

THE KANSHI TANZAKU OF THE OZASA KIZŌ COLLECTION: A TRANSLATION WITH COMMENTARY

THE POEMS



(1) A Heptasyllabic Octave by Miyazaki Inpo (Ki, Tsunenoshin [Jōnoshin]), 1717–1774 (SBK 1)³⁴

A Chinese studies scholar, kanshi poet, and painter, Miyazaki Inpo was a native of Owari province. At the age of eighteen he went to Kyoto to study, accompanied by his parents. Inpo studied with Itō Tōgai (1670–1736) and Itō Rangū (1694–1778), both distinguished Kogaku (Ancient Learning or Pristine Confucianism) scholars. He gained fame as a painter of bamboo, and his works were in constant demand. His mother eventually prevailed on him to stop painting entirely, which had the effect of driving up the value of his works in later years.³⁵ Thereafter, Inpo adopted the name Shōyūdō (“The Hall for Befriending the Men of Antiquity”) for his residential school and earned his livelihood mainly as a teacher of the Chinese classics. Warmly affable and humble, he was apparently also known for his deep filial piety.

One of only a few historical reminiscences in the present collection of *tanzaku*, Inpo’s octave is centered upon paying tribute to the great Chinese historians, in particular Ssu-ma Ch’ien and Pan Ku. In the first half of the octave, we learn that more than simply bequeathing to us a factual account of past events, these historians have also communicated universal insights into human nature and conduct. The poet marvels at how famous historical personages, good and bad, all seem to come to life in

these works, evoking within him a full spectrum of emotions ranging from delight to sorrow and a sense of wonderment. Line five strikes a somewhat unexpected note, straying as it does from the subject of historiography, albeit staying within the broader subject of Chinese canonical writings and civilization. Here, the poet seems to have been unable to find two historians comparable in fame and stature to Ssu-ma and Pan, who are mentioned in the second line of the couplet. Such was the giant shadow these two figures collectively cast over Chinese historiography, and the wistful sentiments in the last line seem inspired by the poet's coming to terms with the rarity of their talent.

汗青記得事分明 (明)。
 美惡祇 (祇) 緣身後名。
 可惜桓溫遺臭意。
 還憐張翰舉杯情。
 漢唐禮樂待人監。
 班馬文章使世傾。
 每對史編培歎慨。
 百年無作復斯生。

尚友堂小集賦讀史

Events recorded on bamboo slips, plainly to be seen.
 Men's reputations based entirely on the name they left behind.
 Such a shame that Huan Wen wished to leave an evil name;
 And we admire Chang Han for his "wine-cup raising spirit."
 The rites and music of Han and T'ang are there for all to see;
 The writings of Pan Ku and Ssu-ma are revered by every age.
 Whenever I read the histories I sigh over and over with regret—
 For hundreds of years no one of their ilk has ever appeared again.

[A Poem on Reading History from *A Small Collection of Poems from the Shōyūdō* (The Hall for Befriending the Men of Antiquity)]

Line one: Bamboo slips, 汗青, which in ancient times were used for recording graphs, is a general term for written materials.

Line three: Huan Wen 桓溫, *tzu* 公雅, 312–373, was a warrior of the Chin state said to have spent his late teenage years plotting to avenge his father Huan I's murder at the hands of Han Huang. He gained fame for killing the three sons of an official who had been responsible for ordering his father's murder. He is said to have boasted that he would rather achieve a bad reputation that would last a thousand years than a good one that would endure for a hundred. It is to this well-known remark that our text makes allusion.

Line four: Chang Han 張翰, *tzu* 季鷹, fl. third century A.D., was a poet and native of Sung-chiang in present-day Shanghai. He served under Ssu-ma Chiung, who was enfeoffed as the Prince of Ch'i. Chang Han is known today for his legendary nostalgic attachment to his home. According to one anecdote, once when traveling to Loyang in autumn, on a day when the fall breezes were blowing, he suddenly recalled the watershield soup, wild rice, and sliced perch (collectively known in Japanese as *junkōrokai*, 蓴羹鱸膾) of his native Sung-chiang. At that very moment, he came to the realization that it is best to follow one's true wishes and desires rather than venture forth to distant places in search of worldly fame and status. So he called for a palanquin to take him back to his native district, resigning his post on the spot.

The phrase 舉杯情, literally, "wine-cup raising spirit," may here be alluding to the independent, home- or pleasure-loving nature which led Chang Han to leave official service rather than to an actual habit of drinking wine, with which Chang Han is not generally identified.

Line five: The dates of the Han dynasty are 206 B.C.–A.D. 220; those of the T'ang, 618–907. The term "rites and music," *reigaku* 禮樂, refers to (1) the principles and rules of propriety, embracing modesty, courtesy, and reverence, which in traditional Chinese thought were seen as bringing order to society; and (2) the music which brings joy to life and is capable of exerting a civilizing influence upon humankind.

Line six: With reference to the item Pan-ma 班馬, Pan is Pan Ku 班固 (d. 92), who drafted *Han shu* (The History of the Han Dynasty), which after his death was finished by his sister Pan Chao 班昭 (jp. Han Shō). The second element in the compound refers to Ssu-ma Ch'ien 司馬遷 (ca. 145 B.C.–ca. 86 B.C.), famed compiler of

the history *Shih chi* (Records of the Grand Historian).

Line eight: Alternatively, “In a hundred years no one of this kind will ever appear again.” This line appears to allow various other possible interpretations, including the following: “In a hundred years such works (作) as these will never again appear,” in reference to the great and moving historical works being read by the poet himself.

Afterword: This non-extant anthology appears to have been compiled in 1776 (Ozasa, *Teiran*, vol. 1, item 115 (Misaki Jō)).

(2) A Pentasyllabic Quatrain by Naba Rodō (Tekken Dōjin), 1727–1789 (SBK 2)

A Chinese studies scholar, poet, and native of Himeji in old Harima province, Rodō at age seventeen entered the school of Oka Ryūshū (also known as Oka Hakku, 1692–1767) in Kyoto, studying Soraigaku and Kogaku for five years before establishing his own school (Sōdō, ‘Grass Hall’) in the Shōgoin area of eastern Kyoto. Rodō later embraced Sung studies. In his final years he went to Tokushima in Shikoku to serve the Awa domain. The nocturnal scene described with such understated elegance in Rodō’s quatrain which follows brings to mind the common poetic subgenre of the solitary, perhaps abandoned, woman in her boudoir. A poetic voice or presence is apparent only in the faintly subjective reaction of the poet to this placid and beautiful scene conveyed by the words “pure” fragrance and “elegant [in the moonlight],” as he moves through a succession of seasonal images.

蘭桂高開風。
送清香入室。
竹梅并秀月。
移躔(疎)影橫窓。

Orchids and cassias tall, blooming in the wind.
 Their pure fragrance wafts into the room.
 Bamboo and plum both elegant in the moonlight,
 Casting scattered shadows through the horizontal window.

Line one: The orchid 蘭 is prized for its delicate scent, to which the breath of a woman is sometimes compared. This flower figures in love poetry as a symbol of both romantic affection and female beauty. The image is often used as well in the context of enduring friendship.

The cassia tree 桂 (*Cinnamomum cassia*), with its delightfully scented flowers, blooms in the eighth month of the old calendar. A gigantic cassia, whose fruit are said to confer immortality, supposedly grows in the garden of the Palace of the Moon. According to tradition, the tree is said to bloom so lushly that it must be pruned back periodically to keep it from blocking the light of the moon.

Line three: The evergreen bamboo is a common motif in Chinese and Japanese art and poetry, representing at once youth and old age, strength, flexibility, virtue, and endurance. It is perhaps most closely associated with spring, when the bamboo shoots come up. The plum is considered a winter plant, one admired for its ability to withstand the chill of winter. It is also traditionally associated with pristine female beauty and sexual pleasure. Bamboo and plum together in paintings often are intended to represent husband and wife. They are also included among the traditional “Four Gentlemen,” the other two being the orchid and the chrysanthemum. The plum tree is also grouped with bamboo and pine as the traditional “Three Friends of Winter.”

Comment: This poem has been formatted in the *Tanzaku shūei* printed text as a four-line, five-word verse, and although superficially it appears to be a *zekku*, in fact it has no rhyme (室 is in the rhyme category *chih* 質, 窓 in the category *chiang* 江) and moreover does not follow even the most basic metrical dicta that define regulated verse forms. Given the lack of these features, it was suggested by Professor Mitsuta that the composition may well have been written to be read as a 4-6/4-6 prose couplet, which would be parsed and translated as follows:

蘭桂高開、風送清香入室。
 竹梅并秀、月移疎影橫窓。

Orchid and cassia, tall and in bloom; the wind sending their pure fragrance into the room.

Bamboo and plum elegant together; the moonlight casting scattered shadows obliquely through the window.

(3) A Heptasyllabic Quatrain by Minagawa Kien (Yūhisai, Donkai-shi), 1734–1807 (SBK 3)

Reputedly the son of Minagawa Shuntō, a prosperous merchant of Ōgimachi in Kyoto, Minagawa Kien was a native of Kyoto and an important intellectual and Nanga artist of his day. Like many of his illustrious peers, Kien showed great academic promise from a young age and is said to have first composed rhyme-matching verse with a visitor from Korea when only fifteen. He was formally trained as a Confucian scholar, studying under Itō Kinri (1710–1772) and others, and distinguished himself in his semantic and phonological studies. Kien was also renowned for his Chinese literary compositions and was a skilled kanshi poet. Besides publishing several scholarly tracts on T'ang poetry, he amassed a large personal literary collection, published as *Kien bunshū* in fifteen volumes. In addition, there survives a volume of poems exchanged with other poets, titled *Kien shōwagin*. Kien opened a school named Kōdōkan in the Nakadachiuri Muromachi area of Kyoto in 1805, which attracted more than three thousand students from all social backgrounds. Kien enjoyed close ties with the Kameoka fief. He pursued painting on the side, becoming known especially for his Nanga style paintings of orchids, bamboo, and landscapes. A man of many talents, Kien was considered one of the great cultural figures of his age.

The mysterious and very personal poem translated below contains the poet's private musings about an unspecified location that occupies a special place in his heart. The reader's imagination is led to roam in a number of directions, but the circumstances so familiar to the poet remain elusive, because he chooses to focus not on the nature of those feelings, which are so obvious to him, but instead on the very omnipresence of these feelings.

As with many poems in this collection, the language is plain and prosy, devoid of Chinese allusions and literary devices.

常窺靜處上心頭。
 舊(舊)緒纏(纏)綿不暫(暫)休。
 夢裏有時教會遇。
 若為清晝起悠々。

I used to gaze at that peaceful spot, I see it in my mind.
 These old feelings, complex and tangled, never for a moment cease.
 Sometimes in my dreams these feelings I encounter,
 And if this happens during the day, my thoughts stray far away.

(4) A Heptasyllabic Quatrain by Akutagawa Tankyū (Yōken), 1710–1785 (SBK 5-1)

A Chinese scholar and poet, Tankyū was a native of Kyoto. He studied with Itō Tōgai and later with Uno Meika (1698–1745). Although he was trained in Soraigaku and Kobunjigaku (classical philology) in his earlier years, Yōmeigaku (the so-called Idealist or Mind school) was his intellectual mainstay. Tankyū went to Edo and became a student and close friend of the renowned Soraigaku intellectual and kanshi poet Hattori Nankaku (1683–1759). He opened an academy called Yōshunsha and during his later years resided in the vicinity of Aburanokōji Nakadachiuri. Tankyū was a keen student of Chinese vernacular fiction and the Chinese language. His career also included service as a scholar-official of the Sabae domain.

The following quatrain is one of several in the collection written about an event sometimes referred to as the *shou-yen* 壽筵, or “longevity banquet.” These parties celebrated the achievement of longevity by one or more old gentlemen present and were held on either a person’s actual birthday or at the New Year, a time when everyone had a year added to his age. In the poem below, we find certain standard images commonly

associated with strength, endurance, and longevity, specifically pine trees and dragons, the very mention of which was supposed to bring good fortune to the assembled celebrants and lend auspiciousness to the occasion. The bushy and no doubt aged pines in line one were perhaps meant as a metaphor for the banquet attendees: old men, to whom the poet implicitly ascribes the same physical and moral fortitude traditionally associated with pine trees. The observation in line four appears inspired primarily by the need for an excuse to incorporate yet another longevity-related image, which heightens the overall socially appropriate tone of the poem.

偃蓋 (蓋) 蒼籠滿 (滿) 四隣。
 龍吟波響歲 (歲) 年新。
 仙翁長友棟梁 (梁) 質。
 定識餐喫度萬春。

Low-lying pines, a canopy of green, standing on all four sides.
 Dragons roaring, waves resounding, a new year has arrived.
 Old immortals, long-time friends, great pillars of our land—
 You surely know if you eat those petals you'll live ten thousand springs!

Line one: “Canopy of green,” more literally “blue or green basket” 蒼籠, is possibly a slip for 蒼龍, “blue dragon,” a common metaphor for aged pines. Pines, owing to their auspicious symbolic value, occur especially frequently in *tanzaku* kanshi written on social occasions. Since the tree can stand up to the cold of winter and does not lose its needles, it is a standard symbol of longevity and endurance.

Line two: The dragon is considered one of the four auspicious creatures, together with the tortoise, the *kirin*, and the phoenix. Representing male vigor and fertility, the dragon symbolizes the emperor and the spring season of renewal. It is also believed able to soar through the sky and bring about thunder and rain. “Dragons roaring, waves resounding” most likely describes the sound of the wind blowing through the pines. References to the music of the wind in the pines, the rustling of pine-needles, and so forth are commonplace in Chinese and Japanese poetry.

The pine tree is sometimes connected with dragons in Chinese legends through certain beliefs concerning the resin which accumulated at the base of the tree, which was thought to be in the shape of a dragon and was used in medicines to promote long life. On the “blue dragon” lore of the pine, see Donald A. Mackenzie, *China and Japan*, Myths and Legends Series, Avenel Books, New York; repub. Bracken Books, New York, 1986, p. 167.

Line three: In traditional Chinese thought, immortals, *hsien*, are men and women who gain immortality upon death owing to their remarkable talents or else achievement of supernatural powers during their lifetime. The term came to be applied as well to living persons in possession of extraordinary talent or skills, among them the attainment of an advanced age.

Line four: Chrysanthemum petals were believed to prolong life if placed in wine and consumed. See the notes to SBK 27, below. “Ten thousand” is a common unit in Chinese and Japanese culture, simply denoting a vast number.

(5) A Heptasyllabic Octave by Hata Ryūan (Kōzan), 1721–1804 (SBK 7-1)

The son of Andō Sekiō, Ryūan married into the Hata Ryūkei family, becoming the heir. A physician by calling, he set up practice in the Karasuma Shijō area of Kyoto. He won a number of important promotions, becoming imperial physician-in-attendance in 1767. In 1787, he gained entrance privileges to the palace proper upon promotion to *hōin*. Ryūan established a privately funded medical academy, Igakuin, in 1782 and helped to train many young doctors. This academy was destroyed in a fire some six years later. Ryūan also lectured on the classics and gained a large scholarly following. A number of major medical treatises written by Ryūan have survived.

As an octave, this poem is longer than most in this collection and displays a relatively high level of technical artistry and confidence. The two couplets in the middle, while hardly original in their imagery, display consistent parallelism, each word properly matched with an equivalent or contrasting element in the other line of the couplet. The overall tone

of this nocturne is tranquil and elevated, the mood being one of quiet contentment and appreciation. The leisure pursuits enjoyed by the poet and his companions seem doubly pleasurable and refined on this most perfect of autumn evenings with the moon out in full.

秋月添光

天上秋來月十分。
涼風吹散掃塵氛。
清光吞盡銀河色。
皓氣輾(輾)飛桂樹薰。
雲母屏中臨古帖。
水晶簾外寫(寫)新文。
玉壺傾却冰心淨。
餘得明輝照醉醺。

“Autumn Moon All the Brighter Now”

Autumn has come to these skies, the moon now is full.
A cool breeze blows and scatters the dust, sweeping bad air away.
The pure light has swallowed up the glow of the Milky Way.
The white vapors have put to flight the scent of the cassias.
Inside the mother-of-pearl screens, looking at ancient books.
Out beyond the crystal blinds, composing new works.
Pouring from the jade wine pot, our hearts as chaste as ice.
Abundant moonlight shining on us, here in our tipsy state.

Lines three and four: The moonlight is so clear that it seems to eclipse the Milky Way, the bright white moonlit mist so penetrating as to appear to drive away even the imaginary fragrance of the cassia tree believed to grow on the moon. On the moon cassia, see the notes to SBK 194-1, below. The color white was traditionally associated with the autumn season in China.

(6) A Heptasyllabic Quatrain by Yunoki Taigen (Menzan), 1726–1788 (SBK 8)

An eminent physician, Taigen was the younger brother of Yunoki Hakka, himself a respected doctor. Taigen studied the Confucian classics with Emura Hokkai (1713–1788) before opening a medical practice in ophthalmology in Shimodachiuri Nishi no Tōin, in Kyoto. He was awarded the coveted title of *hōgen* at thirty-nine, this being one degree below *hōin*. Anecdotes about his family life may be found in Ozasa's *Teiran*, vol. 3, item 62 (Yunoki Taigen).

Poems containing images of pine trees, especially pine trees wreathed in “auspicious mists,” are generally associated in this collection with festive events celebrating the advanced age achieved by old men, this tree being the preeminent symbol of both longevity and robust good health in old age. Such poems seem to have been an expression of wishful thinking, as if the very act of composing them somehow heightened the assembled company's chances of achieving the longevity and good health they desired.

一株松對(樹)倚閑亭。
 瑞靄重々冬夏青。
 節(節)操殊他蒲柳質。
 幽人相頤(頤)卜延齡。

A solitary pine tree standing by a quiet pavilion—
 Wreathed in bands of auspicious mist, green both summer and winter.
 Morally upright, unlike the others with their frail constitutions.
 The reclusive ones face each other, wishing long life for all.

Line three: The pine tree is a symbol of longevity, integrity, and steadfastness. “Morally upright” presumably describes the vigorous old pine, praised and admired for its unchanging greenery, however the poet may also be drawing a parallel between the tree and the assembled guests. The phrase 蒲柳質 means “the constitution of the catkin willow,” the willow being known for its slender, delicate branches and its short-lived catkins.

(7) A Heptasyllabic Quatrain by Nagao Toryō (Bunsaku), 1737–1788 (SBK 10)

A native of Tango province, Toryō was a physician by training who established a medical practice in Kyoto near Kuromon Ōike. He was reportedly a fine kanshi poet and a master calligrapher, with connections to Miyazaki Inpo (see SBK 1, above). The following quatrain belongs to the subgenre of farewell poems written to departing friends. It seems rather impersonal and slightly didactic, however, with none of the melancholy sentiments found in the better-known poems of this type.

遠泛仙槎向紫陽。
長空桂席入微茫。
此行不為支機石。
分得天章滿錦囊。

送餘伯玉遊長崎 杜陵懶翁

The immortal's raft floats afar toward the purple sun.
Heavens so vast, the cassia seat off in the hazy distance.
This trip is not for the sake of finding the "loom-propping stone."
The splendid writings you'll receive shall fill an embroidered bag.

[Presented to Yo Hakugyoku as he departs for Nagasaki; by Toryō, the lazy old man]

Lines one and two: This is presumably a metaphorical description of the departing gentleman's boat, which will set sail for Nagasaki, far to the west. The first two characters in line two could alternatively mean, "[The cassia seat], *empty so long*." The subject of partings was a particularly popular one in both China and Japan.

Line three: The "loom-propping stone" refers to a Chinese legend about a man who once was searching for the source of a river. On the way, he came upon a maiden washing silk floss in its waters. She informed him that the river was the

Milky Way (Jp. “Amanogawa,” the River of Heaven) and gave him a stone, then went away. The man asked a diviner in Ch’eng-tu about the stone, and he learned that it was a loom-supporting stone belonging to the Weaving Maiden of the Tanabata legend (see the notes to SBK 34-2, below). Since the Weaving Maiden, according to legend, has a yearly tryst with the Herdsman off in the heavens and is thus associated with romance, the poet is perhaps gently reminding the departing friend that he is going to Nagasaki to study, not for any frivolous pursuits.

Line four: When away from home during the day, the T’ang poet Li Ho (791–817) reportedly wrote lines of poetry and literary ideas on scraps of paper, which were then placed in a bag carried by his servant. At the end of the day the bag was emptied, and Li would fashion the notes into verses. Toryō appears to be saying that, instead of the miraculous stone of the Tanabata maiden, his friend shall receive valuable teachings in Nagasaki to be stored away in his “bag” of knowledge. Nagasaki was a center for the study of the Chinese language and Western culture.

Afterword: The poet’s style name, Toryō (Tu-ling in Chinese), seems to have been inspired by the great T’ang poet Tu Fu, whose ancestral family home was in Tu-ling, a district near Ch’ang-an. Yo Hakugyoku is probably a Japanese style name, “Yo” being short for Yoda, perhaps. If a Chinese name, it would be read Yü Po-yü. The individual in question remains unidentified.

(8) A Heptasyllabic Quatrain by Ueda Bunkyō, fl. ca. 1770 (SBK 18)

An artist and respected calligrapher in his day, Ueda Bunkyō was a native of Kyoto and lived in the vicinity of Ōmiya Imadegawa. He studied painting under Ike Taiga (1723–1776) and others. Bunkyō’s quatrain, below, written in gratitude for a service rendered, is yet another of the many private exchanges between two people composed to commemorate an event. Although plain in style and showing no pretensions of being a literary gem, the verse has a simple charm that enables it to transcend the specific occasion for which it was written. One cannot but be struck by the palpable sense of relief felt by the poet upon finding himself freed of the year-end task of housecleaning or possibly grave-sweeping.

掃塵之日謝準令郎

啜茗南隣不識囂。
 歸家早已歛(歛)塵濤。
 且驚且謝準童子。
 守約遠來代我勞(勞)。

“On Cleaning Day, Offering Thanks to the Fine Fellow Jun”

Sipping tea in the southern suburbs, away from the noisy hubbub,
 I've returned home to find that the dust has all been swept away.
 Taken by surprise, I express my gratitude to the young lad Jun,
 For keeping his promise to come from afar to help on my behalf.

Title: The word 令郎 (Jp. *reirō*, Ch. *ling-lang*), which we have rendered as “fine fellow,” is an honorific designation for another person's son.

Line one: The compound 南隣 (“southern suburbs”) might instead be translated “neighbor to the south.”

Line two: “Dust” 塵 is written in the original *tanzaku* using an unusual cursive form not reproducible here. We thank the *Heian jinbutsushi* research group for helping to identify this character and correcting the *Tanzaku shūei* text. The meaning of the final character 濤 (*nami* “waves,” *namidatsu* “to billow,” *terasu* “flood with light”) is unclear. Professor Mitsuta suggests it could perhaps be read independently of the phrase 歛塵 and mean “to brighten” (*terasu*), as a result of cleaning. But what it might mean in combination with 塵 is uncertain: the literal meaning of the phrase 塵濤 is “billows of dust,” so perhaps the poet is speaking hyperbolically of accumulations of dust or dirt.

Line four: We thank colleagues in the *Heian jinbutsushi* group for correcting the second character in this line, erroneously transcribed as 物 in the *Tanzaku shūei* text, p. 4.

(9) A Heptasyllabic Quatrain by Kumagai [Kumagaya] Hisayuki (Kizan), 1720?-1799 (SBK 23)

A Chinese studies scholar and poet, Kumagai Hisayuki was a native of Edo but came to live in the vicinity of Shinmachi Nijō in Kyoto. He is also known by his abbreviated surname, Tani, this based on the second character of his name. Hisayuki studied with Inoue Kinga (1732–1784) and was adept at both waka and kanshi composition. A collection of his writings survives. In Kyoto he ran a private school. Hisayuki's composition which follows is one of the most heartfelt and intriguing poems in the present collection. Straight away, the poet creates an atmosphere of pathos, his sorrow echoed in the image of the abandoned, overgrown garden where he sits all alone, oblivious to the beautiful spring scenery around him. The third line hints tantalizingly at some event from seventeen years earlier which occurred in the life of the unidentified person to whom this verse is addressed. There is nothing, not even a poem title, to shed light on this person's identity, let alone the reason for the poet's grief. The language is plain and direct, creating an impression of genuine spontaneity. One senses that the very depth of the poet's spiritual desolation has made him oblivious to the need for clever diction and rhetorical flourishes.

独坐 (坐) 荒 (荒) 庭春恨長。
 百花開處 (處) 却堪傷。
 聞君十七年前事。
 空憶舊 (舊) 時欲斷腸 (腸)。

Sitting alone in the overgrown garden, spring regrets unending.
 All the flowers are in bloom, and yet I feel aggrieved.
 I've heard about what happened to you seventeen years ago,
 And vainly recall those bygone days, my heart rent with sorrow.

Line three: The poet could be recalling the death of a relative or friend seventeen years earlier. The seventeenth year, like the thirteenth, twenty-fifth, and thirty-

third years, was a designated odd-numbered year when a memorial service was normally held for the deceased.

(10) A Heptasyllabic Quatrain by Matsunami Mitsuoki (Tōin, Teisai), 1718–1793 (SBK 24)

A Chinese studies scholar and Kyoto native with expertise in Chinese poetry, Matsunami studied under Itō Tōgai. He held a number of court appointments, including sinecures as vice-governor of Dewa and governor of Harima, eventually reaching the junior fourth rank, lower grade. The curious little homily which follows seems to be a call for patience and maintaining high expectations.

聘來與(與)失歲(歲)寒心。
 君子原知親此君。
 莫道兩(兩)三竿也足。
 千秋相對綠成林。

Since coming to serve, we've lost the will to be brave when times are hard.
 The gentleman is ever aware that bamboo must be kept nearby.
 Do not say that two or three stalks of bamboo are enough;
 Look at them for a thousand autumns, they'll become a forest of green.

Line one: This translation is only tentative, owing to difficulties interpreting the first three characters in the line.

Line two: Another reading of this line would be, “We gentlemen always know to treat bamboo with affection.” Bamboo is a common symbol of human nobility, honor, fortitude, and longevity, the color green representing the fresh hue of burgeoning life. See above, the notes to SBK 2. The poet seems to be recommending a healthy optimism in the face of setbacks. The expression denoting bamboo here, 此君 (*shikun, kono kimi*), literally “this gentleman,” has various connections to the lore of kings. Wang Hui-chih of the Eastern Chin dynasty, upon taking up residence at a new place, ordered that bamboo be planted there,

explaining that he simply could not live a single day without “this gentleman,” as he affectionately called the plant. In this way, loving bamboo came to be associated with the possession of well-cultivated tastes and high-mindedness. For these and other references to the significance of bamboo in Chinese thought, see Matsuura Tomohisa, Ueki Hisayuki et al., comp., *Kanshi no jiten*, Taishūkan Shoten, 1999, pp. 645–46.

Line three: The stalks of bamboo may be a metaphor for children, the poet perhaps obliquely reminding a newly-married man of the desirability of having numerous progeny.

Line four: In other words, one must remember that great trees or forests grow from small seeds.

(11) A Heptasyllabic Quatrain by Ōmiwa [Yamai] Keikan (Seika), 1708–1795 (SBK 25)

A native of Kyoto, Ōmiwa Keikan was a Chinese studies scholar. During the 1770s he lived in the Nishi no Tōin Ichijō Ōmine-zushi area, later moving to the vicinity of Muromachi Imadegawa. He left a five-volume collection of his literary writings. Keikan’s quatrain, below, appears to belong to the subgenre of longevity poems written at social gatherings for celebrating the advanced age attained by those present. Typically, such poetry contains stylized, admiring references to nearby pine trees, perennial symbols of achieved longevity, which are surrounded as likely as not by “auspicious” misty clouds. We are left wondering whether the suggestion made at the end of this poem was a serious one or merely a piece of whimsy designed to further associate the group, identified in line two by the Taoist-sounding “old immortals,” with the immortality-seeking Taoist alchemists of ancient China.

蓋 (蓋) 擁彩雲秀歲 (歲) 寒。
 仙翁相撫好盤桓。
 樹頭更有流膏滴。
 酌取和君却老丹。

Colorful the cover of clouds, so striking this chilly season.
 Old immortals leaning on each other, enjoying a pleasant stroll.
 Up in the trees a flowing sap, dripping drop by drop.
 Let's you and I remove some for a potion to fight old age!

Lines three and four: In China and Japan there was an ancient Taoist cult which believed that the sap produced by the pine tree slowed the aging process in humans and “lightened” the body. One tonic produced from the sap of certain pine trees was called *ch'ueh-lao shuang* 卻老霜 (“frost which prevents aging”). At the roots of certain ancient trees could also be found resin said to resemble dragons and supposedly capable of extending the human life span when ingested. See Mackenzie, pp.166–67.

(12) A Heptasyllabic Quatrain by Iwagaki Hikoaki (Ryūkei), 1741–1808 (SBK 27-1)

Iwagaki Hikoaki, a well-known Confucian scholar in his day, was born in Kyoto. An adherent of Kogaku (Ancient Learning), he studied under Miyazaki Inpo and Minagawa Kien. Iwagaki gained a post as provisional assistant director of the Bureau of Imperial Attendants and also held a nominal post as vice-governor of Nagato. His scholarship included commentaries on *The Analects of Confucius*, the thought of Mencius, and the Eighteen Histories. His private academy was called Junkodō and he once lived in the area of Tominokōji Ebisugawa. Hikoaki was renowned among Confucian scholars of his day as one of the so-called “four great Kogaku scholars of the Kansei era (1789–1801).” He was posthumously appointed to the senior fifth rank in 1917.³⁶

The following quatrain appears to have been written to celebrate the Double-Ninth Festival, held on the ninth day of the ninth month, a time when groups of friends climbed to a high place in the countryside for a picnic, the climb itself symbolizing the desire for career success. There, they would view the chrysanthemums, which were believed to be at their peak of beauty on the Double-Ninth. On this day of drinking and

merriment, the Japanese set aside their cares, wishing each other good health and long life. The picnickers would compose poetry and drink wine and chrysanthemum tea, floating the petals of this flower in their cups in the manner of the great Chinese poet T'ao Ch'ien (T'ao Yuan-ming, 365–427), a figure celebrated for his love of wine and chrysanthemums. The wine was believed to cure ailments. The inclement weather in line three is perhaps being playfully used here as an excuse to drink. Invoking the name of T'ao Ch'ien also seems to serve as added justification, reminding everyone that by drinking wine they will be following in the footsteps of a great cultural hero.

雨中九日

芳菊香萸佳節名。
微風細雨素秋情。
蕭條意適陶家酒。
漫把一盃泛落英。

“Written on the Ninth Day during the Rain”

Fragrant chrysanthemums, scented dogwood, famous this festive day.
A slight breeze, fine rain, a typical autumn scene.
The dreary atmosphere—just the time for the wine of Master T'ao.
Let's take the fallen petals, float them in wine to our heart's content.

Line one: The chrysanthemum, an autumn flower, is a major symbol in Chinese religious and literary contexts where it stands for long life or aspirations to the same. It is closely associated with the ninth month in the lunar calendar and particularly, with the Double-Ninth Festival in autumn.

The plant 萸 is the small, early summer-flowering dogwood belonging to the mandarin family, Jp. *shuyū* 茱萸 (more technically known as *goshuyū*, 吳茱萸 *Evodia rutaecarpa*), which has a lovely scent. Its red berry was believed to have medicinal value and is still used in herbal preparations. On the Double-Ninth it was customary to decorate one's hair with the fragrant, tart berries as part of a ritual

practice to ward off ills. Dogwood sprigs were also put into small bags and carried on excursions into the hills as amulets.

Line three: Master T'ao is a reference to T'ao Ch'ien (365–427), one of China's greatest poets in the eremitic tradition. In 405, he resigned his position as a local magistrate and retired, devoting the remaining two decades of his life to farming, writing poetry, and enjoying wine and music. Chrysanthemums are intimately associated with his name. In his famous series of twenty-five poems on the pleasures of wine, T'ao tells us how he would pluck chrysanthemums growing near his hedge and float their dewy petals in wine. This series contains the earliest known references to drinking chrysanthemum wine, in which the petals and the leaves of the plant were steeped in liquor for a full year prior to being consumed.

(13) A Pentasyllabic Quatrain by Kayama [Kōyama] Akira (Tekien, Daigaku), 1749–1795 (SBK 28)

A noted Chinese studies scholar, Kayama Tekien was a student of Emura Hokkai and Murase Kōtei (1747–1818) and a native of Kyoto. He lived in the vicinity of Ayakōji Karasuma and often kept company with the leading writers and artists of his day. Tekien excelled in calligraphy and the composition of Chinese prose and verse. He served as a personal tutor to the daimyo of the Hiroshima and Fukushima domains.

壽詞

南山歌一曲。
舞袖颺春風。
瑞氣階庭漲。
主賓(賓)歡笑同。

“Longevity Poem”

The Song of the Southern Hills—

Dancing sleeves whirling in the spring breeze.

An auspicious atmosphere fills the yard by the steps.

Host, guests laughing and sharing their joy.

Line one: The “Song of the Southern Hills” is likely an allusion to a poem in *Shih ching* titled 天保 (T’ien Pao, “Heaven Protects”), composed to confer blessings and praise upon the king and his ancestors: “Like the moon advancing to the full,/ Like the sun ascending the heavens,/ Like the age of the southern hills,/ Never waning, never falling,/ Like the luxuriance of the fir and the cypress;—/ May such be thy succeeding line!” See James Legge, trans., *The She King or the Book of Poetry*, The Chinese Classics, vol. 4, Southern Materials Center, Inc., Taipei, 1985; rpt. of the Oxford U.P. ed., 1935, p. 257. See also SBK 77, below, which contains the same allusion.

Nan-shan, as a proper noun, exists as an alternate name for an actual mountain named Chung-nan shan 終南山, located near Sian (Xian)—site of the ancient city of Ch’ang-an. There is also mention of a “Nan-shan” in one of T’ao Ch’ien’s famous wine-drinking poems, where it actually refers to Lu-shan 廬山, a mountain near his home in Kiangsi 江西 province. However, in the present instance, the expression “southern hills” appears to function simply as a generic poetic image connoting strength and endurance. See *Kanshi no jiten*, pp. 691–93 on the various usages of the Nan-shan image in Chinese poetry.

(14) A Heptasyllabic Quatrain by Ryū Sōro (Chikuin, Chikuō), 1714–1792 (SBK 32-1)

The son of a teashop owner, Ryū Sōro was a Chinese studies scholar and a distinguished poet. He was born in the Fushimi area of Kyoto and lost his father at age eleven. Although the family spent many difficult years thereafter, Sōro managed to continue his studies. He was adopted by the owner of a brush shop but would send home money to support his

mother. Sōro studied under the eminent scholar Uno Meika (1698–1745) but was cast adrift to educate himself when he lost Meika’s favor. In 1737 he set up his own school, attracting many students. In his late thirties Sōro was called to serve the Hikone domain, where he remained some eighteen years until his retirement, returning to the capital in the mid-1770s. He went on to establish the Yūransha 幽蘭社 (Secluded Orchid Poetry Society), which became one of the most important poetry groups in its day.

The quatrain which follows belongs to the subgenre of travel verse. Typically these have a nocturnal setting and feature a traveler who is unable to sleep, usually because of homesickness or the intrusion, welcome or otherwise, of some natural phenomenon such as the brightness of the full moon. In this poem, it is clear from the outset that this journey has been made willingly and there is no sense of nostalgia or disorientation being felt by the poet. Rather, the dazzling moonlight, the roar of the waters, and the distance he has placed between himself and his home have a salubrious effect on his mental outlook, appearing to rejuvenate his spirit.

遊八瀬

偷閑來宿八湍津。
枕上溪流洗夢新。
比睿(叡)山頭一輪月。
清光故照壯遊人。

“Visiting Yase”

Stealing some leisure I’ve come to stay the night at Yase ford.
As I lie on my pillow the rushing river washes clean my dreams.
Off in the sky above Mount Hiei, the single orb of the moon.
Its pure beams shining to light the stalwart traveler’s way.

Line one: Yase 八瀬 is an area in northeastern Kyoto which was a favorite spot with travelers. The ford in question was on the Takano river, flowing near the foot of the western slopes of Mt. Hiei. Atop Mt. Hiei stands Enryakuji, the center of the Tendai Buddhist sect. In the context of this mountain, the moon often functions as a symbol of religious knowledge, truth, and enlightenment.

(15-16) Two Quatrains by Okazaki Genki (Kokutei [Kōtei]), 1766–1833 (SBK 34-1, 34-2)

Okazaki Genki studied under his distinguished father, the Chinese studies scholar Okazaki Romon (1734–1787), who was a T'ang poetry specialist. Genki followed in his father's footsteps, leaving us two collections of his own verse and various other studies on poetics. He was also well known in his day as a Kogaku scholar and had a school in the vicinity of Aburanokōji Matsubara-kita. Throughout his life he never held a post as an official.

In the first of the two kanshi below, the poet adopts the persona of the Taoist recluse, unashamedly lazy, lying drunk in the heat in his thatched hut, devoid of any ambitions or pretensions. The occasion causes him to recall a very different highly motivated scholar from antiquity who, in similar circumstances, kept on studying, coping with the heat by stripping down to a state of semi-nakedness. This dedication was admirable but ludicrous, we can almost hear the poet saying, and certainly not the path for me!

七夕作

雨晴秋暑未全除。

一醉佳期卧(臥)草廬。

懶性還嗤晋(晉)人套。

竿頭犢鼻腹中書。

“Composed on the Day of the Tanabata Festival”

The rain has ceased but the autumn heat has not yet disappeared.
 Tipsy from drink this special day, loafing in my cottage.
 Lazy by nature, I laugh at the ways of that man who lived during Chin,
 Reaching for the stars, clad just in a loincloth, his mind full of books.

Line one: The Star Festival, Tanabata, is one of the major Japanese traditional festivals, occurring on the seventh day of the seventh month by the lunar calendar (around mid-August by the Western calendar), when the summer heat was at its most intense. See SBK 74-1, below, for further information.

Line three: This is a reference to the Chin dynasty, 265–420. The poet in fact appears to be alluding to a scholar named Liu Chou 劉晝 (?516–567?), who lived not during Chin times but considerably later, in the sixth century. His biography is contained in *Pei shih* 北史 (History of the North), a work covering the fourth through the sixth centuries. Liu’s biography describes him as a poor orphan from Fou-ch’eng 阜城 who never wearied of his studies, staying inside with the door shut to read his books, wearing only a loincloth on evenings when it was hot. The poet probably thought of Liu Chou at this particular moment because of the intense, enervating heat.

Line four: The phrase which we have rendered with the idiom “reaching for the stars,” is 竿頭 (“the tip of a bamboo pole”) in the original text and is a part of the well-known expression 百尺竿頭 [進一步]. This saying denotes going one step further in one’s efforts than the distance one considers sufficient, reaching heights as high as a one hundred *shaku* (roughly thirty meters) bamboo pole is long. The *Heian jinbutsushi* research group at Nichibunken has pointed out a second, more literal image associated with 竿頭, one related to the summertime Tanabata Festival. Bamboo poles, with leaves still attached, are displayed during this festival and decorated with brightly colored paper *tanzaku* strips recording people’s hopes and wishes. As this phrase is immediately adjacent to “loincloth,” perhaps the poet, aiming at a comic effect, wished to convey that he had washed and hung his own loincloth out to dry on a bamboo pole during the hot Tanabata Festival, leaving him stark naked over his books (and thus far more eccentric than even Liu Chou). If so, line four might read, “My loincloth out on the bamboo

pole, my mind full of books.”

縦 (縦) 是生幽谷。
 國香曾絕倫。
 誰 (誰) 憐千載外。
 遺愛獨醒人。

Although these flowers grow in secluded valleys,
 They're our national scent, way beyond compare.
 Who shall love them a thousand years from now?
 Their cherished allure shall indeed arouse all men.

Line two: “Our national scent (國香)” can be used to refer to both orchids and plums, but in this instance the former is more likely the intended meaning.

Comment: The orchid may be intended as a metaphor for the fine upstanding servants of the nation whose reputation will live after them and whose true worth will one day be recognized, even if they live in relative obscurity now, like the flowers. In SBK 57-1, below, the phrase “iris and orchid” (芝蘭) functions similarly as a metaphor for human excellence, beauty, or honor.

(17) A Heptasyllabic Quatrain by Kinoshita Shizuka (Kansui, Aizandō), 1753–1815 (SBK 35)

A Chinese studies scholar descended from the famed Confucianist Kinoshita Jun'an (1621–1698), Shizuka was born and raised in Kyoto, studying under the renowned kanshi poet and intellectual Shibano Ritsuzan (1736–1807). He later opened his own school in the vicinity of Muromachi Demizu, in Kyoto. Shizuka's quatrain, below, is an occasional verse written for ceremonial purposes, presenting a series of auspicious images and symbols whose very invocation, it seems, was believed to help those present to achieve greater longevity and enhanced good health.

青葱松樹影參天。
 疊(疊)々柯條映壽筵。
 開宴階前採飛節。
 岡陵高唱約延年。

Verdant, flourishing pine trees, brightness reaching the heavens.
 Curving branches, layer on layer, lend color to the longevity banquet.
 Before the steps where the feast is held we pick the immortal mushrooms,
 And up on a hill we loudly sing, pledging to prolong our lives.

Line two: *Juen* 寿筵 “longevity banquet” refers to festive gatherings held when people have reached the ages of sixty (*kanreki* 還暦), seventy (*koki* 古稀), seventy-seven (*keiju* 喜寿), eighty-eight (*beiju* 米寿), and ninety-nine (*hakuju* 白寿), to celebrate their good health and longevity.

Line three: The “mushroom of the immortals” (also variously translated as the “miraculous mushroom” or the “mushroom of the spirits”) is the fungus *reishi* or *mannentake* (*Fomes japonicus*, sometimes called the Ganoderma mushroom), traditionally thought to confer immortality or at least prolong life. This mushroom is also believed to foster sexual vigor and fertility. The Chinese and Japanese have long treasured the *reishi* and use it in medicinal preparations.

(18) A Heptasyllabic Octave by Naoi [Nao] Toku (Sonsai, Uemon), ?–1789 (SBK 36)

A poet and Chinese studies scholar, Naoi Toku was a Kyoto native and the son of Naoi Nanshū, a Confucian scholar. He lived in the area of Ichijō Senbon and later at Muromachi Imadegawa. Toku is thought to have studied under Miyazaki Inpo, since he is known to have participated in the activities of Inpo’s Shōyūdō (The Hall for Befriending the Men of Antiquity) sometime around 1774.³⁷

Naoi Toku’s poem employs the topos of the expedition into the countryside to find a certain hermit who turns out to be absent from his dwelling. As this poem proceeds, we see the poet drawn further and

further into the landscape, transported by the spring beauty and entranced by the quiet tranquility of the setting, where the distant sound of trees being cut down is the only sign of a human presence. The final couplet introduces a sudden almost sobering note of truth when the poet is made to realize that the recluse he seeks is perhaps even further detached from the world than he had imagined. Toku's poem, below, draws its inspiration from the famous Li Po poem titled "Visiting the Taoist Recluse of Tai-t'ien shan and Not Finding Him" (訪戴天山道士不遇).

伐木丁々遠。
 山深春尚餘。
 行聞啼鳥語。
 遙見隱(隱)淪居。
 繞戶濃花鎖。
 絕塵滿(滿)架書。
 主人便歸未。
 欲去獨躊躇。

The distant ringing sound of trees being felled.
 Deep in the hills, signs of spring still abundant.
 As I walk, I hear the chirping of birds.
 Off in the distance I see the hermit's dwelling.
 Surrounding the house a cordon of lush flowers.
 Far from the dust, shelves full of books.
 The house's owner hasn't yet returned.
 I prepare to leave, yet feel some hesitation.

Line one: The wording here is based on a line from Ode 165 in *Shih ching*, titled 伐木 (Fa Mu, "Felling Trees"), the first line of which reads: 伐木丁丁、鳥鳴嚶嚶 "On the trees go the blows *chang-chang*;/And the birds cry out *ying-ying*." See James Legge, trans., *The She King*, p. 253.

Line four: The character 倫 in the original text we have emended to 淪.

Line six: Dust is a metaphor for the secular, transitory world.

(19) A Pentasyllabic Octave by Misaki Jō (Kichijō, Ontei), fl. ca. 1780 (SBK 37)

A Chinese studies scholar and a Kyoto native, Misaki Jō lived in the vicinity of Muromachi Kami-Chōjamachi. He was a student of Miyazaki Inpo (see SBK 1, above) and is known to have been active in Inpo's poetry society, Shōyūdō, for a period. Jō specialized in Chinese poetry and wrote an afterword for an anthology published by Shōyūdō in 1776.

尚友堂小集同賦王昭(昭)君

馬上琵琶曲。
調成未散煩。
千行沾袖淚。
萬里向胡行。
風土多驚目。
山川看助情。
人生誠有命。
不為主恩輕(輕)。

“Jointly Composing Poetry on Wang Chao-chün for *A Small Collection of Poems from the Shōyūdō* (The Hall for Befriending the Men of Antiquity)”

Astride her horse; the sound of *bīwa* music.
Her tune is played, but her angst is never dispelled.
A thousand streams of tears wet her sleeves.
Ten thousand *li*—her journey to the Tartar frontier.
The scenery has so much to surprise her eyes;
The mountains and rivers evoke in her such feeling.
In life there's truly such a thing as Fate;
It's not that her master was ever lacking kindness.

Title: On this anthology, see the notes to SBK 1. The octave above was likely inspired by a Tu Fu poem titled “Thoughts on Historical Sites: Wang Chao-chün.”

Wang Chao-chün 王昭君, an imperial concubine, was sent by the emperor as a gift to a chieftain of the Turkic Hsiung-nu tribe in 33 B.C. The emperor was happy at the time to give her away, as he had never even asked to see her, being under the mistaken impression that she was not an attractive woman: Wang had neglected to follow the palace custom of bribing the court painter who painted the portraits of concubines, so that the resulting image did not show a pleasing likeness. But when the emperor finally laid eyes on the lady and saw her beauty, he wanted to keep her for himself. By this time, it was too late, for the Hsiung-nu chief refused to relinquish her.

Line one: Wang is often depicted in paintings holding a *biwa*, a lute-like musical instrument.

Line two: The final two characters in this line have not been identified with certainty. For the final three characters, the *Tanzaku shūei* text gives the phrase 未友行 (possibly, “the Song of No Return,” with the 友 character being an error for 反 or 返), but this would cause the line to end with the same rhyme word as that found in line four, creating a serious prosodic defect. Members of the *Heian jinbutsushi* research group have suggested a provisional correction instead to 未散煩, which is reflected in our translation. It is difficult for us to feel confident in this revision either, as the final word 煩 is not in the same rhyme category (庚) as the other three rhyme words.

(20) A Heptasyllabic Quatrain by Aida [Ochi] Rissei (Genjirō), ?–1847 (SBK 38)

A native of Kyoto who lived in the vicinity of Aburanokōji Demizu, Aida Rissei was the eldest son of Aida Teiken, a scholar-official of the Awa domain. Rissei took over from his father a number of students whom he taught in his private academy. He was posthumously known as Kyōjun Sensei 恭順先生.

松延齡友

壽(壽)筵新暎(映)古杳(松)陰(陰)。
 瑞靄蒼烟色更深。
 老幹由来稱相識。
 千年無恙歲寒心。

“Pines, Our Long-Lived Friends”

Longevity banquet, sparkingly bright; the shade of ancient pines.
 Auspicious clouds and bluish haze make the colors more intense.
 We can say we know the reason why those aged trunks endure:
 For a thousand years never ill, stout-hearted when times are hard.

(21) A Heptasyllabic Quatrain by Hata Koresuke (Kiyō, Kōzan, Kit-suzan), 1756–1827³⁸ (SBK 44)

A native of Kyoto, Hata Koresuke (tentative reading) was a prominent medical doctor. The second son of Minamiyama Busen, he was adopted by physician Hata Kōzan (see SBK 7-1, above). At age twenty, he received the rank of *hōkyō* (*hokkyō*), further advancing to *hōgen* the year after. In 1801 Koresuke was appointed as royal physician, and in 1819 rose to the rank of *hōin*. He also served as director of the Bureau of Medicine (Shōyaku Hōgyo) and provided medical care to the daimyo in the fiefs of Izumo and Kaga. His writings include a major work on measles.

Koresuke's evocative quatrain below shows the skill of the better amateur kanshi poets of his age. Here we see a new twist on the relationship between the poet and the moon: instead of acting as a drinking companion, as seen in the poetry of Li Po, the moon is the poet's teacher, offering its light as a gentle reminder of the enlightenment the poet may attain if he devotes himself to study. An atmosphere of placid elegance pervades this poem, the language straightforward without being prosy.

秋月入簾

露洗明暉月似磨。
 秋天雲盡片鴻過。
 夜深簾 (簾) 裡屏銀燭。
 爭引清光讀貝多。

“Autumn Moonlight Enters the Blinds”

The dew is bathed in brilliant light, the moon a millstone shape.
 From autumn skies the clouds have vanished, a single goose wings by.
 Late at night within the blinds I put aside my silver candle—
 The pure light admonishing me to read the Buddhist sutras.

Line four: Alternatively, this line might be interpreted to mean, “By any means [possible], I shall use the pure moonlight to read my Buddhist scriptures,” if the first word is read as an interrogative *ikade ka*, instead of as the verb *isamu*, to remonstrate with, admonish.” The expression 貝多 appears to be a contraction of 貝多羅葉 (Jp. *baitarayō*), the thick, tough leaves of the *pattra* tree, which were used in ancient India to record Buddhist scriptures and for other forms of writing. Here it seems to be a reference specifically to Buddhist texts or scriptures.

The moon is often a symbol of wisdom, enlightenment, and the Buddhist law and is associated in particular with the Bodhisattva Myōken. The poem is saying that if the poet devotes himself to Buddhist learning, taking the hint to study offered by the moon, which has given him light by which to read, he may be able to progress on the road to satori.

**(22) A Heptasyllabic Quatrain by Hata Shunsō (Junsuke), ?–1790
 (SBK 47)**

A native of Edo, Hata Shunsō moved to Kyoto, taking up residence at Ainomachi Nijō. A bookstore he owned was destroyed in a fire that occurred during the Tenmei era (1781–1789), but he set up a new shop

which he called Shunsōjō, “Shunsō’s Artifacts,” and asked leading calligraphers and artists of the day who were among his friends to provide him with works to exhibit for sale.³⁹ A fine kanshi poet, Shunsō was much admired by the Tendai priest-poet Rikunyo, with whom he consorted. The quatrain which follows is courtly in tone, its refinement sustained until the last line when we suddenly sense that the poet is on the outside of all this beauty and elegance, merely imagining the flowers as he catches their scent at a distance.

玉砌秋風朝氣涼。
 叢々蘭蕊媚雅霜。
 不嫌(嫌)親觸宮娃手。
 紉佩鄙家是此香。

Jade steps, autumn wind, cold the morning air.
 Orchid stamens, bunch upon bunch, charming and elegant in the frost.
 I don’t mind that the palace beauties are the ones who get to touch them,
 For the fragrance of these flowers adorns my humble house!

(23) A Heptasyllabic Quatrain by Kasugaki Masayoshi (Ranshū, Tansai), 1734–1818 (SBK 48)

A native of the island province of Tsushima off the coast of Kyushu, Kasugaki Masayoshi (tentative reading) lived in the vicinity of Shijō Ohashi and was primarily known for his kanshi poetry. Kasugaki was a friend of Rikunyo, whose personal poetry anthology contains a seven-character quatrain written on the occasion of Kasugaki’s sixtieth birthday. The poem which follows has a somewhat unusual finish—“no one is feeling sad.” It is unusual for kanshi poets to convey happy sentiments negatively, and our first reaction is to imagine that the poet was struggling to express himself and still match the rhyme in line two, which he has succeeded in doing. However, if we recall the downtrodden state of the peasantry in Edo times, when misery may well have been the

norm, the poet's turn of phrase begins to seem less startling.

和無着上人秋日郊行韻

風冷紅楓林外散。
露香黃菊逕邊(邊)低。
吟行到處(處)秋光好。
禾熟田家不慘悽。

“A Poem with Rhymes Matching Those in Priest Muchaku's Poem Titled ‘Autumn Ramble in the Outskirts of the City’”

A chilly breeze, red maple leaves scattered beyond the forest.
Scented dew on the yellow mums on the ground beside the path.
Strolling, chanting—splendid autumn scenery all around.
The grain is ripe, so among the peasants no one is feeling sad.

Title: This priest has not been identified.

Line one: We have added “leaves,” which the poet has omitted in order to leave room in the line for “red” and thus create parallelism with “yellow” in the next line.

(24) A Heptasyllabic Quatrain by Okamoto Motozumi (Sonsai, Unrei, Shōkichi), fl. ca. 1800 (SBK 51)

A physician by training and a native of Kyoto, Okamoto Motozumi had a medical practice in the vicinity of Iwagami Bukkōji and later resided near Iwagami Ayakōji. An entry for him appears in the *Heian jinbutsushi* as late as Tenpo 9 (1838), another in a guide to local doctors published in Tenpo 14 (1843). Motozumi was knowledgeable in astronomy, geography, and the composition of fiction, subjects which he taught in a private school. His quatrain, which follows, is a further demonstration of the impressive level of skill at kanshi composition reached by these amateur

late Edo poets. Much of the appeal of the poem lies in its employment of imagery related to light and color. In just four lines, and using only simple words, the poet presents a remarkably vivid array of colors and complementary visual effects. We encounter dazzlingly white snow and golden sunlight, each phenomenon reinforcing the other's brilliance. In line three, contrasts are provided by the images of mud, all the more intensely dark against the sunlit snow, and crows, their color also accentuated by the snow while simultaneously softened by dappled sunlight on their backs as they flutter past. Su Shih's famous comment, "In the poem there is a painting," referring to the works of Wang Wei, never seemed more fitting than it does here.

雪後西郊返景暄。
 一瓢孤杖役吟魂。
 馬蹄泥合丹波道。
 鴉背日翻朱雀村。

After the snow, in the western suburbs the setting sunlight warm.
 A single gourd and my solitary stick bring on poetic inspiration.
 Horses' hoofprints in the mud on the road to Tanba province.
 Flickering rays on the backs of the crows, over Suzaku village.

Line three: Tanba province spanned parts of present-day Kyoto and Hyōgo prefectures. The road in question led from the vicinity of what is now the Tanbaguchi station in Kyoto.

Line four: The village of Suzaku (Sujaku) was in Kadono district in what is now Shimogyō-ku in southern Kyoto. It was incorporated into the city in 1918.

(25) A Heptasyllabic Quatrain by Priest Tōteki (Shōshū, Hyōin), ?–1807 (SBK 52)

A Zen priest and native of Ōmi province, present-day Shiga prefecture, Tōteki was a student and later a colleague of Ryū Sōro, who counted him among the top ten poets in his poetry society, the Kyoto-based Yūransha. Priest Tōteki's three-volume private collection, titled *Hyōin shū* (Hyōin's Collection, 1782), includes verses exchanged with Sōro, who also wrote the foreword. Originally, Tōteki lived at the Kōkokuji temple near Hikone castle, but in 1776 he went to live in Myōshinji, a Zen temple in western Kyoto. He remained there for twelve years before giving up the life of a priest. He lived thereafter in a simple hut at the old Kikusui-bashi bridge in mid-town Kyoto, spending his days absorbed in the writing of poetry.

The following quatrain, drenched in conventional Chinese romanticism, shows just how far Tōteki had journeyed from his Zen roots. This is an archetypal boudoir poem composed in the ornate courtly style of China's Six Dynasties period. A stock topos in this genre is the well-born lady living in unhappy isolation in her bedchamber, wasting away in longing for a lover or husband who has left her. In the tableau presented here, we find a lonely woman whose only companion is the moon, surrounded by a silence punctuated by the dripping of the ever-present clepsydra, a constant reminder that her years are ebbing away. The crystal blinds and the coral pillow are also drawn from the standard repertoire of images associated with boudoir poetry. As a poem this is a passable pastiche, capturing some of the elegance and refined tone of its antecedents while breaking no new ground in respect to theme or content.

西宮月

碧桃露湿带(帶)春寒。
玉漏沈々夜色闌。
愁殺水晶簾外月。
珊瑚枕上獨相看。

“Moonlight in the Palace Ladies’ Quarters”

Flowering peach trees soaked with dew bearing the chill of spring.
The water clock dripping on and on, the shades of night grow deep.
So very melancholy the moon shining beyond the crystal blinds.
She gazes at it all alone, from her coral pillow.

Line one: A symbol of female beauty and seductiveness, the peach is typically associated with late spring.

Line two: The clepsydra or water clock (漏刻) usually consisted of a copper vessel with a small hole in the bottom out of which water slowly leaked into a catch-basin. As the water seeped away, time could be measured using calibrations on the sides of the vessel. References to such devices are common in boudoir poetry, where time typically hangs heavily on the hands of the neglected and pining female subject of the poem.

(26) A Heptasyllabic Quatrain by Nakamura [Minamoto] Toshitaka (Shōen), 1782–1837 (SBK 57-1)

A native of Kyoto who lived in the Fuya-chō Nijō district, Nakamura Toshitaka (reading tentative) was a Chinese studies scholar and the son of the distinguished scholar Nakamura Baika (1752–1834), under whose tutelage he was educated in traditional Chinese academic disciplines. Toshitaka’s quatrain below was perhaps written to be read by a party host to his guests, the poet himself not in attendance.

賀八木氏四十二初度

想像齡筵六七春。
芝蘭玉樹幾多賓(賓)。
滿堂佳氣揚杯處。
一唱九如聲樣新。

“Congratulating Mr. Yagi on his Forty-second Birthday”

Imagining your birthday party, six times seven springs.
 Fragrant plants, jade-like trees—many, many guests!
 An elegant atmosphere in the hall as people raise their cups,
 All intoning the Nine Similitudes, the sound so fresh and new.

Line two: Fragrant plants, literally, “iris and orchid” (芝蘭), is a metaphor for excellence, beauty, and honor, and by extension, persons embodying these qualities. “Jade-like tree” denotes a handsome or talented young man.

Line four: “The Nine Similitudes,” *kyūjo* 九如, is an allusion to Ode 166 in *Shih ching* (T’ien Pao, “Heaven Protects”), which offers a felicitous wish for longevity, with a string of nine similes, in stanzas three and six, all involving the character 如: “Heaven protects and establishes thee,/So that in every thing thou dost prosper,/Like the high hills, and the mountain masses,/Like the topmost ridges, and the greatest bulks;/That as the stream ever coming on,/Such is thine increase. . . ./Like the moon advancing to the full,/Like the sun ascending the heavens,/Like the age of the southern hills,/ Never waning, never falling,/Like the luxuriance of the fir and the cypress;—May such be thy succeeding line!” See James Legge, trans., *The Sbe King*, pp.256–58.

(27) A Heptasyllabic Quatrain by Asakura Keizan (Genban), 1755–1818 (SBK 60)

A Kyoto native and Confucian scholar by training, Keizan lived in the vicinity of Anegakōji Ryōgae-chō. In this next poem, the image of pine cones being blown from the trees and making a sound as they hit the ground appears fresh and vivid, graphically evoking the chill of the approaching winter cold as it penetrates the poet’s robes on a beautiful clear night.

山間秋夜

山秋爽氣滿襟多。
 立寒星河影動搖。
 風言不知松子落。
 數聲呦嗚 (鹿) 夜雍々。

“An Autumn Evening in the Mountains”

Autumn hills, chilly air billowing through my robes.
 The cold has begun, the light of the Milky Way shimmering in the sky.
 The wind speaks, then before I know it, pine cones falling from the trees.
 Deer belling now and again, harmonious sounds in the night.

Line two: The second character we have tentatively identified as 寒. Another possibility is 室, in which case the line would begin, “Standing in my room. . . .”

Line four: The image of belling deer figures frequently in Japanese autumn poetry, most often as a lonesome but appealing image of solitude amidst tranquility. In traditional Chinese thought the deer is a symbol of riches and good fortune as well as longevity. This line may have been inspired by Ode 161 in *Shih ching* (Lu Ming, “Deer Belling”).

(28) A Heptasyllabic Quatrain by Okada Kunihiko (Nangai, Junkodō), 1763–1837 (SBK 61)

A Chinese studies scholar and native of Osaka, Okada Kunihiko moved to Kyoto and took up residence in the neighborhood of Higashi no Tōin Marutamachi, earning his living as a teacher of the Chinese classics. Kunihiko was the father of Iwagaki Gesshū, author of SBK 469, below. His scholarship was most influenced by the teachings of Iwagaki Ryūkei (see Ryūkei’s poem, SBK 27-1, above). The quatrain which follows features another common trope in boudoir poems: the daily ritual of dressing and applying makeup. The poet’s observation that midday

approaches is by no means atypical, implying that the lady has risen late because she was making merry well into the early morning hours of the night before. The lateness of the hour is also a reminder that she is in absolutely no hurry to complete the very serious task of making herself look her best. While it may be her husband for whom she is beautifying herself, it is more likely she is connected with the entertainment world, probably either as a musician or a courtesan.

美人臨鏡

翡翠簾前午景催。
佳人猶未下樓來。
畫眉悠為張郎笑。
妝鏡筵回掩復開。

“A Beautiful Woman Looking in a Mirror”

Before the blinds of kingfisher green, midday fast approaching.
The beautiful lady has not yet descended from her room upstairs.
Painting her eyebrows languidly as she smiles at Master Chang,
She opens and closes her makeup mirrors, with one held out behind her.

Line one: The character which we have read as 午, “noon” or “midday,” is a tentative identification. The kingfisher has beautiful brightly-colored feathers which were highly prized in China and came to be associated with female beauty.

Line three: The third word 悠 (“anxiously, languidly, from afar,” etc.) is only a tentative identification of this character. Colleagues in the *Heian jinbutsushi* research group suggest that the word might instead be the speculative 恐 (*osoraku*, “perhaps” or “maybe”).

The phrase 張郎, Master Chang, is an apparent allusion to Chang Ch’ang 張敞, a Han dynasty official who used to paint his wife’s eyebrows. When the emperor took him to task over this, Chang replied that women found it quite important to have their eyebrows drawn correctly. For a brief retelling of the story, see Morohashi, vol. 7, p. 1115, #113. In this poem, the poet appears to be alluding to

Chang Ch'ang in fanciful reference to the lady's male companion.

Line four: *Chia* 筴 is a variant for 夾. The expression 鏡夾 (*kyōkyō*) denotes a double mirror, whose two mirrors may be used separately.

(29) A Heptasyllabic Quatrain by Nakamura [Taira] Nobuyuki (Ekisai), ?–1829 (SBK 63)

A Chinese studies scholar and native of Kyoto, Nakamura Nobuyuki lived in Shin-Sawaragi-chō Takeyamachi, later moving to Ebisugawa Nakamachi. Nobuyuki was known for his great erudition, which helped him to become acquainted with a wide circle of literati and artists. The following longevity poem was probably written on the occasion of an old gentleman's birthday or a similar joyous occasion. The ability of the pine trees to put forth new greenery, referred to in line one, is a metaphor for the endurance and vitality possessed (or perhaps merely yearned for) by the old men at this event. The pines represent an ideal for them, symbolizing the hope that they, too, will keep renewing themselves, maybe even produce "new greenery" in the form of progeny well into old age. In line three the poet fancifully imagines that the wind is offering an auspicious sign that their wish for longevity will be fulfilled. Hearing the call of a crane—whether real or imagined—further heightens the auspiciousness of the occasion, since this bird is a traditional symbol of longevity.

向寒松樹倍敷榮。
枝葉新看壽色盈。
已愛清風呼萬歲(歲)。
更添鳴鶴(鶴)伴歡聲。

Against the cold, the pine trees have put forth extra foliage.
In their branches and needles now we see longevity's beauty abundant!
The pure wind we love so well cries aloud "*Banzai*,"
And joining in, a calling crane adds its voice to the joyous sounds.

Line three: *Banzai*—“felicitations,” literally, “[May you live] a thousand years.”

Line four: In paintings, the crane, a common symbol of longevity, is often depicted with a pine tree, a deer, a phoenix, or an immortal’s pavilion. See the notes to SBK 254, below.

(30) A Heptasyllabic Quatrain by Majima Shōnan, 1791–1839 (SBK 66)

A native of Kyoto, Majima Shōnan was a poet and artist well known in his day. The son of a doctor, he showed no interest in taking over his father’s medical practice, convinced that he would rather endure poverty than forsake a career as a scholar. Fortunately, his father supported him in his wishes. Shōnan studied with Confucian scholars Igai Keisho (1761–1845) and Wakatsuki Kisai (1744–1826), at the same time taking care of his nine younger siblings, whose welfare he put before all else. He lived in the neighborhood of Higashi no Tōin Shijō until the 1820s, then moved two more times. Shōnan acquired a large following of students, who came from afar to study with him. Described as serious and somewhat self-abasing, he had no taste for the decorous requirements surrounding social hierarchy. Shōnan’s ornately allusive poem below displays the novelty and freshness that characterize his better compositions.

遠從蓬島獻丹砂。
來伴舒雲興卷霞。
棲宿年々不歸去。
芙蓉城裏萬株花。

From the Isle of P’eng far away a gift of cinnabar.
Accompanying the spreading clouds, a rolling red mist appears.
Lodging here, year after year, never going back.
Inside Hibiscus City myriads of blossoms.

Line one: A reference to the mythical island of P’eng-lai 蓬萊, a fairyland of great beauty, said to exist in the Eastern Sea and reputedly inhabited by immortals

living for the pursuit of pleasure. Its flowers supposedly possessed an especially fine perfume. Cinnabar (mercuric sulphide), occurring in the form of deep-red crystals, was an important ingredient in elixirs concocted by Taoist alchemists in their search for a medicine that could prolong life and confer immortality. The blossoms are being likened to cinnabar because of their similarity in color. For further details, see the notes to SBK 69, below.

Line two: Rolling red mist is probably a metaphor for “clouds” of cherry petals.

Line three: The flowers are never going back to P’eng-lai, their supposed place of origin.

Line four: “Hibiscus City,” 芙蓉城 (Ch. Fu-yung ch’eng), was the name of an imaginary place where immortals were said to dwell. Here, it is surely a fanciful reference to the Heian capital. The poet is not in fact describing hibiscus blossoms but rather the flowers of the cherry or plum tree.

(31) A Heptasyllabic Quatrain by Igarashi Sonshin (Nanzan), ?–1835 (SBK 67)

A Chinese studies scholar and a native of Kyoto, Igarashi Sonshin taught the Confucian classics. He lived in the vicinity of Nakadachiuri Shinmachi-nishi.

帶露冒風翠蔓 (蔓) 斜。
朝開暮謝日交加。
芳魂飛下星河曉。
化作鮮妍一種花。

Covered in dew and braving the wind, green tendrils slanting down.
Morning it opens, night withdrawing, one day after another.
Its fragrant spirit descends from the Milky Way at dawn,
Changing it into a certain kind of fresh and beautiful flower.

Line one: Eberhard has observed that in Chinese there is sufficient phonetic commonality between *man* 蔓 “tendrils, creeper” and *wan* 万 “ten thousand” for the

word tendril to be used as a symbol for ten thousand (and by extension, that which is long-lived or enduring). Thus, this poem was perhaps written to someone to wish him a long life. See Wolfram Eberhard, *A Dictionary of Chinese Symbols: Hidden Symbols in Chinese Life and Thought*; translated from the German by G.L. Campbell, Routledge & Kegan Paul, London and New York, 1986, p. 287.

Line four: The plant in question is probably a morning glory.

(32) A Heptasyllabic Quatrain by Tsutsumi Masatoshi (Ichiunsai, Ichium), fl. ca. 1820 (SBK 69)

A Confucian scholar, Tsutsumi Masatoshi was a Kyoto native who resided in the vicinity of Gokōmachi Anegakōji, after previously living near Teramachi Matsubara. In 1787 he published a volume titled *Kōto meisshō shishū* 皇都名勝詩集 (A Collection of Poems on Famous Scenic Places in the Capital). He was highly regarded in his day for his poetry and possessed a strong interest in Zen Buddhism.

The painting described in the quatrain below appears to depict a cinnabar refiner's cottage. The ancient art of Chinese alchemy was closely associated with Taoism. In the pursuit of longevity and immortality, Taoists practiced meditation and controlled breathing, followed special diets and exercise regimens, and used alchemy to create elixirs which were thought to extend life and cure a variety of human ailments. Ingredients in these tonics included cinnabar, sulphur, alum, white arsenic, pine resins, chalk, and arsenic sulphides.⁴⁰ The Japanese acquired the art of cinnabar refinement from the Chinese, putting the substance through a complex chemical process which yielded a scarlet solution composed of such elements as hydrogen, copper, arsenic, and mercury. (Tiny amounts of mercury introduced in this way into the intestine were not toxic and may even have had salubrious effects.⁴¹) The solution was then heated slowly and smelted to yield a whitish alloy of copper and arsenic. The latter element was present in just enough quantity to give the smelted product a lighter tone approximating the color of gold. Gold and gold-like substances were also believed to prolong life if ingested.⁴²

題桃源圖

歸到板橋綠水通。
 鍊丹家在小川東。
 桃花坊與仙源似。
 鶴髮童顏本命翁。

“An Inscription for a Painting of the Peach-blossom Spring”

He's gone back to the plank bridge where green waters flow.
 The cinnabar refiner's house stands east of a little stream.
 The Peach-blossom abode reminds one of the immortals' magic spring.
 With crane-like hair and a youthful face, this sixty-year old man.

Title: The legendary Peach-blossom Spring of Chinese literary lore is described in a famous short story by T'ao Ch'ien, who relates how a fisherman follows a stream all the way back to its source, discovering that it issues forth from within a cave. Upon entering and exploring the cave, he discovers it leads to another world, a marvelous land of enchanting beauty and happiness where time stands still. For the story, see Cyril Birch, trans. and comp., *Anthology of Chinese Literature from Early Times to the Fourteenth Century*, Grove Press, New York, 1965, pp. 167–68. The peach, traditionally seen as a source of life-giving and disease-curing power, has long been associated with fecundity, longevity, and the quest for immortality.

Line two: The cinnabar refiner's cottage is presumably the dwelling of the old man mentioned in line four, who, it is implied, has remained young by using cinnabar elixirs. Cinnabar (*tansha*) 丹砂 (HgS), a crystalline mercuric sulphide, was used to prepare many Taoist elixirs.

Line three: The so-called “Peach-blossom abode” (Jp. Tōkabō 桃花坊) depicted in this painting may simply be a fanciful reference to the cinnabar refiner's cottage (line two), which is being likened to the imaginary immortals' abode in the Chinese tale of the Peach-blossom Spring. Another possibility suggested by colleagues in the *Heian jinbutsushi* group is that the Tōkabō depicted here is the old Tōkabō library, which was part of the residential estate once owned by the

Muromachi statesman and literati Ichijō Kaneyoshi (1402–1481). In the Tōkabō, Kaneyoshi reputedly amassed some 35,000 volumes. The home and the Tōkabō library were burned to the ground during the Ōnin Wars.

Line four: The crane is a common symbol of longevity. The “youthful [childlike] face” (童顔) is a further sign of the subject’s immortal status, gained, we are supposed to infer, from having taken cinnabar elixirs. Age sixty marked the beginning of a new cycle in the sexagenary scheme of reckoning the passing of years. Tradition held that sixty was the normal expected human life span.

(33) A Heptasyllabic Quatrain by Kitakōji [Minamoto] Baisō (Chō, Chikusō, Mudaiō), 1765?–1844 (SBK 71-1)

A Chinese studies scholar and Kyoto native born in 1763 or 1765, Kitakōji Baisō was adopted in his youth by Kitakōji Sadataka, a doctor in the Imperial Bureau of Medicine. In 1784, Baisō became assistant director of the Ōi no Tsukasa (Provisions Bureau). In 1795, he received a sinecure appointment as governor of Higo (present-day Kumamoto prefecture) and two years later was appointed as assistant director of the Court Academy. Earlier in his career, Baisō resided in the vicinity of Kurumaya Marutamachi and later at Muromachi Marutamachi. He operated a private school, named Baisōkyo Kyōyusho (The Baisō Residential Academy of Learning), where he was also a teacher.

The amusing kanshi which follows exhibits the belief held in China and Japan that the aged could grow new teeth, a supposed harbinger of longevity. What may in fact occur in such cases is simply the emergence of previously hidden wisdom teeth, free to erupt once other ones have fallen out. The poet himself does not explain why this has happened, stating only that it was *not* brought about through the use of elixirs but was instead a function of the woman’s relative “youth” (line four). Yet by merely mentioning the elixir, the poet is cleverly implying an affinity between this woman and the Taoist immortals, a fanciful but highly flattering comparison. This poem is a typical occasional verse, written to meet the demands of a specific social event and with no pretense of

being great literature, its function simply to congratulate and hearten the old woman for whom it was written.

八十一生齒賦以賀

仙姑何見鬢(鬢)絲華。
八十巋然生七牙。
非假九還丹藥力。
全因百歲(歲)壽期除。

“A Poem to Congratulate You on Growing New Teeth at Eighty-one”

Fairy Immortal, when have we ever seen grey hair at your temples?
In your eighties, hale and hearty, and you’ve now grown seven teeth!
It’s not that you’ve availed yourself of the Nine Transformed Elixirs;
The reason is that your hundredth birthday is still so far away!

Line one: The aged subject of the poem is being identified with the female immortal Ho Hsien-ku 何仙姑 (Jp. Kasenko, ca. eighth century), one of the eight immortals or worthies of Taoism. There are various disparate legends about her, but one account tells that during her childhood in Hunan she encountered an extraordinary being, who gave her one of the peaches of immortality to eat. Miraculously, she never experienced hunger ever again and became able to forecast both disasters and good fortune. Thus, the people in her village came to regard her as a god and built a special dwelling for her.

Line two: The symbolic significance, if any, of seven is not immediately apparent, but in Chinese numerology, seven is associated with female development: a female infant gets her first teeth at seven months and loses them at seven years; begins to menstruate at twice seven (fourteen), and enters menopause at seven times seven (forty-nine). See Eberhart, p. 261.

Line three: *Kyūkantān* (Ch. *chiu huan tan* 九還丹, also known as the *kyūtentan*, 九轉丹), literally, the “nine cyclically-transformed elixirs,” are a group of “magical” potions produced in a nine-step sublimation process. These nine were believed to confer immortality, the ability to fly, invulnerability, and various other powers.

(Needham, *Science and Civilisation in China*, vol. 5, pt. III, pp. 82–83, 90–91; see also Morohashi, vol. 1, p. 387, #693; p. 378, #480). Ancient sources do not specify all the ingredients, for the sake of secrecy, but the first potion, “the elixir flower” (*tan hua*) is known to have contained cinnabar as its primary ingredient, with lesser amounts of realgar (arsenic sulphide) and more than a dozen other minerals (Needham, pp. 90, 131).

(34) A Heptasyllabic Quatrain by Iwagaki Matsunae (Tōen, Kentei), 1774–1849 (SBK 74-1)

Iwagaki Matsunae, a Kyoto native, was a Confucian Kogaku scholar and Japanese historian. He was adopted at birth by Iwagaki Ryūkei, in whose school, Junkodō, he eventually became a teacher. He received training in Confucian studies under Fusehara Senkō and lived in the area of Tominokōji Takeyamachi. Matsunae served as the assistant director of the Bureau of Imperial Attendants (Ōtoneri no Tsukasa) and as a professor of phonology in the Court Academy. Among his published works are a five-volume history of Japan and a collection of his kanshi quatrains in three volumes.

Matsunae’s quatrain is a direct and prosy composition, devoid of ornamentation and conspicuous craft, yet its sadness captures the reader’s attention immediately. It is impossible not to sense and be moved by the poet’s wistful envy as he observes the reunion of these two stars and realizes that even though they meet but once a year, they are still fortunate by comparison with his own daughter and deceased son-in-law who, by contrast, are parted for all eternity.

女婿出羽介小祥忌追悼

看彼二星雖隔年。
 年々歡會實仙緣。
 如何賢婿別吾女。
 無返覓(魂)來七夕天。

“Mourning on the First Anniversary of the Death of My Daughter’s
Husband, Vice Governor of Dewa”

Behold those two stars: although apart for a year,
Annually they enjoy a reunion, truly a match divine.
Why did such a noble son-in-law leave our daughter behind?
His spirit not returning on this day of Tanabata.

Line four: Tanabata, the Star Festival, is one of the major Japanese traditional festivals, occurring on the seventh day of the seventh month by the lunar calendar. On the evening of the seventh, the Herdsman star, Altair, is said to cross the Milky Way to meet his wife, the Weaving Maiden star, Vega, for a once-yearly tryst. According to legend, after the young wife flew off to the heavens, leaving her husband behind, he desperately went in search for her on a flying carpet (made from the hide of one of his cows). Their reunion was so joyous that they entirely forgot about their duties. In response to this failure, the god of heaven imposed a once-monthly meeting schedule on the couple. This arrangement in turn was misreported by the magpie messenger, leaving the lovers to believe that they could only meet once a year, the rest of the time dwelling apart on opposite sides of the Milky Way. The festival originated in China and has been known in Japan since Nara times, becoming particularly popular during the Edo period.

**(35) A Heptasyllabic Quatrain by Umetsuji [Shōgenji] Shunshō
(Marena), 1776–1857 (SBK 75-1)**

Umetsuji Shunshō, a Chinese studies scholar, was primarily known as a poet in his day. A native of Sakamoto in Ōmi province (present-day Shiga prefecture), he was in his youth a student of the leading kanshi scholars Minagawa Kien (see SBK 3) and Murase Kōtei. He served as a priest at the Hiyoshi Jinja, a shrine in Sakamoto, following his father in what was a hereditary appointment. In 1807, Shunshō stepped down and went off to Kyoto to teach. He became popular in his new calling and earned a reputation for his plucky, headstrong ways and prowess as a poet. *Heian*

jinbutsusshi (1852) gives his residential Kyoto address as Shijō Higashi no Tōin-higashi, but other editions show different addresses. He has left us one volume of his poems.

The poetic figure seen in the romantic, elegant nocturne below is a solitary and perhaps impecunious scholar wholeheartedly devoted to his work. Leaving the door unlocked in line two suggests a desire to be visited by someone, perhaps for a nighttime tryst, but the only such company the poet receives is the moon. The reference to thinness perhaps implies an almost excessive dedication on the poet's part to his work or else some unfulfilled emotional need that is causing him to waste away, perhaps the very same need that has made him wishfully leave his study door unlocked.

磨礱吟骨眼長醒。
獨坐 (坐) 空齋夜不扃。
祇有佳人來較瘦。
月明縞袂立中庭。

Refining and polishing my poetic skills, I stay awake for hours.
Sitting alone in my empty study, the door never closed at night.
Nobody comes save the beautiful one, to see which of us is the thinner—
The bright moon in white silk sleeves in the middle of my garden.

Line four: The moon was seen as a representation of *yin*, the passive female universal force, thus, its association here with female beauty.

(36) A Pentasyllabic Quatrain by Takemoto Totoan (Seishitsu), 1767–1818 (SBK 76-1)

Takemoto Totoan, a respected kanshi poet in his day, was once a student of the important Confucian scholar and poet Shibano Ritsuzan. His father was an Okayama retainer named Takemoto Masakatsu and the family lived at Oike Muromachi-nishi, in Kyoto. A most promising

student, he studied as a boy at the official academy of the Okayama fief, where he won praise for his intellectual gifts. Later, after settling in Kyoto, he became friends with such cultural icons as the kanshi poets Rai San'yō (1780–1832) and Kan Sazan (Chazan, 1748–1827), and the artist Tanomura Chikuden (1777–1835). Totoan was an expert calligrapher and also conducted research on the use of rhyme in the *ku-shib* (“old-style”) genre.

Although Totoan’s quatrain contains no profound sentiments, the tableau it presents of the poet sitting around a fire on a winter’s night, writing poetry and drinking, conveys succinctly an atmosphere of cosiness and contentment. Structurally, the poem is compact and lean, the poet’s choice of the pentasyllabic line with its reduced scope for wasting words undoubtedly a factor. The well-crafted yet unostentatious parallelism in the opening couplet and the plain but appropriately evocative nature similes at the end of each of the first two lines provide additional charm. In line four, Totoan aligns himself with the great masters of Chinese poetry when he observes how wine stimulates his creative impulses.

冬夜偶作 荀足葦

湯聲疾風起。
 爐(爐)氣暖光廻(廻)。
 酒味茶前美。
 詩思醉裡催。

“Written Extemporaneously One Winter Night at Kōsokuan”

The sound of boiling water arises like a tempest.
 Heat from the brazier spreads out like warm sunlight.
 The wine I had before this tea was good.
 Poetic thoughts inspired by my tipsy state.

Title: Kōsokuan, unidentified, may be the name of the poet’s own retreat.

(37) A Heptasyllabic Quatrain by Hata Ryūtai (Kisshū), 1765?–1832 (SBK 77-1)

Hata Ryūtai was a native of Uji, southeast of Kyoto, probably born, according to Ozasa's *Teiran* grave data, in 1765, not 1771, as various other reliable sources record. He was sent to Edo to study as a boy of thirteen, and after staying there about six years he returned to the capital, living in the area of Muromachi Demizu-kita, where he practiced medicine. Ryūtai kept company with the kanshi poets Ryū Sōro, Emura Hokkai, Minagawa Kien, and their illustrious circle of artists and literati. At the age of twenty-two, Ryūtai was adopted by the renowned physician Hata Kōzan, and after years of medical research, during which he acquired a reputation for excellence in his field, he was called to service at court. His large corpus of scholarly writings includes texts on Chinese poetry and medicine.

松花釀酒鬱金香。
 仙子春筵玉作觴。
 共唱南山不崩曲。
 笙聲時和鳳鳴長。

Wine brewed with pine buds, turmeric-flavored wine.
 Immortals at a spring banquet, cups made of jade.
 Together we sing "The Southern Hills Never Shall Collapse,"
 The reed pipes harmonizing with the phoenix's unending cries.

Line one: "Wine brewed with pine buds" 松花釀酒 is probably *shōkashu* 松花酒, a medicinal wine flavored with the pollen-laden flowering cone buds of the tree and favored by Taoists. The small spring-flowering conelets (strobili) were auspicious owing to their production of prolific numbers of seeds, which symbolized progeny. The phrase 鬱金香, Jp. *ukkonkō*, is a reference to the turmeric-producing plant *Curcuma longa*, known also as *kizomegusa* 黄染め草, but it also became a designation for the ceremonial wine flavored with turmeric, which we take to be its meaning here. Native to India but known in Japan since around 800, *curcuma* is a leafy perennial in the lily family similar to *myōga*, Japanese ginger.

Yellow turmeric is collected from its fleshy roots. Although not botanically related to the saffron-producing *Crocus sativus*, *ukkonkō* is sometimes identified with Chinese saffron.

Line three: As in SBK 28, above, “Southern Hills” is an allusion to Ode 166 (T’ien Pao) in *Shih ching*. The phrase in question is found in stanza 6, lines 3-4, which literally read: “Like the *southern hills*,/ never falling, *never collapsing* . . .” (emphasis added) 如南山之壽、不騫不崩。

Line four: An alternate rendition of this grammatically difficult line might be, “[Our voices] harmonizing with the reed pipes, [like] the phoenix’s unending cries.” The *shō* (reed pipes) is a traditional Japanese musical instrument resembling panpipes. The phoenix, *feng-huang* 鳳凰, is a bird in Chinese mythology seen as an omen signaling that the ruling king was enlightened and just.

**(38) A Heptasyllabic Quatrain by Seo Noribumi [Kyōbun]
(Ryokkei), fl. ca. 1825 (SBK 78)**

Seo Noribumi (or Kyōbun, the name reading being tentative), was a kanshi and renga poet, a native of Kyoto, and a resident of the Nakadachiuri Shinmachi area of the city. His forebears appear to have served as retainers of the Kagoshima fief in southern Kyushu.

翫菊延齡

貞操傲霜發菊香。
千輪壽色伴仙粧。
金葩爛蝶如星彩。
添得天邊寶發光(光)。

“Amusing Ourselves with Chrysanthemums to Prolong Our Lives”

Chaste and virtuous, braving the frost, the mums emit their scent.
 Physical perfection, an air of longevity matching their magical beauty.
 Golden blossoms, glittering butterflies, brilliant as the stars,
 Enhanced by the light of the precious Lady Star, off in the distant skies.

Title: On the chrysanthemum, see the notes to SBK 27-1, above.

Line two: The expression used here (translated symbolically as “physical perfection”) is *senrin* 千輪, “thousand wheels,” perhaps a contraction of the Buddhist term *senpukurin* 千輻輪, denoting the supposed spoke-wheel pattern on the Buddha’s feet, one of thirty-two manifestations of physical excellence and virtue.

Line three: The image of the butterfly here seems well-placed, since it was used as a symbol for an old man (*tieh* 爹), owing to the phonetic similarity between this word and the one for butterfly in Chinese, *bu-tieh* 蝴蝶. Yellow chrysanthemums were considered particularly auspicious.

Line four: The penultimate character here is the name of a small four-star constellation known in Japan as Bu 婺 or Bujo 婺女, “The Lady,” one of seven constellations that make up the snake-like northern Hokuhō Genbu group, near the Water Bearer constellation (Aquarius) in the western skies. Other names by which it is known are Joshuku 女宿 and Sujo 須女; its popular modern name is Urukiboshi. “The Lady” is loosely associated with the Vega star, the female Weaver, in the Tanabata legend. We thank Nakamura Setsuko of the Nichibunken Library for her assistance with identifying this star.

(39) A Pentasyllabic Quatrain by Katsura [Minamoto] Naoyuki (Kiichidō), 1771–1834 (SBK 81)

A Kyoto artist, Katsura Naoyuki was also a fine calligrapher noted for his *kaisho* script. He studied calligraphy under Takemura Nansō. The following *tanzaku* appears to have been written to accompany a gift of a painting, perhaps even one by Naoyuki himself. The poet makes an attempt here to flatter the recipient by suggesting that he lives near

Peach-blossom Spring and is by extension a Taoist immortal.

柳岸水涵綠。
 桃林霞蒸花。
 描畢仙源似。
 何處 (處) 是 君家。

Willow banks, greenness in the water.
 Peach forest, blossoms a misty pink.
 Now it's painted—like the Immortal Spring!
 Whereabouts may we find your house?

Line one: The reflection of the willows is being seen in the clear water.

Line three: On the Peach-blossom Spring of the immortals, see the notes to SBK 69, above.

Line four: In the original text, there is a one-character space before the words “your house,” indicating respect for the person to whom this makes reference, probably the recipient of the *tanzaku*.

(40) A Heptasyllabic Quatrain by Nakabayashi Chikutō (Narimasa), 1776–1853 (SBK 86-1)

Nakabayashi Chikutō was a distinguished Nanga artist and kanshi poet born in Nagoya. The son of a doctor, he showed an early love of art and took up the study of traditional Chinese Yuan and Ming styles. He moved to Kyoto when he was twenty and eventually established his own school of painting. Chikutō was a close friend of Rai San'yō and Takaku Aigai (1796–1843), both of whom admired his graceful urbanity and seeming indifference to fame.

詠梅

一樹寒香雪霽天。
池邊帶月影嬋娟。
風神不是塵寰物。
玉骨宛然姑射仙。

“The Plum Tree”

A single tree, a chilly scent; the snow has cleared from the skies.
Beside a pond, bathed in moonlight, shadows enchantingly beautiful.
Its graceful spirit does not belong to the dusty, mundane world;
Bones of jade, exactly like the Immortal of Mt. Ku-she.

Title: On the early spring-blooming plum tree, see the notes to SBK 2, above.

Line four: “Bones of jade,” a reference to the plum tree’s delicate branches, connotes loftiness of spirit or spiritual aims. Jade itself also functions as a symbol of purity.

“The Immortal of Mt. Ku-she” is a reference to a famous passage in *Chuang tzu*: “. . . [T]here is a Holy Man living on faraway Ku-she Mountain, with skin like ice or snow, and gentle and shy like a young girl. He doesn’t eat the five grains but sucks the wind, drinks the dew, climbs up on the clouds and mist. By concentrating his spirit, he can protect creatures from sickness and plague and make the harvest plentiful.” See Burton Watson, trans., *Chuang Tzu: Basic Writings*, Columbia U.P., New York and London, 1964, p. 27.

**(41) A Pentasyllabic Quatrain by Priest Myōdō (Sōsen), 1769–1837
(SBK 90)**

A resident priest at a temple in the Daitokuji complex in Kyoto, Myōdō was an outstanding *suiboku* (monochrome ink) painter known for his depiction of bamboo.

赴 寶林庵主佳拾賦謝呈

住菴終(纔)只尺。
 日々往來親。
 多謝今宵會。
 盡美山海珍。

“Going to Hōrin’an and Presenting a Poem in Respectful Appreciation to the Master”

The retreat where I am staying is nearby;
 Going back and forth each day has made us close.
 Many thanks for your hospitality tonight—
 Finest delicacies from the hills and seas!

Title: The word 主, “master,” might instead be translated as “chief priest.” Hōrin’an, which appears to be the name of a temple, cannot be positively identified. Although there are no surviving temples with the name Hōrin’an, there is a Rinzai temple known as Hōrinji 宝林寺 located in Kameoka to the west of Kyoto, where conceivably the poet could have spent some time. It is also possible that in haste Myōdō wrote 寶(宝)林庵 when he meant to write 玉林庵 (Gyokurin’an), which might be a reference to Gyokurin’in 玉林院, a temple within the Daitokuji complex, where Myōdō resided for many years. The sense of the sixth character in the title, which appears to be 佳 (Jp. *tori*, *fufudori*, etc.), cannot be determined; thus, the word has been omitted from the translation. There is a one-word lacuna after the first character in the title, a sign of the poet’s respect for the individual designated in the four-character phrase which follows.

(42) A Heptasyllabic Quatrain by Priest Ninryū (Ka'an, Jippōin),
1783–1855 (SBK 139-2)

A Shingon Buddhist priest, outstanding calligrapher, and artist, Ninryū was the chief resident priest of the Rokusonnō Daitsūji temple in Kyoto. He also wrote verse, and judging from the quatrain which follows, we may say that he was talented in this area as well. The mood in this poem changes rapidly from line to line, moving from the leaden, menacingly oppressive atmosphere of skies before a summer tempest to the sudden violent intensity of the storm itself, which seems to end as quickly as it started, leaving the air fresh and redolent of nearby lotuses which have been pounded by the rain. The fragrant lotus is a potent symbol in Chinese and Japanese thought, functioning as an emblem of purity, physical and spiritual, because its flower emerges from the mud of a lake to bloom in pristine loveliness, unaffected by the surrounding environment. The notion of the sky “raining lotuses” also has Buddhist associations, perhaps an auspicious sign of the Buddha’s beneficence. It may be noted that this quatrain uses repetition within each line of the first couplet: *t’ien* (skies) occurs twice in line one, as does *lien* (lotuses) in line two, creating a pleasing auditory and visual effect, which we have tried to reproduce in our translation. Line three introduces an elegant, courtly touch with its image of rain-ravaged lotuses releasing their scent, which pervades the poet’s room and heightens his enjoyment of nature. The final line brings the poem down gently and restores a sense of calmness, reminding us of rain’s regenerative powers.

雨中蓮

炎天欲雨天如燃。
驟雨打蓮似雨蓮。
忽覺香風薰滿室。
十方安住樂天然。

“Lotuses in the Rain”

Burning skies, imminent rain, the sky as if on fire.
 Stormy rain dashes the lotuses—it seems to be raining lotuses!
 I’m suddenly aware of a scented wind; fragrance fills the room.
 Peace all around me everywhere as I take delight in nature.

(43) A Heptasyllabic Quatrain by Kishi Tai [Gantai] (Dōkōkan, Takudō), 1782–1865 (SBK 143-1)

Gantai was an artist, literatus, and the eldest son of Kishi Ku (Koma), better known as Ganku (1749–1838), the founder of the Kishi school of painting. Gantai was a pupil of his father and often worked with him. As an artist, he is said to have become his father’s equal. He was noted for his paintings of landscapes, insects, birds, and animals, especially tigers, for which his father was also famous. Gantai went with Ganku to Kanazawa in 1809 to create paintings for the new castle, remaining there a year.

Gantai’s simple but evocative quatrain about the fleeting visit of a cuckoo (Jp. *hototogisu*, *Cuculus poliocephalus*) will charm any reader who has ever stopped to listen to the cuckoo’s intriguing song. Celebrated in Japanese poetry from ancient times, this migratory songbird is most often seen during the summer months, its distinctive, doleful call being heard day and night in mountain regions. In China, its song was believed to sound like the phrase *pu ju kwei ch’ü* 不如歸去, “You’d better go home!” In poetry the bird came to be linked with homesickness and the bittersweet pangs of love. “Stating its grievances” (line two) refers to the endless unhappiness the cuckoo seems to convey; indeed, in Chinese lore it is said to cry all night until it spits blood. Although Gantai has enigmatically omitted to indicate what emotions the cuckoo has aroused in him, we can infer a sense of regret on his part at the bird’s sudden disappearance.

子規

織(織)々鉤月掛長空。
 訴冤杜鵑過屋東。
 一叫聞知披戶立。
 鳴聲遠在斷雲中。

“The Cuckoo”

Slender and fine, the sickle moon, aloft in the heavens vast.
 A cuckoo, stating his grievances, flies by east of the house.
 I recognize it at once from its cry; I open the door and stand there:
 The sound of its call, away in the distance, off in the broken clouds.

Line two: The cuckoo’s enchanting song is most often heard in early summer, early in the morning when the sun is still in the east, hence the mention of “east” in line two.

**(44) A Heptasyllabic Quatrain by Takenaka Saibi [Saibidō]
 (Nanpō, Jiisai), 1766–1836 (SBK 158-1)**

A doctor by training, Takenaka Saibi came from the town of Tanabe in the province of Kii, in present-day Wakayama prefecture. He went to Kyoto to study medicine under Wada Tōkaku and eventually opened his own practice at Higashi no Tōin Nishikikōji. Saibi gained fame for having cured the ailing daimyo of Bizen in 1831, and throughout his career his services were always much in demand.

The symbolism and use of metaphor in the quatrain below are more sophisticated than in many of the kanshi in this collection. The “striped garb” (*pan-i* 斑衣) in line two, meaning the patterned, multi-colored garments worn by children, is associated with accounts of Lao Lai-tzu 老萊子 (Jp. Rōraishi), an elderly paradigm of filial piety who lived during the Spring and Autumn period. He is said to have worn similarly gaudy

clothes as he frolicked around acting like a child in front of his aged parents, in an effort to make them feel younger. Thus, this line, especially with its reference to “mother” (*bokudō* 北堂), conjures up the image of numerous children, dressed like Lao Lai-tzu, paying homage to their aged mother, probably on her birthday. Another complexity is the fact that the word *pan* (“striped”), seen above, is often used to describe the pattern on certain varieties of bamboo, this plant itself being a symbol for one’s progeny. Overall, this kanshi is one of the more interesting examples of the extemporaneous social *tanzaku* poem written to commemorate an auspicious event.

數十琅玕簇瑞烟。
斑衣奉壽北堂前。
當看 (看) 子姓茂於竹。
並長雲梢共映 (映) 天。

Scores of lovely bamboo stalks, auspicious mist wreathes the grove;
In striped garb offering felicitations to their honored mother.
It’s obvious that your heirs are more numerous than the bamboo,
And as tall as the cloud-like pennants shining in the sky.

Line three: An old Chinese saying states, “The plum tree puts forth many kernels (meaning children), the bamboo shoot brings many grandchildren.”

Line four: Alternatively, “And taller than the cloud-like pennants. . . .”

(45) A Heptasyllabic Quatrain by Mori Kakushū, 1752–1819 (SBK 163)

Originally from Tsuruga in Echizen, Mori Kakushū belonged to a family which had served for generations as retainers of the Sakai lords of Wakasa. When he was seventeen, he went to Kyōto to study medicine under Tomino Chūtatsu (d. 1791), while also taking instruction in traditional Confucian studies from Itō Tōsho (1730–1804). Kakushū opened a

medical practice which flourished. He was highly acclaimed for his expertise in the field of epidemic diseases and was also a respected teacher. The quatrain below bears distinct similarities in its language and conception to SBK 5 and 38. The pine tree-longevity topos seems to have been a most popular one in *tanzaku* during the Edo period.

松延齡友

老松蓊鬱擁高臺。
偃蓋日含瑞氣堆。
直幹且(宜)為延壽友。
千年翠色為君開。

“Pine Trees, Our Long-Lived Friends”

Aged pines, bushy and luxuriant, cover the high pavilion.
Sunlight trapped by their canopy, auspicious mist in abundance.
Straight their trunks, they're fit to be our long-enduring friends,
Displaying their jade-green color to you, for a thousand years.

Line four: An alternative interpretation might be, “May they display their jade-green color to you for a thousand years.”

(46) A Heptasyllabic Quatrain by Itō Hironari [Kōsai] (Kogidō), 1799–1845 (SBK 192)

Itō Hironari was a Chinese scholar and a native of Kyoto who resided in the area of Horikawa Shimodachiuri. The son of Itō Tōri (d. 1817), under whose instruction he was trained in traditional Chinese studies, Hironari was also the great-grandson of the illustrious Confucian scholar and kanshi poet Itō Jinsai (1627–1705). In 1838 he was awarded a silver stipend in perpetuity and other perquisites, in recognition of his family's five generations of service to teaching. The quatrain which follows, an

example of the genre known as *eibutsu* (Ch. *yung-wu* 詠物, “poems on things”), captures the splendid flowering of the short-lived cherry in April, an event in which the Japanese continue to take delight.

詠桜花

千紅萬紫品雖多。
尤愛白桜帶月花。
沐露浴風如碎玉。
獨專春寵放紛華。

“On Cherry Blossoms”

Thousands of red ones, myriad purples, many different kinds.
But best I love the white cherry trees that blossom in the moonlight.
Dew-moistened, bathed by the wind, like broken pieces of jade,
Alone enjoying spring’s affections, displaying brilliant color.

Title: In Japan, the evanescent whitish-pink cherry blossom is the most beloved of all spring flowers. Cherry blossoms in general are not a common image in *kan-shi* poetry, where plum blossoms are preferred.

(47) A Pentasyllabic Quatrain by Nukina Kaioku (Sūō, Kaikyaku), 1778–1863 (SBK 194-1)

An outstanding Nanga artist, leading calligrapher, and scholar of Chinese studies, Nukina (originally Yoshii) Kaioku was a native of Tokushima in Shikoku, where his father was a samurai. A well-known painter trained in the Kanō and Nanga traditions, he was considered among the finest calligraphers and calligraphic historians of his day. Kaioku studied Buddhism and calligraphy on Mt. Kōya for a period, then later received instruction in painting from Nakai Chikuzan (1730–1804) and others, eventually discovering his own sense of style. Fond of travel, Kaioku

spent time in Edo studying Confucianism and Chinese painting and went to Nagasaki to gain expertise in the methods of *bunjinga* (literati painting). For a period he served as the head of the Kaitokudō Shoin academy in Osaka before relocating to the Tominokōji Shijō area in Kyoto. There, he taught at Shuseidō, his own school, receiving frequent visits from Rai San'yō, Tanomura Chikuden, and other illustrious artists and writers. Kaioku changed his place of residence in Kyoto at least two times after the 1830s and spent his final years serving at Kamo Jinja, his family's ancestral shrine.

The quatrain by Kaioku which follows is on the surface pure description, a portrait of orchids which are compared to the legendary moon cassia, a tree that supposedly could not be rooted out. Together, the plants symbolize human virtue and flourishing progeny. There may be veiled political allegory here: men of integrity may be unfairly dismissed from office, that is, “suppressed,” in the language of the poem, but their virtue lives on and there will always be others like them to carry on their work.

蘭

幽韻 (韻) 温如玉。
風撼水石間。
雖非月裏桂。
堪挹不堪拔。

“Orchids”

Gently murmuring, mild and warm as jade,
Tossed by the wind on the water among the rocks.
Though not the cassia tree growing on the moon,
They can't be uprooted, even though they can be suppressed.

Title: On the orchid, see the notes to SBK 2, above.

Lines three and four: We have corrected the final character in line four 扳,

meaning “to pluck or twist,” to 抜, “to root out, pull out.” According to legend, whenever someone chops down the cassia said to grow upon the moon, it grows back the next day. The orchids are being likened to this legendary tree.

(48) A Heptasyllabic Quatrain by Yamada Takanao (Shōkei, Kōan, Baitō), 1797–1876 (SBK 200)

A native of Kyoto, Yamada Takanao was a kanshi poet who resided in the area of Higashi no Tōin Ayakōji. The following quatrain on the subject of marigolds may have been intended as an inscription for a painting, perhaps executed by Takanao himself. In this poem, an alternative word for the marigold, namely, *junpitsuka* 潤筆花 (literally, “flowers in return for brush work [art work] done”) is cleverly exploited to suggest that the flowers are a reward for someone’s literary creations—presumably those of the poor scholar living at the house in the painting.

金錢花

誰鑄金錢剪 (翦) 碧紗。
還栽窮措寂寥家。
文章歌向人間賣 (賣)。
拜賜天公潤筆花。

“Marigolds”

Who cast these gold coins, cut this green silk gauze,
And planted them here, at this poor and lonely house?
His writings and songs he sells to all the world.
These marigolds, a gift from Nature, humbly received.

(49) A Heptasyllabic Quatrain by Yao Lü-feng, Copied by Nishimura Ō (Jūjōen), ?-1831 (SBK 244-2)

Nishimura Ō (tentative reading), a native of Ise, was a respected Shijō painter who lived in the area of Aburanokōji Matsubara, in Kyoto. He studied under the haikai master Sakurai Baishitsu (1769–1852). The quatrain below was not composed by Nishimura Ō himself but by an unidentified Chinese named Yao Lü-feng 姚慮逢. Yao's point in the final two lines seems to be that the conversation he loves flows more easily in the shade, away from the distraction posed by the blossoms and the throngs of noisy flower-viewing sightseers.

老為春晴動賞心。
 枯藜緩步柳邊吟。
 平生性癖耽閑談。
 不愛繁華愛綠蔭。

姚慮逢詩 十丈園書

I have always been moved by the clear skies of spring.
 Ambling past withered bamboo, chanting verse by the willows.
 All my life I've had a weakness for idle conversation,
 So it's not the luxuriant blossoms I love but the green shade of the trees.

[A Poem by Yao Lü-feng, Recorded by Jūjōen]

Line one: An alternative rendition might be, “Now that I am old, I'm moved by the clear skies of spring.”

Line two: The second character has been written with the grass radical, 藜 (Jp. *akaza*, “wild spinach”). We have provisionally corrected it to the bamboo radical.

(50) A Heptasyllabic Quatrain by Amenomori Keitei (Hakusui, Sui-bokusai), 1793–1881 (SBK 252-1)

Amenomori Keitei was an artist and a well-respected art appraiser, with expertise in calligraphy as well. A native of Kyoto, he worked from his home in the area of Karasuma Ayakōji-minami, having resided previously near Nakasuji Matsubara. Keitei's visually stimulating poem below has an interesting first couplet, with parallelism that repeats the character *yama* (mountain) in the same position in each line. This draws our attention to two separate and obscured areas of the mountain at whose foot Keitei appears to be standing: the base and the middle. By highlighting these two areas, the poet sets the stage for his concluding observation that above the clouds, out of sight, there has to be yet a third component of the mountain, that is, its peak. This deduction is based upon the visual evidence of a powerful waterfall which must be flowing from somewhere above the middle of the mountain. Chinese landscape poetry frequently makes use of such tropes, where observations about scenery are made and then followed by an inference based upon the physical evidence at hand.

洩雲瀕洞遮山腹。
古木搓牙繚山足。
舉頭百丈瀉寒泉。
知有高峯插天綠。

Trailing clouds, vast and spreading, cover the middle of the mountain.
Ancient trees with angled branches, all around its base.
I raise my head—a chilly waterfall descends a thousand yards:
I know there is a lofty peak piercing indigo skies.

Line three: “A thousand yards” is more literally “a hundred *jō* 丈,” one *jō* being about three meters.

(51) A Heptasyllabic Quatrain by Fukui [Minamoto] Susumu (Teien), 1783–1849 (SBK 254)

A physician by training but a poet and calligrapher at heart, Fukui Susumu was a Kyoto native who made his home in the area of Moto-Seiganji Kuromon. His father, Fukui Yōtei, was a palace physician and former governor of Tanba. Susumu studied medicine with his father and was also called upon to serve as a palace physician. He gained the title of governor of Ōmi, a nominal post also held by his father, and reached the junior fourth rank, upper grade. Susumu's quatrain below may have been written to accompany a painting.

鶴久友

素姿丹頂羽毛鮮。
曾侍瑤 (瑤) 池王母前。
一作主家臺 (臺) 沼友。
蹣跚長契幾千年。

“The Crane, My Old Friend”

White its body, red its crown, feathers fresh and bright.
It used to serve at Yao Pond, by the Queen Mother of the West.
But since becoming a friend of the master of the tower and the pond,
It has strutted around, sworn to be loyal for many thousands of years.

Title: A symbol of longevity and immortality, the crane often appears in depictions of the Queen Mother of the West in her garden paradise (see the note for line two, below) as well as with other auspicious figures such as the deer, the giant tortoise, and various gods of good fortune. The crane also symbolizes wisdom and may have been intended here to represent the recipient of this poem.

Line one: The editors of the *Tanzaku shūei* text have mistakenly added a character not in the original text to position five in line one, while also shunting the last character of the line (鮮) to the top of line two. The second line thus ends with

not the rhyme word found in the original but the sixth character in that line, with its actual rhyme word being carried over to the top of the third line, which is erroneously parsed with eight characters. The fourth line alone is correct as it stands. We have amended the poem text.

Line two: Hsi Wang Mu 西王母, the Queen Mother of the West, in Chinese folklore is the ruler of the K'un-lun mountains, where Yao (Jasper) Pond 瑶池 is supposedly located. She is traditionally depicted as a man-eating creature with the tail of a leopard and a tiger's jaws and is often shown riding a white dragon and bearing a tray holding the peaches of immortality. From around the first century B.C, Hsi Wang Mu came to be seen as a granter of eternal life. She is also portrayed in Chinese art as a beautiful lady who possessed both "maidenly delicacy and matronly opulence" and was believed able to give to other worthies the gift of the herb of immortality (Eberhard, pp. 319–20).

Line three: Although it is possible that "master (mistress)" in this line refers back to the Queen Mother of the West in the preceding line, it may instead denote the individual whose home the poet was visiting, which we imagine was the setting for this verse.

Line four: The final four characters might alternatively mean "[may it] endure for many thousands of years," in which case the final couplet would read: "Now that it has become a friend of the master of the tower and the pond/May it strut around [here] for many thousands of years."

(52) A Heptasyllabic Quatrain by Yamamoto [Minamoto] Shitagō (Tassho, Rekiō), 1795–1868 (SBK 255)

Yamamoto Shitagō was the second son of Fukui Yōtei and the younger brother of Fukui Susumu (see entry immediately above). He served variously as vice-director of the Court Academy, governor of Yamato and Awa (both nominal appointments), and senior secretary of the Bureau of Medicine. Shitagō also practiced as a physician and is listed in various medical directories from the period. Sometime after 1838, he moved from the family residence at Moto-Seiganji Kuromon to Muromachi Shimodachiuri, in Kyoto. Shitagō's quatrain, below, is one of the few

kanshi in the Ozasa collection that makes an observation about the times. The first couplet appears to comment on what Shitagō perceived to be an unusual state of political and cultural flux prevailing in Japan toward the end of the Edo period. The second couplet, which seems at first glance unconnected with the first, inserts Shitagō into the cultural picture. Here he seems to affirm, even justify, poetic composition as a means of staying in touch with the national literary and cultural heritage. In an age when many among Japan's elite were reappraising the nation's culture and institutions, it is clear where the sympathies of this poet lay.

反古拋新無後先。
 方逢一百五十年。
 喫茶作賦都閑事。
 猶使今人紹正傳。

Opposing the past, discarding the new, no sense of priority at all—
 A state of affairs seen only once in a hundred and fifty years.
 Drinking tea and writing verse are both trifling pursuits,
 And yet they connect today's folk to the traditions of our past.

**(53) A Heptasyllabic Quatrain by Mutobe Tokika (Rohyō), ?–1845
 (SBK 269-2)**

Mutobe Tokika, a hereditary Mukō Jinja shrine official in the town of Mukō southwest of Kyoto, was the second son of Mutobe Tokiatsu (d. 1784), a former governor of Yamato. He was raised for a time in Fushimi, but after studying medicine went to Osaka to open a practice. Tokika received instruction in Japanese poetry under the Nativist scholar Motoori Norinaga's foster son Ōhira (1756–1833). He raised the children of his elder brother after the latter's untimely death in 1807.

Tokika's quatrain opens with an appealingly folksy parallel couplet that juxtaposes the lustful behavior of young men at the top and bottom of the social scale, in the town and countryside, respectively. While the

peasant boys may lack the money to frequent houses of pleasure, they too have an erotic dimension in their lives, flirting with peasant girls as they gather vegetables. In the second couplet the moral stance of the poet toward the young people is slightly ambiguous. At first glance, he seems to be expressing surprise and decrying the fact that lewd behavior exists when the country is prospering and the overall state of national morality is supposedly high. In the last line, however, it is less clear that censure is his objective: Tokika seems to be acknowledging the naturalness of these desires. An almost democratic spirit underlies the poem in its implicit suggestion that even peasants, not just society's elite, are entitled to experience sensual pleasure.

柳(柳)巷鳴鞭公子過。
 村坡摘菜埜(野)童群。
 太平風化今雖遍。
 貴賤(賤)春情自有分。

In a willow lane cracking whips, young lords passing through.
 On a village mound picking vegetables, rustic youngsters gather.
 Although the morals of a world at peace prevail throughout the land,
 Noble and humble alike enjoy their share of lustful thoughts.

Line one: “Willow lane” normally refers to the brothel area in a town.

Line two: The “youngsters” are possibly just boys, but the term *t'ung* may well include girls.

(54) A Heptasyllabic Quatrain by Okazaki Masaaki (Teian, Kinki-chi), fl. ca. 1840 (SBK 305)

A native of Kyoto and son of Okazaki Genki (see SBK 34-1, 34-2, above), Masaaki lived in the area of Aburanokōji Matsubara and later at Mannenji Higashi no Tōin. He followed in the scholarly footsteps of his father. Masaaki's poem, below, is somewhat prosy but has its poetic

touches as well, notably the phrase *feng-liu hsiao-sa* 風流瀟灑, “graceful, understated beauty,” in line three, and the fanfare of colors in the beginning. The second couplet ends rather anticlimactically: although unworkable from the standpoint of rhyme prosody, reversing the last two lines would surely have strengthened the ending.

東家賞蘭主人有國咏取其末字為韻賦即事

黃紅紫白此排安。
 春夏灌 (灌) 培還護寒。
 風流瀟灑芬芳遍。
 廊下移來仔細看。

My host Master Shōran wrote a Japanese poem, and I took its final word as my rhyme to write this poem impromptu:

Yellow, red, purple, white—all arranged in rows.
 Spring and summer, watered and banked, then protected from the cold.
 A graceful, understated beauty, fragrance everywhere.
 They’ve been moved here into the hall; I study them carefully.

Prologue: The phrase 有國咏 might alternatively be read “Arikuni, [uta o] ejite,” with 有國 being the host’s given name. The suggestion that 國咏 should perhaps be taken to mean “native verse” here was made by colleagues in the *Heian jinbutsushi* group, but other similar usages have not been found. Shōran means “orchid connoisseur.”

(55) A Pentasyllabic Quatrain by Ōkita Tōgaku (Taizan), fl. 1840 (SBK 307)

A Chinese scholar who lived in the area of Butsuguya-chō Kitakōji in Kyoto, Ōkita Tōgaku was a well-regarded kanshi poet, critic, and a professor at an academy affiliated with Nishi-Honganji temple in Kyoto, which

later evolved into Bukkyō Daigaku and finally Ryūkoku Daigaku. He was a top assistant to Priest Kōnyo (Kōtaku, d. 1871), twentieth chief priest of Nishi-Honganji. In the compact and skillfully wrought quatrain which follows, Tōgaku creates an elegant tableau of blossom scent being wafted towards him by a momentary puff of air from a warbler's wings, producing an aesthetic effect distinctly reminiscent of haiku.

窗梅鶯睨睨。
淡雪點金翎。
顫振花枝動。
微風送冷馨。

Plum tree by the window—a lovely yellow warbler.
Light snow dots its golden wings.
It gives a shake, the flowery branches move.
A slight breeze brings a chilly scent.

Line one: The bush warbler, *ying* 鶯 (Jp. *uguisu*, *Cettia diphone*), is a spring songbird, the bird of joy and music. The expression *hsien-wan* 睨睨 means either melodious or beautiful in appearance. This line is based upon language in the fourth stanza of Ode 32 (K'ai Fung, "South Wind") in *Shih ching*, which reads, 睨睨黃鳥、載好其音、有子七人、莫慰母心. "The beautiful yellow birds/Give forth their pleasant notes./We are seven sons,/And cannot compose our mother's heart." See James Legge, trans., *The She King*, p. 51.

(56) A Heptasyllabic Quatrain by Kawakami Tōzan (Gyō, Tōkai, Gizaemon), ?–1840 (SBK 308-1)

Kawakami Tōzan was a Confucian scholar and a native of Echizen. He studied with Rai San'yō, whose major best-selling history, *Nihon gaishi*, he helped compile, and with Koga Seiri (1750–1817). A respected calligrapher and scholar, Tōzan resided in the vicinity of Jūjōbō-zushi Ichijō-kita in Kyoto.

夜泊

篷底夜深霜氣犯。
 聲々破夢水萬飛。
 肩輿軋々過前岬(岸)。
 天發曉雲知不幾。

“Moored at Night”

Aboard a boat, late at night, frosty air invading.
 So many noises disturb my dreams, water flying all about.
 A creaking palanquin passes by upon the nearby shore.
 I know it won't be long before the clouds of dawn appear.

Line one: The poet has written 篷 for 篷. We have provisionally amended the text.

(57) A Pentasyllabic Quatrain by Rai Rissai (Kō), 1800–1863 (SBK 310)

The son of Rai Dengorō, Rissai was a native of Aki province in Shikoku. He was the nephew of the renowned kanshi poet-historian Rai San'yō, with whom he studied. Rissai mastered the Confucian classics and achieved proficiency in both the composition of Chinese poetry and painting. He lived in the vicinity of Tominokōji Anegakōji-kita and enjoyed local renown as a seal carver.

竹石

卷石不盈尺。
 孤竹不成林。
 惟有歲(歲)寒節。
 乃知君子心。

“Bamboo and Rocks”

A pebble isn't ever a foot in length.
 A solitary bamboo stalk doesn't make a forest.
 Only at the coldest time of year
 Do we truly come to know a gentleman's heart!

Lines three and four: Bamboo and gentleman are both expressed with the word *kunshi* 君子; thus, the line may also be taken to mean that the resilience of bamboo is only truly revealed under adverse conditions. Like the lowly, small, but steadfast rock and the single stalk of bamboo in the first couplet, which always remain the same, their essential character unchanged, man, too, must retain his integrity at all times, even when tested by adversity. We are indebted to Professor Mitsuta for suggesting this interpretation.

(58) A Heptasyllabic Quatrain by Sawatari Hiroshige (Seisai, Chik-kyo), 1808–1885 (SBK 346)

A native of Kyoto, Sawatari Hiroshige was a noted artist who lived in the vicinity of Shijō Karasuma Higashi no Tōin. He studied art with Ki Hironari and later with Nukina Kaioku, under whose instruction he modified his style. Hiroshige was an amateur kanshi poet and prose writer as well. He held a post in the Uchikura (The Bureau of the Palace Storehouse), and once held the nominal title of senior secretary of Ōmi province. Hiroshige reached the junior sixth rank and spent his final years in Tokyo, living there from around the start of the Meiji period.

鶯出谷

嬌舌嚶々出谷新。
 遷喬稍見自由身。
 為知鼓吹砭鍼意。
 勾引雙柑斗酒人。

“The Bush Warblers Have Left the Valley”

Bewitching tongues, warbling on; the birds have just left the valley.
They’ve moved house, so these free spirits we’re now beginning to see.
Thus I grasp the sense of “bringing out the muse with their needle-like
melody,”
Attracting that man with his two tangerines and his gallon of wine.

Lines one and two: These owe a debt to the first four lines of Ode 165 in *Shih ching*, titled 伐木 (Fa Mu, “Felling Trees”), which read as follows: 伐木丁丁、鳥鳴嚶嚶、出自幽谷、遷于喬木。“On the trees go the blows *chang-chang*, / And the birds cry out *ying-ying*, / One issues from the dark valley, / And removes to the lofty tree . . .” See James Legge, trans., *The She King*, p.253. The phrase *senkyō* 遷喬 has thus come to denote changing one’s habitat. The bush warbler has a beautiful song and symbolizes happiness and friendship. It comes out of the lowland valleys in March and settles in the hills.

Lines three and four: The last character in line three is a tentative identification of the original word, which appears to be a variant graph. The “needle-like melody” is the song of the warblers. These two lines appear to be based on a passage in a T’ang work by Feng Chih 馮贄 titled *Yün-hsien tsa-chi* 雲仙雜記: “Tai Yung in spring went off with two tangerines and a gallon of wine (雙柑斗酒). People asked him where he was headed and he said, ‘I’m going off to listen to the yellow warblers. Their song is like acupuncture needles on these common ears (此俗耳鍼砭) and they bring out my poetic muse (詩腸鼓吹).” Tai Yung 戴顛 (Tai Chung-jo 戴仲若, fl. ca. 400) was a quasi-hermit and *Chuang-tzu* scholar. He played the *ch’in* and lived an aesthete’s life, declining various appointments.

(59) A Heptasyllabic Quatrain by Ōoka Yasusada (Sadamaru), 1777–1840 (SBK 354-1)

An Ise native, Ōoka Yasusada (tentative reading) was a writer proficient in *kyōka* composition and painting. He appears to have been a member of the Gogaisha poetry society. His poems survive in some of Gogaisha’s

published anthologies, including *Kuri no mi* (1811). Yasusada went to live in Kyoto, establishing a residence in Muromachi Marutamachi-minami. It is speculated that he may have managed a Kyoto store owned by a wealthy Ise merchant named Araki.⁴³

梅

氷骨玉肌是精神。
竹外数枝勝白銀。
不用江南問春信。
微香彷彿(鬚)冒寒新。

“The Plum Tree”

Bones of ice, flesh of jade, the spirit of this tree.
Beyond the bamboo several branches, shinier than silver.
No need have I to go south of the river to ask for tidings of spring.
That subtle scent—it seems the tree is braving the cold anew.

Line one: “Flesh of ice and bones of jade” 氷肌玉骨 is the more usual description of the plum tree, the poet having altered the wording probably by mistake. The plum is the one of the first trees to bloom in early spring. The plum tree, together with bamboo and the pine tree, constituted a triad known by the Chinese as “The Three Friends of Winter.”

Line three: South of the Yangtze river in China (or in the Japanese context, south of the Yodo river in the Kyoto-Osaka region), where winters are comparatively mild and spring warmth is felt earlier than in the north, the seasonal winds which blow from the twelfth month to the third or fourth month (in the lunar calendar) were traditionally known as the “flower-tidings wind,” 花信風. During these months, various flowers come into bloom, starting with the plum, the camellia, and the narcissus, and ending with the peony and the sandalwood tree.

Line four: We have provisionally emended the fifth character, written in the *tan-zaku* as 昌 (*akiraka, sakan*), to 冒 (*okasu*).

(60) A Heptasyllabic Quatrain by Yanagawa [Chō] Kōran (Keien, Dōga), 1804–1879 (SBK 357-1)

Yanagawa Kōran was a native of Mino in present-day Gifu prefecture and the wife and second cousin of the renowned kanshi poet Yanagawa Seigan (1789–1858), whom she married at seventeen. Although the verse which follows does not rhyme properly (with the end rhyme in line four being in a different rhyme category than that seen in lines one and two), Kōran was actually considered a first-rate poet, one of a small number of outstanding female kanshi poets. She was also a skillful Nanga painter, as the little painting on this *tanzaku* confirms. Kōran learned to paint under the guidance of Nanga artist Nakabayashi Chikutō (SBK 86-1) and was also tutored by Seigan, after whose death, from cholera, her own reputation as a poet gained momentum. Seigan and Kōran were a devoted couple and are said to have traveled the country together for many years. After Seigan's death, Kōran founded her own school in Kyoto at Kawabata Marutamachi.

靄雪千山曉月殘。
鈴瓏樓柳粉光寒。
也知夕湖客猶在。
隔水艷歌聲未亂。

Hail and snow on a thousand peaks, a waning moon at dawn.
Glistening willows beside the tower, a chilly powdery gleam.
I can tell that the visitors to the lake last night are lingering there still,
But across the water their lovely singing never grew rowdy at all.

Line two: The compound 鈴瓏 appears to be a variant of the more common expression 玲瓏.

(61) A Heptasyllabic Quatrain by Ikeuchi Daigaku (Masatoki, Tōsho), 1814–1863 (SBK 407-2)

A well-known late Edo loyalist and a physician by profession, Ikeuchi Daigaku was a native of Ōmi province, although some accounts indicate he was born into a Kyoto merchant family. He lived for some time at Karasuma Shimo-Chōjamachi but had a variety of other known addresses, according to the *Heian jinbutsushi* records. Daigaku studied the Confucian classics under Nukina Kaioku and Rai San'yō and was called upon to lecture to various nobles of his day, including Prince Asahiko (1824–1891). He was a friend of the leading kanshi poet Yanagawa Seigan. Because he voluntarily surrendered to the Kyoto authorities during the notorious Ansei Purge (1854–1855), his life was spared and he was banished to Edo. However, this lenient treatment caused him to be viewed with cynicism by other loyalists, who now saw him as a traitor. Daigaku fled into hiding in Osaka but was assassinated in 1863 at Amagasaki, his head displayed on the Naniwa bridge.

An even, tranquil opening couplet in Daigaku's quatrain, below, is followed by an arrestingly direct line three, with the poet imagining himself to be as evanescent as the hazy mists surrounding the surging tide. Perhaps the sentiments expressed in the second couplet are a response to the unpopularity Daigaku suffered after the Ansei Purge, which may have inspired a wish to leave the world and escape from his sufferings. Another possibility is that the couplet represents a transcendent, even epiphanic, moment for the poet who has in an instant discovered his place in the vast cosmos.

月夜望海

月氣和秋遍海湾。
潮頭望入渺茫間。
自疑身是憑空立。
一抹烟沈雁外山。

“Moonlit Night Gazing Out to Sea”

Moonlight in harmony with autumn, all throughout the bay.
 I gaze off at the rolling tide, all misty and indistinct.
 I wonder if perhaps my body doesn't exist at all—
 Sinking from sight like a wisp of mist in the hills beyond the geese.

Line three: The phrase 憑空立, in which the first two characters normally denote a state of insubstantiality, could alternatively be interpreted to mean “standing in mid-air” (空に憑って立つ), a suggestion made by the *Heian jinbutsusshi* research group. Thus interpreted, this line and the next would be rendered, “I wonder if perhaps I'm simply standing in mid-air/And will sink from sight like a trace of mist in the hills beyond the geese.”

(62) A Pentasyllabic Quatrain by Kishi Rei [Ganrei] (Hokuhō, Seppō), 1816–1883 (SBK 419)

Ganrei, also known as Kishi Rei, was a talented painter and the second son of another illustrious painter, Gantai (see SBK 143-1, above). His younger brother was the artist Gankei. Ganrei was best known for his paintings of people, flowers, birds, and small animals. A native of Kyoto, he moved to Tokyo in 1868 and remained there for the rest of his life.

孤吟翠山路。
 欲聽杜鵑啼。
 投宿閑幽寺。
 眠醒落月低。

Alone, chanting poems on a path through blue-green hills.
 I long to hear the sound of the cuckoo's song.
 I spend the night at a quiet, secluded temple
 And wake to find the moon has sunken low.

**(63) A Heptasyllabic Quatrain by Kuno Hanzan (Sekko), 1809–1870
(SBK 434)**

Kuno Hanzan was a Kyoto native. An artist and poet, he made his living as a pediatrician, living in the area of Sakaimachi Sanjō before moving to Kiyamachi Sanjō. He held nominal posts as vice-governor of Dewa and later Nagato. Hanzan's skills as a poet are evident in his quatrain which follows. In this appealingly immediate little vignette we move very abruptly from the calm atmosphere of a boat ride by night, in line one, to a turbulent scene where the tranquility is suddenly interrupted by wind. The alarm of the sightseers is almost palpable as the boat scurries to reach the shore before the rain starts.

九月十一日泛湖待月

半顏秋月張雲羅。
一陣淒風戰(戰)敗荷。
轉棹忽々入城去。
客中只願雨無多。

“On the Eleventh of the Ninth Month, Floating on a Lake and Waiting for the Moon”

Half a face, the autumn moon, veiled by gauzy clouds.
A single gust of chilly wind rustles the dying lotuses.
We turn our oars and hastily head back toward the city,
The visitors just praying that there won't be too much rain.

(64) A Pentasyllabic Quatrain by Nakajima Hōmei (Hansen), ?–1859 (SBK 438)

A mathematician and native of Kyoto, Nakajima Hōmei lived in the vicinity of Butsuguya Uonotana-kita in Kyoto. He held a nominal post as vice-governor of Dewa. The poem below evokes a sensuous moment on a spring evening, with the moonlight illuminating the flowers as they bloom in lush profusion and radiate their heady scent.

靈艸生幾万。
 奇(奇)花開十分。
 春宵何富(富)貴。
 明月照清芬。

Marvelous herbs growing in profusion;
 Rare flowers now in full bloom.
 Such opulence, this evening in spring:
 Pure scent illuminated by the moon.

(65) A Pentasyllabic Quatrain by Arikawa [Arii] Baiin, 1771–1852 (SBK 452-1)

Identified in *Heian jinbutsushi* as a man of letters, Arikawa Baiin was born in Kagoshima, the youngest child of Ijū'in Kanemichi, a retainer of the Kagoshima daimyo. Baiin was also an accomplished artist, known for his paintings of plum trees executed in the Ming style. He went to Kyoto, where he served the distinguished Konoe family at Ichijō Horikawa. We may imagine that the following rather commonplace longevity poem was written extemporaneously at a birthday celebration.

瑞靄籠高閣。
 柳梅暎(晃)綉楹。
 歡筵無限處(處)。
 教鶴羨(羨)長生。

Auspicious mist engulfs the lofty tower.
 Willows and plum trees bright by painted columns.
 The occasion of this vast and joyous feast
 Makes the cranes envy your longevity.

**(66) A Heptasyllabic Quatrain by Okada [Iwagaki] Gesshū (Ki),
 1808–1873 (SBK 469)**

A Kyoto native and the sixth son of Okada Kunihiko (Nangai), a leading disciple of the scholar Iwagaki Ryūkei (see Nangai's SBK 61 and Ryūkei's SBK 27-1, above), Okada Gesshū took the surname Iwagaki and rose to become director of the famous Junkodō academy. This school had been established by Ryūkei and was previously administered by Iwagaki Tōen (author of SBK 74-1), another of Ryūkei's foster sons. Among Gesshū's pupils was the renowned Nanga painter Tomioka Tessai, who studied Chinese under him while in his youth. (A quatrain by Tessai may be seen below, SBK 637-2.) Owing to problems with his eyesight brought on by an illness, Gesshū had to resign his position, becoming totally blind at the age of fifty-four.

The most conspicuous point of interest in Gesshū's appealing quatrain, below, is the parallelism in the numerical progression seen at the head of each line in the opening couplet, where we go from one to two in line one, then a thousand and ten thousand in line two. This rhetorical device effectively mimics and recreates the sense of mounting excitement experienced by the hoards of sightseers as they feel themselves being drawn into, even overwhelmed by, the peerless scenery of Kyoto's Arashiyama gorge in the springtime.

一朶二朶曠遊人。
 千枝萬枝鬧暮春。
 最是消魂 (魂) 嵐峽曉。
 山輝水媚發精神。

One bunch, another bunch, drawing the sightseers in.
 A thousand branches, a myriad branches—the fullness of late spring.
 The most breathtaking sight of all is the Rankyō gorge at dawn:
 The glow on the hills, the charm of the waters have a spirit all their own.

Line three: Rankyō refers to the mountain gorge formed by the Ōi river with Mt. Arashiyama rising steeply from its banks. This scenic area is on the western edge of Kyoto and is famed for its autumn foliage and spring cherry blossoms.

Line four: The final three characters may alternatively be interpreted to mean “to inspire energy and enthusiasm.”

(67) A Heptasyllabic Quatrain by Miyahara [Miyabara] Ekian (Setsuan), 1806–1885 (SBK 470)

A notable calligrapher and Chinese scholar, Miyahara Ekian was a native of Bingo province (present-day Hiroshima prefecture). He came to Kyoto to study with Rai San'yō and eventually opened his own school. His residence was in the area of Oike Kurumaya, and he later lived in the vicinity of Higashi no Tōin Oike. Ekian's quatrain, a Buddhist-inspired meditation on human existence, is one of the more memorable pieces in this collection. The poet offers several observations on the brevity and illusoriness of life, suggesting in line two that resigning oneself to these truths is the only way to cope with their otherwise heartbreaking implications.

落花流水十三春(春)。
 駒隙駉々休駉神。
 畢竟人生無物我。
 須臾(與)總作北邙塵。

小林雅契十三回(回)忌辰追懷賦呈

A fallen blossom borne by the current—thirteen springs have passed.
 Swift as a colt past a crack in the wall, but this shouldn't startle your spirit.
 In life, after all, there's no distinction between Self and other things.
 Before we know it, we all end up as dust on Mount Pei-mang.

[A retrospective poem presented on the occasion of the thirteenth anniversary of the death of Kobayashi Gakei]

Line two: The phrase 駒隙 is a reduced form of 白駒過隙 (Jp. *haku geki o sugu*). It is a common simile used to describe the swift passage of time.

Line three: A basic teaching in Buddhism is that everything is part of one indivisible whole, with no separation of the Self from all other phenomena in the universe.

Line four: Pei-mang, north of Lo-yang in present-day Honan, China, was a place where kings and nobles were buried. It came to denote burial grounds in general.

Afterword: Kobayashi Gakei has not been identified.

(68) A Heptasyllabic Quatrain by Kitawaki Tansui (Tōshi), 1803–1856 (SBK 475-1)

Kitawaki Tansui was a Chinese studies scholar and poet. A native of Ōmi, he lived in the vicinity of Oshikōji Yanaginobanba-higashi. One of Tansui's students was kanshi poet Umetsuji Shunshō (see SBK 75-1, above), who wrote the preface for Tansui's two-volume poetry collection completed in 1849.⁴⁴

想昨春風共醉花。
 四圍香雪一窓紗。
 重来呼酒榼(梅)方熟。
 雨晴綠陰(陰)深處家。

梅雨訪友 淡水野史

Recalling the breezes of last spring, both drunk among the flowers.
 On all four sides a fragrant snow, just like window gauze.
 I'm back again, calling for wine, now that the plums are ripe.
 The rain has cleared, green and shady at your house so hidden away.

[Visiting a friend during the rainy season; by Tansui, the provincial historian]

Afterword: The rainy season, literally “the plum rains,” a seasonal front lasting about four weeks and typically occupying most of the month of June.

(69) A Heptasyllabic Quatrain by Priest Daigō (Myōshū, Munehiko), 1772–1860 (SBK 490-2)

Daigō was the chief priest of the Ōbaiin temple in Kyoto's Daitokuji temple complex, which belongs to the Rinzai sect. Previously, he had been a monk at the Sūfukuji temple in old Chikuzen province (now part of Fukuoka prefecture in Kyushu). He excelled in kanshi composition and consorted with some of the leading artists and literati of his day. Daigō is described as possessing an indomitable spirit, a man deeply revered by all who knew him.

宿高山寺呈十無盡院主

元識高山名刹主。
十年相約十年違。
溪聲一夜清心耳。
叵耐今朝飛錫歸。

“A Poem Presented to the Chief Priest of Jūmujin’in while Staying at Kōzanji Temple”

Renowned priest of the Kōzanji, known from ages past:
Ten years ago I made a promise, ten years never kept it.
Throughout the night the murmuring stream refreshed my inward eye.
Hard to bear going back this morning, staff with bells in hand.

Title: [Togano’o] Kōzanji [梅尾] 高山寺 is a Shingon Buddhist temple in north-western Kyoto established in Nara times and known for its ancient Buddhist sculpture and architecture, its artistic heritage, tea gardens, and autumn maple trees. Jūmujin’in 十無盡院 (more fully, Togano’o Jūmujin’in 梅尾十無盡院) was an earlier name of the Kōzanji complex, assigned to it in 814 by Emperor Saga. The use of the current name Kōzanji dates from 1206.

Line two: It may have been a promise to come and visit the priest at Kōzanji.

Line four: The expression 飛錫 *hisbaku* refers to a priest’s walking tour, traditionally undertaken with a *shakujō* 錫杖, a staff with bells attached to scare away wild animals and alert local residents of one’s presence.

(70) A Heptasyllabic Quatrain by Yamamoto Baioku, 1822–? (SBK 565-2)

Yamamoto Baioku was a native of Ōmi province. An artist, he moved to Kyoto to study under the master literatus-painter Yamamoto Baiitsu (1783–1856), originally of Nagoya. In time, he was adopted by Baiitsu, taking his surname. Baioku lived in the area of Karasuma Bukkōji-

minami. He published an album of paintings titled *Baioku gajō* in 1864. The following quatrain, which displays Baioku's skill as a kanshi poet, was written to accompany his *tanzaku* painting of quinces, which appears in this collection as SBK 565-1. The key word in Baioku's poem is *yu* 猶 ("still") in line four: the poet's focus here at the climax is upon the hardiness of the blossoms, which have survived the punishing torrential rains of the night before and seem to be flourishing now in even greater abundance. This final line is also an implicit comment on the wonder of Nature itself.

溪間昨夜雨如麻。
 新綠陰深曙色斜。
 石路迢々何所見。
 雲邊猶有一林花。

戊辰之月盡遊吉野偶作

Down in the valley last night the rain fell in torrents.
 Through fresh verdure, shady and dense, the slanting rays of dawn.
 By a stone path, away in the distance, what is it one sees?
 Off in the clouds, still remaining, a forest full of blossoms.

[Composed extemporaneously at the end of a month during the year 1868 while visiting Yoshino]

Line four: The blossoms the poet is seeing are probably those of the cherry tree, for which Yoshino (near Nara) is famous. This tree flowers in April.

**(71) A Heptasyllabic Quatrain by Priest Rakei (Jihon), 1795–1869
(SBK 625-1)**

A Tendai priest, poet, and native of Ise province, Rakei was the son of a priest who belonged to the Shinshū sect. He received training in the doctrines of Tendai at Enryakuji temple on Mt. Hiei, taking his vows at seventeen. Rakei became a priest at Muryōjuin in Hōjōji temple in Kyoto, where he was much respected for his scholarly acumen and accomplishments. He later served as a priest at Myōjuin in Matsuo, Kyoto. Evidently part of a private exchange between the poet and Umetsuji Seirei, the enigmatic verse which follows raises questions about the nature of the relationship between the two men and the special significance, if any, of the tiger. Seeing the painting for which the kanshi was written would solve part of the mystery, but regrettably this piece of art seems to be lost.

橋邊送客溪風冷。
戶外對僧山月高。
舊(舊)夢(夢)茫々君與我。
欲聞於菟一聲嘯。

題画廬(虎)寄星齡居士

Near the bridge, seeing off a guest; cold the wind from the valley.
Outside my house, with a priest; high the moon above the hills.
Old dreams, misty and distant, ones of you and me:
I can almost hear the sound of the tiger, letting out a roar.

[An inscription for a painting of a tiger presented to the retired gentleman Seirei]

Afterword: The retired gentleman Seirei appears to be the artist and kanshi poet Umetsuji (Shōgenji) Mareyasu (1784–1862), the younger brother of Umetsuji Shunshō (see SBK 75-1, above) and a student of Murase Kōtei. In 1807 Mareyasu

became priest of the Hiyoshi Jinja, a shrine in Sakamoto, at the foot of Mt. Hiei, not far from where Rakei was trained as a Tendai priest.

(72) A Heptasyllabic Quatrain by Priest Raiu, ?–1879 (SBK 626)

A scholar and Pure Land Buddhist priest, Raiu resided during his earlier professional career at the Amidadera, a temple in the village of Koma in Yamashiro province. He later moved to Isshin'in, a Pure Land temple in the Higashiyama area of Kyoto, becoming its fifty-fourth chief priest. He distinguished himself as a Tendai scholar as well, publishing several works and being recognized as a strict adherent of the sect's precepts. Raiu's quatrain, which follows, provides an appealing sketch of a withered, monochromatic landscape, the autumn scene made all the more poignant by the poet's solitary discovery of the abandoned village, in line two.

獨尋秋意閑携杖。
古寺荒村旧水陂。
岸桂未開蓮落盡。
野山風露屬胡枝。

Alone, in search of signs of autumn, strolling with my stick.
An old temple in an abandoned village by the banks of an ancient pond.
Osmanthus on the shore yet to bloom; lotus petals all fallen.
In fields and hills, wind and dew find their place with the bush clover.

Line three: The word 桂 usually designates either the Japanese *katsura* tree (*Cercidiphyllum japonicum* in the Katsura family) or the Chinese cinnamon (*Cinnamomum cassia*, in the Kusunoki or camphor family), both of which bloom in May. However, since this is an autumn poem the tree in question must instead be the autumn-blooming *kinmokusei* 金木犀 (*Osmanthus fragrans* var. *aurantiacus*, Ch. 丹桂, “sweet olive” or “orange osmanthus”). We are indebted to Professor Mitsuta for assistance with this botanical identification.

Line four: Bush clover, Jp. *hagi*, is here written with the Chinese word 胡枝, which

we take to be an abbreviated form of 胡枝子, *lespedeza* (Morohashi, vol. 9, p. 295). *Hagi* is one of the traditional “seven autumn plants,” a shrub that produces lavender butterfly-shaped flowers in the most commonly seen variety. Ozasa indicates that the small painting at the top of Raiu’s *tanzaku* depicts this plant. See *Teiran*, vol. 17, item 368.

(73) A Heptasyllabic Quatrain by Priest Inji (Rokusai), ?–1870 (SBK 628)

Priest Inji was trained in the Shinshū sect and served as a priest at Shōzenji temple in Toyama. He moved to Kyoto in 1826, lecturing and conducting research. He attained the highest rank in the Shinshū Honganji hierarchy, *kangaku* 勧学, in 1849. Anyone familiar with the lively, busy quality of Hiroshige’s famous woodblock prints portraying life in Edo Japan can readily visualize the dramatic scene depicted in Priest Inji’s quatrain, below, where a snowstorm suddenly descends upon the city, only to disappear just as quickly, being replaced by fine spring weather.

京城早春

良嶺風來白雪加。
行人市陌帽簷斜。
天威咫尺寒溫異。
春入上林一抹霞。

“Kyoto in Early Spring”

From the northeastern peaks the wind arrives, snow in its wake.
The people on the city streets have tilted the brims of their hats.
Heaven’s majesty is close at hand, extraordinary the weather:
Spring has come to Shang-lin park, spreading a rosy haze.

Line two: In the original text, the fifth character has been incorrectly written as 帽, which we have corrected to 帽, “hat.”

Line four: In alluding to the Shang-lin park 上林苑, the poet is doubtless referring to the Japanese imperial gardens. Shang-lin park in ancient China was a beautiful imperial garden in the western part of the capital city Ch’ang-an, established in the third century B.C. It was enlarged by Wu Ti in Han times, about a hundred years later. At this park, successive emperors enjoyed such pastimes as hunting, fishing, and gathering herbs and flowers.

(74) A Pentasyllabic Quatrain by Kobayashi Takusai (Taikan), 1831–1916 (SBK 636)

Kobayashi Takusai was a Chinese studies scholar and a well-known seal carver. A Kyoto native, he studied calligraphy under Nukina Kaioku and became a recognized master in this field as well. He moved to Ōmi province in 1864 but returned to Kyoto four years later to open a school. In the poem below, Takusai uses plain and solemn language to create a starkly magnificent, if very terse, evocation of the universe as a whole. The silence and stillness of the vast snowy moonlit scene compel us to marvel at the mystery of the cosmos and reflect upon our place therein. Man’s presence in the poem is reduced to mere nothingness, in a sobering reminder of our own minuteness and, ultimately, insignificance in the larger cosmic scheme of things.

雪外餘物無。
一痕唯留月。
天地鴻濛間。
寒光夜映發。

Beyond the snow nothing else at all,
Just the lingering sliver of a moon.
In the vast expanse between heaven and earth
Its chilly light shines forth in the night.

(75) A Heptasyllabic Quatrain by Tomioka Tessai (Tetsugai, Tetsudōjin, Muken), 1836–1924 (SBK 637-2)

A native of Kyoto and the second son of Tomioka Denbei, a vendor of priest's robes who lived near Sanjō Koromotana, Tomioka Tessai was one of Japan's most illustrious and prolific Nanga artists, with more than 20,000 works attributed to him.⁴⁵ As a youth, when the family fortunes began to ebb, Tessai was sent to live at the Rokusonnō shrine. There he began to accumulate what was to become a vast knowledge of Shinto teachings. Tessai was also well trained in Buddhist and Confucian thought and classical Japanese and Chinese literature, the latter offering a rich repository of themes which he drew upon extensively in his paintings. During his twenties, around the time of the Ansei Purge, he studied Chinese poetry with Priest Rakei, whose kanshi appears above (SBK 625-1). In 1859, the year after the purge began, Tessai spent six months on the road, visiting Echizen, Wakasa, and Tango, thereby avoiding possible arrest as a restoration sympathizer, which indeed he was. Tessai visited Nagasaki around 1861, again perhaps to put some distance between himself and the political center. While in Nagasaki he studied Nanga painting, pursuing it ever after with great seriousness. About a year later, Tessai returned to Kyoto, opening his own school in the area of Shōgōin. During the years 1872–1881, he served as a Shinto priest, first in Nara and later in Sakai (near Osaka). He then gave up the religious life to devote himself to his art, at the same time traveling extensively and writing poetry on the side.

Tessai's quatrain below speaks of an imminent northward journey to Hokkaido, which began on 20 June, 1874 and lasted until he returned to Kyoto on 6 October that same year.⁴⁶ Tessai scholars indicate that this visit was the realization of a long-held wish and speculate that the journey was made on the invitation of Tessai's friend and fellow artist Matsuura Takeshirō (1818–1888). Matsuura was a Hokkaido geographer charged with the task of establishing names for various Hokkaido provinces, districts, and towns during the first two years of the Meiji era.⁴⁷ However, the first line of Tessai's quatrain suggests that there could have been

other reasons for his trip, perhaps political concerns, and the second line directly expresses the poet's sense of apprehension as he begins his journey to the undeveloped north. What might have prompted the dramatic pose Tessai strikes in this poem? One possibility is that he was nervous over Japan's controversial attack on Taiwan which had been launched on 22 May under the command of Saigō Tsugumichi (1843–1902), this less than a month before he decided to set forth on his northern expedition.⁴⁸

Tessai established the Nihon Nangakai in 1896 and remained a key member for the rest of his life. In 1919, he was elected to the Imperial Fine Arts Academy. He was also a member of the Art Committee of the Imperial Household.⁴⁹ Tessai's paintings are found in leading Japanese art collections around the world, the works from his later years being especially prized.

廟堂深意我何知。
獨抱杞憂涉險危。
欲試日今開拓策。
單身驅馬入蝦夷。

The deeper motives of the Court—how could I ever know them?
All alone and so afraid as into danger I cross.
Today I shall try to cut a new path for myself,
As on my own I gallop my horse into the land of the Ezo.

Line two: “So afraid” is more literally, “holding fears like those of that man from Ch’i.” This is an allusion to a famous anecdote found in the Taoist classic *Lieh Tzu*, which relates how a certain man from the state of Ch’i found that he could not eat or sleep for worrying that the sky might fall down upon him. Usually the expression applies to baseless fears.

Line four: Land of the Ezo (Emishi) 蝦夷 appears to be a reference to Hokkaido, which was in olden times called Ezo or Ezochi. The term Ezo refers to aboriginal native peoples, including the small surviving Ainu ethnic minority of Hokkaido, who lived in Japan's northern reaches and were gradually subjugated by

imperial force over the centuries.

(76) A Heptasyllabic Quatrain by Yoshida Hideyoshi (Yōsai), 1834–1900 (SBK 639)

A Chinese studies scholar and native of Kyoto, Yoshida Hideyoshi (tentative reading) was the son of Yoshida Kanbei and a student of Miyahara Setsuan (1806–1885), with whom he studied Chinese poetry and rhetoric in Kyoto.

泉水有聲晝岑寂。
白雲抱石傍寒松。
青苔經雨深三寸。
不見人蹤(蹤)見鶴蹤。

The sound of water in the spring; daylight, lonely and still.
White clouds hug the rocks beside the chilly pines.
Green moss after rain, three inches deep.
No signs of human footprints, only those of cranes.

(77) A Pentasyllabic Quatrain by Ema Tenkō (Shunkichi), 1825–1901 (SBK 641-2)

The poet-scholar and teacher Ema Tenkō was a native of Nagahama in Ōmi province (present-day Shiga prefecture). The son of a physician, at twenty-one he became the foster son of Ema Ryūen (1804–1890), who practiced Western-style medicine in Kyoto. The family lived near Sakaimachi Shijō. Tenkō studied poetry with Yanagawa Seigan and Western studies with the prominent Rangaku scholar, physician, and educator Ogata Kōan (1810–1863). He consorted with some of the leading literati of his day, among them the leading Nanga artist Tomioka Tessai (author of SBK 637-2, above), and acquired a fine reputation as a

poet. Two volumes of his poetry survive. In 1867 Tenkō was appointed as Council of State historian (*shikan*) and was entrusted with drafting the edict to institute the Meiji *nengō* (era name). He served for a period as the head of what is now Ritsumeikan University, in Kyoto. After retirement from official service he spent his final years teaching.

清標影相倚。
林下月來時。
幽絕教人艷。
二喬對讀姿。

Shadows in the moonlight leaning toward each other,
Now that the moon has appeared in the forest.
So quiet and remote, filling me with awe.
The two Ch'iao Sisters reading to each other.

Line one: The first two characters have only been tentatively identified. Whether these are human shadows or those of the trees is unclear.

Line three: The last character is a tentative identification suggested by colleagues in the *Heian jinbutsushi* research group. The word 艷 most often means lovely or charming but can also mean “to envy” or “to admire,” and by extension, “to feel awe.”

Line four: The poet appears to be describing a pair of trees, likening them to the two Ch'iao Sisters, Erh Ch'iao (二喬), who were a pair of legendary beauties and the daughters of one Ch'iao Kung 喬公 who lived during China's Three Kingdoms period. One was named Big Ch'iao (Ta-ch'iao 大喬), the other, Little Ch'iao (Hsiao-ch'iao 小喬).

(78) A Pentasyllabic Quatrain by Ōmata Bokuin (Shunzō, Inpei), 1817–1881 (SBK 647)

A calligrapher and teacher, Ōmata Bokuin was a native of Kii province (present-day Wakayama prefecture) and lived in Kyoto in the area of Koromotana Oike-kita. *Saikyō jinbutsushi* (Famous Persons of Heian)⁵⁰ identifies him as a Sinologist. He studied calligraphy under Mikame Shin'an. His grave is in the Isshin'in, at Chion'in, Kyoto.

自愛新梅好。
行尋一溪斜。
不教人掃石。
恐損薄染花。

I love the beauty of the new plum blossoms;
And go in search along the sloping stream.
Let no one at all sweep the stones,
Lest those pale-colored blossoms come to harm!

Line four: Our tentative transcription of characters three and four (薄染, “pale-colored [blossoms]”) is based on suggestions made by colleagues of the *Heian jinbutsushi* research group. The *Tanzaku shūei* edition represents the final three characters as 蘓芳花, the flower of the sappanwood or red sandal tree, *Caesalpinia sappan*, a small deciduous tree native to India and Malaysia. It produces a five-petal yellow flower in spring—but not at the same time the plum trees bloom (see line one). Were we to adopt this less probable reading, the line would be translated, “Lest the sappanwood blossoms come to harm.”

(79) A Heptasyllabic Quatrain by Imakōji [Miyoshi] Kōson (Akagi), 1818–1902 (SBK 648-2)

Imakōji Kōson was a calligrapher and poet who once served as the head of the Ministry of Civil Affairs with the title *hōin*. He studied poetry under Umetsuji Shunshō.

謝絕塵緣爰尚賢。
結盟三十六詩仙。
尼僧能解(解)先生趣。
遺愛葉書說昔年。

詩仙堂多聞尼乞丈山翁二百回追福詩賦而贈 赤城

He severed all ties with the world of dust, was thus revered as a sage,
And brought together the alliance of the Thirty-six Poet-Immortals.
The priests and nuns are able to grasp where the Master's interests lay,
From the works he loved and handed down which speak of bygone times.

[A poem presented on the occasion of the two-hundredth memorial service for Old Master Jōzan in response to a request for poems made by Nun Tamon of the Shisendō Temple; composed by Akagi]

Line two: One of the best kanshi poets of the early Tokugawa period, Ishikawa Jōzan (1583–1672) created a list of thirty-six outstanding Chinese poets from the Han through the Sung dynasties, naming them collectively “The Thirty-six Poet-Immortals.” This list was modeled on an earlier Heian one which brought together thirty-six famous Japanese poet-sages, whose collective verses were compiled by Fujiwara no Kintō (966–1041) to form the *Sanjūrokunin sen* (Anthology of Poems by the Thirty-six Poets). Among the poets were such luminaries as Kakinomoto no Hitomaro, Ki no Tsurayuki, Ōtomo no Yakamochi, and Ariwara no Narihira. Jōzan commissioned Kanō Tan'yū (1602–1674) to paint their individual portraits, which to this day decorate the walls of Jōzan's retreat, the Shisendō temple in eastern Kyoto, built in 1641.

Afterword: This kanshi must have been composed in 1872, since Jōzan died in 1672.

**(80) A Pentasyllabic Quatrain by Tanaka Kaei (Tōtō), 1822–1897
(SBK 684-2)**

A physician by training, Tanaka Kaei descended from the Minamoto family lineage, which may explain his admiration for Minamoto no Yorimasa, the subject of the poem which follows. Kaei was a native of Kyoto and practiced Chinese-style internal medicine at his residence, which was in the area of Sakaimachi Sanjō-minami.

頼政鐵燈

洗塵無字跡。
鐵鏽帶青苔。
七百星霜古。
英雄魂未灰(灰)。

“An Iron Lamp Dedicated to Yorimasa”

I wash off the dust, no trace of any words.
The iron rusty, covered with green moss.
Seven hundred years now have passed,
But his valiant spirit has never turned to ash.

Title: Minamoto no Yorimasa, 1104–1180, a fine waka poet-courtier and warrior who died at Uji while battling the Taira clan.

Line four: The lamp has long been extinguished, but not the spirit of Yorimasa.

(81) A Heptasyllabic Quatrain by Endō Narimasa (Muken, Nankaidō), 1828–1891 (SBK 687-2)

Endō Narimasa was a distinguished physician and native of Kyoto who practiced Western-style medicine. His residence was at Nishikikōji Muromachi-higashi, then later in the area of Shōgoin in Kyoto, where he had his practice. Endō Narimasa is conjectured to be the same person as Kimura Narimasa, whose dates are identical to those of Endō. Kimura Narimasa was the first doctor appointed to a hospital established in 1871 at the former site of the old Seyakuin infirmary.⁵¹

欲醒夢(夢)魂叫鳥聲。
山村戶外坐(坐)三更。
高飛翅影知何處。
新樹叢中間月鳴。

Nearly awake, dreams still fresh, the sound of calling birds.
Mountain village, third watch; sitting outdoors.
Flying high, birds on the wing—I wonder where they are?
In a grove of trees newly in leaf, their cries heard in the moonlight.

Line one: The third and fourth characters (夢魂) are hard to decipher and our identification is at best conjectural. The expression denotes the lingering or obsessive feelings experienced in a dream state and still felt on waking.

Line two: The third watch was the two-hour interval from 11 P.M. to 1 A.M.

Line four: Character three represents a tentative identification. “Moonlight” is more literally “the peaceful moon” (閒月). This may be reference to the moon at the non-busy time of year in the countryside.

(82) A Heptasyllabic Quatrain by Majima Yoshibumi (Kohō, Kyōsetsu), fl. ca. 1860 (SBK 689-1)

Majima Yoshibumi (tentative reading) was a physician, artist, and poet. A Kyoto native, he resided at Inokuma Nishikikōji, where he had a medical practice. He was the son of Majima Shōnan, the author of SBK 66, above.

山留殘雪入元正。
郊野風寒草未萌 (萌)。
自有吾家活新曆。
報春黃鳥兩三聲。

庚午元旦摩島義文

Traces of snow remain on the hills as the new year begins.
At the edge of town the wind is cold, the plants not yet in bud.
Since my family began to use the new calendar,
Bush warblers, heralding spring, have several times been heard.

[Written on New Year's day, 1870, by Majima Yoshibumi]

Line three: By “new calendar” the poet meant the calendar for the new lunar year, not the newly adopted Western solar calendar (also called *shinreki* 新曆). The latter did not come into use by the Japanese until Meiji 5 (1872), when the third day of the twelfth month was declared to be January 1, 1873.