2010

The Go-Tsuchimikado Shinkan-bon ~ Izumi Shikibu Shū: A Translation of the Poems and an Analysis of Their Sequence

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THE GO-TSUCHIMIKADO SHINKAN-BON ~ IZUMI SHIKIBU SHŪ:  
A TRANSLATION OF THE POEMS AND AN ANALYSIS OF  
THEIR SEQUENCE

A Thesis Presented

By

LISA NELSON

Submitted to the Graduate School of the  
University of Massachusetts Amherst in partial fulfillment  
of the requirements for the degree of  
MASTER OF ARTS  
May 2010

Asian Languages and Literatures  
Department of Languages, Literatures and Cultures
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DEDICATION

To Izumi Shikibu, who continues to inspire and amaze me the more I learn of her.
ACKNOWLEDGMENTS

I would like to thank my committee, particularly Forrest-sensei, my advisor, who spent an entire semester painstakingly going over every word of every line of every poem.

I would like to thank Sharon Domier for all her help in the library, the scholars who have come before me whose prior research was quite useful, especially Edwin Cranston and his Izumi Shikibu Nikki, and the Kyōtō Daigaku library, for providing a digital copy of my manuscript.

I would like to thank my friends, near and far, for giving me support, cheer, and the much needed gaming break.

And I would like to thank my family, for feeding me dinner, giving me a roof over my head, and their unconditional love.

Most especially, I would like to thank my sister, for without her help, this thesis would not be possible. She is the best editor, the best friend, and the best sister I could ever want.
ABSTRACT

THE GO-TSUCHIMIKADO SHINKAN-BON ~ IZUMI SHIKIBU SHŪ:
A TRANSLATION OF THE POEMS AND AN ANALYSIS OF THEIR SEQUENCE
MAY 2010
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The Go-Tsuchimikado Shinkan-bon ~ Izumi Shikibu Shū is a 15th century manuscript of 150 poems by the 10th/11th century poet, Izumi Shikibu. This thesis includes translations for all 150 poems with detailed translation notes and an examination of the arrangement of the poems. It seems likely that the Shinkan-bon would have been organized in a sequence that links poems together in such a way as to create a larger poetical work for the collection as a whole. Sequences are developed through a natural progression of temporal and spatial elements in the poems, as well as connections through mood, theme, imagery, associations, and the repetition of words. This method of anthology arrangement had been common in Japanese literature for hundreds of years prior to the assumed date of creation for the Shinkan-bon in the early 13th century. Three sections of the Shinkan-bon were examined in this thesis to determine if there was continuity between the poems. The first section is made up of the first twenty-five seasonal poems, running from spring to winter. This section does show continuity between some of the poems but does not contain an over-all sequence. The second section is made up of fifteen poems in the middle of the collection and the third section is made up of the final ten poems in the Shinkan-bon. There is no sequencing in the second and third sections, and thus it can be determined that the Shinkan-bon collection has no sequential significance to its order, and that the poems are organized by another method.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ACKNOWLEDGEMENTS</th>
<th>iv</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>v</td>
</tr>
</tbody>
</table>

## CHAPTER

1. INTRODUCTION........................................................................................................ 1

1.1 Introduction......................................................................................................... 1
1.2 The Poet: The Biography of Izumi Shikibu....................................................... 4
1.3 The Transcriber: The Biography of Emperor Go-Tsuchimikado............................ 7
1.4 The Compilation: The Shinkan-Bon Izumi Shikibu Shū...................................... 12
1.5 The Manuscript: A Closer Look at the Shinkan-Bon Manuscripts......................... 26

1.5.1 The Manuscript................................................................................................ 26
1.5.2 The Shinkan-Bon Lineages............................................................................... 28

1.6 The Style: A Closer Look at Izumi Shikibu’s Style........................................ 31

1.6.1 Introduction.................................................................................................... 31
1.6.2 Rhetorical Devices in Izumi’s Poetry............................................................ 31
1.6.3 Izumi and the Limits of Stylistic Conventions in Waka.................................. 40
1.6.4 Izumi’s Personal Style in Waka..................................................................... 43
1.6.5 Conclusion...................................................................................................... 46

2. ANALYSIS.................................................................................................................. 47

2.1 Analysis of the First 25 Poems............................................................................ 47

2.1.1 Analysis .......................................................................................................... 47
2.1.2 Conclusion...................................................................................................... 66

2.2 Analysis of the Middle 15 Poems........................................................................ 69

2.2.1 Analysis .......................................................................................................... 69
2.2.2 Conclusion...................................................................................................... 81

2.3 Analysis of the Final 10 Poems........................................................................... 84

2.3.1 Analysis .......................................................................................................... 84
2.3.2 Conclusion...................................................................................................... 94

3. CONCLUSION............................................................................................................. 95

4. TRANSLATIONS.......................................................................................................... 100

## APPENDICES

A1. A LISTING OF THE SHINKAN-BON POEMS AND THEIR CORRESPONDING
CHOKUSENSHŪ AND IZUMI SHIKIBU SHŪ POEM NUMBERS AND THE IZUMI
SHIKIBU SHŪ GROUPINGS .................................................................................. 251

A2. INDEX OF FIRST LINES (JAPANESE)..................................................................... 255

A3. INDEX OF FIRST LINES (ENGLISH)...................................................................... 256

BIBLIOGRAPHY........................................................................................................ 258
CHAPTER 1
INTRODUCTION

1.1 INTRODUCTION

Izumi Shikibu (976? CE – 1033? CE) is unquestionably one of the biggest names in classical Japanese poetry. She was known, both in her own time and certainly since, as one of the most talented writers of waka poetry, a style of short poems that follow a 5-7-5-7-7 syllable pattern. She flourished a thousand years ago at the turn of the last millennium, in the middle of the Heian Era (795-1185), a period of unrivaled culture, especially for literature. She served in the imperial court along-side the other literary giants of the Heian era, her contemporaries Murasaki Shikibu,¹ Sei Shōnagon,² and Akazome Emon.³ Amongst these amazing talents, Izumi Shikibu stood out, not only for her poetry but also for her personality. She was the center of major scandals at court in her day; in the millennium since, she has been the subject of myth and legend, appearing as a character in Noh plays and in modern manga.

She wrote well over a thousand poems and many of her works are included in some of the most highly regarded poetry collections, such as the chokusenshū⁴ and the Hyakunin isshu.⁵ She did not create a shikashū herself; more accurately, there are no records of her creating a shikashū. All known collections of her work seem to have been created by later compilers, such as the largest collection which contains most of her known poems, the Izumi Shikibu shū. This work is actually a conglomeration of two

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¹ Murasaki Shikibu (d. 1014?) 紫式部, poetess and author of a nikki and of the Genji monogatari, “The Tale of Genji”. She served in Empress Akiko’s court with Izumi.
² Sei Shonagon (966?-1017?) 清少納言, author of The Pillow Book. She served in the rival court of Empress Sadako and had already left court politics by the time Izumi came to Akiko’s court.
³ Akazome Emon (956–1041) 赤染衛門, poetess and author of the Eiga monogatari, “The Tales of Flowering Fortunes”. She was Izumi’s friend and companion in Empress Akiko’s court.
⁴ 勅撰集 = imperially commissioned poetry anthologies.
⁵ 百人一首 = a collection of one poem each by one-hundred poets chosen by the literary giant, Fujiwara no Teika 藤原定家 (1162 – 1241).
⁶ 私家集 = personal poetry collection
collections, the *Izumi Shikibu seishū* and the *Izumi Shikibu zokushū*, which in turn are both conglomerations of smaller poetry groups. Therefore, there is much duplication found in the *Izumi Shikibu shū*. Further complicating the collection is the fact that there are numerous variants of the *Seishū* and the *Zokushū*, which differ at times with what poems are included, how some of the poems are expressed, and the order of the poems.

There are other works that are also called the *Izumi Shikibu shū* even though they are completely different collections of her poetry. One such collection is the *Shinkan-bon Izumi Shikibu shū*, a small collection of 150 poems. Like the main *Izumi Shikibu shū*, it is made up of two smaller collections, with the second section likely compiled between the eighth and ninth *chokusenshū* (1205-1234), and the first part completed sometime before the second. The identity of either of the compilers is unknown. There are a couple variant lineages for this compilation. The oldest extant manuscript is the *Go-Tsuchimikado Shinkan-bon*, which was the manuscript that gave the compilation its name.

This study will focus on specifically on the *Go-Tsuchimikado Shinkan-bon* manuscript. The 150 poems found in the compilation will be translated with detailed translation notes. Furthermore, it will examine the order of the poems to determine if there is any significance to the sequencing. If there is no clear meta-structure to the collection, it will explore what other methods might have been used to order the poems.

It seems quite likely that there would be some sort of sequence to the poems of the *Shinkan-bon*, and that the poems would be ordered in such a way as to create a link between the poems and thus create a more substantial poetical work. Since the first *chokusenshū*, the *Kokin wakashū* (*KKS*), creating anthologies has been an art unto itself in Japan. Poems were carefully arranged in a collection to follow a particular sequence, a kind of over-arching story that the compiler developed. For example, a group of seasonal poems would start with the beginning of spring and follow the seasons until the end of winter. Love poem sequences would follow the course of an imagined love affair, from the first sightings to the tragic end. Anthologies in Japanese literary history were more than just a bunch of favored poems gathered together — anthologies created something

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7 和泉式部正集・和泉式部続集, respectively.
8 後土御門辰韓本
9 古今和歌集, aka *Kokinshū*, compiled about 914
more. The eighth chokusenshū, the Shin kokin wakashū (SKKS), compiled in the beginning of the thirteenth century, in particular organized poems together in a complex order that created a clear structure among the poems. The SKKS became the ideal for the remaining chokusenshū. At least the second part of the Shinkan-bon compilation was created after the SKKS, and sequencing was important for anthologies well before the SKKS. Furthermore, the Shinkan-bon had only 150 poems, not much larger than a hundred-poem sequence, another common type of compilation in Japanese literature. For these reasons, it seemed likely that the Shinkan-bon would be ordered to create a sequence.

This analysis reveals that there is no over-all sequence in the Shinkan-bon. A sequence is developed between poems by creating a natural progression of temporal and spatial elements, as well as creating a connection through mood, theme, imagery, associations, and the repetition of words. Three sections of the Shinkan-bon were examined in this thesis to determine if there was continuity between the poems. The first section is made up of the first twenty-five seasonal poems, running from spring to winter. This section does show continuity between some of the poems but does not contain an over-all sequence. The second section is made up of fifteen poems in the middle of the collection and the third section is made up of the final ten poems in the Shinkan-bon. There is no sequencing in the second and third sections, and thus it can be determined that the Shinkan-bon collection has no sequential significance to its order, and that the poems are organized by another method.

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10 新古今和歌集, aka Shinkokinshū, compiled in 1205
1.2 THE POET: THE BIOGRAPHY OF IZUMI SHIKIBU

The women who are remembered from Heian Japan are the women who took their brush to paper; other scandalous court women lived and died, quickly forgotten, but Izumi Shikibu has been remembered for a thousand years because of the strength of her poetry. Her poetry illustrates her talent with the poetical conventions of her time, her quick wit, her sense of the musicality of the spoken word, and most especially her passion. Her poetry can give the reader a sense of the type of person she was, but many of the biographical facts of her life are not known with complete certainty.

Her poetry has been memorialized, but the most basic of facts about her life, when she was born, who her parents were, and even her real name, can only be inferred from the few surviving sources. She was born sometime between 976 and 979 CE (Mostow, 1996; 307). She was most likely the daughter of Ōe no Masamune,11 the governor of Echizen Province, based on the ascription to her poem in the Shui wakashū12 as “Masamune no Musume”, “the daughter of Masamune” (Cranston, 1969; 4-5). Izumi’s mother was likely an attendant to the Empress Masako,13 but no other information is known about her. The name she is known by, “Izumi Shikibu”, is not her real given name, but a nickname taken from two sources. “Izumi” comes from the province that her first husband governed. “Shikibu” refers to a court rank that her father likely held during his career.

While these facts of her life are unknown, there are many aspects of her life that scholars can be fairly certain of. Izumi grew up at court; as a child, Izumi was a lady-in-waiting in the court of the Empress Masako, whom her mother also served. While still a

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11 Ōe no Masamune (dates unknown) 大江雅致, a middle-ranked nobleman, he served as a governor of Echizen 越前国, a province that is located in what is now the northern part of Fukui Prefecture.
12拾遺和歌集, compiled around 996, probably by Fujiwara no Kintō (966-1041) 藤原公任. It was the only chokusenshū compiled during Izumi’s lifetime.
13 Empress Masako (950-999), 昌子, she is also known as Shōshi (a Chinese-reading of her name). She was the daughter of Emperor Suzaku (923-952, r. 930-946) 朱雀天皇 and Princess Hiroko (Kishi) (?)-950 熙子, and was a consort to Emperor Reizei (950-1011, r. 967-969) 冷泉天皇.
young woman, she married an associate of her father’s, Tachibana no Michisada, who became governor of Izumi Province around 999. She gave birth to a daughter, called Koshikibu, Izumi’s only known offspring, though there are indications that she had others. Despite having his daughter, Izumi did not stay very long with her husband; she was divorced after an affair she had became public.

Izumi’s most infamous scandals involved her two very public and passionate affairs with two imperial princes. The first of these caused her to be divorced by her first husband and disowned by her father. These affairs ultimately ended tragically as both princes died at early ages from disease, adding to the scandal. The first affair was with the third son of Reizei Tennō (the Reizei Emperor), Prince Danjō no Miya Tametaka. This affair with Prince Tametaka did not last long, however, as in 1002 the prince died, at the age of 26 (Cranston, 1969; 8). While mourning for Prince Tametaka, Izumi was swept up into her second notable affair, that with Tametaka’s younger brother, Reizei Tennō’s fourth son, Prince Sochi no Miya Atsumichi. After nearly a year of courtship, he installed Izumi into his residence, which caused his principle wife to leave in jealous protest. These events are dramatized in the poetic diary Izumi Shikibu niki, a work dubiously attributed to Izumi. Despite their passionate and infamous affair, it was also short-lasting; Atsumichi died in 1007 at the age of 27 after a brief illness (Cranston, 1969; 9-13).

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14 Tachibana no Michisada (?-1016) 橘道貞, he and Izumi did continue to send each other poems and letters even after the marriage had ended.
15 Koshikibu no Naishi (999-1026) 小式部内侍, a talented poet in her own right. She died in childbirth; Izumi wrote a number of poems mourning her death.
16 For example, in the headnote for one poem, Izumi was asked who the father of a child was, and she replies in poem.
17 Tametaka Shimnō (977-1002) 為尊親王. He was also called Dan’jō’in and Dan’jō no Miko; The Dan’jō part is a title that referred to his court rank and the “miko” part another way to refer to an imperial prince. He was the second son of Emperor Reizei and Fujiwara no Yukiko (Chōshi) (954-982) 藤原 超子.
18 Atsumichi Shimnō (981-1007) 勲道親王. He was also called Daizaishi no Miko and Sochi no Miya. Like “miko”, “miya” was another way to refer to someone from the imperial family. Daizaishi was his title, meaning governor-general. He held the honorary title of Governor General of the Dazaifu of the province of Sottsu (which was also known as “Sochi”, hence where the name “Sochi no Miya” comes from). Edwin Cranston explains “Dazaifu was the special military defense headquarters in northern Kyushu. The post of Governor-General was usually held by princes of the blood after 823. The actual duties of General were delegated to a subordinate” (Cranston, 1969; 233). Atsumichi was the third son of Emperor Reizei and Fujiwara no Yukiko, Tametaka’s younger full-brother.
19 For an indepth analysis of the Izumi Shikibu niki and its possible authors, see Edwin Cranston’s The Izumi Shikibu Diary (Cranston, 1969).
Within the next few years Izumi entered the court of Empress Akiko,\textsuperscript{20} joining Murasaki Shikibu and Akazome Emon. The empress’ father, Fujiwara Michinaga, wanted to enhance his daughter’s court with skilled ladies-in-waiting in order to compete with the court of his niece Sadako. While Izumi was at court, she met and married her second husband, Fujiwara no Yasumasa,\textsuperscript{21} a retainer of Michinaga. Yasumasa was governor at various times in the provinces of Higo, Yamato, Tango, and Settsu. Izumi joined him in these provinces on several occasions. The date of her death is unknown, but scholars hypothesize that she died sometime after 1033, as she is notably missing from records of poetry-matches and other court events that she would have been expected to attend. It is generally believed that she died after Yasumasa, as she had already outlived her daughter, Koshikibu, and her princely lovers (Cranston, 1969; 12 – 17).

\textsuperscript{20} Empress Akiko (988-1074), 彰子, she is also known as Shōshi (a Chinese-reading of her name) and Jōtōmon’in (上東門院). She was the eldest daughter of Fujiwara no Michinaga (966-1028) 藤原道長 and Minamoto no Michiko (Rinshi) (964-1053) 源倫子 She was Empress to Ichijō Tenno (980-1011, r 986-1011) 一条天皇. She seemed to have been quite fond of Izumi and Koshikibu (who also served her as a lady-in-waiting) and exchanged poems with Izumi mourning Koshikibu’s death.

\textsuperscript{21} Fujiwara no Yasumasa (958-1036), 藤原保昌, son of Fujiwara no Munetada (dates unknown) 藤原致忠 and Genmei Shinnō no Musume (Daughter of Prince Genmei) (dates unknown)元明親王の娘.
1.3 THE TRANSCRIBER: THE BIOGRAPHY OF THE EMPEROR GO-TSUCHIMIKADO

Go-Tsuchimikado (1442-1500, reigned 1464-1500) by traditional count was the 103rd emperor. He reigned in the fifteenth century, a time in which the imperial family had little power or wealth and the country was wracked by a great civil war, the Ōnin War (1467-1477). 22

Go-Tsuchimikado, known in his life as Fusahito, was born on the twenty-fifth day of the fifth month in 1442 as the first son of the Emperor Go-Hanazono23 and his consort, Ōmikado Nobuko,24 of the Fujiwara clan (Encyclopedia Japonica, 1972; 899). On the nineteenth day of the seventh month of the year 1464, his father abdicated and Go-Tsuchimikado began his reign at the age of 22. The enthronement ceremony was held in grand style, though it was financed mostly by the shogunate, as the imperial family had little money of their own for such events (Carter, 1996; 110).

At the time of his enthronement, there were already stirrings of political and social unrest. Troops were gathering in the capital, and subsequently there were more outbreaks of violence between the rival factions, resulting in destruction, looting, and fires. Despite the growing turmoil around them, Go-Tsuchimikado and his nobles continued to hold poetry gatherings, as these gatherings were an attempt to maintain some order and sense of normalcy for the aristocracy (Carter, 1996; 127). They believed that cultural activity, like poetry, was “a force for order in the world” (Carter, 2007; 160). Poetry was the cultural heritage of the nobility and they sought to preserve it.

In fact, in the few years before the war began, Go-Tsuchimikado commissioned a new chokusenshū (Carter, 1996; 125). The last chokusenshū, the Shinzokukokinshū (New

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22 The Ōnin War (応仁の乱 Ōnin no Ran) was sparked by a dispute over the succession of the Shogun, and other succession disputes, among other causes.
23 Go-Hanazono (1419-1471, r. 1428-1464) 後花園天皇 was the son of Fushimi-no-miya Sadafusa (1372-1456) and Sachiko (幸子) (1390 - 1448). Though part of the imperial family, Sadafusa was never an emperor himself. Since Emperor Shōkō (1401-1428, r. 1412-1428, 称光天皇) had no son, to prevent the succession going to the rival southern faction, retired emperor Go-Komatsu (1377-1433, r. 1382/1392-1412 後小松天皇) had Go-Hanazono adopted as Shōkō’s son.
24 Ōmikado Nobuko (1411-1488) 大炊御門信子.
Collection of Ancient and Modern Times Continued)\textsuperscript{25} had been commissioned by his father and was compiled in 1439 (Brower, 1961; 486). The one commissioned by Go-Tsuchimikado would have been the twenty-second imperial anthology, to be compiled by Asukai Masachika, but the compilation was never completed. By the summer of 1467, the skirmishes became all-out battles in the capital and the manuscripts that were to be used for the anthology became a casualty of the war when, on the eleventh day of the sixth month of 1467, the Asukai mansion, “along with the Bureau of the Poetry and all of its manuscripts, burned to the ground” (Carter, 2007; 134).

The Asukai mansion was not the only one to be lost in the fighting; even the imperial palace was not spared. In the early autumn, both Go-Tsuchimikado and his father, the retired emperor Go-Hanazono, were ushered to Yoshimasa’s\textsuperscript{26} palace after some courtiers were attacked at the Tsuchimikado Palace. “Almost immediately the imperial compounds were desecrated, their walls converted into ramparts against advancing armies” (Carter, 1996; 135). Most nobles fled the capital, their mansions destroyed in the fighting. However, Go-Tsuchimikado and his father were kept at the Shogun's palace, “helpless and divorced from the political situation for thirteen long years” (Martin, 1997; 97). Displaced from his own home and lacking control even over his own life, let alone the greater affairs of the state, Go-Tsuchimikado’s isolation was further compounded by the abolishment of “all gatherings of the wider court, including one of the constants of court culture, the monthly meeting to compose poetry” (Butler, 2002; 70). Such activities did not resume until the end of the war.

The worst of the fighting in the capital itself ended around 1470, though the war continued in the suburbs and in the provinces for another seven years (Carter, 2007; 164). As the war ended, the nobles returned to the capital and resumed court activities, though the activities were noticeably less lavish than they once were. The court had neither the finances for elaborate ceremonies, nor the place, as much of the capital was still in a state of disrepair from the fires and fighting. Go-Tsuchimikado was particularly impacted; the imperial palace had been destroyed in the war and the replacement palace built after the

\textsuperscript{25}新続古今和歌集

\textsuperscript{26}Ashikaga Yoshimasa (1436-1490) 足利 義政. He was the eighth shogun in the Ashikaga line, son of sixth Ashikaga shogun, Yoshinori (1429-1441) 足利 義教. It was the matter of who would succeed him that fully sparked the Ōnin War. While without a son, he named his younger brother, Yoshimi as heir, but than a consort gave birth to a son, Yoshihisa.
war was a “poor and shabby building with only a bamboo fence to protect it” and there was little revenue from the war-ravaged imperial estates (Martin, 1997; 98). Furthermore, recovery in the capital was “repeatedly aborted by new uprising and additional crises” brought on by “almost annual uprisings by the tsuchi ikki (Leages of the Land)”, groups of peasants who violently protested their poverty and would demand that the bakufu cancel their debts (Butler, 2002; 27). Such outbursts continued to disrupt any attempt to resume normal court activities and were a constant drain on already dwindling noble finances.

Without grand ceremonies taking up their time and with little extra resources available, Go-Tsuchimikado and a number of his nobles worked to restore the imperial library, which had been destroyed when the imperial palace was burned down (Carter, 2007; 166). They gathered together their remaining manuscripts and carefully copied what they could. There were some contemporary manuscripts copied, but on the whole, Go-Tsuchimikado’s focus was on recovering the classical poetical works, such as the *Ise Monogatari* (Carter, 2007; 166). Both Go-Tsuchimikado and his father had been close friends with Ichijō Kaneyoshi,27 who had served as regent for both Go-Hanazono and Go-Tsuchimikado. Kaneyoshi had been extremely well-versed in the classics, and was the source to turn to for questions on “an obscure poem” or citing a pertinent precedent for some court matter (Carter, 1996; 22). Furthermore, prior to the war, he had one of the most impressive family libraries in the capital, the Peach Blossoms Manse (Tōka no Bō), which held “not only the usual copies of literary classics, some handed down directly from Nijō Yoshimoto and other great literary figures of the past, but also the treasured texts of the Kujō line of the Fujiwara, which included the Kujō, Nijō, and the Ichijō families” (Carter, 1996; 22). Before the war, Kaneyoshi had been a frequent attendant at poetry gatherings at the palace, and after the war, despite his retirement, he was still an important influence on Go-Tsuchimikado’s life.

Those close to Go-Tsuchimikado knew to consult Kaneyoshi when Go-Tsuchimikado, frustrated by poverty and finances, threatened to abdicate (Carter, 1996; 184). Most emperors abdicated rather than continue to reign until death; Go-

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27 Ichijō Kaneyoshi (1402-1481) 一条 兼良. He was son of Ichijō Tsunetsugu (1358-1418) 一条 経嗣. He served as regent during Go-Hanazono’s reign, and again in the beginning of Go-Tsuchimikado’s reign.
Tsuchimikado was the first in a series of four emperors who did not abdicate and died still emperor, though not by his choice. Go-Tsuchimikado tried to abdicate at least four times but was prevented each time. When his father passed away at the end of the year 1470, he first wanted to abdicate and take holy vows, but he was dissuaded from doing so as his son, the crown prince Katsuhito,²⁸ was still quite young (Carter, 1996; 155). Four years later, so “depressed over finances” Go-Tsuchimikado threatened again to retire and take the tonsure, but “the court was in no shape, psychologically or financially, to conduct proper thanksgiving or enthronement ceremonies” and so he was persuaded by Kaneyoshi’s letter to remain as emperor (Carter, 1996; 184). In 1479, dejected by being moved from place to place at the end of the war while he was waiting for the imperial palace to be rebuilt, Go-Tsuchimikado had to be dissuaded from abdicating again (Carter, 1996; 191). Finally, when he had taken ill a year before his death, he again wanted to abdicate and take the tonsure, but was again denied (Ponsonby, 1959; 109).

The problem was the sheer cost for the procedure of imperial abdication and enthronement ceremonies. Besides the rituals at the capital, an abdication included a “formal visit to Ise by an imperial messenger with an extensive retinue, his function to ‘report’ the abdication before the shrine of the sun goddess” (Martin, 1997; 98). Furthermore, the abdication of an emperor meant there had to be an enthronement ceremony for the new emperor, and “the ceremonies of enthronement and related festivals in particular could consume between thirty and fifty times the court’s annual income” (Butler, 2002; 56). There was simply not enough revenue for such rituals and ceremonies.

The lack of revenues continued to be a problem for Go-Tsuchimikado even after death. On the 28th day of the ninth month of the year 1500, Go-Tsuchimikado died, but he was not buried for another 44 days because there was no money to pay for the funeral (Martin, 1997; 98). At last “a private donor called Sasaki Takayori provided the money as an act of devotion to the throne” and he was interred at Senyu-ji temple (Martin, 1997; 98). However, the indignities continued, as “there was no coffin”, so Go-Tsuchimikado's corpse was placed into a bucket “covered with a bit of old silk” (Ponsonby, 1959; 404).

²⁸ Emperor Go-Kashiwabara (1464-1526, r. 1500-1526) 後柏原天皇.
His ashes were eventually interred in a mausoleum in Kyōto, called Fusakusa no Kita no Misasagi (*Encyclopedia Japonica*, 1972; 899).
1.4 THE COMPILATION: THE *SHINKAN-BON* *IZUMI SHIKIBU SHŪ*

The *Shikan-bon Izumi Shikibu shū* is a collection of poems by Izumi Shikibu. It is known as the *Shikan-bon* collection because the oldest extant manuscript of this compilation is the one presumed to have been transcribed by the Emperor Go-Tsuchimikado, *The Go-Tsuchimikado shikan-bon Izumi Shikibu shū*. Go-Tsuchimikado was not the creator of the compilation, but the copier of an earlier manuscript.

There are 150 poems in the *Shikan-bon* compilation. More specifically, there are 148 waka poems and 2 *tan-renga* (a short renga, where one person composes the first 3 *ku* (the 5-7-5 lines) and another person finishes the poem with the 7-7 couplet). Of the 148 waka poems, Izumi Shikibu composed 144 of them; the remaining four poems are exchange poems between Izumi and Prince Atsumichi, Empress Akiko, Akazome Emon, and a god. The two *tan-renga* are composed by the shrine priest of the Lower Kamo Shrine with Izumi providing the final couplet. The compilation begins with a set of 25 seasonal poems (spring, summer, autumn, and winter), followed by 4 love poems. There are some groupings found in the rest of the compilation, but not as clearly marked or as definitive as the first 29 poems.

The *Shikan-bon* compilation is titled “*Izumi Shikibu shū*”, but it is not the only collection of her poetry with that name. Yoshida Kōichi notes that there have been seven classes of collections, each titled “*Izumi Shikibu shū*” (Yoshida, 1958; 10). He divides them in this manner:
The first two classes of compilations, the *Izumi Shikibu seishū* and the *Izumi Shikibu zokushū* (henceforth *Seishū* and *Zokushū*, respectively) together constitute the quintessential work known as the “Izumi Shikibu shū”, to the near exclusion of the other five classes. The *Seishū* and the *Zokushū* are actually collections of smaller, earlier collections of poems that have been joined together (Kishimoto, 2003; 21). For example, scholars like Shimizu Fumio and Kuboki Kisu have divided the two collections in the following way:

( ) Poem numbers

**Seishū**

A (1-97)
B1 (98-111)
B2 (112-199)
B3 (200-220)
B4 (221-267)
C (268-310)
D (311-391)
Nikki (868-893, 392-421)
E1 (422-445)
E2 (456-615)
E3 (616-833)
E4 (834-867)

(Kishimoto, 2003; 21).
In this manner, the compilation of Izumi Shikibu poems known as the *Seishū* and the *Zokushū* are actually several smaller collections that have been joined together.

The *Shinkan-bon* collection, although it is one of the smallest of the compilations called the *Izumi Shikibu Shū*, is also a work that is made up of smaller collections. The *Shinkan-bon* is comprised of two smaller groups that Abe Masayuki dubs the K-group and the L-group; these designations are clearly an extension of the poem groupings described above for the *Seishū* and *Zokushū*.

Most of the poems found in the *Shinkan-bon* collection can also be found in the *Seishū*, *Zokushū*, and the *chokusenshū*. It is the duplications with the *chokusenshū* that explain the split between the first half and the second half of the *Shinkan-bon* compilation. Kishimoto points out that “there is a difference in the arrangement of (poems also found in the *chokusenshū*) in the first half of the *Shinkan-bon* (poems 1-80) and the second half of the *Shinkan-bon* (poems 81-150)” (Kishimoto, 2003; 13). Abe explains it quite succinctly:

1. When looking at those also found in the *chokusenshū* from the *Goshuishū* (GSIS) to the *Shinkokinshū* (SKKS), there are few in the first half, and there is no order to their arrangement.

2. The second half is almost all from the *chokusenshū* and is roughly arranged in the same order as they are found in each of the *chokusenshū*.
(Abe, 1975; 68).

Considering these two points, it is clear that there is a division between the first and second half of the compilation. Furthermore, the *Shinkan-bon* compilation had to have been made from two smaller collections which were created by different people at different times. Abe explains:
(1) Although there is already a “love” section in the K-group, there is another sequence of “love poems” created in the L-group.

(2) There is no example of the word “haberi” in the K-group but it is found 34 times in the L-group.
(Abe, 1975; 77).

Not only do these two points further illustrate the division in the Shinkan-bon, but the second point strongly suggests how the two parts were compiled by different people at different times. If it was compiled by the same person, “haberi” would likely be used throughout the work; the fact that it is only found in the poems in the L-group, and not at all in the K-group, strongly suggests two separate people were involved in creating this compilation.

Scholars such as Yoshida have theorized that Fujiwara no Teika was the compiler of the K-group. Teika was certainly an important compiler; he was one of the compilers of the lauded eighth imperial anthology, the Shin kokinshū. He has also been associated with works of Izumi Shikibu; he was one of the proposed creators of the Izumi Shikibu nikki, though there are obvious contradictions with that particular attribution (Cranston, 1969; 64-5). Still, even though that particular attribution is incorrect, Teika was still one of the leading figures, not only during his time but also in all of Japanese history, on defining the classics of Japanese literature and it is clear that he highly regarded Izumi as a poet by including her in his Hyakunin isshu collection.

Many works were attributed to Teika because he is the most well-known literary scholar of that time period. He created several compilations and he transcribed many classical works, but he did not compile or transcribe everything attributed to him. Some of these works we can confirm through other sources or through careful study to have been erroneously attributed to him.

Furthermore, the attribution of the compilation to Teika seems unlikely considering its lack of sequential flow, which shall be examined more closely in the

29藤原定家 (1162-1241), also known as Fujiwara Sadaie. Son of the respected poet and literary scholar, Fujiwara no Shunzei (1114-1204) 藤原俊成.
30和泉式部日記, a Heian-era poetical diary that follows the early courtship of Izumi Shikibu and Prince Atsumichi. Often attributed to Izumi though it is uncertain if she indeed authored the work.
31百人一首 = a collection of one poem each by one-hundred poets. Other than the chokusenshū, this is one of the most regarded poetry collection in Japanese literature.
analysis section. Although he did not prioritize creating the perfect sequence, neither did he completely disregard continuity between poems. Teika was part of a group of compilers led by Gotoba-in\textsuperscript{32} that created the SKKS, the quintessential compilation with sequential flow. The two men differed in their priorities for the anthology; Gotoba-in prioritized sequential integration and wanted to include poems of lesser quality that would fit the flow of the sequence better, and Teika prioritized the quality of the poem over the flow of the sequence (Miner, 1985; 154). However, the \textit{Shikan-bon} lacks the care and deliberate arrangement one would expect of Teika. Therefore, while it may be convenient to attribute the collection to Teika, it seems unlikely that he was the compiler of the first part of the \textit{Shikan-bon}. Unfortunately, there have been no other theories as to the identity of the compiler for either the K-group or the L-group.

Like the identities of the compilers, the exact date of the compilation’s creation is also unknown, but one can tell approximately when it might have been completed. The \textit{Go-Tsuchimikado Shikan-bon} manuscript was created in the middle of the Muromachi era (Kishimoto, 2003; 13). Since the manuscript is a transcription of an earlier manuscript, the \textit{Shikan-bon} collection had to have been created before the fifteenth century. Furthermore, it had to have been created after the mid-eleventh century, after Izumi Shikibu’s death. Therefore the compilation had to have been created sometime between the eleventh and fifteenth centuries, but this time span can be reduced further, particularly for the L-group section.

The L-group was compiled after 1205. The L-group includes poems that are also found in the SKKS, in more or less the same order as they are found in the \textit{chokusenshū}. Because of the large body of work by Izumi Shikibu, it is practically impossible that two completely separate works would just happen not only to select the same poems but place them in the same order. Furthermore, it is also extremely unlikely that the ordering of the Izumi poems in the SKKS was based on the order used in the \textit{Shikan-bon}. First, there were more poems by Izumi in the SKKS that were not included in the \textit{Shikan-bon}. Secondly, Gotoba-in and Teika would not have used some minor collection to dictate how to organize their anthology. There was no precedence for compilers to consider the

\textsuperscript{32}後鳥羽院 (1180-1239, r. 1183-1198). He was the 82\textsuperscript{nd} emperor according to the traditional count. He was the son of Emperor Takakura (1161-1181, r. 1168-1180) 高倉 and Bōmon Shokushi [Fujiwara no Shokushi] 坊門信隆.
order of any existing collections when creating a *chokusenshū*, and such limitations would have inhibited Gotoba-in’s priority for building sequences among poems. Therefore, the logical conclusion is that the L-group was created after the SKKS was compiled.

Japanese scholars place the creation date for the L-group between the SKKS and the *Shinchokusenshū* (SCSS).\(^{33}\) Because the L-group lacks poems from the SCSS, it had to have been compiled before the ninth anthology’s completion in 1234. The L-group is composed of poems from all of the *chokusenshū* from the GSIS to the SKKS, but none of the *chokusenshū* that were compiled after the SKKS. The lack of poems from the SCSS and the later *chokusenshū* indicates that they did not exist when the L-group was created. Therefore, the L-group was developed before 1234.

The presence or lack of poems from particular *chokusenshū* dates the creation of the L-group between 1205 and 1234, and by examining the *Shinkan-bon* as a whole it becomes clear that the K-group had to have been created before the L-group. There are no duplications in the K and L-groups with the *chokusenshū* poems. That is, while the K-group contains poems that are from the same *chokusenshū* that the L-group also takes poems from, there are no duplicate poems between the K and L-groups. Therefore, whoever gathered poems for the L-group made certain to select poems from the *chokusenshū* that were not in the K-group already, and that would only be possible if the K-group already existed before the L-group was compiled.

The lack of duplication between the two groups suggests that the compiler of the L-group was also the person who combined the K and L-groups rather than a third party. If the compiler of the L-group was not the one who joined the K and L-groups, there would have been duplications between the two groups. It is possible that a third party compiler might have removed these duplications when joining the K and L-groups together, but it would have been more logical to leave the *chokusenshū* poems in the L-group rather than the K-group because the L-group is ordered more or less the same way as the *chokusenshū* and the K-group does not have that kind of organization. Therefore,

\(^{33}\) Kishimoto places the date of creation for the *Shinkan-bon* to sometime between the SKKS and the SCSS (1205-1234) (Kishimoto, 2003; 23). Abe notes that other Japanese scholars like Fujioka Tadaharu and Shimizu Fumio agree with that date range (Abe, 1975; 67).
it makes more sense that the compiler of the L-group must have been aware of the K-group and created the L-group with the intention of joining the two works.

By comparing the poems found in the *Shinkan-bon* to works like the *Seishū*, the *Zokushū*, and the *chokusenshū*, one can identify or rule out the sources for the poems. The poems in the L-group were drawn from the *chokusenshū* and are organized in more-or-less the same order as they are found in the imperial anthologies, in the following manner:

\[
\begin{align*}
\text{SKB}^{34} & \text{ 81-95: SKKS} \\
\text{SKB} & \text{ 96-109: GSIS} \\
\text{SKB} & \text{ 110: SKS} \\
\text{SKB} & \text{ 111-115: SZS} \\
\text{SKB} & \text{ 116-126: GSIS} \\
\text{SKB} & \text{ 127-136: SKS} \\
\text{SKB} & \text{ 138-145: SZS} \\
\text{SKB} & \text{ 146-149: KYS}
\end{align*}
\]

This organization is not perfect, as the *chokusenshū* are not in any particular order, and the GSIS section is interrupted by a poem from the SKS and a handful from the SZS. Abe examined this section and discovered:

There is a big exception that does not follow the arrangement convention in the L-group. Poems 107-115 is a group gathered under the topic “Love poems” and poems from the SKS and the SZS cut into a group of GSIS poems in what seems to be a very tangled arrangement. However, within the *chokusenshū*, these poems are all *daishirazu*, and in the Love books, excluding poem 115. We can theorize that the only poems gathered at this point were the poems that are both in the love section and *daishirazu*. Poem 115 is in the SZS Misc 1 book, but to the compiler it might have seemed appropriate for a love poem as well. (Abe 1975; 70).

Still, other than this one exception, the order of the poems in each section in the *Shinkan-bon* nearly matches how they are found in the *chokusenshū*. It seems clear that the compiler of the L-group was following *chokusenshū*, and therefore the imperial anthologies were the source for the poems. This conclusion is further supported when one compares the *kotobagaki*\(^{35}\) and the poem texts. The poems in the L-group are more similar to the *chokusenshū* than the *Seishū* and *Zokushū*. For example, looking at the *kotobagaki* for poem 134:

\[^{34}\text{SKB} = \text{*Shinkan-bon*}\]
\[^{35}\text{詞書} = \text{headnotes that accompany many poems which describe the reason for the poem.}\]
SKB 134: もの言ひわたりける男の 八月ばかりに 袖の露けさ など言ひて待りける返り事に
[When a man whom I had been exchanging letters with for a while, around the Eighth month, said things like “the dewiness upon my sleeves!”], (I composed this in reply)]

Shū 840: 「此のころ袖の露けき」などいひたる人に
[To a man who said things like “the dewiness upon my sleeves!”]

SKS 320: 言ひわたりけるをとこの 八月ばかり 袖の露けさ など言ひたり 返事によめる
[When a man whom I had been exchanging letters with for a while, around the eighth month, said things like “the dewiness upon my sleeves!”], I composed this in reply]

The general meaning of all three is more or less the same; Izumi sent this to a man who said things like “the dewiness upon my sleeves”. However, while the headnotes for Shinkan-bon and the SKS are nearly identical, they differ from the one found in the shū. As examples like the above illustrate, the source for the Shinkan-bon must have been the chokusenshū rather than the Seishū and Zokushū.

The kotobagaki in the L-group does not always match with the chokusenshū but that does not contradict the theory that the imperial anthologies were the source. There are several poems that are dai shirazu36 in the chokusenshū that have headnotes in the L-group, as seen below:

GSIS 635 → As a love poem (SKB102)
SZS 33 → When I had something on my mind (SKB138)
SZS 955 → To the one from whom the letters had stopped coming from (SKB143)
SKKS 1401 → When I had something on her mind: (SKB87)
SKKS 1527 → At a time when I was bored, gazing out alone (SKB90)
SKKS 1714 → At a time when I was feeling how fleeting my self was (SKB92) (Abe 1975; 70).

Abe states that the source for these poems in the shinkan-bon is still the chokusenshū, despite the obvious difference in the kotobagaki. He explains “I do not feel that these new kotobagaki are from sources outside of the chokusenshū; the compiler must have added the kotobagaki from the poem text” although “it is unclear why it was felt

36 代知らず = “topic unknown”.

19
necessary for the *daishirazu* poems to get this kind of treatment when compiling the L-group” (Abe 1975; 70). Since the poems are ordered based on their order in the *chokusenshū*, the compiler was obviously looking at the imperial anthologies, and therefore it makes logical sense that the *chokusenshū* would be the source for the L-group, despite these differences in the *kotobagaki*.

While the source for the L-group is pretty clear, the K-group’s source is not as apparent. Since the *chokusenshū* were the source for the L-group, could they have been the source for the K-group as well? Abe very succinctly answers that question by stating “The K-group does not have a direct connection with the *chokusenshū*” (Abe, 1975; 72). Even if there was a connection between the K-group and the imperial anthologies, there had to be other sources because forty out of the eighty poems in the K-group are not in the *chokusenshū*. If the *chokusenshū* was not the source for the *Shinkan-bon*, then the next logical source would be the *Seishū* and the *Zokushū*. Only four poems in the *Shinkan-bon* are not found in either the *Seishū* or the *Zokushū*, but it might be possible that these four poems at one point were in the *Shū*, but were lost over time.

Looking at the K-group and the *Shū*, there does seem to be groupings of poems that match. The majority of the first 29 poems (the seasonal and love poems) in the K-group are also in the A-group. Next, there is a group of 8 poems from SKB 33 to 41 that are also found in the D-group, and there is a large section from SKB 43 to 66 that are almost all found in the E3-group. Other poems are mixed into these groups, but it makes sense to examine the poems in the *Shinkan-bon* with the groups that make up the *Seishū* and *Zokushū*.

There are 20 poems that are both in the K and A groups, and these are all within the first 29 poems of the *Shinkan-bon*, which suggests that the A-group might have been the source for the beginning of the K-group. However, when one compares these two groups it becomes clear that the A-group could not have been the source for the K-group. First, Abe notes of some of the textual differences between the two groups:

やま風—松風
うつる—色付
あさちはら—あさちふは
さひしさに—わかねれは
をりくふる—おりたける
He suggests that these discrepancies are more than just textual differences from centuries of transcribing manuscripts (Abe, 1975; 73). Another difference can be found in poems 9, 16, 18, and 19 in the *Shinkan-bon*, which all have *dai* (themes); there are no *dai* or *kotobagaki* in the A-group. Poem 19 is a particularly telling example of how the two groups are different. It is the last in the autumn section and reads as follows:

_Aki hatete / ima ha tokanashi / asajihara / hito no kokoro ni / nitaru mono ka na_

End of Autumn:
Autumn has come to an end / And “now” feels melancholy / The fields of *asaji* / Resemble his heart

However, in the A-group, this poem is in the winter section without a headnote. Kishimoto explains that it is “simple to derive ‘at the end of autumn’ from it”, but it does not seem likely that a compiler would add a *dai* and change the season if he was taking poems from the A-group (Kishimoto, 2003; 18). Furthermore, there are nine other poems found within these first 29 poems that are not in the A-group, one of which does not appear in the *Shū* at all; it seems unlikely that these poems would have been inserted into the K-group if the A-group was the source. Therefore, the A-group was not a source for the K-group.

B-group also does not seem to be a source for the K-group. There are not many poems that are in both the K-group and the B-group, and most of the ones that are in both can also be found duplicated in other groups that make up the *Shū*. The poems that are in both the K-group and the B-group do not seem to match, as Abe points out with the following examples:

**SKB 61:** ひさしうおとづれぬ人の、使なかるまじうはまゐらん、と申したれば
(When one whom I had not heard from in a long time told me “as long as it is not inconvenient, I will probably visit you”, [I composed this])

**SS 242:** ある人のこむといひたるに
(To a certain someone who said he was going to come over)

**SKB 76:** 男に忘られてなげきけるころ、霜の降れる朝に、人のもとに
(At a time when I had been forgotten by a man and was feeling sad, on a morning of frost, I sent this to a friend’s place)
He concludes that “there is too much variation in the kotobagaki, and we cannot think that the B-group is the source for the kotobagaki in the K-group” (Abe, 1975; 73).

Comparing the Shinkan-bon with the C and D-groups proves that they are not the source for the K-group either. There are three poems that are both in the C-group and the K-group. The differences between them are minor, so Abe notes “we cannot deny the possibility that they were selected from that” but there are only three poems (Abe, 1975; 74). While it is impossible to know for certain whether the C-group was the source for those three poems, careful examination of the duplicates with the D-group proves that while at first glance it seems like a clear source, it was not. There are seven D-group poems found in a row in the Shinkan-bon as poems 34 to 40. Some of the poems do match closely, but Abe notes that “there are large differences with a number of poems” and that there is only a “small possibility that poems were selected from this group” (Abe, 1975; 74). For example, the headnote for poem 34 in the K-group and the D-group carry the same meaning, but the details of both are different:

SKB34: つれづれなりし折に よしなしごとにおぼえしこと 世の中にあ らまほしきこと
While bored, recalling something for no reason, I found myself thinking on things I wished were in this world
SS337: 世の中にあらまほしきこと
Things I wished were in this world

In the poem itself, there is a difference in the second ku:

SKB34: さながら夢に To become a dream like this
SS337: さながら月に To become the moon like this

The D-group version gives a very Buddhist aspect to the poem. The other kotobagaki is the same for both versions, but there are other textual differences in the poems:

おもふらん - おもふべき
なき人と なして - なき人を なくて
あやしきことは - あやしきものは

SS 199: しものしろきつとめて人のもとより
(An early morning, white with frost, from his place [which was likely an error, as this was not part of an exchange, this poem was likely sent “to” his place and not “from”])
While these differences are not as large as Abe suggests, they are more than simple copying errors. Furthermore, the block of poems from the D-group can be explained because they are connected, a Makura Sōshi-like poetic list of things. These poems were likely written as a group and kept together in other sources that might not be extant anymore. The source for the K-group could have been one of these other works rather than the D-group.

Unlike the A, B, C, and D-groups, the E3 group does seem to have been a source for the K-group. Poems 42 through 66 in the K-group are nearly all found in the E3. Excluding for a moment the eight poems in this section of the K-group that are not in the E3 group, for the remaining poems, Kishimoto notes that both the kotobagaki and the poem texts match the E3 group rather well (Kishimoto, 2003; 14-5). Furthermore, it seems possible that the eight poems that are not in the E3 group at one time had been, according to Kuboki Toshiko’s theory (Kishimoto, 2003; 15). Following Kuboki’s example, Kishimoto analyses the E3-group closely. For example, poem 49 is not in the extant version of the E3 group. He notes:

S48, the previous poem, corresponds with Seishū 660, and the poem after S50 matches with Seishū 663. The headnotes of these Shinkan-bon poems matches with the E3 ones, so that would place S49 between Seishū 660-663, that is:

S48 (=Sei 660), S49, S50 (= Sei 663)

Of course, this poem is not in any of the extant versions of the E3. However, in the Seishū Sakakibara-bon there is an annotation that there is a “hon no ma” (a gap in the manuscript) at this point between poems 661 and 662. (Kishimoto, 2003; 15-6)

He concludes that “the annotation from this Seishū indicates that there is a break in the extant version of the Seishū, and so there is a loss of one or more poems, and probably the S49 was among those poems” (Kishimoto, 2003; 16). Then there is a set of poems absent from the E3-group, poems 51-54. From poem 50 to 55, the poems line up like this:

S50 (=Sei 663), S51-54, S55 (=Sei 686)

37 The poem numbers from the Seishū correspond to the Shimizu Fumio 1994 edition; Kishimoto used a different variant of the Izumi Shikibu Shū, and his poem numbers were a little different. Poem 48 was poem 651 in his copy of the Shū and poem 50 was 654.

38 正集神原本
Unfortunately, there is no “hon no ma” note in the Seishū Sakakibara-bon at this point, unlike with the previous example. Kishimoto examines the headnotes for the poems in the E3-group and though he finds them a “tangle of poems”, he concludes that they “lead us to think that there is a deep connection between the Seishū E3-group and S51-54” (Kishimoto, 2003; 16). He has similar findings with the other examples of the poems missing from the E3-group. It seems clear that the E3-group was a source for the K-group because of the close match between the poems and their headnotes, the correspondence in the order between the poems in the Shrinkan-bon and the E3-group, and the strong possibility that the poems missing from the extant E3-group were at one point part of it.

After the Seishū, the most likely source possibilities would be the Zokushū and the Izumi Shikibu Nikki, as there are a handful of poems that can also be found in the Zokushū and the final four poems of the K-group are also found in the Nikki, but careful analysis suggests that these were not the sources for the K-group either. The kotobagaki of the K-group poems do not match the Zokushū poems, leading Abe to determine that “the K-group did not use the same sources as the Zokushū” (Abe, 1975; 77). The final four poems of the K-group do not match any of the versions found in the Shū. Furthermore, their relation to the Nikki is unknown. There are no kotobagaki in the Nikki, as the poems are embedded within the diary text, so one cannot compare the kotobagaki between the two works. Therefore, Abe concludes that “it is unclear if the source was the Seishū, the Izumi Shikibu Nikki, or some other source” (Abe, 1975; 76).

From this analysis, it seems that the K-group was made up of several small groupings of poems, much like the Seishū and Zokushū. The only clear source for the K-group is the E3-group, which is also the only one also found in the Shū. The other sources must have been from works that are no longer extant.

In conclusion, the Shinkan-bon Izumi Shikibu Shū is a collection of 150 poems by Izumi Shikibu. There are two parts, known by scholars as the K-group and the L-group. These two parts were compiled by two different people at different times. The identity of the compilers is unknown. One scholarly theory states that Fujiwara no Teika compiled the L-group, but this is unlikely to be true. The L-group was compiled sometime between the eighth and ninth chokusenshū (1205-1234), and the K-group had to have
completed before the L-group. The compiler of the L-group knew of the existence of the K-group and likely created the L-group with the intention of joining it to the K-group. The K-group is made up of several small groupings of poems, the sources of which are largely unknown except for a section from the E3 group. The L-group is made up of poems taken from the *chokusenshū*, in nearly the same order as they appear in the imperial anthologies. There are several variations to the *Shinkan-bon* collection, but it is known as “Shinkan-bon” because the oldest extant manuscript is the *Go-Tsuchimikado shinkan-bon Izumi Shikibu shū*. 
1.5 THE MANUSCRIPT: A CLOSER LOOK AT THE SHINKAN-BON MANUSCRIPTS

1.5.1: THE MANUSCRIPT

The Go-Tsuchimikado shinkan-bon Izumi Shikibu shū is the oldest extant manuscript of the Shinkan-bon compilation. It is held by the Kyōto Daigaku library. The original manuscript is 1-jō, a small folding booklet, about 18 cm long and 13 cm wide, and has 44 pages of white rice paper that are sewn together. The cover appears to be made out of a brocade cloth which is blue with golden yellow designs patterned across it and seems to have gold dust sprinkled onto it. The pattern is made up of a vine and leaf design in a fainter color, and then in a brighter gold color there is a repeating image of a bird and a flower that appears to be a chrysanthemum. The paper has no obvious texture and is thin enough that it is possible to see the text on the next page through it. Age has faded the black ink used for the text and the paper has appeared to have browned. The text is written in a very flowing, cursive style of calligraphy. There are about 11 lines of text on each page and no illustrations. There is no preface, accompanying text, or okugaki (post script) in the manuscript; there are just the 150 poems by Izumi Shikibu.

The manuscript is attributed to Emperor Go-Tsuchimikado, although there has been no detailed study of the handwriting of the manuscript to fully ascertain the validity of this ascription. Go-Tsuchimikado’s writings, like those of the other emperors of the Muromachi and Sengoku periods, belong to a style of calligraphy (a “lineage”) referred to as “chokuhitsu-ryū” (“lineage of imperial calligraphers”) (Carpenter, 2006; 39-40). It is said that this lineage can be traced back to Emperor Go-Enyū (1358-1393; r. 1371-1382) and that it was transmitted to his direct descendents, Go-Komatsu, Go-Hanazono, and Go-Tsuchimikado. However, Go-Hanazono’s father was actually the son of prince Fushimi no Miya Sadafusa (1372-1456), and it is from him that Go-Hanazono seems to have learned his style, an “elegant, but much freer and more magnanimous handwriting style than had been exhibited by any previous emperor” (Carpenter, 2006; 39-40). Go-
Tsuchimikado had a similar style of handwriting as his father, as there are “indeed similarities in the way they wrote certain characters” (Carpenter, 2006; 96).

The two emperors were also noted for writing some letters in the *nyōbō hōshō* format. This format, in which the emperors wrote in a feminine style, was a convention for writing in a persona, as if the emperor was a lady-in-waiting transcribing what the emperor dictated rather than the emperor himself. Though “in both their language and format, such letters were meant to give the impression of an imperial communication transmitted through a subordinate”, such a format usually implied a “level of intimacy” as the “intended recipient was usually a family member, high-ranking courtier, or member of the Buddhist clergy” (Carpenter, 2006; 39-40).

The *kiwamebuda* on this manuscript reads “Go-Tsuchimikado-in”, however the absence of a preface or any accompanying text makes it hard to be certain of the actual author. The stamp suggests that Go-Tsuchimikado was the author, but it is not strong evidence; the stamp was added by a latter hand, as Go-Tsuchimikado would not have referred to himself as “-in”, chiefly because he never abdicated the throne. Kishimoto also gives the impression that there might be some question as to whether this manuscript is indeed in the hand of Go-Tsuchimikado. She mentions in passing, “setting aside the matter of its authenticity”, but does not elaborate on this point (Kishimoto 2003; 13). There is precedence for possible confusion as Go-Tsuchimikado and his father, Go-Hanazono, had similar styles of handwriting. There is at least one recent case where a particular work was mistakenly attributed to Go-Tsuchimikado but was determined through handwriting analysis to have actually been written by Go-Hanazono (Carpenter, 2006; 96-102). The *Shinkan-bon* manuscript dates from the middle of the Muromachi era, a period starting roughly in 1333 and ending in 1573 (Kishimoto, 2003; 13). This dating supports the likelihood that Go-Tsuchimikado wrote it, but at the same time does not exclude his father as a possible author, as they both lived in the middle of the Muromachi era.

At this time, there do not seem to be any studies of Go-Tsuchimikado’s calligraphy as it specifically relates to the *Shinkan-bon*. To examine the calligraphy of

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39極札 = A certificate in a rectangular-shaped bill on items like paintings, swords, and books, which provides an attribution to the work.
40院 = when following an emperor’s name, indicates that he was a retired emperor.
the manuscript in any greater detail, or to analyze the writing found in the manuscript and compare it to the handwriting of Go-Tsuchimikado and Go-Hanazono is beyond the scope of this thesis. Because the *kiwamebuda* attributes the work to Emperor Go-Tsuchimikado, this thesis will assume that the citation is correct.

1.5.2 THE SHINKAN-BON LINEAGES

There are nine manuscript lineages for the *Shinkan-bon* compilation. They can be divided into two categories: the first has seven manuscripts further divided into three groups, and the second category contains the final two manuscripts in one group, as below:

Type 1:

A 藤原定信本氏 = The Fujiwara Teishin Line
   1. 定信筆本影写本 = Teishin Hitsubon

B 後土御門辰韓本氏 = The Go-Tsuchimikado Shinkan-bon Line
   2. 後土御門辰韓本 = Go-Tsuchimikado Shinkan-bon
   3. 京都大学本 = Kyōto Daigaku bon
   4. 桂宮本 = Katsura no Miya bon
   5. 光広筆本 = Mitsuhiro Hitsubon

C 藤原実富本系 = The Fujiwara Sanetomi-bon Line
   6. 藤原実富朝臣転写本（図書察本）= Fujiwara Sanetome Ason Transcription (Zoshu-bon)
   7. 藤原実富朝臣転写本（天理本）= Fujiwara Sanetome Ason Transcription (Tenri-bon)

Type 2:

D 冷泉為相本系 = Reizei Tamesuke-bon Line
   8. 為相本転写本 = Tamesuke-bon Transcription
   9. 後醍醐天皇辰筆本転写本 = Go-Daigo Tennō Hitsubon Transcription
Yoshida Kōichi postulates that the *Teishin-bon*, a manuscript copied from the original text by Fujiwara Teishin\(^{41}\) was the source text for the first type of the manuscripts (Yoshida, 1958; 20). The original *Teishin-bon* is no longer extant; there is a copy of it, though it is unknown how many copies existed between the original and the extant manuscript.

The second group is the *Go-Tsuchimikado Shinkan-bon* line, which is textually different enough to be a separate group from the *Teishin-bon* lineage. It is made up of four lineages of manuscripts. The *Kyōto Daigaku-bon*, *Katsura-no-Miya Bon*, and the *Mitsuhiko Hitsubon* are all said to match closely with the *Go-Tsuchimikado Shinkan-bon*, and are possibly transcriptions of the *Go-Tsuchimikado* manuscript (Yoshida, 1958; 13). There is evidence that the *Go-Tsuchimikado Shinkan-bon* manuscript was related to the *Teishin-bon*; both texts include the *kotobagaki* “on chrysanthemums” for poem 15, a topic absent from other manuscripts (Yoshida, 1958; 13). However, due to a few textual differences, it is clear that “the *Go-Tsuchimikado Shinkan-bon* does not have a direct (parent-child) relation to the *Teishin-bon*” (Yoshida, 1958; 13).

There are two extant texts in the *Fujiwara Sanetomi-bon* line, the *Zoshu-bon* and the *Tenri-bon*, which are both copies of a no-longer-extant original. Although the *Go-Tsuchimikado Shinkan-bon* manuscript is older than the two extant Sanetomi manuscripts, the *Fujiwara Sanetomi* lineage predates the *Go-Tsuchimikado* line. Therefore the two lines are separate, because Fujiwara Sanetomi\(^{42}\) lived before Emperor Go-Tsuchimikado.

The second category consists of two manuscripts that quite different from the three groups of lineages found in the first category. The original manuscripts for the second category are no longer extant, and only copies of them remain. There are small differences between the two manuscripts of the second category, but “most of these discrepancies can be seen as copy errors” and the two texts can be considered to “come from the same source text” (Yoshida, 1958; 15). While similar to each other, the two manuscripts of the second category have substantial differences with those found in the first category. The manuscripts in the second category seem to have revised poems to match with the versions in the *Seishū* (Yoshida, 1958; 22). This suggests that the

\(^{41}\) Fujiwara Teishin (1088—1156?) 藤原定信. Any manuscript in his hand would have only included the first half of the *Shinkan-bon* collection; the L-group had to have been compiled after the SKKS in 1205.

\(^{42}\) Fujiwara Sanetomi (d.1428) 藤原実富
manuscripts in the second category had to have been created after those in the first category (Yoshida, 1958; 20).

By close examination of the textual differences and similarities, Yoshida plotted out the lineage of the extant manuscripts as follows:

The [] indicate a manuscript that no longer exists.
(Yoshida, 1958; 22).

The *Shinkan-bon Izumi Shikibu Shū* has been copied many times since it was created over 800 years ago. The original manuscript and many generations of copies have been lost through time. However, scholars can gain some insight into these lost manuscripts and their lineages through examining the extant manuscripts. The *Go-Tsuchimikado Shinkan-bon* is the oldest extant manuscript and therefore bridges the gap between the later transcriptions and the original texts.
1.6 THE STYLE: A CLOSER LOOK AT IZUMI SHIKIBU’S STYLE

1.6.1 INTRODUCTION
Izumi Shikibu is considered one of the most important writers of *waka* in the history of Japanese literature. Her poems are admired for their passion and technical skill. A sense of her style can be gleaned from the various poetical devices she uses. While her poetical style itself is not fundamental to this particular study on sequence in the *Shinkan-bon*, an examination of her style and her use of the common poetical devices gives a reader a better sense of her poetry, particularly when closely analyzing her works. In their landmark work, *Japanese Court Poetry*, Earl Miner and Robert Brower describe four rhetorical devices common in waka poetry, *engo* (word associations), *kakekotoba* (pivot words), *makurakotoba* (pillow words), and *honkadori* (allusive variation), all of which Izumi uses. In addition, Izumi also makes use of other techniques that play upon sounds and the written language.

1.6.2 RHETORICAL DEVICES IN IZUMI’S POETRY
The first technique which can be found in Izumi’s poetry is *engo* (word associations). Miner and Brower describe *engo* as “the use of a word that has or creates an ‘association’ with a preceding word or situation, often bringing out an additional dimension of meaning” (Miner, 1961; 14). Izumi frequently uses associated words in her poems. For example, in the fifth poem in the *Shinkan-bon*, Izumi uses the associated words *niha* (garden) and *haraha* (from *harafu*, to sweep).

*Kaze dani mo / fuki harahazu ha / nihazakura / chiru tomo haru no / hodo ha mitemashi* (*Shinkan-bon* #5)

If at least the wind
Did not sweep away the blooms…
Although the *sakura* petals fall
I would still see spring

Izumi describes how she will still be able to enjoy viewing the fallen cherry petals if the wind does not blow them away. *Niha* and *harafu* are associated because there was a
practice of keeping a garden looking neat and tidy by sweeping it. In this poem, she makes a play on a common image, gardens being swept, but having the fallen cherry petals swept away not by a servant, but by the wind. Through this word association, she suggests in this poem that she can keep her servants from sweeping the petals away, but she cannot stop the wind from doing it. The use of engo in this poem illustrates how Izumi can tie together the natural and human elements.

Engo can also be used to connect poems in a sequence. For example, in the acrostic sequence she wrote on mujō (impermanence), Izumi uses the associated words kutzu (garbage) and kuchi, from kutsu (to rot), in order to provide a further connection between the thirteenth and fourteenth poems in the sequence:

Niwa no ma mo / miezu chiritsumu / kono ha kutzu / hakade mo tare no / hito ka kite mimu (Shū #281)

I have not swept
Scattered leaf piles,
I cannot even see space in my garden—
Yet who would come to see it anyway?

Ne ni nakeba / sode ha kuchite mo / usenumeri / mi no uki toki zo / tsuki sezari keru (Shū #282)

When I cry aloud
Even though my sleeves have rotted
And it appears to have vanished
I find my times of melancholy
Have not ended

In the first poem Izumi worries about the state of her garden. Not only have the leaves fallen and piled up so much that there is no empty space that she can see, but they no longer look attractive. In the second poem she states that even though her tears and the sleeves she has cried into may have gone away, the things in the world that make her feel melancholy have not. She uses the word kutzu in the first poem, which is the classical version of the word gomi, meaning garbage or litter. Kutzu is associated with kutsu, meaning “to rot”. The words sound remarkably similar: the tsu in kutzu is the voiced tsu. Besides the similar sounds, they also have associated meanings: trash will eventually rot. The words of “trash” and “rot” help enhance the mood and story developing through the
sequence of these poems. In the first poem she is thinking about her lack of visitors and in the second poem she is in a melancholy mood. Her sleeves have rotted away, suggesting that she has been either crying a lot or crying over a long period of time. Despite her meditations and ponderings on deeper matters found in the previous poems of this sequence, she is still very sad, because she has not been able to completely give up her attachments to this world. The use of *engo* is one way in which Izumi is able to connect these two poems together in her sequence.

Izumi also makes use of words that are associated by contrast. In the following poem, she uses the contrasting images of inside and outside:

> *Toyama fuku / arashi no kaze / oto kikeba / madaki ni fuyu no / oku zo shiraruru* (*Shinkan-bon* #20)

> When I hear the stormy winds
Blowing through the outer mountains
Already I find myself knowing
The inside of winter

She states in this poem that the stormy winds she is hearing in the beginning of the winter give her an idea of what the middle of winter is going to be like. This poem makes use of associated contrasting words, with *toyama* (“outside mountains”, which refers to the mountains that tended to be closer to villages, while “inside” mountains are the ones in the interior of the land and are thus both further away from villages as well as harder to access) with *oku fuyu* (“interior of winter”, that is, the middle of winter). The use of associated words gives this poem a sense of parallelism and plays on the dualism of inside and outside.

Her skill at composing poems can also be seen in her use of puns, or *kakekotoba* (pivot-word). Miner and Brower describe *kakekotoba* as the use of a “particular series of sounds in two overlapping syntactical and semantic patterns” (Miner, 1961; p13). These overlapping sounds have at least two different meanings, both of which are aspects of the poem. An example of this sort of pun can be found in the second poem of the *Shinkan-bon*:

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43 Hyperbolically—her sleeves have not actually rotted away.
Haru no no ha / yuki nomi tsumu to / mishikadomo / ohiitzuru mono ha / wakana nari keri (Shinkan-bon #2)

Although I saw
Only snow piling up
In the spring fields
What sprouted up
Was the young greens

Izumi refers to a custom of going out to a field to pick the first sprouts in the very beginning of spring, when the snow is still piled on the ground. The first pun found in this poem is in the first line. When *haru no no*, which means “spring day fields” is written in kanji, it can also be read as “kasuga no” which is the name of a place that is traditionally associated with the practice of picking wakana (young spring greens). The next pun is the word *tsumu*. On one hand it can mean “to pile up” and in that case it refers to the snow, which is piling up. On the other hand, it can mean “to pluck”, and in that case it refers to the wakana, which are plucked in early spring. Both meanings are implied. The use of these puns allows Izumi to give more information in a limited poetical form.

Often the poem will not make sense if one fails to consider both meanings of the pun-word. In the eighth poem of her sequence of poems on *mujō*, Izumi makes use of a common pun, the phrase “kahi nashi”.

Shiho no ma ni / yomo no uraura / motomuredo / ima ha wa ga mi no / ifu kahi nashi (Izumi Shikibu Shū #276)

Although I seek in every direction
In the many bays of the many seas
There are no shells;
In my present self, there is no worth

“Kahi nashi” means “no point/no worth” as well as “no shellfish”. The poem reads literally: “although I search in the many bays in the seas in every direction, in my present self, [there is no worth/ there is no shellfish]”. On one level, Izumi is looking in the various seas and finding no shells. But on another level, she is looking for meaning to her life, but she has not found any no matter how much she has looked. “There are no shells in my present self” does not make sense, but “no shells” makes sense in connection with the first half of the poem. Similarly, “there is no meaning in my present self” makes
sense, but on its own it does not fit with the first part of the poem. Therefore, both meanings of *kahi nashi* are not only implied, but absolutely necessary for the poem to have real significance.

The pivot-words in waka poetry provide additional meaning to a poem, but other rhetorical devices, like the *makurakotoba* (pillow words), have little meaning by themselves. *Makurakotoba* are formulaic phrases said to “modify, or support, the word it precedes much in the same way a pillow supports the head” (LaCure, 1997; 13). Miner and Brower describe *makurakotoba* as a “stylized semi-imagistic epithet, normally of five syllables, used to modify certain fixed words” and notes that they first appeared in the eighth-century chronicles, the *Kojiki* and the *Nihongi* (Miner, 1961; 12). In general, they are phrases that might give some color to a poem but have little actual meaning. This is not a technique that Izumi uses often, but when she does, it is not without controversy. For example, the eighth poem in the *Shinkan-bon* reads:

*Nagame ni ha / sode sae nurenu / samidare ni / oritatsu tago no / mosuso naranedo* (*Shinkan-bon* #8)

In the pounding rain  
My sleeves are soaked through  
Although they are not the hems  
Of some field hand standing out  
In the early summer rains

Here Izumi is comparing the wet hems of a peasant who has to work out in the rains to her own sleeves, wet from her crying. In this case, the *makurakotoba* is “oritatsu tago no”, which means a field hand, or a farmer, who is standing out in the open. In this case the farmer is standing out in the early summer rain. This is a seven-syllable phrase; in general, *makurakotoba* are five syllables\(^44\). This particular phrase can also be found in the ninth chapter “Aoi” from *Genji Monogatari*, in a poem by the Lady Rokujō to Genji:

\(^{44}\) In Jon Lacure’s study, *makurakotoba* are defined as “always five syllables” (LaCure, 1997; 14). A seven-syllable *makurakotaba* seems to be rather unusual; this would be an interesting point for further study.
Sode nururu / kohiji to katsu ha / shiri nagara / oritatsu tago no / mizukara zo uki.

Though she always knew
Love’s was a dark and muddy way
Fraught with wetted sleeves,
The field hand down in the paddy
Has daubed herself with shame.
(Cranston, 2006; 734).

Just as Izumi’s poem expresses her melancholy, Lady Rokujō’s poem expresses her sadness. Both poems contain the image of wet sleeves. However, it is clear in Lady Rokujō’s poem that the image of the field hand is being used to illustrate her feelings of shame. The narrative around this poem explains why she would be expressing mortification: Genji’s feelings for her have obviously cooled and Lady Rokujō fears that it is her jealous spirit that is possessing and making her rival, Lady Aoi, ill. Though Izumi and Murasaki Shikibu’s character Lady Rokujō both use the same phrase “oritatsu tago no”, the lack of narrative around Izumi’s poem prevents the reader from determining if she was using the phrase to express similar feelings of shame as Lady Rokujō.

In the poem by Lady Rokujō, the use of the makurakotoba helps develop the imagery, but often times the technique was used to establish the setting. For example, in another poem by Izumi:

Suminoe no / matsu ni tohaba ya / yo ni fureba / kakaru mono omofu / wori ya arishi to (Shū #272)

If I could ask the pines of Suminoe
“Were there times
when you thought of things in this way
as you pass through the world?”

Izumi invokes a sense that she is wishing she had someone to guide her. Pines have the connotation of life-spans of one thousand years, therefore she suggests in this poem that the pines of Suminoe must have seen many things come and go during their long lives. Therefore, she wonders if they had ever felt as confused as she does at this moment and if they had also contemplated the impermanence found around them. The makurakotoba in this case is “suminoe no”. Suminoe, also called Sumiyoshi, is a place name, referring to a bay near Osaka. Jon LaCure explains that the phrase “suminoe no” is a common makurakotoba—sometimes. It is only considered a makurakotoba when the word it
modifies, *matsu*, is being used as a *kakekotoba*; *matsu* can mean both “pine trees” and “to wait” and is an extremely common pun in Japanese poetry. However, when *matsu* is not being used as a pun, it is not a *makurakotoba* (LaCure, 1997; 25-27). In this poem, *matsu* is being used only to mean pine trees, as a symbol of longevity, and therefore her use of *suminoe no* is not considered a *makurakotoba*.

The last rhetorical device that Miner and Brower discuss in their book is *honkadori* (allusive variation), which they describe as “an echoing of an older poem or poems, not just to borrow material or phrasing, but to raise the atmosphere of the original” (Miner, 1961; 14). Like other poets of her era, Izumi tended to allude to the classics like the *Ise Monogatari* and the *Kokinshū*, among other works. An allusive variation does not just reference another work, but builds upon it. An example of an allusive variation that Izumi wrote can be seen after the source poem from the *Kokinshū*:

*Tsuki mirēba / chiji ni mono koso / kanashikere / wa ga mi hitotsu no / aki ni ha aranedo* (KKS #193)

Written by Ōe no Chisato, a poem recited at the contest at Prince Koresada’s house:

Autumn does not come  
For me alone among men—  
Yet I am burdened  
with a thousand vague sorrows  
When I gaze upon the moon.  
(McCullough, *Kokinshū*, 1985, 51)

*Ushi to omofu / wa ga mi mo aki ha / aranedomo / yorotzu ni tsukete / mono zo kanashiki* (Shikan-bon #10)

I too feel melancholy—  
It is not autumn for me,  
Yet I am burdened  
With ten thousand sorrows

Chisato’s poem describes how he feels burdened my many things. The poem carries religious implications with the image of the moon (a Buddhist icon for enlightenment) and autumn was often used as a metaphor to mean the declining years of a person’s life. In her poem, Izumi states that it is not the autumn of her life, that she is not old, but she is still feeling depressed with her attachments to the world. Izumi’s poem echoes the
Kokinshū poem with the nearly identical lines “wa ga mi hitotsu aki ni wa aranedo” in the original and “wa ga mi mo aki ni aranedomo” in her poem. Both poems also use the word “kanashiki”, meaning sadness or melancholy. There is also a similarity, though different words are used, with the “thousand” sorrows that Chisato is burdened with and the “ten-thousand” things for Izumi. It is clear in Izumi’s poem that she is echoing the Kokinshū poem by using similar phrasing, but changes the wording slightly to reflect her own situation. This allusion to the Kokinshū poem gives more depth to her poem because she adds the meaning of that poem to hers.

Izumi’s careful composition can be noticed through types of rhetorical devices other than the ones specifically mentioned by Miner and Brower, for example assonance and acrostics. Juin (assonance) can be found frequently in Izumi’s poetry. The third poem in the Shinkan-bon is a good example of Izumi’s use of repeated sounds:

Aki made no / inochi mo shirazu / haru no no ni / hagi no furune wo / yaku to yaku kana (Shinkan-bon #3)

Not knowing life until autumn
In the spring fields
The old roots of the hagi
Burn thoroughly

In this poem, Izumi describes a scene of early spring in which bushes from the previous year are burned to prepare the fields for the new year. The first repetition of sound in this poem is quite obvious; in the final ku (line) the “yaku” is repeated. There is also a repetition of the “ha” and “no” sounds in the second ku with “haru no no” and in the third ku with “hagi no”. This repetition of sound gives musicality to the poem.

She also makes use of a less obvious kind of sound play. In another poem, it is the vowel sounds that are repeated.

Arazaramu / kono yo no hoka no / omohide ni / ima hito tabi no / afu koto mo gana (Shinkan-bon #62)

Sent to someone when I was feeling unwell:

Soon I will be
No more in this world;
To remember in the next world,
I want to see you now,
One last time!
The first *ku* is dominated by the “a” sound, while the next two *ku* are made up mostly of “o” sounds. The fourth *ku* has mostly “i” sounds and the final *ku* has alternating “a” and “o” sounds (Tsukimura, 1976; 53). Her use of assonance illustrates careful composition and a strong awareness of language and sound.

Like her play on sound, Izumi also makes use of the written language through acrostic sequences. The acrostic sequences spread across several poems, stressing the first syllable of each poem to spell out a message. This careful construction of the poems allows Izumi to reference other works in an unusual way. Izumi created three acrostic sequences.

The first *rensaku* (a sequence of poems) is a twelve-poem sequence (*Izumi Shikibu Shū* poems #442-453) where the first character in each of the twelve poems spells out an allusion to a poem in the *Kokinshū*. Her source poem reads:

*Ika naramu / iwao no naka ni / sumaba ka wa / yo no ukikoto no / kikoekozaramu*

(Kokinshū #952)

Within what manner
Of rock-encircled cavern
Might one seek shelter
To divorce oneself from news
Of the sorrows of this world?


Izumi’s sequence is accompanied by the following preface: “Against my wishes something unsettling came to pass: I had to leave my usual place of residence, and I was aggrieved. I heard that my parents were also extremely aggrieved. So I sent them the following” (Sato, page 67). In fact, this sequence was written after her affair with Prince Tametaka when Michisada divorced her and her parents disowned her (Iwase, 1977; 1). This sequence of poems, which can be found translated in Sato’s recent anthology *Japanese Women Poets*, is a plea to her family for forgiveness.

The second acrostic sequence, also twelve poems (*Izumi Shikibu Zoku Shū* poems #1391-1402), was written after passing her fortieth year. The acrostic message in this sequence refers to the thirteenth chapter of the *Lotus Sutra*, in which the Buddha assures the nuns who are present that they will also attain enlightenment (Iwase, 1977; 1).
The final sequence is more than double the length of the previous two sequences, with 43 poems (*Izumi Shikibu Shū* poems #269-311). It has been suggested that this sequence was written towards the end of her life (Iwase, 1977; 1). The acrostic message in this poem refers to a *kanshi* (a Chinese poem) found in the *Wakan rōeishū*, an anthology of old, well-known Chinese poems compiled in 1013. The poem reads:

Mi wo kuwan zureba kishi no hitahi ni ne wo kakaretaru hayaki inochi wo ron sureba e no hotori ni tsuna ga zaru fune (*Wakan rōeishū* #789)

Examine one’s life: at the river’s edge,
a reed snapped from the root:
discuss one's fate: along the stream:
a boat tied to no mooring
(Rimer, 1997).

This Chinese poem is the first poem in a sequence on the topic of *mujō* in the *Wakan Rōei*. *Mujō* is also the theme for the poems in Izumi’s sequence. Izumi’s meticulous placement of characters to spell out words and phrases throughout a sequence of poems allows her an unusual way to allude to other works and set the tone for her own compositions.

1.6.3 *IZUMI AND THE LIMITS OF STYLISTIC CONVENTIONS IN WAKA*

Classical *waka* have strict conventions that govern what themes, words, and images can be used and how they can be used. Izumi’s poems generally keep within these set perimeters of acceptable diction, image, and theme. Diction in particular was extremely important; there was little innovation allowed for new words other than those found in the *Kokinshū*. Miner and Brower relate an incident that occurred when the official reader at a poetry contest recited a poem on the *hototogisu* (a mountain-cuckoo). The poem began:

*Kataoka no / ashita no hara o / toyomu made—*

Across the fields,
The Morning Fields of Kataoka,
Reverberates—
(Miner, 1961; 200)
The official reader was cut off from finishing his recitation as the audience “roared” with laughter at the word choice of “reverberate” regarding the bird’s song (Miner, 1961; 200). From this example it can be seen that if Izumi had strayed significantly from the accepted words or thematic choices in her poetry, there would have been a good deal of commentary on it. The lack of such comments suggests that Izumi did not stray significantly from acceptable words and themes.45

Some of Izumi’s poems did push the limits of the waka tradition, however. She was not opposed to using words that were somewhat unconventional for poetry. For one, she used words that were certainly not beautiful, such as kutzu (garbage) and kutsu (to rot) (described previously). She also used words that were otherwise uncommon for a poem, for example:

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Ne ni nakeba / sode wa kuchi temo / usenumeri / mi no ukitoki zo / tsukisezarikeru
(Shū #282)
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When I cry aloud
Even though my sleeves have rotted
And it appears to have vanished
I find my times of melancholy
Have not ended

In this poem, she uses the word meri, a jodōshi (auxiliary verb) used for visual supposition, indicating “it appears that…” While meri is used frequently in prose, there are few examples of the word in poetry, such that Edwin Cranston makes particular note when Fujiwara no Takayori uses the word in his poem in the Goshuishū (the fourth imperial anthology) (Cranston, 2006; 467).

Besides employing the occasional irregular word, Izumi sometimes uses unusual images. For example, in this poem described previously:

45 It is possible that women, since they wrote mostly private poetry rather than public poetry, were granted greater flexibility in poetical diction. To completely ascertain that Izumi did not stray far from accepted poetical word choice would require a more in-depth study on commentary of her poetry than is possible for this particular thesis allows.
Aki made no / inochi mo shirazu / haru no no ni / hagi no furune wo / yaku to
yaku kana (Shinkan-bon #3)

Not knowing life until autumn
In the spring fields
The old roots of the hagi
Burn thoroughly

This poem describes the practice of burning fields in the spring, but references the autumn blooming hagi (bush clover). There were strict conventions that governed what nature image was acceptable in seasonal poems, and the hagi was clearly an autumn image and not a spring one. Despite the association of an autumn plant, Izumi’s poem is clearly on the theme of spring. For example, the practice of burning fields in the spring can be seen in this poem from the Kokinshū:

Kasugano wa / kyō wa na yaki so / wakakusa no / tsuma mo komoreri / ware mo
komoreri
(Kokinshū #17)

Light no fires today
On the plain of Kasuga,
For the sweet as new grass
My young spouse is hidden here
And I am hidden here too.
(McCullough, Kokinshū, 1985; 17).

This Kokinshū poem is in the beginning, not only of the anthology as a whole, but it is in the beginning of the spring poems, therefore it is clear that the Heian people considered the imagery of burning fields with early spring. Izumi’s poem challenges convention by presenting a mixture of seasonal imagery.

In this way, Izumi pushed at the limits of what was considered acceptable for waka poetry, from her periodic use of unconventional words to unusual images. However, she did not stray far from the traditions of the style, as she relied on the standard conventions and themes of waka.
1.6.4 IZUMI’S PERSONAL STYLE IN WAKA

With the limits on lines and syllables and constraints on diction and themes allowed within the waka tradition of poetry, it can be difficult to determine if Izumi had a particular style. The most prominent feature of her poetry may be its fairly explicit language of sexual passion. She wrote more directly on the theme of love, unlike many of her contemporaries who spoke only of it obliquely. In the following erotic poem, she does not shy away from describing a physical attribute, her tangled hair:

*Kurokami no/ midare no shirazu/ uchifuseba/ matzu kakiyarishi/ hito zo koishiki*
*(Shinkan-bon, poem #27)*

Without a thought
For my tangled black hair
I lay down and
Yearn for the one
Who used to brush it smooth

This poem is dominated by the imagery of her black hair, beginning with the image of her hair in disarray, which calls to mind a night of passion which has left her hair tangled, followed by the image of her lover brushing her hair smooth. Izumi has painted a very intimate and gentle scene. Taking both images together, this poem references a night of passion followed by intimacy afterwards. It is easy to see why Edwin Cranston would describe her as having a “bold style in literature and life” (Cranston, 2006; 431).

Izumi is not the first passionate poetess, however; she is predated in that regard by at least a hundred years by Ono no Komachi, one of the six poetical geniuses of the *Kokinshū* era and a poet equally known for her passionate style:

*Hito ni awamu / tsuki no naki ni wa / omoi okite / mune hashiribi ni / kokoro yake ori*

When I cannot see him
In the dark of a moonless night,
Fire rises in me—
Leaping in my burning breast,
Charring my heart with its flames.
*(Carter, 1991; 87).*
In this poem Komachi is comparing her love to fire. The images of the flame contrast with the darkness of night. This is a very passionate poem, and it is easy to see why Steven Carter would describe it as “one of the most open avowals of passionate desire in the classical canon” (Carter, 1991; 84). Considering Komachi’s erotic poem, it is clear that passion alone is not enough to set Izumi’s style apart from other poets. However, even though she resembles Komachi in tone, how they express that passion is quite different; Izumi in general does not use kakekotoba and engo to the same extent that Komachi does.

Izumi does have her own stylistic quirks to her writing. There are several cases in her poetry where she deverbalizes a phrase with an emphatic bound particle, then re-verbalizes it with the sa-hen verb su. This does not seem to be a common technique for others, as a cursory inspection through a few selected books of the first four imperial anthologies has not found other poets employing the same technique. She uses this technique twice in the first dozen poems found in the Shinkan-bon, poem 7 (natsu no yo ha / tomoshi no shika no / me wo dani mo / awasenu hodo ni / ake zo shinikeru) and poem 12 (tanometaru / hito ha nakeredo / aki no yo ha / tsuki midenubeki / kokochi koso sene). It is also found twice in the first dozen poems of her sequence on mujō: poem 273 in the Shū (rei yori mo / utate mono koso / kanashikere / wa ga yo no hate ni / nari ya shinuramu) and poem 277 (nobe mireba / wobana ga moto no / omohikusa / kareuku hodo ni / nari zo shi nikeru). This technique splits the main verb from the auxiliary verb, thereby allowing her to place greater emphasis on the verb with the placement of the emphatic bound particles.

Another unusual aspect in Izumi’s poetry is her use of “otoko” in headnotes. In a brief survey of three other Heian-era works, the love books of the KKS and the SKKS, and the Gengenshū (GGS),46 Izumi’s use of “otoko” (man) is unique. Male poets use both “hito” (a gender-neutral term for person) and the gender-specific “onna” (woman). In fact, in both the SKKS and the GGS, male poets use “onna” more than “hito”. Female poets only use “hito” when they do not specify a name. Izumi, however, uses the gender-specific term “otoko” in her headnotes. Although she uses “hito” more than

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46玄々集, a collection of 168 poems by 93 contemporary poets selected by Nōin 能因 (988-1051?).
“otoko” (26% of her poems in the Shinkanbon use “hito” while 13.8% use “otoko”) it is remarkable that she uses “otoko” at all. The term is not found in any the headnotes of the poems examined in the KKS, GGS, and SKKS.

One possible explanation for why female poets use “hito” rather than “otoko” is because women at that time were supposed to be more vague and indirect than men. Another possible explanation is that men were seen more as a person than as “male” and women were seen not as a person but as “female”. What conclusions, then, can one draw about Izumi for her use of “otoko”? First, she was certainly willing to be more direct than the other woman of her time, which is further supported by her use of more explicit sexual imagery as discussed previously. It could also be used to support views of her as a very promiscuous woman and as someone who viewed the idea of the object of her poem as “male” to be of greater significance. It could be seen as an early feminist effort, to use “otoko” like her male contemporaries use “onna”. Perhaps it was a combination of all of these points, or something else entirely. In any case, Izumi’s use of “otoko” is unusual if not completely unique.47

These examples only give a partial picture of what Izumi’s style is like, but they provide a sense of the trends found in her poetry. Her language and images are often very passionate, and she speaks of love in a more direct way than most of her contemporaries. She makes use of unusual grammatical structures, like the deverbalizing and re-verbalizing phrases that seem to be unique to her poetry. She seems unique in her use of “otoko” in the headnotes of her poems. These aspects make Izumi’s poetry stand out from the poems written by others, despite the share limitations of diction, image, and theme in waka.

1.6.5 CONCLUSION

Fully understanding Izumi’s style would take a thesis itself. However, one can see from the analysis of the poems above that she is skilled in using the rhetorical devises common in waka poetry. “So far as the skill in the composition of poems was concerned, Shikibu

47 Further study is needed to ascertain if her use of “otoko” is indeed as unique as it appears from this brief study.
was incomparable” (Kato, 1968; 400-403). She skillfully uses word associations, puns, *makurakotoba*, allusive variations, and sound-play. Though she generally stayed within the confines of what was considered appropriate for *waka* composition, she was not afraid to transgress those limits with the occasional unusual word or image. Her poetry is distinguished by her passion and her techniques, such as the poems in which she deverbalized and the re-verbalized a phrase. There is no doubt that *what* she said was passionate and *how* she said it was skillful.
CHAPTER 2
ANALYSIS

2.1 ANALYSIS OF THE FIRST 25 POEMS

Classical Japanese anthologies of poems were often arranged to develop a sequential flow between the poems and therefore create a larger literary work. This practice was particularly evident in the eighth imperial anthology, the *Shin Kokinshū*. The *Shinkan-bon Izumi Shikibu Shū*, a collection of 150 poems by Izumi Shikibu, seems like it also ought to have been arranged to create continuity between the poems because at least the half of it was compiled soon after the creation of the SKKS. However, as the following analysis of three selections of the anthology proves, the *Shinkan-bon* collection was not organized to create a sequence. The first selection analyzed is made up of the first twenty-five poems, the second selection analyzed is made up of fifteen poems in the middle of the collection, and the third selection analyzed is made up of the final ten poems. There is some continuity in the first selection, a group of seasonal poems, but there is no connection between the poems in the middle and end selections.

2.1.1 Analysis

*Harugasumi / tatsu ya osoki to / yamagawa no / ihama wo kukuru / oto kikoyu nari (Shinkan-bon #1, Izumi Shikibu Shū #1)*

Just as I wonder
“Is it late for the spring mist to rise?”
It seems I can hear the sound
Of the mountain river
Slipping between the rocks

This poem is the first poem in both the *Shinkan-bon* and the *Izumi Shikibu Shū*. The collections begin with the notion of looking for the early signs of spring. Just as the speaker wonders how it is a little unusual that she has not seen any indications of the coming spring, she imagines that she can hear the sounds of mountain streams from the
melting snow. The speaker of this poem is an observer, relying on her sense of sound rather than sight and the setting is outdoors, far up into the mountains. The collection of poems, and therefore the sequence, begins with the first hint of spring.

*Haru no no wa / yuki nomi tsumu to / mishikadomo / ohiitzuru mono ha / wakana nari keri* (Shinkan-bon #2, Izumi Shikibu Shū #2)

Although I saw
Only snow piling up
In the spring fields
What sprouted up
Was the young greens

In this poem, although initially the speaker only sees snow, out in the fields she is surprised to find herbs sprouting up. Izumi refers to a custom of going out to a field to pick the first sprouts in the very beginning of spring, when the snow is still piled on the ground. These puns provide more information in the limited word count of *waka*. The first line when written in kanji can be read either as “haru no no” meaning “spring day fields”, but it can also be read as “kasuga no”. This second reading is a name of a place which is traditionally associated with the practice of picking *wakana* (young spring greens). The next pun is the word *tsuma*, from *tsumu*. On one hand, it can mean “to pile up” and in that case it refers to the snow, which is piling up. On the other hand, it can mean “to pluck”, and in that case it refers to the *wakana*, which are plucked in early spring. Both meanings are implied, and the use of these puns add dimension to this poem.

Considering time, theme, and setting, there is a clear progression from the last poem to this one. In both poems there is an emphasis on the speaker observing signs of springs through her senses, though in the first poem the focus is on sound and in this poem it is sight. In the first poem, the first signs of spring cannot be seen, but only imagined to be heard, but in this poem new growth is visible. It is obviously still early spring in both poems, as evidenced by the presence of snow on the ground. However, there is now also the start of spring growth, a clear sign that spring is coming, which illustrates the progression of time between the two poems. The setting has moved from the distant mountains of the last poem, to fields that are closer, where the nobles of the capital would venture out to in order to pick young herbs.
Not knowing life until autumn  
In the spring fields  
The old roots of the hagi\(^1\)  
Burn thoroughly\(^2\)

This poem describes the practice of burning fields in preparation for the new planting season. However, the *hagi* is an unusual image to find in a spring poem, as it is one of the seven autumn flowers of Japan. This poem uses this traditional autumn plant to describe the spring practice of clearing fields through burning the old plants.

There continues to be a progression of time, theme, and setting in these first poems, although the connection between this poem and the previous one is not as strong as the one between the first two poems. This poem maintains the theme of early spring and the field setting. The setting is moving closer to civilization. The first setting is mountains, which implies a distant and wild location. Then the scene moves down the mountains to the wild fields and then to the cultivated fields found in this poem. This progression shows a movement from the far away mountains towards the capital.

While there does seem to be some spatial progression with these early spring poems, the flow is not without complications. Unlike in the previous two poems in which the speaker explains the act of observing, in this poem she merely describes what she sees. This poem relies on imagery usually associated with autumn, the *hagi*, or bushclover. A reason why the connection between the second and third poem in the *Shinkan-bon* is not as strong as that of the one between the first and second poem is that this poem is actually the ninth one in a similar sequence found in the *Izumi Shikibu Shū*, and therefore breaks with the order that Izumi Shikibu presumably herself had created for these seasonal poems.

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\(^1\) *Hagi* = *Laspedeza bicolor* (common name: Bush Clover). Its flowers tend to be pink-purple and bloom in late summer and last into the fall. It is one of the seven autumn flowers of Japan (Kitamura, 1963; 124).  
\(^2\) In the original Japanese, the first and second *ku* makes use of assonance, sound play. There is the repetition of the “ha” sound and “no” sound in the second *ku* ("haru no no") and in the third *ku* ("hagi no"). There is also repetition of sound in the final *ku* with the repeated “yaku”.
In spring
If the plum\(^3\) blossomed
Only in my home
Even the one who went away
Would come to see it

The speaker in this poem is a woman who has been abandoned by her lover and wishes for a reason for him to visit her again. She thinks that if the plum tree in her garden was the only one that blossomed, even her ex-lover would come to see it.

This poem continues the theme of early spring, as the plum is one of the first flowers to bloom. Therefore, it is the first flower associated with spring in Japanese poetry. This poem also continues with the spatial progression found in the previous poems. The setting has moved from the mountains through the fields both wild and cultivated, and now is focused on the woman’s garden as viewed from her home. These poems have progressed from the distant mountain to the capital and from the wild to civilization.

This poem returns to the order found in the *Izumi Shikibu Shū*, as this poem is the fourth poem in both collections. However, in doing so it introduces other complications, as the previous poem was the ninth poem in the *Shū*. Thus there is a reversal of the order of these two poems between this collection and what was perhaps intended by Izumi. This change of order might represent a change of focus by the compiler, as the order of the poems in the *Shinkan-bon* focuses on a spatial progression that was perhaps not the focus that Izumi had intended as she included other poems between these two. This poem continues the theme of observing spring through the senses, particularly the sense of sight. However the point of view is different; in the previous poems the speaker is an observer, but in this poem she is a lonely woman. The change of speaker is also reflected by a change of tone, as this poem has a tone of melancholy not found in the previous poems.

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3 Plum, also called the Japanese apricot, Ume, *prunus mume*: a flowering tree, flowers in early spring with white or red, either single or doubled petal (Kitamura, 1963; 102).
This poem is set in the middle of spring, when the cherry blossoms are at their peak. The speaker muses that she could still enjoy spring with the blossoms fallen from the tree when they are blanketing the ground below the trees. She can stop her gardeners from sweeping the blossoms away, but she cannot stop the wind from doing so.

This poem is not found in the Izumi Shikibu Shū, but it fits well with the progression of poetry that the compiler is creating. It matches the melancholy tone found in the fourth poem as well as maintaining the same setting, that of the speaker’s home as she gazes out into her garden. Like the previous poems, this poem relies on the sense of sight, and more specifically on seeing flower blossoms. Furthermore, it continues the temporal progression from early spring to spring proper as cherry blossoms are the next spring flower after plums.

Cherry blossoms fall from the trees and are then blown away by wind, as dramatized in Japanese poetry. It is a natural and poetic phenomenon that often causes the sensitive
observer to reflect on the transience of life and feel melancholy. The speaker in this poem notes that the wind does not blow in her heart but she feels discontent. This poem references the 84th poem in the Kokinshū, in which the speaker wonders why cherry blossoms should scatter with unsettled hearts when it is such a wonderful spring day. The speaker in Izumi’s poem also feels that her heart is unsettled, much like the blossoms felt in the original poem, even though the cause of her feeling unsettled is not the wind blowing through her.

Like the previous poem, this poem further breaks the sequencing found in the Izumi Shikibu Shū, as this poem is not from the sequence of seasonal poems but is found later in the Shū. This explains why this poem does not connect as fully with the previous poems. Perhaps the compiler selected this poem as it continues the imagery of the cherry blossoms of the previous poem as well as its melancholic tone. However, the speaker has again changed. Rather than a lonely woman, the speaker is an observer again, but she is not observing through sense of sight as she has in the previous poems. This poem does work with the progression of seasonal poems that the compiler has developed, but the connection is not tight as it could have been.

Natsu no yo wa / tomoshi no shika no / me wo dani mo / ahasenu hodo ni / ake zo shinikeru (Shinkan-bon #7. Izumi Shikibu Shū #32)

Summer nights –
No time to catch even a glimpse
Of the eyes of a deer
Illuminated by torchlight6
I realize it has become dawn

In this poem, the speaker laments about how short the nights are during the summer. The nights are so short that there is hardly any time to catch the shine in a deer’s eye with a torch light. Hunting during the summer was accomplished by finding prey through the reflection of light in a deer’s eyes. Shorter nights mean less time for lovers to spend together, a fact that the speaker laments in this poem.

6Shika (Cervus nippon) = small to medium sized deer with four-tined antlers. They have light brown fur and in the summer they have white spots on their backs. They can weigh up to 88-175 pounds (Kodansha Encyclopedia, 1983; v5, p82). This poem is making note of the practice of illuminated hunting—a deer’s eyes will reflect the light from a torch, making them easier to spot when hunting them at night.
While summer does follow spring, the shift to summer poems in this collection is rather abrupt. Other such seasonal sequences, such as the one in the *Shinkokinshū*, begin the summer section with poems that bridge spring and summer. This poem does not contain any of the usual themes found in an early summer poem, such as robes (referring to the practice of changing robes at the start of the summer season), flowers (more specifically the end of the cherry blossoms), wisteria (a summer blooming flower), or the *hototogisu* (a cuckoo known for its evening cry during the early summer months).

Besides the sudden switch to summer, the change of scene is also abrupt. In the past couple of poems, the setting has been the speaker’s home in the capital, looking out at her garden, but this poem, because it refers to hunting, is set away from the capital and civilization. Moreover, the change of setting back to the country is abrupt, whereas in the previous poems there was a slow and deliberate movement from the wilds to the capital.

Both the speaker and the tone of this poem are also quite different from the previous poems. Because it refers to hunting, a nobleman’s activity, it seems that the speaker has switched from female to male. Furthermore, this poem does not contain a melancholic tone like the previous couple of poems. The speaker in this poem is not missing his lover or commenting on this fleeting life, but he is instead lamenting the fact that there is not enough time to spend with his lover.

Although this poem has connections with the previous poems in the sequence, it does not connect directly with the poem immediately before it. Like the previous poems, this poem emphasizes the idea of sight to describe the feelings of the speaker and the season. However, even this connection is not perfect, as the sixth poem, immediately preceding this one, did not actually refer to sight in the same way as poems 2, 4, and 5 did. Furthermore, while the idea of lovers can be found in poems 4 and 5, the theme of the lover is different in this poem. The previous poems described a lover who did not visit his beloved, while the lover in this poem wants more time together with her. The fifth poem contains neither a reference to sight nor to a lover. Overall, this poem breaks the flow of this sequence that had been established throughout the spring poems.
"Nagame ni wa / sode sahe nurenu / samidare ni / oritatsu tago no / mosuso
naranedo (Shinkan-bon #8, Izumi Shikibu Shū #35)

Under my gaze
My sleeves are soaked through
Although they are not the hems
Of some field hand standing out
In the early summer rains

The fifth month is made up of the rainy season, and so summer poetry is often filled with
the image of the samidare (the fifth-month rains). In this poem, the speaker describes
how her sleeves are wet, even though she is not standing out in the rain nor is she a field
worker by the wet rice fields. In this poem, Izumi is playing on the pun found in the
word “nagame”, which can mean “to gaze”. This meaning of nagame fits with the idea
of eyes, and, by extension, with crying, which could be the reason why the speaker’s
sleeves are wet. On the other hand, nagame can also refer to “long rains”. This meaning
connects it to the “early summer rains”, and could be another reason why the speaker’s
sleeves are wet.

This poem connects to the first summer poem. Both poems are set away from the
capital with scenes not usual for a noble woman. The first summer poem is set in the
forest and includes references to hunting, while this poem is set in a cultivated field and
refers to field workers. The emphasis on sight also connects the two poems. There is
gazing in this poem as well as the suggestion of crying, and in the last poem there is light
reflected in deer’s eyes. Despite these connections, the progression is not smooth
because the tone differs between the two poems. This poem returns to the melancholy
tone found in the last three spring poems; the speaker is a lonely woman, as her sleeves
are wet with tears. However, in the last poem, the male speaker wants to spend even
more time with his lover. Therefore, while there is some connection between the first
two summer poems, it is not as smooth a progression as found in the early spring poems.

7 “Oritatsu tago no” (field hand, farmer who stands out (in the rains)) is considered by some scholars to be
a makurakotoba, a set-phrase. This phrase is also used in Genji Monogatari, in the Aoi chapter in a poem
sent from Lady Rokujō to Genji: Sode nururu / koiji to katsuwa / shiri nagara / oritatsu tago no / mizukara
zo uki. “Though she always knew / Love’s was a dark and muddy way / Fraught with wetted sleeves, / The
field hand down in the paddy / Has daubed herself with shame” (Cranston, 2006; 734).
8 Samidare (“early summer rains”, or baiu in modern Japanese, the rainy season) = the long rains in the
fifth month of the lunar calendar (June in the modern calendar) (Encyclopedia Japonica, 1972; v8 p177).
On the First Day of the Fourth Month:
Only yesterday I removed
My cherry-colored robes
Yet today I wait,
For the mountain cuckoo⁹

This poem refers to the practice of changing one’s robes on the first day of summer (the first day of the fourth month). The speaker describes how she has just changed her robes, but now she is already waiting for signs of the *hototogisu*, the mountain cuckoo. The *hototogisu* is a dominant image found in summer poetry and a sign that summer proper has arrived. Therefore, this poem is celebrating the beginning and height of summer.

This poem is a transition between the spring and summer poems; however, it is the last of the summer poems in this collection. Therefore, this poem is temporally out of place. The previous poem was a “fifth month” poem, referring to the summer rains, but this is a fourth-month poem. This does not fit with even the most casual seasonal sequences found in Japanese poetry anthologies.

In regards to tone, this poem is also out of sequence. This poem fits the theme of a “lonely lady” poem, as the speaker is described as waiting. Usually lonely ladies are waiting for a lover, and the *hototogisu* is frequently used as metaphor for a lover. The speaker of the last poem could also be seen as a lonely lady because of the wet sleeves that suggest she has been crying. The usual reason for a lady to be crying in Japanese poetry is because her lover does not come to visit her. Therefore, in this poem, the speaker has just begun to wait for her lover, but in the previous poem she is crying, presumably because of a lover who did not appear. Even more than the seventh poem which did not seem to fit well into a sequence, this poem further disrupts the progression of this sequence temporally, tonally, and thematically.

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⁹ Mountain Cuckoo (also called Lesser Cuckoo, *hototogisu*, *Cuculus poliocephalus*).
I too feel melancholy—
It is not autumn for me,
Yet I am burdened
With ten thousand sorrows¹⁰

This poem alludes to a poem found in the *Kokinshū*. Chisato’s poem describes how he feels burdened by many things. The poem carries religious implications with the image of the moon (a Buddhist icon for enlightenment) and autumn was often used as a metaphor to mean the declining years of a person’s life. In Izumi’s poem the speaker states that it is not the autumn of her life, and that she is not old, but she is still feeling depressed by her attachments to the world.

This is the first poem in the autumn section, and like the break in the sequence found between the spring and summer poems, there is another break between this poem and the last one. With the traditional chronological sequencing, an autumn poem should not immediately follow an early summer poem. Thematically the poems do not connect either, as the speaker in the last poem is waiting, whereas in this poem she is tired of her attachments to life. The previous poem’s speaker was optimistic in her wait, but this poem returns to the melancholy tone that was last found in poem 7, and therefore even tonally the poems do not match.

If only there was someone,
To show, to have listen,
The twilight in which
The *hagi* flowers bloom¹²
The voices of the *higurashi*¹³

¹⁰ This poem alludes to a *Kokinshū* poem: *Tsuki mireba / chiji ni mono koso / kanashikere / wa ga mi hitotsu no / aki ni wa aranedo* (*Kokinshū* #193). Written by Ōe no Chisato, a poem recited at the contest at Prince Koresha’s house:
Autumn does not come / For me alone among men— / Yet I am burdened / with a thousand vague sorrows / When I gaze upon the moon.
(McCullough, *Kokinshū*, 1985, 51)
¹¹ The translation uses an alternate text for the first line: “*hito mo gana*”.
¹² *Hagi* (bush clover), see note #1.
The speaker in this poem is a lonely lady who is looking out to her garden on an autumn evening. She is gazing at the hagi flowers and listening to the cries of the higurashi insects while wishing she had someone with whom she could share the evening with. Both the hagi bush and the higurashi insects are traditional images of autumn in Japanese poetry. At this time in Japanese history, the higurashi was also associated with solitude and melancholic feelings, adding to the loneliness expressed by the speaker.

While this poem continues with the melancholy tone found in the previous poem, the attitude of the speaker is very different. In the last poem, the speaker was wishing she could break away from the world and not still feel attached to it, whereas in this poem, she is wishing to have attachments with someone. While it is true that a Heian noblewoman could have conflicting feelings regarding her attachments to the world, sometimes wishing she had none, sometimes wishing to maintain her bonds with others, this shift in attitude between this poem and the last is abrupt.

_Tanometaru / hito ha nakeredo / aki no yo ha / tsuki midenubeki / kokochi koso sene_ (Shinkan-bon #12, Izumi Shikibu Shū #56)

> Although there is no one
> That I rely upon
> On this autumn night
> I do not feel like sleeping
> And not viewing the moon^{14}

In this poem, the speaker states that she does not have a need to stay up to wait for someone. However, despite that, she does not feel like going to sleep. She would rather stay up to view the moon even if she is alone.

This poem follows the previous poem well, progressing smoothly temporally and sharing a similar speaker as the previous poem. In both poems, the speaker is a lonely

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^{13} Higurashi is a type of semi (cicada, _Tanna japonensis_,) noted for their distinct cries in the summer and early autumn. They are 1-5 cm long, and feed on sap from trees. In the Nara and Heian era, they were considered autumn insects, and they were symbols of solitude and melancholy. By the Edo era, they had become a symbol of the “thriving life of full summer” (_Kodansha Encyclopedia_, 1983; v1, p315).

^{14} Moon viewing (_tsukimi_) usually refers to the harvest full moon (_jūgoya_), the full moon of the 8th month. As the harvest moon, _jūgoya_ was considered an occasion for partying and thanksgiving (_Kodansha Encyclopedia_, 1983; v5, p248).
lady who is observing the season through her senses, particularly the sense of sight. In the previous poem, the lonely lady was viewing the hagi flowers and listening to the higurashi, whereas in this poem she is watching the moon. She lamented in the last poem that she had no one to share the beauties of her garden and now she laments she has no one for whom she must wait up and no one to share the beauty of the full moon. Besides the connection between the speakers, there is also a temporal progression. It was early evening in the last poem, and now it is night in this poem. The progressions in the time of day as well as the similarities in the speaker and the speaker’s attitude unquestionably connect the two poems together.

When autumn comes
I feel it deep in myself
As if I caught the pine breeze
From Tokiwa Mountain

The speaker in this poem remarks that when autumn begins, she is surprised to find that she deeply feels it, as if it were the wind from Tokiwa Mountain. Because it was covered in pine trees, the mountain was known for its unchanging color. The idea of color is also found in the word “shimi” from “shimu”, which can mean to dye something a color, or to feel something deeply. Izumi uses this pun on shimu to add depth to the poem.

While the previous two poems connect well together, this poem is distinct, and does not relate to them. The speaker in this poem is not the same, as she is not the lonely lady found in the last two poems. While she is an observer, she does not perceive nature through sight or sound. She is feeling it emotionally rather than using one of her primary senses. Besides the change in speaker, the location has also shifted abruptly from the speaker’s garden in the capital to the distant Tokiwa Mountain.

15 The translation uses an alternate text: matsukaze
Blowing in autumn,
What color is this wind
That I should yearn for him
So deeply inside me?

In a grammatically convoluted way that cannot be replicated in English, the speaker in this poem wonders what color the wind is that it causes her to long for her lover so deeply. This poem shows Izumi’s more passionate side, as “iro” (color) is a word that frequently implies passion in Japanese poetry. Like the last poem, she uses the word “shimu” to associate it with both color as well as feeling something deeply. Besides the play on color and feeling deeply, the sexual implications of the word “iro” and the “yearning” for her lover make this a strongly passionate and intimate poem.

Though this poem is not part of the sequence of seasonal poems found in the beginning of the Shū, it follows the previous poem beautifully. It continues the theme of autumn wind, and associating autumn winds with color. Both poems make similar use of the word “shimu”. The word play of color and feeling something deeply also connects these two poems.

On Chrysanthemums:
Plucking the chrysanthemum16
On the ninth day of the ninth month17
Today is the beginning of the millennium
That you, my lord, shall live

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16 Chrysanthemum (Kiku, Chrysanthemum morifolium) a perennial flowering herb. It is one of the representative plants of autumn, like the previously mentioned hagi. The plant was introduced to Japan from China by the late Nara era. In China, it was considered a magical plant (Kodansha Encyclopedia, 1983; v1, p310).

17 Ninth day of the ninth month = Kiku no Sekku or Chōyō no Sekku. The ninth day of the ninth month is a sekku, a seasonal festival. The festival comes from the Chinese festival Chongyang, and was established in Japan by the Heian era. In the festival, chrysanthemum wine (kikuzake) would be drunk, and cotton which had been placed on the flower the previous day to soak up dew and the scent of the flower would be used to wipe one’s body, a procedure believed to lead to long life (Kodansha Encyclopedia, 1983; v1, p310).
This poem is a formal, public poem in praise of the emperor. It refers to the annual practice on the ninth day of the ninth month of drinking the dew of the chrysanthemum which was believed to extend one’s life. The chrysanthemum is a flower associated with autumn, particularly the ninth month.

While this poem does fit chronologically, as it is a poem set in late autumn, there is a vast difference in tone between this poem and the last. The poem immediately prior to this one is a particularly intimate and passionate poem. The speaker strongly yearns for her lover and the poem is filled with sexual implications. This poem has none of the passion, imagery, tone, or intimacy of the previous poem. The formality of this poem is extremely distinct from the informal tone found in all of the other poems in this collection, making this poem stand out sharply as out of place within the sequence.

*Ari to shi mo / tanomubeki kaha / yo no naka wo / shirasuru mono ha / asagaho no hana* (Shinkan-bon #16, Izumi Shikibu Shū #55)

Morning glories:
Can we trust that “we exist”
When the world
Is taught to us
By the morning glory?

In this poem, the speaker wonders how one can believe in existence when the world is so fleeting. Morning glories, like other flowers, are used in poetry to show the evanescence of life. Like *hagi*, morning glories are one of the seven flowers of autumn.

This poem seems rather ironic following the previous one. In the last poem the poet is proclaiming that the emperor will live for a thousand years, but in this poem she is commenting how fleeting life really is. There is some connection with autumn flowers, but while chrysanthemums are associated with autumn, they are not one of the seven autumn flowers like the morning glory. Furthermore the tones of the two poems are very different. The last poem was a very formal and impersonal poem whereas this poem is more informal. Unless the ironic reading was the compiler’s intention, this poem does not flow from the previous one.
Insects:
Not able to hear
Even the voice of one
Crying insect
Is there sadness in their hearts?

In this poem the speaker states that she cannot hear the cry of even one insect. She wonders if they are feeling sad, and that is why they no longer call out.

This poem is another example of a speaker who is using her primary sense to observe nature. This theme has been used repeatedly in these seasonal poems, particularly the spring poems, but not in poems 15 or 16. In the previous poem, she was not actually observing the flower, but using it as a symbol for the fleetingness of life. Therefore, while this poem repeats elements found earlier in this collection, it does not progress smoothly from the last poem.

On Mist:
Never clearing
It is indeed melancholy
The autumn mist——
Is it rising in my heart?

This poem begins by describing autumn mist as depressing. Therefore the speaker wonders if the reason she is feeling depressed is because autumn mist is also rising in her heart.

The use of the repeated words and the similar tones found in both poems connects this poem with the previous one. Both poems contain the words “kanashiki” (sadness) and “kokoro” (hearts, feelings). These repeated words strongly connect the two poems, as it gives the poems a similar feeling. Furthermore, this poem maintains the melancholy tone from the previous poem.
End of Autumn:
Autumn has come to an end
And “now” feels melancholy
The fields of asaji
Resemble his heart

Asaji is a type of grass that becomes very brittle and dry at the end of autumn. Because of the way it appears when it dries, it looks rather depressing. The speaker in this poem compares the fields of this grass to her lover’s heart. This indicates that perhaps her lover no longer comes to visit her, and that his feelings for her are similarly dried up.

This poem continues the melancholy tone found in the preceding poems. Furthermore, the theme of observing a natural autumn image and comparing it to someone’s depressed feelings is also continued. Poem 17 noted the lack of insect cries and wondered if it was because they were feeling sad. Poem 18 described how depressing autumn mist was, and wondered if that was also the reason for the speaker’s sad feelings. This poem compares the dried-up asaji to a lover’s heart. These poems were not originally connected in the Izumi Shikibu Shū, but the repeated words, common theme and speaker, and similar tone strongly connects these poems together and indicates that they were purposefully placed in this order.

When I hear the stormy winds
Blowing through the outer mountains
Already I find myself knowing
The inside of winter

The speaker states in this poem that the stormy winds that she hears in the early winter give her a sense of what the middle of winter is going to be like. This poem makes use of associated contrasting words, toyama and fuyu no oku. The first means “outside mountains”. This refers to the mountains that tended to be closer to villages, while

\footnote{Asaji (Cogon grass, \textit{Imperata cylindrical})}
“inside” mountains are the ones in the interior of the land. The other associated contrasting word is fuyu no oku, meaning “interior of winter”. This refers to the middle of winter. The use of associated words in this poem gives it a sense of parallelism and plays on the dualism of inside and outside.

The first winter poem follows naturally from the previous autumn poem, unlike the seasonal transitions into summer and autumn. The previous poem had clearly been an end-of-autumn poem and this poem is just as clearly a beginning-of-winter poem. Therefore, these two poems temporally flow together well. However, the speakers are different as are the speaker’s attitudes. In the last poem the speaker is a lonely lady who laments her lover’s dried up heart whereas in this poem she is an observer contemplating the coming winter. Therefore, while the poem follows temporally from the previous poem, the total connection between the poems is not as strong as others in this body of work.

Miwataseba / maki no sumi yaku / ke wo nurumi / ohohara yama no / yuki no muragie (Shinkan-bon #21, Izumi Shikibu Shū #72)

When I view the land,
Maki burned for charcoal
Warms the air of Ōhara Mountain
I find patches of missing snow.

In this poem, the speaker describes how the heated air from making charcoal has melted some of the snow. This poem refers to Ōhara Mountain, a place which was known for charcoal production. Charcoal was created from burning maki trees (“true trees”), a type of evergreen.

The similar setting and speaker connects this poem with the previous one. Both poems are set in the mountains and both contain a speaker who is observing nature, though in the last poem, the speaker relies on hearing while in this poem she is seeing. The flow between the two poems is not without problems, however. It is very cold and stormy in the last poem, but in this poem the air is warm from the fires and there are patches where the snow has melted away. Therefore, these two poems do not fully relate to each other.
In my loneliness
I will at least make smoke rise
Split the wood and feed the fire
This winter mountain abode

This poem presents a forlorn scene, with the speaker alone on a frozen mountain, feeding a fire from wood he has split. The lonely mountain setting suggests that the speaker in this poem is likely a monk or some hermit. In this poem, the speaker suggests that he has given up on becoming warm. Therefore, he wants a little smoke which might give some illusion of warmth.

Like the previous poem, the main imagery in this poem is that of mountains and fire. However, like the difference between the first and second poems, the temperature described in this poem and the previous is different. In the previous poem, there is charcoal burning, heating the air and melting the snow. In this poem, though there is a fire, there is little warmth and the speaker is trying for at least the illusion of warmth. Therefore, the flow between this poem and the previous one is not as strong as other parts of the collection.

When I count them up
Not even years remain.
Nothing is as melancholy
As having grown old.

In this poem, the speaker notes how she has become old and that there are not many years left to her life. She finds growing old to be depressing. This poem does not contain winter imagery and therefore does not seem to be a winter poem. However, age was often associated with seasons, and winter in particular was connected to old age.

The melancholy tone of this poem flows well from the previous poem of the lonely mountain hermit who cannot get warm. Though placed with the seasonal poems, this poem lacks the nature imagery that the other poems in this set contain. Without
nature imagery or a particular setting, it is difficult to find strong connections between this poem and the last. Besides the similar tone, there is little that connects the two poems, but on the other hand, there is equally little that disrupts the flow between them.

_Tsurezure to / nagamekuraseba / fuyu no hi mo / haru no iku ka ni / otorazarikeri_ (Shinkan-bon #24, Izumi Shikibu Shū #164, #1461)

Gazing in boredom:
When idly reflecting I find
Even the days of winter,
Are not inferior
To any number of days in spring

In this poem, the speaker is letting her mind wander. Although she describes herself as being bored, she decides that these winter days of idly reflecting are just as good as the days of spring.

The notion of counting time gives this poem some connection to the last one. In the last poem the speaker was counting years and in this poem she speaks of a number of days. However, there is a shift in tone between the two poems. This poem does not contain the same melancholic tone as in the poems leading up to it. In fact, the speaker in this poem seems rather content, a vast departure from the depressed feelings described earlier.

_Matsu hito no / ima mo kitaraba / ikaga semu / fumamaku oshiki / niha no yuki ka na_ (Shinkan-bon #25, Izumi Shikibu Shū #171, #1468)

Garden of Snow:
If the one I wait for comes,
What will I do?
He would trample
My garden of snow

This poem ends both the section on winter poems as well as this sequence of seasonal poetry. The speaker expresses disinterest in the arrival of a lover. She states that his arrival would mean that the snow in her garden would be walked over, something which she finds disagreeable. This poem is striking in how it presents a woman waiting for her
lover, but not looking forward to his arrival. In fact, she seems to prefer if he does not arrive at all.

There is no connection between this poem and any of the previous winter poems. This is the only winter poem that has a lady waiting as its speaker, however, she is waiting in a rather unconventionally non-amorous way. The other speakers have been observers describing the winter scenes around them or pondering life. Furthermore, this poem returns the setting firmly to the capital whereas the previous poems have either been set in the mountains away from the capital, or have settings that are not established. The speaker, the setting, and the tone all make this poem distinct from the other winter poems, and therefore this poem completely breaks any sequential flow that the winter poems have had.

2.1.2 Conclusion

There does not seem to be a strong connection among the seasonal poems in this collection. Temporally, the sequence does not work, as the compiler has placed a poem on the fourth-month (poem #9) after a poem on the fifth-month (#8). It does not flow tonally either, as he placed a highly impersonal, formal poem (#15) immediately after a very passionate and intimate poem (#14). Furthermore, he places several poems with a melancholy tone immediately before a more optimistic poem (like with poems #4, #5, #6 with poem #7). The lack of clear sequence is particularly unusual, as seasonal poems can be organized using the cyclical patterns of the transition among the seasons.

Despite the clear breaks in the sequence, however, it is obvious that some effort and thought went into the placement of some of these poems. There are certainly instances where there are obvious connections between a set of poems, such as poems #17, #18, and #19. This set of poems is found in different groups from the Izumi Shikibu Shū (both 17 and 19 are from the A-group and 18 is found in the B2 and E4-groups) and yet they contain repeated words and similar tones and speakers. While some of the connections between the poems could be accounted for by coincidence, it seems more likely that the compiler placed some poems together purposefully.
However, there is not a clear transition between all the poems, and indeed, the style of transition differs between poems in each of the sets of seasonal poems. The spring poems fit together well in terms time and place. There is a progression of location and common themes and tones that hold the section together. The first four poems have a clear progression from the mountains to the capital. The next couple of spring poems focus on a lonely lady gazing at nature while missing her lover. The flow between the spring poems, particularly the last couple of poems, is not perfect, but on the whole the spring poetry contained significance to its order. However, there is no significance to the sequence of summer poems. Instead, the events of the summer poems are out of order chronologically both for the season and for a relationship. First, the compiler has placed a fourth-month poem after a fifth-month poem. Secondly, if viewing the poems in terms of relationships, the compiler has placed a lady mourning for an absent lover poem before a woman-waiting poem. Therefore, the summer poems lack any of the usual continuity utilized in sequencing poems.

The section of autumn poems is unlike both the spring and summer poems. The spring poems, though not perfectly, flow reasonably well together. On the other end of the spectrum, the summer poems do not conform to any traditional sequencing. The autumn poems lie somewhere between these two extremes. While some of the poems connect to each other, others contrast sharply with the other poems. The most notable break lies between poems #14 and #15, which paired a formal poem after an extremely intimate one. On the other hand, it also contains a set of three poems, poems #17, #18, and #19, which seem to connect together more strongly than any other group of poems in the collection.

The flow of the winter poems is also different from any of the previous seasons. The spring poems flowed for the most part, the summer poems not at all, and the autumn poem not altogether but in part. The winter section does not have significant continuity between the poems, though it also does not contain any strong breaks either, except for the last poem, which does break significantly from the previous poem. The winter poems seem to be a group of poems that had potential to be a strong sequence but did not become one.
Some of the poems in this collection were clearly intended to relate to each other—the progression of movement in the early spring poems, the repetition of words, tones, and speakers in the end of autumn poems. Such cases suggest that there was some purpose in the ordering of the poems. However, the break with traditional seasonal flow and the abrupt changes in tone and formality mean that there is no continuous sequence across the entire set of seasonal poems.
2.2 ANALYSIS OF THE MIDDLE 15 POEMS

This selection of poems is from the middle of the *Shinkan-bon*, containing the final ten poems from the end of the K-group and the beginning five poems of the L-group. The first poem to be analyzed is the 71st poem in the collection.

2.2.1 ANALYSIS

*Nerareneba / tokonaka ni nomi / okiwitsutsu / ato mo makura mo / sadame yaha suru (Shinkan-bon #71, Izumi Shikibu Shū #1456)*

To one who asked if he might sleep at the foot of my bed:

Since I cannot sleep
And all I do is sit
In the middle of my bed,
How can I tell
Which is the foot and which the pillow?

The headnote of this poem describes someone, presumably a man, requesting to sleep at the end of Izumi’s bed. She playfully responds in the poem that she is unable to tell which way is the foot and which way is the head of her bed. While there is not a strong rebuke, she does seem to give her lover a teasing scolding. She mentions first that she is lying in bed, unable to sleep, an image usually referring to a woman lying awake, waiting for a lover who does not visit. However, she does not seem to be a woman waiting. Instead, her feigned confusion over which side of her bed is which is a way for Izumi to, perhaps not turn him down, but at least put him off.

*Shinobaremu / mono to ha mienu / wa ga mi ka na / aru hodo wo dani / tare ka tohikeru (Shinkan-bon #72, Izumi Shikibu Shū #217, 1172)*

When one I had been intimate with heard I was feeling unwell, although he had said to me “I shall not forget you even if life should end”, he did not visit for a long time, [so I sent this poem]:

I do not seem to be one
Who will be remembered.
Who has visited me
Even when I am alive?
This poem is on the theme of a woman mourning the loss of a relationship. Since no one visits her now while she is alive, the speaker believes that there will similarly be no one to mourn her after her death. The poem is deeply melancholy.

This melancholy tone is an abrupt shift from the playful tone found in the previous one. There is no common imagery between the poems. The themes of the poems are quite different. Furthermore, the status of the relationship described in the two poems is completely different. The first poem seems to portray a relationship that has not yet begun, or if there is a relationship, it is not strongly desired on the part of the female speaker. This poem, however, shows a female speaker who has been abandoned by her lover. Due to the abrupt change in tone, the disparity in the imagery, different themes, and the differences between the states of the relationships found in these two poems, it is clear that they lack continuity between them.

*Iro ni ide / hito ni kataru na / murasaki no / nezuri no koromo / kite netariki to
(Shinkan-bon #73, Izumi Shikibu Shū #249, 1182)*

When one who had been secretly coming to see me had to go off to palace duty, I sent him purple robes:

Like the root-dyed color
Of these *murasaki*\(^{19}\) robes
Do not come out to others
That we have slept together

The speaker of this poem requests that the man whom she is sending this poem to continue keeping the affair secret, although their relationship is clearly progressing since she is making him clothes. This poem contains a pun on the word “ne” which can mean “to sleep” and refers to their affair and it can also mean “root” and refers to the root of the *Murasaki* plant which is used to dye clothing. Also, “*iro*” means “color” and refers to idea of dying cloth, but it can also refer to “passion” and therefore refers to their relationship. The play on words and sounds turns a simple request into poetry.

\(^{19}\) *Murasaki*: *Lithospermum erythrorhizon*, is a perennial herb whose stem is 30-60 cm heigh. It has white flowers in the summer which are then followed by fruit. The root of the *Murasaki* plant was an important source for a rich purple dye which created a color also known as *Murasaki* *(Kodansha Encyclopedia, 1983; v5, p267)*
While the previous poem was clearly describing an end of a relationship, this poem has a relationship that is still new and unknown to the public. There is no commonality in the imagery between this poem and the previous one, and the tones are completely different. The last poem was melancholy and bitter while this poem is a request between two people who are still very much in love. The progression of a relationship from beginning, middle, and end is not followed in these three poems, and there is no connection between these poems with tone, theme, or imagery. Therefore, it is clear that the compiler was not sequencing the poems in the manner that was standard for poetry anthologies.

*Ato wo dani / kusa no hatsuka ni / mite shi gana / musubu bakari no / hodo narazu to mo* (Shinkan-bon #74, Izumi Shikibu Shū #911)

At about the second month, when there was no reply from a lady, I wrote this for a man:

I wish I could see
Even a hint of grass
Although it is not yet the time
To tie it up.

Izumi writes this poem for a male acquaintance when he did not receive a response from the lady he is pursuing. The imagery of this poem involves traveling and the summer season. Tying up grass was generally done by travelers, who would tie the grass up to make pillows. Traveling was usually done in the summer, when not only was the weather warm, but the grass was long enough to be bundled up. Since the headnote states that it was about the second month (about March in the modern calendar), it would indeed be too early to tie up the long grass. These summer images and themes of travel might have been used by Izumi to draw upon images and themes found in the couple’s previous exchanges. The message here seems to be that the man would like to see the woman again, even if they are not pledging to be together (tied up) forever.

There continues to be little connection between the poems. There is little in common with the imagery between this poem and the previous one, other than the fact that they are both about plants (although Murasaki and grass do not have any significant
connection in Japanese literature). Again, the tone and the status of the relationship completely change. The sequence has gone from a poem about an earlier relationship to one about a later relationship with no intervening progress.

_Inorikeru / kokoro no hodo wo / mitegura no / sashite ha ima zo / omihi shirinuru (Shinkan-bon #75, Izumi Shikibu Shū #1262)_

When one who said he was going to the country, and sent me a fan with a painting of a shrine as proof that he had prayed there, [I sent him this]:

You have prayed  
And how much you prayed,  
Waving a sacred stick²¹,  
I have come to realize.

The headnote for this poem describes a man who went to a shrine to pray for an assignment as a governor in a province, and when he received that appointment, he sent the speaker a fan with a picture of the shrine as proof. The speaker responds that she has come to realize how much he has prayed because of this. There is a pun on “sashite”. “Sashite ima zo” is an expression that means “that being the case”, while “sashite” could also mean “to have pointed” in regards to the ritual of waving the _mitegura_ stick for prayer. Although this poem contains Izumi’s usual cleverness with words, such as the play on “sashite”, it lacks the passion that many of her poems possess, and seems like a public congratulatory poem, much like poem 15 discussed in the previous section.

The lack of passion in this poem contrasts with the previous poem in the compilation. This is a congratulatory poem and not a poem relating to the theme of an abandoned lover. The attitudes between the lovers in each poem are quite different. In the previous poem the lovers are estranged and one was trying to reach out to the other and in this poem there does not seem to be any estrangement between the lovers. The speaker of the poem does not express any discontent with her lover’s promotion.

²⁰ While the gender of the addressee is not specified in the original Japanese, it seems likely from the situation that it was a man who had prayed at a shrine for an assignment (most likely a governorship) out in the provinces. The fan he sent to Izumi had a picture of the shrine on it as proof he had gone there to pray.
²¹ _Mitegura_, also known as _gohei_ is a staff with plaited paper streamers used in Shintō worship, generally to ritually cleanse, bless, or exorcise something or some place (_Japan Knowledge_).
Furthermore, there continues to be no connection in imagery and themes between the poems.

*Kesa ha shimo / omohamu hito ha / tohitemashi / tsurenaki neya no / uhe wa ikani to* (Shinkan-bon #76, Izumi Shikibu Shū #199)

At a time when I had been forgotten by a man and was feeling sad, on a morning of frost, I sent this to a friend’s place

This morning of frost
If only the one
I love had come to visit…
‘How is it above your cold bed?’

The speaker in this poem feels depressed because her lover has not come to visit. There is a pun on “*shimo*”, which means both “frost” and “below”. “*Shimo*” contrasts with “*uhe*”, meaning both “above” and “at the very least”. These puns allow Izumi to express more in a few short lines than she could otherwise; she is able to establish the setting, set the mood, and describe the situation because of the dual meanings of the words she has chosen.

The speaker in this poem is alone and ignored which continues the themes from the previous poem, in which her lover was going to be leaving due to an assignment in the provinces. However, there is an abrupt shift in tone between the poems. The previous poem was congratulatory and lacking in passion while this poem is full of deep melancholy feelings. Furthermore, there are no repeated images between the two poems. Therefore, even though there is some commonality in theme, there is such a disparity between the tones and images that there still is no continuity between the poems.

*Yomosugara / nanigoto wo ka ha / omohitsuru / mado utsu ame no / oto wo kikitsutsu* (Shinkan-bon #77, Izumi Shikibu Shū #229)

In the early morning when it was raining heavily, I sent this reply to the prince who said “how was the evening?”

All through the night
What was I thinking of,
Listening to the sound of rain
Striking the window
Poem 77 is the first of four poems from the *Izumi Shikibu Nikki*. The prince had not visited the speaker for several days, but the morning after a torrential downpour, he asks her how she felt the previous night. The speaker does not answer, but instead repeats his question back to him. This lack of answer is a way to scold the prince for not visiting, and further gives the suggestion that the prince should come to see her if he would like to know her answer.

There is some connection in theme and imagery between this poem and the previous one. Both are morning-after poems in which the female speaker scolds a lover who has not visited recently. Both also contain water imagery: frost in the previous poem and rain in this one. These water images are commonly associated with tears. However, these poems are quite distant seasonally. The previous poem was set in the early spring and this poem jumps to the summer rains of the fifth month. The temporal gap and the lack of continuity among the previous poems suggest that the slight connection of theme and imagery in this poem to the previous one is accidental.

_Sekikowete / kefu zo tofu toha / hito ha shiru / omohitaesenu / kokorozukahi wo_ (Shinkan-bon #78, Izumi Shikibu Shū #222)

While I was on retreat at Ishiyama, I had not heard from the Prince for a while, and then I received this from him:

_Crossing the barrier_  
Do you know that even today  
I want to see you?  
I have not given up  
Thinking of you

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22 Ishiyama refers to Ishiyama-dera, a Shingon Temple built around 762 which is located east of Kyōto, south of Lake Biwa.  
23 The Prince (*Sochi no Miya*) = “miya” was a way to refer to someone from the imperial family, in this case it would translate as “prince”. *Sochi* was another way to refer to the province Sottsu. Often a prince would hold the honorary title of governor general of particular provinces, so *Sochi no Miya* would be the Prince of Sottsu province, or the governor general prince of the province of Sottsu. Izumi’s second princely lover, Prince Atsumichi held this title.  
24 “Crossing the barrier”; to reach Ishiyama, one first had to cross over the Osaka-seki (the border gate between the capital area and the next province where Ishiyama can be found.)
This is the second poem in the set of four *Izumi Shikibu Nikki* poems and the first poem in the *Shinkan-bon* that is not written by Izumi (presumably). The headnote describes how the prince went to visit the lady for the first time in a while but has discovered that she has gone to Ishiyama to pray. This poem is a message he sends to her at Ishiyama chastising the lady for leaving without telling him. Furthermore, he suggests that she obviously does not consider him an attachment (Cranston, 1969; 153). However, the text of the poem is a little ambiguous. He could be asking her if she knew that he was crossing the border to see her, or if she knew when she crossed the border that he wanted to see her. With either interpretation, the prince is upset with her for leaving without telling him and asserts his continued love for her.

This poem continues the theme from the previous one. The last poem involved a female speaker scolding a male lover for not coming to visit, and this poem is a male speaker insisting his continued love for his female lover. However, the imagery and setting do not match. The last poem involved rain and sound and was set at the female lover’s home. This poem involves barriers and travel with a male speaker’s point of view. Therefore, while there is some connection with theme, the overall continuity between the poems remains weak.

*Afumiji ha / wasure nikeri to / mishi mono wo / sekiji uchikowe / tofu hito ya tare*  
*(Shinkan-bon #79, Izumi Shikibu Shū #223, 888)*

In reply:

I thought you had forgotten  
The path of meeting  
Crossing over the barrier road  
Who are you coming to see?

The female lover, the addressee of the last poem, replies with this one. The speaker is pleased that the male lover had sent someone after her with a letter. However, she is still annoyed that he had been ignoring her when she was in the capital. This poem is a chastisement for his previous neglect. It builds on the image of the border between the provinces found in the previous poem, and adds an image of the Ōmi (*Afumi*) road which
runs through that barrier gate. The name of the road includes the word “to meet”, and therefore it is commonly used to invoke the idea of lovers meeting.

Since this poem was written as a response to the previous poem, it directly follows it. Thematically, it acts as a retort by the female lover in response to the male lover’s earlier assertions of continued affection. It also repeats the same imagery of the barrier gate and travel. There is also repetition of words (“seki” = “barrier”) and phrases like the pairing of “tofu” and “hito” (“visits” and “person/lover”). These repeated phrases, identical imagery, and the continuation of the conversation begun in the previous poem tie these two poems together in a way that none of the previous poems in this section has done.

*Kesa no ma ni / ima ha hinuramu / yume bakari / nuru to mietsuru / tamakura no tsuyu (Shinkan-bon #80)*

To one who said he loved me:

During the morning
They must have dried
It seems just a little dream
This dew upon our pillow-sleeves

This is the last poem in the set of four Izumi Shikibu nikki poems included in the Shinkan-bon and the last poem in the K-group. Though the poem in the Shinkan-bon has a simple headnote, there is much more context for the poem in the Izumi Shikibu Nikki. The text in the Nikki describes how the speaker was quite moved after an evening spent talking about sad things with her lover. He composes a poem describing how her sleeves are wet even though they sleep untouched by dew or tears, but she is unable to compose a response. The next day he asks how she is doing and she replies with this poem. This complex situation described in the Nikki is absent in the Shinkan-bon version, which simply describes that this poem was written to one who said he loved the speaker.

In the poem, the speaker describes how she thought their sleeves were wet the night before. However, her wet sleeves might have been a dream, because they seem to have dried during the morning. Izumi builds upon the phrases and images in the prince’s poem described in the Nikki to create a touching reply.
This poem serves very well as a reply to the previous poem in the *Nikki*, but it does not connect particularly well with the poem found previous in the *Shinkan-bon*. The previous poem here was the lady’s reply to the prince’s poem about traveling through the *Seki* gate and this poem is the lady’s reply to a different poem by the prince which is not present in the *Shinkan-bon* text. As a result, there is no connection in the imagery between the poems 79 and 80 in the *Shinkan-bon*. The previous poem in this collection described border gates, roads, and travel, and this poem contains images of tears, dew, and pillow-sleeves. The tones of the poems are different, as this poem lacks the chastisement of the previous poem, and instead contains a sense of melancholy. This poem was crafted specifically as a reply to the prince’s poem in the *Nikki* and the absence of that poem in the *Shinkan-bon* leaves this one out of context. Therefore, while this poem connected beautifully with the poem found previously in the *Nikki*, it has no relationship with the previous poem in the *Shinkan-bon*.

*Oku to miru / tsuyu mo arikeri / hakanaku mo/ kie nishi hito wo / nani ni tato hemu*  
(*Shinkan-bon* #81, Izumi Shikibu Shū #484)

After her daughter, Koshikibu no Naishi, passed away, Jōtōmon’in said she was going to send me the robes Koshikibu used to wear that had dew-covered *hagi* patterned on it, [and I composed this]:

I am surprised to find  
Even the dew placed there still exists  
To what then should I compare  
The one who has now vanished?

This poem marks the beginning of the L-group, and the focus changes here from love to loss. This poem contrasts dew with the life of Izumi’s daughter, who has passed away before her mother. Dew is an image associated with the transience of life, since it quickly evaporates in the morning. However, in this case, the dew remains because it is a pattern on a robe. Because the dew has not disappeared, Izumi wonders what she can compare to the life of her daughter. Izumi wants to compare her daughter to the transience of dew, but the dew she sees is a pattern on her daughter’s robes. It remains while her daughter who should not have died before her, is gone. This contrast is the core of this poem.
There is some connection between this poem and the previous one through imagery and tone, but the themes of the poems are radically different. Both poems contain imagery of dew and both have a melancholy tone. However, the previous ten poems all involve the theme of love and this poem abruptly changes the theme to focus on loss. While a connection could have been made had the previous poem involved the loss of love like a couple of the other poems had, it was instead a reply to her still quite alive lover. Therefore, there is no possibility of connecting this poem with the previous through the theme of loss of love. There is some connection between these two poems through imagery and tone, but the sharp change in theme disrupts the flow.

The lack of connection between these particular poems can be explained in part as a result of the joining of the K-group and the L-group. However, it is clear that the person who joined these two smaller works together made no attempt to create a sequence. He did not reorder any of the poems or to add other poems from Izumi’s sizable repertoire to create a sequence with this compilation.

*Omohi ki ya / hakanaku okishi / sode no uhe no / tsuyu wo katami ni / kakemu mono toha (Shinkan-bon #82)*

Her esteemed reply:

Did I ever think
That it would ever be a thing
On which hangs remembrance?
The dew that has so fleetingly
Settled upon this sleeve

This is Empress Akiko’s reply to the previous poem, and it is the second poem in the *Shinkan-bon* that was not written by Izumi. Like the last poem, this poem also inverts the traditional association of dew with transience. This poem builds upon that idea as the speaker marvels that the dew could last long enough to be a memento. Empress Akiko also brings in the idea of dew upon one’s sleeve, an image used to suggest tears. The image of dew remaining even though it should not illustrates the unnaturalness of a daughter passing away before her mother.
This poem and the previous one were written specifically as a poem and reply, like the exchange found previously with poems 78 and 79. Since this was written as a response to poem 81, it uses the same images (dew and robes), to describe the same bereavement. The strong continuity between these two poems sharply illustrates how the other poems in this collection have lacked any connection.

Nezame suru / mi wo fukito wosu / kaze no oto / mukashi ha sode no / yoso ni kikikemu (Shinkan-bon #83, Izumi Shikibu Shū #1047)

At a time when I was worrying about things:

The sound of wind
Blows through me as I lie awake
Long ago, I must have thought
It was not my concern

Headnotes in other sources (such as the Shinkokinshū and the Zokushikashū) make clear that this is another poem of mourning, although they disagree on which of her princely lovers this poem is written for. However, that context is missing in the Shinkan-bon text, which simply describes the speaker as “worrying about things”. Regardless of the details of her situation when writing this poem, its melancholy tone illustrates a sense of loss and grief. The “long ago” (“mukashi”) has been taken by commentators to mean “back when the prince was still alive” (SKKS, 1958; 175). “Sode no yoso ni” literally means “outside of her sleeve” (the Shū has an alternate text that reads “mimi no yoso ni”, “outside of her ears”) which seems to be an expression meaning “outside of one’s experience or concern”. Since wind has a sad sound, she seems to be saying that sadness had nothing to do with her when he was around. However, now she is alone late at night and the wind, the sadness, blows right through her.

Although this is another poem of mourning, the situations and the imagery used are quite different. The previous pair of poems described the grief of losing one’s child while this poem is about the grief over losing a lover. So while related, the themes are still different. Furthermore, the imagery has changed. The dew from the previous poems is gone, replaced with the sound of wind. Besides being another poem of mourning, there is little else that connects this poem with the previous pair.
Kohiwabu to / kiki ni dani kike / kane no oto / uchi wasuraruru / toki no ma zo naki (Shinkan-bon #84, Izumi Shikibu Shū #489)

After Koshikibu no Naishi passed away, I had sutras recited for her and while wondering what to give as an offering, I thought about a small box she had [and composed this]:

That I long for you—
Even if it is only listening, listen!
To the sound of the bells—
There is not an instant
In which I could forget you

This poem returns to Izumi’s mourning over the loss of her daughter. The bells mentioned in this poem refer to the sound of a gong that would be struck during the recitation of Buddhist sutras. Izumi would have commissioned the reading of the sutras to help her daughter’s soul pass on. “Uchi” is a pivot word, meaning both “to strike” (striking the bells) and as a prefix for wasuraruru meaning “completely”. Since Koshikibu has passed away, Izumi cannot show her daughter how much she misses her. She hopes that her daughter can at least listen, and by listening learn of how much Izumi still longs for her. Her longing for her daughter is as incessant as the ringing of the bell.

This poem would have fit better sequentially if had come before the previous one. This is another poem mourning the death of her daughter, so it thematically matches poems 81 and 82 better. This poem contains the theme of time, with Izumi describing how she could not forget her daughter for even a moment in time. Poems 81 and 82 bring in the sense of time through the association of dew with transience. This poem utilizes sound imagery, the sound of the bells, which would serve as a transition to the sound of the wind found in poem 83. As it is, the same problems in the flow between poem 82 and 83 can be found between poems 83 and 84. There is a connection in theme, the loss of a loved one, but not the same type of relationship. Poems 83 and 84 have similar melancholy tones and they both use sound imagery associated with the speaker’s sorrow, but the images are not related and they express very different stages of the speaker’s grief. Sequentially, poem 84 would have fit better before poem 83.
This poem expresses regret at a missed or wasted opportunity. The speaker commiserates with her lover that even though they spent a night together, they could not see a dream. Taking the dream as a metaphor, it seems that both the speaker and her lover regret that they had not become intimate the previous night.

This poem dramatically changes the tone from the previous poem. This poem is much more light-hearted, almost frivolous compared to the overwhelming grief found in the last poem. The speaker is no longer grieving the loss of a loved one but of a missed opportunity with a lover. The dominant images in this poem are a spring night and a dream, neither of which connects in any way with the previous poem. The tone, theme, and imagery are all different in this poem, and therefore this poem marks a clear departure from the previous poems.

2.2.2 CONCLUSION

A close look at the poems found in the middle of the Shinkan-bon proves that there is little continuity to the compilation. There is an occasional connection between two poems by similar associations with imagery, tone, or theme. For example, there were two sets of poems that had been created as an exchange, a poem and a reply poem. However, overall there is less continuity between the poems than one would expect if this collection had been created as a deliberate sequence. Connections between the poems seem to be coincidental and depended on how the poems were drawn from the sources rather than on a conscious choice by the compiler.
Part of the disconnection between the poems in this part of the Shinkan-bon can be explained by the fact that this section includes the break between the K-group and the L-group. As stated previously, these two groups had been compiled at different times by different people (Abe, 1975; 77). The person who joined the two groups together made no attempt to sequence the poems in any way to create a flow, as evidenced by the abrupt shift from love poems to mourning poems between poems 80 and 81. The fact that there is a clear break between two previously separate compilations explains some of the disconnection in this part of the Shinkan-bon.

Beyond the split between the K and L-groups, there is still little continuity between the other poems within each group. The final ten poems of the K-group are love poems, but they lack the standard sequencing of love poems in Japanese anthologies. The poems in the Shinkan-bon do not follow the course of a love affair from beginning, middle, and end. Instead, the status of the relationship described keeps changing from melancholy points at the end of the relationship to positive times earlier in the relationship. Furthermore, there is no real commonality in the imagery or tone between any of the poems. For example, a melancholy poem with summer imagery is immediately followed by a congratulatory poem with shrine imagery.

The L-group begins with a series of four poems of mourning. The first two poems that are a poem and its reply that naturally connect but after these poems, there appears to be no deliberate sequencing. For example, the mourning poems shift abruptly from mourning her daughter to mourning her lover and then back again to her daughter. Furthermore, the fifth poem completely changes themes and is another love poem. Like the poems at the end of the K-group, there is no commonality in the imagery or tone. This sample of poems reveals that the compiler of the L-group, like the compiler of the K-group, was not connecting the poems to create a greater narrative.

The poems in the K and L-groups were not compiled in a sequence, but there is a method to the order of the poems. The K-group appears to have been created by joining together selected poems from multiple sources. Each of these sources makes up a small subgroup within the K-group. Therefore poems taken from the same source tend to some general commonality but because they are selected from various points within their source text, they lack strong connections in the Shinkan-bon.
The L-group is made up of poems from the *chokusenshū*, in more-or-less the same order as they are found in the imperial anthologies. It is as if the compiler of the L-group just went through the *chokusenshū* and pulled out all of the Izumi Shikibu poems that were not already in the K-group and set them down together. However, the compiler did not go through the *chokusenshū* in any logical order: the first poems are pulled from the *Shinkokinshū*, then the *Goshuishū*, then one poem from the *Shikashū*, a handful from the *Senzaishū*, and then more poems from the *Goshuishū*, and so on. Thus, while the poems are more-or-less in the same order as they can be found in the *chokusenshū*, they still are not particularly well-organized, even by that method. The poems in the L-group were drawn from sources that had strong sequential organization and were taken in the same order as they appeared; therefore, there are some residual associations between some of the poems.

This selection of poems from the middle of the *Shinkan-bon* contains the break between the K and L-groups that make up the collection. It demonstrates that the compiler who joined the two groups made no effort to create any continuity between the K and L-groups. The poems in both groups were not sequenced in a way to create a larger narrative, but instead they were organized in little groups based upon their various source texts. Any connection between the poems is merely the result of their common source text.
2.3 ANALYSIS OF THE FINAL 10 POEMS

This selection of poems is from the end of the *Shinkan-bon*, containing the final ten poems from the end of the L-group and the collection as a whole. The first poem to be analyzed is the 141st poem in the collection.

2.3.1 ANALYSIS

*Oshiki ka na / katami ni kitaru / natsugoromo / tada kono goro ni / kuchihatenubeshi (Shinkan-bon #141, Izumi Shikibu Shū #958)*

When some prince passed away:

How I regret
The *fuji*-colored robes
I wear as a memento
Very soon shall rot away

This is a poem of mourning for the loss of a loved one. The identity of the prince she is mourning is unclear, as some sources claim it is Prince Tametaka and others Prince Atsumichi. In either case, this is clearly a mourning poem because of the image of the *fuji*-colored robes. *Fuji*, meaning wisteria, was a deep-colored purple that was worn during the period of mourning. Though not stated directly in the poem, the reason that her robes will rot away is due to her tears which have saturated the sleeves of her robes. The speaker is stating that she is depressed that she has cried so much that her mourning robes, a symbol and memento to her deceased lover, will rot away. “Rot” (“*kuchi*”) is not a poetic word in Japanese literature, though Izumi has used it in other poems. The use here illustrates how much she has cried, showing the depth of her grief.

With this poem, the L-group returns to how it began, with poems on mourning the loss of a loved one. The images strongly illustrate her grief: there are the *fuji*-colored robes symbolizing her mourning and an allusion to tears which are rotting those robes away. The tone is one of melancholy and full of grief. Her vocabulary choices, the imagery, and the tone all work with the theme to express her grief.
At a time when my relationship with Daizai no sotsu Atsumichi had broken off, in autumn he remembered me and visited, [so I composed this]:

If only there was this much
At even the thought of waiting
An unexpected autumn evening

The speaker in this poem expresses her surprise and pleasure from her lover’s unexpected visit. Because she had not known he was coming, she had not been waiting, but wonders if she would have been as happy for his visit had she been waiting for him. It is also particularly unexpected because autumn evenings are usually considered a time of melancholy. This poem expresses the pleasure of an unexpected visit while at the same time reminding the speaker’s lover of all the times she has had to wait for him.

As in the beginning of the L-group examined in the previous section, there is no transition but an abrupt change from poems on the theme of mourning to poems on the theme of love and relationships. The imagery and theme of this poem does not match with the previous one, but it is the sudden shift in tone that really breaks the flow. The previous poem was of overwhelming grief and sense of loss, while this poem expresses unexpected pleasure and joy. The mourning robes and alluded tears from the previous poem are gone; the imagery of this poem is of a woman waiting and autumn nights. There is a lack of connection between this poem and the previous one through imagery and theme, but it is the change of tone that really creates a sense of disconnect between the poems.

To the one from whom the letters had stopped coming:

Although I have a heart
That should only resent you—
You treat me as unimportant
When you do not even visit
This poem expresses the speaker’s conflicted feelings regarding her lover. She resents that he does not consider her important enough to visit and feels that she should hate him because of the way he treats her. However, it is clear from the “beki” (“should”) that although she feels she should hate him, she does not. Izumi plays with the contrasting words “aru” (“to exist”) and “naki” (“to not exist”). The use of these contrasting words echoes her emotions in which she feels she should resent her lover but does not.

While another love poem, the theme, tone, and imagery of this poem are quite different from the previous one. The previous poem had the theme of an unexpected visit from one whom she had not heard from in a while and the tone was pleased. The theme here is of a lover who does not visit and the tone is resentful and conflicted. Furthermore, there is no connection with the imagery between the poems. The previous poem evoked the image of autumn nights while this poem directly expresses the poet’s feelings without metaphoric imagery. Both poems speak about the idea of a woman waiting, but the complete shift in tone and theme and the lack of common imagery illustrates that there is no continuity between these two poems.

Kahoru ka ni / yosofuru yori ha / hototogisu / kikaba ya onaji / kowe ya shitaru to
(Shinkan-bon #144, Izumi Shikibu Shū #227)

After Dan’jō’in Tametaka no Miko25 passed away, Daizai no Sochi Atsumichi no Miko26 sent me a sprig of orange blossoms and when he asked “how do they look?” I sent him:

Instead of dwelling
On what accompanies the sweet scent
Hototogisu27
If I were to hear your voice
Would it sound the same?

The meaning of this poem hinges on the allusion to Kokinshū Summer Book 2, Poem 139 by an anonymous poet:  satsuki matsu / hana tachibana no / kao kageba / mukashi no

25 Tametaka was Izumi’s first princely lover
26 Atsumichi was Izumi’s second princely lover. He was Tametaka’s younger brother and began his courtship of Izumi as their year of mourning for Tametaka was drawing to an end.
27 Hototogisu: Mountain Cuckoo (also called Lesser Cuckoo, Cuculus poliocephalus). A common image in summer poems.
hito no / sode no ka zo suru ("When I breathe the fragrance / of the mandarin orange / blossoms that await / the Fifth Month it brings back the / scented sleeves of one I loved") (Rodd, 1996; 88). In Japanese literature, the scent of orange blossoms was associated with memory and recollections. The speaker of the KKS poem smells the orange blossoms and from that fragrance recalls a lover, who presumably had robes with a similar scent. When the prince sends the orange blossoms to the lady, he is wondering if she is still focused on her deceased lover, or if she might be receptive to his letters. The lady replies that she does not want to dwell only on memories of her past lover and gives encouragement for further word from the Prince. The hototogisu of the poem would be the new prince, and she wonders if she heard him if he would sound the same as her late lover. The first two lines of the poem would make it clear to the Prince that the lady understood the reference to the KKS poem, and thus that she was properly cultured. This poem would suggest that the lady’s primary interest in the Prince would be the possibility of his resemblance to her late lover, even though she does not want to dwell on just memories of him.

There continues to be a lack of flow between the poems, as there is no connection through theme, tone, imagery, or status of the described relationship. Thematically, the two works are quite different. The previous poem is a “woman waiting” poem and this is a “lover remembering a lost love” mixed with a “gentle invitation” to a potential new lover. This poem has none of the resentfulness of the previous poem, but instead contains a more playful, inviting tone. There is no connection in imagery, which the previous poem lacked. Even the phase of the relationships found in these two poems is quite different. This poem describes the first exchange of poems at the start of a new relationship while the previous poem was an example of the melancholy later period. Because there is no connection in the theme, tone, imagery, or consistency with the relationship described in either poem, there is no continuity between the two poems.
At a time of sad things, [I composed this]:

Even though I do not live
At the bottom of a valley
Where flowers do not bloom
This spring I am sunk
Deep in melancholy thoughts

The speaker in this poem describes how she is feeling depressed even though it is spring, a season generally associated with positive feelings. This sentiment is opposite the one expressed in poem 142, in which the speaker found herself unexpectedly happy despite it being autumn. Because of the tall mountains of Japan, the bottom of a valley could be a very dark place, constantly in the shade, and therefore a location where flowers might not grow well. Such a location would be very gloomy indeed. Even though the speaker is not at such a location, she feels sunk in depression. The imagery echoes the speaker’s feelings.

There is some connection between this poem and the previous one through the imagery; the *hototogisu* of the last poem is often associated with mountains and valleys. However, the *hototogisu* is associated with summer, particularly when paired with orange blossoms as in the previous poem. This poem is clearly a spring poem, and therefore would represent moving backwards in time. Furthermore, the melancholy tone of this poem also does not work after the playfulness of the previous poem. While there is a common association with the imagery of the previous poem and this one, there is no flow between the two poems.
While on a pilgrimage to Ishiyama, I stopped at Ōtsu. As the evening deepened, I heard lots of people, and there was yelling and talking, and when I inquired, I was told that some strange peasant women were husking rice, [and so I composed this:]

In the pine flats
Where the heron sits
What a noise there must be!
When husking, it resounds
More and more in the village

The speaker is a woman from the capital on her way to a temple in the countryside. Hearing the noise from the rice husking at the place she is staying overnight, she wonders how the sounds must also echo throughout the nearby valleys. This poem is amazingly straight-forward and lacks the play on words and multiple meanings that frequent Izumi’s poetry. However, it is made poetic by the play on sounds with the repeated use of the “sa” sound.

There is an abrupt shift in topic between the previous love poem and this travel poem. Both poems include an image of a valley. However, in the last poem, the speaker was at her home, imagining the distant valley whereas in this poem, the poet is traveling away from the capital and is next to the valley. Furthermore, the season has completely changed again, from spring to autumn. The tone has shifted from melancholy to wonder and amusement. Again this makes clear that there is no sequential ordering to the collection.

28 Both Ishiyama and Otsu are located in Ōmi no Kuni 近江国 (around lake Biwa). Otsu is at the south end of Lake Biwa.
29 3 – “The pine flats where the heron sits” refers to an area of pine-filled fields near the Ishiyama-temple (KYS p159)
After Koshikibu no Naishi passed away, even though someone had sent me right after her death a robe that she had received from Jōtōmon’in for her service, I just noticed a letter tucked inside that someone had written the words “Koshikibu no Naishi” onto it, [and so I composed this]:

Together
Underneath the moss
It is not rotting away
Seeing this unburied name
I am saddened.

The headnote for this poem describes how the speaker had been given one of her daughter’s robes soon after her daughter’s death, but it is sometime later before she handles the robe. In doing so, she discovers a letter addressed to her daughter. She sees her daughter’s name on the letter and this shocks her because her daughter has been dead and buried for some time. She uses the natural imagery of the moss and being buried to contrast the recently discovered letter bearing her daughter’s name. In this way, she expresses her grief at having to bury her daughter.

There is another complete shift in topic and tone between this poem and the last one. The previous poem was a travel poem full of wonder and amusement, whereas this poem is one of mourning and filled with grief. Furthermore, this poem makes use of natural images whereas the previous one used sound imagery. There is no connection between this poem and the previous one.

When I saw a person impaled on a branch of the sword tree in a Jigoku-e, [I composed this]:

How frightful!
What fruit is this
That it bends over the branches
Of the Tree of Swords?
This is an unusual poem for Izumi due to its dark subject matter. She explains how she saw a painting of a person impaled upon a Sword Tree and composed this poem wondering what sort of sin that person must have committed to be tortured in that way. \textit{Jigoku-e}, mentioned in the headnote, is a picture of hell, a painting in which the horrors of hell are imagined. Since it is part of a picture of hell, the Tree of Swords is most likely a tree which is made out of actual swords. Izumi uses the word “\textit{mi}” which can mean either “fruit” or “body”, therefore playing on that double meaning to suggest the body she sees impaled upon the Sword Tree is a fruit. An alternate text of this poem uses the word “\textit{tsumi}” meaning “sin” instead of “\textit{mi}”. “\textit{Tsumi}” still contains the word “\textit{mi}”, and would therefore still carry both meanings of “fruit” and “body”, as well as making more explicit the “fruit” and “sin” association. This poem contains Izumi’s clever use of double meanings and imagery, but is unique for its subject matter of hell.

Even the suggestion of any connection between this poem and the previous one seems disrespectful and hurtful to both Izumi and Koshikibu. The previous poem was a poem of mourning filled with overwhelming grief whereas this poem is a picture-poem describing someone being tortured in hell. If these poems were deliberately and purposefully sequenced in this way, then the compiler would be a horrible and insensitive man. However, since there has been no sign of deliberate sequencing with the previous seven poems, it is likely safe to conclude that the placement of this poem after one of mourning was not a deliberate statement.

\begin{quote}
\textit{Chihayaburu / kami wo ba ashi ni / haku mono ka}
\textit{Kore wo zo shimo no / yashiro to ha ifu}
(\textit{Shinkan-bon #149})
\end{quote}

When I went on a pilgrimage to the Kamo Shrine, the shrine priest saw that I had wrapped my boots with paper to make them a little softer:

Do you wrap your feet
With the paper of the gods?

To which I replied:

Well it is said that
This is the lower shrine
This is another unusual poem for Izumi, as it is a short *tan-renga* (a short linked-poem, where one person will typically do the first 3 *ku*, the 5-7-5, and another person will complete the poem with the 7-7 couplet) sequence; the first three *ku* were written by the shrine priest and Izumi composed the final two *ku* in reply. The priest’s section hinges on the pun on “*kami*” which can mean both “paper” (which is what Izumi has wrapped around her feet) and “gods” (which is what is enshrined and worshipped at the shrine). Izumi’s reply contains another clever pun. In the headnote it is mentioned that Izumi is making a pilgrimage to the Kamo shrine, an important Shinto shrine located in the northern end of the capital. The shrine was made up of two parts, the Upper and the Lower shrines. Since she is at the Lower Kamo Shrine, Izumi suggests that it makes sense for the gods to take care of her lower half (her feet). Because of the play on words in the shrine priest’s part, Izumi had to create an equally creative reply. The pun she chooses shows her cleverness and wit while providing a perfect response to the priest’s poetic question.

There continues to be a strong disconnect between the poems. The previous poem was very dark in tone and was Buddhist in theme. This theme was developed by the focus of sin and being tortured in hell for one’s sin. It also included images of hell, torture, and a tree made of swords. On the other hand, this poem is playful in tone and is connected with a Shinto shrine and puns on the word *kami* (either gods or paper). It includes images of a traveler with her feet wrapped in paper and the Lower Kamo shrine. The lack of continuity between this poem and the previous one is clear due to the different images and the strong change in tone.
Again, at the same shrine:

The paper of the gods
Must not pass
Beyond the sacred fence

To which I replied:

Then why not make it
An offering to the gods?

This is another tan-renga written by the shrine priest at the Lower Kamo Shrine and Izumi. The priest informs Izumi that the sacred paper of the gods should not be taken out of the shrine grounds. Izumi replies that the paper should be made into an offering to the gods in that case. The shrine priest repeats the pun on “kami” that was in the previous poem. Izumi’s response plays on the sounds “ika” found in the shrine priest’s “wigaki” (the scared hedge that surrounds a shrine) with her “ikade” (“why not?”). It is through this play on sound that Izumi shows her quick wit with her reply.

Though not a set of poems like poems 78 and 79 or 81 and 82, which were written specifically as poem and reply, it is clear that this poem was written during the same occurrence as the previous poem. Both are tan-renga started by the shrine priest and concluded by Izumi, they contain the same phrases and puns (“chiwayaburu” and “kami”, respectively), and they both have identical, playful tones. This poem builds upon the images and ideas from the previous poem. The identical tones, repeated phrases and images, and the continuation of theme connect these two poems. This connection creates continuity between the two poems that has been missing between the previous eight poems, and the collection as a whole.
2.3.2 CONCLUSION

There is no sequential order in the final selection of poems in the Shinkan-bon. The poems differ in their themes, images, tone, or any other aspect that might traditionally connect two poems. For example, a poem mourning the loss of a lover is followed immediately by a poem expressing the joy of an unexpected visit. A summer poem immediately precedes a spring poem. A playful poem follows a very darkly themed one. The themes jump from mourning to love to travel to picture poems to shrine poems without continuity. The one exception is the final two renga poems, which were clearly written during the same circumstances. Otherwise, the poems in the L-group do not follow any traditional arrangement for an anthology.

Even though it does not follow the traditional arrangement for poems, the L-group has some method of ordering the poems. As previously mentioned, the poems are generally arranged in the order they are found in the chokusenshū. However, the chokusenshū themselves are not in any kind of order. The L-group starts with poems from the Shinkokinshū (the eighth anthology) and then jumps to the Goshuishū (the fourth anthology) and so on from there. It is not clear why the imperial anthologies were not in chronological order for the Shinkan-bon. Furthermore, the Goshuishū section is strangely interrupted by a Shikashū poem and a handful of Senzaishū poems. Therefore, even though there is some method to the ordering of the poems, that method is not perfect.

The end of the Shinkan-bon has no over-arching sequential flow; in fact, it has no flow between any of the poems save for the final two poems which are clearly a set. It is not organized how one might expect an anthology to be organized based on traditional methods. The poems are organized based on the order they are found in the chokusenshū, but the imperial anthologies are not in any known order. It is unknown why the poems were placed in the order they are in. While the compilation itself was not created as a poetical work through sequencing of its poems, this does not make the poems themselves any less powerful.
CHAPTER 3
CONCLUSION

Anthology compilers in Japanese literature often arrange poems in a way that creates larger works of art by creating continuity between the poems. They create such continuity through a progression of space and time, as well as connections developed through mood, theme, imagery, associations, and repeated words. There are several reasons why one would expect the Shinkan-bon Izumi Shikibu shū compilation to have been organized as a sequence. First, compilations often were arranged in that manner, particularly at the time the Shinkan-bon was thought to be compiled (1204-1234). Secondly, with 150 poems, the Shinkan-bon is similar in size to 100-poem collections, which were often arranged to create a sequence. Furthermore, the Shinkan-bon begins with a section of seasonal and love poems, which are common thematic schemes for 100-poem collections. Seasonal poems are nearly always ordered to follow the seasons from early spring to the end of winter, and love poems are arranged to follow an imaginary love affair from the first sighting to the ultimate melancholy end. Because the Shinkan-bon collection begins with seasonal and love poems, it suggests that the poems should be arranged to create a sequence. However, based on the close analysis of a selection of poems from the beginning, middle, and end of the collection, this was not the case.

The beginning of the Shinkan-bon is a set of twenty-five seasonal poems. There is continuity between some of the poems, which suggests that the compiler might have had a degree of intent in their ordering. For example, there is a progression of spatial movement in the early spring poems, and there is a set of poems at the end of the autumn poems that repeats words, tones, and speakers. However, there are also strong breaks in the sequence, such as the seasonal inconsistency in the summer poems where a fourth-month poem comes after a fifth-month poem, and an abrupt change in tone and formality between the fourteenth and fifteenth poems. These strong breaks indicate that there is no continuous sequence across the entire set of seasonal poems.
The rest of the compilation lacks even the small groupings of poems with sequential flow found in the seasonal poems. The only poems that contain any connection between them are the couple of exchange poems that are included in the compilation, such as poems 78 and 79 between Prince Atsumichi and Izumi. There is no similarity in tone, mood, theme, imagery, or words between any other consecutive poems to create any sort of continuity between them.

If the poems were not organized for the purpose of creating a sequence, how were they ordered? The *Shikan-bon* was created by taking selections of poems from different sources and combining them into this new collection. Because the *Shikan-bon* compilation was created by joining together two separate poem groups, there are different methods at work. The K-group was created from a variety of small groups while the L-group was pulled directly from the imperial anthologies.

The first set of poems in the *Shikan-bon* is comprised of seasonal and love poems (poems 1-29). Though most of these poems are from the *Seishū* A-group, it is clear from examining the *kotobagaki* and the poem texts that the A-group was not the direct source for this section of poems in the *Shikan-bon*. This set of poems in the *Shikan-bon* might have been selected from a collection of seasonal poems by Izumi that is no longer extant.

The second set of four poems (poems 30-33) is composed of poems that are originally from acrostic sequences. In these source sequences, the first character of each poem in the sequence would spell out a reference to another poem, and that poetical allusion would serve as the overall theme to the sequence. The first two poems in this set (poems 30 and 31) come from the first *rensaku,* a twelve poem sequence (*Izumi Shikibu* poems #442-453). The third poem (poem 32) comes from the third *rensaku,* a 43-poem sequence on the theme of *mujō.* The last poem (poem 33) comes from the second

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1 *Rensaku* = a sequence of poems, in this case, an acrostic sequence of poems
2 The first character in each of the twelve poems spelled out the second and third *ku* of a poem in the *Kokinshū*:
   *Ika naramu / iwao no naka ni / sumaba ka wa / yo no ukikoto no / kikoekozaramu*
   Within what manner / Of rock-encircled cavern / Might one seek shelter / To divorce oneself from news / Of the sorrows of this world? (McCullough, 1985; 208).
   This sequence was written after her affair with Prince Tametaka when Michisada divorced her and her parents had disowned her (Iwase, 1977; 1).
3 *無常* = impermanence. The first character of these 43 poems spelled out an allusion to a Chinese poem found in the *Wakan rōeishū*:
rensaku, another twelve-poem sequence (*Izumi Shikibu zokushū* poems #1391-1402). While these four poems are all from acrostic sequences, they lose that acrostic element in the *Shinkan-bon*. Furthermore, other poems from these *rensaku* appear elsewhere through the *Shinkan-bon*, similarly divorced from their original sequences. There is a strong Buddhist theme running through these four poems, even though the two from the first *rensaku* were not specifically created as a Buddhist sequence. It is not known what the source for these poems was, or why these four poems in particular were selected from their sequences. However, because they are all from acrostic *rensaku* and have a similar Buddhist tone, they likely came from the same source, regardless of whether that source included the entire acrostic sequence or not.

The third group from the *Shinkan-bon* is a set of list poems (poems 34-40). Izumi created a set of poems that were lists of things she wanted or noticed about the world, much in the same vein as the lists found in Sei Shōnagon’s *Makura no sōshi*. These poems are grouped together in the *Seishū* as well, though it is clear from the *kotobagaki* and poem texts that the *Seishū* was not the direct source for the *Shinkan-bon* poems. Because these poems are clearly a set, it would not be surprising if these poems were all grouped together in other works, one of which might have been the source for the *Shinkan-bon* version.

The fourth group is a set of poems (poems 41-65) that are from the *Seishū*’s E3-group. Unlike the other groupings, the ones in this part of the *Shinkan-bon* do match with the *Seishū* versions. Because the *Seishū* does not include some of the poems that the *Shinkan-bon* version contains, the *Seishū* itself was not the direct source for this part of the *Shinkan-bon*. However, the *Shinkan-bon* and the *Seishū* E3-group likely had a common ancestor that is no longer extant.

There is no clear grouping for the next set of poems (poems 66-76). The first couple of poems all seem connected to religious people: poem 66 is her famous *kuraki yori* poem, the next deals with her desire to be a nun, and the third is to a priest who left a fan with her. The rest of the poems are mostly about love. These poems are also found Examine one's life: at the river's edge, / a reed snapped from the root: / discuss one's fate: along the stream: / a boat tied to no mooring" (Rimer, 1997).

4This sequence was written after passing her fortieth year with an acrostic message in this sequence refers to the thirteenth chapter of the *Lotus Sutra*, in which the Buddha assures the nuns that are present that they will also attain enlightenment (Iwase, 1977; 1).
in the Zokushū, but one can tell from the kotobagaki and poem texts that the Zokushū was not the source for the Shinkan-bon compilation. As in the previous cases, these poems were likely selections from a source that is no longer extant and it is unclear what type of collection might have had these various poems included.

The final four poems in the K-group (poems 77-80) are all Nikki poems. The poems do not match any found of the Nikki poems of the Seishū or Zokushū, and it is difficult to determine if the Izumi Shikibu nikki itself might have been the direct source because the poems are imbedded in that text. Because they are all poems found in the Nikki, there is some commonality among the poems even though their source is unclear.

The poems in the L-group are placed in more or less the same order as they are found in the chokusenshū. The groups of chokusenshū in the Shinkan-bon are not in any particular order, however. The poems are taken from the Shinkokinshū (SKKS the eighth imperial anthology), the Goshuishū (GSIS the fourth anthology), a set of poems from the Shikashū and the Senzaishū SZS (the SKS sixth anthology and SZS seventh anthologies, respectively) interrupt the GSIS poems, the SKS, the SZS, and finally from the Kin’yoshū (KYS the fifth anthology). There is no identifiable order to the placement of chokusenshū groups, and the reason for the insertion of poems from the SKS and the SZS among the group of poems from the GSIS is unknown. Despite the randomness of the order of the chokusenshū groups and the strange insertion of poems from other chokusenshū among the GSIS group, the poems mostly follow the order they are found in each of the imperial anthologies. Therefore, while there is some method of arrangement for the poems in the L-group, there are still questions about why they are ordered the way they are.

The Shinkan-bon Izumi Shikibu shū is made up of two smaller groups of poems, known as the K-group and the L-group. Neither of these groups were organized to create a larger poetic work by means of a sequential flow between the poems. The K-group seems to be made up of small selections of poems from other collections, though the sources for these are now unknown. Though the reason why these particular poems were selected is also unknown, a probable reason is that they were selected as the ones considered the best poems from the larger source texts. The L-group is made up of the poems by Izumi Shikibu that are found in the chokusenshū but not already included in the
K-group. The *chokusenshū* generally is composed of poems that were considered to be of enduring value, so it is possible that the *Shinkan-bon Izumi Shikibu shū* was created as a collection of the best of Izumi Shikibu’s poetry.
CHAPTER 4
TRANSLATIONS

Translation of the 150 poems in the Shinkan-bon Izumi Shikibu Shū, with notes.

A Note on the Translations:

While waka are frequently expressed in five lines (one line for each ku) with a strict number of syllables (5-7-5-7-7), the following translations are not restricted with the number syllables or lines. Priority was given to the accuracy of the translation rather than accuracy of the form. The lines break where they feel most natural and/or poetical, and therefore the translations range from three to six lines.

Romanization:

The poems have been romanized to follow the classical styling of the original fifteenth century manuscript. However, voiced characters are marked (so “kaze” rather than the manuscript “kase” (wind)) and the distinctions between tsu/su are maintained when voiced (tzu/zu). The a-gyo, ha-gyo, and wa-gyo also follow the manuscript text, thus it is “ifu” rather than “iu” (to say) and “woto” rather than “oto” (sound).

Even though the poems in original manuscript are only in two lines with no space between words, in this thesis, the romanized poems have been broken into five lines with spaces between the words for the sake of its visual appearance on the page.

Abbreviations:

Shū = The Izumi Shikibu Shū, poem numbers correspond to the Shimizu Fumio Köteibon Izumi Shikibu shū: (sei, zoku) version.

GSIS = Goshūshū, fourth imperial anthology
KYS = Kin’yōshū, fifth imperial anthology
SIS = Shūshū, third imperial anthology
SKKS = Shinkokinshū, eighth imperial anthology
SKS = Shikashū, sixth imperial anthology
SZS = Senzaishū, seventh imperial anthology
Just as I wonder
“Is it late for the spring mist to rise?”
It seems I can hear the sound
Of the mountain river
Slipping between the rocks

Notes:
1 – *Shū* 1; GSIS, Book 1 Spring 1, poem 13.
2 – Besides being the first poem in the *Shū*, this poem is also the first poem in a section of spring poems in what appears to be a hundred poem sequence of seasonal and love poems in the *Shū* (though the sequence is missing two poems).
3 – “*Harugasumi*” (spring mist) and *tatsu* (to rise) are *engo*. 
Although I saw
Only snow piling up
In the spring fields
What sprouted up
Was the young greens

Haru no no ha
Yuki nomi tsumu to
Mishikadomo
Ohiitzuru mono ha
Wakana nari keri

Notes:
1 – Shū 2, GSIS, Book1 Spring 1, poem 35.
2 –When “haruno” is written in kanji (春日野), as it is found in some manuscripts, it can also be read as “Kasuga No” (Kasuga Fields, a place name near Nara, and a place known for picking wakana). However, the manuscript uses the reading “haru no no” (“spring day fields”, or “spring fields”), a regular noun.
3 - Tsuma, from the yo-dan verb tsumu, is a pun. On one hand it can mean “to pile up” and refers to the snow, which is piling up. On the other hand, it can mean “to pluck” and refers to the wakana (young spring greens). Both meanings are implied.
Not knowing life until autumn
In the spring fields
The old roots of the *hagi*
Burn thoroughly

*Aki made no
Inochi no shirazu
Haru no no ni
Hagi no furune wo
Yaku to yaku kana*

Notes:
1 – *Shū* 9; GSIS, Book 1, Spring 1, poem 48.
2 – *Hagi* = *Laspeza bicolor* (common name: Bush Clover). Its flowers tend to be pink-purple and bloom in late summer and last into the fall. It is an usual image for a spring poem, as it is considered one of the seven autumn flowers of Japan (Kitamura, 1963; 124).
3 – “*Yaku to yaku*” = a word play, suggesting “to burn burnedly”, as well as the basic “to burn intently”.
In spring
If the plum blossomed
Only in my home
Even the one who went away
Would come to see it

Haru ha tada
Wa ga yado nomi ni
Ume sakaba
Karenishi hito mo
Mini to kinamashi

Notes:
1 – Shū 4; GSIS, Book 1 Spring 1, Poem 57.
2 – Plum: also called the Japanese apricot, Ume, prunus mume: a flowering tree, flowers in early spring with white or red blossoms, either single or double petal (Kitamura, 1963; 102).
If at least the wind
Did not sweep away the blooms…
Although the *sakura* petals fall
I would still see spring

*Kaze dani mo
Fuki harahazu ha
Nihazakura
Chiru tomo haru no
Hodo ha mitemashi*

Notes:
1 – GSIS Book 1, Spring 2, poem 148, not in *Shū*.
2 – Sakura, or cherry, (*prunus jamasakura*),
blooms pink or white flowers in April (Kitamura,
At a time of flowers, saying “my heart is not calm”:

There is no time to feel calm
Although the wind
Does not blow inside
A heart that thinks of blossoms

Nodoka naru
Toki koso nakere
Hana omofu
Kokoro no uchi ni
Kaze ha fukanedo

Notes:
1 – Shū 859.
2 – This poem refers to KKS poem 84:
Hisakata no / hikari nodokeki / haru no hi ni / shizugokoro naku / hana no chiruramu
“On this springtime day / when the celestial orb / diffuses mild light / why should the cherry blossoms / scatter with unsettled hearts?”
(McCullough, 1985; 30).
夏 - Summer

Summer nights –
No time to catch even a glimpse
Of the eyes of a deer
Illuminated by torchlight.
I realize it has become dawn

Natsu no yo ha
Tomoshi no shika no
Me wo dani mo
Awasenu hodo ni
Ake zo shinikeru

Notes
1 – Shū 32.
2 – Shika (Cervus nippon) = small to medium sized deer with four-tined antlers. They have light brown fur and in the summer they have white spots on their backs. They can weigh up to 88-175 pounds (Kodansha Encyclopedia, 1983; v5, p82).
3 – This poem is making note of the practice of illuminated hunting—a deer’s eyes will reflect the light from a torch, making them easier to spot when hunting them at night.
In the pounding rain
My sleeves are soaked through
Although they are not the hems
Of some field hand standing out
In the early summer rains

Nagame ni ha
Sode sahe nurenu
Samidare ni
Oritatsu tago no
Mosuso naranedo

Notes:
1 – Shū 35.
2 – “Oritatsu tago no” (field hand, farmer who stands out (in the rains)) is considered by some scholars to be a makurakotoba, a set-phrase. This phrase is also used in Genji Monogatari, in the Aoi chapter in a poem sent from Lady Rokujō to Genji: Sode nururu / koiji to katsuwa / shiri nagara / oritatsu tago no / mizukara zo uki. “Though she always knew / Love’s was a dark and muddy way / Fraught with wetted sleeves, / The field hand down in the paddy / Has daubed herself with shame” (Cranston, 2006; 734).
3 – Samidare (“early summer rains”, or baiu in modern Japanese, the rainy season) are the long rains in the fifth month of the lunar calendar (June in the modern calendar) (Encyclopedia Japonica, 1972; v8 p177).
On the First Day of the Fourth Month:

Only yesterday I removed
My cherry-colored robes
Yet today I wait,
For the mountain cuckoo

*Sakura-iro ni
Someshi tamoto wo
Nugikahete
Yama hototogisu
Kefu zo naku naru*

Notes:
1 – Shū 21, GSIS Book 3, Summer, poem 165.
2 – This is the first poem in the GSIS Summer Book.
3 – The first day of the fourth month is the first day of summer in the Japanese lunar calendar.
4 – *Hototogisu*: Mountain Cuckoo (also called Lesser Cuckoo, *Cuculus poliocephalus*). The bird comes out of the mountains during the summer. It is an iconic bird in summer poems, with the poets either waiting to hear its first song, comparing its visits to that of a lover, or lamenting that the bird has gone back to the mountains.
5 – The manuscript has two corrections of the last line: *kefu yori zo naku* and *kefu yori zo matsu.*
I too feel melancholy—
It is not autumn for me,
Yet I am burdened
With ten thousand sorrows

Notes:
1 – Shū 42.
2 – This poem alludes to KKS Book 4 Autumn 1, poem 193 by Ōe no Chisato: *Tsuki mireba / chiji ni mono koso / kanashikere / wa ga mi hitotsu no / aki ni wa aranedo*: “a poem recited at the contest at Prince Koresada’s house: Autumn does not come / For me alone among men— / Yet I am burdened / with a thousand vague sorrows / When I gaze upon the moon” (McCullough, *Kokinshū*, 1985, 51).
If only there was someone,
To show, to have listen,
The twilight in which
The *hagi* flowers bloom
The voices of the *higurashi*

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*Hito mo mina*
*Mise mo kikase mo*
*Hagi no hana*
*Saku yufugure no*
*Higurashi no kowe*

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Notes:
1 – *Shū* 50, SZS Book 4, Autumn 1, poem 247.
2 – *Hagi* (bush clover), see Poem 3.
3 – *Higurashi* is a type of *semi* (*cicada, Tanna japonensis*) noted for their distinct cries in the summer and early autumn. They are 1-5 cm long, and feed on sap from trees. In the Nara and Heian era, they were considered autumn insects, and they were symbols of solitude and melancholy. By the Edo era, they had become a symbol of the “thriving life of full summer” (*Kodansha Encyclopedia*, 1983; v1, p315).
4 – The translation uses an alternate text for the first line: “hito mogana”. 
Although there is no one  
That I rely upon  
On this autumn night  
I do not feel like sleeping  
And not viewing the moon

*Tanometaru*  
*Hito ha nakeredo*  
*Aki no yo ha*  
*Tsuki midenubeki*  
*Kokochi koso sene*

**Notes:**  
1 – *Shū* 56, SKKS Book 4, Autumn 1, poem 408.  
2 – Moon viewing (*tsukimi*) usually refers to the  
harvest full moon (*jūgoya*), the full moon of the  
eighth month. As the harvest moon, *jūgoya* was  
considered an occasion for partying and  
thanksgiving (*Kodansha Encyclopedia*, 1983; v5,  
p248).  
3 – The speaker of this poem notes that she has no  
one to stay up waiting for, or to share viewing the  
moon, but despite this, she does not want to just go  
to sleep and not view the moon even if she must do  
so by herself.
When autumn comes
I feel it deep in myself
As if I caught the pine breeze
From Tokiwa Mountain

Aki kureba
Tokiwa no yama no
Yamakaze mo
Utsuru bakari ni
Mi ni zo shimi keru

Notes:
1 – Shū 51, SKKS Book 4, Autumn 1, poem 370.
2 – Tokiwa Mountain 常盤山 is a mountain west of the capital in what is now the Ukyō-ku section of Kyōto. It was known for its unchanging color because it was covered by pine trees.
3 – Shimi, from the yo-dan verb shimu, can mean to dye something a color, or to feel something deeply. Both meanings are implied here.
4 – The translation uses an alternate text (matsukaze) for the middle line.
Blowing in autumn,
What color is this wind
That I should yearn for him
So deeply inside me?

Aki fuku ha
Ikanaru iro no
Kaze yaramu
Mi ni shimu bakari
Hito no kohishiki

Notes:
1 – Shū 133, 869; SKS Book 3 Autumn, poem 109.
2 – “Iro” means “color”, a word that frequently implies passion in poetry.
3 – Like poem 13, “shimu” is associated with both “color” (dyeing) as well as “feeling something deeply”. 
On Chrysanthemums:

Plucking the chrysanthemum
On the ninth day of the ninth month
Today is the beginning of the millennium
That you, my lord, shall live

Kimi ga hemu
Chiyo no hajime no
Nagatsuki no
Kefu kokono ka no
Kiku wo koso tsume

Notes:
1 – Shū 150.
2 – Chrysanthemum (Kiku, Chrysanthemum morifolium) a perennial flowering herb. It is one of the representative plants of autumn, like the previously mentioned hagi. The plant was introduced to Japan from China by the late Nara era. In China, it was considered a magical plant (Kodansha Encyclopedia, 1983; v1, p310).
3 – Ninth day of the ninth month = Kiku no Sekku or Chōyō no Sekku. The ninth day of the ninth month is a sekku, a seasonal festival. The festival comes from the Chinese festival Chongyang, and was established in Japan by the Heian era. In the festival, chrysanthemum wine (kikuzake) would be drunk, and cotton which had been placed on the flower the previous day to soak up dew and the scent of the flower would be used to wipe one’s body, a procedure believed to lead to long life (Kodansha Encyclopedia, 1983; v1, p310).
Morning glories:

Can we trust that “we exist”
When the world
Is taught to us
By the morning glory?

Ari to shi mo
Tanomubeki kaha
Yo no naka wo
Shirasuru mono ha
Asagaho no hana

Notes:
1 – Shū 55, GSIS Book 4, Autumn 1, poem 317.
2 – Morning glories, like all flowers, were symbols of the evanescence of life.
Insects:

Not able to hear
Even the voice of one
Crying insect
Is there sadness in their hearts?

_Naku mushi no_  
_Hitotsu kowe ni mo_  
_Kikoenu ha_  
_Kokorogokoro ni_  
_Mono ya kanashiki_

Notes:
1 – Shū 137, 870; SKS Book 3: Autumn, poem 120.
2 – For more on insects, see poem 11.
On Mist:

Never clearing
It is indeed melancholy
The autumn mist—
Is it rising in my heart?


Notes:
1 – Shū 57, GSIS Book 4, Autumn 1, poem 293.
End of Autumn:

Autumn has come to an end
And “now” feels melancholy
The fields of *asaji*
Resemble his heart

*Notes:*
1 – *Shū* 62.
2 – *Asaji* (Cogon grass, *Imperata cylindrica*), has a very dry, withered appearance in late autumn.
3 – The original does not specify the gender, but the translation has “his” for a better reading in English.
Winter

20

When I hear the stormy winds
Blowing through the outer mountains
Already I find myself knowing
The inside of winter

Notes:
1 – Shū 302, 392; SZS Book 6, Winter, poem 396.
2 – This poem makes use of associated contrasting words, with toyama (“outside mountains”), which refers to the mountains that tended to be closer to villages, while “inside” mountains are the ones in the interior of the land, and are thus both further away from villages as well as harder to access) withoku fuyu (“interior of winter”, that is, the middle of winter).
3 – This is the 34th poem in a sequence of poems (Shū 269-311) with an acrostic message related to the Buddhist theme of mujō (impermanence).
When I view the land,
Maki burned for charcoal
Warms the air of Ōhara Mountain
I find patches of missing snow.

Miwataseba
Maki no sumi yaku
Ke wo nurumi
Ohohara yama no
Yuki no muragie

Notes:
1 – Shū 72, GSIS Book 6, Winter, poem 414.
2 – Ōhara Mountain 大原山 is a mountain on the edge of a large plain on the western side of the capital. It was a place which was known for charcoal production.
3 – Maki trees (“true trees”), Japanese cypress, (also known as white cedar, chamaecyparis obtusa, nana lutea). A type of evergreen burned to make charcoal.
In my loneliness
I will at least make smoke rise
Split the wood and feed the fire
This winter mountain abode

Sabishisa ni
Keburi wo dani mo
Taten tote
Shiba wori kuburu
Fuyu no yamasato

Notes:
1 – Shū 73; GSIS Book 6, Winter, poem 390.
When I count them up
Not even years remain.
Nothing is as melancholy
As having grown old.

Kazofureba
Toshi no nokori mo
Nakarikeri
Oinuru bakari
Kanashiki wa nashi

Note:
1 – Shū 79; SKKS Book 6, Winter, poem 702.
Gazing in boredom:

When idly reflecting I find
Even the days of winter,
Are not inferior
To any number of days in spring

_Tsurezure to_
_Nagamekuraseba_
_Fuyu no hi mo_
_Haru no iku ka ni_
_Otorazarikeri_

Notes:
1 – _Shū_ 164, 1461.
Garden of Snow:

If the one I wait for comes,
What will I do?
He would trample
My garden of snow

*Matsu hito no
Ima mo kitaraba
Ikaga semu
Fumamaku oshiki
Niha no yuki ka na*

Notes:
1 – *Shū* 171, 1468; KYS 285; SKS Book 4: Winter, poem 158.
2 – This is the last poem for the section of seasonal poems in the manuscript.
Love:

I would not mind
A cloudy sky
If I could at least see the moon
Rise over the horizon
And sink below the mountain’s edge

Sa mo araba are
Kumowi nagara mo
Yama no ha ni
Idewiru yoha no
Tsuki to dani miba

Notes:
1 – Shū 85; Shinchoku Book 15, Love 5, poem 957.
2 – The speaker suggests that she would not mind if the sky was cloudy if she could at least see the moon rise and then see it set. The moon is a metaphor for a lover.
Without a thought
For my tangled black hair
I lay down and
Yearn for the one
Who used to brush it smooth

Kurokami no
Midare mo shirazu
Uchifuseba
Matzu kakiyarishi
Hito zo kohishiki

Notes:
1 – Shū 86 (7th in love); GSIS Book 13, Love 3, poem 755.
Although a river of tears
Flows from this same body
It does not extinguish
The fires of my passion

Namidagaha
Onashi mi yori ha
Nagaruredo
Kohi wo ba ketanu
Mono ni zo arikeru

Notes:
1 – Shū 93; GSIS Book 14, Love 4, poem 802.
2 – The poem centers on the common metaphor of fire with passion; the word for “fire” (“hi”) is part of “to love” (“kohi”).
Despite my mother’s warnings,
I watch pensively at the door;
There is no visitor.

_Tarachine no_
_Isameshi mono wo_
_Tsukutzukuto_
_Nagamuru wo dani_
_Shiru hito mo nashi_

Notes:
1 – _Shū_ 287, 379; SKKS Book 18, Misc 3, poem 1812.
2 – This is the 19th poem in a sequence of poems _Shū_ (269-311) with an acrostic message related to the Buddhist theme of _mujō_ (impermanence).
3 – This is the last poem in the love poem section.
At a time when I was estranged from my parents, I composed a series of poems where the first character of each one refers to a poem which stated that it might be better to live among the rocks, and then I sent the poems to my mother:

In a distant life
Had I been cruel
To one who loved me?
This must surely be revenge

Inishihe ya
Mono-omofu hito wo
Modokikemu
Mukuhi bakari no
Kokochi koso sure

Notes:
1 – Shū 442.
2 – This is the first in a series of 12 poems (Shū 442-453) where the first character in each poem spells out an acrostic message referencing KKS Book 18, Misc 2, poem 952:

Ika naran / iwao no naka ni / sumaba ka wa / yo no ukikoto no / kikoekozaran (In what sort of cave / amidst the crags and boulders / must I dwell so that / no whisper of the sorrows / of this world can reach my ears) (Rodd, 1996; 323).

3 – The headnote in the manuscript actually uses “o” rather than “wo” in the line “…to ofu uta o ku no kami-goto”. This is a rather odd error for a transcriber to make when the “wo/o” is clearly an object marker.
With the falling spring rain
I come to recognize
Even the grief of this life
Can be aware

Haruame no
Furu ni tsukete ha
Yo no naka no
Uki ha ahare to
Omohi shiraruru

Notes:
1 – Shū 453.
2 – This is the last poem in the same sequence as the previous poem.
3 – Aware (ahare): often seen as “mono no aware” is the pathos of things, an appreciation for the fleetingness of things, a sense of awe, awareness, and heightened emotions.
Might there have been a time
I thought it precious?
This body which has lived this long
And suffered so much

Oshi to omofu
Ori ya arikemu
Ari fureba
Ito kako bakari
Ukarikeru mi wo

Notes:
1 – Shū 294, 384.
2 – This is the 26th poem in a sequence of poems (Shū 269-311) with an acrostic message related to the Buddhist theme of mujō (impermanence).
3 – Though this is her own past, she is distancing herself from it, thus she is using the past speculative “kemu”.
How deep an ocean
Might it become,
When merely the accumulation of dust
Becomes a mountain?

_Ika bakari_
_Fukaki umi to ka_
_Narinuramu_
_Chiri no mitzu dani_
_Yama to tsumoreba_

Notes:
1 – _Shū_ 1394.
2 – This is the fourth poem in a 12-poem Buddhist-themed acrostic sequence (_Shū_ 1391-1402) that she wrote after passing her fortieth year.
3 – There is a pun on “_umi_” which means both “ocean” as well as “melancholy”.
4 – This poem contains the belief that the accumulation of dust would build up into a mountain.
While bored, recalling something for no reason, I found myself thinking on things I wished were in this world:

I want this dusk
To become a dream
If only there was
No such thing as darkness

Notes:
1 – Shū 337.
2 – This is part of a set of poems that, much like the Makura Sōshi of Sei Shōnagon, is a series of lists of things. This is the first poem of five that make up the first list, which is given the headnote: “Things in this world that I wish for”.

*Yufugure ha
Sanagara yume ni
Nashi hatete
Yami tefu koto no
Nakaramashikaba*
I want all of spring
To become sakura
If only they would
Never scatter

Oshinabete
Haru wo sakura ni
Nashi hatete
Ochiru tefu koto no
Nakaramashikaba

Notes:
1 – Shū 338.
2 – This poem is the second one in the same list as poem 34.
3 – Sakura: see poem 5.
I want everyone
To be of one heart
If only there were no loving
Without being loved

Mina hito wo
Wonaji kokoro ni
Nashi hatete
Omofu womohanu
Nakaramashikaba

Notes:
1 – Shū 341.
2 – This poem is the fifth and final poem in the same list as poems 34 and 35.
3 – In this poem, Izumi expresses her desire to have no situations of unrequited love.
4 – “Wonaji” is a rather conventional spelling error for “onaji”.
Things that I wish to let others decide:

Which should I want
To be no more:
Those who forget
Or the one forgotten?

*Itzure o ka*
*Yo ni nakare toha*
*Omofubeki*
*Wasururu hito to*
*Wasuraruru mi to*

Notes:
1 – *Shū* 342.
2 – Like poems 34-36, this is another poem in the series of “list” poems. This is the first poem of four in the second list, which has the same headnote as the manuscript.
3 – “*Yo ni nakare*” has a sense of implied death to it, which is connected with being forgotten.
Yearning for one
Who has passed away
Or not meeting with one
While still alive:
Which is better?

Naki hito to
Nashite kohimu to
Arinagara
Ahimizaramu to
Itzure masareri

Notes:
1 – Shū 343.
2 – Like poems 34-37, this is another in the series of “list” poems. This is the second poem in the second list.
Strange things:

In this world it is strange
That, never-the-less,
We should love
Ones who love us not.

Yo no naka ni
Ayashiki koto ha
Shikasugani
Omohanu hito wo
Omofu narikeri

Notes
1 – Shū 346.
2 – Like poems 34-38, this is another in the series of “list” poems. This is the first poem in a set of two which make up the third list; like the manuscript, this pair of poems is simply titled “strange things”.
3 – This poem contains the feeling that she is surprised to realize that this is true.
In this world it is strange
When you realize you regret
That there exist none
Who dislike you

Yo no naka ni
Ayashiki koto ha
Itofu mi no
Araji to omofu ni
Oshiki narikeri

Notes:
1 – Ŝū 347.
2 – Like poems 34-39, this is another in the same series of “list” poems. This is the second poem in the third list.
In the Ŝū, there are two more lists (“things that are painful” and “things that are aware”) but this manuscript does not draw any poems from the final two lists.
3 – This poem is ambiguous. Izumi could be stating that there are none whom she dislikes, or none who dislike her. Also, she is expressing her surprise in her realization of this.
When I was waiting for a man whom I was relying upon, wondering “is he here now?”
I heard the hail falling onto the bamboo leaves out front [and composed this:]

Hail falling
Upon bamboo leaves
Now more than ever
I do not feel I can sleep alone

Take no ha ni
Arare furu yo ha
Sarasara ni
Hitori ha nubeki
Kokochi koso sene

Notes:
1 – Shū 1232; SKS Book 8: Love 2, poem 254.
2 – The Shū has a simple headnote: “arare” (“hail”),
and is in a small group of poems with one word headings.
When there came word from the residence of a man who had been courting another saying only “do not forget me”, [I composed this]:

Well you may yet change again
Even now-a-days
Without seeing your heart
I might guess it

Isa ya mata
Kaharu mo shirazu
Ima koso ha
Hito no kokoro mo
Mide mo narahame

Notes:
1 – Shū 212, 628.
2 – This poem is in the Shū twice; the second has a headnote that is more-or-less the same as this one, but the first has a different headnote. Instead of asking “do not forget me”, in the first version’s headnote, the man asks “do not change your pillow and your feelings”. Izumi echoes that language in her reply poem.
To one I had relied upon who did not come, the following dawn:

Just in case
I will not lock my door –
How has dawn come so soon?
It is a winter’s night

_Yasurai ni_
_Maki no to wo koso_
_Sasazarame_
_Ikani aketsuru_
_Fuyu no yo naramu_

Notes:
1 – _Shū_ 634; GSIS Book 16, Misc 2, poem 920
2 – “maki no to” – often this term is used to suggest “my humble door” or “my humble home”. For more on “maki” see poem 21.
3 – This poem has a set of puns. First there is “sasa,” from the _yo-dan_ verb “sasu” which can mean either to “shine” or to “lock” a door. Next there is “ake” from the _shimo-ni-dan_ verb “aku” which can mean to “grow light/become dawn” or to “open”.
4 – The first two lines of the poem follow the corrected version in the manuscript (“Yasurai ni maki” rather than the originally written “yasurai mama ki”).
When it was raining excessively, to the one who said ‘a rain of tears’ fell upon his sleeves…

Ages pass, and
Forgotten by one I used to see
Always without end
The rain that knows my fate
Falls upon my sleeve

*Mishi hito ni
Wasurarete furu
Sode ni koso
Mi wo shiru ame ha
Itsumo oyamane*

Notes:
2 – There is a pun on “furu” which can mean “falling” (such as rain or tears) or it can mean “passing time”. Related to the second meaning is also the sense of “growing old”.
3 – Rain is often an image mixed with tears, particularly in combination with damp sleeves.
4 – “The rain that knows my fate” is a reference to KKS, Book 14, Love 4, poem 705 by Ariwara no Narihira: “This poem was composed by Narihira for a woman of his household when he heard that Fujiwara no Toshiyuki, a young man with whom she was on intimate terms, had written to her saying, “I would like to come visit you soon, but I am worried that it will rain.” “kazukazuni / omoi omowazu / toigatami / mi wo shiru ame wa / furi zo masareru” (“wondering again / whether you love me or not— / it’s so hard to ask— / but the rain which knows my fate / pours down in swifter torrents”) (Rodd, 1996; 252).
At a time when the world was tumultuous:

While all I did was worry
The world, I find,
Like the tips of the asaji grass
Has become a fleeting thing

Mono wo nomi
Omohishi hodo ni
Hakanakute
Asatji ga suwe ni
Yo wa narini keri

Notes:
1 – Shū 648; GSIS Book 17, Mise 3, poem 1007.
2 – The Shū version has a different headnote, which makes the “tumultous” time more clear: “Composed at a time when many people in my life had passed away”.
3 – This is the second in a set of two poems in the Shū.
4 – For more on Asaji, see poem 19.
Having no one
Who will mourn my passing,
Perhaps I should say
“Aware aware” now,
While I am still alive.

Notes:
1 – Shū 153; GSIS Book 17, Misc 3, poem 1008
2 – For more on “aware”, see poem 31.
When one who had not visited for a long time, with great effort made a visit, and then again there was no contact, [I composed this]:

If we had ended it
When things were bad
Perhaps I would have begun
To forget by now

Nakanaki ni
Ukarishi mamani
Yami ni seba
Wasururu hodo ni
Nari mo shinamashi

Notes:
1 – Shū 657; GSIS Book 13, Love 3, poem 745.
When one who occasionally visited me said “when it is growing dark”:

Although it grows dark
While I gaze outside
If I was certain I would dream of you
I could continue to live

_Nagametsutsu
Kotoarigaho ni
Kurashite mo
Kanarazu yume ni
Mieba koso arame_

Notes:
1 – _Shū_ 660; GSIS Book 12, Love 2, poem 679.
2 – This poem is attributed to Sagami in the GSIS. More specifically, the poem previous (poem 678) is attributed to Sagami; there is no attribution to poem 679 specifically, but convention states that if there is no name supplied for a poem, then it is the same as the previous one. It is possible that Izumi’s name was lost through a transcribing error, an error that has persisted in subsequent copies.
3 – The manuscript has “hito” (person, lover, you) with the “yume” (dream) as a correction beside it.
At a time when life was turbulent, to one who had not visited:

How well do you think
Life is for me now,
That so untroubled
You do not visit?

Yo no naka ha
Ikani nariyuku
Mono tote ya
Kokoro nodokani
Ototzure mo senu

Notes:
1 – Shū 195, 1134, 1338.
2 – Perhaps she is referring to the same “turbulent”
time found in poem 45, which was perhaps caused
by the death of several people close to her.
To someone who was going somewhere:

In this existence,
Though there have been troubled times,
You have consoled me;
If such distance will part us
How am I to bear it?

*Aru hodo ha*
*Uki wo mi tsutsu mo*
*Nagusamitsu*
*Kake hanarenaba*
*Ikani shinobamu*

Notes:
1 – *Shū* 663.
2 – There is a pun on “shinoba” (from the yo-dan verb “shinobu”) which can mean “to bear” or “to tolerate” something, or to “secretly visit”. Since this person has been a source of comfort for her, a separation would certainly be difficult to bear. On the other hand, a separation would also make it quite difficult for a secret rendezvous.
When I was at a mountain temple, I happened to see someone’s funeral and [composed this]:

Seeing the rising smoke
I wonder:
When will it be my turn,
For others to see me like that?

_Tachinoboru_
_Keburi ni tsukete_
_Omofu kana_
_Itsu mata ware wo_
_Hito no kako mimu_

Notes:
1 – _Shū_ 12, 1137; GSIS Book 10, Grief, poem 539.
2 – The rising smoke refers to smoke from cremation, the Buddhist funeral practice that was common in Heian times.
While I had two lovers and was waiting for the one who had been a long way off, [I composed this]:

Regarding this one
Next to that one
While waiting I find
I cannot tell who is who

Kore ni tsuke
Kare ni yosohete
Matsu hodo ni
Tare wo tare to mo
Wakarezarikeri

Notes:
1 – Shū 1504.
2 – This is part of poetic diary found in the Shū (this is a separate poetic diary and not the Izumi Shikibu Nikki). The Shū has a longer headnote, which states that one of her two lovers had gone to a distant place, and when she heard that one was returning, this poem was all she could think about.
At a time when the things I lamented were many:

I also have a heart
That thinks on many things
Yet how strange
My sleeves do only one thing:
Become completely soaked!

Samazama ni
Omofu kokoro ha
Aru mono wo
Oshihitasurani
Nururu sode kana

Notes:
1 – GSIS Book 14, Love 4, poem 817; not in the Shū.
2 – This poem is “dai shirazu” (has no topic) in the GSIS.
3 – In this poem, Izumi is contrasting the number of things her mind thinks about, with the solitary action of her sleeves (becoming wet).
4 – Reference to Ki no Tsurayuki’s Shinsen Waka Shū, Book 4, Poem 226: Minahito wa / kokorogokoro ni / aru mono wo / oshihitasura ni / nururu sode kana (Every human heart / experiences feelings / of different kinds: / why then are my garment sleeves / constantly dampened with tears?) (McCullough, 1985; 338-9).
When someone had gone away, for a long time he did not send any messages. When I inquired after him, the reply came that he would visit me soon, but that time has now come and gone.

“You will surely forget me”
My instinct back then
Turned out to have been right.

Wasurenamu
Mono zo to omohishi
Sono kami no
Kokoro no ura zo
Masashikarikeru

Notes:
1 – Not in Shū or a chokusenshū.
2 – The headnote is not explicit on the gender of the person this poem is about; the translation assumes that the person is male for a more natural sounding translation.
3 – This poem contains the sense that she is surprised to find that this is the case.
4 – This poem references KKS Book 14 Love 4, poem 700 by an unknown poet: *kaku koin / mono to wa ware mo / omoiniki / kokoro no ura zo / masashikarikeru; “that I would suffer / the burning pans of love  I / knew from the very / start my heart's clairvoyance / has now been proven flawless”* (Rodd, 2004; 250-251).
When a man whom I was secretly meeting with said that his clothing was too noisy and therefore took off his outer robe, [I composed this]:

Although it hurts
When there is no word from a lover
It turns out there is one
Who says, as we get close,
He does not like to reach out!

Oto senu ha
Kurushiki mono wo
Mi ni chikaku
Naru tote itofu
Hito mo arikeri

Notes:
1 – Shū 262, 686; SKS Book 9: Misc 1, poem 326.
2 – By taking off his outer robe, the gentleman was acting informally around Izumi.
3 – “Oto senu ha” is a pun. It literally means “not making a sound”. This phrase is also used to mean that the other person has not visited or sent any messages. Therefore, even though he is acting informally, and therefore with a sense of intimacy, Izumi takes his statement of not wanting to make any noise as a statement that he does not want to stay in touch with her in the poem.
4 – This poem contains the sense that she is surprised to find that this is the case.
To the one who asked for a favor, not recognizing the troubles I was suffering:

You will not learn
About what hearts are like;
‘Well, I know,’ you say,
‘That it will be more painful
Than it already is for you.’

Notes
1 – Shū 687.
To someone who was inconsolably upset:

Although I should ask
“Will you not come?”
There are no gaps
In the layered thatch
Of the tiny hut of Tsu

Tsu no kuni no
Koya to mo hito wo
Ifu beki ni
Hima koso nakere
Ashi no yahebuki

Notes:
1 – Shū 699; GSIS Book 12, Love 2, poem 691.
2 – The poem is listed as dai shirazui (without a topic) in GSIS.
3 – Tsu no kuni: the province of Tsu (津の国) is located in the present-day northern part of Osaka prefecture and the eastern part of the Hyōgo prefecture (Encyclopedia Naponica, v 10 p 610).
4 – Koya is a place name in the province of Tsu. This place name is punned with “koya” meaning “little hut” as well as “koya” meaning “won’t you come?”
5 – In this poem, Izumi is describing herself as a thatched reed hut. She is stating that like a little hut in Koya, she is so cramped with things to do that she cannot see the person she is sending this poem to.
When I was continuously thinking about things and feeling extremely sad:

Although I keep hidden
Everything within my heart,
How is it my tears
Are first to know?

Nanigoto mo
Kokoro ni komete
Shinoburu wo
Ika ni namida no
Matzu shirinuramu

Notes
1 – Shū 709.
2 – This poem expresses the sense of the beginning of a love affair, when no one is supposed to know of it. And yet her tears do.
When someone sent me some eggs:

How many layers
Of how many eggs
Could I hope to stack?
In this transient world
People’s hearts are as fragile
As geese eggs

_Ikutsuzutsu_

_Ikutsu kasanete_

_Tanomamashi_

_Kari no ko no yo no_

_Hito no kokorō ha_

Notes:
1 – _Shū_ 715.
2 – _Kari no ko:_ this is a pun on “goslings” or “goose eggs” and “transient” or “fleeting”.
3 – “Piling” up eggs: is “based on the idea that piling up eggs is nearly impossible thing to do” (Arntzen, 1997; 142). Besides a reference to this practice in the Kagerō _Nikki_, it is also found earlier in the _Ise Monogatari, dan_ 50:

“How can I love someone / who would care nothing for me / even were I able / To pile up hen’s eggs / ten high and ten wide?”

(McCullough, 1968; 103)

The _Ise_ reference is “probably based on a poem by Ki no Tonomori” found in the _Kokin wakarRokujō_. Furthermore, “the conceit seems to be of Chinese origin” (Arntzen, 1997; 223).
When someone came to visit after it had grown late and I did not hear his arrival, the next morning he said things like “you were sleeping”, [so I sent him this]:

Rather than saying “you are asleep”
If only you had sounded your flute
Even though the hour was late…

_Fushinikeri_
_Sashimo omohade_
_Fuwetake no_
_Oto wo zo semashi_
_Yo fuketari to mo_

Notes:
1 – _Shū_ 732; GSIS Book 16, Misc 2, poem 909.  
2 – The headnote of this poem does not specify the gender of the visitor, but for the sake of a smooth translation, the visitor has been identified as male.  
3 – In this poem, Izumi is suggesting that if he had made some noise rather than assuming she was asleep, even if the hour was late, she would have let him in.
When one who I had not heard from in a long time told me “as long as it is not inconvenient, I will probably visit you”, [I composed this]:

If you do visit
There is no trace of a path.
My home has become
Only a field of grass.

_Moshi mo koba_
_Michi no ma zo naki_
_Yado ha mina_
_Asatji ga hara to_
_Narihatenikeri_

Notes
1 – _Shū_ 242.
2 – _Moshi_ is a pun, meaning both “temporary” and also “flourishing” or “abundant” plants. The sense of “temporary” plays on the nature of life, their relationship, and her home (indicating the dilapidation of her home now that he is not there to take care of it). The flourishing aspect works with the sense that her house has been overgrown by the _asaji_ grass.
3 – _Asaji_ grass: see poem 19
Sent to someone when I was feeling unwell:

Soon I will be
No more in this world;
To remember in the next world,
I want to see you now,
One last time!

*Arazaramu*
*Kono yo no hoka no*
*Omoiide ni*
*Ima hitotabi no*
*Afu koto mo gana*

Notes:
1 – *Shū* 753; GSIS Book 13, Love 3, poem 763.
2 – The GSIS has a different headnote: “I might be dying, so to remember you in the future, I want one more meeting with you”.
3 – This is Izumi’s *Hyakunin isshu* poem (One poem each by a Hundred Poets).
When I was thinking of going somewhere,
I sent this to someone:

If I had thought
There might be one who would ask:
I would at least have said
Where I am going…

*Itzukata he
Yuku to bakari ha
Tsugetemashi
Tofubeki hito no
Aru mi to omohaba*

Notes:
1 – *Shū* 755; GSIS Book 16, Misc 2, poem 924.
At about the Eighth month, I sent this attached to a sprig of bushclover to his place:

Although ours is fleeting,
For a relationship that has a limit
Ask of the dew
On the hagi blossom

Kagiri aramu
Naka wa hakanaku
Narinu tomo
Tsuyukeki hagi no
Uwe wo dani tohe

Notes:
1 – Shū 765; GSIS Book 4, Autumn 1, poem 299.
2 – The Japanese headnote does not specify the gender of the addressee.
3 – Dew is a traditional symbol of the evanescence of life (and in this case in particular, of relationships).
4 – Hagi or bushclover: see poem 3.
One who came for a casual visit, thinking that I was feeling melancholy:

If you have a heart
That knows sorrow
If only you would just leave
After seeing that still
I am in this world

Uki wo shiru
Kokoro nari seba
Yo no naka ni
Arikeri to dani
Mite yaminamashi

Notes:
1 – Shū 773.
2 – The sense of the headnote is that the visit was not intimate, that the person came to visit but did not seem particularly interested in her.
Sent to the Sage of Harima:

Out of the darkness
Onto the dark path
I must enter—
Shine in the distance
Moon over the mountain’s crest

Notes:
1 – Shū 151, 843; SIS, Book 20: Book of Grieving, poem 1342.
2 – Harima: 播磨国, the province of Harima is located in the present-day southwestern part of Hyōgō Prefecture.
3 – The Sage of Harima: Shōkū Shōnin (917-1007), founder and abbot of Engyōji, a Buddhist temple on top of a mountain in the province of Harima (Cranston, 2006: 431).
4 – This is Izumi’s most famous poem. Though often mistakenly identified as her death bed poem, this is the only one included in a chokusenshū during her lifetime.
To one who said to remain as I was for a little while when I said things like, “I want to become a nun”:

If I live a long time
And endure this much sorrow
From this point on
I feel my worries
Will only increase

Kaku bakari
Uki wo shinobite
Nagaraheba
Kore yori masaru
Mono wo koso omohe

Notes:
1 – Shū 1324; SKKS Book 18, Misc 3, poem 1811.
2 – The SKKS headnote specifies that the person “stopped” her from becoming a nun.
When a very noble priest visited me, thinking to send back a fan that he had dropped, [I composed this]:

Fleeting, it has been forgotten
This fan—
Others might see that you,
Also, have fallen

Notes:
1 – Shū 180, 1191; GSIS Book 20, Misc 6, poem 1210.
2 – A fan (afugi) is often a symbol of meeting (afu). This metaphor continues, as a man’s fleeting interest in a woman is often associated with a man’s tendency to forget his fan in autumn (a season in which the evenings quickly cool, and so while a fan might have been needed in the early evening, it is unneeded and therefore likely to be forgotten, later).
3 – Ochitari: what has fallen (ochiru) is the fan, but it also serves as a way to suggest that other people might believe the priest’s morals have fallen. They might see this forgotten fan as a weakness of the priest, since forgotten fans are often a symbol of a man’s fleeting interest in a woman, and as a priest he should not be having relationships with women, let alone forgetting them.
4 – Reference to KKS Book 4 Autumn 1, poem 226, by Henjō: na ni medete / oreru bakari zo / ominaeshi / ware ochiniki to / hito ni kataru na (“I plucked you only / because your name entranced me / oh maiden flower / please do not tell all the world / that I have broken my vows) (Rodd, 1996; 112).
To one whom I resented, there being an unfortunate matter [between us]:

Since I am one
Whom you have thought gloomy
And have thus discarded:
Would you leave it up to me?

Ushi to mite
Omohisute nishi
Mi ni areba
Wa ga kokoro ni mo
Makase yaha suru

Notes:
1 – Shū 1374.
To one who frequently did not come:

When I think that this
Is the end of this journey
Although they fall
There is no end to my tears

Notes:
1 – Shū 1376.
2 – “Kono tabi” means both “this trip/journey” and “this occasion”.

Kono tabi wo
Kagiri to miru ni
Otsuredo mo
Tsuki senu mono ha
Namida narikeri
To one who asked if he might sleep at the foot of my bed:

Since I cannot sleep
And all I do is sit
In the middle of my bed,
How can I tell
Which is the foot and which the pillow?

_Nerareneba_
_Tokonaka ni nomi_
_Okiwitsutsu_
_Ato mo makura mo_
_Sadame yaha suru_

Notes:
1 – _Shū_ 1456.
2 – The Japanese headnote does not specify the gender of the addressee
When one I had been intimate with heard I was feeling unwell, although he had said to me “I shall not forget you even if life should end”, he did not visit for a long time, [so I sent this poem]:

I do not seem to be one
Who will be remembered.
Who has visited me
Even when I am still alive?

_Shinobaremu_
_Mono to ha mienu_
_Wa ga mi ka na_
_Aru hodo wo dani_
_Tare ka tohikeru_

Notes:
1 – Šū 217, 1172; _Shokugosenshū_ 949.
2 – The Japanese headnote does not specify the gender of the addressee.
When one who had been secretly coming to see me had palace duty, I sent him purple robes:

Like the root-dyed color
Of these murasaki robes
Do not come out to others
That we have slept together

Notes:
1 – Shū 249, 1182.
2 – Ne: there is a pun on ne, which as a noun can mean “root” and refers to the root of the murasaki plant which is used in dying the robes purple, and as a verb can mean “to sleep”.
3 – Murasaki: Lithospermum erythrorhizon, is a perennial herb whose stem is 30-60 cm high. It has white flowers in the summer which are then followed by fruit. The root of the murasaki plant was an important source for a rich purple dye which created a color also known as murasaki (Kodansha Encyclopedia, 1983; v5, p267)
At about the Second month, when there was no reply from a lady, I wrote this for a man:

I wish I could see
Even a hint of grass
Although it is not yet the time
To tie it up.

_Ato wo dani_
_Kusa no hatsuka ni_
_Mite shi gana_
_Musubu bakari no_
_Hodo narazu to mo_

Notes:
1 – _Shū_ 911; SKKS Book 11, Love 1, poem 1023.
2 – Traditionally travelers made grass pillows, so travel season started when the grasses were long enough to tie up together. Since the headnote states that it is the Second month, which would be about March in the modern calendar, it would be too early for long grass.
3 – The message here seems to be that the man would like to see the woman again, even if they are not pledging to be together forever.
When one who said he was going to the country, and sent me a fan with a painting of a shrine as proof that he had prayed there, [I sent him this]:

You have prayed
And how much you prayed,
Waving a sacred stick,
I have come to realize.

*Inorikeru*
*Kokoro no hodo wo*
*Mitegura no*
*Sashite ha ima zo*
*Omihi shirinuru*

Notes:
1 – *Shū* 1262.
2 – While the gender of the addressee is not specified in the original Japanese, it seems likely from the situation that it was a man who had prayed at a shrine for an assignment (most likely a governorship) in the provinces. The fan he sent to Izumi had a picture of the shrine on it as proof he had gone there to pray.
3 – *Mitegura*: also known as *gohei* is a staff with plaited paper streamers used in Shintō worship, generally to ritually cleanse, bless, or exorcise something or some place. *(Japan Knowledge)*
4 – There is some play on words with “*sashite*”. “*Sashite ha ima zo*** is an expression that means something like “that being the case”, while “*sashite*** could also mean “pointed” in regards to the ritual of waving the *mitegura* stick for prayer.
At a time when I had been forgotten by a man and was feeling sad, on a morning of frost, I sent this to a friend’s place:

This morning of frost
If only the one
I love had come to visit…
‘How is it above your cold bed?’

Kesa ha shimo
Omothamu hito ha
Tohitemashi
Tsurenaki neya no
Uhe wa ikani to

Notes:
1 – Shū 199.
2 – There is some play in this poem with shimo (which means “frost” but can also mean “below”) and uhe (which is “above” but also “at the very least”).
3 – “Cold” means both the cold temperature and “cold” as in “indifferent”.
4 – Izumi is wondering in this poem if her lover had come if there would be frost on her roof, but since he did not come, there is.
In the early morning when it was raining heavily, I sent this reply to the prince who said “how was the evening?”

All through the night
What was I thinking of,
Listening to the sound of rain
Striking the window

Yomosugara
Nanigoto wo ka ha
Omohitsuru
Mado utsu ame no
Oto wo kikitsutsu

Notes:
1 – Shū 229.
2 – This poem is from the Izumi Shikibu Nikki. It is the 27th out of approximately 140 poems in the Nikki. The Nikki expands the context for the poem by stating: “The fifth day of the fifth month came, and still the rain did not stop. The Prince had been moved by the more than usually forlorn tone of the lady’s recent reply, and the next morning, following a night of continuous torrential downpour, he sent a message: “how frightening was the sound of the rain last night!’. She replied:” (Cranston, 1969; 141).
While I was on retreat at Ishiyama, I had not heard from the Prince for a while, and then I received this from him:

Crossing the barrier
Do you know that even today
I want to see you?
I have not given up
Thinking of you

*Sekikowete*
*Kefu zo tofu toha
Hito ha shiru
Omohitaesenu
Kokorotzukahi wo*

Notes:
1 – *Shū* 222.
2 – This is from the *Izumi Shikibu niki*. This is the 51st out of approximately 140 poems in the *Nikki*. The context for this poem in the *Nikki* is: Izumi goes to Ishiyama to pray, just as the Prince has been thinking that it has been a while since he visited her. When he learns she is away, he sends a page to deliver a message to her. In a letter, he scolds her for leaving without telling him, and that obviously she does not consider him an attachment (Cranston, 1969; 153).
3 - Ishiyama refers to Ishiyama-dera, a Shingon Temple built around 762 which is located east of Kyōto, south of Lake Biwa.
4 – The Prince (*Sochi no Miya*): This poem is from Prince Atsumichi. See Introduction 1.2 (p5) for more information about him.
5 – *Sekikowete*: *seki* means “barrier” or “border gate”; to reach Ishiyama, one first had to cross over the Osaka-no-seki (the border gate between the capital area and the next province where Ishiyama can be found).
In reply:

I thought you had forgotten
The path of meeting
Crossing over the barrier road
Who are you coming to see?

Afumiji ha
Wasure nikeri to
Mishi mono wo
Sekiji uchikowe
Tofu hito ya tare

Notes:
1 – Shū 223, 888.
2 – This poem is found in the Izumi Shikibu Nikki. This is the 52nd poem of approximately 140 in the Nikki. The text states before the poem in the Nikki that “She was pleased that he should thus have gone to the trouble of writing to her (though when she was close at hand he treated her with indifference) but replied:” (Cranston, 1969; 154).
3 – Izumi is chiding Atsumichi in this poem for how he had been ignoring her previously.
4 – Izumi is punning on the name of the road that runs through the Ōsaka (afusaka) barrier, the road to Ōmi (afumi), which contains the word “afu” meaning “to meet”
To one who said he loved me:

During the morning
They must have dried
It seems just a little dream
This dew upon our pillow-sleeves

Notes:
1 – This is not in the Shū or a chokusenshū...
2 – This poem is in the Izumi Shikibu nikki. This is the 76th poem out of approximately 140 poems in the Nikki. The context for this poem in the Nikki is: The lady was quite moved after an evening spent talking about sad things, such that she was unable to respond to his poem describing how they sleep untouched by dew or tears, though his sleeves are wet. The next day he asks how she is doing, and this is her reply poem.
3 – The Japanese headnote does not specify the gender of the addressee.
4 – Yume bakari is a pun, meaning “only in dreams”, but it can also mean “just a little bit”. Therefore, this poem can mean that the dew upon her pillow was only in her dreams, but it also means that while the dew has dried up, the dew upon her sleeves looks a little bit wet.
5 – Tamakura literally means using one’s arm for a pillow, so the dew upon her pillow would be tears on her sleeves.
6 – As noted previously, dew is a traditional symbol for the evanescence of life (or in this case, relationships).
After my daughter, Koshikibu no Naishi, passed away, Jōtōmon’in said she was going to send me the robes Koshikibu used to wear that had dew-covered *hagi* patterned on it, [and I composed this]:

I am surprised to find  
Even the dew placed there still exists  
To what then should I compare  
The one who has now vanished?

*Oku to miru*  
*Tsuyu mo aikeri*  
*Hakanaku mo*  
*Kie nishi hito wo*  
*Nani ni tatohemu*

Notes:
1 – *Shū* 484; SKKS Book 8, Grief, poem 775.  
2 – Koshikibu no Naishi, see Introduction 1.2 (page 5) for more information.  
3 – Jōtōmon’in, see Introduction 1.2 (page 6) for more information.  
4 – *Hagi*: see poem 3 for more information.  
5 – Dew – for more on the symbolism of dew, see poem 64.
Her esteemed reply:

Did I ever think
That it would ever be a thing
On which hangs remembrance?
The dew that has so fleetingly
Settled upon this sleeve

Notes:
1 – SKKS Book 8, Grief, poem 776; not in Shū.
2 – This is the esteemed reply by Empress Sōshi (see previous poem for her information). The manuscript actually provides her name here, which is rather unusual.
3 – In other words, Empress Sōshi is wondering if she ever thought they would cry upon the sleeves of that robe, or that dew would be something that lasts long enough to serve as a remembrance of someone.
At a time when I was worrying about things:

The sound of wind
Blows through me as I lie awake
Long ago, I must have thought
It was not my concern


Nezame suru
Mi wo fukiitowosu
Kaze no oto
Mukashi ha sode no
Yoso ni kikikemu

Notes:
1 – Shū 1047; SKKS Book 8, Grief, poem 783.
2 – This poem is also found in the Shoku shikashū
3 – The SKKS headnote identifies her anxiety as caused by the death of her first imperial lover, Prince Tametaka. The ZSKS states that this poem was from the death of her second princely lover, Prince Atsumichi. The Shū has no headnote for this poem individually, but it is part of a series of poems “lying awake at night” which in turn seems to be part of a larger series “bored while unable to sleep”, a series thought to be of her mourning.
4 – Long ago = back when the prince was still alive
5 – “Sode no yoso ni” literally means “outside of her sleeve” (the Shū has an alternate text that reads “mimi no yoso ni”, “outside of her ears”) which seems to be an expression meaning “outside of one’s experience or concern”. Since wind has a sad sound, she seems to be saying that sadness had nothing to do with her when he was around.
After Koshikibu no Naishi passed away, I had sutras recited for her and while wondering what to give as an offering, I thought about a small box she had [and composed this]:

That I long for you—
Even if it is only listening, listen!
To the sound of the bells—
There is not an instant
In which I could forget you

Notes:
1 – Shū 489; SKKS Book 8, Grief, poem 816.
2 – “Sound of the bells” – the sound of a gong that is struck when reciting sutras.
3 – Since Koshikibu has passed away, and Izumi cannot show her or reach her, she is hoping that her daughter can at least listen, and by listening learn of how much Izumi still longs for her. The incessant ringing of the bell is the same as her incessant longing for her daughter.
4 – Uchi is a pivot word, meaning both “to strike” (striking of the bells) and as a prefix for wasuraruru meaning “completely”.

Kohiwabu to
Kiki ni dani kike
Kane no oto
Uchi wasuraruru
Toki no ma zo naki
During the Third month, one with whom I spent a whole night telling stories sent word that “this morning I am feeling very depressed”, [so I composed this]:

I shall also lament this morning
In vain did we spend
An entire spring night
Together without even a dream

Kesa ha shimo
Nageki mo suramu
Itazurani
Haru no yo hitoyo
Yume wo dani mizu

Notes:
1 – Shū 1477; SKKS 1187.
2 – It seems they are both regretting that they had not become intimate the night before.
I composed this for a man when a woman with whom he had been confident in placing his love, after a while, did not even bother to reply:

If even the leaves of saying “I will come now” have withered
On what shall the dew be set?

Notes:
1 – SKKS Book 15, Love 5, poem 1344; Not in Shū.
2 – Kareyuku means for a plant to dry or wither up. It also contains the implication of “kare”, meaning “to part, separate”.
3 – “Leaves of saying” is a pun on “koto no ha/kotoba” meaning words and “ha” meaning leaves. Therefore, this poem is stating that he does not even have any letters to cry upon (since dew = tears) because she has not sent him any.
When I had something on my mind:

If we are to live in this world
Somehow, some way
How can we not worry
Even for a moment?

_Ika ni shite_
_Ika ni kono yo ni_
_Ariheba ka_
_Shibashi mo mono wo_
_Omohazarubeki_

Notes:
1 – _Shū_ 1117; SKKS Book 15, Love 5, poem 1402.
2 – While the SKKS is _daishirazu_ (has no topic),
the headnote in the _Shū_ suggests that this poem was
composed “at a time when one with whom I was
having relationships with was very worried”.
The day after a messenger from the Shirokawa-in palace of the previous Dainagon Kintō delivered a poem to Prince Atsumichi’s place, I wrote this in reply to be sent with the Prince’s messenger:

Because the one
Who broke the branch was you
Our home
That seemed so unremarkable
Is now fragrant with flowers

Notes:
1 – 101; SKKS Book 16, Misc. 1, poem 1459.
2 – Prince Atsumichi: see poem 78.
3 – Previous Dainagon Kintō = Fujiwara no Kintō (966-1041) had been dainagon (“great councilor”) during Izumi and Prince Atsumichi’s lifetime.
4 – This is part of a series of poems found in the Shū, starting with poem 99 (which is from Kintō), poem 100 is Atsumichi’s reply, followed by this one which is Izumi’s reply. The exchange continues for several more poems. This exchange began when Prince Atsumichi expressed interest in a sprig of flowers from a tree at Kinto’s house. Prince Atsumichi’s poem states that “even if his name gets out as a flower thief, he will pick a sprig of flowers”. Kintō sends a sprig of flowers with his reply in which he says that “one who takes a sprig of flowers from his humble home does not care for either his names or flowers”. Izumi’s reply here emphasizes that it was Kintō who wound up picking the flowers.
To one who sent me a bunch of fireflies on a night when the moon was bright, on the next day when it was pouring rain, I sent him this:

If, like the fireflies,
You burn for me
Visit on a night like this.
Or did I see
Only the light of the moon?

Omohi araba
Koyohi no sora ha
Tohitemashi
Mieshi ya tsuki no
Hikari nari kemu

Notes:
1 – Shū 1062; SKKS Book 16, Misc 1, 1495.
2 – The Japanese headnote does not specify the gender of the addressee.
3 – Tohi: this means both “to visit” (which is what she wants her lover to do) and “to fly” which is what the fireflies do.
4 – Omohi and tohi both include “hi” (“fire”) which is connected to the light of the fireflies and to passion.
At a time when I was bored, gazing out alone:

There is not even a shadow
Of you who used to live here
How clear is the morning moon…

Notes:
1 – Shū: 296, 386; SKKS Book 16 Misc 1, poem 1529.
2 – There is no headnote for this poem in either the Shū or the SKKS. In the Shū, this is the 28th poem in the set of 43 Buddhist acrostic poems mentioned in poem 32.
3 – The morning moon is the moon one sees when one has stayed up all night waiting for a lover who does not come.
When I heard the Shōshōnoi Nun had come out from Ōhara, I sent this:

Where should one
Who rejects the world go
If not Ōhara Mountain?

Yo wo somuku
Kata ha itzuku ni
Arinu beshi
Ōhoharayama ha
Sumiukariki ya

Notes:
1 – SKKS Book 17, Misc 2, poem 1640; not in Shū.
2 – There is little information on who the Shōshōnoi Nun was. The SKKS commentary notes that Shōshōnoi was the name of a palace, and therefore a place she must have been associated with. They note that she lived in Nishikawa and there were other poetry exchanges with her (Shin kokin wakashū, 1992; 479).
3 – Ōhara Mountain, found also in poem 21 as a location known for its charcoal production. Ōhara Mountain is also a place many go when rejecting society. It is this later aspect that is important for this poem.
4 – Reference to KKS Book 18, Misc 2, poem 944, by anonymous: yamazato wa / mono no kanashiki / koto koso are / yo no uki yori wa / sumiyokarikeri (“truly one knows the / loneliness of life here in / this mountain village / yet how much better to live / here than midst the world’s sorrows”) (Rodd, 1996; 321).
At a time when I was feeling how fleeting my self was:

If they were alive
They would see my end;
How sad that there are none
To mourn my passing

Inochi sahe
Araba mits beki
Mi no hate wo
Shinobamu hito no
Naki zo kanashiki

Note:
1 – 291; SKKS Book 18, Misc 3, poem 1738.
2 – This poem reminds readers that Izumi outlives all the loved ones in her life: her parents, her daughter, her princely lovers, and even her husbands.
Although I seek in every direction
In the many bays of the many seas
There are no shells;
In my present self, there is no worth

Shiho no ma ni
Yomo no uraura
Tatzunureba
Ima ha wa ga mi no
Ifu kahi mo nashi

Notes:
1 – Šū 276; SKKS Book 18, Misc 3, poem 1716.
2 – Like poems 32 and 90, this is part of the series of poems on mujō. This is the eighth poem in the sequence.
3 – Kahi nashi: This poem makes use of a common pun, the phrase “kahi nashi”. Literally, kahi nashi means “no point/worth” as well as “no shellfish”. On one level, she is looking in the various seas and finding no shells. But on another level of this poem, she is looking for meaning to her life, but she has not found any no matter how much she has looked.
After I had been left by Michisada, having heard that Atsumichi-Shinnō had visited already, she sent this to me:

Look a little
To the forests of Shinoda
The wind that flips the *kuzu* leaves
Will also return them.

_Utsurohade_
_Shibashi shinoda no
Mori wo miyo_
_Kaheri mo zo suru_
_Kuzu no urakaze_

Notes:
1 – Shū 964; SKKS Book 18, Misc 3, poem 1820.
2 – “She”: this poem was composed by Akazome Emon, see Introduction 1.2 (p 1) for more information. Unlike the poem by Empress Sōshi, she is not identified. The manuscript does note the men’s names in the margins.
3 – Michisada: Tachibana no Michisada (?-1016), Izumi’s first husband, see Introduction 1.2 (p 5).
4 – Atsumichi Shinnō: Prince Atsumichi (see poem 78 for more information on him).
6 – _Shinoda no mori_ is an _uta makura_, a set expression, for the province of Izumi, where Michisada governed.
7 – _Kuzu_: Japanese arrowroot, _Pueraria thunbergiana_, is a perennial herbaceous climbing vine. It is one of the seven flowers of autumn (_aki no nanakusa_). The leaves are green above but the undersides are pale. In the autumn wind, the leaves flipped over, revealing the second color.
8 – _Kaheri / urakaze_ = Urakaze is the wind flipping the _kuzu_ leaves over. _Ura_ also means jealousy or bitterness, perhaps an indication of the situation resulting in their divorce. _Kaheri_ suggests a return, not only of the leaves, but also of her husband and their relationship.
In reply:

Although the autumn wind
Blows greatly
You will not see on my face
My bitter feelings

Notes:
1 – Shū 366; SKKS Book 18, Misc 3, poem 1821
2 – Autumn wind = the wind blowing flipping the kuzu leaves is traditionally considered the first wind of autumn. Since the autumn season began in what is now considered August, the weather would still be quite hot, but one could visibly see the wind blowing over the bright colored leaves. Autumn winds are also associated with the changing feelings, along with the changing colors of the leaves.
3 – Kuzu: see the previous poem for more information
4 – Uramigaho, this is the same pun on “ura” as the previous poem.
5 – Izumi is the kuzu, and even though the wind is blowing strongly, she is not going to let herself be blown over to reveal her underside (her bitter expression).
6 – The headnotes for this exchange in this manuscript, the Shū, and the SKKS all list the prince as Atsumichi. However, it was her previous affair with his older brother, Prince Tametaka, which had resulted in her divorce with Michisada. Perhaps the headnotes misidentify which of the two princes it was about, as Prince Atsumichi was her more famous affair. Or perhaps this exchange was composed after Prince Tametaka’s death, and Akazome Emon is encouraging Izumi, now that the affair is over, to reconcile with her former husband rather than become involved with another prince.
7 – The manuscript has a correction in the fourth line: “ha” instead of “ya”.

Akikaze ha
Sugoku fuku to mo
Kuzu no ha no
Uramigaho ni ya
Mieji to zo omofu
When I had gone down to Izumi Province, because I had heard the faint cry of the Miyako-dori:

If you will speak
Oh Capital Bird
Let me hear
Of the capital

Note:
1 – Shū 681; GSIS Book 9, Travel, poem 509.
2 – Miyako-dori (Capital Bird) = is a shoreline bird, about 45 cm tall; its head and neck are black, its stomach is white, and its feet and bill are red (Japan Knowledge)
3 – This poem references the 9th dan of the Ise Monogatari:
Na ni shi owaba / iza koto towamu / miyakodori / wa ga omou hito wa / ari ya nashi ya to (If you are what your name implies / Let me ask you, Capital-bird, / Does all go well / with my beloved?) (McCullough, 1968; 76)
When Koshikibu no Naishi passed away, when I looked at my grandchildren, [I composed this]:

Leaving us behind
Who will you pity?
I more for my child
You more for yours

Todome wokite
Tare wo ahare to
Omofuramu
Ko ha masarikeri
Ko wa masaruramu

Notes:
1 – Shū 485; GSIS Book 10, Grief, poem 568.
2 – Both the Shū and the GSIS versions swap the order of the 4th and 5th ku.
3 – Koshikibu will likely be grieving for the separation from her children (Izumi’s grandchildren) the most, while Izumi is grieving for the loss of her child (Koshikibu).
Sent to Atsumichi Shinnō:

Just now
Recalling that night
If only there had been some sadness
To let me forget you

Ima ha tada
Sono yo sono koto to
Omohiidete
Wasuru bakari no
Uki koto mo gana

Notes:
1 – Shū 955; GSIS Book 10, Grief, poem 573.
2 – Atsumichi Shinnō: see Introduction 1.2 (p5) for more information.
Around the same time, when I was considering becoming a nun:

Even just thinking
About throwing away
My self is sad
For this is the self
Loved by you

*Sutehatemu to
Onofu sahe koso
Kanashikere
Kimi ni narenishi
Wag a mi to omoheba

Notes:
1 – *Shū* 953; GSIS Book 10, Grief, poem 574.
On the last night of the Twelve month:

Although I have heard there is a night
When those who are dead come back
You are not here.
Is the place I live
A village without a soul?

Naki hito no
Kuru yo to kikedo
Kimi mo nashi
Wa ga sumu yado ya
Tama naki no sato

Note:
1 – Shū 943; GSIS Book 10, Grief, poem 575.
2 – Last night of the Twelve month would be the last night of the year.
I wrote this for a man who wanted to send a letter for the first time to the residence of someone:

Those vague rumors
But you do not know who
Every night
You have seen him in your dreams:
That person is me!

Obomekuna
Tare to ha nakute
Yohiyohi ni
Yume ni miekemu
Ware zo sono hito

Notes:
1 – Shū 1115; GSIS Book 11, Love 1, poem 611.
As a love poem:

Like the grass that sprouts
Through the fading snow—
How astonishing!
My encounter seeing
The one who loves me.

Shita kiyuru
Yukima no kusa no
Metzurashiku
Wa ga omofu hito ni
Ahimitsuru kana

Notes:
1 – Shū 76; GSIS Book 11, Love 1, poem 635.
2 – This poem is part of the set of seasonal poems found in the beginning of the Shū, and therefore has no heading in the Shū.
3 – While the GSIS version has the same first ku as the manuscript, the Shū has an alternate first line: shitamayuru. The manuscript and GSIS version has the sense of “the snow is fading and therefore revealing the grass” while the Shū version has a sense of “the grass is bursting through the snow”.
4 – There is a pun in the third ku, with the noun “me” meaning “sprout” found in the beginning of “metzurashiku” meaning “wonderful”.
5 – This poem suggests that it is an extraordinary and unexpected pleasure, both seeing her lover as well as seeing grass in the snow.
When the one I relied upon did not come,  
the next morning I sent him this:

While still awake  
It has grown light.  
Although not frost  
On the feathers of ducks  
Sleeping apart  
It has settled on my sleeve

Okinagara  
Akashitsuru ka na  
Tomone senu  
Kamo no uwage no  
Shimo naranakuni

Notes:
1 – Shū 1140; GSIS Book 12, Love 2, poem 681.
2 – There is a lot of plays on sound and words in this poem. First, “oki” is an engo to “shimo”, since “oki” can mean “to set or place” such things as dew and frost. It can also mean “to wake or be awake”. There is a strong sound play with “tomo”, “kamo”, “uhemo”, and “shimo”. There is further play with the later two, for “uhemo” means the upper, surface feathers of a duck as well as the outer garment of a person, and it also contains the word “uhe” meaning “up or above”. “Shimo” means both “frost” as well as “below”. The play on “uhemo” meaning the duck feathers and the person’s robes further ties back with the pun on “oki”, suggesting that like the frost on the ducks, there are droplets on the sleeves of her robes (ie, her tears that she has cried from staying up all night waiting alone for a lover who does not arrive, as the first two lines suggest).
3 – Ducks, particularly a pair of ducks, are often associated with marriage and lovers being together.
To a man who said he would visit every night, when one night he failed to come:

Were I to live
Even to this night
I would still feel like this.
I wish my life would only last
Until this day grows dark.

Koyohi sahe
Araba kaku koso
Obohoeme
Kefu kurenu ma no
Inochi to mo gana

Notes:
1 – Shū 208; GSIS Book 12, Love 2, poem 711.
2 – Reference to a KKS poem: asu shirazu / waga mi to omoedo / kurenu ma no / kyō wa hito koso / kanashikikarikere: “although I know my / tomorrows are uncertain— / while still I enjoy / my todays how I grieve for / one whose twilight has darkened” (Rodd, 1996; 289).
3 – The speaker states that she wishes her lifespan were only during that day, and that she would be dead before it grew dark, as she does not want the disappointment of another night without him.
Forgotten by a man, when I sent him a bundle of his clothes, I tied them up in a leather belt (on which I composed this):

Unable to bear
The flowing tears
Because it has been cut short
I feel like this pale blue belt.

_Nakinagasu_
_Namida ni taede_
_Taenureba_
_Hanada no obi no_
_Kokochi koso sure_

Notes:
1 – _Shū_ 1110; GSIS Book 13, Love 3, poem 757.
2 – There is a pun on “taenureba”. On one hand, it means “because it has ended” (their relationship) and on the other hand it means “because it is tied up” (the belt tying up the clothing she is returning to him).
3 – _Hanada_ belt: a pale blue-colored _obi_ belt.
To the residence of one whom I had met like a drop of dew, for only a brief moment:

The white dew,
Dreams,
This world,
And even Illusions—

Compared to our love How long they last!

Notes:
1 – GSIS Book 14, Love 4, poem 831; Not in the Shū.
2 – This poem contains the implication that Izumi is surprised to find that this is the case.
3 – All of the things listed are symbols of brevity and evanescence.
Love poems:

I am one
Incomparably unfortunate
If there was one who sympathized
He would at least visit

Taguhi naki
Uki mi narikeri
Omohishiru
Hito dani araba
Tohi koso ha seme

Notes:
1 – Shū 701; GSIS Book 14, Love 4, poem 800.
3 – This poem contains the implication that Izumi is surprised to realize that she is an unfortunate person.
4 – The Shū version has an alternate fifth ku (tohi mo shite mashi) which gives the poem the meaning “if only there was such a person, but there isn’t”. This is not much of a “love poem”, which is probably why the Shū headnote is just “to a person”, and the GSIS is daishirazu (has no headnote).
5 – The “love poems” headnote applies to the next eight poems.
Although there is no color
Called “love” in this world,
I find that I am dyed with it

Yo no naka ni
Kohi tefu iro ha
Nakere domo
Fukaku miruramu
Mono ni zo arikeru

Notes:
1 – Shū 98; GSIS Book 14, Love 4, poem 790
2 – This is the last poem in the series of love poems in the Shū; it is dai shirazu (without a topic) in the GSIS.
3 – The translation makes use of the GSIS variant of the fourth line (“fukaku mi ni shumu” instead of “fukaku miruramu”)
3 – Like poems 13 and 14, this poem contains the play on “shimu”, meaning both to “dye” something a color and to “feel something deeply”.
Even one’s body
Can transform with love
Though not as vividly
As the summer bugs

*Hito no mi mo*
*Kohi ni ha kahetsu*
*Natsumushi no*
*Araha ni moyu to*
*Mienu bakari zo*

**Notes:**
1 – *Shū* 34; GSIS Book 14, Love 4, poem 820.
2 – Although not part of the section of summer poems in this manuscript, this is part of the section of summer poems in the beginning of the *Shū*.
3 – “Kohi” (“love”), as noted in earlier poems, is often associated with fire and burning in Japanese because the word “kohi” contains the word fire (“hi”).
4 – Summer bugs: fireflies, whose lit-up bodies vividly show their passion.
Do worries increase
As the sun goes down?
If only I might ask
Someone other than myself

Yufugure ni
Mono omofu koto ha
Masaru ka to
Ware narazaramu
Hito ni tohaba ya

Notes:
1 – Shū 728; SKS Book 8: Love 2, poem 249.
2 – While both the manuscript and the SKS have no headnotes, the Shū has one that states “in the evening, gazing out while bored”.
How might I ease
My feelings at night?
I am troubled even
Gazing out in the day.

 Ikani shite
 Yoru no kokoro wo
 Nagusamemu
 Hiru wa nagame ni
 Sate mo kurashitsu

Notes:
1 – SZS Book 14, Love 4, poem 840; not in Shū
2 – This is the first poem in the fourth Love book in the SZS. The context is therefore after the affair has run its course and the woman is feeling abandoned.
Everything,
Even this,
Is caused by vows
From a previous life
No matter how abrupt
In this life.

*Kore mo mina*
*Sazo na mukashi no*
*Chigiri zo to*
*Omofu mono kara*
*Asamashiki ka na*

Notes:
1 – *Shū* 1174; SZS Book 14, Love 4, poem 841.
2 – While the SZS, like this manuscript, has no headnote, the *Shū* has the headnote that describes how someone had started to make advances on Izumi unexpectedly.
3 – “Everything / even this” / “Kore mo mina” = the relationships between men and women.
With the passage of time
I will end,
Forgotten.
So I will cling to that pledge

*Hodo furu ha*
*Hito ha wasurete*
*Yami nuramu*
*Chigirishi koto wo*
*Nawo tanomu ka na*

Notes:
1 – *Shū* 301, 391; SZS Book 14, Love 4, poem 845.
2 – Like poems 32 and 90, this is the thirty-third of the series of Buddhist poems on *mujō* with an acrostic message.
3 – Because this is a Buddhist-themed poem, the pledge could be Amida’s pledge to let all into the Western paradise.
If I had to say
It would be everything
It is better to just show you
My weeping out loud

To mo kaku mo
Ihaba nabete ni
Narinubeshi
Ne ni nakite koso
Misubekarikere

Notes:
1 – Shū 153, 1114; SZS Book 15, Love 5, poem 906.
2 – To mo kaku mo: “this way, that way”. It carries the adverbially meaning of “whatever, in whatever direction”.
Am I alone,
Thinking it melancholy?
If only there was another
I could show this evening’s moon

_Hitori nomi_
_Aware naru ka to_
_Ware naranu_
_Hito ni koyohi no_
_Tsuki wo miseba ya_

Notes:
1 – SZS Book 16, Misc 1, poem 986; not in _Shū_.

215
To someone’s residence, on the fifth day of the Fifth month:

Contemplating
The incessant dripping
On the irises hanging from the eaves
Only on the roots tucked in my sleeves
Fall the sound of my tears

Hitasura ni
Noki no ayame no
Tsukutzuku to
Omoheba ne nomi
Kakaru sode ka na

Notes:
1 – GSIS Book 14, Love 4, poem 799; not in Šū.
2 – The headnote in the manuscript actually reads “hitonomotonyori” meaning “FROM someone’s place”.
Because it is not part of poetry exchange, and the GSIS version has “hitonomotonii”, it seems likely that the “yori” was a mistake and that it should be “ni”.
3 – Fifth day of the Fifth month: like Kiku no Sekku mentioned in the poem 15, the fifth day of the Fifth month is a sekku, a seasonal festival. The iris roots were hung from the eaves of a house to ward off disease, as “their fragrance was supposed to protect the household from illness during the coming heat of summer” (Arntzen, 1997; 306). Naturally, “the longer the roots, the better” (Arntzen, 1997; 132).
4 – There is quite a lot of word play going on in this poem, particularly “ne”, which means both “root” (as in the roots of the irises where are tucked in one’s sleeve on this day for good health and “sound” on her sleeves, which suggests that she is crying. Furthermore, the fifth-month is during the rainy season, a period known for the “samidare”, the fifth-month/early summer rains. Therefore, like the rain that is incessantly hitting the irises hung from the eaves of her house, her tears are incessantly hitting the iris roots tucked into her sleeve.
When a man who had been visiting me at night, quickly returned home:

Reluctantly I close
   My humble door
From which you left
   Without hesitation
I cannot believe there is one
Who cares so little for me

Notes:
1 – Shū 779; GSIS Book 16, Misc 2, poem 910.
2 – Maki; “maki no to” is used here as in poem 43, to humbly refer to one’s door/home.
When Nijō Saki-Naidaijin began to visit Koshikibu no Naishi, this was sent to me by Horikawa Udaijin:

Without anyone knowing—
Outraged by this outrageousness!
I should display now
My *murasaki*-dyed robes!

---

*Hito shirade*

*Netasa mo netashi*

*Murasaki no*

*Nezuri no koromo*

*Uhagi ni wo semu*

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Notes:
1 – GSIS Book 16, Misc 2, poem 911; Not in *Shū*
2 – Koshikibu no Naishi: see poem 81
3 – *Nijō Saki-Naidaijin*: Fujiwara no Norimichi (藤原教道) (996-1075), the fifth son of Michinaga and Minamoto no Rinshi (源倫子), daughter of Sadaijin Minamoto no Masanobu. GSIS lists his rank as the *saki-Daijō-Daijin*.
4 – The poet, *Horikawa Udaijin*: Fujiwara no Yorimune (藤原賴宗) (993-1065), Norimichi’s older half brother, second son of Michinaga and Minamoto no Meishi (源明子), daughter of Sadaijin Minamoto no Takaakira.
5 – *Uhagi* = the top robe, therefore, the one that is more “displayed”.
6 – Reference to KKS, Love book 3, Poem 642, anonymous: *koishikuba / shita ni o omoe / murasaki no / nezuri no koromo / iro ni izu na yume* (“if you love me wear / your love within don’t display / its color like a / robe printed deep purple with / the dye of violet grass) (Rodd, 1996; 236)
7 – *Murasaki*-dyed robes: see poem 73
In reply:

It is just a wet rag
I will say to others
Even if you should display
Your murasaki-dyed robes

Nureginu to
Hito ni wa ihamu
Murasaki no
Nezuri no koromo
Uhagi nari to mo

Notes:
1 – GSIS Boook 16, Misc 2, poem 912; not in Shū.
2 – Izumi puns on the expression “nureginu” which means both “a cloth wet from rain” and “a false charge”.
2 – Yorimune expresses his frustration in his poem over Koshikibu’s relationship with his younger half-brother and suggests that he will retaliate by revealing to the public his relationship with her. Izumi retorts that it doesn’t matter, she will just deny it.
A man, with no reservations, made a vow to me and said “let us get together when no one’s looking and play ‘hide and go seek’!”, and I wondered “what must he have been thinking?”

When you come,
Where shall I hide?
If there is any
Hidden spot in your heart,
Let it be there

Itzuku ni ka
Kite mo kakuremu
Hedatetaru
Kokoro no kuma no
Araba koso arame

Notes:
1 – Shū 1132; GSIS Book 16, Misc 2, poem 919.
2 – It seems that he is suggesting that they not have secrets from each other, and she replies that she has none, but will not care if he does.
To the residence of one who said I was slow opening my gate so he went home:

You said it took too long
But was there ever a time it did not open?
Even long autumn nights will turn to dawn
Could you not have waited?
At the very least at my humble door?

_Nagashi tote_
_Akezu ya aramu_
_Aki no yo ha_
_Mate kashi maki no_
_kadohari wo dani_

Notes:
1 – GSIS Book 16, Misc 2, poem 967; not in Shū.
2 – The Japanese headnote does not specify the gender of the addressee.
3 – There is a pun on “Ake”, which means both “to brighten/become dawn” and “to open”. Therefore, the first two _ku_ in the Japanese version refers both to the door (which was said to take a long time to open, but will eventually) and autumn nights (which, while long, will eventually brighten and become dawn).
4 – _Maki no to/ “my humble door”: see poem 43_
5 – The translation makes use of the GSIS variant of the fifth _ku_: “to bakari wo dani”._
When we were in the Province of Tango, on a night when Yasumasa said, “I will go hunting tomorrow”, we heard deer crying, [and I composed this]:

It is the reason, is it not?
Why would they not cry?
The deer only have tonight
To think about their life.

Kotowari ya
Ika de ka shika no
Nakazaramu
Koyohi bakari no
Inochi to omohite

Notes:
1 – GSIS Book 17, Misc 3, poem 1000; not in Shū.
2 – Yasumasa =藤原 保昌 = Fujiwara no
   Yasumasa, Izumi’s second husband. At this point, Yasumasa is the governor of Tango. See Introduction 1.2 (p6) for more information.
3 – Tango is north of Kyōto, along the shoreline of the Sea of Japan.
When a man I have been talking with asked for a poem which he said he intended to send to the residence of a woman, before composing the one for him, I composed this to him about my feelings:

When we are close
I feel content.
But you will forget me
In the flurry of passion

Kataraheba
Nagusamu koto mo
Aru mono wo
Wasure ya shinamu
Kohi no magire ni

Notes:
1 – Shū 174, 1349; GSIS Book 18, Misc 4, poem 1095.
2 – Izumi tells him that she will do this favor for him, but chides him that he will forget her with this new lady.
When I stopped for the night at a place called Yamashina on the road towards Ishiyama, the master of the house was quite genteel and said things like “I will see you on your way back”, [so I composed this]:

Try waiting for my return
But even the world
Does not just stop like this
The village of Yamashina

Notes:
1 – Shū 1103; GSIS Book 19, Misc 5, poem 1142.
2 – Yamashina: 山科 = eastern part of Kyōto, where the border gate from Kyōto and the east is located. Yamashina contains the phrase “yamaji”, meaning to not stop, which is a pun reflected in Izumi’s poem.
3 – Ishiyama: see poem 78.
At a time I had been forgotten by a man, I visited Kibune and when I saw fireflies flying above the mitarashi-gawa, [I composed this]:

Because I am discontent
Even a marsh firefly
Seems to be perhaps
My soul leaving my body

Mono omoheba
Saha no hotaru mo
Wa ga mi yori
Akugare itzuru
Tama ka to zo miru

Notes:
1 – GSIS Book 20, Misc 6, poem 1162; not in Shū.
2 – Kibune: 貴布穪 a shrine on Mount Kibune, on the North-Western side of Kyōto. The shrine was the site of a rain god cult (Cranston, 2006; 628). This shrine is noteworthy as the place to make the straw voodoo-like dolls of people one is jealous of.
3 – Mitarashi-gawa: this is a stream of water that flows through a shrine; one purifies one’s hands and mouth before entering the shrine.
4 – With her jealous feelings, Izumi is afraid that her soul might leave her body and cause harm to others, like Lady Rokujō in Genji Monogatari, whose jealous, wandering spirit was believed to have killed her rivals, Yūgao and Lady Aoi.
His Esteemed Reply:

In the distant mountains,  
Beads from the waterfall  
Scatter and fall.  
Do not worry yourself to the point  
Where your soul scatters too

Notes:
1 – GSIS Book 20, Misc 6, poem 1163; not in Shū.  
2 – The GSIS has a postscript that states: “This poem is the honored reply from the god of Kibune. It is said that Izumi heard a male voice recite it.”  
3 – Okuyama / distant mountains: see poem 20  
4 – The god plays with the word “tama”, which can mean “soul” as in the previous poem, but it can also mean “droplets” and is used to describe the droplets of water coming from the waterfall.
After I had been forgotten by Michisada, when he was assigned as the governor of the province of Michinoku, I sent him this:

If only we were going together
From a distance I hear
Of the barrier of clothes
In Michinoku

Notes:
1 – Shū 847; SKS Book 6: Separation, poem 173.
2 – Michisada: see poem 94.
3 – Michi no ku: 陸奥 (read as “Michi no oku”, “Michinoku” or “Mutsu”) is a province in the far northeast of Honshū. Michisada became the governor of Michinoku in the third month of 1004.
4 – Koromo no seki is an utamakura, a set phrase that acts as a poem pillow or poetic place name. The Koromo barrier (“the barrier of clothes”) refers to the barrier in Michinoku. It also indicates two people who are not on intimate terms.
When I accompanied Yasumasa as he went to govern the province of Tango, [I sent this] to the residence of a man who had been secretly meeting with me:

As I send this
I wonder “is it just me?”
It is distressing
Because you do not even know
My destination

Notes:
1 – Shū 756; KYS 340; SKS Book 8: Love 2, poem 240.
2 – This is part of a diary-like sequence in the Shū.
3 – Yasumasa and Tango: See poem 122.
4 – Izumi seems to be chiding her lover for not asking or caring about where she is going, and wonders if she’s the only one interested in the relationship.
On a bright night, a man came by but did not come inside before returning home, so in the morning, [I sent him this]:

Even my tears come out
As I stare in the direction he went out
I gaze at an unsympathetic moon!

Namida sahe
Idenishi kata wo
Nagametsutsu
Kokoro ni mo aranu
Tsuki wo mishi ka na

Notes:
1 – Shū 794; SKS Book 8: Love 2, poem 250.
2 – The man came to her home, but remained outside her bed chambers, did not go beyond the screens to get close to her.
3 – Ide is a pivot word, meaning to “come out”, and works for both the tears she is crying as well as the man who is leaving.
Written to a man from the same place when he stopped writing to me:

How many times
In the bays of fair Kumano
Will I love one who lies
While also resenting him?

_Iku kaheri_
_Tsurashi to hito wo_
_Mikumano no_
_Urame shinagara_
_Kohishikaruramu_

Notes:
1 – SKS Book 8: Love2, poem 269; not in _Shū_.
2 – Same place: he served in the same palace as Izumi.
3 – _Mikumano_ is a poetic expression for Kumano, meaning “fair Kumano”. Kumano is a region at the southern end of the Kii peninsula. It also works as a pivot word, with the ‘mi’ of “Mikumano” also serving as the kami-ichi-dan verb, _miru_, “to see”.
4 – “Urame” is a pivot word. “Ura” by itself means bay, and goes with Mikumano no: “the bay of the fair Kumano”. “Urame” from “uramu” means “to resent, to feel bitter”.
While in a relationship where we both had to be careful, when the man said that he resented that we could not meet easily and said that “my body will not do what my heart wants to do”, [I composed this]:

If your body considers
What is right for your heart
You will understand what to do

Ono ga mi no
Ono ga kokoro ni
Kanawanu wo
Omohaba mono wo
Omohishirinamu

Notes:
1 – Shū 688; SKS Book 9, Misc. 1, poem 310.
2 – The quotation in the translated headnote actually comes from the Shū version, since some of the phrases that Izumi uses in her poem are drawn from his statement.
A man whom had been secretly visiting—what must he have been thinking?—on the morning of the fifth day of the Fifth month, he went home after dawn, and when he said “I am happy it became revealed”, I sent him this in reply:

Your stay, so fleeting
Were you even seen?
Might others think
You came only to cut the irises
For the beams of my chambers?

Notes:
1 – SKS Book 9, Misc. 1, poem 311, not in Shū.
2 – “It became revealed” – that is, that their relationship has come out and become known to others, since he left after it had become daylight.
3 – Kari is a pun, meaning both “to cut” (as in to cut the Irises) and “fleeting/temporary”.
4 – See poem 116 for more on the practice of regarding irises on the fifth day of the fifth month and for the pun on “ne”.

Ayamegusa
Kari ni mo kuramu
Mono yuhe ni
Neya no tsumado ya
Hito no mitsuramu
At a time when I had been forgotten by Yasumasa, when I had been visited by Kanefusa Ason, [I composed this]:

I have grown accustomed
To yearn without others knowing
As long as there is no spring
Which will not someday
Part with its blooms

_Hito shirezu_
_Mono omofu koto ha_
_Narabiniki_
_Hana ni wakarenu_
_Haru shi nakereba_

Notes:
1 – SKS Book 9: Misc. 1, poem 312; not in _Shū_.
2 – Yasumasa: see poem 122.
3 – Kanefusa _Ason_ 藤原兼房 Fujiwara no Kanefusa (1001-1069). _Ason_ is a court rank.
4 – Izumi is telling Kanefusa that she is used to having secret relationships without letting others know about it. Furthermore, just aspring will eventually become summer (and therefore must part with its blossoms), her husband Yasumasa will also leave to go out to the provinces.
When a man whom I had been exchanging letters with for a while, around the Eighth month, said things like “the dewiness upon my sleeves!” , I composed this in reply:

In autumn
All everyone does is cry
Even the reeds which do not think,
Are bent down with dew

Aki ha mina
Omofu kotonaki
Ogi no ha mo
Suwe tahamu made
Tsuyu ha okumeri

Notes:
1 – Shū 840; SKS Book 9, Misc 1, poem 320.
2 – Wogi – a common reed that grows along the edge of water; visually it resembles susuki, Japanese pampas grass, one of the seven autumn plants.
3 – As noted previously, dew is a common metaphor for tears.
I hated a man, [and composed this]:

Even on mountain peaks
Which do not think badly,
I hear people’s sighs
Spring up like trees

Notes:
1 – SKS Book 9: Misc 1, poem 333; not in Shū.
2 – “Nageki” (“sighs”) includes the word “ki”, meaning tree.
3 – Like the wogi of the previous poem, mountains do not have feelings. However, mountains are covered with trees (sighs).
Having heard the evening bell, [I composed this]:

Evenings are depressing—
Uncertain if I will hear
Again tomorrow
The sound of the bells

Notes:
1 – Shū 356; SKS Book 10, Misc 2, poem 357.
2 – This is part of a set of 10 poems (though 2 are now missing). Besides “the evening bells”, this set also includes topics like “the autumn leaves of a mountain paddy” and “insects in the meadows”.

Yufugure ha
Mono zo kanashiki
Kane no ne wo
Asu no kikubeki
Mi to shiraneba
Someone came over when I was telling stories with another, and when they both went home, the next morning I sent this:

Alone I saw it,
In the middle of the sky,
The morning moon;
Like me, I realize that
It has no place to hide

_Nakazora ni_
_Hitori ariake no_
_Tsuki wo mite_
_Nokoru kuma naku_
_Mi wo zo shirinuru_

Notes:
1 – _Shū_ 916.
2 – This manuscript version suggests in the headnote that she sent this poem, but does not explain to whom she sends it or if she sends it to both. The _Shū_ version, which this translation emulates, does not indicate that she actually sent the poem to anyone.
3 – _Nakazora_ means “midair” and suggests “between two lovers”. Like the moon hanging completely uncovered in the middle of the sky, Izumi is caught out in the open having two lovers.
When I had something on my mind:
Perhaps others will think
That I am ‘one with spring”
But what is steadily falling
Is the rain of my tears.

Tsurezure to
Furu ha namida no
Ame naru wo
Haru no mono to ya
Hito no miruramu

Notes:
1 – Shū 1124; SZS Book 1, Spring 1, poem 33.
2 – Reference to KKS, Spring 2, Poem 88 by Ōtomo no Kuronushi: "harusame no / Furu wa namida ka / Sakurabana / Chiru o oshimanu / Hito shi nakereba "The spring showers that / fall must surely be teardrops – / even among men / there is none but feels regret / when cherry petals scatter (Rodd, 1996; 74), and KKS, Love 3, Poem 616 by Ariwara no Narihira: "oki mo sezu / ne mo sede yoru o /akashite wa / haru no mono tote / nagame kurashitsu “I am one with spring / neither sleeping nor awake / till night turns to dawn / each day passes in pensive / gazing endless as the long rains”) (Rodd, 1996, 226). The later poem was Narihira’s response when asked by his lover why he did not come to visit: he was hypnotized by the rain. Izumi is stating that she is not just distracted by staring out at the spring rain, but she is depressed and crying.
Spending the night at sea, while still on the boat, it grew bright and [I composed this]:

Sleeping on top the water
Is enough to make one cry
And so I find there are times
Even ducks will weep

*Mizu no uhe ni
Ukine wo shite zo
Omohishiru
Kakareba oshi mo
Naku ni zo arikeru*

Notes:
1 – *Shū* 1142; SZS Book 8 Travel, poem 503.
2 – *Ukine* is a pun, meaning both “water fowl sleeping out on the water” and “melancholy sound”.
3 – Mandarin ducks, as noted in poem 103, are a symbol of a content marriage, and therefore it would be quite surprising to Izumi to find that even they cry.
A man from whom I had been separated, when he was about to go away to a distant place, asked me “what do you think?”, [I sent him this]:

Even separated
We were in the same capital
So my feelings for this occasion
Are the same

Wakarete mo
Onashi miyako ni
Arishikaba
Ito kono tabi no
Kokochi ya ha seshi

Notes:
1 – Shū 184, 849; SZS Book 7 Separation, poem 490.
2 – The SZS commentary supposes that the “man whom I had been separated from” was her first husband Michisada, and the “going far away” was due to his assignment in Mutsu in 1004. (See poem 127 for more information).
3 – Kono tabi is a pun meaning both “this trip” as well as “this occasion”.
When some prince passed away:

How I regret
The *fuji*-colored robes
I wear as a memento
Very soon shall rot away

*Oshiki ka na*  
*Katami ni kitaru*  
*Natsugoromo*  
*Tada kono goro ni*  
*Kuchihatenubeshi*

Notes:  
1 – *Shū* 958; SZS Book 9 Grief, poem 548.  
2 – While the manuscript does not identify what prince (and seems to suggest that Izumi might not remember, or at the very least, won’t say), the SZS identifies him as Tametaka, though it also states that another variant found in the *Zoku Shikashū* implied that it was Atsumichi.  
3 – *Fuji*-colored: The third line in the manuscript is actually “*natsugoromo*” (summer-robes); other texts give “*fujigoromo*” (the *fuji*-colored robes). *Fuji* = wisteria. It is a deep purple color, worn during the period of mourning for the loss of a loved one. *Fuji* are summer plants, which might explain why this manuscript uses “*natsu*”.  
4 – Though not stated directly, it is implied that her robes will rot away due to her tears falling on her sleeves.
At a time when my relationship with Daizai no sotsu Atsumichi had broken off, in autumn he remembered me and visited, [so I composed this]:

If only there was this much
At even the thought of waiting
An unexpected autumn evening

Notes:
1 – SZS Book 14 Love 4, poem 844; not in Shū.
2 – Daizai no sotsu: “Regent-governor of Daizai”, one of Prince Atsumichi’s ranks. See Introduction 1.2 (p 5) for more information.
3 – Izumi is unexpectedly surprised and happy for this visit and wonders if she would have felt as happy for his visit had she known he intended to come and had been waiting for him. It is also particularly unexpected because autumn evenings are usually considered melancholy times.
To the one from whom the letters had stopped coming:

Although I have a heart
That should only resent you—
You treat me as unimportant
When you do not even visit

Uramubeki
Kokoro bakari ha
Aru mono wo
Naki ni nashite mo
Tohanu kimi ka na

Notes:
1 – Shū 437; SZS Book 14 Love 4, poem 958.
2 – Izumi is making a play on “aru” meaning “to exist” and “naki” meaning “to not exist”.
After Dan’jō’in Tametaka no Miko passed away, Daizai no sochi Atsumichi no Miko sent me a sprig of orange blossoms and when he asked “how do they look?” I sent him:

Instead of dwelling
On what accompanies the sweet scent
Hototogisu
If I were to hear your voice
Would it sound the same?

Kahoru ka ni
Yosofuru yori ha
Hototogisu
Kikaba ya onashi
Kowe ya shitaru to

Notes:
1 – Shū 227; SZS Book 16, Misc 1, poem 971.
2 – Dan’jō’in Tametaka no Miko, “dan’jō’in” is court rank for Prince Tametaka. “Miko” is the equivalent of “prince”. See Introduction 1.2 (p5) for more information.
3 – Daizaishi Atsumichi no Miko: See Introduction 1.2 (p5) for more information.
4 – This poem is the first poem found in the Izumi Shikibu Nikki.
5 – Orange blossoms are associated with memory, particularly remembering a past lover.
6 – Hototogisu, see poem 9.
7 – This poem revolves around a reference to the KKS, Summer book, poem 139, by an unknown poet: satsuki matsu / hana tachibana no / kao kageba / mukashi no hito no / sode no ka zo suru “When I breathe the fragrance / of the mandarin orange / blossoms that await / the Fifth Month it brings back the / scented sleeves of one I loved” (Rodd, 2004; 88).
At a time of sad things, [I composed this]:

Even though I do not live
At the bottom of a valley
Where flowers do not bloom
This spring I am sunk
Deep in melancholy thoughts

*Hana sakanu*
*Tani no soko ni mo*
*Sumanaku ni*
*Fukaku mo mono wo*
*Omoju haru kana*

Notes:
1 – *Shū* 451; SZS Book 17 Misc 2, poem 1057.
2 – This is the tenth poem in the series of 12
acrostic poems described in poem 30.
3 – This poem expresses opposite feelings as those
expressed in poem 142; in that poem, despite the
fact that it was autumn, a season associated more
with melancholy, Izumi was feeling joyful. In this
poem, despite the fact that it is spring, she is feeling sunk in melancholy.
While on a pilgrimage to Ishiyama, I stopped at Ōtsu. As the evening deepened, I heard lots of people, and there was yelling and talking, and when I inquired, I was told that some strange peasant women were husking rice, [and so I composed this:]

In the pine flats
Where the heron sits
What a noise there must be!
When husking, it resounds
More and more in the village

Notes:
1 – KYS, Book 9: Misc 1, Poem 556; not in Shū.
2 – Both Ishiyama and Otsu are located in Ōmi no kuni 近江国 (around lake Biwa). Otsu is at the south end of Lake Biwa. For more on Ishiyama, see poem 78.
3 – “The pine flats where the heron sits” refers to an area of pine-filled fields near the Ishiyama-temple (KYS, 2006; 110-111).
4 – This poem contains the implication that Izumi is surprised to find how the noise of the husking resounds more and more.
After Koshikibu no Naishi passed away, even though someone sent me right after her death a robe that she had received from Jōtōmon’in for her service, I just noticed a letter tucked inside that someone had written the words “Koshikibu no Naishi” onto it, [and so I composed this]:

Together
Underneath the moss
It is not rotting away
Seeing this unburied name
I am saddened.

Notes:
1 – Shū 545; KYS Book 10: Misc 2, Poem 620.
2 – The headnote in the Shū states that Izumi was looking at this robe in the seventh month. She was likely looking at the robes to donate it for the Tanabata festival. Tanabata is one of the five traditional festivals (sekku). It is celebrated on the 7th day of the 7th month. It originated in “a Chinese folk legend concerning two stars, the Weaver Star (Vega) and the Cowherd Star (Altair) who were said to be lovers who could meet only once a year”, and when it was introduced to Japan it merged with a native legend about a celestial weaving maiden (Kodansha encyclopedia, 1983; v7, p 334-5). Due to the “weaver-daughter” aspect, it was common to donate cloth.
When I saw a person impaled on a branch of the sword tree in a *Jigoku-e*, [I composed this]:

How frightful!
What fruit is this
That it bends over the branches
Of the Tree of Swords?

\[
\text{Asamashi ya} \\
\text{Tsurugi no eda no} \\
\text{Tahamu made} \\
\text{Koha nani no mi no} \\
\text{Naru ni ka aramu}
\]

Notes:
1 – KYS Book 10: Misc 2; poem 644; not in *Shū*.
2 – *Jigoku-e*: Picture of Hell. A painting in which the horrors of hell are imagined.
3 – Sword tree: since this is a picture of hell, this most likely is a tree made out of swords.
4 – In an alternate text of the *Shū*, the fourth *ku* is: *ika naru tsumi no*” (“what sin results in this?”). The *Shū* version makes it more explicit with the fruit/sin comparison.
When I went on a pilgrimage to the Kamo Shrine, the shrine priest saw that I had wrapped my boots with paper to make them a little softer:

Do you wrap your feet
With the paper of the gods?

Chihayaburu
Kami wo ba ashi ni
Haku mono ka

To which I replied:

Well it is said that
This is the lower shrine

Kore wo zo shimo no
Yashiro to ha ifu

Notes:
1 – KYS Book 10: Misc 2, poem 658; not in Shū.
2 – Kamo Shrine: specifically the Shimogamo Jinja 下鴨神社, the lower Kamo Shrine. The Kamo shrine is one of the two important Shintō shrines for the imperial family (the other being the Ise Shrine). The Kamo Shrine was located in the northern end of the capital.
3 – The first three lines of this poem were composed by the shrine priest, Kan’nushi (Shrine Priest) Tadayori 神主 忠頼.
4 – Tadayori is making a pun on “kami”, which can mean both “paper” (which is what Izumi has wrapped around her feet) and “gods” (which is what the shrine is worshipping).
5 – Izumi’s response contains another clever pun; she notes that since this is the LOWER shrine, it makes sense for the gods to take care of her lower half (her feet).
Again, at the same shrine:

The paper of the gods
Must not pass
Beyond the sacred fence

Chihayaburu
Kami no wigaki mo
Koenubeshi

To which I replied:

Then why not make it
An offering to the gods?

Mitegura domoni
Ikade naruramu

Notes:
1 – Not in the Shū or a chokusenshū.
2 – As in the previous poem, the first 3 lines are composed by Tadayori and are finished by Izumi.
3 – Paper of the gods = the same pun on kami as found in the previous poem.
4 – Wigaki = a sacred hedge that surrounds a shrine.
5 – Izumi makes a play on the sound of “wigaki” found in Tadayori’s lines with her response of “ikade”.
APPENDIX A1

A LISTING OF THE SHINKAN-BON POEMS AND THEIR CORRESPONDING CHOKUSENSHŪ AND IZUMI SHIKIBU SHŪ POEM NUMBERS AND THE IZUMI SHIKIBU SHŪ GROUPINGS

Some poems are listed in both the KYS and the SKS; these poems were found in some KYS versions and left out of others. They were likely dropped out of the KYS and therefore included in the next Chokusenshū, the SKS.

Some poems are found multiple times in the Shū.

The Shū numbers correlate with the Shimizu Fumio 1994 edition. The numbers in parentheses corresponds with the Wakashi Kenkyūkai 1973 version from the Shikashū taisei: chūko II as noted by Kishimoto Rie (Kishimoto, 2003; p27).

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**APPENDIX A2**

**INDEX OF FIRST LINES (JAPANESE)**

A listing of first lines and their *Shinkan-bon* poem number.

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APPENDIX A3
INDEX OF FIRST LINES (ENGLISH)

A listing of first lines and their *Shinkan-bon* poem number.

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<tr>
<td>Although I keep hidden.....58</td>
<td>How might I ease………….111</td>
</tr>
<tr>
<td>Although I saw…………….2</td>
<td>How well do you think…….49</td>
</tr>
<tr>
<td>Although I seek in every direction...............93</td>
<td>I also have a heart………..53</td>
</tr>
<tr>
<td>Although I should ask……57</td>
<td>I am one………………...107</td>
</tr>
<tr>
<td>Although It grows dark.....48</td>
<td>I am surprised to find…….81</td>
</tr>
<tr>
<td>Although it hurts.............55</td>
<td>I do not seem to be one……72</td>
</tr>
<tr>
<td>Although ours is fleeting...64</td>
<td>I have grown accustomed..........133</td>
</tr>
<tr>
<td>Although the autumn wind................95</td>
<td>I shall also lament this morning…………..85</td>
</tr>
<tr>
<td>Although there is no color........................108</td>
<td>I thought you had forgotten…………..79</td>
</tr>
<tr>
<td>Although there is no on…..12</td>
<td>I too feel melancholy……..10</td>
</tr>
<tr>
<td>Am I alone………………...115</td>
<td>I want all of spring……….35</td>
</tr>
<tr>
<td>As I send this…………..128</td>
<td>I want everyone…………..36</td>
</tr>
<tr>
<td>Autumn has come to an end…………..19</td>
<td>I wish this dusk………..34</td>
</tr>
<tr>
<td>Because I am discontent..........125</td>
<td>If at least the wind……..5</td>
</tr>
<tr>
<td>Because the one       …..88</td>
<td>If even the leaves of saying…………..86</td>
</tr>
<tr>
<td>Blowing in autumn………14</td>
<td>If I had thought…………..63</td>
</tr>
<tr>
<td>Can we trust that “we exist”…………......16</td>
<td>If I had to say………………67</td>
</tr>
<tr>
<td>Contemplating……………..116</td>
<td>If I live a long time……….67</td>
</tr>
<tr>
<td>Crossing the barrier……….78</td>
<td>If only there was someone……….11</td>
</tr>
<tr>
<td>Despite my mother’s warnings………………..29</td>
<td>If only there was this much…………….142</td>
</tr>
<tr>
<td>Did I ever think………….82</td>
<td>If only we were going together…………..127</td>
</tr>
<tr>
<td>Do worries increase………110</td>
<td>If the one I wait for comes…………..25</td>
</tr>
<tr>
<td>Do you wrap your feet…...149</td>
<td>If they were alive…………..95</td>
</tr>
<tr>
<td>During the morning………80</td>
<td>If we are to live in this world…………..87</td>
</tr>
<tr>
<td>Even just thinking………..99</td>
<td>If we had ended it………….47</td>
</tr>
<tr>
<td>Even my tears come out…129</td>
<td>If you do visit……………….61</td>
</tr>
<tr>
<td>Even on mountain peaks……135</td>
<td>If you have a heart………….65</td>
</tr>
<tr>
<td>Even one’s body………….109</td>
<td>If you will speak……………96</td>
</tr>
<tr>
<td>Even separated……………..140</td>
<td>If your body considers….131</td>
</tr>
<tr>
<td>Even though I do not live…………..145</td>
<td>In a distant life………….....30</td>
</tr>
<tr>
<td>Evenings are depressing…...136</td>
<td>In autumn………………...134</td>
</tr>
<tr>
<td>Everything, even this……...112</td>
<td>In my loneliness…………….22</td>
</tr>
<tr>
<td>Fleeting it has been forgotten……………68</td>
<td>In spring………………...4</td>
</tr>
<tr>
<td>Hail falling………………...41</td>
<td>In the distant mountains…126</td>
</tr>
<tr>
<td></td>
<td>In the pine flats…………….146</td>
</tr>
<tr>
<td></td>
<td>In this existence………………..50</td>
</tr>
<tr>
<td></td>
<td>In this world it is strange…..39</td>
</tr>
<tr>
<td></td>
<td>In this world it is strange….40</td>
</tr>
<tr>
<td></td>
<td>Instead of dwelling…………....144</td>
</tr>
<tr>
<td></td>
<td>It is just a wet rag…………....119</td>
</tr>
<tr>
<td></td>
<td>It is the reason, is it now?..122</td>
</tr>
<tr>
<td></td>
<td>Just as I wonder………………...1</td>
</tr>
<tr>
<td></td>
<td>Just in case………………...43</td>
</tr>
<tr>
<td></td>
<td>Just now…………………….98</td>
</tr>
<tr>
<td></td>
<td>Leaving us behind…………..97</td>
</tr>
<tr>
<td></td>
<td>Like the grass that sprouts………………102</td>
</tr>
<tr>
<td></td>
<td>Like the root-dyed color………73</td>
</tr>
<tr>
<td></td>
<td>Look a little………………...94</td>
</tr>
<tr>
<td></td>
<td>Might there have been a time……………..32</td>
</tr>
<tr>
<td></td>
<td>Never clearing………………..18</td>
</tr>
<tr>
<td></td>
<td>Not able to hear…………………17</td>
</tr>
<tr>
<td></td>
<td>Not knowing life until autumn………………3</td>
</tr>
<tr>
<td></td>
<td>Only yesterday I removed…9</td>
</tr>
<tr>
<td></td>
<td>Out of the darkness……………66</td>
</tr>
<tr>
<td></td>
<td>Perhaps others will think………………..138</td>
</tr>
<tr>
<td></td>
<td>Plucking the chrysanthemum…….15</td>
</tr>
<tr>
<td></td>
<td>Rather than saying “you are asleep”…………..60</td>
</tr>
<tr>
<td></td>
<td>Regarding this one…………..52</td>
</tr>
<tr>
<td></td>
<td>Reluctantly I close…………….117</td>
</tr>
<tr>
<td></td>
<td>Seeing the rising smoke…..51</td>
</tr>
<tr>
<td></td>
<td>Since I am one………………...69</td>
</tr>
<tr>
<td></td>
<td>Since I cannot sleep………….71</td>
</tr>
<tr>
<td></td>
<td>Sleeping on top the water……………….139</td>
</tr>
<tr>
<td></td>
<td>Soon I will be………………...62</td>
</tr>
<tr>
<td></td>
<td>Summer nights………………..7</td>
</tr>
<tr>
<td></td>
<td>That I long for you……….84</td>
</tr>
<tr>
<td></td>
<td>The paper of the gods……………150</td>
</tr>
<tr>
<td></td>
<td>The sound of wind………………..83</td>
</tr>
<tr>
<td></td>
<td>The white dew………………...106</td>
</tr>
<tr>
<td></td>
<td>There is no time to feel calm………………..6</td>
</tr>
<tr>
<td></td>
<td>There is not even a shadow……………….90</td>
</tr>
<tr>
<td></td>
<td>This morning of frost………………76</td>
</tr>
<tr>
<td></td>
<td>Those vague rumors……………101</td>
</tr>
</tbody>
</table>
Together...................147
Try waiting for my
    return...................124
Unable to bear............105
Well you may yet change
    again...................42
Were I to live............104
When autumn comes.......13
When I count them up.....23
When I hear the stormy
    winds...................20
When I think that this.....70
When I view the land.....21
When idly reflecting I
    find...................24
When we are close.......123
When you come..........120
Where should one........91
Which should I want......37
While all I did was
    worry...................45
While still awake.........103
With the falling spring
    rains...................31
With the passage of
time.......................113
Without a thought.........27
Without anyone knowing--
    ------------------------118
Yearning for one..........38
You have prayed..........75
You said it took too long..121
You will not learn........56
"You will surely forget
    me".....................54
Your stay, so fleeting.....132
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261