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 続国歌大覧, the standard older text and index of the personal collections of classical poets, Teika’s poems for the Shōji hyakushū 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

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’s\textsuperscript{145} famous poem on the first day of spring in the mountains of Yoshino almost inevitably comes to mind (Shūshū, 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?

\textit{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 \textit{miru}, ‘see’.

2

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.

\textsuperscript{145} 壬生忠岑, fl. ca. 920.
An allusive variation on a poem by Priest Sosei in the *Shūshū* (I:5):

Aratama no  
Toshi tachikaeru  
Ashita yori  
Mataruru mono wa  
Uguisu no koe.

From the very morning  
When a fresh year comes again,  
New as rough-cut gems,  
Most of all I eagerly await  
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 *togi* (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 substantive 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

Haru no iro o  
Tobuhi no nomori  
Tazunuredo  
Futaba no wakana  
Yuki mo kiaeazu.

Seeking green signs of spring,  
I ask the guardian of Tobuhi  
To search his fields,  
But the snow has not yet melted  
From the young twin-leaved shoots.

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

Kasugano no  
Tobuhi no nomori  
Idete miyo  
Ima ikuka arite  
Wakana tsumiten.

O guardian of the fields  
Of Tobuhi in Kasuga  
Come out and look,  
And tell how many days I still must wait  
Until the joyous time to pick young shoots.

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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 tou, ‘ask’. Again, Tobuhi means ‘beacon fire’ or ‘beacon post’—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

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

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, 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; tou was written とぶ.

149 The name was written 飛火 or 焰 in Chinese characters.

150 結古今集, completed in 1265.
An allusive variation upon a pair of old anonymous sedōka 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.

_Ume no hana_  
_Noi o utsusu_  
_Sode no utsu 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 Kampyō 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.

_153_ 塩頸歌, an old poetic form in the pattern 5,7,7,5,7 syllables. By the Heian period, it was no longer composed except as a literary exercise.
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’s 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 佐東叢, 825–80.
Tsuki ya aranu
Haru ya mukashi no
Haru naranu
Wa ga mi hitotsu wa
Moto no mi ni shite.

Is not the moon the same?
The spring
The spring of old?
The spring of old?
Only this body of mine
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

Hana no ka no
Kasumeru tsuki ni
Akugarete
Yume mo sadaka ni
Mienu koro kana.

So entrancing
Is the beauty of moonlight blurred
With the scent of blossoms,
That these spring nights are a time
When even dreams are seen through haze.

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

Namidagawa
Makura nagaruru
Ukine ni wa
Yume mo sadaka ni
Miezu zo arikeru.

In my floating sleep,
Pillow awash upon the torrent
Of the River of Tears,
My dreaming is so pitched and tossed
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 mi ya 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.


\(^{154}\) Kubota, Kajin no kenkyū, p. 798. See also n. 119, above.
Momochidori  
Koe ya mukashi no  
Sore naranu  
Waga mi furiyuku  
Harusame no sora.

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?

An allusive variation upon an anonymous poem in the *Kokinshū* (I: 28):

Momochidori In the spring,  
Saezuru haru wa When a myriad birds chirp lustily,  
Monogoto ni All things of nature  
Aratamaredomo Take on new life, while I alone  
Ware zo furiyuku. Move ever onward to old age.

*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’, unrewarded Teika, who directs this appeal (*jukkat*) to the young Ex-Emperor Go-Toba.

Ariake no  
Tsukikage nokoru The setting moon still glimmers  
Yama no ha o Above the mountain rim,  
Sora ni nashtemo But even were no such wall to hide it,  
Tatsu kasumi kana. The rising haze would still obscure the sky.

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’).

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

*Shirakumo ni*  
*Hane uchikawashi*  
*Tobu kari no*  
*Kazu sae miyuru*  
*Aki no yo no tsuki.*

High among the clouds  
Wings dipping in the feathery white,  
The wild geese fly by:  
Even their very number can be seen  
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 *shtrakumo* (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**

*Yoshinoyama*  
*Kumo ni kokoro no*  
*Kakaru yori*  
*Hana no koro to wa*  
*Sora ni shirushi mo.*

No sooner does my heart  
Hang upon the clustered clouds  
In the mountains of Yoshino,  
Than the whiteness in the sky proclaims  
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**

*Itsumo mishi*  
*Matsu no iro ka wa*  
*Hatsuseyama*  
*Sakura ni moruru*  
*Haru no hitoshio.*

Can this be the same,  
The constant color of the pines  
Upon Mount Hatsuse?—  
Glimpsed now through cherry blossoms  
It seems a brighter hue of spring.
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The poem is included in the seventeenth imperial anthology, *Fugashū* (II:148). Not allusive variation, but nevertheless suggesting a poem by Minamoto no Muneyuki in the *Kokinshū* (I:24):

*Tokiwa naru*  
*Matsu no midori mo*  
*Haru kureba*  
*Ima hitoshio no*  
*Iro masarikeri.*  

Spring has come,  
And even the pines, constant in their green  
Through eternity,  
Now turn, still more and more,  
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.

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13  
*Yaya mon*

*Shirakumo no*  
*Haru wa kasanete*  
*Tatsutayama*  
*Ogura no mine ni*  
*Hana niourashi.*  

There in Tatsuta  
A double layer of white clouds  
Stands upon spring hills—  
It seems that the crest of Ogura  
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 Mushimaro 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

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155 *Fugashū*, completed 1344–46.  
156 深宗于, d. 939.  
157 髙橋蟲隠, 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:

Shirakumo no Upon the crest
Tatsuta no yama no Of Ogura, a waterfall
Taki no ue no Cascades through clouds
Ogura no mine ni Of white that veil Mount Tatsuta:
Sakiōru Above, the cherry trees
Sakioru no hana wa... 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.

Takasago no Tell it in the capital:
Matsu to miyako ni That like the steadfast pine trees
Kotozute yo On Takasago’s sands,
Onoe no sakura At Onoe the cherries on the hilltops
Ima sakari nari. 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’.

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

| Otomera ga | I have loved you |
| Sode Furuyama no | As long as has stood the sacred fence |
| Mizukaki no | Before the shrine, |
| Hisashiki yo yori | There upon Furu’s ancient hill |
| Omoisometeki.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

Haru no oru

Hana no nishiki no

Tatenuki ni

Midarete asobu

Sora no itoyū.

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*...*ito yü*. 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):

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

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158 根本本房, 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/Omok iki*.

160 遊絲

161 藤原闕雄, 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.

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 kyo 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).

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 Loath to part with spring,
Hana o shirube ni I shall take its last flowers for my guide,
Yado karan And seek a place
Yukari no iro no To lodge beneath the wisteria
Fuji no shitakage 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 Let vain longings cease!—
Ware furisutete Abandoned by departing spring,
Yuku haru no I shall be resigned
Nagori yasuro To the memories of its presence
Ame no yügure 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 Now I have changed
Katami tomaranu Into a summer robe that keeps
Natsugoromo No reminder of the spring—
Sate shimo hana no Even so, a vision of cherry flowers
Omokage zo tatsu Still lingers before my eyes.
The poem seems to echo two older ones: *Kokinshū*, I:66,

Sakurairo ni
Koromo wa fukaku
Some te kin
Hana no chirinan
Nochi no katami ni.

I will dye my robe
To a deep cherry color,
And I will wear it
In memory of the blossoms
After they have passed away.

And a poem by Izumi Shikibu\(^{162}\) in the *Goshūshū*, III:165, ‘Composed on the first day of the fourth month’:

Sakurairo ni
Some shi koromo o
Nugikaete
Yamahototogisu
Kyō yori zo matsu.

Casting aside
The robe I dyed so lovingly
To cherry color,
From today I eagerly await
The first notes of the mountain thrush.

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

\(^{162}\) 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 6-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.

163 新千載集
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 *yamahototogisu*, '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**

Stirred by the breeze,

**Noki no tachibana**

The orange tree beside the eaves

**Kaze fukeba**

Decked with iris blades

**Mukashi ni narō**

Imparts today a fragrance to my robe

**Kyō no sode no ka.**

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**

Now that I smell

**Hanatachibana no**

The fragrance of the flowering orange trees

**Ka o kageba**

That wait for the Fifth Month,

**Mukashi no hito no sode no ka zo suru.**

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
Hotogisu 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, of the hotogisu, 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 Sukechika in the Shūshū, 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 henan
Sugawara ya
Fushimi no sato no
Aremaku mo oshi.

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

164 本意 165 大中臣輔晃, 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

*Hototogisu*

*O wood thrush,*

*Nani o yosuga ni*  
When the orange tree let fall

*Tanome tote*  
Its last blossoms,

*Hanatachibana no*  
What allurement did it propose

*Chirihatenuran.*  
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,66 *Kokinshū*, III:155.

*Yadori seshi*  
Although the blossoms

*Hanatachibana mo*  
Remain unwithered on the orange tree

*Karenaku ni*  
Where you made your home,

*Nado hototogisu*  
Tell me why, o wood thrush,

*Koe taenuran.*  
Your lovely song has died away.

29

*Ta ga sode o*  
Whose scented sleeve

*Hanatachibana ni*  
Has let some other orange tree

*Yuzuriken*  
Lure away my wood thrush?

*Yado wa ikuyo to*  
And how many empty years have passed

*Otozure mo sade.*  
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,

66 太賀千里, fl. ca. 810–905.
Fujiwara Teika’s *Hundred-Poem Sequence of the Shōji Era* 333

*Ta ga sode ni*  
Whose scented sleeve

*Omoiyosoete*  
Did the fragrance of orange blossoms

*Hototogisu*  
Bring to mind,

*Hanatachibana no*  
Luring you to the branches of this tree,

*Eda ni nakuran.*  
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**

*Waga shimeshi*  
Year after year

*Tamae no ashi no*  
More pliant grow the reeds I fenced

*Yo o hete wa*  
Beside the bay,

*Karanedo mienu*  
And though uncut, they cannot be seen

*Samidare no koro.*  
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 *Shūshū*, XIX:1212, attributed to Hitomaro):

*Mishimae no*  
Since I fenced off

*Tamae no komo o*  
The field of oats at Mishimae

*Shimeshi yori*  
Beside the bay,

*Ono ga to so omou*  
I have considered it already mine,

*Imada karanedo.*  
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.

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,

*Yaya mon*

<table>
<thead>
<tr>
<th>Natsugusa no</th>
<th>No time to dry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tsuyuwakegoromo</td>
<td>My robes drenched with the dew</td>
</tr>
<tr>
<td>Hoshi mo aezu</td>
<td>Of summer grasses,</td>
</tr>
<tr>
<td>Karine nagara ni</td>
<td>And my fitful sleep was soon cut off</td>
</tr>
<tr>
<td>Akuru shinonome</td>
<td>As night gave way to daybreak.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Natsu no yo no</th>
<th>On a summer evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fusu ka to sureba</td>
<td>No sooner do I lie down to sleep</td>
</tr>
<tr>
<td>Hototogisu</td>
<td>Than the wood thrush</td>
</tr>
<tr>
<td>Naku hitokoe ni</td>
<td>Calls out his one brief song</td>
</tr>
<tr>
<td>Akuru shinonome</td>
<td>As night gives way to daybreak.</td>
</tr>
</tbody>
</table>

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 Shokukokinsha (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, Shūshū, 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 hagoromo.

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.

167 照射
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),

<table>
<thead>
<tr>
<th>Utsusemi no</th>
<th>The dew that settles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ha ni oku tsuyu no</td>
<td>Upon the fragile cicada’s wing</td>
</tr>
<tr>
<td>Kogakurete</td>
<td>Is hidden among the trees,</td>
</tr>
<tr>
<td>Shinobi shinobi ni</td>
<td>While stealthily, stealthily, the damp</td>
</tr>
<tr>
<td>Nururu sode kana.</td>
<td>Permeates this gossamer sleeve.</td>
</tr>
</tbody>
</table>

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 Toru 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.’

<table>
<thead>
<tr>
<th>Nushi ya tare</th>
<th>Whose jewel is this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toedo shiratama</td>
<td>I ask but cannot discover,</td>
</tr>
<tr>
<td>Iwane yori</td>
<td>It will not tell:</td>
</tr>
<tr>
<td>Hanarete otsuru</td>
<td>The cool mountain waterfall</td>
</tr>
<tr>
<td>Takigawa no mizu.</td>
<td>Casting showers of pearls across the rocks.</td>
</tr>
</tbody>
</table>

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 NKB, 65, p. 92.)

168 源融, 822–95.
Fujiwara Teika’s Hundred-Poem Sequence of the Shōji Era

35

Ji

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 through), 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

36

Ji

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
Hitio 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  
Shiratsuyu ni  
Sode mo kusaba mo  
Shioretsutsu  
Tsukikage narazu  
Aki wa kintkert.  

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  
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.
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):

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)

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.

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,

\[
\begin{align*}
\text{Omou yori} & \quad \text{Beyond this passion} \\
\text{Ika ni seyo to ka} & \quad \text{What more would you ask of me,} \\
\text{Akikaze ni} & \quad \text{That like tasseled reeds} \\
\text{Nabiku asaji no} & \quad \text{Bending beneath the autumn wind,} \\
\text{Iro koto ni naru.} & \quad \text{Your love begins to fade away?}
\end{align*}
\]

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  

\[
\begin{align*}
\text{Karagoromo} & \quad \text{Thatched with cuttings,} \\
\text{Kariio no toko no} & \quad \text{The rude hut lies amid the dew—} \\
\text{Tsuyu samumi} & \quad \text{A bed so cold,} \\
\text{Hagi no nishiki o} & \quad \text{That like a Chinese robe, it wears} \\
\text{Kasanete zo kiru.} & \quad \text{A double brocade of hagi flowers.}
\end{align*}
\]

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

\[
\begin{align*}
\text{Aki no ta no} & \quad \text{With its thatch in ruin,} \\
\text{Kariio no io no} & \quad \text{The roof of the watch hut in the fields} \\
\text{Toma o arami} & \quad \text{Admits the autumn,} \\
\text{Waga koromode wa} & \quad \text{And it is this that day by day} \\
\text{Tsuyu ni nuretsutsu.} & \quad \text{Brings yet more dew to wet my sleeves.}
\end{align*}
\]

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.
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:

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.

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,
Ji

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.
Aki o hete
Kumoru namida no
Masukagami
Kiyoki tsukuyo mo
Utagawaretsutsu.

Through many autumns
Increasing tears so cloud my gaze
That I can scarce believe
The moon still casts its radiance
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.

Omou koto
Makura mo shirajit
Aki no yo no
Chiji ni kudakuru
Tsuki no sakari wa.

Even my pillow
Shall not know my troubled heart
On this autumn night
Broken into a thousand fragments
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),

Tsuki mireba
Chiji ni mono koso
Kanashikere
Waga mi hitotsu no
Aki ni wa aranedo.

A thousand things
Overcome me with their sadness
As I gaze upon the moon,
Although autumn surely was not meant
To be felt by my one self alone.

(Chisato)

172 波勢, 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?

(Monumenta Nipponica, xxxi, 4)

Moyosu mo
Nagusamu mo tada
Kokoro kata
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.

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
Fujiwara Teika’s *Hundred-Poem Sequence of the Shōji Era*

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

<table>
<thead>
<tr>
<th>Poem</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aki no yo no</td>
<td>Through an autumn night,</td>
</tr>
<tr>
<td>Ama no to wataru</td>
<td>The moon courses over the vault of Heaven,</td>
</tr>
<tr>
<td>Tsukikage ni</td>
<td>While in its radiance</td>
</tr>
<tr>
<td>Okisou shimo no</td>
<td>Frost settles layer upon layer</td>
</tr>
<tr>
<td>Akegata no sora.</td>
<td>As daybreak shows against the sky.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Poem</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sayo fukete</td>
<td>Deep in the night,</td>
</tr>
<tr>
<td>Ama no to wataru</td>
<td>The moon courses over the vault of Heaven,</td>
</tr>
<tr>
<td>Tsukikage ni</td>
<td>While in its radiance</td>
</tr>
<tr>
<td>Akazu mo kimi o</td>
<td>Our moment of love sped by too quickly,</td>
</tr>
<tr>
<td>Aimitsuru kana.</td>
<td>Leaving desire unsatisfied.</td>
</tr>
</tbody>
</table>

51

<table>
<thead>
<tr>
<th>Poem</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somehatsuru</td>
<td>At first impatient</td>
</tr>
<tr>
<td>Shigure o ima wa</td>
<td>For the rain to finish its coloring</td>
</tr>
<tr>
<td>Matsumushi no</td>
<td>Of autumnal fields,</td>
</tr>
<tr>
<td>Naku naku oshimu</td>
<td>Now the pine crickets call back the past,</td>
</tr>
<tr>
<td>Nobe no iroiro.</td>
<td>Bewailing their fate and the season’s end.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Poem</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shirotae no</td>
<td>Has the clear echo</td>
</tr>
<tr>
<td>Koromo shideutsu</td>
<td>Of the fullers’ mallets pounding clothes</td>
</tr>
<tr>
<td>Hibiki yori</td>
<td>Of pure white linen</td>
</tr>
<tr>
<td>Okimayou shimo no</td>
<td>Become embedded in the color</td>
</tr>
<tr>
<td>Iro ni izuran.</td>
<td>Of the frost that settles everywhere?</td>
</tr>
</tbody>
</table>
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.

\[\text{53} \quad Yaya ji\]

\[
\begin{align*}
\text{Omoiaezu} & \quad \text{O first frost,} \\
\text{Aki na isogi so} & \quad \text{Settling upon upland rice fields} \\
\text{Saoshika no} & \quad \text{Where the stag calls its mate,} \\
\text{Tsumadou yama no} & \quad \text{Do not so hasten autumn’s end} \\
\text{Ota no hatsushimo.} & \quad \text{That it comes upon us unawares.}
\end{align*}
\]

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):

\[
\begin{align*}
\text{Saoshika no} & \quad \text{Though soon the frost} \\
\text{Tsuma yobu yama no} & \quad \text{May fall upon the early ripened grain,} \\
\text{Okabe naru} & \quad \text{I shall not reap} \\
\text{Wasada wa karaji} & \quad \text{Along those hillslopes where the stag} \\
\text{Shimo wa furu to mo.} & \quad \text{Calls out so movingly for its mate.}
\end{align*}
\]

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

\[\text{54} \quad Yaya ji\]

\[
\begin{align*}
\text{Aki kurete} & \quad \text{The end of autumn,} \\
\text{Waga mi shigure to} & \quad \text{And with the rain my body falls to age,} \\
\text{Furusato no} & \quad \text{While at my native home,} \\
\text{Niwa wa momiji no} & \quad \text{Not even a casual visitor’s tracks} \\
\text{Ato dani mo nashi.} & \quad \text{In the garden stripped of colored leaves.}
\end{align*}
\]

_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 Komachi\(^{173}\) in the Kokinshū, XV:782, thus suggesting a particular cause for his speaker’s grief.

\(^{173}\) 小野小町, fl. ca. 850.
Fujiwara Teika’s *Hundred-Poem Sequence of the Shōji Era* 367

*Ima wa tote*  
*Waga mi shigure ni*  
*Furinureba*  
*Koto no ha sae ni*  
*Utsuroinikeri.*

So now farewell—  
For with the autumn rain my body  
Has fallen to age,  
And of those leaves of words you scattered  
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.

*Asu yori wa*  
*Aki mo arashi no*  
*Otowayama*  
*Katami to nashi ni*  
*Chiru ko no ha kana.*

By another day,  
Autumn will flee before the blustering gale  
Upon Mount Otowa,  
Where, though no keepsake for such a loss,  
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**

*Tamuke shite*  
*Kai koso nakere*  
*Kaminazuki*  
*Momiji wa nusa to*  
*Chirimagaedomo.*

It is no use  
To make an offering at the shrine  
In this godless month,  
Although the multicolored leaves  
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.

\(^{174}\) 神無月
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.’

Kono tabi wa  
Nusa mo toriaezu  
Tamukyama  
Momiji no nishiki  
Kami no manimani.

So great my haste,  
I brought no prayer strips on the journey  
For the hill of offering,  
But may the god accept with favor  
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,

Tatsutahime  
Tamukuru kami no  
Areba koso  
Aki no ko no ha no  
Nusa to chirurame.

The goddess of Tatsuta  
Makes offerings to the roadside deities  
Along her path:  
That is why these bright autumn leaves  
Scatter like prayer strips to the ground!

57

Yaya ji

Yamameguri  
Nao shiguru nari  
Aki ni dani  
Arasokaneshi  
Maki no shitaba o.

The winter drizzle  
Still swirls about the mountains  
Among the black pines,  
Whose stubborn underleaves could not withstand  
Even autumn’s altered hue.

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

Shigure no ame  
Ma naku shi fureba  
Maki no ha mo  
Arasokanete  
Irozukinikeri.

Because the drizzle  
Falls and falls unceasingly,  
Even the stubborn needles  
Of the black pines have lost the struggle  
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 兼覧王, 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):

<table>
<thead>
<tr>
<th><strong>Fukiharō</strong></th>
<th><strong>O you four winds,</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yomo no kogarashi</td>
<td>Scouring the heavens and sweeping aside</td>
</tr>
<tr>
<td>Kokoro araba</td>
<td>Every last bright leaf,</td>
</tr>
<tr>
<td>Ukina o kakusu</td>
<td>Have pity! Let one patch of cloud</td>
</tr>
<tr>
<td>Kumo no arase yo.</td>
<td>Remain to hide my ruined name.</td>
</tr>
</tbody>
</table>

The poem is included in the fourteenth imperial anthology, Gyokuyōshū, 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 玉彦集, 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),

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

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):

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

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
Nezame te 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, 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
Miizu 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.

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

_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_，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_
Miyoshi _no 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

_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 Okimaro—_Man’yōshū_, III:265,

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178 統拾遺集, ca. 1278. 179 長夷摩, 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.

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 beauteous 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.

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 kozu wa
Asu wa yuki to zo
Kiezu wa ari tomo
Hana to mimashi ya.

Had I not come today,
Tomorrow the blossoms would have fallen
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, Goshūshū, VI:415, ‘Composed for a folding screen. . .showing a fall of snow in the twelfth month’:

\begin{align*}
Waga yado ni & \quad \text{Seeing this fall of snow} \\
Furishiku yuki o & \quad \text{That covers the garden by my house} \\
Haru ni mada & \quad \text{At winter’s end,} \\
Toshi koenu ma no & \quad \text{I shall think it cherry petals} \\
Hana to koso mire. & \quad \text{Scattered before the year has crossed to spring.} \\
\end{align*}

\[70\] Ji

\begin{align*}
Ikukaeri & \quad \text{How many times} \\
Haru oba yoso ni & \quad \text{Have I looked forward to the spring} \\
Mukaetsutsu & \quad \text{As one cut off from hope,} \\
Okuru toshi nomi & \quad \text{While the increase only of weary years} \\
Mi ni tsumoruran. & \quad \text{Adds to the burden of my life?} \\
\end{align*}

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

\begin{align*}
Hisakata no & \quad \text{How many ages} \\
Ama teru kami no & \quad \text{Must these nights of yearning be prolonged?—} \\
Yukazura & \quad \text{As long as the tendrils} \\
Kakete ikuyo o & \quad \text{Of vine garlands worn before the gods} \\
Koiwataruran. & \quad \text{Who shed their light from the distant sky?} \\
\end{align*}

This composition was selected for the tenth imperial anthology, Shokugosenshū, 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 終後撰集, 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):

```
Chigiri arite
Kyō Miyagawa no
Yūkazura
Nagaki yo made mo
Kakete tanoman.
```

I shall place my trust
Even to eternity in these spirits
Who have granted my vow
To see this day at the Sacred River
The vine garlands worn before the gods.

```
Matsu ga ne o
Izobe no nami no
Utsutae ni
Arawarenubeki
Sode no ue kana.
```

As surely as the waves
Beat upon the rocky shore,
Washing the roots of pines,
My secret love will be revealed
In the tears that wash my sleeve.

Teika selected this poem for the *Shinchokusenshu*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 *Goshūshū*, XIV:777,

```
Ayashiku mo
Arawarenubeki
Tamoto kana
Shinobine ni nomi
Nurasu to omoeba.
```

These bitter tears
Fill me with an agony of fear
Lest love’s anguish,
That I had thought to hold in secret,
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 Yukihira,184 Kokinshū, XVII:922,

Kokichirasu
Taki no shiratama
Hitoni kote
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

*Wakuraba ni*
The temple bell,

*Tanomuru kure no*
Tolling the chance that holds my hope

*Iriai wa*
He may yet keep faith,

*Kawaranu kane no*
Sounds still more poignant loneliness

*Oto zo sabishiki.*
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

*Akatsuki wa*
At sign of dawn,

*Wakaruru sode o*
The wind blows down from the mountain top,

*Toigao ni*
Freezing the dew,

*Yamashitakaze mo*
Seeming to seek out my sleeve

*Tsuyu koru nari.*
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*  Waiting for him,
*Konu yo no kage ni*  I have grown to see in the moon’s radiance
*Omonarete*  Another absent night,
*Yama no ha izuru*  Till now I am filled with bitterness
*Tsuki wa urameshi.*  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*  I would love him
*Tsuraki wa tsurashi*  Without the fear of others’ eyes,
*To bakari mo*  For then at least
*Hitome oboede*  My anguish would be open anguish,
*Hito o koiba ya.*  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-Reizei poets of the late thirteenth and fourteenth centuries.

79  Yaya mon

*Tare yue zo*  By whose fault
*Tsuki o aware to*  Do I lie alone deep into the night,
*Rikanete*  My arm for pillow,
*Tori no ne osoki*  Too wretched even to praise the moon,
*Sayo no tamakura.*  Until cockcrow finally tells of dawn?

185  冷泉, 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, *Shūshū, XVIII:1195,*

\[
\begin{align*}
\text{Konu hito o} & \quad \text{Not a night goes by} \\
\text{Shita ni machitsutsu} & \quad \text{That I fail to praise the moon,} \\
\text{Hisakata no} & \quad \text{Serene in the distance,} \\
\text{Tsuki o aware to} & \quad \text{While underneath I am in turmoil} \\
\text{Iwanu yo zo naki.} & \quad \text{Waiting for him who does not come.}
\end{align*}
\]

\[80\, Ji\]

\[
\begin{align*}
\text{Miseba ya na} & \quad \text{If I could but show you} \\
\text{Matsu to seshi ma no} & \quad \text{The neglect to which my house has fallen} \\
\text{Waga yado o} & \quad \text{During this fruitless waiting—} \\
\text{Nao tsurenasa wa} & \quad \text{Though your cruelty of silence} \\
\text{Koto towazu tomo.} & \quad \text{Sends not the least message of concern.}
\end{align*}
\]

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,*

\[
\begin{align*}
\text{Waga yado wa} & \quad \text{Even the pathway} \\
\text{Michi no naki made} & \quad \text{Has vanished beneath grass and leaves} \\
\text{Arenikeri} & \quad \text{At my neglected house,} \\
\text{Tsurenaki hito o} & \quad \text{Fallen to ruin with fruitless waiting} \\
\text{Matsu to seshi ma ni.} & \quad \text{For my cruel lover to return.}
\end{align*}
\]

\(^{186}\)环照 (or 圓照) ında, 816–90; also known by his lay name, Yoshimine no Munesada 良岑宗貞.
Travel: Five Poems

81  Yaya mon

Kusamakura
Brushing away the dew

Yūtsuyu harō
That binds evening to my pillow of grass—

Sasa no ha no
How many nights

Miyama mo sayo ni
Have the bamboo leaves drooped with wet

Ikuyo shiorenu.
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,

Sasa no ha wa
The bamboo grass

Miyama mo saya ni
Sighs in its tangled rustling

Sayagedomo
Deep within the mountains,

Ware wa imo omou
But my longing remains untangled

Wakarekinureba.
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

Nami no ue no
Heading out to sea,

Tsuki o miyako no
The boatman sails through Akashi’s straits

Tomo to shite
And gazes at the moon,

Akashi no seto o
His only companion from the capital,

Izuru funabito.
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’.
Yaya ji

*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,

*Iwaki yama*  
*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 At Narumi Beach, 
Namida no tsuma to The autumn wind comes with the 
Narumigata moonlight 
Tsuki ni ware tou From off the sea— 
Aki no shiokaze. 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, con-
soling 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’ (ren-
dered ‘bring’ in the translation); whereas tsuma also means ‘wife’ or ‘spouse’.

A Mountain Dwelling: Five Poems

Tsuyushimo no Making my abode 
Ogura no yama ni Upon Mount Ogura, where dew and frost 
Iei shite Gather ceaselessly— 
Hosademo sode no Unless this wetness is allowed to dry, 
Kuchinubeki kana. 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 conven-
tional association the speaker’s tears of loneliness. Such use of formulaic mate-
rial 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 
wateryness 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, how-
ever it may repel or amuse the modern Western reader.
The topic *sanka*, '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.

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.

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
Wasurenü hito no
Kari ni no 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

Yada 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

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.¹⁸⁸

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 honkadōri, and the Shōji hyakushu contains examples of apparent allusion at variance

¹⁸⁸ 寄物論思
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’:

\[
\begin{align*}
Mukashi mishi & \quad \text{Is it my fate to be} \\
Kumoi o kotte & \quad \text{Like the crane that stalks in reedy marshes} \\
Ashitazu no & \quad \text{With desolate cries,} \\
Sawabe ni naku ya & \quad \text{Longing for the glorious cloudland} \\
Waga mi naruran. & \quad \text{It used to know in better days?}
\end{align*}
\]

\[
\begin{align*}
\text{*Ikaga sen*} & \quad \text{What can I do} \\
Tsura midarenishi & \quad \text{For my troubled spirit, sad as autumn?—} \\
Karigane no & \quad \text{Nowhere to turn,} \\
Tachido mo shiranu & \quad \text{Like a wedge of geese, their order broken,} \\
Aki no kokoro o. & \quad \text{Whirling helplessly, not knowing where to go.}
\end{align*}
\]

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).

\[
\begin{align*}
\text{*Waga kimi ni*} & \quad \text{Leaving their prints} \\
Abukumagawa no & \quad \text{At night beside the Abukuma river,} \\
Sayo chidori & \quad \text{The plovers spell their joy} \\
Kakitodometsuru & \quad \text{At living in this happy age,} \\
Ato zo ureshiki. & \quad \text{Our Sovereign’s glorious reign.}
\end{align*}
\]

\(^{190}\) See *Teika’s Superior Poems*, pp. 44-46; ‘Go-Toba’s Secret Teachings’, n. 102.  
\(^{191}\) 藤原公重, d. 1178.  
\(^{192}\) 代花集, 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 *ô* (likewise written *a-fu*), ‘meet’, ‘live’ (in a given period or age).

The poem alludes to one addressed to Emperor Ichijô by Teika’s illustrious ancestor Michinaga, *Shikashû*, V:159,

<table>
<thead>
<tr>
<th>Kimi ga yo ni</th>
<th>Pure are its depths—</th>
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<tbody>
<tr>
<td>Abukumagawa no</td>
<td>The Abukuma river, blessed like us</td>
</tr>
<tr>
<td>Soko kiyomi</td>
<td>To see this happy age—</td>
</tr>
<tr>
<td>Chitose o hetsutsu</td>
<td>So may it flow for a thousand years</td>
</tr>
<tr>
<td>Suman to zo omou.</td>
<td>Of our Sovereign’s glorious reign.</td>
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Celebrations: Five Poems

96

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<tbody>
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<td><strong>Yorozuyo to</strong></td>
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<td><strong>Tokiwa kakiwa ni</strong></td>
</tr>
<tr>
<td><strong>Tanomu kana</strong></td>
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<tr>
<td><strong>Hakoya no yama no</strong></td>
</tr>
<tr>
<td><strong>Kimi no mikage o.</strong></td>
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</table>

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-iwa* (eternal rock) and *kataki iwa* (solid rock). *Hakoya no yama* (Mount of the Immortals) was an elegant term for the court of a retired emperor.

97

<table>
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<tr>
<th>Yaya ji</th>
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<tbody>
<tr>
<td><strong>Amatsusora</strong></td>
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<td><strong>Keshiki no shirushi</strong></td>
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<td><strong>Nodoka narubeki</strong></td>
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</tbody>
</table>

193 一条天皇, 980–1011; r. 986–1011.
194 達長, 966–1027, the most powerful of the Fujiwara, during whose time Heian culture was at its height.
195 竜婉射の山
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  May our Lord’s splendor
Hikari zo sowan  Add its brilliance to the light
Haru no miya  Of the morning sun
Terasu asahi no  As it shines throughout a thousand ages
Chiyo no yukusue.  Upon the Palace of the Spring.

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

99 Yaya mon

Otokoyama  Upon Otokoyama
Sashisou matsu no  With each offering of fresh pine boughs
Edagoto ni  At the sacred shrine,
Kami mo chitose o  The god will join in celebrating
Iwaisomuran.  Another thousand years of joy.

Otokoyama (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
Yaya mon

Akitsushima
Yomo no tami no to
Osamarite
Ikuyorozuyo mo
Kimi zo tamotan.

Rich in autumn harvests
Are these happy islands, where peace dwells
Beside every door,
And the people will trust in our great Lord,
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’.