

Fujiwara Teika's
Hundred-Poem Sequence of the Shōji Era

translated by ROBERT H. BROWER

(In the first part of this article, which appeared in the last issue of MN, pp. 223–49, Professor Brower outlined the development of Japanese poetic sequences, and then went on to describe the Shōji hyakushu, 1200, in general and Fujiwara Teika's contribution to it in particular.)

Presented on a Day in Autumn
in Obedience to a Command
from the Retired Emperor
to Compose a Sequence of One Hundred Poems.

Topics received on the eighth day
of the eighth month in the second year of Shōji.

Completed sequence submitted
on the twenty-fifth day of the same month.

Offered by the official, Fujiwara no Ason Sadaie,
of the Junior Fourth Rank, Upper Grade,
Acting Lesser Commander of the Palace Guards of the Left,
and concurrently Acting Vice-Governor of the Province of Aki.¹⁴⁴

¹⁴⁴ This headnote (in *kanbun* 漢文) precedes the sequence in Teika's *Shūi gusō*. (See Akahane, pp. 25-26.) The hundred poems are numbered sequentially in both Akahane and in the Reizei holograph text from 901 through 1000. In *Zoku kokka taikan* 続国歌大観, the standard older text and index of the personal collections of classical poets, Teika's poems for

the *Shōji hyakushu* are numbered sequentially from 9448 through 9547. (See the reprinted edition of Matsushita Daizaburō 松下大三郎, ed., *Zoku kokka taikan*, I [Kadokawa Shoten, 1958], pp. 136-37. In the translation, I have simply numbered the poems 1 through 100.

The impressive-sounding posts occupied by Teika were, of course, quite nominal.

Spring: Twenty Poems

1

Yaya mon

Haru kinu to
Kesa Mi-Yoshino no
Asaborake
Kinō wa kasumu
Mine no yuki ka wa.

At fair Yoshino
 In this morning's dawn I see
 Spring has come—
 Can it have been just yesterday
 The hazy peaks were veiled in snow?

Although Teika does not actually base his own composition upon it, Mibu no Tadamine's¹⁴⁵ famous poem on the first day of spring in the mountains of Yoshino almost inevitably comes to mind (*Shūishū*, I: 1):

Haru tatsu to
Iu bakari ni ya
Mi-Yoshino no
Yama mo kasumite
Kesa wa miyuran.

Is it just because
 They say this is the day which marks
 The coming of spring
 That even the mountains of fair Yoshino
 Are veiled this morning in haze?

Mi- in line 2 of Teika's poem and line 3 of Tadamine's is a decorative prefix meaning something like 'fair' and is also in Teika's usage a form of the verb *miru*, 'see'.

2

Ji

Aratama no
Toshi no akuru o
Machikerashi
Kyō tani no to o
Izuru uguisu.

It seems the warbler
 Has waited for the year to dawn,
 New as rough-cut gems,
 For today he first comes forth
 Through the doorway of his valley home.

¹⁴⁵ 壬生忠岑, fl. ca. 920.

An allusive variation on a poem by Priest Sosei¹⁴⁶ in the *Shūishū* (I:5):

<i>Aratama no</i>	From the very morning
<i>Toshi tachikaeru</i>	When a fresh year comes again,
<i>Ashita yori</i>	New as rough-cut gems,
<i>Mataruru mono wa</i>	Most of all I eagerly await
<i>Uguisu no koe.</i>	The warbler's first notes of song.

Teika's poem is in the 'archaic style', combining older diction and techniques with more contemporary elements. The pillow word *aratama no* in line 1 is of uncertain meaning, but was glossed by folk etymology as 'rough-cut gems'. The juncture between pillow word and its head noun was said to be merely the partial sound similarity between *toshi* (year), as in line 2 of Teika's poem, and the verb *to* (to polish gems). *Machikerashi* (seems to have waited) in line 3 is an archaic verb form found in the *Man'yōshū*. In contrast to these archaic details of diction and technique, the cause-and-effect conception is in the traditional *Kokinshū* or 'Fujiwara' style, as are the *engo*, or verbal associations: *akuru*, 'dawn', but also 'open' with *to* (door) in line 4 and *izuru* (come forth) in 5. The technique of ending the poem with a substantive¹⁴⁷ which Teika uses here (the final word, *uguisu*, means 'warbler'), can be found in older poetry as well, but became a kind of vogue in the late twelfth century and is a hallmark of the Age of the *Shinkokinshū*.

3

Yaya mon

<i>Haru no iro o</i>	Seeking green signs of spring,
<i>Tobuhi no nomori</i>	I ask the guardian of Tobuhi
<i>Tazunuredo</i>	To search his fields,
<i>Futaba no wakana</i>	But the snow has not yet melted
<i>Yuki mo kieaezu.</i>	From the young twin-leaved shoots.

An allusive variation on an anonymous poem in the *Kokinshū* (I:18):

<i>Kasugano no</i>	O guardian of the fields
<i>Tobuhi no nomori</i>	Of Tobuhi in Kasuga
<i>Idete miyo</i>	Come out and look,
<i>Ima ikuka arite</i>	And tell how many days I still must wait
<i>Wakana tsumiten.</i>	Until the joyous time to pick young shoots.

¹⁴⁶ 素性, fl. ca. 859-922. His secular name was Yoshimine no Harutoshi 良岑玄利.

¹⁴⁷ Called *taigendome* 体言止.

Owing to the old *kana* spelling, the first word in Teika's second line is a place name, but also contains the verb *to*, 'ask'.¹⁴⁸ Again, Tobuhi means 'beacon fire' or 'beacon post'¹⁴⁹—presumably from the fact that such an installation was established in this part of Kasuga Plain in 712 to protect the new capital of Nara.

Teika's allusion to the older poem, with its evocation of the age of the *Man'yōshū*, gives his composition a slightly archaic flavor.

4

Yaya ji

Morohito no
Hanairogoromo
Tachikasane
Miyako zo shiruki
Haru kitari to wa.

In the capital,
The people are all arrayed in robes
Of flowered hues:
Throngs of gay patterns prove
That spring has truly come.

It was held that spring came to the capital earlier than to the countryside. Therefore, while the fields of Tobuhi in the preceding poem may be still covered with unmelted snow, the courtiers in the capital are out strolling in their spring finery.

Tachikasane in line 3 means both 'cut and wear in layers' and 'set out in throngs'. In the first meaning it associates with 'robes' (*-goromo*) in line 2. The element *tachi-* also means 'rise' or 'begin' and thus associates with 'spring' (*haru*) in line 5.

5

Yaya mon

Uchiwatasu
Ochikatabito wa
Kotaenedo
Nioi zo nanoru
Nobe no umegae.

In the distance,
Though the wayfarer hurries by
Without an answer,
The fragrance of the flowering plum
Calls out its name across the fields.

The poem is also included in the eleventh imperial anthology, *Shokukokinshū*,¹⁵⁰ I:63, with the headnote, 'Among the poems for a sequence of one hundred composed in the second year of Shōji.'

¹⁴⁸ In the *kana* script Tobuhi was written とぶひ; *to* was written とぶ.

¹⁴⁹ The name was written 飛火 or 烽 in

Chinese characters.

¹⁵⁰ 続古今集, completed in 1265.

An allusive variation upon a pair of old anonymous *sedōka*¹⁵¹ in the *Kokinshū* (XIX:1007-08):

*Uchiwatasu
Ochikatabito ni
Mono mōsu ware
Sono soko ni
Shiroku sakeru wa
Nani no hana zo mo.*

O wayfarer,
Hurrying by in the distance,
I would ask a question:
What are they called,
Those pretty white blossoms
Flowering near you over there?

‘The Reply’

*Haru sareba
Nobe ni mazu saku
Miredomo akanu hana
Mai nashi ni
Tada nanorubeki
Hana no na nare ya.*

When spring comes,
The first to bloom among the fields,
These flowers whose beauty never palls—
Yet dare you think them
Wanton flowers that give their name
To anyone without a courtship gift?

Although Teika’s wayfarer fails to answer the question posed in the first of the older poems, his plum blossoms are less coy than the flowers—allegorically a young maiden—of the second one.

6

Mon

*Ume no hana
Nioi o utsusu
Sode no ue ni
Noki moru tsuki no
Kage zo arasou.*

Upon my sleeve,
Plum blossoms pour their fragrance,
Vying in beauty
With moonbeams filtering through the eaves
And sparkling in the wetness of my tears.

As has been pointed out in the Introduction, this famous poem was selected for the *Shinkokinshū* (I:44), where it has the headnote, ‘When he presented a sequence of one hundred poems.’ It is an allusive variation upon an anonymous poem in the *Kokinshū* (I:46), ‘For the poetry contest at the Palace of the Empress in the Kamyō era [889–898]:’

*Ume ga ka o
Sode ni utsushite
Todometeba
Haru wa sugu tomo
Katami naramashi.*

If I could retain
The fragrance of these plum blossoms
Within my sleeve,
It would be a precious keepsake
Though spring must pass way.

¹⁵¹ 旋頭歌, an old poetic form in the pattern | was no longer composed except as a literary exercise.
5,7,7,5,7,7 syllables. By the Heian period, it

The *honka*, or foundation poem, provides key images and the elegant notion of transferring the scent of cherished flowers to one's sleeve, but Teika makes his new poem into an ideal example of his distinctive style of *yōen*, 'ethereal beauty'. Implications of traditional images convey tonal depth and resonance, and a mysterious atmosphere is suggested by ambiguities of background and situation. The imagery of plum blossoms and moon is echoed and reflected in the speaker's implicit tears. The whiteness of blossoms and moonlight is both lovely and mysterious, glowing in purity, yet suggesting emptiness and loss.

The translation suggests implications only latent in the original. The speaker may be pictured as a former courtier—or an old man, or perhaps even a deserted woman. Living in poverty (it is only the broken eaves of a neglected house that admit the moon), he or she ponders the happier times suggested by the *honka*, and possibly recalls a former love. The plum's fragrance and the moonbeams are personified: now they are the lonely speaker's only visitors. Again, it is conventional that only sleeves wet with dew (and tears) reflect the moonlight, to which they 'give lodging' (*yadosu*). The personification, together with the sensuous imagery of sight and smell set off against the background of night and a desolate house contribute to the romantic atmosphere. The effect is of enchantment and beauty made poignant by the speaker's sorrow and the ravages of time.

These characteristics strongly imply an additional source of allusion for Teika's poem. This is the famous episode No. 4 in *Ise monogatari* which contains Ariwara no Narihira's¹⁵² best known poem. The allusion is not directly to Narihira's poem, but instead to the prose context, or headnote, and the circumstances it recounts, thus making the technique of borrowing that of *honzetsu* or *honsetsu*.

The episode is also told in a headnote to Narihira's poem in the *Kokinshū*, XV: 747. The *Ise monogatari* version follows in Helen McCullough's translation:

Once when the ex-empress was living in the eastern Fifth Ward, a certain lady occupied the western wing of her house. Quite without intending it, a man fell deeply in love with the lady and began to visit her; but around the Tenth of the First Month she moved away without a word, and though he learned where she had gone, it was not a place where ordinary people could come and go. He could do nothing but brood over the wretchedness of life. When the plum blossoms were at their height in the next First Month, poignant memories of the year before drew him back to her old apartments. He stared at the flowers from every conceivable standing and sitting position, but it was quite hopeless to try to recapture the past. Bursting into tears, he flung himself onto the floor of the bare room and lay there until the moon sank low in the sky. As he thought of the year before, he composed this poem:

¹⁵² 在原業平, 825–80.

<i>Tsuki ya aranu</i>	Is not the moon the same?
<i>Haru ya mukashi no</i>	The spring
<i>Haru naranu</i>	The spring of old?
<i>Wa ga mi hitotsu wa</i>	Only this body of mine
<i>Moto no mi ni shite.</i>	Is the same body. . .

He went home at dawn, still weeping.¹⁵³

In the context of the Shōji sequence, the implications of love in Teika's poem convey the dominant tone of sadness and loss applicable to his personal circumstances.

7

Yaya mon

<i>Hana no ka no</i>	So entrancing
<i>Kasumeru tsuki ni</i>	Is the beauty of moonlight blurred
<i>Akugarete</i>	With the scent of blossoms,
<i>Yume mo sadaka ni</i>	That these spring nights are a time
<i>Mienu koro kana.</i>	When even dreams are seen through haze.

An allusive variation upon an anonymous love poem in the *Kokinshū* (XI: 527):

<i>Namidagawa</i>	In my floating sleep,
<i>Makura nagaruru</i>	Pillow awash upon the torrent
<i>Ukine ni wa</i>	Of the River of Tears,
<i>Yume mo sadaka ni</i>	My dreaming is so pitched and tossed
<i>Miezu zo arikeru.</i>	That even visions of love are blurred.

It has been suggested that Teika also alludes (*honzetsu*) to the second chapter of the romance *Matsura no miya monogatari*, of which he has been traditionally the putative author.¹⁵⁴ An interesting idea, but difficult to substantiate.

Teika's poem completely alters the effect of grotesque hyperbole in the foundation poem, and again creates the mood of 'ethereal beauty'. Like No. 6, this poem conveys the magical atmosphere of moonlight in the fragrance of plum blossoms. The distinction between sleeping and waking, between vision and reality, is blurred in the speaker's mind just as the air is softened with spring haze—haze poetically identified with the heavy scent of blossoms. A dream on a spring night was conventionally a dream of love, often unfinished because of the night's brevity, and the love element in Teika's poem is strengthened by allusion.

¹⁵³ Helen Craig McCullough, *Tales of Ise: Lyrical Episodes from Tenth-Century Japan* (Stanford University Press, 1968), pp. 71–72.

¹⁵⁴ Kubota, *Kajin no kenkyū*, p. 798. See also n. 119, above.

<i>Momochidori</i> <i>Koe ya mukashi no</i> <i>Sore naranu</i> <i>Waga mi furiyuku</i> <i>Harusame no sora.</i>	A myriad birds: But is not their song unchanged From its former sound, While I move ever onward to old age And spring rain fills the sky?
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An allusive variation upon an anonymous poem in the *Kokinshū* (I:28):

<i>Momochidori</i> <i>Saezuru haru wa</i> <i>Monogoto ni</i> <i>Aratamaredomo</i> <i>Ware zo furiyuku.</i>	In the spring, When a myriad birds chirp lustily, All things of nature Take on new life, while I alone Move ever onward to old age.
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Furiyuku in line 4 of Teika's poem means both 'move onward to old age' and 'go on falling' (of rain). The rain suggests tears, the tears of the 'aging', unrequited Teika, who directs this appeal (*jukkai*) to the young Ex-Emperor Go-Toba.

<i>Ariake no</i> <i>Tsukikage nokoru</i> <i>Yama no ha o</i> <i>Sora ni nashitemo</i> <i>Tatsu kasumi kana.</i>	In the early dawn, The setting moon still glimmers Above the mountain rim, But even were no such wall to hide it, The rising haze would still obscure the sky.
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Even if the mountains did not conceal the setting moon, the thick spring haze would obscure its light.

Sora in line 4 means both 'sky' and 'nothing' (i.e., 'no such wall').

<i>Omoitatsu</i> <i>Yama no ikue mo</i> <i>Shirakumo ni</i> <i>Hane uchikawashi</i> <i>Kaeru karigane.</i>	They set forth bravely, Wings dipping in the feathery white Among the clouds, Though countless mountain ranges lie ahead For the geese returning to their northern home.
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An allusive variation upon an anonymous poem in the *Kokinshū* (IV:191):

<i>Shirakumo ni</i>	High among the clouds
<i>Hane uchikawashi</i>	Wings dipping in the feathery white,
<i>Tobu kari no</i>	The wild geese fly by:
<i>Kazu sae miyuru</i>	Even their very number can be seen
<i>Aki no yo no tsuki.</i>	This autumn night against the moon.

Omoitatsu in line 1 of Teika's poem means both 'make up one's mind' and 'set forth'. *Shira-* of *shirakumo* (white clouds) in line 3 also means 'countless' (lit., 'know not'). The phrase *hane uchikawashi* in line 4 of Teika's and line 2 of the poem to which he alludes has been much debated by the commentators, some holding it to mean 'wing interlocked with beating wing'.

The Siberian wild geese flew south to Japan for the winter months and returned north in the spring (see poem No. 44, below). Consequently, flocks of geese flying *away* are a spring phenomenon in Japanese poetry, not associated with autumn as in Western literature.

11

Ji

<i>Yoshinoyama</i>	No sooner does my heart
<i>Kumo ni kokoro no</i>	Hang upon the clustered clouds
<i>Kakaru yori</i>	In the mountains of Yoshino,
<i>Hana no koro to wa</i>	Than the whiteness in the sky proclaims
<i>Sora ni shirushi mo.</i>	The season for cherry flowers has come.

The 'clouds' on the mountains are masses of white cherry blossoms—a conventional conceit. The speaker's heart is instinctively drawn to the flowers even before they begin to bloom, such is his anticipation.

12

Yaya ji

<i>Itsumo mishi</i>	Can this be the same,
<i>Matsu no iro ka wa</i>	The constant color of the pines
<i>Hatsuseyama</i>	Upon Mount Hatsuse?—
<i>Sakura ni moruru</i>	Glimpsed now through cherry blossoms
<i>Haru no hitoshio.</i>	It seems a brighter hue of spring.

The poem is included in the seventeenth imperial anthology, *Fūgashū*¹⁵⁵ (II:148). Not allusive variation, but nevertheless suggesting a poem by Minamoto no Muneyuki¹⁵⁶ in the *Kokinshū* (I:24):

<i>Tokiwa naru</i>	Spring has come,
<i>Matsu no midori mo</i>	And even the pines, constant in their green
<i>Haru kureba</i>	Through eternity,
<i>Ima hitoshio no</i>	Now turn, still more and more,
<i>Iro masarikeri.</i>	To advancing depths of color.

As in the older poem, Teika plays upon the contrast between what ‘officially’ ought to be and what actually is: according to the learned (Chinese) books, pine trees *should* be an unvarying green, but in fact they change in nature and in the viewer’s eyes, their brighter spring color even more striking in contrast to the whiteness of the cherry blossoms.

Line 3: Mount Hatsuse was the site of a popular temple to the ‘Goddess of Mercy’, Kannon, and was a favorite spot for outings and flower-viewing.

13

Yaya mon

<i>Shirakumo no</i>	There in Tatsuta
<i>Haru wa kasanete</i>	A double layer of white clouds
<i>Tatsutayama</i>	Stands upon spring hills—
<i>Ogura no mine ni</i>	It seems that the crest of Ogura
<i>Hana niourashi.</i>	Must be aglow with cherry flowers.

The poem is the second of three from this sequence selected for the *Shinkokinshū* (I:91), where, like poem No. 6, it has the headnote, ‘When he presented a sequence of one hundred poems.’

The phrase *shirakumo no haru wa* spanning lines 1 and 2 is a reversal of the normal diction, *haru no shirakumo wa*, but the effect is almost impossible to convey in translation, striking though it is in the Japanese. Again, *niou* (aglow) in line 5 is a synesthetic metaphor when used of colors: the word basically meant ‘smell’, ‘give off scent’. The effect is of a sensuous beauty not entirely harmonious with the otherwise simple, somewhat archaic diction.

Although the Tatsuta mountains were often celebrated in poetry for their autumnal beauty, they were less known for spring cherry blossoms. However, old precedents did exist, e.g., a *chōka* (‘long poem’) by Takahashi no Mushimaro¹⁵⁷ in the *Man’yōshū* (IX:1747), where Mount Ogura in Tatsuta is said to be covered with a white cloud of blossoms. It is, indeed, quite likely that Teika intended a

155 風雅集, completed 1344–46.

156 源宗于, d. 939.

157 高橋蟲磨, fl. ca. 730.

specific allusion to the opening lines of the old poem. This would account for the rather archaic flavor of his poem, particularly in the last two lines. The beginning of Mushimaro's *chōka* is as follows:

<i>Shirakumo no</i>	Upon the crest
<i>Tatsuta no yama no</i>	Of Ogura, a waterfall
<i>Taki no ue no</i>	Cascades through clouds
<i>Ogura no mine ni</i>	Of white that veil Mount Tatsuta:
<i>Sakiōru</i>	Above, the cherry trees
<i>Sakura no hana wa. . .</i>	Spread their flowers over all. . .

Tatsutayama in line 3 of Teika's poem pivots the place name and *tatsu* (stand, rise). As in poem No. 2, the suffix *-rashi* (seems) in line 5 suggests an older mode, and the poem as a whole may be considered an example of the 'lofty style' (*taketakaki tei*)—a style particularly dear to Go-Toba.

14

Yaya ji

<i>Takasago no</i>	Tell it in the capital:
<i>Matsu to miyako ni</i>	That like the steadfast pine trees
<i>Kotozute yo</i>	On Takasago's sands,
<i>Onoe no sakura</i>	At Onoe the cherries on the hilltops
<i>Ima sakari nari.</i>	Wait in the fullness of their bloom.

Takasago (line 1) is both a common noun meaning 'sandy hill', 'dune', and the name of a place in the province of Harima famous for its shrine and the twin pine trees—symbolic of longevity and conjugal fidelity—that were said to grow there. Similarly, Onoe (line 4) means 'hilltop' and also a place in Harima near Takasago. The two are frequently associated in poems.

The pines (*matsu*) are a metaphor for the faithfulness of the cherry trees in blooming year after year and for their patience in waiting (*matsu*) for the courtiers to come from the capital to admire them. Thus the first word in line 2 involves the familiar pivot on 'pine trees' and 'wait'.

15

Yaya mon

<i>Hana no iro o</i>	A flutter of white:
<i>Sore ka to zo omou</i>	Which is the color of cherry blossoms,
<i>Otomeko ga</i>	Which the hempen sleeves
<i>Sode Furuyama no</i>	Waved by maidens on Furu hill
<i>Haru no akebono.</i>	In the pale light of spring dawn?

Classical and archaic elements are combined in this composition: the speaker's elegant confusion between the scattering white blossoms and the girls' waving sleeves is in the tradition of the *Kokinshū*; the place name and imagery of maidens on the hillsides at dawn suggest the poetry and a romantic vision of the simpler, happier world of the *Man'yōshū*. Actually, Teika seems to echo some lines in a poem by Kakinomoto no Hitomaro¹⁵⁸ (*Shūishū*, XIX:1210; also *Man'yōshū*, IV:501):

<i>Otomera ga</i>	I have loved you
<i>Sode Furuyama no</i>	As long as has stood the sacred fence
<i>Mizukaki no</i>	Before the shrine,
<i>Hisashiki yo yori</i>	There upon Furu's ancient hill
<i>Omoisometeki.</i> ¹⁵⁹	Where maidens wave their sleeves.

In both poems, *Furu-* means the place (a shrine near the modern town of Tenri outside Osaka) and 'wave'; in the older poem the word also means 'ancient'.

16

Yaya mon

<i>Haru no oru</i>	The playful sky
<i>Hana no nishiki no</i>	Tangles threads of gossamer haze
<i>Tatenuki ni</i>	Among warp and weft
<i>Midarete asobu</i>	Of the brocade that Spring
<i>Sora no itoyū.</i>	Weaves from cherry flowers.

The poem uses traditionally elegant metaphors for spring's beauty, with many *engo*: *oru* (weave), *nishiki* (brocade), *tatenuki* (warp and weft), *midarete* (tangled), and *asobu*.. *itoyū*. This last expression (in lines 4 and 5) means literally, 'binding playful threads', and is derived from the Chinese *yu ssu*.¹⁶⁰ Both Chinese term and Japanese borrowing are elegant expressions for the shimmering gossamer haze commonly called in Japanese *kagerō*.

Teika's conventional conceit suggests numerous precedents, if not specific allusions. Two examples are the following poems in the *Kokinshū*, the first by Fujiwara no Sekio¹⁶¹ (V:291), the second anonymous (VI:314):

<i>Shimo no tate</i>	Warp of frost
<i>Tsuyu no nuki koso</i>	And weft of dew would seem too fragile:
<i>Yowakarashi</i>	The rich brocade
<i>Yama no nishiki no</i>	Of autumn leaves upon the hills
<i>Oreba katsu chiru.</i>	As soon as woven, falls to shreds.

¹⁵⁸ 柿本人麿, fl. ca. 680–710; the greatest poet of the *Man'yōshū*.

¹⁵⁹ This version—probably more familiar to Teika—is in the *Shūishū*: in the *Man'yōshū*, the last two lines run, *Hisashiki toki yu/ Omoiki*

ware wa. In either case, the difference in meaning is not great.

¹⁶⁰ 遊絲

¹⁶¹ 藤原閏雄, 805–53.

*Tatsutagawa
Nishiki orikaku
Kaminazuki
Shigure no ame o
Tatenuki ni shite.*

The Godless Month
Spreads a brocade of leaves
On Tatsuta's stream,
With the autumn drizzle
Woven into warp and weft.

17

Yaya ji

*Onozukara
Soko to mo shiranu
Tsuki wa mitsu
Kurenaba hana no
Nage o tanomite.*

Only by chance
Did I see the full moon veiled in haze
As I wandered late,
Seeking, when darkness fell, a place
To sleep beneath the blossoming boughs.

An allusive variation on a poem by Priest Sosei (*Kokinshū*, II:95):

*Iza kyō wa
Haru no yamabe ni
Majirinan
Kurenaba nage no
Hana no kage ka wa.*

Come, just for today
Let us lose ourselves in wandering
Deep in spring hills—
If darkness falls, how can we fail to find
A place to sleep beneath those blossoming
boughs?

The elegant speaker of Teika's poem has been intent upon his pursuit of cherry blossoms, but now that darkness has fallen and he stops for the night in the open beneath the trees, he is delighted to see another kind of beauty he had forgotten.

Soko to mo shiranu in line 2 means 'not knowing just where something is': thus, the spring haze (implicit, but not mentioned in the Japanese version) obscures the moon. Such a hazy spring moon was considered particularly beautiful in the cherry blossom season. The phrase may also apply to the speaker: night has found him far afield and not sure of his bearings.

Mitsu in line 3 means both 'have seen' and 'is full' (i.e., the moon).

18

Yaya ji

*Sakurabana
Chirishiku haru no
Toki shimo are
Kaesu yamada o
Uramite zo yuku.*

Though the time must come
When cherry petals fall and scatter
With advancing spring,
As I walk through new-turned mountain
fields,
I cannot but look back in grief.

The speaker grieves not only for the passing of the season, but because the plow turns under the lovely cherry petals scattered over the ground.

Kaesu (turn over, plow) in line 4 and *ura-* (lit., 'underside') of *uramite* (grieve, resent) in line 5 are *engo*: when furrows are plowed in the fields, one 'sees' (*-mite*) the 'underside' (*ura-*) of the earth. *Kaesu* may also mean 'send back', and in this sense associates with *yuku* (walk, go) in line 5. So the mountain fields, readied for summer planting, may be said to be sending spring away and are therefore resented by the speaker.

19

Yaya mon

Haru mo oshi
Hana o shirube ni
Yado karan
Yukari no iro no
Fuji no shitakage.

Loath to part with spring,
 I shall take its last flowers for my guide,
 And seek a place
 To lodge beneath the wisteria
 Whose color holds the season's beauty yet.

The cherry blossoms have fallen, and spring is almost gone, but the speaker would follow the season to one of its last beauties, the late blooming wisteria.

20

Yaya ji

Shinobaji yo
Ware furisutete
Yuku haru no
Nagori yasurō
Ame no yūgure.

Let vain longings cease!—
 Abandoned by departing spring,
 I shall be resigned
 To the memories of its presence
 That linger in the rain at dusk.

Furi- of *furisutete* (abandoned) in line 2 also means 'fall', associating with *ame* (rain) in line 5.

Summer: Fifteen Poems

21

Yaya mon

Nugikaete
Katami tomaranu
Natsugoromo
Sate shimo hana no
Omokage zo tatsu.

Now I have changed
 Into a summer robe that keeps
 No reminder of the spring—
 Even so, a vision of cherry flowers
 Still lingers before my eyes.

The poem seems to echo two older ones: *Kokinshū*, I:66,

<i>Sakurairo ni</i>	I will dye my robe
<i>Koromo wa fukaku</i>	To a deep cherry color,
<i>Somete kin</i>	And I will wear it
<i>Hana no chirinan</i>	In memory of the blossoms
<i>Nochi no katami ni.</i>	After they have passed away.

And a poem by Izumi Shikibu¹⁶² in the *Goshūishū*, III:165, ‘Composed on the first day of the fourth month’:

<i>Sakurairo ni</i>	Casting aside
<i>Someshi koromo o</i>	The robe I dyed so lovingly
<i>Nugikaete</i>	To cherry color,
<i>Yamahototogisu</i>	From today I eagerly await
<i>Kyō yori zo matsu.</i>	The first notes of the mountain thrush.

(The mountain thrush, or *yamahototogisu*, was associated with early summer. See poem No. 24, below.)

22

Ji

<i>Suga no ne ya</i>	The summer days
<i>Hikage mo nagaku</i>	Lengthen like the trailing roots
<i>Naru mama ni</i>	Of sedge plants,
<i>Musubu bakari ni</i>	While the luxuriant summer grasses
<i>Shigeru natsugusa.</i>	Grow tall enough to bind in sheaves.

An allusive variation on a poem by Minamoto no Shigeyuki, *Goshūishū*, III:168,

<i>Natsugusa wa</i>	The summer grasses
<i>Musubu bakari ni</i>	Are tall enough to bind in sheaves—
<i>Narinikeri</i>	Amid such growth,
<i>Nogaishi koma mo</i>	Even though bred among these fields,
<i>Akugarenuran.</i>	The young colts must lose their way.

A simple poem, despite the allusion, it suggests the style of the *Man'yōshū*.

Suga no ne ya (roots of sedge plants) in line 1 is an old pillow word used with *nagaku* (long).

¹⁶² 泉式部, ?967–ca. 1040.

*U no hana no
Kakine mo tawa ni
Okeru tsuyu
Chirazu mo aranan
Tama ni nuku made.*

Oh that the dew
Might keep from falling while I thread it
Into a string of jewels
Upon the hedge of white deutzia flowers
Clustered beneath its crystal weight.

The dew/jewels trope and the conventional conceit of threading the drops on a string evoke the elegance of the *Kokinshū* and the 'Fujiwara style' in contrast to the simplicity of poem No. 22.

The phrase *kakine mo tawa ni* suggests an anonymous poem in the *Gosenshū*, IV: 153, 'Written at a house with a hedge of white deutzia':

*Toki wakazu
Fureru yuki ka to
Miru made ni
Kakine mo tawa ni
Sakeru u no hana.*

So thick and white,
The clustered blossoms in the hedge
Of white deutzia,
As to seem that snow has fallen
Unmindful that its time has passed.

*Morokazura
Kusa no yukari ni
Aranedomo
Kakete mataruru
Hototogisu kana.*

Though he is not drawn
By these ropes of braided creepers
Hanging from the blinds,
Still I long unceasingly
For the first song of the wood thrush.

The poem is included in the eighteenth imperial anthology, *Shinsenzaishū*,¹⁶³ III:203, with the headnote, 'When he presented a hundred-poem sequence in the second year of Shōji'.

The first three lines are a preface introducing *kakete* in line 4, with a play on the latter's two meanings: 'hanging' and 'unceasingly'. *Morokazura* (braided creepers) in line 1 refers to the twisted ropes of *kazura* and *aoi* vines hung from the blinds of houses and carriages during the festival of the Kamo Shrines, the 'Aoi Festival' of the fourth month. *Kusa* in line 2 refers to the *aoi*, which in turn conventionally plays on *ō-hi*, 'day of meeting', suggesting that on this of all days the bird ought to put in an appearance. *Morokazura* and *kusa* associate with *kakete* in line 4.

The speaker is a man of elegance who duly 'hangs' upon the coming of the wood thrush, but the fourth month is too early. As the warbler is attracted by the plum blossoms of early spring, the wood thrush is associated with the flowering orange tree (*tachibana*) of mid- to late summer, and both are traditionally said to 'wait for the fifth month'. See, for example, *Kokinshū*, III:137, and poem No. 25, below.

It should also be noted, however, that the wood thrush was treated as singing in the hills in early summer (the fourth month), when it was called *yamahotogisu*, 'mountain thrush'. Then gradually as the season advanced, the creature lost its timidity and descended into the towns and villages. Teika's speaker is thus a courtier awaiting the bird's arrival in the capital.

25

Yaya mon

Ayame fuku
Noki no tachibana
Kaze fukeba
Mukashi ni narō
Kyō no sode no ka.

Stirred by the breeze,
 The orange tree beside the eaves
 Decked with iris blades
 Imparts today a fragrance to my robe
 Recalling those scented sleeves of long ago.

An allusive variation upon a famous poem in the *Kokinshū*, III:139, and in *Ise monogatari*, Episode 60:

Satsuki matsu
Hanatachibana no
Ka o kageba
Mukashi no hito no
Sode no ka zo suru.

Now that I smell
 The fragrance of the flowering orange trees
 That wait for the Fifth Month,
 I am reminded of those scented sleeves
 Worn by a person of long ago.

The occasion of Teika's poem is the Iris Festival (*tango no sekku*) on the fifth day of the fifth month. On this day, the long, spear-shaped leaves of the iris (phallic talismans against disease and fire) were stuck into the thatched eaves of houses and palace buildings. The festival was merry, with much flirting and exchanging of verses. The scent of orange blossoms is treated hyperbolically as perfuming the sleeves of the courtier speaker of Teika's poem, its lovely fragrance evoking the mysterious, romantic past of the older poem.

An association between this poem and No. 24 is the conventional relationship between the wood thrush (anticipated in 24) and the orange tree here.

Ika bakari
Miyama sabishi to
Uramuran
Sato narehatsuru
Hototogisu kana.

How bitterly
 Must those mountain depths lament
 Their loneliness,
 Now that the wood thrush has forsaken
 them
 To sojourn in the haunts of men.

For the conventional decorum of treatment, or *hon'i*,¹⁶⁴ of the *hototogisu*, see the commentary on poem No. 24, above. In addition, convention required that the bird be treated as singing only briefly, his few poignant notes the reward for hours of waiting. In this poem, Teika varies the usual treatment by personifying the mountains, stressing their loneliness and yearning for the bird rather than man's desire for it.

An allusive variation upon an old poem by Ōnakatomi no Sukechika¹⁶⁵ in the *Shūishū*, XVI:1076,

Ashihiki no
Yamahototogisu
Sato narete
Tasogaredoki ni
Nanori surashi mo.

The timid wood thrush
 Dwelling in the footsore hills
 Grows bolder now,
 For in my village at twilight
 I seem to hear it call out its name.

Hototogisu
Shibashi yasurae
Sugawara ya
Fushimi no sato no
Murasame no sora.

O wood thrush,
 Linger but a little while
 In Sugawara
 At Fushimi village, where the sky
 Gives promise of a cooling shower.

The double place names of the third and fourth lines are a conventional phrase probably derived from an anonymous old poem in the *Kokinshū*, XVIII:981,

Iza koko ni
Waga yo wa henen
Sugawara ya
Fushimi no sato no
Aremaku mo oshi.

Well then, after all,
 I shall pass my remaining days
 Here in Sugawara,
 Painful though it is to see
 Fushimi village fall to ruin.

164 本意

165 大中臣輔親, fl. ca. 1000.

The village of Fushimi in Sugawara was near the ancient capital of Nara, but it fell into neglect after the capital was moved to Kyoto in the late eighth century. Teika contrasts the wood thrush, pausing only briefly before moving on to its ultimate destination in the capital, with his speaker (implicitly the speaker of the older poem), loyal to Fushimi despite its declining fortunes.

Basically a simple poem, despite its literary associations.

28

Ji

Hototogisu
Nani o yosuga ni
Tanome tote
Hanatachibana no
Chirihatenuuran.

O wood thrush,
When the orange tree let fall
Its last blossoms,
What allurements did it propose
To coax you once more into song?

The speaker personifies the tree, pretending that it must have had in mind some other way to prevent the bird from leaving—otherwise it would have kept its flowers.

The poem's originality lies in its contrast to such an older treatment as in the following verse by Ōe no Chisato,¹⁶⁶ *Kokinshū*, III:155.

Yadori seshi
Hanatachibana mo
Karenaku ni
Nado hototogisu
Koe taenuran.

Although the blossoms
Remain unwithered on the orange tree
Where you made your home,
Tell me why, o wood thrush,
Your lovely song has died away.

29

Ji

Ta ga sode o
Hanatachibana ni
Yuzuriken
Yado wa ikuyo to
Otozure mo sede.

Whose scented sleeve
Has let some other orange tree
Lure away my wood thrush?
And how many empty years have passed
Since its last visit to this house?

This poem echoes the same famous one (*Kokinshū*, III:139; *Ise monogatari*, Episode 60) as No. 25, above. It also alludes to the following anonymous poem in the *Shūishū*, III:112,

¹⁶⁶ 大江千里, fl. ca. 810–905.

<i>Ta ga sode ni</i>	Whose scented sleeve
<i>Omoiyosoete</i>	Did the fragrance of orange blossoms
<i>Hototogisu</i>	Bring to mind,
<i>Hanatachibana no</i>	Luring you to the branches of this tree,
<i>Eda ni nakuran.</i>	O wood thrush that now burst forth in song?

Like the warbler and the plum tree, the wood thrush and the mandarin orange were often personified as lovers. The orange blossoms, in turn, were poetically held to derive their scent from the brush of a courtier's perfumed sleeve. Here, the wood thrush has abandoned the speaker's tree for another's (a new lover), as if its blossoms had been perfumed by a more fragrant sleeve. Thus, carrying over from the *honka*, Teika's poem suggests the lament of a woman deserted by her lover.

It should be pointed out that although the wood thrush is not actually named in Teika's poem, the *honka* and the poem's place in the sequence demand the inference.

30

Ji

<i>Waga shimeshi</i>	Year after year
<i>Tamae no ashi no</i>	More pliant grow the reeds I fenced
<i>Yo o hete wa</i>	Beside the bay,
<i>Karanedo mienu</i>	And though uncut, they cannot be seen
<i>Samidare no koro.</i>	In the season of summer rains.

The first two lines are a preface for *yo* in line 3, which plays on 'years' or 'ages', the 'joints' of the reed stalks, and 'nights' (of love).

An allusive variation on an anonymous allegorical love poem 'On Grass' in the *Man'yōshū*, VI:1348 (also found in the *Shūishū*, XIX:1212, attributed to Hitomaro):

<i>Mishimae no</i>	Since I fenced off
<i>Tamae no komo o</i>	The field of oats at Mishimae
<i>Shimeshi yori</i>	Beside the bay,
<i>Ono ga to so omou</i>	I have considered it already mine,
<i>Imada karanedo.</i>	Though its harvest is still uncut.

Teika's poem may also be interpreted as an allegory, continuing the love element from the preceding poem in the sequence. Here, the speaker is a man, the field of reeds his mistress. As the years (and nights of love) pass, she bends to him, becoming less stiff and willful. So do the reeds bend under the summer rains and efface themselves as the water level rises in the marsh, hiding their lower stalks and making them appear cut or harvested, although they actually are not.

Despite its complex ingenuity, the poem is not particularly striking—not a *mon no uta*. The locution of the fourth line is both awkward and ambiguous: the verb *mienu* could be construed as an affirmative perfective indicative instead of a negative attributive, thus yielding a completely different meaning—‘are seen’ instead of ‘cannot be seen’. Finally, the Reizei holograph text has *karanu to* (possibly a misprint) instead of *karanedo* as in Akahane.

31

Yaya mon

Natsugusa no
Tsuyuwakegoromo
Hoshi mo aezu
Karine nagara ni
Akuru shinonome.

No time to dry
My robes drenched with the dew
Of summer grasses,
And my fitful sleep was soon cut off
As night gave way to daybreak.

An allusive variation upon two older poems, of which the first, a love poem attributed to Hitomaro, is found in somewhat different versions in the *Man'yōshū* and *Shinkokinshū*. Presumably Teika was thinking of the latter version, *Shinkokinshū*, XV:1374,

Natsugusa no
Tsuyuwakegoromo
Ki mo senu ni
Nado waga sode no
Kawaku toki naki.

I do not wear
A robe drenched with the dew
Of summer grasses—
Why, then, is there not a moment
My sleeves are ever dry?

The second allusion is to a summer poem by Tsurayuki, *Kokinshū*, III:156,

Natsu no yo no
Fusu ka to sureba
Hototogisu
Naku hitokoe ni
Akuru shinonome.

On a summer evening
No sooner do I lie down to sleep
Than the wood thrush
Calls out his one brief song
As night gives way to daybreak.

The conventional theme of Teika's poem is the shortness of the summer night. The speaker—probably a lover on a visit to his lady—makes his way through fields of tall summer grass, his long sleeves and wide trousers soaked with dew. But so short is the summer night, there is neither time to dry his clothes nor to finish his dream of love (or the dreamlike reality of an actual meeting) before dawn awakens and warns him to take his leave.

Karine in line 4 plays on 'fitful sleep' and *kari-*, 'cutting', 'reaping'; in the latter sense it associates with *natsugusa* (summer grasses) in line 1.

Kataito o
Yoru yoru mine ni
Tomosu hi ni
Awazuba shika no
Mi o mo kaeji o.

If, like winding thread,
 It were not drawn in by the flares they
 burn
 Nightly upon the peak,
 The wild deer would have escaped,
 Nor have had to change its form of life.

Like No. 5, the poem is included in the *Shokukokinshū* (III:254).

The topic would be *Tomoshi*,¹⁶⁷ 'Hunting by Flares'—luring deer within bow-shot with flares or torches in the mountains at night. Tsurayuki's poem, *Shūishū*, II:127, offers a poetic precedent, if not actually a *honka*:

Satsukiyama
Ko no shitayami ni
Tomosu hi wa
Shika no tachido no
Shirube narikeri.

In the fifth month
 The flares they burn, lighting the darkness
 Beneath the mountain trees,
 Are a guide to show the hunters
 Where the wild deer hide away.

Teika's poem has Buddhist implications: by sacrificing its life to the hunter's arrow, the deer must move to a different form of incarnation (perhaps higher, perhaps lower than his present state). The conventional decorum of this topic required an expression of pity for the hunted animal.

Kataito o (thread) in line 1 is a pillow word for *yoru yoru* (lit., winding, winding) in line 2, which in turn is a pivot word also meaning 'night after night'. *Kataito* associates with *awazuba* (lit., unless he meets) in line 4 because threads twined together were said to 'meet'.

Ogi no ha mo
Shinobi shinobi ni
Koe tatete
Madaki tsuyukeki
Semi no hagaromo.

Stealthily, stealthily,
 The leaves of reeds begin to rustle,
 While my gossamer robe
 And the fragile cicada's wing
 Already are damp with dew.

Though it is still summer, the season is growing late, and the melancholy autumn can already be sensed in the wind in the reeds and the heavier fall of dew.

Semi no hagoromo (robe like the cicada's wing) in line 5 means both the wing itself and a cool, unlined summer robe. The dew is a metaphor for tears in both Teika's poem and in the *honka*, a love poem from the *Utsusemi* chapter (Ch. 3) of *The Tale of Genji* (*Kokka taikan, Monogatari*:785),

<i>Utsusemi no</i> <i>Ha ni oku tsuyu no</i> <i>Kogakurete</i> <i>Shinobi shinobi ni</i> <i>Nururu sode kana.</i>	The dew that settles Upon the fragile cicada's wing Is hidden among the trees, While stealthily, stealthily, the damp Permeates this gossamer sleeve.
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34

Yaya mon

<i>Natsu ka aki ka</i> <i>Toedo shiratama</i> <i>Iwane yori</i> <i>Hanarete otsuru</i> <i>Takigawa no mizu.</i>	Summer still, or autumn? I ask but cannot discover, It will not tell: The cool mountain waterfall Casting showers of pearls across the rocks.
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The theme is the coolness of a waterfall in the heat of late summer—so cool that the speaker pretends confusion about whether autumn has already come.

An allusive variation on a poem by Minamoto no Tōru¹⁶⁸ in the *Kokinshū*, XVII:873, 'The morning after the Gosechi Festival, on finding a jewel that had fallen from a hair ornament belonging to one of the dancers, and inquiring whose it was.'

<i>Nushi ya tare</i> <i>Toedo shiratama</i> <i>Iwanaku ni</i> <i>Saraba nabete ya</i> <i>Aware to omowan.</i>	Whose jewel is this? I ask but cannot discover, No one will tell: Must I, then, fall in love With each and every one of you?
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Borrowing the word play from the older poem, Teika has two pivot words: *shiratama* in line 2, meaning both 'white jewels' or 'pearls', and 'cannot learn'; and *iwane* in line 3, meaning both 'rocks' and 'will not tell'.

In his poetic treatise, *Mumyōshō*, Teika's contemporary Kamo no Chōmei cites this poem as a model of how to borrow striking language from older poetry. (Cf. *Mumyōshō* in *NKBT*, 65, p. 92.)

¹⁶⁸ 源融, 822–95.

Ima wa tote
Ariake no kage no
Maki no to ni
Sasuga ni oshiki
Minazuki no sora.

In the dawning sky,
 The moon's pale rays filter through
 With a farewell sadness,
 Bringing summer's final day
 To the black pines at my door.

Though not so poignant as the end of autumn or spring, the departure of summer is also occasion for regret.

Sasuga in line 4 contains a pivot on *sasu* (break though), whereas *sasuga* itself means something like 'after all', 'as might be expected'. *Oshiki* plays on *oshi* (push open), which associates with *to* (door) in line 3, and also means 'sad', 'regrettable'. *Minazuki* in line 5 means literally the 'sixth moon', but by implication the last day of the month and the season. Besides meaning 'black pines at my door', the phrase *maki no to* in line 3 may indicate a rough-hewn door of black pine, or even the entrance to a grove of the trees. In any event, the image suggests an isolated spot in the mountains, where the speaker's only visitors are the seasons and the moon.

Autumn: Twenty Poems

Kyō koso wa
Aki wa Hatsuse no
Yamaoroshi yo
Suzushiku hibiku
Kane no oto kana.

On this very day
 Autumn comes in upon the gale
 From the mountains of Hatsuse—
 How cool the resonance it brings
 To the sound of the temple bell!

An allusive variation on a famous love poem by Minamoto no Toshiyori (or Shunrai),¹⁶⁹ *Senzaishū*,¹⁷⁰ XII:707,

Ukarikeru
Hito o Hatsuse no
Yamaoroshi yo
Hageshikare to wa
Inoranu mono o.

Her cold disfavor
 Blows like the gale that rages down
 From the mountains of Hatsuse,
 Although my prayer at that sacred shrine
 Was not that her cruelty be increased!

¹⁶⁹ 源俊頼, 1055–1129.

¹⁷⁰ 千載集, the seventh imperial anthology, |

compiled by Shunzei between 1183 and 1187
 or 1188.

Hatsuse in line 2 of Teika's poem pivots *hatsu-* (beginning, first) and the name of a mountain in Yamato province. The place was noted for the popular Hase Temple, dedicated to Kannon. Teika has altered the original poem (a favorite of his), making a seasonal composition from one on love, and treating the emotional coldness of Shunrai's lady as a metaphor for the new coolness of the air on the first day of autumn. Such treatment of the *honka* is more in keeping with Teika's mature prescriptive ideals for *honkadori* set forth in his treatises *Maigetsushō* and *Kindai shūka*, completed some years after this poem was written.

37

Yaya mon

Shiratsuyu ni
Sode mo kusaba mo
Shioretsutsu
Tsukikage narazu
Aki wa kinikeri.

Autumn has come:
 For like the plants and grass, my sleeves
 Are bathed with white dew
 Even before the season's sadness
 Is reflected in the radiance of the moon.

In this season of melancholy, the dew on the speaker's sleeves is mingled with tears. Later in the season, the dew/tears will reflect the moonlight, which by convention is treated as 'visiting' a person and 'lodging' in the glistening wetness of his sleeves. But at this early stage, the moon is dark, and it is only the dew and tears which tell the speaker of autumn's arrival. The sadness and tears are an instinctive response to autumn, but colored, perhaps, by the recollection of unhappy love.

38

Ji

Aki to ieba
Yūbe no keshiki
Hikikaete
Mada yumihari no
Tsuki zo sabishiki.

Because of autumn,
 Already the look of evening
 Is drawn to change,
 While the moon, still slender as a bow,
 Begins to cast a loneliness.

The poem's theme is the traditional one that nature changes as soon as the first day of autumn arrives according to the 'official' Court calendar.

Hikikaete in line 3 means both 'change' and 'draw', 'pull', thus associating with *yumihari* (far-bent bow) in line 4. *Tsuki* (moon) in line 5 also associates with *yumihari* because of its homophone meaning 'zelkova tree' (a kind of birch), a wood from which bows were often made.

The sequence progresses from no moon in No. 37 to the new moon here.

Ikukaeri
Narete mo kanashi
Ogiwara ya
Sue kosu kaze no
Aki no yūgure.

Although the sound
 Has grown familiar with the years,
 The sadness is ever there
 In the wind sighing at autumn dusk
 Across a field of tasseled reeds.

The speaker dwells in the country, isolated from the capital. The sound of the wind in the reeds ironically suggests the rustling garments of a human arrival, but it is only the autumn and the wind that come in 'visit'.

Probably an allusive variation upon a poetic exchange in Book 3 of the romance *Sagoromo monogatari* (*Kokka taikan*, *Monogatari*:1642, 1645; *NKBT*, 79, pp. 270-72):

Orekaeri
Okifushiwaburu
Shitaogi no
Sue kosu kaze o
Hito no toe kashi.

Prostrate with yearning,
 Never rising nor lying down in peace—
 Oh, but one word of pity
 For me, who like a field of tasseled reeds,
 Am bent beneath the cruel wind!

(From the man)

Mi ni shimite
Aki wa shiriniki
Ogiwara ya
Sue kosu kaze no
Oto naranedomo.

The depths of my being
 Have already felt the chill of autumn
 And the death of love,
 Even without your cold wind's moaning
 Across a field of tasseled reeds.

(The lady's reply)

The situation of the two *honka* carries over to Teika's poem, suggesting love as the reason for his speaker's sadness and also conveying a sense of the grievous passage of time.

Mono omowaba
Ika ni seyo tote
Aki no yo ni
Kakaru kaze shimo
Fukihajimeken.

On such a night,
 Already too much for one in grief,
 Can the autumn wind
 Think to cause still greater anguish
 That it so cruelly begins to blow?

An allusive variation upon an anonymous love poem in the *Kokinshū*, XIV: 725,

<i>Omou yori</i>	Beyond this passion
<i>Ika ni seyo to ka</i>	What more would you ask of me,
<i>Akikaze ni</i>	That like tasseled reeds
<i>Nabiku asaji no</i>	Bending beneath the autumn wind,
<i>Iro koto ni naru.</i>	Your love begins to fade away?

Convention, the position in the sequence, and the *honka* suggest implications of situation and setting for Teika's poem. Thus, the speaker, like that of No. 39, dwells alone in a remote place, and is probably, as in the foundation poem, a lover left desolate by the beloved's betrayal or death. For such a person, the melancholy autumn wind seems deliberately to bring more suffering than can be borne.

41

Ji

<i>Karagoromo</i>	Thatched with cuttings,
<i>Kariio no toko no</i>	The rude hut lies amid the dew—
<i>Tsuyu samumi</i>	A bed so cold,
<i>Hagi no nishiki o</i>	That like a Chinese robe, it wears
<i>Kasanete zo kiru.</i>	A double brocade of <i>hagi</i> flowers.

Teika's first three lines seem to echo an old poem in the *Gosenshū* (VI:302) attributed to Emperor Tenji (or Tenchi):¹⁷¹

<i>Aki no ta no</i>	With its thatch in ruin,
<i>Kariio no io no</i>	The roof of the watch hut in the fields
<i>Toma o arami</i>	Admits the autumn,
<i>Waga koromode wa</i>	And it is this that day by day
<i>Tsuyu ni nuretsutsu.</i>	Brings yet more dew to wet my sleeves.

In Teika's composition, however, the rude hut in a pastoral setting is made elegant by the typical 'Fujiwara style' conception of brocade for the purple *hagi* flowers.

Karagoromo (Chinese robe) in line 1 associates with *kiru* (wear) in line 5, and *kariio* (rude shelter) in line 2 also associates with *kiru* in its second sense of 'cut' (grass for thatch).

¹⁷¹ 天智天皇, 626-71.

Akihagi no
Chiriyuku ono no
Asatsuyu wa
Koboruru sode mo
Iro zo utsurou.

On autumn fields
 Where the *hagi* drops its flowers,
 The morning dew
 Spills upon the traveler's sleeves,
 Dyeing them also to an altered shade.

The dew suggests tears of loneliness, and the reddish-purple color of the *hagi* blossoms raises the conventional image of 'tears of blood' shed in extreme sorrow or misery. *Utsurou* in line 5 means both 'fade' and 'dye' as well as 'change' and 'fall' (of flowers). Thus, the effect of the dew on the blossoms is to fade them, but ironically the 'dew' on the traveler's sleeves dyes them a deeper color.

The poem perhaps echoes a less heavy-hearted verse in the *Kokinshū*, IV:224, whose speaker is determined to enjoy one last look at the *hagi* before its blossoms are gone:

Hagi ga hana
Chiruran ono no
Tsuyujimo ni
Nurete o yukan
Sayo wa fuku tomo.

Across autumn fields
 Where the *hagi* drops its flowers,
 I will make my way,
 Braving the wetness of dew or frost
 And though the night grow late.

Aki no no ni
Namida wa mienu
Shika no ne wa
Wakuru ogaya no
Tsuyu o karanan.

Across autumn fields,
 No tears reveal the path it takes,
 So let the stag
 Borrow instead the dew upon the grasses
 To accompany its plaintive cry.

Making its way across dew-drenched fields, the stag calls plaintively for its mate. And along the path it brushes against the tall grasses, spilling drops of dew as if they were its own tears.

The conception brings to mind an anonymous poem in the *Kokinshū*, III:149,

Koe wa shite
Namida wa mienu
Hototogisu
Waga koromode no
Hizu o karanan.

I hear your cry,
 But cannot see the tears you shed,
 O wood thrush—
 Borrow, then, this sleeve of mine,
 Already wet with weeping at your song.

Omou hito
Sonata no kaze ni
Towanedomo
Mazu sode nururu
Hatsukari no koe.

I ask no news
 Of the wind that blows from the place
 Where my beloved dwells—
 Even so, my sleeve is wet with yearning
 At the cry of the first wild geese.

The 'first wild geese' (*hatsukari*) flew south from the Siberian regions to spend the autumn and winter months in Japan. As shown, for example, by such poems as *Kokinshū*, IV:207, poetic convention (derived from China) held that wild geese carried letters and messages from distant loved ones. It was also conventional to ask the wind to carry messages. In Teika's poem, the speaker forbears to ask the wind for a message, knowing it to be useless; but hearing the cries of the first geese, he cannot but hope they may bring some news.

Yūbe yori
Aki to wa kanete
Nagamuredo
Tsuki ni odoroku
Sora no iro kana.

Although forewarned,
 When I first gazed upon the sky
 At this day's dusk,
 I was startled by the altered color
 Wrought by autumn in the moon.

As soon as autumn officially arrived, a sudden change was supposed to show in nature, especially in the most autumnal of sights, the moon. With a poetic idea, and to some degree even specific diction similar to the following famous poem by Narihira (*Kokinshū*, XVI:861), Teika may also suggest surprise in a more general sense at the inexorable passage of time:

Tsui ni yuku
Michi to wa kanete
Kikishikado
Kinō kyō to wa
Omowazarishi o.

Though I had heard
 About the road that all must travel
 At the inevitable end,
 I never thought my time would come
 So soon as today or tomorrow.

<i>Aki o hete</i>	Through many autumns
<i>Kumoru namida no</i>	Increasing tears so cloud my gaze
<i>Masukagami</i>	That I can scarce believe
<i>Kiyoki tsukuyo mo</i>	The moon still casts its radiance
<i>Utawaretsutsu.</i>	Like my polished mirror upon the night.

Gazing into her mirror, the speaker sees her own and the moon's reflection but dimly through her tears—though clearly enough to perceive the ravages of time and of love's anguish. Her bitter experience of betrayal has even brought doubts of the very moon's fidelity.

Masukagami (polished mirror) in line 3 is a pillow word for *kiyoki* (pure) in line 4, while *masu-* means 'increase' (of tears). *Kumoru* (cloud) in line 2 is an associated word with both *masukagami* and *tsukuyo* (moonlit night) in line 4.

<i>Omou koto</i>	Even my pillow
<i>Makura mo shiraji</i>	Shall not know my troubled heart
<i>Aki no yo no</i>	On this autumn night
<i>Chiji ni kudakuru</i>	Broken into a thousand fragments
<i>Tsuki no sakari wa.</i>	By the full splendor of the moon.

Forgoing sleep on this autumn night, the speaker will sit up until dawn gazing at the moon.

The poem suggests love, and seems to evoke two older poems in the *Kokinshū*—a famous one on autumn by Ōe no Chisato (IV:193), and a love poem by Lady Ise¹⁷² (XIII:676),

<i>Tsuki mireba</i>	A thousand things
<i>Chiji ni mono koso</i>	Overcome me with their sadness
<i>Kanashikere</i>	As I gaze upon the moon,
<i>Waga mi hitotsu no</i>	Although autumn surely was not meant
<i>Aki ni wa aranedo.</i>	To be felt by my one self alone.

(Chisato)

¹⁷² 伊勢, fl. ca. 900.

Shiru to ieba
Makura dani sede
Neshi mono o
Chiri naranu na no
Sora ni tatsuran.

Lest it find out my love
 I even thrust aside my pillow
 When I lay down to sleep—
 Why, then, has this false name of scandal
 Started up like dust into the sky?

(Ise)

48

Ji

Moyosu mo
Nagusamu mo tada
Kokoro kara
Nagamuru tsuki o
Nado kakotsuran.

Why blame the moon?
 For whether gazing on its beauty
 Summons tears,
 Or whether it brings consolation,
 Depends upon the heart alone.

The theme is the Buddhist one that all beauty (or joy, or sadness) is in the eye of the beholder. The verse marks a kind of pause for generalized comment in this series of autumn poems of sadness and poignant recollection.

49

Ji

Sabishisa mo
Aki ni wa shikaji
Nagekitsutsu
Nerarenu tsuki ni
Akasu samushiro.

For loneliness, too,
 No time can match the autumn:
 Until the dawn,
 Sorrowing in the sleepless moonlight
 Upon a desolate mat of straw.

The inclusive 'too' (*mo*) in line 1 implies a comparison of autumn's loneliness with its other characteristics, especially its beauty. The 'mat of straw' in the last line should be understood as a pastoral metaphor for the speaker's bed. It may evoke, indeed, together with the moonlight and other details of the composition, the famous anonymous poem in the *Kokinshū*, XIV:689,

Samushiro ni
Koromo katashiki
Koyoi mo ya
Ware o matsuran
Uji no hashihime.

On her mat of straw
 Does my Lady of the Bridge of Uji
 Once again tonight
 Spread out her half-folded garment
 And await my coming to her side?

The love element of the older poem would provide a more specific reason for

the sorrow of Teika's speaker, who might be imagined as a woman waiting in vain for her lover and gazing at the moon as she lies awake until dawn.

50

Ji

*Aki no yo no
Ama no to wataru
Tsukikage ni
Okisou shimo no
Akegata no sora.*

Through an autumn night,
The moon courses over the vault of Heaven,
While in its radiance
Frost settles layer upon layer
As daybreak shows against the sky.

The poem's second and third lines evoke an anonymous love poem in the *Kokinshū*, XIII:648,

*Sayo fukete
Ama no to wataru
Tsukikage ni
Akazu mo kimi o
Aimitsuru kana.*

Deep in the night,
The moon coursed over the vault of Heaven,
While in its radiance
Our moment of love sped by too quickly,
Leaving desire unsatisfied.

51

Yaya ji

*Somehatsuru
Shigure o ima wa
Matsumushi no
Naku naku oshimu
Nobe no iroiro.*

At first impatient
For the rain to finish its coloring
Of autumnal fields,
Now the pine crickets call back the past,
Bewailing their fate and the season's end.

The drizzle of late autumn and early winter conventionally dyed the leaves to their brilliant colors. At first the pine crickets could hardly wait for the fields to be at the height of beauty, but now, conscious of their impending death—and that of the beauty around them—the insects cry for a stop to time.

52

Yaya mon

*Shirotae no
Koromo shideutsu
Hibiki yori
Okimayou shimo no
Iro ni izuran.*

Has the clear echo
Of the fullers' mallets pounding clothes
Of pure white linen
Become embedded in the color
Of the frost that settles everywhere?

The sound of fullers' mallets on an autumn night was sad and lonely, and the frost was a symbol of pure cold beauty. These elements are harmonized by the synesthesia of sound and color.

53

Yaya ji

Omoiaezu
Aki na isogi so
Saoshika no
Tsumadou yama no
Ota no hatsushimo.

O first frost,
 Settling upon upland rice fields
 Where the stag calls its mate,
 Do not so hasten autumn's end
 That it comes upon us unawares.

An allusive variation upon an anonymous poem from the 'Hitomaro Collection' in the *Man'yōshū*, X:2220 (attributed to Hitomaro himself in *Shinkokinshū*, V:459, where the second line reads *tsumadou* as in Teika's fourth):

Saoshika no
Tsuma yobu yama no
Okabe naru
Wasada wa karaji
Shimo wa furu to mo.

Though soon the frost
 May fall upon the early ripened grain,
 I shall not reap
 Along those hillslopes where the stag
 Calls out so movingly for its mate.

The stag and the first frost echo key images found earlier in the progression of autumn poems (Nos. 43 and 50, above).

54

Yaya ji

Aki kurete
Waga mi shigure to
Furusato no
Niwa wa momiji no
Ato dani mo nashi.

The end of autumn,
 And with the rain my body falls to age,
 While at my native home,
 Not even a casual visitor's tracks
 In the garden stripped of colored leaves.

Furu- of *furusato* (native home, old village) in line 3 pivots 'fall' of rain and 'grow old'. *Ato* (tracks, remains) in line 5 refers both to the leaves and to the footprints of a visitor.

Teika alludes to a love poem by Ono no Komachi¹⁷³ in the *Kokinshū*, XV:782, thus suggesting a particular cause for his speaker's grief.

¹⁷³ 小野小町, fl. ca. 850.

<i>Ima wa tote</i>	So now farewell—
<i>Waga mi shigure ni</i>	For with the autumn rain my body
<i>Furinureba</i>	Has fallen to age,
<i>Koto no ha sae ni</i>	And of those leaves of words you scattered
<i>Utsuroinikeri.</i>	Even the color has faded away.

With the first line *Aki hatete* instead of *Ima wa tote*, the *honka* is also found among some anonymous winter poems in the *Gosenshū* (VIII:450). It may well have been the latter version that Teika had in mind.

55

Yaya ji

<i>Asu yori wa</i>	By another day,
<i>Aki mo arashi no</i>	Autumn will flee before the blustering gale
<i>Otowayama</i>	Upon Mount Otowa,
<i>Katami to nashi ni</i>	Where, though no keepsake for such a loss,
<i>Chiru ko no ha kana.</i>	The crimson leaves flutter to the ground.

By falling to the earth within reach, the last colored leaves high up in the trees might seem to offer themselves as a keepsake for the loss of autumn's beauty.

Arashi in line 2 pivots 'gale' and *araji*, 'will be no more', 'will flee' (both *arashi* and *araji* being written the same in the old syllabic script). *Oto-* is part of the place name in line 3 and also means 'sound' (conveyed in the translation by 'blustering').

Winter: Fifteen Poems

56

Ji

<i>Tamuke shite</i>	It is no use
<i>Kai koso nakere</i>	To make an offering at the shrine
<i>Kaminazuki</i>	In this godless month,
<i>Momiji wa nusa to</i>	Although the multicolored leaves
<i>Chirimagaedomo.</i>	Flutter like prayer strips in their fall.

The 'godless month' (*kaminazuki*)¹⁷⁴ was the tenth month of the lunar calendar—the first of the three winter months—when the Shinto gods were believed to absent themselves from local shrines and assemble in conclave at the great shrine

of Izumo. Shinto prayer strips (*nusa*) were sometimes made of cloth or paper dyed in five colors—hence the fancied resemblance to autumn leaves.

An allusive variation on a poem by Sugawara no Michizane, *Kokinshū*, IX:420, ‘Composed at the hill of offering when Ex-Emperor Suzaku went to Nara.’

<i>Kono tabi wa</i>	So great my haste,
<i>Nusa no toriaezu</i>	I brought no prayer strips on the journey
<i>Tamukeyama</i>	For the hill of offering,
<i>Momiji no nishiki</i>	But may the god accept with favor
<i>Kami no manimani.</i>	This brocade of multicolored leaves.

The ‘hill of offering’ in Michizane’s poem is said to be no particular place, but rather a hillside shrine to the god of the road commonly placed on the border between provinces.

Teika’s poem may also allude to the following one by Prince Kanemi,¹⁷⁵ *Kokinshū*, V:298,

<i>Tatsutahime</i>	The goddess of Tatsuta
<i>Tamukuru kami no</i>	Makes offerings to the roadside deities
<i>Areba koso</i>	Along her path:
<i>Aki no ko no ha no</i>	That is why these bright autumn leaves
<i>Nusa to chirurame.</i>	Scatter like prayer strips to the ground!

57

Yaya ji

<i>Yamameguri</i>	The winter drizzle
<i>Nao shiguru nari</i>	Still swirls about the mountains
<i>Aki ni dani</i>	Among the black pines,
<i>Arasoikaneshi</i>	Whose stubborn underleaves could not
<i>Maki no shitaba o.</i>	withstand
	Even autumn’s altered hue.

An allusive variation upon a poem in the *Man’yōshū*, X:2196,

<i>Shigure no ame</i>	Because the drizzle
<i>Ma naku shi fureba</i>	Falls and falls unceasingly,
<i>Maki no ha mo</i>	Even the stubborn needles
<i>Arasoikanete</i>	Of the black pines have lost the struggle
<i>Irozukinikeri.</i>	And taken on an altered hue.

Like the *honka*, Teika’s poem is based on the conventional conceit of the drizzle dyeing the leaves in autumn—except, supposedly, for the evergreens, which were

¹⁷⁵ 兼覽王, d. 932.

expected to remain steadfastly unchanged through all seasons (see poem No. 12, above). But already in autumn, and even more now in winter, the needles of the black pines have been changed by the relentless drizzle.

58

Yaya ji

Uragareshi
Asaji wa kuchinu
Hitotose no
Sueba no shimo no
Fuyu no yonayona.

The lower leaves of reeds,
 Already drooping with the cold,
 Wither in the frost
 That clings to them night after night
 In the final season of the year.

Sueba in line 4 means both 'final season' or 'end' and 'lower leaves'.

59

Yaya mon

Fuyu wa mada
Asaha no nora ni
Oku shimo no
Yuki yori fukaki
Shinonome no michi.

Still early winter,
 And yet the fields of Asaha
 Are blanketed with frost
 Thicker than a fall of snow
 Upon the road at daybreak.

The 'road at daybreak' (*shinonome no michi*) suggests that the speaker is either a lonely traveler setting forth on his day's journey or a lover on his way home after a secret tryst.

Asaha in line 2 pivots the proper noun (a place in either Ōmi or Musashi province) and *asa*-, 'thin', and also 'morning' (thus associating with *shinonome*, 'daybreak', in line 5).

60

Yaya ji

Yoshi saraba
Yomo no kogarashi
Fukiharae
Hito wa kumoranu
Tsuki o dani min.

Well, if it must be,
 Then let the four winds sweep aside
 Every last bright leaf,
 That men at least may have the solace
 Of gazing upon the unobstructed moon.

Since the storms will in any event cruelly tear away the last beauty of the

colored foliage, let them do a clean job of it and afford a view of the moon unimpeded by the leaves.

Teika may have had in mind the following poem attributed to the unhappy Second Princess in Book 2 of *Sagoromo monogatari* (*Kokka taikan, Monogatari*:1604; *NKBT*, 79, p. 154):

Fukiharō
Yomo no kogarashi
Kokoro araba
Ukina o kakusu
Kumo mo arase yo.

O you four winds,
Scouring the heavens and sweeping aside
Every last bright leaf,
Have pity! Let one patch of cloud
Remain to hide my ruined name.

61

Yaya mon

Otozureshi
Masaki no kazura
Chirihatete
Toyama mo ima wa
Arare o zo kiku.

The scarlet leaves
I admired upon the creeping vines
All are scattered—
Now even in the foothills
Can be heard the rattle of hail.

An allusive variation upon a famous old anonymous poem, *Kokinshū*, XX:1077,

Miyama ni wa
Arare fururashi
Toyama naru
Masaki no kazura
Irozukinikeri.

Within the mountains
The hail is doubtless falling now,
For in the foothills
The creeping vines are tinged
With their scarlet autumn hue.

62

Ji

Yamagatsu no
Asake no koya ni
Taku shiba no
Shibashi to mireba
Kururu sora kana.

The smoke of brushwood
From the charcoal burner's hut at dawn
Lasts but a little while:
Such is the winter sky that darkens
Toward early twilight before my gaze.

The poem is included in the fourteenth imperial anthology, *Gyokuyōshū*,¹⁷⁶ VI: 909, with the headnote, 'When he presented a sequence of one hundred poems to Ex-Emperor Go-Toba in the second year of Shōji.'

¹⁷⁶ 玉葉集, ca. 1314.

The theme is the shortness of a winter day, which seems no sooner to have dawned than it begins to grow dark again.

The first three lines are a preface for *shibashi* (little while) in line 4, with the juncture a play on the sound identity with *shiba* (brushwood) in line 3.

Possibly an allusive variation on a poem in the Suma chapter (Ch. 12) of *The Tale of Genji* (*Kokka taikan, Monogatari*:968),

<i>Yamagatsu no</i>	Time and again,
<i>Iori ni takeru</i>	Rising from my charcoal burner's hut,
<i>Shibashiba mo</i>	The smoke of brushwood—
<i>Koto toikonan</i>	Thus often let a message come
<i>Kouru satobito.</i>	From the home where my beloved dwells.

63

Yaya ji

<i>Fuyu no yo no</i>	In the winter night,
<i>Musubanu yume ni</i>	I lie suffering within a dream
<i>Fushiwabite</i>	That will not take shape,
<i>Wataru ogawa wa</i>	While athwart my anguished path to her
<i>Kōri inikeri.</i>	The stream lies frozen in the grip of ice.

Musubanu (will not take shape) in line 2 is an associated word with *kōri* (ice) in line 5. *Wataru ogawa* in line 4 may mean both a stream that the speaker crosses in his dream and the stream of his tears.

The essential coldness of a winter night is symbolized by the uneasy sleep and painful separation of lovers. The combination of elements suggests an older poem by Tsurayuki which also conveys love's anguish and the bleakness of winter (*Shūishū*, IV:224):

<i>Omoikane</i>	As pressed by love
<i>Imogari yukeba</i>	I go to seek her in my yearning,
<i>Fuyu no yo no</i>	The wind blows cold
<i>Kawakaze samumi</i>	Through the winter darkness from the river,
<i>Chidori naku nari.</i>	Where on the banks the plovers cry.

Teika, however, creates a paradox. Why, his speaker asks, does his dream of love refuse to take form, whereas the stream he envisions, as well as his real tears, have frozen?

Niwa no matsu
Harō arashi ni
Oku shimo o
Uwage ni waburu
Oshi no hitorine.

A bitter gale
 Sweeps across the garden's pines,
 Coating with frost
 The feathers of the waterfowl
 Alone in fitful sleep upon the pond.

Symbols of conjugal fidelity, *oshi* (here translated, 'waterfowl'; actually, mandarin ducks) were treated as always in pairs, inseparable, sleeping wing to wing. The lone bird of the poem is therefore doubly wretched without its mate.

Possibly an allusive variation on an anonymous poem, *Shūishū*, IV:228,

Yo o samumi
Nezamete kikeba
Oshi zo naku
Harai mo aezu
Shimo ya okuran.

The cold is bitter—
 Awaking in the night, I hear
 Cries of waterfowl:
 Are they unable to shake off the frost
 That has settled thickly on their wings?

Teika also seems to echo a poem in *Sarashina nikki*,¹⁷⁷ a classic Heian diary and travel account, of which the principal extant manuscript is a copy made by his hand (*Kokka taikan*, *Nikki sōshi*:629; *NKBT*, 20, p. 516):

Waga goto zo
Mizu no ukine ni
Akashitsutsu
Uwage no shimo o
Haraiwabu naru.

Like me, the waterfowl
 Spends its night in wretchedness:
 Floating on the pond,
 Shivering in fitful sleep
 As it shakes the hoarfrost from its wings.

Tare o mata
Yobukaki kaze ni
Matsushima ya
Ojima no chidori
Koe uramuran.

The wind blows on
 Across Matsushima's isle of Ojima
 Deep in the night—
 For whom do the plovers vainly wait again
 That they call out reproachfully?

The cries of the plovers, blown toward the speaker on shore by the midnight wind, sound like the complaining accents of a person kept waiting time after time by a faithless lover.

¹⁷⁷ 更級日記, by Sugawara no Takasue's Daughter 菅原孝標女, 1008–after 1059. Translation by Ivan Morris entitled, *As I Crossed a Bridge of Dreams* (New York, Dial Press, 1971).

The many tiny pine-clad islands of Matsushima in northeastern Honshu were one of Japan's vaunted scenic wonders. The name pivots *matsu*, 'wait', while *yobukaki* in line 2 pivots 'deep in the night' and *yobu*, 'call'.

66

Mon

Nagameyaru
Koromode samuku
Furu yuki ni
Yūyami shiranu
Yama no ha no tsuki.

As I gaze afar,
 The sleeve of my robe grows cold—
 In the falling snow,
 The mountains know no evening
 darkness,
 For the moon already glimmers at their
 edge.

The poem is included in the twelfth imperial anthology, *Shokushūishū*,¹⁷⁸ VI: 461.

Reflected in the snow, the unrisen moon lights up the scene.

An allusive variation upon an anonymous poem in the *Kokinshū*, VI:317,

Yū sareba
Koromode samushi
Miyoshino no
Yoshino no yama ni
Miyuki fururashi.

As evening falls,
 The sleeve of my robe grows cold—
 In the mountain depths
 Of Yoshino, beauteous Yoshino,
 Snow must already lie in drifts.

67

Mon

Koma tomete
Sode uchiharō
Kage mo nashi
Sano no watari no
Yuki no yūgure.

There is no shelter
 Where I can rest my weary horse
 And brush my laden sleeves:
 The Sano ford and its adjoining fields
 Spread over with twilight in the snow.

One of Teika's finest, the poem is a masterpiece of his evocative skill, and is one of the three from this sequence chosen for the *Shinkokinshū* (VI:671). It is an allusive variation on an old poem by Naga no Okimaro¹⁷⁹—*Man'yōshū*, III:265,

¹⁷⁸ 続拾遺集, ca. 1278.

¹⁷⁹ 長興曆, fl. ca. 702.

Kurushiku mo
Furikuru ame ka
Miwagasaki
Sano no watari ni
Ie mo aranaku ni.

What misery,
 This rain that comes pouring down
 At Miwagasaki
 By the Sano ford and its adjoining fields,
 With not a single house in sight!

The beauty with which Teika invests his moment of winter twilight transcends the misery and discomfort of his traveler and that of the speaker of the older poem (see also *JCP*, pp. 467-68). The composition has been traditionally regarded as a model of the technique of allusive variation.

68

Mon

Shirotae ni
Tanabiku kumo o
Fukimazete
Yuki ni amagiru
Mine no matsukaze.

Upon the peak,
 The wind blows through the pines,
 Whirling the snow
 Into one color with the clouds
 That trail away in beautiful white.

Shirotae ni (lit., 'like white linen') in line 1 is an old pillow word suggesting whiteness and purity, here used with *kumo* (clouds). See poem No. 52, above, where the expression is used in its root meaning.

69

Yaya mon

Niwa no omo ni
Kiezu wa aranedo
Hana to miru
Yuki wa haru made
Tsugite furanan.

Covering the ground,
 Though it will not remain unmelted,
 The snow will be for me
 As blossoms fallen in my garden—
 May it keep falling till the spring!

The poem seems to recall some famous lines by Narihira (*Kokinshū*, I:63; *Ise monogatari*, episode 17):

Kyō kozo wa
Asu wa yuki to zo
Furinamashi
Kiezu wa ari tomo
Hana to mimashi ya.

Had I not come today,
 Tomorrow the blossoms would have fallen
 Like petaled snow,
 But though they lay unmelted on the ground,
 Could I still look upon them as my flowers?

Teika may also have had in mind the following poem by Kiyohara no Moto-suke,¹⁸⁰ *Goshūishū*, VI:415, 'Composed for a folding screen. . . showing a fall of snow in the twelfth month':

<p><i>Waga yado ni</i> <i>Furishiku yuki o</i> <i>Haru ni mada</i> <i>Toshi koenu ma no</i> <i>Hana to koso mire.</i></p>	<p>Seeing this fall of snow That covers the garden by my house At winter's end, I shall think it cherry petals Scattered before the year has crossed to spring.</p>
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70

Ji

<p><i>Ikukaeri</i> <i>Haru oba yoso ni</i> <i>Mukaetsutsu</i> <i>Okuru toshi nomi</i> <i>Mi ni tsumoruran.</i></p>	<p>How many times Have I looked forward to the spring As one cut off from hope, While the increase only of weary years Adds to the burden of my life?</p>
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This final winter poem is in the mode of *jukkai*, 'personal grievances'. It should be viewed as a direct appeal to the Ex-Emperor by Teika *in propria persona*.

Love: Ten Poems

71

Ji

<p><i>Hisakata no</i> <i>Ama teru kami no</i> <i>Yūkazura</i> <i>Kakete ikuyo o</i> <i>Koiwataruran.</i></p>	<p>How many ages Must these nights of yearning be prolonged?— As long as the tendrils Of vine garlands worn before the gods Who shed their light from the distant sky?</p>
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This composition was selected for the tenth imperial anthology, *Shokugosenshū*,¹⁸¹ XII:768, with the headnote, 'When he submitted a hundred-poem sequence in the Shōji era.'

The love affair is at the first stage, when the lover complains to the lady of her indifference.

¹⁸⁰ 清原元輔, 908–90.

¹⁸¹ 続後撰集, completed 1251.

The first three lines are a preface for the last two, with the juncture at *kakete*, ‘prolong’ and ‘wear’. *Hisakata no* (distant) in line 1 is a pillow word used with celestial phenomena (sky, heavens, clouds, etc.). *Yūkazura*: according to one interpretation, artificial vine tendrils decorating the headdresses of Shinto celebrants; according to another, cotton wigs worn by the priests. In either case, the expression was a pillow word for *nagashi* (long) and other words suggesting length. *Ikuyo* in line 4 pivots ‘ages’ and ‘nights’.

In the use of the preface, the poem resembles another of Teika’s composed on a visit to the great shrine of Ise some five years previously, in the second month of 1195 (*Shinkokinshū*, XIX:1872):

<i>Chigiri arite</i>	I shall place my trust
<i>Kyō Miyagawa no</i>	Even to eternity in these spirits
<i>Yūkazura</i>	Who have granted my vow
<i>Nagaki yo made mo</i>	To see this day at the Sacred River
<i>Kakete tanoman.</i>	The vine garlands worn before the gods.

72

Yaya ji

<i>Matsu ga ne o</i>	As surely as the waves
<i>Isobe no nami no</i>	Beat upon the rocky shore,
<i>Utsutae ni</i>	Washing the roots of pines,
<i>Arawarenubeki</i>	My secret love will be revealed
<i>Sode no ue kana.</i>	In the tears that wash my sleeve.

Teika selected this poem for the *Shinchokusenshū*¹⁸² (XI:677), the ninth imperial anthology, which he compiled around 1234.

The first two lines are a preface for the last three, with the juncture at *utsutae* (surely, earnestly), of which *utsu-* also means ‘beat’. *Nami* (waves) in line 2 associates with *arawarenubeki* (will be revealed) in line 4, suggesting the additional meaning, ‘will be washed’.

It is possible the poem may have been influenced by Lady Sagami’s¹⁸³ lines in the *Goshūishū*, XIV:777,

<i>Ayashiku mo</i>	These bitter tears
<i>Arawarenubeki</i>	Fill me with an agony of fear
<i>Tamoto kana</i>	Lest love’s anguish,
<i>Shinobine ni nomi</i>	That I had thought to hold in secret,
<i>Nurasu to omoeba.</i>	May be revealed upon my sleeve.

182 新勅撰集

183 相模, fl. ca. 1050.

Aware to mo
Hito wa Iwata no
Onore nomi
Aki no momiji o
Namida ni zo karu.

Since she will not utter
 One word of pity for my wretchedness,
 I of all men must borrow
 The crimson leaves from Iwata's autumn
 fields
 To take the place of tears run dry.

The spurned lover has wept so long and bitterly that first his tears have turned to blood, and now, unable to weep any more, he declares he will represent his tears by the crimson foliage of autumn. The conceit of borrowing tears from nature recalls a poem by Ariwara no Yukihiro,¹⁸⁴ *Kokinshū*, XVII:922,

Kokichirasu
Taki no shiratama
Hiroiokite
Yo no uki toki no
Namida ni zo karu.

I will gather up
 The scattered pearls of foam
 From the waterfall,
 And save them for borrowed tears
 When the world goes hard with me.

Iwata in line 2 pivots the place name (either in Yamashiro or Mino province) and *iwa-*, 'will not speak'. *Onore* in line 3 pivots the first-person pronoun and *ono*, 'fields', with the two preceding lines serving as a preface. The third line, *onore nomi* (I of all men), implies that the speaker is the most miserable of mortals.

Shinoburu wa
Makete ō ni mo
Mi o kaetsu
Tsurenaki koi no
Nagusame zo naki.

The struggle lost
 To bear my love in secret, I have pledged
 My life for but one meeting—
 It seems no lesser payment will afford
 Hope of solace to this wretched love.

An allusive variation on a poem attributed to Narihira (*Shinkokinshū*, XIII:1151; *Ise monogatari*, episode 65):

Omou ni wa
Shinoburu koto zo
Makenikeru
Ō ni shi kaeba
Sa mo araba are.

Against passion's force
 The struggle to bear my love in secret
 Has lost the field,
 But if defeat pays for but one meeting,
 Then let come afterwards what may.

¹⁸⁴ 在原行平, 818–93; an elder half-brother of the famous Narihira.

Teika may also have had in mind an anonymous love poem in the *Kokinshū*, XI: 503, whose first three lines are identical with Narihira's.

75

Yaya ji

Wakuraba ni
Tanomuru kure no
Iriai wa
Kawaranu kane no
Oto zo sabishiki.

The temple bell,
 Tolling the chance that holds my hope
 He may yet keep faith,
 Sounds still more poignant loneliness
 In its unchanged tone at dusk.

Tolling at nightfall, the vesper bell marks the time for lovers' visits. The speaker, a woman, listens, hoping that the bell will sound differently this time, thus proving a glad omen that her lover will come at last.

The focus of the love sequence shifts from the man to the woman in this poem—rather abruptly in terms of the progression, for here the lady is already complaining of the lover's derelictions, whereas the preceding poem shows him still distraught with unrequited love.

76

Yaya mon

Akatsuki wa
Wakaruru sode o
Toigao ni
Yamashitakaze mo
Tsuyu kōru nari.

At sign of dawn,
 The wind blows down from the mountain
 top,
 Freezing the dew,
 Seeming to seek out my sleeve
 To turn its parting tears to ice.

I assume the speaker to be the man parting from the lady at dawn. On this basis, the poem is susceptible to at least two different interpretations. On the one hand, the tears may be caused by the grief of separation after a night of love; on the other, they may be tears of frustration and resentment at the lady's cruelty—perhaps even her determination to make him spend an uncomfortable night outside on the verandah in punishment for previous derelictions, for example the one implicit in poem No. 75. In the latter case, the freezing wind and ice would be symbolic of the lady's hard-heartedness and its effect upon the man. Such ambiguities are possible even within the limits of the strict conventions both of poetic treatment and of courtly love, and in the present instance are allowable owing to the poem's place in the sequence and the nature of the materials.

77

Yaya ji

Matsu hito no
Konu yo no kage ni
Omonarete
Yama no ha izuru
Tsuki wa urameshi.

Waiting for him,
 I have grown to see in the moon's radiance
 Another absent night,
 Till now I am filled with bitterness
 When it begins to rise above the mountain
 rim.

A person of sensibility ought to welcome the moon for its beauty and because it lights the lover's way to his tryst. But for the unhappy lady of Teika's poem—to whom the focus has once again moved—the moon has now become identified with sorrow and disappointment.

78

Ji

Uki wa uku
Tsuraki wa tsurashi
To bakari mo
Hitome oboede
Hito o koiba ya.

I would love him
 Without the fear of others' eyes,
 For then at least
 My anguish would be open anguish,
 My misery, honest misery.

Not only does the lady have to deal with her unhappiness and despair, but she must keep up appearances and conceal her feelings from those about her.

The repetitions in lines 1 and 2 and again in 4 and 5 are somewhat bold and unusual, breaking conservative prohibitions against such redundancies. Though uncommon in Teika's work, similar techniques became prominent in the poetry of the more experimental and innovating of his literary heirs—the Kyōgoku-Reizei¹⁸⁵ poets of the late thirteenth and fourteenth centuries.

79

Yaya mon

Tare yue zo
Tsuki o aware to
Ikanete
Tori no ne osoki
Sayo no tamakura.

By whose fault
 Do I lie alone deep into the night,
 My arm for pillow,
 Too wretched even to praise the moon,
 Until cockcrow finally tells of dawn?

¹⁸⁵ 京極, 冷泉

The association returns to the moon of poem No. 77, now completing its nocturnal journey across the sky while the miserable lady broods on the cruelty of her faithless lover.

An allusive variation upon a poem by Tsurayuki, *Shūishū*, XVIII:1195,

*Konu hito o
Shita ni machitsutsu
Hisakata no
Tsuki o aware to
Iwanu yo zo naki.*

Not a night goes by
That I fail to praise the moon,
Serene in the distance,
While underneath I am in turmoil
Waiting for him who does not come.

80

Ji

*Miseba ya na
Matsu to seshi ma no
Waga yado o
Nao tsurenasa wa
Koto towazu tomo.*

If I could but show you
The neglect to which my house has fallen
During this fruitless waiting—
Though your cruelty of silence
Sends not the least message of concern.

The lover's visits have become more and more infrequent, until now all is over, and he does not even bother to send an occasional perfunctory note of inquiry. Meanwhile, the lady, dependent upon him for more than love, sinks into poverty and despair.

An allusive variation upon a love poem by Bishop Henjō,¹⁸⁶ *Kokinshū*, XV:770,

*Waga yado wa
Michi mo naki made
Arenikeri
Tsurenaki hito o
Matsu to seshi ma ni.*

Even the pathway
Has vanished beneath grass and leaves
At my neglected house,
Fallen to ruin with fruitless waiting
For my cruel lover to return.

¹⁸⁶ 遍照 (or 遍昭) 僧正, 816–90; also known by his lay name, Yoshimine no Munesada 良岑宗貞.

Travel: Five Poems

81

Yaya mon

<i>Kusamakura</i>	Brushing away the dew
<i>Yūtsuyu harō</i>	That binds evening to my pillow of grass—
<i>Sasa no ha no</i>	How many nights
<i>Miyama mo soyo ni</i>	Have the bamboo leaves drooped with wet
<i>Ikuyo shiorenu.</i>	In their tangled rustling deep among these hills?

Spending the night in the open air, the traveler makes his pillow from a bundle of grass. As usual, the dew suggests tears of loneliness and suffering.

Yū in line 2 pivots ‘evening’ and ‘bind’, and *ikuyo* in line 5 means both ‘how many nights’ and ‘how many bamboo joints’.

The poem alludes to an envoy of a long poem by Hitomaro on parting from his wife, *Man'yōshū*, II:133,

<i>Sasa no ha wa</i>	The bamboo grass
<i>Miyama mo saya ni</i>	Sighs in its tangled rustling
<i>Sayagedomo</i>	Deep within the mountains,
<i>Ware wa imo omou</i>	But my longing remains untangled
<i>Wakarekinureba.</i>	When I have left the one I love.

As this sub-sequence of five poems demonstrates, ‘travel’ in Japanese classical poetry always implied movement away from the capital, never toward it.

82

Yaya ji

<i>Nami no ue no</i>	Heading out to sea,
<i>Tsuki o miyako no</i>	The boatman sails through Akashi's straits
<i>Tomo to shite</i>	And gazes at the moon,
<i>Akashi no seto o</i>	His only companion from the capital,
<i>Izuru funabito.</i>	Following in his wake across the waves.

It is only the moon that accompanies the lonely traveler from the capital to the sea coast, and that now follows him over the water. The poem hints that the ‘boatman’ may be a courtier traveling into exile.

The straits of Akashi, between the main island of Honshu and the island of Awaji, southeast of modern Osaka, open out to the Inland Sea and western Japan.

Miyako in line 2 pivots ‘capital’ and *mi-*, ‘gazes’.

*Imo to ware to
Irusa no yama wa
Na nomi shite
Tsuki o zo shitō
Ariake no sora.*

Only a name—
Irusa, ‘Mountain of Retiring’,
For my love and me—
Now the moon is what draws my yearning
As it lingers in the sky at dawn.

Mount Irusa was in the province of Tajima. *Iru-* (written in *kana* in the text) also means ‘enter’, ‘retire within’, or ‘set’ (of the moon). The name suggests to the lonely traveler the act of retiring to sleep with his love, but since this is mere fancy, he can only yearn after the moon that all through the night has been shining down upon them both across the great distance that separates them.

*Koma nazumu
Iwaki no yama o
Koewabite
Hito mo Konumi no
Hama ni ka mo nen.*

Making my way
Over Mount Iwaki, strewn with rocks
Hard for my steed,
Must I lie tonight at Konumi,
The beach to which no man comes?

Iwaki in line 2 pivots on *iwa*, ‘rocks’, and *Konumi* in line 4 pivots on *konu*, ‘does not come’.

An example of the ‘archaic style’, the poem is an allusive variation on an old anonymous verse, *Man'yōshū*, XII:3195,

*Iwakiyama
Tada koekimase
Isosaki no
Konumi no hama ni
Ware tachimatan.*

Come, I beg,
Straight over Mount Iwaki,
And at the beach
Of Konumi in Isosaki,
I will stay and watch for you.

Teika makes use of the latent word play in the place names of the older poem, changing the situation and tone ironically: unlike the happier man of old, his lonely traveler has no one waiting for him.

Miyako omou
Namida no tsuma to
Narumigata
Tsuki ni ware tou
Aki no shiokaze.

At Narumi Beach,
 The autumn wind comes with the
 moonlight
 From off the sea—
 Bringing not solace, but tears of longing
 For wife and home in the far-off capital.

Ironically, the sea wind and moonlight come to ‘visit’ (*tou*) the speaker, consoling him, but also moving him to tears of longing. Like all travel poems, this one treats the speaker as moving away from the capital, home, family, and all things dear. Teika makes the convention explicit by mentioning the capital, as also in poem No. 82, above.

Narumigata in line 3 contains the verb *naru*, which pivots with the last two words in line 2 to make the phrase *tsuma to naru*, literally, ‘be the cause of’ (rendered ‘bring’ in the translation); whereas *tsuma* also means ‘wife’ or ‘spouse’.

A Mountain Dwelling: Five Poems

Tsuyushimo no
Ogura no yama ni
Iei shite
Hosademo sode no
Kuchinubeki kana.

Making my abode
 Upon Mount Ogura, where dew and frost
 Gather ceaselessly—
 Unless this wetness is allowed to dry,
 My sleeves will surely rot away.

The poem is included in the *Shokukokinshū*, XVIII:1705.

Tsuyushimo no (dew and frost) in line 1 is a pillow word used in conjunction with the place name Ogura in line 2, which by virtue of the old syllabic script contains the element *oku* (*ogu-*), ‘settle’, ‘gather’. But the imagery also functions in the poem’s structure, providing details of setting and suggesting by conventional association the speaker’s tears of loneliness. Such use of formulaic material for its full imagistic potential is characteristic of Teika’s technique of ‘old words, new treatment’. The fantastic hyperbole of sleeves rotting away in the wetness of unremitting dew and tears had become stereotyped, its effect blunted, by Teika’s time. In any event, the expression was both serious and poetic, however it may repel or amuse the modern Western reader.

The topic *sanka*,¹⁸⁷ ‘mountain dwelling’, which heads this sub-group of five poems, was quite broadly treated. It might signify simply a rural dwelling or country retreat, not necessarily in the mountains.

87

Yaya ji

Aki no hi ni
Miyako o isogu
Shizu no me no
Kaeru hodo naki
Ōhara no sato.

The peasant girl
 Hastens from the capital
 To her village home,
 But Ōhara is still too distant
 To reach in autumn’s waning light.

The village of Ōhara lay in the hilly area northeast of the Heian capital, on the Takano river. It was known for its charcoal kilns, which produced much of the fuel consumed in the city. The peasant girls trudged back and forth, carrying on their heads loads of brush and charcoal to sell in the Kyoto marketplace. It was a fairly long trek, especially when bearing a heavy burden, and in the short autumn days, darkness could close in before the peasants reached the village. Thus Teika’s ‘point’ is the brevity of an autumn day—a conventional theme which he combines with the specific substantive topic of a country dwelling assigned this sub-sequence of five poems.

88

Ji

Nami no oto ni
Uji no satobito
Yoru sae ya
Netemo ayauki
Yume no ukihashi.

Rising from the river,
 Does the roar of waves break in upon the
 sleep
 Of the Uji villagers,
 So that even at night their way is perilous
 Across the floating bridge of dreams?

Uji lay southeast of Kyoto, on the road to Nara. The roar of the rapids of the Uji river dominates the later chapters of *The Tale of Genji*, of which ‘The Floating Bridge of Dreams’ (*Yume no ukihashi*) is the last. Teika raises the image of this chapter in his last line, evoking also in a more general way the gloomy, even threatening atmosphere (*omokage*) of the *Genji*’s Uji section. The Uji villagers toiled by day fishing and carrying cargos in their frail boats upon the river.

Even at night they are not safe, for the roar of the rapids threatens to break in upon their dream journeys.

A 'floating bridge' (*ukihashi*) was actually a kind of pontoon bridge made by lashing small boats together and laying boards across the top.

89

Yaya ji

Shiba no to no
Ato miyu bakari
Shiori seyo
Wasurenu hito no
Kari ni mo zo tou.

O mark a path
 That will reveal my rustic door:
 Then the one I cannot forget
 Perhaps may come to cut some brushwood
 And pass a brief hour by my side.

Although the speaker has come to this remote place ostensibly to escape the world, clearly all ties have not been severed.

Shiba no to (rustic door, brushwood door) in line 1 associates with *shiori* (path, blazed trail) in line 3 and *kari* in line 5, which means both 'cut' or 'reap' and 'brief hour'.

90

Yaya ji

Niwa no omo wa
Shika no fushido to
Arehatete
Yoyo furinikeri
Take ameru kaki.

So desolate the garden
 That the timid deer now make their lair
 Upon its ground,
 And the woven bamboo fence is old
 With years as many as its countless joints.

Fushido (bed, lair) in line 2 also contains the element *fushi*, 'joint', associating with *take* (bamboo) in line 5. *Yoyo* (years as many) in line 4 is also an *engo* for *take* in the meaning 'joints' or 'nodes'.

Birds: Five Poems

91

Yaya ji

Yado ni naku
Yakoe no tori wa
Shiraji kashi
Okite kai naki
Akatsuki no tsuyu.

Outside my house,
 Chanticleer crows lustily—
 It cannot know
 The grief of sitting up till daybreak
 Waiting in vain amid the gathering dew.

Yakoe no tori, ‘chanticleer’ (lit., eight-voiced bird), in line 2 was an elegant name for the cock. The dew is a metaphor for the woman’s tears, shed for a faithless lover. *Okite* in line 4 means both ‘sitting up’ and ‘gathering’ (of dew).

To this and the following four poems on birds, Teika adds other substantive or topical elements: resentful love here; a hope or plea for favor in 92; a personal lament in 93; autumn in 94; and celebrations in 95. The practice was common enough in *daiei*, or composing on a topic, and it can even be traced back to the *Man’yōshū*, with its poems, ‘Expressing Feelings by Referring to Things’.¹⁸⁸ The congratulatory theme of the last poem in this sub-group prefigures the final set of five; such an emphasis was particularly appropriate to the auspicious public context for which the sequence was composed.

92

Yaya ji

Tenaretsutsu
Sueno o tanomu
Hashitaka no
Kimi ga miyo ni zo
Awan to omoishi.

I hope for favor
 On seeing our Sovereign’s reign as glorious
 As a hunting falcon
 That soars freely over distant fields,
 Trusted by his lord’s familiar hand.

Not an easy poem: the first three lines are a preface for the last two, but the connection is rather distant—far more of tone than of sense. I interpret the falcon permitted by its master to fly at liberty as a metaphor for the happiness of the realm under an enlightened ruler. It may also suggest that the sovereign, while exercising all due authority over his ministers, allows them freedom, as the falconer trusts his bird.

*Kimi ga yo ni
Kasumi o wakeshi
Ashitazu no
Sara ni sawabe no
Ne o ya nakubeki.*

In our Lord's gracious reign,
Will I still have cause to cry aloud
As cries the crane
That now stalks desolate in reedy marshes
Far from its former cloudland of spring
haze?

Ashitazu no (as the crane) in line 3 is a pillow word used with *ne o ya nakubeki* (will I still have cause to cry aloud) in line 5. The crane's crying is laid to its sorrow on having to leave the cloudland in which it habitually dwells. These celestial regions are metaphorically the imperial court, from which the speaker (Teika) is excluded. The spring haze (*kasumi*) in line 2 is an auspicious image, suggesting the glorious spring of Ex-Emperor Go-Toba's new life as retired sovereign. Here, as in poem No. 70, above, and again in No. 94, below, Teika pointedly laments his exclusion from the ex-sovereign's favor. However, it was this particular poem that gained him admission to Go-Toba's court, according to the diary of the latter's private secretary, Minamoto no Ienaga.¹⁸⁹

By Ienaga's account, Teika alludes here to a poem addressed by his father Shunzei to Ex-Emperor Go-Shirakawa in 1186, when Teika had been temporarily excluded from court for quarreling with a superior officer (*Senzaishū*, XVIII: 1155),

*Ashitazu no
Kumoji mayoishi
Toshi kurete
Kasumi o sae ya
Hedatehatsubeki.*

Now that the year
Has closed in which it lost its way
Upon the cloudland path,
Must the crane still be kept apart
Even from the haze of a new spring?

Teika's allusion to Shunzei's poem implies the hope that just as Go-Shirakawa forgave him of old, now Go-Toba will show a similar benevolence by admitting him to his court.

Although Ienaga's account is doubtless correct, it must be admitted that an allusion to a poem by Teika's father, and one, moreover, composed not very many years previously, would have been rather private—an allusion to be caught by Ienaga, Go-Toba, and perhaps a handful of others—but not really suitable for a formal *hyakushuuta* such as the Shōji sequence. To be sure, at this period, as has been emphasized, Teika had not wholly formulated his theories of *honka-dori*, and the *Shōji hyakushu* contains examples of apparent allusion at variance

¹⁸⁸ 寄物嘆思

¹⁸⁹ See the Introduction, p. 248, and 'Go-

Toba's Secret Teachings', p. 15; for Ienaga's diary, see n. 8, above.

with his later prescriptive ideals. But in his treatise *Maigetushō* of 1219 and elsewhere, he proscribes allusions to or borrowings from poems of the recent past.¹⁹⁰

Another possible *honka* for the poem—not nearly so satisfying as his father’s composition, and again uncomfortably close to Teika in point of time—is the following by Fujiwara no Kinshige,¹⁹¹ *Shikashū*,¹⁹² X: 349, ‘Composed on “Cranes Crying in the Marshes”, when though promoted to the Fourth Rank he had not yet been re-admitted to the imperial palace’:

<i>Mukashi mishi</i>	Is it my fate to be
<i>Kumoi o koite</i>	Like the crane that stalks in reedy marshes
<i>Ashitazu no</i>	With desolate cries,
<i>Sawabe ni naku ya</i>	Longing for the glorious cloudland
<i>Waga mi naruran.</i>	It used to know in better days?

94

Ji

<i>Ikaga sen</i>	What can I do
<i>Tsura midarenishi</i>	For my troubled spirit, sad as autumn?—
<i>Karigane no</i>	Nowhere to turn,
<i>Tachido mo shiranu</i>	Like a wedge of geese, their order broken,
<i>Aki no kokoro o.</i>	Whirling helplessly, not knowing where to go.

Another direct appeal to Go-Toba in the mode of *jukkai*: Teika bewails the insecurity of his position without the Ex-Emperor’s recognition and support.

Lines 2 and 3, *tsura midarenishi karigane* (like a wedge. . .broken), are a preface for line 4, *tachido mo shiranu* (not knowing where to go).

95

Yaya mon

<i>Waga kimi ni</i>	Leaving their prints
<i>Abukumagawa no</i>	At night beside the Abukuma river,
<i>Sayo chidori</i>	The plovers spell their joy
<i>Kakitodometsuru</i>	At living in this happy age,
<i>Ato zo ureshiki.</i>	Our Sovereign’s glorious reign.

¹⁹⁰ See *Teika’s Superior Poems*, pp. 44–46; ‘Go-Toba’s Secret Teachings’, n. 102.

¹⁹¹ 藤原公重, d. 1178.

¹⁹² 詞花集, the sixth imperial anthology, completed ca. 1151–54.

The footprints of the plovers in the sand were often likened to written characters. *Abukumagawa* in line 2 plays on the place name (a river in the northern province of Mutsu) and the element *Abu-*, written *a-fu* and thus suggesting the verb *ō* (likewise written *a-fu*), 'meet', 'live' (in a given period or age).

The poem alludes to one addressed to Emperor Ichijō¹⁹³ by Teika's illustrious ancestor Michinaga,¹⁹⁴ *Shikashū*, V:159,

<i>Kimi ga yo ni</i>	Pure are its depths—
<i>Abukumagawa no</i>	The Abukuma river, blessed like us
<i>Soko kiyomi</i>	To see this happy age—
<i>Chitose o hetsutsu</i>	So may it flow for a thousand years
<i>Suman to zo omou.</i>	Of our Sovereign's glorious reign.

Celebrations: Five Poems

96

Yaya mon

<i>Yorozuyo to</i>	May our Lord's majesty,
<i>Tokiwa kakiwa ni</i>	Shining forth from his retreat on Hakoya,
<i>Tanomu kana</i>	Mount of the Immortals,
<i>Hakoya no yama no</i>	Last ten thousand ages—as long
<i>Kimi no mikage o.</i>	As a steadfast rock, an eternal rock.

In this final sub-sequence of five poems, Teika offers homage to the Ex-Emperor and members of the imperial family, beginning, appropriately, with Go-Toba himself.

Tokiwa kakiwa in line 2 was popularly interpreted as a contraction of *toko* (eternal rock) and *kataki iwa* (solid rock). *Hakoya no yama*¹⁹⁵ (Mount of the Immortals) was an elegant term for the court of a retired emperor.

97

Yaya ji

<i>Amatsusora</i>	The heavens show
<i>Keshiki mo shirushi</i>	By their clear serenity
<i>Aki no tsuki</i>	That the autumn moon
<i>Nodoka narubeki</i>	Will cast a peaceful radiance
<i>Kumo no ue to wa.</i>	From the land above the clouds.

¹⁹³ 一条天皇, 980–1011; r. 986–1011.

¹⁹⁴ 道長, 966–1027, the most powerful of the Fujiwara, during whose time Heian culture

was at its height.

¹⁹⁵ 藐姑射の山

Aki no tsuki (autumn moon) in line 3 probably represents Ex-Emperor Go-Toba's chief consort, Fujiwara no Ninshi, daughter of Kujō Kanezane, although the former sovereign may have construed it to apply to his newer favorite, Zaishi. Like *kumoi* and *kumoji* (see poem No. 93, above), *kumo no ue* (land above the clouds) was a stock metaphor for the court.

98

Yaya ji

Waga kimi no
Hikari zo sowan
Haru no miya
Terasu asahi no
Chiyo no yukusue.

May our Lord's splendor
Add its brilliance to the light
Of the morning sun
As it shines throughout a thousand ages
Upon the Palace of the Spring.

The 'Palace of the Spring' (*haru no miya*, *tōgū*¹⁹⁶) was the residence of the crown prince, and by metonymy the person himself. In this case, the reference is to the future Emperor Juntoku,¹⁹⁷ son of Go-Toba, upon whom the poem invokes the Ex-Emperor's blessing.

99

Yaya mon

Otokoyama
Sashisou matsu no
Edagoto ni
Kami mo chitose o
Iwaisomuran.

Upon Otokoyama
With each offering of fresh pine boughs
At the sacred shrine,
The god will join in celebrating
Another thousand years of joy.

Otokoyama¹⁹⁸ (Mount of Manhood), on the road between Kyoto and Nara, was the site of the Iwashimizu Shrine to Hachiman, God of War. The offering of pine boughs suggests a New Year's celebration. The phallic connotations of the place name are reinforced by the implicit maleness of pine branches, their green the color of virility to the Japanese.

The poem's placement in the sequence suggests it to be a prayer for the fertility and prosperity of the imperial family in general.

196 春宮, 東宮

197 順徳, 1197-1242; r. 1210-21.

198 男山

<i>Akitsushima</i>	Rich in autumn harvests
<i>Yomo no tami no to</i>	Are these happy islands, where peace dwells
<i>Osamarite</i>	Beside every door,
<i>Ikuyorozuyo mo</i>	And the people will trust in our great Lord,
<i>Kimi zo tamotan.</i>	That his reign may be a myriad ages long.

This final poem in the sequence should probably be understood as referring to the reigning Emperor Tsuchimikado, Go-Toba's eldest son.

Akitsushima in line 1, a poetic word for Japan, is explained differently by the commentators, some following the older tradition that it meant 'dragonfly', from a fancied similarity in the islands' shape to the wings of the insect. I follow the later interpretation, 'rich in autumn harvests'.