

NOTES TO THE INTRODUCTION AND TRANSLATION

1. A full photographic reproduction of each of the nine editions of this work, together with bibliographic information on each, may be found in Mori Senzō and Nakajima Masatoshi, comp., *Kinsei jinmeiroku sbūsei* 近世人名録集成, vol. 1 of 5 vols., Benseisha, 1976–1978.
2. Please see the Appendix, Section 3 for additional bibliographic details concerning this publication.
3. Henry W. Wells, trans., *Ancient Poetry from China, Japan, and India Rendered into English Verse*, University of South Carolina Press, Columbia, 1968, p. 10.
4. Ibid.
5. The more than 800 waka 和歌 (vernacular poems) in the Ozasa *tanzaku* collection remain untranslated.
6. Sometimes the poet will correct his own errors, as for example in SBK 71-3, a couplet by Kitakōji Baisō (1765?–1844), where the poet has added a missing character with a “carrot” insertion in the margin.
7. *Ganpi* and *mitsumata* tend to produce papers that are “crisper and more translucent” than mulberry paper, according to Timothy Barrett, *Japanese Papermaking*, Weatherhill, New York and Tokyo, 1983, p. 141.
8. For an excellent, detailed account of Japanese paper and paper-making, see Sukey Hughes, *Washi, the World of Japanese Paper*, Kodansha International, Tokyo and New York, 1978, pp. 171–216. *Maniai-shi* is discussed on pp. 182–83.
9. An especially illuminating discussion of this early period of use is found in Yatomi Hinsui, *Tanzaku monogatari*, Isobe Kōyōdō, 1918, pp. 1–12.
10. Hashimoto Fumio, *Genten o mezashite: koten bungaku no tame no shoshi, Kasama sensho*, vol. 9, Kasama Shoin, 1976, p. 268. Hashimoto provides an excellent summary of the historical evolution of the poetic *tanzaku* and its Nara-Heian prehistory in this book, pp. 267–75. See also Ijichi Tetsuo, “Tanzaku no koto, tekagami no koto nado,” in *Nihon koten bungaku ein sōkan geppō* 1 (January 1980), p. 2. Found as an insert to *Tanzaku tekagami* (see note 11, below).
11. See Hashimoto Fumio, “Kaisetsu,” p. 305, in Yamagishi Tokuheī, ed., *Tan-*

zaku tekagami, *Nihon koten bungaku eiin sōkan*, vol. 16, Kichō-hon Kankōkai, 1980; and Hashimoto, *Genten o mezashbite*, pp. 268–70. In *Genten o mezashbite*, Hashimoto conjectures that entire poems—and not just the topics (*dai*)—were recorded on slips as early as the twelfth century. Yatomi Hinsui concurs, but as he notes, it is not clear how, if at all, these slips of paper differed from earlier *tanzaku* and from the later *tanzaku* of the sort still used for poetry writing today. See *Tanzaku monogatari*, pp. 10–11.

12. See Ijichi Tetsuo, “Tanzaku no koto, tekagami no koto nado,” p. 2.

13. Hashimoto, *Genten o mezashbite*, p. 269.

14. *Ibid.*, p. 273.

15. Hashimoto, “Kaisetsu,” p. 305; Hashimoto, *Genten o mezashbite*, pp. 272–73.

16. Hashimoto, *Genten o mezashbite*, pp. 271–72.

17. For details, see Yamagishi, p. 306; see also Akamatsu Ryūshi, *Tanzaku, shikishi*, *Ryūshi haiga kyōshitsu*, vol. 8, Sōgensha, 1983, p. 3. Yatomi Hinsui observes in *Tanzaku monogatari*, pp. 17–19, that throughout even the Tokugawa period, *tanzaku* continued to lack full uniformity in regard to size and shape, despite the earlier establishment of general guidelines in the Muromachi age. This is certainly the case in the Ozasa *tanzaku*: most are within .5 to 1.0 centimeter of each other in size, in both length and width. Excluding from consideration privately-made papers, Yatomi identifies three common commercial sizes from around the time of the Bunka and Bunsei eras (1804–1830). See *Tanzaku monogatari*, pp. 70–71. In the Meiji period the size of *tanzaku* paper was finally set at a national standard of one *shaku* and two *sun* for length and two *sun* for width.

18. In this regard, readers may be interested to learn that during a nine-month period spanning 2000–2001, the authors were only able to find four pre-Meiji kanshi *tanzaku* in the art and antique stores of Kyoto.

19. Please see the poem translation section, below, for the notes which accompany this verse and others cited in the Introduction.

20. The two waka poems translated here are found in Helen Craig McCullough, trans., *Kokin wakashū: The First Imperial Anthology of Japanese Poetry; with Tosa nikki and Shinsen waka*, Stanford U.P., 1985, p. 86.

21. By way of contrast, the conventional but powerful dream topos, so central in waka court poetry, is seen in only three poems. The kanshi theme of past glories and memories of bygone years is present in only four, with two poems devoted to the melancholy tenets of Buddhism and just one to love: SBK 269-2, which is cited at the end of the Introduction.

22. Data compiled from the poems related to topoi and imagery can be found in

Appendix, Section 4.

23. Robert H. Brower and Earl Miner, *Japanese Court Poetry*, Stanford U.P., 1961, p. 430.

24. Data concerning rhyme and form are laid out more fully in a chart found in the Appendix, Section 1.

25. The absence of rhyme in some of the poems may be attributable to several factors, insufficient expertise being the most likely reason. But in some cases, the poet may simply have felt that the lack of rhyme might not be noticed by the recipient of the verse (unless he was himself a poet), especially since kanshi were usually read as if they were Japanese texts, using *kundoku*. Also, at least one of the non-rhyming items in the Ozasa kanshi *tanzaku* is actually not a poem at all but a prose couplet. See note 30, below.

26. For readers not familiar with the general tonal prosodic schemes of the regulated-verse octave and quatrain, we have supplied in the Appendix, Section 2, eight general diagrams showing the deployment of tones and rhyme in these forms.

27. These dictionaries typically also provide a second tonal category for reference, one based on an earlier work, *Kuang-yün* 廣韻 (Jp. *Kōin* [Extensive Rhyme], comp. 1008), which had a more minute scheme of categorization in 206 classes and is a modified, updated version of the earliest surviving Chinese rhyme dictionary, *Ch'ieh-yün* 切韻 (Jp. *Setsum*, comp. 601), which itself was based upon even earlier rhyme guides.

28. The *ku-shih* 古詩 was an enduring genre in Edo kanshi poetry, a somewhat freer form which originated in the Han dynasty and in fact only came to be called “old” after the rise of “modern” regulated verse in the early T'ang period. “Old-style” verse continued to flourish during T'ang times, still used even by the leading poets. *Ku-shih* were not fettered by formal constraints and complex tonal rules to the extent seen in regulated verse. The total line number and individual line length was left to the discretion of the poet. Five- or seven-character lines tended to be the norm, although in some varieties of *ku-shih* we see mixed meter. Moreover, tonal prosodic requirements were adhered to only intermittently, and, although we normally find that even-numbered lines rhyme, the poet was at liberty to use more than one rhyme sound in the verse. Since *ku-shih* were still written during the Edo period, being commonly used as the form for folk-style or narrative pieces, it would be reasonable to assume that some of the *zekku*-like poems displaying a high “error” rate were actually written as four-line *ku-shih*, even if never identified as such.

29. Although the items listed here constitute a representative sampling of the most basic rules defining regulated tonal prosody, many more minor ones exist.
30. Even in the T'ang tradition, poets occasionally erred, although statistics on the frequency of such errors are rarely seen in the existing scholarship on Chinese poetry.
31. Here, we exclude the data from SBK 2, which appears to have been written as a piece of prose rather than a regulated-verse composition.
32. Kinpara Tadashi, *Heian-chō kanshibun no kenkyū*, Kyūshū Daigaku Shuppankai, Fukuoka, 1981, pp. 372–79.
33. See the last page of his introduction, which is unpaginated. Oddly, a different version of the title to this work appears on the inside cover, namely, *Shigo suikin* 詩語粹金 (Pure Golden Poetic Vocabulary).
34. All numbers following the notation of the poet's name and dates in our translation refer to the *Heian jinbutsushi tanzaku shūei* "author number." In this work, sometimes several poems are listed under each author, in which case we have given the author number followed by a hyphen and the sequential item number within that small group of poems. These numbers are identified throughout this book with the abbreviation "SBK" (Shibunkaku).
35. Ozasa Kizō, comp., and Taira Haruki, ed., "Shakubun," in *Heian jinbutsushi tanzaku shūei*, Shibunkaku, Kyoto, 1973, p. 1; hereafter referred to as "*Tanzaku shūei*."
36. See Kōdansha, vol. 1, p. 305, and the *Teiran* of Ozasa Kizō, vol. 1, item 164.
37. See *Tanzaku shūei*, p. 8.
38. *Tanzaku shūei*, p. 9, mistakenly gives Koresuke's year of birth as 1660 and elsewhere as 1741, his year of death as 1813. We have followed Ozasa's dates, these taken from a grave registry, as recorded in *Teiran*, vol. 10, under Hata Koresuke, item 249.
39. *Tanzaku shūei*, p. 10.
40. E.J. Holmyard, *Alchemy*, Penguin Books, London, 1957, p. 37.
41. See Joseph Needham, *Science and Civilisation in China*, vol. 5, pt. III, "Spagyric Discovery and Invention: Historical Survey, from Cinnabar Elixirs to Synthetic Insulin," Cambridge U.P., 1976, pp. 46, 142.
42. Nathan Sivin, *Chinese Alchemy: Preliminary Studies*, Harvard U.P., Cambridge, 1968, pp. 25, 44–46.
43. See Ozasa, *Teiran*, vol. 15, item 139 (the entry for Ōoka Yasusada).
44. See *Tanzaku shūei*, p. 88. Umetsuji Shunshō would have been about twenty-eight years Tansui's senior.

45. Some are considered forgeries. See Laurance P. Roberts, *A Dictionary of Japanese Artists: Painting, Sculpture, Ceramics, Prints, Lacquer*, Weatherhill, Tokyo and New York, 1976, p. 181.
46. A chronology of Tessai's travels, including information on this trip, can be found in *Tomioka Tessai ten: seitai hyakugojūnen kinen*, Kyoto-shi Bijutsukan and Kyoto Shinbunsha, Kyoto, 1985, pp. 315–29.
47. *Tessai ten: seitai hyakugojūnen kinen*, pp. 315–16.
48. This event, which is known as the Taiwan Shuppei 台湾出兵, “the Taiwan Military Expedition,” was undertaken on the pretext of punishing Taiwanese fishermen for murdering fifty-four shipwrecked Ryūkyūan fisherman, whom the Japanese government claimed were proper “Japanese subjects,” after their ship had drifted ashore in the Ryūkyū islands in 1871. This was the first time that a Japanese military force (more than 3600 soldiers strong on this occasion) had been dispatched to foreign soil and was an event attended by political controversy among the Japanese leadership, opposed as well by England and the United States. After suffering heavy losses in the process of occupying the southern part of Taiwan, the Japanese finally achieved a negotiated settlement in October, which resulted in their receiving reparations from the Ch'ing government and withdrawing their troops at the end of that year.
49. Roberts, p. 181.
50. “Saikyō” denotes either the western section of Heian or the city of Heian generally. We are not certain which meaning is correct here, having been unable to examine this text.
51. Ozasa, *Teiran*, vol. 4, item 104 (Endō Narimasa).

