	---

Full of envy, I wrote:

169	suzukayama furisutenu mi no kanashiki wa oikagamareru koshi o kakarete	In the Suzuka Mountains, what is sad about <i>not</i> casting off the world is having my old, bent back carried in a palanquin! ⁶⁶
-----	--	---

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

170	kyō wataru kage hazukashiki suzukagawa yasose no nami o oi no shiwa nite	Shameful, my reflection as today we cross Suzuka River, my wrinkles of age many as its eighty rapids' waves. ⁶⁷
-----	--	--

Kameyama

That day at noon we arrived at Kameyama.⁶⁸ Lodged at Nomura Ōinosuke's residence.⁶⁹ Immediately had a bath.

Kajisai had been at his mountain lodge at Shōhōji at Washiyama since the previous day.⁷⁰ 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.⁷¹ The

temple was not so very far into the mountains.⁷² As we drew nearer, storm clouds began to appear in the sky, with “four or five mountain peaks painted in rainy colors.”⁷³ Soaring cliffs, thick moss, and countless stands of pine and cedar. It was very much like Jingoji at Mount Takao.⁷⁴

The first temple one reaches is Dairyōji.⁷⁵ A brook meanders through the valley, spanned by a bridge. One is reminded of Toganoo.⁷⁶ It resembles a hermit’s dwelling; the handle of one’s axe might truly rot away there.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:

171	yaso no se no minakami takashi aki no koe	High, the headwaters of the eighty rapids. The sound of autumn. ⁷⁸
-----	---	---

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

172	toru tabi ni mototsuha takashi yaesakaki	The more boughs one breaks off, the higher the old leaves remain — <i>sakaki</i> trees. ⁸⁰ Ikkan ⁸¹
-----	--	--

173	yū kakete nake yamahototogisu	Call throughout the evening, mountain cuckoo! ⁸² Sōchō
-----	----------------------------------	---

Skipped the next day, then composed another single sheet of verses:

174	uete konata iku kotoshi oi sono no take	Since they were planted, how many years have they grown, the garden bamboo?
-----	---	---

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.⁸³ 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.⁸⁴ The abbot arranged a session of linked Japanese and Chinese verse:

- | | | |
|-----|--|--|
| 175 | washi no sumu
yama to ya tōki
hototogisu | Is it because this is
the mountain where eagles dwell
that the cuckoo is so distant? ⁸⁵ |
| 176 | hito gogatsu no
ryō no gotoshi | In the fifth month
one feels cool. ⁸⁶ |

When we reached the back of the single sheet, sake was brought out, and we shared several cups with the acolytes.⁸⁷ 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.⁸⁸

- | | | |
|-----|--|---|
| 177 | samidare ni
masuge no mizu no
sueba kana | In the summer rains,
water builds on the outer leaves
of the sedge grass! ⁸⁹ |
|-----|--|---|

And again on the twenty-ninth, at Shinpukuji:

- | | | |
|-----|---|--|
| 178 | kaoru ka wa
hanatachibana no
satsuki kana | A fragrance rises
from the orange blossoms—
the fifth month! ⁹⁰ |
|-----|---|--|

This was a proxy poem for Shirō Tanemori.⁹¹

Sixth month, second day. At Kajisai's residence, a one-round waka sequence on fifteen topics.⁹² His son Jirō Moriyoshi chose the topics from *Meidaishū*, and

all composed impromptu.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:

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. ⁹⁴
-----	--	---

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:

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. ⁹⁵
-----	--	---

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

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.
-----	--	---

His reply:

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. ⁹⁶ Masayoshi
-----	---	---

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.⁹⁷ 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 tomo o zo etaru isonokami furinishi oi no kai wa nakeredo	I have just found a friend for the dawn, though there is no point for one old as Isonokami to go on living longer. ⁹⁸
-----	---	--

On being sent some rice cakes and two kinds of rice crackers:⁹⁹

184	kokorozashi miyama no shigeki sasachimaki kazu wa senshū senbei ni shite	I see your kindness in rice cakes abundant as mountain bamboo and rice crackers enough to last me a thousand autumns! ¹⁰⁰
-----	--	--

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.¹⁰¹ I asked to copy it. The original had been sent by the present Iganokami Takamori.¹⁰² My usual poor attempt:

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

There are four *ritsuin* temples in Kameyama: Jionji, Shinpukuji, Amidaji, and Chōfukuji, each with the requisite seven buildings.¹⁰³ 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 Kunaikyō Hōin.¹⁰⁴ 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 Sakanoshita in the Suzuka 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.¹⁰⁵

From Kameyama to Sunpu

One day of rest. On the seventh, Mori Hayatonosuke said he would see us off.¹⁰⁶ 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:¹⁰⁷

186	shizuka naru nami no awai no umizura o kaeri miru miru yuku sora zo naki	Looking back and looking back toward the border and the billows that break gently on its coast, I give no thought to the way ahead. ¹⁰⁸
-----	--	--

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.¹⁰⁹ On the eighth, a night at Kariya in Mikawa, the residence of Mizuno Izuminokami.¹¹⁰ Then a day at Dora Ikkōdō in the same province.¹¹¹ On the tenth, stayed at Makino Denzō’s residence in Imahashi.¹¹² The eleventh, Kibi in Tōtōmi.¹¹³ The twelfth, stayed at Iio Zenshirō’s residence in Hikuma.¹¹⁴ The thirteenth, lodged at Kakegawa, and remained a day.¹¹⁵ The fifteenth, Kiganji temple in Fujieda, Suruga Province.¹¹⁶ The sixteenth, Fuchū.¹¹⁷

An evening shower was falling when we arrived, and we took shelter at Utsunoyama.¹¹⁸ The teahouse has long been famous for its “ten dumplings.”¹¹⁹ 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.¹²⁰ 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 Tōbyō-nojō Masanobu, and on the twenty-seventh of the seventh month decided to go out to the beach after nightfall:¹²¹

187	nami no oto yūyami fukete iwazutau isoma no michi o terasu isaribi	The sound of breakers deepens with evening's darkness, and fishing torches illumine the seaside path 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.¹²² His poem led the sequence. This was sent from Kiyomi Strand by Ohara Chikataka:¹²³

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

My reply:

189	chigirishi mo wasurenikeri na oi no nami asa mitsu shio no hirune suru made	The aged waves forgot what they had promised until the tide that rises in the morning ebbed, and you took your noontime nap! 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.¹²⁶

190	omoiizuru sode ya sekimoru tsuki to nami	My sleeve remembers— like the gate it holds the moon and waves of teardrops. 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 sode ni sekimore kiyomigata	The moon is departing. At least hold it on my sleeve, Strand of Kiyomi! ¹²⁸
-----	---	--

Thus my verse, “My sleeve remembers.” In *Shinkokinshū* this appears:

192	mishi hito no omokage tome yo kiyomigata sode ni sekimoru nami no kayoiji	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:

196 tsuki nagara
iku yo no nami o
kiyomigata
yosete zo arasu
seki no aragaki

Under the moonlight
for how many ages
have the waves rolled in
on Kiyomi Strand
and ravaged the fence at the gate?

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

197 kakitsukeshi
hashira dani koso
aragaki no
kuchite nokoranu
nami no koto no ha

Even the post
of the rude fence at the gate
on which he wrote them
has rotted away,
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
seki no aragaki
yoru nami o
mukashi ni kaese
kuni zo sakaen

Would that the rude fence
of the gate at Kiyomi
might send back to the past
the waves that come rolling in
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
miyako ni katara
kiyomigata
kore zo shirushi no
seki no aragaki

Tell all in the capital
that you were here —
this piece from the rude fence
at Kiyomi Strand
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

Fujimasu

Fujimasu, a lad of thirteen or fourteen, writes with a truly accomplished hand.¹³⁸ At his father's Ichikawa residence, the day after the beginning of the eighth month, we composed a single sheet of verses.¹³⁹ Fujimasu as scribe:

200	hayashisomete 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 *soma-kata* to mean bush clover growing widely dispersed and therefore straight and tall.¹⁴⁰

Sunpu

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

201	sasowareba miyako no fuji no aki no yuki	Were it invited, Fuji would bring autumn snow 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.¹⁴¹

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

202	kiku tabi ni mune warokereba hototogisu hetotogisu to koso iu bekarikere	Each time I hear you I feel queasy, cuckoo bird, so one really ought to call you "puke-oo bird" instead. ¹⁴²
-----	--	---

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:

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

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

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

This is to inform them that I expect to die at Shūon'an.

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 mekarenu niwa no kikusa kana	Each time I see it, I cannot take my eyes from the garden's unwithered flora! ¹⁴⁴
-----	---	--

Various things happened before the end of the year, but I have omitted them.

*Fifth
Year of
Daiei*

1525



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
ume saku niwa no
arashi kana | Through the garden
where plums bloom in lingering snow,
a gusting wind! ¹ |
| 207 | hatsune no hi to ya
matsu no uguisu | As if to match First Rat Day,
a warbler's first song in the pines. ²
Sōchō |
| 208 | aratama no
toshi no iku haru
kasumuran | The New Year has come
as it will for springs hereafter
amid the haze. ³ |

Composed on request from Anonotsu in Ise:

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

Composed on request from a person in Kai Province:

- | | | |
|-----|---|---|
| 210 | 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

- | | | |
|-----|--|--|
| 211 | 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

- | | | |
|-----|--|--|
| 212 | 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

- | | | |
|-----|---|---|
| 213 | 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:

- | | | |
|-----|---|---|
| 214 | 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:

- | | | |
|-----|--|---|
| 215 | 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
kokoroyoge 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 keburu wa
kayaribi no
yūgao shiroki

filled the pond in my garden,
and dew now lies
on the lotus leaves like white jewels—
all the different kinds
of trees and verdant grasses
I transplanted here
and the bamboo by the fence
begin to revive,
the gladdening leaves
at the tips of their branches
easing the burdens of age—
but though my cottage
offers me so rich a choice
of changing vistas,
the thoughts that come to mind the most
are of food, and funds,
and cloudy cups of sake
I sip so seldom—
to be sure, I have people
coming and going
day after day without fail
to pay me visits
but they bring nothing with them,
naught have I to give,
so sated just in spirit
I can only ask
“Will you take at least some tea?”
meager as that is—
trading tales about the past
with a friend of years,
I feel myself start to nod
and then in the end
I am not even aware
he has departed—
the thatched-roof cottage
that I am keeping here
stands by the capital
of Suruga Province—
outside the window that is
latticed with bamboo,
smoke from the smudge fires rises
with Mount Fuji’s
over fences blooming white

kakitsuzuki
 koiegachi naru
 atari ni te
 ichime akibito
 sariaezu
 na sōrō imo sōrō
 nasubi sōrō
 shirofuri sōrō to
 koegoe ni
 kado wa tōredo
 itsu to naku
 waga kyō asu no
 asukagawa
 kawarubeki se mo
 taenureba
 mimi ni nomi fure
 sugosu natsu kana

with “evening faces” —
 and throughout the neighborhood
 chock-a-block with huts,¹⁴
 the merchants and market maids
 raise their voices:
 “Greens and potatoes for sale!
 I’ve eggplants for sale!
 Melons for sale! White melons!”
 one after the next
 passing in front of my gate,
 but since my fortunes
 (shifting as the shallows
 of Tomorrow River
 that vary from day to day)
 have forborne to flow,
 I can but sit and listen
 and let summer pass me by.¹⁵

I am sure you have a good idea of my country cottage from what I have written. 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

216 izuku mo ka
 koshiba sumi tae
 cha sake tae
 miso shio shiranu
 ame no tsurezure

Is it so elsewhere?
 kindling and charcoal used up,
 tea, sake used up,
 miso and salt unseen,
 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:

217 asu wa komu
 kako shōryō ni
 tachikaware
 matsuran shide no
 yamahototogisu

Leave me and go
 instead to guide the souls
 that come on the morrow,
 cuckoo waiting
 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:

- 218 nokoshitsuru Could we ever forget
 yo ya wa wasururu the night he left us behind?
 aki no tsuki The autumn moon.²⁰
 Jōki²¹
- 219 asagao ni sake May you flower with the morning glories,
 inishie no yume Oh dream of days now fled!²²
 Sōchō

In addition:

- 220 hitori shite The rituals
 omou kai naki were so lacking
 itonami ni when performed alone,
 kimi o zo kyō wa and I spent the day wishing
 koikurashinuru you could have been here with me.

I appended this to the linked-verse sheets and sent them to Sōseki.²³

The First Anniversary of the Death of Toyohara Muneaki

For the first anniversary of the death of Toyohara Utanokami Muneaki:²⁴

- 221 kozo no kyō I know
 tsukihi kakitsuru that the letter
 hitofude no last year
 kore o kagiri to bearing today's date
 omoikeru kana would be his last.²⁵
- 222 itsu ka mimu Will I ever see
 miyako no kaze no another of those wind-borne letters
 tsute goto ni from the capital,
 koishi yukashi no each expressing longing
 utsunoyama fumi for Utsunoyama mountain?
- 223 tamayura mo Do they linger like this
 kakaru to ya iwan for even a brief moment,
 sue no tsuyu dew on leaf tips
 hakana no hagi no and evanescent drops
 moto no shizuku ya on stems of bush clover?²⁶
- 224 koishisa mo There is no one
 kagiri arikeri I long for more than him,

- narenarete
naki ga ōku no
aru ga naka ni
- 225 omoi dani
tayuru ma mo ga na
aki no tsuyu
kieshi to kikite
hiru yo nakereba
- 226 au tabi ni
sayo no nakayama
nakadachi mo
tada aramashi no
fuji no shirayuki
- 227 karisome mo
oshimishi hina no
nagori koso
katami ni nagaki
wakare narikere
- 228 morotomo ni
oizu shinazu no
koto no ha wa
tsune naranu yo no
susabi to zo omou
- 229 kazoureba
hitotsu otori mo
sakidachite
kono kami ni sae
naru yo narikeri
- 230 hakanashi ya
shirabe no michi no
tagui naku
kikoe agekemu
na koso takakere
- of all of those
to whom I was once close
and who are now gone from me.²⁷
- How I wish for even
a brief respite from my longing!
Ever since I heard
that he vanished like autumn dew,
my tears have never dried.²⁸
- Every visitor
to Sayo no nakayama
carried back to him
my invitation,
but Fuji's snow he never saw.²⁹
- Our painful parting,
which I took to be but brief
when I left for home,
has proven now to be
an eternal separation.³⁰
- The words he spoke
about eternal youth
for the both of us
were naught but consolation
in an evanescent world.³¹
- Reckoning it up,
I find that though a year behind me,
he passed on before,
and now he is ahead
in the world to come.³²
- How fleeting it was,
the greatness of his fame
in the way of music,
which had risen to such heights
that no one could approach it.

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.³³ 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:

*Ōgimachisanjō Sanemochi's Memorial Poems
for Toyohara Muneaki*

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:

- | | | |
|-----|--|--|
| 231 | oguruma no
meguru ya hayaki
koso no aki no
kyō no wakare o
omoiizuru ni | How quickly the year
seems to have gone round,
like a little wheel,
when I realize he passed away
upon this day last autumn. ³⁴ |
| 232 | ima wa tada
miyako no kaze no
tsute to te mo
nao naozari ni
kiki ya nasuran | Now that he is gone,
when other letters come wind-borne
from the capital,
one is apt to give them
only scant regard. ³⁵ |
| 233 | saku hagi no
moto no shizuku ya
sue no tsuyu to
kieshi nagori mo
nokoru koto no ha | Water drops on stems
of blossoming bush clover
or dew on leaf-tips—
like those, the leaf-like words
left behind by one departed. ³⁶ |
| 234 | oriori wa
ware mo narekite | Through the passing years
we grow accustomed to each other, |

karakoromo
 haru iku aki no
 aware souran

 235 omokage wa
 mazu tachikiete
 fuetake no
 ne nomi kumoi ni
 nao nokoruran

 236 tsuyu fukami
 kusa no kage ni mo
 ukehiku ya
 koto no ha goto no
 kyō no tamuke ni

 237 yoshi ya ima
 yume to narite mo
 utsunoyama
 utsutsu ni nokoru
 omokage mo ga na

 238 aki no yo no
 nagaki yamiji mo
 mayowaji na
 kotoba no tama no
 kazu no hikari ni

 239 yume narade
 ima wa ika de ka
 mizukuki no
 ato ya mi ni sou
 katami naramashi

 240 nochiseyama
 shiite nochi tou
 koto no ha no
 iro ni ya fukaki
 nasake miyuramu

 241 hito no ue ni
 ii wa kawasedo
 tare mo mata
 asu o tanomanu
 ukiyo kanashi mo

as to a robe of Chinese cut—
 for how many springs and autumns
 will my feelings further deepen?³⁷

Though he has departed,
 leaving not a trace behind,
 the music
 of his bamboo flute continues
 to resound above the clouds.³⁸

So deep is the dew
 of my tears, he may not hear
 in the grassy shade
 each of the leaf-like words
 of my parting prayer today.³⁹

Well then, so be it—
 if he must now become a dream,
 would that his image
 might here remain as real for us
 as Reality Mountain!⁴⁰

Do not lose your way
 on the dark and distant road
 in the long autumn night—
 be guided by the light
 of your many jewel-like verses!

If not in a dream
 there is no way to see him,
 but the traces
 of his brush
 will linger and remind.⁴¹

In the deep color
 of your leaf-like words
 hoping against hope to meet again
 like the mountain of that name,
 one sees your deep feelings for him.⁴²

Though you and I exchange
 these poems about another's death,
 how sad that none of us
 may count upon tomorrow
 in this melancholy world!⁴³

Toyohara Muneaki's Posthumous Letter

Your letter of the third of the last month arrived today, the nineteenth.⁴⁴ 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.⁴⁵ I rejoice to hear that Lord Ujichika's condition is improving.

I received the goose-skin paper you promised.⁴⁶ 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:⁴⁷

Ten poems in mourning for Lord Muneaki (each beginning with a syllable of the title of the *Lotus Sutra*).⁴⁸

242 me no mae ni
 kienu omokage
 mono iwaba
 taezu mukashi no
 koto ya kawasan

If his image
that remains before my eyes
had the power of speech,
we would both talk on and on,
trading memories of the past!

243 utsusemi no
 yo no uki fushi ya
 itotake no
 koe o shiru chō
 hito mo taeyuku

How sad a time
in a world empty
as a cicada's shell,
now that he who knew the music
of the pipes and strings is gone.⁴⁹

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.⁵⁰

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.⁵¹

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.⁵²

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
 fuetake 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 mi 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

miyo ya kieyuku
mizu no utakata

the River of Longing,
and watch the bubbles disappear.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.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 Gyōkū⁵⁵

252 shitau zo yo
 tsuki wa hatsuka no
 kumogakure
 tsune ni aru sora to
 omou mono kara

How I yearn for it,
the faint twentieth-day moon
now hidden in the clouds,
although one thinks of it
as always in the sky.⁵⁶

Verses Composed in Sunpu

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

253 kokoro kara
 kurabe kurushiki
 yūbe kana
 hagi ogi uete
 kaze to tsuyu to ni

This is an evening
when it is hard to choose
in my heart between them!
Wind and dew in the bush clover
and in the reeds I planted.⁵⁷

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

254 teru tsuki mo
 yoru no nishiki no
 hagi ga hana
 orihae kyō ya
 tsuyu mo miyuran

The shining moon
wove a long brocade by night
of bush clover blossoms—
I broke off a branch, and today you too
may see it cloaked with dew.

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

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

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

256	tachikawari otoranu mono ya kore naranu suzumushi no ne ni matsumushi no koe	In the others' place does it move one any less? Once the singing of the bell crickets; now the chirping 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
tsuyu no inochi no
kakedokoro
wakaruru hate wa
namu amida butsu | His dew-like life passed,
leaving not a trace behind
when he hanged himself—
now parted, we have but
faith in Amida. |
| 258 | mube mo koso
omoiirikeme
tomokakumo
kanawanu hate no
namu amida butsu | How right he was
to have made that choice
when everything was lost,
and there was nothing left but
faith in Amida. |
| 259 | asagao no
tsuyu no inochi no
aki o hete
kaze o mo matazu
namu amida butsu | Not even waiting
for the wind at autumn's end
he gave up his life,
dew on a morning glory, his
faith in Amida. |
| 260 | mitsusegawa
wataru mizao ni
kake yukan
minaregoromo mo
namu amida butsu | He hangs his well-worn robe
on the pole that propels
his boat across
Mitsuse River, all his
faith in Amida. ⁶¹ |
| 261 | tarachine no
kokoro ya mata mo
tachikaeri
aware kakubeki
namu amida butsu | How his loving parent
must be filled with grief
at this reversal of fate—
one must feel for him, putting
faith in Amida. ⁶² |
| 262 | fureba kaku
uki koto o shi mo
mitsu kikitsu
inochi nagasa no
namu amida butsu | The older one grows,
the more melancholy things
one sees and hears—
the longer one lives, the more
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:

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

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

264	kaku omou to wa hito wa shiraji na	No one else knows that I feel the way I do.
265	taga uki mo mi zo kau bakari kanashiki ni	I would exchange it for anyone else's, 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 to fushi kaku fushi oi ga mi no nowaki seshi yo no hana no asatsuyu	The bush clover lies bent over this way and that like my old body— after a storm in the night, morning dew on the blossoms.
-----	--	---

Selling 'Genji monogatari'

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 *Genji monogatari* I had used over the years:⁶⁵

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

To the person to whom I let the book go:

268	miru tabi no tsuyu okisoe yo tsurezure no	Every time you take it up let teardrops fall on its leaf-like words,
-----	---	--

nagusamegusa no
koto no ha goto ni

grasses that beguiled me
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
 fukimidasuran
 itohagi no
 kokoro naki eda mo
 oshimi ya wa suru

Would I begrudge you
one insensible bough
of slender bush clover
that will be blown into disorder
by the autumn wind?

My reply:

270 aki kaze wa
 fukimidasu to mo
 itohagi o
 orite to iu ya
 kokoro nakaramu

Though the autumn wind
may blow the clover branches,
it is perhaps he who asked
that one be broken off
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
 miyama no kiri no
 asato kana

Evergreen needles
in the mist deep in the mountains
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
 akemaku oshiki
 nami no ue ni
 tsuki no sekimore
 sue no shirakumo

At Kiyomi Strand,
where one regrets the end of night,
keep the moon
from slipping away over the waves,
white clouds in the distance!⁷⁰

Though it was no reply, I sent him this:

273 kiyomigata
 sekimoru tsuki no
 koto no ha no
 nagame o yosuru
 ochi no shiranami

Your words of hope
that the moon be kept from passing
over Kiyomi Strand
were carried to me here
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:⁷¹

274 kyōgoto no
 nagatsuki o shi mo
 sakidatsuru
 oi ni ika naru
 shizu no odamaki

Once again today
the ninth month passes
while this old one remains—
how many more years will roll round,
like a spool of flaxen thread?⁷²

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

275 kurikaeshi
 shizu no odamaki
 nagatsuki ya
 iku tabi kyō ni
 awan to suran

Around and around,
like a spool of flaxen thread,
will roll the ninth month!
Surely you will greet this day
on many more occasions!

Sanemochi

276 oiraku no
 kaku chō yado wa
 nagatsuki ya
 kyō iku kaeri
 shizu no odamaki

At the dwelling
where you have reached venerable age,
the ninth month passes!
Many more such days will roll round,
like a spool of flaxen thread.

Kin'e

277 chitose hemu
 yasoji wa koen
 kyō no aki
 kurikaeshi kurikaeshi
 shizu no odamaki

Today ends autumn,
and soon you will pass eighty
on your way to a thousand,
this day rolling round and round,
like a spool of flaxen thread.

Ujichika

278 sara ni hen
oi ga chitose no
nagatsuki no
kyō no kururu wa
oshimazarikeri

You will see many more
during your thousand-year life,
and so we do not
begrudge the passing
of this last day of the ninth month.

Ujikane

279 iku tose no
nagatsuki no kyō o
sakidatete
oi senu yado no
shiragiku no hana

White asters
beside a dwelling that never ages,
however many times
it sees this day go by
at the end of the ninth month.⁷⁴

Chikataka

280 morotomo ni
oi o zo chigiru
kyōgoto no
nagatsuki mo nao
yukusue no aki

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

Hōgo

281 oiraku no
nao yukusue mo
nagatsuki no
kyō ni kurete mo
shizu no odamaki

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.

Shueki

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:

282 kyō ni kurete
iku aki oi no
nagatsuki ya
yukusue mo nao
shizu no odamaki

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.

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

283 oto ni nomi
 hatsukarigane no
 akikaze no
 tsubasa o kawas
 kaminazuki kana

Though I only heard
the calls of the first goose
upon the first autumn wind,
I behold one now with both wings bound
in the tenth month!⁷⁵

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

284 aru ga naka ni
 kono hitoeda no
 ika ni shite
 yuki matsu hana no
 iro ni sakuramu

Unlike all the rest,
how does it happen
that this solitary bough
blossoms with flowers tinted
as if waiting for the snow?

My humble reply:

285 kazukazu ni
 me ya wa utsuramu
 aru ga naka ni
 mare naru hana wa
 udonge ni shite

How could my eye stray
to any of the others?
Unlike all the rest,
this sprig is seen as seldom
as the *udonge* blossom.⁷⁶

A Visit from Nasu Suketarō

Nasu Suketarō of Shimotsuke Province, now a lay monk, stopped by to see the garden of my cottage.⁷⁷ He told me about his plans for a pilgrimage to Mount Kōya and asked me for a poem to take with him.⁷⁸ 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.⁷⁹ I was moved to compose this:

286 akatsuki o
 ika ni chigirite
 tazunuran
 takano no oku ni
 ariake no tsuki

You journey there
hoping for enlightenment
before the dawn
under the late-night moon
in the depths of Mount Kōya.⁸⁰

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.⁸¹ 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:⁸²

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":⁸³

288	akatsuki no arashi ni musebu tobutori no 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:⁸⁴

289	naninani ni tokaku suruga no fuji wata no taenu susono ni yuki wa furitsutsu	Fuji always wears a silken cap in Suruga, where one lacks nothing, but even so I had no cap myself for snow falling on foothill fields. ⁸⁵
-----	--	---

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. ⁸⁶
-----	---	---

The Anniversary of the Death of Sōchō's Father

On the anniversary of my father's death, I held no formal observance.⁸⁷

291	toshidoshi ni	Year after year
	kyō no namida no	only the gem-like teardrops
	tama nomi wa	I shed on this day
	nani no hikari mo	have served as my offering,
	naki tamuke kana	without a spark of luster. ⁸⁸

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

292	omowazu mo	Before I knew it,
	hitatare o koso	I "donned a warrior's robe"
	kitarikere	and have the runs.
	na o ba kusoichi	Would the name "Kusoichi"
	komeru to iwanu	put an end to laying waste? ⁸⁹

In my leisure I spent a whole day chatting with Shiki Suruganokami Yasumune, head priest of the main shrine here.⁹⁰ 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:

293	ato tareshi	I was awed to hear
	shizuhatayama no	your words illuminate
	sono kami no	the history of the god
	michi no kumanaku	of Shizuhatayama
	kiku mo kashikoshi	who manifests the One Law. ⁹¹

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.⁹² The observations were of surpassing grandeur. On the twenty-fifth, a votive linked-verse session was held in celebration:

294	shimo tōshi	Long yet till frost
	hatsumotoyui no	lies on the hair newly tied
	wakamidori	with a cord of fresh young green. ⁹³

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.

295	asakeredo kikishi bakari o kimi wa kore waga ie no michi ni tsutaesoenan	Though it be but slight, what I received I bequeath to you, my lord, that it may be handed down 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.⁹⁴ 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.⁹⁵

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:

296	kaze ya haru furutoshi ni tokuru kōri kana	Springtime in the wind— ice that melts away with the old year! ⁹⁶
-----	--	--

This was based on the verse “the water / I once cupped in my hands / wetting both my sleeves.”⁹⁷

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.⁹⁸ In their gratitude for their good fortune, they held a votive linked-verse session and asked me for the hokku:

297	uzumibi no ikemizu kōru ashita kana	The water freezes in a pond of smoldering embers in the morning! ⁹⁹
-----	---	--

This was based on the line “The pit of fire would turn into a pool.”¹⁰⁰

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:¹⁰¹

- | | | |
|-----|--|---|
| 298 | katae sakite
katae haru made
ume no hana | One branch blooms
while another waits for spring—
the plum blossoms. |
| 299 | yuki kiete
nao rōten | The snow melts
but still a wintery sky.

Abbot of Chōrakuji, affiliated with Kenchōji ¹⁰² |
| 300 | ōji wazuka ni
kataru o manabu | A young bush warbler
tries a tentative note.

Abbot of Yōtokuji, affiliated with Tenryūji ¹⁰³ |

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 taranu
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 Muro-machi Streets, on the north side.¹⁰⁴ 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
saburōgorō
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. ¹⁰⁵ |
|-----|---|---|

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

I composed this verse and sent it:

304	omoiaezu aware uchimiru uchitsuke no sode ni nagaruru mizukuki no ato	With no warning, I beheld with deep sadness the marks of his brush, and suddenly teardrops 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 namida ochisou sode no ue okidokoro naki mizukuki no ato	When I beheld the marks of your esteemed brush, my tears, like yours, fell again until there was no room 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 ogi no uwaba mo tabi ni shite	Like the upper leaves of the reeds in autumn's wind, will these sleeves of mine
-----	---	---

sode ni ya tsuyu no
naren to suran

become accustomed to the dew
as I journey on my way?

307 nochi mo oshi
 aru ka naki ka no
 isonokami
 yoyo hete kienu
 fude no omokage

They will be treasured
hereafter as well,
these faint traces of the brush
that will not vanish for ages
long as Isonokami Shrine's.

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

308 mite nageki
 kikite toburau
 minahito no
 koto no ha shigeki
 koto o shi zo omou

Lamenting when I see them,
and mourning when I hear them,
I am moved
by the burgeoning leaf-like words
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.

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.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.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.¹¹⁵ As the monk Jichin wrote:

309	tare zo kono me o oshinogoi tateru hito kono yo o wataru michi no hotori ni	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? ¹¹⁶
-----	---	---

The crux of the verse is the phrase “down which others pass through life.”¹¹⁷ There is also this, from *Kokinshū* I believe:

310	wabibito no wakite tachiyoru ko no moto wa tanomu kage naku momiji chirikeri	Beneath the tree toward which the forlorn one made his way there can be no shelter, for the autumn leaves are fallen. 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.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”?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.¹²¹

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).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.

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.¹²³

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.¹²⁴

311	toshi no kure no takigi korubeki kadode nomi utsutsu no yama no yado motomu 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. ¹²⁵
-----	--	---

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

312	ima yori wa chiyo no takigi mo korinubeshi utsutsu 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. ¹²⁶
-----	---	--

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:

313 waga io wa
 kayaya komogaki
 ashisudare
 suzuro ni yuki o
 motehayasu kana

Here at my cottage
the thatched roof and rice-straw fence
and blinds made of reeds
all seem somehow to set off
the snow to its advantage!

At this time I wrote ten poems on snow:

314 haruka ni te
 tachikaeri sumu
 kesa shi mo are
 furusatobito wa
 niwa no shirayuki

This morning
I have returned from far away
to take up residence,
but no village folk have come by
to see the white snow in my garden.¹²⁷

315 tateueshi
 niwa no iwaki ni
 hana sakite
 izuko aru to mo
 mienu yuki kana

It brings blossoms
to the trees and the rocks
that I put into my garden
and hides the ruder parts
from view—the snow!¹²⁸

316 yamazato no
 mitsu no tomo to ya
 kesa no yuki
 kakine no shitodo
 mado no kuretake

These are my three friends
here in this mountain village:
the snow this morning,
the bunting on the fence,
and the bamboo by my window.¹²⁹

317 yuki fureba
 kakine mo tawa ni
 fuminarashi
 sokohaka to naku
 kayou yamazato

Hidden by snow,
the fence seems to have been
trampled underfoot—
a mountain village where people
make their way uncertainly.

318 tsuta kaede
 hi no me mo itsu ka
 miyamaji mo
 amari arawa ni
 yuki wa furitsutsu

This mountain path
where the ivy and maples
blocked even the sun
now seems altogether stark
beneath snow that falls and falls.¹³⁰

319 yo o fukaku
 michi madourashi
 furu yuki ni
 tego no yobisaka
 hito toyomu nari

He seems to have lost
his way in the dead of night.
In the falling snow
out on Maiden-Calling Slope,
the shouts of someone echo.¹³¹

320 morotomo ni
kokorobosoku mo
kiyuru nari
kakehi no take no
yuki no akatsuki

Together,
forlornly,
they disappear—
the snow in the bamboo trough
and the dawn light upon it.

321 kasumi tachi
kiyubeki mine no
haru o nomi
matsu koto ni suru
oi no shirayuki

He has set his mind,
this aged one, on waiting
for the springtime,
when the winter snow on the peak
will disappear in rising haze.

322 yasoji made
idein koto o
ureesumu
yado mo yuki o zo
hazubekarikeru

This cottage,
in which I lament having lived
nearly eighty years,
must likewise be embarrassed
by the snow that lies upon it.¹³²

323 yuki no uchi
tsumioku to iu mo
ima zo shiru
hitotsukane ni mo
taraji tsumagi o

Now beneath the snow,
I understand his advice
about stacking it up.
I do not have brushwood left
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

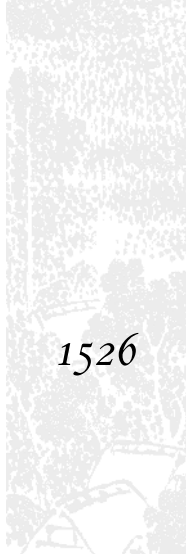
Already New Year’s Eve:

324 aken toshi no
kyō no koyoi ya
aratama no
kuru to iu hito no
makoto shirubeki

The eve of the day
the New Year begins—
soon I too will know
if the things they say are true
about spirits coming back.¹³⁴

*Sixth
Year of
Daiei*

1526



First Calligraphy of the New Year

New Year's morning. First calligraphy:

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

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

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

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

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

The verse is also meant to imply Suminoyama.² Lord Ujichika, Ōgimachisanjō Kin'e, and all the dignitaries participated.³

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 itariitaranu yado mo nashi	Everywhere spring! There is not a single house it has yet to reach. ⁴
-----	--	--

An Interview with Lady Kitagawa

On the ninth, after nightfall, I had an audience and celebratory wine with Lady Kitagawa.⁵ 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.⁶ 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 hana zo mitsu shio yamazakura	Pine needles enhance the blossoms in the rising tide of mountain cherries. ⁷
-----	--	---

It was such a pleasant gathering that I completely lost the unease that I had felt in this province until now.⁸ Two days later:

330	tsubame tobu ame honokeburu yanagi kana	Slightly misty in the rain through which swallows fly— budding willow trees!
-----	---	--

331	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:

332	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:

333	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:

334	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

was perhaps because it was so long that it covered four districts.¹³ He added that he believed it also appeared in old poetry.¹⁴ Saigyō thereupon removed his old short-sleeved travel robe and presented it to him. This is recorded in his *Travels in the Eastland*.¹⁵ One therefore concludes that his poem “Long was my allotted span! / Sayo no nakayama” should actually be read “Sayo no nagayama.”¹⁶ I heard that the book was in the possession of Kasuya Nakatsukasa Matsutsuna, and so I borrowed it at Kogawa and read it.¹⁷

Kakegawa

Twenty-first.¹⁸ To Kakegawa, the residence of Yasuyoshi. On the twenty-second, a linked-verse session:

335	hashitaka no tokaeru hana ka yamazakura	Are they the blossoms to which the molting hawks return, the mountain cherries? ¹⁹
-----	---	---

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:

336	haru no ame no nodokeki maki no itaya kana	Under light spring rains among gentle evergreens, a planked-roof cottage! ²⁰
-----	--	---

Mitsuke

On the third, to the residence of Rokurō in Fuchū.²¹ Tomorrow, linked verse. That day is an unlucky one, so this evening I composed this hokku:

337	hana sakite naru chō mitsu no chitose kana	The flowers are those said to bloom and ripen once in three thousand years! ²²
-----	--	---

This is a reference to today's date and to peach blossoms.

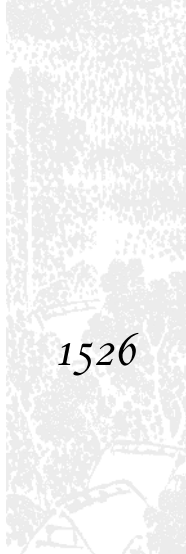
Book Two



This page intentionally left blank

*Sixth
Year of
Daiei*

1526



Suruga

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

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 hana zo mitsu shio yamazakura	Pine needles enhance the blossoms in the rising tide of mountain cherries. ⁴
-----	--	---

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.⁵ 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.⁶ Halfway over the mountain is a place called Nissaka.⁷ 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 yuki ni shigururu yamaji kana	There is snow on the Kai peaks and cold rain on the mountain path! ⁸
-----	--	---

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 tokaeru hana ka yamazakura	Are they the blossoms to which the molting hawks return, the mountain cherries? ⁹
-----	---	--

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.¹⁰ His ancestor was Iyonokami Sadayo (called by his priestly name, Ryōshun), who is represented in the *Gyokuyōshū* and *Fūgashū* anthologies.¹¹

343	hana sakite naru chō mitsu no chitose kana	The flowers are those said to bloom and ripen once in three thousand years! ¹²
-----	--	---

Hamamatsu

West of Tenryūgawa river, at Hamamatsu Estate, residence of Iio Zenshirō, I composed this:¹³

344	sumire saku no wa iku suji no haru no mizu	The field where violets bloom is crisscrossed by how many springtime rivulets? ¹⁴
-----	--	--

Hikuma Field is famous in poetry.¹⁵

Hamana Bridge

I then went on to the site of Hamana Bridge.¹⁶ 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.¹⁷

345	tabitabi no hamana no hashi mo aware nari kyō koso watari hate to omoeba	Hamana Bridge, crossed on many a journey, now gives rise to sadness at the thought that today will be the last time I pass over it. ¹⁸
-----	--	---

Zenrokurō Tamekiyo saw us to the crossing—I recited that on taking his sleeve when he was about to return home.¹⁹

Imahashi

Saw Makino Denzō, in Imahashi, Mikawa Province.²⁰ I was acquainted with his father and grandfather.²¹ Border crossings are difficult, and so he came out with many well-equipped people to greet us.²² It was impressive. Stayed one day. Kumagai Echigonokami stopped by.²³ Chatted well into the night.

Ina

Stayed in a place called Ina one night with Denzō and Heisaburō of the same family.²⁴

Fukōzu

Linked verse at the residence of Matsudaira Ōinosuke:²⁵

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

This describes the local scenery.

Kira Tōjō

I paid my first call on Lord Tōjō.²⁶ Stayed two or three days. Linked verse. I initially refused the hokku, but when pressed, I composed the following:

347	fujinami ya sakari kaeranu haru mogana	Waves of wisteria! Oh, for a spring that did not bloom and then depart! ²⁷
-----	--	---

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

348	nami ya yuku haru no kazashi no watatsuumi	The waves go out with spring—floss garlands on the great ocean. ²⁸
-----	--	---

Kariya

Kariya. Lodged with Mizuno Izuminokami.²⁹

349	kaze ya haru iso no hana saku okitsunami	The spring wind— flowers blooming on the rocky shore 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, Iganokami, 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 hana ni torisoe haruno kana	Along with catalpa bows, the men carry blossoms— 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 matsu no hagoshi ka tōhigata	A waiting cuckoo seen through the pine boughs? The tidal pool. ³⁷
-----	---	--

At the request of a priest, I composed this:

352	usumomiji matsu ni atsuta no wakaba kana	Waiting to turn pale red, young ivy leaves amid pines at Atsuta! ³⁸
-----	--	--

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:

353	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:

354	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

355	asa kashiwa nuru ya shinonome hototogisu	In the morning oaks, dewy in the dawn, is it still asleep? The cuckoo. ⁴⁸
-----	--	--

At lodgings with Chikuzennokami's son Tōzaemon:⁴⁹

356	natsu ya toki uzuki bakari no yado no fuji	The season, summer— early in the fourth month wisteria by the house. ⁵⁰
-----	--	--

At the residence of Iganokami:⁵¹

357	unohana wa kiyosuru nami no kakine kana	Deutzia blossoms at Kiyosu—waves breaking on the fence! ⁵²
-----	---	---

The wording happened by serendipity.

Lodgings with Takahata Magozaemon:⁵³

358	kuina naku ashihara kuraki asato kana	The waterrail calls in the dark field of reeds outside the door at morning! ⁵⁴
-----	---	---

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:

359	kanete 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.⁵⁵ Lodged at Shōgakuin.⁵⁶ The proprietor of these lands, Oda Sōdai, paid a courtesy call with his son, Saburō.⁵⁷ They brought many gifts. Linked verse at my lodgings:

360	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.⁵⁸ The

place where Oyobigawa and Sunomatagawa rivers meet might be compared to the Sea of Ōmi.⁵⁹ 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.”⁶⁰ 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 hikare wasureshi oi no nami kyō wa tamoto ni tachikaeritsutsu	While being pulled by the tow rope I forgot the waves of old age, but I find they have returned to moisten my sleeve today. ⁶¹
-----	---	---

Kuwana

I composed the following at the request of Tōun at this harbor of Kuwana:⁶²

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

The port is located at the confluence of rivers flowing south through Mino and Owari.⁶³ It covers five or six chō and contains several thousand houses and temples. It might be the famous West Lake in China.⁶⁴ 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.”⁶⁵

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.⁶⁶ 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.⁶⁷ 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.⁶⁸ 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.⁶⁹ 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.⁷⁰ Tani Nakatsukasa and others came along with Nakae Tosanokami to visit.⁷¹ The next day, to Shōrin'an in Yashima, a branch of Shūon'an in Takigi.⁷²

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

363	kagamiyama iza tachiyorite mite yukaji toshi henuru mi wa oshihakaru nari	I do not think I will stop by and have a look at Mirror Mountain. I already know full well I have become an old man! ⁷³
-----	---	--

Chuckling to myself I arrived at Shōrin'an. That morning a monk from the temple who guided us to Konohama Crossing requested a hokku.⁷⁴ For fun:

364	hototogisu shigeru konohama no watari kana	A cuckoo at Konohama Crossing through flourishing leaves! ⁷⁵
-----	--	---

I was sent this and that for my stay at Yashima from the master of Konrin'in in Sakamoto.⁷⁶ 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:

365 kasaneage
fuji no ne mo isa
 hototogisu

Were others piled upon it,
this peak would still not match Fuji,
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
 yo fukaki tsuki no
 kuina naku

Does it think dawn has come?
Beneath the late moon
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
 koke no mao naru
 iwaki kana

Rain in summer—
covered with moss of ramie fabric,
the rocks and trees!

Another request. Again difficult to refuse:

368 samidare wa
 kumo no konata no
 yanagi kana

Summer rain—
to this side of the clouds,
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 inventive 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 palanquins, 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 formerly, 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

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:⁸⁴

369	oi no koshi kyō zo nobetsuru toki wakanu hana no miyako kaze ni atarite	Today I stretched out my aged, litter-bent back and was brushed by breezes from the capital that blooms regardless of the season. ⁸⁵
-----	---	---

It felt good to hear the word “capital.”

Daitokuji Temple

Same month, twenty-eighth day.⁸⁶ 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.⁸⁷

The Death of Emperor Gokashiwabara

On the seventh of this past fourth month the emperor passed away.⁸⁸ The funeral was held at Sennyūji temple in Higashiyama.⁸⁹ 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.⁹⁰ I hear the emperor’s posthumous name is Gokashiwabarain. 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.⁹¹ 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.⁹²

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

370	ama ga shita ya harema matsu toki satsuki yami	All under heaven awaits the sun in the fifth-month darkness. ⁹³
-----	--	--

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

372	tokonatsu no hoka wa kokoro no chigusa kana	In addition to the wild pinks, a thousand 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 shigeki fushimi no ka no koe ya harau ni kataki chiri no yo no naka	The noise of mosquitoes in Fushimi where <i>kure</i> bamboo grows thick— there is no way to sweep them 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:

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

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

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

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

376	ima iku ka kyō mikanohara amanogawa	How many more days from today at Third-Day Moor? The River of Heaven. ¹⁰³
-----	---	--

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

377	nori ni au futatsu no hoshi no karigoromo kyō no e ni te ya omoihanaren	The religious law that the two stars encounter in their borrowed robes— will it be their chance today to renounce their attachments? ¹⁰⁴
-----	---	---

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.¹⁰⁶ 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.¹⁰⁷ At Shinden'an beyond the temple precincts, I composed this:¹⁰⁸

378	asagao ya yume tsuyu hana no hitosakari	A morning glory— like dreams or dew, the flower blooms but a moment. ¹⁰⁹
-----	---	---

Uji Shirakawa

Eighth month, fourth day. The Abbot departed for Shōrin'an in Yashima, Ōmi Province.¹¹⁰ 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.¹¹¹ Stayed a night at Tsujinobō Bessho at Shirakawa in Uji.¹¹²

Tōunken

Twelfth. Tōunken.¹¹³ Linked verse, by earlier agreement:

379	kiri no asake kawaoto kuraki harema kana	In early morning, the sound of the river through dark gaps in the mist! ¹¹⁴
-----	--	--

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.¹¹⁵ It was all quite nicely done.

We rowed up to the eddies around Makinoshima and spent the day enjoying ourselves on the river.¹¹⁶ I could not restrain my emotions and so composed this:

380	tsukihi nomi mi ni zo hayase no ujigawa ya kyō wa isayou oi no nami kana	The days and months race by like the quick current of Uji River— but today they slow their pace, 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.¹¹⁷ 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 tanomo irozuku chisato kana	Outside the door at morning the fields take on color— for a thousand leagues! ¹¹⁸
-----	---	--

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 Sanetaka for the *Kokinshū* copy he made for me, and Sōseki and Shūkei accompanied me there. I returned to Sōseki's at day's end.¹¹⁹

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

382	fukiaezu chiriaenu kaze no yanagi kana	Yet gently blows the wind, and gently fall the leaves 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.¹²⁰ At Sōju's, there are great pines and cedars inside the gate.¹²¹ All is clear and fresh within the fence. I noticed five or six fallen ivy leaves of deep color, and composed this:

383	kesa ya yo no arashi o hirou hatsumomiji	This morning I pick up last night's storm— the first colored leaves.
-----	--	--

I must use this at a linked-verse session by all means.

Lodged at Hahakabe Hyōgonosuke's residence, where I composed this:¹²²

384	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

385	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

386	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:

387	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:

388	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.¹³¹ A bamboo veranda, east and south wet verandas, running water in the washroom.¹³² 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.”¹³³ I composed this in response:

389	akanedomo iwa ni shi kaeba onajiku wa tsutsuji o mo nao soete tabe kashi	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! ¹³⁴
-----	--	---

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.¹³⁵ 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:

390	hito shirezu mi ni shimesomeshi chishio o ba yoso ni sugiyuku hatsushigure kana	With no one else aware, it has dyed me deeply with hues of longing, but now it goes off elsewhere— the first chilling rain! ¹³⁶
391	ika ni seba omoitaenamu wasurenamu kokoro no mama no kokoro to mogana	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!
392	koyoi yori fushimi no sato no	When this evening comes, how much dew will I brush off

kusamakura
iku tsuyukesa
haraiakasamu

my grass pillow
here in Fushimi village
before the night ends?¹³⁷

Fushimi

Shinkurō sent these to me in Fushimi:

393 ika ni to mo
obotsukanaki ni
ware mo mata
onaji kokoro no
sode zo shigururu

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.

394 narekoshi wa
yume ka utsutsu ka
to bakari mo
kataramu hodo no
kokoro to mogana

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!

395 shirazu sate
kusa no makura no
yomosugara
tare ni fushimi no
yume kayouramu

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

Sent by Lord Hachirō in answer to my letter:

396 iku yo ware
fushimi no tsuki o
omou to mo
shirade ya hito no
sode no katashiki

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.¹³⁹

397 musubite wa
sameshi fushimi no
yowa no tsuki
kimi kayowasuru
yume ni ya arikemu

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?¹⁴⁰

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 semete shirushi ni torikaeshi wasuraregatami oku kata zo naki	This keepsake, which I received in exchange as a token of a night all too brief, 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 ochite tsue tsuku oi no nare wa uma no aru sato no na sae osoroshi	Now in my old age, bent over on a cane since a fall in the past, simply the <i>name</i> of a place 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.¹⁴⁹ They looked even more impressive than I had heard. My late teacher, a monk called the Suruga Counselor, once served at this sub-temple.¹⁵⁰ 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.¹⁵¹ They had made preparations for linked verse, laying out an ink stone and writing table, but I composed only a *hokku*:

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

Toba

We got back to Fushimi that day, then the next I went to spend the night with a friend in Toba.¹⁵² Another *hokku*:

401	taga sato no shigure senu sora kaminazuki	Where is a village beneath a sky with no cold rains? 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 taga ni wa arazu kimi to ware yasoji no saka o koen ureshisa	These walking sticks are meant for you and me, so that we may have the pleasure of crossing the slope of four-score years. ¹⁵³
-----	---	---

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 itsutsu no shirabe sumu take no yowai yasoji no mi ni nasu o mite	Take this bamboo, which sounds the five tones so clear, to enjoy yourself, and know that I fashioned it at the age of eighty. ¹⁵⁴
-----	---	--

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

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

The flute is therefore doubly felicitous.¹⁵⁵ It was so beautiful I could hardly bring myself to touch it.

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

Daitokuji

I spent a day or two away from Daitokuji, at Gessonsai Sōseki's.¹⁵⁶ On the night of the twenty-fifth I stayed at Nōyū's, chief priest of Kitano Shrine.¹⁵⁷ 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:

406	kesa te ni mo usuki awayuki kamiyagawa	In my hands this morning, light snow thin as paper— Kamiya River. ¹⁵⁸
-----	--	--

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.¹⁵⁹ 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:

- 407 shichijūkyūnen Seventy years and nine—
korai mare nari a rare age, past and present.¹⁶⁰

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

- 408 koishi no mukashi ya How I yearn for bygone days!
tachi mo kaeranu The waves of old age roll away,
oi no nami never to return;
itadaku yuki like snow upon my head
mashiraga no lies my white hair,
nagaki inochi zo long as this life
urami naru that fills me full of woe.

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 Sanjōnishi Sanetaka

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

- 409 yasugenami My body complains
tachii ni tsukete in discomfort whether
nagekaruru at work or at rest,
waga mi wa oi mo and I find it true indeed
sazo na kurushiki that old age is filled with pain.
- 410 yosekaeru They keep rolling in
izuko mo waga mi over this body that is everywhere
araiso ni a ravaged strand—
nani mutsumashiki what is friendly about them,
oi no shiranami these white waves of old age?
- 411 yaku shio to Quite as bitter
ama no shiwaza no as the work of the fisherfolk
asayū no who morning and evening
karaki o iwaba boil brine for bitter salt
oi no shiranami are the white waves of old age.¹⁶²
- 412 yoshi ya oi Let old age come—
sa mo aranu yo ka to there will be nothing to it!

- | | | |
|-----|--|---|
| | omoedomo
nageku wa waga mi
ari no susami zo | So I used to think,
but now I spend each day
lamenting my condition. ¹⁶³ |
| 413 | hito no ue ni
tsune wa kikedomo
waga shiranu
nikuki mono to wa
oi no tsurenasa | Although one always
hears of it from others,
one can never know
just how hateful it is,
the cruelty of old age. |
| 414 | kore mo mata
toga zo to zo omou
tsure mo naki
oi no nikusa no
kagiri shi mo naki | I cannot help but feel
that this too is a sin:
the hatred
I feel for old age
and its utter cruelty. |
| 415 | ima wa ware
hito no tame sae
wabishi chō
koto o omou ni
nageku oi kana | 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. |
| 416 | wasurete wa
nagakaranu oi o
nageku kana
kokoro ni kanau
inochi naranu ni | At times I forget
and resent old age,
brief as it is,
though I am well aware
that life goes not as one would wish. ¹⁶⁴ |
| 417 | kon to shirite
hajime yosoji no
kado sasaba
yosoji ni itaru
oi wa nagekaji | 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 |
| 418 | kurikaeshi
onaji koto nomi
oinureba
shizu no odamaki
shizu no odamaki | 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.

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 oi no nami
 tachite mi ite mi
 omou ni mo
kaeranu mono to
sugishi 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
ari 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
akihatenikeri

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

yasuraka ni shite
yo o tsukusaba

you might live out your remaining years
in comfort and tranquillity!

426 nagakaraji
 to bakari shireba
 inochi nomi
oi wa kokoro ni
kanau to zo omou

When one simply knows
how very brief life is,
it seems to me
that just to live on in old age
is all that one could wish.

427 sono kami wa
kon to mo shirade
 sugi no kado
fukaku mo oi no
iritachinikeri

Earlier I passed my time
behind my cedar door
not knowing it would come,
but now I find that old age
has made its way deep within.¹⁷¹

428 oi no nochi
onaji koto to te
 iubeku wa
Namu Amida Butsu
Namu Amida Butsu

After one grows old,
what one ought to say
and say again is
“faith in Amida,”
“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.¹⁷²

*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*.¹⁷³ I modelled a sequence on his and when last in the capital, I took it to him.¹⁷⁴ 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
shigure furinishi
 koto no ha o
aranu iro ni mo
somekaeshikemu

How did it happen
that my leaf-like words,
rained on by chill showers,
came to be so richly dyed
in these uncommon colors?¹⁷⁵

I am undeserving of such praise.

The Lower Capital

On the twenty-third and twenty-fourth of the tenth month, violence broke out in the capital.¹⁷⁶ 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.¹⁷⁷ We spoke of various things and then said goodbye, promising to meet again soon. Whereupon I composed the following:

430	oinureba asu wa ōmi to tanomanu ni yo wa fukenedomo sode zo shigururu	The old cannot count on meeting on the morrow in Ōmi, and though night has not grown late, a cold rain moistens my sleeve. ¹⁷⁸
-----	---	---

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.¹⁷⁹ Shōzōbō of Miidera said he would come to Kazan in Yamashina to meet us, and he arrived with many people including some young men.¹⁸⁰ 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”:¹⁸¹

431	utsusemi no usuki maroya no yūshigure tachiyoru bakari ōsaka no yama	Cold evening rain on the frail, thatched-roof hut like a cicada's shell— it pauses but a moment at the Mountain of Meeting. ¹⁸²
-----	--	--

It seemed neither the rain nor the travelers would linger.

Ōtsu

A night's lodging with Tsuda Sōkei in Ōtsu.¹⁸³ Kendō came from Kyoto.¹⁸⁴ Shōzōbō played the shakuhachi.¹⁸⁵ We passed an amusing night.

Sakamoto

I went from Uchide Strand to Sakamoto by boat.¹⁸⁶ 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.¹⁸⁷ 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! ¹⁸⁸
-----	--	---

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.¹⁸⁹ Though across the lake, I still heard news of the disruption in the capital:

- | | | |
|-----|--|--|
| 434 | koko mo koko mo
mimi yasukaranu
shiranami no
miyako no kaze no
tsute shi taeneba | 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 store-houses. The voices of the girls lightheartedly singing rice-threshing *kouta* songs was a glad sound to my ears:

- | | | |
|-----|--|--|
| 435 | mimi yasuki
koto to wa koyoi
sato no ko no
inetsuki utau
koe kikoyu naru | What <i>is</i> 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.¹⁹⁰

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.¹⁹¹ I fixed new reeds to the frame of the reed fence and enjoyed the carelessness of my preparations for my winter confinement:

- | | | |
|-----|---|--|
| 436 | azusayumi
yashima no sato no
fuyugomori
ima o harube to
ume mo sakanamu | 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! ¹⁹² |
|-----|---|--|

A certain person requested a hokku during a visit:

- | | | |
|-----|---|--|
| 437 | wataru se ya
izuku yasugawa
asagōri | Where are the shallows
of Yasu River safely crossed?
Thin ice at morning. ¹⁹³ |
|-----|---|--|

I must decline such requests from this day forth.¹⁹⁴

An Exchange of Poems with Nakae Kazutsugu

Nakae Tosanokami, an old friend, lives two or three leagues from here.¹⁹⁵ 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:

438	sono sato ni sumu kokochi sae shigaraki 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 Shigaraki. ¹⁹⁶
-----	--	--

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:

439	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! ¹⁹⁷
-----	---	--

A Visit from Suke Hyōgo

Suke Hyōgo, an old friend living close by, came to call with a keg of sake and other things.¹⁹⁸ The year before last he was one of those who traveled with me to Suruga in the company of the physician Sei Kunaikyō Hōin.¹⁹⁹

Also received a keg of sake and two kinds of fish from Mikami Echigonokami, via his messenger Tsubota Chūemonnojō.²⁰⁰

Anniversary of the Death of Ikkyū

Eleventh month, twenty-first day, at Shōrin'an—the anniversary of Ikkyū's death.²⁰¹ Snow began fall before dawn:

440	niwa no matsu sora shi mo kyō o shirayuki no	The garden pines did not expect today's weather, and their branches bend
-----	--	--

eda mo tawawa ni
fururu 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 kiezū
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 shakuhachi together all night. Genshū happened to be here too. It was all most entertaining.

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:

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 ideukaruramu	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

449 eshinazu wa
 shō kawareru ka
 ware nare ya
 kotoshi o kagiru
 inochi 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 attendant.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
kumoru chiri naki

nowhere is it clouded
by a single speck of dust.

454 kumori naki
 yaiba suzushiki
 tsurugitachi
 togishi kokoro no
 masukagami kana

A great sword,
its brilliant blade
utterly unclouded—
the clear mirror
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:

455 omoedomo
 kaeranu nami ya
 kiyomigata
 kyō wa iwa kosu
 iso uramuramu

Though longed for,
the men did not return
to Kiyomi Strand—
today do the waves that roll
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:

456 susu hana wa
 makura ni sakite
 oi ga yume
 ibiki oroshi ni
 onore sametsutsu

Flower-like cinders
blossom on his pillow,
and this aged one
awakens from his dream-filled sleep
in the winds from the Snore Mountains.²²²

In jest.

On the eighth of the twelfth month, I sent this to the abbot:

457 koyoi kore
 ika naru hoshi no
 akatsuki ni
 mireba sora nomi
 kirakira to shite

Which star was it
that he gazed upon this evening?
In the sky above,
all of them are twinkling
in the light before the dawn.²²³

He replied:

458	chiin metsugo sara ni tare ka shirō	Now that those who understood are gone, 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 me nomi sametsutsu izuchi tomo yuku kata utoku atara akatsuki	The cock crows, but only my eyes open— the dawn is wasted, for I have no idea where 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 itowaruru oi kaze no oto chiri no suki made fusegu kokoro ni	Acute as a pinch is the pain of old age, and I set my mind on keeping out the wailing wind 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	hatsuboku ni takigi zōji nado torigushite tabine no yoi o sake no yoiyoi	You came equipped with rice and also with firewood and coin of the realm— we rested on our travels 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

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
kari no koe kana
me mo haru ni
ami okiwatsu
nami no akebono | How pathetic,
the crying of the wild geese!
As far as the eye can see,
waves spread with nets for waterfowl
at the break of day. |
| 463 | nami no ue
tachii makasuru
ashigamo no
ami no nawate ni
kakarinuru kana | The ducks in the reeds,
which once floated freely
upon the waves,
now lie snared in the meshes
of the waterfowlers' nets! |

The latter part of this verse may be duplicated elsewhere.

A messenger brought a keg of sake from Uhyōenōjō 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 Meeting Gate. This one would make a fine travel pass, I thought happily:

- | | | |
|-----|--|---|
| 464 | yuki ni hito
taezu ōsaka
yamaji kana | The Mountain of Meeting,
where wayfarers keep meeting
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

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:

465	waga tame ni omoioikikemu karokaranu kanete no kokoro ika ni mukuin	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:

466	suzukayama sazo na furitsumu yuki no uchi ika ni koekeru kokoro naruramu	Through the driving snow that piled ever deeper on the Suzuka Mountains, what feelings were in your heart as you made your way across?
-----	--	--

Soon came his reply:

467	suzukayama furiuzumoruru yuki no uchi mimaku hoshisa no michi motometsutsu	Through the driving snow that fell and covered the Suzuka Mountains, I came searching out a path 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 yuki ōmiji no yadori kana	Beneath falling snow they meet one another 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 uzumibi no moto	By the smouldering embers, forgetting this is a night on the road. Sōtetsu ²³⁸
-----	------------------------------------	---

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 haru to zo chigiru yuku toshi no nokori ōkaru kimi ni hikarete	Though naught is certain, I pledge to meet in the spring, drawn on as I am by you, good sir, who have 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 oto ni nigiwau kono sato ni ikade tabine o sumu kokoro kana	Here in this village that resounds with the pounding of mortar and mallet, how is one to have the peace 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

retired alone into the Kwarabayashi fortress.²⁴¹ 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!

472	toritsutae wakatsukiyumi no ika nare ya shinanu ga uchi no aranu shinisuru	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? ²⁴²
-----	--	---

“Handing down the way” refers to the father’s glory passing to the son.

‘Setsubun’

Twenty-fifth, the night of *Setsubun*.²⁴³ Hearing them throwing beans:

473	fuku wa uchi e iru mame no koyoi motenashi o hiroï hiroï ya oni wa izuramu	This night, when one throws beans and cries, “Good fortune in!” do all the demons rush outside to scabble up the feast they are being offered?
-----	--	--

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:

474	kazoureba ware hachijū no zōjisen yaku to te ikaga otoshiyarubeki	Counting up the years, I find I have eighty— even to drive out evil, how could I possibly throw away that many coins?
-----	---	---

The morning of the twenty-sixth, the first day of spring. Already my seventy-ninth year, prophesied to be my last, has ended:

475	kesa wa katsu yasoji ni iki o haetekeri kōgaefumi no toshi mo kureniki	Morning’s arrival means I have kept alive till the age of eighty! The year of the prophecy has come to a conclusion.
-----	--	--

The same morning:

- | | | |
|-----|---|--|
| 476 | kyō yori wa
ikite itsu made
itsu made no
isogu kata naki
yasotose no haru | How much longer
will I go on living from today?
How much longer?
Nowhere now to hurry to—
spring of my eightieth year. |
|-----|---|--|

Among the priest Tenmyō's poems:²⁴⁴

- | | | |
|-----|--|--|
| 477 | shinau to mo
ikite itsu made
arau to mo
mi ni irowaneba
wazurai mo nashi | Whether you want to die,
or whether you want to go on
living longer,
if you do not dwell upon it,
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 Kannonji.²⁴⁶ Miyaki Nyūdō Shinkan heard I was needing a physic of sorrel roots and sent this with it:²⁴⁷

- | | | |
|-----|---|--|
| 478 | kimi ga tame
fuyu no no ni idete
shinone horu
waga kamiginu ni
yuki wa furitsutsu | For you, good sir,
I ventured out in winter fields
to dig sorrel roots,
and upon my paper robe
the snow never ceased to fall. ²⁴⁸ |
|-----|---|--|

My reply:

- | | | |
|-----|---|--|
| 479 | waga tame ni
motomuru shinone
yuki no uchi no
takana to koso wa
oi mo idekemu | The sorrel roots
that you went out and dug for me
must have been growing
under a cover of snow
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
onozumi koko ni
irikaware | Would this were full
of charcoal from Kurama
or Ono, not mustard, |
|-----|--|---|

keshikaranu yuki no
tabi no yadori ni

for you in travel lodgings
beneath this unseasonable snow.²⁵¹

What a refreshing taste in my mouth!

On hearing families proudly pounding rice for New Year's rice cakes:

481 ōkata no
 tabi no yadori ni mo
 kototarinu
 tonari no mochi o
 mimi ni tsukasete

In my modest
travel lodging
I want for nothing,
and the sound of neighbors
pounding rice cakes strikes my ear.

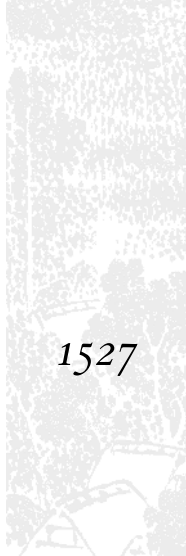
New Year's Eve. Tonight the spirits of the dead return.²⁵² A sutra refers to this as well.²⁵³ There is also a poem, in *Shikashū* I think, that goes “. . . so to the departing year / I offer these gem-like teardrops / to speed it on its way.”²⁵⁴ At seventy-nine, I made offerings of tea and hot water and lit incense for the many now departed. On kindling the flame:

482 ware zo kono
 michishirube shite
 kubeki yoi
 mata takimukau
 tomoshihi no kage

Here am I,
on the evening when I should be
the one leading them back,
once again kindling the flame
and sitting before its light.

*Seventh
Year of
Daiei*

1527



First Calligraphy of the New Year

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! ¹

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.³

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.⁴ 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
itsuwaru ni ya to
iisuteshi
tsumi saridokoro
izuku tazunemu | I have tossed off these lines
that may be the truth
or may then again be lies—
where am I to turn
for that sin to be forgiven? |
| 486 | ori ni fure
nagusamefude no
nani naranu
ne wa musubu yume
yuku mizu no awa | These useless products
of my brush, from time to time
my consolation,
are the stuff of dreams,
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
yuki no fumoto no
shiba no io
ika ni fukuran
hira no neoroshi | As I gaze out toward
the snow-covered mountain slopes,
I wonder how hard
the wind from Hira's peaks
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
hira no neoroshi
nagamuramu
yuki no fumoto wa
sumubekarikeri | Now I feel that here,
where you gaze upon me
on my snowy slopes
blown by the wind from Hira's peaks,
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

489	ume ga ka o kieaenu yuki ya niouramu	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:

490	ryōchi kōzan ima hakutō	At both places, the rivers and mountains are now crowned with white. ⁹
491	mataru na yo ima wakarū to mo haru no uchi ni kimi ni zo oi no wakaetsutsu mimu	Tarry no longer! Although we now must part, before spring ends I will see you again growing ever younger.
492	hansō tsuki ochi ittō kasuka nari	At the window, beneath the sinking moon, one lamp, dim.
493	wakarubeki koto o omou ni madoromanu tsuki wa ariake no yoi no tomoshibi	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:

- | | | |
|-----|--|---|
| 494 | shiite mina
kanete wakare o
todomezu wa
niwaka ni mono no
kyō ya kanashiki | Try as one might,
you will not be detained further
from the parting that you planned,
and suddenly this day
is filled with sadness. |
|-----|--|---|

*An Exchange of Poems in Japanese and Chinese
with the Master of Jizōin*

Chinese verse from the master of Jizōin near Shōrin'an.¹⁰ Once again, I answered with a Japanese verse to harmonize with his third and fourth lines:

- | | | |
|-----|--|--|
| 495 | bōen ya nari to iedomo
tsutsushinde matsu ari
seikō uki
kōjō no yama | Though the miscanthus eaves fall to ruin,
still one reverently waits.
When fair, beautiful; when rainy, mysterious—
the mountains above the river. |
| 496 | nami no ue no
yama honokasumu
ame narashi
haru shi mo kimi o
shiru hito ni shite | It seems to be raining
where the mountains shrouded
in faint haze meet the sea,
for springtime has understood
the kind of man you are. ¹¹ |

From Kannonji, season's greetings from Hirai Uhyōenojō.¹² Two kegs of sake, a goose wrapped in reeds, etc.

A hokku I made at the request of Nakae Tosanokami last winter for his solo linked verse sequence for the new year:¹³

- | | | |
|-----|---|--|
| 497 | asagasumi
minami o yomo no
tachido kana | The morning haze—
the south is the source from which
it spreads in all directions! ¹⁴ |
|-----|---|--|

One apparently refers to Ōmi Province in terms of north or south.

At Yashima, for a session held by Baba Hyōgonosuke:¹⁵

- | | | |
|-----|--|--|
| 498 | ume yanagi
niou ga ue no
kasumi kana | The glow of the plums
and the willows is enhanced
by the haze above! ¹⁶ |
|-----|--|--|

A verse composed at the request of Miidera:

499 kaze ya haru
sazanami yosuru
kōri kana

The wind of springtime —
waves rippling
toward the ice!¹⁷

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.¹⁸ They were delivered to me by my old friend Fukuda Hachirō, who bears the priestly name of Sōkan.¹⁹ He requested a hokku for a thousand-link sequence at Tenjingū shrine in their domain.²⁰ 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:

500 ume sakite
nioteru nami no
haruhi kana

Plums blossom and glow
as do Lake Biwa's billows
in the springtime sun!

The Monthly Anniversary of Sōgi's Death

First month, twenty-ninth day: the first observance this year of Sōgi's death. After lighting incense:

501 tachikaeri
haru ya fuyugomoru
kesa no yuki

Spring goes backwards
into winter seclusion—
snow this morning.

502 haru ya toki
fuyugomorasuru
kesa no yuki

Is spring early?
It was sent back into winter seclusion
by snow this morning.²¹

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:

503 nani ka sore
maboroshi to towaba
yume ya kore
ware maboroshi no
nanorigao semu

What is that?
Were I to ask an illusion,
"It is a dream!"
the illusion might reply,
to introduce itself.

504 wakite tare
futatsu ni nazuke
iikishi
yume ya maboroshi
maboroshi ya yume

Who was it
who separated them
and gave them different names?
A dream is an illusion,
and an illusion, a dream.

On making deluded distinctions between life and death:

505 ika ni shite
nakoso to towaba
kokoro yori
hoka ni wa suenu
seki ni zo arikeru

As at Nakoso,
why do I say, "Stay away"?
It is, of course,
a barrier I erect
only in my own mind.²²

506 otowayama
kikite mo ika de
ōsaka ya
seki no konata ni
yasoji henuramu

I have heard of it,
as of Otowa Mountain,
but when will we meet?
On this side of the Gate at the Mountain of Meeting
I have now passed eighty years.²³

The monk Fukuda Hachirō sent a request in a poem:

507 hitofude no
ato miru tabi ni
omoiidete
namu amida butsu no
tonaewasuru na

Whenever you see
this remnant of my brush,
please remember me
and do not forget to chant
"faith in Amida."

My response:

508 nareshi yo o
wasuregatami ni
omoide wa
izure ka saki no
namu amida butsu

The bond between us
will never be forgotten,
but who will be the first
to remember it and chant
"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
katashiki koromo

Since last year's dream
you lie alone upon your robe—

samushiro no
chiri uchiharau
haru no tamakura

sweep the dust
from your cold, narrow mat
and pillow your head on an arm this spring!²⁵

A humorous suggestion that he marry again!

One morning, on sending people off to town and countryside:

510 hitori futari
 meshitsukau na o
 inabune no
 ina to nazukete
 kudashi nobosetsu

Dispatching one or two
servants on errands for me,
I called them “Rice,”
just like the rice boats,
and sent them up and down.²⁶

On being discommoded by a negligent servant who allowed my money to be stolen:

511 kokomoto no
 fubin to ieba
 zōjisen
 koyoi numoji ni
 tomoji seraruru

Such a bother
here tonight—
all my cash
has been you-know-what
by a you-know-who.²⁷

War in the Capital

Hearing of the discord in the capital, I composed this:

512 kokimaze no
 sakura wa sakedo
 asamidori
 miyako wa yanagi
 hitomoto no haru

Though the cherries too
blend in and bloom
in the capital,
this spring there is nothing
but the light green of one willow.²⁸

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.²⁹ Kataharu and his ilk are nothing but woodcutters from the Tanba Mountains.³⁰

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.³¹ But

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.³² The Eastern and Western Armies fought for ten years. Among them, Ōuchi Masahiro came to Kyoto on the enemy side.³³ He was finally defeated but was then pardoned, and he returned to his home provinces.³⁴ 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.³⁵ 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.³⁶ 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 Rokujō Ōmiya crossing.³⁷ 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.³⁸ 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.³⁹ 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? ⁴⁰
-----	--	--

Warriors are flocking here from the Tōkaidō, Hokuriku, Saikoku, and Chūgoku areas.⁴¹ 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.⁴² I have given free reign to my brush here making a rough sketch of events.

Departure from Yashima

On the fourth of the third month I left Yashima.⁴³ 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.⁴⁴ 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:

514	minakuchi ni ware ya miyuramu kdogoto ni seki ya seki ya to morogoe ni yobu	I must have appeared at the water's mouth, for at every gate “Stop! Toll!” is what they cry together. ⁴⁵
-----	---	---

Saji Nagamasa, now called Shōunken or San'unken, came out to meet us.⁴⁶ I stayed two days at his cottage. Too few people to compose more than a single round of eight verses:

515	yama kasumu tani no to hiroki tanomo kana	Hazy hills with fields spreading out from the valley's mouth!
-----	---	---

This refers to Kōga Valley.⁴⁷

In light of the great good will shown to me by the master of this house, I composed this:

516	koto ni fure hito no nasake o yasoji made mishi mo kimi nomi fukaki iro kana	Of the kindnesses shown to me at every turn through my eighty years, I have known none that compare with the deep color of your own!
-----	--	--

His reply:

517	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? ⁴⁸
-----	--	---

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:⁴⁹

- | | | |
|-----|--|--|
| 518 | naki ni shi mo
shikaji yume chō
haru no hana | Far better had there
been none—these dream-like
springtime blossoms. |
|-----|--|--|

Near Konohama, Iguchi Saburōzaemon came to escort me to Kameyama in Ise Province.⁵⁰ Afterward, when about to return, he requested a hokku:

- | | | |
|-----|---|---|
| 519 | sato tsuzuki
kado utagai no
yanagi kana | Throughout the town,
which gate is which?
Willow trees! |
|-----|---|---|

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.⁵¹ Defeated, I lay down my brush and laughed to myself:

- | | | |
|-----|--|---|
| 520 | sumi fude mo
tsukue suzuri mo
waraubeshi
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! |
|-----|--|---|

Kameyama

Third month, seventh day. Crossed the Suzuka Mountains and stayed at Kameyama.

Fourteenth. A linked-verse session:

- | | | |
|-----|--|--|
| 521 | osozakura
nochi zo sakamashi
sakari kana | These late cherry trees
are about to burst into bloom
and then reach their height! ⁵² |
|-----|--|--|

For a one-round waka sequence on twenty topics:⁵³

- | | | |
|-----|--|--|
| 522 | EARLY SPRING HAZE

kasumumeri
itsu yori haru no | Haze seems to cover all.
It is impossible to tell |
|-----|--|--|

akebono to
omoi mo wakanu
yomo no sora kana

when dawn broke
this spring morning,
what with such a sky!

Kajisai

523 BUSH WARBLER IN BAMBOO

yuki tozuru
isasamuratake
suzuka kaze
fukitokinurashi
uguisu zo naku

Snow that had frozen
in the sparse stands of bamboo
seems to have melted
in the winds from Suzuka.
A bush warbler sings.⁵⁴

524 VIEW ACROSS THE BAY

okitsunami
shiohi no kata no
matsubara no
kozue no ue ni
kaeru to mo miyu

The waves of the offing
look as though they are coursing back
over the branches
of the pines on the strand
bared at low tide.

525 TO THE GODS, IN CELEBRATION

nabete yo ya
mo naku mo aran
koto mo naku
negau kokoro wa
kami zo shirubeki

For all in the world,
I wish with my whole heart
for no calamities
and no causes for mourning—
this the gods must know.⁵⁵

Amidaji temple nearby has a statue which grew teeth just like a human being!⁵⁶ 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?⁵⁷

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.⁵⁸ On the second day there, I composed this hokku for a single round of linked-verse:

- 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.⁵⁹ 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! ⁶⁰ |
- 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.⁶¹

I also sent this to the young men:

531	sasowaruru hito naramaseba fuji no ne no suruga e iza to iwamashi mono o	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:

532	kesa wa tare waka no matsubara asagasumi	Who is it this morning at Waka Pine Strand? I cannot tell— haze at daybreak. ⁶²
-----	--	--

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."⁶³

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.⁶⁴ Toward evening, Tōunken's cottage. Next day a linked-verse session:

533	tanabikare yuku haru narashi yūgasumi	The departing spring seems to trail away— evening haze.
-----	---	---

Tsushima

Twenty-sixth. To Tsushima in Owari.⁶⁵ 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:⁶⁶

534	chiru o miyo aoba wa izuku hana mo nashi	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.⁶⁷ Sakai Settsunokami arranged for my lodging.⁶⁸ Linked 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. ⁶⁹
-----	---	---

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:⁷⁰

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! ⁷¹
-----	---	---

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 hatsune zo hana no osoakura	A cuckoo— its first call among the blossoms of the late cherries. ⁷²
-----	--	---

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	It shows that it is summer
	haru ya kurenuru	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.⁷³ Between Narumi and the shrine is a place called Rain Hat Temple.⁷⁴ 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.⁷⁵

Kariya

Mizuno Izumonokami's residence in Kariya, Mikawa Province. Stayed two days. Composed a single sheet of verses immediately on arriving:⁷⁶

540	haru wa kurenu	Springtime has ended.
	hototogisu hata	There! The first call
	hatsune kana	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.⁷⁷ Matsudaira Yoichi was there from Owari, and he stayed the night.⁷⁸

Okazaki

From Anjō we crossed Yahagigawa river and reached Myōdaiji.⁷⁹ At the grave of Lady Jōruri only a pine remained.⁸⁰ 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.⁸¹

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.⁸² For a linked-verse session:

541	shigeriau kozue no natsu no toyama kana	The neighboring hills in summer where the branches are burgeoning!
-----	---	--

Nishinokōri and Ina

Nishinokōri, residence of Udonō Saburō.⁸³ 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.⁸⁴ Again, linked verse:

542	unohana ya nami moteyueru okitsushima	Deutzia blossoms— a garland of waves encircling the ocean island. ⁸⁵
-----	---	---

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.⁸⁶ During the linked-verse session I was moved to forget my aged decrepitude as I recalled the past:

543	kyō sara ni satsuki matsu hana no yadori kana	Today once again blossoms awaiting the fifth month 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 kazashioru hana natsu no umi	These waves are its crowning blossoms— 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:

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

was to be the last time, but I have once again come through “the narrow path of ivy,” my fears instead disappearing.¹⁰³ 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?¹⁰⁴

548	kazoureba ware taga tame mo kono kami no shiniokurekinu kore ika ni semu	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.¹⁰⁵ 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.¹⁰⁶

549	iza saraba waga na o kaete yobite mimu sōchō yue ya tsurenakaruramu	If they would be so, I will try calling myself something different— was it the name “Sōchō” that made them so unresponsive? ¹⁰⁷
-----	---	--

550	miyakobito ni tachikawaritsutsu kiyomigata iwa shiku nami mo omou to o shire	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.¹⁰⁸

551	kaeru ni wa fuji no ne mo shikaji hototogisu	Returning home is even better than Mount Fuji for the cuckoo. ¹⁰⁹
-----	--	--

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.¹¹⁰ They were staying for two nights at Bishamondō next door. When I saw them off on

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 keburī
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
saioke 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 Minbunotai fu 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

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
moshi mo nao moshi
nagaraeba
iwaki no oku no
naka ni kakuremu | I am now eighty—
if I chance to live longer,
if I have that chance,
I think I will hide myself
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
akatsuki kakete
wakarete wa
irihi ni kaeru
mine no yokogumo | They remain till dawn
beneath the rising moon
then depart
to return with the setting sun—
the clouds trailing around the peak. ¹¹⁷ |
| 558 | LISTENING TO CHIRPING INSECTS

yūkaze ni
suzu no kikoeshi
aki no no wa
furisutegataki
mushi no koe kana | In the autumn field
one heard the tinkle of little bells
in the evening wind—
how hard to turn one's back
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 Chōrakuji.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
ringaku ni amaneshi
hana onozukara kōkō ni shite
kusa onozukara aoshi | His benevolence and love remain still,
everywhere in forest and valley. ¹²¹
The blossoms by themselves turn red;
the grasses by themselves turn green. ¹²² |
| 560 | omokage wa
sanagara akashi | Their appearance
is so like him! |

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.¹²³ 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.¹²⁴

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!¹²⁵

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.¹²⁶

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.¹²⁷

See note.¹²⁸

565 THE GODS

chihayaburu
kami no shimenawa
kakemaku mo
ima ya kashikoki
tameshi narubeki

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.¹²⁹

During the Festival of the Weaver Maid, as I sighed over the length of my old age:

566 negaikinu
negau ni taenu
yasoji nari
kyō zo waga yo wa
aihate no hoshi

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.¹³⁰

On the same day, I sent this to someone together with bush clover from my garden:

567 motoara no
hana sakinikeri
amanogawa
hagi kariagete
wataru kazashi ka

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?¹³¹

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:

568 kyō ika ni
ne nomi tatsuramu
yoso ni te mo
omoikurashi no
sode zo tsuyukeki

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.¹³²

I attached the verse to some baby's breath and sent it over.¹³³

A few years ago the guest house at my Brushwood Cottage was blown down.

I understand it happened in a storm on the morning of the fourteenth of the seventh month (I was in Echizen at the time).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.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:

- | | | |
|-----|---|---|
| 569 | kage mo te mo
oikagamarinu
aratamuru
asaji no soko no
mizu wa moto mizu | Aged and bent
are my hands and my reflection,
although the water
around the new shoots of short grass
is the same as that of old. |
| 570 | sumiutsuru
kage hazukashi no
uzumoreshi
yomogi ga moto no
mizu wa kumu made | I am filled with shame
at the ancient face
so clearly reflected
in the water I ladle
from the place hidden in the mugwort. ¹³⁶ |

After the Festival of the Dead, on the sixteenth, I composed this:

- | | | |
|-----|--|---|
| 571 | kono tabi no
kaerusa ni dani
suterarete
mata kyō asu no
oi o shi zo omou | On their return
this time too I have been
abandoned by the spirits,
again left behind to await
my end today or tomorrow. ¹³⁷ |
|-----|--|---|

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:

- | | | |
|-----|---|--|
| 572 | mabikina wa
sazareishi ma no
yamabata no
katashi ya oi no
nochimaki no tane | How hard it is,
the ground of this mountain field
where I plant young greens
between the stones—
the late-sown seeds of my old age. ¹³⁸ |
|-----|---|--|

How I do love a garden!¹³⁹ 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
	waga 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 | sekiiruru
niwa no yamamizu
korokoro to
ishibushi kajika
ame susamu nari | Chirping in water
that chortles down its channel
into my garden,
<i>ishibushi</i> singing frogs
frolic in the rain. 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
ari to aru mono
naku mogana
sate ya hoshisa no
tsukuru to omoeba | How I wish
that everything under heaven
simply did not exist,
for if that were so
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
sate mo te o nomi
utsunoyama
utsutsu to mo naki
koto o kiku kana | Every time they come
to Reality Mountain,
I just clap and say, “Really?”
though there is nothing real
in anything they tell me! ¹⁴⁷ |
|-----|---|--|

Hokku composed at someone’s request:

- | | | |
|-----|--|--|
| 581 | no wa aki no
tsuyu mushi hana no
sakari kana | In the autumn field
the dew, insects, and flowers,
all at their height! |
| 582 | sora midare
kumo nowakidatsu
yukiki kana | Over a troubled sky,
clouds come and go
in the gathering storm! 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 *Lotus Sutra* for the thirty-third anniversary of the death of Ryōshun.¹⁴⁹ Both mourner and mourned are now men of old:

583	namida nomi tokiaenu himo no makimaki no koto no ha goto ni musubōretsutsu	Tears come to my eyes and I am sunk in sadness at each of the words in scroll after scroll, whose strings I humbly untie.
-----	--	---

A hokku in my thatched mountain cottage:

584	shika no ne ya tōyamabata no yūarashi	The cries of the deer— in the distant mountain fields, a harsh evening wind. ¹⁵⁰
-----	---	---

Okitsu

At the residence of Okitsu Hikokurō, on his garden view:

585	shigure sae someakanu yado no kozue kana	The cold rains cannot tint them too much— the branches round the house!
-----	--	---

On the water birds in the same garden:

586	shimo wa kesa harau mo oshi no uwage kana	The frost this morning— a pity mandarin ducks brush it off their feathers! ¹⁵¹
-----	---	---

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.¹⁵² 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

the following spring.¹⁵³ 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.¹⁵⁴ 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.¹⁵⁵ 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.¹⁵⁶ 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.¹⁵⁷ Over the years I gave various writings to Lord Ujichika 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 remember 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.¹⁵⁸

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.¹⁵⁹

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:¹⁶⁰

587	sa mo araba are to omoedo me ni mimi ni kikite mo mite mo amaru kuchi zo yo	Though I told myself if it must be it must be, my eyes and ears are surfeited in sight and sound with many too many mouths. ¹⁶¹
-----	---	--

I am saddened by the falsehood I encounter everywhere.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 insolence, 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.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!

Okitsu

At the residence of Okitsu Saemon, brine baths were prepared for me.¹⁶⁴ I underwent treatment for a week, then took the waters in Atami.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.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.¹⁶⁷ I thought the temple’s name curious and made this poor attempt:

588	oi no nochi sute sutezu to mo iigatami shibashi na ni nomi mezuru yado kana	After one grows old it is just as difficult to renounce as not, so for the moment I will enjoy the cottage’s name alone! ¹⁶⁸
-----	---	---

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 tsuyu 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 uzumibi no okitsu no koto zo omoiyararuru	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 okiitsutsu 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
-----	---	--

Composed in the darkness before dawn at my travel lodging, the Hall of No Renunciation:

593	yosoge ni mo sugi no nokiba no itama arami moranu shigure ni fukasetarikeri	Even from afar one saw the rough gaps between the eaves' cedar shakes, so I had the roof repaired 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 fuyu koso matsu no fukamidori	Of all the seasons, it is in winter that the pine 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 matade mo shiramu sayochidori	Without waiting for the nighttime plovers to fly across, 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 sono kisaragi no hana no haru	A rare chance meeting in that same second month 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:

597	yamabatake no shika no naku ne no sabishisa o omou ni sazo na oi no akatsuki	The loneliness of the sound of the deer calling 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 reinforcements 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 sashiideniso 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
-----	--	---

ha bakari no koto mo
awade kiekemu

without receiving a boon
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.¹⁸³ He went on to Mount Tsukuba thereafter.¹⁸⁴ 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 Jibunokyō Hokkyō Taiken in Higashiyama.¹⁸⁵ He will be leaving in four or five days. Ohara Hyōgonokami Takachika, who had met him on his earlier visit, sponsored a farewell session.¹⁸⁶ I could not refuse the request to compose the hokku:

602 saki sakazu
 matsu to shirakawa
 hana no haru

The blooming and nonblooming trees
know not that one awaits
Shirakawa's springtime blossoms.¹⁸⁷

603 toshi ni narenuru
 yuki no kuregata

Evening under snow,
well known for many a year.¹⁸⁸

Taishō

604 yukikaeri
 takigi koritsumu
 yado narashi

It looks like a cottage
where men come and go,
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
 mishi wa nagori no
 haru zo to mo
 nado shirakawa no
 hana no shitakage

Long a friend it was—
how did I not guess that this spring
would be the last time
I would know the shade
of its blossoms at Shirakawa?¹⁸⁹

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 kyō gannichi no toshi no kure ima komu haru wa koke no shita ni te	This is my request on this day, the first of the last month of the year: let the coming spring 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 kaze no tsute ni mo akatsuki wa negaishi koto to sode nurasu ga ni	If after you leave, good sir, you chance to hear that I died before dawn, know it was what I wished for, and let tears wet your sleeve.
-----	---	---

His reply:

608	narenareshi kimi ga kokoro no akatsuki no orifushigoto o ika ni wasuremu	If you, my old friend, have your wish to pass away, how could I forget those many times that we spent together before the dawn?
-----	--	---

Lord Nobuhide deigned to send me a goose together with this poem:¹⁹¹

609	furusato ni kaeru kokoro no sue o kike ima otozururu kari no tamazusa	How does it feel to make one's way back to one's native place? Ask the goose messenger who now calls upon you! ¹⁹²
-----	---	---

My reply:

610	mi ni amaru kimi ga koto no ha kakesouru	Your words, good sir, far too grand for such as I, and the letter-bearing goose
-----	--	---

kari no tamazusa
oku kata zo naki

that you sent with them
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.¹⁹³

611 mono wa mina
 hitotsu futatsu ka
 hana dani mo
 sakikoru eda wa
 midokoro no naki

All things are better
when they are in one's and two's—
even with blossoms,
a branch that is all in bloom
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.¹⁹⁴

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:

612 kiku hito no
 yoso ni hashiru chō
 kotowari yo
 omou bakari wa
 iihatenu to mo

How true it is
that one who hears another's words
will take them amiss
even when the speaker says
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.¹⁹⁵

613 yoki ni tsuke
 ashiki wa mashite
 yo no hito no
 kotoba mugomugo
 shima ni kanetsutsu

About the good
and even more about the bad
people everywhere
spread endless gossip
full of conjecture and innuendo.¹⁹⁶

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.”¹⁹⁷

My reply:

615	kokorozashi	Now I know how deep
	kieaenu 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! ¹⁹⁸

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. ¹⁹⁹

Appendixes

This page intentionally left blank

The Imagawa House

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 constablership of Tōtōmi and then of Suruga in the time of Imagawa Norikuni 今川範国 (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 (*bakufu*), and he also held the constablership of Tōtōmi and later that of Suruga, while concurrently producing important literary works in a variety of

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 post-script 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 永享の内訌), 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

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 Yoshinori 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

point that the fledgling poet Sōchō guided the older master to Kiyomi Strand (JS: 56–57).

When Yoshitada was killed in Tōtōmi, his son Ryūōmaro 竜王丸 (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 (*Kana mokuroku*), 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 constablership 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 (*Chūen ikki* 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

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 constabships 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 氏親 (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 Yoshitō 斯波義寛 initiated 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 北条早雲 (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 扇谷上杉朝良 (d. 1518) over Yamanouchi Uesugi Akisada 山内上杉顯定 (d. 1510) in Musashi Province in 1504 (*JS*: 9–10). The Imagawa thereafter again turned west and reduced the castle at Imahashi (Toyohashi City 豊橋市) in Mikawa in 1506. Ujichika then managed to have the constablership 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 斯波義達 (d. 1521), who like Imagawa Ujichika felt the province was his by traditional right. Yoshitatsu established himself in Mitake Castle (Inasachō 引佐町, Inasa District 引佐郡, Shizuoka Prefecture) in territory held by the Ii family north of Lake Hamana. The Ōkōchi, Shiba allies, concurrently took over Hikuma Castle (Hamamatsu 浜松 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 武田信虎 (1494–1574) of Kai (Yamanashi Prefecture) and his brother Nobutsuna (*JS*: 11). Ōkōchi Sadatsuna 大河内定綱 (d. 1517) 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

Appendix B

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.

*Chronology of
'The Journal of Sōchō'*

Book One

1522

5. Sōchō departs from Sunpu in Suruga Province, domain of Imagawa Uji-chika, intending to call on the Asakura in Echizen regarding a donation for Dai-tokuji 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 (Yatsunashi), 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*).

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 Ōmi. 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 Norikage, 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 Sa-daatsu, 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 Norikage 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.

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

son-in-law of the donor of Sōchō's Brushwood Cottage, Saitō Yasumoto. He also sells his copy of *Genji monogatari* to raise money to contribute to the rebuilding of the Sanmon gate at Daitokuji.

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 *dōbōshū* 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 Mariko, 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.

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'an 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 Ōsaka, 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 Miidera 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 (*tsuchi ikki*) in Yamashiro march on the capital to demand release from debt (*tokusei*); the bakufu later issues a *tokusei* decree.

1527

1.1. 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 Nobuhide, 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

This page intentionally left blank

BOOK ONE: *Second Year of Daiei (1522)*

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 一向一揆 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 susami* [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 1979: 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
ari to wa kikedo
harugasumi
tachiwakarenaba
koishikarubeshi

Though I hear
of a Mountain of Returning there,
if you now depart
amid the haze of springtime,
I will miss you nonetheless.

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 掛川 City, Shizuoka Prefecture. The *honka* foundation poem is *Shinkokinshū* 10: 987, Saigyō:

toshi takete
mata koyubeshi to
omoiki ya
inochi narikeri
sayo no nakayama

Did I ever think
I would pass this way again
in my old age?
Long was my allotted span!
Sayo no nakayama.

This poem may in turn be related to *Kokinshū* 2: 97:

haru goto ni
hana no sakari wa
arinamedo
aimimu koto wa
inochi narikeri

There will always be flowers
bursting into glorious bloom
whenever springtime comes,
but whether I shall see them
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 Daijō Daijin Yorimichi:

kimi o inoru
toshi o hisashiku
narinureba
oi no saka yuku
tsue mo ureshiku

Since the years in which
I have prayed for you, my lord,
are now so many,
pleasing even is the staff
I use to climb the hill of old age.

3. For the background of the following historical passages, see Appendix B. Kakegawa 懸川 (now written 掛川) was the seat of the Asahina 朝比奈, vice constables (*shugodai*) 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 匠作, Kyōzan 喬山, 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 朝比奈泰熙 (d. 1513?), father of Yasuyoshi, at the behest of Imagawa Yoshitada 今川義忠 (c. 1436–1476?), 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 Meiō (1492–1501) 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 朝比奈泰朝, 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, (*Wakan rōishū* 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 *Jukkai hyakuin dokugin* (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."

14. Owada (1983: 97) suggests *tohi* 都鄙, lit., capital and hinterlands, here means Kyoto and Kamakura.

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 *Furokuki* (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 (*wakankonkōbun*) 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 *wakankonkōbun* 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 Shōkōkan 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 Shimotsukenokami 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 後北条 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 大河内備中守貞綱 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 幡豆 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) Zenshirō Katatsura 飯尾善四郎賢連 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 飯尾善左衛門尉長連.

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 飯尾善左衛門賢連, probably the same as Iio Zenshirō Katatsura, became lord of Hikuma Castle when Ōkōchi Sadatsuna was killed in 1517; Iio Zenshirō Noritsura 飯尾善四郎乗連 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?]) *Nanibito hyakuin* (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 扇谷上杉朝良 (d. 1518) was in conflict with Yamanouchi Uesugi Akisada 山内上杉顯定 (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 shūenki* (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 (*Sōgi shūenki* 109). In 1509, Sōchō visited the Yamanouchi at their castle at Hachigata 鉢形 (Yorii-machi 寄居町, Ōsato 大里 District, Saitama Prefecture) during his journey described in *Azumaji no tsuto* (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 shūenki* 109). Sōchō and Tomoyoshi also took part in a three-hundred-verse session at Edo Castle in 1509 (*Azumaji no tsuto* 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, *Shutsujin 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 Tōtōmi 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 Akisada had no castle there. *Imagawa kafu* (156) states that he retired to Hachigata, which seems much more likely.

33. Nirayama 萼山 (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 *Saiokuken senku* 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 *Shin Mishima 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” (*shiki senku* 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 (*kazura*) 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*.

39. Yokoyama (1978: 362) identifies the date as 1512:5, and Kurosawa (1977: 172) as 1512, c. the fourth month. Akimoto (1984: 129), however, interprets Sōchō's *mata hachi, kyūnen shite* as "Again, in the eighth or ninth year of Eishō," which equates to 1511 or 1512. Ōkōchi Bitchūnokami is Sadatsuna (*JS*: 195, n. 20).

40. Asahina Sakyōnosuke 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 楞嚴寺 was a Zen temple (Sōtō sect, now defunct) in the Kasai 笠井 Estate, which was located to the west of Tenryūgawa 天龍川 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 Mikataharachō 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 深嶽 Mountain is in Mitake 三岳, Inasachō 引佐町, Shizuoka Prefecture, northeast of Iinoya 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 (Higashiyatsushiro 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” (*kōranu nagare*) implies the never-ending blessing of the gods.

50. Asahina Shimotsukenokami 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 (*wakan renku*) in 1525 (JS: 82), and he and his brother contributed to Daiei 5 [1525]:9:21 *Nanibito 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 *Utsunoyama no ki* (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 / mina kachibito 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 Ōigawa 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 豊田 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 Bitchūnokami Sadatsuna, and Takahashi as Saburōbyōenojō Masasada 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 普齋寺 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 掛川 Estate. The document recording the grant survives (Owada 1983: 135). Presumably the grant of the Kawawa 河匂 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:

165). 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 Shinzaemonnojo 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 constable” (*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 constable 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 (Isenokami, 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 constablenesship 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 東条近江守国氏, a member of the Kira Tōjō 吉良東条 house. While in Kyoto, Yoshitada married the younger sister of

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 GSRJ (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 Tahara Danjōnochū 田原弾正忠 as Toda Munemitsu 戸田宗光, resident of what is now Taharamachi 田原町, Atsumi 渥美 District, Aichi Prefecture, and Suwa Shinanonokami 諏訪信濃守 as a local Tōtōmi resident. Funakata ふなかつ (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 浜松 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 Mikkabi-chō 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:

karigane mo	The wings of the geese
hane shioruran	must be dripping with moisture.
masuge ouru	They too should dress for rain
inasa hosoe ni	at the Inlet of Inasa
amatsutsumi seyo	where the fine sedge grows.

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 *koku*jin, possibly based at Wachigaya 月ヶ谷 Castle in Suse 嵩山, 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-nojō 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 / kusaba no take no / natsumo 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 刈屋 (Kariya 刈谷 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 (*Guku 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 Yoshitomo 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) Daijingu 豊受大神宮, 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., *Daijingu hōraku onsenku* 大神宮法楽御千句, to which Senda Ken added the commentary of the *Daijingu hōraku onsenkuchū* 大神宮法楽御千句註, 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 *Oi no mimi* (see Iwashita 1985).

94. Gessonsai Sōseki 月村斎宗碩 (1474–1533) was a disciple of both Inō Sōgi 飯尾宗祇 (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 shūenki*. Sōchō and Sōseki composed an extant two-poet hundred-verse sequence as well, *Sōseki Sōchō ryōgin nanimichi hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Path,” by Sōseki and Sōchō, n.d.), and Sōchō also made several judgments of Sōseki’s work. Sōseki 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. (*Sano no watari* 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 大徳寺 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,

105, III, 115–16). Sōchō also frequented two other temples connected with Ikkyū in the Daitokuji network. Those were Shūon'an 酬恩庵 at Takigi 薪 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* (*Kōdai kōhon* 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 Ariie:

asahikage	The cherry blossoms
nioeru yama no	on the mountains aglow
sakurabana	in the morning sun
tsurenaku kienu	might be mistaken for snow
yuki ka to zo miru	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:

151	yuki wa nokoreru	There is no mountain crest
	yama no ha mo nashi	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 mo 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 *Utsunoyama no ki* (400) and *Nachi-gomori* (167–68). The Ise literary circle centered around Arakida Moritake 荒木田守武 (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 Minbunotaiфу 関民部大輔 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 飛鳥井雅康 (1436–1509), son of Masayo 飛鳥井雅世 (1390–1452) and adopted son of Asukai Masachika 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 Shichirōbyōenojō 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

naru (become / ring) and *suzu* (Suzuka Mountains / bell). The poem recalls *Shinkokinshū* 17: 1613, by Saigyō:

Composed on a journey to Ise:

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?

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:

suzukagawa	For whose sake
yasose watarite	do I cross the eighty rapids
taga yue ka	of Suzuka River
yogoe ni koemu	and travel the nighttime roads,
tsuma mo aranaku ni	since my wife is nowhere near?

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 *yasō no se* (eighty rapids).

113. The castle of the Gamō 蒲生 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 蒲生秀紀 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 Nakamasa):

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 Bodhi-sattva 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).

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 *wakashu* (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,
hana mo momiji mo	neither cherry blossoms
nakarikeri	nor colored foliage.
ura no tomaya 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	pillowed on the waves,
tomote ōse no	on the river for a meeting
namimakura	pillowed 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: *seze no nami* (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,
na 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 hijiri*, 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 泊瀬), 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
nar zo kanashiki	by the ever more distant past.

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 妙樂寺, located on the mountain.

135. Konparu Shichirō Ujiaki 金春七郎氏昭 (or 氏照, also called Sōzui 宗瑞) was the son of Konparu Zenpō 金春禪鳳 (1454–1532) and sixtieth head of the Konparu school of *sarugaku* performers.

136. Tachibanadera 橘寺, in Asukamura 明日香村, Takaichi 高市 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 橿原 City, was the headquarters of the Ochi 越智, constables of Yamato Province.

137. Shiratsuchi 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 *haruhi* (spring sun). Wakakusayama also includes overtones of *waka[razu]* (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 蓮花院, which follows.

141. *Oi no mimi* no. 48. The snow is likened to cherry blossoms, which are classified as “faux blossoms” (*nisemono no hana*) 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 妙勝寺, founded by Daiō Kokushi 大応国師 (1235–1309), patriarch of the Daitokuji / Myōshinji school of Zen (see Sanford 1981: 16, 59–60). The name means “Hall of Repayment of Debt.”

148. Jōsū 紹崇 is unknown. Sōchō too was a fine performer on the shakuhachi bamboo flute. Ryōzen 靈山 refers to Shōhōji 正法寺 temple, headquarters of the Ryōzen branch of the Ji 時 sect, located in Higashiyama 東山, Kyoto.

149. Jōfukuji 常福寺, located at Gojō Higashinotōin 五条東洞院, 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 牡丹花肖柏 (1443–1527) lived there in his last years and became the central figure in its literary community. On Sakai, see Morris 1977.

150. Futami 二見 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* 無常心) 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 arikeru	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 逍遙院 and Gyōkū 堯空.

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 Seiin 僧都清胤:

When Sōzu Seiin was residing in Tsu Province, Ōe Tamemoto’s term of office in the province expired, and he returned to the capital. Seiin 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 Seiin 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 ki* [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):

hokeyō o
waga eshi koto wa
takigi kori
na tsumi mizu kumi
tsukaete zo eshi

The means by which
I mastered the *Lotus Sutra*
were cutting wood,
picking greens, and drawing water—
serving thus, I mastered it.

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 柴屋老人) 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. *Shirayuki* is a *kakekotoba* pivoting between *shira*[zu] (know not) and *shirayuki* (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 (*kagamimochii*) 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 Saokaze, variously the wind that blows at Sao, or the east wind, or the wind of the Goddess of Spring, Saohime. *Somemakuru* (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 *sao* (pole). Cf. *Man'yōshū* 10: 1847:

asamidori
somekaketari to
miru made ni
haru no yanagi wa
moenikeru kamo

Looking almost as though
they had been tinted light green
then hung out to dry,
the spring willows
are coming into bloom!

19. Cf. *Gosenshū* 3: 131:

uguisu no
ito ni yoru chō
tamayanagi
fuki na midari so
haru no yamakaze

Jewelled willow branches
that the bush warblers are said
to twist into strings—
do not blow and tangle them,
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
yama wa fuji no ne
itsu to te ka
kanoko madara ni
yuki no fururamu

Fuji must be
a mountain that cannot tell the season—
when does it think it is,
for snow to fall upon it
like the dappling of a fawn?

Sōchō puns on *fuji no ne* (Fuji's peak) and *fushi no ne* (lie down to sleep).

22. Tsujinobō 辻坊 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 untunsured 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 紹葩 [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 能勢因幡守頼則, 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 *Shinsen tsukubashū*, and the sponsor of two important thousand-verse sequences, *Shin Sumiyoshi senku* 新住吉千句 of 1485 and *Settsu senku* 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

(Tsurusaki 1971b: 14). His widow built Shinden'an near Ikkyū's Shūon'an to pray for her departed husband. See also Yoshikawa 1955: 3–6. *Diamond Sutra* translates *Kongōkyō* 金剛經.

27. The verse involves a kakekotoba pivoting between *haha* (mother) and *hahaso* (oak).

28. This is *Higashiyama 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 Tsushimanokami Masayori 河原林対馬守正頼 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" (*shinnyo 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.

31. Opinion is divided regarding whether Jikō actually helped bring up Jōha after Saitō Yasumoto raised him in Suruga or whether she simply made the offer to do so (cf. Nakamoto 1967: 265 and Kaneko 1969: 40).

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	Spring after spring
amata no haru o	I would pluck them to present
tsumishikaba	to your honored father,
tsune o wasurenu	and these first ferns
hatsuwarabi nari	continue to remember.

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:

yamadera no	With every stroke
iriai no kane no	of the bell tolled for vespers
koegoto ni	at the mountain temple,
kyō mo kurenu to	I note with sadness
kiku zo kanashiki	that this day too has come to an end.

33. The foundation poem is *Kokinshū* 2: 73:

utsusemi no	Are they like this life,
yo ni mo nitaru ka	fleeting as the cicada?
hanazakura	Even as I watched
saku to mishi ma ni	the cherries come into bloom,
katsu chirinikeru	their petals began to fall.

Utsusemi no (fleeting as the cicada or empty as the cicada husk) is a *makurakotoba* (fixed epithet) for “life” (*yo*), and it echoes the *usu* of *usuhanaazakura* 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. *Oi no mimi* 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 *otowa no taki* (Otowa Falls) and *takitsu haru no mizu* (surging springtime waters).

36. Tango 丹後 Province in Kyoto Prefecture.

37. *Oi no mimi* 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 Amanohashidate 天橋立, traditionally designated one of the Three Views 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 *yosa 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* no. 59. 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 三井寺, also called Onjōji 園城寺, is in Ōtsu City. It is the headquarters of the Jimon 寺門 (Temple Gate) branch of Tendai Buddhism, traditionally in competition with the Sanmon 山門 branch (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* no. 61. There is a kakekotoba pivoting between *tare sugi* (who passes) and *sugimura* (stand of cedars). The Ōsaka 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:

kikazu to mo	Though I hear you not,
koko o se ni semu	here I will await your call,
hototogisu	cuckoo,
yamada no hara no	by this stand of cedars
sugi no muradachi	in Yamada field.

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 山門 gate in 1526 (*JS*: 105). Soshin Jōetsu 祖心紹越 (d. 1519) was the fourth abbot of Shinjuan and Shūon’an and the founder of Shingakuji 深嶽寺 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.

43. Jōetsu died on 1519:4:16 (Yonehara 1979: 289).

44. The new abbot was Tōgaku Jōhō 桐岳紹鳳 (1451–1534). Another Ikkyū disciple, he was fifth abbot of Shinjuan and Shūon'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 Shūon'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 Ōnin war. Fifty *kanmon* 貫文 equalled five thousand *hiki*. As one *hiki* was worth 1.5 liters of rice in 1522 (*Dokushi biyō*), 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 Daiei 3 [1523] 4:4: *Nanibito hyakuin* (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 *ōchi* (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:

satsuki matsu
hanatachibana no
ka o kageba
mukashi no hito no
sode no ka zo suru

When I catch the scent
of the orange blossoms
that await the fifth month,
it is so like the fragrance
of the sleeves of one now gone!

51. *Oi no mimi* no. 66. *Yūdachi* (evening shower) relates to the name of Norikage's villa, Sakuuken 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
fumiwakegataku
narinikeri
kanarazu hito o
matsu to nakeredo

Pawlonia leaves
now lie so deep that it is
hard to walk through them,
though I am not necessarily
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
ima ya to omou
akiyama no
yomogi ga moto ni
matsumushi no naku

Mark that plot for me,
for I feel my end is near—
in the mugwort
of the autumn mountains,
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):

31 shika no ne o
ato naru mine no
yūmagure

The cry of a deer
in the mountains behind
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 勝山 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 *tsuki o 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 |
| yuki ni zo arikeru | was given by its snow! |

58. Kannonji 観音寺, 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 *Yamanani hyakuin* (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 saku nami 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 鵜の海). Cf. *Shinkokinshū* 4: 389, by Fujiwara Ietaka:

For a contest for the Bureau of Poetry, on “the moon on the lake”:

nio no umi ya	Since the Nio Sea
tsuki no hikari no	is reflecting the light
utsuroeba	of the moon,
nami no hana ni mo	autumn’s tints are seen as well
aki wa miekeri	in the blossoms of the waves.

“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 Anonotsu (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 *Nanibito hyakuin* (*Yuyama sangin*). 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:

shinagadori	Off to Inano,
inano o yukeba	a name recalling grebes side by side,
arimayama	I find as evening mist
yūgiri tachinu	rises round Mount Arima
yado wa nakushite	that I have no place to stay.

69. *Oi no mimi* no. 84. Sōchō provides a personal commentary on the verse in the *Okitsuete* 興津宛 section of *Sōchō renga jichū* (156-57):

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:

mireba ge ni	Gazing out,
kokoro mo sore ni	I feel my heart growing ever more
nari zo yuku	at one with the scene—
kareno no susuki	pampas on the withered moor,
ariake no tsuki	the moon before dawn.

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 *Okitsuete* 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 能勢源五郎国頼, vassal of the Hosokawa, was either the younger brother or the son of Nose Yorinori. Shiroyama 城山 may refer to Shiro-yama (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). *Tōshi no hikari* 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 kagiri* (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 *shiuwasu* (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 Konjiki-dō 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, “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 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, *Seisuishō* 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. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 35):

80	kōya hijiri no yado o karu koe	The voice of a beggar monk from Kōya craving lodging.
	ōki naru kasa kite tsuki mo fukuru yo ni	He wears a big hat during the deepening night 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 文殊 (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. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 61):

161	hitori to saka o niguru nara chigo	Alone he escapes over the hill— a temple lad from Nara.
	hannyaji no monjushirō ga tachi nukite	Monjushirō from the Hannyaji temple has unsheathed his sword.

The Daiei ms. of that collection, entitled *Haikai rengashō* 俳諧連歌抄, reads *hirari to saka o* (nimble 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 swordsmith (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 *ireru* (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	Far as I might gaze
yanagi sakura o	willows and cherry trees
kokimazete	blend in profusion—
miyako o zo haru no	the Imperial City
nishiki narikeru	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 *suhamma* 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	The white asters
fukiage ni tateru	that stand in gusts of autumn wind
shiragiku wa	at Fukiage—
hana ka aranu ka	are they flowers
nami no yosuru ka	or instead approaching billows?

The haikai *tsukeku* link pursues the homoerotic *double entendre* of the *maeku*.

91. *Seisuishō* (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* 一帖 is usually twenty sheets of paper, which roughly corresponds to a quire. *Suiharagami* 杉原紙 was a high-quality paper originally made in Taka 多可 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 *Seisuishō* (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 susō wa nurekeri	The robe of haze is soaked at the hem.
	saohime no haru tachinagara shito o shite	Spring has come and the goddess Saohime pisses where she stands.

Cf. *Kokinshū* 1: 23, by Ariwara Yukihira:

haru no kiru kasumi no koromo nuki o usumi yama kaze ni koso midaruberanare	The robe of haze that springtime wears is of such fragile weft that it will surely be disarrayed by the mountain wind.
---	--

Saohime 佐保姫, 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* 後家 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 tsukeku contains overtones of Yūgao’s rustication. Also cf. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 26):

51	gojō watari ni tateru amagoze	In the Fifth Ward stands someone in a nun’s habit.
----	----------------------------------	---

yūgao no
hana no bōshi o
uchikazuki

She wears over her head
a hood as white
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*. *Hara no uchi* 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 one 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:

tanabata no
iohata tatete
oru nuno no
akisarikoromo
tare ka torimimu

The first autumn robe
made of cloth woven
by the Weaver Maid
on her myriad looms—
who will be the one to see it?

The former Ebara ms. of *Shinsen inu tsukubashū* (entitled *Renga haikaishō*, Suzuki 1965: 237) gives this:

omoshirosō ni
akikaze zo fuku

The autumn wind blows with it
a feeling of excitement.

tanabata no
iohata oreru
ashihyōshi

The rhythm of feet
weaving on the many looms
of the Weaver Maid.

Someone else composed:

uchimawasu
heta sarugaku no
makuzuhara

A field of kudzu
with inept sarugaku
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
nabiku akikaze
fuku goto ni

With every gust
of autumn wind that ripples
the field of kudzu,

ada no ōno no
hagi no hana chiru

blossoms fall from bush clover
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 omoni* (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. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 54):

141 hito no nasake ya
ana ni aruran

All her emotions
in the word "Respectfully."

tamazusa o
koyoi nezumi ni
hikarekeri

The billet doux
would seem to have been carried off
tonight by a mouse.

Here too the *tsukeku* “defuses” the ribald *maeku*, through a pun on *ana* (respectfully / [mouse] hole).

103. The ribald humor is based on the double meaning of the *tsukeku*, 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* 勢多迦 (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. *Shinsen inu tsukubashū* (former Eizan Shinyo ms., entitled *Haikai renga* 俳諧連歌, Suzuki 1965: 177):

104	ware yori mo seitaka wakashu koiwabite ōki ni semi no ne o nomi zo naku	How he longs with love for the lad Seitaka, taller than himself. He cries just like 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 miwa no yamamoto koishikuba toburai kimase sugi tateru kado	My rustic hut lies at the foot of Mount Miwa. If you long for me, come and pay a call at the gate where the cedar stands.
--	---

The venerable tone of the *maeku* and the awe-inspiring *makurakotoba* that begins the *tsukeku* 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 *tsukeku* appears in *Shinsen 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. *Hikimawasu* 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 *bōbomayu*, which may be a variant of *bōbōmayu* 茫茫眉, “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 *hōzukumayu* 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 (*shimo ni tatamu*) 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.

Cf. *Shinsen inu tsukubashū* (Tōkyō Daigaku Toshokan ms., Suzuki 1965: 35):

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	It seems that spring has come
haru wa kinikeri	before the year has ended.
hitotose o	Though one and the same,
kozo to ya iwamu	should we call it last year,
kotoshi to ya iwamu	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 (*kazoedoshi*) 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 *waka[razu]* (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* 6: 701, by Fujiwara Sanefusa:

For a hundred-waka sequence:

isogarenu	How heavy my heart
toshi no kure koso	now that I am not caught up
aware nare	in New Year's bustle.
mukashi wa yoso ni	In springtimes past would I
kikishi haru ka wa	have simply listened from afar?

15. *Oi no mimi* no. 87. The foundation poem is *Kokinshū* 1: 20 (*JS*: 209, n. 115).

16. Shōzōbō 勝蔵坊, 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 *Nani-bito 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:

tsuki o nado	Why did I used think
matate nomi su to	of nothing but how long the wait
omoikemu	till the moon appeared?
ge ni yama no ha wa	Now I find how hard it is
ideukarikeri	to forsake the mountain crest!

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 (*tamikusa*, 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 Nakatsukasanōjō Sadakazu 種村中務丞貞和 (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	These plum-blossom hats
kataito ni yorite	are the ones said to be sewn
uguisu no	by the bush warblers
nū chō kasa wa	from light green willow branches
ume no hanagasa	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” 豊雅楽頭 (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 *Nanibito 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 蓬莱). 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	Though there are days
tago no uranami	when the waves do not rise up
tatanu hi wa	upon Tago Bay
aredomo kimi o	in Suruga, on no day
koinu hi wa nashi	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 Keninji 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. Fushimikusa 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, *koto shi aru rō*, in which *rō* is perhaps a pun on “old one” (more normally read *oi*) and *arō*, a colloquial rhetorical question.

29. The identity of the Tsuda Bizen Lay Priest 津田備前入道 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 for that area (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*. Mizu mo 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 rōeishū* 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 (*kouta*) referred to here is *Kanginshū* no. 64:

uji no kawase no	Water wheels revolving
mizuguruma	in Uji’s rapids—
nani to ukiyo o	are they turning over thoughts
megurō	of this woeful world?

Note the kindred words *uji* (Ujigawa river) and *ukiyo* (woeful world), as well as *mizuguruma* (water wheel), *omoimegurasu* (turn over thoughts), and *meguru* (revolve). Sōchō’s interest in popular song, demonstrated here and elsewhere, led to the traditional attribution to him, now largely discredited, of *Kanginshū* 関吟集 (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	Like a river boat
noboriwazurau	struggling against the current
tsunadenawa	at a tow-rope’s end,
kurushikute nomi	I make my way through this life,
yo o wataru kana	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. *Tōyama* (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 Tōunken 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:

musubu te no	As one thirsts for more
shizuku ni nigoru	at a mountain well too soon
yama no i no	muddied by the drops
akade mo hito ni	that fall from hands cupped to drink,
wakarenuru kana	so now do I part from you.

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:

shirayuki no	As the glistening snow
tokoro mo wakazu	falls and covers all about
furishikaba	without distinction,

iwao ni mo saku
hana to koso mire

flowers seem to be blooming
even on the rocky cliffs!

Hyōbukyō's poem, however, treats the flowers literally, not metaphorically. Sōchō misquotes the foundation poem, giving *iwa ni mo saku*. 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 日吉 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* ホ (Western E or mi).

48. *Shinkokinshū* 16: 1560 (*JS*: 222, n. 53).

49. This is Tsuda Sōkei 津田宗珪 (or 宗桂, 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 Nakatsukasanōjō, 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. Sakanoshita 坂の下 is in Sekichō 関町, Suzuka 鈴鹿 District, Mie Prefecture, at the southern foot of the Suzuka Mountain chain, just to the east of Suzuka Pass (Suzuka Tōge 鈴鹿峠).

61. Inohana ゐのはな (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 Suzuka 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 頓宮 (Temporary Palace) in Tsu-chiyamachō.

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 Suzuka 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 鷺山, 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 Suzuka 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 Sakanoshita 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. Toganoo 桐尾 is the site of Kōzanji 高山寺 temple. Takao 高尾 (or 高雄), Toganoo, and Makinoo 槇尾, 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 王質, 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 poem for Kajisai. Iwashita (1985: 307) is of that impression.

80. *Yaesakaki* 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 summer 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
uzuki ni nareba	when one breaks off <i>sakaki</i> boughs,
kamiyama no	no old leaves remain
nara no ha kashi ha	on <i>nara</i> oaks or <i>kashi</i> 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 一閑 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
uzuki no hana mo	are in bloom in the fourth month
sakinikeri	when we worship the gods.
yamahotogisu	Sing throughout the evening,
yū kakete nake	mountain cuckoo!

See also JS no. 5.

83. Washinosuyama 鷲の巣山 (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 common noun.

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* 沙喏, 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. 100. 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 四郎種盛 (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 *Nihachi meidaishū*, 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:

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 *nō* play *Takasago*.

95. Sōchō puns on *kari* (*ni*) (goose / for a moment).

96. The poems read like a love exchange.

97. Kanbe Ukyōnoshin Morinaga 神戸右京進盛長 was one of the three heads of the Seki house (Shimazu 1975: 46). Mon'ami 聞阿弥 was a shakuhachi virtuoso also mentioned in Konparu Zenpō's *Zenpō zōdan* (506).

98. Isonokami 石上 is a shrine in Tenri 天理 City, Nara Prefecture. It is often used as a makurakotoba for *furu* (old). Embedded in the word is *sono kami* (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 *senshū senbei* (a thousand autumns of rice crackers) and *senshū ban-zei* 千秋万歳 (lit. a thousand autumns, ten thousand years), used when wishing someone a long life. There is a kakekotoba pivoting between *kokorozashi mi* (I see your kindness) and *miyama* (mountain).

101. Sugihara Iga Nyūdō Sōi 杉原伊賀入道宗伊 (1418–86), also known as Sugihara Katamori 杉原賢盛, was one of the “seven sages” of linked verse anthologized by Sōgi in *Chikurinshō*.

102. Sugihara Takamori 杉原孝盛 was Sōi's son and heir (Shimazu 1975: 46).

103. On Jionji 慈恩寺, Shinpukuji 新福寺, Amidaji 阿弥陀寺, and Chōfukuji 長福寺, see Tsurusaki 1971: 12–13.

104. Sei Kunaikyō Hōin 清宮内卿法印 was a famous court physician. He may have been a member of the Kiyohara 清原 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 北川, 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 伊勢長氏, suggests his geographical origins.

106. Mori Hayatonosuke 森隼人佐 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:

itodoshiku
sugiyuku kata no
koishiki ni
urayamashiku
kaeru nami kana

In my longing,
which grows ever stronger
for the place I left,
how I envy the waves
that can return whence they came!

The verse is also referred to in the “Suma” chapter of *Genji monogatari* (3: 39).

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 牧野田三信成 (d. 1529) was an Imagawa ally and lord of Imahashi 今橋 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 鬼巖寺 temple is now Ryōgonzan Kiganji 楞嚴山鬼岩寺, 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 竜王丸 (also read Tatsūōmaro, 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 Tōbyōenōjō 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 (1463–1530) 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 浄空. 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 Bizenno-kami 備前守. He also participated in Daiei 5 [1525]:9:21 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), some verses of which were incorporated into *Oi no mimi* (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.

127. *Oi no mimi* no. 102 and *Rengashū* no. 1334 (in Iwashita and Kishida 1978).

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 *Jingū* ms. of the former includes the headnote, “Made for a single sheet of verses at day-break, after spending the night with a number of others, gazing at the moon over Kiyomi Gate.”

129. *Shinkokinshū* 15: 1333, by Fujiwara Masatsune.

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 雲坡) 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 関国 (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 Yoshifusa 畠山義総 (1491–1545). He acceded 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 tsukunasu	growing straight as timber
me ni tsuku waga se	and just beginning to flourish.

The *Man'yōgana* 綜麻形乃林始乃狭野榛能 is now generally read:

<i>hesokata no</i>	My love holds my eye
<i>hayashi no saki no</i>	fast as a robe holds color
<i>sanohari no</i>	made from the alders
<i>kinu ni tsukunasu</i>	at the outer reaches
<i>me ni tsuku waga se</i>	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 mimi 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 wakana*). 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	It now strikes me that
naku uguisu no	the name <i>hatsune no hi</i>
koe o koso	ought to mark instead
hatsune no hi to wa	the time one hears the call
iubekarikere	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 阿漕の浦 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.

6. Sōchō established his residence beside Abekawa river in the Teramachi 寺町 district of Sunpu sometime after returning from Kyoto in 1496. It later became Sōchōji 倉長寺. See Nakagawa 1981: 1310–19. He later built his Brushwood Cottage (Saioku 柴屋) in Mariko, several kilometers to the west of the provincial capital. See Shigematsu 1979.

7. *Oi no mimi* no. 105.

8. No note survives.

9. Okitsu Masanobu's Yokoyama 横山 Castle in Okitsu. Yokoyama means “long line of mountains.”

10. Sōchō refers to Ogimachisanjō Sanemochi (JS: 56) and his son Kin'e 正親町公兄 (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

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 mo hi mo* (the day and I) and *mimoi* (drinking water). The verse is based on *Saibara* no. 8, “Asukai”:

asukai ni	At Asukai
yadori wa subeshi	we ought to take our lodging.
ya oke	Ya! Oke!
kage mo yoshi	So fine is the shade,
mimoi mo samushi	so cool the drinking water,
mimakusa mo yoshi	so fine the horses' fodder.

(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 *izuko moru*.

18. *Urabon* 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,
hototogisu	cuckoo,
shide no yamaji no	that you will serve as my guide
shirube 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 Suruga nikki* (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
nokoshiete	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 紹傳 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 hyakuin*. 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	Dew on leaf tips,
moto no shizuku ya	and water drops on stems—
yo no naka no	those are reminders
okure sakidatsu	that sooner or later
tameshi naruran	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 mss.

28. I have emended *kieshi to kiete* in the Shōkōkan ms. (Shimazu 1975: 55) to *kieshi 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 *nakadachi mo* (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 No-chisenoyama 後瀬山) is an *utamakura* in Obama 小浜 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.

45. Sōchō arrived in Suruga on 1524:6:16.

46. Goose-skin paper (*ganpi no kami* or *ganpishi* 雁皮 [の] 紙), known as “the king of papers” (*kami no ō*) 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 *chiin* 知音, 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” (*shōji no yami* 生死の闇), also called “the long night of births and deaths” (*shōji jōya* 生死長夜).

51. This is a reference to the “Song that Opens the Blossoms” (*kaika no shirabe*) 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
taezu 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 (*Jigage* 自我偈) is a *gatha* of praise in 102 five-character lines that appears at the end of the “Nyorai juryōbon” 如来寿量品 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 堯空 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*

(wind). 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 *Jikkishō* (62–63).

60. The poems were perhaps sent to Chikashige’s father-in-law.

61. Mitsuse River (Mitsusegawa 三つ瀬川) 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:

mitsusegawa	There is no pole
wataru mizao mo	to propel the boat across
nakarikeri	Mitsuse River.
nani ni koromo o	Upon what then will they hang
nugite kakuran	the garments that they remove?

62. It is one’s normal fate (*jun’en* 順縁) to die before one’s children and a reversal of fate (*gyakuen* 逆縁) to be predeceased by them.

63. Saitō Kaganokami Yasumoto 齊藤加賀守安元 (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 tsukeyō* 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 *akemaku hoshiki* 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
kurikaeshi	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'e, 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, Hōgō, and Shueki all participated in Daiei 5 [1525]:9:21 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”) along with Asahina Yasumochi (JS: 10), Asahina 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 *Azumaji no tsuto* (1509). He appears in *Utsunoyama no ki* and in Arakida Morihira's poetic miscellany *Nikonshū* (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 Kōya 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 mo	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 斎藤四郎 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 裾野 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 五条義助, head of what would become a major house of swordsmiths in Suruga.

88. Cf. *Shinkokinshū* 16: 1586, by Fujiwara Shunzei:

oinu to mo	Though I have grown old,
mata mo awanu to	I trust we shall meet again,
yuku toshi ni	so to the departing year
namida no tama o	I offer these gem-like teardrops
tamuketsuru kana	to speed it on its way.

Usually on the death anniversary (*shōtsuki meinichi* 祥月命日) 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 *hita[sura] tare[ru]* (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 志貴駿河守泰宗, also called Kunainoshō 宮内少輔, was the head priest of Sengen 浅間 Shrine in Sunpu (Miyasakichō 宮ヶ崎町, Shizuoka City). The shrine stands on Shizuhatayama 志豆機山 mountain.

91. *Ato tareshi* (lit., spread traces) refers to the doctrine of *honji suijaku* 本地垂迹 (manifestation from the original state), which holds that Japan's indigenous Shintō gods are manifestations of Buddhist deities.

92. For Gorō Ujiteru 五郎氏輝 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:

kimi kozuba	If you do not come,
neya e mo iraji	I will not enter my bedroom,
komurasaki	even if frost
waga motoyui ni	should settle on the deep purple cord
shimo wa oku to mo	with which I bind my hair.

94. Sōgi conferred the secret traditions of *Kokinshū* (*Kokin denju*) on Konoe Masaie 近衛政家 (1444–1505) and his son Hisamichi 尚通 (1472–1544), and on Sanjōnishi Sane-taka. 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 泰謹 (d. 1518), of Shōren'in 青蓮院 imperial temple (*monzeki*), attended the sessions with Sōchō, and a portion of his notes survives (see Arai 1976: 49). Taijin (also called Jibukyō Hōgan 治部卿法眼) 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:

sode hichite	Will the ice on the water
musubishi mizu no	I once cupped in my hands,
kōreru o	soaking both my sleeves
haru tatsu kyō no	melt off in the spring wind
kaze ya tokuran	that begins to blow today?

98. Hasedō 長谷堂 refers to Shinhasadera 新長谷寺, in Otowachō 音羽町, Shizuoka City.

99. *Oi no mimi* no. 117.

100. Sōchō quotes a five-character line from a *gatha* in the *Lotus Sutra*, "Kanzeon Bosatsu Fumonbon" (*Hokekyō* 3: 262; trans. Hurvitz 1976: 316):

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 Rinzaï temple located in Fujieda 藤枝 City.

103. Yōtokuji 養得寺 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 Rinzaïji 臨濟寺, in Sunpu. Tenryūji 天龍寺 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* 手間賃, payment for work. *Tema no sekimori* is thus “keeper of Hindrance Gate” and “keeper of payments.” Cf. *Kokin waka rokujō* no. 1026:

yakumo tatsu	Like Hindrance Gate
izumo no kuni no	in Izumo Province,
tema no seki	where banks of clouds rise,
ika naru tema ni	what manner of hindrance,
kimi sawaruran	is keeping you away?

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” (*higashi 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 *zuihitsu* 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:

murasaki no	Because of one shoot
hitomoto yue ni	of <i>murasaki</i> grass,
musashino no	I feel fondness
kusa wa minagara	for all the plants and grasses
aware to zo miru	on the plain of Musashino.

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 kono / me oshinogoi / tateru 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 *Shūgyokushū* 拾玉集, 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 *Shichijūichiban shokumin utaawase* 101).

120. “Separate transmission outside the teachings” (*kyōge betsuden* 教外別伝) and “nonverbalization” (*furyū monji* 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” (*Kyōunshū* 93, 159 [nos. 8 and 169]). Linji 臨濟 (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” (*Kyōunshū* 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 (*kakun*) of warriors. Sōchō himself

is mentioned in one such document, *Asakura Sōteki waki* (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).

129. Sōchō contrasts the rusticity of his environment with the elegance of Bo Juyi's “Three Friends of the Northern Window” (“Beichuang sanyou” 北窓三友), poetry, wine, and the *qin*. See Saku 1978, 3: 290–91.

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:

azumaji no
tego no yobisaka
koeganete
yama ni ka nemu mo
yadori wa nashi ni

Unable to cross
Maiden-Calling Slope
in the eastland,
am I to sleep in the mountains,
without any lodging?

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 蒲原町 in Ihara 庵原 District, Shizuoka Prefecture, or Satta Pass 薩埵峠 in Okitsuchō 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. *Tsurezuregusa* (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*

(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'e (*JS*: 62) was the nephew of Imagawa Ujichika (*JS*: 9–13).
4. Based on *Kokinshū* 2: 93:

haru no iro no
itariitaran
sato wa araji
sakeru sakazaru
hana no miyuran

It is not as if
spring comes to some villages
and not to others.
Why then are some flowers blooming
and others failing to bloom?

(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 nakayama 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 Saya 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*.”

koko wa mata	When I inquired
izuku to toeba	of the name of this place,
amabiko no	the sound
kotouru koe mo	of the echo answered too, saying
saya no nakayama	<i>Saya no nakayama</i> .

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 城飼 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*:

azumaji no	Like Between Mountain in the east,
saya no nakayama	<i>Saya no nakayama</i> ,
nanaka ni	how did I begin to drift
nani shi ka hito o	betwixt and between
omoisomekemu	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 *saya ni*. 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* 東路の記, 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 糟谷中務松綱 was an Imagawa retainer.

18. It is now the second month of 1526.

19. *Oi no mimi* no. 126. Cf. *Shūishū* 19: 1230:

hashitaka no	Even if the leaves
tokaeru yama no	of the sweet acorns on the hills
shiishiba no	where sparrow hawks return
hagae wa su to mo	fall as do hawk feathers,
kimi wa kaeseji	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	Do not despise me,
uramizaranan	thinking I have forgotten you—
hashitaka no	the sweet acorns
tokaeru yama no	where the sparrow hawks molt
shii wa momijizu	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 Wu Di 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):

michitose ni	We have now greeted
naru chō momo no	the spring of the year
kotoshi yori	in which will bloom
hana saku haru ni	the peach said to ripen
ainikeru kana.	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	The smoke from Mount Fuji
fuji no keburu no	trails high in the field of heaven
haru no iro no	and becomes the hue
kasumi ni nabiku	of springtime haze —
akebono no sora	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	They have rebuilt it,
nagara no hashi mo	the ancient Nagara Bridge
tsukuru nari	in Naniwa.
ima wa waga mi o	To what can I compare
nani ni tatoemu	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 葉室光親 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;

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:

inishie mo	One recalls hearing
kakaru tameshi o	a similar tale in the past
kikugawa no	of Aster River—
onaji nagare ni	is it now to be my lot
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 *Fūga 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.

13. See *JS*: 9, 55.

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;

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.

19. See *JS*: 9.

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 isshūki* (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.

23. See *JS*: 14.

24. Ina 猪名 or 井名, now written 伊名, is now Kozakaichō 小坂井町, 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 (*Tōgoku kikō* [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 *watatsuumi* (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):

watatsumi no
kazashi ni sasu to
iwau mo mo
kimi ga tame ni wa
oshimazarikeri

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 松平与一信定 (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 hyakuin* (A Hundred-Verse Sequence Entitled "A Kind of Mountain") at Myōgenji 明源寺 temple. The house head, Matsudaira Kiyoyasu (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 Settsunokami 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 hyakuin* (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 Ōmikami and her brother Susano 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 mimi* no. 131. There is a pun on *matsu* (wait / pine).

38. *Oi no mimi* no. 132. This verse again appears to employ *kakekotoba* pivoting between *matsu* (wait / pine) and between Atsuta and *tsuta no 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.

41. Shin’eki 心易. “Entertainer-priest” translates *zarebōzu*.

42. *Kokinshū* 20: 1104, by Ono no Komachi:

On Okinoi Miyakoshima:

okinoite
mi o yaku yori mo
kanashiki wa
miyakoshimabe no
wakare narikeri

Sharper than the pain
of flesh seared by fiery coals
is the grief I feel
on your leaving this island
to go to the capital.

(translation after McCullough 1985)

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 mimi* no. 133.

45. The residence was actually that of the vice constable (*shugodai*).

46. *Travels in the Eastland* (*Tōgoku michi 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.

47. Oda Yoshiyori (*JS*: 99).

48. Cf. *Man’yōshū* 11: 2754:

asakashiwa
uruyakawae no

By Uruya River,
of dewy morning oaks,

shinonome no
shinoite nureba
ime ni miekeri

I slept in longing as secret
as if behind bamboo blinds
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 kiyosu ka*. There is a *kakekotoba* pivoting between *Kiyosu* and *yosu* (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 Seitaiji 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 木曽川 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):

haruru yo no	Are they stars
hoshi ka kawabe no	on this clear night,
hotaru ka mo	or fireflies by the riverbank,
waga sumu kata no	or fires lit by fisherfolk
ama no taku hi ka	near my dwelling?

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 arranged for his son Takazane 高実 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 たか野 (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 Tosanokami 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 矢嶋, Moriyama 守山 City, Shiga Prefecture, is a Rinzaï Zen temple of the Daitokuji lineage. Shōrin'an is believed to have been founded by Ikkyū's disciple Tōgaku Jōhō, also fifth abbot of Shinjuan 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):

kagamiyama	I think I will
iza tachiyorite	stop by and have a look
mi ni yukamu	at Mirror Mountain,

toshi henuru 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): “[Fuji] 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. *Iza* in Shimazu 1975: 87 should read *isa*. There is a pun on *ne* (mountain/cry) (cf. JS no. 551).

78. See JS: 220. Jōkōin 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 粟田口, 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 Ōnin 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

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 四条 (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 園城寺, also called Midera 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. Sōchō is writing some time after events he did not witness personally.

93. *Oi no mimi* no. 137. The verse is also recorded in *Hokku kikigaki* (37). Therein, the verse appears with Sōseki's waki and a third verse by Takamori 孝盛:

yaegumo kakure
yuku hototogisu

Off into the eightfold clouds
flies the cuckoo.

Sōseki

shigeriau
yama no hatsuka ni
yadori shite

It lingered
but a moment in the leafy trees
of the mountain crest.

Takamori

94. *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.

95. *Oi no mimi* no. 139. *Tōkonatsu* (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.

96. It is now the sixth month, 1526.

97. Jōkōin 常光院 (with which Shōun 湘雲 Hall was affiliated), Ikkein 一華院 (or Ikkeken [cf. *JS*: 45]), and Ryōsen'in 靈泉院 were all subtemples of Kenninji. The retired abbot of Ikkein was Gesshū Jukei (*JS*: 45). Jōan Ryōsū 常庵竜崇 (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" (*San'aiki*), see *Song in an Age of Discord*.

98. 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).

99. "Kure bamboo" is a kindred word (*engo*) for Fushimi, *yo* (world), and *shigeki* (thick).

100. See *JS*: 46.

101. Yamashiro Province. Sōchō variously refers to Tōunken as "commissioner" (*bugyō*) and as "constable" (*shugo*); he was actually vice constable (*shugodai*). See *JS*: 47.

102. Sōchō puns on *tatsumi* (southeast / dragons and snakes) and on *shika* (thus/deer). His hut, of course, is in Takigi. The foundation poem is *Kokinshū* 18: 983, by Kisen:

waga io wa	My rustic hut
miyako no tatsumi	lies southeast of the capital,
shika zo sumu	where I live in peace,
yo o ujiyama to	though they say the Uji hills
hito wa iu nari	are for those who scorn the world.

Kojima and Arai (1989: 295) cite the *Analects* of Confucius to suggest that *tatsumi* / *shika zo sumu* means "where I live modestly."

103. 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. Mikanohara 三日原, Third-Day Moor

(also written 瓶原) is now part of Kamochō. It was the site of Emperor Shōmu's Kuni 恭仁 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 *Sōchō michi no ki* (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 *Oi no mimi* 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.

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 kiki-gaki* (38), prefaced by “At Uji.”

115. Tea was made on board the boat.

116. Makinoshima 槇の嶋 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 kiki-gaki* (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 kiki-gaki* [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 (Tōan), 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 chanoyū) 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 theretofore 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 Sanrian 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 武野紹鷗 (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 kikigaki* (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 堅等 [or 賢等], who appears on JS: 121. Kendō, identified in the manuscript of another sequence as "A physician from Kyoto," and Shōzōbō (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
iwa ni zo kauru
iro mienu
kokoro o misemu
yoshi no nakereba

Though it not suffice,
I present this rock instead,
for I have no way
to show you the colors
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 *ume no meisho shomō 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 (*hakobe*), 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* (*Daihatsumehangyō* 大般涅槃經), 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 満濟准后 (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 駿河の宰相) 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-

daiin may imply that he had not seen it before, as do the lines, “They looked even more impressive than I had heard” and “it was just as he always used to tell me.” 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 (Kasatoriyama), 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” (*gojin* 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* 壹越調, *hyōjō* 平調, *sōjō* 双調, *ōshikichō* 黄鐘調, and *banshikichō* 盤涉調, 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’aiki*.

161. The lines are from a *dengaku* song which appears in *Kanginshū* (no. 140) and also in Sōchō’s *Utsunoyama no ki*. *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 oinikeru kana	famous for its sunlit sea, 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 okui* (479):

aru toki wa ari no susami ni nikukariki nakute zo hito no koishikarikeru	While she was alive it was my habit to fault her always, but now that she is no more, I find myself missing her.
--	--

164. The verse is based on *Shinkokinshū* 11: 1035, by Princess Shokushi:

wasurete wa uchinagekaruru yūbe kana ware nomi shirite suguru tsukihi o	At times I forget, only to repine once more when evening comes. Days have lengthened into months with none but myself aware.
---	--

I have emended *nakakaranu oi 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 komu to shiriseba kado sashite nashi to kotaete awazaramashi o	Had I but known that old age was coming for me, I would have locked the door and refused to admit it, 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 *issō issō*.

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 michi no ki* (246).

171. Cf. *Shinkokinshū* 12: 1109, by Fujiwara Tadasada:

omoedomo	I love but do not tell,
iwade tsukihi wa	and the days and months pass
sugi no kado	behind my cedar gate—
sasuga ni ikaga	how will I ever endure
shinobihatsubeki	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 Saiokuji 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.”

175. The poem also appears in Sanetaka’s poetic diary, *Saishōsō*, in an entry for 1526: 10:20 (13: 97).

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 Kataharu 柳本賢治, 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 足利義維 (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 Kataharu 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:

kyō wa wakare	Though I know
asu wa ōmi to	we can meet in Ōmi
omoedomo	again tomorrow,
yo ya fukenuamu	is it because the night is late
sode no tsuyukeki	that dew lies upon my sleeves?

179. Shirutani Pass 潘谷越, now Shibutani 渋谷, runs from Higashiyama to Yamashina. Wakamatsu no ike 若松の池 lies south of Shirutani, on the northwest slope of Amida Peak. See Ishikawa 1976.

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 *Kaname* or *Kannami* 神並, it figures in *Genpei seisuiki*. 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:

kaminazuki	Although the cold rain
shigure mo imada	that falls in the Godless Month
furanaku ni	has yet to begin,
kanete utsurou	already the leaves are turning
kaminabi no mori	in the sacred forest.

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 (*orishirigao naru shigure uchisosogite*), 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.

187. Hōsenji 法泉寺. Hieitsuji 比叡辻 is in Sakamoto, Ōtsu City. Einō 栄能 is unknown. Chōgetsuken 聴月軒.

188. Sōchō puns on Mount Hie(i) and *hie*, freezing.

189. Myōshōan 妙勝庵 in Yashima was named after Myōshōji, the temple Daiō Kokushi founded in Takigi (*JS*: 221, n. 45).

190. *Inetsukiuta* 稻舂歌 (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):

ōmi no ya
sakata no ine o

Rice from Sakata
in Ōmi Province,

kaketsumite
michi aru miyo no
hajime ni zo tsuku

rack-dried and then stacked,
we thresh at the beginning
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
saku ya ko no hana
fuyugomori
ima o harube to
saku ya ko no hana

At Naniwa Port
the trees are now in blossom!
Proclaiming the spring
after winter seclusion,
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
mikami no take o
me ni kakete
ikuse watarinu
yasu no kawanami

Taking as my mark
Mikami Mountain
in the far distance,
I cross the many shallows
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 *kokochi sae shi* (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
tsuki no naki yo ni
omoiokite
mune hashiribi ni
kokoro yakeori

On a moonless night
with no chance for a meeting,
I wake with longing,
my heart burning in the fire
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 三上越後守頼安 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. *Tokaeri*, “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 penetralia 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 mo	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 no	I’m going off
iso no wakame	to Koyurugi’s rocky strand
kariage ni	to gather sea plant!”

The song, “Tamadare” 玉垂れ (“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 *Nanibito hyakuin*. He most likely accompanied Sōchō and the others back to Suruga the next year.

205. For Sakai Settsunokami, 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 駿東 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 Nisshinchō 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.

208. Sōchō refers to *Shinkokinshū* 16: 1504, by Fujiwara Norikane (JS: 236, n. 17).

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 (*mazu shiwabuki 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, *Shinkokinshū* 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* 頂相, 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 Shūon'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 平井右兵衛尉高好 was a retainer of the Rokkaku House. A linked-verse poet, he appears with Sōchō in Daiei 3 [1523]:9:2 *Yamanani hyakuin*.

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 Ōsaka 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 Ōsaka Gate and watching people pass by:

kore ya kono	It is here
yuku mo kaeru mo	where those leaving and returning
wakaretsutsu	part company,
shiru mo shiranu mo	and where known and unknown meet,
ōsaka no seki	here at Ōsaka 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 Ōsaka 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 庵原安房守忠胤, 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 *yukiau* (meet) and then on *yukiau* 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 若槻若狭守長澄, one of Masayori's retainers, committed suicide. The event is recorded in *Hosokawa ryōkeki* (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 *shinai* (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 *Yamanani hyakuin*. 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
haru no no ni idete
wakana tsumu
waga koromode ni
yuki wa furitsutsu

For you, good sir,
I ventured out on springtime fields
to gather young greens,
and upon my robe's sleeves
the snow never ceased to fall.

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 谷宗牧 (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* (*Daihōbenbutsuhōngyō* 大方便仏報恩經).

254. The verse is actually *Shinkokinshū* 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 *Yamanani hyakuin*.

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 *michiikagami* 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:

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,
iwaitsuru	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 (*hagatame*) 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
kiaenu yuki no	that I mistook the lingering snow
hana to miyuran	for blossoms?

9. “Both places” perhaps refers to Ōmi and Sakai (Sakai 堺 City, Osaka Prefecture). Both have a view of water and mountains.

10. The master of Jizōin 地藏院 is unknown.

11. Spring knows the gentle character of Sōchō's friend and presents a gentle natural scene in tribute.

12. See *JS*: 291, n. 229.

13. For Nakae Tosanokami, see *JS*: 103.

14. Cf. *JS* nos. 11 and 327 for similar conceptions.

15. Baba Hyōgonosuke 馬場兵庫助, a retainer of the Sasaki, may be the same person as Suke no Hyōgo (*JS*: 123). His given name was most likely Saneyuki 実行, 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 Kunainoshō 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).

21. Both verses recall the Naniwazu poem in the *Kokinshū* preface (JS: 287, n. 192).

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,
oto ni kikitsutsu	Tidings recalling Otowa Mountain’s name,
ōsaka no	but here on the near side
seki no konata ni	of the Gate at the Mountain of Meeting
toshi o furu kana	years go by without you!

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 kudarū	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 *mojikutoba* 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 Ujikiyo 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 Ujikiyo, which caused Mitsuyuki and Ujikiyo 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 *Tsukushi michi 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 足利義植 (then called Yoshiki 義材, 1466–1523), and the appointment of Ashikaga Yoshizumi 足利義澄 (then called Yoshitaka 義高, 1481–1511) to the post. Yoshitane was the son of Yoshimi and had been made shogun in 1490 after the death of Yoshihisa.

But Masamoto had no sons, and he accordingly named Hosokawa Sumiyuki 澄之 (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 三好筑前守), who was intent on toppling Masamoto. This conflict is described in *Hosokawa ryōkeki*.

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 義尹), 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 Kubō) 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 山上 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 中国, either the sixteen provinces of western Honshū or the “central provinces,” i.e., the Kyoto region itself.

42. *Shinkokinshū* 17: 1689, by Emperor Tenji:

asakura ya	While I sojourn here,
ki no marodono ni	in the palace of rough-hewn logs
ware oreba	at Asakura,
nanori o shitsutsu	who is he that takes his leave
yuku wa taga ko zo	after announcing his name?

Asakura 朝倉, in Chikuzen 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 *Sanetakahōki* and *Tōgoku kikō* 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.

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:

ware bakari	Although I thought
mono omou hito wa	there could be no one else whose heart
mata mo araji to	was as heavy as mine,
omoeba mizu no	I now behold another
shita ni mo arikeri	beneath the water's surface.

The man, who had only then returned, stood by and listened, then replied:

minakuchi ni	I must have appeared
ware ya miyuramu	at the water's mouth,
kawazu sae	for even frogs
mizu no shita ni te	beneath the surface
morogoe ni naku	cry together.

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. Kono-hama 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	Cherries 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 sighing
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
shiogai 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!

61. I have emended *kaikakarekere* in the Shōkōkan ms. (Shimazu 1975: 122) on the basis of the SKGSRJ 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 Suzuka City. It is possibly the same place as Aga no matsubara 吾の松原, 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:

kesa no asake	At daybreak this morning
karigane kikitsu	I heard the calls of the geese.
kasugayama	On Mount Kasuga
momichinikerashi	the trees seem to have turned to yellow.
aga kokoro itashi	My heart is overflowing.

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.

65. See JS: 101–2.

66. For Shōgakuin, see JS: 101. The scribe was a *wakashu*.

67. See JS: 100–101.

68. For Sakai Settsunokami Muramori, see JS: 99.

69. There is a *kakekotoba* pivoting between *iwakaki* (stone palisade) and *kakitsubata* (irises).

70. Oda Tanbanokami 織田丹波守 is unidentified.

71. Cf. *Ise monogatari* (34):

aki no yo no	If I were to count
chiyo o hitoyo ni	a thousand autumn nights
nazuraete	as but one,
yachiyo shi nebaya	I would lie here for eight thousand,
aku toki no aranu	never having my fill.

The reply:

aki no yo no	Even if you made
chiyo o hitoyo ni	this one night as long
naseri tomo	as all the nights of autumn,
kotoba nokorite	we would still have more to say
tori ya nakinamu	at cock's crow.

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 *Nanibito hyakuin*. Sōboku, Shōzōbō, and Kendō were among the participants.

73. For Narumi, see *JS*: 99.

74. Rain Hat Temple (Kasadera 笠寺, more formally Ryūfukuji 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. Anjō 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 Anjō 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 Udonō Saburo 鵜殿三郎 was probably Nagamochi 長持 (d. 1557). Sōboku, as one of Sōchō’s companions, also met Udonō Saburō on this trip, and he later called on him again in the journey he recorded in *Tōgoku kikō*. See Yogo 1983.

84. See *JS*: 98.

85. Cf. *JS* nos. 357 and 544. I have altered *moteyuzuru* in the *Shōkōkan* ms. (Shimazu

1975: 125) to *moteyueru* on the basis of the 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 宇津山) 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 長池九郎左衛門尉親能 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	The God of the Sea
kazashi ni sasu to	did not begrudge giving
iwau mo mo	you, my good lords,
kimi ga tame ni wa	this sea plant that he treasures
oshimazarikeri	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. Ōigawa river formed the boundary between Tōtōmi and Suruga Provinces; Fujiwara 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* 不如歸 (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* 勾当, an official rank for those in vocations for the blind; it was below *kenkyō* 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 存城句当坊 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 *Kokinshū* 18: 982 (see JS no. 125).

114. Iwaki Minbunotaifu Yoshitaka 岩城民部大輔由隆 (d. 1542) was lord of Iwaki-daira Castle in what is now Fukushima Prefecture. Michinoku 陸奥, 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, *Azumaji no tsuto*.

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 *Nanibito 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 *Sōchō nikki* (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
todae shite	has come asunder,

mine ni wakaruru
yokogumo no sora

and the trailing clouds in the sky
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.

126. The foundation poem is *Kokinshū* 11: 489 (JS: 237, n. 24).

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 mo / 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 *ai* (to meet).

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 age	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 cicadas.

“Cicala” 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:

toshi o hete	Looking at myself
sumeru izumi ni	in the water I ladle
kage mireba	from the clear spring
mizu wa kumu made	by which I have lived over the years,
oi zo shinikeru	I find I have grown old.

137. Sōchō refers to the spirits of the dead who departed after the Festival of the Dead, Urabon (see *JS*: 250, 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-chimaki no 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:

kumo kakaru	The coming of autumn
tōyamabata no	to distant fields in mountains
aki sareba	cloaked with clouds—
omoiyaru dani	simply the thought of it
kanashiki mono o	fills me with melancholy!

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 *mamemameshi* (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* 浮吾里 (*gobi*), a very common fresh-water fish. It is also sometimes known as *kajika* 鰻, though the name *kajika* is more properly used in reference to the bullhead, of the *Cottidae* genus. But *kajika* 河鹿 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*.

148. Cf. *JS* no. 65.

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 mo oshi* (a pity they brush it off) and *oshi no uwage* (mandarin duck feathers).

152. Sōchō is writing more than a year later. Rinsen'an 臨川庵 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. Asahina Yasumochi and Asahina 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 *Sanetakakōki* [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 copyist's error.

158. This may be the interview that occurs at the end of Book One of the journal (JS: 90).

159. *Utsunoyama no ki* 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 *Saiokuken Sōchō nikki*, Shimazu 1975: 154), the *Gunsho ruijū* text of *Sōchō shuki* (323), and the *Zoku gunsho ruijū* 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 *kikia-kashitsuru* on the basis of the *SKGSRJ* ms. (699). The foundation poem is *Goshūishū* 6: 399, by Ōe Kin'yori:

sugi no ita o
mabara 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 *okiitsutsu* (sitting).

172. I have emended *te no uchi wa* in the Shōkōkan ms. (Shimazu 1975: 138) to the orthographically similar *toshi no uchi wa* on the basis of the SKGSRJ ms. (699).

173. The verse is based on *Shinkokinshū* 3: 259, by Gondainagon [Minamoto] Michiteru:

On a screen painting at Saishō Shitennōin of the Kiyomi Gate:

kiyomigata	At Kiyomi Strand
tsuki wa tsurenaki	the moon lingers
ama no to o	in the heavens,
matade mo shiramu	while without waiting for it to set
nami no ue kana	the sky grows light above the waves.

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 荒木田守兼 (d. 1541). He was preceded at that post by Arakida Moritoki 荒木田守晨 (d. 1516), elder brother of Arakida Moritake, author of the famous early haikai sequence *Moritake senku*. Morikane, Moritoki, and Moritake all joined with Sōchō, Sōboku, and others in composing Eishō 13 [1516]:7:8 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”).

175. See JS: 19–20.

176. The foundation poem is *Sankashū* no. 77, by Saigyō (JS: 214–25, n. 157).

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 ijime*) 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 Shikishimachō 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 no. 210) and Sashiidenoisō 差出の磯 (also Sashidenoisō) are utamakura in Kai Province. Cf. *Kokinshū* 7: 345:

shionoyama	The plovers that dwell
sashidenoisō 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 plover’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 *SKGSRJ* 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 *Bizenokami* 備前守 Chikataka in a list of Asahina 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 藤原雅経. 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 最勝寺 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?”

190. The foundation poem is *Sankashū* no. 77, by Saigyō (JS: 214–15, n. 157).

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 蘇武, 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 *Shinsen tsukubashū* (16: 3090):

kari no tsute ni mo	I found consolation
nagusaminikeri	in even a goose-borne missive.
hitasura ni	Could one live so far
miyako tōku wa	from the capital
sumareme ya	without having second thoughts?
	Sōchō

193. Bōjō Toshina 坊城俊名 (d. 1540), 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 Uji-teru 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 *yoso ni shiru chō* (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 *kikiaenu yuki mo* in the Shōkōkan ms. (Shimazu 1975: 143) on the basis of the GSRJ ms. (327).

199. 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.

This page intentionally left blank

Bibliography

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.

- Abe Takeshi 阿部猛, and Nishimura Keiko 西村圭子. 1990. *Sengoku jinmei jiten* 戦国人名事典. Shin Jinbutsu Ōraisha.
- Akimoto Taiji 秋本太二. 1984. "Imagawa Ujichika to Tōtōmi no keiryaku" 今川氏親の遠江の経略. In Arimitsu 1984: 113–35.
- Anrakuan Sakuden 安楽庵策伝. 1986. *Seisuishō* 醒睡笑. Ed. Suzuki Tōzō 鈴木棠三. 2 vols. Iwanami Bunko.
- Arai Eizō 新井英蔵. 1976. "Sakuramachi Jōkō chokufū Manjuinzō *Kokin denju hitohako*" 桜町上皇勅封曼殊院蔵古今伝授一箱. *Kokugo kokubun* 45.7: 43–56.
- Araki Yoshio 荒木良雄. 1947. *Chūsei Nihon no shomin bungaku* 中世日本の庶民文学. Osaka: Shin Nihon Tosho.
- Arakida Morihira 荒木田守平, comp. *Nikonshū* 二根集. Ed. Okuno Jun'ichi 奥野純一. Vols. 335 and 343 of *KB*.
- Arakida Moritake 荒木田守武. *Moritake senku* 守武千句. See Iida 1977.
- Arimitsu Yūgaku 有光有学, ed. 1984. *Imagawashi no kenkyū* 今川氏の研究. Vol. 11 of Nagahara 1983–85.
- Arntzen, Sonja, trans. 1986. *Ikkyū and the Crazy Cloud Anthology*. University of Tokyo Press.
- Asakura Norikage 朝倉教景. 1972. *Asakura Sōteki waki* 朝倉宗滴話記. In Yoshida Yutaka 吉田豊, ed., *Buke no kakun* 武家の家訓, pp. 107–40. Tokuma Shoten.
- Asukai Masayasu 飛鳥井雅康. *Fuji rekiranki* 富士歴覧記. In *GSRJ* 18: 621–26.
- Aya no tsuzumi* 綾鼓. In Vol. 2 of Koyama, Satō, and Satō 1973–75: 200–9.

Bibliography

- Berry, Mary Elizabeth. 1994. *The Culture of Civil War in Kyoto*. Berkeley: University of California Press.
- Biyanlu* 碧巖錄. See Cleary and Cleary 1992.
- Blue Cliff Record, The*. See Cleary and Cleary 1992.
- Bokusai 墨斎 (Motsurin Jōtō 没倫紹等). *The Chronicle of Ikkyū*. In Sanford 1981: 69–117.
- Bontō 梵燈. *Bontōanshu hentōsho* 梵燈庵主返答書. In ZGSRJ 17b: 1041–55.
- Botanka Shōhaku 牡丹花肖柏. See Shōhaku.
- Brownlee, John. 1974. “Jikkishō: A Miscellany of Ten Maxims.” *Monumenta Nipponica* 29.2 (Summer): 121–61.
- Carter, Steven D. 1983. *Three Poets at Yuyama*. Japan Research Monograph 4. Berkeley: Institute of East Asian Studies / Center for Japanese Studies, University of California.
- , trans. 1991. *Traditional Japanese Poetry: An Anthology*. Stanford: Stanford University Press.
- , ed. 1993. *Literary Patronage in Late Medieval Japan*. Michigan Papers in Japanese Studies. Ann Arbor: Center for Japanese Studies, The University of Michigan.
- Cleary, Thomas, and J. C. Cleary, trans. 1992. *The Blue Cliff Record*. Boston: Shambala Publications.
- Covell, Jon Carter, in collaboration with Abbot Sobin Yamada. 1980. *Unraveling Zen's Red Thread: Ikkyū's Controversial Way*. Elizabeth, N.J. and Seoul: Hollym International.
- Dai Nihon shoga meika taikan* 大日本書画名家大鑑. 1934. Ed. Araki Tadashi 荒木矩. 4 vols. Dai Nihon Shoga Meika Taikan Kankōkai.
- Dokushi biyō* 読史備考. 1978. Ed. Tōkyō Daigaku Shiryō Hensanjo. Kōdansha.
- Eikyū hyakushū* 永久百首. In KT 4: 248–63.
- Etō Yasusada 江藤保定. 1967. *Sōgi no kenkyū* 宗祇の研究. Kazama Shobō.
- Fūga wakashū* 風雅和歌集. In KT 1: 554–99.
- Fujiwara Teika 藤原定家. *Genji monogatari okuiri* 源氏物語奥入. In GSRJ 17: 479–512.
- Fukuda Hideichi 福田秀一, and Herbert Plutschow. 1975. *Nihon kikō bungaku benran* 日本紀行文学便覧. Musashino Shoin.
- Fukuda Hideichi et al., eds. 1990. *Chūsei nikki kikōshū* 中世日記紀行集. Vol. 51 of SNKBT.
- Fukui Kyūzō 福井久蔵, ed. 1938. *Minase sangin hyōshaku* 水無瀬三吟評釈. Mizuho Shoin.
- Furokuki*. See *Imagawaki*.
- Fusō shūyōshū* 扶桑拾葉集. 1898. Ed. Tokugawa Mitsukuni 徳川光圀. 4 vols. Osaka: Shi-yūkan.
- Genji monogatari*. 1964–75. Murasaki Shikibu. Ed. Tamagami Takuya 玉上琢彌. 10 vols. Kadokawa Shoten. See also Seidensticker 1976.
- Genpei seisuiiki* 源平盛衰記. 1991. Eds. Ichiko Teiji 市古貞次 et al. Miyai Shoten, 1991.
- Gessonsai Sōseki 月村斎宗碩. See Sōseki.
- Gorai Shigeru 五来重. 1965. *Kōya hijiri* 高野聖. Kadokawa Shoten.
- Gosen wakashū* 後撰和歌集. In Kubota and Kawamura 1986: 55–122.
- Goshūi wakashū* 後拾遺和歌集. 1983. Ed. Fujimoto Kazue 藤本一恵. 4 vols. Kōdansha.

- Gunsho ruijū* 群書類従. 1959–60. Ed. Hanawa Hokiichi 塙保己一. 30 vols. Zoku Gunsho Ruijū Kanseikai.
- Gyokuyō wakashū* 玉葉和歌集. In *KT* 1: 421–81.
- Hachikazuki* 鉢かつき. 1974. In Ōshima Tatehiko 大島建彦, ed., *Otogizōshishū* 御伽草子集, pp. 76–109. Vol. 36 of *NKBZ*.
- Haga Kōshirō 芳賀幸四郎. 1960. *Sanjōnishi Sanetaka* 三条西実隆. Yoshikawa Kōbunkan.
- Hall, John Whitney, and Toyoda Takeshi, eds. 1977. *Japan in the Muromachi Age*. Berkeley: University of California Press.
- Hara Katsurō 原勝郎. 1978. *Higashiyama jidai ni okeru ichishinshin no seikatsu* 東山時代に於ける一縉紳の生活. Kōdansha.
- Harada Yoshioki 原田芳起. 1979. *Tankyū Nihon bungaku: chūko, chūsei hen* 探求日本文学—中古・中世編. Kazama Shobō.
- Harrington, Lorraine F. 1985. “Regional Outposts of Muromachi Bakufu Rule: The Kantō and Kyushu.” In Jeffrey P. Mass and William B. Hauser, eds., *The Bakufu in Japanese History*, pp. 66–98. Stanford: Stanford University Press.
- Hashimoto Fumio 橋本不美男, and Takizawa Sadao 滝沢貞夫, eds. 1977. *Horikawain ontoki hyakushu waka to sono kenkyū: kochū, sakuin hen* 堀河院御時百首和歌とその研究—古注・索引編. Collated ed. (*kōhon* 校本). Kasama Shoin.
- Heike monogatari*. Eds. Takagi Ichinosuke 高木市之助 et al. Vols. 33–34 of *NKBT*. See also McCullough 1988.
- Hoff, Frank, trans. 1982. *Like a Boat in a Storm: A Century of Song in Japan*. Hiroshima: Bunka Hyoron Publishing Co.
- Hokekyō* 法華經. 1976. Eds. Sakamoto Yukio 坂本幸雄 and Iwamoto Yutaka 岩本裕. 3 vols. Iwanami Shoten.
- Hokku kiki gaki* 発句聞書. Comp. Senchō 仙澄. See Kaneko 1977a.
- Horikawa hyakushu* 堀川百首. In *KT* 4: 217–48.
- Horton, H. Mack. 1993. “Saiokuken Sōchō and Imagawa Daimyō Patronage.” In Carter 1993: 105–61.
- Hosokawa ryōkeki* 細川両家記. In *GSRJ* 20: 580–639.
- Hurvitz, Leon, trans. 1976. *Scripture of the Lotus Blossom of the Fine Dharma (The Lotus Sutra)*. New York: Columbia University Press.
- Hyakunin isshu* 百人一首. Comp. Fujiwara Teika 藤原定家. In *KT* 5: 933–34. See also “One Hundred Poems by One Hundred Poets,” in Carter 1991: 203–38.
- Ichijō Kaneyoshi (or Kanera) 一条兼良. *Renju gappekishū* 連珠合璧集. In *Kidō* 1972–, 1: 25–202. See also *Renju gappekishū*, in *ZGSRJ* 17b: 1134–204.
- Iida Shōichi 飯田正一, ed. 1977. *Moritake senkuchū* 守武千句注. Furukawa Shobō.
- Iio (or Inō) Sōgi 飯尾宗祇. See Sōgi.
- Ijichi Tetsuo 伊地知鉄男. 1952. “Sōchō no kushū *Kabekusa* sono ta ni tsuite no oboegaki” 宗長の句集『壁草』その他についての覚書. *Kokubungaku kenkyū* 7 (Oct.): 70–83.
- , ed. 1975. *Renga hyakuinshū*. Facsimiles of sequences in *Renga shūsho* 連歌集書 (Seikadō Bunko 静嘉堂文库). Kyūko Shoin.

- , ed. 1985. *Rengaronshū*. 2 vols. Iwanami Shoten.
- Ijichi Tetsuo, Omote Akira 表章, and Kuriyama Riichi 栗山理一, eds. 1973. *Rengaronshū, nōgakuronshū, haironshū*. Vol. 51 of NKBZ.
- Ikkyū Sōjun 一休宗純. 1976. *Kyōunshū, Kyōunshū shishū, Jikaishū* 狂雲集・狂雲詩集・自戒集. Ed. Nakamoto Tamaki 中本環. Vol. 5 of *Shinsen Nihon koten bunko*. Gendai Shichōsha. See also Arntzen 1986.
- Ikkyūbanashi 一休咄. 1976. In vol. 3 of Mutō Sadao 武藤禎夫 and Oka Masahiko 岡雅彦, eds., *Hanashibon taikai* 噺本体系, pp. 3–62. Tōkyōdō.
- Imagawa kafu 今川家譜. In ZGSRJ 21A: 141–60.
- Imagawa Norimasa 今川範政, attrib. *Fuji goran nikki* 富士御覽日記. In Shirai 1976: 162–68.
- . *Genji monogatari teiyō* 源氏物語提要. 1978. Ed. Inaga Keiji 稲賀敬二. Vol. 2 of *Genji monogatari kochū shūsei*. 15 vols. Ōfūsha, 1978–84.
- Imagawa Ryōshun 今川了俊. *Imagawajō* 今川狀. In Ozawa 1985: 238–42.
- Imagawaki 今川記. In ZGSRJ 21A: 216–51.
- Imagawaki (*Furokuki* 富麗記). In ZGSRJ 21A: 161–215.
- Inazawa Yoshiaki 稲沢好章. 1973. “*Sōchō shuki* ni miru renga sakusha no haikai shikō ni tsuite” 『宗長手記』にみる連歌作者の俳諧嗜好について. *Kokugo to kokubungaku* 50.12 (Dec.): 50–65.
- Inō (or Iio) Sōgi 飯尾宗祇. See Sōgi.
- Inoue Muneo 井上宗雄. 1987. *Chūsei kadanshi no kenkyū: Muromachi kōki* 中世歌壇史の研究・室町後期. Rev. ed. Meiji Shoin.
- Inu tsukubashū*. See *Shinsen inu tsukubashū*.
- Ise monogatari*. 1984. Ed. Ishida Jōji 石田穰二. Kadokawa Shoten. See also McCullough 1968.
- Ishida Yoshisada 石田吉貞. 1960. *Shinkokin wakashū zenchūkai*. Yūseidō.
- Ishii Susumu 石井進. 1974. “Uzomorete ita Sengoku no jōkamachi” 埋もれていた戦国の城下町. In Ishii, *Chūsei bushidan* 中世武士団, pp. 334–75. Vol. 12 of Kodama, Inoue, and Nagahara 1972–77.
- Ishikawa Hiroshi 石川広. 1976. “*Sōchō shuki* no ni chimei oboegaki: Wakamatsu no ike, Kannabi no mori” 『宗長手記』の二地名覚書—若松の池・神無の森. *Renga haikai kenkyū* 51 (July): 28–33.
- Itō Kei 伊藤敬. 1969. “Muromachi kōki uta shoshi: Sanetaka, Mototsuna, Naritsugu, Muneaki, Sōgi, Dōken” 室町後期歌書誌—実隆・基綱・濟継・統秋・宗祇・道堅. *Tomakomai Kōgyō Kōkō Senmon Gakkō kiyō* 4 (March): 116–34.
- Iwashita Noriyuki 岩下紀之. 1985. “*Oi no mimi ni kansuru oboegaki*” 『老耳』に関する覚え書. In Kaneko Kinjirō, ed., *Renga kenkyū no tenkai* 連歌研究の展開, pp. 303–28. Benseisha.
- Iwashita Noriyuki, and Kishida Yoriko 岸田依子. 1978. “Honkoku Sōseki kaishō to Sōchō shōkushū shūsei” 翻刻宗碩回章と宗長小句集集成. In Ijichi Tetsuō, ed., *Chūsei bungaku: shiryō to ronkō* 中世文学—資料と論考, pp. 435–505. Kasama Shobō.

- Jikkinshō: honbun to sakuin* 十訓抄—本文と索引. 1982. Ed. Izumi Motohiro 泉基博. Kasama Shoin. See also Brownlee 1974.
- Kamo no Chōmei. *Hōjōki* 方丈記. In Miki Sumitō 三木紀人, ed., *Hōjōki, Hosshinshū*, pp. 13–39. Vol. 5 of SNKS. See also “An Account of My Hut,” in McCullough 1990: 379–92.
- Kana mokuroku かな目録. In *Imagawaki (Furokuki)*, pp. 204–13. See also Matsudaira 1982 and Ozawa 1977.
- Kanaoka Shūyū 金岡秀友. 1970. *Koji meisatsu jiten* 古寺名刹辞典. Tōkyōdō Shuppan.
- Kaneko Kinjirō 金子金治郎. 1969. *Shinsen tsukubashū no kenkyū* 新撰菟玖波集の研究. Kazama Shobō.
- . 1971. “Renga sōshō no yukue” 連歌宗匠の行くえ. *Kokugakuin zasshi* 72.11 (Nov.): 104–16.
- . 1974. *Renga kochūshaku no kenkyū* 連歌古注釈の研究. Kadokawa Shoten.
- . 1976. *Sōgi tabi no ki shichū* 宗祇旅の記私注. Ōfūsha.
- . 1977a. “*Hokku kikigaki*” 発句聞書. In Kaneko 1977c: 10–46.
- . 1977b. *Rengashi Kensai den kō* 連歌師兼載伝考. Rev. ed. Ōfūsha.
- , ed. 1977c. *Renga to chūsei bungei*. Kadokawa Shoten.
- , ed. 1978–83. *Renga kichō bunken shūsei* 連歌貴重文献集成. 16 vols. Benseisha, 1978–83.
- , ed. 1979. *Renga kochūshakushū* 連歌古注釈集. Kadokawa Shoten.
- . 1985. *Sōgi meisaku hyakuin chūshaku* 宗祇名作百韻注釈. Ōfūsha.
- . 1993. “Sōgi and the Imperial House: One Model of Medieval Literary Patronage.” Trans. H. Mack Horton. In Carter 1993: 63–93.
- Kanginshū* 閑吟集. In Usuda and Shinma 1976: 353–472. See also *The Kanginshu*, in Hoff 1982: 29–131.
- Kansei chōshū shokafu* 寛政重修諸家譜. 1964. Eds. Hayashi Jussai 林述斎 et al. Newly revised (*shintei* 新訂). Zoku Gunsho Ruijū Kanseikai.
- Katagiri Yōichi 片桐洋一. 1983. *Utamakura utakotoba jiten* 歌枕歌ことば辞典. Kadokawa Shoten.
- Katō, Eileen, trans. 1979. “Pilgrimage to Dazaifu: Sōgi’s *Tsukushi no michi no ki*.” *Monumenta Nipponica* 34.3 (autumn): 333–67.
- Katsuranomiyabon sōsho* 桂宮本叢書. 1949–62. Eds. Shiba Katsumori 芝葛盛 and Yamagishi Tokuhei 山岸徳平. 21 vols. Yōtokusha.
- Kawai Masaharu 河合正治. 1985. *Chūsei buke shakai no kenkyū* 中世武家社会の研究. Yoshikawa Kōbunkan.
- Keene, Donald, comp. and ed. 1955. *Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century*. 2 vols. New York: Grove Press.
- , trans. 1967. *Essays in Idleness: The Tsurezuregusa of Kenkō*. New York: Columbia University Press.

- . 1977. "The Comic Tradition in Renga." In Hall and Toyoda 1977: 241–77.
 Kensai 兼載. *Kensai zōdan*. 兼載雑談. In *NKT* 5: 390–425.
 Kidō Saizō 木藤才蔵. 1971–73. *Rengashi ronkō* 連歌史論考. 2 vols. Meiji Shoin.
 ———. 1972–. *Rengaronshū*. 4 vols. to date (vol. 1 co-edited with Shigematsu Hiromi 重松裕巳). Miyai Shoten.
 ———. 1984. *Chūsei bungaku shiron* 中世文学試論. Meiji Shoin.
 Kimura Miyogo 木村三四五, and Iguchi Hisashi 井口壽, eds. 1988. *Chikuba kyōginshū, Shinsen inu tsukubashū* 竹馬狂吟集・新撰犬筑波集. Vol. 77 of SNKS.
 Kin'yō wakashū 金葉和歌集. In Kubota and Kawamura 1986: 253–352.
 Kishida Yoriko 岸田依子 et al., eds. 1985. Vol. 6 of *Senku rengashū* 千句連歌集. Vol. 467 of KB.
 Kodama Kōta 児玉幸多, Inoue Mitsusada 井上光貞, and Nagahara Keiji, eds. 1972–77. *Nihon no rekishi*. Shōgakukan.
 Kojiki 古事記. 1973. Ed. Ogihara Asao 荻原浅男. In Ogihara and Kōnosu Hayao 鴻巣隼雄, eds., *Kojiki, jōdai kayō* 古事記・上代歌謡, vol. 1 of NKBZ, pp. 1–367. See also Philippi 1969.
Koi no omoni 恋重荷. In vol. 1 of Yokomichi and Omote 1972: 324–30.
 Kojima Noriyuki 小島憲之, and Arai Eizō, eds. 1989. *Kokin wakashū* 古今和歌集. Vol. 5 of SNKBT.
Kokin waka rokujō 古今和歌六帖. In *KT* 2: 193–255.
Kokin wakashū 古今和歌集. In Kubota and Kawamura 1986: 3–54. See also Kojima and Arai 1989 and McCullough 1985.
Kokka taikan 国歌大観. 1983–92. New ed. (*shinpen* 新編). Ed. Shinpen Kokka Taikan Hen-shū Iinkai. 10 vols. Kadokawa Shoten.
Kokusho sōmoku-roku 国書総目録. 1963–76. Eds. Ichiko Teiji 市古貞次 et al. 9 vols. Iwanami Shoten.
 Konparu Zenzō 金春禅鳳. 1986. *Zenzō zōdan* 禅鳳雑談. Ed. Kitagawa Tadahiko 北川忠彦. In Hayashiya Tatsusaburō 林屋辰三郎, ed., *Kodai chūsei geijutsuron*, pp. 479–509. Vol. 23 of *Nihon shisō taikai*.
Koten bunko 古典文庫. 1946–. 517 vols. to date.
 Koyama Hiroshi 小山弘志, Satō Kikuo 佐藤喜久雄, and Satō Ken'ichirō 佐藤健一郎, eds. 1973–75. *Yōkyōkushū* 謡曲集. Vols. 33–34 of NKBZ.
 Kraft, Kenneth Lewis. 1992. *Eloquent Zen: Daitō and Early Japanese Zen*. Honolulu: University of Hawaii Press.
 Kubo Tenzui 久保天随, Shaku Seitan 釈清潭, and Iwatare Noriyoshi 岩垂憲徳, eds. 1978. *So Tōba zenshishū* 蘇東坡全詩集. 6 vols. Seishinsha.
 Kubota Jun 久保田淳, ed. 1976–77. *Shinkokin wakashū zenhyōshaku*. Kōdansha.
 ——, ed. 1979. *Shinkokin wakashū*. Vols. 24 and 30 of SNKS.
 Kubota Jun, and Kawamura Teruo 川村晃生, eds. 1986. *Gappon Hachidaishū* 合本八代集. Miyai Shoten.

- Kubota Utsubo 久保田空穂, ed. 1964. *Kanpon Shinkokin wakashū hyōshaku*. 3 vols. Tōkyōdō Shuppan.
- Kumakura Isao. 1989. "Sen no Rikyū: Inquiries into His Life and Tea." Trans. Paul Varley. In Paul Varley and Kumakura Isao, eds., *Tea in Japan: Essays on the History of Chanoyu*, pp. 33–69. Honolulu: University of Hawaii Press.
- Kurokawa Dōyū 黒川道祐. *Sōchō Kojiden* 宗長居士伝. In ZZGSRJ 3: 392–94.
- Kurosawa Osamu 黒澤脩. 1977. "Zōzenjidono Kyōzan Jōki Daizenjōmon Imagawa Uji-chika nenpyō" 増善寺殿喬山紹偉大禪定門今川氏親年表. In SI 2: 159–79.
- Kyōka taikan* 狂歌大観. 1983–85. Ed. Kyōka Taikan Kankōkai. 3 vols. Meiji Shoin.
- Legge, James, trans. 1871. *The She King*. London: Trubner and Co.
- Liuzu tanjing* 六祖壇經. See Yampolsky 1967.
- Lotus Sutra*. See Hurvitz 1976 and *Hokekyō*.
- Man'yōshū*. 1974–75. Ed. Sakurai Mitsuru 桜井満. 3 vols. Ōbunsha.
- Matsudaira Norimichi 松平乗道. 1982. *Imagawa kana mokuroku* 今川仮名目録. In SI 1: 36–48.
- Matsumoto Masako 松本真子. 1980. "Utsunoyamajō no Asahinashi ni tsuite" 宇津山城の朝比奈氏について. In SI 5: 103–33.
- Matsushita Shōkō 松下正広. See Shōkō.
- McCullough, Helen C., trans. 1959. *The Taiheiki: A Chronicle of Medieval Japan*. New York: Columbia University Press.
- , trans. 1968. *Tales of Ise: Lyrical Episodes from Tenth-Century Japan*. Stanford: Stanford University Press.
- , trans. 1985. *Kokin Wakashū*. Stanford: Stanford University Press.
- , trans. 1988. *The Tale of the Heike*. Stanford: Stanford University Press.
- McCullough, William H., and Helen Craig McCullough, trans. 1980. *A Tale of Flowering Fortunes*. 2 vols. Stanford: Stanford University Press.
- Meidai waka zenshū* 明題和歌全集. 1976. Ed. Mimura Terunori 三村晃功. Okayama: Fukutake Shoten.
- Meikōawase* 名香合. In GSRJ 19: 536–600.
- Meitokuki* 明徳記. 1985. In Koten Isan no Kai 古典遺産の会, ed., *Muromachi gunki sōran* 室町軍記総覧, pp. 250–66. Meiji Shoin.
- Minegishi Sumio 峰岸純夫, ed. 1977. *Chihō bunka no shinten kai* 地方文化の新展開. Vol. 5 of *Chihō bunka no Nihonshi*. Bun'ichi Sōgō Shuppan.
- Minemura Fumito 峰村文人, ed. 1974. *Shinkokin wakashū*. Vol. 26 of NKBZ.
- Miner, Earl. 1979. *Japanese Linked Poetry*. Princeton: Princeton University Press.
- Moriya Takeshi 守屋毅. 1984. *Nihon chūsei e no shiza* 日本中世への視座. Nihon Hōsō Shuppankai.
- Morris, Ivan, trans. 1967. *The Pillow Book of Sei Shōnagon*. 2 vols. London: Oxford University Press.
- Motsurin Jōtō. See Bokusai.

Bibliography

- Murasaki Shikibu. *Genji monogatari*. See *Genji monogatari*.
- Myōhōjiki 妙法寺記. 1967. In Shimizu Shigeo 清水茂夫 and Hattori Harunori 服部治則, eds., *Takeda shiryōshū* 武田史料集, pp. 5–63. Vol. 13 of *Sengoku shiryō sōsho*, second series (*dai ni ki* 第二期). Jinbutsu Ōraisha.
- Nagahara Keiji 永原慶二. 1975. *Sengoku no dōran* 戦国の動乱. Vol. 14 of Kodama, Inoue, and Nagahara 1972–77.
- , ed. 1983–85. *Sengoku daimyō ronshū*. 18 vols. Yoshikawa Kōbunkan.
- Nagakura Chieo 長倉智恵雄. 1978. “Imagawa Yoshitada Fujin Kitagawadono ni tsuite” 今川義忠夫人北川殿について. In *SI* 3: 59–93.
- Nagasaki Ken 長崎健 et al., eds. 1994. *Chūsei nikki kikōshū* 中世日記紀行集. Vol. 48 of *Shinpen Nihon koten bungaku zenshū*. Shōgakukan.
- Nagoya kassenki 名古屋合戦記. In *ZGSRJ* 21a: 104–07.
- Nakagawa Yoshio 中川芳雄. 1981. “Rengashi Sōchō. In Owada et al. 1981: 1269–1370.
- Nakamoto Tamaki 中本環. 1967. “Ikkyū Sōjun to Saiokuken Sōchō.” In *Renga to sono shūhen: Kaneko Kinjirō Hakase kanreki kinen ronbunshū* 連歌とその周辺 — 金子金治郎博士還暦記念論文集, pp. 254–71. Hiroshima: Hiroshima Chūsei Bungei Kenkyūkai.
- Nihon kagaku taikai* 日本歌学大系. 1956–63; *Bekkan*, 1958–86. Ed. Sasaki Nobutsuna 佐々木信綱. 9 vols. Plus *Bekkan*. Ed. Kyūsojin Hitaku 久曾神昇 (vol. 1 co-edited with Higuchi Yoshimaro 樋口芳麻呂). 8 vols. Kazama Shobō.
- Nihon koten bungaku taikai*. 1957–68. 102 vols. Iwanami Shoten.
- Nihon koten bungaku zenshū*. 1971–76. 51 vols. Shōgakukan.
- Nihon koten zensho*. 1953–. Asahi Shinbunsha.
- Nihon shisō taikai* 日本思想大系. 1970–82. 67 vols. Iwanami Shoten.
- Ogi Sanae 小木早苗. “Imagawashi no Tōtōmi shihai” 今川氏の遠江支配. In *SI* 4: 119–45.
- Okami Masao 岡見正雄. 1951. “Muromachigokoro” 室町ごろ. *Kokugo kokubun* (Nov.): 7–26.
- Ōkubo Toshiaki 大久保俊昭. 1987. “Mikawa kokujin Saigōshi ni tsuite no kōsatsu: Imagawashi, Matsudairashi to no kanren ni oite” 三河国人西郷氏についての考察 — 今川氏・松平氏との関連において. In *SI* 10: 153–66.
- Okuno Jun’ichi 奥野純一. 1975. *Ise Jingūkan renga no kenkyū* 伊勢神宮官連歌の研究. Nihon Gakujutsu Shinkōkai.
- Okuno Takahiro 奥野高広. 1960. *Sengoku daimyō*. Hanawa Shoten.
- . 1961. “Shoki no Odashi” 初期の織田氏. *Kokugakuin zasshi* 62.9 (Sept.): 149–62.
- Ōshima Toshiko 大島俊子. 1962. “Sōchō nenpu” 宗長年譜. *Joshidai bungaku* 24 (Feb.): 38–54.
- . 1963–64. “Sōchō no shūhen” 宗長の周辺. *Joshidai bungaku* 28 (Feb., 1963): 28–40; 32 (Feb., 1964): 29–33; 33 (May, 1964): 20–28; and 35 (Oct., 1964): 76–85.
- Owada Tetsuo 小和田哲男. 1981a. *Sengoku bushō* 戦国武将. Chūōkōronsha.
- . 1981b. “Shugo daimyō Imagawashi no hatten” 守護大名今川氏の発展. In Owada et al. 1981: 949–1057.

- . 1983. *Suruga Imagawa ichizoku* 駿河今川一族. Shin Jinbutsu Ōraisha.
- . 1984a. "Imagawa Ujichika to sono monjo" 今川氏親とその文書. In Arimitsu 1984: 94–112.
- . 1984b. *Sengoku kassen jiten* 戦国合戦事典. Sanseidō.
- . 1986. "Sengokuki no Tōtōmi Imagawashi (Horikoshishi)" 戦国期の遠江今川氏 (堀越氏). In *SI* 9: 79–98.
- Owada Tetsuo et al. 1981. *Shizuokashi shi: genshi, kodai, chūsei* 静岡市史 — 原始・古代・中世. Shizuoka: Shizoka Shiyakusho.
- Ozawa Seiichi 小沢誠一. 1977. "Imagawa kana mokuroku no kaidoku" 今川仮名目録の解説. In *SI* 1: 29–35.
- Philippi, Donald L., trans. 1969. *Kojiki*. University of Tokyo Press.
- Platform Sutra of the Sixth Patriarch, The*. See Yampolsky 1967.
- Plutschow, Herbert, and Fukuda Hideichi, trans. 1981. *Four Japanese Travel Diaries of the Middle Ages*. Cornell University East Asia Papers 25. Ithaca, New York: China-Japan Program, Cornell University.
- Ramirez-Christensen, Esperanza. 1981. "The Essential Parameters of Linked Poetry." *Harvard Journal of Asiatic Studies* 41:2 (Dec.): 555–95.
- . 1983. "Shinkei: Poet-Priest of Medieval Japan." Diss. Harvard University.
- . 1994. *Heart's Flower: The Life and Poetry of Shinkei*. Stanford: Stanford University Press.
- Reizei Tamemori 冷泉為守, attrib. *Kyōka sake hyakushu* 狂歌酒百首. In *Kyōka taikan* 1: 13–16.
- Resshi* 列子 (C: *Liezi*). 1976. Ed. Kobayashi Shinmei 小林信明. Vol. 22 of *Shinshaku kanbun taiki*.
- Saigyō 西行. *Saigyō Shōninshū* 西行上人集. 1983. In Kubota Jun 久保田淳, ed., *Saigyō zenshū*, pp. 353–421. Nihon Koten Bungakkai.
- . *Sankashū* 山家集. 1982. Ed. Gotō Shigeo 後藤重郎. Vol. 49 of SNKS.
- Saiokuken Sōchō 柴屋軒宗長. See Sōchō.
- Sakamoto Tokuchi 坂本徳一. 1988. "Kamijōgawara no kassen" 上条河原の合戦. *Nihon kassen sōran* 日本合戦総覧. *Rekishi to tabi* 15.2: 202.
- Saku Misao 佐久節, ed. 1978. *Haku Rakuten zenshishū* 白楽天全詩集. 4 vols. Seishinsha.
- Sanetaka. See Sanjōnishi Sanetaka.
- Sanford, James H. 1981. *Zen-Man Ikkyū*. Vol. 2 of Studies in World Religions. Chico, California: Scholars Press.
- Sanjōnishi Sanetaka 三条西実隆. *Saishōsō* 再昌草. 1949–54. Vols. 11–13 of KNS.
- . *Sanetakakōki* 実隆公記. 1957–67. Ed. Shiba Katsumori 芝葛盛, Sanjōnishi Kin'masa 三条西公正, and Korezawa Kyōzō 是沢恭三 (vols. 1–6); Takahashi Ryūzō 高橋隆三 (vols. 7–13). 13 vols. Zoku Gunsho Ruijū Kanseikai.
- Sansom, George. 1984. *A History of Japan, 1334–1615*. Rutland, Vt. and Tokyo: Tuttle.
- Sato, Hiroaki, and Burton Watson. 1981. *From the Country of Eight Islands: An Anthology*

Bibliography

- of Japanese Poetry*. Introduction by Thomas Rimer. Garden City, NY: Anchor Press/Doubleday.
- Satomura Jōha 里村紹巴. See Jōha.
- Sawa Ryūken 佐和隆研 et al., eds. 1984. *Kyōto daijiten*. Kyōto: Tankōsha.
- Seidensticker, Edward, trans. 1976. *The Tale of Genji*. 2 vols. Charles E. Tuttle Co.
- Sei Shōnagon. 1974. *Makura no sōshi*. Eds. Matsuo Satoshi 松尾聰 and Nagai Kazuko 永井和子. Vol. 11 of NKBZ. See also Morris 1967.
- Seishū shikeki* 勢州四家記. In GSRJ 20: 640–55.
- Seisuishō*. See Anrakuan Sakuden 1986.
- Seki Shichirō 関七郎. 1981. “Kakegawajō” 掛川城. In Seki et al., *Tōkai no shiro* 東海の城, pp. 216–26. Shōgakusan.
- Semoto Hisao 瀬本久雄. 1983. “Reizei Tamekazu to Imagawa Ujiteru, Yoshimoto” 冷泉為和と今川氏輝・義元. In SI 7: 137–67.
- Senda Ken 千田憲. 1964–69. “Sōchō, Sōseki ryōgin no Daijingu hōraku onsenku ni tsuite” 宗長・宗碩両吟の大神宮法楽御千句について. *Mizukaki* 62–84 (except numbers 68, 72, 79, and 81).
- Senzai wakashū* 千載和歌集. 1986. Ed. Kubota Jun. Iwanami Shoten.
- Shichijūichiban shokunin utaawase* 七十一番職人歌合. 1993. Ed. Iwasaki Kae 岩崎佳枝. In Iwasaki et al., eds., *Shichijūichiban shokunin utaawase, Shinsen kyōkashū, Kokon ikyokushū* 七十一番職人歌合・新撰狂歌集・古今夷曲集, pp. 3–146. Vol. 61 of SNKBT.
- Shigematsu Hiromi 重松裕巳. 1973. “Sōchō renga jichū: shohon oyobi seiritsu o chūshin ni” 『宗長連歌自注』—諸本および成立を中心に. *Kumamoto Joshi Daigaku kokubun kenkyū* 19: 27–43.
- . 1978. “Sōchō nikki kōchū oboegaki” 『宗長手記』校注覚書. *Kumamoto Joshi Daigaku gakujutsu kiyō* 30 (March): 9–17.
- . 1979. “Saiokuken ketsuan nenji shiron” 柴屋軒結庵年次試論. *Renga haikai kenkyū* 56 (Jan.): 9–19.
- . 1982. “Yūtokubon Sōchō michi no ki o megutte” 祐徳本『宗長道之記』をめぐって. In Imai Gen'e *Kyōju taikan kinen ronbunshū* 今井源衛教授退官記念論文集, pp. 117–39. Kyūshū Daigaku.
- , ed. 1983. *Sōchō sakuhinshū: nikki, kikō*. Vol. 443 of KB.
- , ed. 1990. *Sōchō sakuhinshū: renga gakusho hen*. Vol. 517 of KB.
- Shikashū taisei* 私家集大成. 1973–76. Eds. Hashimoto Fumio et al. 7 vols. Meiji Shoin, 1973–76.
- Shika wakashū* 詞花和歌集. 1988. Ed. Matsuno Yōichi 松野陽一. Izumi Shoin.
- Shikyō* 詩經 (C: *Shijing*) 1964. Ed. Takada Shinji 高田真治. Vol. 2 of *Kanshi taikei* 漢詩大系. Shūeisha. See also Legge 1871.
- Shima Takeshi 島武史. 1980. *Odawara rekishi sanpo* 小田原歴史散歩. Sōgensha.
- Shimazu Tadao 島津忠夫. 1969. *Renga shi no kenkyū* 連歌史の研究. Kadokawa Shoten.

- . 1970 *Ōsaka Tenmangū Bunko rengasho mokuroku* 大阪天満宮文庫連歌書目録. Osaka: Ōsaka Tenmangū Shamusho.
- . 1975. *Sōchō nikki*. Iwanami Shoten.
- Shin Nihon koten bungaku taiei*. 1989-. Iwanami Shoten.
- Shinchokusen wakashū* 新勅撰和歌集. In *KT* 1: 259–88.
- Shinchō Nihon koten shūsei*. 1976–89. 82 vols. Shinchōsha.
- Shingyō Norikazu 新行紀一. 1977. “Mikawa bushi” 三河武士. In Minegishi 1977: 157–81.
- Shinkei 心敬. *Sasamegoto* ささめごと (Sonkeikaku Bunko 尊敬閣文庫 ms.). In Kidō and Imoto 1964: 119–204. See also *Sasamegoto*, in *GSRJ* 17: 31–67; *Sasamegoto* (Shoryōbu ms.), ed. Ijichi Tetsuo, in Ijichi, Omote, and Kuriyama 1973: 63–160; and *Sasamegoto* (Shoryōbu ms.), in Kidō 1972-, 3: 177–257.
- Shinkei et al. *Shinkei Sōzu hyakku ta* 心敬僧都百句他. Ms. in Fukui Bunko, Hiroshima Daigaku.
- Shinkō gunsho ruijū* 新校郡書類従. 1928–38. Eds. Hanawa Hokiichi et al. 24 vols. Naigai Shoseki.
- Shinkokin wakashū* 新古今和歌集. Kubota and Kawamura 440–531. See also Ishida Yoshisada 1960, Kubota Jun 1976–77, id. 1979, Kubota Utsubo 1964, Minemura 1974, and Tanaka and Akase 1992.
- Shinsen inu tsukubashū* 新撰犬筑波集 (also called *Inu tsukubashū*). Attributed to Yamazaki Sōkan 山崎宗鑑. See Kimura and Iguchi 1988 and Suzuki 1965.
- Shinsen tsukubashū* 新撰菟玖波集 (Meiō 明応 ms.). 1958. Ed. Yokoyama Shigeru 横山重 and Noguchi Eiichi 野口英一. Kazama Shobō.
- Shinshaku kanbun taiei* 新釈漢文大系. 1976–85. 96 vols. Meiji Shoin.
- Shinshoku kokin wakashū* 新続古今和歌集. In *KT* 1: 722–69.
- Shintokumaru* しんとく丸. 1977. In Muroki Yatarō 室木弥太郎, ed., *Sekkyōshū* 説経集, pp. 153–207. Vol. 8 of SNKS.
- Shirai Chūkō 白井忠功. 1976. *Chūsei no kikō bungaku*. Bunka Shobō Hakubunsha.
- Shiryō sōran* 資料総覧. 1936. Ed. Tōkyō Daigaku Shiryō Hensanjo. Naikaku Insatsukyoku Chōyōkai.
- Shōhaku 肖柏. *San'aiki* 三愛記. In *GSRJ* 17: 394–95. See also *San'aiki*, in *SKGSRJ* 21: 188 (the *GSRJ* ms. collated with an unnamed ms.); and *San'aiki*, in *Fusō shūyōshū* 3: 89–90.
- Shōkō 正広. *Shōkō eiga* 正広詠歌. In *ST* 6: 247–53.
- . *Shōkō nikki* 正広日記. In *GSRJ* 18: 643–47.
- . *Shōkashū* 松下集. In *ST* 6: 254–352.
- Shokuzenzai wakashū* 続千載和歌集. In *KT* 1: 481–525.
- Shōtetsu 正徹. *Nagusamegusa* なぐさめ草. In *GSRJ* 18: 583–95. See also *Nagusamegusa* (Waseda Daigaku Toshokan ms.), ed. Inada Toshinori 稲田利徳, in Nagasaki et al. 1994: 427–53.
- Shūi wakashū* 拾遺和歌集. In Kubota and Kawamura 1986: 123–84.

Bibliography

- Sōboku 宗牧. *Tōgoku kikō* 東国紀行. In GSRJ 18: 802-42.
- Sōchō 宗長. *Azumaji no tsuto* 東路の津登. In GSRJ 18: 770-82. See also *Azumaji no tsuto*, in SKGSRJ 15:246-54 (the GSRJ ms. collated with the Fujino 藤野 ms.); *Azumaji no tsuto*, in Shigematsu 1983 (Ōta Takeo 太田武夫 ms. 25-40; Shōkōkan 彰考館 ms. 41-63; Ijichi Tetsuo ms. 65-87; Dazaifu Tenmangū 太宰府天満宮 ms. 89-113; and Yūtoku Inari Jinja 祐徳稲荷神社 ms. 115-48); and *Azumaji no tsuto* (Yūtoku Inari Jinja ms.), ed. Itō Kei, in Nagasaki et al. 1994: 483-512.
- . Eishō 4 [1507] *Makino Kohaku Zenmon uchijini isshūki* 牧野古白禅門討死一周忌. Cited in Shimazu 1970: 22 and in RSR 2: 931-32.
- . *Jukkai hyakuin dokugin* (Renga shūsho ms.). Ijichi 1975: 244-48.
- . *Kabekusa* 壁草. In *Kabekusachū* 壁草注 (Shoryōbu ms.). In Kaneko 1979: 371-512. See also *Kabekusa* (Mite Bunko 三手文庫 ms.), ed. Shigematsu Hiromi, vol. 424 of KB; *Kabekusa*, in ZGSRJ 17b: 945-1011; *Kabekusa* (Masamune Bunko 正宗文庫 ms.), in Okamoto Noriko 岡本史子, 1969, "Honkoku Masamune Bunko-zō *Kabekusa*," *Nōtoru Damu Seishin Joshi Daigaku kokubungakka kiyō* 3: 91-135; and *Kabekusa* (Ōsaka Tenmangū ms.), ed. Shigematsu Hiromi, vol. 398 of KB.
- . *Nachigomori* 那智籠 (Hiroshima Daigaku ms.). Ed. Shigematsu Hiromi. Vol. 379 of KB. See also *Nachigomori* (Kitano Tenmangū 北野天満宮 ms.), Shigematsu Hiromi, vol. 376 of KB.
- . *Nagabumi* (or *Nagafumi*) 永文. In Ijichi 1985, 2: 188-93.
- . *Oi no higagoto* 老のひがごと (Yūtoku Inari Jinja 祐徳稲荷神社 ms. of *Utsunoyama no ki*). In Shigematsu 1983: 149-74.
- . *Oi no mimi* 老の耳. Ed. Shigematsu Hiromi. Vol. 362 of KB.
- . *Renga tsukekyō* 連歌付用. In Iwashita and Kishida, 1978: 464-79.
- . *Rengashū* 連歌集. In Iwashita and Kishida 1978: 480-87.
- . *Shutsujin senku* 出陣千句. In ZGSRJ 17a: 1359-67.
- . *Sōchō dokugin Daiei* 8 [1528]:4:12 *myōgō hyakuin*. In ZGSRJ 17a: 614-16.
- . *Sōchō kawa* 宗長歌話. In Kidō and Shigematsu 1979: 7-48.
- . *Sōchō michi no ki* 宗長道之記 (an abridged version of the *Sōchō shuki*, Yūtoku Inari Jinja ms.). In Shigematsu 1983: 201-273.
- . *Sōchō nikki* (Shoryōbu 書陵部 ms.). In Shimazu 1975: 145-164. See also *Sōchō nikki*, in ZGSRJ 18b: 1252-266.
- . *Sōchō renga jichū* 宗長連歌自註. In KNS 18: 95-183.
- . *Sōchō shuki* 宗長手記 (Shōkōkan 彰考館 ms.). In Shimazu 1975: 7-143. See also *Sōchō shuki*, in GSRJ 18: 256-327; *Sōchō shuki*, in SKGSRJ 14: 645-701 (the GSRJ ms. collated with a ms. in the Naikaku Bunko 内閣文庫); *Sōchō michi no ki*; and *Sōchō Suruga nikki*.
- . *Sōchō Suruga nikki* 宗長駿河日記 and *Sōchō Suruga zoku nikki* 宗長駿河続日記 (Nakaku Bunko ms.). Ed. Uzawa Satoru. Vol. 344 of KB.
- . *Sōgi shūenki* 宗祇終焉記 (the GSRJ ms. collated with Naikaku Bunko ms.).

- In Kaneko 1976: 101–25. See also *Sōgi shūenki*, in *GSRJ* 29: 442–48; *Sōgi shūenki*, in *SKGSRJ* 22: 673–77 (the *GSRJ* ms. collated with the Naikaku Bunko ms.); *Sōgi shūenki* (Ōta Takeo ms.), in Shigematsu 1983: 7–23; and *Sōgi shūenki* (Naikaku Bunko ms.), ed. Tsurusaki Hiroo and Fukuda Hideichi, in Fukuda et al. 1990: 449–61.
- . *Utsunoyama no ki* 宇津山記. In *GSRJ* 17: 395–405. See also *Utsunoyama no ki*, in *SKGSRJ* 21: 189–95 (collated with the Naikaku Bunko ms.); *Utsunoyama no ki* (Matsudaira Bunko 松平文庫 ms.), in Shigematsu 1983: 174–200; and *Oi no higagoto*.
- Sōchō, Asahina Yasumochi 朝比奈泰以, and Imagawa Ujichika 今川氏親. Eishō 15 [1518]: 1:3 *Yamanani hyakuin*. In Shinkei et al., *Shinkei Sōzu hyakku ta*.
- Sōchō, Imagawa Ujichika, and Saitō Yasumoto 齊藤安元. Eishō 15 [1518]:1:1 *Nanimichi hyakuin*. In Shinkei et al., *Shinkei Sōzu hyakku ta*.
- Sōchō, and Imagawa Ujiteru 今川氏輝. Daiei 5 [1525]:1:25 *Naniki* (or *Nanibito*) *hyakuin* (*Renga shūsho* ms.). In Ijichi 1975: 212–16.
- Sōchō, Sanjōnishi Sanetaka, and Shōhaku. *Sōchō hyakuban rengaawase*. In *KNS* 18: 21–93.
- Sōchō, Sanjōnishi Sanetaka, and Sōseki. *Gessonsai senku* 月村斎千句. See id., *Iba senku*.
- . *Iba senku* 伊庭千句 (Matsui Akiyuki 松井明之 ms.). Ed. Tsurusaki Hiroo. In Tsurusaki et al., eds., vol. 7 of *Senku rengashū*, pp. 7–112. Vol. 471 of *KB*.
- Sōchō, and Sōboku. Daiei 7 [1527]:1:8 *Yashima Shōrin'an naniki hyakuin* 矢嶋少林庵何木百韻. In *KNS* 18: 201–30.
- Sōchō, and Sōgi. *Guku wakuraba* 愚句萱草. In Kaneko 1979: 7–153.
- Sōchō, Sōgi, and Shōhaku. *Minase sangin* 水無瀬三吟 (*Renga shūsho* ms.). In Kaneko Kinjirō, ed., *Minase sangin hyakuin chūshaku*, in id. 1985: 83–187. See also *Chōkyō ni nen Minase sangin hyakuin* 長享二年水無瀬三吟百韻, in *ZGSRJ* 17a: 576–78; Fukui 1938; *Three Poets at Minase*, in Keene 1955: 1, 314–21 (partial translation); Yasuda 1956; *Minase Sangin nanibito hyakuinchū* (Konishi Jin'ichi ms.), in Ijichi 1968: 343–66; *Minase sangin* (Tsurumai Toshokan 鶴舞図書館 ms.), in Shimazu 1979: 211–46; *Three Poets at Minase*, in Miner 1979: 171–225; and *Three Poets at Minase*, in Carter 1991: 303–26.
- . *Yuyama sangin* 湯山三吟 (Tenmangū ms.). In Kaneko Kinjirō, ed., *Yuyama sangin hyakuin chūshaku*, in id. 1985: 189–288. See also *Yuyama sangin hyōshaku*, in Fukui 1938: 69–115; *Yuyama sangin* (Daitōkyū Kinen Bunko 大東急記念文庫 ms.), in Shimazu 1979: 247–79; *Three Poets at Yuyama*, in Sato and Watson 1981: 254–61; and Carter 1983.
- Sōchō, and Sōseki. Bunki 2 [1502]:8:6 *Sōgi tsuitō nanibito hyakuin* 宗祇追悼何人百韻 (Shōryōbu ms.). Cited in *RSR* 2: 929.
- . *Ise senku* 伊勢千句 (Naikaku Bunko ms.). In Kaneko 1974: 340–421. See also *Ise senku* (Jingū Bunko 神宮文庫 ms.), in Senda 1964–69.
- . *Sōseki Sōchō ryōgin nanimichi hyakuin* (n.d.) (Shōryōbu ms.). Cited in *RSR* 2: 950.
- Sōchō et al. *Chōkyō 2* [1488]:4:5 (or 25) *Nanimichi hyakuin* (Ōsaka Tenmangū ms.). Cited in *RSR* 2: 916.
- . Daiei 3 [1523]:4:4 *Nanibito hyakuin* (Kokkai Toshokan ms.). Cited in *RSR* 2: 943.
- . Daiei 3:9:2 *Yamanani hyakuin* (Ōsaka Tenmangū ms.). In Tsurusaki 1983: 274–79.

Bibliography

- . Daiei 5 [1525]:9:21 *Nanibito hyakuin* (Ōsaka Tenmangū ms.). In Yonehara 1979: 881–87.
- . Daiei 6 [1526]:8:15 *Hyakuin*. In Kaneko 1978–83, 9: 502–4.
- . Daiei 6:9:13 *Nanibito hyakuin* (Ōsaka Tenmangū ms.). Cited in *RSR* 2: 946.
- . Daiei 7 [1527]:1:19 *Yamanani hyakuin* (Ōsaka Tenmangū ms.). In Tsurusaki 1983: 282–87.
- . Daiei 7:4:2 *Nanibito hyakuin* (Jingū Bunko ms.). Cited in *RSR* 2: 946.
- . Eishō 1 [1504] (Eishō 3? [1506?]) *Nanibito hyakuin*. In Shigematsu 1982: 133–39.
- . Eishō 2 [1505]:8:22 *Tamanani hyakuin* (*Renga shūsho* ms.). In Ijichi 1975: 64–68.
- . Eishō 12 [1515]:11:11 *Yamanani hyakuin* (*Renga shūsho* ms.). In Ijichi 1975: 110–14.
- . Eishō 13 [1516]:7:8 *Nanibito hyakuin* (*Renga shūsho* ms.). In Ijichi 1975: 83–87.
- . Eishō 15 [1518]:4:23/26 *Yamanani hyakuin* (Myōgenji 妙源寺 ms.). In Suzuki Mitsuyasu 1973: 325–32.
- . *Hamori senku* 葉守千句 (Kitano Tenmangū ms.). Ed. Hamachiyo Kiyoshi 浜千代清. In Kishida et al. 1985: 9–116.
- . *Higashiyama senku* 東山千句 (Naikaku Bunko ms.). Ed. Kishida Yoriko. In Kishida et al. 1985: 227–332.
- . *Jikka senku* 十花千句 (Ōta Takeo ms.). In Kaneko 1974: 308–39.
- . Meiō 8 [1499]:2:19 *Nanibito hyakuin* (Ōsaka Tenmangū ms.). In Etō 1967: 325–28.
- . *Settsu senku* 摂津千句. The first three verses of each of the ten hundred-verse sequences are preserved in the Ōsaka Tenmangū ms., reproduced in Tsurusaki 1971b: 4–5.
- . *Shin Sumiyoshi senku* 新住吉千句. The first three verses of each of the ten hundred-verse sequences are preserved in the Ōsaka Tenmangū ms., reproduced in Tsurusaki 1971b: 2–4.
- Sōgi 宗祇. *Oi no susami* 老のすさみ. In Kidō 1972–, 2: 139–86.
- . *Shitakusa* 下草. In *ZGSRJ* 17b: 697–735. See also *Shitakusa*, ed. Morozumi Sōichi 両角倉一, vol. 387 of *KB*.
- . *Sōgi rengashū wakuraba* 宗祇連歌集老葉. Ed. Konishi Jin'ichi and Mizukami Kashizō 水上甲子三. Vol. 74 of *KB*. See also *Wakuraba*, in *ZGSRJ* 17b: 627–74.
- . *Sōgi rengashū wasuregusa* 宗祇連歌集萱草. Ed. Konishi Jin'ichi. Vol. 40 of *KB*. See also *Wasuregusa*, in *ZGSRJ* 17b: 675–96.
- . *Tsukushi michi no ki* 筑紫道記. In Kaneko 1976: 27–100. See also *Tsukushi michi no ki*, in *GSRJ* 18: 651–69; *Tsukushi michi no ki*, in *SKGSRJ* 15: 167–77 (the *GSRJ* ms. collated with the *Zoku Fusō shūyōshū* and Ban Kōjun 伴光淳 mss.); *Tsukushi michi no ki* (*GSRJ* ms.), eds. Kawazoe Shōji 川添昭二 and Fukuda Hideichi, in Fukuda et al. 1990: 405–32; and Eileen Katō 1979.
- . *Wakuraba*. See *Sōgi rengashū wakuraba*.
- . *Wasuregusa*. See *Sōgi rengashū wasuregusa*.

- Sōkyū 宗久. *Miyako no tsuto* 都のつと (Fusō shūyōshū ms.). Ed. Fukuda Hideichi. In Fukuda et al. 1990: 345–61. See also *Miyako no tsuto*, in GSRJ 18: 529–40, and *Miyako no tsuto* (*Souvenir for the Capital*), in Plutschow and Fukuda 1981: 61–75; 105–12.
- Sōseki 宗碩. *Sano no watari* 佐乃々と和太利. In ZGSRJ 186: 1282–87. See also *Sano no watari* 佐野のわたり (Bunsei shichinen ms.), eds. Tsurusaki Hiroo and Fukuda Hideichi, in Fukuda et al. 1990: 463–72.
- Stevens, John. 1993. *Three Zen Masters: Ikkyū, Hakuin, Ryōkan*. Kodansha International.
- Sugimoto Kōjirō 杉本幸次郎. 1970. *Kameyama chihō kyōdoshi* 亀山地方郷土史. Mie Prefecture: Mieken Kyōdo Shiryō Kankōkai.
- Sugiyama Hiroshi 杉山博. 1974. *Sengoku daimyō*. Vol. 11 of *Nihon no rekishi*. Chūōkōron-sha.
- Suitō Makoto 水藤真. 1981. *Asakura Yoshikage* 朝倉義景. Vol. 182 of *Jinbutsu sōsho* 人物叢書. Yoshikawa Kōbunkan.
- . 1983. “Fukugen sareta jōkamachi” 復原された城下町. In *Chūbu daimyō no kenkyū* 中部大名の研究. Ed. Katsumata Shizuo 勝俣鎮夫. Vol. 4 of Nagahara 1983–85.
- Suruga no Imagawashi* 駿河の今川氏. 1975–87. Ed. Imagawashi Kenkyūkai. 10 vols. Shizuoka: Yajimaya.
- Suzuki Mitsuyasu 鈴木光保. 1973. “Mikawa ni okeru Sōchō oboegaki” 三河における宗長覚え書き. In *Matsumura Hiroshi Kyōju taikan kinen kokugo kokubungaku ronshū* 松村博司教授退官記念国語国文学論集, pp. 311–32. Nagoya: Nagoya Daigaku.
- Suzuki Tōzō 鈴木棠三, ed. 1965. *Inu tsukubashū* 犬つくば集. Comp. Yamazaki Sōkan. Kadokawa Shoten.
- Tahara, Mildred, trans. 1980. *Tales of Yamato: A Tenth-Century Poem-Tale*. Honolulu: University of Hawaii Press.
- Taiheiki* 太平記. 1960–62. Eds. Gotō Tanji 後藤丹治 and Kamada Kisaburo 釜田喜三郎. Vols. 34–36 of NKBT. See also McCullough 1959.
- Takahashi Yasuo 高橋康夫. 1983. *Kyōto chūsei toshishi kenkyū* 京都中世都市史研究. Shimbunkaku Shuppan.
- Takeuchi Gengen'ichi 竹内玄玄一. 1987. *Haika kijinden, Zoku haika kijinden* 俳家奇人伝・続俳家奇人伝. Ed. Kira Suetō 雲英末雄. Iwanami Bunko.
- Tamai Kōsuke 玉井幸助, ed. 1960. *Tōnomine Shōshō monogatari: honbun hihan to kaishaku* 多武峰小將物語 — 本文批判と解釈. Hanawa Shobō.
- Tanaka Yutaka 田中裕, and Akase Shingo 赤瀬信吾, eds. 1992. *Shinkokin wakashū*. Vol. 11 of SNKBT.
- Tani Hiroshi 谷宏. 1952. “Haikai no renga.” *Bungaku* 20.11: 61–72.
- Tani Sōboku 谷宗牧. See Sōboku.
- Tatoezukushi* たとへづくし. 1979. Ed. Shōyōken Tōsei 松葉軒東井. Dōbōsha.
- Tōnomine Shōshō monogatari*. See Tamai 1960.
- Toyohara Muneaki 豊原統秋 (also read Toyohara Sumiaki). *Shōkashō* 松下抄. ST 6: 660–91.

Bibliography

- . *Taigenshō* 体源抄. 1512. 22 vols. Ms. in the East Asian Library, University of California, Berkeley.
- . *Tōyohara Muneaki senshu* 豊原統秋千首 (Tenri Toshokan ms.). Cited in Shimazu 1975: 56. Given as *Tōyohara Sumiaki senshu* in KSSMR.
- Tsuchihashi Yutaka 土橋寛 and Konishi Jin'ichi. 1957. *Kodai kayōshū* 古代歌謡集. Vol. 3 of NKBT.
- Tsuge Kiyoshi 柘植清 et al. 1931. *Shizuokashi shi* 静岡史市. 5 vols. Shizuoka: Shizuoka Shiyakusho.
- Tsukubashū* 菟玖波集. 1948–51. Ed. Fukui Kyūzō. 2 vols. NKZ.
- Tsurusaki, Hiroo 鶴崎裕雄. 1969a. “Sengoku bushi bungei no ichikōsatsu: Sōchō shuki o chūshin to shite” 戦国武士文芸の一考察 — 『宗長手記』を中心として. In *Senriyama bungaku ronshū* 2: 39–51.
- . 1969b. “Sōchō to Echizen Asakurashi: Sengoku bunka ni kansuru ichikōsatsu” 宗長と越前朝倉氏 — 戦国文化に関する一考察. *Tezukayama Gakuin Kōtōbu kenkyū ronshū teoria* 17 (Nov.): 1–18.
- . 1971a. “Chūseishi kenkyū ni okeru bunkazai hogo no mondai: rengashi Sōchō to Ise Sekishi no kōshō o chūshin to shite” 中世史研究における文化財保護の問題 — 連歌師宗長と伊勢・関氏の交渉を中心として. *Tezukayama Gakuin Chūgakubu, Kōtōbu kenkyū ronshū teoria* 20 (July): 1–18.
- . 1971b. “Sengoku shoki no Settsu kokujinsō no dōkō: Akutagawajōshu Noseshi to sono bungei, toku ni renga o chūshin to shite” 戦国初期の摂津国人層の動向, 芥川城主能勢氏とその文芸, 特に連歌を中心として. *Shisen* 43 (Sept.): 1–36.
- . 1973. “Owari Atsutagū ni okeru rengashi Sōchō” 尾張熱田宮における連歌師宗長. *Tezukayama Gakuin Tanki Daigaku kenkyū kiyō* 21: 13–34.
- . 1976. “Ōmi kokujinshū no senku renga kōgyō” 近江国人衆の千句連歌興行. In *Nihon bunkashi ronsō*, pp. 586–99. Shibata Minoru Sensei Koki Kinenkai.
- . 1977. “Suruga ni okeru Saiokuken Sōchō” 駿河における柴屋軒宗長. In *Nihon bungaku kenkyū* (March): 25–39.
- . 1978. “Araara muge no niwazuki sōrō kana: rengashi Sōchō no bannen” あらあら無下の庭数寄候哉 — 連歌師宗長の晩年. *Tezukayama Gakuin Tanki Daigaku kenkyū nenpō* 26: 1–22.
- . 1979. “Seki Kajisai to rengashi Sōchō” 関何似齋と連歌師宗長. In “Shōhōjiato hakkutsu chōsa hōkoku, dainiji” 正法寺跡発掘調査報告第二次, pp. 8–16. Sekichō Kyōiku Iinkai.
- . 1983. “Rengashi Sōchō to Ōmi Kokujinshū” 連歌師宗長と近江国人衆. In Katsumata Shizuo 勝俣鎮夫, ed., *Chūbu daimyō no kenkyū* 中部大名の研究, pp. 265–91. Vol. 4 of Nagahara 1983–85.
- . 1987. “Oi no kurigoto.” *Kokubungaku kaishaku to kyōzai no kenkyū* 32.4 (March): 144–45.
- . 1997. “Ise Yamada ni okeru rengashi Sōchō: hitotsu no chihō bunka shiron”

- 伊勢山田における連歌師宗長——一つの地方文化史論. In *Nihon bungaku shiron: Shimazu Tadao Sensei koki kinen ronshū* 日本文学史論——島津忠夫先生古希記念論集, pp. 214–29. Sekai Shisōsha.
- Tsurusaki Hiroo et al., eds. 1985. Vol. 7 of *Senku rengashū* 千句連歌集. Vol. 471 of KB.
- Usuda Jingorō 臼田甚五郎, and Shinma Shin'ichi 新間進一, eds. 1976. *Kagurauta, Saibara, Ryōjin hishō, Kanginshū* 神楽歌・催馬楽・梁塵秘抄・閑吟集. Vol. 25 of NKBZ.
- Uzawa Satoru 鵜沢覚. 1956. “Sōchō shuki oboegaki.” *Chiba Daigaku Bunrigakubu kiyō* (*Bunka kagaku*) 2.1 (Feb.): 1–10.
- Varley, H. Paul. 1967. *The Ōnin War: History of its Origins and Background with a Selective Translation of The Chronicle of Ōnin*. New York: Columbia University Press.
- Wakabayashi Atsushi 若林淳之. 1970. *Shizuokaken no rekishi*. Yamakawa Shuppansha.
- Wakan rōeishū* 和漢朗詠集. 1985. Comp. Fujiwara Kintō 藤原公任. Ed. Kawaguchi Hisao 川口久雄. Kōdansha.
- Yamada Yoshio 山田孝雄. 1980. *Renga gaisetsu* 連歌概説. Iwanami Shoten.
- Yamamoto Takeshi 山本大, and Owada Tetsuo. 1984. *Sengoku daimyō kashindan jiten: tōgoku hen* 戦国大名家臣団事典——東国編. Shin Jinbutsu Ōraisha.
- Yamato monogatari*. 1972. Ed. Takahashi Shōji 高橋正治. In Takahashi et al., eds., *Taketori monogatari, Ise monogatari, Yamato monogatari, Heichū monogatari*, pp. 267–438. Vol. 8 of NKBZ. See also Tahara 1980.
- Yamazaki Sōkan. See *Shinsen inu tsukubashū*.
- Yampolsky, Philip, trans. 1967. *The Platform Sutra of the Sixth Patriarch*. New York: Columbia University Press.
- Yasuda, Kenneth, trans. 1956. *Minase sangin hyakuin: A Poem of One Hundred Links Composed by Three Poets at Minase*. The Tosho Insatsu Printing Company.
- Yogo Toshio 余語敏男. 1983. “Nishinokōri Udonoshi no senku renga kōgyō” 西郡鶴殿氏の千句連歌興行. *Nishinokōri* 8 (Sept.): 10–16.
- Yokota Ken'ichi 横田健一. 1957. “Daitokuji Shinjuan to Asakurashi” 大徳寺真珠庵と朝倉氏. *Shiseki to bijutsu* 27.6 (July): 202–9.
- Yokomichi Mario 横道萬里雄, and Omote Akira 表章, eds. 1972. *Yōkyokushū* 謡曲集. Vols. 40–41 of NKBT.
- Yokoyama Haruo 横山晴夫. 1978. “Chūbu no gun'yū” 中部の群雄. In vol. 3 of Kuwata Tadachika 桑田忠親, ed., *Nihon no kassen*, pp. 323–94. Jinbutsu Ōraisha.
- Yonehara Masayoshi 米原正義. 1979. *Sengoku bushi to bungei no kenkyū* 戦国武士と文芸の研究. Ōfūsha.
- Yoshida Kenkō 吉田兼好. 1971. *Tsurezuregusa* 徒然草. Ed. Yasuraoka Kōsaku 安良岡康作. Ōbunsha. See also Keene 1967.
- Yoshida Yutaka 吉田豊, ed. 1983. *Buke no kakun* 武家の家訓. Tokkan Shoten.
- Yoshii Kōji 吉井功兒. 1985. “Tōtōmi no kuni shugo enkaku shōkō: Kenmu seiken no kokushu, shugo oyobi Muomachi, Sengokuki no shugo” 遠江国守護沿革小稿——健武政権の国守・守護および室町・戦国期の守護. In *SI* 8: 1–88.

Bibliography

- Yoshikawa Ichirō 吉川一郎. 1955. *Yamazaki Sōkanden* 山崎宗鑑伝. Yōtokusha.
Yōyōki 養鷹記. In *GSRJ* 19: 483–85.
Zōho shiryō taisei 増補史料大成. 1965–75. Ed. Zōho Shiryō Taisei Kankōkai. 48 vols. Rinsen Shoin.
Zoku gunsho ruijū. 1957–72. Eds. Hanawa Hokiichi et al. Rev. ed. (*teisei* 訂正). 37 vols., with three supplements (*hoi* 補遺). Zoku Gunsho Ruijū Kanseikai.
Zoku Gunsho Ruijū Kanseikai, ed. 1962–66. *Gunsho kaidai* 群書解題. 22 vols. Zoku Gunsho Ruijū Kanseikai.
Zoku zoku gunsho ruijū. 1978. Ed. Kokusho Kankōkai. 17 vols. (vol. 17 ed. Kosho Hozonkai 古書保存会). Zoku Gunsho Ruijū Kanseikai.

Index of First Lines

- ai ni ainu / sono kisaragi no (*JS* no. 596), 165
 ai ni ainu / urū no yayoi (*JS* no. 62), 30
 ajikinaya (*JS* no. 616), 170
 akanedomo / iwa ni shi kaebe (*JS* no. 389), 111
 akanedomo / iwa ni zo kauru (*Ise monogatari* 74), 279–80
 akanu yo no (*JS* no. 398), 113
 akatsuki no / arashi ni musebu (*JS* no. 288), 79
 akatsuki no / tomo o zo etaru (*JS* no. 183), 54
 akatsuki o / ika ni chigirite (*JS* no. 286), 78
 akatsuki o / takano no yama ni (*Senzaishū* 19: 1236), 257
 akatsuki wa (*JS* no. 592), 164
 aken toshi no (*JS* no. 324), 88
 akenu to ya (*JS* no. 366), 104
 aki fukashi (*JS* no. 24), 20
 akihagi no (*Kokinshū* 4: 218), 223
 aki kaze no (*JS* no. 269), 75
 akikaze no / fukiage niou (*JS* no. 103), 36
 akikaze no / fukiage ni tateru (*Kokinshū* 5: 272), 228
 aki kaze wa (*JS* no. 270), 75
 aki no kaze (*JS* no. 306), 83–84
 aki no tsuki (*JS* no. 386), 110
 aki no umi (*JS* no. 76), 33
 aki no yo no / chiyo o hitoyo ni / nazuraete (*Ise monogatari* 34), 302
 aki no yo no / chiyo o hitoyo ni / naseri to mo (*Ise monogatari* 34), 302
 aki no yo no / nagaki yamiji mo (*JS* no. 238), 68
 Also, as in a pure, bright mirror (*Lotus Sutra*), 290
 ama ga shita (*JS* no. 579), 160
 ama ga shita ya (*JS* no. 370), 105
 ama no hara / fuji no keburu no (*Shinkokinshū* 1: 33), 267
 ama no hara / fuji ya kasumi no (*JS* no. 338), 95
 ama obune (*JS* no. 209), 61
 ame kaoru (*JS* no. 66), 31
 anbai kiezū (*JS* no. 443), 124
 aoyagi o (*Kokinshū* 20: 1081), 237
 aoyagi ya (*JS* no. 5), 10
 aratama no / hatsumotoi kiri (*JS* no. 138), 41
 aratama no / toshi no iku haru (*JS* no. 208), 61
 ariake ya (*JS* no. 80), 33
 aru ga naka ni (*JS* no. 284), 78
 aruji mo zusa mo (*JS* no. 96), 35
 aru toki wa (*Genji monogatari okui* 479), 283
 asagao ni sake (*JS* no. 219), 65
 asagao no (*JS* no. 259), 73
 asagao ya / hana to iu hana no (*JS* no. 574), 159
 asagao ya / yume tsuyu hana no (*JS* no. 378), 108
 asagasumi / minami o yomo no (*JS* no. 497), 138
 asagasumi / sumizumi made wa (*JS* no. 137), 39
 asagiri no (*JS* no. 73), 32
 asahikage / nioeru yama no (*Shinkokinshū* 1: 98), 206
 asahikage / yomo ni nioeru (*JS* no. 11), 15
 asa kashiwa (*JS* no. 355), 100
 asakashiwa (*Man'yōshū* 11: 2754), 271–72
 asakeredo (*JS* no. 295), 81
 asakura ya (*Shinkokinshū* 17: 1689), 299
 asamidori / somekaketari to (*Man'yōshū* 10: 1847), 216
 asamidori / yanagi ni mume no (*JS* no. 55), 28
 asatoake no (*JS* no. 381), 109

Index of First Lines

asatsuyu ni (JS no. 371), 106
 asayū no (JS no. 47), 26–27
 asukagawa (*Kokinshū* 18: 990), 213
 asukai ni (*Saibara* no. 8), 250
 asu no shiru (JS no. 82), 34
 asu wa komu (JS no. 217), 64
 ato tareshi (JS no. 293), 80
 atsurae no (JS no. 302), 82
 au tabi ni (JS no. 226), 66
 awajishima (JS no. 600), 166
 aware koso (JS no. 255), 72
 aware naru / kari no koe kana (JS no. 462), 129
 aware naru / waga kotozute ya (JS no. 204), 60
 azumaji no / saya no nakayama / nakanaka ni /
 nani shi ka hito o (*Kokinshū* 12: 594), 265
 azumaji no / tego no yobisaka (*Man'yōshū* 14:
 3442), 262
 azusayumi / hana ni torisoe (JS no. 350), 99
 azusayumi / oshinabete haru no (JS no. 148),
 43
 azusayumi / oshite harusame / kyō furinu
 (*Kokinshū* 1: 20), 209
 azusayumi / oshite harusame / kyō mo furu
 (JS no. 16), 17
 azusayumi / yashima no sato no (JS no. 436),
 122
 azusayumi / yasoji no haru o (JS no. 483), 135

 bōen ya nari to iedomo (JS no. 495), 138

 chigiri are ya (JS no. 517), 143
 chigirishi mo (JS no. 189), 56
 chigo ka onna ka (JS no. 94), 35
 chigo kosode (JS no. 101), 35
 chihayaburu / kami no shimenawa (JS no. 565),
 157
 chihayaburu / miwayamamoto no (JS no. 125),
 37
 chiin metsugo (JS no. 458), 128
 chiru a miyo (JS no. 534), 147
 chitose hemu (JS no. 277), 76

 eshinazu wa (JS no. 449), 126
 Even if someone whose thoughts are malicious
 (*Lotus Sutra*), 259

 Four or five mountain peaks painted in rainy
 colors (*Wakan rōeishū* no. 319), 243
 fudō mo koi ni (JS no. 123), 37

fujinami ya (JS no. 347), 98
 fuji no yuki (JS no. 40), 25
 fujiwara uji ka (JS no. 84), 34
 fuji ya kore (JS no. 327), 89
 fukaku irite (*Senzaishū* 20: 1278), 211
 fukiaezu (JS no. 382), 109
 fuku wa uchi e (JS no. 473), 132
 funabito mo (JS no. 528), 146
 fureba kaku (JS no. 262), 73
 furu ga uchi no (JS no. 468), 131
 furusato ni (JS no. 609), 168
 fushitsu korobitsu (JS no. 126), 38
 fuyu ya itsu (JS no. 29), 21
 fuzei mo tsukite (JS no. 92), 35

 goban no ue ni (JS no. 135), 38–39
 gojō atari ni (JS no. 110), 36
 gojō watari ni (*Shinsen inu tsukubashū* no. 51),
 229

 hagi ga hana (JS no. 266), 74
 hagi susuki (JS no. 70), 32
 hakanasa wa (JS no. 590), 164
 hakanashi ya (JS no. 230), 66
 hana ni chō (JS no. 63), 30
 hana sakite (JS nos. 337, 343), 92, 97
 hannyaji no (*Shinsen inu tsukubashū* no. 161),
 227
 hannyajizaka no (JS no. 90), 34
 hansō tsuki ochi (JS no. 492), 137
 haru goto ni (*Kokinshū* 2: 97), 192
 haru ikue (JS no. 535), 148
 haruka naru (*Shinchokusenshū* 19: 1308), 287
 haruka ni te (JS no. 314), 87
 haru no ame no (JS no. 336), 92
 haru no kiru (*Kokinshū* 1: 23), 229
 haru no kumo no (JS no. 212), 62
 haru no iro no (*Kokinshū* 2: 93), 264
 haru no yo no (*Shinkokinshū* 1: 38), 306–7
 harusame no (JS no. 54), 28
 haru wa kurenu (JS no. 540), 149
 haru ya hana (JS no. 58), 29
 haru ya kono (JS no. 526), 146
 haru ya toki (JS no. 502), 139
 haru yo tada (JS no. 537), 148
 hashitaka no / tokaeru hana ka (JS nos. 335,
 342), 92, 96
 hashitaka no / tokaeru yama no (*Shūishū* 19:
 1230)

hatsuboku ni (JS no. 461), 128
 hatsune no hi to ya (JS no. 207), 61
 hatsuseyama / iriai no kane o / kikumade ni
 (JS no. 27), 20
 hatsuseyama / iriai no kane o / kikutabi ni
 (*Senzaishū* 17: 1154), 211
 hatsushigure (JS no. 400), 114
 hayashisomete (JS no. 200), 59
 hesokata no (*Man'yōshū* 1: 19), 248
 hidari migi (JS no. 446), 125
 higashi naru (JS no. 303), 83
 hikidemono (JS no. 107), 36
 hikitsuretsutsu mo (JS no. 86), 34
 hikkunde (JS no. 121), 37
 hikumano ni (*Man'yōshū* 1: 57), 268–69
 hitasura ni (*Shinsen tsukubashū* 16: 3090), 314
 hitofude no (JS no. 507), 140
 hito gogatsu no (JS no. 176), 52
 hito ni awamu (*Kokinshū* 19: 1030), 287
 hito ni tsuki (JS no. 93), 35
 hito no nasake ya / ana ni aruran (JS no. 118,
Shinsen inu tsukubashū no. 141), 37, 231
 hito no tame (JS no. 425), 118–19
 hito no ue ni / ii wa kawasedo (JS no. 241), 68
 hito no ue ni / nashite wa ika ni (JS no. 423),
 118
 hito no ue ni / tsune wa kikedomo (JS no. 413),
 117
 hitori futari (JS no. 510), 141
 hitori shite (JS no. 220), 65
 hitori to saka o (*Shinsen inu tsukubashū* 61), 227
 hito shirezu (JS no. 390), 111
 hito yori mo (JS no. 181), 53
 hoka hoka no (JS no. 552), 154
 hokeyō ni / chigiri musuberu (JS no. 244),
 70
 hokeyō ni / waga eshi koto wa (*Shuishū* 20:
 1346), 215
 honobono to / akashi no ura no (*Kokinshū* 9:
 409), 233
 honobono to / akashi no ura wa (*Shinsen inu*
tsukubashū no. 81), 233
 honobono to / ariake no tsuki no (*Shinkokinshū*
 6: 591), 233
 hototogisu / akatsukigata no (*Gosenshū* 4: 197),
 257
 hototogisu / hatsune zo hana no (JS no. 538),
 148
 hototogisu / makoto o kyō wa (JS no. 213), 62

hototogisu / matsu no hagoshi ka (JS no. 351),
 99
 hototogisu / naku naku koso wa (*Sankashū*
 no. 751), 251
 hototogisu / shigeru konohama no (JS
 no. 364), 103
 hototogisu / tsuki ya ariake no (JS no. 159), 47
 hototogisu / yama no i no akanu (JS no. 160),
 47

I cut aside all buddhas and patriarchs, 290
 ichijō nijō (JS no. 106), 36
 ika de kimi (JS no. 17), 17
 ika ni seba (JS no. 391), 111
 ika ni sen (JS no. 203), 60
 ika ni shite / nakoso to towaba (JS no. 505),
 140
 ika ni shite / shigure furinishi (JS no. 429), 119
 ika ni to mo (JS no. 393), 112
 ike no omo ya (JS no. 3), 8
 iku iwane (JS no. 60), 30
 iku tabi ka (JS no. 547), 152
 iku tabi mo (JS no. 334), 91
 iku tose no (JS no. 279), 77
 iku yo ware (JS no. 396), 112
 ima iku ka (JS no. 376), 107
 ima kon to (*Kokinshū* 15: 771), 308
 ima mo yo wa (JS no. 185), 54
 ima yori wa (JS no. 312), 312
 ima wa tada (JS no. 232), 67
 ima wa ware (JS no. 415), 117
 ima zo omou (JS no. 488), 136
 In antiquity at Aster river in Nanyang Province
 (*Taiheiki*), 267
 inishie mo (*Taiheiki*), 268
 inishie no (*Ise monogatari* 41), 256
 ise no umi no (*saibara* no. 10), 301
 isogarenu (*Shinkokinshū* 6: 701), 236
 isogu to mo (*Shinchokusenshū* 8: 517), 242
 iso no ue no (JS no. 77), 33
 itodoshiku (*Ise monogatari* 20), 245
 ito haya mo (JS no. 39), 25
 itsu idete (JS no. 163), 48
 itsu ka mimu (JS no. 222), 65
 itsushika to (*Kokinshū* 19: 1014), 308
 iwao mo shiroshi (JS no. 161), 48
 iza saraba (JS no. 549), 153
 izuko o ka (JS no. 45), 26
 izuko yori (JS no. 145), 43

Index of First Lines

- izuku mo ka (JS no. 216), 64
 izuku moru (JS no. 385), 110
- kaeru ni wa (JS no. 551), 153
 kaeruyama / ari to wa kikedo (*Kokinshū*, 8: 370), 191–92
 kaeruyama / nani zo wa arite (*Kokinshū* 8: 382), 210
 kaeru yo o (JS no. 19), 18
 kagamiyama / iza tachiyorite / mi ni yukamu (*Kokinshū* 17: 899), 273–74
 kagamiyama / iza tachiyorite / mite yukaji (JS no. 363), 103
 kage mo te mo (JS no. 569), 158
 kai ga ne o (*Kokinshū* 20: 1097), 268
 kai ga ne wa (JS no. 341), 96
 kakitsukeshi (JS no. 197), 58
 kaku omou to wa (JS no. 264), 74
 kami matsuru (*Shokuzenzaishū* 3: 214), 243
 kaminazuki / momiji o fukeru (JS no. 26), 20
 kaminazuki / shigure mo imada (*Kokinshū* 5: 253), 285
 kaminazuki / shigure no ame no (*Kim'yōshū* 4: 262), 209
 kami no yo yori no (JS no. 124), 37
 kanete yori (JS no. 359), 101
 kaoru ka wa (JS no. 178), 52
 kao wa shiwasu no (JS no. 83), 34
 karakoromo (*Ise monogatari* 21), 253
 karigane mo (*Horikawa hyakushū* no. 696), 203
 kari nakite (JS no. 387), 110
 kari ni shi mo (JS no. 180), 53
 kari no tsute ni mo (*Shinsen tsukubashū* 16: 3090), 314
 karisome mo (JS no. 227), 66
 kasaneage (JS no. 365), 104
 kasumikeri (JS no. 210), 62
 kasumi komaka ni (JS no. 128), 38
 kasumi no koromo / suso wa nurekeri (JS no. 108, *Shinsen inu tsukubashū* no. 1), 36, 229
 kasumi tachi (JS no. 321), 88
 kasumumeri (JS no. 522), 144–45
 katae sakite (JS no. 298), 82
 kawabune no (*Shinkokinshū* 18: 1775), 239
 kawabune o (*Eguchi*), 210
 kaze wa nao (JS no. 554), 154
 kaze ya haru / furutoshi ni tokuru (JS no. 296), 81
 kaze ya haru / iso no hana saku (JS no. 349), 99
 kaze ya haru / sazanami yosuru (JS no. 499), 139
 kazoureba / hitotsu otori mo (JS no. 229), 66
 kazoureba / nanatsu mo mutsu mo (JS no. 53), 28
 kazoureba / ware hachijū no (JS no. 474), 132
 kazoureba / ware taga tame mo (JS no. 548), 153
 kazukazu ni (JS no. 285), 78
 kesa chiru ya (JS no. 30), 21
 kesa no asake (*Man'yōshū* 8: 1513), 302
 kesa te ni mo (JS no. 406), 115
 kesa wa katsu (JS no. 475), 132
 kesa wa tare (JS no. 532), 147
 kesa ya yo no (JS no. 383), 109
 kiehatsuru (*Kokinshū* 9: 414), 223
 kikazu to mo (*Shinkokinshū* 3: 217), 220
 kikishi yori (JS no. 23), 19
 kiku hito no (JS no. 612), 169, 314
 kiku tabi ni (JS no. 202), 59
 kimi ga nasu (JS no. 404), 115
 kimi ga tame / fuyu no no ni idete (JS no. 478), 133
 kimi ga tame / haru no no ni idete (*Kokinshū* 1: 21), 292
 kimi inaba (JS no. 607), 168
 kimi kozuba (*Kokinshū* 14: 693), 258
 kimi mo ware mo (JS no. 151), 44
 kimi ni to te (*Genji monogatari* 9: 20), 218
 kimi ni tsutae (JS no. 249), 70
 kimi ni yori (JS no. 154), 45
 kimi o inoru (*Goshūishū* 7: 429), 192
 kimi sumaba / towamashi mono o / tsu no kuni no (*Shikashū* 3: 83), 214
 kimi sumaba / towamashi mono o / yamashiro no (JS no. 36), 23
 kiri no asake (JS no. 379),
 kiri no ha mo (*Shinkokinshū* 5: 534), 222
 kiyomigata / akemaku oshiki (JS no. 272), 75
 kiyomigata / sekimoru tsuki no (JS no. 273), 76
 kiyomigata / seki no aragaki (JS no. 198), 58
 kiyomigata / tsuki wa tsurenaki (*Shinkokinshū* 3: 259), 312
 koe zo seki (JS no. 64), 30
 koishi no mukashi ya (JS no. 408), 116
 koishisa mo (JS no. 224), 65–66
 kokimaze no (JS no. 512), 141
 koko mo koko mo (JS no. 434), 122

kokomoto no (JS no. 511), 141
 kokoro are ya (JS no. 614), 170
 kokoro kara (JS no. 253), 71
 kokoro mina (JS no. 91), 34
 kokoro ni mo (JS no. 182), 53
 kokoro nomi (JS no. 447), 125
 kokorozashi / fukaku someteshi (*Kokinshū* 1: 7), 294
 kokorozashi / kieaenu yuki mo (JS no. 615), 170
 kokorazashi / miyama no shigeki (JS no. 184), 54
 koko wa mata (*Miyako no tsuto*), 264–65
 kono tabi no (JS no. 571), 158
 kono tabi wa (JS no. 1), 7
 kono toki to (JS no. 513), 142
 kono tsue wa (JS no. 402), 114
 kono yo ni te (*Sankashū* no. 750), 251
 kono yūbe (JS no. 20), 18
 kon to shirite (JS no. 417), 117
 kore mo mata (JS no. 414), 117
 kore ya kono / tōku motomeshi (JS no. 152), 44
 kore ya kono / yuku mo kaeru mo (*Gosenshū* 15: 1089), 291
 kore ya yo ni (JS no. 6), 11
 kōriishi (*Shikashū* 1: 1), 295
 koshiji ni zo (JS no. 22), 19
 koshōdō mina (JS no. 100), 35
 koto ni fure (JS no. 516), 143
 kōya hijiri no / ato no yarimochi (JS no. 133), 38
 kōya hijiri no / saki no himegoze (JS no. 134), 38
 kōya hijiri no / yado o karu koe (*Shinsen inu tsukabashū* no. 35), 227
 kōya hijiri no / yado o kau koe (JS no. 88), 34
 koyoi kore (JS no. 457), 127
 koyoi yori (JS no. 392), 111
 kozo kotoshi (JS no. 589), 164
 kozo no kyō (JS no. 221), 65
 kozo no yume o (JS no. 509), 140
 kuina naku / ashihara kuraki (JS no. 358), 101
 kuina naku / muranae hakobu (JS no. 165), 49
 kumo kakaru (*Shinkokinshū* 16: 1562), 309
 kumori naki (JS no. 454), 127
 kuramazumi (JS no. 480), 133–34
 kuretake no / natsu fuyu izure (JS no. 157), 46

kuretake no / shigeki fushimi no (JS no. 373), 106
 kurete nao (JS no. 81), 33
 kurikaeshi / onaji koto nomi (JS no. 418), 117
 kurikaeshi / shizu no okamaki (JS no. 275), 76
 kuru to iu (JS no. 325), 89
 kyōgoto no (JS no. 274), 76
 kyō ika ni (JS no. 568), 157
 kyō ni kurete (JS no. 282), 77
 kyō sara ni (JS no. 543), 151
 kyō wa wakare (*Kokinshū* 8: 369), 285
 kyō yori wa / ikite itsu made (JS no. 476), 133
 kyō yori wa / nani ni kawaramu (JS no. 267), 74
 kyō wakare (JS no. 248), 70
 kyō wataru (JS no. 170), 50
 mabikina wa (JS no. 572), 158
 mae ushiro (JS no. 95), 35
 majire chire (JS no. 31), 21
 maki no ha wa (JS no. 271), 75
 makoto ni ya (JS no. 485), 136
 makuzuhara (*Man'yōshū* 10: 2096), 230–31
 mamemameshiku mo (JS no. 576), 159
 maotoko (JS no. 113), 36
 mata kikazu (JS no. 155), 145
 mataru na yo (JS no. 491), 137
 matsumushi ya (JS no. 69), 32
 matsu ni nokoreru (JS no. 545), 152
 matsu no ha wa (JS nos. 329, 340), 90, 96
 matsu no ue ni (*Shūishū* 1: 22), 249
 matsuran to (JS no. 188), 56
 matsu tateru (JS no. 61), 30
 me no mae ni (JS no. 242), 69
 michitose ni (*Shūishū* 5: 288), 267
 mikagirite (JS no. 141), 42
 mimi yasuki (JS no. 435), 122
 minakuchi ni / ware ya miyuramu / kadogoto ni (JS no. 514), 143
 minakuchi ni / ware ya miyuramu / kawazu sae (*Ise monogatari* 39), 300
 minazuki no (JS no. 215), 62–64
 minazuki wa (JS no. 7), 11
 The mind is the Bodhi tree (*Liuzu tanjing*), 290
 mi ni amaru (JS no. 610), 168–69
 mi o tsumeba (JS no. 460), 128
 mireba ge ni (*Sōchō renga jichū* 156–57), 225
 mireba nao (JS no. 305), 83
 miru hito mo (*Kokinshū* 1: 68), 300

Index of First Lines

- miru tabi ni (JS no. 205), 60
 miru tabi no (JS no. 268), 74–75
 mishi hito no (JS no. 192), 57
 mishi ya mina (JS no. 74), 32
 mite mo mite mo (JS no. 194), 57
 mite nageki (JS no. 308), 84
 mitsusegawa / wataru mizao mo / nakarikeri
 (Shūishū 9: 542), 255
 mitsusegawa / wataru mizao ni / kake yukan
 (JS no. 260), 73
 miwataseba / hana mo momiji mo (Shinkokin-
 shū 4: 363), 210
 miwataseba / yanagi sakura o (Kokinshū 2: 56),
 228
 miyagino no (Kokinshū 14: 694), 308
 miyakobito ni (JS no. 550), 153
 miyako idete (Kokinshū 9: 408), 277
 miyako ni to (Saishōsō 13: 106), 296
 miyako ni wa (JS no. 305), 83
 miyako o ba (Goshūishū 9: 518), 306
 mizu harete (JS no. 8), 14
 mizu ni kage sou (JS no. 536), 148
 mizu no aya o (Shūishū 17: 1091), 277
 mogamigawa (Kokinshū 20: 1092), 296
 mono wa mina (JS no. 611), 169
 morotomo ni / kokorobosoku mo (JS no. 320),
 88
 morotomo ni / koshiore uta o (JS no. 97), 35
 morotomo ni / oi a zo chigiru (JS no. 280),
 77
 morotomo ni / oizu shinazu no (JS no. 228),
 66
 motenashi no (JS no. 105), 36
 motoara no (JS no. 567), 157
 The mountains are like a painted screen *Wakan*
 rōishū no. 503), 239
 mubatama no (*Yamato monogatari* no. 362), 308
 mube mo koso (JS no. 258), 73
 mujōshin (JS no. 33), 22
 mukashi kimi (JS no. 452), 126
 mukashi omou (Shinkokinshū 6: 697), 263
 mukashi ware (JS no. 399), 113
 mune wa fuji (Shikashū 7: 213), 215
 murasaki no (Kokinshū 17: 867), 260
 musubi oku (JS no. 195), 57
 musubite wa (JS no. 397), 112
 musubu te no (Kokinshū 8: 404), 240
 mutsumaji to (JS no. 247), 70
 nabete haru (JS no. 328), 90
 nabete yo ya (JS no. 525), 145
 nabiku yo wa (JS no. 149), 44
 nagakaraji (JS no. 426), 119
 nagameyaru (JS no. 487), 136
 nagaraeba / kyō no kokoro mo (JS no. 530),
 146
 nagaraeba / mata mo noboran (JS no. 156), 46
 nagare mo kiri no (JS no. 15), 17
 nagori naku (JS no. 257), 73
 naki ni shi mo (JS no. 518), 144
 nakoso to wa (Gyokuyōshū 11: 1550), 295
 nakute zo to (JS no. 422), 118
 namida nomi (JS no. 583), 161
 nami no oto (JS no. 187), 56
 nami no ue (JS no. 463), 129
 nami no ue no (JS no. 496), 138
 nami ya kore (JS no. 544), 151
 nami ya yuku (JS no. 348), 98
 nanasoji ni (JS no. 139), 41
 nanatose no (JS no. 601), 166–67
 nanbō gozareta (JS no. 98), 35
 nani ka sore (JS no. 503), 139
 nani mo ka mo (JS no. 326), 89
 naninani ni (JS no. 289), 79
 naniwa naru (Kokinshū 19: 1051), 267
 naniwazu ni (Kokinshū preface), 287
 nao jin'ai o todome (JS no. 559), 155
 nao zo omou (JS no. 451), 126
 narekoshi wa (JS no. 394), 112
 narenareshi (JS no. 608), 168
 narenarete (JS no. 605), 167
 nareshi yo o (JS no. 508), 140
 natsu no ame (JS no. 367), 104
 natsu no yo no (JS no. 89), 34
 natsu to wa shirushi (JS no. 539), 149
 natsu ya toki (JS no. 356), 101
 nawashiro o (JS no. 109), 36
 negaikinu (JS no. 566), 157
 negawaku wa / hana no moto ni te (Sankashū
 no. 77), 214
 negawaku wa / kotoshi no kure no (JS no. 37),
 23
 negawaku wa / kyō gannichi no (JS no. 606),
 168
 nikukaranu (JS no. 424), 118
 nio no umi ya (Shinkokinshū 4: 389), 224
 niwa no matsu (JS no. 440), 123–24

nochi mo oshi (JS no. 307), 84
 nochiseyama (JS no. 240), 68
 nodoka naru (JS no. 143), 42
 nodoka ni te (JS no. 38), 25
 noki no matsu (JS no. 599), 166
 nokoshitsuru (JS no. 218), 65
 nori ni au (JS no. 377), 107
 no wa aki no (JS no. 581), 160
 nowaki seshi hi no (*Yūyama sangin* no. 32), 223
 nyake no atari wa (JS no. 102), 35

ocha no mizu (JS no. 99), 35
 ōchi saku (JS no. 9), 14
 odorokasu (JS no. 44), 26
 oguruma no (JS no. 231), 67
 oi no koshi (JS no. 369), 105
 oi no nami (JS no. 419), 118
 oi no nochi / onaji kokoro to te (JS no. 428),
 119
 oi no nochi / sute sutezu to mo (JS no. 588),
 163
 oi no tomo (JS no. 153), 45
 oinureba / asu wa ōmi to (JS no. 430), 120
 oinureba / negaimono zo yo (JS no. 450), 126
 oinu to mo (*Shinkokinshū* 16: 1586), 258
 oiraku no / kaku chō yado wa (JS no. 276), 76
 oiraku no / komu to shiriseba (*Kokinshū* 17:
 895), 283
 oiraku no / nao yukusue mo (JS no. 281), 77
 oitsukan (JS no. 132), 38
 oitsutsu mo (JS no. 48), 27
 oi wa tada (JS no. 421), 118
 ōji chichi / kimi made oi ga (JS no. 333), 91
 ōji chichi / mumago no toshi no (JS no. 617),
 170
 ōji chichi / mumago sukechika (*Goshūishū* 20:
 1163), 315
 ōji wazuka ni (JS no. 300), 82
 ōkata no (JS no. 481), 134
 ōki naru (*Shinsen inu tsukubashū* no. 80), 227
 okinoite / mi o yaku yori mo / kanashiki wa
 (*Kokinshū* 20: 1104), 271
 okinoite / mi o yaku yori mo / oboyuru wa (JS
 no. 353), 100
 ōki no semi no (*Shinsen inu tsukubashū* no. 104),
 232
 okitsunami (JS no. 524), 145
 okiwakare (JS no. 598), 166

ōmi no ya (*Shinkokinshū* 7: 753), 286–87
 omoedomo / iwade tsukihi wa (*Shinkokinshū*
 12: 1109), 284
 omoedomo / kaeranu nami ya (JS no. 455), 127
 omoiaezu (JS no. 304), 83
 omoi dani (JS no. 225), 66
 omoigawa (*Gosenshū* 9: 515), 254
 omoiizuru (JS no. 190), 56
 omoiatsu (JS no. 13), 16
 omoiware / waga yamabata no (JS no. 573),
 159
 omoiware / yanagi no ito no (JS no. 147), 43
 omokage wa / fumiwakegataki (JS no. 68), 32
 omokage wa / mazu tachikiete (JS no. 235), 68
 omokage wa / sanagara akashi (JS no. 560),
 155–56
 omoki kata ni wa (JS no. 116), 37
 omoshiroge ni mo (JS no. 114), 37
 omoshirosō ni (*Shinsen inu tsukubashū*), 230
 omowazu mo (JS no. 292), 80
 omawazu no (JS no. 21), 18
 onaji toshi koso (JS no. 112), 36
 onna fumi (JS no. 119), 37
 onozukara (JS no. 43), 26
 ori ni au (JS no. 34), 22–23
 ori ni fure (JS no. 486), 136
 oriori wa (JS no. 234), 67–68
 oshikaeshi (JS no. 420), 118
 oshinabete (*Genji monogatari* 3: 117), 274
 oshiteru ya (*Kokinshū* 17: 894), 282–83
 osozakura (JS no. 521), 144
 otomera ga (*Man'yōshū* 4: 501), 254
 oto ni nomi (JS no. 283), 78
 otowayama / kikite mo ika de (JS no. 506),
 140
 otowayama / oto ni kikitsutsu (*Kokinshū* 11:
 473), 295

reijin no (JS no. 246), 70
 rin'e seba (JS no. 561), 156
 ryōchi kōzan (JS no. 490), 137
 ryū no sumu (JS no. 562), 156

sabishi to yo (JS no. 553), 154
 saioke no (JS no. 339), 95
 sakaki toru (*Goshūishū* 3: 169), 243
 saki sakazu / ki wa natsu kodachi (JS no. 354),
 100

Index of First Lines

saki sakazu / matsu to shirakawa (JS no. 602),
167
saku hagi no (JS no. 233), 67
sakuraba nokoru (JS no. 527), 146
samidare ni (JS no. 177), 52
samidare wa / kumoi no kishi no (JS no. 2), 8
samidare wa / kumo no konata no (JS no. 368),
104
sa mo araba (JS no. 587), 163
samukaranu (JS no. 142), 42
samuki yo wa (JS no. 591), 164
samushiro ni (*Kokinshū* 14: 689), 296
saohime no (*Shinsen inu tsukubashū* no. 1), 229
sarade dani (JS no. 555), 154
sara ni hen (JS no. 278), 77
saranu dani (*Shinkokinshū* 20: 1963), 231
sasowareba (JS no. 201), 59
sasowaruru (JS no. 531), 147
sato tsuzuki (JS no. 519), 144
satsuki matsu (*Kokinshū* 3: 139), 222
sawa no ue no (JS no. 346), 98
sekiiruru (JS no. 578), 160
seki koen (SN no. 153), 306
shichijūkyūnen (JS no. 407), 116
shigeriau / kozue no natsu no (JS no. 541), 150
shigeriau / yama no hatsuka ni (*Hokku kikigaki*
37), 275
shigure sae (JS no. 585), 161
shiite mina (JS no. 494), 138
shika no ne o (*Yūyama sangin* no. 31), 222
shika no ne ya / onoe no arashi (JS no. 75), 32
shika no ne ya / tōyamabata no (JS nos. 575,
584), 159, 161
shimeokite (*Shinkokinshū* 16: 1560), 222
shimo ni tatsu (JS no. 131), 38
shimo o aya (JS no. 28), 21
shimo tōshi (JS no. 294), 80
shimo wa kesa (JS no. 586), 161
shinagadori / inano o yukeba (*Shinkokinshū* 10:
910), 224
shinagadori / inano o yuki no (JS no. 79), 33
shinau to mo (JS no. 477), 133
shionoyama (*Kokinshū* 7: 345), 313
shirayuki no (*Kokinshū* 6: 324), 240–41
shirazu sate (JS no. 395), 112
shitau zo yo (JS no. 252), 71
shizuka naru (JS no. 186), 55
sode hichite (*Kokinshū* 1: 2), 259

somakata no (*Man'yōshū* 1: 19), 248
somekakuru (JS no. 51), 27
somo koi yo (JS no. 117), 37
sono kami wa (JS no. 427), 119
sono sato ni (JS no. 438), 123
sora midare (JS no. 582), 160
sora wa tsuki (JS no. 444), 125
The sound of the bell of Changle Palace (*Wakan*
rōeishū no. 81), 239
sue no tsuyu (*Shinkokinshū* 8: 757), 252
sue ya mina (JS no. 211), 62
sugi no ita o (*Goshūishū* 6: 399), 311
sumi fude mo (JS no. 520), 144
sumire saku (JS no. 344), 97
sumiutsuru (JS no. 570), 158
suruga naru / tago no uranami (*Kokinshū* 11:
489), 237
suruga naru / utsunoyamabe no (*Ise monogatari*
22), 279
suruga yori (JS no. 375), 107
susameoke (JS no. 403), 114
susu hana wa (JS no. 456), 127
suzukayama / furisutenu mi no (JS no. 169), 50
suzukayama / furiuzumoruru (JS no. 467), 130
suzukayama / iroiro ni naru (JS no. 18), 17
suzukayama / sazo na furitsumu (JS no. 466),
130
suzukayama / shino ni nakikeru (JS no. 167),
50
suzukayama / ukiyo o yoso ni (JS no. 168,
Shinkokinshū 17: 1613), 50, 208
suzukayama / yasose watarite (*Man'yōshū* 12:
3156), 208
tabi goto ni (JS no. 580), 160
tabine wasururu (JS no. 469), 131
tabitabi no (JS no. 345), 97
tachikaeri (JS no. 501), 139
tachikawari (JS no. 256), 72
tachiwakare (JS no. 332), 91
tachiwasure (JS no. 432), 121
taga goke no (JS no. 111), 36
taga sato no (JS no. 401), 114
taga uki mo (JS no. 265), 74
tago no ura ya (JS no. 563), 156
take no yo no (JS no. 405), 115
tamadare no / kogame wa mirume (JS no. 442),
124

- tamadare no / ogame o naka ni suete (*Fūzokuuta*
 no. 3), 288
 takakiharu (*Man'yōshū* 5: 897), 301
 tama no o yo (*Shinkokinshū* 11: 1034), 263
 tamayura mo (*JS* no. 223), 65
 tamazusa o (*Shinsen inu tsukubashū* no. 141), 231
 tanabata no / iohata oreru (*Shinsen inu tsukuba-*
shū), 230
 tanabata no / iohata tatete (*Man'yōshū* 10: 2034),
 230
 tanabikare (*JS* no. 533), 147
 tanabiku ya (*JS* no. 4), 10
 tani fukami (*JS* no. 158), 47
 tanomanedo (*JS* no. 470), 131
 tanomikoshi (*JS* no. 32), 21–22
 tanomu wakazō (*JS* no. 120), 37
 tarachine no (*JS* no. 261), 73
 tare o ka mo / shiru hito ni semu (*Kokinshū* 17:
 909), 244
 tare o ka mo / tomo to wa iwan (*JS* no. 179),
 53
 tare to naki (*JS* no. 263), 74
 tare zo kono (*JS* no. 309), 85
 tare zo kono (*JS* no. 448), 125
 tatenarabe (*JS* no. 115), 37
 tateueshi (*JS* no. 315), 87
 tazunetsu to (*JS* no. 199), 58
 teru tsuki mo (*JS* no. 254), 71
 The mind is the Bodhi tree (*Liuzu tanjing*), 290
 The mountains are like a painted screen (*Wakan*
rōishū no. 503), 239
 The sound of the bell of Changle Palace (*Wakan*
rōishū no. 81), 193
 tobu hotaru (*JS* no. 362), 102
 tokaeri no (*JS* no. 441), 124
 tokonatsu no (*JS* no. 372), 106
 tomo ni min (*Sōgi shūenki*), 251
 tori no ne ni (*JS* no. 459), 128
 torinukashitaru (*JS* no. 104), 36
 toritsutae (*JS* no. 472), 132
 toru tabi ni (*JS* no. 172), 51
 toru tokoro (*JS* no. 439), 123
 toshidoshi ni / kyō no namida no (*JS* no. 291),
 80
 toshidoshi no / haru ya tachikaeru (*JS* no. 144),
 43
 toshi ni narenuru (*JS* no. 603), 167
 toshi no kure no (*JS* no. 311), 86
 toshi no uchi ni (*Kokinshū* 1: 1), 235
 toshi no uchi wa (*JS* no. 594), 165
 toshi o hete (*Goshūishū* 19: 1116), 309
 toshi takete (*Shinkokinshū* 10: 987), 192
 towataru ya (*JS* no. 595), 165
 toyakaku to (*JS* no. 127), 38
 tsubame tobu (*JS* no. 330), 90
 tsukihi nomi (*JS* no. 380), 109
 tsuki izuru (*JS* no. 557), 155
 tsuki nagara / iku yo no nami o (*JS* no. 196),
 58
 tsuki nagara / yukiore no take no (*JS* no. 433),
 121
 tsuki ni awaba (*JS* no. 57), 29
 tsuki o nado / matare nomi su to / omoikemu /
 ge ni yama no ha wa / ideukarikeri (*Shinko-*
kinshū 16: 1504), 236
 tsuki o nado / matare nomi su to / omoiken /
 ge ni yama no ha wa / ideukarikeri (*JS*
 no. 164), 48–49
 tsuki wa shiru ya (*JS* no. 193), 57
 tsuki wa yūbe no (*JS* no. 25), 20
 tsuki yo ika ni (*JS* no. 71), 32
 tsuki zo yuku (*JS* no. 191), 56
 tsumade koso (*JS* no. 577), 159
 tsunadenawa (*JS* no. 361), 102
 tsu no kuni no (*JS* no. 87), 34
 tsurezure to (*JS* no. 35), 23
 tsuta kaede (*JS* no. 318), 87
 tsutsumi yuku (*JS* no. 360), 101
 tsuyu fukami (*JS* no. 236), 68
 tsuyukesa wa (*JS* no. 56), 28–29
 uchiharau (*JS* no. 453), 126–27
 uchimawasu (*Shinsen inu tsukubashū*), 230
 uchinasu ni (*JS* no. 245), 70
 ueshi yo ya (*JS* no. 384), 110
 uete konata (*JS* no. 174), 128
 ugoki naki (*JS* no. 484), 135
 uguisu no / ito ni yorururu (*JS* no. 52), 27
 uguisu no / ito ni yoru chō (*Gosenshū* 3: 131),
 217
 uguisu no / sugomori to iu (*JS* no. 136), 39
 uguisu ya (*JS* no. 150), 44
 uji no kawase no (*Kanginshū* no. 64), 239
 umakura wa (*JS* no. 85), 34
 uma ni noritaru / hitomaro o miyo (*JS* no. 130,
Shinsen inu tsukubashū no. 81), 38, 233

ume ga ka o (JS no. 489), 137
 ume no hana (JS no. 146), 43
 ume sakite / arashi mo nabiku (JS no. 12), 15
 ume sakite / nioteru nami no (JS no. 500), 139
 ume yanagi (JS no. 498), 138
 unohana ya / miru miru fureru (JS no. 166), 49
 unohana ya / nami moteyueru (JS no. 542), 150
 unohana wa (JS no. 357), 101
 urami are ya (JS no. 388), 110
 usu kine no (JS no. 471), 131
 usumomiji (JS no. 352), 100
 utsukushi na (JS no. 129), 38
 utsusemi no / usuhanazakura (JS no. 59), 29
 utsusemi no / usuki maroya no (JS no. 431),
 120
 utsusemi no / yo ni mo nitaru ka (Kokinshū 2:
 73), 219
 utsusemi no / yo no uki fushi ya (JS no. 243),
 69
 utsutsu aru (JS no. 251), 70–71
 uzumibi no (JS no. 297), 81

wabibito no (JS no. 310), 85
 waga io wa / kayaya komogaki (JS no. 313), 87
 waga io wa / miwa no yamamoto (Kokinshū 18:
 982), 232
 waga io wa / miyako no tatsumi / shika mo
 sume (JS no. 374), 107
 waga io wa / miyako no tatsumi / shika zo
 sumu (Kokinshū 18: 983), 276
 waga kado ni (Ise monogatari 74), 238
 waga tame ni / motomuru shinone (JS
 no. 479), 133
 waga tame ni / omoiokikemu (JS no. 465), 130
 waga yado no (Man'yōshū 19: 4291), 301
 waga yowai (JS no. 49), 27
 wakarubeki (JS no. 493), 137
 wakite tare (JS no. 504), 140
 ware bakari (Ise monogatari 39), 300
 ware mo ima (JS no. 42), 26
 ware yori mo (JS no. 122, Shinsen inu tsukubashū
 no. 104), 37, 232
 ware zo kono (JS no. 482), 134
 washi no sumu (JS no. 175), 52
 wasurete wa / nagakaranu oi o (JS no. 416),
 117
 wasurete wa / uchinagekaruru (Shinkokinshū
 11: 1035), 283

wasuru to wa (Gosenshū 16: 1171), 266
 wataru se ya (JS no. 437), 122
 watatsumi no (Ise monogatari 83–84), 270
 We warm wine in the woods, burning fallen
 leaves (Wakan rōishū no. 221), 213
 yaegumo kakure (Hokku kikigaki 37), 275
 yakumo tatsu (Kokin waka rokujō no. 1026), 260
 yaku shio to (JS no. 411), 116
 yama kasumu / tani no to hiroki (JS no. 515),
 143
 yama kasumu / yukige no mizu ka (JS no. 50),
 27
 yamabatake no (JS no. 597), 166
 yamabito no (JS no. 41), 26
 yamadera no (Shūishū 20: 1329), 219
 yamashina no (Man'yōshū 11: 2425), 281
 yamazato no (JS no. 316), 87
 yasoji made (JS no. 322), 88
 yasoji zo yo (JS no. 556), 155
 yaso no se no (JS nos. 14, 171), 16, 51
 yasugenami (JS no. 409), 116
 yasumu beki (JS no. 46), 26
 yayoya mate (JS no. 250), 70
 yo fukaki tori ni (JS no. 445), 125
 yoki ni tsuke (JS no. 613), 169
 yo o fukaku (JS no. 319), 87
 yo to tomo ni (JS no. 564), 156
 yorozuyo o (Kokinshū 7: 356), 294
 yoru nami ya (JS no. 162), 48
 yoru wa shigure (JS no. 78), 33
 yosekaeru / izuko mo waga mi (JS no. 410),
 116
 yosekaeru / shiohi no kata no (JS no. 529), 146
 yoshi ya ima (JS no. 237), 68
 yoshi ya oi (JS no. 412), 116–17
 yosoge ni mo (JS no. 593), 165
 yoso ni dani (JS no. 287), 79
 yūdachi ya (JS no. 67), 31
 yūgao no (Shinsen inu tsukubashū no. 51), 230
 yū kakete nake (JS no. 173), 51
 yūkaze ni (JS no. 558), 155
 yuki fureba (JS no. 317), 87
 yuki kaeri (JS no. 604), 167
 yuki kiete (JS no. 299), 82
 yuki ni hito (JS no. 464), 129
 yuki no uchi (JS no. 323), 88
 yuki no uchi no (JS no. 206), 61

yuki okite (*JS* no. 72), 32
yuki tozoru (*JS* no. 523), 145
yuki wa nokoreru (*Oi no mimi* no. 151), 206
yuki wa tada (*JS* no. 290), 79
yuku sode o (*JS* no. 10), 14
yukusue mo (*JS* no. 140), 42

yuku to ku to / izuko mo kari no (*JS* no. 331),
91
yuku to ku to / kozue ya ōchi (*JS* no. 65), 31
yume narade (*JS* no. 239), 68
yume nare ya (*JS* no. 546), 152
yūsuzumi (*JS* no. 214), 62

This page intentionally left blank

General Index

Page numbers in boldface type indicate the most important entry.

- Abekawa river, 200, 249
 Abeyama, 12, 200
 Aburanokōji, 27, 111, 217
 Ago no matsubara, 302
 Ajiro Hirosada (Tarōzaemonnojō), 205
 Akaike, 289
 Akashi Bay (Akashi no ura), 233, 241
 Akino Dōjō, 278
 Aki Province (now part of Hiroshima Prefecture), 182
 Akogi Bay (Akogi no ura), 61, 249
 Akutagawa Castle, 217
 Akutagawa river, 225
 Amako Tsunehisa, 182
 Amanogawa. *See* River of Heaven
 Ama no hashidate, 219
 Ama no kawa. *See* River of Heaven
 Amaterasu Ōmikami (Sun Goddess), 270, 315
 Amida, 73, 119, 140, 300. *See also* Holy Name
 Amidaji, 54, 145, 245, 301
Analects of Confucius, 276
 Anjō, 149–50, 195, 270, 303
 Anonotsu, 16–19, 181–82, 207, 224, 249
 An'yōin, 20, 212
 An'yōji, 28, 218
 Aoi, Lady, 286
 Aoi matsuri. *See* Hollyhock Festival
 Appendix A: The Imagawa House, 173–76
 Appendix B: The Historical Context of the “Asahina Battle Chronicle,” 177–80
 Appendix C: Chronology of *The Journal of Sōchō*, 181–88
 Arakida Morihira, 209, 256
 Arakida Morikane, 165, 312
 Arakida Moritake, 207, 312
 Arakida Moritoki, 165, 312
 Arima (Mountain), 33, 183, 224
 Ariwara Motokata, 235, 295
 Ariwara Narihira, 181, 245, 305
 Ariwara Yukihira, 229
 “Asahina Battle Chronicle,” 8–14, 194, 203
 Asahina house, 181, 185, **191–92**
 Asahina Tokishige (Shimotsukenokami), 11, 82, 84, 130, 161, 170, 185, **199**, 256, 259–60, 291, 306, 310
 Asahina Yasuhiro (Bitchūnokami), 8–10, 178, **193–94**, 198
 Asahina Yasumochi (Sakyōnosuke), 10–11, 14, 90–91, 96, 161–62, 185, **198–99**, 256, 264, 291, 306, 310–11
 Asahina Yasumori (Higonokami), 13, 202
 Asahina Yasumoto (Yatarō?), 291
 Asahina Yasutomo, 193
 Asahina Yasutsugu (Jūrō), 264
 Asahina Yasuyoshi, 7, 14, 92, 130, 193, 198
 Asahiyama. *See* Sunrise Mountain
 Asai house, 293
 Asakura, 299
 Asakura house 178–79, 181–82, **191**, 207, 209, 220–21, 238, 274–75, 299
 Asakura Norikage (Tarōzaemon, Sōteki), 19, 30–31, 45, 183, 188, **191**, 220, 222, 238, 262
Asakura Sōteki waki (Asakura Sōteki's Anecdotes), 191, 262
 Asakura Takakage, 237
 Asakura Toshikage, 221

- Asakura Ujikage, 191, 221
 Ashikaga house, 173–74, 177, 297
 Ashikaga Masatomo (Horikoshi Kubō), 175
 Ashikaga Mochiuji, 174–75
 Ashikaga Shigeuji (Koga Kubō), 175, 201
 Ashikaga Takauji (Tōjiin), 58, 173, 177, 247
 Ashikaga Yoshiharu, 142, 183, 188, 273, 284–85, 296, 299
 Ashikaga Yoshihisa, 298
 Ashikaga Yoshiki. *See* Ashikaga Yoshitane
 Ashikaga Yoshimasa, 13, 142, 175, 200–201
 Ashikaga Yoshimi, 298
 Ashikaga Yoshimitsu, 142, 297
 Ashikaga Yoshinori, 174–75, 201, 281
 Ashikaga Yoshitada. *See* Ashikaga Yoshitane
 Ashikaga Yoshitaka. *See* Ashikaga Yoshizumi
 Ashikaga Yoshitane (Yoshiki, Yoshitada), 298–99
 Ashikaga Yoshitsuna, 284
 Ashikaga Yoshizumi (Yoshitaka), 298
 Assistant head priest (*shōgūji*), 312
 Aster River (Kikugawa river), 267–68
 Asukai Masachika (Kashiwagi Zenmon Eiga), 127, 207, 284, 290
 Asukai Masayasu, 207
 Asukai Masayo, 207
 Atami, 10, 163, 197, 311
 Atsuta Shrine, 99–100, 148, 186, 188, **270–71**, 305
 Awa, Deputy Constable of, 166
 Awaji, 150, 166
 Awa Province (now Tokushima Prefecture), 142, 298–99, 313
 Awataguchi, 104, 274
 Ayanokōji, 82, 260
Aya no tsuzumi (The Damask Drum), 231, 299
Azumaji no tsuto (Souvenir of the Eastland), 196, 256, 306
 Baba Hyōgonosuke (Suke Hyōgo?, Saneyuki?), 138, 288, 294
 Banjūzanmaiin, 105, 275
 Bishamondō, 153
 Bitchū Province (now part of Okayama Prefecture), 286
 Biwa, Lake (Nio Sea, Sea of Ōmi), 102, 139, 184, 187, 206, 224, 272, 275, 287, 291, 300
Biyanlu (The Blue Cliff Record), 289
 Blind attendant (*zatō*), 126, 153–54, 289, 305
 Blind expert (*kengyō*), 305
 Blind master (*kōtō*), 153–54, 305
 Bo Ya, 253
 Bodaiin, 113, 281–82. *See also* Daigoji
 Bōjō Toshina, 168, 314
 Bo Juyi, 213, 262
 Bon. *See* Festival of the Dead
 Bōnotsu, 33, 224
 Bōshū (Ihara Awanokami Tadatane?), 130, 153, 291, 305
 Botanka Shōhaku. *See* Shōhaku
 Bo Ya, 235
 Brushwood Cottage (Saioku, shiba no io, sanko no sōan), **86–87**, **95–96**, 119, 154, 157, 161, 163, 165, 185, 188, **192**, 215, 249, **262**, 304, 308
 Buddha, Buddhahood, 71, 84, 113, 145, 214–15, 218, 229, 244, 256–57, 281, 290, 293. *See also* Amida, Gautama
 Bunki 2 [1502]:8:6 *Sōgi tuitō nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person” in Memory of Sōgi), 252
 Cang Xie, 300
 Capital. *See* Kyoto
 Castle town (*jōkamachi*), 191
 Central Tōtōmi Uprising (Chūen ikki), 177
 Chief assistant priest (*ichi no negi*), 312
 Chigusagoe, 273
 Chikayoshi. *See* Nagaike Chikayoshi
 Chikurinshō, 245
 Chikuzennokami. *See* Oda Chikuzennokami
 Chikuzen Province (now part of Fukuoka Prefecture), 299
 Chinzō, 289
 Chita, 15, 55
 Chō (unit of measure) 196, **199**
 Chōei (Hōgen), 21, 212
 Chōfukujū, 54, 245
 Chōgetsuken, 121, 286
 Chōkanji, 307
 Chōkōji, 103, 142, 273, 299
 Chōkyō 2 [1488]:4 *Nanimichi hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Path”), 218
 Chōrakuji, 82, 155, 259, 307
 Chōzenji, 166, 312
 Chūgoku, 142, 299
 Chūnagon Moronaka, 265

- Daibosatsu Mountain, 11, 198
 Daiei 3 [1523]:9:2 *Yamanani hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Mountain”), 223, 291, 293
 Daiei 5 [1525]:1:25 *Naniki* (or *Nanibito*) *hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Tree,” or “A Kind of Person”), 248
 Daiei 5 [1525]:9:21 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), 199, 246, 256, 306
 Daiei 6 [1526]:8:15 *Hyakuin*, 278
 Daiei 6 [1526]:9:13 *Nanibito hyakuin* (a Hundred-Verse Sequence Entitled “A Kind of Person”), 279
 Daiei 7 [1527]:1:18 *Yashima Shōrin’an naniki hyakuin*. See *Yashima Shōrin’an naniki hyakuin*
 Daiei 7 [1527]:1:19 *Yamanani hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Mountain”), 236, 292, 294
 Daiei 7 [1527]:4:2 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), 236, 270, 279, 289, 303
 Daigo, Emperor, 249
 Daigoji, 113, 187, 209, 280–81
Daihatsunehangyō (Sutra on the Great Extinction), 281
Daihōbenbutsuhōngyō (Sutra on the Repayment of His Indebtedness to His Parents by Great and Skillful Means), 293
 Daijōe. See Great Thanksgiving Service
 Dainichi Nyorai, 211
 Daiō Kokushi, 213, 286
 Dairyōji, 51, 243
 Daisen’in, 22, 106. See also Daitokuji
 Daitokuji, 15, 22, 30–31, 46, 50, 74, 105–6, 115, 161–62, 181–83, 185–87, 205–6, 213, 220–21, 238, 242, 255, 274, 282, 290. See also Daisen’in; Shinjuan
 Daitō Kokushi, 261, 290
Dengaku, 282
 Deputy, the. See Hosokawa Takakuni
Diamond Sutra (Kongōkyō), 218
 Discord of the Eikyō Era (Eikyō no ran), 176
 Dora Ikkōdō, 55, 246
 Double Yang Festival, 279
 Dove-Tipped Staff (hato no tsue, Eighty-Year Staff), 48, 241
 Du Fu, 282
 Du Xunhe, 242
 Echizen Province (now part of Fukui Prefecture), 7, 18, 30–31, 158, 178, 181–83, 188, 191, 201, 207, 210, 237, 261, 308
 Edo, 9
 Edo Castle, 175, 196
Egedera, 273
Eguchi, 210
 Eigenji, 273
 Eight Bridges (Yatsushashi), 15, 181, 203
 Eight Peaks Pass (Happūgoe), 102, 186, 273
 Eight views of Ōmi (Ōmi hakkei), 272
Eikyū hyakushu. See *Latter Hundred-Waka Sequence at the Palace of the Retired Emperor Horikawa*
 Einō, 121, 286
 Eishō 1 [1504] (Eishō 3? [1506?]) *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), 195
 Eishō 2 [1505]:8:22 *Tamanani hyakuin* (A Hundred Verse Sequence Entitled “A Kind of Gem”), 256
 Eishō 4 [1507]:11:3 *Makino Kohaku Zenmon uchijini issshūki* (First Anniversary of the Death in Battle of Makino Kohaku Zenmon), 269
 Eishō 12 [1515]:11:11 *Yamanani hyakuin* (A Hundred-Verse Sequence entitled “A Kind of Mountain”), 272
 Eishō 13 [1516]:7:8 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), 312
 Eishō 15 [1518]:1:3 *Yamanani hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Mountain”), 198
 Eishō 15 [1518]:4:26 [1518:4:23?] *Yamanani hyakuin* (A Hundred-Verse Sequence entitled “A Kind of Mountain”), 270
 Enryakuji (Mountain Gate [Sanmon], the Mountain), 105, 184, 209, 216, 275, 293. See also Hiei, Mount
 Entoku 3 [1491]:10:20 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”). See *Yuyama sangin*
 Equinoxes (Higan), 86, 261
 Festival, the. See Hollyhock Festival
 Festival of the Dead (Bon, Urabon), 63, 86, 158, 250, 261, 309

General Index

- Festival of the Weaver Maid (Tanabata), 156–57, 186, 188, 230, 277, 308
 Fifth Ward (Gojō), 36, 229
 Five Mountains (Gozan), 105, 238, 240, 259, 275; in Kamakura, 259. *See also* Zen
 Five trees and eight herbs (*goboku hassō*), 111, 280
 Former Han, 314
 Fuchū (Suruga). *See* Sunpu
 Fuchū (Tōtōmi), 92
 Fudō (Fudō Myōō, Acala), 37, 232
 Fūgashū (*Fūga wakashū*), 97, 173
 Fuji, Mount, 25, 28, 59, 63, 89, 95, 104, 126, 147, 153, 167, 215, 217, 248, 257–58, 264, 267, 274, 305–6
 Fujieda, 55, 152, 305
Fuji goran nikki, 174
 Fujimasu, 59, 247
Fuji rekiranki, 207
 Fujiwara Ariie, 206, 211
 Fujiwara house, 34, 226
 Fujiwara Ietaka, 224
 Fujiwara Kamatari, 212
 Fujiwara Kanesuke, 308
 Fujiwara Kiyoo, 285
 Fujiwara Masatsune, 167, 247, 313
 Fujiwara Michitoshi, 242
 Fujiwara Muneyuki, 267
 Fujiwara Norikane, 236, 289
 Fujiwara Okikaze, 244
 Fujiwara Sanefusa, 236
 Fujiwara Shunzei, 48, 222, 258, 286, 293
 Fujiwara Tadahira, 238
 Fujiwara Tadasada, 284
 Fujiwara Teika, 210, 255, 283, 306
 Fujiwara Toshiyuki, 223, 288
 Fujiwara Yorisuke, 239
 Fukakusa, 46, 238
 Fukiage, 228
 Fukōin, 12, 201
 Fukōzu, 98, 150, 269
 Fukuda Hachirō (Sōkan), 139, 294
 Fukushima Masanari, 312
 Fukushima Saemonnojō (Sukeharu?), 9, 196
 Funakata (Mountain), 13, 202
 Furu, 254
 Furu, Mount (Furuyama), 254
 Fusaiji, 12, 200
 Fushimi, 46, 105–6, 108, 111–14, 183, 186–87, 238, 276, 278
 Fushinomiya Sadaatsu, 183
 Futamata Castle, 8, 195
 Futami Bay, 22, 211, 213, 275
 Gamō Hidenori, 182
 Gamō house, 17, 273
 Gautama, Prince, 290
Genji monogatari (The Tale of Genji), 29, 74, 136, 183, 210, 215–16, 218–19, 229–30, 241, 246, 250, 255, 271, 274, 283, 286, 289, 295, 302
Genji monogatari okui, 283
Genji monogatari teiyō, 174
Genpei seisui, 285
 Genpei War, 297
 Genshū, 124, 289
 Gesshū Jukei. *See* Ikkeken
Gessonsai senku. *See* *Iba senku*
Gessonsai Sōseki. *See* Sōseki
 Go, 234
 Gohanazono, Emperor, 290
 Gohōjō house, 195. *See also* Hōjō house
 Gojō. *See* Fifth Ward
 Gojō Yoshisuke, 258
 Gokashiwabara, Emperor (Gokashiwabarain), 105, 186, 275
 Gokokuji, 27, 111, 217, 280
 Gokyōgoku Yoshitsune, 287
 Gonara, Emperor, 186, 275
 Gondainagon [Minamoto] Michiteru, 312
 Goose-skin paper (*ganpi no kami*, *ganpishi*), 253
 Gorō Ujiteru. *See* Imagawa Ujiteru
Goseibai shikimoku, 184
Gosenshū (*Gosen wakashū*), 216–17, 254, 257, 266, 291, 305
Goshūishū (*Goshūi wakashū*), 192, 306, 309, 311, 315
 Gotō Tajimanokami, 103, 273
 Gotsuchimikado, Emperor, 275
 Gozan. *See* Five Mountains
 Great Buddha, 21, 182, 212
 Great Thanksgiving Service (Daijōe), 122, 286–87
Goku Wakuraba (My Ignorant Blighted Leaves), 204

- Gyōki, 214, 224
Gyokuyōshū (*Gyokuyō wakashū*), 97, 268, 295
- Hachigata, 9, 196–97
Hachikazuki, 312
 Hachiman, 11, 199, 235
 Hachirō. *See* Ise Hachirō
 Hahakabe Hyōgonosuke (Morikuni), 29, 110, 218, 279
Haikai, 17, 34, 46–47, 50, 57, 103, 120–21, 124, 136, 155, 157, 207, 209, 225–28, 230, 239, 242, 250, 274, 308, 312
Haikai renga, 232
Haikai rengashō, 227, 232
 Hakatanotsu, 224
 Hakone Bettō (Hōjō Gen'an), 47, 240
 Hakone Yumoto, 204
 Hakusan. *See* White Mountain
 Hakusan Shrine, 217
 Hall of No Renunciation (Fushain), 163–65, 311
 Hamamatsu Estate, 9–10, 14, 97, 186, 195, 203
 Hamana, Lake (Bridge), 9, 13, 97, 151, 186, 195–96, 202, 269, 304
 Hamana Bitchūnokami, 14, 203
 Hamana Castle, 151, 304
Hamori senku, 259
 Hamuro Mitsuchika, 267
 Hannyaji, 21, 212
 Hannyaji Hill (Hannyajizaka), 21, 34, 182, 227
 Happū kaidō, 273
 Hasedera, 20, 81, 182, 211
 Hasedō, 81, 259
 Hasegawa Masanobu, 264
 Hasegawa Motonaga, 90, 264
 Hashimura Kiyomasa (Shinjiro), 205
 Hatakeyama house, 297
 Hatakeyama Masanaga, 297
 Hatakeyama Yoshifusa, 247, 289
 Hatakeyama Yoshinari, 297
 Hatano Tanemichi, 284
 Hatsuse, Mount (Hatsuseyama), 20, 182, 211
 Head priest (*daigūji*), 312
 Heike house. *See* Taira house
Heike monogatari, 187, 216, 238, 281, 305
Heikyoku, 305
 Heisenji, 32, 223
 Henjō, Bishop, 285, 308
- Hesokata, 248
 Hida Province (now part of Gifu Prefecture), 131
 Hiei, Mount (Hieizan), 26, 121, 209, 216, 248, 274–75, 286
 Hieitsuji, 121, 286
 Hie Shrine, 241
 Higan. *See* Equinoxes
 Higashinotōin, 274
 Higashiyama, 22, 29, 105, 167, 213, 219, 230
Higashiyama senku, 29, 182, 218, 279
 Higonokami Yasumori. *See* Asahina Yasumori
 Higuchi, 27, 111, 217
 Hikima. *See* Hikuma
 Hikuma (Hikima), 97, 152, 179, 195, 268, 304
 Hikuma Castle, 10, 13, 55, 179, 195, 198–201, 203
 Hinaga, 147, 302
 Hindrance Gate (Tema no seki), 82, 260
 Hino, 113, 281
 Hino Toshimoto, 268
 Hino Yakushi, 281
 Hirai Takayoshi (Hirai Uhyōenojō). *See* Uhyōenojō Takayoshi
 Hira Mountains (Hira no ne), 128, 136, 164, 294
 Hirano Shrine, 282
 Hirao, 16, 19
 Hitomaro. *See* Kakinomoto Hitomaro
Hitotsugi, 244
 Hōgaiken Dōken. *See* Iwayama Dōken
 Hōgen Chōei. *See* Chōei
 Hōjō Gen'an. *See* Hakone Bettō
 Hōjō house, 193, 275, 311
Hōjōji, 281, 299
 Hōjō Sōun (Ise Nagauji), 9, 176, 179, 183, 195–97, 201, 245, 262, 279, 312
 Hōjō Ujitsuna, 183–84, 187, 289, 312
 Hōkaiji, 281
Hokekyō. *See* Lotus Sutra
 Hokkedō, 275
Hokku kikigaki, 219–20, 275–76, 278–79, 294
 Hokuriku, 142, 191, 299
 Hollyhock Festival (Aoi matsuri), 243, 276
 Holy Name, 73, 144, 261, 300, 311. *See also* Amida
 Honganji, 246
Hongyō waka, 310

General Index

- Honji suijaku* (manifestation from the original state), 258
 Honkokuji, 299
 Honnoghara, 14, 203
 Honsaka, 14, 203
 Honshū, 299
 Horie Castle, 151, 304
 Horie Shimotsukenokami, 9, 195
Horikawa hyakushu, 203
Horikawain godo hyakushu. See *Latter Hundred-Waka Sequence at the Palace of the Retired Emperor Horikawa*
 Horikawa no Tsubone, 251
 Horikoshi Castle, 177
 Horikoshi house, 177, 225, 266
 Horikoshi Kubō. See Ashikaga Masatomo
 Horikoshi Mutsunokami (Sadanobu, Sena Sadanobu), 13, 178, 202
 Horikoshi Norimasa, 177–78
 Horikoshi Rokurō (Ujinobu), 92, 97, 186, 266, 268, 304
 Horikoshi Sadamoto, 178
 Hōsenji, 121, 286
 Hoshizaki, 99, 270
 Hōshōji, 46, 238
 Hosoe Inlet, 151
 Hosokawa Harumoto, 284
 Hosokawa house, 218, 297–98
 Hosokawa Katsumoto, **193**, 201, 297–98
 Hosokawa Korekata, 284–85
 Hosokawa Masamoto, 205, 298
Hosokawa ryōkeki (Account of the Two Hosokawa Houses), 292, 298
 Hosokawa Sanukinokami (Shigeyuki? Yoshiyuki?), 13, 201
 Hosokawa Sumimoto, 205, 284, 292, 298–99
 Hosokawa Sumiyuki, 298
 Hosokawa Takakuni (the Deputy, Dōei), 15, 44, 131, 142, 181, 183, 188, **205–6**, 217, 236, 273, 284–85, 292, 296–99
 Hosokawa Yoriyuki, 297
 House laws (*kakun*), 261
 Hozumi, Prince, 302
Hyakunin isshu, 245
 Hyōbukyō, 47–48, 240–41
 Iba Sadakazu. See Tanemura Sadakazu
Iba senku (*Gessonsai senku*), 44, 183, 236–37
 Ibigawa river, 272
 Ibuki Mountains, 128, 164, 290
 Ichida Castle, 203
 Ichijōdani, 30, 191, 220
 Ichijō Kaneyoshi (Kanera), 220, 241
 Ichikawa, 59, 248
 Ichinotani, 281
 Iganokami. See Oda Iganokami
 Iganokami Takamori. See Sugihara Iganokami
 Iguchi Saburōzaemon, 144, 300
 Ihara Castle, 291
 Ihara Tadatane (Awanokami). See Bōshū
 Ihara Tangonokami, 199
 Iidagawara, 312
 Ii house, 179
 Ii Jirō (Nobutsuna), 11, 198
 Iio house, 195–96
 Iio Sōgi. See Sōgi
 Iio Zenrokurō Tamekiyo, 9, 97, 195, 269
 Iio Zenshirō Katatsura (Iio Zenzaemon Katatsura?), 9, 195, 200
 Iio Zenshirō Noritsura, 9, 14, 55, 97, 186, 195, 246, 268
 Iio Zenzaemon Katatsura (Iio Zenshirō Katatsura?), 9, 195
 Iio Zenzaemonnojō Nagatsura, 9, 195
 Ikkein. See Ikkeken
 Ikkeken (or Ikkein, Gesshū Jukei), 45, 106, 238, 276
 Ikkō ikki, 191, 221
 Ikkyū (Ikkyū Sōjun), 45, 47, 107, 123, 181, 183, 186–87, **205–6**, 213, 217–18, 220–21, 238, 261, 278, 288–90; with sword, 126–27, 289–90
 Ikuta, 23, 214
 Imagawa house, 173–77, 181, 184, 195–96, 200–203, 245, 264, 266, 269, 275, 291, 304, 310, 312–13
Imagawajō, 174
Imagawa kafu (Lineage of the Imagawa House), 194
Imagawaki (Imagawa Chronicle), **194**, 196, 198, 202
Imagawaki (Imagawa Chronicle) (*Furokuki* [Chronicle Beneath Mount Fuji]), 177, 179, **194**
 Imagawa Norikuni (Jōkōjidono), 12, 173, 177
 Imagawa Norimasa, 12, 174–75, 247

- Imagawa Noritada, 12, 160, 174–75, 310
 Imagawa Noriuji, 12, 173
 Imagawa Residence, 170
 Imagawa Ryōshun (Iyonokami Sadayo), 97, 160, 173–74, 177, 186, **247**, **268**, 310
 Imagawa Ujichika (Honjosama, Jōki, Kyōzan, Shōsaku, Shurinodaibu), 9–13, 55, 69, 76, 78, 90, 153–55, 161–63, **176**, 179, 181, 184–85, 187–88, 193, 196–99, 245, 251–52, 256, 260, 264, 277, 279, 289, 304, 307, 310–12, 314
 Imagawa Ujiteru (Ryūōmaro [Tatsuomaro], Gorō), Honjo, 55, 80–82, 89, 155–56, 162–64, 174, **176**, 185, 187, 246, 258, 310, 314
 Imagawa Ujizane, 176, 193
 Imagawa Yasunori, 12, 174, 200
 Imagawa Yoshimoto, 176
 Imagawa Yoshitada (Chōhōjido), 9, 12–13, 58, 162, **174–76**, 178–79, 193, 195, 200–203, 247, 264, 298
 Imahashi, 55, 98, 150, 179, 186, 195, 246
 Imperial Palace, 104, 274
 Ina, 98, 150, 269
 Inagawa river, 224
 Inano, 33, 224
 Inasa Inlet, 14
 Inasa Mountain, 151
Inetsukiuta (rice-threshing songs), 286
 Inner Shrine. *See* Ise Shrine
 Inohana, 49, 241
 Inō Sōgi. *See* Sōgi
 Insei, 109
Inu Tsukubashū. *See* *Shinsen inu tsukubashū*
 Irie Palace (Irie Goshō, Sanjichionji), 278
 Ise, Lady, 213, 250, 254, 267, 300
 Ise Bay, 99, 145, 181
 Ise Bitchūnokami (Ise Hachirō?), 110, 279
 Ise Hachirō (Ise Bitchūnokami?), 111–12, 279–80
Ise monogatari, 181, 192, 204, 210, 217, 238, 245, 256, 262, 269, 273–74, 279–80, 300, 302, 30405
 Ise Morisada, 202
 Isenokami. *See* Ise Sadachika
 Ise Province (now part of Mie Prefecture), 15, 18, 49, 55, 133, 144, 181, 207, 210, 245, 273, 302
 Ise Sadachika (Isenokami), 13, 201–2
Ise senku, 15, 181, 204–5
 Ise Shinkurō. *See* Hōjō Sōun
 Ise Shrine (Inner Shrine, Outer Shrine), 19, 22, 143, 165, 181–82, 204–5, 207, 209, **211**, 249, 315
 Ishiyamadera, 286
 Isonokami Shrine, 54, 245, 254
 Isshiki Shinkurō (Sōshū?), 111–13, 279
 Isshiki Sōshū (Kazusanokami, Shinkurō?), 110, 279
 Isuzu Mimosusogawa river, 19, 211
 Iwakidaira Castle, 306
 Iwaki Yoshitaka (Minbunotaifu), 154–55, 306, 311
 Iwashimizu Hachiman Shrine, 199, 235, 239.
See also Hachiman
 Iwata, 23, 214
 Iwayama Dōken (Hisamune, Hōgaiken), 119, 126, 284, 289
 Iyonokami Sadayo. *See* Imagawa Ryōshun
 Izu Kanō house, 177
 Izumi Province (now part of Ōsaka Prefecture), 22, 137
 Izumi River. *See* Izumigawa river
 Izumi Shikibu, 295
 Izumigawa river (Izumi River), 107, 216, 276–77
 Izumigaya valley, 95, 267
 Izumo Province (now part of Shimane Prefecture), 260
 Izu Province (now part of Shizuoka Prefecture), 179, 195, 262
 Jakuren, 257
 Jibukyō Hōgan Taijin. *See* Taijin
 Jichin (Jien), 85, 261, 267
 Jien. *See* Jichin
Jikka senku, 273
 Jikō, 28–29, 182, 217–18
 Jimon. *See* Miidera
 Jingoji, 51, 243
 Jionji, 52, 54, 244–45
 Ji sect, 22, 28, 217
 Jison'in, 21, 212
 Jitō, Empress, 268
 Jizōin, 138, 294
 Jōan Ryōsū, 276
 Jōdo sect. *See* Pure Land sect
Jōei Code. *See* *Goseibai shikimoku*

General Index

- Jōetsu. *See* Soshin Jōetsu
 Jōfukuji, 22, 213
 Jōgen, 306
 Jōha, 28–29, 182, 218, 277
 Jōjuin, 16
 Jōkamachi. *See* Castle town
 Jōkōin, 47, 104, 106, 240, 274, 276
 Jōkyū uprising, 267
 Jōruri, 303
 Jōruri, Lady (Jōruri Gozen), 150, 188, 303
 Jōruri Gozen monogatari, 303
 Jōsū, 22, 182, 213
 Jugō. *See* Mansai Jugō
 Jujōken. *See* Tsuda Jujōken
 Jukei, 176, 260, 264, 307, 314
 Jukkai hyakuin dokugin (A Solo Hundred-Verse Sequence in Lamentation), 194

 Kabekusa, 268
 Kachiyama, 14, 203
 Kadoya, 278
 Kaeruyama mountain. *See* Mountain of Re-
 turning
 Kagamiyama. *See* Mirror Mountain
 Kaga Province (now part of Ishikawa Prefec-
 ture), 221
 Kagurauta, 299
 Kai house, 178, 198, 201
 Kai Minonokami, 11
 Kai Nobuhisa, 178
 Kai Province (now Yamanashi Prefecture), 11,
 13, 62, 96, 166, 179, 249, 310, 312–13
 Kajisai. *See* Seki Kajisai
 Kakegawa (Castle), 7–8, 11, 14, 92, 96, 152,
 177–78, 181, **192–93**, 199, 304
 Kakegawa Estate, 12, 178, 200–201
 Kakinomoto Hitomaro, 38, 233, 254, 280
 Kakun. *See* House laws
 Kamakura, 9–10, 194, 225, 259, 281
 Kamakura Bakufu. *See* Kamakura Shogunate
 Kamakura Shogunate (Kamakura Bakufu), 204
 Kameyama, 16–17, 49–50, 53–55, 102, 130, 144,
 181, 184–85, 188, 207, 242
 Kamigamo Shrine, 276
 Kamigyō. *See* Upper Capital, Kyoto
 Kamiji, Mount, 20, 211
 Kamijōgawara, 313
 Kaminabi, 120, 285
 Kamiyama, 243
 Kamiya River (Kamiyagawa, Paper-Maker
 River), 282
 Kamo no Chōmei, 113, 187, 281, 299
 Kamo Shrines, 243
 Kana mokuroku, 176, 187
 Kanaya, 91, 152, 305
 Kanbe, 145, 301
 Kanbe Morinaga (Ukyōnoshin), 54, 245
 Kanginshū, 239, 252, 282
 Kanjin hijiri, 211
 Kankoku (Kanchi? Kanshō?), 58, 247
 Kannon, 17, 72, 81, 149, 209
 Kannonji, 32, 103, 133, 138, 223, 241–42, 273,
 293
 Kanō house, 177, 179, 202
 Kanō Jirō, 13, 201
 Kanō Kaganokami, 13, 178
 Kanō Kunainoshō, 12–13, 201
 Kanō Shichirōemonnojō (Shichirōzaemon-
 nojō, Hisachika), 177–78
 Kanō Suke (of Abe), 13, 201
 Kanō Suke (of Izu), 13, 201
 Kanō Suke Nyūdō, 177–78
 Kansai, 181, 184–86, 199, 205
 Kansei chōshū shokafu (Kansei Continued Lin-
 eage of the Various Houses), 202
 Kantō, 174
 Kantō league (*bandōri*) (unit of measure), 196
 Kantō Shogun (Kantō Kubō). *See* Ashikaga
 Mochiuji
 Karasaki, 295
 Karasuma, 260
 Kariya, 15, 55, 99, 149, 188, 204
 Kasadera. *See* Rain Hat Temple
 Kasadera engi, 303
 Kasai Estate, 10, 198
 Kasatoriyama mountain, 114
 Kashiwagi Zenmon Eiga. *See* Asukai Masa-
 chika
 Kasshiki. *See* Novice
 Kasuga Mountain (Kasugayama), 113, 212, 302
 Kasuya Matsutsuna (Nakatsukasa), 92, 265
 Katada, 122, 287
 Katariyama, 212
 Katsumata house, 178, 195, 202
 Katsumata Motonaga, 178
 Katsuragawa river, 142, 282, 285, 296
 Katsuyama Castle, 199
 Kawagoe Castle, 9, 196

- Kawai Gorō (Kawai Matagorō?), 49, 129, 241
 Kawai Matagorō (Kawai Gorō?), 49, 129, 144, 291, 300
 Kawai Suruganokami (Sunshū), 49, 129, 241, 291, 300
 Kawarabayashi Tsushimanokami (Masayori), 29, 132, 218, 292
 Kawawa Estate, 12, 200
 Kazan, 120, 285
 Kazan, Emperor, 285
 Ken (unit of measure), 193
 Kenchōji, 82, 259
 Kendai, 244
 Kendō, 121, 279, 286, 303
 Kengyō. *See* Blind expert
 Kenkokoji, 19–20, 211
 Kenmu Restoration, 173
 Kenninji, 45, 106, 238, 275–76
 Kensai, 238, 250
 Kensai zōdan, 250
 Kenshun, 281
 Kibi, 55, 246
 Kiganji, 55
 Kiinokami, 310
 Kikugawa river, 96
 Ki no Akimune, 240
 Ki no Toshisada, 285
 Ki no Tsurayuki, 240
 Kin'yōshū (Kin'yō wakashū), 209
 Kira house, 9–10, 12, **195**
 Kira Tōjō house, 98, 186, 201
 Kira Tōjō Yoshiharu, 269
 Kisogawa river, 272
 Kitabatake house, 207
 Kitagawa, Lady (Kitagawadono), 90, 162, **176**, 185, 195, 201–2, 245, 264–65, 267, 278
 Kitamuki, 246
 Kitamura Hyōgonosuke (Tsuda Bizen Lay Priest?), 113, 238, 280
 Kitano Shrine, 115, 182, 187, 282
 Kiyomi (Gate, Strand, Seikenji), 25, 55–58, 62, 75, 127, 153, 165, 184, 215, 247, 256, 305, 312
 Kiyomizu Temple, 219
 Kiyomizuyama, 219
 Kiyosu, 99–101, 148, 270, 272
 Kōbō Daishi, 257
 Kōfukuji, 256
 Kōga, 143, 300
 Koga Kubō. *See* Ashikaga Shigeuji
 Kogawa, 90–91, 96, 185, 264, 267
 Kohaku. *See* Makino Shigetoki
 Kohata, 113, 280–81
 Koi no omoni (The Heavy Burden of Love), 231
 Kojiki, 270
 Kokin denju. *See* Secret Traditions of Kokinshū
 Kokinshū (Kokin wakashū), 81, 85, 108–9, 119, 162, 185–86, 191, 192, 210, 213, 215–16, 219, 223–24, 228, 232–33, 235–37, 240, 244, 250, 255, 259–62, 264–65, 267–68, 271, 273, 276–78, 282–85, 287–88, 292–96, 300, 304–8, 310, 313, 315
 Kokin waka rokujō, 260
 Kōkō, Emperor (Ninna Emperor), 292
 Kokuji, 175, 178
 Kongara (Kinkara), 232
 Konjikidō, 226
 Konoe Hisamichi, 81, 183, 258
 Konoe Masaie, 81, 258
 Konohama, 48, 103, 121, 128, 142, 144, 241, 274, 299–300
 Konparu Shichirō, 21, 182, 212
 Konparu Zenpō, 245
 Konrin'an, 103, 274
 Koremitsu, 289
 Koshi, 126, 289
 Koshimizu Castle, 292
 Kōtō. *See* blind master
 Kotsugawa river, 46, 216, 239, 276, 281
 Kōya, Mount (Kōyasan, Takano no yama), 34, 38, 78, 211, 226, 256–57
 Koyadera, 224
 Kōya hijiri, 226–27
 Koyorogi (Koyurugi) Strand, 288
 Koyurugi Strand. *See* Koyorogi Strand
 Kōzai Motomori, 284
 Kōzanji, 243
 Kōzenji, 52, 244
 Kozu, 27, 216
 Kubota, 16–17, 207
 Kumagai (Urikumagai) house, 203
 Kumagai Echigonokami, 14, 98, 269
 Kumozugawa river, 16, 19, 207
 Kunai of the Palace of the Dowager, 249
 Kuni, 277
 Kurama, 133, 293
 Kurokawa Dōyu, 194, 281
 Kuroyama Castle, 9
 Kusanagi no tsurugi, 270

- Kushima. *See* Fukushima
 Kuwana, 102, 147, 186, 272
 Kyōgoku house, 293
 Kyoto, 20, 29–30, 32, 42–46, 56–57, 59, 62–63, 66–67, 84, 90, 101, 103–5, 108–10, 112, 119–22, 124–25, 127, 130, 133, 141–42, 149, 153, 160, 162, 168, 181, 183–84, 186–88, 193, 195, 199, 201–2, 204–6, 213–14, 216, 219, 228, 230, 238, 248–49, 252, 259–60, 270, 274, 276, 286, 293, 296, 298–99; history of violence in, 120, 122, 141–42, 284–85, 296–99, 310, 314. *See also* Lower Capital (Shimogyō); Upper Capital (Kamigyō)
 Kyōunshū, 261
 Kyūsei, 174
 Kyushu, 173, 297

Latter Hundred-Waka Sequence at the Palace of the Retired Emperor Horikawa (*Horikawain godo hyakushu, Eikyū hyakushu*), 100, 271
 Lending Mountain (Kaseyama), 277
 Liezi, 237, 253
 Linji, 261, 290
 Li Qiao, 193
 Liu Yuxi, 239
Liuzu tanjing (The Platform Sutra of the Sixth Patriarch), 290
 Long Bridge of Seta (Seta no nagahashi, Seta no karahashi), 101, 272
Lotus Sutra (*Hokekyō, Myōhō rengekyō*), 69–70, 160, 162, 214–15, 253–54, 253, 259, 290, 310
 Lower Capital (Shimogyō), 46, 106, 109, 111, 119–20, 186–87, 217, 224, 238, 278, 285. *See also* Kyoto
 Lower Capital Tea Coterie (Shimogyō chanoyū), 109, 187, 278

 Mabuchi house, 294
 Mabuchi Kunainoshō (Yamashironokami Munetsuna), 139, 294
Machishū (townsmen), 278
 Maiden-Calling Slope (Tego no yobisaka), 87, 262
 Maitreya, 257
 Makino Denzō (Nobushige), 55, 98, 150, 186, 246, 269, 303
 Makino Heisaburō, 98, 150, 269, 303
 Makino house, 188
 Makino Kohaku. *See* Makino Shigetoki
 Makinoo, 243
 Makino Shigekata, 98, 269
 Makino Shigetoki (Kohaku), 98, 269, 304
 Makinoshima, 108
 Makino Shirōzaemonnojō, 14, 203
Mamako ijime, 312
 Manjuji, 275
 Mansai Jugō, 113, 281–82
Mansai Jugō nikki, 281
Man'yōshū, 59, 206, 214, 216, 230–31, 242, 248, 254, 262, 268, 280, 301–2, 307
 Mariko, 90, 119, 152, 157, 162–63, 165, 176, 185, 188, 192, 195, 249, 255, 262, 267, 304, 308. *See also* Brushwood Cottage; Utsunoyama Mountain
 Martial Defender (Buei, Shiba Yoshitatsu), 11–12, 179, 198–200
 Masatsune. *See* Fujiwara Masatsune
 Masukata, 9, 196
 Matsudaira house, 186, 188, 269
 Matsudaira Jirōzaburō (Kiyoyasu), 150, 269–70, 303
 Matsudaira Kiyoyasu. *See* Matsudaira Jirōzaburō
 Matsudaira Nagachika, 270, 303
 Matsudaira Ōinosuke (Tadasada), 98, 140, 150, 153, 269, 303, 305
 Matsudaira Yoichi (Nobusada), 99, 149, 270, 303
 Matsudaira Yoshikage, 269
 Matsushita Shōkō. *See* Shōkō
 Meet-Again Mountain (Nochiseyama), 68, 253
Meidaishū (*Meidai waka zenshū?*), 52
Meikōawase, 218
 Meiō 8 [1499]:2:19 *Nanibito hyakuin* (A Hundred-Verse Sequence Entitled “A Kind of Person”), 237
 Meitoku Era, Discord of the (Meitoku no ran), 141–42, 297
 Mengzong, 293
Menoto, 310
 Michinoku, 154, 306
 Mihogasaki, 57, 247
 Miidera (Jimon, Onjōji, the Temple), 30, 43, 47, 104–5, 114, 120–21, 124–25, 138, 153, 183–84, 186–87, 220, 236, 240, 274–75, 293, 299, 305
 Mikanohara. *See* Third-Day Moor
 Mikami Mountain, 287

- Mikawa Echigonokami (Yoriyasu), 123, 288
Mikawa kudari (Down to Mikawa). See *Sōchō kawa*
 Mikawa Province (now part of Aichi Prefecture), 9–10, 13, 55, 98, 124, 149, 151, 153, 179, 186, 195, 201, 203, 268–69, 304
Mimosusogawa utaawase, 211
 Minakuchi, 54, 143, 300
 Minamoto Michiteru. See Gondainagon (Minamoto) Michiteru
 Minamoto Muneyuki, 305
 Minamoto Saneakira, 233
 Minamoto Shigeyuki, 309
 Minamoto Shunrai, 203, 271
 Minamoto Yorimasa, 195, 265
 Minamoto Yoritomo, 204
 Minamoto Yoshitomo, 15, 204, 225
 Minamoto Yoshitsune (Genkurō), 34, 150, 188, 225, 303
 Ming, 183, 213, 224
 Mino Province (now part of Gifu Prefecture), 102
 Mirror Mountain (Kagamiyama), 49, 103, 135, 241, 273, 293
 Mishima, 10, 197
Mishima senku. See *Shutsujin senku*
 Mitake (Castle, Mountain), 11, 179, 198
 Mitsuke, 92, 97, 152, 185, 266, 304
 Mitsuke Castle, 177–79, 195
 Mitsusada, 205
 Mitsuse River (Mitsusegawa, Sanzunokawa), 73, 255
 Miura Yatarō, 79, 257
 Miwa, Mount (Miwayama), 37, 232
 Miyagi Plain, 308
 Miyahara Moritaka (Shichirōbyōenojō), 16, 18–19, 207
 Miyaki Nyūdō Shinkan, 133, 292
Miyako no tsuto, 264
 Miyoshi Chikuzennokami (Yukinaga), 142, 205, 284, 292, 298–99
 Miyoshi house, 195
 Miyoshi Motonaga, 284–85
 Miyoshi Yukinaga. See Miyoshi Chikuzennokami
 Mizuno Izuminokami (Chikamori, Tōkurō), 15, 99, 149, 188, 204, 246, 270, 303
 Mizuno Kisaburō, 15, 204
 Mizu no mimaki, 46
 Mogami River, 296
 Mon'ami, 54, 245
 Monju (Manjusri), 227
 Monjuin, 34
Monzenmachi. See Castle town
 Mori Hayatonosuke, 55
Moritake senku, 207, 312
 Moriyama, 99, 270, 303
 Moruyama, 49, 142, 241, 299
 Motosu Yamatonokami, 48, 241
 Mountain, the. See Enryakuji
 Mountain Gate [Sanmon]. See Enryakuji
 Mountain of Meeting (Gate at the) (Ōsaka [no seki], Sekiyama), 104, 120, 129, 140, 186, 220, 274, 285, 291, 296
 Mountain of Returning (Kaeruyama), 7, 19, 49, 191–92, 210
 Mountain of the Dead (Shide no yama), 64, 242
 Mukogawa, 224
 Muneaki. See Toyohara Muneaki
 Murakushi, 9, 179, 195
 Muramori. See Sakai Settsunokami
 Murasakino 30, 205, 238. See also Daitokuji
 Murata Jukō, 278
 Murata Sōju, 109, 187, 278
 Muromachi, 82, 260
 Musashi Province (now Tokyo Metropolitan Prefecture, Saitama Prefecture, and part of Kanagawa Prefecture), 9, 179, 184
 Mushanokōji, 105, 274
 Myōdaiji, 150, 303
 Myōgenji, 270
Myōhōjiki, 289
Myōhō renekyō. See *Lotus Sutra*
 Myōshōan, 122, 164, 286
 Myōshōji, 213, 221, 286
 Myōson, 192
Nachigomori (Beneath Nachi Falls), 191, 199, 204, 207, 217–18, 221, 235
 Nagaike Chikayoshi (Kurōzaemonnojō), 151, 304
 Nagara Bridge (Nagara no hashi), 267
 Nagaragawa river, 272
 Nagatonokami. See Satō Nagatonokami
Nagoya kassenki (Nagoya Battle Chronicle), 200
Nagusamegusa, 271

- Nakae Tosanokami (Kazutsugu), 103, 123, 128, 138, 273, 287, 291, 294
 Nakamikado Nobuhide, 156, 162, 164, 168, 188, 260, **307**, 310–11, 314
 Nakamikado Nobutane, 42, 45, 83–84, 156, 183, 185, **235**, 237, 264, 307
 Nakamikado Nobutsuna, 162, 310
 Nakasendō, 273
 Nakoso Gate, 140, 295, 306
 Naniwa, 282, 284, 287
 Nanto (Southern Capital). *See* Nara
 Nanzenji, 105, 275
 Nara (Southern Capital, Nanto), 21–22, 27, 42, 84, 124, 182, 227, 256, 275
 Narumi, 99, 149, 270, 303
 Nasu house, 241, 256
 Nasu Suketarō, 78, 256–57
 Nichiren sect, 184
Nihachi meidaishū, 244
 Nijō Yoshimoto, 174
Nikonshū, 209, 256
 “Nine Mountains and Eight Seas” (Kusen hakkai), 114, 281
 Ningbo, 183
 Ninna Emperor. *See* Kōkō, Emperor
 Nio Sea. *See* Biwa, Lake
 Nirayama, 10, 197–98
 Nishinokōri, 150
 Nishinotōin, 278
 Nissaka, 96, 268
Nō (sarugaku), 21, 182, 212, 231, 245, 282
 Nobutane. *See* Nakamikado Nobutane
 Nobutora. *See* Takeda Nobutora
 Nochiseyama. *See* Meet-Again Mountain
 Nōin, 306
 Noma, 15, 204
 Nomura Ōinosuke, 50, 53, 242
Norikage (Sōteki) senku, 191
 Nose Gengorō (Kuniyori), 33, 225
 Nose Yorinori (Inabanokami), 29–30, 182, 217, 220, 225
 Nose Yorinori, widow of. *See* Jikō
 Noto Province (now part of Ishikawa Prefecture), 126, 247, 289
 Novice (*kasshiki*), 28, 217
 Nōyū, 115, 282
 Nukada, Princess, 248
 Nunobiki Falls (Nunobiki no taki), 219
 Oda Chikuzennokami (Yoshiyori), 99, 270–72
 Oda house, 238
 Oda Iganokami (Kurō Hironobu?), 99, 101, 270, 272
 Oda Nobunaga, 176, 186, 270, 272
 Oda Saburō (Nobuhide), 101, 186, 272
 Oda Sōdai (Nobusada), 101, 272
 Oda Tanbanokami, 148, 302
 Oda Tōzaemon, 101, 272
 Ōe Kin'yori, 311
 Ōe Masafusa, 295
 Ōgigayatsu (Uesugi) Tomoyoshi, 179, **196**
 Ōgigayatsu Uesugi, 9, 175, 196
 Ōgimachi, 278
 Ōgimachisanjō Kin'e (Onkata), 62, 76, 90, 249, 256, 264
 Ōgimachisanjō Sanemochi (Jōkū, Jikōin), 56, 62, 67, 76, 83, 165, 170, 184–85, 188, **246**, 249, 252–53, 256
 Ogura Pond (Ogura no ike), 239
 Ohara Chikataka (Bizennokami), 76, **246**, 256, 313
 Ohara Takachika (Hyōgonokami), 167, 313
 Ōigawa river, 152, 200, 305
 Ōi Nobutatsu, 199
Oi no mimi (Aged Ears), **193**, 203–4, 206, 208–9, 212, 219–20, 222–25, 235–37, 240–41, 243–44, 246–52, 258–59, 263–64, 266, 271–72, 274–77
Oi no susami (Aged Consolation), 191
 Okabe Saemonnojō, 13, 202
 Okazaki, 150, 195, 270, 303
 Okehazama, 176
 Okinoi Miyakoshima, 271
 Okitsu, 55, 60, 62, 161, 163–65, 184, 188, 215, 246, 312
 Okitsu Chikataka, 56
 Okitsu Hikokurō (Chikahisa), 75, 77, 153, 161, **256**, 305
 Okitsu Masanobu (Tōbyōdenojō), 55, 246, 249, 255
 Okitsu Saemon (Saemonnojō Moritsuna), 163, 311
 Ōkōchi Bitchūnokami (Sadatsuna), 9–12, 179, **195**, 198–99, 203
 Ōkōchi house, 11, 179, 195, 200
 Okunoin, 219
 Okunoyama Castle, 11–12, 198

- Ōmi, Sea of. *See* Biwa, Lake
 Ōmi *Gamōgunshi*, 295
 Ōmi house, 12–13, 200
 Ōminato, 15, 204
 Ōmi Province (now Shiga Prefecture), 15–17,
 32, 48, 103, 108, 120, 126, 130, 135, 138, 142,
 144, 182, 188, 205–6, 237, 241, 273, 277, 285,
 288, 293–94, 296, 298
 Ōmi sarugaku, 212
 Ōmi Shinzaemonnojō (Michitsuna), 12, 200–
 201
 Ōmiwa Shrine, 232
 Ōmiya, 142
 Omoigawa river. *See* River of Longing
 Ōninki, 297–98
 Ōnin War (Ōnin no ran), 142, 178, 193, 213,
 220, 238, 274, 281, 290, 297–98
 Onjōji. *See* Miidera
 Ono, 133, 293
 Ōno (Ōmi Province), 300
 Ōno (Owari Province), 55, 246
 Onogawa, 242
 Ono no Komachi, 271, 87
 Osada Chikashige (Shirōtarō), 72–74, 184, 255,
 261
 Ōsaka (Gate [Ōsaka no seki]). *See* Mountain of
 Meeting
 Osakabe Castle, 151, 304
 Ōshikōchi Mitsune, 223, 266
 Ōta Dōkan, 175
 Otokotōka, 269
 Ōtomo Kuronushi, 215, 273
 Ōtomo Yakamochi, 301
 Otowa (Falls, Mountain), 30, 140, 219, 295–96
 Ōtsu, 47–48, 104, 120–21, 184, 186, 220, 286,
 299
 Ōuchi house, 275
 Ōuchi Masahiro (Sakyōnotaifu), 142, 297–98
 Ōuchi Yoshioki, 182–83, 298
 Outer Shrine (Gekū, Toyouke Daijingū, To-
 yuke Daijingū). *See* Ise Shrine
 Owari Province (now part of Aichi Prefec-
 ture), 10–12, 15, 18, 45, 54–55, 99, 102, 124,
 148–49, 151, 178, 201, 205, 210, 245, 270,
 273
 Oyobigawa river, 102, 272
 Paekche, 299
 Paperers (*hyōhoishi*), 259
 Plum Cottage, 111, 187, 279
 Prostitute, 210, 226, 229, 234
 Pure Land (Jōdo) sect, 105, 261, 307
 Qin, 253
 Queen Mother of the West (Xiawangmu),
 266
 Qujiangshi, 282
 Rain Hat Mountain (Kasatoriyama), 114, 282
 Rain Hat Temple (Kasadera), 149, 188, 303
 Reality Mountain. *See* Utsunoyama
 Reizei house, 174, 247
 Reizei Tamehide, 268
 Renga *tsukeyō*, 255
 Rengein, 21, 212
 Renju *gappekishū* (Collection of Linked Pearls
 and Joined Jewels), 241, 301
 Residence by the river, 62, 310. *See also* Rin-
 sen'an
 Ri (unit of measure), 207
 Rikijū, 27, 217, 280
 Rinsen'an, 161, 310. *See also* Residence by the
 river
 Rinzai. *See* Linji
 Rinzaigi, 259
 Ritsu sect, 105, 275
 River of Heaven (Amanogawa, Ama no kawa),
 107, 156–57, 276–77, 308
 River of Longing (Omoigawa), 70–71, 254
 Rokkaku house, 223, 273, 288, 291, 293–94
 Rokkaku Sadayori (the constable), 17, 182, 208,
 237, 241, 293
 Rokkaku Takayori, 273
 Rokkaku Takazane, 273
 Rokudaiin, 17
 Rokujō, 142
 Rokurō. *See* Horikoshi Rokurō
 Ryō (unit of currency), 291
 Ryōgonji temple, 10, 198
 Ryōjusen, 244
 Ryōsen'in, 106, 276
 Ryōshun. *See* Imagawa Ryōshun
 Ryōsū. *See* Jōan Ryōsū
 Ryōzen, 22
 Ryūhōzan Daitokuji. *See* Daitokuji
 Saburō. *See* Oda Saburō
 Saburōgorō, 82, 259

General Index

- Sadatoki, Prince, 285
 Saemonnosuke (Futamata Masanaga? Kanbara? Shiba Saemonnosuke Yoshio?), 8, 194–95
 Saga, 142
 Sagami Province (now part of Kanagawa Prefecture), 47, 195, 311
 Saibara, 250, 269, 301
 Saigō house, 14, 203
 Saigyō (reverend priest), 19–20, 50, 91, 96, 159, 181–82, 192, 210–11, 214, 220, 225, 242, 251, 263–65, 305, 309, 312
 Saigyō Valley, 19, 165, **211**, 312, 314
 Saikoku, 142, 299
 Saimei, Empress, 299
 Saioku. *See* Brushwood Cottage
Saiokuken senku. *See* *Shutsujin senku*
 Saiokuken Sōchō. *See* Sōchō
 Saishō Shitennōin, 312
 Saishōji, 167, 313–14
Saishōsō (Grasses of Recrudescence), 215, 279, 283–84, 290, 292, 294, 296
 Saishu Suechika, 315
 Saitō Shirō, 79, 257
 Saitō Yasumoto (Kaganokami), 73, 185, 218, **255**, 262
 Saji Nagamasa (Shōunken, San'unken), 143, 300
 Sakai, 22, 84, 137, 213, 258–59, 289, 294, 298–99
 Sakai Settsunokami (Muramori), 99–100, 124, 148–49, 188, 270, 289, 302
 Sakamoto, 18, 48, 84, 103, 121–22, 142, 187–88, 209, 224, 241, 286
 Sakanoshita, 49, 54, 241
 Sakata, 122
 Saku Castle, 203
 Sakurai Matsudaira, 270
 Sakuuken, 222
San'aiki (Three Loves), 282
 Sanbi, 243
 Sanbōin, 281. *See also* Daigoji
 Sanemochi. *See* Ōgimachisanjō Sanemochi
 Sanetaka. *See* Sanjōnishi Sanetaka
Sanetakakōki, 252, 278, 283–84, 299, 310
 Sangū Kaidō, 302
 Sanjichionji. *See* Irie Palace
 Sanjōnishi Kin'eda, 183
 Sanjōnishi Sanetaka (Gyōkū, Shōyōin), 22, 25, 29, 44, 67, 69, 71, 81, 105, 108–10, 116–19, 131, 136–37, 162, 182–84, 186–87, 205, **213–14**, 215–16, 218, 220, 237, 247, 253–54, 258, 272, 278–79, 284, 290, 292, 296, 299, 310
Sankashū, 214, 251, 312, 314
 Sanmon. *See* Enryakuji
Sano no watari (Sano Crossing), 204–5, 211
 Sanrian, 278
 Sanuki, Lady, 243
 Sanzunokawa river. *See* Mitsuse River
 Sao, 216
 Saohime, 216, 229
Sarugaku. *See* *Nō*
 Sasaki house, 273, 284, 294, 300
 Sashiide Strand (Sashide Strand, Sashiidenoisō, Sashidenoisō), 166, 313
 Satō Nagatonokami, 145–46, 301
 Satsuma Province (now part of Kagoshima Prefecture), 33
 Sayo no nakayama mountain (Sayo no nagayama, Nagayama, Sayonoyama, Saya no nakayama, Sayo Long Mountain), 7, 13, 66, 91–92, 96, 152, 178, 181, 185, **192**, 264–65, 268, 304–5
 Secret Traditions of *Kokinshū* (*Kokin denju*), 81, 162, 258–59, 276
 Seiin Sōzu, 23
 Seikenji. *See* Kiyomi
 Sei Kunaikyō Hōin, 54, 123, 184, 245, 288
Seisuishō, 228–29
 Seitaka (Cetaka), 37, 232
 Sekiguchi Ujikane, 76, 256
 Seki house, 242, 245, 301
 Seki Kajisai (Minbunotaifu, Ikkan, Sōtetsu, Kohō, Lord Shōhōji), 16–18, 50–55, 102, 130–31, 181, 184, 186–88, **207–8**, 242, 245, 291–92
 Seki Moriyoshi (or Masayoshi, Jirō), 52–53, 244
 Seki Tanemori (Shirō), 52, 244
 Semimaru, 291
 Senchō, 219
 Sengen Shrine, 258
 Senjuin, 21, 212
 Sen no Rikyū, 275
 Sennyūji, 105, 275
 Senshōji, 296
Senzaishū (*Senzai wakashū*), 49, 211, 256
 Sessai, 176
 Sesshōke no Mikawa, 209

- Sesshū, 298
 Setagawa river, 272
 Setsubun, 132, 292
 Settsunokami. *See* Sakai Settsunokami
 Settsu Province (now part of Ōsaka and Hyōgo Prefectures), 23, 34, 142, 214, 217, 292
Settsu senku, 217–18
 Seven Sages (*Shichiken*), 245
 Seven Yakushi Buddhas, 113
Shaku (unit of measure), 194
Shakuhashi 22, 46, 48, 54, 113–15, 121, 124, 182, 186, 213, 236, 240, 245
 Shiba house, 175, 177–79, 193, 195, 272, 297–98
 Shiba Saemonnosuke Yoshio. *See* Saemonnosuke
 Shiba Yoshikado, 201
 Shiba Yoshinori (Yoshishige), 200
 Shiba Yoshitatsu. *See* Martial Defender
 Shiba Yoshitō (Yoshisuke), 179, 201
 Shichijō, 141–42
Shichijūichiban shokunin utaawase (Poetry Competition in Seventy-One Rounds on the Professions and Trades), 229, 260
 Shide no yama. *See* Mountain of the Dead
 Shiga, 33, 142, 224, 240–41, 295, 299
 Shigaraki, 123, 287
 Shigehira. *See* Taira Shigehira
Shijing, 237
 Shijō, 260
 Shijō, Emperor, 275
 Shijō Bōmon, 224
Shikashū (*Shika wakashū*), 134, 214–15, 294
Shiki senku, 197
 Shikishima, way of, 156, 307
 Shiki Yasumune (Suruganokami, Kunainoshō), 80, 258
 Shima Kubō (Island Shogun), 299
 Shimogamo Shrine, 276
 Shimogyō. *See* Lower Capital, Kyoto
 Shimogyō chanoyū. *See* Lower Capital Tea Coterie
 Shimōsa Province (now part of Chiba and Ibaraki Prefectures), 175
 Shimotsuke Province (now Tochigi Prefecture), 78
 Shina, 128
 Shinano Province (now Nagano Prefecture), 8, 10, 151
Shinchokusenshū (*Shinchokusen wakashū*), 242
 Shinden'an, 28, 108, 182, 217–18, 277
 Shin'eki, 100, 271
 Shingakuji, 220–21
 Shingon sect, 209, 226, 256, 272, 275, 281
 Shinjuan, 15, 31, 111, 115, **205**, 211, 220–21, 279.
See also Daitokuji
Shinkokinshū (*Shinkokin wakashū*), 57, 192, 206, 210, 220, 222, 224, 231, 233, 236, 239, 241–42, 247, 252, 258, 260, 263–64, 267, 283–84, 286–87, 289, 293, 299, 305–6, 309, 312–13
 Shinkurō. *See* Isshiki Shinkurō
Shin Mishima senku. *See* *Shutsujin senku*
 Shinpukuji, 16, 52, 54, 245
Shinsen inu tsukubashū, 183, 229–34
Shinsen tsukubashū, 217–18, 225, 227, 259, 269, 314
Shin Sumiyoshi senku, 217
 Shintō, 243, 270, 301, 312
Shintokumaru, 312
 Shio, Mount (Shionoyama), 62, 166, 241, 249, 313
 Shiokaizaka, 178, **195**
 Shionoyama. *See* Shio, Mount
 Shirakawa (Gate) (Shirakawa [no seki]), 154, 306
 Shirakawa (White River, in Higo Province), 308
 Shirakawa (White River, in Kyoto), 167–68, 313–14
 Shirakawa (White River, in Uji), 28–29, 47, 108, 167–68, 182, 217–18. *See also* Uji
 Shiratsuchi, 21, 212
 Shirayama. *See* White Mountain
 Shiroyama, 33, 225
 Shirutani, 120, 285
 Shizuhatayama, 80
 Shōgaquin, 101–2, 147, 272, 302
 Shōgetsuan Shōtetsu. *See* Shōtetsu
 Shogunal Deputy (Kanrei). *See* Hosokawa Takakuni
 “Shogunal Deputy’s Thousand Verses in One Day” (*Kanrei ichinichi senku*), 236
 Shōhaku (Botanka Shōhaku), 29, 182, 188, **213**, 217–18, 224, 258–59, 282
 Shōhōji (Ise Province), 50–52, 242
 Shōhōji (Kyoto), 213
 Shōkaian, 57
Shōkashō, 237

Shōkashū, 247
Shōkō, 57–58, **174**, 184, 247
Shōkō eiga, 247
Shōkokuji, 275, 298
Shōkō nikki, 247
Shokuzenzaishū, 243
 Shokushi, Princess, 222, 263, 283
 Shōmu, Emperor, 277, 287, 302
 Shōren'in, 81, 103, 259, 306
 Shōrin'an (Shōrinji), 103, 108, 120–26, 135,
 138–39, 164, 186–88, **206**, 273, 294
 Shōtetsu, 100, **174**, 184, 247, 271
 Shōtoku, Prince, 212
 Shōun, 106, 276
 Shōzōbō (Shōjun), 43, 47–48, 120–21, 124–25,
 183–84, 187, **236**, 279, 286, 303, 305
 Shueki, 76, 256
 Shugyokuan, 204, 278
Shūgyokushū, 261
Shūishū (*Shūi wakashū*), 214, 219, 249, 255, 266,
 277, 280
 Shūkei, 109, 115, 278
Shukudai, 244
 Shun Kinkei, 259
 Shunzei. *See* Fujiwara Shunzei
 Shūon'an, 22–23, 38, 47, 60, 103, 108, 120, 161,
 182, **206**, 214, 218, 220–21, 285. *See also*
 Takigi
Shuten Dōji ekotoba, 183
Shutsujin senku (A Thousand-Verse Sequence
 for the Campaign), 10, **196–97**
Shuyiji, 243
 "Since I" hymn, 254
 Sōami, 185
 Sōbai, 133, 292
 Sōboku (Tani Sōboku), 133, 137, 187, **203**, 247,
 269–70, 278, 293, 299, 303
 Sōchō (Saiokuken Sōchō); Asahina, 7, 10–
 11, 82, 84–86, 90–92, 96, 130, 161–62, 185,
 193–94, 198–99, 256, 259–60, 291, 306,
 310–11, 313; Asakura, 19, 30–31, 45, 181–
 83, 188, 191, 222, 238, 262, 274; Brushwood
 Cottage, 86, 95–96, 119, 154, 157–59, 161–
 63, 165, 185, 188, 192, 195–96, 215, 249, 255,
 262, 304; Buddhist training, 114, 281 (*see*
also Ikkyū); Daitokuji, 15, 30–31, 46, 50, 74,
 105–6, 111, 115, 161–62, 185–87, 205–6, 220–
 21, 238, 255, 274, 282; daughter, 217; death
 prophecy, 125, 161, 248, 269; desire to die

in Takigi, 23, 60, 161, 277; dreams, 29, 42,
 110, 112, 125, 127, 136, 139–40, 142, 144, 152–
 53, 164, 210, 220, 280, 290; Echizen journey,
 31–33, 182–83; family, 217; father (Gojō
 Yoshisuke), 80, 185, 258; first journey from
 Kansai to Suruga, 45–55; first journey from
 Suruga to Kansai, 7–22; gardens, 21, 31, 45,
 51, 53, 60–61, 63, 71–72, 74–75, 78, 86–88,
 100, 106, 113–14, 123–24, 147–48, 157–61,
 165; *Genji monogatari*, 29, 74, 136, 183, 185,
 210, 215, 218–19, 241, 250, 255, 271, 286,
 289; Hosokawa Takakuni, 14, 44, 181, 183,
 205–6, 236; *Iba senku* (*Gessonsai senku*), 44,
 183, 236–37; Ikkyū, 45, 47, 107, 123, 126–
 27, 181, 183, 186–87, 205–6, 217, 220, 238,
 261–62, 288, 290; Imagawa Ujichika, 10–11,
 55, 69, 76, 78, 90, 153–55, 161–63, 176, 179,
 181, 184–85, 187–88, 193, 197–99, 251, 256,
 260, 277, 307, 310–11, 314; Imagawa Ujiteru,
 55, 80–82, 89, 155–56, 162–63, 174, 176, 185,
 187, 246, 258, 310, 314; Imagawa Yoshitada,
 58, 162, 175, 178, 202, 298; *Ise senku*, 15, 181,
 204–5; Ise Shrine (*see* Yamada); Kameyama,
 16–17, 49–50, 53–55, 102, 130, 144, 181, 184–
 85, 188, 207; Lady Kitagawa, 90, 162, 176,
 185, 195, 267; longevity celebration 76–77,
 185; Nakamikado house, 42, 45, 83–84, 156,
 162, 164, 168, 183, 185, 188, 235, 237, 260,
 307, 310–11, 314; Ōgimachisanjō house, 56,
 62, 67, 76, 83, 90, 165, 170, 184–85, 188, 246,
 249, 252–53, 256; residence by the river, 62,
 161, 249; Saigyō, 19–20, 50, 91, 96, 159, 181–
 82, 192, 210, 214, 220, 225, 262, 264–65,
 309; sake, 19, 21, 28, 47–49, 51–53, 55, 63–
 64, 75, 84, 102, 107–9, 111, 113, 115, 121, 123–
 26, 128–30, 146–48, 162, 209, 217, 261, 283;
 Sanjōnishi Sanetaka, 22, 25, 29, 44, 67, 69,
 71, 81, 105, 108–10, 116–19, 131, 136–37, 162,
 182–84, 186–87, 205, 213–16, 218, 253–54,
 278, 283–84, 290, 292, 294, 299; *sarugaku*,
 21, 182; second journey from Kansai to Su-
 ruga, 143–53; second journey from Suruga
 to Kansai, 90–104; Secret Traditions of *Kō-*
kinshū (*Kokin denju*), 81, 162, 258–59; Seki
 Kajisai, 16–18, 50–55, 102, 130–31, 181, 184,
 186–88, 207–8, 243–45, 291–92; *shakuhachi*,
 22, 46, 48, 54, 113–15, 121, 124, 182, 186, 213;
 Shinden'an, 28, 108, 182, 217–18; *Shutsujin*
senku, 10, 196–97; self-exoneration, 161–63;

- Shōhaku, 29, 182, 217–18, 224; Shōrin'an (in Yashima), 103, 108, 120–26, 135, 138–39, 164, 186–88, 206, 294; Shūon'an (in Takigi), 22–23, 38, 47, 60, 103, 108, 120, 161, 182, 206, 214, 276–77; Sōboku, 133, 137, 187, 223, 247, 293, 299, 303, 312; son (Jōha) 28–29, 277; Sōgi 32, 56–57, 64, 81, 108, 127, 139, 159, 162, 175, 184–87, 191, 203–4, 224, 246–47, 251–52, 258–59, 277, 298, 309; Sōseki, 15, 23, 44, 48, 65, 82, 105, 109, 115, 126, 181–84, 186–87, 204, 214, 218, 236, 252, 282; tea, 35, 55, 63–64, 83, 108–10, 121, 124, 133–34, 161, 187, 218, 228, 232, 274–75, 278, 287, 289; Takigi, 21–23, 26, 28–29, 34, 42, 45–47, 60, 86, 103, 107, 120, 161–62, 181–84, 186, 206, 214–15, 217, 235, 262; Toyohara Muneaki, 44, 65–71, 183–84, 237, 252; waterfowl, 128–29; Yamada (and Ise Shrine), 15–17, 19–20, 22, 128, 142–43, 165, 181–82, 204–5, 207; Yashima *Shōrin'an naniki hyakuin*, 187; Yashima sojourn, 121–42; year's end conversation with Asahina Tokishige, 84–86; young men (*wakashu*), 18, 100, 102, 111, 115, 120, 124–25, 146–49, 181, 210, 302; Zen, 26, 28, 30, 82, 85–86, 103, 155–56, 163, 169, 185, 205, 215–16, 247, 259, 261, 273, 289, 307, 311, 314–15. *See also* Daisen'in; Daitokuji; Ikkyū; Shinden'an; Shōrin'an; Shūon'an; Takigi
- 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), 311
- Sōchōji, 249
- Sōchō kawa* (Sōchō's Talks on Waka), 207
- Sōchō kojiden* (Biography of the Lay Priest Sōchō), 194
- Sōchō nikki*, 247
- Sōchō renga jichū* (Personal Commentary on Sōchō's Linked Verse), 207, 225, 246, 255
- Soga, 212
- Sōgi (Iio Sōgi, Inō Sōgi), 32, 56–57, 64, 81, 108, 126, 139, 159, 162, 175, 184–87, 191, 203–4, 217, 224, 237, 245–46, 251–52, 258–59, 276–78, 286, 298, 299, 310
- Sōgi shūenki* (The Death of Sōgi), 196, 204, 246, 251–52, 292
- Sōjō Henjō, 252, 261
- Sōju. *See* Murata Sōju
- Sōkan. *See* Fukuda Hachirō
- Sōkan (Yamazaki Sōkan), 183, 225, 234
- Sōkei. *See* Tsuda Sōkei
- Sokudai*, 244
- Sōkyū, 264
- Song That Opens the Blossoms (*kaika no shirabe*), 254
- Sonjō Kōtōbō, 154, 305
- Sōsei, 137
- Sosei, 228, 293, 296
- Sōseki (Gessonsai Sōseki), 15, 23, 44, 48, 65, 82, 105, 109, 115, 127, 181–84, 186–87, 204, 211, 214, 218, 236–37, 247, 252, 272, 275, 278, 282
- Sōseki Sōchō ryōgin nanimichi hyakuin* (A Hundred-Verse Sequence Entitled "A Kind of Path," by Sōseki and Sōchō), 204
- Soshin. *See* Soshin Jōetsu
- Soshin Jōetsu, 30, 220–21
- Soto no Shirakawa, 49, 242
- Sōun. *See* Hōjō Sōun
- Southern Capital (Nanto). *See* Nara
- Sōzu Seiin, 214
- Succession Conflict of the Bunmei Era (Bunmei no naikō), 176, 264
- Succession Conflict of the Eikyō Era (Eikyō no naikō), 174
- Su Dongpo, 307
- Sugawara Michizane, 228, 282, 294
- Sugawara Michizane, daughter of, 255
- Sugawara Shrine, 219, 294
- Sugihara Iganokami (Takamori), 54, 152, 304
- Sugihara Sōi (Iga Lay Priest, Katamori), 54, 245
- Sugihara Takamori. *See* Sugihara Iganokami
- Suiharagami, 229
- Suke Hyōgo (Baba Hyōgonosuke? Saneyuki?), 123, 288, 294
- Suki*, 109
- Suki, 286
- Sumeru, Mount (Suminoyama), 89, 263–64
- Suminoe (Sumiyoshi), 8, 194
- Suminoyama. *See* Sumeru, Mount
- Sumiyoshi. *See* Suminoe
- Sun Goddess. *See* Amaterasu Ōmikami, Ise Shrine
- Sunomatagawa river, 102, 272
- Sunpu (Fuchū), 55, 59, 71, 75, 82, 95, 155, 181,

General Index

- 184–85, 188, 191, 248–49, 258–59, 307, 310.
See also Suruga Province
- Sunrise Mountain (Asahiyama), 239
- Suō Province (now part of Yamaguchi Prefecture), 298
- Suruga Counselor (Suruga no Saishō), 114, 126, 173, 187, 281
- Suruga Province (now part of Shizuoka Prefecture), 9–10, 30, 55, 57, 63, 82–83, 107, 119, 123–24, 127, 129, 147, 158, 161–63, 166, 168, 175, 177, 181, 183–84, 187–88, 193, 195, 200–202, 205, 215–16, 236–37, 246–47, 249, 251, 256–58, 264, 279, 286, 289, 291, 305–7, 310–11
- Susanoo, 270
- Suwa Shinanonokami, 13, 202
- Su Wu, 314
- Suzuka Mountains (Suzukayama), 16–17, 19, 49–50, 54, 130, 144–45, 184, 241–42, 273, 287
- Suzuka River (Suzukagawa river), 50
- Tachibanadera, 21, 182, 212
- Tachikawa, 10, 196–97
- Tago, 45, 156, 237
- Tahara Danjōnochū (Toda Munemitsu), 13, 202
- Taigenshō*, 237
- Taiheiki*, 267
- Taijin (Jibukyō Hōgan), 81, 167, **259**, 306
- Taiken (Jibunokyō Hokkyō), 167, 313
- Taikenmon'in, 251
- Taira (Heike) house, 197, 281, 303
- Taira Sadafun, 277
- Taira Shigehira, 113, 187, 281
- Taira Suketaka, 215
- Taishō, 154, 167–68, 306, 313–14
- Taka, 229
- Takahashi (house), 12, 200
- Takahashi Masasada (Saburōbyōenōjō), 12, 200
- Takahata Magozaemon, 101, 272
- Takakuni. *See* Hosokawa Takakuni
- Takamori, 275
- Takamuku Jirōdayū, 205
- Takano, 103, 273
- Takao, Mount, 51, 243
- Takaodera, 146
- Takasago, 53, 223, 245
- Takatenjin Castle, 196
- Take, 16, 20, 182, 207
- Takeda house, 179
- Takeda Izuminokami (Motomitsu), 141, 296
- Takeda Jirō (Nobutsuna), 11, 198–99
- Takeda Nobutora, 179, 187, 198–99, 289, 310, 312–13
- Takeda Shingen, 176, 193
- Takeno Jōō, 278
- Takigi, 21–23, 26, 28–29, 34, 42, 45–47, 60, 86, 103, 107, 120, 161–62, 181–84, 186, **206**, 214–15, 217, 235, 238, 262, 276, 285–86
- Takinobō, 99, 271
- Takinodera, 271
- Tale of Genji*. *See* *Genji monogatari*
- Tamadare, 288
- Tame Matazaburō, 14, 202
- Tanabata, 37, 107
- Tanba Mountains, 141
- Tanba Province (now part of Kyoto and Hyōgo Prefectures), 131, 142, 284–86, 296
- Tanemura Nakatsukasanōjō (Sadakazu, Iba Sadakazu), 44, 49, 133, **236–37**, 241, 292
- Tango Province (now part of Kyoto Prefecture), 30, 185, 219
- Tani house, 273
- Tani Nakatsukasa, 103, 273
- Tani Sōboku. *See* Sōboku
- Tego no yobisaka. *See* Maiden–Calling Slope
- Tegoshi, 163
- Teijini Poetry Contest, 266, 301
- Teika. *See* Fujiwara Teika
- Tema no seki. *See* Hindrance Gate
- Temple, the (Jimon). *See* Miidera
- Temple town (*monzenmachi*), 209
- Tendai sect, 209, 247, 275
- Ten dumplings (tōdango), 246
- Tenji, Emperor, 212, 299
- Tenjingū, 139
- Tenmyō, 133, 292
- Tennōzan, 193
- Tenryūgawa river, 9, 11, 198
- Tenryūji, 82, 259, 275
- Teraki Shirōzaemon, 31
- Teramachi Saburōzaemon, 29, 110, 218, 279
- Third-Day Moor (Pot Moor, Mikanohara), 107, 276–77
- Three Crossings (Miwatari), 16, 207
- Three Loves*. *See* *San'aiki*
- Time sect. *See* Ji sect
- Toba, 114, 187, 282

- Toda Munemitsu. *See* Tahara Danjōnochū
Tōdaiji, 182
Tōenbō, 48, 104, 114, 241, 282
Tōfukuji, 52, 238, 275
Tōgaku Jōhō, 41, 108, 121–22, 124, 127–28, 221, 235, 273, 277, 285. *See also* Shinjuan, Shōrin'an, Shūon'an
Toganoo, 51, 243
Tōgoku kikō (Journey to the Eastern Provinces), 203, 269–70, 299, 303
Tōgorō, 166, 313
Tōji, 142
Tōjiin. *See* Ashikaga Takauji
Tōjō. *See* Kira Tōjō Yoshiharu
Tōjō Castle, 269
Tōjō Kuniuji (Ōminokami), 13, 201
Tōkaidō (Tōkai Circuit), 142, 150, 268, 299, 302
Tokishige. *See* Asahina Tokishige
Tokoname, 15, 204
Tokugawa house, 193
Tokugawa Ieyasu, 269
Tokusei, 187
Tomorrow River (Asukagawa river), 22, 64, 74
Tōnomine Shōshō monogatari, 212
Tōnomine, 20, 182, 212
Tō no Tsuneyori, 276
Tooth-Hardening Ritual, 293–94
Tosa Mitsunobu, 185
Tōshōdaiji, 275
Tōtōmi Province (now part of Shizuoka Prefecture), 8, 11–12, 55, 96, 124, 129, 151, 173, 175, 177–79, 181, 193, 196, 198, 200–203, 269, 289, 291, 304–5
Tōun, 272
Tōunken, 47, 107–9, 147, 186, 239, 272, 276, 302
Toyohara Muneaki (Sumiaki, Tōshū, Utanokami), 44, 65–71, 183–84, 237, 252–53, 278
Toyohara Muneaki senshu (Toyohara Sumiaki Senshu), 67, 252
Tōyotomi Hideyoshi, 275
Tōza, 244
Tōzaemon. *See* Oda Tōzaemon
Travels in the Eastland (*Azuma michi no ki* [*Tōgoku michi no ki?*], by Saigyō), 92, 96, 265
Travels in the Eastland (*Tōgoku michi no ki* [*Azuma michi no ki?*], by Shōtetsu), 100, 271
Tsubota (Tsubouchi?) Chūemonnojō, 123, 288
Tsuchi ikki, 187
Tsuchimikado, 274
Tsuchimikado Palace, 274
Tsuchiya, 49
Tsuda Bizen Lay Priest (Kitamura Hyōgono-suke?), 46, 238, 280
Tsuda Jujōken, 106–7, 109, 111, 113–14, 186–87, 276
Tsuda Sōkei, 48, 104, 121, 241, 274, 286
Tsugiyuta, 244
Tsujinobō, 28, 47, 108, 217
Tsukuba, Mount (Tsukubayama), 167, 313
Tsukubashū, 281
Tsukushi michi no ki (Account of a Kyushu Journey), 286, 298
Tsu Province. *See* Settsu Province
Tsuresuregusa, 229, 250, 260, 263
Tushima, 101, 147, 186, 188
Uchide Strand (Uchidenohama), 121, 187, 286
Uchino, 141
Uchi no Shirakawa, 49, 242
Udono Saburō (Nagamochi?), 150, 303
Uesugi Asaoki, 184
Uesugi house, 9, 174–75. *See also* Ōgigayatsu Uesugi and Yamanouchi Uesugi
Uesugi Sadamasa, 310
Uhyōenojō Takayoshi (Hirai Uhyōenojō, Hirai Takayoshi), 129, 138, 291, 294
Uji, 26, 28–29, 46, 108, 113, 165, 182, 183, 186, 216, 218, 238, 276, 281, 296
Ujichika. *See* Imagawa Ujichika
Ujigawa river, 46, 107, 109, 183, 239
Umedo, 103, 273
Umenobō, 43, 235
Undiggable Well (Horikane no i), 8
Unpa, 57, 247
Upper Capital (Kamigyō), 109, 187, 238, 278. *See also* Kyoto
Urabon. *See* Festival of the Dead
Urikumagai. *See* Kumagai
Urin'an, 261
Uruya River (Uruyakawa river), 272
Utsunoyama mountain (Reality Mountain), 7–8, 55, 65, 67, 86, 90, 95, 110, 119, 152, 158, 160, 192, 246, 253, 262, 279, 304, 309

General Index

- Utsunoyama no ki* (Account of Utsunoyama),
191, 194, 196, 199, 204, 207, 235, 256, 262,
 269, 282, 310
 Utsuyama, 151, 188, 304
 Uwado, 9, 196
- Verse in Japanese and Chinese, 52, 82, 115–16,
 137–38, 155–56, 199, 282
- Wabi (tea), 278, 309
 Wachigaya Castle, 203
 Wakakusa Mountain (Wakakusayama), 21, 212
 Wakamatsu Pond (Wakamatsu no ike), 120,
 285
 Wakan renku. *See* Verse in Japanese and Chi-
 nese
Wakan rōeishū, 193, 213, 239, 242, 272
 Waka Pine Strand (Waka no matsubara), 147,
 301
 Wakasa Province (now part of Fukui Prefec-
 ture), 296
Wakashu. *See* Young men
 Wakatsuki Jirō (Kunisada), 131, 292
 Wakatsuki Wakasanokami (Nagazumi, Izumi-
 nokami?), 131, 292
Wakuraba (Blighted Leaves), 204, 247
 Washinosuyama, 52, 184, 243–44
 Washiyama, 50, 242
Wasuregusa, 175, 247
 West Lake (Xihu), 102, 272
 White Mountain (Hakusan, Shirayama), 32,
 126, 217, 223, 289
 White River. *See* Shirakawa
 Wu Di, 266
- Xingqing Palace, 193
 Xiongnu, 314
 Xuanzong, Emperor, 193
- Yabase, 142, 299
 Yabe Saemonnojō, 13, 202
 Yagi, 21, 212
 Yahagi, 303
 Yahagigawa river, 15, 150, 203, 303
 Yamada, 15–17, 19–20, 22, 128, 142, 165, 181–
 82, 204, 207, 299
Yamada senku. *See* *Ise senku*
 Yamakami, 103, 273
 Yamana house, 298
 Yamana Mutsunokami (Mitsuyuki), 141, 297
 Yamana Sōzen, 297–98
 Yamana Tokihiro, 297
 Yamana Ujiyō, 297
 Yamana Ujiyuki, 297
 Yamanouchi (Uesugi) Akisada, 179, **196**
 Yamanouchi Uesugi, 9, 175, **196**
 Yamanoue, 142, 299
 Yamanoue Okura, 301, 307
 Yamashina, 30, 120, 219
 Yamashiro Province (now part of Kyoto Pre-
 fecture), 21–23, 60, 86, 107, 187, 206, 213,
 239, 276, 280, 285
Yamato monogatari, 308
 Yamato Province (now Nara Prefecture), 21
 Yamato Takeru no Mikoto, 99, 270
 Yamazaki, 14, 203
 Yamazaki Sōkan. *See* Sōkan
 Yanagimoto Discord (Yanagimoto no ran),
 284, 292, 296
 Yanagimoto Kataharu, 141, 187–88, 191, 284–
 85, 296
 Yasakagata School, 306
 Yashima, 103, 108, 120–22, 126, 128, 130, 137–
 38, 143, 162, 164, 186, 188, 221, 286–88, 291,
 294, 299
Yashima Shōrin'an naniki hyakuin (A Hundred-
 Verse Sequence Entitled “A Kind of Tree,”
 Composed at Shōrin'an in Yashima), 187,
 247, 294
 Yashiroyama Castle, 8, 12, 179, 195
 Yasuhiro. *See* Asahina Yasuhiro
 Yasumochi. *See* Asahina Yasumochi
 Yasu River (Yasugawa river), 122, 287
 Yasuyoshi. *See* Asahina Yasuyoshi
 Yatarō (Asahina Yasumoto?), 129, 291
 Yatsuhashi. *See* Eight Bridges
 Yawata (in Ise Province), 16, 207
 Yawata (in Mikawa Province), 14, 203
 Yawata (in Yamashiro Province), 43, 113, 183,
 235, 239
 Yawata Mountain, 46
 Yellow Emperor, 300
Yijing, 289
 Yodogawa river, 276
 Yokawa Peak (Yokawa no mine), 121
 Yokochi Hidekuni, 178
 Yokochi house, 178, 195, 202
 Yokotagawa river, 300

- Yokoyama Castle, 62, 249, 255
 Yoritomo. *See* Minamoto Yoritomo
 Yosa, Sea of (Yosa no umi), 30, 219
 Yoshida Kenkō, 229, 260
 Yoshikawa Yorishige (Jirōzaemon), 166, 312-13
 Yoshimune Tsunenari, daughter of, 294
 Yoshitada. *See* Imagawa Yoshitada
 Yoshitsune. *See* Minamoto Yoshitsune
 Yōtokuji, 82, 259
 Young men (*wakashu*), 18, 100, 102, 111, 115,
 120, 124-25, 146-49, 181, 210, 302
 Yōyōki (An Account of Raising Hawks), 45,
 183, 237-38
 Yui Hōgo (Mimasakanokami), 76, 79, 256, 258
 Yuki, 286
 Yunoyama (Yuyama), 34, 224
 Yuyama sangin (Three Poets at Yuyama; En-
 toku 3 [1491]:10:20 *Nanibito hyakuin* [A
 Hundred-Verse Sequence Entitled "A Kind
 of Person"]], 222-24
 Zātō. *See* Blind attendant
 Zeami, 231
 Zen sect (Rinzai, Sōtō), 26, 28, 30, 52, 82,
 85-86, 103, 105, 155-56, 163, 169, 185, 200,
 205, 215-17, 221, 244, 247, 259, 261, 273,
 275, 282, 289-90, 275, 289-90, 307, 311,
 314-15. *See also* Daisen'in; Daitokuji; Ikkyū;
 Shinden'an; Shōrin'an; Shūon'an
 Zēpō zōdan, 245
 Zentokuin, 259
 Zhong Ziqi, 253
 Zhuangzi, 220
 Zuiun'an, 57, 247
 Zushū, 153, 305