

*Unforgotten Dreams*

*Poems by the*

*Zen Monk Shōtetsu*



*Steven D. Carter*

The Zen monk Shōtetsu (1381-1459) suffered several rather serious misfortunes in his life: he lost all the poems of his first thirty years—more than 30,000 of them—in a fire; his estate revenues were confiscated by an angry shogun; and rivals refused to allow his work to appear in the only imperially commissioned poetry anthology of his time. Undeterred by these obstacles, he still managed to make a living from his poetry and won recognition as a true master, widely considered to be the last great poet of the classical *uta*, or *waka*, tradition. Shōtetsu viewed his poetry as both a professional and religious calling, and his extraordinarily prolific corpus comprised more than 11,000 poems—the single largest body of work in the Japanese canon.

The first major collection of Shōtetsu's work in English, *Unforgotten Dreams* presents beautifully rendered translations of more than two hundred poems. The book opens with Steven Carter's generous introduction on Shōtetsu's life and work and his significance in Japanese literature, and includes a glossary of important names and places and a list of sources for the poems. Revealing as never before the enduring creative spirit of one of Japan's greatest poets, this fine collection fills a major gap in the English translations of medieval Japanese literature.

STEVEN D. CARTER is Professor of Japanese Literature and Chair of the Department of East Asian Languages and Literatures at the University of California, Irvine. He has written, edited, and translated numerous books and articles on Japanese literature, including *Waiting for the Wind*, *Thirty-six Poets of Japan's Late Medieval Age* (Columbia) and *Regent Redux: A Life of the Statesman-Scholar Ichijo Kaneyoshi*.

"The work of Shōtetsu is the great undiscovered country of medieval *waka*. Rich in fantasy, by turns earthly and pitilessly stark, it takes its inspiration from the romantic and experimental aspects of Fujiwara Teika (1162-1241), Shōtetsu's most admired master. In Steven Carter it has found a modern master whose own experimental technique sets the standard for contemporary translation." —Edwin A. Cranston, Harvard University

"Carter has made a very intelligent selection of poems from Shōtetsu's vast oeuvre, and he renders them ingeniously, in what amounts to a bold and effective experiment in form. These translations, along with Carter's earlier contributions to our understanding of Shōtetsu, should lead other scholars and students to further intensive study of this great poet's work." —Edward Kamens, Yale University

TRANSLATIONS FROM THE ASIAN CLASSICS

Columbia University Press ~ New York

COVER DESIGN: LINDA SECONDARI  
COVER ILLUSTRATION: DARK SKIES  
PRINTED IN U.S.A.

ISBN 0-231-10577-0



◆  
◆  
◆  
*Unforgotten  
Dreams*

P O E M S   B Y

T H E   Z E N   M O N K

S H Ō T E T S U

E D I T E D   A N D   T R A N S L A T E D   B Y

*Steven D. Carter*

N E W   Y O R K   ◆   C O L U M B I A   U N I V E R S I T Y   P R E S S



Columbia University Press

*Publishers Since 1893*

New York Chichester, West Sussex

Copyright © 1997 Columbia University Press

All rights reserved

Columbia University Press wishes to express its appreciation of assistance given by the  
Pushkin Fund in the publication of this translation.

Library of Congress Cataloging-in-Publication Data

Shōtetsu, 1381?–1459?

[Poems. English. Selections]

Unforgotten dreams : poems by the Zen monk Shōtetsu /  
translated, with an introduction by Steven D. Carter.

p. cm. — (Translations from the Asian classics)

Includes index.

ISBN 0-231-10576-2. — ISBN 0-231-10577-0 (pbk.)

1. Shōtetsu, 1381?–1459?—Translations into English. 2. Waka—  
Translations into English. I. Carter, Steven D. II. Title.  
III. Series.

PL792.S55A23 1996

895.6'124—dc20

96-21002

CIP



Casebound editions of Columbia University Press books are printed on permanent and  
durable acid-free paper.

*Designed by Linda Secondari*

Printed in the United States of America

c 10 9 8 7 6 5 4 3 2 1

p 10 9 8 7 6 5 4 3 2 1

EDITORIAL BOARD

Wm Theodore de Bary, Chairman

Paul Anderer

Irene Bloom

Donald Keene

George A. Saliba

Haruo Shirane

Donald D. W. Wang

Burton Watson

*to Mary*



## CONTENTS

<i>Acknowledgments</i>	<i>xi</i>
<i>Introduction</i>	<i>xv</i>
<i>The Poems</i>	<i>3</i>
<i>Glossary of Important Names and Places</i>	<i>211</i>
<i>Sources of the Poems</i>	<i>217</i>
<i>Index of First Lines</i>	<i>221</i>



## ACKNOWLEDGMENTS

For constant support and encouragement I thank my wife Mary, to whom this book is dedicated. Thanks also are due to two anonymous readers for Columbia University Press, who made useful suggestions for improvement of the manuscript, and to my editor, Jennifer Crewe.



◆  
◆  
◆ *Unforgotten  
Dreams*

## INTRODUCTION

The annals of Japanese literary history abound with stories of suffering literati. First among these, of course, is the case of Sugawara no Michizane (845–903), the famous court minister who after being slandered by competitors was exiled to Dazaifu, where legend says he quite literally died of grief. Then there is the story of the early eleventh-century poet Fujiwara no Nagatō, who responded to the criticism of a powerful contemporary by withdrawing to his house and starving himself to death. Lastly, one recalls the tale of the medieval poet Keiun (fl. 1340–1370), an unhappy man who became so distressed at his failure to find praise as a poet that just before death he destroyed all of his poems in an attempt to deny posterity the opportunity to gloat.

None of these, however, seems to have borne more grief than the Zen monk Shōtetsu (1381–1459), the author of the poems translated in this book. For Shōtetsu was not once but thrice stricken: first, by the loss of all of the poems of his first thirty years—more than 30,000 of them—in a fire that destroyed his residence in 1432, at the age of fifty-two; second, by the confiscation of his estate revenues by an angry shogun at around the same time; and lastly by the refusal of his rivals to allow him any representation whatsoever in the only imperially commissioned poetic anthology of his time, the *Shin shokukokinshū* of 1439.

But a closer look at the record of Shōtetsu's life reveals that his misfortunes did not defeat him. Indeed, by all standards save the one of representation in an imperial anthology, he was a successful poet, which is to say not only that he was able to make a living from his literary practice but that in the process of doing so he won recognition from some quarters as a true master of his art and left behind a large

body of work. By his time, the Way of the classical *uta*—the name given to the thirty-one syllable form that was Shōtetsu’s chosen genre—was already more than seven centuries old and seemingly beyond its prime. Nonetheless, the form was still the most prestigious of genres, and still occupied a central place in the the literary culture of the noble houses and the military aristocracy, both in the capital city of Kyoto and in the numerous “little” Kyotos of the provinces. Notwithstanding the many literary histories that refer to the time as the age of linked verse (*renga*), it was the *uta* and its aesthetic traditions that dominated literary discourse.

It was into this literary situation that Shōtetsu was born in 1381. Although no historical record says anything about his childhood, remarks he made to disciples in later years reveal that he began his walk on the Way quite conventionally when his father, a samurai of middling rank named Komatsu Yasukiyo, brought him and the rest of the family to Kyoto in the 1390s. Evidently to discourage the teenager, formally named Masakiyo but known casually as Sonmyōmaru at the time, from pursuing a literary career, his father put him in a temple in Nara soon thereafter. Since temples were centers of learning that often provided entrance into various artistic professions for talented commoners, however, the plan backfired: for it was evidently while pursuing the Way of Buddha that Shōtetsu chose to travel the Way of Poetry—two paths that were not seen by all as incompatible, or, more accurately, as no more incompatible than many others. When his father died, he therefore moved back to the capital, where he continued his religious studies but also his plans to become a professional poet. It comes as no surprise, then, to learn that in 1414 the young poet took vows as a Zen monk named variously Shōtetsu and/or Shōgetsu, serving for a time thereafter as a scribe at Tōfukuji, a large temple located on the southeastern fringes of Kyoto. All of his life he would consider himself a monk, although one for whom poetry was both profession and religious avocation.

Since the late thirteenth century, any commoner hoping to enter

practice as a professional poet—by which I mean a poet who made his living primarily from his artistic activities—had been obliged to study under a recognized master who could claim authority through some affiliation with the heirs of the so-called “father” of medieval poetry, Fujiwara no Teika (1162–1241). This Shōtetsu did, under Teika’s heir-by-blood the courtier Reizei Tamemasa (1361–1417) and also the warrior literatus Imagawa Ryōshun (1326–1417), two bastions of the more liberal of the poetic factions at court who catechized their promising pupil in the esoteric teachings of their “sect” and supervised his *keiko*, or composition practice. What connections brought Shōtetsu to his teachers is not known, but meeting them was perhaps the most fortunate event of his life, enough, one might even say, to compensate for the disasters that would befall him later. For Tamemasa was a man of rare talent and genuine artistic commitment who, had he not died in 1417, just when he had gained the political power necessary for success at court, might have had a salutary effect on the composition of poetry even in that most conservative of venues; and Ryōshun, although a less-talented poet, was a teacher who stressed creativity and inspired in Shōtetsu the confidence to challenge prevailing conventions.

With such men as supporters and his own native talent, the young man progressed rapidly, making a name for himself in Kyoto by around 1415. Even after his teachers died, he continued to draw on the “symbolic capital” of his affiliation with them and remained on good terms with their heirs. Living first in one cottage in the Rokkaku area of the capital and then in another in Imakumano, he was now a master of the art himself, with a growing number of students. Records make it clear that by this time he was participating frequently in poetic gatherings in the military houses, which constituted the most available market for one of his social status. Specifically, he served as a kind of master at monthly poetry meetings (*tsukinamikai*), poem contests, and votive sequences—three of the most basic forms of communal composition at the time. Such events were in a real sense com-

petitions in which poets tested their competence in a group setting, composing poems on prescribed *dai*, or topics, according to ancient standards and conventions.<sup>1</sup> Here Shōtetsu showed himself a true master, attracting praise and securing an income over and above the estate revenues he seems to have received as a stipend from his family. In this way he was able to rub shoulders with not only some of the most politically mighty men in the capital, but also with other potential students and patrons among their vassals.

However, as a commoner with no hope of gaining formal status in the court hierarchy, Shōtetsu had to leave continuation of the liberal tradition among the nobility to Reizei Tamemasa's heirs by birth. These were not easy times for the Reizei family at court, where their conservative rivals, particularly those in the Asukai family, had the support of the shogun, Ashikaga Yoshinori (1394–1441). It was in fact in this political context that Shōtetsu suffered the loss of his estate revenues and was denied representation in the imperial anthology of 1439—things that might not have happened had Tamemasa still been alive. By this time, however, Shōtetsu was nearly sixty and had suffered enough hardships to be able to maintain hope even under extreme duress. His dedication to the Way of Poetry never wavered; nor were the criticisms of rivals enough to keep him from its practice. And after the death in 1441 of Ashikaga Yoshinori, he was able to gain some prominence even in the salons of the high nobility, particularly the Reizei family and the Regent-literatus Ichijō Kaneyoshi (1402–1481).

Shōtetsu's last fifteen years were therefore prosperous ones, during which he served as master in monthly and other gatherings at the homes of prominent members of the warrior classes and at a number of different temples. During the year 1451, for example, his personal anthology reveals that in addition to participating in poetic activities with courtiers such as Asukai Masachika (1417–1490) and Reizei Mochitame (1401–1454) and fellow professionals such as Gyōkō (1391–1455) and Ninzei (fl. ca. 1440–50), he performed as a master in

monthly meetings for the prominent warriors Hatakeyama Yoshitada (d. 1463; also known by his monkish name Kenryō) fifteen times, for Hosokawa Katsumoto (1430–1473) ten times, for Yamana Noriyuki (d. 1473) eight times, and less frequently for Isshiki Norichika (d. 1451), Hosokawa Dōken (d. 1468), Ogasawara Mochinaga (fl. ca. 1430–40), and numerous others—and this in a year when he spent a full two months in Nara during the spring, where he of course participated in numerous other such events while enjoying the seasonal delights at various shrines and temples. In such esteem was he held by Hatakeyama Yoshitada that the warrior even came to visit the poet at his hut when the latter was bedridden with asthma in the Eighth Month, an honor to which Shōtetsu replied by producing thirty poems “while reclining.” For that entire year Shōtetsu records in his personal anthology 558 of his poems, composed for at least 108 different events, which judging from internal evidence we may estimate to be only a fraction of the work he actually produced during that same period. Needless to say, he must have been paid for his services, the offering of which demanded not only knowledge and technical virtuosity but also social skills.

Despite his popularity, the effects of Shōtetsu’s earlier troubles remained apparent in the boldness with which he stated his dissatisfaction with the petty squabbles of his contemporaries in the noble houses, liberal and conservative alike. For both, according to him, had strayed from the way of the forementioned founder of the late medieval poetic tradition, Teika, for whom Shōtetsu avowed an allegiance verging on worship. “I will be a member of the Teika sect,” he told friends, “until I die.”<sup>2</sup> Elsewhere he is less cryptic:

It is my opinion that a person should pay no attention whatever to these schools. Instead, he ought to cherish the style and spirit of Teika and strive to emulate him even though he may never succeed. Some will say that this is the path of perfection to which the ordinary mind cannot hope to aspire, and that instead a person should take as his stan-

dard the poetic styles of Teika's descendants. However, as the saying goes, 'Emulate the highest art to achieve the mediocre.' So, even if a person cannot attain to it, he should still emulate the highest artistic standard, for then even in failure he may still achieve something of reasonable quality.<sup>3</sup>

To praise Teika was of course nothing revolutionary. All poets of the day, of every lineage and persuasion, recognized Teika as the ultimate authority in poetic matters. But to Shōtetsu their picture of Teika was like a portrait whose original colors and contours had been obscured by the dust of many generations. What he seems to have wanted was the vivid image underneath the dusky pall—a naive wish, one may say, but one that has provided the motivation for many artists before and since.

Shōtetsu's poetic practice, of course, could not be like that of Teika, who had been not a commoner but a courtier living in an age when the court was still a prosperous institution—a situation not at all similar to that of a low-ranking Zen monk who spent most of his time in his own cottage with students or in the meeting halls of warrior patrons. But Shōtetsu believed that poetry was a transcendent medium, and that in his own poetry he could emulate Teika as well as anyone. Thus he set out, particularly in his last years, to produce a body of work worthy at least of comparison with that of his mentor, with the following note of caution as his guide:

. . . to speak of emulating the style of the Master and then merely to imitate his diction and cadences would be deplorable. Instead, one should constantly emulate his style and spirit and cast of mind.<sup>4</sup>

Whether or not Shōtetsu succeeded in his aims is a matter for readers to decide; but the evidence of his personal anthology, *Sōkonshū* ("Grass Roots"), is enough to prove that he was at least valiant in the

attempt. Containing just over 11,000 poems, it is the single largest personal anthology in the classical canon—more than twice as large as Teika's own. As might be expected, not all of the poems are up to his mentor's standards. And since the work as we have it today was put in its final form by disciples after his death, we may even surmise that some of them he would not have wanted anyone else to see. But the great quantity of his work shows us two things: first, that for him composing poetry was, as Marvin Bell says of a modern poet, "sometimes . . . like practice" or something "written as an exercise"<sup>5</sup> and, second, that he sought to be a master of all the styles of the tradition, from the style of "intense feeling" (*ushin*) favored by the conservatives of his own day, to the more demanding styles of "mystery and depth" (*yūgen*) and "objective realism" (*ari no mama*) of the Reizei school. In this scholars note the continuing influence of his Reizei teachers, who stressed the importance of discipline and held to the belief that "to tend toward only one style was to constrict the Way."<sup>6</sup> No doubt Shōtetsu himself would claim Teika and not any later poet as his inspiration.

Whatever the case, the important fact for readers is that in *Sōkonshū* one finds poems as dissimilar as these, the first bold in its metaphoric treatment of the confused mental state of one who clings to hope for a lover's note that may mean, figuratively, either life or death, the second—an example of straightforward description—bold only in its simplicity. Here, as in the rest of the translations in this book, I give the prescribed topic (*dai*) of the poem in quotation marks before the poem itself, as a way to emphasize that the topic is not a "title" attached after the fact but rather the "question" to which the poet has been asked to provide an appropriate answer. In the first case, the poem was composed for a hundred-poem sequence for which the topics had been chosen beforehand, and probably not by the poet himself; a similar situation may also have held for the second poem, although it carries no headnote specifying the circumstances of its composition.



*"The Unbearable Wait for Love"*

Past and  
                   gone now  
 is the time I awaited,  
 leaving me  
                   clinging—  
 anxious for wind  
                           from the pines,  
 like dewdrops  
                           at break of day.<sup>7</sup>

*"An Animal, in Spring"*

The gloom of dusk.  
 An ox  
                   from out  
                           in the fields  
 comes walking my way;  
 and along  
                   the hazy road  
 I encounter  
                   no one.<sup>8</sup>

Both these poems are conventional in the broad sense of adhering to courtly standards of diction, prosody, and so on. Beyond that, they are so different that one might assume they are by different poets—or perhaps by Teika, whose works reveal a similar range of style.

But there is another major influence at work in Shōtetsu's poems, and it is one that sets him slightly apart from his mentor. That influence is Buddhism, particularly Zen Buddhism. He was a Zen monk by training, after all, who was often referred to by contemporaries as Shōtetsu *zenshi*, or Zen Master; and he says quite explicitly that he hears the Law even in silent things:

*"Buddhism: Blossoms"*

With every  
                    new spring  
the blossoms  
                    speak not a word,  
yet expound  
                    the Law—  
knowing  
                    what is at its heart  
from the scattering  
                    storm winds.<sup>9</sup>

One may of course choose to see such poems as no more than conventional statements of the doctrine of mutability (*mujō*), which is so



Clearly, this poem evokes an earlier love poem by Teika, written from the perspective of one who after years of praying has all but given up hope of ever meeting the one yearned for:

The years  
                                  have gone by,  
with my prayers  
                                  still unanswered—  
as Hase's bell  
signals evening  
                                  from its peak,  
sounding somehow  
                                  far away.<sup>11</sup>

Teika's poem, however, is "realistic" when compared to Shōtetsu's, and contains no trace of the Buddhist idea of bell sounds "becoming" first the tears of the lonely speaker and then the very capital itself. In this, Shōtetsu shows himself to be a true cohort of a whole host of other Buddhist artists of his own century, including most conspicuously Zeami (1363–1443), Zenchiku (1405–1468?), and Sesshū (1420–1506), as well as of the Gozan poets who are generally not compared to him only because they wrote their poems in Chinese rather than in Japanese.

However much he may have wanted to transcend it, Shōtetsu was thus in some ways a man of his own time and place. Although more liberal than many of his contemporaries in his views on some matters, he was still a master in the conventional sense, and was certainly no revolutionary out to create a new Way. Rather, he sought to turn the way back toward its founders, whom he judged to be more appropriate models than the court poets of his own epoch. In this political project he failed. Happily, though, his political failure did not deter him

from writing poems that do transcend time in the sense that they still resonate for us now, in a time when, as Theodor Adorno succinctly puts it, “absolute contingency . . . is itself the essential.”<sup>12</sup>

Shōtetsu died in 1459, before the degradations of the Onin War (1467–77) and other events brought an end to the court society that had been the ultimate provider of both ideological foundation and social sustenance for his genre. Like many other *uta* poets of his day, he was forgotten. Not being represented in any of the imperial anthologies meant that even the restorationist scholars of the Edo period found him easy to overlook. That his name survived at all in narrative histories of Japanese literature was because several of his disciples became major figures in the development of linked-verse, or *renga*, a form for which he seems to have had little sympathy. Thanks to the work of several scholars,<sup>13</sup> however, he has gained a good deal of attention in Japan over the last several decades. My hope is that the translations offered here will serve to encourage more interest in him among English readers, who will then find in his work a mastery that goes beyond the mastery of convention—indeed, to borrow the words of Donald Justice and Robert Mezey describing the neglected poet Henri Coulette, “a sense of utter freedom demonstrated within the severest limits.”<sup>14</sup>

### *A Note on the Translations*

As readers of traditional Japanese poetry know, the *uta* form “unfolds” not via patterns of meter or rhyme, but instead according to number of syllables per line (or phrase), each poem consisting of five units coordinated according to the pattern 5–7–5–7–7. In the past different translators have created (or adopted) different English formats in order to suggest the forms of the originals, the most common of which may be represented by the following fine translation of one of Shōtetsu’s poems by Robert Brower.

Hesitant to cross,  
Even the clouds feel their way along,  
Searching the dusk—  
Where the steep path over the peaks  
Lies beneath the trackless snow.<sup>15</sup>

In my translations I have chosen not to use this or any other established format for the simple reason that I want to use the “natural resources” of English to better suggest the variety of pauses and stops in the original *uta* form, which is something that it seems to me a uniform format cannot do. The result for me has been a more elastic vehicle—inspired partly by formats used by Octavio Paz and others—that retains the five-line structure of the original poems while at the same time, I hope, revealing at least partially their various stops and starts, patterns of subordination and apposition, and so forth, via punctuation, capitalization, spacing, and a “jogging” of lines that attempts to show where sentences or phrases begin and end. Thus Shōtetsu’s poem in my version reads:

Still hanging back,  
the clouds, too,  
                                this evening  
seem to hesitate—  
before  
                                the untrodden snow  
of the plank bridge  
                                on the peak.

Another decision I have made is to try, whenever possible, to stick to the syllable count of the originals. This choice may seem more dif-

difficult to understand, but the reasons behind it are simply put: I feel the need of limitations to work within, or against, in order to create rhythm and tension. Other means could of course serve the same purpose—say, rhyme, or the use of some established English meter. But since one of my goals is to translate Japanese poems in such a way as to make it clear to English readers that they are somehow different from English poems, I believe using the 5-7-5-7-7 pattern might help make the point. Another virtue of using that pattern or any other that employs relatively short lines is that it discourages the temptation to “pad” the translations with interpretive material.

Finally, I have also decided in matters of syntax and word order to try to follow the patterns of the originals, generally if not in every specific case. Most other translators do the same, and for the same reasons, I assume, namely, that they recognize that many *uta*—which are written in what linguists call a left-branching language—literally syntactically “unfold” as they proceed, with what, for lack of a better term, I call a “punch-line” at the end.

So, I have developed a format and a way of reflecting prosody that I think yields interesting results. I hasten to add, however, that although I do believe mine is a rational format the basic principles of which can be learned and put to use, I am not so vain as to suggest that it should be adopted by anyone else. As I said at the beginning, I developed it in order to allow for a more accurate representation of the various structural patterns of the originals. If other translators adopt other measures in order to do the same thing, I support them in their attempts. We need more translations of classical Japanese poetry, not fewer.

In selecting poems for translation I have tried to represent the full range of Shōtetsu’s stylistic achievement, taking examples from all available sources and all periods of his career for which we have records. Because it contains more headnotes than other texts, I have used the text of *Sōkonshu* contained in the *Shikashū taisei* series (for bibliographical information on this and other texts, see p. 000), in which the poems are arranged in rough chronological order. My hope

is that the headnotes will be of interest to those who want to understand more about the concrete features of poetic practice in Shōtetsu's day, since what the headnotes reveal is that his aesthetic creations emerged almost always from a specific social context—that he was, in this sense, no other-worldly hermit but a man of the world.

#### ENDNOTES

1. Topics were sometimes given out in advance, sometimes on the spot (*tōza*). For Shōtetsu's attitude toward them, see his comments in *Shōtetsu monogatari*. Robert H. Brower and Steven D. Carter, *Conversations with Shōtetsu* (Ann Arbor: Center for Japanese Studies, 1992).
2. Quoted in *Tōyashū kikigaki*, the memoir of his sometime student Tō no Tsuneyori (1402–84). See vol. 5 of Sasaki Nobutsuna et al., eds., *Nihon kagaku taikai* (Tokyo: Kazama Shobō, 1977), p. 336.
3. See *Conversations with Shōtetsu*, p. 62.
4. Ibid.
5. Bell is paraphrasing the poet William Stafford. See Marvin Bell, *Old Snow Just Melting: Essays and Interviews* (Ann Arbor: University of Michigan Press, 1983), p. 250.
6. *Conversations with Shōtetsu*, p. 10.
7. *Sōkonshū* 9774; poem 185 below. For bibliographical information on *Sōkonshū*, see p. 209.
8. *Sōkonshū* 2915; poem 59 below.
9. *Sōkonshū* 5140; poem 101 below.
10. *Sōkonshū* 8014; poem 152 below.
11. Poem no. 1142 in *Shin kokinshū*, eighth of the imperially commissioned anthologies of *uta*. For the original, see vol. 1 of Taniyama Shigeru et al., eds., *Shimpen kokka taikan* (Tokyo: Kadokawa Shoten, 1983). The translation is taken from my *Traditional Japanese Poetry: An Anthology* (Stanford: Stanford University Press, 1991), p. 198.
12. Theodor Adorno, *Minima Moralia*, tr. E. F. N. Jephcott (London: Verso, 1974), p. 113.



13. In particular, Inoue Muneo and Inada Toshinori. The latter's *Shōtetsu no kenkyū* (Kasama Shoin, 1978) is now generally accepted as the standard introduction to the poet's life and work.
14. From the Introduction to *The Collected Poems of Henri Coulette* (Fayetteville: University of Arkansas Press, 1991), p. xv.
15. *Conversations with Shōtetsu*, p. 71.

◆ THE POEMS ◆

Moss  
    in the garden  
and the blue  
    of the sky—  
both becoming one;  
blossoms  
    opening to rise  
into white clouds  
    of spring.

◆◆◆◆◆

*niwa no koke / sora no midori mo / hitotsu nite /  
hana sakinoboru / haru no shirakumo*

## 2

At dusk I was crossing toward Ōharano when the sky over my path clouded up. Soon lightning flashed, thunder rumbled noisily, wind blew down from the mountains, followed by rain like a summer shower, falling in torrents. Shortly the skies cleared and the evening sun shone brightly, making the cherry blossoms sparkle as if they were so many dewdrops. And all around the evergreens, too, were covered with snowy blossoms that as we walked beneath the trees produced an indescribable effect I had never before seen.

A withering wind  
suddenly  
                    becomes  
                                    a rain shower  
and then thunder—  
echoes accompanying  
                                    blossoms  
as they scatter  
                                    and fall.

◆◆◆◆◆

*fukishioru / arashi mo ame ni / narukami no /  
hibiki o soete / chiru sakura kana*

On the inkwell stand of the Senior Assistant of the Central Affairs Ministry was this scene: a place where plum blossoms floated on a stream, above which a man stood on top of a bridge, with mountains in the distance and half of the moon visible on the mountain rim. Next to the plum trees Reverend Ishō had inscribed this Chinese poem:

Walking stick in hand, a man stands on the bridge;  
 no wind, yet a scent floats on the dark waters.  
 Waves move away, as if resenting something;  
 only that lonely shadow refuses to go along.

Above the waves  
 of life  
                   in the floating  
   world,  
 the moon hesitates  
 —coming  
                   up,  
                           or going  
   down?—  
 on the rough shore  
                                   of the mountain rim.

◆◆◆◆◆

*sumigataki / ukiyo o nami no / araiso ni /  
 izuru ka iru ka / yama no ha no tsuki*

## 4 "Waterbirds on Pools"

From afar,  
                          I see  
how peacefully  
  the birds float  
on calm waters—  
while I am here  
  on thin ice  
above  
                          perilous pools.

◆◆◆◆◆

*ukitori no / nodoka ni sumu o / yoso ni mite /  
ayauki fuchi no / usukōri kana*

If in this world  
 there were deeds  
                                  mine alone to do—  
 then I might resent  
 my name  
                                  being hidden  
    away:  
 one small coal  
                                  in a box fire.\*

◆◆◆◆◆

*sashite yo ni / nasu kotowaza no / araba koso /  
 na o uzumibi no / mi to mo uramime*

\**Uzumibi*, a small coal fire in a brazier.

## 6

At the shrine in Ninnaji, after the blossoms had already faded and there were few people about, some monks and a lot of other people came and set to drinking beneath the trees. Thoroughly drunk, they took big stones and knocked down all the remaining blossoms, had a good laugh about it, and proceeded to break off some of the lower branches. Since there was no one there to chastise them, I could only look on in dismay. Then I began to wonder what they would think of me and hurried home.

What right  
                                   do they have  
 to scatter all the blossoms,  
 stealing whole branches?  
 Like white waves  
   they pass by—  
 wanting to be called  
   breakers?\*

◆◆◆◆◆

*hana o nado / uchichirashite wa / taoruran /  
 shiranami no na o / tachi ya kasanemu*

\* The word *shiranami*, “whitecaps” or “breakers,” was used metaphorically to refer to thieves.



An old carriage  
with its legs near to collapse  
stops for a rest—  
worn out from traveling far  
on  
    the way  
        of love.

◆◆◆◆◆

*furihateshi / ashiyowaguruma / yasurai ni /  
yukitsukarenuru / koi no michi kana*

Visiting the rooms where Murasaki Shikibu is said to have conceived *The Tale of Genji*, I thought of how only part of that story has come down to us.\*

Here  
                   at the place  
 from which all  
                                   once issued forth,  
 I draw  
                   a few drops—  
 thinking  
                   how that distant source  
 came  
                   at last  
                                   to such an end.

◆◆◆◆◆

*kore yori mo / nagareshi mizu no / minamoto o /  
 wazuka ni kumeru / sue o shi zo omou*

\* Medieval legend had it that it was while visiting Ishiyama Temple that Murasaki Shikibu received the initial inspiration for her famous tale. Like most medieval readers, Shōtetsu believed that the work as it existed in his day was missing a final chapter.

Off in  
                  the distance,  
the voice  
                  of a droning  
cicada passes;  
in the branches,  
                                  all is still  
as daylight fades,  
                                  in summer.

◆◆◆◆◆

*ochikata ni / nakitatsu semi no / koe sugite /  
kozue shizuka ni / kururu natsu kana*

12      *“Travelers Crossing a Bridge”*

For a few moments  
 the travelers  
    stop speaking  
 what’s on  
    their minds:  
 so narrow  
    is the way  
 across  
    an unfamiliar bridge.

◆◆◆◆◆

*omou koto / shibashi zo iwanu / tabibito no /  
 watarinarawanu / hashi hosoku shite*

After awaking,  
I forgot  
                  for a moment  
I was  
                  on the road—  
still feeling comfortable  
in the wake  
                  of my dream.

◆◆◆◆◆

*samete dani / shibashi tabine o / wasururu ya /  
minareshi yume no / nagori naruran*

14      *“The Sound of a Waterfall in the Mountains”*

As if  
                   to conceal  
 within the folds  
   of her robe  
 a dear wife’s tears—  
 so in the mountain’s bosom  
 descends  
                                   a waterfall.

◆◆◆◆◆

*wagimoko ga / koromo ni kakusu / namida to ya /  
 yamafutokoro ni / taki no otsuran*

Along the pathway,  
the wind  
                    of evening  
raises  
                    its voice.  
In the market—  
                    no one,  
only the dust  
                    piling up.

◆◆◆◆◆

*michinobe ya / yūbe no kaze no / koe su nari /  
ichi ni hito naki / chiri wa tsumorite*

16      *"Sunset Over a Woodcutter's Path"*

Down  
    from the peak  
came a bundle  
            of firewood,  
where  
    for a moment  
I saw light  
            from the evening sun—  
hailed down  
            on a woodsman's back.

◆◆◆◆◆

*mine kudaru / takigi no ue ni / shibashi mishi /  
yūhi no kage o / orosu yamabito*



Within

my shelter,  
still droplets like jewels

strike

my soundless sleeves.

Through the rough thatch

of my eaves—

passing showers

of moonlight.

◆◆◆◆◆

*kage nagara / oto naki sode ni / tama zo chiru /  
kaya ga nokiba no / tsuki no murasame*

18

*"The Gods"*

Besides

myself

there is

no other god!

For the gods

themselves

know that it is

in men's hearts

that their own gods

may be found.

◆◆◆◆◆

*ware naranu / kami koso nakere / kami ya mata /  
hito no kokoro o / kami to shiruran*

[From a sixty-poem votive sequence commissioned by Hosokawa Dōkan for presentation to Tonshōji in 1414].

A jeweled missive—  
 ink darker here,  
   fainter there,  
 scrawled across the page.  
 As now  
   both far and near  
 wild geese fly off,  
   going home.

◆◆◆◆◆

*tamazusa no / kozumi usuzumi / kakitsurane /  
 ima ochikochi ni / kaeru karigane*

20      *"Fireflies on an Inlet"*

[From a fifty-poem sequence composed in 1416.]

In the dark  
                          waves  
 of an inlet,  
                          in the reeds,  
 they hide themselves;  
 Are they there?  
                          or are they not—  
 in the shafts of  
                          firefly light.

◆◆◆◆◆

*nami kuraki / irie no ashi ni / migakurete /  
 aru ka naki ka no / hotarubi no kage*

[From a hundred-poem sequence composed as a votive offering to Kitano Shrine in 1420].

Beneath the cliff,  
the water dripping  
                                onto moss  
is hidden by trees—  
but still  
                                its sound  
                                clears the heart  
of one taking  
                                lodging there.

◆◆◆◆◆

*iwagane no / koke no shizuku mo / kogakurete /  
oto ni kokoro o / sumasu yado kana*

22      *“Planted Trees”*

[From a hundred-poem sequence composed in one day in 1429].

Never knowing  
 they would  
                                 remind me  
   of him,  
 he planted  
                                 the trees  
 in those days  
                                 of his  
   old age—  
 thinking only of blossoms.

◆◆◆◆◆

*katami to mo / mimu to mo shirazu / oi ga yo ni /  
 tada hana nareba / uetekeru kana*

[From a single-day hundred-poem sequence composed as a votive offering to the Gion Shrine on the seventh day of the Sixth Month of 1438].

After a long day  
 among  
     seedlings  
                     in countless fields,  
 they are planted out—  
 young maidens  
                     resting on paths  
 between  
                     mountain paddies.

◆◆◆◆◆

*nagaki hi no / chimachi no sanae / uetsukare /  
 yamada no kuro ni / yasumu saotome*

## 24 "Living in Seclusion"

[From a hundred-poem sequence presented as a votive offering to Sumiyoshi Shrine in 1440].

Since  
     no one  
         visits,  
 I have nobody to chat with—  
 making  
     my house  
 seem  
     the kind of place  
                     where lives  
 a person  
     with no cares.

◆◆◆◆◆

*kataru beki / hito shi towaneba / omou koto /  
 naki ni mo nitaru / sumika narikeri*



[From a hundred-poem sequence presented as a votive offering to Sumiyoshi Shrine in 1440].

Those rice plants  
   I saw  
 in the gate paddies  
   last autumn—  
 were they all  
   a dream?  
 Now in the hut  
   made of reeds  
 there is no one  
   to spend  
   the night.\*

◆◆◆◆◆

*aki ni mishi / kadota no inaba / yume nare ya /  
 ashi no maroya wa / nuru hito mo nashi*

\* Before the harvest, a paddy guard would have been there to protect the crop. An allusive variation on *Shin kokinshū* 625, by Saigyō (1118–90): That spring long ago / at Naniwa in Tsu— / was it all a dream? / Now only dead leaves on the reeds / rustle in the passing wind. (*tsu no kuni no / naniwa no haru wa / yume nare ya / ashi no kareha ni / kaze wataru nari*)

## 26 "Lament"

[From a hundred-poem sequence presented as a votive offering to Sumiyoshi Shrine in 1449].

In this  
                   world of ours,  
 what good  
                   does it do  
                                   for you  
 to have  
                   the praise  
                                   of men?  
 For blossoms,  
                                   the winds of spring;  
 for the moon,  
                                   floating clouds.\*

◆◆◆◆◆

*kono yo ni wa / homare aru na mo / nani ka sen /  
 hana ni harukaze / tsuki ni ukigumo*

\* Even the fame of things most highly praised, such as blossoms and the moon, can be easily obscured.

[From a hundred-poem sequence composed at Kasuga Shrine during the Fourth Month of 1451].

Where the mountain folk  
have all vanished  
  from the peak  
and its plank bridge,\*  
now stars  
  passing through the night  
and fireflies  
  make their way.

\*\*\*\*\*

*yamabito wa / taenuru mine no / kakehashi ni /  
yowataru hoshi to / hotaru to zo yuku*

\*A rope and plank bridge suspended over a mountain gorge.

## 28 "Dream Disturbed by Reeds"

[From a hundred-poem sequence composed at Kasuga Shrine during the Fourth Month of 1451].

How cruel  
                   the voice  
 that bars me  
                   from traveling  
 the way of dreams.  
 Not a man,  
                   but still a gate guard  
 is that wind  
                   in the reeds.

◆◆◆◆◆

*kayoiyuku / yumeji tōsanu / koe mo ushi /  
 hito naranu ogi no / kaze no sekimori*

[From a hundred-poem sequence composed at Hasedera during the Fourth Month of 1451].

Resenting  
                   the moon  
 on the rim  
                   of the mountains,  
 my hut has grown old—  
 while I  
                   waited for it to rise,  
 and  
                   lamented when it set.

◆◆◆◆◆

*yama no ha no / tsuki o uramite / io furinu /  
 izuru o matsu to / iru o oshimu to*

## 30 "Bamboo"

[From a hundred-poem sequence composed at Hasedera Shrine during the Fourth Month of 1451].

Even for one  
                                  alone  
the world  
                                  is a place  
  of trials;  
with what  
                                  feeling, then,  
must the parent bamboos watch  
their young shoots  
  as they grow!

◆◆◆◆◆

*hitori dani / yo wa uki mono o / oyatake no /  
ko no oitatsu o / aware to ya miru*

[From a fifty-poem sequence composed at Hasedera in 1451].

All these images  
 from  
     a world  
                     of long ago —  
 of what good are they?  
 Pine winds, come—  
                     please blow away  
 these unforgotten  
                     dreams.\*

◆◆◆◆◆

*omokage ni / mishi yo no arite / nani ka sen /  
 wasurenu yume o / harae matsukaze*

\*An allusive variation on *Shin kokinshū* 1564, by Minamoto Michiteru: Lost in the weeds, / my sleeves rot beneath harsh tears / become autumn frost— / as storm winds blow away / my unforgotten dreams. (asajifu ya / sode ni kuchinishi / aki no shimo / wasurenu yume o / fuku arashi kana)

## 32 "Dream"

[From a hundred-poem sequence composed at Hie Shrine during the Third Month of 1459].

Even in  
                   one's sleep,  
 it is  
                   dreams of this world  
   one sees,  
 and of  
                   no other;  
 just as there is  
                   no dawning here  
 that brings  
                   true awakening.

◆◆◆◆◆

*nuru ga uchi mo / kono yo no yume no / hoka narade /  
 makoto ni samuru / akatsuki mo nashi*



From among fifty poems composed extemporaneously at the house of the Governor of Awa [during the Third Month of 1429].

So clear  
                   is the moon  
 that the waterless  
                                   winter sky  
 is locked up tight.  
 And sweeping  
                                   over  
   the ice—  
 the withering  
                                   midnight wind.\*

◆◆◆◆◆

*tsuki sumeba / fuyu no mizu naki / sora tojite /  
 kōri o harau / yowa no kogarashi*

\*An allusive variation on *Kokinshū* 89 (Spring), by Ki no Tsurayuki: The cherry blossoms / have scattered on the wind / that leaves in its wake / waves that rise and crest / in a waterless sky. (sakurabana / chirinuru kaze no / nagori ni wa / mizu naki sora ni / nami zo tachikeru)

34            *"Blossoms Falling in a Garden at Dawn"*

From among the poems composed at the Bureau of Poetry on the twentieth day [of the Third Month of 1429].

The moon  
                                  comes to visit  
 a garden  
                                  of stormy winds  
 that scatter  
                                  blossoms—  
 its lodging there  
                                  as fleeting  
 as dew glistening  
                                  at dawn.

◆◆◆◆◆

*tsuki zo tou / niwa no arashi ni / chiru hana no /  
 yadori munashiki / akatsuki no tsuyu*

Among three poems composed for the monthly poetry meeting at the house of Director of the Imperial Stables of the Right Mochizumi on the twelfth day [of the First Month of 1430].

Learn it well,  
                                   then:  
 for of the deeds established  
 in the Age  
                                   of Gods,  
 only  
                                   this Way  
   still remains—  
 The Way of  
                                   Words of Yamato.\*

◆◆◆◆◆

*manabe tada / kami no yo yori no / kotowaza wa /  
 kono michi nomi no / yamato koto no ha*

\* Yamato was the ancient name of Japan.

## 36 "Dawn Love"

From among three poems composed for the monthly poetry meeting at his cottage on the thirteenth day [of the intercalary Eleventh Month of 1431].

Think of it  
                                   as cruel—  
 but still  
                                   it brings back memories:  
 that glaring moon  
 that had  
                                   such a distant look  
 at the moment  
                                   of dawn.\*

◆◆◆◆◆

*uki mono to / nasu mo katami zo / ariake no /  
 tsurenaku mieshi / to bakari no tsuki*

\*An allusive variation on *Kokinshū* 625 (Love), by Mibu no Tadamine: Since that parting / when I saw that distant look / in the late moon's glare, / nothing seems more to cruel to me / than the hours before dawn. (ariake no / tsurenaku mieshi / wakare yori / akatsuki bakari / ukimono wa nashi)

From the poems of a sequence composed at the home of the Governor of Awa.

Neither tip  
  nor base  
of the bow  
  of spindlewood\*  
does my body know—  
as on love's  
  paths still untried  
my heart is  
  drawn along.

◆◆◆◆◆

*ukimi ni wa / azusa no mayumi / moto sue mo /*  
*shiranu koi ni / hiku kokoro kana*

\*An erotic image suggestive of smooth skin.

## 38 "Dream"

From the poems of a sequence composed at the home of the Governor of Awa.

If one may not think  
of what one sees  
  in one's sleep  
as reality  
then what use  
  could there be  
in dreams  
  when one is awake?

◆◆◆◆◆

*nuru ga uchi ni / miru o utsutsu to / omowazu wa /  
samete no yume no / kai ya nakaran*

Requested by the Ōhira Oki Lay Monk from Tosa when he came to my cottage on the eighteenth day [of the Fourth Month of 1432].

So deep  
                   the night!  
 Who is there  
                   for me to ask—  
 about the dream  
 I awakened from  
                   too soon,  
 my taper still  
                   far from burned down?

◆◆◆◆◆

*yo ya fukashi / tare ni towamashi / tomoshibi no /  
 nokori ōku mo / samuru yume kana*

## 40 "Cuckoo Before the Moon"

Written for the monthly poetry meeting at the Kai'inji [held by Archbishop Kōkyō] on the 25th day [of the Fifth Month of 1432].

Was that the moon  
  calling?  
I wonder, following as far  
as its  
                        cloudy path—  
to where,  
                        close by the light,  
I hear the voice  
  of a cuckoo.

◆◆◆◆◆

*kumoji yuku / tsuki no koe ka to / tadoru made /  
hikari ni chikaki / hototogisu kana*



From the monthly poetry meeting at my cottage on the third day of the  
Second Month [of 1443].

To one  
                   who wanders  
 in the gloom  
                           of this world  
 even  
                   a pine torch  
 held aloft  
                           by a peasant's hand  
 is a  
                   happy sight.

◆◆◆◆◆

*kuraki yo wa / matsu furitatete / yuku shizu no /  
 hikari ni au mo / sazo na ureshiki*

42

*“Fireflies Flying Over a River”*

From a three-poem set for debate held at the house of the Director of the Imperial Stables of the Right on the third day of the Fifth Month [of 1433], for which I made final judgments.\*

On Taki River

waves shatter

into pieces;

and

from

the rocks,

fire

seems to come bursting forth—

scattering

fireflies.

◆◆◆◆◆

*takigawa ya / nami mo kudakete / ishi no hi no /  
idekeru mono to / chiru hotaru kana*

\**Shūgihan*. A poem contest during which poems composed on set topics were discussed and voted upon. In this case, it appears that final judgment was left to Shōtetsu as the “master.”

From the monthly poetry meeting held at my cottage on the 25th day [of the Sixth Month of 1433].

Withering all  
 in its roar  
                   across the fields  
 comes an evening storm—  
 and above,  
                   carried on its winds:  
 You clouds!  
                   You driven leaves!

◆◆◆◆◆

*fukishiori / nowaki o narasu / yūdachi no /  
 kaze no ue naru / kumo yo konoha yo*



Written on the tenth day of the Tenth Month [of 1433] when Mochitoyo, Assistant in the Board of Censors, and others came for the first meeting after the new cottage of Sōzei had been completed.

Truly a cottage  
 where  
     the leaves  
                     on the grasses  
 have  
     blossomed as words—  
 a place, too,  
                     blessed abundantly  
 by the work  
                     of rain and dew.

◆◆◆◆◆

*koto no ha no / hana saku kusa no / iori kana /  
 sazo ametsuyu mo / megumiokiken*

46      *"Passing Like a Dream"*

Written [during the Tenth Month of 1433] when I accompanied the Former Governor of Awa and Director of the Imperial Stables of the Right to a temple called Hōshōji.

In  
     the space  
                   of one  
                           night  
 I seem to forget  
                           so much!  
 How is it,  
                   then,  
 that my dreams  
                           of the past  
 remain to me  
                           so clear?

◆◆◆◆◆

*yo no ma ni mo / wasururu mono o / inishie no /  
 yume wa sadaka ni / nado nokoruran*

From the monthly poetry meeting at the home of the Assistant in the Board of Censors on the sixteenth day [of the Eleventh Month of 1435].

In shadows  
                        deep  
stand pines  
                        that through  
  countless ages  
dropped needles  
                                numberless,  
leaving a courtyard  
                                thick with dust  
I pray  
                        the wind  
                                not to sweep away.

\*

♦♦♦♦♦

*kage fukaki / matsu no furu ha ni / chiyo no kazu /*  
*tsumoreru niwa no / chiri na harai so*

48 *"First Love in Old Age"*

Written for the monthly poetry meeting at his cottage on the twelfth day of the Twelfth Month [of 1435].

It started to burn,  
 but the firewood  
                                 of my passion  
 has rotted through.  
 Now I wait  
                                 in the dying dusk  
 for the smoke  
                                 to fade away.

◆◆◆◆◆

*takisomuru / omoi no takigi / kuchihatete /  
 kiemu yūbe no / keburī o zo matsu*



Written at a residence in Yokawa on the fifteenth day [of the Fourth Month of 1442, while on a circuit of the Three Compounds on Mount Hiei].

Out of  
                   the stillness  
 of my own breast  
                                   emerges  
 the rising moon;  
 and when I turn to look at it—  
 the moon  
                                   in clumps of cloud.

◆◆◆◆◆

*shizuka naru / waga mune wakete / izuru tsuki /  
 furisakemireba / murakumo no tsuki*

## 50 "Reminiscing"

From the monthly poetry meeting of the Isshiki Master of the Left  
Capital [on the 23d day of the First Month of 1447].

No one  
                   remains now  
 for me to spend my time with—  
 I who  
                   in the past  
 was known to spurn  
                                   the company  
 of those who had grown old.

◆◆◆◆◆

*majirowamu / hito koso nakere / oinuru o /  
 mukashi itoishi / kokoro narai ni*

Presented after receiving a topic from Lord Ichijō for a poem to be included in a hundred-poem votive sequence [during the Third Month of 1447].

First comes  
                             a sound;  
 then before  
                             the showers begin  
 the pattern  
                             of clouds  
 and birds\* is torn  
                             in tatters  
 among trees  
                             blown by mountain winds.

◆◆◆◆◆

*oto wa shite / furikonu saki ni / yūdachi no /  
 kumotori sawagu / kigi no yamakaze*

\**Kumotori*, here referring to both actual clouds and birds and to a decorative pattern involving images of the same used to adorn court robes.

52      *"One Call from a Cuckoo"*

From the monthly poetry meeting at my cottage [on the twentieth day of the Fourth Month of 1447].

As if to say—

"Isn't it true

for men, as well:

that the more the words,

the less

they are of value?"—

the cuckoo does not call again.

◆◆◆◆◆

*hototogisu / hito mo kotoba no / ōkaru wa /  
shina sukunashi to / mata ya koe senu*

From the monthly poetry meeting of the Master of the Left Capital on the  
23d day of the Fifth Month [of 1447].

When I  
                   look upon  
 the rich sheen  
                                   of summer hairs  
 in my new brush,\*  
 I am saddened  
                                   by a deer  
 drawn  
                   at night  
                                   to a hunter's torch.

◆◆◆◆◆

*atarashiki / natsuke irokoki / fude o mite /  
 tomoshi no shika no / yoru zo kanashiki*

\*A writing brush made of deer hair.

54        *“Not Knowing Whether Love Has Come to an End”*

From the monthly poetry meeting at the home of the Director of the Imperial Stables of the Right on the 24th day [of the Eighth Month of 1447].

The one  
                    who promised  
now has gone off  
                                    who knows where,  
a bird flying off  
at morning,  
                                    into the sky,  
leaving me  
                                    in evening’s wake.

◆◆◆◆◆

*chigiritsuru / hito no yukue wa / sora tobishi /  
asa no tori no / yūgure no ato*

From the monthly poetry meeting at the home of the Director of the Imperial Stables of the Right on the 24th day [of the Eighth Month of 1447].

And what

more than this

should I ever have to lament:

that

I must live

now,

when I can meet no Buddha—

not of the past,

or yet to come.

◆◆◆◆◆

*nanigoto o / sara ni nagekamu / nochi saki no /  
hotoke ni awanu / yo ni sumu mi wa*

## 56 "The Remaining Moon"

When the Bizen Lay Monk Jōgan held his first monthly poetry meeting  
on the 27th day [of the Eighth Month of 1447].

In the moon

at dawn

I see

one example

at last—

of how

even

in this world,

there are times

when grieving

*can* make things stay.

◆◆◆◆◆

*akuru ma no / tsuki ni zo mitsuru / kono yo ni mo /  
oshimeba nokoru / narai ari to wa*



At Takasago,  
 the glow  
                   from pines on the peak  
 is wisteria,  
 there where evening  
                                   is suspended  
 from the voice  
                                   of the bell.\*

◆◆◆◆◆

*takasago no / onoe ni niou / matsu no fuji /  
 yūbe zo kane no / koe ni kakareru*

\*The vespers bell that calls the temple community to prayer.

58        *"A Warbler Announcing Spring at Morning"*

How does he  
                        know  
that spring  
                        has come to the world?  
From  
                        within  
                        the cage  
where he wakes  
                        from sleep  
  at daybreak—  
the sound  
                        of a warbler's call.

◆◆◆◆◆

*yo wa haru to / ikade shiruramu / ko no uchi ni /  
nete no asake no / uguisu no koe*

The gloom of dusk.

An ox

from out

in the fields

comes walking my way;

and along

the hazy road

I encounter

no one.

◆◆◆◆◆

*yūmagure / nogai no ushi wa / ayumikite /  
kasumeru michi ni / au hito mo nashi*

60      *"Animal, Related to 'Blossoms' "*

Even from  
                  blossoms  
 I learn  
                  what it is  
                                  that I am:  
 no more than a beast,  
 devoid of  
                  proper feeling,  
 howling away  
                                  at the clouds.

◆◆◆◆◆

*hana nite mo / mi wa kokoro naki / kedamono no /  
 kumo ni hoeken / tameshi o zo shiru*

A calling  
                  lark  
stays aloft  
                  up in the sky,  
while its field  
is turned  
                  under  
                          by the plow—  
leaving no bed  
                          in the grass below.

◆◆◆◆◆

*naku hibari / sora ni aru ma ni / sukikaesu /  
tazura no kusa mo / toko wa naku shite*



Here  
    in my bedchamber  
my folding fan,  
                    shining white,  
is set aglow—  
by the heat  
                    of my passion,  
alight  
    with swarming  
                    fireflies.

◆◆◆◆◆

*neya no uchi no / shiroki ōgi ya / kogasuran /  
sudoku hotaru no / moyuru omoi ni*

64

*“Short Summer Night”*

While I swatted  
at  
    the sound of  
                    mosquitoes  
getting through  
                    the cloth  
of my thin summer robes—  
suddenly  
                    the day had dawned.

◆◆◆◆◆

*natsugoromo / tamoto ni tōru / ka no koe o /  
uchiharau ma ni / akuru yowa kana*



How cool  
                  is the breeze  
that moves  
                  the trees  
                                  up high  
on the mountain ridge—  
as the fan  
                  of the rising moon  
is raised  
                  into the night.

◆◆◆◆◆

*yama no ha no / ki o ugokaseru / kaze suzushi /  
ōgi o agete / izuru tsukiyo ni*

## 66 "Fireflies"

So bereft  
                                   was she,  
 lost in grief for her lost child—  
 that her  
                                   dead spirit  
 may now be  
                                   one of those fireflies,  
 in night's gloom,  
                                   burning on.\*

◆◆◆◆◆

*sanomi ko o / omoishi hito no / naki tama ya /  
 hotaru to narite / yami ni moyuran*

\*An allusion to *Goshūishū* 1162 (Miscellaneous), by Izumi Shikibu: So forlorn am I / that when I see a firefly / out on the marshes, / it looks like my soul rising / from my body in longing. (mono omoeba / sawa no hotaru o / waga mi yori / akugareizuru / tama ka to zo miru). The original poem expresses grief after losing a lover, but Shōtetsu's poem has in mind the death of her daughter, Koshikibu no Naishi, which left Izumi Shikibu wandering in the "gloom" of her heart—a conventional metaphor for the love of a parent for a child.

This is coolness—  
the wind  
                  burnishing the sky  
as it  
          blows clouds  
that break  
                  like waves  
                                  scattering  
'round the white jewel  
                                  of the moon.

◆◆◆◆◆

*suzushisa wa / sora o migakite / fuku kaze ni /  
kumo no nami chiru / tsuki no shiratama*

68

*"By a Spring at Dusk"*

This day  
                  that I spent  
by a spring  
                  till it got dark,  
never tiring—  
I must not forget it later,  
sitting by  
                  a small coal fire.

◆◆◆◆◆

*kururu made / akazu izumi ni / mukau hi wa /  
omoiwasurenu / uzumibi no moto*

Ah, the feel  
                                   on my skin  
 of a summer robe,  
   still damp  
 in the morning!  
 Wait, then,  
                                   don't dry it  
   yet—  
 you wind blowing  
   low in the trees!

◆◆◆◆◆

*natsugoromo / mi ni tsuku hodo no / asajimeri /  
 hosu na yo shibashi / kigi no shitakaze*

70      “*Early Autumn*”

A single leaf  
                                 falls,  
a single flower  
                                 blossoms,  
both  
                                 proclaiming spring,  
and  
                                 announcing autumn—  
now that autumn  
                                 has arrived.

◆◆◆◆◆

*hitoha chiru / hitohana sakite / haru o tsuge /  
aki o shiraseshi / aki wa kinikeri*

If only  
         they knew  
 that tonight  
                 the clouds make a path  
 for the stars  
                 to meet—  
 then dogs  
                 would not bark at them,  
 no matter  
                 how late the hour.\*

◆◆◆◆◆

*hoshiai no / michi to shi shiraba / kedamono no /  
 kumo ni wa hoeji / sayo fukenu to mo*

\*Ancient Chinese legend had it that the Herdboy (Altair) and the Weaver Maiden (Vega)—lovers kept apart by the King of Heaven—were allowed to meet once a year, on the night of the seventh day of the seventh month, known as *Tanabata*.

72      *"Miscanthus\* in Early Autumn"*

Beneath  
                   a boulder—  
 miscanthus in disarray.  
 It seems  
                   not to know  
 some things  
                   will not be moved,  
 this first wind  
                   of autumn.

◆◆◆◆◆

*fukimidasu / iwamoto susuki / ugokinaki /  
 tokoro mo shiranu / aki no hatsukaze*

\*A plant resembling pampas grass, with long stalks topped with white plumes each autumn.



*"Looking at the Moon in Solitude"*

As my heart ascends  
into  
    the clear,  
                I gaze upon  
the clearing  
                moon within—  
forgetting  
                the other moon  
midway through  
                an autumn night.

◆◆◆◆◆

*suminoboru / kokoro ni sumeru / tsuki o mite /  
tsuki o wasururu / aki no sayonaka*

74      *"Autumn Coming to a Remote Hut"*

Even the mountain wind  
seems  
    nothing like  
                            yesterday's.  
And here  
    I had thought  
not even autumn  
                            would know  
of my house  
                            hidden in the trees.

◆◆◆◆◆

*yamakaze mo / kinō ni zo ninu / aki ni dani /  
shirareji to omou / kogakure no yado*

Worse  
    than  
        the heartache  
of the blossoms  
        in spring—  
the moon  
        going down,  
with the autumn wind  
                    failing  
to scatter abroad  
                    its light.

◆◆◆◆◆

*haru no hana / uki ni zo masaru / iru tsuki no /  
hikari chirasade / okuru akikaze*

76

"Mist"

Is the hour so late?  
 In the moonlight,  
                                     the sound  
 of the storm  
                                     has ceased;  
 in the mist,  
                                     all is quiet now,  
 at midnight  
                                     below the mountain.

◆◆◆◆◆

*fukenu ru ka / tsuki ni arashi no / koe taete /*  
*kiri ni shizumaru / yowa no yamamoto*

Mountain paddies—  
where after  
                    the harvests  
the rice stocks decay:  
tufts of snow  
                    lined up in rows  
above  
                    the water's sheen.

◆◆◆◆◆

*oyamada ya / karishi inakuki / kuchinagara /  
yuki o naraburu / mizu no ue kana*

78

*“Winter Birds”*

How is one  
                                  to sleep?  
On a frosty night  
                                  in winter  
the sky  
                                  is clear;  
passing through  
                                  the storm winds—  
calls from  
                                  a flock of birds.

◆◆◆◆◆

*ikaga nemu / fuyu no shimoyo no / sora saete /  
arashi ni wataru / muratori no koe*

Still hanging back,  
the clouds, too,  
                                this evening  
seem to hesitate  
before  
                                the untrodden snow  
of the plank bridge\*  
  on the peak.

◆◆◆◆◆

*watarikane / kumo mo yūbe o / nao tadoru /  
ato naki yuki no / mine no kakehashi*

\**Kakehashi*, a rope and plank bridge spanning a mountain gorge.

80

*"Hail in the Brushwood"*

What looked  
                           like rice  
 left behind  
                           by foresters  
 taking a break  
 from gathering  
                           brushwood—  
 turned out instead  
                           to be hail.

◆◆◆◆◆

*yamagatsu no / shii no karishiba / karemeshi no /  
 nokoru to miru wa / arare narikeri*



*"Fishing Weirs"\**

How carefree they are—  
 the spirits  
                                   of those  
   fish  
 frolicking  
                                   in leaves  
 borne along by river waves,  
 not far  
                                   from wooden weirs.

◆◆◆◆◆

*hakanashi ya / ajiro ni chikaki / kawanami no /  
 ko no ha ni asobu / hio no kokoro wa*

\* *Ajiro*, wooden stakes placed in a river to catch fish on their way downstream.

82      *"Frost on Cold Grass"*

In the withered  
                                grass  
of a flower garden  
                                of frost  
in a winter field,  
even now butterflies play—  
flakes of  
                                swirling snow.

◆◆◆◆◆

*kusa karuru / fuyuno no shimo no / hanazono ni /  
ima mo kochō no / asobu yuki kana*

Trodding on  
  moss,  
trodding on  
  tufts of grass,  
I trample  
  about  
where not a footprint  
  marks the way  
of a mountain  
  path  
  in the snow.

◆◆◆◆◆

*koke o fumi / odorō o fumite / ato mo naki /  
yuki ni yamaji no / atari o zo yuku*

84      *"Hail Again at Dawn"*

At break of day,  
on the leaves  
   of my garden court—  
jewels of hail:  
just one,  
   and then another  
falling,  
   in forlorn silence.

◆◆◆◆◆

*ariake no / niwa no konoha ni / tamaarare /*  
*hitotsu futatsu / ochite sabishiki*

Not  
     a single hue,  
 not a tree  
         or blade of grass  
 but reminds me  
                 of you—  
 when we part  
                 and I steal off  
 on a path  
                 faint with dawn light.\*

◆◆◆◆◆

*kusa mo ki mo / omokage naranu / iro zo naki /  
 uki kinuginu no / shinonome no michi*

\*An allusive variation on *Fūgashū* 1214 (Love), by Emperor Fushimi: In the midst of love / I see one thing in everything / within my gaze: / not a tree, not a blade of grass / but is a vision of you. (koishisa ni / naritatsu naka no / nagame ni wa / omokage naranu / kusa mo ki mo nashi.

86

*"Love in Spring"*

In evening's gloom,  
I thought

I saw

the dim form

of the one I love,

there now

as a memento

in the haze

'round the dawn moon.

◆◆◆◆◆

*yūmagure / sore ka to mieshi / omokage mo /  
kasumu zo katami / ariake no tsuki*

*“Love Concealed from Parents”*

To her house  
                                  I come,  
in vain, it seems,  
                                  and turn to go,  
when I hear  
                                  a sound  
that makes  
                                  me, too, fall silent,  
just standing there,  
                                  wondering.

◆◆◆◆◆

*yado toeba / yagate yametsuru / mono no ne ni /  
ware mo oto sede / tachi zo yasurau*

88

*"Love, Related to 'the Moon' "*

Unforgettable  
is the image  
                    that from my eyes  
descends in tears—  
showering onto  
                    my sleeves  
with moonlight  
                    at break of day.

◆◆◆◆◆

*wasurarenu / namida no uchi no / omokage mo /  
sode ni koboruru / ariake no tsuki*



*"Love, Related to 'Grasses' "*

If for  
     even  
         one night  
 the grasses  
         of my passion  
 were cut and gathered,  
 ah, what  
     a pile  
         they would make—  
 a mountain reaching  
         the clouds.

◆◆◆◆◆

*yo no ma ni mo / waga koigusa o / karitsumite /*  
*yama to shi nasaba / kumo ya kakaramu*

90      *"Birds Lodging in Evening Groves"*

Below the mountain,  
in the rain  
                    of evening,  
doves are calling—  
all in a row  
                    on branches  
darkened by engulfing clouds.

◆◆◆◆◆

*yamamoto no / yūbe no ame ni / naku hatō no /  
narabu kozue zo / kumogakureyuku*

Ah, loneliness:  
I need only abandon it  
to  
    the pine wind  
from the mountains  
                    by my eaves,  
and it seems  
                    not to blow at all.

◆◆◆◆◆

*sabishisa o / nokiba no yama no / matsukaze ni /  
makasehatsureba / fuku to shi mo nashi*

92

*“Travel”*

The gloom of dusk.

A boat here

all tethered up,

with no one

around.

It will be

along this riverbank

that I rest

from travel tonight.

◆◆◆◆◆

*yūmagure / fune wa tsunagite / hito mo nashi / /  
kono kawara ni ya / tabimakura sen*

There it  
                  remains,  
as if to recall memories  
of that midnight  
                                  dream  
that parted  
                                  from the mountain peak  
where now  
                                  a cloud trails away.

◆◆◆◆◆

*kaerimiru / katami zo nokoru / yowa no yume /  
wakareshi mine ni / kakaru yokogumo*

94

*“Travel”*

Horses whinny,  
cocks crow,  
                                  as travelers  
rise and go away—  
the village  
                                  overflowing  
with the sound  
                                  of their voices.

◆◆◆◆◆

*uma ibai / niwatori nakite / tabibito no /  
idetatsu koe zo / sato ni amareru*

The world  
                   of men:  
 among grasses  
                   floating free  
 in an inlet,  
 an untethered boat  
                   tossed about  
 by waves  
                   that bring it  
                           to shore.\*

◆◆◆◆◆

*hito no yo wa / ne o hanaretaru / kusa ga e ni /  
 tsunaganu fune no / kishi ni yoru nami*

\* A vague allusion to *Kokinshū* 1030 (Miscellaneous), by Ono no Komachi: In my forlorn state / I feel like a floating reed / ready to break free / at the roots and drift away— / if there were waters to tempt me. (wabinureba / mi o ukikusa no / ne o taete / sasou mizu araba / inamu to zo omou) and perhaps also to *Man'yōshū* 354, by Sami Mansei: Our life in this world: / to what shall I compare it? / It is like a boat / rowing out at break of day, / leaving not a trace behind. (yo no naka o / nani ni tatoemu / asabiraki / kogiinishi fune no / ato naki ga goto)

96

*"Bridge in the Rain"*

From  
    the river's edge,  
stretching  
    off  
        to the mountain ridge,  
stands a rainbow—  
a bridge  
    that makes no sound  
when crossed  
    by passing rain.

◆◆◆◆◆

*kawabe yori / yama no ha kakete / tatsu niji no /  
oto senu hashi o / wataru ame kana*



*"Lament"*

Make haste,  
                                  people!  
No matter  
                                  which of the Ways  
you choose  
                                  to learn,  
in old age  
                                  your heart  
  gives out,  
making  
                                  every effort vain.

◆◆◆◆◆

*isoge hito / izure no michi o / manabu to mo /  
oi wa kokoro no / tsukite kai nashi*

98

## "Reminiscing"

So far

to go yet  
 on the long Way of Poetry—  
 when the daylight  
 ends.

How I wish

I had

the body

I had

back when I began!

◆◆◆◆◆

*shikishima no / michi tōku shite / hi wa kurenu /  
 koshikata hodo no / waga mi to mogana*

In the dark  
                    of night  
my heart  
                    sinks  
                            into the rain  
striking  
                    the window—  
then floating back up  
                            with things  
that happened  
                            long, long ago.

◆◆◆◆◆

*kuraki yo no / mado utsu ame ni / waga kokoro /  
shizumeba ukabu / yoyo no furugoto*

## 100 "Monkey"

Such a world  
                                   is ours—  
 where all must  
                                   submit themselves  
 to courtyard teachings,\*  
 even a monkey  
                                   bound to learn  
 from the one who holds his chain.

◆◆◆◆◆

*tsunagaruru / tegai no saru no / manabi dani /  
 niwa no oshie wa / aru yo narazu ya*

\**Niwa no oshie*, the teachings of one's parents, so called in reference to a scene in the life of Confucius when he stops his son in the courtyard to instruct him.

With every  
                    new spring  
the blossoms  
                    speak not a word,  
yet expound  
                    the law—  
knowing  
                    what is at its heart  
from the scattering  
                    storm winds.

◆◆◆◆◆

*haru goto ni / hana mono iwade / toku nori no /  
kokoro shirarete / chiru arashi kana*

102      *"Visitors Are Rare at a Mountain Home"*

A reply  
                  will come  
as an echo  
                  in the mountains,  
so it would seem;  
but if one says  
                  nothing first,  
there will be  
                  no answer  
                          to hear.

◆◆◆◆◆

*kotau beki / sazo yamabiko mo / aruramedo /  
mono iwazareba / kiku koto mo nashi*

By a field-hut,  
 a longbow  
                     is left standing—  
 with no one  
                     about.  
 No doubt he'll  
                     be coming back  
 to watch  
                     over the fields  
                                     tonight.\*

◆◆◆◆◆

*kariio ni / yumi tateokite / hito mo nashi /*  
*yamada moru o ya / yoru kaerikomu*

\*A paddy guard employed to keep deer and other animals from destroying crops.

104

*"Feelings Distant Before the Moon"*

Closing

my eyes,

I need only

to ponder

and I see it all—

the moon shining

brightly

over Yamato

and Cathay.\*

◆◆◆◆◆

*me o tojite / omoeba itodo / mukaimiru /  
tsuki zo sayakeki / yamato morokoshi*

\* *Morokoshi*, a name for China.





## 106 "Bell at an Old Temple"

From a poem sequence composed when Fujiwara Toshinaga and more than ten others came to my cottage on the 26th day [of the First Month of 1449].

Close by  
                   the eaves,  
 where amidst  
                           *shinobu* ferns\*  
 the pines  
                   grow old—  
 moss  
                   has covered  
                                   the bell,  
 muffling the sound  
                                   of its voice.

◆◆◆◆◆

*nokiba naru / shinobu ni majiru / matsu furite /  
 kane ni koke musu / koe mumoru nari*

\* *Shinobu*[gusa], a fern whose name is a partial homophone with the verb *shinobu*, "to think fondly of the past."

Written for a poem sequence at the home of the Tō Lay-Monk of Shimōsa, Sokin, on the fourth day of the Second Month [of 1449].

Ah, if only  
                                   the sight  
 of blossoms  
                                   at close of day  
 would  
                           stay with me!  
 Then though asleep,  
                                   I would not part  
 from  
                   my dream  
                                   of a spring night.

◆◆◆◆◆

*kururu ma no / hana no omokage / mi ni sowaba /  
 nete mo wakareji / haru no yo no yume*

## 108 "Cedars in Front of a Shrine"

From among poems composed for a poem sequence composed when I visited the quarters of Nihō Shōnin of the Myōkōji on the sixth day [of the Second Month of 1449].

Surely  
                   a sign  
 that the world  
                                   is in order,  
 the nation subdued—  
 by the shrine  
                                   of the gods,  
 halberd cedars\*  
                                   standing tall.

◆◆◆◆◆

*yo o osame / kuni o shizumuru / shirushi mo ya /  
 kami no yashiro ni / hokosugi tatsuran*

\**Hokosugi*, a variety of cryptomeria, a cedarlike evergreen with long straight trunks with branches only toward the top.



## 110 "River"

From the monthly poetry meeting at the quarters of Chōsan on the tenth day [of the Second Month of 1449].

How can  
                   the number  
 of people  
                   in this world  
                                   change?

As the river  
                   flows,  
 the water  
                   is never  
 the same,  
                   nor does it end.\*

◆◆◆◆◆

*yo no hito no / kazu ya wa kawaru / yuku kawa mo /  
 moto no mizu ni wa / arade taeseji*

\*An allusion to the first sentence of Kamo no Chōmei's famous *Hōjōki* ("The Ten-Foot Square Hut"): "On and on flows the river, but the water is never the same."

From a poem sequence composed when I first visited the Isshiki Master of the Left Capital Norichika after the construction of the latter's Meeting Hall and garden on the second day [of the Third Month 1449].

On  
     the roadside,  
 beneath a crag—  
                     azaleas.  
 Who can it have been,  
 to take off  
             her crimson skirt,  
 leave it here,  
             and go away?

◆◆◆◆◆

*michinobe no / iwamoto tsutsuji / kurenai no /  
 akamo nugisute / tare ka inikemu*







114      *"Reminiscing"*

From among the poems of a hundred-poem sequence sponsored by a certain person as a votive offering to the myriad gods on the eighth day [of the Fourth Month of 1449].

From  
                   long ago  
 I have been  
                   coming along,  
 never arriving.  
 Even the old  
                   have far to go:  
 for that is the way  
                   with this Way.

◆◆◆◆◆

*mukashi yori / kite mo sakai ni / irazariki /  
 oite mo tōki / michi wa kono michi*

From among the poems of a hundred-poem sequence sponsored by a certain person as a votive offering to the myriad gods on the eleventh day [of the Fourth Month of 1449].

In  
     the falling rain  
 at the bottom  
                     of my heart  
 are my friends—  
                     all there  
 but only  
                     as images  
 dark in the gloom  
                     of the past.

◆◆◆◆◆

*furu ame no / soko no kokoro ni / tomo wa mina /  
 aru mo mukashi no / kuraki omokage*

## 116 "Evening Bell"

From a poem sequence composed as a votive offering by a certain person, at a place called Eisen'an, on the eighth day [of the Fifth Month of 1449].

Falling  
                   on the robes  
 of those  
                   who live in the clear,\*  
 they deepen  
                   a color  
 already black as ink—  
 those bells  
                   ringing in the dusk.

◆◆◆◆◆

*sumu hito no / koromo ni ochite / sumizome no /  
 iro o fukamuru / yūgure no kane*

\**Sumu hito*, a double entendre referring to clerics wearing dark robes who live (*sumu*) "in the clear" (*sumu*) light of Buddhist truth.

From the monthly poetry meeting at the home of the Master of the Palace Table Office held on the eighteenth day [of the Seventh Month of 1449].

Ah, solitude—  
 no fragrance  
   from the blossoms,  
 no birds  
   about;  
 in moss,  
   an aging orchard  
 and  
   the autumn wind.\*

◆◆◆◆◆

*sabishisa wa / hana mo niowazu / tori mo izu /  
 koke ni furitaru / sono no akikaze*

\*An allusion to *Shin kokinshū* 361, by Monk Jakuren (1139?–1202): Ah, solitude— / it is not the sort of thing / that has a color. / Mountains lined with black pine / on an evening in autumn. (*sabishisa wa / sono iro to shi mo / nakarikeri / maki tatsu yama no / aki no yūgure*)

118

*“Bells at Evening on a Mountain”*

From a poem sequence at the home of the Master of Palace Repairs on the nineteenth day [of the Seventh Month of 1449].

What a noise  
   they make!  
 In the groves  
   up on the peak  
 in the gloom of dusk,  
 the bells toll,  
   and chiming in—  
 the birds, too,  
   and the storm winds.

◆◆◆◆◆

*sawagu nari / mine no hayashi no / yūmagure /  
 tsukiidasu kane ni / tori mo arashi mo*

From a poem sequence at the home of the Bizen Lay Monk Jōgan on the eighth day [of the Tenth Month of 1449].

The image I saw  
 remains there  
   in the lamplight.  
 Waking  
   from a dream,  
 I see  
   something  
   looking like  
 the spirit  
   of one grown old.

◆◆◆◆◆

*omokage no / nokoru tomoshibi / yume samete /  
 furinishi hito no / tama ka to zo miru*

120

*"Boat on an Inlet"*

From the monthly poetry meeting at the home of the Senior Assistant in the Punishments Ministry on the ninth day [of the Tenth Month of 1449].

Owner

unknown:

at evening,

by an inlet,

with no one

around—

just

a raincloak

and a pole

left alone there

in a skiff.

◆◆◆◆◆

*nushi shiranu / irie no yūbe / hito nakute /  
mino to sao to no / fune ni nokoreru*



From the monthly poetry meeting at the home of the Master of the Left Capital on the 23d day [of the Tenth Month of 1449].

In a sky  
                   filled  
 with frost  
                   on a chilly night,  
 a goose calls,  
                   falling  
 into  
                   paddies,  
                   where cedars  
 stand  
                   in dawn moonlight.

◆◆◆◆◆

*sora ni mitsu / shimoyo no kari mo / nakiochite /  
 tanaka no sugi yo / ariake no tsuki*

## 122 "Old Love, in Winter"

From a poem sequence at the home of the Bizen Lay Monk Jōgan on the  
23d day [of the Eleventh Month of 1449].

Ah, let me forget!  
For now my thoughts are as thick  
as once  
                    was my hair—  
black then, but  
                            now frosty  
as Isonokami's sands.

◆◆◆◆◆

*wasurenamu / shimo furu iso no / kamisuji mo /  
kurokarishi yo zo / omoimidareshi*

From the monthly poetry meeting at Ontoku'in on the twentieth day [of the Twelfth Month of 1449].

Every shrub,  
                    every tree,  
if one has not forgotten  
where each  
                    was planted,  
retains beneath  
                    all covering snow  
a vestige  
                    of its form.

◆◆◆◆◆

*kusa mo ki mo / ueshi tokoro o / wasureneba*  
*ato naki yuki ni / nokoru omokage*

124

*“Fisherman Visiting an Island”*

From a poem sequence at Myōkōji on the fifteenth day [of the Third Month of 1450].

Here  
           I am,  
                   then,  
 away from  
                   the cruel world  
 on an  
           island—  
 trusting  
                   the string  
                           of my life  
 to a line  
                   without a hook!

◆◆◆◆◆

*ukiyo o ba / hanarekojima ni / mi wa aredo /  
 hari naki tsuru ni / kakeshi tama no o*



126

*“Thunder Storm at Sea”*

From the monthly poetry meeting at Jōrakuji on the eighteenth day of the Fifth Month [of 1450].

Just like the spray  
 of a whale  
                                 rising for air  
 in  
                         the salt breeze—  
 in the offing,  
                                 one clump of clouds  
 dropping  
                                 an evening shower.

◆◆◆◆◆

*ushio fuku / kujira no iki to / mienu beshi /  
 oki ni hitomura / kudaru yūdachi*

From among the poems requested by the Tsukinowa Consultant-Lay Monk Seishō on the 25th day [of the Fifth Month of 1450].

What is yet  
                                 to come,  
 the past,  
                                 and the present, too—  
 all are  
                                 no more  
 than the light  
                                 of a lightning flash.  
 Such is life  
                                 in this world!

◆◆◆◆◆

*yukusue mo / mukashi mo ima mo / inazuma no /  
 hikari ni suginu / aware yo no naka*

128

## "Dawn"

From among poems from a sequence composed at a certain place on the  
23d day [of the Sixth Month of 1450].

The moon—

clouded over;

homes

for a thousand leagues—still,

making not

a sound;

at the edge

of a new day,

the people, too,

still dozing.

◆◆◆◆◆

*tsuki kumori / chisato shizuka ni / oto mo sezu /  
akuru sakai ya / hito mo madoromu*



*"Traveler Waiting for Someone"*

From a poem sequence at the home of the Master of the Left Capital on the nineteenth day [of the Tenth Month of 1450].

On the roadside,  
 in the light  
                                   shining all around,  
 he looks upward—  
 a traveler  
                                   standing there,  
 while somewhere  
                                   waits a friend.

◆◆◆◆◆

*michinobe ya / meguru hikage o / augimite /  
 tateru tabibito / tomo ga matsuran*

130

*“Traveler’s Inn”*

From among the poems of a fifty-poem sequence composed on the 22d day [of the Second Month of 1451] for the Buddhist services on the first anniversary of the death of a man named Shinkū, a disciple of Master of Discipline Shinkei of the Jūjūshin’in, located in the area around Kiyomizu:

Ah, the world  
   of men:  
 at morning,  
   someone is born  
 while  
   at evening  
 another life  
   is at stake—  
 as at Mushiake Straits.

◆◆◆◆◆

*hito no yo wa / ashita mumare / yūgure ni /  
inochi kaketaru / mushiake no seto*

From among the poems of a seventy-poem sequence at the home of the Master of Palace Repairs on the seventh day [of the Seventh Month of 1451].

How naturally  
 they meet  
                   each other in time:  
 water  
                   not thinking,  
 "Come now,  
                   take your lodging here!"  
 the moon  
                   not asking for an inn.

◆◆◆◆◆

*onozukara / aeru toki kana / yadore to wa /  
 mizu mo omowazu / tsuki mo tazunezu*

132      *"Dawn Mountains"*

From a poem sequence at the home of the Master of Palace Repairs on the 23d day [of the Seventh Month of 1451].

Blow then,  
                                 you storm winds!  
 —as in the first  
                                 light of dawn  
 the stars shine  
                                 brightly,  
 in the clear  
                                 above a peak  
 and its  
                                 one and only pine.

◆◆◆◆◆

*fuke arashi / akatsuki izuru / hoshi kiyoku /  
 haretaru mine no / matsu no hitomoto*

From a poem sequence at the home of the Master of Palace Repairs on the fifth day [of the Eighth Month of 1451].

Even in its glow  
 my heart  
                   remains as ever—  
 still  
           in the gloom;  
 it's for  
           someone  
                           other than me—  
 this lightning  
                   in the night.

◆◆◆◆◆

*terashite mo / kokoro wa yami no / mama nareba /  
 waga mi no yoso ni / sayo no inazuma*

134      *"The Moon Already Gone Down"*

From a poem sequence composed when people came to his cottage [on the fifteenth day of the Eighth Month of 1451].

A thousand leagues  
   away,  
 they will  
                                 be waiting for it—  
 people in autumn  
 on the far side  
                                 of the mountain,  
 where the moon  
                                 just went down.

◆◆◆◆◆

*chisato made / machi ya izuramu / tsuki irishi /*  
*yama no anata no / aki no morobito*

At the home of the Senior Assistant in the Punishments Ministry on the  
27th day [of the Ninth Month of 1451].

A rowed-in boat,  
run  
    aground  
            on a sandspit,  
oarless  
    and alone—  
like me,  
    weakened  
            by the blows  
of the buffeting  
    bay winds.

◆◆◆◆◆

*kogareteshi / fune mo su ni iru / kaji o tae /  
mi o urakaze mo / fuki zo yowareru*

## 136 "Box Fire"

From the monthly poetry meeting at the home of the Master of Palace  
Repairs on the 24th day [of the Tenth Month of 1451].

Into my box fire\*

I mix

fresh chunks of coal;

then

in the light

of my tranquil

chamber

I wait

for

the day to dawn.

◆◆◆◆◆

*uzumibi ni / sumi sashisoete / shizuka naru /  
neya no hikari ni / akuru o zo matsu*

\* *Uzumibi*, a small coal brazier used for warmth in the winter.



From the monthly poetry meeting at the home of the Master of Palace Repairs on the fifth day [of the Twelfth Month of 1451].

Despite the depth  
of the snow  
                          on Yodo Moor,  
there is still  
                          a path—  
where a cart  
                          sent off at dawn  
has left  
                          its tracks behind.

◆◆◆◆◆

*uzumedomo / yodono no yuki ni / michi zo aru /  
akatsuki yarishi / oguruma no ato*

138

*“First Autumn Wind”*

From the monthly poetry meeting at the home of the Master of Palace Repairs on the fifth day [of the Twelfth Month of 1451].

Ah, how I wish  
that I could feel  
  as I will later  
as winter’s captive!  
It seems  
  too chilly, now—  
this first wind  
  of autumn.

◆◆◆◆◆

*nochi ni komu / fuyu no kokoro no / isogeba ya /*  
*amari suzushiki / aki no hatsukaze*

From the monthly poetry meeting at the home of the Assistant Governor of Kazusa on the sixth day [of the Third Month of 1452].

The scattering  
of blossoms  
                                  in the wind  
lasts only a day—  
while we lament  
                                  the moon's  
descent  
                          night  
                          after night.

◆◆◆◆◆

*kaze ni chiru / hana o ichinichi ni / kagirikeru /  
oshimarete iru / tsuki wa yona yona*

140

*"Blossoms at Dawn"*

Written extemporaneously\* at the monthly poetry meeting at Myōeiji on the fourteenth day [of the Third Month of 1452].

Not like  
                   the voices  
 of birds  
                   in the normal  
   world,  
 those chirpings;  
 but, then,  
                   neither of this world  
 is this dawn  
                   of cherry blossoms.

◆◆◆◆◆

*yo no tsune no / tori no saezuru / koe narazu /  
 kono yo ni mo ninu / hana no akebono*

\* In other words, composed on topics handed out "on the spot" rather than beforehand.

From the monthly meeting at the home of the Master of the Right Capital  
on the sixteenth day [of the Fifth Month of 1452].

Onto the surface  
of the hard ore  
  of the earth  
white clouds  
  of heaven  
must have scattered  
  their seeds—  
now become blossoms  
  at their height.

◆◆◆◆◆

*arakane no / tsuchi ni mo amatsu / shirakumo no /  
tane wa arikeru / hanazakari kana*

142

*“Buddhism, Related to ‘the Moon’ ”*

From a sequence composed at the home of the Assistant Commander of the Military Guards of the Right on the seventeenth day [of the Seventh Month of 1452].

“Look up!”

                  someone says,

pointing into

                  empty sky

with one finger—

but no one

                  bothers to obey

and get

                  a look

                  at the moon.

◆◆◆◆◆

*aoge tote / munashiki sora ni / sasu yubi o /*  
*mamorite tsuki o / miru hito mo nashi*

Written at the home of the Assistant Commander of the Military Guards  
of the Right on the eighteenth day [of the Eighth Month of 1452].

Growing old,  
                                   one  
 can forget completely  
 the recent  
                                   past—  
 although  
                                   remembering still  
 things from when  
   one was a child.

◆◆◆◆◆

*oinureba / chikaki mukashi zo / wasuraruru /*  
*itokenakarishi / koto wa oboete*





From the monthly poetry meeting at my cottage on the twentieth day [of the Ninth Month of 1452].

Deep into  
                     autumn,  
 I hear  
                     no mountain wind;  
 in moonlight  
                     spilling  
 down  
                     through gaps  
                                     in the trees—  
 the sound  
                     of acorns  
                                     hitting frost.

◆◆◆◆◆

*aki fukaki / yamakaze kikade / ko no ma moru /  
 tsuki ni ochishii no / shimo o utsu koe*

## 146 "Feeling Far Away, in the Snow"

A poem written on pocket paper\* when there was a service held before a portrait of Teika at the home of the Master of Palace Repairs on the 29th day [of the Eleventh Month of 1452].

On  
     Poetry Way  
 I stop  
     the pony  
                     of my heart  
 for a brief  
                     rest—  
 thinking back  
                     on that snow  
 on the fields  
                     'round Sano Ford.†

◆◆◆◆◆

*yamatouta no / michi no kokoro no / koma tomete /  
 sano no watari no / yuki o shi zo omou*

\* *Kaishi*, the paper upon which poems were written for gatherings and contests. The name derives from the custom of carrying the paper inside the breast pocket of one's robe.

† An allusive variation on *Shin kokinshū* 671, by Fujiwara no Teika (Travel): No shelter in sight / to give my pony a rest / and brush off my sleeves— / in the fields around Sano Ford / on a snowy evening. (koma tomete / sode uchiharau / kage mo nashi / sano no watari no / yuki no yūgure)

Written when people were composing poems at Ōmiya Jōkō'in on the sixth day of the Twelfth Month [of 1452].

I will not dry them—  
for might it not be  
  that someone  
from long ago  
has become  
  one  
  of these tears,  
now fallen  
  onto my sleeves?

◆◆◆◆◆

*makihosaji / mukashi no hito ya / namida to mo /  
narite tamoto ni / ima kakaruran*

148

*"Hut of Grass"*

From the monthly poetry meeting at the home of the Master of Palace  
Repairs on the eighteenth day [of the Twelfth Month of 1452].

And when  
                           my body  
 ends its brief stay  
   and decays—  
 then the moss  
   will age,  
 the grass  
                           of my rustic hut  
 becoming  
                           a memorial mound.

◆◆◆◆◆

*kari ni sumu / mi mo kuchihateba / koke furite /  
 iori ya kusa no / tsuka to naramashi*

From a poem sequence at the home of the Assistant Commander of the Military Guards of the Right on the 25th day [of the Twelfth Month of 1452].

Frozen in channels  
 among  
                   rock crevasses,  
 it must stay the night:  
 for water, too,  
                                   a traveler's inn  
 is a cold  
                                   place to sleep.

◆◆◆◆◆

*kōriiru / iwama ni koyoi / todomarite /  
 mizu mo tabine no / yado ya samukeki*

150

*"Pines on a Peak"*

From when the Ogasawara Bizen Lay-Monk Jōgan sponsored a monthly poetry meeting at a place called Myōeiji on the fourteenth day [of the First Month of 1453].

Ah,  
       for the words  
 to make  
           of that peak above  
 overhung  
           with clouds  
 a pine  
           at the mountain's base!  
 The Way of Poetry.

◆◆◆◆◆

*kumo kakaru / mine o fumoto no / matsu to nasu /  
 koto no ha mogana / shikishima no uta*

Written for a votive sequence requested by a certain person on the 25th day [of the Second Month of 1453].

Even  
     the clouds  
 above  
     in the empty sky  
 follow the wind.  
 Who, then,  
     in this world  
 avoids  
     submitting  
             to the Man?

◆◆◆◆◆

*sora ni dani / kaze no mama naru / kumo zo aru /  
 hito ni shitagau / yo o ba somukaji*

## 152 “Love, Related to ‘Bells’ ”

From a poem sequence at the home of the Bizen Lay-Monk Jōgan at the end of the Third Month [of 1453].

As I listen,  
                                 bells  
 tolling over Hatsu River  
 fade off,  
                                 one by one—  
 falling onto  
                                 my sleeves,  
 becoming  
                                 the capital.\*

◆◆◆◆◆

*kiku kane mo / koegoe taete / hatsusegawa /  
 sode ni ochikuru / miyako to zo naru*

\*An allusion to *Shin kokinshū* 1142 (Love), by Fujiwara no Teika: The years have gone by / with my prayers still unanswered— / as Hase’s bell / signals evening from its peak, / sounding somehow far away. (*toshi mo henu / inoru chigiri wa / hatsuseyama / onoe no kane no / yoso no yugure*)



From the monthly poetry meeting at the home of the Master of Palace  
Repairs on the thirteenth day [of the Fourth Month of 1453].

Yes,  
     the gods above  
 have given us  
                 treasured truths  
 we should obey,  
 but it is  
                 the lies of men  
 that stand out  
                 in the world.

◆◆◆◆◆

*mamoru beki / kami no makoto wa / arinagara /  
 hito no itsuwaru / yo zo shirushi naki*

154      *"Willow on an Inlet"*

Composed extemporaneously for the monthly poetry meeting at my cottage on the twentieth day [of the Fifth Month of 1453].

This  
     willow tree  
 on the banks of the inlet—  
 when  
     did it wither,  
 leaving only  
                   the pine trees  
 as markers  
                   of spring?

◆◆◆◆◆

*kawakishi no / ōe no yanagi / itsu kuchite /  
 matsu bakari naru / haru no shirushi zo*

Written for the monthly poetry meeting at Myōeiji on the fourteenth day [of the Sixth Month of 1453].

High up  
                   on the peaks,  
 those blotches  
                   of black ink stuck  
 to the sky's  
                   deep blue—  
 ah, they were only pine trees!  
 On mountains,  
                   in the evening.

◆◆◆◆◆

*mine takaki / midori no sora ni / tsuku sumi wa /  
 matsu narikeri na / yūgure no yama*



From a hundred-poem sequence written extemporaneously for presentation as a votive offering for the Kitano Shrine made by Master of the Right Capital Haga Mototame on the twelfth day [of the Seventh Month of 1453].

Away  
                   they scattered  
 to gather up  
                           the fallen leaves—  
 village  
                   urchins.  
 But for shelter  
                           from showers  
 they are back  
                           beneath the evergreens.

◆◆◆◆◆

*yoso ni shite / ochiba kakitoru / sato no ko mo /  
 shigure ni tanomu / tokiwagi no kage*

## 158 "Love, Related to 'Monkey' "

From the monthly poetry meeting at Myōeiji on the nineteenth day [of the Eighth Month of 1453].

The one  
                   I glimpsed  
 is just so  
                   hard to catch—  
 like  
                   those monkeys  
 vainly  
                   stretching out  
                                   their hands  
 for the moon  
                                   in a valley pool.\*

◆◆◆◆◆

*mishi hito mo / kaku zo egataki / tani no saru /  
 te ni mo torarenu / mizu no tsukikage*

\*A reference to an old Buddhist cautionary tale in which monkeys reach out for the image of the moon in a pool, fall in, and drown—symbolizing the fate that awaits all who are caught in the world of illusion.

From the monthly poetry meeting at my cottage on the twentieth day [of the Ninth Month of 1453].

And if the rope  
 does not reach  
                                 down  
   far enough  
 into my heart,  
 who will fathom  
                                 the thoughts  
 at the bottom  
                                 of the well?

◆◆◆◆◆

*tsurubenawa / kokoro fukai ni / oyobazu wa /  
 tare kumishiran / omou minasoko*

160

*"Bell at a Traveler's Inn"*

From the monthly poetry meeting at Daikōmyōji on the twelfth day [of the Tenth Month of 1453].

Listening,  
                           I learn  
 that even  
                           the night  
   is not like  
 what  
                   I know at home;  
 even the bell  
                           seems remote,  
 speaking with  
                           a different voice.

◆◆◆◆◆

*kiku mama ni / waga sato nareshi / yowa mo nizu /  
 kane sae hina no / koe zo kawareru*



From the monthly poetry meeting of Enshū at Byōdōbō on the 25th day  
[of the Eleventh Month of 1453].

Across

a winter stream

he fords,

as evening comes—

going straight in

to the fire tender's place,

without even

asking

his name.

◆◆◆◆◆

*fuyukawa o / yūwatari suru / hitakiya ni /  
taga yado towade / mazu zo tachiiru*

162         *“Evening Hail”*

From among the poems of a votive hundred-poem sequence composed at the home of the Assistant Commander of the Military Guards of the Right, as a prayer for my recovery from illness, on the fourth day of the Third Month [of 1454].

Storm clouds  
   clear away;  
 then come blasts  
   of icy wind,  
 scattering  
   hailstones—  
 looking  
   as if  
   the evening stars  
 were  
   descending  
   from the sky.

◆◆◆◆◆

*sora harete / sayuru arashi ni / tama zo chiru /  
 yūbe no hoshi no / kudaru to ya min*

From the monthly poetry meeting at the home of the Master of Palace  
Repairs on the fifth day of the Fifth Month [of 1454].

To house  
                   after house  
 the woodcutter takes  
                                   bundles  
 of wood  
                   for burning,  
 and then  
                   turns for home  
   at dusk  
 as the village  
                   throbs  
                                   with sound.

◆◆◆◆◆

*ieie ni / shiba mochiirite / yamabito no /  
 kaeru yūbe no / sato doyomu nari*

164

*“Rain at Night in One’s Home Town”*

From a poem sequence at the home of the Bizen Lay-Monk Jōgan on the 21st day [of the Sixth Month of 1454].

All through the night  
 rain  
     delivers  
             the voices  
 of generations  
 that have now become  
                             these clouds  
 spilling showers  
                             on my hometown.

◆◆◆◆◆

*yomosugara / koe o zo hakobu / yoyo no hito /  
 kumo to narinishi / furusato no ame*

From a poem sequence at the home of the Assistant Commander of the Military Guards of the Right on the 27th day [of the Twelfth Month of 1454].

Darkness has fallen.  
 With my boat  
                                   making no progress  
 on Waka Bay,\*  
 I end this year  
                                   as others,  
 tossed on  
                                   the waves  
   of old age.

◆◆◆◆◆

*kurenikeri / waka no urabune / kogi sarazu /  
 kotoshi mo oi no / nami ni ukabete*

\*Referring to a famous bay in Kii Province, but also to the "harbor" of Japanese Poetry (*waka*).



[From a votive sequence dating from 1455].

The days  
                   pile up,  
 and I get used to them,  
                                   until  
 with  
                   my eyes open  
 or with  
                   my eyes closed,  
 still  
                   the blossoms  
                                   appear.

◆◆◆◆◆

*hi o kasane / narenishi nochi wa / me o hiraki /  
 me o tozuredomo / hana zo miekeru*





From a poem sequence composed when some people came to my cottage  
on the eighth day [of the Intercalary Fourth Month of 1455].

Ignoring its voice,  
how many  
                    generations  
                                    of men  
have grown old?  
Always the same  
                                    temple bells  
in the mountains  
                                    of the capital.

◆◆◆◆◆

*kikisutete / iku yo no hito no / furinikemu /  
onaji miyako no / yamadera no kane*

## 170 "Losing at Love"

From the monthly poetry meeting at my cottage on the twentieth day [of the Sixth Month of 1455].

Too weary  
                                   is my heart  
 to advance  
                                   any further  
 on the way of love—  
 a horse  
                                   not up  
   to the race,  
 slowly being left  
   behind.

◆◆◆◆◆

*koi ni mo / susumu kokoro zo / yowariyuku /  
 kiso no uma no / ato no ashinami*

From among the poems of an extemporaneous hundred-poem sequence composed at my cottage on 23d last, in celebration of the completion of the discussions of *The Tale of Genji* that I had been leading at the home of the Shogun for the past four years.

Within  
                   that  
                           body  
 whose lack of  
                           enlightenment  
 I blamed for my grief,  
 behold now  
                           how the flower  
 of the law  
                           has blossomed!

◆◆◆◆◆

*satorienu / nageki no moto to / omoikoshi /  
 waga mi ni nori no / hana sakinikeri*

## 172      "Remaining Snow"

From a meeting at the home of the Reizei Gentleman-in-Waiting  
Masatame on the 21st day [of the First Month of 1456].

Fine flakes of snow  
melt  
    into  
        the empty sky—  
falling then  
        as dew,  
descending then  
        as drizzle,  
onto  
    a frozen garden.

◆◆◆◆◆

*awayuki no / sora yori kiete / tsuyu to furi /  
shizuku to ochite / kōru niwa kana*

From the monthly poetry meeting of Enshū at Byōdōbō on the 28th day  
[of the First Month of 1456].

For those grown old  
both reality  
                    and dreams  
are  
            within a dream  
that provides us  
                    some diversion  
as we live on,  
                    dawn to dusk.

◆◆◆◆◆

*oinureba / utsutsu mo yume mo / yume no uchi ni /  
magirete akashi / kurasu bakari zo*

## 174 "Forgotten Love"

From a poem sequence at the home of the Director of the Imperial Stables of the Right when the cherry blossoms in his garden were in full bloom, on the 24th day [of the Second Month of 1456].

I had forgotten—  
 as I  
     kept on forgetting  
 to remind  
         myself  
 that those who vow to forget  
 are the ones who can't forget.\*

◆◆◆◆◆

*wasurekeri / wasuremu to omou / kokoro araba /  
 wasureji mono o / wasurehatetsutsu*

\*An allusive variation on *Shūi gusō* (no. 268), the personal anthology of Fujiwara no Teika: You've forgotten, you say? / All right, then, I too will forget / that when we parted / I said I would convince myself / it was nothing but a dream. (wasurenu ya / sa wa wasurekeri / waga kokoro / yume ni nase to zo / iite wakareshi)

From the monthly poetry meeting of Enshō at Byōdōbō on the 26th day  
[of the Third Month of 1456].

Out ahead  
                   of me  
 I allow the same distance  
 I have come  
                   thus far,  
 then  
           beneath the straight-up sun  
 have my meal  
                   of parched rice.

◆◆◆◆◆

*koshi hodo no / michi o ba sue ni / nokoshiokite*  
*katabukanu hi ni / mukau karemeshi*

176

*“Geese Outside the Clouds”*

From among the poems of a votive hundred-poem sequence at the home  
of the Assistant Commander of the Military Guards of the Right on the  
ninth day [of the Fourth Month of 1456]

With so vast  
  an array  
of different robes  
  of cloud,  
how can they manage?  
Those geese flying  
  in a row  
make only  
  a single sash.

♦♦♦♦♦

*kazu shiranu / kumo no koromo ni / ikaga sen /  
tsuranaru kari no / hitosuji no obi*



From the monthly poetry meeting at my cottage on the twentieth day [of the Fifth Month of 1456].

The hue  
                   of my heart  
 as I lose myself in thought  
 each evening  
                   recedes  
 farther  
                   into the distance.  
 With the mountain  
                                   not moving.

◆◆◆◆◆

*omoiiru / kokoro no iro mo / kuregoto ni /  
 tōzakaruru nari / yama wa ugokade*

178      *"Insects at Night"*

From the monthly poetry meeting of Enshū at Byōdōbō on the 24th day  
[of the Eighth Month of 1456].

Before  
                   it came out,  
 the leaves  
                   on the grasses  
   were thick  
 with calling  
                   insects  
 that are sparsely  
                   scattered now—  
 chilled, it would seem,  
                   by the moon.

◆◆◆◆◆

*idenu ma wa / kusaba ni shigeku / naku mushi no /  
 mabara ni narinu / tsuki ya sayuran*

From the monthly poetry meeting of Enshū at Byōdōbō on the 24th day  
[of the Eighth Month of 1456].

Even  
     the mountains  
 all take  
     for themselves  
                             the form  
 of  
     the first Buddha;  
 and how ceaselessly  
                             the law  
 is expounded  
                             by storm winds.

◆◆◆◆◆

*yama mo mina / moto no hotoke no / sugata nite  
 taezu minori o / toku arashi kana*

## 180 "Famous Market Town"

Written while on my sickbed\* for the monthly poetry meeting at my cottage on the twentieth day [of the Ninth Month of 1456].

They accumulate,  
 but there  
                           is no one  
   to buy them—  
 these leaves  
                           of words  
 piling up  
                           like wares  
   for sale  
 beneath  
                           the Sumiyoshi Pine.†

◆◆◆◆◆

*tsumoredomo / kau hito ya naki / sumiyoshi no /  
 hamabe no ichi no / matsu no koto no ha*

\* He had been down since early in the month with his chronic ailment.

† Sumiyoshi was the site of a Shinto shrine in Settsu Province that was sacred to poets.

From the monthly poetry meeting at my cottage on the twentieth day [of the Eleventh Month of 1456].

Just  
       grasses, trees?  
 Every living thing  
                           in life  
 must borrow  
                           its form  
 from the myriad  
                           of things  
 a Buddha  
                           can become.

◆◆◆◆◆

*kusaki ka wa / iki to shi ikeru / mono wa mina /  
 hotoke no nareru / sugata o zo karu*

## 182        "Bridge"

Written when there was a monthly poetry meeting to produce a votive sequence to the god at the request of Tachibana Toyofumi, chief priest of Takamatsu Daijingu, on the tenth day of the Second Month [of 1457].

On  
       a long night,  
 there is no guard  
                           to bar the way  
 on the bridge  
                           of dreams;  
 but those  
                           who have grown old  
 still labor to get across.

◆◆◆◆◆

*nagaki yo no / yume no ukihashi / moru hito no /  
 naki ni mo oi zo / watariwazurau*

On the morning of the fourteenth day [of the Second Month of 1457] my chronic ailment flared up, and by the 17th it looked like it might be the end. I wasn't even aware of the people who came to visit, but then, who knows why, I began to recover, little by little . . . and by the end of the Third Month I was somewhat better, when I received a message from the Master of Palace Repairs saying that there were still some blossoms left in his garden, that it would be a shame if I didn't see any at all this spring, and that I really should get outdoors, and so forth. So kind were his remonstrances, that I went . . . and looked at the blossoms. This was written for a fifty-poem sequence.

This year  
                   for springtime  
 I stay  
                   in the capital,  
 but with my blinds down—  
 blossoms deep in the mountains  
 taking form  
                   within my mind.

◆◆◆◆◆

*kono haru wa / miyako nagara ni / tarekomete /  
 miyamazakura zo / omokage ni tatsu*





From a votive poem contest at Takamatsu Daijingu on the tenth day [of the Fifth Month of 1457].

Past and  
                   gone now  
 is the time I awaited,  
 leaving me  
                   clinging—  
 anxious for wind  
                           from the pines,  
 like dewdrops  
                           at break of day.

◆◆◆◆◆

*tanomeshi wa / koro mo suginu o / matsukaze ni /  
 inochi kaketaru / akatsuki no tsuyu*



From a poem sequence at the home of the Master of the Right Capital on the 21st day [of the Eight Month of 1457].

All I'm asking  
   for  
 is someone  
   living in these hills,  
 wise about  
   the past.  
 In  
       this same world,  
   after all,  
 the moon—if awaited—  
   does appear.

◆◆◆◆◆

*yama ni sumu / mukashi kashikoki / hito mogana /  
 matarete izuru / tsuki mo aru yo ni*

188

*"Dew in Autumn Paddies"*

From a monthly poetry meeting convened by Hinoshita Toshikage on the  
25th day [of the Eighth Month of 1457].

Breaking  
                   a new field,  
 laboring peasants  
                                   work up  
 a sweat  
                   —adding  
 to the numbers  
                                   of dewdrops  
 on  
       the heads  
                                   of grain.

◆◆◆◆◆

*arata yori / tami no kurushimu / ase ya nao /  
 kazu masaruran / ho no ue no tsuyu*

From a poem contest at the Ontoku'in on the 23d day [of the Ninth Month of 1457].

Hoisting  
                   the sun  
 after its light  
                   had set—  
 a ship's  
                   white sail;  
 and how bright  
                   the hauling ropes  
 of boatmen  
                   in the offing.

◆◆◆◆◆

*nokoru to mo / mienu irihi o / ho ni agete /  
 tsunade sayakeki / okitsu funabito*

190

*"A Little Stream in the Fields"*

From the monthly poetry meeting at the home of the Master of Palace  
Repairs on the fifth day of the Eleventh Month [of 1457].

It is  
       not a man,  
 this stream  
                   thinning to a trickle  
 in the meadow;  
 yet I  
       see wrinkles  
                           of old age  
 in the ripples  
                   made by wind.

◆◆◆◆◆

*hito naranu / nonaka no mizu no / yaseyuku ni /  
 oi no shiwa miru / kaze no sazanami*

From the monthly poetry meeting at my cottage on the twentieth day [of the Eleventh Month of 1457].

Moving on,  
   I go.  
 In the makeshift  
   market stalls—  
 everyone  
   has left;  
 an evening crow  
   calls out above  
 my pathway  
   beneath the trees.

◆◆◆◆◆

*ware zo yuku / ichiba no kariya / hito taete /  
 yūgarasu naku / mori no shitamichi*

192      *"Cold Trees"*

From the monthly poetry meeting at the home of the Master of Palace  
Repairs on the fifth day [of the Twelfth Month of 1457].

Those blossoms,  
   those leaves  
that will scatter  
   later on,  
in the coming  
   year—  
all are  
   here now,  
   in the branches  
on every  
   winter-bound tree.

◆◆◆◆◆

*kon toshi ni / chiru beki hodo no / hana mo ha mo /  
ki goto no eda ni / komoru fuyu kana*







From the monthly poetry meeting of the Junior Assistant of the War Ministry on the seventeenth day [of the Seventh Month of 1458].

The bellsounds  
                                   have ceased;  
 the wind, too,  
                                   makes  
   not a sound.

For lodging, then,  
 it will be  
                                   in evening's heart  
 that my heart  
   takes refuge.

◆◆◆◆◆

*kane mo tae / kaze mo oto senu / yūgure no /  
 kokoro ni yado o / karu kokoro kana*

196

*"Love, Related to 'Stars' "*

From the monthly poetry meeting at my cottage on the twentieth day [of the Seventh Month of 1458].

For one  
                   who doesn't come  
 I wait on,  
                   wasting my time—  
 although  
                   every night  
 the light of the stars,  
   at least,  
 visits  
                   my bedchamber.

◆◆◆◆◆

*konu hito o / matsu wa munashiku / akahoshi no /  
 kage wa yogoto ni / neya o toedomo*



198

*"Birds Lodging in Evening Groves"*

From a poem sequence composed at the home of the Master of Palace Repairs on the eighth day [of the Eighth Month of 1458].

How moving  
                                   it is  
 that birds  
                                   should quiet down  
 in the groves  
                                   of trees,  
 while still the village pulses  
 in expectation  
                                   of night.

◆◆◆◆◆

*aware ni mo / tori no shizumaru / hayashi kana /  
 yūtdoroki no / sato wa nokorite*

With a hat  
                    of snow  
and for a staff,  
                    an icicle—  
an aging pine,  
leaning with the weight  
                                    of years  
standing in  
                    a garden.

◆◆◆◆◆

*kasa no yuki / tsurara no tsue o / tsuku matsu no /  
oikatabukite / tateru niwa kana*

200      *"A Boat Moving Away, Beyond the Haze"*

And  
     on a day  
 when the whitecaps  
                                   in the wake  
 of a departing  
                                   boat  
 are obscured  
                                   by spreading haze—  
 to what  
                                   does one compare  
   our world?\*

◆◆◆◆◆

*yuku fune no / ato no shiranami / kasumu hi wa /*  
*kono yo no naka o / nani ni tatoemu*

\*An allusion to *Man'yōshū* 354, by Sami Mansei. See note on p. 97.



There is  
                  no place  
it really comes from,  
                                  no place  
it returns to;  
what can we be thinking,  
                                  then,  
to welcome spring,  
                                  bid it farewell?

◆◆◆◆◆

*kuru kata mo / kaeru tokoro mo / naki haru o /  
okurimukau to / nani omouran*

202

*"Lightning"*

In the dark  
                    of night,  
with whom am I to share  
the thoughts  
                    of my heart?  
Suddenly  
                    the clouds blink—  
a flash  
                    of autumn lightning.

◆◆◆◆◆

*kuraki yo no / tare ni kokoro o / awasuran /  
kumo zo matataku / aki no inazuma*

On leaves  
                  fallen  
around the bases  
                          of the trees,  
rainfall taps, asking,  
"Where,  
                  since  
                          only yesterday,  
can Autumn  
                          have gone off to?"

◆◆◆◆◆

*ko no moto no / ochiba ga ue ni / otozurete /  
kinō no aki o / tou shigure kana*

## 204 "Night Snow"

The wind of night  
for  
    the space  
                of a stride  
grows suddenly calm:  
from afar,  
        I hear the sound  
of branches  
                breaking under snow.

◆◆◆◆◆

*sayokaze wa / tada hitoashi ni / shizumarite /  
ochikata kikeba / yukiore no koe*

Like lance and shield  
set to fend off  
                        arrows shot  
from a spindle-wood bow—  
that is how ready  
                        my heart is  
to pursue  
                        the way of love.

◆◆◆◆◆

*azusayumi / yasaki o fusegu / tatehoko to /  
kokoro takaku mo / tanomu koi kana*

## 206 "Buddhism"

Think of it  
                                not  
as a place  
                                either perilous  
or without peril—  
this bridge  
                                across the expanse  
Buddha extends  
                                for us  
  to cross.

◆◆◆◆◆

*ayauku mo / ayaukarazu mo / omou na yo /  
watasu hotoke no / mama no tsugihashi*



208

## "Buddhism"

Seek though one may,  
 can one  
                   ever hope  
                                   to meet him?  
  
 No,  
                   not even  
 where the Master  
                                   of the Law\*  
 hid himself  
                                   on Vulture Peak.

◆◆◆◆◆

*tazunete mo / aimimu mono ka / nori no shi no /  
 kakureshi washi no / yama ni ari tomo*

\*Referring to Shakyamuni, the historical Buddha.





- Emperor Fushimi. 1265–1317. Major poet in his own right and patron of the arts. (poem 85)
- Enshū. A monk associated with the Byōdōbō. (poems 161, 173, 175, 178, 179)
- Fujiwara no Teika, 1162–1241. Founder of the medieval poetic tradition at court; worshiped by Shōtetsu as the one true god of poetry. (poem 146, 152, 174)
- Fujiwara Toshinaga—Saitō Toshinaga
- Gion Shrine. One of the most prominent of Shinto shrines. Located at the eastern end of Fourth Avenue in Kyoto. (poem 23)
- Governor of Awa—Hatakeyama Yoshitada
- Haga Mototame. Identity unknown. (poem 157)
- Hasedera. Temple dedicated to the bodhisattva Kannon located in Yamato Province.
- Hatakeyama Mochizumi, fl. ca. 1429–48. Also known by his Buddhist name Senku. Governor of Awa. One of Shōtetsu's most important patrons. (poems 35, 42, 46, 54, 55)
- Hatakeyama Yoshitada, d. 1468. Also known by his Buddhist name, Kenryō. Governor of Awa Province; later Master of the Palace Repairs Office. One of Shōtetsu's primary patrons. (poems 33, 37, 38, 118, 131, 132, 133, 136, 137, 138, 146, 148, 153, 156, 163, 183, 184, 190, 192, 193, 194, 198)
- Hatsusegawa. River with headwaters north of Hasedera that flows around the foot of Mount Miwa and across the Hira Plain near what is now Sakurai City.
- Hie (also read Hiyoshi) Shrines. General name for a group of shrines located on the eastern slope of Mount Hiei, just northeast of the capital.
- Hinoshita Toshikage—Asakura Takakage
- Hōshōji. One of the six temples in the six-temple complex in the Shirakawa area. Founded by Emperor Shirakawa in 1077. (poem 46)
- Hōshun. Priest of Myōkōji. (poem 184)
- Hosokawa Dōkan—Hosokawa Mitsumoto
- Hosokawa Katsumoto, 1430–1473. Grandson of Mitsumoto. Head of the Hosokawa clan and Shogunal Deputy three times, from 1445 to 1449, from 1452 to 64, and from 1468 until his death in 73. Became a formal student of Shōtetsu in 1450. (poems 141, 187)
- Hosokawa Mitsumoto, 1378–1426. Also known as Gansei'in. Head of the

Hosokawa clan after his father's death in 1397. Shogunal Constable of Settsu, Tamba, Sanuki, and Tosa; Shogunal Deputy from 1412 to 1421. (poem 19)

Hosokawa Mochikata, 1403–1468. Also known as Dōken. Son of Mitsumoto. (poem 174)

Hosokawa Ujihisa. Son of Yorishige; official in War Ministry. (poem 139)

Ichijō Kaneyoshi, 1402–1481. Statesman-scholar who served three times as imperial regent. Major patron of the Reizei family, Shōtetsu, and many other poets. Author of the preface to *Sōkonshū*, Shōtetsu's personal anthology. (poem 51)

Ishiyama. Temple located near the southern tip of Lake Biwa.

Isonokami. Site of an old capital in Nara Prefecture.

Isshiki Norichika. d. 1451. Master of the Left Capital; Constable (*shugo*) of Ise and Tango provinces. (poems 50, 53, 111, 121, 129)

Ishō Tokugan. 1360–1437. Zen monk. (poem 3)

Izumi Shikibu, fl. ca. 970–1030. Lady-in-waiting to Empress Akiko and major poet. (poem 66)

Jōrakuji. Located in northern Kyoto, between First and Second Avenues on Aburakōji. Evidently site of monthly poetry meetings sponsored by Yamana Noriyuki.

Jūjūshin'in. A temple located south of Kiyomizudera in the Eastern Hills.

Junior Assistant of the War Ministry—Yamana Masakiyo

Kai'inji. A temple located in Nishioka.

Kamobe Yukimoto—Kogamo Yukimoto

Kasuga Shrine. Chief tutelary shrine of the Fujiwara family located just east of the old capital at Nara.

Kitano Shrine. Shrine dedicated to the memory of the Heian statesman-literatus Sugawara Michizane, located on the western outskirts of Kyoto.

Kiyomizudera. Large temple complex located on the southeastern outskirts of Kyoto.

Kogamo Yukimoto. A warrior in the service of Yamana Noriyuki (d. 1473). (poem 166)

Lord Ichijō—Ichijō Kaneyoshi

Master of Discipline Shinkei—Bishop Shinkei

Master of the Left Capital—Isshiki Norichika

- Master of Palace Repairs—Hatakeyama Yoshitada
- Master of the Palace Table Office—Takeda Nobukata
- Master of the Right Capital—Hosokawa Mitsumoto, Hosokawa Katsumoto
- Master of the Right Capital Haga Mototame—Haga Mototame
- Minamoto no Michiteru. 1187–1248. Statesman-poet of the early thirteenth century.
- Mochitoyo—Yamana Mochitoyo
- Monk Jakuren, d. 1202. Major poet of the *Shin kokin* period.
- Mount Hiei. Site of the Enryakuji temple complex, located in the mountains to the northeast of the capital. Headquarters of the Tendai sect of Buddhism.
- Murasaki Shikibu. Lady-in-waiting to Empress Akiko and author of *The Tale of Genji*. (poem 8)
- Mushiake Straits. Located in the Inland Sea, off the coast of Bizen.
- Myōeiji. Precise location unknown.
- Myōkōji. Precise location unknown.
- Nihō Shōnin. Chief priest of Myōkōji.
- Ninnaji. A temple of the Shingon sect located northwest of Kyoto.
- Ogasawara Mochinaga. A shogunal officer who taught weaponry and horsemanship during the 1430s and 1440s. (poems 56, 119, 122, 150, 152, 164, 186)
- Ōharano. A broad plain located on the western outskirts of Kyoto.
- Ōhira Oki Lay Monk. Ōhira Sochin, from Tosa. (poem 39)
- Ōmiya Jōkō'in. Location unknown. (poem 147)
- Ono no Komachi, fl. ca. 850. Famous poet of the early classical period (poem 95)
- Ontoku'in. Location unknown.
- Reizei Gentleman-in-Waiting—Reizei Masatame
- Reizei Masatame, 1445–1523. Son of Mochitame, grandson of Shōtetsu's teacher Tamemasa. (poem 172)
- Reizei Tameyuki, d. 1439. Son of Shōtetsu's teacher, Reizei Tamemasa. (poem 34)
- Reverend Ishō—Ishō Tokugan
- Saitō Toshinaga, d. 1465. Chieftain of a powerful warrior clan in Mino Province.

Sami Mansei, early eighth century. (poem 200)

Sano Ford. An area beside the Ki River, southeast of Miwa Point, in Kii Province.

Senior Assistant in the Punishments Ministry—Akamatsu Norisada

Senior Assistant of the Central Affairs Ministry—Yamana Hirotaka

Shibukawa Yoshikane. Head of prominent warrior family. (poems 142, 143, 149, 162, 165, 176)

Shogun—Ashikaga Yoshimasa

Sōzei—Takayama Sōzei

Sumiyoshi Shrine. Located on Naniwa Bay in Settsu Province. Shrine to Sumiyoshi Myōjin, a patron god of poets.

Tachibana Toyofumi. Identity unknown. (poem 182)

Takamatsu Daijingu. Located in Kyoto near the intersection of Sanjō and Nishinotō'in.

Takasago. Coastal area in Harima Province noted for the beauty of its pines. Site of a famous Shinto Shrine.

Takayama Sōzei, d. 1455. A retainer of the Yamana clan who was one of Shōtetsu's poetic disciples; also an important linked verse poet. (poem 45)

Takeda Nobukata, 1420–1471. A prominent military leader; constable of Wakasa Province. (poem 117)

*Tale of Genji, The*. The most important of all classical tales, written in the early years of the eleventh century by Murasaki Shikibu. (poems 8, 171)

Tō Lay Monk of Shimōsa, Sokin—Tō no Ujikazu

Teika—Fujiwara no Teika

Tō no Ujikazu, d. 1471. A brother of the more famous Tsuneyori who was a disciple of Shōtetsu for a while. (poem 107)

Tonshōji. Temple located in Sanuki Province.

Tsukinowa Consultant Lay Monk Seishō—Tsukinowa Tadakata

Tsukinowa Tadakata. Middle Captain of the Left. (poem 127)

Vulture Peak. Grādhavakuta, the mountain in northern India where the historical Buddha expounded the teachings of the *Lotus Sutra*.

Waka Bay. Located at the mouth of the Ki River, in Kii Province.

Yamana Hirotaka, d. 1441. A member of the powerful Yamana clan and of one Shōtetsu's most prominent patrons. Murdered with the shogun Ashikaga Yoshinori in 1441. (poems 3, 44)

Yamana Masakiyo. Son of Norikiyo. Constable of Mimasaka and Iwami.

(poem 195)

Yamana Mochitoyo, 1404–1473. Also known as Sōzen. One of the most powerful of fifteenth-century *daimyō*. (poems 45, 47)

Yodo Moor. The area around the confluence of the Uji, Kizu, and Katsura rivers.

Yoshino. Mountainous region in central and southern Yamato Province known for its rugged peaks, swift streams, cherry blossoms, and fall leaves. (poem 156)

SOURCES OF POEMS

Original texts of all the poems translated in this book can be found in volume 5 of *Shikashū taisei*, ed. Wakashū Kenkyūkai (Meiji Shoin, 1974). The numbers below correspond to the poems as numbered in that edition. Another version of *Sōkonshū*, in which the poems are organized strictly by topic rather than chronologically, is available in volume 8 of *Shimpen Kokka taikan* (Tokyo: Kadokawa Shoten, 1990).

Abbreviations:

E-5 *Eikyō gonen Shōtetsu eisō* (alternative title: *Shōgetsu Shōtetsu eisō*)

E-9 *Eikyō kunen Shōtetsu eisō*

TSU *Tsukikusa*

SO *Sōkonshū*

1. E-5: 11	16. TSU: 228	31. SO: 1055
2. E-5: 79	17. TSU: 288	32. SO: 1152
3. E-5: 98	18. TSU: 303	33. SO: 1194
4. E-5: 184	19. SO: 6	34. SO: 1202
5. E-9: 45	20. SO: 78	35. SO: 1392
6. E-9: 64	21. SO: 294	36. SO: 1649
7. E-9: 90	22. SO: 420	37. SO: 1657
8. E-9: 111	23. SO: 533	38. SO: 1658
9. TSU: 30	24. SO: 694	39. SO: 1742
10. TSU: 69	25. SO: 796	40. SO: 1758
11. TSU: 77	26. SO: 902	41. SO: 1895
12. TSU: 111	27. SO: 939	42. SO: 1954
13. TSU: 135	28. SO: 945	43. SO: 1974
14. TSU: 165	29. SO: 1028	44. SO: 2022
15. TSU: 226	30. SO: 1050	45. SO: 2044

- |              |               |               |
|--------------|---------------|---------------|
| 46. SO: 2056 | 76. SO: 3868  | 106. SO: 5440 |
| 47. SO: 2240 | 77. SO: 3925  | 107. SO: 5443 |
| 48. SO: 2253 | 78. SO: 3928  | 108. SO: 5452 |
| 49. SO: 2372 | 79. SO: 3986  | 109. SO: 5455 |
| 50. SO: 2415 | 80. SO: 4047  | 110. SO: 5469 |
| 51. SO: 2469 | 81. SO: 4058  | 111. SO: 5516 |
| 52. SO: 2481 | 82. SO: 4109  | 112. SO: 5549 |
| 53. SO: 2492 | 83. SO: 4138  | 113. SO: 5554 |
| 54. SO: 2537 | 84. SO: 4177  | 114. SO: 5614 |
| 55. SO: 2538 | 85. SO: 4327  | 115. SO: 5625 |
| 56. SO: 2541 | 86. SO: 4443  | 116. SO: 5708 |
| 57. SO: 2736 | 87. SO: 4475  | 117. SO: 5805 |
| 58. SO: 2784 | 88. SO: 4626  | 118. SO: 5809 |
| 59. SO: 2915 | 89. SO: 4653  | 119. SO: 5989 |
| 60. SO: 2995 | 90. SO: 4829  | 120. SO: 5999 |
| 61. SO: 3028 | 91. SO: 4889  | 121. SO: 6027 |
| 62. SO: 3098 | 92. SO: 4935  | 122. SO: 6073 |
| 63. SO: 3142 | 93. SO: 4936  | 123. SO: 6152 |
| 64. SO: 3152 | 94. SO: 4937  | 124. SO: 6276 |
| 65. SO: 3170 | 95. SO: 4975  | 125. SO: 6332 |
| 66. SO: 3285 | 96. SO: 5010  | 126. SO: 6342 |
| 67. SO: 3299 | 97. SO: 5016  | 127. SO: 6365 |
| 68. SO: 3419 | 98. SO: 5038  | 128. SO: 6431 |
| 69. SO: 3444 | 99. SO: 5086  | 129. SO: 6578 |
| 70. SO: 3532 | 100. SO: 5116 | 130. SO: 6818 |
| 71. SO: 3583 | 101. SO: 5140 | 131. SO: 7005 |
| 72. SO: 3690 | 102. SO: 5169 | 132. SO: 7041 |
| 73. SO: 3713 | 103. SO: 5170 | 133. SO: 7061 |
| 74. SO: 3833 | 104. SO: 5275 | 134. SO: 7078 |
| 75. SO: 3859 | 105. SO: 5419 | 135. SO: 7130 |



136. SO: 7171	166. SO: 8813	196. SO: 10479
137. SO: 7176	167. SO: 8814	197. SO: 10483
138. SO: 7179	168. SO: 8900	198. SO: 10487
139. SO: 7433	169. SO: 8902	199. SO: 10602
140. SO: 7440	170. SO: 8988	200. SO: 10756
141. SO: 7521	171. SO: 9075	201. SO: 10814
142. SO: 7622	172. SO: 9258	202. SO: 10959
143. SO: 7656	173. SO: 9268	203. SO: 10970
144. SO: 7685	174. SO: 9291	204. SO: 11000
145. SO: 7697	175. SO: 9362	205. SO: 11074
146. SO: 7804	176. SO: 9387	206. SO: 11191
147. SO: 7817	177. SO: 9435	207. SO: 11233
148. SO: 7823	178. SO: 9494	208. SO: 11236
149. SO: 7861	179. SO: 9495	
150. SO: 7884	180. SO: 9549	
151. SO: 7956	181. SO: 9594	
152. SO: 8014	182. SO: 9698	
153. SO: 8026	183. SO: 9720	
154. SO: 8069	184. SO: 9741	
155. SO: 8102	185. SO: 9774	
156. SO: 8135	186. SO: 9810	
157. SO: 8147	187. SO: 9907	
158. SO: 8241	188. SO: 9913	
159. SO: 8268	189. SO: 9980	
160. SO: 8305	190. SO: 10043	
161. SO: 8362	191. SO: 10071	
162. SO: 8443	192. SO: 10085	
163. SO: 8541	193. SO: 10120	
164. SO: 8593	194. SO: 10452	
165. SO: 8743	195. SO: 10471	

◆  
◆  
◆  
INDEX OF FIRST LINES

All numbers are page numbers.

- akenuru ka, 199  
aki fukaki, 147  
aki ni mishi, 27  
akuru ma no, 58  
aoge tote, 144  
arakane no, 143  
arata yori, 190  
ariake no / niwa no konoha ni, 86  
ariake no / tsurenaku mieshi, 38  
asajifu ya, 33  
atarashiki, 55  
aware ni mo, 200  
awayuki no, 174  
ayauku mo, 208  
azusayumi, 207
- chigiritsuru, 56  
chisato made, 136
- fuke arashi, 134  
fukenuku ka, 78  
fukimidasu, 74  
fukishiori, 45  
fukishioru, 4  
furihateshi, 9  
furu ame no, 117  
fuyukawa o, 163
- hageshiku mo, 127
- hakanashi ya, 83  
hana nite mo, 62  
hana o nado, 8  
hana ya kore, 114  
haru goto ni, 103  
haru no hana, 77  
hi o kasane, 169  
hiru to yoru to, 13  
hitoha chiru, 72  
hito naranu, 192  
hito no yo wa / ashita mumare, 132  
hito no yo wa / ne o hanaretaru, 97  
hitori dani, 32  
hoshiai no, 73  
hototogisu, 54
- idenu ma wa, 180  
ieie ni / irikuru haru o, 168  
ieie ni / shiba mochiirite, 165  
ikaga memu, 80  
isoge hito, 99  
iwagane no, 23
- kaerimiru, 95  
kage fukaki, 49  
kage nagara, 19  
kane mo tae, 197  
kariio ni, 105  
kari ni sumu, 150

- kasa no yuki, 201  
 katami to mo, 24  
 kataru beki, 26  
 kawabe yori, 98  
 kawakishi no, 156  
 kayoiyuku, 30  
 kaze ni chiru, 141  
 kazu mienu, 12  
 kazu shiranu, 178  
 kikisutete, 171  
 kiku kane mo, 154  
 kiku mama ni, 162  
 kogaretshi, 137  
 koiji ni mo, 172  
 koishisa ni 87  
 koke o fumi, 85  
 koma tomete, 148  
 kono haru wa, 185  
 ko no moto no, 205  
 kono yo ni wa, 28  
 kon toshi ni, 194  
 konu hito o, 198  
 kōreru ka, 170  
 kore yori mo, 10  
 kōriiru, 151  
 koshi hodo no, 177  
 kotau beki, 104  
 koto no ha no, 47  
 kumoji yuku, 42  
 kumo kakaru, 152  
 kuraki yo no / mado utsu ame ni,  
     101  
 kuraki yo no / tare ni kokoro o, 204  
 kuraki yowa, 43  
 kurenikeri, 167  
 kuru kata mo, 203  
 kururu made, 70  
 kururu ma mo, 111  
 kururu ma no, 109  
 kusa karuru, 84  
 kusaki ka wa, 183  
 kusa mo ki mo / omokage naranu,  
     87  
 kusa mo ki mo / ueshi tokoro o, 125  
  
 majirowamu, 52  
 makihosaji, 149  
 mamoru beki, 155  
 manabe tada, 37  
 me o tojite, 106  
 michinobe no, 113  
 michinobe ya / meguru hikage o,  
     131  
 michinobe ya / yūbe no kaze no, 17  
 mine kударu, 18  
 mine no io ni, 209  
 mine takaki, 157  
 mishi hito mo, 160  
 mono omoeba, 68  
 mukashi yori, 116  
  
 nagaki hi no, 25  
 nagaki yo no, 184  
 naku hibari, 63  
 nami kuraki, 22  
 nanigoto o, 57  
 natsugoromo / mi ni tsuku hodo no,  
     71  
 natsugoromo / tamoto ni tōru, 66  
 neya no uchi no, 65

niwa no koke, 3  
nochi ni komu, 140  
nokiba naru, 108  
nokoru to mo, 191  
nuru ga uchi mo, 34  
nuru ga uchi ni / miru o utsutsu to,  
40  
nuru ga uchi ni / miru wa samuru o,  
188  
nushi shiranu, 122  
  
ochikata ni, 11  
oinureba / chikaki mukashi zo, 145  
oinureba / utsutsu mo yume mo,  
173  
omoiiru, 179  
omokage ni, 33  
omokage no, 121  
omou koto, 14  
onozukara, 133  
oto wa shite, 53  
oyamada ya, 79  
  
sabishisa o, 93  
sabishisa wa / hana mo niowazu,  
119  
sabishisa wa / sono iro to shi mo,  
119  
sakeba chiru, 64  
sakurabana, 35  
samete dani, 15  
sanomi ko o, 68  
sashite yo ni, 7  
satorienu, 173  
sawagu nari, 120  
  
sayokaze wa, 206  
shikishima no, 100  
shizuka naru, 51  
sora harete, 164  
sora ni dani, 153  
sora ni mitsu, 123  
sumigataki, 5  
suminoboru, 75  
sumu hito no, 118  
sumu yo hete, 158  
suzushisa wa, 69  
  
takasago no, 59  
takigawa ya, 44  
takisomuru, 50  
tamazusa no, 21  
tanomeshi wa, 187  
tare koemu, 146  
tazunete mo, 210  
terashite mo, 135  
togametsuru, 186  
toshi mo henu, 154  
tsuki kumori, 130  
tsuki sumeba, 35  
tsuki zo tou, 36  
tsumoredomo, 182  
tsunagaruru, 102  
tsu no kuni no, 27  
tsurubenawa, 161  
  
ukimi ni wa, 39  
uki mono to, 38  
uki naka no, 196  
ukitori no, 6  
ukiyo o ba, 126

- uma ibai, 96  
 urayamashi, 46  
 ushio fuku, 128  
 uzumedomo / shitamoe masaru, 115  
 uzumedomo / yodono no yuki ni,  
     139  
 uzumibi ni, 138  
  
 wabinureba, 97  
 wagimoko ga, 16  
 ware naranu, 20  
 ware zo yuku, 193  
 wasurarenu, 90  
 wasurekeri, 176  
 wasurenamu, 124  
 wasurenu ya, 176  
 watarikane, 81  
  
 yado toeba, 89  
 yamabito wa, 29  
 yamagatsu no, 82  
 yamakaze mo, 76  
 yama mo mina, 181  
  
 yamamoto no, 92  
 yama ni sumu, 189  
 yama no ha no / ki o ugokaseru, 67  
 yama no ha no / tsuki o uramite, 31  
 yama wa mada, 107  
 yamatouta no, 148  
 yamazakura, 195  
 yomosugara, 166  
 yo no hito no, 112  
 yo no ma ni mo / waga koigusa o, 91  
 yo no ma ni mo / wasururu mono o,  
     48  
 yo no naka o, 97  
 yo no tsune no, 142  
 yo o osame, 110  
 yoso ni shite, 159  
 yo wa haru to, 60  
 yo ya fukashi, 41  
 yuku fune no, 202  
 yukusue mo, 129  
 yūmagure / fune wa tsunagite, 94  
 yūmagure / nogai no ushi wa, 61  
 yūmagure / sore ka to mieshi, 88

OTHER WORKS IN THE  
COLUMBIA ASIAN STUDIES SERIES

*Translations from the Asian Classics*

- Major Plays of Chikamatsu*, tr. Donald Keene 1961  
*Four Major Plays of Chikamatsu*, tr. Donald Keene. Paperback ed. only.  
1961  
*Records of the Grand Historian of China, translated from the Shih chi of  
Ssu-ma Ch'ien*, tr. Burton Watson, 2 vols. 1961  
*Instructions for Practical Living and Other Neo-Confucian Writings by  
Wang Yang-ming*, tr. Wing-tsit Chan 1963  
*Chuang Tzu: Basic Writings*, tr. Burton Watson, paperback ed. only. 1964  
*The Mahābhārata*, tr. Chakravarthi V. Narasimhan. Also in paperback ed.  
1965  
*The Manyōshū*, Nippon Gakujutsu Shinkōkai edition 1965  
*Su Tung-p'o: Selections from a Sung Dynasty Poet*, tr. Burton Watson. Also  
in paperback ed. 1965  
*Bhartrihari: Poems*, tr. Barbara Stoler Miller. Also in paperback ed. 1967  
*Basic Writings of Mo Tzu, Hsün Tzu, and Han Fei Tzu*, tr. Burton Watson.  
Also in separate paperback eds. 1967  
*The Awakening of Faith, Attributed to AśPvaghosha*, tr. Yoshito S. Hakeda.  
Also in paperback ed. 1967  
*Reflections on Things at Hand: The Neo-Confucian Anthology*, comp. Chu  
Hsi and Lü Tsu-ch'ien, tr. Wing-tsit Chan 1967  
*The Platform Sutra of the Sixth Patriarch*, tr. Philip B. Yampolsky. Also in  
paperback ed. 1967  
*Essays in Idleness: The Tsurezuregusa of Kenkō*, tr. Donald Keene. Also in  
paperback ed. 1967  
*The Pillow Book of Sei Shōnagon*, tr. Ivan Morris, 2 vols. 1967  
*Two Plays of Ancient India: The Little Clay Cart and the Minister's Seal*, tr.  
J. A. B. van Buitenen 1968  
*The Complete Works of Chuang Tzu*, tr. Burton Watson 1968

- The Romance of the Western Chamber (Hsi Hsiang chi)*, tr. S. I. Hsiung.  
Also in paperback ed. 1968
- The Manyōshū*, Nippon Gakujutsu Shinkōkai edition. Paperback ed. only.  
1969
- Records of the Historian: Chapters from the Shih chi of Ssu-ma Ch'ien*, tr.  
Burton Watson. Paperback ed. only. 1969
- Cold Mountain: 100 Poems by the T'ang Poet Han-shan*, tr. Burton Watson.  
Also in paperback ed. 1970
- Twenty Plays of the Nō Theatre*, ed. Donald Keene. Also in paperback ed.  
1970
- Chūshingura: The Treasury of Loyal Retainers*, tr. Donald Keene. Also in  
paperback ed. 1971
- The Zen Master Hakuin: Selected Writings*, tr. Philip B. Yampolsky 1971
- Chinese Rhyme-Prose: Poems in the Fu Form from the Han and Six  
Dynasties Periods*, tr. Burton Watson. Also in paperback ed. 1971
- Kūkai: Major Works*, tr. Yoshito S. Hakeda. Also in paperback ed. 1972
- The Old Man Who Does as He Pleases: Selections from the Poetry and  
Prose of Lu Yu*, tr. Burton Watson 1973
- The Lion's Roar of Queen Śrīmālā*, tr. Alex and Hideko Wayman 1974
- Courtier and Commoner in Ancient China: Selections from the History of  
the Former Han by Pan Ku*, tr. Burton Watson. Also in paperback ed.  
1974
- Japanese Literature in Chinese, vol. 1: Poetry and Prose in Chinese by  
Japanese Writers of the Early Period*, tr. Burton Watson 1975
- Japanese Literature in Chinese, vol. 2: Poetry and Prose in Chinese by  
Japanese Writers of the Later Period*, tr. Burton Watson 1976
- Scripture of the Lotus Blossom of the Fine Dharma*, tr. Leon Hurvitz. Also  
in paperback ed. 1976
- Love Song of the Dark Lord: Jayadeva's Gītagovinda*, tr. Barbara Stoler  
Miller. Also in paperback ed. Cloth ed. includes critical text of the  
Sanskrit. 1977
- Ryōkan: Zen Monk-Poet of Japan*, tr. Burton Watson 1977
- Calming the Mind and Discerning the Real: From the Lam rim chen mo of  
Tsoṅ-kha-pa*, tr. Alex Wayman 1978

- The Hermit and the Love-Thief: Sanskrit Poems of Bhartrihari and Bilhana*, tr. Barbara Stoler Miller 1978
- The Lute: Kao Ming's P'i-p'a chi*, tr. Jean Mulligan. Also in paperback ed. 1980
- A Chronicle of Gods and Sovereigns: Jinnō Shōtōki of Kitabatake-Chikafusa*, tr. H. Paul Varley. 1980
- Among the Flowers: The Hua-chien chi*, tr. Lois Fusek 1982
- Grass Hill: Poems and Prose by the Japanese Monk Gensei*, tr. Burton Watson 1983
- Doctors, Diviners, and Magicians of Ancient China: Biographies of Fang-shih*, tr. Kenneth J. DeWoskin. Also in paperback ed. 1983
- Theater of Memory: The Plays of Kālidāsa*, ed. Barbara Stoler Miller. Also in paperback ed. 1984
- The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century*, ed. and tr. Burton Watson. Also in paperback ed. 1984
- Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*, tr. A. K. Ramanujan. Also in paperback ed. 1985
- The Bhagavad Gita: Krishna's Counsel in Time of War*, tr. Barbara Stoler Miller 1986
- The Columbia Book of Later Chinese Poetry*, ed. and tr. Jonathan Chaves. Also in paperback ed. 1986
- The Tso Chuan: Selections from China's Oldest Narrative History*, tr. Burton Watson 1989
- Waiting for the Wind: Thirty-six Poets of Japan's Late Medieval Age*, tr. Steven Carter 1989
- Selected Writings of Nichiren*, ed. Philip B. Yampolsky 1990
- Saigyō, Poems of a Mountain Home*, tr. Burton Watson 1990
- The Book of Lieh-Tzū: A Classic of the Tao*, tr. A. C. Graham. Morningside ed. 1990
- The Tale of an Anklet: An Epic of South India—The Cilappatikāram of Iḷaṅkō Aṭikal*, tr. R. Parthasarathy 1993
- Waiting for the Dawn: A Plan for the Prince*, tr. and introduction by Wm. Theodore de Bary 1993



- Yoshitsune and the Thousand Cherry Trees: A Masterpiece of the Eighteenth-Century Japanese Puppet Theater*, tr., annotated, and with introduction by Stanleigh H. Jones, Jr. 1993
- The Lotus Sutra*, tr. Burton Watson. Also in paperback ed. 1993
- The Classic of Changes: A New Translation of the I Ching as Interpreted by Wang Bi*, tr. Richard John Lynn 1994
- Beyond Spring: Poems of the Sung Dynasty*, tr. Julie Landau 1994
- The Columbia Anthology of Traditional Chinese Literature*, ed. Victor H. Mair 1994
- Scenes for Mandarins: The Elite Theater of the Ming*, tr. Cyril Birch 1995
- Letters of Nichiren*, ed. Philip B. Yampolsky; tr. Burton Watson et al. 1996
- Sutra on the Expositions of Vimalakirti*, tr. by Burton Watson 1997

### *Modern Asian Literature Series*

- Modern Japanese Drama: An Anthology*, ed. and tr. Ted. Takaya. Also in paperback ed. 1979
- Mask and Sword: Two Plays for the Contemporary Japanese Theater*, by Yamazaki Masakazu, tr. J. Thomas Rimer 1980
- Yokomitsu Riichi, Modernist*, Dennis Keene 1980
- Nepali Visions, Nepali Dreams: The Poetry of Laxmiprasad Devkota*, tr. David Rubin 1980
- Literature of the Hundred Flowers*, vol. 1: Criticism and Polemics, ed. Hualing Nieh 1981
- Literature of the Hundred Flowers*, vol. 2: Poetry and Fiction, ed. Hualing Nieh 1981
- Modern Chinese Stories and Novellas, 1919-1949*, ed. Joseph S. M. Lau, C. T. Hsia, and Leo Ou-fan Lee. Also in paperback ed. 1984
- A View by the Sea*, by Yasuoka Shōtarō, tr. Kären Wigen Lewis 1984
- Other Worlds; Arishima Takeo and the Bounds of Modern Japanese Fiction*, by Paul Anderer 1984
- Selected Poems of So Chongju*, tr. with introduction by David R. McCann 1989
- The Sting of Life: Four Contemporary Japanese Novelists*, by Van C. Gessel 1989

- Stories of Osaka Life*, by Oda Sakunosuke, tr. Burton Watson 1990
- The Bodhisattva, or Samantabhadra*, by Ishikawa Jun, tr. with introduction by William Jefferson Tyler 1990
- The Travels of Lao Ts'an*, by Liu T'ich-yunao, tr. Harold Shadick. Morningside ed. 1990
- Three Plays by Kōbō Abe*, tr. with introduction by Donald Keene 1993
- The Columbia Anthology of Modern Chinese Literature*, ed. Joseph S. M. Lau and Howard Goldblatt 1995
- Modern Japanese Tanka*, ed. and tr. by Makoto Ueda 1996

### *Studies in Asian Culture*

1. *The Ōnin War: History of Its Origins and Background, with a Selective Translation of the Chronicle of Ōnin*, by H. Paul Varley 1967
2. *Chinese Government in Ming Times: Seven Studies*, ed. Charles O. Hucker 1969
3. *The Actors' Analects (Yakusha Rongo)*, ed. and tr. by Charles J. Dunn and Bungō Torigoe 1969
4. *Self and Society in Ming Thought*, by Wm. Theodore de Bary and the Conference on Ming Thought. Also in paperback ed. 1970
5. *A History of Islamic Philosophy*, by Majid Fakhry, 2d ed. 1983
6. *Phantasies of a Love Thief: The Caurapañatcāsikā Attributed to Bilhaṇa*, by Barbara Stoler Miller 1971
7. *Iqbal: Poet-Philosopher of Pakistan*, ed. Hafeez Malik 1971
8. *The Golden Tradition: An Anthology of Urdu Poetry*, ed. and tr. Ahmed Ali. Also in paperback ed. 1973
9. *Conquerors and Confucians: Aspects of Political Change in Late Yüan China*, by John W. Dardess 1973
10. *The Unfolding of Neo-Confucianism*, by Wm. Theodore de Bary and the Conference on Seventeenth-Century Chinese Thought. Also in paperback ed. 1975
11. *To Acquire Wisdom: The Way of Wang Yang-ming*, by Julia Ching 1976
12. *Gods, Priests, and Warriors: The Bhṛgus of the Mahābhārata*, by Robert P. Goldman 1977

13. *Mei Yao-ch'en and the Development of Early Sung Poetry*, by Jonathan Chaves 1976
14. *The Legend of Semimaru, Blind Musician of Japan*, by Susan Matisoff 1977
15. *Sir Sayyid Ahmad Khan and Muslim Modernization in India and Pakistan*, by Hafeez Malik 1980
16. *The Khilafat Movement: Religious Symbolism and Political Mobilization in India*, by Gail Minault 1982
17. *The World of K'ung Shang-jen: A Man of Letters in Early Ch'ing China*, by Richard Strassberg 1983
18. *The Lotus Boat: The Origins of Chinese Tz'u Poetry in T'ang Popular Culture*, by Marsha L. Wagner 1984
19. *Expressions of Self in Chinese Literature*, ed. Robert E. Hegel and Richard C. Hessney 1985
20. *Songs for the Bride: Women's Voices and Wedding Rites of Rural India*, by W. G. Archer; eds. Barbara Stoler Miller and Mildred Archer 1986
21. *A Heritage of Kings: One Man's Monarchy in the Confucian World*, by JaHyun Kim Haboush 1988

### *Companions to Asian Studies*

- Approaches to the Oriental Classics*, ed. Wm. Theodore de Bary 1959
- Early Chinese Literature*, by Burton Watson. Also in paperback ed. 1962
- Approaches to Asian Civilizations*, eds. Wm. Theodore de Bary and Ainslie T. Embree 1964
- The Classic Chinese Novel: A Critical Introduction*, by C. T. Hsia. Also in paperback ed. 1968
- Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century*, tr. Burton Watson. Also in paperback ed. 1971
- A Syllabus of Indian Civilization*, by Leonard A. Gordon and Barbara Stoler Miller 1971
- Twentieth-Century Chinese Stories*, ed. C. T. Hsia and Joseph S. M. Lau. Also in paperback ed. 1971
- A Syllabus of Chinese Civilization*, by J. Mason Gentzler, 2d ed. 1972
- A Syllabus of Japanese Civilization*, by H. Paul Varley, 2d ed. 1972

- An Introduction to Chinese Civilization*, ed. John Meskill, with the assistance of J. Mason Gentzler 1973
- An Introduction to Japanese Civilization*, ed. Arthur E. Tiedemann 1974
- Ukifune: Love in the Tale of Genji*, ed. Andrew Pekarik 1982
- The Pleasures of Japanese Literature*, by Donald Keene 1988
- A Guide to Oriental Classics*, eds. Wm. Theodore de Bary and Ainslie T. Embree; 3d edition ed. Amy Vladeck Heinrich, 2 vols. 1989

*Introduction to Asian Civilizations*  
Wm. Theodore de Bary, Editor

- Sources of Japanese Tradition*, 1958; paperback ed., 2 vols., 1964
- Sources of Indian Tradition*, 1958; paperback ed., 2 vols., 1964; 2d ed., 2 vols., 1988
- Sources of Chinese Tradition*, 1960; paperback ed., 2 vols., 1964

*Neo-Confucian Studies*

- Instructions for Practical Living and Other Neo-Confucian Writings by Wang Yang-ming*, tr. Wing-tsit Chan 1963
- Reflections on Things at Hand: The Neo-Confucian Anthology*, comp. Chu Hsi and Lü Tsu-ch'ien, tr. Wing-tsit Chan 1967
- Self and Society in Ming Thought*, by Wm. Theodore de Bary and the Conference on Ming Thought. Also in paperback ed. 1970
- The Unfolding of Neo-Confucianism*, by Wm. Theodore de Bary and the Conference on Seventeenth-Century Chinese Thought. Also in paperback ed. 1975
- Principle and Practicality: Essays in Neo-Confucianism and Practical Learning*, eds. Wm. Theodore de Bary and Irene Bloom. Also in paperback ed. 1979
- The Syncretic Religion of Lin Chao-en*, by Judith A. Berling 1980
- The Renewal of Buddhism in China: Chu-hung and the Late Ming Synthesis*, by Chün-fang Yü 1981
- Neo-Confucian Orthodoxy and the Learning of the Mind-and-Heart*, by Wm. Theodore de Bary 1981

- Yüan Thought: Chinese Thought and Religion Under the Mongols*, eds.  
Hok-lam Chan and Wm. Theodore de Bary 1982
- The Liberal Tradition in China*, by Wm. Theodore de Bary 1983
- The Development and Decline of Chinese Cosmology*, by John B.  
Henderson 1984
- The Rise of Neo-Confucianism in Korea*, by Wm. Theodore de Bary and  
JaHyun Kim Haboush 1985
- Chiao Hung and the Restructuring of Neo-Confucianism in Late Ming*, by  
Edward T. Ch'ien 1985
- Neo-Confucian Terms Explained: Pei-hsi tzu-i*, by Ch'en Ch'un, ed. and  
trans. Wing-tsit Chan 1986
- Knowledge Painfully Acquired: K'un-chih chi*, by Lo Ch'in-shun, ed. and  
trans. Irene Bloom 1987
- To Become a Sage: The Ten Diagrams on Sage Learning*, by Yi T'oegye, ed.  
and trans. Michael C. Kalton 1988
- The Message of the Mind in Neo-Confucian Thought*, by Wm. Theodore  
de Bary 1989