

**ARIAKE NO WAKARE:
GENRE, GENDER, AND GENEALOGY
IN A LATE 12TH CENTURY MONOGATARI**

by

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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

in

THE FACULTY OF GRADUATE STUDIES

DEPARTMENT OF ASIAN STUDIES

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

August 1998

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Date Aug 31st 1998

Ariake no Wakare

Genre, Gender and Genealogy in a late 12th century Monogatari

Abstract

Ariake no Wakare was thought to be a lost tale, but its unique manuscript was rediscovered in the early 1950s. Thirteenth-century references and internal evidence suggest a date of composition in the 1190s by an author in Teika's circle, and attest to *Ariake*'s prominence in the thirteenth-century prose fiction canon. Thematically, it is virtually a 'summa' of previous monogatari themes woven together with remarkable dexterity and often startling originality. The term *giko monogatari*, 'pseudo-classical tales,' widely used to describe such late Heian and Kamakura period tales, and the associated style term *gikobun*, turn out to be Meiji era coinages with originally much wider and less pejorative connotations – a change perhaps related to contemporary language debates that valorized vernacular writing styles.

The use of respect language and narrative asides, and the interaction between the narration and the plot, evokes a narrator with a distinct point of view, and suggest she may be the lady-in-waiting Jijū, making the text more explicitly autobiographical, and perhaps accounting for aspects of the narrative structure. Statistical information about *Ariake*, and analysis of respect language and certain fields of the lexicon reveal that *Ariake* is linguistically much closer to the *Genji* than are the few other *giko monogatari* for which information is available, but there are also a few very marked differences. Similar analysis of other *giko monogatari* would clarify whether these differences are characteristic of the subgenre or peculiar to *Ariake no Wakare*.

Abstract

Ariake no Wakare critiques male behaviour in courtship and marriage, and explores female-to-male crossdressing; the male gaze (*kaimami*); incestuous sexual abuse; both male and female same-sex and same-gender love; spirit possession in a context of marriage, pregnancy, and rival female desires, and other instances of the conspicuously gendered supernatural; and the gendered significance of genealogy. The treatment of gender roles and sexuality focuses on the interaction of performance skill and innate ability or inclination, and presents the mysterious beauty of the ambiguously gendered and liminally human, while genealogy is celebrated as privileged female knowledge. The text simultaneously invites and resists modern modes of reading. Rather than merely imitative, *Ariake's* treatment of familiar elements with changed contexts and interpretations produces both nostalgia and novelty.

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有
明
の
別

Ariake no Wakare

Part One: Study

玉聞已而復悶絕悲哽若搥杖淚而言如何
今日失我心中所受重者今時世尊欲重宣
此義而說偈言

我於往昔元量劫中捨所重身以求菩提
若為國王及作王子常捨難捨以求菩提
我念宿命有大國王其王名曰摩訶羅陀
是王有子能大布施其子名曰摩訶薩埵
復有二兄長者名曰大波那羅次名大天
三人同遊至一空山見新產鹿飢窮元食
時勝天王生大悲心我今當捨所重之身
此鹿或為飢餓所逼必能還食自前生子
即上高山自投鹿前為令鹿子得全性命

Fig. 1 Konkyōmyō Kyō (Me-nashi Kyō), showing underdrawings (Komatsu 1959)

Preface

This study and translation is based on the edition by Ôtsuki Osamu, *Ariake no Wakare: Aru Dansō no Himegimi no Monogatari* [Partings at Dawn: The Tale of a Princess in Men's Clothing], (Sōeisha, 1979, reprinted 1987) – for more details on editions of the text, consult the preface to the translation.

The transcription scheme used for Japanese in the study is the Hepburn system but historical spelling is retained for quotations from Classical Japanese, in which 'hu' is used rather than 'fu' and the voiced counterparts of 'tsu' and 'chi' are transcribed as 'dzu' and 'dji' to maintain correspondence with the original system. In the translation and excerpts from the translation which appear in the study, where Japanese transcription occurs, for example in names, titles, and transcription that accompanies poems, the unmodified Hepburn system is used. All translations are my own unless otherwise credited.

For criticism and comments on the study I would especially like to thank my supervisor Joshua Mostow, and all those who read and commented on parts at various stages or were particularly helpful in discussing the text with me, including Doris Bargaen, Lynn Burson, Carolyn Haynes, Stephen Miller, Susan Napier (largely responsible for my quite unforeseen midlife entry into Japanese studies), Edward Pasanen, Gregory Pflugfelder,

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Edith Sarra, Paul Schalow, Miho Shimada of Bukkyō University in Kyoto, Tatematsu Kikuko of the Inter-University Center in Yokohama (while I was there with a fellowship generously provided by the Japan Foundation), Don Teeuwsen, Virginia Skord, John Carpenter (who helped me with *hentaigana* so I could try to read some of the *Ariake* manuscript), and my students at Obirin University, the University of British Columbia, the University of Texas at Austin, and the University of Washington, Seattle. I alone am responsible for the undoubted errors that remain.

Preparation of the manuscript of this dissertation was performed using Nisus Writer on a Macintosh G3 computer. The spreadsheet tables in Chapter Four were produced with Claris Works. Roman text is in the Times Japan font, Japanese in Honminchō.

Chapter One

Genealogies of the Text: Origins and Sources

Surely few texts invite such unfettered speculation regarding both their origins and their purport as does *Ariake no Wakare*. Only the barest minimum can be established incontrovertibly regarding dating or authorship, even regarding the gender of the author. External evidence is so scanty as to offer only a plausible *terminus ante quem*. Internal evidence is so equivocal as to offer only a plethora of intriguing possibilities for authorship, dating, and sources. As is so often the case with ‘anonymous’ works, perhaps more textual pleasure resides in imagining plausible contexts for such a free-floating text than in appreciating the known contextuality of some apparently more historically anchored work.

Two kinds of information can be used to attempt to trace the origins of the text. First there are specific external references that indicate at the very least by which date the text was written, but also offer some indications as to its reception, its ranking amongst other *monogatari*¹ in circulation at the times of the various external references. Second, there are several different kinds of internal evidence: apparent borrowings and references – ‘intertextual genealogy’; subject matter and topoi – ‘thematic genealogy,’ and finally the vexed question of generic affiliation – ‘generic genealogy’ which one should be able to address more confidently once the preceding two kinds of information are marshalled.

External Evidence

There is one solitary piece of external evidence that may be used for dating the text, and thence for explorations of possible authorship. This is the single and brief

¹In this context ‘vernacular tales associated with the imperial court.’

Chapter I: Genealogies of the Text

mention of a text by the name *Ariake no Wakare* in the very early twelfth century literary critical text *Mumyōzōshi*.² It is an invaluable text, in the form of a dialogue between a small group of aristocratic women who discuss their likes and dislikes in monogatari reading. One's delight at the survival of such a unique reception history document for extant classical monogatari³ is tempered with dismay at how many monogatari it mentions that are now completely lost or known only in tiny fragments.⁴ Nearly twice as many are lost as are currently known. The entire reference to *Ariake no Wakare* runs as follows:

²無名草子. A complete translation can be found in Michele Marra, "Mumyōzōshi: Introduction and Translation" *Monumenta Nipponica* 39 (2) (1984): 115-145; (3): 281-305, and (4): 409-434. An important recent study is by Thomas Rohlich, "In Search of Critical Space: The Path to *Monogatari* Criticism in the *Mumyōzōshi*" *Harvard Journal of Asiatic Studies* 57 (1) (June 1997): 179-204.

³Extant *monogatari* discussed or mentioned in *Mumyōzōshi* (10 monogatari): *Taketori Monogatari*, *Utsuho Monogatari*, *Sumiyoshi Monogatari*, *Genji Monogatari*, *Sagoromo*, *Yoru no Nezame*, *Mitsu no Hamamatsu* (*Hamamatsu Chūnagon Monogatari?*), (*Ima*) *Torikaebaya*, *Matsura no Miya* (*Monogatari*), *Ariake no Wakare*.

⁴Completely lost or very fragmentary monogatari (19 monogatari): *Tamamo ni Asobu Gondainagon*, (*Ko*) *Torikaebaya*, *Kakure-mino*, *Kokoro Takaki*, *Tōgu no Seji*, *Asakura*, *Iwa Utsu Nami*, *Kawagiri*, *Ama no Karu mo*, *Sueba no Tsuyu*, *Tsuyu no Yadori*, *Mikawa ni Sakeru*, *Uji no Kawa Nami*, *Koma Mukae*, *Odae no Numa*, *Ukinami*, *Yumegatari*, *Namiji no Himegimi*, *Asajigawara no Naishi no Kami* (unless the same as *Asaji ga Tsuyu*).

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*subete ima no yo no monogatari ha, furuki mikado nite, Sagoromo no ama no wotome, Nezame no uchishiki nado mo, ima sukoshi kotogotoshiku ichihayaki sama ni shi-nashitaru hodo ni, ito makoto shikarazu obitatashiki fushi-bushi zo haberu. Ariake no Wakare, Yume-gatari, Nami-ji no Himegimi, Asagahara no Naishi no Kami nado ha, kotoba-dzukahi nadaraka ni mimi-tatashikarazu, ito yoshi omohite mi-motemakaru hodo ni, ito osoroshiki kotodomo sashimajirite, nanigoto mo samuru kokochi suru koso, ito kuchi-woshikere*⁵

‘All the *monogatari* of our times are about the reigns of ancient Emperors, and like the heavenly maidens in *Sagoromo*,⁶ and the feigned death in *Nezame*,⁷ they seem overblown and carelessly written in a hurry, so there really are many features that are terribly unrealistic and exaggerated. With ones like *Ariake no Wakare, Yume-gatari, Nami-ji no Himegimi, and Asajigawara no Naishi no Kami*,⁸

⁵Kuwabara Hiroshi, *Mumyōzōshi*, Shinchō Nihon Koten Shūsei Vol. 7, (Shinchōsha, 1976), pp. 98-99.

⁶佐衣. Written by Rokujō Saiin Baishi Naishinnō no Senji (?1022-1092). The next of the extant *tsukuri-monogatari* after *Genji Monogatari*. It is presumed to have been written between 1058 and 1092, probably between 1069 and 1072 (*Princeton Companion to Classical Japanese Literature*).

⁷Presumably *Yowa no Nezame*, 夜の寝覚, anonymous, but presumed to be by a female author, from perhaps as late as the twelfth century, though traditionally attributed to Sugawara Takasue no Musume, (b. 1008), author of the *Sarashina Nikki*. For translations, see Richard 1973, and Hochstedler 1979.

⁸夢語り, 浪路の姫君, 浅茅が原の尚侍. The first two are no longer extant. The

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just when you're thinking the wording is smooth and not at all jarring to the ear, and they're rather good in fact, on closer inspection you find they're riddled with the most frightful details and then everything about them makes you feel disappointed. It's so annoying.'

This, such as it is, constitutes the entirety of premodern critical commentary on *Ariake no Wakare* that has survived until now. Quite apart from the interest of the critical remarks themselves, the mere mention of *Ariake no Wakare* in this context provides a vital dating clue. The *Mumyōzōshi* is considered to have been written between the seventh or eighth month of 1200 and the 11th month of 1201,⁹ thus establishing a *terminus ante quem* of 1201 as the very latest possible date for *Ariake no Wakare*. Noting that the passage quoted above refers to the group of tales which includes *Ariake no Wakare* as an *ima no yo no monogatari*, 'monogatari of our times,' one can only concur with Ôtsuki that on the basis of *Mumyōzōshi* alone the most likely period of composition for *Ariake no Wakare* is the last decades, if not the last years, of the twelfth century, or the very beginning of the thirteenth.¹⁰

The only other text from either the Heian or Kamakura periods to mention *Ariake* last may be the extant *Asaji ga Tsuyu*, 浅茅が露, which has also been edited by Ôtsuki Osamu, *Asaji ga Tsuyu* (Ôfūsha, 1975).

⁹Ôtsuki 1979, p. 496 and Marra 1984, p.118, both following Higuchi Yoshimaro in "Fukuro-zōshi, Mumyōzōshi no Seiritsu Jiki ni tsuite" *Kokugo to Kokubungaku* 47 (4) (April 1970): 81-115.

¹⁰Ôtsuki 1979, p. 499.

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no Wakare by name is the late thirteenth century waka¹¹ poetry anthology, the *Fūyōwakashū*.¹² This is another essential text for studying the reception of monogatari, consisting, as it does, of a poetry collection derived entirely from the poems to be found in monogatari. It was ordered in 1271 by a consort of ex-Emperor Gosaga,¹³ Ōmiya In Saionji Kitsushi (Yoshiko),¹⁴ and was presumably compiled by her ladies-in-waiting over the next few years. The format follows closely the model for imperial anthologies, *chokusenshū*,¹⁵ established by the *Kokinwakashū*¹⁶ back at the beginning of the tenth century. Eighteen books are extant out of an original twenty, covering the seasons (I-VI), Shinto and Buddhist poems (VII), partings and travel (VIII), grief (IX), felicitations (X), love (XI-XV), and miscellaneous (XVI-XVIII).

As with *Mumyōzōshi*, the *Fūyōshū* text both gratifies and frustrates immensely, providing a wealth of information both about extant and lost monogatari. Where *Mumyōzōshi* provides information on the critical reception and tastes of readers through

¹¹31-syllable poems.

¹²風葉和歌集. In Higuchi Yoshimaro, ed., *Ōchō Monogatari Shūkasen*, 2 vols., Iwanami Bunko No. 700 (Iwanami, 1987, 1989).

¹³後嵯峨, r. 1242-1246.

¹⁴大宮西園寺院吉子. Mother of the Emperors Gofukakusa 後深草 and Kameyama. 龜山. It is possible that Lady Nijō (Go-Fukakusa-In Nijō, 1258- after 1307), author of the *Towazugatari*, which begins in 1271, might have assisted in her project.

¹⁵勅選集.

¹⁶古今和歌集. Commissioned probably in 905 by Emperor Daigo (醍醐, r. 897-930).

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explicit judgements and the space allocated to the different texts, the *Fūyōshū* constitutes something of an 'index of canonization' according to the number of poems it admits from the various monogatari. Furthermore, we can judge from the plot references in the headnotes, *kotobagaki*, whether any events or characters known to the *Fūyōshū* compiler differ from the versions of the monogatari as we know them. Whereas the *Mumyōzōshi* deals with twenty-nine monogatari, of which ten are extant, the 1420 waka in the extant books of the *Fūyōwakashū* are culled from no fewer than 198 monogatari, and the complete text probably contained 1563 waka from 220 monogatari,¹⁷ of which a mere twenty-three are extant.¹⁸ For lost monogatari, of course, these headnotes often supply all or most of our scanty information about the plots and characters. How the Hellenistic poets of Alexandria would have appreciated the tantalizing evocations of absent narratives provided by these fragments of them in the form of poems.

The *Fūyōshū* contains twenty poems from *Ariake no Wakare*, which places it

¹⁷Ogi 1984, p. 4.

¹⁸Extant monogatari from which poems are taken in *Fūyōwakashū* (23 monogatari): *Genji Monogatari* (180 poems), *Utsuho Monogatari* (110), *Sagoromo* (56), *Kaze ni Tsurenaki* (46), *Iwade Shinobu* (33), *Mitsu no Hamamatsu (Hamamatsu Chūnagon Monogatari)* (29), *Yoru no Nezame* (24), *Ariake no Wakare* (20), *Matsura no Miya Monogatari* (18), *Asaji ga Tsuyu* (10), *Mizukara Kuyuru* (10), *Ochikubo* (8), (*Ima*) *Torikaebaya* (7), *Sumiyoshi Monogatari* (7), *Waga Mi ni Tadoru* (7), *Iwashimizu* (5), *Taketori Monogatari* (3), *Shinobine Monogatari* (3), *Koke no Koromo* (2), *Shizuku ni Nigoru* (2), *Mugura no Yado* (2), *Hodohodo no Kesō* (1), *Tsutsumi Chūnagon Monogatari* (4): *Ausaka Koenu* (1), *Kaiawase* (1), *Haizumi* (1), *Hanasakura Oru Chūjō* (1).

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eighth out of the twenty-three extant monogatari, a very respectable showing nearly a century after its presumed time of writing and more favoured than *Matsura no Miya Monogatari*,¹⁹ and indeed far more so than monogatari that are rather better known nowadays, such as *Ochikubo*,²⁰ *Torikaebaya*,²¹ and *Sumiyoshi*,²² to take monogatari of comparable length and number of poems. This evaluation seems slightly at odds with the rather cursory mention in *Mumyōzōshi*, especially by comparison with the attention given to *Ima Torikaebaya*.²³ We may perhaps conclude that the relative popularity of *Ariake no Wakare* improved rather during the couple of generations after *Mumyōzōshi* was written.

This concludes the explicit references to *Ariake no Wakare* to be found in premodern texts. Although most exiguous, the situation is hardly different for most other late Heian and Kamakura period monogatari. The major mid-Heian monogatari were the ones that continued to receive mention, above all *Genji Monogatari*, which probably led later critics to place these two groupings in distinct subgenre categories, as will be addressed below in the discussion of the term *giko monogatari*, ‘pseudo-classical monogatari.’²⁴

¹⁹松浦宮物語. Very plausibly attributed to Fujiwara Teika, both by the *Mumyōzōshi* and by modern critics. See Lammers 1992 for a discussion and translation.

²⁰落窪物語. For a translation, see Whitehouse and Yanagisawa 1971.

²¹とりかへばや物語. Known to the *Mumyōzōshi* ladies as *Ima Torikaebaya*. For a translation see Willig 1984.

²²住吉物語. The extant monogatari is presumed to be a Kamakura work, but a Heian version is mentioned in the *Genji*. For a translation see Parlett 1901.

²³SNKBS, pp. 82-83, and Marra, pp. 411-412.

²⁴擬古物語. For a discussion of the evolution of this term, see Chapter II.

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Given the small number of literary critical references or even mere listings of monogatari that can be used to establish some tracing of the genealogy of the genre, it is not inappropriate to remark on contexts where mention of *Ariake no Wakare* is conspicuous by its absence. Foremost among these is Fujiwara Teika's²⁵ poem matching sequence, the *Go Hyakuban Utaawase*.²⁶ Fujiwara (Kujō) Yoshitsune²⁷ commissioned this sequence in the last decade of the twelfth century or the first years of the thirteenth, together with the *Hyakuban Uta-awase*,²⁸ to make up a set titled the *Monogatari Nihyakuban Uta-awase*.²⁹ The matching challenge was to pair poems from *Genji Monogatari* with those from later monogatari. The *Hyakuban Uta-awase* pairs one hundred poems from the *Genji* with a matching number from *Sagoromo*. The *Go Hyakuban Uta-awase* pairs one hundred poems from the *Genji* with a matching number from ten other later monogatari.

Once again, the *Go Hyakuban Uta-awase* is valuable as a tentative index of canonization and source for dating, as well as for information on lost monogatari. The division into *Sagoromo* and 'the others' is surely also significant. 'The others,' in this instance, include two extant monogatari, two lost versions of extant monogatari, and six lost monogatari. Of special interest is the fact that the most poems go to the extant *Yoru no Nezame* (20) and *Mitsu no Hamamatsu* (15), but a version of *Torikaebaya* also contributes six poems, some of which are mere minor variants of poems in the extant

²⁵藤原定家 (1162-1241).

²⁶後百番歌合. Also known as *Shūi Hyakuban Utaawase* 拾遺百番歌合.

²⁷藤原(九条)良経 (1169-1206).

²⁸百番歌合.

²⁹物語二百番歌合. Included with the *Fūyōwakashū* in Higuchi 1987.

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version, ranking it sixth out of the ten monogatari.³⁰ This version of *Torikaebaya* is probably the non-extant older version known to the ladies of the *Mumyōzōshi*, and contrasted by them with the extant version which is presumed to be the monogatari they call *Ima Torikaebaya*.

As we shall see below under the consideration of candidates for possible authorship, Teika and his circle are certainly in the running, but if Teika knew *Ariake no Wakare*, he did not judge its poems above *Torikaebaya*, although the compilers of the *Fuyōwakashū* certainly did. The inclusion of *Torikaebaya* but no *Ariake* may be considered further encouragement for the very tentative hypothesis that *Ariake* was less highly regarded soon after its composition than it came to be a couple of generations later.

Alternative hypotheses from this date are that *Ariake* was considered too similar to *Torikaebaya* for both works to be included in the same *uta-awase*, or that the author was someone too close to Teika's own circle to be decorously included in a collection put together by him. In this regard it is perhaps significant that *Matsura no Miya Monogatari*, very plausibly by Teika himself,³¹ is also absent from this list.

One last external document that may refer to *Ariake no Wakare* is the *emaki*

³⁰The others are *Mikawa ni Sakeru* (15), *Asakura* (13), (*Hidari mo Migi mo*) *Sode Nurasu* (10), *Kokoro Takaki* (10), *Tsuyu no Yado* (5), *Sueba no Tsuyu* (3), and *Ama no Karu Mo* (3). The latter also appears to be a variant of the fragmentarily extant monogatari of the same name (Higuchi 1987).

³¹For a full discussion of the attribution of *Matsura no Miya Monogatari* to Teika, see Lammers 1992, Appendix B 'The Authorship of *Matsura no Miya Monogatari*.'

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(picture scroll) known as the *Me-nashi Kyō*.³² This is an early Kamakura work extant in four scrolls out of an original five, with a colophon dated Kenkyū³³ 4 (1194). The text combines both the *Konkōmyō Kyō*³⁴ (*Golden Light Sutra*) in three scrolls and one scroll of the *Hannarishu Kyō*.³⁵ The full titles are *Hakubyō-e Ryōshi Kongōmyō Kyō* and *Hakubyō-e Ryōshi Hannarishu Kyō* respectively.³⁶ The interest of part of the text is that it consists of these sutra texts written over underlying illustrations, *shita-e* (see Figure 1 (frontispiece) and Figure 2), that may depict scenes from a monogatari episode involving a spirit possession or *mono no ke*.³⁷ The figures in the illustrations are all lacking eyes or noses, hence the name *Me-nashi Kyō*, 'Sutra without Eyes.' It has been suggested that the illustrations are for *Genji Monogatari*, since the construction resembles that of the famed

³²目無經. The earliest detailed scholarly examination of this text seems to be by Shirahata Yoshi, "Me-nashi Kyō ni tsuite," *Bijutsu Kenkyū* 1940 (105): 6-20. This article still offers a useful and relatively comprehensive set of illustrations.

³³建久. For a discussion of this colophon, see Fujimoto Kōichi, "Hakubyō-e Shutsugen no Hito Shiten – Me-nashi Kyō no Okugaki no Kaishaku ni tsuite," *Nihon Rekishi* 1982 (414): 82-89.

³⁴金光明經.

³⁵般若理趣經.

³⁶For more recent discussions of art historical aspects of this emaki, see Murashige Yasushi 1978 and Murakami Harumi 1991. Neither of these articles addresses the question of the identification of the monogatari illustrations beneath the sutra text, but Murakami provides a wealth of illustration detail focusing on the faces, figures, and clothes.

³⁷物の怪.

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twelfth century *Genji* illustrated scroll,³⁸ the quality of the work suggests that such copying as an illustrated scroll was bestowed on a major text, and the scenes may be construed as following the narrative of the *Genji*. On the other hand, it has also been suggested³⁹ that a figure that appears many times seems to be wearing a straw cape (see Figure 2), suggestive of the possible *kakure-mino* in *Ariake no Wakare*, a text which also has prominent spirit possession scenes.⁴⁰ There are also various other episodes in *Ariake* that may be reflected in some of these sketches, as described below.

Komatsu first draws together a number of illustrations involving *mino*, to show that the shapes appearing in these illustrations are likely to be *mino*, rather than merely shocks of hair, and examines what is known of the monogatari called *Kakure-mino*.⁴¹ On the basis of *Mumyōzōshi*'s sharp criticism of *Kakure-mino*, he then posits *Ariake no Wakare* as a much more likely choice for illustration at a time roughly contemporaneous with the *Me-nashi Kyō*. There are two problems with this attribution. First, it is by no means stated clearly that the protagonist of *Ariake* actually has a *kakure-mino*, only that

³⁸For a reproduction see Shimizu Yoshiko, *Genji Monogatari Go-jū-yo-jō* (Heibonsha, 1982). The *Genji* correspondences are examined in detail in Shirahata 1940.

³⁹For an article surveying this debate, see Komatsu Shigemi, "Menashi-kyō shita-e to Ariake no Wakare monogatari," Parts I and II, *Sansai*. 121 (December 1959): 5-16, and 122 (January 1960): 16-23.

⁴⁰See *Ariake no Wakare* Book II.xiv, and Book III.i.

⁴¹Komatsu, Part I, pp. 7-10 and 15-16.

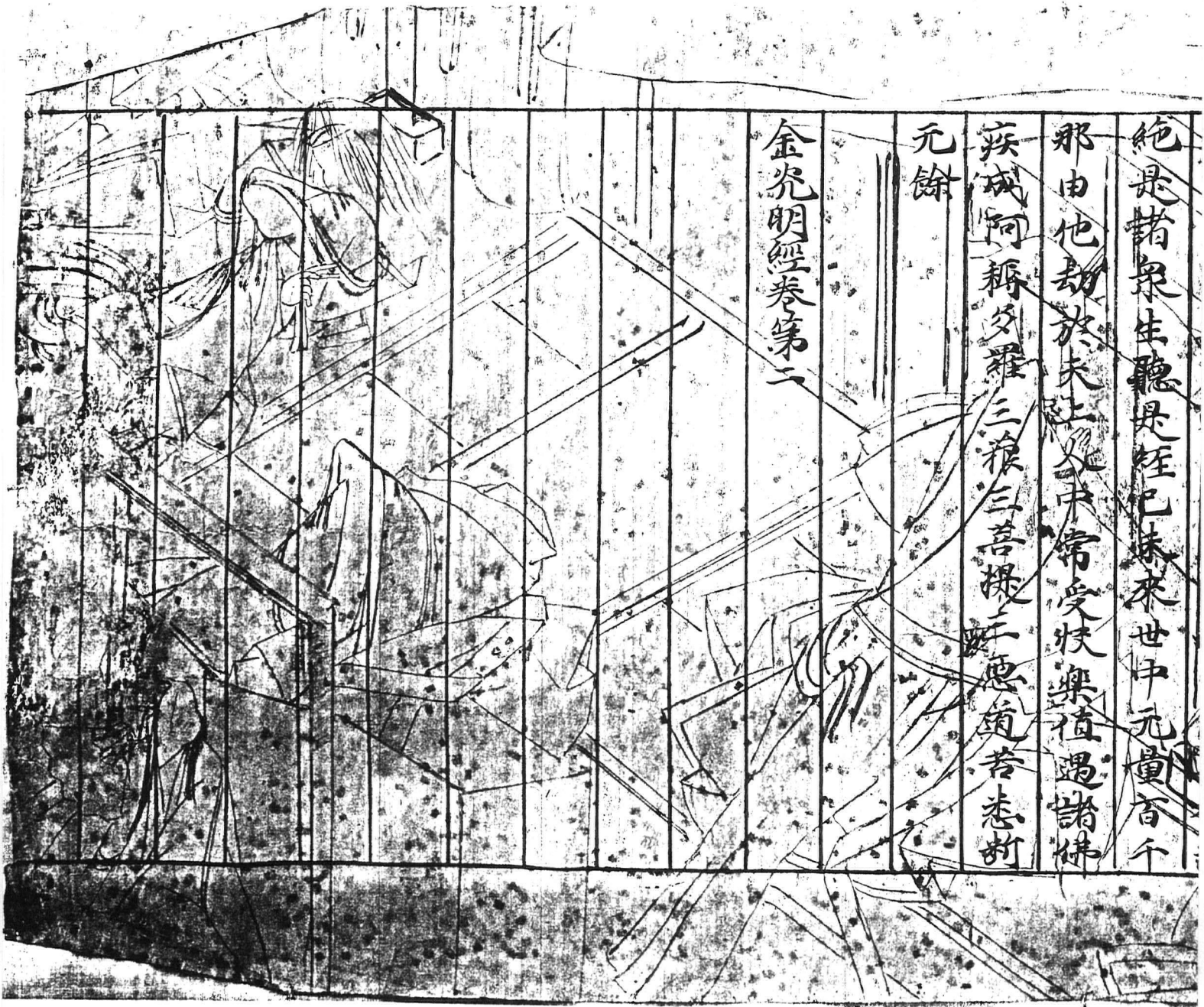


Fig. 2 *Konkyōmyō Kyō*, underdrawings of a couple, one of whom wears a straw cape

(Shirahata 1940, Plate V, detail)

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he had a means of concealing himself like the *kakure-mino*.⁴² Perhaps the complete absence of further mention of an actual *kakure-mino* is mere stylistic restraint, but one cannot assert confidently that Ariake actually has one. Furthermore, several of the scenes depicting the *kakure-mino* are interpreted as illustrations drawn from Books II and III, such as the young Sadaijin's visit to the Former Emperor's, when he watches the Former Empress's ladies-in-waiting reading and looking at pictures (II.vii.24), and what looks like an exorcism scene. But these episodes take place long *after* Ariake has ceased to wander around invisibly, by virtue of *kakure-mino* or not, an ability that the protagonist seems to lose once the change of gender role is made in Book I, Chapter xiv.

Nevertheless, it is tempting to try and see episodes from *Ariake* in these pictures. Komatsu makes the following identifications:

Tōkyū Bunko-bon No. 8: courtiers with flute and biwa – music party after the Retired Emperor's Fortieth Birthday Celebrations (III.vi). See Figure 3.1.

Tōkyū Bunko-bon No. 13: two courtiers look up at figures on a cloud – descent of heavenly maidens (III.vi). See Figure 3.2.

Tōkyū Bunko-bon No. 11: court lady with child – Shijō-no-Ue bears the Sadaijin a son (III.v).

⁴²そぞろにみをかくすことなのはする。かくれみのなどいひけんやうに、いたらぬさとなくまぎれありきたまふ (Book I.ii.6) 'and for whatever reason, the gods provided a means of hiding oneself, just like we read about in tales like *kakure-mino*. With no private residences barred to him, Ariake wandered about and sneaked in everywhere he wished.'

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Jinkō-in-bon No. 6 / Tōkyū Bunko-bon No. 4: courtiers with plants – the Insect Contest (II.v).

Jinkō-in-bon No. 14: court ladies looking at pictures – the Sadaijin visits the Former Emperor and finds the Former Empress and her ladies reading and looking at pictures (II.vii.24).

Tōkyū Bunko-bon No. 3: courtier and lady under a full moon – Udaishō and the Sokyōden Lady under the Eighth Month full moon (I.xi.45, 50). See Figure 4.

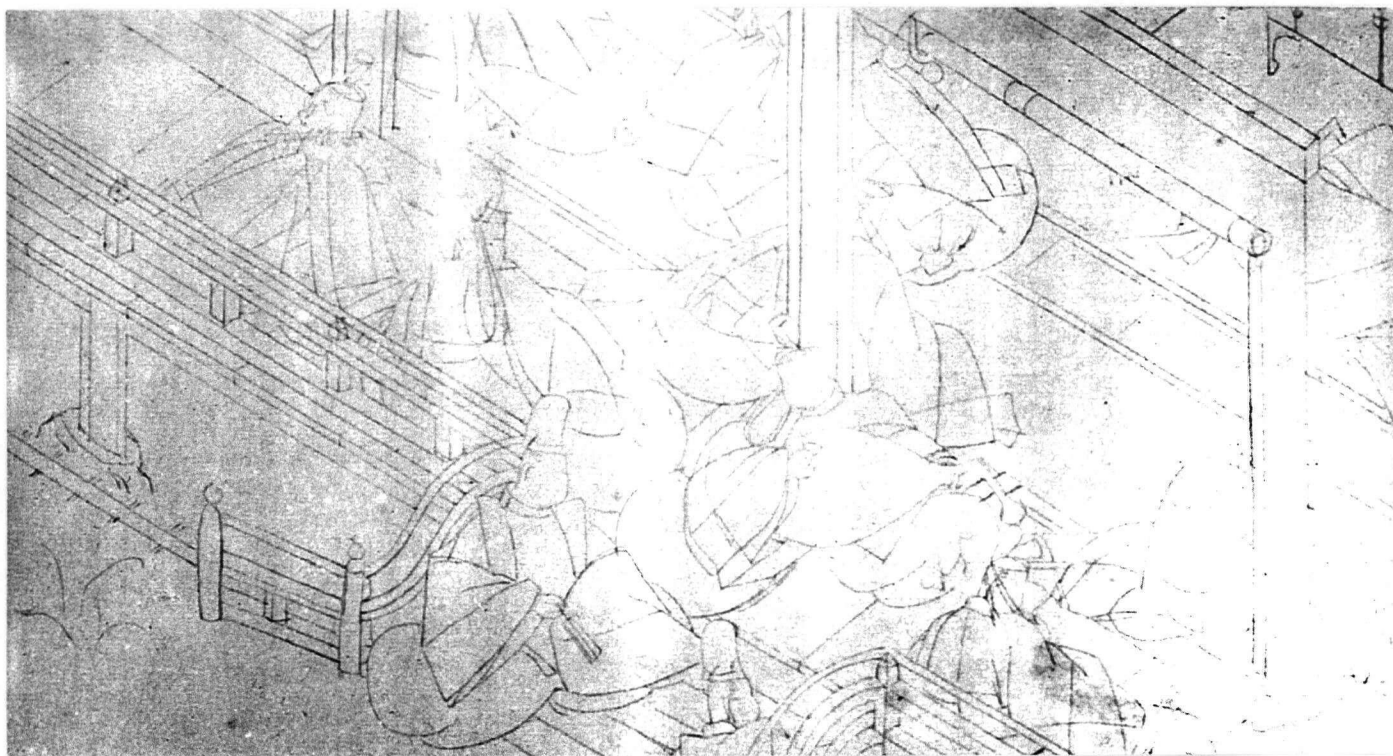


Figure 3.1 *Konkyōmyō Kyō*, courtiers playing biwas and flutes at a music party

(Komatsu 1960, Tōkyū Bunko-bon No. 8)



Figure 3.2 *Konkyōmyō Kyō*, courtiers watch figures descend on a cloud

(Komatsu 1960, Tōkyū Bunko-bon No. 13)

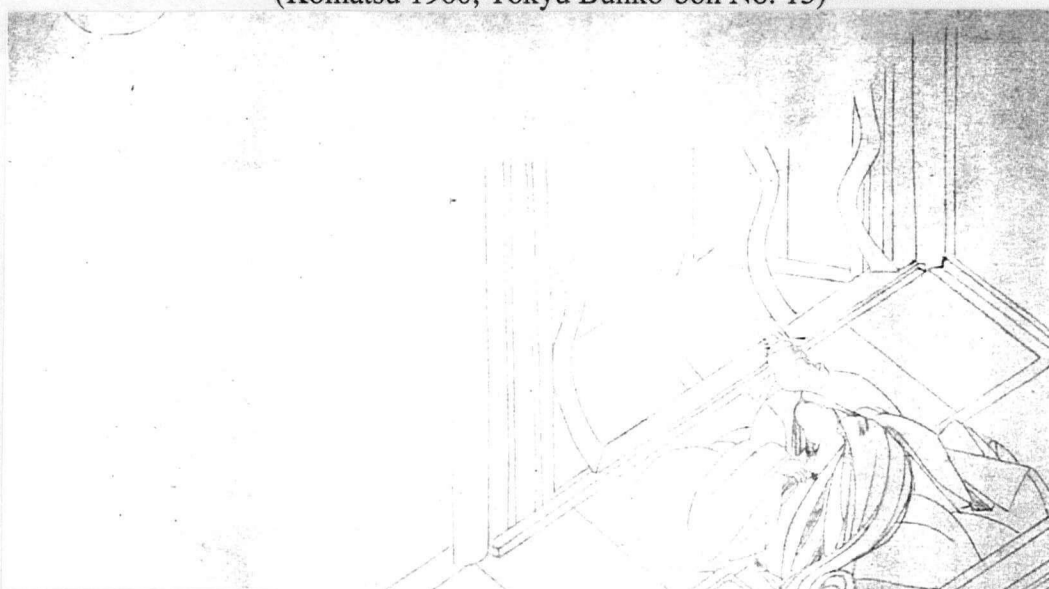


Fig. 4 *Konkyōmyō Kyō*, courtier and lady watching a full moon (Komatsu 1960, Tōkyū

Bunko-bon No. 3)

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As will be readily remarked, scenes of courtiers playing music, ladies looking at pictures or with children, and couples enjoying the full moon are not exactly rare in monogatari. However, the juxtaposition of descending celestial figures and exorcisms is a provocative one, and *Ariake* is clearly the best candidate of the monogatari that have survived. Exactly what the shock-haired figure represents in so many of these illustrations is a real mystery. The three scrolls with these illustrations could correspond to the three-scroll structure of *Ariake no Wakare*. If these arguments were accepted, then the *terminus ante quem* for *Ariake* would be pushed back to 1194 at the very latest, if one takes the date on the colophon, so the illustrations would date from some time before then.

The *Me-nashi Kyō* evidence is inconclusive, but given the paucity of any evidence relating to *Ariake*, it is of considerable interest. It is to be hoped that further research by art historians may confirm *Ariake* as the source for the illustrations, thereby allowing us not only to date *Ariake* with more assurance, but offering an interpretation of the text in another medium.⁴³

⁴³One can hardly forbear from observing that a palimpsest in which the predominantly female-associated hiragana text type of the monogatari is overwritten, or as it were, re-clothed, with the more male-associated Chinese characters of a sutra is a particularly interesting form for a set of illustrations for *Ariake* of all texts to take, with its themes of cross-dressing and gendered concealment (see frontispiece), even granted that women also copied out sutras written in Chinese characters.

Internal Evidence

Intertextuality, in the sense of the conscious or unconscious recollection of a previous text or textual practice, is a particularly elusive kind of evidence to use in many contexts. The most obvious problems, once it is clear one is not dealing with an unambiguously direct quotation, are first, deciding what degree of similarity in wording constitutes evidence of actual borrowing (conscious intertextuality), and then, whether the immediate source is the earliest, 'original' source, or whether it might have been transmitted via an intermediary text. In the case of the late Heian and early Kamakura monogatari, as is the case with many texts in conservative literary traditions, there was conscious adherence to a circumscribed diction. The model was the diction of *Genji Monogatari*, much as waka poetry adhered to the diction of the *Sandaishū*.⁴⁴ This frequently renders it most imprudent to make assured assertions about intertextuality as hard evidence of 'borrowing,' even regarding verbatim phrases, since these may well have passed into general currency. Noting similarities does however, at the very least, establish the likely existence of a web of genealogical relationships, without necessarily making claims of direct borrowing or influence.

Nevertheless, in the case of a text as untrammelled by the bonds of external evidence as *Ariake*, the possibilities offered by internal evidence must be pursued as thoroughly as possible. Some responsibility for intertextual claims can be off-loaded onto

⁴⁴三大集, the first three imperially commissioned anthologies of Japanese poetry, the *Kokinshū*, the *Gosenshū* (後選集 c. 950), and the *Shūishū* (拾遺集 compiled c. 1010).

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other scholars by utilizing the intertextual suggestions that populate many of the footnotes to editions of the monogatari in question. The implications of 'cf.' and its synonyms cover many degrees of similarity which one collapses at one's peril, so the conclusions offered must necessarily be tentative. They do, however, seem to be of considerable interest.

One can draw up and compare lists of intertextual references identified by various editors for different monogatari, starting with similarities in diction both from poetic and narrative sources, and come to some tentative conclusions that shed light on the broader genealogies of the texts concerned. Drawing up a list of intertextual references in the first book of *Ariake no Wakare*,⁴⁵ then grouping these according to the different sources, both prompts intriguing suggestions regarding the distribution of these references in *Ariake*, and also implies patterns of connection with other texts.

What is most noticeable regarding the distribution of intertextual references is how widely the number of plausibly identifiable references varies for different parts of the text. Even accounting for the fact that chapter divisions are not original (but follow Ôtsuki 1969), and taking into account a certain amount of variation in chapter length, one is struck by the clustering of references in Chapters I, IV, VIII, and XI. It might even be possible to note an alternation between groupings of chapters without an appreciable level of word-level intertextuality and these chapters that have noticeably more. Since one might well correlate denser intertextuality with 'higher style,' imbuing characters, scenes or events with a specifically refined aura at key moments, this distribution at least makes for a stylistically modulated narrative structure.

⁴⁵See Appendices Ia and Ib, 'Ariake Intertextuality,' based on this translation.

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Once one reorders the list of references to show clusters of favoured texts, additional patterns emerge. The overwhelming majority of references to poems from anthologies are, of course, to the *Kokinshū*, with nineteen references, to twelve distinct poems out of thirty-three references altogether, thus nearly two thirds of the total. Perhaps more interesting is the showing of the *Goshūishū* of 1086,⁴⁶ and even four references to *Man'yōshū*⁴⁷ poems. *Gosenshū*, *Shūishū* and *Senzaishū*⁴⁸ and sundry other poetry collections have only one reference each.

The distribution through the text of various prose sources, including *uta-monogatari*, seems random, but patterns emerge once they are collected together. Unsurprisingly, *Genji* corresponds to the place of the *Kokinshū*, with twenty-four references, and there are four to *Ise Monogatari*.⁴⁹ More interesting is the showing of *Torikaebaya*, with seven references, hardly surprising given the subject matter, but there are also five references to *Sagoromo*, four to *Utsuho*, and one each to *Yoru no Nezame* (or *Koke no Koromo*), *Asaji ga Tsuyu*, *kakure-mino*, *Eiga Monogatari* (possibly), and *Matsura no Miya Monogatari*. The last⁵⁰ is of special interest since it offers further information on the dating of the text. This monogatari is thought to have been written 'within a year or two of 1190,'⁵¹ so with

⁴⁶後拾遺集.

⁴⁷満葉集, compiled in the mid-8th century, including poems from at least the preceding three centuries.

⁴⁸千載集 completed 1188.

⁴⁹伊勢物語, early tenth century.

⁵⁰Chapter VIII, Section 35.

⁵¹Lammers 1992, Appendix A 'Evidence on Dating *Matsura no Miya Monogatari*,'

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this *terminus a quo*, one might be inclined to consider *Ariake* a product of the last decade of the twelfth century, thus a Kamakura period work (794-1185).

Apart from this dating *trouvaille*, what one notices is the range of references to monogatari, and that only five of the *Genji* references are to the Uji chapters. This is surprising, given the popularity of the tone and standpoint of these chapters in many works which derive inspiration from the tone and standpoint of the Uji chapters of the *Genji*. All of this information is much more interesting when put into a comparative context, compiling similar charts for the intertextual references to be found in other monogatari. To take *Yoru no Nezame*,⁵² *Torikaebaya*,⁵³ and *Matsura no Miya Monogatari*,⁵⁴ for example, the following general characteristics can be identified, even if the inventory of references is not taken to be unduly precise. First of all, *Nezame*, while sharing the predilection for the *Kokinshū*, has remarkably few specific references to monogatari, even *Genji*, which accounts for only a couple, together with isolated references to *Utsuho* and *Sagoromo* (possibly), *Taketori* and the lost monogatari *Katano no Shōshō* which is also mentioned in *Ochikubo*, *Makura no Sōshi*, *Genji*, and the *Fūyōshū*. No poetic sources other than the *Kokinshū* are particularly prominent. *Torikaebaya* broadly follows this pattern: there are three *Genji* references, three to *Yamato*, two to *Ise*, and one each to

p.172.

⁵²See Appendix Ic, 'Yoru no Nezame / Torikaebaya / Matsura no Miya Intertextuality,' based on Richards 1973 (augmented).

⁵³See Appendix Ic, 'Yoru no Nezame / Torikaebaya / Matsura no Miya Intertextuality,' based on Willig 1984 (revised).

⁵⁴See Lammers 1992, 'Index of First Lines of Poems Cited,' p.207.

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Sagoromo and *Hamamatsu*. Once again, no poetic sources other than the *Kokinshū* are particularly prominent. On the other hand, *Matsura no Miya* has a small number of references to a variety of monogatari, *Genji*, *Eiga Monogatari*, *Hamamatsu*, *Ise*, *Sagoromo*, *Yamato*, but the usual prominence of *Kokinshū* (twelve references) is paralleled, even surpassed, by the *Man'yōshū* (fourteen references), with no other collections making notable showings, though this may be attributed in part to its Nara period setting (712-793).

Can one hazard any overall genealogical inferences from these results? *Ariake* is notable for its number of monogatari references (unless we owe that to Professor Ôtsuki's greater diligence in tracking them down). *Ariake* is also noteworthy for its number of *Man'yōshū* references⁵⁵ which set it apart from *Nezame* and *Torikaebaya*, but which are even surpassed by *Matsura no Miya*. The attention to the *Goshūishū* seems to be another, though secondary, characteristic of the work's poetic intertextuality, and one which is peculiar to it. Overall, such data may help strengthen the sense that the author was someone close to Teika's circle, since even the *Mumyōzōshi* takes him to task for his predilection for the *Man'yōshū* evidenced in his *Matsura no Miya*. The *Ariake* evidence also reminds us that one aspect of the intertextuality of later monogatari is that monogatari themselves were increasingly the sources for references.

Regarding Teika there are further intertextual features that bear consideration. The most cited of all the *Kokinshū* poems is Book XIII (Love III) 625, by Mibu no Tadamine. Its distribution throughout the text and at especially prominent moments justifies referring to it as a 'leitmotiv' poem, and it is especially noteworthy that two external sources confirm that it was also one of Teika's most beloved poems. Not only does it

⁵⁵Four in Book I alone (see Appendix Ib).

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appear in all eight of Teika's exemplary anthologies,⁵⁶ but there is a remarkable anecdote in the *Kokonchomonjū*⁵⁷ which relates how, when Teika and Fujiwara no Ietaka were required by the Inmeimon-in,⁵⁸ a former empress, to cite a classic poem for a given topic, they both wrote down this poem of Tadamine's. It should be added that another tale in the *Kokonchomonjū* mentions in passing Teika's interest in monogatari.⁵⁹

The kind of intertextuality just considered is word-level intertextuality based on specific diction that can be traced to specific texts. Another kind of intertextuality is based not on references at the level of diction but on theme. Some kinds of subject matter can be associated with a specific source text, other kinds are so pervasive that no specific antecedent is claimed, and these of course are known as *topoi*. In the case of *Ariake*, in addition to numerous characters, plot configurations and scenes that recall *Genji Monogatari*, a remarkable number of the text's seemingly unusual, sensational events have precedents in other, earlier monogatari. These elements constitute an aspect of the text's genealogy

⁵⁶*Teika Jittei* (1202-1213), *Kindaishūka* (1209), *Eiga Taigai* (1216), *Shūka no Daitai* (after 1226), *Hachidaishū Shūitsu* (1234), *Nishidaishū* (1235), *Hyakunin Shūka* (1236), *Hyakunin Isshu* (1237).

⁵⁷古今著聞集, compiled in 1254 by Tachibana no Narisue. This tale is Volume V, Book VI, Tale 219 (78 of that book). For a translation see Appendix II, 'Two *Kokonchomonjū* tales.'

⁵⁸Reishi, Consort of Emperor Tsuchimakado. She lived from 1185-1243 and became Empress in 1205.

⁵⁹Book XIX, Section XXIX, Tale 662 (17 of that book). For a translation see Appendix II 'Two Teika Tales from *Kokonchomonjū*.'

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that is as important as its word-level intertextuality.

Japanese editions of post-*Genji* monogatari generally investigate echoes of *Genji* quite thoroughly, both at the diction and thematic levels. Without going into considerable detail here, some of the more salient instances should be mentioned. In terms of characters and characterization, whereas the *irogonomi*, or libertine, characters of the first Sadaishō, his son Sanmi no Chūjō, and the latter's unacknowledged son, the Sadaijin of the second and third books, all generically resemble the famous *irogonomi* characters such as Ariwara no Narihira, Heichū, and the young Genji, it is the troubled later Sadaijin who most recalls aspects of the *Genji* characters: Genji himself for his eroticised pursuit of a lost parent, and Kaoru in his troubled relationships with women, and his gradual uncovering of the truth of his own parentage.

The overall structure of *Ariake no Wakare* itself seems to bear a strong resemblance to *Genji*, in that the text divides into the superficially autonomous but profoundly symbolically related stories of two successive generations of the higher echelons at court.⁶⁰ Just as in *Genji* there is a narrative 'gap' in which the death of the protagonist, (in the case of *Ariake*, the 'death' of the protagonist), is elided from the narrative. In *Genji*, Genji is last presented in Chapter 41, *Maboroshi*, 'The Wizard,' where he is still contemplating taking orders and sad to be taking leave of his little grandson Niou:

"Genji was more and more despondent as the New Year approached.

Niou scampered about exorcising devils, that the New Year might begin
auspiciously.

⁶⁰For a broader treatment of the narrative structure of *Ariake*, see Chapter Two, 'Narrative Structure and Narrator.'

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“It takes a lot of noise to get rid of them. Do you have any ideas?”

Everything about the scene, and especially the thought that he must say good-bye to the child, made Genji fear that he would soon be weeping again.”⁶¹

Chapter 42, *Niou*, ‘His Perfumed Highness,’ opens with the news that Genji is already dead and has left a void that cannot be filled:

“The shining Genji was dead, and there was no one quite like him.”⁶²

In *Ariake*, Book I, Chapter XIII, Section 59 ends with Ariake’s sad thoughts about his imminent disappearance, as he contemplates the child Tai-no-Ue conceived by Sanmi no Chūjō whom he has acknowledged as his own child:

“As Ariake looked at what a beautiful child Wakagimi was growing up to be, even though he was not going to be very distantly separated from him, he had many sad thoughts indeed.”

Chapter XIV, Section 60 then opens with the announcement that,

“During the storms of the Godless Month, Ariake’s light was hidden from the world.”

In both texts the action then devolves onto a descendant of the original protagonist, principally Kaoru in *Genji* and the later Sadaijin in *Ariake*, though in both cases the new protagonist is neither as central, nor as idealized, as the initial one. Aspects of the narrative structure of *Ariake* are dealt with in greater detail in Chapter Three, below.

Most noteworthy of the major motifs and themes in *Ariake* are the following: the theme of genealogy that motivates much of the plot; the ‘tormented stepchild’; the

⁶¹Seidensticker, p. 734.

⁶²Seidensticker, p. 735.

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protagonist's cross-dressing and dual gender roles; powers of invisibility; concern for women suffering the depredations of *irogonomi* men; and Ariake's supernatural musical abilities, which are all found in Book I; and ultimately her supernatural identity as a 'heavenly maiden,' *tennin nyōbō*,⁶³ strongly hinted at earlier, and then virtually revealed in Book III. Other significant motifs and themes are: marriage between a human and a supernatural being; forbidden love for a parent figure; the *irogonomi*'s search for the ideal woman; the 'hidden flower' motif – a beautiful and refined woman living in obscurity; 'peeping,' *kaima-mi*.⁶⁴ female jealousy resulting in spirit possession of rivals (especially during pregnancy); and the revelation of paternity secrets.

All of these have their own genealogies in previous prose texts, especially monogatari. A listing of major motifs, topoi, or themes occurring in court tales, *ōchō monogatari*,⁶⁵ together with definitions and brief discussion of each can be found in the 1987 *Kokubungaku* Supplementary Volume on court tales,⁶⁶ in the section on 'narrative types' (*wake*)⁶⁷, including the following which correspond to those listed above in *Ariake*: 'divine descent of aristocrats' (*kinin no kōrin*,⁶⁸ under *Amewaka-miko*⁶⁹), which specifically mentions Ariake, a narrative type in which aristocratic genealogies are traced to the

⁶³天人女房.

⁶⁴垣間見.

⁶⁵王朝物語.

⁶⁶Fujii 1987.

⁶⁷話型.

⁶⁸貴人の降臨.

⁶⁹天稚御子.

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descent to earth of divine beings; ‘marriage between human and non-human’ (*irui-kon’in*⁷⁰); *irogonomi*, *kaima-mi*; ‘musical instruments as narrative elements’ (*gakki to sono wakei*⁷¹); the ‘divine marriage’ subtype of marriage quest (*seikon* / *kyūkon*⁷²) in which a mortal pursues an immortal as the most idealized kind of marriage partner; ‘heavenly maiden’ (*tennin nyōbō*); the ‘tormenting of a stepchild’ (*mamako-ijime*⁷³); ‘secrets’ (*mono no magire*); and ‘dual gender (or hermaphroditism)’ (*ryōsei guyū*⁷⁴).

In the *Kokubungaku* Supplementary Volume listing, in addition to the definition or characteristics of the motif, one or more examples are given. However, other than inclusion in the list itself denoting relative prevalence there is usually no indication of how widespread each element is. In fact the distribution varies from a small number of influential texts, to a large number of texts of many types. Since it is of interest to examine in greater detail the kind of texts to which these motifs link *Ariake*, it is worth trying to trace a larger number of them here. The results should give a broader indication of where *Ariake* stands in relation to its prose fiction (and other) forbears.

Cross-gendering: *Torikaebaya*; various *setsuwa*.

Invisibility: *kakure-mino*;⁷⁵ *Taketori*; *Makura no Sōshi*,⁷⁶ *Shūishū*,⁷⁷ *setsuwa*⁷⁸ (usually

⁷⁰異型の婚姻.

⁷¹楽器とその話型.

⁷²聖婚 (求婚).

⁷³継子虐め.

⁷⁴両性具有.

⁷⁵Now lost, but discussed in *Mumyōzōshi*. 11 poems with headnotes are to be found in the *Fūyōshū*.

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constituting a kind of ‘super-*kaima-mi*’).

Kaima-mi: *passim*, but especially *Ise Monogatari*, *Ochikubo Monogatari*, *Genji*

Irogonomi: *passim*, but especially *Ise*, *Heichū Monogatari*, *Genji*

Abduction of intended wife: *Ise*, *Ochikubo*, *Genji*, *Sagoromo*, *Tsutsumi Chūnagon Monogatari* (*Hanazakura Oru Shōshō*).

Marriage Quest: *passim*, but especially *Taketori*, *Utsuho* (*Atemiya*).

Obscured parentage, genealogy: *Genji* (*Reizei*, *Kaoru*), *Hamamatsu Chūnagon Monogatari*, *Torikaebaya*, *Matsura no Miya Monogatari*

Triangular affair: *passim*, but especially *Genji*, *Sagoromo*.

Miraculous musicianship: *Man'yōshū*, *Utsuho Monogatari*, *Yoru no Nezame*, *Matsura*

⁷⁶Dan 45, 100, 131.

⁷⁷Book XVIII, No. 1192, *Taira no Kinzane*,

Shinobitaru hito no moto ni yokoshikeru

kakure-mino, kakure-gasa wo mo ete shi ga na

kitari to hito ni shirarezarubeku

‘Sent to a person he was longing for:

If only I had a cape or a hat to make me invisible

Then my comings and goings would be completely unknown’

⁷⁸In *Konjaku* IV.24, three men use a medicine that confers invisibility, ‘just as though one had on that cloak of invisibility one hears of,’ 隠れ蓑といふらむもののよふにかたちをかくして、to violate an Indian king’s royal ladies. See also *Kohon Setsuwashū*, 63.

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no Miya, various *setsuwa*.⁷⁹

Female protagonist / 'feminist perspective': *Genji* (Uji chapters), *Yoru no Nezame*.

Heavenly Beings on Earth: *Fudoki*, *Man'yōshū*, *Taketori*, *Sagoromo*, *Yoru no Nezame*,

Genji 'Yadorigi',⁸⁰ *Konjaku Monogatari* XXIV.1.⁸¹

Recovery from death or suspended animation (*sosei*):⁸² *Genji* (Ukifune), *Sagoromo*,

Ko Torikaebaya. This motif is especially popular in later monogatari: *Asakura*,
Asaji ga Tsuyu.

This is by no means an exhaustive list of the motifs and themes of *Ariake*, nor of the previous texts in which they appear. It should however serve to indicate what a large number of motifs and themes *Ariake* draws on, and what a large number of texts it draws on for them. Few preceding texts other than *Genji* provide such a *summa* of the main themes and motifs of the court tale type of monogatari.

There are yet other ways by which one could seek to establish a relationship between *Ariake* and other texts. In his study of *Matsura no Miya Monogatari*, Wayne Lammers notes that the dreamlike air with a strong suggestion of the mysterious and alluring supernatural is a close approximation to a narrative incarnation of Teika's ideals of *yūgen* and *yōen*, and indeed there are grounds for identifying characteristically 'Shinkokinshū' diction, all of which he uses to bolster the argument for Teika's authorship. Similar claims could be made for *Ariake*, but without the *Mumyōzōshi* attribution of

⁷⁹See also the *Genji* and *Konjaku* references under 'Heavenly Beings on Earth.'

⁸⁰Seidensticker p. 923.

⁸¹For a translation, see Royall Tyler, *Japanese Tales*, p.61.

⁸²蘇生.

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authorship to Teika that *Matsura no Miya* monogatari has, there is less incentive to do so, given the prevalence of such an aesthetic in Teika's circle. Unlike with *Matsura no Miya*, this line of reasoning is not likely to confirm any authorship attribution.

In a genre characterized by a rather circumscribed set of narrative stratagems, *Ariake* clearly gathers together a remarkably large number of them. The most interesting questions concern what this monogatari does with these themes and motifs in terms of signification, and what kind of integration is attempted, if any. This will be addressed in subsequent chapters, but at this point further consideration of *Ariake*'s relationship to other monogatari needs to address an additional question of generic affiliation, namely the subgenre of *giko monogatari*. What is understood by this term, where did it come from, and how has its denotation developed over time. In short, what is the genealogy of the term *giko monogatari*?

Chapter Two

'Giko':

Genealogy of a Term from Style to Subgenre

'The archaic period is winter. The *norito*, *senmyō*, and the *Kojiki* are the dense woods of pine and oak deep in the snow. The early Heian *Taketori Monogatari*, *Ise Monogatari*, and *Tosa Nikki* are the budding of the first plum blossoms in early spring. The period of the women writers, Murasaki and Sei Shōnagon, is the season of genial spring breezes when masses of flowers are in full bloom. If Murasaki Shikibu is the cherry blossom, then Sei Shōnagon is the red flowering plum. Izumi Shikibu is the peach blossom. The rise of *wakankōkōbun* in the Kamakura period is the fresh verdure of early summer. The Muromachi period is like high summer festooned with crape myrtle and lilies. Coming to the Edo period with the sudden appearance of so many and various great writers, it is an autumnal landscape of the moors with their seven flowers, the hills with their yellow and scarlet leaves. The ripening of *kanbun* is that of the chrysanthemums and orchids made native to Japan. And the revival of *wabun*, that is to say *gikobun*, is the reflorescence of the cherry blossom.'

This encomiastic late-Meiji account of 'gikobun' as a highly valorized Edo period writing style comes as some surprise to the modern reader reflecting on the term 'giko monogatari.' Twentieth-century literary criticism of the monogatari genre makes fairly frequent use of the term 'giko monogatari' to refer to post-Heian monogatari,² and especially

¹Ōmachi Keigetsu, *Nihon Bunshōshi*, 1907, p. 1711.

²E.g., Tsuda Sōkichi, *Bungaku ni Arawaretaru Waga Kokumin Shisō no Kenkyū*,

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those of the later twelfth and thirteenth centuries, which includes the period in which it seems most likely that *Ariake* was composed.³ The term itself appears to have emerged very early in this century, and definitions that accompany its usage in literary histories are somewhat confusing and contradictory, varying both in terms of the period to which it applies, whether it constitutes a writing style or a genre, and whether it is favourably or unfavourably evaluated.

Accordingly, it is worth examining the characteristics attributed to the subgenre to see if it can be defined in a principled way; to see if such a definition corresponds to any subgeneric awareness perceptible in works from the original time, especially the *Mumyō-zōshi*; and to locate *Ariake* in relation to this subgenre. As part of this process it will be instructive to try and trace the genealogy of the term itself, in order to be fully alert to different associations it may have had at different periods.

The term *giko*, ‘pseudo-classical,’ ‘classicising,’ or ‘archaistic,’ is widely found nowadays in two quite distinct uses, one referring to an Edo period literary writing style, 1916 (rpt. 1977-1978), Vol. III, pp. 37, 259 (Kamakura Period); Vol. VII, pp. 344, 375 (Edo Period); Nomura Hachirō, *Kamakura Jidai Bungaku Shinron*, 1922, Chapter 2, ‘Giko Bungaku’; Miura Keizō, *Sōgō Nihon Bungaku Zenshi*, 1924, Chapter 60, ‘Giko Bungaku’ (Edo); Hisamatsu Sen’ichi, *Nihon Bungaku Hyōronshi*, 1936, p. 499 (Kamakura); Hisamatsu Sen’ichi, *Yōsetsu Nihon Bungakushi*, 1952; rpt. 1965, p. 197, Chapter III, Section 7, ‘Giko Monogatari’ (Kamakura); *Nihon Koten Bungakushi*, 1992, p. 83 (Kamakura), p.131 (Edo).

³Of course, no pre-World War II texts mention *Ariake* in any capacity other than as the name of a ‘lost’ monogatari, since it was only found after the war.

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gikobun, and the other, *giko monogatari*, referring to certain monogatari of the Late Heian and Kamakura period. Interestingly, neither term was used at the times of the literary phenomena to which they refer, though as we shall see, there is some evidence for awareness, at those times, of the categories to which ‘gikobun’ and ‘giko monogatari’ now refer. I intend to show that these two uses are related in an unexpected way, and one which throws some light on the nature of 20th century literary criticism of the subgenre to which *Ariake* may reasonably be assigned. The connotations of ‘giko’ will also be illuminating with regard to the discussion of the relationship between *Ariake* and its precursors, which I have begun to sketch out in the introductory chapter. Furthermore, there are certain ambiguities and contradictions in the later use of ‘giko monogatari’ which it shall also prove instructive to investigate.

A very early appearance of the formulation, though not the term, ‘giko’ may be identified in the Edo period itself, in the title of a work whose style parodied the *Kojiki*, the *Gi-Kojikibun*,⁴ by ‘Ashinaga Inagomaro,’⁵ a pseudonym of Yamada Hisatada⁶ roughly between 1830 and 1844.⁷ Clearly, the logical segmentation of the compound does not permit us to interpret this as an early use of ‘giko’ in the way it was to be used later, but

⁴擬古事記文. Edo period parodies of classical texts such as *Ise Monogatari* (parodied in the *Nise Monogatari*), and *Genji Monogatari* (parodied in Ryūtei Tanehiko’s *Nise Murasaki Inaka Genji*) are well known. Parodies of the *Hyakunin Isshu* have recently been examined by Joshua Mostow in Mostow 1997.

⁵脚長蝨麻呂.

⁶山田尚忠.

⁷*Nihon Koten Bungaku Daijiten (NKBD)*, Vol. II, p.124.

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the occurrence itself is worthy of note. Unlike the Edo pseudoclassical styles that were to become known as ‘gikobun’, the intention is parodic and humorous, blending *ga* and *zoku*⁸ with deliberate incongruity, rather than emulating the lofty *Kojiki* style to achieve purity of *wabun* and an elegant tone. Nevertheless, the fact that such a work came into existence at all probably does signify an awareness of the ‘gikobun’ that by this time had been practiced by a large number of *kokugaku*⁹ scholars, though generally choosing a mid-Heian rather than Nara linguistic model. The fact that the title ended up serendipitously including the very character sequence that was to be coined as a compound later to refer to the object of its parody (that object being of course the classicizing *kokugakusha* rather than the *Kojiki* itself), is actually a rather delicious irony.

The term ‘gikobun,’ though referring to the later, Edo period literary style, in fact came into use before ‘giko monogatari,’ the Late Heian and Kamakura period genre term. A widely available modern definition can be found in the *Nihon Koten Bungaku Daijiten*,¹⁰ which refers to it as a ‘writing style,’ *buntai*, from the mid-Edo period to the beginning of Meiji, ‘originated among *kokugakusha* and made an essential compositional exercise for the study of Japanese classics,’ which was also promoted by Ogyū Sorai (1666-1728) and the Kobunji school. Mid-Heian (and sometimes earlier) vocabulary was to be used, and kanji were to be given their Japanese (*kun*) readings. Gikobun usage is identified in five

⁸雅, 俗.

⁹国学, ‘national learning, nativist studies,’ Edo period scholarship focusing on Japanese language, literature, religion and history, in contrast to Chinese, especially Confucian and Buddhist, studies.

¹⁰*NKBD*, Vol II, pp. 124-125.

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contexts: 1) prefaces, postscripts and official records for which a *miyabi*¹¹ tone was required; 2) essays and lectures on kokugaku; 3) articles and travel diaries; 4) writings on current affairs (*shōzokubun*); and translations and studies of the classics. It was also naturally used for text such as waka headnotes.

Regarding the practitioners of gikobun, the *Daijiten* identifies three periods or major groupings. The first grouping consists of Kamo no Mabuchi¹² (1697-1769) and his disciples, based in Edo. In works like Mabuchi's *Niimanabi*,¹³ and *Bun'ikō*¹⁴ he valorized the *masuraoburi* ('manly, heroic') qualities of ancient Japanese vocabulary (i.e. *Kojiki* and *Man'yōshū*, cf. his own *Goikō*)¹⁵ and the *tawayameburi* ('graceful, delicate, feminine') qualities of mid-Heian vocabulary, and offered them as 'exemplary models,' or, in his usage, *tataegoto* or *michiyukiburi*. This style was continued by his disciples Katō Chikage¹⁶ (1735-1808) and Murata Harumi¹⁷ (1746-1811), and their disciple Katō Umaki¹⁸ (1720-1777), and in turn by his disciple Ueda Akinari¹⁹ (1734-1809), and by Ban Kōkei²⁰ (1733-1806) in Kyoto, often highly ornamented with stylistic devices such as

¹¹みやび / 風流, 'courtliness,' especially associated with the Heian era aristocracy.

¹²賀茂真淵.

¹³新学.

¹⁴文意考.

¹⁵五意考.

¹⁶加藤千蔭.

¹⁷村田春海.

¹⁸加藤宇万伎.

¹⁹上田秋成.

²⁰伴蒿蹊.

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makurakotoba.²¹ In fact the first object of this classical revival seems to have been waka poetry, but the principles were soon applied to prose also.

A second grouping is identified around Motoori Norinaga²² (1730-1801) (himself a disciple of Mabuchi's), and his disciples. Norinaga's major contribution to the development of gikobun emerged from his detailed philological studies, which gave him a heightened sense of the varying lexical and grammatical features of different periods, as discussed in his *Tama Arare*.²³ As a result, he studiously avoided mingling vocabulary and grammar from different periods, producing a more harmonious and less mannered gikobun. This style of his was continued by his pupils Fujii Takanao²⁴ (1764-1840, *Sakigusa*, *Shōzoku Bunrei*), Nakajima Hirotani²⁵ (1791-1864), and Kurosawa Okinamaro²⁶ (1795-1859, *Gagon Yōbunshō*), apparently arousing considerable interest.

The third and final gikobun grouping that is identified is that of the gikobun novelists such as Katano Ariamaro (1703-1751, *Shirozaru Monogatari*) and Goi Ranshū (*Zoku Ochikubo Monogatari*). From Kamo no Mabuchi's school there are Takebe Ayatari (1719-1774, *Nishiyama Monogatari* – ‘Tale of the Western Hills’), Murata Harumi (*Tsukuribune Monogatari*), Ueda Akinari (*Harusame Monogatari* – ‘Tales of the Spring

²¹枕詞, ‘pillow word,’ a word or phrase conventionally attached to a specific following word or phrase, thus functioning as a standardized epithet.

²²本居宣長.

²³玉あれ.

²⁴藤井高尚.

²⁵中島広足.

²⁶黒沢翁満.

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Rain,’ *Kuse Monogatari*), and Ishikawa Masamochi (1753-1830, *Ômi-ken Monogatari*, *Shimi no Sumika Monogatari*, *Miyako no Tenbun*). Other literary histories and reference works²⁷ also usually add the name of Shimizu Hamaomi²⁸ (1776-1824) to the list of gikobun practitioners, particularly for his *Sazanami Hitsuwa* (1813). This rather lengthy listing should serve to show how widespread the practice of this style was, and how nearly coextensive it was with kokugaku itself.

The *Daijiten* notes that, despite its enthusiasts, the style gradually died out and, after being labelled ‘gikobun’ in the Meiji period, it survived only as a scholastic exercise. We shall see, however, that the Meiji reflexes of ‘gikobun’ were in fact many and various. Although the precise style denoted by its narrowest definition – the imitation mid-Heian style promoted by Norinaga – is indeed rare, the pseudoclassical impulse certainly survived into the twentieth century in the guise of styles like *bibun*²⁹ and *futsūbun*.³⁰ The *Daijiten* also draws attention to this style’s artificiality by referring to it as a *jinkōteki na bunshō*, and it is interesting to investigate why this style rather than any other (for

²⁷E.g. *Nihon Kokugo Daijiten*, Vol. 5, p. 546; *Yūseidō Nihon Koten Bungakushi*, p. 131.

²⁸清水浜臣.

²⁹美文, ‘belletristic prose,’ an ornate, florid prose style.

³⁰普通文, ‘general style,’ the Meiji Classical Standard after c. 1897 in newspapers, magazines, textbooks, and government business. A ‘blend of the most familiar idioms and grammatical features of *kambun*, *wabun*, *wakankōkōbun*, and *sōrōbun*,’ Twine 1991, p. 188.

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example *kanbun*),³¹ should be considered ‘man-made.’ This entry draws attention to the fact that the Edo period terms used were *inishieburī no fumi*, *gibun*, and *kobunji*,³² with ‘gikobun’ not in general use until the Meiji period.

On further examination, one finds that in fact ‘gikobun’ is not in general use for this style until quite late in the Meiji period. For example, the earliest ‘modern’ comprehensive history of Japanese literature,³³ the 1890 *Nihon Bungakushi* by Mikami Sanji (1865-1939) and Takatsu Kuwasaburō (1864-1921),³⁴ principally uses the term *kanabun*³⁵ rather than *wabun* for prose in Japanese rather than Chinese, particularly for Heian *monogatari*³⁶ and *nikki*.³⁷ *Gibun*³⁸ is used quite widely, to refer both to the Heian

³¹Tsuda Sōkichi does include *kanbun* in his wide-ranging use of ‘giko bungaku.’ His appears to be the broadest use of the term, and is perhaps not typical.

³²いにしへぶりのふみ, 擬文, 擬文辞.

³³For a discussion of the emergence of ‘modern’ comprehensive literary histories in Japan, see Michael Brownstein 1987.

³⁴三上参次, 高津鯉三郎. 日本文学史.

³⁵仮名文.

³⁶Mikami & Takatsu 1890, Vol. 1. p. 218 ff.

³⁷Describing *Tosa Nikki*, Vol. 1. p. 302.

³⁸雅文. Some later writers prefer the characters 華文. Higuchi Ichiyō has been referred to as ‘the last writer of *Gibun*,’ in Chizuko Ueno, ‘Vernacularism and the construction of gender in Modern Japanese Language,’ in *Proceedings of the Midwest Association for Japanese Literary Studies* Vol.3 *Ga / Zoku Dynamics in Japanese Literature*, (West Lafayette (Purdue Univ.) 1997), p. 8.

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monogatari and diaries in Japanese³⁹ – the mid-Heian grammatical standard with a minimum of Sino-Japanese vocabulary – and when referring to the kokugakusha (or *wagakusha*) authors’ writing in that style.⁴⁰ A later monogatari such as *Torikaebaya* is still merely called a *tsukuri-monogatari*, a term which does go back a long way, appearing at least as early as the *Imakagami* ‘The Mirror of the Present,’ c. 1170, whose last chapter has the startlingly modern title, ‘*Tsukurimonogatari no Yukue*’ – ‘The Future of the Novel.’⁴¹ A wide range of Heian and Kamakura period monogatari such as *Asakura*, *Katano no Shōshō Monogatari*, *Nezame Monogatari*, *Ide Chūjō Monogatari*,⁴² and *Umetsubo Shōshō Monogatari*⁴³ are gathered together without any subgeneric distinction.⁴⁴

However, by the time of the 1916 *Bungaku ni Arawaretaru Waga Kokumin Shisō no Kenkyū* by Tsuda Sōkichi (1873-1961),⁴⁵ the usage to denote the Edo style is firmly entrenched enough to figure as a chapter title, *Gikobungaku oyobi Kanbungaku*.⁴⁶ In this chapter the mid-Heian monogatari are called *ko monogatari*, contrasting with all later

³⁹Used regarding the styles of *Genji Monogatari* and *Makura no Sōshi*, in Vol. 1, pp. 318, 321. The *Genji* is even referred to as *gabun no kyokubi naru mono* – ‘the most extremely beautiful gabun,’ Vol. I, p. 233.

⁴⁰Vol. 2, pp. 344, 345, 347, 349, à propos of Motoori Norinaga.

⁴¹Harper 1971, p. 51. Harper also gives a translation of this chapter, *ibid.*, pp. 52-55.

⁴²井手中将物語.

⁴³梅壺少将物語.

⁴⁴Sanji & Takatsu 1890, Vol. 1, p. 232.

⁴⁵津田左右吉, 文学に現れたる我が国民思想の研究.

⁴⁶Iwanami edition, Vol. 6, Book I, Chapter 12, p. 76.

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giko monogatari, *ko bungaku* is contrasted with *giko bungaku*, and the Mikami/Takatsu usage of *gabun* seems to be firmly replaced by *gikobun*. This substitutes a perfectly clear opposition of ‘original’ and ‘imitation’ in place of the previous lexical dyads that opposed *wabun* with *kanbun*, and *gabun* with *zokubun*. As we shall see, the first appearance of the term ‘giko’ seems to be in about 1896. What might account for this change in usage over a period of about twenty years?

Attempting to trace the origins and changing usage of a term in literary history raises considerable problems. Given the rarity of indexes for the texts surveyed (which would permit a properly quantitative stylometric analysis), it seems that one is limited to two kinds of assertion, focusing on texts where the term might be expected to occur (in this case, texts which examine Edo and Meiji period literary styles, or which treat late Heian and early Kamakura period monogatari). First, one can report whether the term is, in fact, used in the expected context. Second, one can try to establish whether it is the generally used term by the author in that context, and go on to note what kind of definition is functioning, and with what connotations. Tracing the shifts in usage, both by one author in his lifetime and among several authors over longer periods of time can reveal quite surprising fluctuations and redefinitions. Despite the fact that, as already noted, comprehensive literary histories of Japan do not appear until 1890, the number of texts that need to be surveyed for this investigation is quite extensive. Not only is there a substantial number of sizeable literary histories from the late Meiji and Taishō periods, but there is another area which needs to be surveyed when tracing the emergence of the term ‘giko,’ namely treatises on writing style.

As it happens, the question of writing style was one of the great cultural debates

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of the Meiji period, and one that was not entirely resolved until after the Second World War, if even then. This issue had a prominence in Japan in the last decades of the nineteenth century that is perhaps hard for most speakers and writers of Japanese and English to appreciate now.⁴⁷ So central was the issue to the entire perception of Japan’s modernization project, that a leading enlightenment journal such as *Meiroke Zasshi*⁴⁸ devoted its entire first issue to the topic in 1874.⁴⁹ The debate over whether Japan should adopt a standardized written style based on the spoken language or on a more grammatically conservative style came to be known as the *genbun’itchi*⁵⁰ – ‘unification of written and spoken language’ – debate and was at its height in the last three decades of the nineteenth century. The topic has been extensively researched in Japanese, especially in the works of Yamamoto Masahide,⁵¹ and the debate at the time was the subject of dozens, if not

⁴⁷Though not so hard, of course, for contemporary speakers of Norwegian and Greek to appreciate, for example, for whom the very issues that so exercised the Japanese in the late 1800s are still the subject of intense polemics between the advocates of *rijksmaal* vs. *bokmaal*, and *demotiki* vs. *katharevousa*, being in each case the modern colloquial and conservative literary forms respectively.

⁴⁸明六雑誌.

⁴⁹This comprised Nishi Amane’s famous essay promoting the adoption of the western alphabet, and Nishimura Shigeki’s essay on ‘Why the reform of writing should depend on the level of enlightenment.’ In Braisted 1976, pp. 3-16, and 16-20.

⁵⁰言文一致.

⁵¹An extensive bibliography, both of the works of Yamamoto and other, appears in Nanette Twine, *Language and the Modern State: The Reform of Written Japanese*,

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hundreds, of publications, largely journal and newspaper articles. Soon after, more extensive histories of written styles appeared, inevitably drawing on the topics and terminology forged during the height of the *genbun’itchi* debates.

Since discussions of style are the natural place to look for the emergence of a term that originally denoted a literary style, these *genbun’itchi* debates and style histories, which are to some extent prescriptive and descriptive approaches to the same subject, need to be added to the analysis of literary histories that started to be produced at the height of the *genbun’itchi* movement and are thus inevitably connected with it. A typical example from a literary history is in Mikami and Takatsu’s *Nihon Bungakushi* itself. It points out that the style of *Genji*, although not ‘pure *genbun’itchi*’ was, in the speech of its dialogues, ‘actually not terribly far removed from it.’⁵² This shows that at this time even critical discourse on Heian era prose writing style could be conducted in the terminology of *genbun’itchi*.

The resulting corpus of texts to examine is naturally quite vast, and for the Routledge, 1991, which is also the most detailed overview of the topic currently available in English. For an examination of its strengths and weaknesses, see Richard Torrance’s review in *JJS* 19 (1), 1993. Nanette Twine, now Nanette Gottlieb, has recently published a related text focusing on the years from 1900 until the 1990s, *Kanji Politics: Language Policy and Japanese Script* (Kegan Paul International, London, 1995), which has been reviewed by Sharalyn Orbaugh in the *Journal of Japanese Studies* 24, no. 1 (1998): 201-208. On *genbun’itchi* see also Kobayashi 1994.

⁵²*junsui naru genbun’itchi itaru ni wa arazarubeki mo, taiwa mondō no ku wa, tadashi jissai wo saru koto, hanahada tōkarazarubeshi*. Vol. 1, pp. 271-272.

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purposes of this study it has only been possible to survey a part of the material, in the hope that it may be representative. Certainly, the bulk of the Meiji and Taishō comprehensive literary histories have been examined, together with the most important essays from the genbun'itchi debates and the related surveys of writing styles. It is hoped that this can give a reasonable picture of the developing discourse about style during the late Meiji and early Taishō periods.

The following table gives a chronological list of some Japanese literary histories of the Meiji and Taishō eras that are significant in this context.

Meiji / Taishō Literary Histories

1890 Mikami / Takatsu	<i>Nihon Bungakushi</i>
1890 Haga Yaichi, Tachibana S.	<i>Kokubungaku Tokuhon</i>
1896	<i>Koji Ruien</i>
1898 Aston, William G.	<i>History of Japanese Literature</i>
1900 Haga Yaichi	<i>Kokubungakushi Jikkō</i>
1900 Haga Yaichi	<i>Kokugakushi Gairon</i>
1905 Fujioka Sakutarō	<i>Kokubungaku Zenshi : Heianchō hen</i>
1906 Sassa Seisetsu et al.	<i>Nihon Bungakushi Jiten</i>
1906 Florenz, Karl	<i>Geschichte der Japanischen Litteratur</i>
1907 Haga Yaichi	<i>Meiji Bungaku</i>
1908 Haga Yaichi	<i>Kamakura Jidai no Bungaku</i>
1909 Hiraide Kojirō, Fujioka S.	<i>Kinko Shōsetsu Kaidai</i>
1911 Fujioka Sakutarō	<i>Nihon Hyōronshi (1908-1910)</i>
1913 Haga Yaichi	<i>Kokubungakushi Gairon</i>

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1915 Fujioka Sakutarō	<i>Kamakura Muromachi Jidai Bungakushi</i> ('06-09)
1916 Tsuda Sōkichi	<i>Bungaku ni Arawaretaru Waga Kokumin Shisō</i>
1922 Nomura Hachirō	<i>Kamakura Jidai Bungaku Shinron</i>
1924 Miura Keizo	<i>Sōgō Nihon Bungaku Zenshi</i> ⁵³

In a movement that parallels the debates and developments regarding prose style in several respects, poetic diction also became the object of intense controversy in the late 19th century and spawned another stylistic application of the term ‘giko.’

In 1882 Toyama Masakazu (1848-1900), Yatabe Ryōkichi (1851-1899), and Inoue Tetsujirō (1855-1944) published the treatise *Shintaishishō*, which advocated what was essentially a ‘genbun’itchi’ approach to poetic diction, though several years before that term achieved general currency. Traditional alternating 5-7 syllable rhythms were to be maintained, but poetic diction was to be modernized, both in terms of vocabulary and grammar, substituting the contemporary written standard (not yet itself the equivalent of colloquial) for the classical diction that had prevailed hitherto – largely 10th century diction for the tanka, and modern vocabulary with classical grammar for the haiku.⁵⁴

⁵³A remaining literary history that has proved unobtainable is Wada Mankichi and Nagai Hidenori’s 1901 *Kokubungaku Sōshi*.

⁵⁴Makoto Ueda, *Modern Japanese Poets and the Nature of Literature* (Stanford University Press, 1983). As he points out, ‘The “new style” was not strikingly new, because its basic rhythm, the repetition of five- and seven-syllable lines, was that of traditional Japanese verse. Its vocabulary was pseudoclassical, too. Yet poems written in this style looked radically different from haiku and tanka, since they were longer, and more open,’ p. 6.

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As with the case of prose, the adoption of norms closer to the spoken language did not proceed at an even pace, the concept itself was controversial, and a strong anti-shintaishi reaction was felt by the late 1880s. Shintaishi itself split into variants that were either more colloquial or more classicizing in their diction. The latter emerged especially prominently in 1896, with the publication of the anthology *Bibun Imbun Hana Momiji*,⁵⁵ ‘Blossoms and Autumn Leaves of Belletristic Prose and Rhymed Verse,’ comprising ornate prose and classicizing shintaishi by Ômachi Keigetsu⁵⁶ (1869-1925), whose contributions to literary and stylistic criticism we shall have cause to examine later; Shioi Ukō⁵⁷ (1869-1913); and Takeshima Hagoromo⁵⁸ (1872-1967). All three were classmates in the Japanese Literature course of Tokyo Imperial University, taught at various schools, and had been publishing poetry in the conservative shintaishi style in the magazine *Teikoku Bungaku* for several years prior to the success of *Bibun Imbun Hana Momiji*. They were known as the ‘Akamonha’⁵⁹ or ‘Daigakuha’ – the ‘Tokyo Imperial University School’ of poetry. However, they also became known as the ‘Gikoha,’⁶⁰ owing to their classicizing shintaishi diction. Most importantly, as we shall see, Ômachi Keigetsu went on to become a widely published literary critic and historian, as well as poet and *bibun* prose stylist.

⁵⁵美文韻文花紅葉.

⁵⁶大町桂月.

⁵⁷塩井雨江.

⁵⁸武島羽衣.

⁵⁹赤門派.

⁶⁰擬古派.

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Interestingly, both of the major European commentators on the contemporary Japanese literary scene commented favourably on the popularity of this poetic faction. William G. Aston in England (1899)⁶¹ regarded the 'Gikoha' as the Japanese poetry of the future, as did Karl Florenz in Germany (1906)⁶², referring to them as the 'Teikoku-Bungaku Schule.' Aston went so far as to claim that 'the day of Tanka and Haikai seems to have passed,'⁶³ and closed his *History of Japanese Literature* with an unprecedentedly long (two page) translation of a poem by Shioi Ukō from *Hana Momiji*, albeit qualifying it as 'the following specimen, which may be taken as characteristic of the vague and dreamy style of most recent Japanese poetry.'⁶⁴ Yet anthologies of Japanese poetry completely ignore their works now, and Donald Keene, in his one mention of Hagoromo in his compendious *Dawn to the West*, (in reference to a comparison made by Takayama Chogyū of Hagoromo and Shimazaki Tōson) refers to him as, 'the now forgotten poet.'⁶⁵

The second major challenge to the genbun'itchi movement, following the resurgence of conservative styles from the late 1880s to the mid 1890s,⁶⁶ began just after the turn of the century. Mozume Takami (1847-1928) in his essay 'Genbun'itchi no Fukanō' in the *Yomiuri Shinbun*, December 1902, is the most salient instance of this, owing to the fact

⁶¹Aston, 1898; rpt. 1972, p.395.

⁶²Florenz, 1906; rpt. 1909, p. 624.

⁶³Aston, 1898, p. 396.

⁶⁴Aston, *ibid.*

⁶⁵Keene, *Dawn to the West*, Vol. 2, *Poetry, Drama, Criticism*, p. 215.

⁶⁶Nanette Twine, *Language and the Modern State*, Chapter 7.

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that having been ‘instrumental in leading the way from the theory to the practice of colloquial style in 1886,’⁶⁷ with his essay ‘Genbun’itchi,’⁶⁸ he then recanted his former support for the movement in favour of a futsūbun with more modern expressions.

In fact, similar public advocacies of futsūbun can be found in essays like ‘Kongo no Buntai’ by Ōmachi Keigetsu, which appeared in the magazine *Taiyō*, of which he was literary editor, in April 1901. We have already had occasion to mention Keigetsu in his capacity as a ‘Gikoha’ poet, so one might indeed expect to find him favourably disposed to a more classicizing idiom. He does, in fact, take a conciliatory approach, promoting the coexistence of the two as complementary styles. It is notable that the entire essay on the future of literary styles makes no use of the ‘conservative coded’ terms, ‘wabun’ and ‘gabun,’ but is conducted entirely in terms of the futsūbun / genbun’itchibun binarism. In his earlier essay ‘Keichū Azeri’ (1897),⁶⁹ Keigetsu spoke of Keichū’s works as ‘wabun,’ (in fact the sixth chapter of that essay bears the title ‘Keichū no Waka, Wabun’). By the time of his 1914 essay ‘Sakubun Jūsoku,’⁷⁰ he was speaking in terms of a similar binarism, but this time between *jitsuyōbun*, ‘practical prose,’ and *bibun*. Keigetsu does not define ‘bibun’ as necessarily conservative or archaizing in style, but focuses instead on its poetic, affective nature:

What is good in poetry is good in bibun. ... Bibun is principally a style
that appeals to the emotions In their youth, everyone is in a time of

⁶⁷Twine (1991), p. 205.

⁶⁸In *Meiji Bunka Zenshū*, 20, Nihon Hyōronsha, 1967, pp. 129-139.

⁶⁹*Meiji Bungaku Zenshū*, Vol. 41.

⁷⁰*Keigetsu Zenshū*, Vol. 8, Section 2, ‘Jitsuyōbun to Bibun no Kubetsu’.

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abundant emotions, and *bibun* is welcome in the soil of youth.⁷¹

This obliquely recalls the connection between the acceptable vocabulary and grammar of *waka* and of *wabun*. The *wabun* aspect of ‘*bibun*’ is clear from Keigetsu’s own *bibun*, to which one volume of his *Zenshū* is devoted, and which, like the *futsūbun* in which his essays are written, uses a wide range of Classical forms.⁷²

The term ‘*gikobun*’ was certainly in use by this time. But how, if ever, does Keigetsu use it? Certainly not for the style of post-*Genji* monogatari. In the entire Heian and Kamakura chapters of his ‘*Nihon Bunshōshi*’ (1907)⁷³ it makes no appearance, and the monogatari style is referred to as ‘*wabun*’ for the late Heian period.⁷⁴ Kamakura monogatari are, in fact, scarcely discussed, in favour of *wakankonkōbun*⁷⁵ and *kanbun* texts. ‘*Gikobun*’ is used however, for *wabun*-style prose in the Edo period, though often alternating with ‘*wabun*’ and usually with positive evaluation.⁷⁶ On the other hand, in ‘*Bungaku no Shurui*’ (1903), where ‘*gikobun*’ is used alone, it is in a context with

⁷¹Ibid. p. 242.

⁷²For a fine example of ‘*bibun*’ see the epigraph to this chapter, which also provides as favourable a characterization of ‘*gikobun*’ as one could wish for.

⁷³Characterized as ‘the first comprehensive style history,’ in *Kokugogaku Kenkyū Jiten*, p. 40.

⁷⁴*Nihon Bunshōshi*, p. 1664.

⁷⁵和漢混淆文, a style of written Japanese with free use of Sino-Japanese vocabulary and some Classical Chinese grammatical constructions, lexically intermediate between *wabun* and *kanbun*, but grammatically closer to *wabun* than *kanbun*.

⁷⁶pp. 1711, 1721, 1722, 1726, 1746, 1747, 1748, 1753.

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definitely negative connotations, but not necessarily because of the style *per se*:

Norinaga was indeed a great classical scholar and philologist, but since his waka and gikobun are rather unskilful, though he is undeniably a man of letters, they should be omitted right away from the broad sweep of Japanese literary history.⁷⁷

This sparing use of ‘gikobun’ seems characteristic of late Meiji literary historians, who, while not sticking exclusively with the ‘wabun’ and ‘gabun’ that the first modern literary historians of the 1890s employed, nevertheless use these more positive terms on a more regular basis to refer to the Edo period classicising style. Ômachi Keigetsu is certainly a strong candidate for playing a role in the introduction of the term ‘giko’ into literary critical discourse, since he was associated with its original application to the classicizing shintaishi school of which he was a member, however, as already hinted at, the first use of this term in this context in the texts surveyed actually predates Keigetsu’s 1903 usage.

The writer in question is in fact Haga Yaichi (1867-1927) who featured prominently as the author of numerous works in the list given above of relevant literary history related texts from the Meiji and Taishō periods. He is one of the giants of late Meiji and Taishō literary history and criticism, not to mention wider ranging linguistic, historical and cultural studies. It is in his *Kokugakushi Gairon* of 1900 that we find an early, perhaps the earliest, use of ‘gikobun’ in its later widespread usage for the Edo period kokugakusha’s classicizing style. In fact Haga Yaichi shares with Mikami / Takatsu the distinction of authoring one of the first two comprehensive ‘modern’ Japanese literary histories, his *Kokubungaku Tokuhon* which appeared in April 1890, whereas Mikami and Takatsu’s

⁷⁷p. 177.

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appeared in the fall of that year. However, Haga Yaichi's expository text in his 1890 publication is limited to a 42-page introduction in what is largely an anthology, containing 402 pages of cited material.⁷⁸ Mikami and Takatsu's two volumes, although containing ample illustrative excerpts, fill most of their 451 and 540 pages with historical exposition and analysis.

The 1890 *Tokuhon*, after brief mention of Kamakura period ‘wabun,’ presents wabun as one of six kinds of Japanese prose current in the Edo period and notes the use of ‘gabun’ in this context in relation to the wabun writings of Norinaga. At this point ‘gikobun’ is still apparently absent from literary historical discourse, though this section speaks of Keichū and Kigin's imitation (*naraite*) of mid-Heian style and the artifice (*sakui*) of their sentences.⁷⁹ In the 1900 *Kokugakushi Gairon* there is a distinct impression that the use of ‘gikobun’ is indeed a recent one, since the phrase in question, referring to Mabuchi, reads ‘iwayuru gikobun wo kaita no desu’ initially, then with more assurance on the same page ‘gikobun wo tsukutta Mabuchi,’⁸⁰ which seems to credit Mabuchi with inventing gikobun. Elsewhere on the same page and later in the text⁸¹ ‘gabun’ is used for the same kind of writing, and Kurosawa Okinamaro is even referred to as a *bibunka*. The associations do not seem to be pejorative, as the conclusion stresses that ‘writers of

⁷⁸Michael Brownstein, ‘From *Kokugaku* to *Kokubungaku* : Canon-formation in the Meiji Period,’ *HJAS* 1987 (47): 435- 460, pp. 443, 444.

⁷⁹*Kokubungaku Tokuhon*, p. 202.

⁸⁰*Kokugaku Gairon*, p. 213.

⁸¹p. 220.

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gikobun must always be treated with our respect.⁸² As such a major figure, one can assume that Haga Yaichi's choice of terms could be quite influential. However, in his *Kokubungakushi Jikkō* of the same year he makes no use of ‘gikobun,’ using ‘gabuntai’ for Kamakura period kanabun,⁸³ and using ‘wabun’ and ‘gabun’ largely interchangeably for the Edo period.⁸⁴ Nor does the term come to displace ‘wabun’ and ‘gabun’ in his writing over the next few years. In his 1908 *Kamakura Jidai no Bungaku* there is the important development of the application of ‘gikobun’ to Kamakura period writing, though ‘gabun’ is still the more frequent term.⁸⁵ ‘Gikobun’ is in fact used to characterise the style of the *rekishi monogatari*⁸⁶ the *Mizukagami* (late twelfth century) and *Masukagami* (mid-fourteenth century),⁸⁷ and it is pointed out that ‘gikobun’ writing continued on into the Meiji period.⁸⁸ There is still only one use in his *Kokubungakushi Gairon* of 1913, and that as an explicit alternate to ‘gabun’ – *gabun wa sunawachi gikobun*, for the writings of kokugakusha.⁸⁹ Elsewhere in the text ‘gabun’ prevails for both the Kamakura and Edo period styles. The next year in his ‘Kokutei Tokuhon no Bunshō ni tsuite,’ ‘gikobun

⁸²p. 224.

⁸³p. 260.

⁸⁴pp. 299, 300, 303. ‘chūkotai no bun’ on p. 306.

⁸⁵‘gabun’ on pp. 486 (perhaps a consciously new usage is denoted by ‘iwayuru gabun’), 487, 489 (*Izayoi Nikki*).

⁸⁶歴史物語, ‘historical tales,’ works in the tsurkuri-monogatari written style but with subject matter based on historical figures and events.

⁸⁷p. 489.

⁸⁸Ibid.

⁸⁹*Kokubungakushi Gairon*, p.392.

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sunawachi gabun’ is defined as one of the things that futsūbun is not,⁹⁰ and there is no other use of ‘gikobun’ – only ‘gabun’ – nor is there any use of either in his short but related article ‘Shōrai ni Hyōjun Buntai ni tsuite’ of 1918.

Overall then, although Haga Yaichi may possibly have originated the term ‘gikobun’ for its Edo and perhaps also its Kamakura uses, it remained interchangeable with ‘gabun’ for him and it cannot be considered his preferred term in these contexts. As we shall see below, for the earliest widespread use of ‘gikobun’ in both of these contexts it seems that Tsuda Sōkichi’s 1916 *Bungaku ni Arawaretaru Waga Kokumin Shisō no Kenkyū* is the key text.

Fujioka Sakutarō in his 1905 *Kokubungaku Zenshi - Heianchō Hen*, despite the fact that he discusses in detail *Sagoromo*,⁹¹ *Hamamatsu Chūnagon Monogatari*,⁹² *Yowa no Nezame*,⁹³ and *Torikaebaya*,⁹⁴ and frequently alludes to their derivative or imitative qualities, never categorizes them as ‘giko.’ Similarly, in his posthumously published *Kamakura Muromachi Jidai Bungaku Shi* (1935, edited 1915, from lectures 1906-1909),

⁹⁰p. 48.

⁹¹Vol. III, pp. 153 ff. ‘narai’ p. 153,,164; ‘mogi’ p. 163.

⁹²Vol. III, pp. 166 ff. ‘mohō’, ‘Genji ni gi suru’ p. 174; ‘zensaku o mo shite,’ ‘Genji no mosha’, p.175.

⁹³Vol. 4, pp. 63 ff. ‘Genji ni uru tokoro ooshi’ p. 77; ‘mata Sagoromo ni uru tokoro mo aru ga gotoshi’; ‘mata Genji nado no komonogatari ni genwaku shi, kore ni naraitaru mono naru ga, tsutomete sono mogi no ato o kakusan to shite’ p. 78.

⁹⁴Vol. 4, pp. 79 ff. ‘genji mohō no ato rekireki tari’, p. 84.

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although there is an entire chapter on ‘shōsetsu,’⁹⁵ including *Kaze ni Tsurenaki*, *Matsura no Miya Monogatari*, *Iwashimizu*, *Koke no Koromo*, and *Sumiyoshi Monogatari*, and their penchant for imitation is stressed,⁹⁶ with regard to the question of style the only reference is to ‘kobuntai.’⁹⁷ In Fujioka’s essay ‘Nihon Hyōron Shi’ (also posthumously published in 1911) he does use the term ‘giko’ in the context of early Kamakura works in the *Genji* style, such as the *Ôkugishō* and *Shinchūshō*, but only to state that this awkward imitative writing was different from the ‘gikobun’ that resulted from the kokugaku movement of the Edo period,⁹⁸ and the latter are also referred to in the same paragraph as ‘gabun.’ Had he managed to extend his *Kokubungaku Zenshi* through the Edo period before his early death we might have seen just how widespread or nuanced his use of ‘giko’ was, but on the present sampling the use seems sparing and omits Kamakura

⁹⁵‘Period II: Kamakura Era’, Chapter XIV, pp. 204 ff. Individual monogatari are summarized and critiqued in Chapters XV-XVII. Note that in this text the *Shinkokinshū* is treated separately as a period unto itself, ‘Period I: Shinkokinshū Era’, lest it be contaminated by the concept of the Kamakura period. The problem stems from the widespread characterization of the Kamakura period and its associated monogatari as lacking in imagination (or ‘self-confidence’ even, as some critics would have it). How then to account for the quality of the *Shinkokinshū*, a Kamakura period work that is widely regarded as the best and freshest imperial anthology since the *Kokinshū*, by these same critics?

⁹⁶pp. 225, 226, 232, 236.

⁹⁷p. 225.

⁹⁸‘Nihon Hyōron Shi, in *Meiji Bungaku Zenshū* Vol. 44, p. 371.

period application.

One possible source for spreading the use of the term ‘gikobun’ may well be its appearance in the novella *Seinen*,⁹⁹ ‘Youth’ by Mori Ôgai¹⁰⁰ (1862-1922), which was published serially between March 1910 and August 1911 in the journal *Subaru*. In an early episode the young protagonist Jun’ichi visits the seasoned man of letters Ôishi and tentatively suggests his ambitions of becoming a poet or novelist. Ôishi implies that poetic ability is largely innate and one cannot study how to write poems, but presumably with novel writing in mind he says,

Of course if you want to imitate the style of ancient literature (*gikobun de kakō to iu ni wa*), you may have to practice their sentences and such, but I myself can’t do it. My own work may have numerous inappropriate words in it itself, but I pay no attention to that. After all, it’s the brain, the mind, that’s important.¹⁰¹

The implication here seems to be that the time for preoccupation with the superficialities of style is now past, together with the *genbun’itchi* debate (which seemed to have been largely resolved by 1905), and content and the imagination are much more valorized.

Earlier in this chapter it was pointed out that the use of ‘gikobun’ to denote Edo or Meiji period use of the Heian ‘pure Japanese’ style (also known as ‘wabun’), while

⁹⁹青年.

¹⁰⁰森鷗外.

¹⁰¹*Seinen*, in *Gendai Nihon Bungaku Zenshū*, Vol. 13, Mori Ôgai (*Part 2*), p. 160.

Translated by Shōichi Ono and Sanford Goldstein in Thomas Rimer, ed., *Youth and Other Stories – Mori Ôgai*, University of Hawaii Press, 1994, p. 393.

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seemingly unknown at the beginning of the Meiji period, was extensively used by the time of Tsuda Sōkichi's 1916 *Bungaku ni Arawaretaru Waga Kokumin Shisō no Kenkyū*. It was being used for the Edo and Meiji wabun styles, *passim* in Tsuda's chapters on Edo period kokugakusha wabun writings,¹⁰² and he even uses the term ‘giko shōsetsu’¹⁰³ for the long prose fiction in imitation of Heian models, written by the fascinating figure of Arakida Reijo¹⁰⁴ (1732-1806), who, having produced a collated edition of the *Utsubo Monogatari* at the age of thirty-six, turned to both long and short fiction as well as *nikki*, in the gikobun style. Evidently she was a Kamakura period woman writer of monogatari born after her time, but ironically it may have been this usage of ‘giko shōsetsu’ that suggested applying the term to the late Heian and Kamakura period genre that are now known by that name.

As it happens, ‘giko’ was now being routinely applied to Kamakura period works as well as Edo and Meiji period works in the wabun style. An early use of this broadened definition of ‘gikobun’ is found in the 1906 *Nihon Bungaku Jiten* (perhaps the earliest comprehensive Japanese literary dictionary) by Sassa Seisetsu, Yamanouchi Sōkō, and Ueda Kazutoshi, where it is defined as simply the use of the style of Heian monogatari, *nikki*, and *zuihitsu* in later ages (*kōsei*).¹⁰⁵ The same dictionary defines ‘wabun’ as the style of Heian court monogatari, diaries, and *zuihitsu*, or texts written in imitation of

¹⁰²Tsuda 1916; rpt. 1977, Vol. 7, Chapter 11, p. 344, and Chapter 12, p. 375, both subtitled ‘Giko Bungaku.’

¹⁰³Ibid. p. 401.

¹⁰⁴荒木田麗女.

¹⁰⁵Sassa 1906, p. 52.

them.¹⁰⁶ Thus this is a period of extremely broad use of the term, since books on style regularly referred to gikobun as one of the contemporary style options and literary critics used it to characterize contemporary authors’ styles. For example, the naturalist novelist Tokuda Shūsei (1871-1943) in his 1914 *Meiji Shōsetsu Bunshō Hensen Shi* refers to Ōgai’s ‘pseudoclassical tone’ – ‘gikochō’¹⁰⁷ and Rohan’s ‘pseudoclassical endeavours’ – ‘gikoteki na doryoku.’¹⁰⁸

Tsuda is also using ‘giko’ freely to refer to Kamakura period wabun writing in this work. Here finally, amidst terms like ‘gikoteki shōsetsu,’¹⁰⁹ there emerges the term ‘giko monogatari’: ‘What one should regard as a second aristocratic literature are the giko monogatari.’¹¹⁰ The list which follows the term indicates that it is the post-*Mumyō-zōshi* monogatari that are so designated: *Iwashimizu*, *Kaze ni Tsurenaki*, *Koke no Koromo*, *Hyōbukyō*, *Sumiyoshi*, etc. Where Tsuda refers to *Sagoromo*, *Hamamatsu*, *Torikaebaya*, and *Matsura no Miya*, although there is much reference to ‘imitation,’ they are not designated by the term ‘giko monogatari.’ The term is used fairly freely in this chapter, yet, as previously remarked, it was not found in Haga Yaichi’s 1908 *Kamakura Jidai no Bungaku*, nor does it appear in Hiraide Kojirō and Fujioka Sakutarō’s 1909 *Kinko Shōsetsu Kaidai*, or Fujioka’s 1911 *Nihon Hyōronshi*, or his posthumously published 1915 *Kamakura*

¹⁰⁶Ibid. p. 240.

¹⁰⁷Tokuda 1914, p.117.

¹⁰⁸Ibid. p.164.

¹⁰⁹Tsuda 1916, Vol. 2, p.37.

¹¹⁰*Kizoku bungaku no dai-ni to shite kangaeneba naranu no wa giko monogatari de aru.* Ibid. p. 49.

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Muromachi Jidai Bungakushi, nor in Haga Yaichi's intervening 1913 *Kokubungakushi Gairon*. In all of these, the style of the monogatari or ‘shōsetsu’ may be referred to as ‘gikobun,’ but the term ‘giko monogatari’ either has not been coined or is not in general use. This seems to have changed notably by the time of Tsuda's 1916 work.

By the 1920s Nomura Hachirō's 1922 *Kamakura Jidai Bungaku Shinron* has a substantial section under the title ‘Giko Bungaku,’ as Tsuda did, encompassing chapters on the *Mizu Kagami*, *Izayoi Nikki* and other diaries, in addition to ‘Sumiyoshi Monogatari oyobi sono hoka no shōsetsu,’ under which may be found the usual culprits, from *Matsura no Miya* to *Kaze ni Tsurenaki*. The Taishō histories are rounded out with Miura Kōzō's 1924 *Sōgō Nihon Bungaku Zenshi*, which reserves the term ‘giko bungaku’ for the wabun writings of the kokugakusha.

Shōwa and Heisei literary histories are naturally too numerous to mention exhaustively. However, examination of a substantial sample of two dozen of them, which it is hoped will be representative (see chronological list appended to this chapter), reveals that there are broad fluctuations in the use of ‘gikobun,’ from its widest sense, which extends to all post-Heian wabun, to a narrow use that restricts it to the Edo (and sometimes Meiji) wabun. Interestingly, there is no sense that the broader use is more common in earlier works. Works consulted from the 30s through the 50s generally used the narrower, Edo-specific definition, whereas there were examples from the 70s, 80s and 90s that encompass both the Kamakura and Edo meanings. The 1965 *Bunshō Hyōgen Jiten* is, however, adamant that Edo period wabun should not be called ‘gabun’ but only ‘gikobun,’ which is not to be used for works like *Tsurezuregusa*.

When it comes to the term ‘giko monogatari’ there is much more agreement in

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these texts to restrict it to Kamakura period monogatari. The main area of variance is on whether to include the pre-*Mumyō-zōshi* monogatari *Ariake*, *Asaji ga Tsuyu* and *Matsura no Miya* in this category. Of particular interest is Konishi Jin'ichi's argument for categorizing giko monogatari. According to Konishi,¹¹¹

both writers of fiction and their audiences realized that no one would ever write a better narrative than that found in the superlative *Genji Monogatari* (*The Tale of Genji*). Authors reacted in two ways. One method, the next best thing to rivalling the *Genji*, was to create a similar monogatari through the use of related subject matter and style. The second kind of response was to experiment with unusual subjects and so create something fresh, something different from *Genji*. *Ariake no Wakare* (*Parting at Dawn*) is a twelfth-century work belonging to the former category. The latter category comprises three twelfth-century narratives, *Torikaebaya Monogatari* (*The Changelings*), *Matsura no Miya Monogatari* (*The Tale of the Matsura Shrine*), and “Mushi Mezuru Himegimi” (“The Lady who Loved Insects”).

The former approach set the standard for fictional monogatari from the thirteenth century on.

Konishi thus offers a two-tier taxonomy of post-*Genji* monogatari with a two-part subcategorization of monogatari in the second tier. The two tier taxonomy seems to owe much to the contemporary judgements of the *Mumyō-zōshi*, and other indexes of canonization such as the *Fūyōshū*, to judge by the space allocation and critical pronouncements in the *Mumyō-zōshi*, and the number of poems from the relevant

¹¹¹Konishi Vol. 3, pp. 284ff. (Japanese), pp. 284 ff. (English).

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monogatari in the *Fūyōshū*, as discussed in the preceding chapter of this study.

However, the heterogeneity of the later monogatari often makes classification by subject matter problematic. The *Mumyō-zōshi* judges works largely by their similarity to *Genji*, and indeed on the basis of subject matter *Torikaebaya* has much of its plot in common with *Ariake* (especially with the first book of *Ariake*). It is thus strange to place *Ariake* and *Torikaebaya* in different categories on the basis of subject matter. As maintained elsewhere in this study, there are extensive connections between *Ariake* and *Genji* in terms of theme, plot, narrative structure, and style. But the same can also be said of *Torikaebaya*, and to almost the same degree. Equally, it must be claimed that *Ariake* deals with ‘unusual subjects’ at least to the extent that *Torikaebaya* does, since in most regards the subject matter of *Torikaebaya* is a subset of that of *Ariake*.

Neither arguments based on chronology or subject matter lend themselves to sharp distinctions for classifying giko monogatari, and given the rather small fraction of the corpus that survives, probably under 10%, all generalizations at the level of genre must be extremely hazardous. There seem to be some grounds for hypothesizing that the term ‘giko monogatari’ came about more as a response to language than to subject matter. If the relevant background to the emergence of the term ‘giko’ is indeed the genbun’itchi movement, then in that context monogatari were perhaps conceived of as becoming ‘giko’ to the extent that their language gradually distanced itself from that of their writers and readers. It is worth recalling that Mikami and Takatsu, as cited above, felt that the language of the *Genji* was almost, but not quite ‘genbun’itchi.’ In this sense, pursuing a sharp division between bona fide monogatari and giko monogatari really is to pursue a chimera. Nevertheless, tracing the emergence of the term itself does throw

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interesting light on a period of literary history surprisingly far removed from the texts in question.

The term is still very much in use in the present vocabulary of Japanese literary history. The most recent literary history which I have been able to consult, Kubota Jun's 1997 *Nihon Bungaku Shi*, has, very gratifyingly, a section under the heading ‘Giko Monogatari.’¹¹² Even more gratifyingly, the paradigmatic giko monogatari described in rather more detail, as opposed to others that are merely listed, are *Matsura no Miya* and – ‘once thought to be lost, *Ariake no Wakare*.’¹¹³

The most incontrovertible aspect of the term ‘giko monogatari’ is that it foregrounds the genealogical relationship between any text in that category and a given text or texts that are the originals that it imitates. To that extent, it is a well-chosen designation, because one's understanding and enjoyment of the giko monogatari is immeasurably deepened by knowledge of the models from which it might be maintained the ‘giko monogatari’ are deliberately imperfect copies. The interest is in the juxtaposition of similarity and difference, the interplay of what is expected in a *Genji*-style monogatari and what is unexpected. One of the most characteristic aspects of the style of narration of monogatari like the *Genji* is the subtle interplay between various levels of narration, including a discrete narrator's voice, relatively impersonal narration, character's speech, and internal monologue. *Ariake no Wakare*'s treatment of this traditional aspect of monogatari narration will be explored in the next chapter.

¹¹²Kubota 1997, p. 167.

¹¹³*Ibid.*, pp. 168-169.

Chapter Three

Telling the Tale:

Narrative Structure and Narrator

Although almost nothing can be said with assurance about the author of *Ariake no Wakare*, by a curious irony it might be claimed that the narrator of the story is one of the more developed personalities among the unnamed narrators of monogatari in the *Genji* tradition. In another unusual development, the shape of the narrative structure itself, and in particular the question of whether the monogatari is in fact complete, relates in a most intriguing way to the identity of the narrator. What I wish to propose, in fact, is that the ending of the story, peremptory though it might seem, is a vital clue to who is in fact telling the tale. Whether this narrator is, in fact, coextensive with the author to any degree is a question that anyone mindful of the duplicitous author of the *Tosa Diary* will know to approach with extreme caution. However, first one should examine the narrative structure of the tale as a whole, which will bring us back to some basic aspects of the manuscript itself.

The Structure of *Ariake no Wakare*

The Manuscript and the Editions

The unique manuscript of *Ariake no Wakare*, in the Tenri University Library consists of three books of very uneven length, with Book I twice the length of Book III, and Book II two thirds the size of Book I.¹ Since this is a unique manuscript, there is no

¹More precisely: Book I: 14,985 words, Book II 10,520 words, Book III, 7,207 words. Word definitions correspond to headwords in the *Ôbunsha Kogo Jiten*, 8th edition,

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sure way of knowing whether this uneven distribution of text reflects an original division, or was arbitrarily imposed by the writing material available to the Edo period scribe, or is attributable to any other cause. One may, however, examine the contents to see whether the plot structure relates in any way to this division into books.

The most cursory glance reveals that the breakpoints in the text's division into books do not constitute very logical divisions on the basis of the narrative structure. Book I does end with the abdication of the Emperor and Empress, and a round of court promotions, but a much more logical break point would have been the gap of twenty years or so in the narrative that occurs in the middle of Section 83 in the middle of this seventeenth and final chapter of Book I. This break is marked by the comment "The months and years sped by fleetingly,"² and is followed by a detailed presentation of the various ranks everyone has attained after this span of years has passed, especially the members of the younger generation, whose stories will largely dominate Books II and III. The breakpoint between Books II and III is even less logical from this perspective of narrative structure, since it occurs at the height of the sequence of two dramatic spirit possession scenes, one of which closes Book II (Chapter XIV), and the other which opens Book III.

Modern editions of the text have imposed further divisions onto it, in cases where they offer anything more than the bare text itself, in addition to relocating a 'misplaced

1994. Unbound honorific auxiliary verbs, e.g. *tamahu*, are counted as separate words.

²Ôtsuki 1979, p. 222.

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quire,³ an emendation by Ôtsuki, which has not been challenged since it was proposed.⁴ The first division not found in the manuscript is in Ôtsuki's 1969 edition of the text, which subdivides the three books into 17, 14, and 8 chapters respectively. These chapters are narrative structural units that correspond to the major episodes of the narrative structure, at a level that recalls the scope of the chapter units of the *Tale of Genji*, though not the length of those chapters, since the *Genji* chapters are generally rather longer.

Typical chapters will cover a unit such as a night of surreptitious spying by the invisible Ariake (Chapters III, IV, and V of Book I correspond to his nocturnal visits to the Sanjō Lady's, Lord Nakatsukasa's, and the Sadaishō's residences respectively), or a public event like the New Year's and Plum Blossom Banquets in Book I, Chapter VIII; or the Full Moon Banquet and subsequent night with the Emperor in Book I, Chapter XI; or the 40th Birthday Celebrations for the Former Emperor in Book III, Chapter VI; or the later Sadaijin's trip to Yokawa and Ohara that constitutes Chapter XII of Book II.

Is there any reason to believe that this kind of chapter structure may reflect an original division of the text? Whether or not Murasaki Shikibu divided her monogatari into the chapter divisions that we have now, it is clear that by the time when *Ariake* was probably written in the late 12th century, the *Genji* was being read in chapter divisions, and had been for a long time. Sugawara Takasue no Musume writes in her *Sarashina Diary* that she was presented "with fifty-odd chapters of *The Tale of Genji* in a special

³sakkan, 錯簡.

⁴Ôtsuki 1979, p. 492. Originally proposed in his article in *Biburia* 34 (1966) Oct.

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case,”⁵ and that is certainly close enough to the current count of 54 chapters for us to surmise that the division of that text in about 1020 was similar if not identical to the one we have now. The *Mumyōzōshi* and Teika’s *Meigetsuki* also indicate that the *Genji* was being read in these chapter divisions at the time when *Ariake* was written and first read. Therefore this kind of chapter division for a monogatari text was well established at the time. If that was the case then we might have expected the author and contemporary scribes to have made this chapter division themselves at the time, if that was how the text was being read. So the absence of chapter divisions may be a reflection of authorial choice. Given the reading ease and general usefulness of chapter divisions, it seems unlikely that once established they would have been discarded at some point in the textual history.⁶

A smaller level of textual division is found in Ôtsuki 1979, where the three books are subdivided into much smaller sections: 86, 64, and 41 respectively. These are smaller logical units of narrative structure, often corresponding to ‘scenes’ that have more or less unity of space, time, and action. They also often correspond to text segments that begin

⁵Morris, p. 46.

⁶On the other hand, Teika does talk of writing in the chapter titles to the *Genji* once the copying as a whole had been finished (perhaps as some kind of concluding ceremony). If this was a widespread practice, then if one instance of the copying of the text was broken off before it was completed, then the incomplete ms. (and it can be argued that the *Ariake* ms. is incomplete, see below) would lack titles – but not necessarily divisions, since space would have been left to fill them in.

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with the phrase 'saru ha,' which often signals the beginning of a new episode.⁷ However, of the 40 occurrences of 'saru ha' in the entire text (of which 3 can be discounted since they occur in speech rather than narrative), only 12 signal section beginnings as established by Ôtsuki, so this linguistic marker has rather a limited validity.⁸ A similarly intermittent indicator of the end of logical units is the narrator's trailing away with an apology that her memory fails her and she cannot remember any more (as at the end of III.vi.27), but such remarks also occur in the middle of episodes, and then she gets her 'second wind' and continues with the narration. So overall, there are few indications of narrative subdivision, either in the physical arrangement of the text in books, or in the use of explicit linguistic markers.

Narrative Structure

The major logical division of the text, which will be apparent to any reader familiar with the *Tale of Genji*, is the division of the narrative focus into two sections centering on the lives of two generations of family members. In the *Genji* this break occurs after Chapter 41, Chapter 42 beginning with the ominous words, "the shining Genji was dead," and it soon becomes apparent that a substantial amount of time has passed and the *dramatis personae* have substantially changed. As already remarked, a similar division takes place in Book I, Section 83, with the major difference that the major characters in the monogatari up to this point, which I shall refer to as Part I, slip into the background for what follows, Part II, emerging however, at crucial junctures. In

⁷See Ôtsuki's footnote to the first occurrence in the text, I.ii.3, p. 38, note 2.

⁸I.3, I.11, I.16, I.21, I.43; II.15, II.55, II.61, II.62; III.11, III.35, III.40.

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terms of the logical structure of the narrative, this break is very similar in both texts, but its location differs. In the case of the *Genji*, the break occurs three quarters of the way through the text, whereas in *Ariake* it occurs slightly before the halfway point of the complete text. Nevertheless, it is the major division of the text as a whole in both monogatari.

Within each part of *Ariake* there is a natural division into major scenes, as outlined above, roughly corresponding to Ôtsuki's 1969 chapter divisions. However, as in the case of *Genji*, major scenes are often preceded or followed by miscellaneous smaller scale connecting or ancillary scenes, as in the *Genji* chapters, or even two major episodes are merged together in one chapter, as is the case in *Genji* with the illness and death of Aoi being followed by the consummation episode of Genji's relationship with Murasaki in chapter nine, 'Aoi', and in *Ariake* with the two major banquets and music-related phenomena in Book I, Chapter VIII.

The thematic structure of *Ariake* can also be viewed as a double structure, with Part I focusing on the fate of the gender-crossing Ariake, and Part II focusing on the fates of the two characters he acknowledged as his children, now the new Sadaijin and Empress, but who are in fact the children of his uncle and cousin who were respectively the Sadaishō and Sanmi Chūjō in Book I. This splitting of character focus from one protagonist in Part I, to two in Part II, one of whom predominates, also resembles the shift to Kaoru and Niou in the Uji chapters of the *Tale of Genji*.

Spatially, there is also a structural correspondence here. The first part of the *Genji* focuses on life at the Capital – other than in the *Suma* and *Akashi* chapters – then the

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action moves to Uji at a certain point in the second part, where the plot of the second part really gets under way with Kaoru's involvement with the Uji sisters. In *Ariake*, the young Sadaijin encounters the Sanjō Lady and her daughter, later Shijō-no-Ue, at Awazu, and much of Book II is taken up with his visits there (Chapters VIII-XI), and the Sadaijin's visit to the priest at Yokawa in Chapter XII. Book III does however firmly bring the action back to the Capital, whereas in *Genji* the action oscillates back and forth between the Capital and Uji.

Whereas these thematic threads serve at one level to reinforce the separation of the narrative into these two parts, they are themselves significantly linked by the generational theme. In addition, there are other narrative threads that may seem to have concluded themselves in Part I, but which then resurface in the second part, thereby providing a strong sense of unity to the monogatari as a whole. Typical of this procedure is the re-emergence of significant background characters from Part I, such as Lord Nakatsukasa's Wife, the Sanjō Lady, and the Sokyōden Lady, all of whom had faded out in Part I, and whom the reader could have been forgiven for assuming would not appear again. This is not a procedure that is notable in the *Genji*, where very few characters indeed from the first part reappear in the second, though secondary characters do quite often 'go to ground' for long periods in the first part, only to resurface at crucial points.

The final effect of this structuring is to produce a highly wrought, complex narrative that balances the separation and the interrelatedness of the two generations, much as *Genji* does.

Completeness

A significant question relating to the narrative structure of the monogatari is, in the case of *Ariake*, as it is with *Genji*, the question of whether the narrative is complete (or mostly complete), or whether there is a substantial part either lost, or intended but never written. There have been no theories proposed that postulate missing chapters, as there have been in the case of *Genji* (giving rise to the substantial subgenre of the *Genji* supplement).⁹ On the other hand, the final sentence of *Ariake* is considered to end with a lacuna, as some believe is the case with the end of the final chapter of *Genji*, 'Yume no Ukihashi.'

How indeterminate, then, is the text as it now stands? Two important kinds of resolution have, to my mind, brought the major themes of the text very close to complete closure: (i) the deaths of a large number of major characters, without the emergence of new ones to take their place, and (ii) the resolution of significant secrets from Part I, which had largely resulted from the circumstances engendered by *Ariake*'s gender-crossing.

Regarding the deaths of principal characters, Book III is almost characterized as a book of deaths, in the same way that Book I might be characterized as the book of pregnancies and births. The only death occurring other than in Book III is the death of the Sokyōden Nun in Book II, Chapter XII. As auspicious as her death is presented as being, the other deaths begin soon after. First there is the death of Lady Nakatsukasa (III.i.3) after her bitter spirit possession of Oigimi (II.xiv) and Shijō-no-Ue (III.i). This is followed by the death of the Naidaijin (III.iv), who was Sanmi Chūjō in Part I. Soon after, Tai-no-Ue

⁹Cf. Aileen Gatten 1982.

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dies (III.v.21). The Genji Lay Priest dies in III.vii.29. Then the Daijōdaijin, who had taken religious orders (Ariake's father, the Sadaijin in Part I), dies in III.viii.38. Soon after, the Kanpaku (the Sadaishō in Part I), dies, in III.viii.40. In the final section, III.viii.41, Jijū herself is on her deathbed. The cumulative effect of all these deaths is to produce a very strong sense of closure indeed. Almost all of the older generation has passed away. Even Ariake herself has already been invited to leave this world, by the heavenly maidens in III.vi.27, and she opts to stay, though who knows for how long.

The resolution of the great secrets, which were associated with Ariake's life as the Udaishō in Part I, are now in great part revealed to the key characters who need to know about them. In the *Genji*, the paternity secrets of Emperor Reizei and Kaoru do not remain secrets from them for the greater part of the narrative, unlike the secret paternities of the Sadaijin and Empress in Books II and III of *Ariake*, which constitute elements that provide a strong degree of narrative tension right up to the end of the text. This is especially heightened in the penultimate chapter of the *Ariake*, III.vii. Here, the Sadaijin is vigorously pursuing the Sokyōden Consort of the Crown Prince (not to be confused with the Sokyōden Lady) who, unbeknown to him, is really his half-sister. She rebuffs him out of love for the Crown Prince, not because she knows of their relatedness.

That the resolution of the paternity secrets is to be a major part of the 'business' of Book III, along with the extinguishing of most of the older generation, first becomes clear early in the book with the focus on the relationship between the Naidaijin and the Empress. Following up on a dream in III.ii.4, the Naidaijin spies on the Empress in III.ii.6, and guesses that she is really his daughter, not the Udaishō Ariake's, by his

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stepsister Tai-no-Ue. He becomes anguished and ill with possession by an evil spirit after she bears her son in III.iii. He finally manages to reveal his relationship to her in III.iv, after the details are confirmed by Jijū, and promptly dies (III.iv.19).

This theme of paternity secrets is resumed with the Sadaijin's alarming pursuit of the Sokyōden Consort in III.vii, and again, at the very end of the monogatari in III.viii, where Jijū on her deathbed has finally decided she must reveal the truth to the Sadaijin. He has just arrived for this fateful conversation when the tale breaks off, maddeningly to the modern reader, but perhaps quite properly for the Kamakura period reader, mindful of the *Genji* with its discreetly elided deaths of Fujitsubo and Genji, and the original affair with the Rokujō Lady, always pointed to as characteristic elisions of that text.¹⁰ The final poem, which hovers detachedly from the final, incomplete sentence, could, in fact, easily be taken as the Sadaijin's response to the terrible news:

‘What I have to say to you is quite extraordinary and somehow

¹⁰Labelled 省筆, *shōhitsu*, in the schema of *Genji* narrative structural devices of the late Edo period scholar Hagiwara Hiromichi (1813-1863), in his *Genji Monogatari Hyōshaku*. For a presentation of this system, see Noguchi Takehiko, ‘The Substratum Constituting Monogatari: Prose Structure and Narrative in the *Genji Monogatari*,’ in Miner 1985, p. 130 ff. The genealogy of this term and others used by Hagiwara is thought to derive from Mao Tsung-kang's 1679 *Tu San-kuo chih Fa* (*How to Read the Romance of the Three Kingdoms*), via Takizawa Bakin's *Haishi Nana Hōsoku* (稗史七法則 *Seven Rules of Stories*).

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terrifies me. Although you have managed to reach this point in your life,

...¹¹

[...]

[The Sadaijin could only respond,]

omohi-iri no

tera no kane-gane

kiku kara ni

kono kure bakari

kanashiki wa nashi

ominously they

toll, the bells of the temple,

and since hearing them,

this evening is by far

the greatest sadness of all¹²

With this revelation accomplished, both of the characters who had been led to believe that they were descended from the Udaishō Ariake will have been disabused of this notion. The revelations provide a somewhat punitive conclusion to the *irogonomi* activities of the Naidaijin and Sadaijin, though the Kanpaku never knows of his relationship to the Sadaijin before dying.

Taken together, these deaths and revelations provide as strong a sense of closure to *Ariake no Wakare* as is reasonable to expect from post-*Genji* court tales. If there is indeed any text missing it seems unlikely to be very much. There remains, of course, the unresolved question of the ever mysterious, clearly semi-divine Ariake herself. But if we are never shown the demise of Genji, how gauche then to expect a return to the heavens à la *Taketori Monogatari* for Ariake. After *Genji*, such complete closure, and such theatrical

¹¹きこえいではんべるにつけて、ひとかたならずそらおそろしく、すぎさせたまひにし御ためとも。

¹²Book III, Chapter viii, Section 41.

manifestations of the unrealistic supernatural, would be avoided by those monogatari that could be considered truly 'imitative.'

Levels of Narration in *Ariake no Wakare*

Numerous commentators and critics of the *Genji*, since at least Kamo no Mabuchi in his *Genji Monogatari Shinshaku*,¹³ have identified the various structural devices that are considered to be one of the characteristics of the monogatari.¹⁴ In addition to these structural principles, another element that is regarded as highly characteristic of monogatari is the presence of multiple levels of narration. As early as the 1528 *Sairyūshō*¹⁵ of Sanjōnishi Kin'eda¹⁶ (1487-1563), such narrative categories as 'plain narrative' (*ji no bun*), 'narrator's comment' (*sōshiji*), 'authorial intrusion' (*sakusha no kotoba*), 'dialogue' (*kaiwabun*), and 'character's inner thought' (*shinnaigo*) were recognized,¹⁷ and it has even been claimed that the presence of the narrator is the 'fundamental, defining characteristic of monogatari literature.'¹⁸

Certainly, all these characteristic levels of monogatari narration are to be found in *Ariake*, from the most 'interior' *shinnaigo*, through *kaiwa*, *ji no bun*, and *sōshiji* to the most exterior *sakusha no kotoba*, and their interplay in various scenes creates the very

¹³源氏物語新釈, begun c.1740, completed c.1758.

¹⁴Noguchi Takehiko in Miner 1985, p.131.

¹⁵細流抄.

¹⁶三条西公条.

¹⁷Ibid., p. 138.

¹⁸Ibid., p. 137.

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'narrative polyphony' of voices that Noguchi identifies as the sound of monogatari.¹⁹ However, in the case of *Ariake*, the levels of the narrator and author (potentially, but not necessarily, the same) are of special interest, both in terms of identifying the narrative standpoint of the text, and also particularly because this is an anonymous text, and any information that has implications for authorship is also of great interest.

The Narratorial Presence

The presence of a narrator is signalled in the text by a variety of devices, including the following: the use of respect language that situates the narrator hierarchically vis-à-vis the characters in the text and vis-à-vis an implied listener or audience; directly expressed doubts or rhetorical questioning about characters and events in the text; implications of the 'suffix of recollection,'²⁰ *ki*; and explicit self-references that vary from apologies for memory lapses, to feelings of inadequacy when faced with the task of capturing indescribable experiences in writing.

The cumulative effect of these devices is very gradually to build up an increasingly detailed presentation of a narrator with a distinct social rank, personality, and ultimately perhaps, a role in the tale that is being told. Rhetorical questions and judgemental comments are distributed fairly evenly throughout the text, but narratorial self-reference becomes increasingly explicit and frequent in Book Three, which, coupled with certain developments in the dénouement of the plot, seems to invite the reader to identify the narrator with one

¹⁹Ibid., p. 141, 148.

²⁰*kaisō no jodōshi*, 回想の助動詞.

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of the characters whose actions are being described.

This level of narrative presence is a relatively frequent characteristic of *monogatari* based on court life, and the level of presence can vary from the anonymous but distinct voice (or voices) in *Genji Monogatari*,²¹ to the named narrators of the *Ôkagami* and the court ladies of the *Mumyôzôshi*. This kind of narration seems more prevalent than the *Princeton Companion* allows, with its reference to “indirection of narratorship such as is usual in a *monogatari* or history.”²² Named narrators may be rare, but a strong sense of narrator’s presence is not.

Respect Language

The range of textual devices available for indicating respect in classical Japanese, as in modern Japanese, includes honorific prefixes; honorific, polite, or humble lexical items (either replacing neutral items, or in the case of verbs, suffixed to them as auxiliaries, or replacing them); and honorific inflections such as the honorific passive and honorific causative. Typical examples are the prefixes *on-*, *mi-*, and *go-*; the fully lexical verbs *obosu*, and *notamau*; and the fully lexical or auxiliary verbs *tamahu*, *owasu*, and *kikoyu*. All of these types of respect language are used extensively in *Ariake*.

Since the great majority of the *dramatis personae* are of the higher nobility, more specifically the *kandachime* class (‘Senior Nobles’),²³ the honorific prefixes and replacement

²¹Cf. Amanda Stinchecum, “Who tells the Tale? *Ukifune*: A Study in Narrative Voice,” *Monumenta Nipponica* 1980 (35): 375-403.

²²*Princeton Companion to Classical Japanese Literature*, q.v. ‘Ôkagami’

²³Ranks I through III, together with the *saishō*, *sanmi no chūjō*, and *sangi* of Rank

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and auxiliary honorific verbs are used consistently in reference to them. In the case of Emperors and Empresses, both regnant and abdicated, honorific passives and causatives are also used with great frequency (and occasionally with the higher ranking non-imperial family characters).

The principal characters treated with the kinds of respect language referred to above are the following:

First Rank: *Daijōdaijin, Kanpaku*

Second Rank: *Sadaijin, Udaijin, Naidaijin*

Third Rank: *Sadaishō, Udaishō, Gon-Dainagon, Gon-Chūnagon*

Fourth Rank: *Saishō, Sanmi no Chūjō, Nakatsukasa-kyō, Tō no Chūjō*

Others:²⁴ *Sanjō no Onna, Sadaijin I no Kita no Kata, Sadaishō I no Kita no Kata, Tai no Ue, Nakanokimi, Kannotono, Oigimi, Onnagimi I, Nakatsukasa no Kita no Kata, Sokyōden no Onna, Sokyōden Nyōgo, Sen'yōden Nyōgo, Tajima no Suke,*²⁵ *Uemon no Kami*²⁶

IV, who had *kandachime* status, rather than mere *tenjōbito* status to which the remainder of Ranks IV and V were restricted.

²⁴The women in this list are all the wives or daughters of high ranking nobles whose rank presumably accounts for the *keigo* used regarding their women.

²⁵Assistant Provincial Governors of Great or Superior Provinces (*suke*) were normally Sixth or Seventh Rank posts respectively. However, the character in question has a concurrent appointment that is illegible in the original ms. (but thought by Ogi to be *Sanmi-no-Chūjō*). See Ôtsuki, 1969, Book I, Chapter I, Endnote 7.

²⁶Commander of the Gate Guards of the Right is normally a Fifth Rank post, but the son of the Genji Prince (Udaijin I) held the post concurrently with that of Udaishō, a

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Where the functioning of this respect language becomes especially interesting for inquiry into the rank of the narrator, is in the treatment of the middle and lower ranking aristocracy. The cutoff point for respect language indicates the level at which characters are at the same status as the narrator. Characters treated without honorifics are the following:

Fifth Rank: *Kurōdo no Shōshō, Ben no Shōshō, Shōnagon II*

Sixth Rank: *Shikibu no Jō*

Others: *Chūnagon no Kimi, Chūjō, Shōnagon I, Jijū / Jijū no Naishi, Shōshō, Shikibu, Ben no Naishi, Shōshō no Naishi, Ben*

Thus the implication that the narrator is probably of Fifth Rank is consistently felt throughout the text.²⁷ It is especially strongly indicated by the fact that she uses no honorifics when referring to male Fifth Rank characters. In the case of Fourth Rank males, honorifics are consistently used, but females with corresponding titles are not treated with honorifics (e.g. Chūjō, Chūnagon no Kimi), indicating that whereas a male bearer of a title is a true holder of that post, females bear those titles by association (i.e. a Third Rank post.

²⁷A similar procedure is used to characterize the narrator in the *Genji*. 'Because honorifics are used in this work only of characters of a particular court rank and above, we know that the narrator must be below that rank, but high enough to be serving at court; about the same status as Murasaki Shikibu, in fact,' (Bowring 1988, p. 59). The narrator of the *Genji* omits honorifics for the *Sama no Kami* and *Shikibu no Jō*, Fifth and Sixth rank posts, who participate in the famous 'rainy night discussion' of the 'Hahakigi' chapter.

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male relative is the true holder of that post) so it is not a precise indicator of rank, though among female bearers of such titles, a corresponding hierarchic structure seems to have prevailed, so that a female Chūnagon would outrank a female Shōnagon.

Rhetorical Questions and Comments

One of the most pervasive reminders of the narrator's presence is the frequency with which comments are made drawing attention to the act of narration. These comments broadly fall into three categories, which I distinguish from outright references to the person of the narrator, which I shall address separately afterwards.

i) Ineffability / Redundancy Topos

First among these categories are remarks on the ineffability of something the narrator is attempting to describe, or the fact that a point is so obvious that it goes without saying. This is such a widespread conventional comment in monogatari that it seems appropriate to call it the 'ineffability / redundancy topos.' The comment is supremely uninteresting and formulaic in itself, but it is interesting to see just how widespread it is in the text, and how regularly it reminds the reader or listener of the narrator's presence. The following are the comments of this type occurring in the first half of Book I, together with some corresponding examples from the *Genji*.

I.i.1: 34 *we ni kaku tomo hude mo oyobu-majiku ya to medetaki* 'even if someone were to paint this scene the brush would not be adequate to the task, it was so exquisite.

Genji, 'Kiritsubo,' I.9: *we ni kakeru Yau-ki-hi no katachi ha, imijiki we-shi to ihedomo, hude kagiri arikereba, ito nihohi sukunashi. Tai-eki no hu-you, Bi-yau no yanagi mo, geni, kayohitarishi katachi wo, kara-meitaru yosohi ha uruhashiu koso arikeme*

'There are limits to the powers of the most gifted artist. The Chinese lady in the paintings did not have the luster of life. Yang Kuei-fei was said to have resembled

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the lotus of the Sublime Pond, the willows of the Timeless Hall. No doubt she was very beautiful in her Chinese finery.' (S. p. 12)

I.ii.4: 40 *miru me no medetasa ha sara nimo ihazu*

'It absolutely goes without saying that [Ariake] was splendid to look at.'

I.iv.14: 62: *ihu-tomo-naku magirahashitaru kehahi mo,*

'I need hardly add, [the Sanjō Lady] made as if she had recovered her composure.'

I.vi.23: 84 *onna no mi-sama iheba sara nari* 'the young girl, I need hardly say, looked quite resplendent.' [Tai arriving at Ariake's in moonlight]

I.vii.26: 64 *mashite ihan kata zo naki ya*

'[Tai's mother's exasperation] was all the more indescribable'

I.vii: 28: 100 *ihi-shiranu sa-hou wo tsukusaruru.* 'they really put themselves out performing the ceremonies in a way that beggars description.'

Genji, Yugao, 4.8: *kono hodo no koto kudakudashikereba, rei no morashitsu.* 'But the details are tiresome, and I shall not go into them.' (Seidensticker p. 65)

III.iv.18 *on-gokoro-madohi, sara-ni ihan-kata-nashi.* 'Her Majesty's grief I am completely unable to describe. [Empress II, hearing of the death of her father, the Naidaijin]

III.vi.26 *yagate kaheri-noborinuru kaze no nihohi, oho-dono no uchi ni michite, nagori kasumi watareru sora no keshiki, sara-ni ihu ha oroka nari.*

'Then straight away the palace was suffused with perfumed breezes as the maidens ascended back to the heavens leaving only a mist lingering in the sky. But it would be pointless for me to describe it in any more detail.'

The first example given here is especially interesting, as it invokes another topos, that of the 'picture simile,' drawing attention early on in the text to the fact that the narrator, in relaying what she has heard and overheard, is akin to a painter 'picturing' a scene after viewing it. This concern with the gaze of narrator and characters will be examined further in Chapter Five.²⁸

²⁸For an exploration of this topos, especially in regard to the *Genji*, see Mostow 1997.

ii) Rhetorical Questions / Inferences

The second category of comments that draw attention to the process of narration are rhetorical questions, marked by particles or particle combinations such as *ka ha*, *ni ya*, *ka*, or *ya*, and inferences about why particular things that are being described have happened, usually marked by conjectural inflections such as *-kemu*, *-mu*, *-ramu* or *-beshi*. Once again, this kind of comment draws attention to the narrator's reasoning, and occurs frequently in the text. However, great care must be taken to distinguish between the reflections of the narrator and the reflections of characters that are being described, the latter often being signaled by *niya to*.

This category of narratorial comment is especially interesting, since it not only draws attention to the act of narration, but also presents the narrator as a conscious interpreter of events witnessed, further developing the role of mediator between the reader / listener and the events being related.

It has also been remarked that the use of emphatic particles, particularly *namu*, also foregrounds the presence of a narrator.²⁹ Such emphatic particles are ubiquitous in the text, but they give a slightly less salient impression of the narrator's presence than these rhetorical questions, which shall be focused on here.

Classifying these comments separately as questions and inferences, while having a fairly clear grammatical basis (the presence or absence of interrogative particles) achieves

²⁹Cf. Stinchecum 1980a, p. 382, drawing on Sakura Atsuyoshi's discussion of *namu* in *Bunshō to Hyōgen*, 1975, pp. 24-41.

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little, since from a semantic perspective they both offer similar kinds of narratorial speculation. On the other hand, one might usefully subcategorize these comments into those in which the narrator speculates with some confidence about actions and motivations, often emphasizing important aspects of the plot, and those comments in which the narrator infers and sympathizes with a character's feelings, or expresses incomprehension over them. It should be added that the narration often aligns itself strongly with the point of view of one of the characters (especially Ariake or Jijū), though without the quotative particles or use of keigo that would make this identification explicit. Such passages have been kept in the voice of an empathetic narrator rather than transferred to the associated character.

The following are typical comments that emphasize plot elements or character motivation, also offering scope for some irony:

- I.ii.6: 44 *kaku omohi no hoka naru on-sama ni mi-nashi-kikoe-tamahiteshi naru-**beshi***.
'That must have been why the child was brought up to look rather differently from what one would expect.' [Why Ariake was raised as a boy]
- I.iii.7 *kokoro shiranu hito **niya** ...*
'One of the women (I think she didn't understand the situation) was saying,'
- I.iv.12: 58 *naho susumu kata **ya** hukakaran*, 'was it perhaps that [Sanmi Chūjō's] violent passion was intensifying for someone else? [An inference that Ariake was probably making]
- I.iv.13: 58 *koto-ni, hito-ke sukunaki tokoro-gara ha anadzurashiki **niya***
'Since there was practically no-one around, I suppose there was no-one to look askance at [Ariake's] behaviour, so he must have felt emboldened,'

The following are typical comments in which the narrator sympathizes with character's feelings or expresses incomprehension:

- I.iii.8 *itodo ihan kata nakaru-**beshi***, 'what could [Tai-no-Ue] have said in reply [to the

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Sadaishō]

i.iv.9: *hitasura motetsuketsuru on-mi nareba, nani-ka tsutsumashikaran*.

‘since he handled his role with confidence, I wonder why he was so nervous.’

I.iv.13: 58 *ikaga odorokarezaran*

‘how could [the Lady] not be astonished [at the invisible Ariake’s words]

I.iv.14: 60 *yauyau hito no on-sama no natsukashisa ha omohi-shiru niya*

‘I suppose she gradually realized how deeply appealing [Ariake] was’

I.vi.20: 78 *sarubeki tsuide tsukuri-ide, kikoe-shirasenikeru nochi, mashite nani-gokochi ka-ha shi-tamahan* ‘Jijū found a suitable opportunity and explained it all to [Tai-no-Ue]. I really wonder how the poor girl must have felt after that!

I.vi.23: 86 *uki hurusato kokoro ni tomaraneba, ‘ika de mo, toku ide nan’ to omohu niya*

‘[Tai] felt no attachment to her ghastly home, so I am sure she must really must have felt she wanted to leave absolutely as soon as possible’

I.vi.24: 88 *kagirinaki on-sama nareba, kokoro-gurushiku ahare ni oboshi-itatsuku beshi*

‘seeing that [Tai] was such a nice girl, [Ariake’s mother] must have felt terribly upset and sorry for her.’

I.vii.28: 100 *tare ni ka-ha notamahan* ‘so would [Tai] have told anyone?’

As this sampling from part of Book I shows, the presence of the narrator is signalled quite regularly by these intrusions of the narrator’s own conjectures.

iii) Narrator’s Judgements

The third category of comment is that of outright narrator’s judgements on the events and characters being described. While not as frequent as the previously detailed kinds of narratorial comments, these in fact go rather further in characterizing the narrator’s point of view, so that not only is the reader conscious of the presence of a narrator, but also becomes increasingly aware of the narrator’s personality. Once again, this kind of intervention is found in the *Genji*, though, as numerous scholars have pointed out, this

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kind of personalized narrator's presence is distinctly commoner in the earlier part of the *Genji* than in the Uji chapters.³⁰ Typical comments in *Ariake* tend to be about the character of individuals featured in the narrative, especially the protagonist of the first part of the text, who corresponds in a number of ways to Genji in the *Genji*.

I.ii.6: 46 *kami no on-shirube ya, geni imijikari*ken

'That divine revelation must have been a wonderful thing indeed'

I.iii.8: 50 *geni omohu koto nakaru*-beki *mi ni, adikinaki on-motenashi nari.*

'In fact, for someone who should have had nothing to worry about, [Ariake's] behaviour was terribly anguished.'

I.vi.19: 74 *to, oboshi-utomaruru zo ainaki.*

'[Ariake] thought contemptuously, which I find really rather regrettable.'

I.vi.21: 80 *sukoshi omohi-yarinaki waka-bito nite*

'[Jijū] being a rather callow young woman'

I.vii.27: 98 *amari mote-hanare, kedohoki on-arisama wo zo, 'atara, hito no kuchi-woshiki hushi' to omohubekan*meru.

'It seems to me that he was much too aloof and distant and it appears that people must have thought what a pity he had this one feature that was open to criticism.'

I.xii.54 *taga on-tame mo adikinaki ya.*

'How terrible that all this happened because of Ariake!'

I.xv.70 *hashidika naru niyou-go niya to itohoshiki.*

'Weren't such thoughts really below a Junior Imperial Consort? It was actually quite pitiful'

Narrator's judgements of this kind are in fact found throughout the text.

'Suffix of Recollection'

Somewhat more problematic than the type of narrator's interventions mentioned

³⁰Cf. Stinchecum 1980a, p. 376.

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so far is the so-called ‘suffix of recollection’ or *kaisō no jodōshi*. This past tense suffix is associated in some Nara and Heian texts with the personal recollection of the speaker,³¹ and for a Kamakura period example, its appearance in the first part of Kamo no Chōmei’s *Hōjōki*, is considered to be indicative of his personal experience of the various disasters described. Without going into a protracted investigation of when and whether one can distinguish the ‘personal’ past usage from a simple past or ‘hearsay’ past, it may suffice to say that although this suffix is found in passages where it is clear that the narrator can not have been present, such as the scene where Ariake is accosted by the Emperor in Book I, Chapter XI, nevertheless, it is found, perhaps with greater frequency, in contexts where the narrator may well have been present.

Similarly, the suffix ‘meru,’ while not primarily assumed to indicate personal observation, may indicate highly personal conjecture, which ultimately foregrounds the narrator’s presence just as much.³² Some examples that raise the possibility of this kind of interpretation follow.

I.v.16 *konata ha, naka-tsu-kasa-no-miya sumase- tatematsuri -tamahu to kiki^{shi} zo kashi.*

‘So this was the place where he had heard the Udaijin let Prince Nakatsukasa stay’ [But there is no honorific – perhaps ‘I [the narrator] have heard’]

I.vii.27: 94 *u-dai-shiyau ha, yo no hito ni sahe amari naru made atsukahare-tamahishi, nagori naku sadamari-hate-tamahinuru on-keshiki ha, tare bakari naran to, omohiyari kagirinaku omohubekam^{ere}do, sono hito to sashite kikoenu wo, naho mote-kashidzukare-tamahu haenaku zo omohubekam^{eru}.*

‘Major Captain of the Right Ariake had apparently behaved rather too reservedly with people at Court [perhaps, ‘we noticed’]. Now there were indications that he

³¹For a general description see *Iwanami Kogo Jiten*, p. 1440, or McCullough,

Bungo Manual, p. 14.

³²Cf. *Iwanami Kogo Jiten*, p. 1435, or McCullough, *Bungo Manual*, p. 20.

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had settled down with someone who had no lingering attachments, and they just speculated endlessly about who she might be since nobody could identify her. Moreover, it seemed they were disappointed at how she was carefully being looked after and kept from sight.'

hito-me ni ha, uchi nado ni mo tatematsuri-tamahazu, hedate-arite motenashi-tamahishi urami ni koto yosete '[The Sadaishō] had not presented [his Wife]'s daughter at Court as a lady-in-waiting to the Emperor, which everyone was aware of [Perhaps 'we all were aware of']

It will become apparent, in fact, from evidence presented in the next section, that there are good grounds for believing that these suffixes can indeed be interpreted as indications of the narrator's recollection of personal experience rather than the mere relaying of hearsay.

Direct Self-Reference / Apologies

Unlike the *Tale of Genji*, where the narrator becomes less overt towards the end of the tale, especially in the Uji chapters, in *Ariake no Wakare* the narrator's presence becomes more marked in the later part of the text, especially in Book III. This presence is signaled here by direct self-reference, usually slighting, self-deprecating references that constitute apologies to the reader for the narrator's manifest shortcomings. The typical context is that of a particularly spectacular and elegant court function, which defeats the narrator's ability to render it into words for the reader, but which calls forth more personalized comment than mere ineffability of the scene. There are five key passages of this nature in Book III:

III.iii.8 *ohoyake-zama ni-te, sama kahari, itsukashiki koto wo tsukusaretaru, sara-ni kikitodomemu kata nashi. anagachi-ni mono-oboenu onna nareba, mi dani wakazu.*

[The post-natal ceremonies] were performed publicly and differently from usual. They were absolutely as majestic as could be, and there really is no way that I can capture it in writing. I really am a dreadfully forgetful woman, since I don't even understand what I see myself.

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III.iii.12 *rei no sono hi no sa-hou, ika-de-ka mi-todomemu.*

As is so often the case with me, I really have to wonder how on earth I could capture the sight of the Fiftieth Day ceremonies.

III.vi.24 *ihan-kata-naku omoshiroki ni, shi-gaku nani-ka no hodo, rei no monomanebi mi-gurushiute morashitsu.*

Words cannot express how charming it all was as the musicians were all thoroughly rehearsed. In fact, as I often find, it really taxes me quite cruelly to capture such things in writing to let you know just what it was like.

ko-mono nanigashi to tatage-atsumetaru nado ha, rei no hakanaki onna no kaki-tsudzuku-beki ni mo arazu.

Baskets of fruit had been put together and placed here and there in the garden as offerings, but I can hardly be expected to be able to write a complete description of the whole scene in detail, typically inconsequential woman that I am.

III.vi.27 *kaherase-tamahu gi-shiki, hito no notamahi-aherishi koto-domo, rei no hito-tsu mo oboezu.*

Regarding the Former Emperor's ceremonial return to his residence and everyone else's comments on the situation, they were as usual, and I cannot remember a single thing about them.

These asides really do give a remarkably strong sense of the narrator's presence, as well as furnishing us with some very welcome information about her identity. Especially important are the two references to herself as a woman (III.iii.8 and III.vi.24). The narrator of the text is explicitly a woman then, though this does not necessarily tell us anything about the gender of the author. In addition, III.iii.8 with its use of 'mi-wakazu' indicates that she really *is* talking about personal experience in this instance, not her difficulty in recalling what someone else has told her. This may increase the likelihood that the '-ki' suffix actually is being used for personal recollection elsewhere in the monogatari, and strengthens our perception that the narrator really was present at many of the events described. It is also noteworthy that there is a distinct intensification of the

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narrator's presence and identity during this last book. As we shall see, this is probably no coincidence.

Is this narrating presence necessarily to be considered a single entity? Both Richard Bowring³³ and Lynn Miyake³⁴ make the case for perceiving multiple narrators in the *Genji*, based on the different kinds of narrator-foregrounding devices described above. Bowring postulates two overt narrators and two covert narrators, the two overt narrators corresponding to the explicit intrusions or *sōshiji*, and the rhetorical questions or conjectural suffixes, and the two covert narrators corresponding to the merged discourse of narrator and character, as in the presentation of the dying Kashiwagi's thoughts, and to the 'equivocal narration' that seamlessly shifts perspective between several characters.

Miyake notes that 'although the narrators appear one at a time, there are many voices, for it would have been logically impossible for any one narrator to have been in all places at all times. Yet because the narrators appear so unobtrusively, a reader may not always be aware of their plurality.'³⁵ Yet both of these arguments seem to require a very restrictive definition of unitary narration. It does not seem unreasonable to assume that a single narrator may shift between differing modes of narratorial salience, and between directly observed, overheard, and hearsay evidence, without forfeiting their subjectivity.

To this observation, one may add another line of enquiry. The argument for a

³³Bowring 1988, pp. 58-67.

³⁴Miyake 1993, pp. 78-87.

³⁵Miyake, p. 78.

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unitary narrator might be plausibly reinforced by aspects of the text that do in themselves suggest a specific identity for the narrator. As it happens, in *Ariake no Wakare* there are a number of clues to just such an identity for a unitary narrator.

Conclusion: The Identity of the Narrator

Constituting another important difference from the *Tale of Genji*, and indeed from most other court monogatari, all of the preceding information about the narrator leads to a plausible identification of the narrator with one of the characters in the tale itself. The intersection of characteristics indicating that the narrator is a woman of about Fifth Rank, who personally observed much of the sequence of events described in the story, and is still living to tell the tale, leads to a strong suspicion that the tale is being told by none other than Jijū herself.

Since Jijū was originally an attendant on Tai-no-Ue, and then passed into the service of the Former Empress as Jijū-no-Naishi in III.iv.14, she was ideally placed to know all of the secrets regarding Tai-no-Ue's children's secret paternity, as well as the history of Udaishō Ariake / the Former Empress. In fact a number of scenes are explicitly narrated from Jijū's point of view, such as the Sadaishō's molestation of Tai-no-Ue,³⁶ Tai-no-Ue's abduction by Ariake, which she observes approvingly,³⁷ and Ariake's

³⁶I.vi.21. For example: 'Just then, Jijū managed to make out the absolutely unmistakable form of someone behind the screen, even though it was very dark there. She recognized the Sadaishō's Wife and thought...'

³⁷I.vi.24: 'Yet she had certainly seen some things herself in that house and had got only too used to them, so she was certainly not at a loss.' With these thoughts and

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unconsummated intimacy with Tai-no-Ue.³⁸ That the last prose words of the tale should be hers seems no coincidence, and in fact the final poem could also be Jijū's lamentation at what terrible news she had to break to the Sadaijin (III.viii.41).³⁹

Moreover, the text shows considerable sympathy for a number of attendants at others, Jijū's point of view closes this particular scene.

³⁸I.ix.37. 'The sight of the two of them lying side by side as he poured out his heart to her was quite remarkable, yet the lady-in-waiting Jijū who was observing all this at some distance must have thought something terrible was happening.'

³⁹It is especially interesting to note that Wilfrid Whitehouse, in his discussion of the narrator and author of *Ochikubo Monogatari* in the appendix to his translation, also admits that 'If the reader forms the opinion that the writer portrays the character of Akogi, the Lady Ochikubo's attendant, with more autobiographical feeling than the rest of the characters and that a hint to the same effect is given by the closing words of the story ['And she who was formerly called Akogi became Naishi no Suke. And it is said that the Naishi no Suke lived to the age of two hundred years' (Whitehouse and Yanagisawa 1935, p. 234)], his feeling will agree with my first impression. Many details of style and expression certainly do point to a man as author, yet still I feel reluctant to give up my first impression that a woman of the same station in life as Akogi was the author, even though the whole weight of the opinions of all the experienced commentators is against this conjecture.' (Whitehouse and Yanagisawa 1935, p. 239.) More recently the gender of the author of *Ochikubo* is thought to be uncertain, but it has been argued that there were two and the second author (of Books III and IV) was probably a woman (Fujii Sadakazu 1989, p. 409).

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about her rank, not just Jijū. There are several sympathetic references to the attendants of the Udaishō Ariake, who feels sorry for their loss of patronage occasioned by his death (I.xv.69). Their corresponding elation on being taken into the service of the Junior Consort (I.xiv.66), or young Sadaijin (I.xv.69), is also stressed.

The key role played by Jijū is given great prominence, especially in the scenes with the young Tai-no-Ue (I.iii.vi), the dying Naidaijin (III.iv), and the Sadaijin at the end of the story (III.41), and the narrator seems to share with the female Shōnagon her celebration at the great good fortune of the Empress Ariake, to whose trials and tribulations as Udaishō, Shōnagon also seems privy (I.xvi.74).

Mack Horton has stressed the important role that ladies-in-waiting play in the *Tale of Genji*, 'the fictional world of the shining prince and the structure of the narrative evoking that world would utterly collapse without them.'⁴⁰ Not only are they significant players in the plot, but they frequently act as narrators within the tale itself, as when Ukon tells of Yūgao's life after Yūgao herself has died enigmatically. Developing the 'oral performance theory of *monogatari*' of Tamagami Takuya,⁴¹ Horton links this role to the regular duty of ladies-in-waiting to read aloud to their mistresses, and notes how their function as oblique purveyors of narrative information corresponds to the *ficelle* roles of characters in the novels of Henry James, a character like Ukon being 'characterized just

⁴⁰Horton 1993, p. 95.

⁴¹Tamagami Takuya, "*Genji monogatari* no dokusha – monogatari ondokuron," in Tamagami 1966: 247-265, and "Onna no tame ni, onna ga kaita, onna no sekai no monogatari," *ibid.*, 432-440.

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enough to give her plausibility without detracting from the centrality of the main character.⁴²

Just like her counterparts in the *Genji*, Jijū 'serve[s] the rhetorical purposes of the author by moving the plot forward,' thanks to her 'willingness to look with favor on male suitors and to encourage their diffident mistresses to accept them,' just as Jijū persuades Tai-no-Ue to elope with Ariake at the end of Book I, Chapter vi.⁴³ Tamagami's model posits that

'events in the story are witnessed by various ladies-in-waiting, who then years later tell their stories to another lady-in-waiting while adding their own occasional comments. That second woman, the scribe and editor, records those accounts with additional personal commentary. That written account is then read aloud by yet another lady-in-waiting to an audience, with further personal remarks.'⁴⁴

However, in the case of *Ariake no Wakare*, we have a lady-in-waiting, Jijū, whose life spans all the key episodes in the text from Ariake's young adulthood on. She is by far the most important of the likely informants for the story, relying on others only for details of Ariake's childhood and the younger Sadaijin's romantic peregrinations, since she serves both Tai-no-Ue and Ariake as Empress and Former Empress.

Lastly, if the narrator is in fact Jijū, what could be more appropriate than to have

⁴²Horton, pp. 97-99.

⁴³Ibid, p. 101.

⁴⁴Ibid.

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the narrative break off when she is on her very deathbed,⁴⁵ suggesting that we have the story of the great events she witnessed in her life, up to the point where she was no longer able to write them down? After all, as narrations of one's life, autobiographies must, by definition, always be incomplete. They cannot help but lack the narration of life's closure, which is death. The final impression that one takes away from the text is that it really is, in a variety of senses, Jijū's story.

⁴⁵Horton also notes (p. 105) that such *nyōbō* are kept peripheral, and they 'appear and disappear according to the dictates of the characterization of the principals and the emplotment of their stories, not for the intrinsic interest of their own situations.' Especially interestingly, 'of the eighty or so *nyōbō* named in the text, we are told of the death of only one.'

Chapter Four

The Language of *Ariake no Wakare*:

'Giko' – from Genre back to Style

Chapter Two was concerned with the genealogy of the term 'giko' and the process by which it designated first a literary style, and then a literary subgenre, moving from a primarily linguistic designation to one with largely content-related connotations. This chapter seeks to return to the original focus of the term, to answer the related question, 'How may the language of *Ariake no Wakare* be characterized?', in particular addressing to what extent, and in what sense, the language is indeed 'giko' or not.

Given the vast body of rules that define a language *in toto*, the scope of this chapter must necessarily be highly selective in terms of the linguistic features on which it shall focus. Since the presentation of *Ariake*'s language is intended to situate its usage in the context of comparable preceding and roughly contemporary texts, the scope of this part of the study is strongly limited by the kinds of pre-existing linguistic studies of Heian and Kamakura monogatari.¹ With this in mind, the focus of this chapter will be limited to two linguistic aspects of the text, one lexical and one primarily grammatical, (or perhaps, more properly, sociolinguistic, involving both lexicon and grammar). The aspects under examination will be 'subjective adjective' usage, and respect language or *keigo*.

Early literary historical references to the texts now treated as 'giko monogatari' tended to dwell on the extent to which their language conformed to Heian era monogatari usage as established by *Genji Monogatari*, setting up a linguistic relationship between later monogatari and these texts that is quite comparable to the relationship between the

¹See the bibliography for principal representatives of such studies.

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Kokinshū and the subsequent imperial anthologies of waka poetry. Edo period kokugakusha were the first to codify this kind of linguistic relationship between the *Genji* and post-*Genji* monogatari,² and it is the most characteristic feature associated with giko monogatari in Meiji and Taishō literary histories,³ when style was at least as salient a literary issue as content was.

As was traced in Chapter Two, the early Shōwa period saw a foregrounding of content issues and the ‘literary imagination’ in its widest sense, over questions of style, and the resulting association of ‘giko monogatari’ with imitation rather than authenticity has continued to overshadow the term up until the present.⁴ In what follows, I intend to show that the level of ‘conservatism’ in linguistic usage in *Ariake no Wakare* is indeed quite considerable, measured in the two areas under consideration. In fact, from what evidence is available for other giko monogatari, there seems a strong indication that *Ariake* is more conservative than most. On the other hand, some pronounced idiosyncrasies also emerge, especially in the lexicon.

²Motoori Norinaga, in his essay ‘Style’ ‘*Bunshō*,’ dating from about 1757, he calls the language of the *Genji* the only ‘true’ Japanese (cited in Harper 1971, p. 103).

³E.g. Haga Yaichi 1908, p. 484, which speaks of style being a matter of ‘heritage’ *sesshū* in the Kamakura period; Tsuda Sōkichi 1916, p. 49, characterizes the style of giko monogatari as *gikobun*, drawn directly from the *Genji*.

⁴E.g. Konishi 1985, Vol. III p. 284: ‘One method, the next best thing to rivalling the *Genji*, was to create a similar monogatari through the use of related subject matter and narrative style’; Kato 1979, seems to make no remarks on style or language in his discussion of giko monogatari p. 191 ff.

The Lexicon of *Ariake no Wakare*

How to compare so vast a topic as the lexicon of a substantial prose work, especially when the most natural comparison is with a text as substantial as the *Tale of Genji*? The physical extent of a text is no fixed indicator of the scope of its lexicon, but in the case of the *Genji*, the size of the text does indeed offer a premonition of the nature of the lexicon contained therein. The lexical richness of the *Genji* is in fact quite comparable with the fabled breadth of vocabulary to be found in the plays of Shakespeare, only in this case the assertion holds on the basis of a single text rather than an *oeuvre*.

By one count,⁵ the 207,808 'running words'⁶ ('tokens,' words counted according to their number of occurrences) of the *Genji* represent 11,423 different 'headwords' ('types,' word entries in a dictionary, that are 'lemmatized,' i.e. different inflections are subsumed under one heading). These are the necessary figures that are required to make the fundamental measure of vocabulary richness, the 'type/token ratio,' which is frequently used to characterize the lexicon of a work or author, or to chart the fluctuations in richness over time or between works.⁷ However, there are two problems with most published information on the lexicon of the *Genji*. On the one hand the information tends to be incomplete – most *Genji* dictionaries, if they give citations in addition to definitions,

⁵Miyajima Tatsuo, *Koten Taishō Goi-hyō* (Kasama Shoin, 1971), pp. 334-335.

⁶The Japanese term is *nobe-go-sū*.

⁷For a fuller explanation and discussion, see Anthony Kenny, 'The Measurability of Literary Phenomena,' in Kenny, *The Computation of Style* (New York: Pergamon Press, 1982). See also T. H. Howard-Hill, *Literary Concordances: A Complete Handbook for the Preparation of Manual and Computer Concordances* (Pergamon, 1979).

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either give only a small number of exemplary citations, or cite all the page numbers where occurrences may be found, rather than the absolute number of occurrences. Since there are frequently more than one occurrence of a word on a given page, no useful statistic can be derived from counting these citations. On the other hand, where exhaustive counts are available, as in the case of the Miyajima's *Koten Taishō Goi-hyō*, these are often restricted to 'content' words, and very high frequency words such as particles or auxiliaries are omitted, though these are often highly sensitive indicators of style. Similarly, one needs detailed information about the definition of 'word' being used when it comes to categories like auxiliary verbs. Without such information, even complete counts given for 'verbs,' as in Miyajima, must be used with great caution.

What methods and materials are available for investigating the lexicon then, and what aspects of it are susceptible to being investigated and compared? In addition to the published dictionaries and Miyajima's statistical study, a public-domain text of the *Genji* is available, and although a text without word boundaries does not readily submit to the automated compilation of wordlists and concordances, manual searches and counts using a search function facilitate the investigation of words that are not of extremely high frequency. For *Ariake*, Ôtsuki's 1969 edition contains a lexicon of non-function words, indicating all pages on which they occur, so for lower frequency words accurate counts can be obtained by checking manually for multiple occurrences on the pages listed. For the *Genji* there are also various Japanese studies of particular aspects of the lexicon, and one statistical study in English, of subjective adjectives, Andrew Armour's 1985 article, 'Analyzing an Author's Idiolect: Murasaki Shikibu.'⁸

⁸In *Poetica* 21, no.2 (1985): 164-180.

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When it comes to characterizing the lexical usage of an author or text, there are two obvious approaches using contrasting kinds of words as indicators of idiosyncratic usage. The first kind are content words, in the kinds of usage that may appear salient even just on attentive reading, the 'favourite' words, or words used with a characteristically special meaning, or regularly in specific contexts. Sei Shōnagon's *wokashi*, and the *Genji*'s *aware* come readily to mind. More precise statistical investigation can indicate exactly to what degree a given word is favoured in one author or work, and how precisely it compares with another author or work, thereby confirming or nuancing one's informal impressions.

The second kind of words, function words, are more difficult to perceive in an author's relative preference, since they are so ubiquitous. Nevertheless, characteristic preferences can constitute a veritable 'fingerprint' of a text or author, and one can use lexico-statistical information either to reveal a pattern one would never have suspected, or to confirm or refute a hypothesis based on informal observation.⁹ Examples of both kinds of study can now be supplied for *Ariake no Wakare*.

Regarding content words, Armour's article mentioned above provides a convenient starting point for a comparative investigation of a subcategory of the lexicon of *Ariake*

⁹For an account of the identification and use of one such 'fingerprint,' contrasting usage of 'while' and 'whilst,' subsequently used for authorship ascription, see the account of the investigation of several anonymous *Federalist* papers, in Robert L. Oakman, *Computer Methods for Literary Research* (Univ. of Georgia Press, 1984). For a more extended account, see Ivor S. Francis, 'An Exposition of the Statistical Approach to the *Federalist* dispute,' in Jacob Leed, *The Computer and Literary Style* (Kent State Univ. Press, 1966).

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and *Genji*. His focus of interest is in examining *Genji* chapter groupings by style, specifically examining the distribution of a 'basket' of 50 high frequency subjective adjectives which might be considered more independent of subject matter than some other words, yet more characteristic of the author's style. By 'subjective adjective' he understands words or locutions like *aware naru* ('touching'), *wokashi* ('charming'), *ayashi* ('untoward'), *yoshi* ('fine'), *itohoshi* ('pitiful'), to give the five most frequent in the *Genji*. Even a simple ranking like this is not without interest, since it adds valuable detail to the generalization that the characteristic concern of the *Genji* is *aware*, but that of *Makura no Sōshi* is *wokashi*.¹⁰ We can see here that since *wokashi* is the second most popular subjective adjective in the *Genji*, for a meaningful comparison more information is needed than just the first-place holder alone. Investigating *Makura no Sōshi*, using Miyajima, we find that *aware*, although in fifth place in *Makura*, has a relatively low number of occurrences (to switch from the rank of a word's frequency to the absolute number of occurrences:)

Word	<i>Genji</i> Rank	<i>Genji</i> Count	<i>Makura</i> Rank	<i>Makura</i> Count
<i>aware naru</i>	1	814	5	87
<i>wokashi</i>	2	643	1	446
<i>ayashi</i>	3	508	6	74
<i>yoshi</i>	4	489	2	181
<i>itohoshi</i>	5	359	13	27

Thus the usage can be much more interestingly contextualized by the addition of a small amount of further statistical information. We can now say that Sei Shōnagon's

¹⁰Morris 1967, note 1157, citing an article by Tanaka Shigetarō in *Kokubungaku*, (November 1964):141.

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relatively infrequent use of *aware* distinguishes her writing from that of Murasaki Shikibu's more than her favouring of *wokashi* does, since *wokashi* is relatively frequent in the *Genji* too. This also cautions against generalizing that the *aware* / *wokashi* divide captures a different focus of the two authors in a simplistic pathos vs. charm sense. It is perhaps revealing that Sei Shōnagon's lower usage of *aware* is not indicative of a significant avoidance of negatively toned adjectives. If we fill in the missing third and fourth places for subjective adjectives in *Makura*, we find *medetashi* (140 occurrences, only 13th place in *Genji* with 212) but *nikushi* (123 occurrences, 48th place in *Genji* with 92). This immediately confirms (and quantifies) one's intuition that Sei Shōnagon, although more drawn to the *wokashi* and *yoshi*, is also much exercised by 'hateful things.' Even this tiny sampling of words might lead one to observe that, as close as Murasaki Shikibu and Sei Shōnagon were in time period, social rank, and the social milieu about which they wrote, their preferred subjective adjectives are significantly different, which raises an interesting question of whether differences of temperament or of genre are more at work here, a question which must be addressed elsewhere.

What would a similar comparison have to tell us about *Ariake no Wakare* compared with *Genji Monogatari*? *Ariake* was written nearly two hundred years after *Genji*, but in the same genre, in fact in a subgenre generally regarded as highly imitative. Furthermore, the social milieu described, and many plot elements and *dramatis personae* are notably similar. Will lexical statistics merely confirm and quantify the high degree of imitativeness, or might they point out some idiosyncrasies that disrupt the assumption that giko monogatari have a lexicon and usage that is also giko? After all, as shown in Chapter Two, the earliest uses of the term seem to foreground language more than content and genre.

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Taking the same notion of the 50 most frequent subjective adjectives, their frequency and distribution in *Ariake* were examined, to get some kind of measurement of 1) the variation between books, 2) the similarity of their order of frequency in *Ariake* vis-à-vis the *Genji*, and 3) the 'proximity' of *Ariake* to *Genji* in this regard, by comparison with a work like the *Pillow Book*. The findings are then tabulated (see Tables 1-2).

Given the disparity of size of these works (*Ariake* being roughly a quarter of the size of *Genji*), it is more informative to focus on the order of preference of adjectives, rather than the brute number of occurrences. So what is compared is the relative rank of the adjectives rather than their absolute number of occurrences, though that is also given, and is what the rank derives from. Thus, if the *Genji-Ariake* 'Rank Difference' for a given adjective is zero, then, relative to the other adjectives, the two works favour that adjective to an identical degree. A large positive number indicates that the adjective in question is much more favoured in *Ariake*, a large negative number indicates that it is used much less.

If the 'Rank Difference' column is mostly small numbers, then the overall usage of these adjectives is quite similar. If there are lots of large numbers, then the usage is notably different. If one takes the sum of the absolute values of each Rank Difference (i.e. converting all the negatives to positive) one gets a figure that is some kind of overall index of difference (regardless of whether each individual case was a positive difference or negative difference). By looking at this total at the bottom of the Rank Difference columns, one can thereby assert, for example, that, characterized by these adjectives, the second book of *Ariake* is more like *Genji* than the other two, but the degree of difference is still not that great.

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In fact, overall, the *Ariake* usage conforms to *Genji* usage to a quite surprising degree. The ten most frequent adjectives in the *Genji* are very close to the ten most frequent adjectives in *Ariake*, with *aware* taking pride of place again. Only three adjectives from the *Genji* 'top eight' are absent, most notably *itohoshi* being displaced (and by a long way) by *medzurashi*. This is, in fact, quite in keeping with the greater prominence of the supernatural in *Ariake*. Even taking the twenty-five most frequent of these adjectives in *Ariake*, only nine are displaced from their ranking in the *Genji* by more than eight places. So not only are the same words used, they are actually used with a very similar degree of preference.

Nevertheless, there are some fascinating exceptions in the handful of adjectives with really large rank differences. Attention has already been drawn to *medzurashi*. If one focuses on those with a rank displacement for more than 20 places, (one finds only four: *tsurenashi*, *osoroshi*, *yukashi*, and *nikushi*), of all the top 50 subjective adjectives in *Ariake*, by far the greatest displacement from its *Genji* ranking is found in the case of *tsurenashi*. As this adjective features prominently in *Ariake*'s 'leitmotiv' poem, Mibu no Tadamine's *ariake no tsurenaku mieshi wakare yori akatsuki bakari uki mono ha nashi*, which is invoked regularly in the text, this quirk of intertextuality readily accounts for many, but not all of these occurrences, which outnumber the number of apparent allusions to the poem. What this draws our attention to, is the fact that not only are larger segments of the leitmotiv poem frequently quoted, as is generally remarked on in commentaries, but other aspects of its poetic diction are more subtly invoked, resulting in a much greater salience for this adjective than one finds in *Genji*. The implication is that these adjectives with a large rank displacement offer some kind of indication of where *Ariake*'s stylistic

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individuality lies. Examination of the distribution in the three books of *Ariake* (see Tables 3-6), also shows that the subjective adjective preference is relatively consistent across the different books.

If one switches now to function words, even taking a much smaller set of words, given the exigencies of the statistics available for the *Genji*, one finds a similar collection of evidence, with overall notable conformity to *Genji* usage disrupted in a few cases by what appears to be the individual character of *Ariake*'s style as constituted in lexicon. Given the constraints imposed by grammar, and their relative independence from the vagaries of subject matter, it is to be expected that usage of function words, especially particles, will show much less variation between texts and authors than nouns and adjectives do. Nevertheless, there is scope for stylistic preference to be marked, especially in combinations, and where two or more function words are largely synonymous. Cases in point would be exclamatory particles such as *zo*, *koso*, *shi*, *namu*, and intensifying adverbs such as *ito*, *itaku*, *imijiku*, and *itodo*. Statistics for *Genji* particles were not available in Miyajima, but a number of intensifying adjectives and interjections were available, and a tabulation of their rankings for twenty of these is given.

Of these, no less than thirteen can be seen to occupy exactly the same rank of frequency of usage, or are only displaced by one place, with *ito* being the favourite intensifier by far in both texts. None of the others are displaced by more than five places. The question is, does this ordering represent a fairly fixed relative usage for these words over a wide variety of texts, so that the similarity evidenced here reflects not the closeness of *Ariake*'s style to *Genji*, but a more or less prevalent 'classical' usage of these words? As with the case of the subjective adjectives, one wishes lexical statistics were available

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for a wider range of monogatari, but comparison with the *Pillow Book* is instructive. Examining the corresponding data for that text, it is immediately apparent that more words are displaced in rank order relative to the *Genji*, and the displacements relative to the *Genji* are also often larger than *Ariake*'s are. Especially notable is *itodo*, down seven places from its ranking in *Genji*.¹¹ When the amounts of displacement are totalled, one finds that *Ariake*, despite its greater removal in time from the *Genji* by comparison with the *Pillow Book*, is nevertheless closer to the *Genji* in its relative preferences for these words than the *Pillow Book* is. The total 'displacement distance' between *Genji* and *Ariake* is only 30 places, whereas between *Genji* and the *Pillow Book* it is 48 (see Table 7).

Returning now to the subjective adjectives, if one adds the evidence from the *Pillow Book* and examines the kind and degree of differences in usage, a number of interesting points emerge. Expanding coverage from the five most frequent subjective adjectives in *Genji* to a set of fifty, one finds that by comparison with the relationship between *Genji* and *Ariake* there are more large displacements and some are very large indeed. Of the twenty-five most frequent of these adjectives in *Ariake* only four had really large rank displacements greater than twenty places different from those adjectives' places in the *Genji*. This increases to six for the *Pillow Book*, and the size of the greatest displacement is also disparate: 26 places for *tsurenashi* in *Ariake* relative to *Genji* usage, but 44 places for *nikushi* in the *Pillow Book* relative to *Genji* usage. When the placements

¹¹A spot check for occurrences of the collocation *ito itaku* revealed 15 in *Ariake* but only 3 in the much larger *Genji*, suggesting another idiosyncrasy of *Ariake*'s (or perhaps of later monogatari in general).

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are totalled, the results are even more striking than they were for the interjections and intensifying adverbs: the total displacement distance between *Genji* and *Ariake* is 474 places, but between *Genji* and *Makura no Sōshi* it is 563 places. In both lexical subcategories then, *Genji* and *Ariake* are much closer to each other than either are to *Makura no Sōshi*.

These findings are extremely preliminary, but they seem to suggest a fruitful line of enquiry into the relationship of the lexicon of *Ariake no Wakare* with that of the *Genji Monogatari*. One would especially like to know how *Ariake* relates to other giko monogatari in this regard. It would be very interesting to be able to rank the language of a number of giko monogatari in relation to each other and in relation to the *Genji*. In particular, since there are such strong thematic similarities between *Ariake* and *Torikaebaya*, the two would make an exceptionally interesting comparative lexicostatistical study. It is to be hoped that, with the advent of a greater number of computer-readable texts, accurate lexical counts distribution studies for all parts of the lexicon, including function words, will become available in the near future.¹²

¹²Another possibly fruitful line of enquiry might be to compare sentence openings. Ôtsuki points out that *saru ha* is frequently used in *Ariake* (12 times out of the 28 occurrences, by my count). *Genji* has only four, but they are all sentence initial.

Respect Language in *Ariake no Wakare*

Given that the *dramatis personae* of a court tale like *Ariake no Wakare* are, very largely, the highest echelons of the aristocracy, respect language plays an extremely important role in characterizing the language of the text. As with other aspects of the language of the text, it is interesting to situate it with regard to other similar texts, both of its own era and before, to identify possible relationships, or idiosyncrasies. Given the issues surrounding the relationship between *Ariake* and the giko monogatari genre, it is important to try to establish the extent to which its language may be considered 'giko,' or imitative, in the same way that its themes and various stylistic features may.

In this regard, a particularly apropos study of *keigo* is Negoro Tsukasa's 1991 *Genji Monogatari no Keigohō*,¹³ which takes into account much previous scholarship. The seventh chapter, 'Kamakura Jidai no Bungo ni okeru 'tamahu,'"¹⁴ provides a characterization of the use of *keigo* in Kamakura period manuscripts of the *Genji*, and in giko monogatari, against which findings from *Ariake* may be measured.

Earlier in the book,¹⁵ Negoro provides a chart of *keigo* usage in the Heian period that divides both honorific and humble keigo into three principal levels. The most intense

¹³Meiji Shoin.

¹⁴Negoro 1991, p. 97. The chart is based on Tamagami Takuya's analyses in *Genji Monogatari Nyūmon* (1973), which derives from his "Heian jidai no keigo," *Kaishaku to Kanshō* (1956) January, "Heian jidai no keigo," *Kokubungaku* (keigo special issue, January 1960), and "Genji monogatari keigohō" (Jidai-betsu Sakuhin-betsu Kaishaku Bunpō, *Kaishaku to Kanshō* (January 1973).

¹⁵Chapter Four, pp. 59-60.

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of these, which he calls *saikō keigo*, might be termed 'Imperial Keigo' since it is restricted to verbs whose subject must be a high ranking imperial family member: emperor, empress, crown prince, or former emperor. Keigo verbs at this level include,

tatematsuru (in the honorific uses of 'wear, ride,')

mawiru (in the honorific uses of 'drink, eat,')

notamahasu, tamahasu, ohashimasu, ohoseraru, oboshimesaru, etc.

The level of intermediate intensity, *nijū keigo* 'second rank respect language,' includes,

obosu, -se-tamahu, sasetamahu, etc.

and the level of least intensity, *saitei keigo*, includes,

go-ran-zu, obosu, notamahu, ohtonogomoru, ohosu, ohasu, mesu, tsukahasu, -tamahu, -ru, -raru, etc.

Summarizing honorific causative usage, Negoro notes that the causative *jodōshi* only functions honorifically when followed by *-tamahu*; that an honorific passive form is less intensely honorific than *-tamahu*; that *-tamahu* itself when followed by the passive or causative forms is more intensely honorific; and that passive forms preceding *-tamahu* are not functioning as honorifics.

It is against the background of this specific system for Heian era usage that Negoro presents his data on Kamakura period usage, albeit with certain general reservations about the chart's rigidity. Noting that a modern reader might consider some uses of keigo in *Genji*, such as 'ohashi-tsukitari,' less honorific than expected because of the absence of *-tamahu*, he stresses that this is a post-Heian perception. In mid-Heian texts, *-tamahu* is

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not added to a form such as 'ohashi-tsuki.' However, in Kamakura period giko monogatari, nikki, and zuihitsu, it is. For example, precisely 'ohashi-tsuki-tamahu' is found in *Shinobine Monogatari*.¹⁶ This is widely regarded as an instance of giko monogatari 'excessive keigo,'¹⁷ of which the formula 'ohashi-X-tamahu' is the most characteristic example.

Similarly, in *Ama no Karu Mo* one finds 'tsukahashi-tamahu,' and in *Sayogoromo* one finds 'oboshi-tamahu,' which are not mid-Heian usage, as was stressed by kokugakusha like Motoori Norinaga and Fujii Kōshō.¹⁸ This rule applies not only to tsukahashi- and oboshi-, but also to ohashi, as in the first example. Because the first element is already honorific, -tamahu is unnecessary. (Suffixing -tamahu to -se/-sase and -re/-rare is a different case). To obtain a sense of the frequency of these forms, in the whole of *Ama no Karu Mo* there are three cases of 'tsukahashi-tamahu' and one of 'oboshimeshi-nageki-tamahu,' in all of *Sayogoromo* there are two instances of 'oboshi-tamahu,' twenty-four of the type 'oboshi-nageki-tamahu,' and one each of 'oboshimeshi-tachi-tamahu' and meshi-ide-tamahu.'¹⁹

If one turns one's attention to *Genji*, using the *Aobyōshi-bon* text edited by Teika and his household between 1224 and 1225,²⁰ there are 21 instances of the type 'oboshi-tsudzuke-tamahu' and one case of 'notamahase-shirase-tamahu.' This is not a particularly

¹⁶Negoro, p. 98.

¹⁷*katō keigo*.

¹⁸Norinaga, *Tama-arare*, 'tsukahasu, tsukahasaru,' Fujii, *Shōsoku Bunrei*, 'oboshi.'

Negoro, p. 99.

¹⁹Negoro, p. 100.

²⁰Bowring 1988, p. 84.

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high incidence, given that the *Genji* is considerably longer than both of the giko monogatari mentioned. There are also absolutely no occurrences of 'tsukahashi-tamahu' or 'oboshi-tamahu.'²¹ I find that the occurrence of 'notamahase-shirase-tamahu' may also be a special case, since it is in a passage of direct speech where Kaoru is asking Nakanokimi to convey his feeling to Ukifune. Thus the two honorifics may relate to this more complex configuration.²²

At this point Negoro turns to a comparison of the *Aobyōshi-bon* honorifics with those of the roughly contemporaneous *Kawachi-bon* edited by Minamoto Mitsuyuki (1163-1244) and his son Chikayuki (both governors of Kawachi) completed in 1255. Focusing on keigo verbs showing respect for their subject, he provides extensive documentation of the discrepancies between the two texts, which may be summarized as follows:

<u><i>AB-Bon Honorific</i></u>	<u><i>K-Bon Honorific</i></u>	<u>Count</u>
none	- <i>tamahu</i>	277 (40 in speech)
- <i>tamahu</i>	none	197 (30 in speech)
none	<i>obosu, ohasu</i> <i>notamahu, tatematsuru</i>	125 (11 in speech)
<u><i>obosu, ohasu</i> etc.</u>	none	60 (1 in speech)

²¹In the standardized *NKBT* edition I do, however, find ten instances of 'oboshi-notamahasu,' and one each of 'oboshi-okite-notamahasu,' 'notamahase-obosu,' and 'notamahase-nasu.' 'Oboshi-nasu' is highly frequent, with a dozen occurrences through the *Akashi* chapter alone. The question of 'notamahasu' compounds is not addressed by Negoro. Perhaps this is because the other examples are of redoubling lower level keigo verbs, whereas 'notamahasu' is imperial keigo. There is also one case of 'oboshi-tsuzuke-tamahu,' *E-awase*, II, p. 361. There do not seem to be any others of this pattern.

²²*Azumaya*, *NKBT* VI, p. 48.

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Negoro's interpretation of this widespread variation is that, whereas the mid-Heian honorific habits functioned according to living rules, in the Kamakura period there appears to be something of a generalized equivalency for many of these keigo forms.²³ I would add that the relative proximity of the two manuscripts in time, and the fact that all forms are found in both texts, indicates that the variation seems purely random, rather than attributable to different systems prevailing in the two texts.

The data thus far concern keigo forms at the lightest level of honorific intensity alternating with neutral forms. Following this, data that may cross between the different intensity levels is presented:

<i>ABB -tamahu</i>	<i>KB</i> lexicalized honorific ²⁴	94 (15 in speech)
<i>ABB</i> lexicalized honorific	<i>KB -tamahu</i>	83 (15 in speech)

In mid-Heian texts, -tamahu was a light honorific, obosu and go-ranzu were stronger, and tatematsuru (the lexical, honorific use, as opposed to the auxiliary, humble use) was at the strongest level. Yet between these two manuscripts they appear in virtually free variation. Kamakura period users were losing these distinctions, as is clear from other Kamakura bungo. Kenkō uses 'oboshi-idete' where Heian usage would prescribe 'omohi-ide-tamahite'.²⁵ It is to this loss of distinction between the levels that the apparently 'excessive keigo' of the Kamakura period may be attributed. The usage of -tamahu

²³Negoro, p. 106.

²⁴obosu, omohosu, obosaru, ohasu, ohashimasu, notamahu, notamahasu, kikoshimesu, go-ran-zu, tatematsuru, tsukahasu.

²⁵*Tsurezuregusa*, Dan 104, towards the end.

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seemed easiest, so it is the most generalized.²⁶

Where does *Ariake no Wakare* fit into this picture? To what extent does it conform to this stereotype of Kamakura period keigo usage, which ironically defines giko monogatari keigo usage as unsuccessfully imitative of Heian usage?

First, concerning the combinations that are completely absent from *Genji*:

ohashi-V-tamahu, *tsukahasi-tamahu*, *oboshi-tamahu*²⁷

Despite the fact that all three of these are found in the giko monogatari cited by Negoro, there are no instances of tsukahashi-tamahu or oboshi-tamahu at all in *Ariake*. There are two instances of ohashi-V-tamahu,²⁸ and one of oboshimeshi-V-tamahu.²⁹ In this regard, *Ariake* would seem to fall between *Genji* and the giko monogatari with respect to this kind of keigo.

Regarding the double honorifics of the type 'oboshi-V-tamahu' which are rarer in *Genji* than in the giko monogatari, we find only three examples in *Ariake*,³⁰ actually proportionally much lower than the incidence in *Genji* (24), given that *Ariake* is roughly a quarter of the size of *Genji*.

²⁶Negoro, pp. 111-113.

²⁷To these may be added the pattern 'oboshimeshi-(V)-tamahu,' which I also find completely absent from the standard edition, and Negoro finds in *Sayogoromo*.

²⁸'ohashi-tsuki-tamaheru,' Book II.iv.13: 258, and 'ohashi-somesase-tamahu,' II.xi.41: 324.

²⁹'oboshimeshi-okitesase-tamahubeshi,' III.iii.12: 406.

³⁰'oboshi-isogi-tamahu,' I.vii.29: 102, 'oboshi-todome-tamahishi,' I.xiv.67: 187, and 'oboshi-atsukahi-tamahite,' II.vi.23: 282.

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To this might be added data concerning two other types of double honorific not mentioned by Negoro, and which are rare in *Genji*, namely the patterns 'meshi-V-tamahu' and 'ohose-tamahu.'³¹ There are six instances of the 'meshi-V-tamahu' in *Genji* and four in *Ariake*,³² seven instances of 'ohose-tamahu' in *Genji*, and two in *Ariake*, a roughly comparable proportion again, though data for other giko monogatari is not available. Similar proportions obtain between 'oboshi-notamahasu' (10 in *Genji*) and 'oboshi-notamahu' (2 in *Ariake*), although precisely equivalent forms are not found.³³ An anomaly is that 'oboshi-nasu' which, as mentioned above, is very frequent in *Genji*, has only one instance in *Ariake*. Nevertheless, all of the double honorific forms, which are not considered standard keigo in mid-Heian Japanese, are similarly absent or rare in *Ariake* also.

In terms of 'excessive keigo,' an examination of all seven occurrences of the verb 'notamahasu' in Book I of *Ariake* shows that all uses have the Emperor as the subject, and it is never 'excessively' applied to non-imperial family nobles (See appendix for citation of all instances of 'notamahasu' in *Ariake*). In Book II, of the twenty occurrences, four uses do not have imperial family members as their subject (all the rest have the

³¹There is also one instance of 'ohose-tsukahashite,' *Suma*, II, p. 168, and one of 'meshi-ohoshite' in *Yūgiri*, IV, p. 428. There are no 'ohosu' double honorifics after this point.

³²*Genji*, 'Tamakazura,' III p.109; 'Takegawa,' V p. 82; 'Hashihime,' V p. 126; 'Yadorigi,' V p. 436, 465; 'Kagerō,' VI p.232. *Ariake* I.vii.27: 96, II.i.1: 228, II.i.2: 230, II.v.19: 272.

³³There are no double honorifics with 'notamahasu' in *Ariake*, and none of the type 'oboshi-notamahu' in *Genji*.

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Former Emperor or Empress). In two of these cases, much lower ranked persons are speaking about utterances of persons far above them in rank (a Gon-Chūnagon speaks of the Sadaijin, the Sokyōden Nun speaks of the late Udaishō Ariake, and the lady-in-waiting Ben speaks of the Naidaijin). In the remaining one the narrator is telling of the Naidaijin trying to speak to the Sanjō Lady. This may be an attempt to capture the obsequious speech of the lower ranked when addressing those further above them, or this may be a case of Kamakura period keigo slippage, with keigo becoming relative rather than absolute.

In the seven such occurrences in Book III, there is one other case of a lower ranked character, Shikibu no Jō reporting the Naidaijin's dying words to the young Empress. However, since the Naidaijin is secretly the Empress's father, the usage may be proper, for one who is in on the secret – and Shikibu-no-Jō is the very one who has been the go-between for the correspondence in which the Naidaijin reveals that he is her father. The remaining instances in this book refer to the Daijōdaijin, who has been granted 'Equality with the Three Empresses,' *jusangū*,³⁴ as father of the Former Empress, so again, this may explain the usage. Overall then, *Ariake*'s keigo usage is clearly closer to the *Genji* standard than the other giko monogatari for which data are available.

On the other hand, for the most part, where *Ariake* keigo usage begins to depart from that of *Genji*, it is, as expected, in the direction of the other giko monogatari, with double honorifics of the type that reinforce Negoro's contention that the giko monogatari show that a strict awareness of the distinctions between the different levels of honorific language was being lost. Nevertheless, in its broad lines, especially in the distinction between 'Imperial keigo' and the less intense levels, the basis of the *Genji* keigo system

³⁴准三宮.

still remains.³⁵

The conclusions suggested by both the lexico-statistical and the keigo linguistic evidence are very similar. As expected, *Ariake*'s language, in these respects, is strikingly close to that of the *Genji*, closer even than some other giko monogatari, and a text like the *Pillow Book* which is contemporary with the *Genji*. Nevertheless, particularly in the realm of the lexicon, there are a small number of usages that are all the more salient for their smallness of number, and it is here that we might locate the individuality of *Ariake*'s language. Without comparable study of other giko monogatari it cannot be ascertained whether these features, in addition to distinguishing *Ariake* from the *Genji*, also distinguish *Ariake* from other giko monogatari. However, the keigo evidence suggests that *Ariake* may have some linguistic distinctness from them. As more quantitative linguistic research is performed on these texts we should gradually be able to locate *Ariake* more precisely in the discursive space of monogatari.

³⁵Further investigation of the functioning of keigo in *Ariake* could be expanded to consider the frequency and usage of the different levels of humble keigo.

Table I. Top 50 Subjective Adjectives from Genji in Ariake, Makura no Sōshi

A	B	C	D	E	F	G	I	J	K
Adjective	有明 Rank	有明 Count	源氏 Rank	源氏 Count	枕草子 Rank	枕草子 Count	源・枕 Rank	枕・有明 Rank	源氏・有明 Rank
							Difference	Difference	Difference
1 あはれなり	1	101	1	814	5	87	-4	4	0
2 あやし	2	64	3	508	6	74	-3	4	1
3 よし	3	62	4	489	2	181	2	-1	1
4 かなし	4	52	8	288	32	7	-24	28	4
5 めづらし	5	39	22	169	15	22	7	10	17
6 くるし	6	38	10	282	19	18	-9	13	4
10 ぐちをし	7	33	9	287	7	44	2	0	2
11 をかし	8	30	2	643	1	446	1	-7	-6
12 はづかし	9	28	11	268	12	29	-1	3	2
13 こころうし	10	27	18	191	*	*	{11}	{10}	8
14 つれなし	11	27	37	103	31	8	6	20	26
15 おそろし	12	26	33	116	10	37	23	-2	21
16 めでたし	13	25	13	212	3	140	10	-10	0
17 あさまし	14	25	15	199	11	32	4	-3	1
18 うし	15	25	17	194	14	22	3	-1	2
19 はかなし	16	23	6	310	27	10	-21	11	-10
20 ゆゆし	17	23	36	105	24	11	12	7	19
21 うれし	18	21	12	215	9	41	3	-9	-6
22 こひし	19	20	31	127	43	2	-12	24	12
23 なつかし	20	19	14	204	40	3	-26	20	-6
24 うつくし	21	19	20	183	18	19	2	-3	-1
25 こころやすし	22	18	23	168	*	*	{11}	{10}	1
26 ゆかし	23	17	44	98	17	21	27	-6	21
27 いとほし	24	16	5	359	13	27	-8	-11	-19

Table I. Top 50 Subjective Adjectives from *Genji* in *Ariake*, *Makura no Sōshi*

	A	B	C	D	E	F	G	I	J	K
28	にくし	25	16	48	92	4	123	44	-21	23
29	こころぐるし	26	15	7	309	34	6	-27	8	-19
30	らうたし	27	13	21	176	29	8	-8	2	-6
31	わりなし	28	12	24	161	21	14	3	-7	-4
32	うらめし	29	12	43	98	46	1	-3	17	14
33	こころぼそし	30	11	19	190	41	3	-22	11	-11
34	あいなし	31	11	38	101	28	9	10	-3	7
35	なやまし	32	11	40	100	45	1	-5	13	8
36	ありがたし	33	10	32	126	35	6	-3	2	-1
37	あし	34	10	46	96	8	43	38	-26	12
38	ところせし	35	10	49	90	*	{11}	{10}		14
39	つらし	36	9	16	199	37	4	-21	1	-20
40	はしたなし	37	9	34	115	30	8	4	-7	-3
41	はなやかなり	38	9	45	96	42	3	3	4	7
42	かたじけなし	39	8	29	131	38	4	-9	-1	-10
43	うしろめたし	40	7	28	132	33	7	-5	-7	-12
44	きよらなり	41	7	47	93	36	6	11	-5	6
45	よろし	42	6	41	99	16	22	25	-26	-1
46	おもしろし	43	4	26	141	22	13	4	-21	-17
47	はかばかし	44	4	39	101	44	2	-5	0	-5
48	かたはらいたし	45	4	42	99	25	11	17	-20	-3
49	なまめかし	46	4	50	86	26	11	24	-20	4
50	わづらはし	47	2	30	130	39	4	-9	-8	-17
51	めやすし	48	2	35	105	*	{11}	{10}		-13
52	おぼつかなし	49	1	27	134	23	13	4	-26	-22
53	やむごとなし	50	0	25	159	20	17	5	-30	-25
54	Totals:		985		9891		1620	563	523	474

Table II. Top 50 Subjective Adjectives from Genji in Ariake no Wakare I, II, III

	A	B	C	D	E	F	G	H	I	J	K
1	Adjective	有明 I-III	有明 I-III	有明 I Rank	有明 I Count	有明 II Rank	有明 II Count	有明 III Rank	有明 III Count	源氏 Rank	源氏 Count
2											
3		Rank	Count								
4	あはれなり	1	101	1	41	1	38	2	22	1	814
5	あやし	2	64	2	32	3	23	5	9	3	508
6	よし	3	62	3	30	4	22	4	10	4	489
7	かなし	4	52	5	20	8	9	1	23	8	288
8	めづらし	5	39	4	22	13	8	7	9	22	169
9	くるし	6	38	22	8	5	19	3	11	10	282
10	くちをし	7	33	11	13	6	16	11	4	9	287
11	をかし	8	30	35	4	2	25	35	1	2	643
12	はづかし	9	28	6	18	7	10	45	0	11	268
13	こころうし	10	27	15	11	12	8	8	8	18	191
14	つれなし	11	27	7	17	25	5	10	5	37	103
15	おそろし	12	26	10	14	15	8	17	4	33	116
16	めでたし	13	25	8	15	20	6	13	4	13	212
17	あさまし	14	25	12	13	9	9	19	3	15	199
18	うし	15	25	9	15	22	6	15	4	17	194
19	はかなし	16	23	28	6	11	8	6	9	6	310
20	ゆゆし	17	23	16	11	24	5	9	7	36	105
21	うれし	18	21	17	10	16	7	12	4	12	215
22	こひし	19	20	18	10	17	7	23	3	31	127
23	なつかし	20	19	20	9	21	6	14	4	14	204
24	うつくし	21	19	13	12	27	4	20	3	20	183
25	こころやすし	22	18	21	9	14	8	39	1	23	168
26	ゆかし	23	17	25	8	18	7	32	2	44	98
27	いとほし	24	16	19	9	19	6	36	1	5	359

Table II. Top 50 Subjective Adjectives from Genji in Ariake no Wakare I, II, III

	A	B	C	D	E	F	G	H	I	J	K
28	にくし	25	16	31	6	10	9	43	1	48	92
29	こころぐるし	26	15	14	11	42	1	18	3	7	309
30	らうたし	27	13	26	7	23	5	38	1	21	176
31	わりなし	28	12	23	8	36	2	24	2	24	161
32	うらめし	29	12	29	6	29	4	31	2	43	98
33	こころぼそし	30	11	37	4	32	3	16	4	19	190
34	あいなし	31	11	24	8	34	3	47	0	38	101
35	なやまし	32	11	27	7	39	2	29	2	40	100
36	ありがたし	33	10	32	5	33	3	26	2	32	126
37	あし	34	10	39	4	31	4	33	2	46	96
38	こころせし	35	10	34	5	35	3	34	2	49	90
39	つらし	36	9	36	4	26	4	37	1	16	199
40	はしたなし	37	9	42	3	28	4	27	2	34	115
41	はなやかなり	38	9	33	5	30	4	49	0	45	96
42	かたじけなし	39	8	41	3	38	2	22	3	29	131
43	うしろめたし	40	7	40	3	37	2	25	2	28	132
44	きよらなり	41	7	30	6	46	1	50	0	47	93
45	よろし	42	6	38	4	40	2	48	0	41	99
46	おもしろし	43	4	43	1	48	0	21	3	26	141
47	はかばかし	44	4	45	1	44	1	28	2	39	101
48	かたはらいしたし	45	4	46	1	45	1	30	2	42	99
49	なまめかし	46	4	47	1	41	2	44	1	50	86
50	わづらはし	47	2	44	1	50	0	41	1	30	130
51	めやすし	48	2	50	0	43	1	42	1	35	105
52	おぼつかなし	49	1	49	0	49	0	40	1	27	134
53	やむごとなし	50	0	48	0	47	0	46	0	25	159
54	Totals:		985		461		333		191		9891

Table II. Top 50 Subjective Adjectives from Genji in Ariake no Wakare I, II, III

	L Adjective	M 源氏・有明		N 源氏	O 有明 I-III	P 源氏・有明 I		Q 源氏・有明 II		R 源氏・有明 III	
		Rank	Difference			Rank	Difference	Rank	Difference	Rank	Difference
1											
2											
3											
4	あはれなり	0		1	1	0		0		0	-1
5	あやし	1		3	2	1		0		0	-2
6	よし	1		4	3	1		0		0	0
7	かなし	4		8	4	3		0		0	7
8	めづらし	17		22	5	18		9		15	15
9	くるし	4		10	6	-12		5		7	7
10	くちをし	2		9	7	-2		3		-2	-2
11	をかし	-6		2	8	-33		0		-33	-33
12	はづかし	2		11	9	5		4		-34	-34
13	こころうし	8		18	10	3		6		10	10
14	つれなし	26		37	11	30		12		27	27
15	おそろし	21		33	12	23		18		16	16
16	めでたし	0		13	13	5		-7		0	0
17	あさまし	1		15	14	3		6		-4	-4
18	うし	2		17	15	8		-5		2	2
19	はかなし	-10		6	16	-22		-5		0	0
20	ゆゆし	19		36	17	20		12		27	27
21	うれし	-6		12	18	-5		-4		0	0
22	こひし	12		31	19	13		14		8	8
23	なつかし	-6		14	20	-6		-7		0	0
24	うつくし	-1		20	21	7		-7		0	0
25	こころやすし	1		23	22	2		9		-16	-16
26	ゆかし	21		44	23	19		26		12	12
27	いとほし	-19		5	24	-14		-14		-31	-31

Table II. Top 50 Subjective Adjectives from *Genji* in *Ariake no Wakare* I, II, III

	L	M	N	O	P	Q	R
28	にくし	23	48	25	17	38	5
29	こころぐるし	-19	7	26	-7	-35	-11
30	らうたし	-6	21	27	-5	-2	-17
31	わりなし	-4	24	28	1	-12	0
32	うらめし	14	43	29	14	14	12
33	こころぼそし	-11	19	30	-18	-13	3
34	あいなし	7	38	31	14	4	-9
35	なやまし	8	40	32	13	1	11
36	ありがたし	-1	32	33	0	-1	6
37	あし	12	46	34	7	15	13
38	ところせし	14	49	35	15	14	15
39	つらし	-20	16	36	-20	-10	-21
40	はしたなし	-3	34	37	-8	6	7
41	はなやかなり	7	45	38	12	15	-4
42	かたじけなし	-10	29	39	-12	-9	7
43	うしろめたし	-12	28	40	-12	-9	3
44	きよらなり	6	47	41	17	1	-3
45	よろし	-1	41	42	3	1	-7
46	おもしろし	-17	26	43	-17	-22	5
47	はかばかし	-5	39	44	-6	-5	11
48	かたはらいたし	-3	42	45	-4	-3	12
49	なまめかし	4	50	46	3	9	6
50	わづらはし	-17	30	47	-14	-20	-11
51	めやすし	-13	35	48	-15	-8	-7
52	おぼつかなし	-22	27	49	-22	-22	-13
53	やむごとなし	-25	25	50	-23	-22	-21
54	Totals:	474			554	484	494

Table III. Adverbs and Interjections in *Genji*, *Makura no Sōshi*, *Ariake no Wakare*

	A	B	C	D	E	F	G	I	J	K
1	Adverb or	有明	有明	源氏	源氏	枕草子	枕草子	源・枕	枕・有明	源氏・有明
2	Interjection	Rank	Count	Rank	Count	Rank	Count	Rank	Rank	Rank
3								Difference	Difference	Difference
4										
5	いと	1	401	1	4237	1	715	0	0	0
6	いみじ	2	189	6	690	2	343	4	0	4
7	ただ	3	158	3	727	4	154	-1	1	0
8	なほ	4	124	2	826	5	148	-3	1	-2
9	いかに	5	91	5	698	6	120	-1	1	0
10	また	6	79	4	698	3	217	1	-3	-2
11	さらに	7	71	12	262	8	55	4	1	5
12	げに	8	71	7	456	10	44	-3	2	-1
13	いたし	9	61	8	396	11	42	-3	2	-1
14	まして	10	45	11	284	14	17	-3	4	1
15	いとど	11	37	9	335	16	8	-7	5	-2
16	いかが	12	29	13	253	12	36	1	0	1
17	いかで (か)	13	26	10	335	7	67	3	-6	-3
18	あまた	14	18	14	196	9	44	5	-5	0
19	いとどし	15	15	18	36	20	0	-2	5	3
20	あな	16	10	15	172	13	27	2	-3	-1
21	いで (や)	17	8	16	111	15	10	1	-2	-1
22	しか	18	2	17	65	18	3	-1	0	-1
23	はなはだ	19	0	20	3	19	0	1	0	1
24	いざ	20	0	19	12	17	7	2	-3	-1
25	Totals:		1435		10780		2050	48	44	30

Chapter Five

Gender in *Ariake no Wakare*:

Gender, Genre, and Genealogy

One aspect of *Ariake no Wakare* that must immediately strike most modern readers is the gathering together of several gender-related issues that have provoked intense interest in literary critical circles since the 1980s. *Ariake* gives an explicit critique of male behaviour in the context of courtship and marriage, together with an exploration of female-to-male crossdressing; the male gaze; incestuous sexual abuse; both male and female same-sex and same-gender love (drawing attention to that distinction by the very juxtaposition); spirit possession in the context of desire, pregnancy and marriage, together with other instances of the conspicuously gendered supernatural; and the gendered significance of genealogy. The mere co-occurrence of these topics in one text is fascinating enough in itself. The fact that these topics are most intricately woven together in the plot, together with the interpretations that it suggests, make this a remarkable text indeed.

However, given this textual *embarass de richesse*, its treatment in the context of this study, which constitutes the first book length study of this text in any language, poses an acute problem. Given the extensive specialized bibliographies of several of these topics, thorough treatment might well call for a substantial monograph on each one. On the other hand, focusing entirely on one or two is hard to justify when one is largely introducing a text for the first time, quite apart from the fact that the impressively tight integration of these topics in this text makes it especially difficult to disentangle one or two strands and single them out for in-depth treatment at the expense of the others. The inevitable consequence of this chapter will therefore be to give only a tantalizing and

preliminary presentation of these issues and their handling in the text – an indication of some avenues that future research might find fruitful, rather than anything approaching a comprehensive treatment.

From 'Castigation of Irogonomi' to a Critique of Gender Relations

In the last decade, a large number of critical readings in English of Heian women's writing have valorized what is perceived as a strong element of 'writing against patriarchy' in those texts, focusing naturally on the Heian women's diaries, especially the *Kagerō Diary*, and on the *Genji*.¹ These more recent interpretations are in relatively sharp contrast to the traditional Japanese focus, traceable at least back to the *Mumyōzōshi*, but finding its most explicit early articulation in Motoori Norinaga's *Shibun Yōryō*² (1763) and *Genji Monogatari Tama no Ogushi*³ (1793-1796), which foregrounded *mono no aware* and specifically its effect on both male and female experience.⁴

¹For the diaries, see especially Arntzen, 1997, Miyake 1989, 1990, and 1996, Mostow 1990 and 1991, Sarra 1996 (but see also Mostow 1992, which argues that *Kagerō Nikki* was written 'on commission' for the author's husband, Fujiwara Kane'ie); for the *Genji*, see especially Bergen 1986, 1988, and 1997, Field 1987, Shirane 1987, Bowring 1988, and Okada 1991. For later monogatari there is little more than Marra 1991, and Sarra 1990.

²紫文要領.

³源氏物語玉の小櫛.

⁴This dominant interpretation in Japanese criticism is echoed in works like Ivan Morris' *World of the Shining Prince* (Oxford University Press, 1964), *passim*. Similarly,

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Some earlier recent criticism had seen the *Kagerō Diary* as an individual complaint of one woman against her husband's treatment of her,⁵ and the *Genji* as partly a presentation of the difficulties of the female condition faced with the activities of the *irogonomi* or highly uxorious lover. Much of this more recent criticism posits a broader critique of Heian gender relations as a whole, especially as regards the courtship and marriage customs of the court aristocracy. It takes as its cue the undeniable fact that both diaries and monogatari add to their criticisms of specific males more generalized observations about the nature of men. Rather than address the vast issues of how tenable such a position is for the numerous texts in both of these genres, the focus here shall be on the extent to which *Ariake no Wakare* might support such a reading.

Material that most strongly supports the 'critique of patriarchy' reading can be found primarily at the level of explicit generalizing remarks in the text, directed at men, and in specific aspects of the plot itself. Indeed, for many late 20th century readers it would be hard to avoid at least an awareness of such a theme on the basis of the plot unfolding in just the first six chapters, even without the parenthetical remarks of characters and narrator about the behaviour of men.

The leitmotiv poem by Mibu no Tadamine, which sets the tone of the opening in Earl Miner's 1969 article 'Some Thematic and Structural Features of the *Genji Monogatari*,' *Monumenta Nipponica* 24 (1-2), p. 11, he finds only 'one matter in which Genji fails particularly. His relations with Fujitsubo are, during his father's life, undutiful and impious. But it is not really clear what attitude we are meant to take to this behavior.'

⁵Cf. the introduction to Seidensticker 1964.

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chapter has, from the earliest commentaries, been open to two interpretations.⁶ Both interpretations see the poem as a lover's complaint at the unfeeling moon that shines wanly on his departure at dawn, but one interpretation sees the departure as following a successful tryst, the other interpretations sees it as following an unsuccessful tryst. Given the conventions regarding the gendering of physical movement, and the protocols of Heian courtship, the speaker is presumed to be the man. Taking the 'unsuccessful tryst' interpretation, then the insensitivity of the moon is naturally associated with the coldness of the lady who has proved unresponsive. Apparently it was the 'successful tryst' interpretation that was favoured by Teika (and Kenshō), although almost all medieval commentaries favour the 'unsuccessful tryst' interpretation.⁷

In the opening scene, *Ariake no Wakare* recontextualizes the poem quite strikingly (and perhaps originally). The traditional interpretation of Tadamine's poem which is closest to this initial *Ariake* scenario is the 'unsuccessful tryst' one, since the context is one of 'not meeting.' However, instead of the man being the distressed party spurned by the woman, here it is the woman who laments the man's insensitivity. The man is characterized as 'unboundedly conceited,' and of 'extremely sensual disposition.'⁸ He seeks out numerous women who gratify him by their devotion – 'it was his nature to enjoy having people completely in love with him,' and he leaves them waiting for long

⁶For the two interpretations, see Kubota Jun, *Hyakunin Isshu Hikkei* (Gakutōsha, 1982), p. 59, and Mostow 1996, p. 232.

⁷Mostow 1996, p. 232.

⁸かぎりなく思ひあがりたまへり... [いみじく?]色におはして. I. i.2.

periods while they are ‘surely being driven into a frenzy of anxiety.’⁹ The *irogonomi* stereotype hereby introduced is then exemplified by the recklessly aggressive erotic adventures of the first Sadaishō and Sanmi Chūjō, the father and son philanderers whose activities largely dominate the next six chapters, and even beyond. Throughout, there is a consistently critical point of view of this conduct expressed both by the narrator and by the protagonist, the Udaishō Ariake, to whom ‘even the most reckless conduct would have been permitted,’ but who was ‘extremely phlegmatic and restrained.’¹⁰

Typical comments by Ariake are the following:

“How hateful! The hearts of men are truly wretched.” iii.7.¹¹

“There is nothing quite so unreliable as a man.” vi.19.¹²

(On the Sadaishō’s philandering with his stepdaughter)

Ariake thought typical love affairs were really pointless things he wanted no part of. [...] “it really seems to be women’s wretched lot to be deceived by their lovers.” IV.11.¹³ (On Sanmi Chūjō’s treatment of the Sanjō Lady)

⁹心づくしなることをこのましくおぼしたる本性にて...心まどはしたまふべし。I.i.2.

¹⁰いみじからん御みだれも、人にゆるされたまひぬべき権中納言は、あやにくにもてしづめ。I.ii.3.

¹¹あなうたて、男の心はうきものなりけり。I.iii.8.

¹²男ばかりうきものなかりけり。

¹³あやなく、なべての世ぞうとまれたまふ。...「...なほ女こそくちわしく、人にあざむかれんとなれるものにはありけれ」。

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Other characters also pass comments in a similar vein:

“So now it’s that Chūjō,” [Jijū] thought, “How awful! It’s so shameful that it’s him of all people.” X.41.¹⁴ (On his pursuit of Tai-no-Ue. The other attendants are also clearly outraged by his violation of her).

Most of the plot in the first seven chapters, in fact, bears out such an anti-patriarchal reading, since it largely proceeds as a series of tableaux of abused women viewed by the invisible protagonist, who is moved by their plight to intervene. In succession, the reader is presented with the ‘waiting lady’ of the prologue; the Sadaishō abusing his stepdaughter, and her mother’s anguish over it; his son Sanmi Chūjō’s heartless seduction and abandonment of the Sanjō Lady and Lady Nakatsukasa; and his pursuit and violation of his stepsister Tai-no-Ue.

Not only do the first seven chapters, in and of themselves, suggest this anti-patriarchal reading, but this reading tends to be further emphasized when these plot elements are put in the context of prior Heian literary history. These chapters abound with recontextualizations and inversions of traditional monogatari elements and in many cases the different usage serves to heighten this theme.

The opening tableau of the *matsu onna* is an absolutely ubiquitous topos in much of the earlier Japanese prose and poetry, but the link into Chapter II, with its comment that such irogonomi are frequently of the highest rank and can expect to be permitted the

¹⁴ 「まづ、この君なりけり」と思ふに、「あないみじ、こと人よりもさばかりはづかしげなる御けしきに、.

most reckless conduct,¹⁵ already suggests an uncommonly explicit tone of social critique. Almost immediately, the character who then becomes the protagonist of the narrative is presented as an anti-irogonomi, in contrast to the majority of preceding monogatari save *Torikaebaya* (though the Uji chapters of *Genji*, as opposed to the Genji chapters, provide an early monogatari exploration of this theme, and *Ochikubo* is less concerned with irogonomi), and in marked contrast to his young contemporaries.

The next chapter presents an inversion of two further gender-specific and interestingly related topoi: invisibility and *kaimami*. In previous texts, both topoi characterize irogonomi activity, specifically the discovery of and access to desirable women. In fact, invisibility of a male protagonist makes possible a kind of ‘super-kaimami,’ wherein the male gaze is unconstrained by any intervening object whatsoever. This is clearly the tenor of the surviving setsuwa that exemplify this topos and what we can know about the monogatari *Kakuremino*.¹⁶ But no sooner is this familiar topos introduced in Chapter III, than it is used to present an unequivocally pejorative instance of irogonomi conduct – the Sadaishō’s molestation of his step-daughter – rather than to celebrate irogonomi access to a desirable female. Not only does the protagonist, the Udaishō Ariake, critically observe another male’s irogonomi activity in this Chapter and the next (inversion of kaimami), but he then uses his invisibility to actively counter irogonomi

¹⁵I.ii.3: ‘Such situations are not necessarily all cases involving men of humble station. When one inquires about the men concerned, are they not descendants of such and such an emperor, or some chancellor or other?’

¹⁶Cf. Sei Shōnagon’s remarks in *Makura no Sōshi* Dan 100, the surviving poems in the *Fūyōshū*, and the plot of *Konjaku* IV.24.

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activity in Chapters IV and VI, where he respectively comforts the seduced and abandoned Sanjō Lady and abducts the Sadaishō's stepdaughter to protect her from his further advances.

This last episode inverts another widespread topos, the abduction of the vulnerable and nubile girl. In a striking reversal of the famous abduction scenes in *Ochikubo* and *Genji*,¹⁷ the abduction serves to prevent rather than facilitate sexual access, though the 'marital' purpose is still maintained, in a public sense. This, though, has also been presented as an 'inverted' marriage of two women, since the female gender of the protagonist has been revealed at the end of Chapter II.

To return to the step-parent / step-child episode, in its configuration in *Ariake* it represents two further inversions. First, as an inversion of the *Genji* episode with Genji and Fujitsubo (also resulting in the birth of a child whose real paternity constitutes an important secret), the gender of step-parent and step-child is inverted, though the male source of sexual aggression remains constant. But the very fact of abuse by a step-parent thereby constitutes another inversion or refraction, that of the traditional and very widespread *mamako ijime*, 'tormented stepchild' motif, for which the step-mother is usually responsible. This is also found in *Ochikubo*, the locus classicus for the motif among courtly monogatari, and in *Genji*, where it is an important part of the initial plot and tone setting – Genji's relations with his step-mother Kokiden. It need hardly be added that this is also an inversion of the step-child Genji's desire for his step-mother Fujitsubo in the *Genji*. True,

¹⁷For *Ochikubo*, see Book II (Whitehouse 1935, pp. 96 ff.); *Genji* Chapter 5, 'Wakamurasaki.'

Genji's step-fatherly interest in his adopted daughter Tamakazura has strongly romantic overtones, but their relations do not advance beyond that point, and in fact soon retreat from it.

This sustained practice of topos inversion presents us with difficulties of interpretation comparable to those of *Torikaebaya* and of the story *Mushi Mezuru Himegimi* (*Her Ladyship who Likes Insects*) in the *Tsutsumi Chūnagon Monogatari* collection. Critical debate is divided over whether the gender and plot inversions in these texts are intended as comic 'reversals of expectation' or seriously subversive challenges to the gender and discursive order.¹⁸ In the case of *Ariake*, however, there seems less room for uncertainty. Unlike *Mushi Mezuru Himegimi*, there are no clues indicating parody, such as the laughter of interpretive figures like the *himegimi*'s ladies-in-waiting. Unlike in *Torikaebaya*, the role reversal is not a self-contained plot, but the premise and first half of a plot that takes on some of the darkening quality of the Uji chapters of the *Genji*, which are not generally considered comic to any degree.

Spirit Possession as a Critique of Gender Relations

A further important piece of evidence to assess, regarding the case for a gender-critique interpretation of the text, is afforded by the instance of spirit possession. Postwar responses to the spirit possession scenes in the *Genji* have included valorizations of spirit possession as a celebration of female power, as in Enchi Fumiko's *Genji*-inspired 1958 novel, *Onnamen* ('Masks')¹⁹ and, more recently, interpretations of the spirit possession

¹⁸Cf. Marra 1991, pp. 63 ff.

¹⁹Enchi Fumiko, *Onna-men* (Kodansha, 1958); Fumiko Enchi, *Masks*, trans. Juliet

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scenes as outright critiques, if not castigations, of patriarchy and of Genji himself as its principal agent, especially in the work of Doris Bargaen.²⁰

Significant spirit possession scenes also appear in a number of monogatari other than the *Genji*, but the most notable are probably those in *Ariake* and *Waga Mi ni Tadoru Himegimi*. After a brief survey of pre-*Genji* spirit possession, Bargaen uses 12th and 13th century pictorial data as evidence for her thesis (though, significantly, not the *Me-nashi Kyō*), so it is perhaps surprising that neither she nor any others who refer to this interpretation have brought these later monogatari into the debate, but the bulk of her study is based on close reading of the *Genji* possession scenes. As one might anticipate, the contribution of these other literary treatments of the theme is extremely apropos. Juxtaposing *Ariake* with this theory permits us not only to explore possible interpretations of *Ariake*, but also to test the applicability of the theory to texts other than the *Genji*.

Bargaen's theory of *Genji* spirit possession as an 'oblique aggressive strategy' used by women to express grievances against men in societies where women are typically constrained from giving voice to such complaints, draws its inspiration from anthropological studies of spirit possession in various societies, but especially Melanesian and North African ones in this century.²¹ In such societies, spirit possession permits the socially Winters Carpenter (New York: Random House (Vintage), 1983).

²⁰Bargaen 1997, summing up her work of the preceding decade or more.

²¹Cf. I. M. Lewis, *Ecstatic Religion: a Study of Shamanism and Spirit Possession* (Penguin, 1971, 2nd ed. London and New York: Routledge, 1989). The second edition includes consideration of Doris Bargaen's work.

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marginalized to express complaints that would normally be repressed, thus functioning as a socially sanctioned kind of 'therapy' for the possessed, and something of a 'safety-valve' for the society, since the status quo remains intact following the spirit possession episode. In the anthropological interpretation, the emphasis is on the spirit possession as a performance by the possessed to vent pent-up feelings, and as a bargaining chip.

To this Doris Bergen adds a more specifically feminist reading for the cases in the *Tale of Genji*, that posits the spirit possession as a stratagem of 'gender solidarity' which responds to the needs of both possessor and possessed in venting feelings and shaming the source of their discomfiture, the man who has offended them both. In the *Tale of Genji*, this corresponds to Genji himself. Thus Lady Rokujō is seen as working together with characters like Yūgao, Aoi, and Murasaki, to join with them in giving voice to frustrations at Genji's actions.

The traditional view has seen spirit possession as a hostile act of uncontrollable jealousy and anger on the part of the possessor, aimed as much at harming the possessed female rival as at publicly shaming the man concerned by public denunciation. Thus Bergen's reinterpretation of the meaning of such scenes is a radical one.²² Her interpretation means that these possessions are as much about the resentments of Yūgao, Aoi, and Murasaki as they are about Rokujō's jealousy. An obvious difficulty with this interpretation

²²Bergen considers this the view of all traditional *Genji* criticism, summed up in the most recent detailed study of the topic in Japanese, Fujimoto Katsuyoshi's *Genji Monogatari no Mono no Ke: Bungaku to Kiroku no Hazama* (Kasama Shoin, 1994), (Bergen p. 26 and n.116, p.285).

is that although the possessed women may indeed have cause to regard Genji with dissatisfaction, they pay a heavy price indeed for the privilege of discomfiting him, all three dying shortly after their possession experiences, if not as a direct consequence of them.²³

In addition to the central configuration trio of the possessor, the possessed, and the male object of the possession performance, Bargaen also gives interesting consideration to the role of the exorcists, who in her interpretation are not merely ancillary figures without significance in the gendered critique, but on the contrary are also objects of the critique of patriarchy. Drawing on critical remarks in the *Murasaki Shikibu Nikki* and Sei Shōnagon's *Makura no Sōshi*, she identifies a current of criticism of male exorcists (as opposed to the mostly female mediums) in Heian women's writing,²⁴ and feels that 'in the *Genji*, too, exorcists make a mostly pathetic spectacle of themselves.'²⁵ It will also be interesting to see whether this vein of gender critique is also identifiable in *Ariake no Wakare*.

There are four instances of spirit possession in *Ariake no Wakare*, affecting the young Empress in Book II, Chapter xii; Oigimi and Shijō-no-Ue in Book II, Chapter xiv,

²³Compare Tania Modleski's study of mass culture texts in English for female readers, *Loving with a Vengeance: Mass-Produced Fantasies for Women* (Hamden, CT: Shoestring Press, 1982), p. 12, 'At the end of a majority of popular narratives the woman is disfigured, dead, or at the very least, domesticated.'

²⁴Bargaen pp. 13-17.

²⁵Bargaen, p. 17.

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and Book III, Chapter i; and the Naidaijin (formerly Sanmi Chūjō) in Book III, Chapter iv. Of these possessions, the first and last are by unidentified spirits, so the question of the disposition of the possessing spirit is more open to speculation (though there is a very plausible suspect). However, the ones in between are clearly ascribed to Lady Nakatsukasa, and are described quite spectacularly. In all cases our view of monogatari spirit possession is significantly broadened.

The first spirit possession in *Ariake no Wakare*, rather than constituting a major episode in itself, provides instead a frame around another episode: the young Sadaijin's fortuitous encounter with the Sokyōden Nun while on a fruitless mission to summon a highly reputed exorcist, the reclusive former Bishop of Yokawa. The possession itself is initially presented as merely the conjecture of the narrator, relating it to the Empress's indisposition – 'I suppose it was because of spirit possession.'²⁶ The Empress is pregnant, a time when a woman is particularly prone to spirit possession, but there could be no motivation, or indeed literary precedent, for the Emperor to be the intended object of an 'oblique aggressive strategy,' since the narrative has provided no motive for any woman to wish revenge on him. However, in characteristically oblique narrative fashion, the reader is then reminded of the secret paternity of the Empress. Though publicly acknowledged as the daughter of the late Udaishō Ariake, the Empress was in fact fathered on Tai-no-Ue by the former Sanmi Chūjō, now Naidaijin. As he is an *irogonomi* character, there are certainly candidates for the role of vengeful former mistress.

However, at this point the narrative shifts to the Sadaijin's fruitless trek across the

²⁶II.xii.45, 御もののけにや.

snowy wastes of midwinter Ohara Moor to summon the Bishop of Yokawa. Fortunately, the Sadaijin and his retinue seek shelter from the blizzard on their return, at a hermitage which turns out to belong to the former Sokyōden Lady, now a nun, who had enjoyed an amorous exchange with the Sadaijin's putative father, the late Udaishō Ariake.²⁷ The Sadaijin is entranced to hear reminiscences of the father he scarcely knew, and hurries back to the Capital to report to the Former Empress, his aunt, who is, of course, none other than the former Udaishō Ariake, now living under a new identity and gender, concordant with her actual sex.

Touched to be reminded of an old admirer, the Former Empress expresses her affection by sending an intimate poem and 'recalled the way she used to hold the brush long ago and wrote in exquisitely cursive 'grass-style.''²⁸ 'The way she used to hold the brush long ago' seems to denote a male writing style, an act of epistolary cross-dressing that has remarkable consequences. Overwhelmed by the miracle of a letter from her deceased beau, the Sokyōden Nun sits facing a Buddha image and recites the *Nenbutsu* for three days before expiring in complete happiness, presumably assured of rebirth in paradise. Ariake has performed the role of transvestite bodhisattva, but in addition to this, the spirit possession of the Empress mysteriously ceases, seemingly confirming the auspiciousness of this act.

This episode might on the face of it provide support for Bargaen's gendered critique of exorcists, since the Bishop of Yokawa declines to help, but the possession ends

²⁷Book I, Chapter XI.

²⁸II.xii.51: 昔の御手をおぼしいでて、...草にいとをかしくかきみだりて、

anyway. However, the Bishop is presented sympathetically, with the young Sadaijin confiding that he has wished to retire into such religious reclusion himself, and the Bishop is given a lengthy speech explaining his position. In fact the Sadaijin does seem to extract an understanding that the Bishop will at least pray for the Empress.²⁹

Since neither the Naidaijin nor the Empress know at this point that they are father and daughter, neither the 'oblique aggressive strategy,' nor the 'gender solidarity,' nor the 'castigation of the irogonomi' function of spirit possession can be invoked here, and the possessed does not die. However, the reader will have had a seed of doubt sown in her mind that the possessing spirit could belong to one of the Naidaijin's former lovers, not least because the first spirit possession scene in *Genji* also leaves the culprit unidentified, though strongly suggested, awaiting the next, more explicit instance. Given this kind of 'teaser' function, this episode could be seen as a 'foreshadowing' of the major possession to come. In itself, it certainly does not conform to any of Bargen's characteristics, but, interestingly, one consequence is the favourable resolution of the relationship between the Former Empress and the Sokyōden Lady. One could perhaps suggest that some characteristics of the typical possession pattern are displaced onto the episode that it frames, since that episode entails both 'gender solidarity' and a supernaturally mediated death. Given this text's delight in inversions and displacements such an interpretation is not easily dismissed.

The second and third possessions are run together in a splendid presentation of

²⁹II.xii.46.

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‘full-blown diabolical theatre’³⁰ that combines elements of the Yūgao and Aoi possessions in the *Genji* together with the variations and inversions which we must now view as characteristic of *Ariake no Wakare*. The young Sadaijin has been courting the young daughter of the Sanjō Lady, a childlike beauty from outside the Capital, with no backing, being the unacknowledged daughter of the Naidaijin, conceived when he was Sanmi Chūjō. He is making plans to bring her to his Shijō residence when the Udaijin finally manages to press his own daughter, the cool and aloof Oigimi, upon him as a principal wife. The situation clearly has various overtones of Genji’s relations with Yūgao, Murasaki, Aoi, and the Third Princess. All seems well when both consorts conceive, and the Naidaijin belatedly acknowledges Shijō-no-Ue, as she is called once installed at the Sadaijin’s, but already the narration has been overshadowed by references to the increasing frustration and jealousy of Lady Nakatsukasa, previously seduced and abandoned by both the Naidaijin and the Sadaijin, and all the more insulted now, since she is actually the aunt of Oigimi.

Sure enough, in Book II, Chapter xiv, both wives of the Sadaijin, first Oigimi, then Shijō-no-Ue, fall victim to violent spirit possession. Just as in the ‘Aoi’ chapter of *Genji*, the household of Oigimi’s father, the Udaijin, immediately speculates about who might be sufficiently galled to be responsible, for which they are roundly scolded by the

³⁰A term coined by Robin Briggs in his study of European witchcraft, *Witches and Neighbours: the Social and Cultural Context of European Witchcraft* (Viking Penguin 1998), another tradition of the maleficent female supernatural, whose recent recuperation as a celebration of female empowerment is traced in Diane Purkiss’ *The Witch in History: Early Modern and Twentieth Century Representations* (Routledge, 1996).

Sadaijin's protective father-in-law. Meanwhile Oigimi undergoes a remarkable transformation. Again, like Aoi and Genji, her coldness and reserve is replaced by a pathetically clinging dependence on her husband, while he outdoes himself in fidelity and attentiveness:

One had always thought that Oigimi was just like a statue of the Kichijō Goddess,³¹ but her manner, which had been so decorously elegant, now changed beyond all recognition – she would cleave to the Sadaijin with pathetic longing, whereas for his part he was remarkably more circumspect about his public behaviour than he had ever been, fussing lovingly over her, quite unable to leave her side, even for an instant.³²

The look in her eyes and the way she spoke had always been deliberate and self-controlled, in fact there had been something hard and unyielding about her.³³ Now she seemed limp and offguard, clinging tightly to the Sadaijin, behaving towards him as if they had been deeply involved with each other right from the

³¹ 吉祥天女.Skt. 'Srimimahādevi, goddess of good fortune and beauty who performed pious acts for all creatures.

³² つくりたる吉祥天女などの心地して、いときすくにうるはしくおはし御けしきもなごりなくかはりて、いとあはれになつかしく大臣にまつはれたまへるに、ありしよりまめやかにこひしきかなしくて、しばしのほどもえたちはなれたまはず。

³³ 御眉、御口つきも、わざともてすくめたまひしにこそ、こはくたをやかならぬところもおはせしか、

beginning, which in some respects was rather absurd.³⁴

In an ironic reference to Ariake's dual role, the Sadaijin wishes for a moment that he could be two people, so he could be with both wives. But just at this moment, as if to upstage the rival wife, Shijō-no-Ue falls stricken with an evil spirit too. This double possession is quite unheard of, and it enlarges the usual possession trio into an unhappy quartet, another *Ariake* innovation.

At this point, Oigimi suddenly dies, unexpectedly for the household, but precisely as the reader expects, having identified her with Aoi. Just then, the Abbot of the Enryaku-ji arrives at the Former Empress's behest, and chants from the *Lotus Sutra*. In an extraordinary development (relative to the *Genji*, but one perhaps anticipated in the lost *Ko Torikaebaya*),³⁵ Oigimi revives but takes on the features of Lady Nakatsukasa.

Oigimi was not the Oigimi they all recognized. Her features seemed to have changed, and she did not look like herself at all. It was someone dazzlingly beautiful, with an alluring air about her, yet with a glint of jealousy in her eyes.³⁶

Just as the Udaijin recognizes her (she is his own younger sister), she utters a poem threatening both wives of the Sadaijin, then her life ebbs away again. Chanting from the *Lotus Sutra* again brings a revival, this time returning as Oigimi herself, while the spirit

³⁴いとたゆげにうちとけて、つとつきそひはまへるに、もとよりあさうは
たおぼえぬ御ならひに、なにごとにかおろかならん、(II.xiv.61).

³⁵Cf. Suzuki 1979, pp. 92 ff. and pp. 241 ff.

³⁶II.xiv.63: その人ともみえたまはず、いとにほひやかに、けじかきものか
ら、ねたげなる眉のけしき、.

of Lady Nakatsukasa is exorcised, shrieking, into a child medium. Now the identity, and the threat, is made as explicit as could be:

“That there is a woman who is actually quite a close relative of mine, whom he has lovingly and contentedly housed in his own residence – it just torments me every time I hear of it.³⁷ All of them, every single one who is involved with him, I shall do everything in my power to destroy.”³⁸

The significance is by no means lost on the Sadaijin himself:

As for the one who was intently reflecting on all he had done, well, it would be otiose for me to say he was mortified.³⁹

This is the very point where Book II ends, and Book III starts, right in the middle of this grand spectacle of spirit possession theatre. As proposed in Chapter III of this study, this might make a strong argument that the division into books is quite arbitrary and, as likely as not, imposed by the preexisting dimensions of the codex. On the other hand it might be a deliberate ‘cliff-hanger.’

The Sadaijin has only a brief respite to celebrate Oigimi’s return to health, when Shijō-no-Ue’s situation deteriorates markedly, and soon her appearance and manner also change, just as Oigimi’s had. At this point the Naidaijin, Shijō-no-Ue’s father, watching

³⁷いとはなれぬゆかりにしも、思ふさまに心やすくすみなれたまふが、きくたびにいとつらければ、

³⁸II.xiv.64

³⁹つくづくと思ひあはせたまふ人は、ましてくやしともいへばおろかなり

The narrator’s comment underscores the traditional ‘castigation of the irogonomi’ theme.

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aghast as he embraces his daughter, inwardly acknowledges that this has all come about because of Lady Nakatsukasa's jealousy of his relationship with Shijō-no-Ue's mother, the Sanjō Lady:

The Palace Minister recognized exactly what was happening, and was intensely aware that it was all a reproach for his very own doings. The more he thought about it, the greater his chagrin, since, after all, it was not as if his visits to Shijō-no-Ue's mother were something he had taken particularly seriously as a love affair. Indeed, at that time there had really been quite a number of residences where he could be fleetingly glimpsed paying furtive visits, but Lady Nakatsukasa had this determination to be the one for him, and was marred by a much too clinging personality.⁴⁰ Now he could plainly see what she had come to in the end, and, conscious of his own serious culpability,⁴¹ he could see that the monks were not mistaken either.⁴²

All of this is played out against a background of intense dramatic irony, because both guilty parties, the Naidaijin and the Sadaijin, are unaware of the other's guilt and are blaming themselves. The spirit possession quartet of the end of Book II has now re-formed itself, but with a different pairing this time: two guilty men who are the object of the angry spirit, rather than the two wives who were its immediate victims previously. *Ariake*

⁴⁰心ざしもそふわざなれば、あまりこちたくまつはれたまひし心ぐせ、

⁴¹わが身のつみおもき心地して、The lack of honorific is perhaps strange. Might

it mean that the monks were aware of his great sinfulness?

⁴²III.i.2.

certainly explores an imaginatively wide range of permutations and combinations of the familiar *mono-no-ke* topos.

The second climax comes, as before, just before dawn. This time the Sadaijin is summoned and addressed by name, and it suddenly occurs to the Naidaijin that he might in fact be let off the hook, with his son-in-law taking all the blame:

‘There is something that I particularly want to say to the Sadaijin. Please bring him here,’⁴³ she said, weeping desperately. So – contrary to what the Palace Minister had thought, there was some other secret involved here. The sensitive young Sadaijin was aghast at this excruciating spectacle, ‘She will say nothing but misguided, crazy, untrue things. Restrain her!’⁴⁴

She manages only to utter a final despairing poem, and then Shijō-no-Ue revives and recovers. Almost immediately, a messenger arrives with the news that Lady Nakatsukasa has just died, which leaves the Sadaijin with a strange mixture of relief and grief. And life gradually resumes its course again. Just like Genji, the Sadaijin is soon drawn to pursue other women again, shaken by the experience, but not fundamentally changed. As Doris Bargen observes, spirit possession is a ‘safety valve’ that leaves the status quo intact.⁴⁵

⁴³III.i.63: なほ左大臣殿に、せちにきこえさすべきことあり。いでさせたまへ。Cf. *Genji*, ‘Aoi,’ すこしゆるべたまへや。大將に聞こゆべきことあり ‘Stop for a moment please. I want to speak to General Genji.’ S. p.168.

⁴⁴ただ、よからぬ、たぶれたる、まことならぬこといふならん。うちこめよ。

⁴⁵Bargen 1997, p.13.

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The various similarities with the original *Genji* spirit possession scenes make the innovations of this climactic spirit possession scene in *Ariake no Wakare* all the more startling. One would like to identify the presiding cleric at the exorcism with the Bishop of Yokawa who rescues Ukifune, as Ôtsuki indeed emends the text to read, from *zasu*,⁴⁶ ‘abbot’ to *sōzu*,⁴⁷ ‘bishop,’ since this cleric evidently comes at the personal request of the Former Empress. However, the Abbot was also mentioned before, and if the Bishop wouldn’t come to exorcise the Empress at the Former Empress’s request, why would he come merely for the wives of the Sadaijin?

However, the status of the exorcist is a good place to start the comparison with Bargen’s analysis. Are there any grounds for a gendered critique of the male exorcist here? Hardly any. Faced with the hysterical pleadings of Oigimi’s father,

The Abbot looked at him, and then as he rubbed his rosary beads he recited in a very calm voice,

‘*Ryō-hyaku yu-jun nai, mu-sho sui-kan*’

The sound of his chanting seemed to soar far above us with majestic clarity, and Oigimi’s features, which were already taking on death’s pallor, improved very slightly and her eyes opened just a fraction.⁴⁸

The Abbot seems to be impressively presented from the start, both in his composed

⁴⁶座主.

⁴⁷僧都.

⁴⁸II.xiv.63. The passage from the *Lotus Sutra*, Chapter 26, ‘Dhārani,’ is quoted above.

demeanour before the desperate family members, and in the almost immediate evidence of his power's aesthetic appeal and efficacy. Similarly, when Oigimi falls lifeless again after the spirit's outburst, the Abbot reassures the anxious bystanders once more in a calm, confident voice, and his chanting of the *Lotus Sutra* manages to exorcise the spirit into the child medium, at which Oigimi immediately revives. Everything in this phase of the double possession sequence seems to favour an endorsement of the Abbot's status.

Fortunately, he agrees 'to stay a little longer,' and they have him 'continue to recite numerous prayers and invocations to ward off danger.' Indeed all will be well with Oigimi from now on. However, Shijō-no-Ue is soon in crisis, and the drama is increased by the revelation that the spirit here is 'all the more tenacious, and Shijō-no-Ue did not look like she would manage to stay alive.'⁴⁹ The *dramatis personae* is reinforced, too, by the anxious arrival of the highest officials, the Daijōdaijin and the Kanpaku, the paternal grandfathers of the couple.

The abbot too, seeing how Shijō-no-Ue was not able to be rescued from the malign spirit, and that everything they had tried so far was unable to help them, at the sight of the Sadaijin so terribly upset, applied all his spiritual strength to the exorcism, truly chanting exorcisms until his head was fit to burst.⁵⁰

Here the exorcist seems to be at the limit of his abilities, but there is no suggestion that he is 'making a pathetic spectacle' of himself. The powerful chanting has the desired effect: the spirit is exorcised to the medium, it has its say, Shijō-no-Ue recovers, and everybody

⁴⁹III.i.2.

⁵⁰まことに頭もわれぬばかりに加持したてまつる。

is relieved. There are not even any 'self-congratulatory remarks.' His purpose accomplished, the exorcist himself vanishes.

When it comes to other aspects of the spirit possession paradigm presented by Barga, some elements are strongly consonant. Both wives have reason for dissatisfaction with the Sadaijin, both largely doubting his reliability because of the presence of each other. In fact Oigimi neatly reflects Aoi's motivation – the high-ranking, older principal wife offended by her husband's attentions to a woman her inferior in rank and age. In complementary fashion, Shijō-no-Ue reflects Yūgao's motivation – a frail girl anxious at her removal into the new lover's locus of control. This would constitute a *prima facie* case for 'oblique aggressive strategy,' and it would not be unimaginable that they would be more open to spirit possession because of this.

The notion of spirit possession as a critique of patriarchy, the 'castigation of the irogonomi' is more elaborate, more complete, and more explicit than in the *Genji*, and there seems to be a very strong case that this is a primary function of these spirit possession scenes. In turn, this lends weight to the interpretation of *Ariake* as a whole that foregrounds its elements of gender critique. Both the actions and words of the characters, and the comments of the narrator reinforce this interpretation, especially the narrator's closing of Oigimi's possession scene with the crestfallen image of the Sadaijin 'intently reflecting on all he had done.'

This interpretation is further reinforced by the second phase of the double possession (doubly double, since there are two possession scenes and two oblique male victims). Here we are presented with the very revealing inner thoughts of the Naidaijin, ironically

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led to acknowledge his guilt to himself, though he turns out not to be the focus of Lady Nakatsukasa's wrath in the end. It might seem, therefore, that he is really going to escape the full irogonomi's castigation which he deserves; however, the tale is not finished with him, and where he escapes the full punishment by spirit possession, he will certainly receive it through the unexpected later revelations of genealogy. The Sadaijin receives the castigation in full measure, however – by the time the spirit is finished with him 'everybody knows' indeed.

If the 'castigation of the irogonomi' is strongly endorsed by this episode, what of the dimension of 'gender solidarity'? Certainly both possessor and possessed are women with the basis for a grudge against the Sadaijin. However, whereas Lady Rokujō in the *Genji* seems to possess women, Aoi particularly, despite herself (though she has strong grounds for a grudge, including the 'carriage fight') Lady Nakatsukasa's intense hatred for the women concerned is made explicit, by her own admission, and with the reasons spelt out:

That there is a woman who is actually quite a close relative of mine, whom he has lovingly and contentedly housed in his own residence – it just torments me every time I hear of it. All of them, every single one who is involved with him, I shall do everything in my power to destroy.⁵¹

Hardly the voice of gender solidarity. During the second part of the double possession, Lady Nakatsukasa focuses more on her pitiful anguish at losing the Sadaijin than on her hatred of his wives, but the impression remains – it is hard to see an element of gender

⁵¹II.xiv.64

solidarity here; in fact the simultaneous possession of the two wives throws them into even stronger rivalry with each other, both competing even more intensely for his time at a critical moment. Nevertheless, gender solidarity and harmony does emerge from this experience, as it does with Genji's household, because the two wives come to terms with each other, and live most contentedly after this.

Lady Nakatsukasa is also unlike Lady Rokujō in that not only is she deliberately vengeful, but she is also not presented sympathetically in the narration either. The narratorial judgement on her is restricted to the comments of the Naidaijin and the Sadaijin hearing of her death. The Naidaijin's comment is especially revealing:

“What that worthless woman was blurting out was something quite different then, I suppose, and her terribly reckless feelings must have had to do with something similar that this Sadaijin has done.”⁵² He kept turning these thoughts over in his mind, and felt that it was really nothing of any consequence (for him).⁵³

Not only does he dismiss her ‘terribly reckless feelings’ but he seems intent to take away no gender lesson, at this point. The reassertion of the status quo is made very explicit here. Overall then, this principal scene of double possession largely reinforces the notion of ‘oblique aggressive strategy’ and gender critique as effected by the public ‘castigation of the irogonomi,’ resulting only in the ultimate restoration of the status quo, but carrying

⁵²ものはかなき女はいひたがへつるにや、またさばかりあだなりし心ざまなれば、この君もさやうにものしたまひけるにや。

⁵³いたづらごとをぞおぼしつづくる。

little sense of a cooperative act of gender solidarity.

The final spirit possession is not nearly as spectacular as the grand scene just described, but it is of special interest because it involves a man as the direct victim of the possession, and he is none other than the Naidaijin himself. Understandably, this complicates most of the assumptions about jealousy-induced spirit possession immensely. By his own admission, his own behavior justifies making him the victim of spirit possession. He is the most paradigmatically irogonomi character in the monogatari. But the real 'castigation' is now actually taking place by a different method. By this point the Naidaijin has worked out, as a result of a dream that told him he was unaware of the glory of his own offspring, and as a result of his own spying on the young Empress, that she is in fact his unacknowledged daughter by Tai-no-Ue. Without realizing it, he has achieved the ideal of the Heian aristocratic father – his daughter has become Empress and he is grandfather of an Emperor, but because she is the result of the reckless philandering of his youth, he can derive none of the usual benefits from such a state of affairs, only torment. The modern reader might well be forgiven for interpreting his spirit possession as the racking of a guilty conscience.

The spirit, or spirits, go unidentified, but the reader familiar with the *Tale of Genji* will be alert to the possibility that Lady Nakatsukasa's spirit has returned from the grave to haunt him, as Rokujō's does to torment Genji by harassing Murasaki, thereby giving Kashiwagi the opportunity to be the agent of Genji's bad karma by consummating his relationship with the Third Princess while Genji is preoccupied with Murasaki. As it turns out, we are given no more explicit encouragement to believe that Lady Nakatsukasa is necessarily involved in this. Consequently, although the irogonomi is being castigated, it

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does not seem to be by the explicit agency of spirit possession. What the spirit possession does achieve is his resolution to acknowledge his daughter, albeit privately, before he dies, because the possession makes him believe his end is near. Indeed, once he has made his peace with the Empress by an exchange of explicit poems, he promptly dies, with her letter in his hand.

In all this, there is an interesting symmetry with the very first spirit possession described. There too, the question of paternity really comes to the fore and overlays the actual spirit possession. However, there the possession is an important motivating force in re-establishing an old connection, though it is the romantic bond of Ariake and the Sokyōden Lady that is resolved, rather than the secret of the young Sadaijin's parentage, which the monogatari will guard until right at the end. There too, the re-establishment of a lost connection ends the spirit possession, but death ensues, so the connection once re-established is then lost forever. Once again *Ariake* is playing the familiar game of apparent repetition but with differences thrown into striking relief by the similarities.

Clearly there can be no 'oblique aggressive strategy' in the cases of spirit possession of the Sadaijin's wives, nor any notion of 'gender solidarity' between possessor and possessed. Furthermore, the gender critique and castigation is effected by other aspects of the plot at this juncture. Are we then to consider this a single anomalous instance in a pattern of monogatari spirit possessions that conforms in broad lines to the *Genji* pattern of spirit possession as an oblique method of effecting female empowerment and solidarity? Comparison with at least one other early Kamakura period monogatari might suggest that these later monogatari, at least, do not comfortably fit that paradigm. The case in point is

the spirit possession in *Waga Mi ni Tadoru Himegimi*. Even without a close reading, the plot configuration itself works against the *Genji* paradigm.⁵⁴ In the case of *Waga Mi* all the principals in the spirit possession are women, with two of them vying for the former High Priestess of Ise's affections. Without even going into the details of who possesses whom (or how) it is clear that little of the gender oriented aspect of spirit possession survives from Bagen's *Genji* model beyond the notion of possession as an expression of female power that can be turned against women in precisely the same way that it can be used against men. The notion of 'gender solidarity' between possessor and possessed has much less salience if the person against whom their 'oblique aggression' is to be turned is also a woman.

None of this necessarily imposes a reinterpretation of the *Genji* paradigm for spirit possession. However, it does suggest that the literary uses of spirit possession might already have been notably different by the late 12th century and perhaps even more so by the mid-13th. And this should impose considerable caution when applying other materials from this period, such as illustrations, to the specific interpretation of spirit possession in the *Tale of Genji*.

To sum up the overall effect of the monogatari's treatment of gender critique in the context of spirit possession as castigation of the irogonomi, these possessions do certainly discomfit the irogonomi Sadaijin and Naidaijin. However, to the modern reader it may seem strange that the most disturbingly irogonomi character, the former Sadaishō,

⁵⁴For a plot summary, cf. *Nihon Koten Bungaku Dai Jiten*, 'Waga mi ni tadoru himegimi,' and Donald Keene, *Seeds in the Heart*, pp. 804-808.

now Kanpaku, who is quite unaware that he is the father of the Sadaijin by his own step-daughter Tai-no-Ue, escapes quite unpunished. In fact he rises to extremely high rank, lives a long and happy life, is treated quite sympathetically by the narration, and dies content before the end of the story, so there are no uncertainties about his final fate. One cannot see the castigation of the irogonomi as the overriding preoccupation of the narrative, because this omission would be too egregious. It is certainly a strong element, but *Ariake* is not programmatic in hunting down and punishing all irogonomi, perhaps because there are multiple focuses to the text, none of which is allowed to dominate the narrative.

Cross-gendering and Androgyny in *Ariake*

One of the most striking aspects of *Ariake* to the modern reader is the prominent theme of gender-crossing, specifically female-to-male, which dominates Book One (which accounts for nearly half of the whole text), and which is pointedly recalled at several key moments in Book Two.⁵⁵ How is this gender-crossing presented and how might we interpret it? The ‘secret’ of the Udaishō’s sex is not revealed to the reader until some way into the narrative,⁵⁶ thereby maximizing the surprise effect of the gender-crossing, since the reader is by this time accustomed to the male gender identity of the Udaishō. After this there are numerous occasions when either the Udaishō himself,⁵⁷ or the narrator,

⁵⁵The Retired Emperor is particularly fond of doing this, as in II.iii.8 and II.iii.9.

⁵⁶I.ii.6.

⁵⁷The question of which gender of pronoun to use when referring to the protagonist is a problematic one. The most principled solution seems to be to use the gender that

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muses on the contradictions and personal anguish brought about by the role reversal, so this is clearly a foregrounded theme. Its original significance, however, is far from incontrovertibly clear to the modern reader. On the other hand, in terms of gender identity, there is a distinct element of gender-blending in the portrayal of Ariake, both when the protagonist is in his initial male role, and subsequently, when in female role. This must clearly be taken into account when examining the gender treatment, to try and assess the extent to which it undercuts whatever might seem to be communicated about a binary gender system. It is also important to distinguish 'gender-crossing' or 'cross-gendering,' which implies the exchange of a wide range of gendered features, from 'cross-dressing,' which foregrounds the exchange of gender-coded dress without necessarily implying that a larger exchange of gender identity takes place (though it may).

Prior to *Ariake*, Japanese literature and culture presents a number of gender crossing and androgyny precedents that might assist in determining the 12th century significance of this theme in the work. The earliest and most famous among these are to be found in accords with the protagonist's gender role at a given narrative juncture. Thus if the antecedent is 'the Udaishō' or 'the Former Empress,' then the pronoun will be 'him' or 'her' respectively. When referring to the protagonist distinct from a given role, 'Ariake' is used and she is referred to as 'her.' Given the absence of personal pronouns in the original, but the strong gender associations of particular titles, this seems to be the most appropriate solution. It should be stressed that there is no precedent in the original for the title *onna taishō*, used in the modern Japanese translation once Ariake becomes involved with the Emperor, presumably to minimize the same-sex overtones of the relationship.

the 8th century *Kojiki* and the *Nihongi*, and in the royal enthronement ceremonies, for which a 10th century description exists,⁵⁸ and which are traditionally held to have occurred since the earliest times, starting with Amaterasu and the first human sovereign, Temmu.⁵⁹ In the case of the early histories, there are cases of both male-to-female and female-to-male cross dressing as a temporary stratagem for specific purposes. In the *Kojiki*, Yamato Takeru, while still named Prince O-usu, dresses as a woman to deceive and kill his adversaries, the Kumaso heroes, for which feat he is named 'Yamato Takeru':⁶⁰

When the day came, he loosened his hair and ornamented it in the female fashion and he put on his aunt's clothes. He looked just like a young girl. Mingling with the women, he went into the new building.

The two Kumaso heroes, who were brothers, took a fancy to the pretty maiden; they seated her between them, and all grew even merrier. When the feast drew near its height, O-usu took the saber from his bosom and, catching the older man by his collar, thrust the blade through his chest. The younger man ran out in terror. O-usu ran after him and caught him at the foot of the steps. Grabbing him by the skin of his back, the prince rammed the saber through his buttocks.

⁵⁸Annotated translation in Felicia G. Bock, *Engi-shiki: Procedures of the Engi Era (Books VI-X)* (*Monumenta Nipponica* Monograph 46, 1972), pp. 31-56.

⁵⁹For a detailed presentation, see Felicia Bock, "The Great Feast of the Enthronement," *Monumenta Nipponica* 45, no.1 (1990): 27-38.

⁶⁰Tr. Robert Borgen and Marian Ury, "Readable Japanese Mythology: Selections from *Nihon Shoki* and *Kojiki*," *Journal of the Association of Teachers of Japanese* 24, no.1 (1990): 91.

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There is clearly no question of ambiguous or crossing gender identity here, as Prince O-usu's symbolically reasserts the male sexual gender role even while still cross-dressed. The efficacy of the gender-crossing is acknowledged by this final victim in the episode, who dubs him 'Prince Yamato Takeru, the Hero of Yamato' as a consequence.

In the *Nihongi*, Empress Jingū (r. 201-269), intending to invade the Korean peninsula, confirms by divine augury that she should dress as a man, so as not to leave the conduct of the campaign to her ministers alone.⁶¹

Therefore, although I am a woman, and a feeble woman too, I will for a while borrow the outward appearance of a man, and force myself to adopt manly counsels. In this case as in the previous one, the cross-dressing is temporary and for a specific objective, rather than the result of gender dysphoria, in fact the wording suggests that it runs counter to the Empress's 'natural' inclinations.

In the case of the Enthronement Ceremonies, varying interpretations have been offered, but by one interpretation the Emperor is dressed to identify as Amaterasu whose divine soul is transmitted to him during the ceremony. He therefore temporarily takes on the gender role of the Sun Goddess to acquire divinity and royal authority.⁶²

The case of *Ariake* certainly has aspects in common with these earliest examples. The first two are predominantly instances of cross-dressing, without a substantial accompanying exchange of gender-identifying attributes. The case of the enthronement

⁶¹Tr. Aston, *Nihongi* (1896, rpt. Tuttle, 1972), p. 228.

⁶²Bock 1990: 34-35.

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ceremonies goes further, but is equally circumscribed in time to achieve a particular purpose. The cross-dressing in *Ariake* shares the notion of a specific practical purpose distinct from any gender dysphoria on the part of the cross-dresser. In *Ariake*, the impulse comes from the genealogical and court political wishes of the protagonist's parents, rather than from Ariake herself, and the cross-dressing is practised from birth, so strictly speaking, Ariake's change of gender role later in the story is not a 'return' to an original gender role. And indeed, once Ariake has established her family's position at court and secured them genealogically by acknowledging the children of Tai-no-Ue, the motivation for the cross-dressing vanishes, and Ariake's parents acquiesce to her wishes to change to female role.

This is in marked distinction from the situation in *Torikaebaya*, which must be addressed at this point. There the son and daughter of the Sadaijin, half-siblings by different wives, each instinctively desire each other's gender roles, and show a natural affinity for the gender roles opposite to their own sexes. This is a clear case of gender dysphoria rather than a stratagem for an objective other than gender identity itself. Ultimately they also decide of their own accord to switch back, although by that time practical considerations are more pressing, since cross-gendered life has become rather complicated. Nevertheless, the individuals have also become less comfortable with their crossed roles, and are quite comfortable with their return to the gendered *status quo ante*. A similar case of gender dysphoria is found in the story 'Mushi Mezuru Himegimi' from the *Tsutsumi Chūnagon Monogatari*. There the cross-gendering is only partial, since the protagonist appears to remain in female clothing despite her tomboyish pursuits and personality. It should be pointed out that the failures of her personal toilette, her refusal to practice

haguro (tooth blackening) or eyebrow plucking, cannot be considered cross-gendering, since it was practiced by both male and female aristocrats. It might be coded as non-aristocratic, but its principal signification is probably that of argumentation by technical Buddhist terminology, and oppositional behaviour, which are more male-coded than female. This case seems the furthest from *Ariake* of all the cultural predecessors, both in tone and motivation of the cross-gendering.

Returning to the earlier examples, that of the Enthronement Ceremony is especially interesting. First of all there is a genealogical significance, in that the ceremony reaffirms the royal descent from Amaterasu and the political prerogative that flows from that. The sovereign's participation in cross-gendering, if that is indeed what transpires, ensures the royal line and reasserts the political authority of the Yamato clan. Effectively the cross-dressing in *Ariake* performs the same function. Not only does it solve the genealogical and related political problems of *Ariake*'s own family, but – and this was not part of the family's original intention – it also solves the genealogical problem of the royal house. The Emperor is without heir, just as the original Sadaijin was,⁶³ and *Ariake*'s arrival on the scene and ensuing pregnancy and delivery of a male child solve the royal dynasty's problem, in the same way that the acknowledgment of Tai-no-Ue's son and daughter resolve the dynastic problem of the Sadaijin. Furthermore, the Enthronement Ceremony underscores the semi-divine nature of the sovereign, who partakes of both human and

⁶³“The Sadaijin knows just how very worried His Majesty is at not having any children from his women,” 女御殿かくゆかりなくしておはしますうちの御思ひのほど聞きたまひに. I.v.18.

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divine identity, as well as male and female identity, at this particular point in the ceremony. Similarly, Ariake's partly divine nature is suggested very obliquely at first, with the musical omens,⁶⁴ then much more directly in the dialogue with the heavenly maiden who descends to dance later in the story.⁶⁵ We shall return to consider the divine aspects of the protagonist in more detail in relation to the fuller discussion of the genealogical theme below.

These precedents from Japanese sources indicate that the cross-gendering theme in *Ariake no Wakare* might be interpreted as primarily an expedient for practical purposes of family or dynastic advancement, or more profoundly, as a deliberate reference to connection of gender-crossing with the similarly dual divinity and humanity of the sovereign, and the royal genealogy. However, broadening the scope of comparisons raises some other interesting interpretations that should be addressed. Contemporary Western-oriented gender theory identifies a number of further meanings that may be associated with cross-dressing or cross-gendering. These may also throw some light on how *Ariake* might have been interpreted in earlier times, or conversely, indicate the culture-boundedness of some of the interpretations.

According to Sandra Gilbert, cross-dressing may be interpreted radically differently by male versus female writers and readers.⁶⁶ She finds the interpretations of cross-dressing

⁶⁴I.viii.32, I.viii.35.

⁶⁵III.vi.27, 28.

⁶⁶Sandra Gilbert, "Costumes of the Mind: Transvestism as Metaphor in Modern Literature," in *Critical Inquiry* 7 (1980/81): 391-417.

in English language Modernist novels are diametrically opposed between men, for whom it is a temporary carnivalesque inversion leading to a euphoric return to a strengthened patriarchal status quo, and women, for whom it represents a legitimate and empowering usurpation of male prerogatives. There is certainly a strong suggestion of female authorship for *Ariake* and perhaps also a female primary readership, but by the time of Shunzei and Teika, would anyone claim that men were not significantly involved in the production and consumption of monogatari, if indeed they had not been ever since the inception of the genre? Thus, divergent contemporary male and female interpretations might also be reasonably postulated.

‘Temporary carnivalesque inversion’ might be more appropriate an interpretation for *Torikaebaya*, if one were to take the line of some earlier Japanese critics for whom it is seen as quite possibly by a male author, and perhaps primarily a parody.⁶⁷ In the case of *Ariake* there is, arguably, a ‘euphoric return to a strengthened patriarchal status quo,’ with the successful marriage to the Emperor after *Ariake*’s change to female role, but never having experienced female gender, the notion of a ‘return’ is moot, other than in the general sense of the gender of the principal exercisers of agency in the narrative. More importantly, the story does not stop, as *Torikaebaya* does, with the protagonist’s discontinuance of gender crossing. On the contrary, this occurs only halfway through the tale, which continues precisely because the gender-crossing episode has left a number of significant ‘traces’ in characters and in the plot, which remain importantly unresolved at the end of the gender-crossing part, and are only worked out over the ensuing two books.

⁶⁷Suzuki 1979; and especially Katō 1979, p. 194.

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Gilbert's identification of the 'empowering usurpation of male prerogatives,' by contrast, seems to accord very strongly with one's sense of one of the main themes of the first half of *Ariake*. As remarked above, under 'Castigation of Irogonomi,' a distinct vein of anti-patriarchal critique could be identified throughout the tale, and correlative with that one might read an assertion of female capacity to perform in the male role. The narration is at pains to point out how stellar is Ariake's male performance as the Udaishō, both in accomplishments and appearance,⁶⁸ and various male prerogatives, such as freedom of movement and *kaimami*, are put to great use by Ariake.

Also germane to this aspect of the text is Judith Butler's work on gender as 'performative,'⁶⁹ and Marjorie Garber's work on the subversiveness of cross-dressing.⁷⁰ Are there grounds for a 12th century interpretation that would foreground the performative, constructed nature of gender, and even see the text's cross-dressing motif as a profoundly subversive challenge to the prevailing sex/gender system? As the narrative progresses, evidence accumulates to strengthen both of these claims. Although privately unhappy at her complex situation and keen to change to female role from early in the story, Ariake also seems extremely proud of her male accomplishments and reluctant to give them up.⁷¹

⁶⁸His flute-playing is first mentioned in I.ii.4, Chinese poetry in I.x.44, and he cuts a fine figure on a horse in I.xiii.57.

⁶⁹Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990).

⁷⁰Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (London: Routledge, 1992).

⁷¹Especially flute-playing, as expressed in I.xiv.65.

In fact the text seems to alternate between giving salience to instinctive and seemingly innate behaviour by terms like 'sozoro ni' ('spontaneously, despite oneself'), 'sokohaka to naku' ('inexplicably, somehow'), 'waga kokoro bakari' ('instinctively, impulsively'), 'waza to narazu' ('despite herself, unintentionally'),⁷² and verbs like 'makasu' ('to act in accordance with natural inclination'),⁷³ and then contrastingly to emphasize the successfulness of deceptive performance with terms like 'sarigenashi' ('not letting it appear'), or 'uwabe' ('outward appearance'), and the very consequences of the cross-dressing motif itself. Most telling of all, perhaps, is the incident with the Sokyōden Lady. Not only does Ariake give a remarkably proficient performance as a 'gentleman caller,' when in male role, to the extent that the narrator even comments on it,⁷⁴ but the experience leaves significant 'traces' which are reactivated on key occasions. Two of these I shall examine in greater detail: one a detail of imagery, the other an element of the plot, which illustrate how identity associated with the gender role achieved by cross-dressing continues after the return to 'biological' gender – even long after.

The first feature is found in the treatment of the flute motif. Playing the flute was evidently considered a male prerogative at this time, and like most courtiers, the Udaishō has a flute, but he plays it like no other at this court. In a manner reminiscent of numerous

⁷²Cf. わざとならずかきならせたまふ爪音にぞ、'at the few, stray notes she picked out despite herself.' I.xvi.77.

⁷³御手にまかせてひきすましたまへる、'the most superbly limpid sounds rose from her spontaneous playing.' I.xvi.77.

⁷⁴'How splendid they must have thought him!' いかばかりめづらしからん。
I.xi.45.

other monogatari whose protagonists have miraculous musical gifts,⁷⁵ the heavens ring and an exquisite scent wafts around when he plays.⁷⁶ This very flute-playing particularly attracts the Emperor's interest, but significantly, when he summons the Udaishō to play for him privately, the Udaishō plays the koto and no miraculous omen is forthcoming. After being ravished by the Emperor, the Udaishō returns home in confusion and disarray at dawn. In consolation he gropes for his flute:

Even the remnants of his soaked sleeves were getting embarrassingly wet from the dew, and when he went to adjust them he felt the flute that he was accustomed to wear close to his body. All he could think of was how he had come to the end of all that sort of thing, and he put all his strength of feeling into playing it.⁷⁷ A heartrending autumn melody resonated through the court of heaven, and the Emperor, still gazing out by an open door, how would he feel on hearing Ariake's flute!⁷⁸

The wording here is very close to two passages in *Torikaebaya*, and the situation is similar, since there, the Chūnagon, a woman dressed as a man, has in the first case recently discovered she is pregnant by her lover Saishō,⁷⁹ and in the second just been

⁷⁵ *Utsuho, Yowa no Nezame, Torikaebaya, Matsura no Miya.*

⁷⁶ Book I, Chapter viii.

⁷⁷ For a similar passage in *Torikaebaya*, cf. Willig, p.116.

⁷⁸ I.xi.50.

⁷⁹ *Torikaebaya*, Book I. 'Chūnagon, thinking that he would probably never play the flute again after this day, put his whole heart into the music that at previous occasional concerts he had been unwilling to play. The notes rang out, splitting the heavens. They

taken to his Uji residence to have the child.⁸⁰ Both protagonists are thus being forcibly returned to the female sexual and gender role, and their feeling for their flutes seem strongly to represent their attachment to the male role. But there are also important differences. Both cross-dressing women end up marrying the Emperor, indeed, becoming Empress, but the flute episodes in *Torikaebaya* occur with Saishō, not with the Emperor. The relationship with Saishō is presented more negatively, a source of anguish for both parties, and it ends badly. With the negative portrayal of Saishō, attachment to the male role makes practical sense, but he and her brother effectively break Chūnagon of this, so the later courtship with the Emperor proceeds normally. In *Ariake*, on the other hand, the courtship with the Emperor is conducted in cross-dress, and a liaison with the Emperor is, one might think, *ipso facto*, desirable. Yet the Udaishō clings to the male role, and the flute. The overriding motivation in *Ariake* seems to be the attraction for the male role per se, in *Torikaebaya* it seems to be misgivings about Saishō.⁸¹

set one and all a-tingle and were indescribably lovely.’ Willig, p. 103.

⁸⁰*Torikaebaya*, Book II, *osanaku yori te narashitamaishi yokobue bakari zo, fukiwakaren kanashisa, izure no omoi ni mo otoranu kokochi shite mi ni sae tamaikeru wo, mono no kokorobosoki sama ni fukisumashitamaeru oto. sara ni iwakagiri nashi*, ‘He had with him only the flute he had been attached to since childhood. To part from it would have grieved him above all else in this world. Depressed as he was, he played beautifully, the sounds quite indescribable.’ Willig, p. 116.

⁸¹*Torikaebaya*, Book II, ‘Chūnagon had misgivings the moment he alit from the cart. Wretched he thought, “No, I’ll return home,” but he could not. Now that Saishō had managed to get him here, he would not let him go back.’ Willig, p. 117.

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An even more interesting treatment of the flute motif occurs three chapters later when the protagonist, now in her 'biological' gender role, has returned to her parents' residence to bear the Emperor's child.⁸²

Her personal belongings were all in order as they should be, and they had all been stored away. But she caught sight of the one thing that had been left out – in a case nearby was the very flute⁸³ she had played on the night she made the heavens ring.⁸⁴ She had been a different person then. It was a vanished world and it would not come again. Looking at the flute she wondered when she would ever play like that again. At this her tears flowed all the more, and she composed a poem: _____

⁸²I.xiv.65.

⁸³It was not thought appropriate for women to play the flute, thus it symbolizes male authority, and with striking phallicity. The locus classicus for transgressive female flute-playing for the Japanese, (though not, interestingly, for the Chinese), seems to be Yang Kwei-Fei usurping Emperor Hsūan-tsung's flute. A Japanese version of this episode is found in the Late Heian or Early Kamakura *Kara monogatari*, 'Tales of China,' Tale Eighteen:

Once, Yang Guifei took up the king's jade flute which he had secreted in the folds of a curtain and idly played upon it. Seeing her the emperor's brother was exceedingly angry, saying that the flute was to be played only by its owner and that Yang, proud of the fact that she was favored by the emperor, had indulged in a breach of etiquette bordering on the wanton. (Geddes, p.106).

⁸⁴I.viii.32, 35.

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<i>wasurarenu</i>	Unforgettable
<i>fushi zo kanashiki</i>	those times were – how sad indeed
<i>fuetake no</i>	the bamboo flute's sound
<i>mata tatsumajiki</i>	when I think I probably
<i>kono ne to omoeba</i>	shall never play it again ⁸⁵

and she felt the most unbearable longings.

This is the first of many occasions where the protagonist experiences intense cross-gender-role nostalgia, and it is precipitated by the sight of the flute, which perfectly symbolizes the lost role. Even more strikingly, seeing the flute brings to mind the abused woman Tai-no-Ue whom the protagonist had rescued and married, and who is now a grief-stricken widow who has withdrawn to a convent, quite unaware that her husband is neither dead nor, in fact, a man. Overcome with affection and guilt, the erstwhile 'husband' hurries off to the convent, where the two women have a highly emotional reunion, during which Ariake reveals everything.

Not only do these two episodes illustrate the use of the flute motif to heighten the conflict of the protagonist's gender identity and role, as in *Torikaebaya*, but there is the added dimension that the cross-dressing was imposed on the protagonist in the first place and she has expressed a desire to return to the female role and enjoy the company of women as a fellow woman, not from the standpoint of a man. In this regard she is

⁸⁵*Genji* Chapter 53, *Tenarai*: 'At Writing Practice': *wasurarenu / mukashi no koto mo / fuetake no / tsuraki fushi ni mo / oto zo nakare keru*, 'Ancient things came back, I wept aloud / At koto and flute and a lady's haughty ways', Seidensticker, p. 1061.

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preoccupied with what Eve Kosofsky Sedgwick has called ‘homosociality,’ though Sedgwick focused more on its manifestation in men.⁸⁶ Yet now the protagonist is torn between the two identities, despite her supposed return to the female role.

This same conflict of homosociality, cross-dressing and gender identity is exemplified in the protagonist’s relationships with other women, a striking example being the case of the Sokyōden Lady, which I shall now examine.

On the very night before the Emperor ‘unmasks’ him, the Udaishō has a casual exchange of romantic poems with a woman as he passes by the Sokyōden on his way out of the Imperial Palace. It is significant that he is already finding the Emperor’s attentions too demanding and has furtively taken his leave from an imperial banquet.⁸⁷

Just as Ariake glanced over thinking something unusual was happening, someone said,

<i>toki no ma mo</i>	even just a while –
<i>sode ni utsushite</i>	if only he would come and
<i>naremi baya</i>	linger in my sleeves,
<i>kumo-wi ni suguru</i>	brightness of the moon passing
<i>tsuki no hikari wo</i>	through the palace of heaven

It seemed a very young and elegant voice. Who was she indeed, he thought, not unkindly, and replied:

⁸⁶Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985).

⁸⁷I.xi.45

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<i>kumoi nite</i>	in heaven's palace
<i>uwa no sora naru</i>	the moonlight shines vacantly ⁸⁸
<i>tsuki kage wo</i>	aloft in the sky –
<i>izure no sode to</i>	I am trying to decide
<i>wakite tazunen</i>	which are the sleeves I should choose

and he paused for a while — how exquisite for her surely! Although this reply was not considered particularly indifferent,⁸⁹ he was hurriedly thinking they must still be asking for him at the banquet, and he passed on by in great haste. She must have thought it very unsatisfying and regrettable.

In view of the differing genders of those competing for his affections at this point, this is a highly resonant exchange of poems. Yet so far, despite some affectionate interest, his reply could still be construed as being for form's sake. Then, immediately after being ravished by the Emperor on the next night, the Udaishō again passes the woman's door, pointedly left open:⁹⁰

There she was with the door open, gazing out. It was simply heartbreaking. When

⁸⁸There is a pun on the two meanings of *uwa no sora*, 'high in the sky' and 'inattentive, vacant.'

⁸⁹つれなからん. There may be an echo here and in the preceding poems of the Mibu no Tadamine 'leitmotiv poem', KKS, XIII,(Love III): 625, with its reference to the moon's indifference – 有明のつれなく見えし別れよりあかつきばかりうきものはなし. Cf. Chapter I, Section 1, n.3.

⁹⁰I.xi.45.

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he thought to himself “I wonder how many nights I’ll enjoy such involvements now,” he wanted to be longed for by lovers – an attitude of rather casual amusement was it not? He recited a poem:

<i>wasuru na yo</i>	do not forget it
<i>yo-na-yo-na mitsuru</i>	the same moonlight that you saw
<i>tsuki no kage</i>	here night after night
<i>meguri-ahubeki</i>	though chance of future meeting
<i>yuku-he naku tomo</i>	there may never be again

It was difficult just to pass by, and although his indications had been pretty oblique, she must nevertheless have thought she should jump at the chance:

<i>meguri-ahu</i>	even if a chance
<i>hikari made to wa</i>	to meet that shining one can
<i>kakezu tomo</i>	not arise, you say –
<i>shibashi mo ya to wo</i>	my door opens for the pale
<i>ariake⁹¹ no tsuki⁹²</i>	morning moon, however brief

Although he felt very sorry for her feeling like that, since he felt quite sick with confusion himself, he hurried home before dawn was over.

The Udaishō seems to be struggling with the conflict between his homosocial sympathy for the woman (in the context of his sympathies expressed previously), and his attachment for the male role, which seems to have been intensified by the Emperor’s challenge to it.

⁹¹There is also a wordplay on the *ake* of *ariake* with *akeru* ‘to open.’

⁹²Another allusion to the ‘leitmotiv poem.’

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It is immediately after this exchange that there is the flute-playing episode cited above, and we may recall how the Emperor is gazing out from his open door exactly like this woman, so the conflicts and reversals of gender roles in this episode are quite fascinating.

Now we leap forward twenty years. In a hut on a blizzard-swept moor, the Sadaijin, the acknowledged son of the Udaishō, has taken refuge with its occupant, a nun. It turns out to be this selfsame Sokyōden Lady, who had taken orders as a nun on the Udaishō's apparent death – an extreme reaction perhaps, but as we have already heard, not unique in this regard, since that is exactly what the Sadaijin's mother, Tai-no-Ue did. The Sokyōden Lady tells of her 'affair' with the Udaishō, and he is delighted to hear about the 'father' he hardly knew.⁹³

So much time has passed, I cannot recollect what my late father the Udaishō must have looked like, his voice, looks, the sound of his flute,⁹⁴ anything about him — and I continually wonder what he was like.⁹⁵

⁹³II.xii.49.

⁹⁴Cf. *Takamitsu Nikki* (高光日記), in which the wife and sister of Fujiwara no Takamitsu (c. 939-c.977-985) lament his loss to them by taking orders, who is symbolized for them by his sword, mentioned no less than four times in this short text (cf. Joshua Mostow, "Sword-envy in the *Takamitsu Nikki*," Paper given at the Joint Meeting of the Western and Southwestern Conferences of the Association for Asian Studies, Austin, Texas, 1990, published in the Selected Papers).

⁹⁵おのづからありふるままにおはしけんさまをだにえおぼえず、声、けはひ、笛の音すべてなにごとのつけても、いかやうにものしたまひけんと、おもひやらぬ時なきを、.

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Actually, he is alive and well, and a woman. In fact she is now the woman he knows as his aunt, the Retired Empress, whom he is irresistibly attracted to. Of course he tells her the story. This is how she reacts:⁹⁶

Really, back in those days it had not been something she had thought about deeply,⁹⁷ as the Udaishō, and when she recalled how touchingly the woman had behaved, with such self-confidence, then heard how she had thrown herself away as a nun, the tears just streamed down her face.⁹⁸

“What an utterly heartbreaking thing to have happened! You simply must ask her for more details. It is really amazing that she spoke about that very time of my dead brother. Now for the first time she will know some sympathy for what happened, for it probably could not have occurred to him.”⁹⁹

Saying this she felt extremely moved. She asked for every detail about how the place had looked, and even though things were in such a terrible uproar from the spirit possession, feeling the faint recollection she had had of that woman ever since then, and without letting anyone know, with utmost secrecy, she recalled the

⁹⁶II.xii.51.

⁹⁷げにそのをりは、かばかりふかうしもおぼえざりしものを、.

⁹⁸いとあはれに心づよかりけりしけはひをおぼしいづるに、やつしすてけるをきかせたまふに、御涙こぼれて、.

⁹⁹いまひとたび、なさけみえんとありしものを、さばかりはえおぼしよらざりけん. This whole passage contrasts Ariake's typically 'male' behaviour before, with the Former Empress' deeper sympathy now.

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way she used to hold the brush long ago and wrote in exquisitely cursive 'grass-style'.¹⁰⁰

<i>kakurenishi</i>	that moon had set, yet
<i>tsuki no yukue wo</i>	the course on which it had set
<i>wasurezu wa</i>	is not forgotten
<i>sonata no sora no</i>	so look for it in the sky
<i>ichi mo tadzune yo</i>	above where you are living

Fastening it with a frail-looking stem of dried star-anise,¹⁰¹ she had Shōshō deposit it at the bamboo fence in that mountain village the Sadaijin had spoken of.

After all these years she returns to epistolary cross-dressing, making a point of writing in a presumably male style, and alluding unmistakably to the original exchange of poems. The effect is highly significant.¹⁰²

The nun in the mountain village, after enlightening the young lord Sadaijin with all the many heartfelt recollections that remained in her memory, spent day

¹⁰⁰もとよりこのかたにすこしなごりある御心は、人にもしませたまはず、
いみじくしのびて、昔の御手をおぼしいでて、草にいとをかしくかきみだりて、
For a fine, albeit contemporary, example of the difference between characteristically male and characteristically female calligraphy, see Arntzen 1997, pp. 108-109. For a problematization of the notion of strict male/female division in writing styles, see Gatten 1998.

¹⁰¹しきみ
櫛. Cf. Ôtsuki, 1979, p. 346, n. 8.

¹⁰²II.xii.52

and night reciting the Nembutsu flawlessly and with great joy. Then one morning when she pushed her door open – there was something which had been extremely delicately tied. When she pushed the door open rather wider – it was that very letter. After looking at it she really did burst into crimson tears of blood. Although the one she thought of constantly was no more, she donned a spotless Buddhist robe and was even more diligent at the Nembutsu, and sitting in seclusion facing a Buddha statue, she breathed her last in three days.

This is not just epistolary cross-dressing, but playing the role of transvestite bodhisattva. In the poem, Udaishō seems to return from the dead and obliquely request prayers for himself. That this is an expedient device is not only suggested by the happy demise of the nun, but also by another factor. The Sadaijin's mountain trip has been to find a Yokawa monk to bring to the capital and cure the current Empress's spirit possession. The monk will not come, the Sadaijin returns with only the nun's story, and the spirit possession continues. But once the news of the nun's death is received, the Empress recovers. This subplot has all the elements of a noh play.

Much of the first part of this episode has a close parallel in *Torikaebaya*, where the Chūnagon receives similar attentions from the Reikeiden Lady.¹⁰³ However, there matters take a wholly different turn. After the brother and sister return to their 'biological' gender roles, the sister tips off the brother about a woman she had a romantic exchange of poems with. The brother, trading on his similarity to his sister, promptly visits the Reikeiden Lady and consummates the relationship, continuing to visit her from time to time thereafter.

¹⁰³Willig, Book I, pp. 36-38; Book III, 211-215; 238-239.

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Yet she is not taken as an official consort, and in fact the daughter she bears him is taken away and given to someone else, a childless imperial concubine. This wretched conclusion is even introduced by a dismissive narratorial aside: 'Oh yes, now I remember,' and closes focusing on the gratitude of the imperial concubine, rather than on the grief of a mother who has lost her child.

The treatments of cross-dressing and gender role could hardly be more different. And I believe the examples given here are representative of numerous other aspects of *Ariake* where similar features are treated so as to explore the experience of cross-dressing much more thoroughly than in *Torikaebaya*, and in particular to highlight the enduring traces of the earlier gender role in a way that does indeed suggest the constructedness of gender roles – if one can regard the protagonist as a representative human being, and as we shall see below, this is problematical.

It is also appropriate to point out the prevalence of literary 'role-playing' as one of the expected attainments of the proper Heian courtier. Poetry contests, in particular, called for participants to don a given 'mask' at will, to compose poems not only in the persona of a specific mood, but even in the persona of a different gender, as the numerous cross-gendered poems of Archbishop Henjō, one of the 'Six Poetic Geniuses,' attest. One also has the inevitable example of Ki no Tsurayuki's *Tosa Nikki*, a *tour de force* of gender role playing, also, arguably, intended for the demonstration of poetic versatility.

To return now to Marjorie Garber's position on cross-dressing – can cross dressing be seen as subversive in this text? Garber notes 'the extraordinary power of transvestism to disrupt, expose, and challenge, putting in question the very notion of the 'original' and

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of 'stable identity.' Ultimately, '*transvestism is a space of possibility structuring and confounding culture*: the disruptive element that intervenes, not just a category crisis of male and female, but the crisis of category itself.'¹⁰⁴ This is strong stuff, and interestingly the inverse of the male reading of transvestism according to Sandra Gilbert, where the temporary and carnivalesque aspect of transvestism is followed by a euphoric return to the norm which reaffirms the status quo.

As we have seen, the text seems poised to offer a subversive reading through much of the first book, but this is undercut by the ultimate reaffirmation of the status quo with Ariake's accession as Empress, and then by the increasing doubts that she should be regarded as a representative human being, as opposed to a partly divine one, like the Emperor. If she is not typically human, then her example is in no sense an 'exemplary model' for human behaviour.¹⁰⁵ In fact both her gender and her humanness end up being distinctly liminal. If this really is intended to problematize categories subversively, then it undercuts any critique of the sex/gender system that seeks empowerment of the female, because such a perspective is dependent on maintaining the original gender categories. Is this then a critique of binarisms, both of gender and the human and divine, a bona fide 'category crisis' as Garber would say? Can one in fact have such a 'category crisis' in a Buddhist tradition with its emphasis on non-duality? There is certainly nothing in the only two reception documents that we have, the *Mumyō-zōshi* and the *Fūyōshū*, to indicate that *Ariake* was perceived as such at the time, and one can only speculate as to whether the text ever received this kind of radical reading at the time, but it is certainly

¹⁰⁴Garber 1992, pp. 16-17.

¹⁰⁵But see Xiu-min Hu 1997, for consideration of the case of Kaguyahime.

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provocative.

In short, it seems that Western critical frameworks for cross-gendering and cross-dressing offer no assured strategies for recuperating a 12th century reading of *Ariake no Wakare*, not only because of the apparent absence of such critical categories at the time, but also because the text seems more interested in productively combining such themes with more familiar elements from the monogatari tradition than in focusing on such themes themselves.

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Ariake no Wakare

Part Two: Translation

Preface

This translation is based on the edition by Ôtsuki Osamu, *Ariake no Wakare: Aru Dansō no Himegimi no Monogatari* [Partings at Dawn: The Tale of a Princess in Men's Clothing], (Sōeisha, 1979, reprinted 1987), but extensive reference has been made to his earlier edition (without facing-page modern Japanese translation, but with fuller notes and essays), *Ariake no Wakare no Kenkyū* (Ôfūsha, 1969). Those who wish to consult these editions may find it useful to know that the earlier one is more easily readable since the text of the later one follows the orthography of the manuscript very strictly, using very few Chinese characters, whereas the earlier edition substitutes Chinese characters that would occur in typical present-day usage, and also adds the names of speakers or of characters to whom internal monologues in the text are attributable.

The original manuscript is in three books without any kind of further subdivision of the text. The lengths are uneven, with Book I roughly half of the total of the text, and Book III about half the size of Book II. Even the logic of the book divisions seems largely unrelated to the flow of the narrative, since the break between Book II and Book III, especially, comes in the middle of a very highly charged and dramatic scene. The chapter divisions of the manuscript have nevertheless been maintained. Ôtsuki (1969)

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provides chapter division based on major groupings of events: seventeen chapters for Book I; fourteen chapters for Book II; eight chapters for Book III. Ôtsuki (1979) substitutes smaller section divisions for his original chapter divisions. Both seem useful and are indicated here, since most libraries outside of Japan are likely to have only one copy of the original text, whether it is the 1969 edition or the 1979 one.

The translation of Book I, which constitutes a largely self-contained narrative, is complete. Two key chapters have been translated from Book II, providing important information connecting Book I with the end of the narrative in Book III. Book III is complete except for the ceremonies described in four sections of Chapter III and Chapter IV.

Terminology and usage of titles held by characters in Classical Japanese texts are familiar problems for the translator. The terminology used by Helen and William McCullough in their translation of the *Eiga Monogatari*, called *A Tale of Flowering Fortunes* (Stanford, 1980), has become something of a *de facto* standard, especially in translations of literary texts, and her terminology is followed in this translation, unless otherwise indicated. The question of usage is more complex, since it involves narrative conventions that are both unfamiliar and confusing to the modern reader. Relatively few characters in texts such as this have fixed, unchanging, personal names. Most are referred to by the posts they held at the court, and accordingly their 'names' change as they receive promotions. The relatively prevalent practice of modern translators of fixing on one title and using it throughout the text for the comfort of the modern reader is excoriated by René Sieffert in the introduction to his very carefully principled translation of the *Tale of Genji* into French, *Le Dit du Genji*. His objections are that the foregrounding of a

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character's rank changes are extremely important, both to the character's identity and to the sense of the passing of time, and indeed, of change in general in such texts. If we are at all interested in reconstructing the reading experience of the original audience, including the very highly-developed class consciousness, such elements are of great importance.

For this reason, I have articulated the designation of characters according to their titles in the original, though of course supplying them far more frequently than they are there, since they are expressed far more rarely in the original than in the translation. This infrequent use in the original even of titles, let alone personal names, is partly because the identity of human subjects and objects can be denoted by aspects of Classical Japanese grammar other than names and pronouns (in particular by the use of honorifics), and partly because a readership so much more alert than ourselves to minute distinctions of social status were much more adept at supplying them without explicit prompting from the text. It is a somewhat impertinent claim (which may also owe something to a certain obliqueness of style), that just because an aspect of the narration challenges the modern reader to a degree, it must necessarily have posed similar difficulties for the reader at the time. In the absence of any whining to that effect in contemporary accounts of readers' experiences, such as in the *Mumyō-zōshi*, 'The Book with No Name,' (c. 1201), which mentions *Ariake no Wakare* by name, I think we really owe earlier readers the benefit of the doubt.

An ancillary problem is found in variations of style for the same title, sometimes using the Sino-Japanese, e.g. *Udaijin*, sometimes the corresponding Japanese, e.g. *Migi-no-Otodo*, or as this text often prefers *Migin-no-Otodo*. I have kept this variation, in the case just mentioned, for example, using either Japanese or the corresponding English,

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‘Udaishō’ or ‘Major Captain of the Right,’ thereby multiplying the number of terms of designation yet further. Such a translation strategy should probably be simplified for the most general readership, but specialists may find some interest in the subtleties of denotation and connotation here. A glossary of characters and their varying names is provided as Appendix V, and this is supplemented by a chart of the ‘career paths’ of the main characters, as Appendix VI.

For critical comments on the translation I would like to thank my supervisor Joshua Mostow, and all those who read and commented on parts of the translation at various stages, including Doris Barga, Lynn Burson, Susan Napier, Stephen Miller, Don Teeuwssen, and my students at the University of Washington. I am solely responsible for the remaining infelicities and errors.

Book One¹

Chapter I. (Prologue)²

Section 1.

“Since that parting when the fading dawn moon looked so heartless, the sky at first light when her thoughts turned completely gloomy”³ was her only lasting token⁴ of

¹The original manuscript is in three books without further subdivisions. Ôtsuki (1969) provides chapter division based on major groupings of events; Ôtsuki (1979) substitutes smaller section divisions. Both seem useful and are indicated here. The text used for translation was that of Ôtsuki (1979).

²The narrative opens *in medias res*, but with a narrative that seems unconnected with the one that starts with Chapter II (Section 3). It is a *tour de force* of intertextuality, but its characters cannot be identified with any characters in the main part of the monogatari, and the purpose of this chapter (it seems unlikely to be an erroneous accretion) seems to be as a tone-setting introduction to the theme of the fickleness of male lovers.

³The opening phrase, *tsurenaku mieshi wakare yori, uki mono ni omohi-hatenishi ariake no sora bakari*, and the work's title, *Ariake no Wakare* are a partial quotation from *Kokinshū* [KKS] poem 625, XIII (Love III), ‘Topic Unknown,’ by Mibu no Tadamine (fl. 898-920):

<u>ariake no</u>	Since parting at dawn
<u>tsurenaku mieshi</u>	when the pale moon appeared
<u>wakare yori</u>	so indifferent,
<u>akatsuki bakari</u>	compared with the day's first light
<u>uki mono wa nashi</u>	there is nothing so wretched

their night together. It was the close of 'the Long Month'⁵ through which she had waited,'⁶ and she felt all the more that even this token of 'his very words'⁷ was growing steadily

Bearing in mind the suspected association of Fujiwara Teika with this work, the prominence given to this poem is noteworthy. Teika included it in all seven of his exemplary anthologies (*HNIS* 30, *KDSK* 59, *TKJT* 6, *NSDS* 1070, *EGTG* 93, *HNSK* 24, *HD* 551) and praised it for its *yōen*, 'voluptuous charm.' There is also an anecdote regarding Teika and this poem in *Kokonchomonjū*, Tale 219 (Book V (Literature), No. 78). For a translation see Appendix II. Traditionally the poem has been interpreted variously, as the aftermath of a successful lovers' tryst, or alternatively of a failed one. Mostow notes that Teika favoured the positive interpretation (*Pictures of the Heart*, p. 232), which indeed seems to be the resonance of this allusion throughout *Ariake no Wakare*.

⁴*ariake no sora bakari kaharanu kata-mi nite. Cf. Torikaebaya: kokorozashi / ariake-gata no / tsuki-kage wo / mata au made no / katami to wa mi yo, The light of dawn / as though harboring my love / lingers into dawn. / Until we meet again / see this in remembrance of me.* Tr. Willig, p.214.

⁵*naga-tsuki*, the ninth lunar month.

⁶*machi-idzuru naga-tsuki no kure ha, mashite ihishi bakari no kata-mi dani. Cf. KKS* 691, XIV (Love IV), 'Topic Unknown,' by Sosei (also *HNIS* 21):

<i>ima komu to</i>	"I'll come very soon"
<i><u>ihishi bakari ni</u></i>	at least that is what you said
<i><u>naga-tsuki no</u></i>	and as the dawn moon
<i>ariake no tsuki wo</i>	wanes late in the long Ninth Month
<i><u>machi-idetsuru kana</u></i>	how I have waited indeed!

fainter along with the chirping of the autumn insects⁸. She kept thinking how he had looked in the morning light⁹ as he intoned a poem – was it perhaps something like ‘The cock crows in Kan Valley’¹⁰? – that was indeed something that would surely remain

⁷*ihishi bakari*. See previous note.

⁸*mushi no ne to tomo ni yohari-hatenuru kokochi suru mo*. Cf. *Senzaishū* [SZS] 333, V (Autumn II), by Fujiwara Shunzei (1114-1204): *saritomo to omohu kokoro mo mushi no ne mo yohari-hatenuru aki no kure kana* ‘At the same time both / my heart of lovesick thoughts and / the insects’ chirping / how faint they are growing as / autumn turns to dusk.’

⁹Cf. *Genji Monogatari*, 47 (*Agemaki*, ‘Trefoil Knots’): ‘He was such a fine figure in the morning sunlight that the young women of the house were near swooning. Having seen him on his way, Nakanokimi had as a secret memento the perfume he had left behind (and perhaps it brought new stirrings of the heart).’ Seidensticker, p. 847.

¹⁰函谷に鶏なく, the closing line of *Wakan Rōeishū*, II, 416 (Dawn) by Chia Sung (fl. 793-865). ‘*kajin kotogotoku shinsō wo kazaru / kikyū ni shō ugoku / yūshi nao zangetsu ni yuku / kankoku ni niwatori naku*.’ The previous line, referring to the ‘dying moon’s faint light’ is also quoted in Sei Shōnagon’s anecdote about Major Counselor Korechika, *Makura no Sōshi*, 291. Morris inverts these lines in his translation, to close with the moon image: ‘At dawn when bells of Wei begin to ring, / The lovely girl adorns herself with care. / When cocks crow at the barrier of Han Ku, / The traveller journeys by the dying moon’s faint light.’ (Morris, *Pillow Book*, Vol. 2, p.186, n.1099). This additional allusion to the fading moon is particularly oblique, but less so if Sei Shōnagon was uppermost in the reader’s mind, rather than the *Wakan Rōeishū*. Also, Sei Shōnagon’s

unforgettable even in the afterlife¹¹.

Gazing intently at the overgrown garden of her rustic home, the Lady composed a poem:¹²

<i>kimi towade</i>	Without you calling,
<i>iku yo henuran</i>	how many nights must have passed?
<i>asadji hara</i>	Till the dew on the
<i>ha-zuwe no tsuyu no</i>	leaftips of sparse meadow-grass
<u><i>iro kawaru made</i></u>	has changed their colour ¹³

poem then was also anthologized by Teika as *HNIS* 62. Mostow notes that ‘practically all commentaries interpret the poem through its accompanying story’ (*Pictures*, p.326).

¹¹*kono yo no hoka nite mo*. Cf. *Goshūishū* (*GSIS*) 763, XIII (Love III), ‘Sent to someone when she was ill,’ by Izumi Shikibu (also, once again, *HNIS* 56): *arazaramu kono yo no hoka no omohide ni ima hito tabi no ahu koto mogana* ‘When I am no more / in this world, as a keepsake / for the afterlife / oh please won’t you visit me / even just one more time now,’

¹²Later anthologized in *Fūyōshū* (*FYS*) 1134, XV (Love V), prefaced with *dai shirazu, yomibito shirazu ariake no wakare* ‘Topic unknown, poet unknown, *Ariake no Wakare*’ The seemingly unhelpful *kotobagaki* is actually of great interest, since it suggests that this chapter was accepted as part of this monogatari in the late 13th century, but that the characters and action were no more unified with the rest of the text than they are now.

¹³Cf. *Shūishū* (*SIS*) 1194, XVIII (Miscellaneous Celebrations), Anon, *Kataraikeru hito no hisashiu oto sezu haberikereba jun wo tsukawasute tote. kimi towade / iku yo henuran / iro kaenu / take no furu-ne no / hai-kaharu made*, ‘Without your visit / how

Ariake no Wakare, Book I, Chapter I (1-2)

Although she was wearing her robes layered in the familiar colours of the ‘crimson leaves’¹⁴ that her ladies knew so well, the impression given by the way the Lady wore them was of the utmost elegance. The profile of her in anxious disarray, with her hair hanging down over her forehead, was such that even if someone were to paint this scene the brush would not be adequate to the task, it was so exquisite. These were the thoughts of her ladies as they all looked on, untiringly thinking how touching it all was, and it was at this altogether wistful moment that a letter from him chose to arrive – nevertheless, there were bound to be some particularly reproachful remarks about its timing¹⁵:

hakanakute

All too fleetingly

tanomeshi aki mo

The autumn I counted on

many nights shall I pass? / Till the bamboo leaves / change colour and its old roots / change into new shoots again.’

Cf. also FYS 249, IV (Autumn I), Gosaga-In, from the lost monogatari *Mi-gaki ga hara*.

On-ga no ori, mikado, Shirakawa no In nado mi-yuki haberikeru ni yomase-tamahikeru.

kimi towade / iku yo no aki no / no-be no iro / tsuyu no hikari mo / koyohi koso mire,

‘Without your visit / how many autumns have passed / colouring the fields / and glittering with the dew / Tonight again I see them.’

¹⁴*momidji no iroiro*. Also known as *momidji-gasane-iro*. Variouslly described as crimson over blue or red over a darker red. The McCulloughs (1980) note the definition of the 15th century *Jokan Kazari Shō*, ‘three robes of yellow, one each of light and dark gold, one each of light and dark red, and one of brown.’

¹⁵Because it has been so long coming, or because so many of her ladies are around her?

Ariake no Wakare, Book I, Chapter I (1-2)

kurenikeri for meeting has passed
tabi-ne no toko ni Now from my traveller's bed
tsuyu harahu made I brush away tears of dew

*I have been 'tending the salt fires by the open sea without a moment's
leisure,'¹⁶ but I have been anxious wondering what you must be thinking
of me.*

So went the letter, to which she replied although she was still quite annoyed, for it was an
inappropriate moment:

tanome okishi Traveling pillows
tabine no makura in which so much trust is placed
omohi yaru I do sympathize
tamoto no tsuyu wa And yet the dew on my sleeves
kiekaheritsutsu just keeps on fading away¹⁷

¹⁶*nada no shiho-ya no itoma naki hodo wo. Cf. Ise Monogatari 87, (Shinkokinshū
1588, XVII (Misc. II), Ariwara no Narihira), ashinoya no / nada no shiho-yaki / itoma
nami / tsuge no ogushi mo / sasazu kinikeri, 'By their reed-thatched huts, / the open sea
salt burners / have no respite so / even their small boxwood combs / they have come to do
without.' Also Manyōshū 278, shika no ama wa / me kari shiho-yaki / itoma nami /
kushige no wogushi / tori mo minaku ni, 'Shika fisherwomen / cutting seaweed, burning
salt / have no respite so / small combs in their comb-boxes / one never sees taken out.'*
See Ôtsuki notes (1969, p. 136, s.n. 6; 1979, p. 36, n. 3).

¹⁷Cf. Sagoromo II, tanome tsutsu / iku yo henuramu / take no ha ni / furu
shira-yuki mo / kiekaeri tsutsu, 'With oft-renewed trust / how many nights are passing —

She wrote this on thin 'Karenō' silk paper,¹⁸ appropriate to autumn, in her own exquisitely beautiful hand. On opening it he remarked, "Really, of all the many women I have met, this one is actually rather accomplished,"¹⁹ and he felt quite moved when he thought of her.

Section 2.

The person I am telling you about was a High Steward²⁰ and also Assistant Governor of Tajima Province.²¹ He was over twenty years old, and being outstandingly good-looking, was unboundedly conceited. Ever since infancy he had had an extremely sensual disposition,²² and to this end he imprudently visited every nook and corner. As a result, the number of women who had completely given their hearts over to him and lost themselves in vain dreams was considerable. As long as this was how they saw things, they fell in love feeling they would gladly 'give their lives in exchange'²³ somehow – / on the bamboo leaves / the white snow which is falling / keeps on vanishing away.' The *Sagoromo* poem is also in the *Monogatari Nihyakuban Utaawase* (collected by Teika in the 1190s) and the *FYS*, 435.

¹⁸ 枯野の薄様.

¹⁹ *geni kokora miru naka ni, arigataku mo tarahitaru kana.*

²⁰ きみえ [lacuna] の大夫.

²¹ Modern Hyōgo Prefecture.

²² いはけなくより [lacuna] 色におはして.

²³ Cf. *KKS* 615, XII (Love II), 'Topic unknown,' Ki no Tomonori: *inochi ya wa / nani zo wa tsuyu no / ada mono wo / au ni shi kaeba / oshikaranaku ni*, 'As for life itself / what is it really? – like dew / a worthless thing which / if I exchanged for a tryst / I would

whereas he had never been beholden to anyone – it was his nature to enjoy having people completely in love with him.²⁴ Their feelings were certainly not shallow, yet to their considerable impatience there were long intervals between his visits.²⁵ As a result, the women waiting for him were surely being driven into a frenzy of anxiety.

lose without complaint.’ Cf. also *Genji* 12, *Suma: oshikaranu / inochi ni kaete / me no mae no / wakare wo shibashi todomete shigana*, ‘This ungrudging life / I would give in exchange to / see you before me / just a little while longer / and to defer our parting.’

²⁴*moto yori itaku hito ni narasarezu, kokoro-dzukushi naru koto wo konomashiku oboshitaru hon-sau nite.*

²⁵This suggests the psychology of Kaoru in *Genji* 47, *Agemaki* ‘Trefoil Knots.’

Chapter II.

Section 3.

Such situations²⁶ are not necessarily all cases involving men of humble station. When one inquires about the men concerned, are they not descendants of such and such an emperor, or some chancellor or other?²⁷ People obtain their sought-for office and rank according to their family standing – being a descendant of a noble house actually means very high standing in the present.

Even the most reckless conduct would have been permitted to the Gonchūnagon²⁸ Ariake,²⁹ but unfortunately he was extremely phlegmatic, someone who would only go so far, who was cold and unfeeling even. He really was inexplicably modest to the very last

²⁶さるは, ‘thus, such,’ is the sole, and rather tenuous connection between this chapter, where the tale proper starts, and the previous one, which is more an introductory prose poem or tableau. The ‘situations’ are those of women neglected or deceived by their lovers.

²⁷いづれの帝、なにがしらの関白の, possibly an irreverent allusion to the famous opening words of the *Tale of Genji*, いづれの御ときにか, ‘In which reign was it, I wonder.’

²⁸権中納言, Provisional Middle Counselor, (usually of Junior Third Rank), the protagonist of this first book of the tale.

²⁹I have followed the custom of providing a personal name based on a motif associated with the protagonist to avoid confusion, since the titles and ranks by which characters are typically referred to in monogatari change during the course of the narrative and often apply to different characters at different times.

word, so whereas, by comparison, those princes who were immediately below him in rank, such as the Sanmi no Chūjō³⁰ and the Uemon no Kami³¹ did not seem to be at all reticent in their social dealings, people at court seemed to think this young lord must be somehow special.

Section 4.

Ariake was the descendant of a lady of princely family,³² and the Sadaijin and his wife³³ favoured their child so much that they were with him day and night, never leaving his side. This, together with the child's appearance and intellectual gifts that were apparent from the start, meant that the Emperor himself thought of the child's future with anticipation. To other people at court the child seemed remarkable for an apparent absence of arrogance, of sin even. How could a person really be like this? Such extreme composure was really amazing, and, together with the absence of moral laxity, it was even uncanny. People were troubled by it.

The winter passed and upon becoming Udaishō³⁴ Ariake was invested with great authority, and his comings and goings were attended with the utmost honour. Yet he remained single, and even complete strangers must have been troubled, thinking it unbefitting. He must have been about three or four years short of his twentieth year, I

³⁰三位中将, Middle Captain of Third Rank.

³¹右衛門の督, Commander of the Gate Guards of the Right, usually of Junior Fourth Rank Lower.

³²宮ばらに.

³³左大臣, Minister of the Left, Ariake's father.

³⁴右大将, Major Captain of the Right, usually of Junior Third Rank.

think. He was growing up precociously and flawlessly, and seemed so infinitely graceful and attractive that even if one gazed at him 'for a thousand and one nights'³⁵ one would surely not tire of him. But he did seem to be growing up to be rather too gentle and charming a person, and if his stature's rate of growth gave rise to some impatience, that probably did not seem a fault for the time being.

It goes without saying that he was splendid to look at, and people said that the very words he spoke and the sound of his *koto*- and flute-playing astonished heaven and earth — he was quite an unfathomable personage. The Emperor himself was concerned, wondering if it might be inauspicious, and the Sadaijin's heart raced with his worried thoughts. The Sadaijin could not sleep easily and it was sad to see how troubled he was by uneasy thoughts of these events.

Section 5.

Although the Emperor was not much different from Ariake in age, he seemed rather older than his years. Ariake's features were, needless to say, utterly appealing, and as the Emperor got used to him being close at hand, he began to notice that Ariake also had a characteristic scent about him. It was uncanny how it pierced the Emperor to the very heart, and he wondered to himself how he would feel if there were a woman like that

³⁵千夜を一夜, Cf. *Ise Monogatari* 22 (trans. McCullough 1968, p. 87):

<i>aki no yo no</i>	Would I be satisfied
<i>chiyo o hitoyo ni</i>	If I might count
<i>nazuraete</i>	A thousand autumn nights as one,
<i>yachiyo shi neba ya</i>	And sleep with you
<i>aku toki no aran</i>	Eight thousand nights?

at court. Being of a quite passionate disposition, he felt rather confused longings. He kept insisting all the more that the Sadaijin's daughter be brought to serve at the Palace, yet the Sadaijin remained evasive. He would not want to embarrass the Udaijin,³⁶ whose daughter, Kannotono, should debut at court first, so he seemed very deferential.³⁷ The Emperor must have thought impatiently that the Sadaijin was far too cautious.

Although many lower-ranking women other than Kannotono were in attendance, so far there was no male imperial offspring. Since there was no heir to become Crown Prince, the Emperor spent his time forlornly, and the matter of Ariake's sister was constantly on his mind, but the Sadaijin would not consent.

Ariake was of matchless reknown and innate skill, yet apparently without the kind of pompous arrogance that one would expect, indeed, he seemed innocent of any sin. He behaved with the utmost composure, and it was rather unworldly how he was not given to the slightest moral laxity, which must have been quite lamented by some. By comparison with some other noble youths, young officers like himself, he was rather too withdrawn and of few words. People appear to have said such behaviour was 'the flaw in the jewel,' and they must have thought him lonely. Actually, deep in his heart, unknown to anyone, he felt that socially, although he looked the part, his behaviour really did not fit in. "What else can I do," he thought anguishedly. "If only I knew how to interpret that dream," and he grieved even more from the bottom of his heart.

³⁶右大臣, Minister of the Right.

³⁷The Sadaijin is waiting for the Udaijin's daughter to go into service first, although court officials of the Left were superior to their counterparts of the Right. His motives for deference are revealed later.

Section 6.

The Sadaijin had had no male offspring well into adulthood, so he had no heir from his marriage, and the yin-yang diviners were consulted. He was very grieved and all kinds of prayers were offered, and then his wife became pregnant with this child, and apparently a divine revelation was made.³⁸ That must have been why the child was brought up to look rather differently from what one would expect. And with such a brilliant talent for the koto and flute, surely keeping the child indoors would have been a terrible waste.

That divine revelation must have been a wonderful thing indeed, and for whatever reason, the gods provided a means of hiding oneself, just like we read about in tales like *Kakuremino*.³⁹ With no private residences barred to him, Ariake satisfied his curiosity wandering about and sneaking in anywhere and everywhere, and there was no-one he didn't get a good look at, even women. Yet he never could find a suitable match worthy to appear beside him in a mirror.⁴⁰

³⁸神の御しるべしめしつげたまふやうありければ、かく思ひのほかなる御さまにみなしきこえたまひてしなるべし. This is the first, very oblique, indication that the child was brought up cross-dressed by divine instructions. Ariake is in fact a girl.

³⁹A lost Heian *monogatari* that evidently had a protagonist who used a *kakuremino*, 'cloak of invisibility' to facilitate access to women's apartments. Compare the similar tale in *Konjaku*, IV.24 (Ury, p.49), which also indicates that this was a familiar motif in tales.

⁴⁰A common simile denoting a couple who looked perfect together.

Chapter III.

Section 7.

Around the time of the First Month the rain was falling steadily, and one dreary evening Ariake stealthily left his residence in his usual way,⁴¹ and slipped unseen into the Sanjō residence where his uncle the Sadaishō⁴² lived.

“This must be the quarters of his principal consort” he thought from what he could see, but there was no-one around. His Lordship was nowhere to be seen either.

Thinking it rather strange, he wandered around looking here and there until he came upon a place where a good number of Her Ladyship’s ladies-in-waiting were sitting and talking about making a formal visit to their mistress the next day. Presumably that was the principal consort, who must have gone into religious seclusion somewhere.

Reaching the part of the residence that he thought was probably where the daughter lived, he looked around, and here too there seemed to be quite a large number of ladies-in-waiting.

One of the women, (I think perhaps she didn’t understand the situation), was saying, “The young Lady has certainly retired to bed very early. I wonder if it was because she wasn’t feeling well?”

He saw a young attendant, who certainly didn’t seem to be without some ulterior motive, leading the Sadaishō into his stepdaughter’s quarters with utmost secrecy. As he watched, he thought,

⁴¹れいのしのびいでたまひて, perhaps wearing a *kakure-mino*.

⁴²左大将, Major Captain of the Left.

“How hateful! The hearts of men are truly wretched. She may not be his real daughter, but she is the dearly beloved daughter of his principal consort. He is not such a young man either, yet he blithely visits her.”

It was all so hateful and distasteful that he simply burst into tears.

Section 8.

This was clearly not a relationship that had just started. The Sadaishō continued to voice his complaints very charmingly that, despite it being a precious opportunity, yet she was not inclined to comply with his wishes, nevertheless the young woman looked quite overcome by the most frightful unhappiness, and really showed no sign of sharing his feelings.

“How pitiful. If things have indeed reached this point, then she really must be distraught,” Ariake thought as he watched, and he felt a surge of sympathy for her.

His Lordship the Sadaishō, looking increasingly frustrated, said with a deep sigh,

<i>tamasaka ni</i>	even on a night
<i>hito-me machitsuru</i>	free from people's prying eyes,
<i>yo no ma dani</i>	so long-awaited,
<i>namida no hima no</i>	why should there be no respite
<i>nado nakaruran</i>	in the flowing of your tears ⁴³

⁴³Anthologized in the *FYS*, Book XII (Love II), 861, prefaced with the headnote, いとしのびたる女のもとにて、いみじうあかぬけしきにうちなきて 有明の別の 関白, “Recited when the *Ariake no Wakare* Regent was visiting a woman very secretly and looking most dissatisfied while she wept bitterly.” (The Sadaishō later becomes Regent.)

“If you are going to be this unresponsive, consider the consequences. I might give full voice to my anger without holding back whatsoever. Is it really at all reasonable that you should be so brooding? And when I think of these inescapably sinful pledges, then I cannot lighten the depths of pain in such a heavy heart as mine. Even at such an opportunity as this, you still feel guilty. I don’t care about any critical rumours, and I shall behave just as I please.”

Such were his threats, and really, what could she have said in reply?

<i>mi no usa wo</i>	in my sighing tears
<i>nageku namida ha</i>	which lament my wretched lot
<i>hima mo nashi</i>	there is no respite
<i>mori-iden sode no</i>	I worry too, will scandal
<i>na wo omohu nimo</i>	seep out from my tear-drenched sleeves? ⁴⁴

That was all she would say, and even her faint response was pathetically charming, and so pitiful, thought Ariake as he listened.

There was no point in Ariake passing the whole night like this, so he discreetly took his leave, having watched and listened in on many and varied human relationships,⁴⁵ and as he went his way, he continued to have melancholy thoughts about his own unusual situation.⁴⁶

⁴⁴Similar diction is found in a poem from the 1359 anthology *Shinsenzaishū*. See Ôtsuki, p.50, n. 1.

⁴⁵Similar sentiments are found in the tales *Yowa no Nezame* and *Koke no Koromo*. See Ôtsuki, p. 50, n. 3.

“I have been worrying so much about my father the Sadainjin’s instructions to live like this.⁴⁷ I am so very unlike other people in my way of conducting relationships.” And he prayed, “If the Buddhas and Gods think the path I travel a sad one, then let them deliver me in the end from this confused life.”⁴⁸

In fact, for someone who should have had nothing to worry about, his behaviour was terribly anguished.

⁴⁶めづらかなる御身の有様.

⁴⁷I.e. as a man.

⁴⁸つひにことの乱れなくまもりたまはなん.

Chapter IV.

Section 9.

Since it was now rather deep in the night, as Ariake wandered around without his customary attendants, not surprisingly, he felt a little afraid, but since he was so completely accustomed to his role, what reservations could he have had?⁴⁹

He went over to Sanjō, and there was a rather dilapidated house, charmingly set in a grove of trees, the gate thoroughly overgrown with remembrance-ferns,⁵⁰ and no trace of anyone's footsteps having made their way through.

At a small side-gate, his attention was caught by the sight of a man who gave the impression of being up to something very furtive, which aroused his suspicions. It turned out to be Sanmi-no-Chūjō.⁵¹

“What on earth might he be doing standing there?” thought Ariake. It was, of course, quite intriguing, and as he blended into the shadows⁵² it seemed there were not

⁴⁹ひたすらもてつけつる御身なれば、なにかつつましからん。

⁵⁰しのぶぐさ, lit. ‘remembrance grass’: *polypodium lineare*, ‘wall-ferns, Shinobu-grass, Hare’s Foot Fern.’ The name has overtones of secrecy or yearning (しのぶ).

⁵¹First mentioned in Chapter Two, Section 3. Much in this passage recalls Genji’s first visit to the Safflower Lady’s dilapidated residence in chapter six of the *Tale of Genji*, ‘The Safflower,’ when he spies on Tō-no-Chūjō: ‘Wondering if he might come upon something of interest in the main hall, he took cover behind a moldering, leaning section of bamboo fence. Someone had arrived there before him. Who might it be? A young gallant who had come courting the lady, no doubt. He fell back into the shadows.’ (Seidensticker, p. 115).

many people around, and he could very dimly make out how desolate and forlorn the residence was.

The main hall was in such a ruinous state, surely no one lived there. At the side of a building that resembled a lofted portal,⁵³ Sanmi-no-Chūjō knocked with an air of familiarity, whereupon someone apparently pushed the door open. The house was quite different inside and rather fashionable.

The woman was extremely young and pretty, and moreover in apparent readiness to receive someone, her elaborate toilette, hairstyle, and features leaving nothing to be desired. Wearing a 'crimson plum' robe,⁵⁴ revealing sleeves of a deep red underrobe of

⁵²かげにつきてまぎれいりたまへれば、 This may indicate his use of the magic cape, or perhaps he is just 'falling back into the shadows' as in *Genji* (see previous note).

⁵³廊. Defined as either a long, narrow extension to a main building, or as a covered open-air passageway (*Obunsha Kogo Jiten*), but in the *Eiga Monogatari* it designates a roofed gate-structure associated with the Imperial Palace. Its presence on a private residence seemed to imply imperial connections. See McCullough's 1980 translation, p. 640, n. 28.

⁵⁴Probably a reference to the colour combination of the lady's outer robes. 'The combination was considered appropriate for wear between the latter part of the Eleventh Month and the Second Month of the following year' (McCullough 1980, p. 121, n.48); 'worn from the late Twelfth Month through the Third Month,' (Ôtsuki, p. 52, n. 5). Sei Shōnagon lists seeing such robes in the Third or Fourth Months among her 'Depressing Things' (*susamajiki mono*). Ivan Morris believed they were depressing then because they could only be worn in the Eleventh and Twelfth Months (Morris 1967, Vol. II, n. 202, p.

softened silk, she looked very graceful and charming.

Section 10.

Stretched out alongside her, Sanmi-no-Chūjō seemed to be whispering some blandishments, to which the woman would reply hesitatingly. Ariake thought she looked quite refined, actually much more so than one would expect. She was actually rather unresponsive, and she had evidently been kept waiting for quite a while. She must have been quite distraught with love, but his words at close quarters have always been able to placate women, to the point that Ariake felt quite uncomfortable at Chūjō's profuse vows of love and fantasies of a future together.

Section 11.

Then, shortly after, an escort who was with Sanmi-no-Chūjō came and cleared his throat pointedly at the edge of the open veranda, whereupon Sanmi-no-Chūjō came out. Ariake, curious to know what this was about, immediately approached them and listened. They were whispering so quietly it really had to be something especially serious.

Evidently Chūjō must have sent a messenger to inquire about someone else and that messenger had now returned with some news. After hearing his report, Chūjō looked suddenly pensive, then said aloud as if to himself, "Oh! How frustrating! What can I do?" The way he said it really annoyed Ariake.

Returning inside Chūjō said,

"Why did he have to come and call on me here so inconsiderately, despite what I told him so emphatically before? To think that I should receive His Majesty's summons to come to the Palace without fail for a

musical banquet, on the very day when I have hurried over specially to be with you tonight because I was so upset thinking you may have left me for another lover. How very frustrating for me to be importunately summoned like this! If it is not a formal musical banquet, I will leave and come back as quick as I can. Leave this door unbolted and wait for me. My dearest, I'm not happy with things turning out like this; in fact I can't help feeling it terribly troublesome and upsetting. But just you wait and see. What 'an unknown thing life'⁵⁵ is – yet I hope our bond is long.”

That is what he said, anyway, and it was not apparent that he was actually

⁵⁵命こそ知らぬわざなれ. Cf. MYS, 6: 1043, Otomo no Yakamochi (d.785),

tamakiharu / inochi ha shirazu / matsu ga e wo / musubu kokoro ha / nagaku to zo omohu

‘No one knows the lifespan / Allotted to his soul / I tie a branch of pine / And hope the bond is long’ (Doe, p.111).

Cf. also the *Saneakira Shū* (personal collection of Minamoto no Saneakira (910-970), son of Kintada. Saneakira has four poems in the *GSS*, one in the *SIS*, three each in Teika's *Hachidaishō*, *Sanjūrokuninshū*, *Toshinari Sanjūrokunin Utaawase*, and *Jidai Fudō Utaawase*.)

<i>nagarahemu</i>	shall this life last long
<i>inochi zo shiranu</i>	– that of course I do not know
<i>wasureji to</i>	but I shall not forget
<i>omohu kokoro ha</i>	these my feelings of longing
<i>tsuki-soharitsutsu</i>	and I cling to those feelings

insincere just from hearing him.

Hearing Chūjō talking away with such extremely clever words, Ariake felt typical love affairs were really pointless things he wanted no part of.

“Why doesn’t he say how things really are, since the outcome is the same? His Lordship the Sadaijin even said His Majesty was indisposed with a cold yesterday and today, and he had hurried to visit him, so how could there be time for a musical banquet? Men and women have just the same bodies, yet the fact is that it really seems to be women’s wretched lot to be deceived by their lovers.”⁵⁶

Such were his thoughts as he watched, and he could not help thinking that the intentions of the creation gods were really quite disheartening and distasteful.⁵⁷

Section 12.

The woman, altogether absorbed in her distress, had nothing in particular she could say in reply. They talked of this and that for a short while, then Sanmi-no-Chūjō indifferently put on his court cloak, then sat right down again and made extravagant promises, and although they really didn’t appear to be lies, it was really pitiful.

He made to leave but then came back in, saying,

⁵⁶ただおなじ身の、なほ女こそくちわしく、人にあざむかれんとなれるものにはありけれ. Cf. *Genji*, Yūgao and Hotaru references in Ôtsuki’s note, (1979, p. 56, n. 3).

⁵⁷産霊の神の心むけは、いとど心うくぞおぼしうとまるる. A similar sentiment is found in *SIS* 1265 XIX (Miscellaneous: Love), Anonymous. Cf. Ôtsuki’s note (1979, p.56, n. 4.)

Ariake no Wakare, Book I, Chapter IV (9-15)

toki no ma no although I'm aware
wakare no miti to I'm taking to the road for
omohedomo but a brief parting
otsuru namida wo yet I just cannot hold back
e koso todomene my tears that keep on falling

and looking full of love. To this she replied,

namida dani if those very tears
kokoro ni kanahu were in fact in the power
mono naraba of my heart's desire
shibashi ha sode ni I would make them stay a while
todome-mitemashi as keepsakes on my own sleeves

True, he didn't seem completely inattentive, yet was it perhaps that his violent passion was intensifying for someone else?⁵⁸ It was not particularly late, yet he left so coldheartedly.

Section 13.

Although there was not yet a moon, at the sight of the night-sky now delightfully scented with plum blossoms, Chūjō recited the poem "How foolish is the darkness,"⁵⁹

⁵⁸It was, in fact. He is hurrying off to visit the wife of Prince Nakatsukasa.

⁵⁹KKS, 41 I, (Spring I), Ōshikōchi no Mitsune (also alluded to in Chapter VI, Sect. 24).

Plum blossoms on a spring night.

haru no yo no yami wa ayanashi ume no hana iro koso miene ka ya wa
kakururu

how foolish is the / darkness on this spring night – / though it conceals the / plum

even though it was not exactly an obscure allusion, and then there was only the sound of his departing footsteps. Ariake found it too dismaying.

The woman was quite distraught with terrible worry, and being in this state did not see him off, but slipped over to the doorway, and remained there weeping bitterly.

“How utterly pitiful!” thought Ariake. “Despite the fact that he seems so lacking in devotion she just can’t stop loving him” and he continued to stay close by and listen, and right then and there burst into tears beside her.

Since it was a place where there was no sign of anyone else around, I suppose there was no-one to look askance at his behaviour, so he must have felt at ease, and he drew quite familiarly close to her.⁶⁰

<i>ware sahe ni</i>	would I be the one
<i>urami-yasemashi</i>	to hold a grudge against you
<i>ada-bito ni</i>	for your predestined vows
<i>nabiki-somenuru</i>	which have drawn you to fall in
<i>moto no chigiri wo</i>	love with a quite faithless man?

“When I see how hopeless your feelings are, I can’t help feeling reproachful.

If his heart were as mine, he would not forsake you while you look so heart-rending.”

When she heard how Ariake spoke these words, how could she not be astonished?

“Now what’s this that’s happening to me!”, she thought, and she could feel blossoms’ and color / it cannot hide their perfume (Rodd, p. 60).

⁶⁰ことに、人気すくなきところからはあなづらはしきにや、いとなれ顔にさしよりて、Ariake seems momentarily to have forgotten that he is invisible.

herself breaking out in a sweat of fear and embarrassment.

“Even though you will consider me unpleasant or make light of me, you have absolutely no reason to fear that I should intend to treat you rudely. Hearing his pretext of a non-existent summons to the Court of Heaven, I couldn’t help feeling reproachful, in fact I simply had to tell you this. I have even felt like this for some years, I might say, yet although I have become used to seeing you, when you put barriers between us it brings an unfathomable bitterness.”⁶¹

As the extremely charming Ariake said this he was close by, but the place was so run-down,⁶² she wondered if he was perhaps a tree-sprite or something, trying to trick someone, and she couldn’t help trembling violently.

Section 14.

Lying prostrate in complete confusion and feeling terribly afraid, the woman still looked touching as Ariake talked to her of one thing and another, and I suppose she gradually realized how deeply appealing he was.

She felt so ashamed of her wretched self that she thought she could die, yet on the other hand she did not want to seem unsympathetic at all. Although she was a quite forthright and strong-willed woman, she gave a faint, decorous reply, which made Ariake

⁶¹ことわり知らぬうらみもそひはんべりぬれ, an echo of *Sagoromo*, cf. Ôtsuki note (1979, p. 60, n. 3.) Has Ariake really felt like this, or is he just using formulas appropriate for the occasion?

⁶²いたくあれたところ、木魂やうのもの、ひとはかるにやと, an echo of *Genji*, Ch. 15 ‘Yomogiu,’ cf. Ôtsuki note (1979, p. 60, n.4.)

think that a woman of this class, under appealing circumstances, was indeed something quite captivating. It was strange how strongly attached to her he felt, and in his confusion he sighed deeply, and unexpectedly spoke quite spontaneously,

<i>sode kakete</i>	tying back my sleeves
<i>wori mo mitemashi</i>	I would like to try to pluck
<i>mume no hana</i>	this blossoming plum
<i>hito no shime-yuhu</i> ⁶³	if it is not the ornament
<i>kazashi narazu ha</i> ⁶⁴	of someone else's headband

"Although you might reasonably consider me extremely contemptible, I could not just turn away when I saw you in such anguish at being abandoned. How strange indeed you must think me. Yet, when that manifestly untrustworthy heart, like the 'moon which shines equally over all villages,'⁶⁵

⁶³Cf. MYS, 2496, *Komabito no / nukagami yueru / shimeyū no / shiminishi kokoro / ware wasureme ya* 'As the yū-cloth is dyed fast and deep / Which ties the forelock of the men / In the land of Hi, / So is my heart coloured with love; / How can I forget? (NGS, p.57.)

⁶⁴Anthologized in FYS, 1160, with headnote ... *しのびてかいばみ給ひける ... 女になつかしきさまにかたらはせ給ひて* 'he was secretly spying ... then made most affectionate conversation with the woman.'

⁶⁵里わからぬ月の心は, cf. *Genji* Chapter 6, *Suetsumuhana*, 里わからぬ影をばみれど行く月のいるさの山をたれかたづぬる 'The moon sheds its rays impartially here and there / And who should care what mountain it sets behind?,' tr. Sedensticker, p. 115.

finally slips from sight, then be sure to turn to me without fail.”

Hearing this, she felt indescribably attracted to him, and indeed was suddenly acutely aware how shaming this whole situation was.

<i>shime-yuhishi</i>	since that long ago
<i>mukashi no kage no</i>	moonlight on a dyed hairband
<i>kareshi yori</i>	has faded away
<i>hito mo tadzunezu</i>	plum blossoms adorn a house
<i>yado no mume ga e</i> ⁶⁶	that no-one comes to visit

I need hardly add that she tried to look as if she had recovered her composure. She really was the kind of person who made him feel increasingly attached to her.

Section 15.

When the cock crowed several times, Ariake felt uneasy about this unplanned night out and said, “From now on, no longer gaze all by yourself at a depressingly gloomy sky. Please favour me a little with a lover’s complaints. I am too concerned with your reputation and that of your father to behave badly.”

Good-looking as he was, he was going out furtively and making romantic promises, becoming involved in various affairs, “How rash of me to have wandered around enjoying myself like this”, he thought, and he sighed all the more.

Pressed into departing by the repeated impulsive cries of the dawn cock,⁶⁷ wandering

⁶⁶Anthologized in *FYS*, 1161. Interestingly the headnote states ‘the response – speaker unknown,’ 御かへし- よみ人しらず, although poem 1160 correctly identifies the ‘Taishō’ as the speaker to an ‘onna.’ There is also a variant fourth line: 人もたづねぬ, and in the fifth some texts have 香 for 枝.

along to nowhere in particular, he realized how strange his behaviour was, considering the truth about himself.

⁶⁷そぞろなる八声のとりにもよほされいでて, – similar diction to a passage in *Asaji ga tsuyu*, cf. Ôtsuki's note (1979, p.64, n.1.)

Chapter V.

Section 16.

Then, not that far off, lurking deep in the shadows, there was the escort who had been whispering with Sanmi-no-Chūjō the evening before. He was furtively holding a horse. Seeing this, Ariake thought right away that Sanmi-no-Chūjō must be hidden somewhere nearby.

He paused there for a moment, wondering exactly where he was. It turned out to be the Udaijin's⁶⁸ Sanjō residence.

There was no kind of roofed earthen perimeter wall, nor even a gate right there. Ariake quietly entered through the western wall where some parts had collapsed. He looked around – the Lady-in-Waiting, Kannotono, the elder daughter, was presumably in service at the Palace.

So this was the place where he had heard the Udaijin let Prince Nakatsukasa⁶⁹ stay when visiting his other daughter Nakanokimi. Nakanokimi was really quite voluptuous and ostentatiously attractive,⁷⁰ yet her father, the Udaijin, had once approached the Sadaijin about her and Ariake. However, since the Sadaijin was not at all receptive to such a

⁶⁸First mentioned in Chapter II, Section 5.

⁶⁹中務卿宮, first appearance, the Minister of Central Affairs. 'It was considered the most important of the eight ministries, and its minister, who was required to be in constant attendance on the Emperor, took precedence over his seven colleagues.' (McCullough 1980, p. 806.)

⁷⁰いみじく色めかしくはなやかなるを. She becomes an extremely important character in the story of the next generation, in Books II and III.

match, her father had consented to Lord Nakatsukasa making conjugal visits to her from some point in the year before last.

Section 17.

He certainly was very far from charming, Prince Nakatsukasa, and his best years were long gone.⁷¹ There was even gossip all over the court that, unlovely as he was, his wife now found him simply painful to look at,⁷² so Ariake was quite curious about what he looked like, and went into the residence to find out.

In a room some way off he saw the Prince, utterly absorbed in his Buddhist devotions, prostrating himself in prayer, monotonously reciting the passage “she will immediately go to the world of Peace and Delight,”⁷³ over and over again, character by

⁷¹いと愛敬はるかに、さだすぎたまへり。

⁷²みたてなく、みまうくのみ、reminiscent of the description of the Safflower Lady's nose in *Genj*, Chapter 6, *Suetsumuhana*, かたにかきてもみまうきさましたり。

⁷³即往安樂世界, from the twenty-third chapter of the Lotus Sutra (妙法蓮華經), ‘The Former Affairs of the Bodhisattva Medicine King’ (藥王菩薩本地品): “If a woman, hearing this Chapter of the Former Affairs of the Bodhisattva Medicine King, can accept and keep it, she shall put an end to her female body, and shall never again receive one. If after the extinction of the Thus Come One, within the last five hundred years, there is then a woman who, hearing this scriptural canon, practices it as preached, at the end of this life she shall straightway go to the world-sphere Comfortable (Sukhāvati,) to the dwelling place of the Buddha Amitāyus, where he is surrounded by a multitude of great bodhisattvas, there to be reborn on a jewelled throne among lotus blossoms, never again to be tormented by greed, never again to be tormented by anger or folly, never again to be

character, phrase by phrase, in a booming voice. It was not pleasant to hear. This particular evening was the anniversary of the death of Her Ladyship, the Prince's mother, and so he was abiding by the Eight Buddhist Prohibitions,⁷⁴ and performing his Buddhist devotions.

Ariake very quietly drew himself in. Since a side door was very obligingly left open, he entered and looked around. Just as he had thought, there they were right up close to where he was, stretched out together. It looked like an utterly intense relationship, in which they had at last managed to get together for a rare meeting, and were fretting over the coming of dawn. Their feelings for each other did not, however, give the impression of being equal – the woman seemingly much more involved, pressing closely up against the man, entwining her body intently with his⁷⁵.

At the sight of this all Ariake could think was, "Although I have come to dislike men for being so offensive, even a woman of her class can take part in unseemly behaviour,"⁷⁶ and he seemed at a loss for words, it was so excruciating to watch.

tormented by pride, envy, or other defilements." (Tr. Leon Hurwitz, *Scripture of the Lotus Blossom of the Fine Dharma*, 1976, p. 300, original text cited in Ôtsuki 1979, p. 66, n.2.) Note that this passage describes the very moment where the woman changes sex by virtue of rebirth in paradise, hardly likely to be coincidental, given the preoccupations of this monogatari.

⁷⁴はっさいけい 八斎刑, against killing, stealing, adultery, lying, drinking alcohol, adorning oneself, singing and dancing, and living in too large a residence.

⁷⁵女はまさりざまにおしあてて、いみじくまとはれたるさま, a racily physical description compared with the typical style of earlier monogatari.

⁷⁶男をこそ、うたてあるものに思ひうとまれたまへれ、かばかりのきはに

Section 18.

It was exceptionally disagreeable and he wasn't going to stay another moment. He was stealthily making his way through a room where a lamp was burning when he overheard the voices of what sounded like a number of young female attendants apparently chatting away. He thought they were up rather late, and though he wasn't particularly interested in them, he secretly listened in. It turned out they were actually talking about himself.

One was saying,

“Really you know, for such a splendid-looking person he's altogether too reserved — he's just like some holy man earnestly performing rituals.

Absolutely too intense. It's so disappointing.”

At which another remarked,

“Other people are so nonchalant about getting involved in relationships,⁷⁷ is it any surprise he's not interested in the people of our world? But I wonder what he really has in mind. Is he waiting for some heavenly being⁷⁸ to appear?”

Another one had this to say,

“Oh dear, if only instead of going against our master's wishes,

Major Captain Ariake had agreed to marry the master's daughter. It would

も、かたはなるわざはまじるなりけり。

⁷⁷なにごとも、なのめにうちまぎれたるたぐひこそあれ。

⁷⁸いかなる天人をかまちみたなはん. An ironic reference, given Ariake's own circumstances.

have put years on my life, I can tell you. Even the way he intones the sutras is quite different from that man she ended up marrying.”

“Well really, what’s the point?” said another, “Don’t keep going on about what might have been. What will be will be, and that goes for everything. If someone is too outstanding they incur the curse of an early death, you can be sure of that. Anyway, Ariake’s father the Sadaijin is so excessively attached to him that he’s brought about this lamentable state of affairs by preventing any marriage.

“It’s exactly the same with Ariake’s young sister. She’s kept out of sight behind the curtains. What with such reprehensible behaviour from the Sadaijin, I’ve heard people are speaking very ill of him. Yet he will probably keep deferring the daughter’s presentation at court.

“If that’s the case then she’s just like that Atemiya in the old *Romance of the Hollow Tree*⁷⁹ who kept putting off suitors, isn’t she. The fact is, Ariake is so outstanding, who else could be a match for him other than our master’s daughter? Now if they were to live together then the two of them would surely be received by heavenly maidens!”⁸⁰

⁷⁹貴宮のたぐひならん. The *Utsuho Monogatari*, 宇津保物語, is an early Heian, pre-*Genji* tale. In the third chapter, (藤原の君), the Princess Atemiya fends off sixteen suitors before finally marrying the Crown Prince. This chapter has been translated by Edwin A. Cranston, “Atemiya: A translation from the Utsuho Monogatari,” *Monumenta Nipponica* 24 (3) 1969: 289-314. The reference to a *tennin* is of course even more ironic than the previous one, and involves a transposition of gender too.

Yet another added,

“You know, they say that His Majesty himself is actually in no particular hurry to receive Ariake’s sister. And that the Sadaijin, Ariake’s father, is not that close to His Majesty and probably doesn’t do much to advance the suit. Now if His Majesty specifically asked for her, how could he decline? The Sadaijin knows just how very worried His Majesty is at not having any children from his women,⁸¹ so why doesn’t he present his daughter without worrying about offending the Udaijin?”

Ariake found this empty gossip quite hateful, so he left uttering a poem,

<i>nami koyuru</i>	leave the wave-washed pine
<i>matsu woba okite</i>	that stands for disloyalty ⁸²
<i>kage kiyoki</i>	and do not confuse
<i>tsuki no katsura ni</i>	the pure and shining moonlight
<i>kumo na magahe so</i>	with the murkiness of clouds

The women could smell the scent of his robes but not see him, so their hair stood on end

⁸⁰ただもろともにおきふして、二人ながら天人にむかはれたまふべきぞ。

⁸¹女御殿かくゆかりなくしておはしますうちうちの御思ひのほど聞きたまひ

に。 This may be a reference to the Udaijin’s daughter Kannotono.

⁸²Cf. KKS 1093 XX (‘Court Poetry’), Anonymous, 君をおきてあだし心をわがもたばすゑの松山浪もこえなむ ‘if ever I should / change my mind and banish you / from my heart then would / great ocean waves rise and cross / Suenomatsu Mountain.’ The impossibility of waves crossing Suenomatsu Mountain is also behind KKS 326 VI (‘Winter’).

with fright as they said, “This must be a rebuke from the God of the Kasuga Shrine⁸³ for our worthless gossiping,” and they shivered in fear.

Meanwhile Sanmi no Chūjō had finished his blandishments, yet even though he had now put his robes back in order, they were still entwined, and he was making no move to go.⁸⁴ The way they drenched each other’s sleeves with tears on this, one of their few and infrequent meetings, really didn’t seem in the least bit shallow, and yet to Ariake it looked intensely distasteful and he thought it quite repugnant.

Before the woman had finished saying,

<i>kakute tada</i>	even such as it is
<i>itohu inochi no</i>	how I wish my wretched life
<i>kienanan</i>	would vanish away
<i>taezu kanashiki</i>	so ceaseless is the sadness
<u><i>kokoro kudakade</i></u>	of my heart still unbroken ⁸⁵

⁸³The shrine of the tutelary deity of the Fujiwara clan. Ôtsuki points out (1979, p.72, n. 2) that the Fujiwara clan supplied all imperial consorts from the reigns of En’yū through Go-Ichijō (970-1028), but starting with the reign of Go-Suzaku the situation changed, and by 1086 in the reign of Horikawa, of the 25 highest ranking nobles, 17 were born of Fujiwara and 8 of Genji. While this lady-in-waiting’s remark sets this scene in a time of Fujiwara ascendancy, it also reveals a pejorative stance towards the Fujiwara more characteristic of the later period.

⁸⁴中将いみじきことをいひつくしていまぞ真衣などひきつくろひても、なほえうごかずまとはれて。

⁸⁵Anthologized in *FYS* 901 (Love II), with the headnote ‘Composed at daybreak

‘All ungrudgingly would I give up this life ...’⁸⁶

it had become broad daylight, and Sanmi-no-Chūjō left. As she was seeing him off disconsolately, Ariake whispered in her ear,

<i>kotowari ni</i>	reckless indeed is
<i>aranu inochi ha</i>	this life of yours, yet it will
<i>kie mo sezu</i>	not vanish away
<i>kokorodzukara no</i>	even if you are matched with
<i>mi ha taguhedomo</i>	him and get your heart’s desire

and saying this, he also left.

As he made his way he was sunk deep in thought about the various things that befell these people, and he kept thinking about the consequences of that malicious gossip. ‘If I carry on dressed like this,⁸⁷ there is no doubt that I shall probably have to endure people’s criticism,’ he thought, and he just kept getting more and more depressed.

while her lover was making a stealthy departure: Lord Nakatsukasa’s principal wife,’ し
のびたる男のいでなんとするあかつきよめる: 有明の別の中務卿みこの北の方.

⁸⁶Cf. *Genji*, Chapter 12, *Suma*: *oshikaranu inochi ni kahete me no mae no wakare wo shibashi todomete shigana* ‘All ungrudgingly would I give up this life if before my own eyes I could only manage to stop him leaving a moment.’ Cf S. p.229.

⁸⁷なほかくてすぐさんに, i.e. as a man.

Chapter VI.

Section 19.

Along with all this, Ariake was also preoccupied with whether there was some way to interpret the dream he had had,⁸⁸ and in this state he went to see if matters were still the same at the Sadaishō's residence. He found that the Sadaishō's principal wife had returned. She didn't seem to have the least idea about all the goings on.⁸⁹ She passed her time playing games like *go* and *hen*⁹⁰ over in her apartments. From her appearance she didn't seem like a parent, but had a youthful beauty.

‘Although she looks just over twenty, I gather that she must already be well into her thirties, so how remarkably young she is for her age! Hardly what one would call an unfortunate marriage for him. So her husband's straying really is all the more unexpected. There is nothing quite so unreliable as a man,’ thought Ariake contemptuously, which I really find rather regrettable.⁹¹

As for the daughter, she was really blossoming into her full beauty, but was so overwhelmed by her worries that she was unable to look her mother in the eye, and the sight of the girl deep in thought and so depressed would make even a barbarian from out in the wilds really weep for her.

⁸⁸Mentioned at the end of Chapter II, Section 5, but never explained.

⁸⁹Apparently contradicted later in this chapter, in Section 21.

⁹⁰*hen*: a game of guessing the hidden parts of characters in Chinese poems (cf. Morris, *Pillow Book*, n.334).

⁹¹Narrator's comment.

Section 20.

The Sadaishō was sitting at some distance from the women, and despite his troubled state was nonchalantly plucking at a biwa.

The lady addressed her daughter,

‘Recently the nights have been so tranquil and just right for it, so why haven’t you been taking koto playing lessons? It’s been so long since you touched the koto, so you’re really still quite the beginner,’

to which the girl replied, ‘I’ve been feeling so terribly unwell, and I really won’t know how to play at all now,’ diverting her mother’s attention with these words, and finally the girl leaned back and stretched out to sleep.

‘Of all these that I have seen, how remarkable she has grown up to be!’ thought Ariake, and compared her with his impression of the woman who had said ‘So ceaseless is the sadness’⁹² If his male appearance were really his true self he would certainly never cease to think how he would always stay by her side.

Section 21.

Now ‘the straight path trodden in dreams’⁹³ had become a reality for the Sadaishō’s

⁹²The principal wife of Prince Nakatsukasa, when her lover Sanmi-no-Chūjō is leaving in I.18.

⁹³KKS, Book XII (Love II), 558 (Fujiwara no Toshiyuki): こひわびてうち寝る なかにゆきかよふ夢の直路はうつつならなむ ‘Would that it were real – / the straight path I trod in dreams / during the brief time / when I slept, drained by passion, / and went to visit my love’ (McCullough 1985). The dream which came true was the Sadaishō’s, of

stepdaughter (I suspect it must have been because of a deep karmic bond from a previous life), but the girl herself didn't understand the first thing about her condition at all. The one person who truly looked out for her was her attendant Jijū,⁹⁴ who could see that something looked amiss, and it turned out to be something which had become rather noticeable.

Worried that her young Ladyship had no idea about her situation, Jijū found a suitable opportunity and explained it all to her. I really wonder how the poor girl must have felt after that! Wondering 'How can I even live out the rest of the day!'⁹⁵ she just lay there overwhelmed by the sheer awfulness of her state.

Her mother, the Sadaishō's principal wife, had always discreetly noted her husband's suspiciously frequent comings and goings and had secretly watched the situation. Of course, she could hardly begin to understand what her daughter must be feeling, yet, as she kept on fretting over this unprecedented relationship,⁹⁶ she couldn't help but burst into floods of tears. "It must all be a dream. Please let it all be a dream" she thought, feeling completely trapped by the situation.

course, not his stepdaughter's.

⁹⁴This lady-in-waiting, though not a prominent character, plays an extremely important role. There is much to suggest that the tale is in fact being narrated from her point of view.

⁹⁵*GSIS XII (Love II)*, (Akazome Emon). あすならばわすれるる身になりぬべしけふを過ごさぬ命ともがな 'If tomorrow comes, then I should be forgotten – my only hope is that I shall not live on a moment beyond today.'

⁹⁶世の人に似ぬちぎりの心うさをおぼしつづくるに.

The Sadaishō came into the room and stretched out beside the girl with a knowing leer. “Don’t worry about her Ladyship, she’s busy overseeing the staff and won’t come here,” he said. Then he carried on meanly carping at the girl, in his usual quite offhand way.

Just then, Jijū managed to make out the absolutely unmistakable form of someone there behind the screen, even though it was very dark there. She recognized the Sadaishō’s wife and thought “I know this is eventually going to come to light, but what can I possibly do about it now?” as her heart raced. But it would really be terrible to sidle over to the Sadaishō’s wife then and there and mutter things with a knowing look. So she just stayed completely still, pretending to be asleep, though her heart was pounding as if she was climbing a mountain. She was in a state of complete confusion. “What on earth can I do in such a situation” she thought, being a rather callow young woman. Then, very very softly she raised the curtains as if she was in attendance and waved her hand to say “Her Ladyship is here.” Imagine how the Sadaishō and his step-daughter must have felt then!

From the things he said, the Sadaishō hadn’t a second thought about what rumours people heard or what his wife felt. But actually his feelings about her were exceptionally strong, so inwardly he worried about what they must both be thinking about him, and was beside himself hoping his wife wouldn’t recognize him there, but there was no way out. Trusting that no one else was around he had slipped off his court robe and put it aside, and he was terribly shocked to realize just how obvious the situation must seem.

Although the girl had passed each day from dawn to dusk completely without the will to live, surely she would be even more unhappy after what had just happened. Without actually saying those even more ominous words [“I want to die”], she broke out

into a sweat and was drenched in her tears.

Section 22.

It would be quite disagreeable for the Sadaishō's wife to face him under these circumstances, so even though she was heartsick at what she had seen, she quietly slipped back to her own quarters. Pretending nothing had happened she made conversation with her ladies-in-waiting, while the Sadaishō, his head whirling with myriad thoughts, hurried out [from behind the daughter's curtains] and into a guest room.

The daughter wondered how she could ever face her mother again, and was absorbed in utterly despairing thoughts of how all her life's hopes were dashed, when Ariake, who had seen everything, as usual, blew out the lamp burning in front of the girl and softly stretched out alongside her.

"I know you must think this terribly rude and frightening, but 'I have been with you over the years as a guide,'⁹⁷ feeling that I have come to know you quite well, and I really have grown very close to you. You look like you are utterly confused by these terrible events and of course you must be anguished. Myself, I have completely abandoned all caution. If you share my feelings in the slightest, allow me to invite you home tonight, and if you don't think ill of me as a complete stranger, then I shall

⁹⁷へにける年をしるべに, cf. *GSS XIV* (Love VI), 1022, Anonymous, おもひつつへにける年をしるべにてなれぬるものは心なりけり 'The years I have passed in continuous yearning – there was as my guide one who became dear to me – their love was true indeed.' This appears to be the same 'secret admirer' argument Ariake used with the Sanjō Lady in Chapter iv.13. A well tried Heian lover's 'line' perhaps?

never think ill of you either.”

When he said this she wondered what was happening to her now. She felt like she was lost in a dream, and the scent of his robes and the sound of his breathing, it has to be said, began to make her long to have him close to her. He didn't seem very manly, but in her distracted state she didn't find this in itself at all regrettable.⁹⁸ In floods of tears she uttered this poem,

<i>mi wo sutsuru</i>	If you are indeed
<i>ihaho no naka no</i>	a guide here amidst these rocks
<i>shirube seba</i>	where I give up hope
<i>ta ga makoto woba</i>	I wonder which of you two
<i>tanomazarubeki</i>	I should no longer trust in

and the sight of her as she spoke touched him deeply. He replied,

<i>tanomi miyo</i>	try to trust in me
<i>omohu omohi no</i>	and give up all this despair
<i>mi wo sutete</i>	and all your worries
<i>hito no makoto ha</i>	know if my sincerity
<i>geni ya asaki to</i>	is something shallow or not

“Listen and let me persuade you. I am not going to lead you away to do you any harm. Of course you are afraid because you do not know who I am, but even so, I am certainly not a person that you loathe.”

As he spoke, he seemed so completely young and attractive that she thought in a

⁹⁸ををしからぬに、そこら思ひくだけつる心のはては、これをうしと思ひ
たどられず。

daze “I really am so wretched I can think neither of my past nor my future, but I certainly can never face Her Ladyship my mother again.” Since she seemed to be unreservedly drawn to him, he declared his love for her all the more, but even as he led her out of the house his thoughts were elsewhere. Despite what he had said, he wasn’t physically able to carry her in his arms, so he consoled her as best he could and led her to the entrance of a passageway.

Section 23.

It was some days after the tenth of the Third Month, a full moon was shining down, and the young girl, I need hardly say, looked quite resplendent.

Major Captain Ariake gave an outward impression of being distinctly forceful, but he was actually quite delicate, and the moonlight quite unsettled him, so anyone watching might have wondered whether he was indeed a heavenly maiden who had descended.⁹⁹

He was wearing a *sakura*-colored¹⁰⁰ court cloak, deep purple lightly embroidered loose-laced silk trousers,¹⁰¹ and *yamabuki*-colored¹⁰² outer robes, conventional shades, to be sure, but when it was Ariake who was wearing them he seemed quite peerless.

The young lady had slipped off all her outer robes leaving only the single-layer

⁹⁹大將は、せめてもすくやぎたまふうはべだに、いみじうなよびすぎたまへるを、ましてうちみだれたまへる月かげは、あまくだれらん乙女のすがたもかばかりにやとぞ目もあやなる, another ironic reference.

¹⁰⁰White exterior with red or violet lining.

¹⁰¹うきもん さしぬき
浮紋の指貫.

¹⁰²‘yellow mountain rose’: light yellowish brown exterior with a yellow or red lining.

ones, over which her hair flowing in the moonlight looked incomparably superb. Yet all the while she must have been thinking how wretched, how terrible, how shameful she was. Nevertheless, she just couldn't help being deeply attracted to Ariake's appearance and personality. She felt no attachment to her ghastly home, so I am sure she really must have felt she wanted to leave absolutely as soon as possible. Since the invitation was so friendly she finally consented to leave with Ariake.¹⁰³

Now Jijū, she felt that everything was wretched and shameful, and was quite beside herself with so many problems to worry about. Yet she had certainly seen some things herself in that house and had got only too used to them, so she was certainly not at a loss. Furthermore, to judge from his appearance, why shouldn't he take the young lady off somewhere? Since he had seen everything that had happened anyway, wasn't it a little late to make a show of being ashamed now that things had reached this point?¹⁰⁴ So, at his earnest entreaty she put her mind at rest, went over, and got in the carriage.

Section 24.

They settled the young lady into the Western Pavilion of the Sadaijin's residence. Right away she and Ariake stretched out together, talking the night away until dawn, and it was indeed a 'foolish'¹⁰⁵ and 'hard to part from'¹⁰⁶ spring night. That must have been a

¹⁰³There seems to be a lacuna in the text here (Ôtsuki, p. 86, n.1).

¹⁰⁴Here the point of view of Jijū seems to merge with that of the narrator.

¹⁰⁵Cf. KKS 41, Oshikōchi no Mitsune alluded to in Chapter IV, Section 13 (see note).

¹⁰⁶*Rokujo Saiin Baishi Naishinnō Utaawase*, Senji, 惜しむにもとどまらぬもの
としりながら心くだくは春の暮れかな

night without compare, yet it would seem that this was a fruitless relationship. If someone were to tell that libertine Sanmi-no-Chūjō though, it would surely drive him into a frenzy.¹⁰⁷

Major Captain Ariake, realising that the Minister his father surely couldn't help wondering about the situation, told him absolutely everything that he had seen, right from the beginning. The Sadaijin thought this was precisely what he had been thinking about for so long,¹⁰⁸ and with his heart put at rest he offered up even more prayers than usual.

Since the young lady looked so outstanding, although the Sadaijin's wife had only managed to get a fleeting glimpse of the girl, seeing that she was such a nice girl, she must have felt terribly upset and sorry for her.

¹⁰⁷よしなき御仲らひなんめり。さばかり色なる三位中将に知らせたらば、
いかばかり心まどはさん, since they were both women.

¹⁰⁸It solved the problem of an official wife for Ariake and an heir for them both.

Chapter VII.

Section 25.

Her Ladyship the girl's mother wept all through the night. This was her husband's one failing and it was most disagreeable,¹⁰⁹ and now her daughter had come to no good. Yet it would achieve nothing to be upset and disgusted, and she certainly shouldn't blame the girl. Concealing her feelings as best she could, she went very quickly over to her daughter's quarters.

It was quite unspeakable. She was blindly convinced that the Sadaishō had now taken the child, and appalled at this thought she fell completely silent.

Previously she had felt that, even though her husband was behaving so terribly recklessly, she would conduct herself, outwardly at least, so as not to draw attention and criticism. If he continued to act so outrageously then she would just turn her back on the secular world and deliberately turn the girl over to him. But now that her daughter had disappeared, she wondered anguishedly what on earth was going to happen, as she wept uncontrollably there behind the girl's empty curtains.

The Sadaishō was thinking that his wife had not shown herself for rather a long time, but despite his restlessness he could hardly tell her to come and see him right away. Furthermore, his attendants were gradually beginning to find this all rather strange and that was increasingly embarrassing, so he decided he would work something out so his wife wouldn't ask awkward questions in future, and he returned to his own quarters.

Section 26.

The Sadaishō came to the conclusion that his wife must have heard about what

¹⁰⁹ただひとつ、御心のくせの心づきなさこそあれ。

was going on and felt very uncomfortable about it. He summoned a large number of his less intimate female attendants to wait on him, having them lay out all over the place various scrolls of Chinese texts to take his mind off this matter completely, and then had them roll them up again. He made to look as earnest and proper as ever, grooming his beard and moustache, and performing his duties. When his wife saw this she was disgusted, and saying that she felt unwell she secluded herself behind her curtains and lay right down. To her wetnurse and other attendants she said "Even though you may think there is something strange going on, don't go gossiping about it elsewhere. It would be very unpleasant and upsetting to hear," then she sealed her lips and even the Sadaishō couldn't find anything out. Usually he would anxiously go to see his wife when she was ill and ask how she felt, but he was so embarrassed now that he just couldn't decide what do. So finally he felt so sorry for her that he went to see her.

"You really are feeling rather out of sorts, aren't you. Tell me, how long have you been feeling like this?"

When he said this, about half of her attendants withdrew, whereupon she buried her face in her sleeves, unable to hold back any longer.

"When this started I was afraid that if I said anything, you would think it distasteful of me, making a fuss over nothing. Yet once you started to be a father to my child I realized that there was this terrible secret.¹¹⁰ Can't you at least behave a little less flagrantly?¹¹¹ When I realized you wouldn't, I

¹¹⁰The original text has みざらんいふを, possibly a lacuna or scribal error (Ôtsuki, p.92).

¹¹¹などか人めばかりをだに、おどろどろしからずもてなさせたまはぬ.

wondered what I could do¹¹², since you were determined to carry on in that way, I thought I should resign myself to my innocent child becoming your principal wife. But now you have behaved so maliciously and indecently, it is truly excruciating”

she said, choking on her tears. Her husband, terribly shocked, said, “What on earth are you talking about,” and, looking as if everything had confused him to the point of complete dumbfoundedness, the Sadaishō seemed a bit absurd. He kept swearing most earnestly that he knew absolutely nothing, but his wife replied, “That’s not so! What has become of my daughter?!” since she did not believe him at all, and now she was quite beside herself with worry.

It was perfectly true that the Sadaishō had absolutely no idea what had become of the girl, but since her condition had already become evident, now everyone in the house gradually realized what had happened to her. They were, however, unaware of the commotion between the Sadaishō and his wife, so at the Sadaishō’s residence they were all in the dark, as if someone had literally extinguished the lamps. When the Sadaishō’s wife thought of her former husband and how he had cherished her daughter as something incomparable, she felt that all the unhappy things that had happened were just unbearable. “My daughter has not even made her *début* at court yet. How wretched it is to be a step-child!” she thought, and her exasperation at him was all the more indescribable.¹¹³

¹¹²いかで, interpreted by Ôtsuki (p. 92) as thinking about becoming a nun.

¹¹³「いままで内にたてまつらぬだに、まことならぬはなほうきことなりけり」と、うむじたまふを、うはんかたぞなきや。

Section 27.

Major Captain of the Right Ariake had apparently behaved rather too reservedly with people at court. Now there were indications that he had settled down with someone who had no lingering attachments, and they just speculated endlessly about who she might be since nobody could identify her. Moreover, it seemed they were struck by how she was carefully being looked after and kept from sight.

There was of course good reason to conceal her condition for a while, and the Sadaijin's household was not going to make any announcements for now. Ariake thought that once he felt the matter was properly taken care of, then he really wanted to put behind him everything about these years, when this disguise had set him apart from everyone.¹¹⁴ He just wanted to conceal himself before the opportunity passed and he was revealed. But for now he was continuously melancholy, and when he thought of the personal attendants who had served him so closely day and night without being in the least aware of his true nature, he would gaze at them a while sadly imagining how it was going to be to leave them with no prospects.¹¹⁵ At the same time, Ariake felt it would be unthinkable to return blithely to society, as a woman of presumably little importance, with everyone knowing the truth about him. Instead he would never go outside his curtains, just like his reputed sister that his parents had always told people about. He would turn his back on this secular world.

At the various artistic skills that he had practiced over the years Ariake was

¹¹⁴かく人に似ぬ身を、なにごともさだすぎ、化けあらはれぬほどに、まぎれかくなむ。

¹¹⁵Anticipation of just such a scene in Section 69.

already considered a past master, and he was saddened when he thought how he would relinquish his flute-playing and change his koto style. In all court-related matters and his palace service Ariake had surpassed all that had gone before. He astonished the eyes and ears of all at court, and the Emperor himself held him in unparalleled affection, eagerly summoning him to participate in musical banquets day and night. For this reason, Ariake really had to make a special effort to constrain himself and hold back his natural delicacy a little in how he performed.¹¹⁶ When talking to the Emperor without others in attendance, Ariake made a point of never approaching the Emperor familiarly.

Other nobles such as the Udaijin and the Sadaishō, who were extremely licentious, fantasized about meeting someone just like Ariake, but who was a woman, and their desires welled up for any woman who resembled him.¹¹⁷ They listened to him as if they wanted to drink deeply his every word. Yet apart from diligently attending official functions at the Imperial Guardhouse, or being in attendance on the Emperor, Ariake did not respond solicitously or even exchange a single word of conversation. It seems to me that he was much too aloof and distant and people must have thought what a pity it was that he had this one feature that was open to criticism.

The young girl, Tai-no-Ue,¹¹⁸ was now conversing with Ariake most passionately,

¹¹⁶あまりに身をもてすくめ、なよよかなるかたはすこしおくれたるにもてなし.

¹¹⁷色まかしきあまりは、「かばかりな女をみんとき」と、よそふるかたはそぞろになつかしくて.

¹¹⁸This character is referred to as 女君, 'the young lady,' until Chapter VIII, where the name 対の姫君, lit. 'Lady of the West Wing,' makes an appearance, since that is

and she never gave the impression of harboring bitter thoughts about how and where he might be deceiving her. Morning and night they were most affectionate, and since they truly loved each other very deeply, Tai-no-Ue must have thought that Ariake was treating her with unexpected deference, after the way she was used to being treated by her distastefully aggressive stepfather when he was beside her.¹¹⁹ Nevertheless, she held absolutely nothing back, and since he gave no thought to including other women in his affections, she loved him even more than before, and they were most touchingly dependent on each other.

Section 28.

People might think that the birth had happened rather quickly, which would be rather awkward to explain, so although abundant prayer-services were performed for the birth, not a word of it leaked out, and in the Tenth Month, without being painfully indisposed at all, Tai-no-Ue gave birth to a shining jewel of a boy.

Everyone in the family was gladdened by this and felt that what they had so long wished for had come about¹²⁰. Yet they realized that the circumstances of the pregnancy risked exposing the family to ridicule, so they deliberately postponed any announcement of the birth. Since it was not as if there were many people who could see that there was a where she is installed in the Sadaijin's residence. From Chapter XIV, 対の上 becomes the more frequent term. Since this is the point where she moves into that location, that designation will be used from now on.

¹¹⁹おのづからすくよかに心づきなかりし御あたりにならひたまへる人、あやしくものとはくも思ひたどらるべし。

¹²⁰The provision of an heir.

growing child [in the household], there was no official word of the birth at all and the child was kept shrouded in secrecy. Tai-no-Ue¹²¹ herself realized there must be some good reason for this, so would she have told anyone?

That year there was an intercalary month. The winter was mild, and as the year drew to a close then the household was full of clamour, letting the news be known, talking about the Ceremony of the First Bath¹²² and other rituals, and they really put themselves out performing the ceremonies in a way that beggars description. Now that things had reached this point, the rudeness of not announcing who the mother was was quite inappropriate. Yet Ariake thought he would look ridiculous if Tai-no-Ue returned to the Sadaishō¹²³ now and he treated her [as before]. Accordingly, with utmost secrecy he broke the news to her mother alone.

Section 29.

Tai-no-Ue's mother was at her wits' end over her husband's outrageous behaviour, and as the days and months passed she became so sad at the loss of the daughter she

¹²¹Not 'Udaishō's mother,' as in *The East*, XXVIII (5), p.55.

¹²²御湯殿 : A ceremony performed in noble houses twice daily for the first seven days after the birth. It included sutra readings, twanging of bowstrings, sprinkling of rhinoceros horn, rice, a symbolic 'tiger head' etc. to ward off evil spirits. Cf. especially the detailed description given in *Murasaki Shikibu Nikki*, Sections 14-16. The ceremony marked the first bath in a newly made tub (made only after the successful birth), and since in Murasaki Shikibu's account it took place about six hours after the birth, it was the first ceremonial bath but not the first bath *tout court*.

¹²³It would have been customary for her to give birth at her parents' residence.

loved that when she heard the news she felt it was all a dream. She was so happy that she cried all day, then right away, very secretly, she made her way over to Ariake's residence, led by the lady-in-waiting Jijū, just like a court lady. Tai-no-Ue's mother found the thought of her new grandchild infinitely fascinating, but Ariake's parents, the Sadaijin and his wife, would not permit anyone even a moment [with the child]. So it was, that when she and Tai-no-Ue saw each other again under such remarkable circumstances, the mother was quite unable to stem the flow of her tears.

Jijū was also afraid that Captain Ariake was terribly deferential with regard to the Sadaishō, and bearing this in mind, she had absolutely no intention of telling the Sadaishō anything. Tai-no-Ue's mother was happy beyond words, and although she burst into tears, her face was wreathed in smiles. Tai-no-Ue's mother was still angry with her husband the Sadaishō, because he had not presented her daughter at court as a lady-in-waiting to the Emperor, which everyone was aware of, so she was estranged from him and was certainly not going to tell him anything. Her one concern was that her daughter be well taken care of, so their feelings as mother and daughter became ever more tender.

Chapter VIII. The Plum Blossom Banquets.¹²⁴

Section 30.

The Old Year changed to the New Year, and the Sadaijin's family had much more to be thankful for than people could tell from their carefree manner as they celebrated. And Major Captain Ariake, who had been so well cared for, looked quite incomparably splendid. But deep in his heart he wondered whether this would be the year to end the secret he had kept from people for so long, and he had many melancholy thoughts.

The Udaijin was a first generation Genji.¹²⁵ Although the Sadaijin was held in particularly high regard by the Emperor, the Sadaijin was extremely proper in his relations with the Udaijin, who was especially flattered that the Sadaijin was postponing the entry into court of his own daughter, and the Udaijin always made a point of visiting from time to time.

On the first there were the New Year's Felicitation Ceremonies,¹²⁶ then on the second, the Regent's Special Reception,¹²⁷ At the Sadaijin's they were performed with all the usual propriety and with particular polish. In front of the Western Pavilion there was a

¹²⁴Title not in original. Some chapters are sufficiently focused on a named event for such a title to seem appropriate.

¹²⁵A member of the Imperial Family who had been removed from the line of imperial succession, just like Genji in *Genji Monogatari*.

¹²⁶はいらい御拝礼. On the first of the year, New Year's Felicitation Ceremonies were held at the Imperial Court and in the residences of the high-ranking nobility, for visitors to pay their respects. An anecdote in the first chapter of the *Eiga Monogatari*, takes place at just such a ceremony at the Empress's (tr. the McCulloughs 1980, p.108).

red plum-tree, and behind the screens¹²⁸ the air was heavy with its full-blossomed scent,¹²⁹ making the whole occasion even more resplendent than in typical years,¹³⁰ and the chamberlains in attendance were turned out flawlessly.

The Udaijin was none the worse for his age and still cut a very fine figure, arriving with his children for all to see. The terribly old person was the Shikibu Lord, snowy with grey hair, showing how burdened he was with the accumulation of years,¹³¹ then after him came the Sadaishō, who evidently¹³² had privately revealed himself to be

¹²⁷りむじきやく臨時客. A banquet hosted by the Regent for the upper ranks of the nobility below the rank of Minister.

¹²⁸みす御簾.

¹²⁹西の対の御前の紅梅ひとつ、にほひかほりみちたる御簾のうちを、なほ例の年よりもひかりまさりてみゆるを、みいだしたる侍従らおきどころなき。Cf. *Genji Monogatari*, Chapter 23, *Hatsune* 'The First Warbler': 春の殿の御前、とり分きて、梅の香も御簾の内の匂ひに吹き紛ひて、生ける仏の御国とおぼゆ。'The garden of Murasaki's southeast quarter was now the most beautiful. The scent of plum blossoms, wafting in on the breeze and blending with the perfumes inside, made one think that paradise had come down to earth.' (Seidensticker, p. 409).

¹³⁰At this point there seems to be a lacuna in the manuscript (Ôtsuki, p.104).

¹³¹The original text is a skillful sequence of *kakekotoba* and *engo*, with ふる meaning both 'old' and 'to fall' which associates with 'snow' and 'accumulate.' Cf. the description of Prince Nakatsukasa in Chapter V, Section 17.

¹³²The *izenkei* form みえたまひしか following the emphatic particleこそ could indicate a sentence ending here, rather than the comma given by Ôtsuki, p.104. Ôtsuki

so aggressive.¹³³

Every pebble in the spacious garden of the Sadaijin's residence was brightly polished, and he had gone to great trouble to make everything quite splendid, so that even the voices of the glitteringly arrayed attendants seemed quite flawless.

Section 31.

Many of the guests were high ranking Counselors, and after a large number of them had already arrived, the sight of Udaishō Ariake's arrival, with his attractive features in the unclouded spring sunshine, was so very awe-inspiring, that all at the Sadaijin's residence had to shed tears.

The Sadaijin felt that Ariake's situation was very sad. He had been so anxious about people hearing about Ariake's birth that they had told no-one until Ariake was already in his tenth year,¹³⁴ and the Sadaijin remained full of concerns.¹³⁵ Although he was prefers to see this clause as more closely related to the following one. The alternative interpretation was chosen by Nakamura and Sozawa in their earlier Koten Bunko edition (1957).

¹³³すくよか 'aggressive, virile' is also used to describe the Sadaishō in Chapter VII, Section 27.

¹³⁴It seems slightly strange the the narrative should suddenly return to the circumstances of Ariake's birth, which were revealed in Chapter II, Section 6.

¹³⁵This is the end of one manuscript page (35-ワ) and the sense continues only very awkwardly with the following clause. Ôtsuki suspects some disordering of the pages, or scribal error, which may also account for the unexpected return to consideration of Ariake's birth (1969, p.149, Chapter VIII endnote 3).

now an adult, everyone noticed his radiant quality and it was evident how especially deeply moved they must have been by it.

Section 32.

The ceremonial banquet began with koto and other performances. The Udaijin sang ‘Ana Tōto,’¹³⁶ his voice splendid to the last note. The Sadaishō was a past master on the biwa, and thinking that it might reach the ear of Ariake’s coldhearted sister so she would think fondly of him, he played even more feelingly than usual, a quite unique performance. The flute-playing of the Sadaijin’s son Major Captain Ariake was much more strikingly touching and sad than usual as it made the heavens resound, which made everyone burst into tears that would not be stemmed.

Ariake had his own worries to fret over,¹³⁷ and he played a melody that everyone

¹³⁶A *saibara* of the *ryo-uta* variety with a 14-beat rhythm, one of the six *saibara* still in the court repertoire, though greatly changed from the 12th-century version. あな尊と / 今日の尊とさ / や / 昔も / はれ / 昔もかくやありけむ / や / 今日の尊さあはれそこよしや / 今日の尊さ. ‘How magnificent is today’s magnificence! Ancient times were brilliant too, ancient times also must surely have been like this, like today’s magnificence. How touching and fine this is, today’s magnificence.’ For a musical transcription and detailed comparison of the melodic features of both versions see Markham 1983, Vol. II, pp. 122-125 (music), Vol. I, pp. 358-378 (analysis).

¹³⁷As Ôtsuki notes (1979 & 1969), this is the first of three omens associated with Ariake’s musical talents, this occasion’s portents being repeated at the Plum Blossom Banquet in Chapter VIII, Section 34, and much later at the Suzaku-In’s Fortieth Birthday Celebration in Book III, Chapter VI, Sections 25-27, and one of the sources for the

was quite unfamiliar with, expressing every element of the music. The others all stopped whatever they were playing, and absolutely everyone was wiping tears away.

I suppose his playing must have reached right up to the heavens beyond the clouds, because the perfectly clear blue sky suddenly clouded up, a great deal of lightning flashed, and an unutterably fragrant scent wafted down. Without pausing to reflect, the Sadaijin leapt to his feet, took Ariake's flute, and hid it away.

"What a remarkable and ominous thing to see!," the guests all said, as their moods darkened. The Sadaijin was so dismayed at this that he hurriedly withdrew into the residence, whereupon various gifts, including some for the ministers, were presented to the guests, far exceeding usual practice.

Ariake's mother was even more beside herself. Her son's general appearance was all she could have hoped for, but she was very anxious for him, thinking that to disturb heaven and earth was really dangerous, as if his way of life up till now had not been extraordinary enough. After all, the least little thing sent her into a frenzy of sutra reciting.

numerous Heian and Kamakura period tales with such incidents can be taken to be the scene in *Utsuho Monogatari* describing the portents at the Autumn Leaves Banquet at the Shinsen'en. Similar scenes are found in *Sagoromo Monogatari*, *Hamamatsu Chūnagon Monogatari*, *Yoru no Nezame*, *Matsura no Miya Monogatari*, *Torikaebaya*, *Yaemugura*, and others. Where *Ariake no Wakare* differs in its invocation of this topos, is that the portents turn out to be indicators of the divine nature of the protagonist, rather than testaments to the superior human qualities of the protagonist.

Section 33.

Meanwhile, Tai-no-Ue was now quite comfortable to be with Ariake and thought of him with the deepest longings. She was now utterly dependent on him, and indeed Ariake had quite acute misgivings about this, though I really wonder whether he could have checked his feelings at that point. But even while he thought to himself that he would put an end to all this¹³⁸ right then, the days and months just kept on going by, and soon it was well into the spring.

This particular year was one when Ariake had to be especially careful,¹³⁹ and he made a point of stopping his wanderings. On occasions like the seasonal banquets¹⁴⁰ and ceremonies for appointments and promotions,¹⁴¹ people were continually surprised at how even more outstanding he was becoming. Even the Emperor at the Palace heard about Ariake's flute-playing and thought to himself, "He must be very reluctant to play his flute now, but we shall get him to relax and play for us, for I am really eager to hear it," and he insistently summoned Ariake to his side. But Ariake remained utterly impassive, and absolutely would not perform.

Each time this happened, the Emperor chided him, but there was no particular occasion that Ariake had to attend, and the Emperor could hardly go out of his way to

¹³⁸I.e. give up his male role and take orders.

¹³⁹A dangerous year perhaps, or maybe the situation is getting too complicated, or he is reaching a responsible age.

¹⁴⁰せち会.
節会.

¹⁴¹ちもく.
除目.

compel him to do so. Then, in the Second Month the Emperor decided to hold a musical banquet to celebrate the scent of the palace plum blossoms, which were exceptionally fragrant that year.¹⁴² He ordered a gathering of all the Senior and Junior Scholars¹⁴³ and Senior Courtiers¹⁴⁴ (those who were on more familiar terms with him, rather than the more distant ones), and had them pass the whole day in composing Chinese poetry.

Section 34.

Major Captain Ariake did not come to the Palace all day, but then when he was officially notified he came at dusk. The sunset glow and the scent of the plum blossoms made his physical presence quite overwhelming,¹⁴⁵ and the Emperor found the very sight of him even more dazzling than usual. The inspiration of the Chinese poems that he composed was such that the scholars who had practiced such composition all their long lives were visibly unable to hold back their tears, and the Emperor was even quite envious.

The Emperor handed Ariake a flute, and leaving him no way of getting out of it, urged him to play, finally looking really quite annoyed, but, unconcerned that the Emperor

¹⁴²Compare the very similar passage in *Torikaebaya*, describing the decision to hold a Plum Blossom Banquet in the Third Month (Ôtsuki, p.110, n. 1).

¹⁴³かみしも はかせ
上下博士

¹⁴⁴てんじやうびと
殿上人 : Courtiers of the Fourth and Fifth Ranks (an on certain occasions, those of the Sixth Rank), who were permitted to enter the Courtiers Hall (殿上の間).

¹⁴⁵There is very similar diction in *Torikaebaya*, both here and in the next sentence (Ôtsuki 1969, p. 57, n. 24 and n.25).

was evidently going to lose all interest in the banquet, Ariake replied,

“Previously, I never performed music publicly that I had learnt to play, but this spring when I did perform just a little, the clouds were strangely transformed,¹⁴⁶ and I realised it must be a divine rebuke.¹⁴⁷ After that, my father the Sadaijin also said that I must not perform this art any more, so since it is strictly forbidden, I really cannot comply with your request.”¹⁴⁸

Such was Ariake’s cool response to the Emperor. When Ariake declined to play, the Emperor felt very disappointed, took up the flute himself, and being an outstandingly skillful player, performed in a way that astonished people as much as Ariake had.

Section 35.

The Emperor’s flute-melody rising through the moonlit ground mists and up into the clear sky was exquisite beyond words. Ariake could not help but be charmed, and in place of his usual flute he took up the *shō*¹⁴⁹ that Sanmi no Chūjō had been playing and accompanied the Emperor with all his heart. There was something rather unfamiliar about his playing, and the Emperor thought with surprise that this must be what had happened before. It really made one think of a certain someone who climbed a mountain in the moonlight,¹⁵⁰ and Ariake played in just the same way, which astonished the heavens.

¹⁴⁶Section 32.

¹⁴⁷空にとがめあるよしみえ侍りしのち、

¹⁴⁸Similar diction in *Torikaebaya*, cf. Ôtsuki 1969, p.58, n.29.

¹⁴⁹笙の笛 : A multiple-reed instrument which is part of the gagaku ensemble.

¹⁵⁰A reference to *Matsuranomiya Monogatari*, and important intertextual reference

Outshining the stars, the moon shone even brighter, and the glow of the whole sky felt like it was coming closer.¹⁵¹ A fragrant breeze wafted all over the Palace and white clouds trailed across the sky.¹⁵² Seeing this the Emperor became extremely alarmed, and thought that Ariake would be especially bitterly resentful of him for remonstrating with him, despite the fact that the Sadaijin had apparently taken Ariake's flute and hidden it away previously. It was strange and ominous so he immediately made Ariake stop playing.

The things he heard from someone else did not really give the measure of the situation. Tonight the Emperor was seeing with his own eyes, and he thought it exceptional and astonishing. It was not as if a promotion was something that was not going to happen to Ariake eventually anyway, he thought. In fact it was not too much to expect this person because of the light it throws on the possible dating of *Ariake no Wakare* (See Introduction). In Book I Ujitada, while in China, out taking the night air wanders up a mountain on top of which exquisite koto music is coming from a cottage. The elderly man playing inside instructs Ujitada to seek musical instruction from Princess Hua-Yang. 'She is but a woman, and only in her twentieth year – sixty-three years younger than myself. But she came to this world with an inborn understanding of the zither from having mastered the instrument in a former life, and in this life she has received further instruction in its deepest secrets from an immortal sage.' 'Every year, on the nights of the full moon in the Eighth and Ninth Months, she goes into retreat on Mount Shang to practice the zither.' (Lammers 1992, p. 80).

¹⁵¹Ôtsuki's 1979 text omits the words まさりて、空の光 which are found in his 1969 edition following 月の光, but his modern Japanese translation in the 1979 edition reads as if they were there, so they are included here.

to reach the rank of Daijin,¹⁵³ so he should be promoted now¹⁵⁴ to make due note of this occasion until the end of time .

The Emperor then made an Imperial Proclamation¹⁵⁵ to the effect that he was promoting¹⁵⁶ Ariake¹⁵⁷ to Gon-Dainagon.¹⁵⁸ It would be foolish of me even to attempt to describe Ariake's resplendent robes, his form and features, and the overall impression he gave as he performed a formal dance of gratitude.¹⁵⁹

Since the celebratory banquet took place in the afternoon, a sacred libation of sake¹⁶⁰ was offered and those present were soon a little under the influence and tipsy, other than Ariake himself who remained rather aloof, which put rather a damper on

¹⁵²Very similar to the phenomena described in Section 32, with the omission of lightning.

¹⁵³大臣, Minister.

¹⁵⁴Ariake is still referred to as *Udaishō* or *Taishō* in the text after this.

¹⁵⁵^{せんじ}宣旨.

¹⁵⁶There are promotions under similar circumstances occurs in *Utsuho Monogatari* (Otsuki, p. 114, n. 2).

¹⁵⁷Ariake at this point held the rank of *Udaishō*, 右大将, Major Captain of the Right, a Lower Third Rank position associated with the *Konoefu*, 近衛府, the Inner Palace Guards, and the highest of the military ranks.

¹⁵⁸権大納言, Supernumerary Major Counselor. This was an Upper Third Rank or Lower Second Rank position in the Council of State (大政官, *Daijōkan*).

¹⁵⁹There is a similar procedure in *Torikaebaya*. (Otsuki 1969, p. 58, n. 29).

¹⁶⁰^{みき}御神酒.

things. His face was not flushed in the least, and the lightness of his beautiful complexion truly gave one the impression of the moon wandering through the clouds¹⁶¹.

¹⁶¹This recalls *Genji Monogatari* (Chapter 18, 'Matsukaze'), (Ôtsuki 1979) p.59, n. 37.

Chapter IX.

Section 36.

The Sadaijin must have heard about all this – I wonder when though – and in a state of great alarm he rushed to the Imperial Palace. Lady Omiya, Ariake's mother, really felt that she would be happy even if he were no better than other people at all — even if he had been inferior to them — just as long as she were able to see him enjoy a long life. So, what with these omens, she just worried herself sick wondering what sort of things were going to happen. Her husband and son would set off home¹⁶² from the Palace, and she was so upset that she resolved to go out of the residence to greet them.¹⁶³

True, he was not exactly the typical kind of Major Captain one found at court, but he was her distinguished and upstanding son. She had a meal laid out for him and did her very best to try to persuade him to have something, but he was as finicky as always and wouldn't eat a thing. Then she made a fuss, as if it was something new and surprising for him to behave like this. If he had made a point of leaving on a conjugal visit he would really have looked a bit silly,¹⁶⁴ so just for now he stretched out, and lay leaning on an arm-rest until dawn.

¹⁶²Similar diction in *Torikaebaya*. (Otsuki 1969, p. 59, n. 35).

¹⁶³The mother anxiously waiting at the gate is found in *Sagoromo*, Book I, also (Otsuki 1969, p. 61, n. 2).

¹⁶⁴Since his mother knows his real sex, to make a point of leaving for a conjugal night visit to Tai-no-Ue's quarters would seem embarrassing.

Section 37.

Early the next morning he went over to the wing where Tai-no-Ue was housed. He could see by the fact that she had not closed the lattice shutters that she must have spent the whole night gazing out. Lying down with her familiar *shō-koto*¹⁶⁵ for a pillow, she looked surprisingly just like a little child to Ariake – somehow refined and charming. He thought she looked so heart-rendingly poignant that any man who could be intimately close to her without responding would be lacklustre indeed.¹⁶⁶ Her hair was resplendently abundant, and to keep her for oneself without taking matters any further was, he thought, likely to incur karmic retribution.

“The Emperor kept me at his side until I became uneasy, so that it was hard to take my leave even during the night, and I stayed until dawn. You must be very worried wondering what is going on with this strange behaviour. But surely you must realise how unusually intense his feelings are for me.”¹⁶⁷

¹⁶⁵The 13-stringed koto, of Chinese origin, a more ordinary instrument than the relatively elaborate and luxurious *kin* (琴) or *wagon* (和琴).

¹⁶⁶Ariake *is* in fact responding to her like a man would.

¹⁶⁷Ôtsuki (1969, 1979) is undecided as to whom Ariake is referring to in these two sentences. He interprets it as the Emperor in his translation, but notes that it may well be the mother. The case for it being the mother is based on the fact that the last section ended with Ariake responding to her anxieties, and sensing the inappropriateness of claiming to have to hurry off to a conjugal visit, staying in the main building of the residence until dawn. *Ushirometashi* might seem more appropriate for the mother's concerns

Ariake no Wakare, Book I, Chapter IX (36-40)

Before I met you, I spent my life thinking I had no desire to remain in this world, and I would abandon it. But when I first set eyes on you it changed my mind. I couldn't help but be pierced to the heart with sympathy for you then, and yet now it grieves me terribly to think that what I am doing is wasting your life. Somehow I have a feeling that I am not long for this world, and there will be a parting that I never intended."

By the time he finished speaking he was already in tears. At this Tai-no-Ue looked at him and wondered what reason he could possibly have for thinking that their life together would be so fleeting. As always, she set aside any complaints she might have made, but with a shocked look immediately burst into tears most heart-rendingly. [She managed to murmur a poem]

about Ariake's reputation than for the Emperor's attentiveness.

On the other hand *meshi-matsuharu* was used in Section 33 to describe the Emperor's eager summoning of Ariake to his side once he had heard of his miraculous flute-playing. *yobe mo itoma yurusare-gatakute akashi-haberishi* is odd if it refers to the Emperor though, since it is quite clear that Ariake was not with the Emperor until dawn. In fact there is no indication how long the 'afternoon banquet' to celebrate his promotion (*hiru yori aritsuru ohon-asobi*, Section 35) went on.

From the psychological point of view the choice of interpretation is also interesting. It would presumably be humiliating for Ariake to apologize to his wife that his clinging mother kept him all night. Yet to claim falsely that his neglect of her is due entirely to Imperial duties would indicate that Ariake had acquired the 'male' trait so vilified in Sanmi no Chūjō in Chapter IV, Section 11).

Ariake no Wakare, Book I, Chapter IX (36-40)

<i>sumihatenu</i>	The stay is ending
<i>tsuki no yukuhe no</i>	For my fading moon whose course
<i>ayahusa ni</i>	Makes me so anxious,
<i>ukaberu kumo wo</i>	As I gaze for hours at
<i>nagamete zo furu</i>	Drifting clouds in the long rains ¹⁶⁸

So – she must have already heard about the previous evening’s banquet. The way her voice trailed away, and then disappeared completely, really caught her characteristic charm.

<i>mi wo kahete</i>	“Were I promoted ¹⁶⁹
<i>aranu kumowi ni</i>	To another Heaven’s Court
<i>yadoru tomo</i>	And stayed there even,
<i>narenuru tsuki no</i>	The dear one on whom I shone –
<i>kage ha wasureji</i>	Her I would never forget

Yes, I know I am not one whom you should have reason to remember
fondly, but your connection with the remembrance-fern¹⁷⁰ is one you should

¹⁶⁸The poetic leitmotif of the tale (KKS 625) returns with the moon as a metaphor for Ariake. There is also a series of double meanings: *sumu* (住む/澄む), to dwell, stay / to be limpid, clear shining; *nagame* (眺め/長雨) gazing in reverie / long rains; *furu* (降る/経る) to fall / to elapse, pass away.

¹⁶⁹There must surely be irony in 身をかへて, literally ‘change one’s self/body.’

¹⁷⁰For remembrance-fern see Section 9, note 1. Here there are overtones of a poem in *Sagoromo Monogatari*, Book III, where Sagoromo finds his long-lost daughter by Asukai no Onnagimi, 忍ぶ草みるに心は慰さまで忘れ形見にもる涙かな, ‘The

not turn away from. Please 'have pity on the ruination of this house.'¹⁷¹

My relationship with you has always saddened me, and as deeply felt as my feelings are, when I make this humble request of you, regarding the time when I am no more, the very thought makes me feel complete despair."

The sight of the two of them lying side by side as he poured his heart out to her was quite remarkable, yet the lady-in-waiting Jijū who was observing all this at some distance must have thought something terrible was happening.

Section 38.

Morning and night Ariake's parents had grieved over their lack of a successor, and now a child had turned up so that they could have as a successor, giving them a little peace of mind. Nevertheless, it was now many years since they had first lavished their loving care on Ariake, and they were quite accustomed to his very prominent social position – not that his marriage was anything like the kind of marriage that was mandated remembrance-*ferns* – When I see them I am quite Inconsolable When I see our memento, I remember, and tears flow.' *wasuregata mi ni*, is a *kakekotoba* with the meanings 'hard to forget' (*wasuregata*) and 'forgotten memento' (*wasure gatami*). The reference is to the child that is Tai-no-Ue's 'memento.'

¹⁷¹Cf. KKS XVIII (Miscellaneous II), 981, Anonymous, いざここにわが世は経なむ菅原や伏見の里の荒れまくも惜し, 'well then it is here that I shall spend my life in Sugawara though it will bring me grief to see Fushimi village crumble' (Rodd, p.331). The poem evokes the old capital Heijō in the Sugawara district of Nara. The future of Sadaijin's line is at stake, and the hope is that Tai-no-Ue's child by the Sadaishō will ensure its future.

by a bond from a former life, yet he was quite absorbed now in lovingly furnishing her quarters with resplendent accoutrements to delight her, together with their various letters to keep as mementoes¹⁷² He was always concerned about what people might see or hear regarding his relations with Tai-no-Ue, and whenever he thought of eventually parting and changing rôle it was always with the most sincere regret, which one actually found rather unfortunate.¹⁷³

Even so, although he might say he would now give up his current role,¹⁷⁴ the whole affair was still something the people at court did not know the first thing about. He might go on to be the highest ranking member of the family, the official clan head, with nothing at all in his way,¹⁷⁵ surpassing his father the Sadaijin, since he had now surpassed the nobles who were his contemporaries and even many of his elders, according to the judgements of some. At the recent events too, it was Ariake's talent that was acknowledged

¹⁷²The phrase あそびのみかり、is unclear here and therefore omitted from the translation, as in both of Ôtsuki's editions. Ôtsuki (1979) speculates there may be a lacuna in the manuscript.

¹⁷³ひきかへんわかれ、まめやかにをしくのみ思ひなれたまふぞあいなき。

This seems to be one of the first references to Ariake's attachment to his male role, and reluctance to 'transform' into a female, which the narrator points out was rather unfortunate or even inappropriate (あいなし).

¹⁷⁴Ôtsuki (1969 p. 64 n. 26, and 1979 p.121) seems to interpret this as 'not giving up' the role, but やみなん must surely be 'would completely give up.'

¹⁷⁵Literally 'with there being no place that he did not reach.' Perhaps this is an ironic reference to his invisible wanderings.

by all,¹⁷⁶ so how could he be so unmindful of his prospects at this young age?

Nevertheless, just as long as he was young, all was well, but as he gradually became more senior, a more fulsome *gravitas* would be expected of him, and his stature would seem rather less than adequate,¹⁷⁷ his features had always been very delicate, right from the start, and although of those who encountered him morning and night there was no-one who treated him disparagingly as yet, once that came to an end he was very worried about people's response, and he fretted terribly about when it might happen, and how he would become a laughingstock, the subject of gossip. Amidst such thoughts he felt that all he wanted to do was to turn his back on the world, and he kept pondering anxiously over and over again the two possible outcomes,¹⁷⁸ while just gazing out abstractedly morning and night.

Section 39.

Ariake's father the Sadaijin had also been plagued with worries that this unsuspected

¹⁷⁶世のめでぐさにしたれば seems obscure to me, though a general meaning emerges from the context.

¹⁷⁷The diction relating to the dignity expected of a senior courtier recalls a description of Tō no Chūjō in the *Tale of Genji*, Chapter 29, *Miyuki* 'The Royal Outing,' 丈だちそぞろかに物し給ふに、太さもあひて、いと宿徳に、おももちあゆまひなど、大臣といはむに足らひ給へり。[He was tall and strongly built and carried himself with magisterial dignity,' Seidensticker, p. 474].

¹⁷⁸On the one hand it seems inevitable that he will achieve high rank and become the head of the family, on the other hand his political stature may be undermined by his physical stature and appearance and his life may sink into scandal.

state of affairs could not continue, though he reflected on Ariake's profoundly inspired skill at various accomplishments, and the way he had spoken at musical banquets even when quite young,¹⁷⁹ and how long ago when the Sadaijin would stay as a guest elsewhere, Ariake had always looked so admirable, so it was impossible to keep him secluded.

Moreover, just as in a previous dream,¹⁸⁰ Ariake's outstanding qualities¹⁸¹ had restored the family's prestige, and the Sadaijin had used every manner and means to ensure that Ariake's secret would remain hidden.

So the Sadaijin truly regretted that now this shining light was going to be completely extinguished, and whilst he thought anxiously that now this whole way of life would come to an end for Ariake, when he thought of Ariake's new identity, as his sister who remained secluded behind her curtains, he realized sadly it would be a disappointing waste for her not to have a chance to be presented at court.

¹⁷⁹This passage is quite obscure. Ôtsuki (1969 p. 65 n.31, 1979 p. 122) thinks it may refer to brilliant remarks made at banquets as a child, but other than his Chinese poetry compositions, Ariake has always been presented as strangely aloof, so that interpretation seems problematical.

¹⁸⁰The references to dreams are rather elusive, since no dream is actually described, but mention is made of a hard-to-interpret dream that Ariake had in Section 5, p.44, and Section 19, p.74. This passage seems to suggest that the 'divine revelation' that instructed the Sadaijin to raise Ariake as a son might have been made in the form of a dream.

¹⁸¹かかゝるかた. Ôtsuki (1979) interprets this as Ariake's musical accomplishments, but in the light of the preceding phrases it seems rather broader.

Section 40.

The indisposition that Ariake suffered every month became quite unpleasant, and he tormented himself with the fear that someone who was wondering about him would think it suspicious, investigate further, and find out the truth about him. On such occasions he would seclude himself at home, lie down beside Tai-no-Ue and talk with her, and whenever Tai-no-Ue's mother, the Sadaishō's wife, was visiting, she was only too pleased to concentrate on taking loving care of him, which was deeply touching in many ways. She lamented,

“Ariake is truly unique. If only I had another child, even if it were a mere daughter, I would take good care of her and watch her grow up just as lovingly as if she were a son, even though she couldn't possibly compare with Ariake who is peerlessly superb.”

Yet no one had told her that it was her own husband, the Sadaishō, who had actually fathered Tai-no-Ue's child.¹⁸² It really was a most unusual relationship.¹⁸³

¹⁸²The original, それさへうちなのりいつるきはだに、えききいでたまはぬも、literally meaning ‘in that regard there was an occasion when [someone] let their presence be known, yet [someone] was not able to hear about it,’ seems highly problematical. Ôtsuki 1969 interpreted it without comment as meaning that the fact that the Sadaishō had had an unacknowledged child by another woman was unknown to the Sadaijin. He changes this to the Sadishō's own wife in Ôtsuki 1979. The point of the preceding concessive seems to be that his wife's longing for another child, presumably prompted by her daughter's motherhood, was highly ironic given that she is actually the step-mother of this child, as well as its grandmother, hence the ‘unusual relationship.’

¹⁸³The sentence ends abruptly with めづらしき御ちぎり to which Ôtsuki has added なり but he speculates that this may indicate a lacuna. Given the problems of the preceding clauses, this may well be the case.

Chapter X. The Rainy Night Tryst.

Section 41.

The Sadaishō's son, Sanmi no Chūjō, was, as we have heard,¹⁸⁴ of a very philandering disposition, and while he and his step-sister Tai-no-Ue were living in the same household¹⁸⁵ he had been obsessed with making her his own by whatever means, but he had been thwarted. She had finally settled on this strait-laced Ariake without so much as a glance in Chūjō's direction, but it seems he just could not get the idea of intimacy with her out of his mind.

Accordingly, he roved around haunted by the thought of her¹⁸⁶ in the hope of an encounter, and it happened that during one of the monthly periods when Ariake secluded himself away inside,¹⁸⁷ under the continually cloudy skies of the rainy season in the Fifth Month, when there were no attendants about in the Sadaijin's residence, Chūjō managed to slip into the building in his usual furtive way, so I am sure no-one knew a thing about

¹⁸⁴Cf. his escapades with the Sanjō Lady in Chapter IV, sections 9 – 13, and with Lady Nakatsukasa in Chapter V. sections 17 and 18.

¹⁸⁵He is Tai-no-Ue's step-brother, being the Sadaishō's son by a previous marriage.

¹⁸⁶身にそふかげに、recalling a poem by Ki no Tsurayuki in his personal collection, 身に添へる影ともなしに何しかもほかに侘しき人となりけり, 貫之集, Book V (Love). There is perhaps also a recollection of *Genji* 'Azumaya' (Ôtsuki 1969, p. 67, n. 3).

¹⁸⁷Already alluded to in the previous section, though there it seems to keep him closer to Tai-no-Ue rather than dangerously absent. The same circumstances and season are given in *Torikaebaya* (Ôtsuki, p. 126, n. 4).

it.

There he lurked in the space between a side-door and some reed-blinds. Once everyone in the house had settled down for the night, Tai-no-Ue must have been startled when Chūjō came right up close to her, surely she must have realized something was not right, in her confusion it must have all seemed like a strange dream. Really, would a decent person have tolerated such a thing?

For years Chūjō had nursed the desires in his love-lorn heart, and now he was quite crazed by his exceptional longings, and he was most upset that she had pledged her love to somebody else. When this unfortunate night was drawing to a close, the repeated crowing of the cock was most frustrating for him.

<i>sode kakete</i>	“Tying back your sleeves ¹⁸⁸
<i>yoshi midzugaki no</i>	Please inquire at the shrine
<i>tadzune miyo</i>	Which is your own heart
<i>tare ka mukashi ha</i>	And inquire who is the one
<i>omohi-someshi to</i>	Who has loved you all these years

How could you have been so contemptuous of me?” he said, bitterly.

In fact, Tai-no-Ue was really not so much specifically hostile to him – it was just that for a long time now she had been utterly fascinated by the incomparably delicate charms of Ariake, and now she felt so terribly fearful and ashamed that she just could not bring herself to utter a single word in reply.

¹⁸⁸Perhaps ironically recalling the poem by Ariake which opens with the same diction in Chapter IV, section 14, where he is also raising the question of whom the woman in question (the Sanjō Lady) should trust.

By the time day broke, Tai-no-Ue was at her wits' end, excruciatingly anguished, and seemed to be in such distress that she clearly would not be won over by anything that Chūjō could say. He was bitterly remonstrating with her¹⁸⁹ when who should come along to investigate but Jijū, never far from her mistress.

“So now it’s that Chūjō!,” she thought, “How awful! It’s so shaming that it’s him of all people. After all, the master would never allow him to visit since he would presume that Chūjō was not even on familiar terms with her at the old place,” and she was quite frightened. They were both¹⁹⁰ terribly alarmed and Jijū was agitating to put Chūjō out of the house, so there was nothing left for him to do and he finally skulked off in the pouring rain.

¹⁸⁹Ôtsuki (p. 129) interprets うらみわびたまへるに、 as ‘although he wanted to reproach her there was no suitable way to put it,’ [恨み言を告げたくても、うまく口に出ずにいらっしゃる、].

¹⁹⁰I would like to interpret たれもいみじく思ふまどひて、 as referring to the feelings of both Tai-no-Ue and Jijū, and ただおしいづといふばかりにさわがしきこゆるに、 as referring to Jijū. Ôtsuki interprets both of these as referring to the whole household, but it is odd for the whole household to know about Tai-no-Ue and Chūjō, since the key to the Third Book is that, other than Tai-no-Ue and Ariake, Jijū alone knows the secret of the son apparently born to Tai-no-Ue and the Udaishō Ariake, and presumably also the secret paternity of the daughter that is the issue of this liaison between Tai-no-Ue and Sanmi Chūjō. The final scene in Book III is of Jijū preparing to reveal the secret of the young Sadaijin’s birth.

Section 42.

Tai-no-Ue kept on thinking anguishedly about all the appalling things that had happened to her, and she wept with shame before the Tsukuma Shrine¹⁹¹ as she did so. Meanwhile, Chūjō was haunted by her image every step of the way,¹⁹² but he felt there was nothing he could do about the situation.

“Really, with women, once they’ve set eyes on someone that exceptional [like Ariake,] are they really likely to give in to anyone else? Since Tai-no-Ue feels that no-one compares with Ariake, that’s why she refuses to give me even the least reply. I was quite out of my mind to have hurt Tai-no-Ue so much, and it really is an irredeemable sin.”

Such were the regrets he turned over and over in his mind.

Once the Udaishō Ariake’s usual periodic indisposition was over¹⁹³ he

¹⁹¹Maibara Township, Sakata District, Shiga Prefecture, famous for the ‘Pot Festival’ on the eighth day of the Fifth Month, in which all adult women were to parade with a number of pots on their heads corresponding to the number of lovers they had had. Cf. *Ise Monogatari*, Section 120, 近江なる筑摩の祭とくせなむつれなき人の鍋の数見む. (McCullough 1968, p. 147, and note p. 253). Also in *SIS XIX* (Miscellaneous/Love) 1219, as ‘Anonymous,’ with the opening phrase いつしかも.

¹⁹²There is an echo of *Genji* diction here, from Chapter I, ‘Kiritsubo’ (Ôtsuki, p. 128, n. 3).

¹⁹³Referred to in the previous two sections. As in Section 41 it implies that Ariake was in seclusion elsewhere at these times, whereas in Section 39 he seems to seclude himself with Tai-no-Ue.

discovered that Tai-no-Ue was rather more dejected than usual and would not even meet his gaze. Inexplicably, tears just poured down her cheeks and she looked simply awful. She had never had a word of complaint about him before, so he couldn't help noticing and wondered what must be the matter. It was only five or six days [since he had seen her], but she did not look at all like her usual self she had presented before.

Tai-no-Ue was so terribly ashamed about something that Ariake's suspicion was aroused, and so he used his ability to make himself invisible¹⁹⁴ and kept watch. There was Jijū, bringing a letter that she was going to great lengths to hide.

Realizing that this meant that it was no minor matter, he felt sure that it was undoubtedly some skullduggery of the Sadaishō's,¹⁹⁵ but then, strangely enough, looking closely he saw it was in Sanmi Chūjō's hand.

“Considering my own condition,¹⁹⁶ I should hardly think this so surprising, but if I continue to live my life like this, how ridiculous people are going to think me. Surely there must be some way for me to turn my back on this life of mine now, and find peace of heart by Buddhist observances,¹⁹⁷

he thought very contemptuously of himself.

¹⁹⁴例のやうにまぎれかくれてみたまふに, interpreted by Ôtsuki as a reference to the cape of invisibility.

¹⁹⁵To resume his abusive affair with his step-daughter.

¹⁹⁶Being of the same gender as his wife.

¹⁹⁷A reprise of Ariake's desire to take orders.

Section 43.

That was the situation, and I suppose it was all due to some profound karmic bond that Tai-no-Ue shared with both of those other two men that made her feel so unwell that Ariake's father the Sadaijin ensured she received special care. The Udaishō Ariake, for his part, felt terribly embarrassed about it, and he discreetly let her Ladyship, his mother, know about Tai-no-Ue's condition.¹⁹⁸

“It's really such a sordid, stupid thing to happen, but there it is, what shall I do?”¹⁹⁹ We must have a ‘gate guard’ to bar the way ‘night after night after night.’²⁰⁰ In fact having so many descendants to make our family flourish is in accordance with our own wishes.”

With this in mind he decided to accept what Tai-no-Ue had done and he cherished her all the more fondly.

Jijū, of course, gave absolutely no indication that she was aware of everything that had gone on, but although Tai-no-Ue was racked with shame and grief, Major Captain Ariake engaged her in even more affectionate conversation than usual, without

¹⁹⁸Ôtsuki 1969 took what follows as Ariake's private thoughts that he kept secret from his mother. This is changed to discreet conversation with her in Ôtsuki 1979.

¹⁹⁹げにこころづきなく、をこがましきことなれど、さりやいかがせん。

²⁰⁰*Ise Monogatari*, 5, 人知れぬわが通ひ路の関守は宵々ごとにうちも寝ななむ, ‘No-one knows that I secretly visit you here – would that the gate guard, night after night after night, slept soundly as I slip in.’ Also in *KKS*, Book XIII (Love III), 632, Narihira. Note that in the *Ise* version the householder who posts the guard eventually relents, but according to the *KKS* headnote the security measure were successful.

even a hint of concern or suspicion. An ordinary woman of lesser quality would have despised him for this, but Tai-no-Ue was all the more ashamed and anxious. Since Tai-no-Ue's mother, Lady Sadaishō, was paying a visit as she often did, it was impossible to avoid the watchful eyes of all the people who were about, so no letter came with news of anyone fainting with love.²⁰¹

Udaishō Ariake, even though he cut as resplendent a figure as ever, was even more bewildered and distressed than before. What he really worried about was how he would ever achieve his long cherished desire [to take Buddhist orders] now, without his religious resolve faltering. Whatever he tried, people would not let him achieve his aims, which left him sadly lamenting that he was so constrained.

Even so,²⁰² he had settled in to the role he had grown so accustomed to, and given that things only go from bad to worse in this futile world of ours, to change identities, to 'return' to an uncertain life that was completely unfamiliar to him, abandoning the only identity he had ever known – this comfortable identity despite all its contradictions – at this point in his life to return to a pointless existence, no, it was unthinkable.

“Ever since I first saw myself in a mirror I never thought I would find someone to be a match for me, yet now His Majesty himself as well as everyone else delight in me, just the way I am now, as if I really were the light of the world, and while my feeling for him shall not change,

²⁰¹By the norms of Heian aristocratic courtship, Sanmi no Chūjō should send a 'morning after' letter.

²⁰²Ôtsuki (1979) points out that the following passage is relatively ambiguous and may include scribal errors or lacunae.

when I think that the time may come when I experience his resentment of me,²⁰³ it would be so awful and unbearable to be treated like that, the only thing for me to do would be to hide myself away in the mountain fastnesses unknown to most people, or deep in some valley, and peacefully devote myself to religious austerities.”

With these thoughts he resolved to stay on in this world, and involved himself in organizing sumo wrestling festivals²⁰⁴ and return banquets²⁰⁵ for contest participants. These followed all the established precedents, but his taste in the robes and decorated carriages he provided was simply fabulous, resplendent beyond anything that anyone had ever seen. Even the attendants and their liveries were quite outstandingly arrayed. Everything he involved himself in left people quite amazingly impressed.

²⁰³Ôtsuki (1969, p. 71, n.35) originally interpreted this section as referring to the reluctance of Ariake’s parents to allow him to change roles.

²⁰⁴すまひ せち相撲の節, annual festivals held in the Imperial Palace in the Seventh Month. Contestants from all over the country participated. The festivals, which flourished in the Heian period, were held for the last time by Emperor Takakura on the 27th of the Seventh Month in 1174, thus dating the action of Book I to 1174 or before. For more details see Ôtsuki (1969) p. 154, Chapter 10, endnote 7.

²⁰⁵かへりあるじ還餐, held the day after the end of the archery and sumō bouts and hosted by the winning side.

Section 44.

On the second day of the Eighth Month, Ariake was the guest of honour at the Regent's Special Reception.²⁰⁶ His personality and appearance had already struck people at court, and the befuddled old scholars, who until now had not had the opportunity to observe him at close quarters²⁰⁷ were so amazed at the sensitivity with which he had prepared himself, the scent of his robes, and the inspiration of the Chinese poems that he composed, that they realized that he could be no ordinary person, and were unable to hold back their tears. The response of people at court was more sensational every single time that they saw Ariake, and his father the Sadaijin was quite uneasy and worried about it.

²⁰⁶りむじきやく臨時客. Ôtsuki (1969, 1979) is of the opinion that there is no historical precedent for the holding of the Regent's Special Reception in the Eighth Month. In Chapter VIII, Section 30 one is held on the second day of the First Month.

²⁰⁷As there has already been one incident where Ariake impressed the scholars of Chinese, in Chapter VIII, Section 34, this seems a curious reprise of the theme.

Chapter XI. The Full Moon Banquet in the Eighth Month

Section 45.

It was around this time that the Emperor started having strange and incomprehensible recurring dreams. He couldn't fathom them at all. How could it have happened that so late in life the Sadaijin was granted a long-awaited for child. But the child born to him was a girl! The Emperor turned this over and over in his mind. It was still incomprehensible. How could he find out for sure what it meant?

The banquet was held to celebrate the full moon on the Fifteenth Night of the Eighth Month.²⁰⁸ As usual, Ariake left discreetly as dawn approached. Formal permission to leave was rather difficult to obtain, so without anyone realizing it, he quietly made his escape.

When he was passing by in front of the Small Pavilion of the Sokyōden²⁰⁹ the setting moon was shining as it approached the edge of the mountains, and every nook was bathed in moonlight, so although he wasn't particularly in plain view as he kept to the shadows, one could hardly overlook such a conspicuous figure as if he was nothing out of

²⁰⁸A full moon viewing banquet traditionally held on this date since at least the Engi era (901-923) according to various Imperial Anthology headnotes. (Ôtsuki, p. 136, n. 2).

²⁰⁹そきやうでん承香殿, also read as Shōkyōden. One of the seventeen buildings in the Emperor's Residential Compound or Inner Palace precincts, frequently used for imperial banquets (ibid, n. 3). It apparently became a residential hall for Imperial consorts early in the tenth century (H. & W. McCullough, *Tale of Flowering Fortunes*, p. 847).

the ordinary. He didn't have many attendants with him, nor was he attended by any outrunners, so the court ladies inside, feeling rather more relaxed than usual, pressed up against the bamboo blinds to be able to peep out. Just as Ariake glanced over thinking something unusual was happening, someone said,

<i>toki no ma mo</i>	even just a while –
<i>sode ni utsushite</i>	if only he would come and
<i>naremi baya</i>	linger in my sleeves,
<i>kumo-wi ni suguru</i>	brightness of the moon passing
<i>tsuki no hikari wo</i>	through the palace of heaven

It seemed a very young and elegant voice. Who was she indeed, he thought, not unkindly, and replied:

<i>kumo-wi nite</i>	in heaven's palace
<i>uwa no sora naru</i>	the moonlight shines vacantly ²¹⁰
<i>tsuki kage wo</i>	aloft in the sky –
<i>idzure no sode to</i>	I am trying to decide
<i>wakite tadzunen</i>	which are the sleeves I should choose

and he paused for a while – how splendid they must have thought him! Although she would not consider this reply particularly indifferent,²¹¹ he was hurriedly thinking they

²¹⁰There is a pun on the two meanings of *uwa no sora*, 'high in the sky' and 'inattentive, vacant.'

²¹¹わざとつれなからんとしもおぼされねど、There is probably an echo here, and in the preceding poems, of the Mibu no Tadamine 'leitmotiv poem,' KKS, XIII (Love III): 625, with its reference to the moon's indifference. Cf. Chapter I, Section 1,

must still be asking for him at the banquet, and he passed on by in great haste. She must have thought it very unsatisfying and disappointing.²¹²

Section 46.

The next day the Emperor summoned him with quite reckless insistence, so he went back to the Palace again. The Emperor talked casually with him about anything that came to mind, then asked him to play something for him on the koto. Ariake ended up spending the whole day in attendance since no opportunity presented itself for him to leave. This evening at least there appeared no ominously trailing clouds. Ariake gazed out across the serene expanse of sky, deep in thought, kept there at the Emperor's wishes. His figure and features were just as they always were, but needless to say, being at such intimately close quarters he was attractive in every detail. So needless to say, the Emperor just gazed at him very intently.

In fact he was so indescribably appealing that the Emperors simply could not restrain his feelings. Instinctively taking Ariake by the hand which held his fan, he moved himself closer beside him. I'm telling you this happened, though Ariake behaved in a masculine fashion.²¹³ After all, he was so inclined to keep himself apart socially, that he n.3.

²¹²The relationship with the Sokyōden Lady continues later in this chapter, Section 50. There is a brief recapitulation of it in Chapter XII, Section 57, and an unexpected *dénouement* in Book II, Chapter XII, Sections 47-52. The encounter here is of special interest because it frames Ariake's climactic encounter with the Emperor, throwing his relations with men and women into striking relief.

²¹³さこそいへどもいとすくやかに、

had never been able to understand just how things were between men and women. He simply concluded that men could be disturbingly unreasonable and kept such thoughts at a distance.²¹⁴

But with the Emperor pressing so intimately close to him, Ariake became so alarmed that he began to sweat profusely. His face coloured delightfully, and the scent of his robes at close quarters was strangely and irresistibly intoxicating to the Emperor, who was feeling quite disturbed himself now too. The Emperor said,

“Ever since we were both little children we always promised to keep nothing from each other, so why are you being so distant towards me? Being so unfriendly will make me resentful you know.”

drawing very close indeed and stretching out beside him. Ariake was quite ill at ease and distressed, but he forced himself to calm down and said, “How embarrassing! I would hardly make a charming match for Your Majesty.”²¹⁵ But his voice was unusually submissive,²¹⁶ and he looked even more mysteriously enchanting, so with no thought for the past or the future the Emperor pressed yet closer still and pulled loose one side of Ariake’s court robe. Ariake was in anguish at his helplessness, and utterly miserable at the thought of what this was leading to in the end, and his tears kept welling up. In his extremely bewildered condition²¹⁷ his unparalleled distress showed in his features, so the

²¹⁴ただ「人はおそろしくわりなきもの」にのみ思へだてたまへるに。

²¹⁵あなむつかし。あいなき御よそへにも侍るかな。

²¹⁶けぢめこよなうかしこまりおきたまふこゑ、

²¹⁷いみじう思ひまどひたまへるさまの、むげにあえかにらうたげなるものから、

Emperor's perceptive mind all of a sudden made the connection with the strange dreams²¹⁸ he was having before.

“They say women are elegant and lovely, but could any of them be so outstanding to compare with him? But now I understand! How slow I have been to realize! I have been quite taken in right until this very moment.”

Now he felt provoked, and quite mercilessly did as he pleased with Ariake. Strong-willed as Ariake was, how could he find the will to resist such shocking treatment.²¹⁹ He was disoriented, hardly knowing whether he was alive or dead. But he looked so fetching as he choked on his tears, he was a thousand times more attractive than any ordinary women one could think of.²²⁰ He had really turned the Emperor's heart, and so quickly it was quite unheard of.

The bamboo blinds that had been tightly drawn were now softly opened by the Emperor, so the palace room where they were reclining was rather exposed, and Ariake was quite unreasonably stung by pangs of guilty conscience.²²¹ Yet it was quite usual for them to be together like this, and there were no court ladies in attendance, so it looked

²¹⁸ Mentioned at the opening of Section 45.

²¹⁹ さこそかぎりなくすくやぎたまへど、かくあさましきには、なにの心づよさにならはん、

²²⁰ 涙におぼほれたるけはひのらうたさは、世のつねの思ふ女ならましに、千重まさりて、

²²¹ Ariake seems to be exhibiting the reluctance to be visible that is more typical of court ladies.

like they were night talking about formal court business as usual.

Section 47.

The Emperor was not in the least bit inclined to let him leave, and was quite unable to enjoy the moonlight as he thought anguishedly how short a time remained before dawn. The Taishō Ariake felt like an apparition that had just become visible. There was absolutely nothing to say. He felt embarrassed and depressed, unable to think of what had happened or what was to come. The sight of him utterly dejected was so pathetic that the Emperor thought wildly how ‘a thousand nights with him would seem like one night and he would never have enough’²²² of him.

While dawn was barely breaking Ariake was horrified at the prospect of the Emperor looking at him and speaking to him, but once the ‘crowing of the cock that startles people from their sleep’²²³ finally came, he managed with difficulty to revive somewhat. He looked terribly worried, but nevertheless, he had the strength of character that came from masculine experience,²²⁴ which was some consolation. But the thought of rudely rushing away seemed so inappropriate that he just couldn’t bring himself to do it, so he didn’t move.

²²²*Ise Monogatari*, 22, 秋の夜の千夜を一夜になずらへて八千夜し寝ばやあく時のあらん, ‘Would I be satisfied / If I might count / A thousand autumn nights as one, / And sleep with you / Eight thousand nights?’ (trans. McCullough 1968, p. 87). Also alluded to in Chapter II, Section 4.

²²³*Honchō Monzui*, III, 都良香(834-839), 鶏人曉唱、声驚明王之眠、鳧鐘夜鳴、響徹暗天之聴 (Ôtsuki, p.144, n.3).

²²⁴ものなれそめにし心のすくよかさは、

The pale moon of dawn²²⁵ made its way across a vast expanse of clear sky, and in the moonlight that lit everything up more plainly than broad daylight one really had to admire Ariake's appearance. With him there looking like that, the Emperor simply couldn't let him go. Only when he had vowed they would meet again the coming evening was Ariake finally allowed to slip away, by which time the sky had brightened completely. His clothes had been completely dishevelled, and he felt so awkward right now he couldn't just tidy himself up as if nothing had happened, in fact he couldn't help shedding tears. In a different state now,²²⁶ Ariake was helped to straighten his clothes by the Emperor, and as he quietly slipped outside he felt like it was all a dream.²²⁷

Section 48.

Now even Ariake's familiar path homewards seemed a long journey, in his self-conscious and troubled state. The Emperor made a point of accompanying him personally as far as the door of the Imperial Bath Pavilion²²⁸ to see him off. What a remarkable indication of his intimate feelings! Furthermore, the Emperor kept hold of his sleeve and would not let him take his leave,

²²⁵This parting of the Emperor and Ariake by the light of the dawn moon is the principal occurrence of the leitmotiv image which also gives the work its title, setting the tone of the whole work..

²²⁶さまかはりて、

²²⁷This would be the natural point for Ariake to start 'identifying' as a woman. In fact, the assimilation to the new rôle proceeds irregularly and is perhaps much less completely realized than one might expect.

²²⁸御湯殿.

Ariake no Wakare Book I, Chapter XI (45-50)

<i>ika ni sen</i>	“What am I to do?
<i>tada kono kure to</i>	Although I only request
<i>tanomedomo</i>	A visit tonight
<i>yuku kata shiranu</i>	Who knows where its path will lead
<i>ariake no kage</i>	– Moonlight of the pale dawn moon ²²⁹

My dear Ariake, keeping this from people’s prying eyes must be terribly hard for you to bear. What possessed you to behave so strangely? How distressing it is, now that we have exchanged vows of love.”

After saying this he could no longer speak, and his tears poured forth. There was absolutely nothing Ariake could say either, really,

<i>tsurenaku mo</i>	Should the heartless light
<i>naho ariake no</i>	Of the waning moon at dawn
<i>kage tomete</i>	Shine down upon me
<i>mi no yo-gatari ni</i>	Would I not then just end up
<i>nari ya hatenan</i>	The topic of court gossip? ²³⁰

In the pale glimmer of the fading moonlight Ariake was utterly distraught, and the sight of him departing with his hair all sleep-tousled far surpassed that of the typical woman

²²⁹Anthologized in *FYS*, Bk. XII (Love II): 891, but with a variant 5th line, 有明の月, and the headnote, 女院、大將にて仕え給ひけるを、ひがひがしきもてなしと御らんじあらはすをりにやありけん有明の別の院御歌. This poem is included in the illustration of the *Ariake* manuscript which serves as the frontispiece to the translation.

²³⁰Anthologized in *FYS*, Bk. XII (Love II): 893, but with a variant 3rd line, 影とめば, and a headnote 御かへし ‘the response.’

secluded behind brocade curtains with her hair nine feet long, and the Emperor thought how remarkably elegant he was as he looked on after him.

Section 49.

The Emperor might be deeply moved, but for his part Ariake was distraught. Although he was racked with anxieties, convinced now that he would no longer remain in this world, his usual close attendants had dutifully waited for him through the night in service. He made a point of curbing his outriders' startlingly strident voices,²³¹ and having set out at a slow pace, he was relieved now that the Emperor was no longer watching him, and his bearing towards them was quite masculine.²³²

“Just think – I have lived in this altogether remarkable condition, until today mingling amongst people at court and somehow or other they haven't seen through me. This is going to be a serious matter for the Minister my father. The Emperor is very passionately disposed, but although he's very fond of me, I am in the wrong condition,²³³ so will he really be

²³¹There are several references to Ariake's close relationship with his escorts. His anxiety about abandoning them is remarked on and their grief at his apparent death is mentioned at the opening of Chapter XV, Section 69.

²³²ならひいとすくよかなり。

²³³よからぬ身のありさまを、An instinctive modern interpretation might be that this refers to the same-sex nature of their relationship, but given the matter-of-fact treatment of such relations in the diary of Fujiwara Yorinaga, this phrase may well indicate that the problem is Ariake's deceptive cross-gendering, rather than the same-sex relations: he is a woman when he should be a young male.

quite so well disposed to me as I hope in future? If I carry on living like this, and then he unexpectedly turns his attention to some other woman, how could I ever look him in the face?"

These particular worries were along a line of thought that was unusual for him, but in a short time he had become utterly consumed with anxiety over them. It was terribly touching.

Section 50.

They had just been casual remarks Ariake had made as if in a dream, but they had started something.²³⁴ The Sokyōden Lady was obsessed with finding a way to meet him even 'just one more time now,'²³⁵ so since tonight she had not in fact seen him leave the Palace yet, she 'had not closed her door.'²³⁶ There she was with the door open, gazing out.

²³⁴The tale reprises the encounter with the Sokyōden Lady from Chapter XI, Section 45.

²³⁵*ima hito tabi*. Cf. Izumi Shikibu, *arazaran kono yo no hoka no omohiide ni ima hito tabi no ahu koto mogana*, 'This is a world/ Where I shall shortly be no more:/ If only you/ Would come to visit me just once/ For a remembrance in the afterlife!' (tr. Brower & Miner, 227). *GSIS*, XIII (Love III): 763. Also *HNIS* 56. Referred to in Chapter I, Section 1, also.

²³⁶*to-guchi ha sasazarikeri*. Cf. Anon. *kimi ya kon ware ya yukan no isayoi ni maki no itado mo sasazu nenikeri*, *KKS*, XIV (Love IV): 690, Anonymous. 'uncertain whether/ you would come to me or I/ should go to you I/ fell asleep with my black pine/ door open to the moonlight' (kakekotoba: *isayoi* 'hesitating/moon of the 15th night' (tr.

It was simply heartbreaking. When he thought to himself, “I wonder how many nights I’ll enjoy such involvements now,” he wanted to be longed for by lovers – an attitude of rather casual amusement. He recited a poem:

<i>wasuru na yo</i>	do not forget it
<i>yo-na-yo-na mitsuru</i>	the same moonlight that you saw
<i>tsuki no kage</i>	here night after night
<i>meguri-ahubeki</i>	though chance of future meeting
<i>yuku-he naku tomo</i> ²³⁷	there may never be again

It was difficult just to pass by, and although his indications had been pretty oblique, she must nevertheless have thought she should jump at the chance:

<i>meguri-ahu</i>	even if a chance
<i>hikari made to wa</i>	to meet that shining one can
<i>_____ kakezu tomo</i>	not arise, you say –

Rodd, 248).

²³⁷Anthologized in *FYS*, Bk. XVII (Misc. II): 1277. The headnote reads, *taishō nite tsukaetamaikeru koro, shōkyōden no mae wo sugitamau ni, tokidoki mono mooshikeru toguchi wo sasazarikeru ni, kayō no majirai mo ima iku hodo ka to oboshimesarete, Ariake no Wakare no Nyōin*, ‘One time when she was serving at court as Major Captain, she passed in front of the Shōkyōden The lady had not closed the door they sometimes exchanged conversation at; wondering how many more times he would enjoy such company now [he composed this poem], (*Ariake no Wakare*, The Retired Empress).’ It is interesting that the headnote refers to the protagonist by both a male title (*taishō*) and a female one (*nyōin*).

shibashi mo ya to wo my door opens for the pale
ariake²³⁸ no tsuki²³⁹ morning moon, however brief

Although he felt very sorry for her feeling like that, since he felt quite sick with confusion himself, he hurried home before dawn was over.

The remnants of his soaked sleeves were getting even wetter from the drenchingly heavy dew, and when he went to adjust them he happened to feel the flute that he was accustomed to wear close to his body. All he could think of was how he had come to the end of all that sort of thing, at which he put all his strength of feeling into playing it.²⁴⁰ A heartrending autumn melody resonated through the court of heaven, and the Emperor, still gazing out by an open door, how must he have felt on hearing Ariake's flute! He had been used to seeing the light of the fading dawn moon for so many years, thinking indeed 'nothing is as cruel as the dawn,'²⁴¹ from today he racked his brains sadly turning things over and over in his mind, while below his pillow 'fishing boats would be able to row away'²⁴² on the sea of tears.

²³⁸There is also a wordplay on the *ake* of *ariake* with *akeru* 'to open.'

²³⁹Another allusion to the 'leitmotiv poem,' KKS, Bk. XIII,(Love III): 625. Cf. Chapter I, Section 1, n.3.

²⁴⁰For a similar passage in *Torikaebaya*, cf. Willig, p.116.

²⁴¹御覧じなれたりありあけのかげも、げにあかつきばかりと、diction from the leitmotiv poem again. Cf. Chapter I, Section 1, n.3.

²⁴²*makura no shita ha, ama no wo-bune mo kogi-idenubeshi*. A poetic allusion also found in *The Tale of Genji*, Chapter 49, *Yadorigi, koi wo shite ne wo nomi nakeba shiki-tahe no makura no shita ni ama zo tsuru-suru*, (Seidensticker's footnote indicates

Chapter XII.

Section 51.

Even after arriving back at the Sadaijin's residence, Ariake continued to worry about so many things that everything was darkened with sadness. He felt so very acutely ill that he thought his life had come to an end as he remained sunken in thought. The sight of him at close quarters like this, his features all wet with tears, was so beautiful that there is absolutely nothing I could compare it to, and as Tai-no-Ue wondered whatever it could be that was worrying him so much, her own sadness welled up and she immediately burst into the tears that were so easily provoked. She never spoke to him bitterly for any reason, nor did she now,²⁴³ yet he could plainly see how visibly alarmed she was about their life together, worrying about what was going to happen, and it was making them both pitifully unhappy.

I suppose it must have been the result of all the terrible anxiety that Ariake had been suffering from, but he actually looked quite painfully unwell. Tai-no-Ue felt helplessly that there was absolutely nothing she could do, so she just took his hand in hers and wept floods of tears. Seeing this, although there was really no cause,²⁴⁴ he felt that even were he to abandon her now, his soul would surely remain with her.

ohokata no

Everything in this

hakanaki yo woba

insubstantial world of ours

that the source is uncertain, p.902).

²⁴³This is the third time that Tai-no-Ue's forbearance has been remarked on, see Chapter VII, Section 27 and Chapter X, Section 43.

²⁴⁴そこはかとすべきかたもなければ、

Ariake no Wakare Book I, Chapter XII (51-54)

<i>itohedomo</i>	I disdain – and yet,
<i>kimi no todomuru</i>	A life staying by your side
<i>inochi to mogana</i>	Is the life that I long for

It was a marriage which one could hardly pass judgement on with any assurance,²⁴⁵ yet when Tai-no-Ue thought of this tragic situation where she was so used to being with Ariake, the incomparable light of the court, she could not help thinking that although she was not bitter about her life, she really hoped to precede him in death.

<i>mi no usa wo</i>	These many hardships
<i>itohu inochi wo</i>	Of which my life now wearies –
<i>mazu kiete</i>	To vanish the first,
<i>tada toki no ma mo</i>	Tarrying not even a
<i>okurezu mogana</i>	Brief instant – that is my wish

She was wearing her clothes layered in an unexceptional maidenflower-style,²⁴⁶ yet the picture of her with her forelocks flowing down over her forehead in disarray is one that there simply are no adequate words to praise sufficiently. The man – I wonder if I should call him that?²⁴⁷ – was wearing *usu-iro* robes,²⁴⁸ the sleeves of which were so moistened

²⁴⁵そこはかと思ひわきまふるかたなき御なかなかめれど、

²⁴⁶をみなへし女郎花. An autumn combination, yellow lined with green (H. & W. McCullough, *Tale of Flowering Fortunes*, p. 548, n. 6), or, blue underrobe under a robe of blue warps and yellow woofs, Ôtsuki (1979), p. 154.

²⁴⁷男ときこゆべきにや、

²⁴⁸薄色. A pale blue robe with a slight reddish tinge worn over a pale purple or white robe, *ibid.*.

with tears that the colours had slightly changed. It was an utterly charming sight, and Jijū, who was on duty close at hand, must have thought it terribly ominous, wondering what reason they could possibly have for being so overwrought.

Section 52.

Ariake's indisposition was not just a passing mood, and he was really suffering, so when the Sadaijin and Lady Omiya came to hear of it, in great consternation they hurried over to his quarters to see him. They made a great fuss and had prayers and such offered for recovery from illness, but that was not actually the problem. Since his 'illness' had really arisen, on the one hand, from his disturbed state of mind, it was not getting any better, and the dismay and confusion of the minister and his wife must surely have been most upsetting to see.

Imperial messengers from the Palace came more frequently than raindrops in a downpour.²⁴⁹ "So that is what is going on" thought the Emperor. "He really did not give the impression of being unwell like this when we were together. It is just that he is particularly overwrought at what happened, and I suppose he is trying to evade my attentions like this," he mused, terribly hurt and depressed. Now he was irritated about what had happened that evening, and he was frustrated that there was nothing he could do about the situation. He summoned to his side a Chamberlain of Lesser Captain rank who was one of his closest attendants.

"I am alarmed to hear that the illness of Major Captain of the Right Ariake is serious, so there is something rather urgent that I would like to be sure to

²⁴⁹An almost identical phrase is found in *Genji*, 'Yūgao,' 内裏よりの御使、雨の脚よりもげにしげし。

communicate to him. I expect the Minister and his wife are closely attending to their son, so without being obvious, make sure you take care of delivering this letter in person."

The Emperor gave him an extremely tightly sealed-up letter, at which the Chamberlain wondered to himself in surprise, "Lord Ariake was himself in attendance on the Emperor until last night. How very unfortunate." When he arrived at the Sadaijin's residence he saw that a very large number of people had gathered and prayers of all kinds were being loudly offered up.

Section 53.

When the Chamberlain told Ariake he had a message, Ariake replied,

"Rather than have the Emperor communicate with me through an intermediary I should really have been there to receive his message myself. It is most reprehensible and disgraceful of me to be so lax in my attendance, but I am not going to communicate imprudently, so I do hope he will forgive my rudeness. Please come this way."

At this the Chamberlain went to the main building of the residence and up to the bamboo blinds. Cushions were laid out, and Ariake had let the sleeves of his court robe flow out beyond the blind, and the Chamberlain asked in detail how Ariake was feeling, then, giving the impression that he had been told to do it confidentially, he took out the letter. When Ariake looked at it he thought that, even with all these precautions, surely it was inevitable that news of the affair would spread at court, and he thought anxiously about the host of public embarrassments that would ensue.

Ariake wrote his reply directly, explaining in detail how terribly ill he had been

feeling, though in fact he felt very upset and did not want to reply at all. So he composed himself, and was careful to tightly seal his letter. He looked like he was suffering as he said how sorry he was for being so remiss, that if he was to remain in this world, then he would be sure to speak to the Emperor about it in person.

As he watched, the Chamberlain thought how he had never had the opportunity to be at close quarters with Ariake until now, and that Ariake was so outstandingly superior that surely he could not be long for this world. Acutely saddened by this thought, tears started from his eyes.

Section 54.

Although some days passed, Ariake showed no sign of recovery. It was not that he was hurting in any specific place, yet all he would do was sob his heart out in terrible distress, while his mother cradled him in her arms. Letters came from the Emperor every day, but Ariake would only reply distantly, "If you are moved by my distress then please be wary of what others might make of this reckless behaviour." Finally, the Emperor became so upset at Ariake's disappointing response that he even fell ill, and the court was again filled with the hubbub of prayers being offered for his health. The image of Ariake just like 'the moon that shone so coldly on our parting at dawn'²⁵⁰ remained constantly with him and he was quite besotted by his myriad thoughts. How terrible that all this happened because of Ariake!

²⁵⁰Another reference to the leitmotif poem by Mibu no Tadamine, see Chapter I, Section 1, n.3.

Chapter XIII.

Section 55.

By the Ninth Month, even though Major Captain Ariake was not actually suffering from an illness as generally understood, I suppose all the many prayers being said for him managed to produce some result, and rumour had it that he had gradually recovered. When the Emperor also revived and returned to good health, everyone was overjoyed.

During this time, perhaps because of some divination²⁵¹ relating to the Kamo Shrine, where one clears one's name of false accusations, people began saying there would be an official imperial visit to the shrine.²⁵² It seemed that Ariake could only be uncomfortable at the prospect of venturing outside for whatever reason, but regardless of Ariake's many misgivings, the Emperor was convinced that if he let this opportunity go by he did not know when another would arise, and Ariake was aware that he kept on sending official announcements to his father, the Sadaijin. In fact, Ariake still had fond recollections of appearing in public as he had usually done, and as he kept reflecting on how this would be his final appearance in that capacity, I suppose he really felt he would like to dazzle everyone just one more time, which must have made him feel bitter.

When he reluctantly sent word to the Emperor that he would attend, the Emperor's happiness must have known no bounds, thinking that, despite everything, Ariake must be gradually warming to the idea of attending him on the visit. In the meanwhile there was

²⁵¹Of the various kinds of divination, Ôtsuki considers that this may have been a dream interpretation (Ôtsuki, p. 162, n. 2).

²⁵²The Kamo Shrine festival was normally conducted in the middle of the Fourth Month.

no break in the letters from the Emperor, eagerly urging him to come to the Palace, but Ariake was still too frail to go there. Deep in his heart, Ariake realize this would be his last official duty, so regretfully he finally decided for this one occasion to wear full regalia, starting with sword and bow, and appear in an unparalleled blaze of glory.²⁵³

Despite such brave thoughts, Ariake still cringed at the prospect of meeting the Emperor's eyes. On the other hand, he felt sure that once he arrived cutting such an absolutely splendid figure, despite a cool reception from the Emperor, it would go well and all would be smoothed over. For this one last time he would dazzle them all again. It was really quite a bold attitude to take, was it not?

Section 56.

The Emperor had no interest whatsoever in any court ceremonies. All he cared about was when he would see Ariake next, and he impatiently hurried the preparations along. The Senior Nobles all arrived, the Sadaijin himself arrived, but the Emperor was still irritable and impatient, and repeatedly asked about Ariake. Ariake sent a message that his illness was still not better, and he would come once he had finished up all his extensive preparations, whereupon the Emperor set out from his private residence for the Shishinden,²⁵⁴ but he hardly even noticed all that was going on there. It was clear that all

²⁵³A similar response to a similar situation is found in *Torikaebaya*. (Ôtsuki, p. 164, n. 1).

²⁵⁴紫宸殿, here referred to by an alternate name, the 南殿. This was a large hall for ceremonial purposes, whose steps descended on the north side of the South Court garden of the Emperor's Residential Compound (内裏). It was across a courtyard, to the

he was waiting for was the moment of Ariake's arrival. Then came the bright and lively voices of the outrunners from Ariake's retinue. How could I do justice to the sight of Ariake, who had set out after paying such attention to his dignified and majestic appearance?

As Ariake went over to line up on the steps of the Shishin-den, there was a sudden strong gust of cold autumn wind,²⁵⁵ as if it sensed the situation, and he walked through a shower of thickly and reluctantly falling crimson cherry-tree leaves. He was wearing a chrysanthemum coloured jacket²⁵⁶ with under-robcs layered in the 'Crimson Autumn Leaf' style,²⁵⁷ and as the wind fluttered his train²⁵⁸ he looked so willowy and graceful that south-east of the Emperor's private residence, the Seiryōden (清涼殿).

²⁵⁵This recalls a passage in *Genji*, Chapter 7, *Momiji no Ga* 'An Autumn Excursion.' 木高き紅葉の蔭に、四十人の垣代、いひ知らず吹き立てたる物の音どもにあひたる松風、まことの深山おろしと聞こえて吹きまよひ、色々に散りかふ木の葉の中より、青海波のかかやき出でたるさま、いと恐ろしきまで見ゆ。(…) 日暮れかかるほどに、けしきばかりうちしぐれて、空のけしきさへ見知り顔なるに、さるいみじき姿に、'The forty men in the flutists' circle played most marvellously. The sound of their flutes, mingled with the sighing of the pines, was like a wind coming down from deep mountains. "Waves of the Blue Ocean" among leaves of countless hues, had about it an almost frightening beauty. (...) The sun was about to set and a suspicion of an autumn shower rustled past as if the skies too were moved to tears.' Seidensticker, p. 133-134.

²⁵⁶菊の上の袴. White with a lining of brown (H. & W. McCullough, *Flowering Fortunes*, p. 272, n. 3.)

²⁵⁷紅葉の下襲. See note in Chapter I.

²⁵⁸裾. The length of the train indicated the seniority of the courtier (Ôtsuki, p. 166,

he seemed to fill his surroundings with brilliance, and at this particular moment he seemed even more radiant than usual.

Banks of cloud were massing, but there was still brilliant sunshine from a clear area of sky, and it glittered as it reflected off the shiny notches of the arrows in Ariake's bow-quiver, complementing the natural radiance of his face, and even the most unfeeling person could not help being thrilled to see him²⁵⁹ and the very sight made them forget their cares. Never once looking away, the Emperor kept his eyes fixed on Ariake, and they kept filling with tears.

Section 57.

The Taishō Ariake was feeling extremely awkward, and without raising his eyes at all, set off on the excursion. At the sight of Ariake's departing figure, with his attendants taking care of the train of his formal underrobe as it fluttered in the wind, it seemed as if the Emperor suddenly felt his heart start pounding.

The carriages all paraded along, one after another, in an unbroken line, and inside each of the roadside viewing galleries that had been set up to watch the procession, a great many court ladies²⁶⁰ secretly lost their hearts to him, which was really rather silly.²⁶¹ n.2).

²⁵⁹Cf. *Genji*, *ibid.*, もの見知るまじき下人などの、木のもと岩がくれ、山の木の葉に埋もれたるさへ、すこしものの心知るは涙落しけり。‘Even unlettered menials lost among deep branches and rocks, or those of them, in any event, who had some feeling for such things, were moved to tears.’ S. p.134.

²⁶⁰The gender of these onlookers is not specified here, 下の心をまどはすたぐひおほかる, but it seems clear from the comment which follows.

After all, they were probably being brought up with great care when they were behind closed doors at their parents' residences, and I am sure it was completely impossible for them to reveal their feelings. But, under the circumstances, it really was quite strange that they felt like this about him.

In addition to all this, the same woman who had attracted Ariake's attention with the poem – I think it was 'Even just a while, If only he would linger ...',²⁶² – was now ruefully convinced that the long period Ariake spent so terribly indisposed was entirely owing to his encounter with her. When she heard that he was accompanying the Emperor on this excursion she was terribly happy and she set out herself, all flustered. She felt quite sure that even if he saw her he probably would not recognise her, but just as the desperate woman was impetuously thinking he might 'stop his horse at Hinokuma River'²⁶³,

²⁶¹Ôtsuki (1969) p. 90, punctuates with a period here following *こそをこがまし* けれ, but changes this to a comma in Ôtsuki (1979), p. 166, although he uses a period at this point in the modern Japanese text, p.167. Note that *さるは*, which follows is frequently used in this text to open sentences or paragraphs.

²⁶²The Sokyōden Lady from Chapter X, Section 45, 'Even just a while – If only he would come and linger in my sleeves, brightness of the moon passing through the palace of heaven.'

²⁶³*KKS*, Book XX (Folk Music Office Songs), 1080, Anonymous, *ささのくま櫓* の隈川に駒とめてしばし水かへ影をだにみむ, 'Sasanokuma On Hinokuma River Please stop your horse there And water it for a while, Just so I can look at you.' Sasanokuma is thought to be a scribal error for Sahinokuma which occurs in *MYS* 1109 and 1037 as a *makurakotoba* for Hinokuma River which flows through Asuka Village in

there right before her carriage was the ineffably splendid black horse of one of Ariake's escort as if gliding through the very sky, she thought, so unlike a mere human act it seemed as he trotted it before her. With utter serenity, Ariake reined in his horse and paused before her. The street was lined with common people crowded in to watch, and they were quite swept away by his magnificence, raising such a din that it was quite deafening, yet as if quite oblivious to it he gave only a relaxed sidelong glance, and being rather bothered by the bright sunlight, raised his hand to shade his eyes with his fan. At this the lady was quite beside herself thinking "What shall I do now, what shall I do?"

Alongside the Sadaishō's noticeably gross and ungraceful face,²⁶⁴ even the colours of the *hakama* of Ariake's escort were brilliant. They were arrayed with quite exceptional sprays of autumnal colours, as if the autumn goddess Tatsuta-hime herself had attended to them, and bright chrysanthemums plucked while still pearled with dew adorned their hair. Actually, the sprays were entirely artificial, and the crowd looked like it was going to faint clear away with astonishment.

Section 58.

As they progressed further down the road the Emperor, completely uninterested in anything else, gazed fixedly at Ariake, and was quite unable to relax. He was thinking that surely Ariake would gradually return to court service now, just as he earnestly desired, but despite these expectations, Ariake only remained in attendance while they were still within the Capital, then he sent word that he was unwell and stayed behind. It Nara Prefecture (Kyūsōjin Hitaku, KKS, Vo. 4, p. 202). This is a poem for Amaterasu, and the intertextual connection of sun and moon may not be fortuitous.

²⁶⁴左大将の、遠白くなごやかならぬ顔つきにさしならびて、

was a great disappointment in many respects and very unfortunate, and once Ariake arrived home he was very ill indeed. He spoke to his father, the Sadaijin, and his mother, saying,

“Although all of this has been most unnatural, now I feel relieved about the problem you had been so worried about.²⁶⁵ I really am wondering how I can achieve my patiently cherished heart’s desire and no longer be so remiss about undergoing strict Buddhist training. That has been my deeply felt desire ever since I was a child. Things have reached a point where if rumours leaked out about such an unheard of thing, it would become a most sensational piece of gossip. Please put me out of your minds, regarding me as one who is dead to this world, and hold the appropriate memorial services. Even if I live the rest of my life in some terrible mountain fastness or in the depths of a ravine, that probably will not preclude us from meeting unbeknownst to anyone else.²⁶⁶ If you continue to watch me living so unconventionally, I am sure you are never going to be able to find peace of mind.”²⁶⁷

²⁶⁵よろづついなきほどになり侍りぬるを、おぼしめしなげきしすぢも心やすくみなし侍りぬるを、The problem of a male heir, now resolved by the acknowledgement of Tai-no-Ue’s son as Ariake’s.

²⁶⁶いみじからん山の奥、谷の底にすぐし侍るとても、人しれぬ対面ばかりはたえ侍るまじきを。The wording for the location of Ariake’s retreat is familiar from Chapter V, Section 18, ただ人知らざらん山の方、谷の底に影を隠して、静かに行ひをせん, but there is an interesting *décalage*, from 人知らざらん to 人しれぬ as Ariake revises the severity of his reclusion.

He wept bitterly as he told them this, and they concurred, wondering how to proceed now, if this was what they were really going to do. Nevertheless, on all the various public occasions, they had become quite accustomed to his high status and prestige, so they really felt that a light was going to be extinguished and lost forever.

Section 59.

Ariake spoke to Tai-no-Ue also, indicating that he was melancholy, but without giving any particular reason.

“It is not something I anticipated, but with the passing years²⁶⁸ I have become very fond of you and we cannot be without some relationship from a previous life. It is quite natural for there to be these karmic bonds, and you will go on to live your life in the conventional way. Please do not allow any sensational and embarrassing rumours to leak out [regarding our relationship]. I realize that you must surely be aware of that, but I am asking it of you since I have a feeling that today or tomorrow might be my time ...”

As he told her these things Ariake looked so incomparably appealing that Tai-no-Ue, also

²⁶⁷Ôtsuki (1979, p.170) points out that this speech is stylistically remarkable for its concatenation of no fewer than five clauses with the coordinating conjunction を, four of them in one sentence alone.

²⁶⁸Ôtsuki, p.172, reads 年ごろといふばかりか、 but pointed out in 1969, Chapter XIII, endnote 4, p. 155, that the *Koten Bunko* edition indicated that か may be a scribal error for は. The latter makes more sense, since Ariake is about to offer a more elaborate reason for their intimacy rather than the mere passing of time.

in tears, was quite unable to offer anything in reply. Tai-no-Ue herself had actually resolved²⁶⁹ that if she lingered in the world a moment longer than Ariake she would cut off her hair to become a nun, a remarkably resolute decision.

Tai-no-Ue's mother, the Sadaishō's wife, seeing Ariake sunk in gloom as a result of all this, must have been even more distraught than his father, the Sadaijin. As Ariake saw what a beautiful child Tai-no-Ue's son was growing up to be, he had many sad thoughts indeed, even though he was not going to be very distantly separated from him.

²⁶⁹There is an unremarked change between the text in Ôtsuki, 1969, p.93 which reads 剃ぎ捨ててんの御心, and that of Ôtsuki, 1979, p. 172, which reads そぎすてて人の御心. こちたかめる remains obscure.

Chapter XIV. The Moon Sets.

Section 60.

During the storms of the Godless Tenth Month, Ariake's light was hidden forever from the world. In the Sadaijin's residence it was as if all the lamps had been snuffed out, and you can imagine how distraught everyone was. Not only, of course, Tai-no-Ue and Ariake's mother, but every single person at court and even men of the lower classes, must have sorrowed over such an unfortunate thing.

What was worse, for days on end the Emperor had felt like a broken man, wondering what karma from a long past life was to blame for this, and he was still as confused as if it were all a completely incomprehensible dream when this news arrived. He just couldn't believe that it was true, and went right away into seclusion, something quite unprecedented. At this, many people said "Ariake was such an outstanding person, as conscious as the Emperor is of his responsibility for maintaining the peace of the land and safeguarding our lives, imagine how dismayed he must feel," and they were full of respectful sympathy and admiration for Ariake. The Emperor was apparently so completely distraught that he was considering abdication, something that those who served him closely lamented most bitterly.

The official mourning period passed. One evening the Sadaijin discreetly went to the Palace, still clad in his mourning robes and looking haggard, although he worried that it might be rather inauspicious, since the bond between Ariake and the Emperor was unlike the ordinary bonds between people. He was immediately granted an audience by the Emperor. The sight of the Emperor weeping without

restraint showed that for him this went beyond mere grief for a death, and the Sadaijin thought there was something unusual about it.²⁷⁰

The Taishō Ariake had always found the world trying, and his father was under the impression that especially since the autumn he had found it painful to mix in society. He fully sympathized with the Emperor's feelings, and decided that without a doubt the younger sister of the deceased Taishō should enter court.²⁷¹ In that regard, I suppose it was a sign of the assent of the gods and buddhas that in just three or four months Ariake's hair grew longer than her²⁷² full stature. It was not that she was particularly short either,²⁷³ and her hair was especially lustrous.²⁷⁴ The way her tresses framed her forehead really was

²⁷⁰The Sadaijin is evidently unaware of the romantic nature of the bond between Ariake and the Emperor. Ariake is the only person who has full knowledge of all these secrets.

²⁷¹かしこき御心にはおぼしあはせらるれば、This probably indicates that from this point on, the Emperor is aware of Ariake's dual identities.

²⁷²姫君. This is the first unequivocal reference to Ariake as a female. Henceforth he is referred to as 'she' in the translation. As already noted, Ōtsuki has been foregrounding Ariake's female identity for some time, using the term 女大將, which is not used in the text.

²⁷³Much earlier we are told that Ariake's height, for a man, was rather short: Chapter II, Section 4, おとなびたまはん御丈だち、などや心もとなからん、ただいまなにのとがとみえたまはざるべし。' ... and if his stature's rate of growth gave rise to some impatience, that probably did not seem a fault, for the time being.'

incomparably beautiful.

Section 61.

I suppose it was to console the Emperor for the loss of the light of his life that the Sadaijin decided that, without delay, in the Second Month of the following year, Ariake would finally go in to service at court. The timing was such that the elaborate arrangements for her presentation led some people to look askance, but one can imagine how the Emperor must have felt once he set eyes on her. He gave absolutely no thought to whether any other woman even existed, and apparently he became quite neglectful of official court business.²⁷⁵

Their bond from a former life must have been profound indeed,²⁷⁶ because, remarkably, the new consort was soon suffering from morning sickness, which both the Emperor and the Sadaijin must have found a most satisfactory development. The Sadaijin was especially delighted, and from now on he had elaborate prayers said continuously for an easy delivery, yet publicly he gave the impression that he

²⁷⁴やうじかけたるやうなり。A similar description is found in *Utsuho Monogatari*, (Ôtsuki, p.176, n.6).

²⁷⁵This immediately calls to mind the relationship of Yang Kuei-fei and Emperor Hsüan Tsang as presented in the *Song of Everlasting Sorrow*, and alluded to in the opening chapter of the *Tale of Genji*, *Kiritsubo*: ある時には、大殿ごもり過くして、やがて侍はせ給ひなど、あながちにおまへさらずもてなさせ給ひしほどに (Ôtsuki, p. 176, n.8).

²⁷⁶ちぎりやふかくおはしけん、めづらしきさまになやみわたるたまふを、
Cf. *Genji*, *Kiritsubo*: 前の世にも、御契りや深かりけむ、世になくきよらなる玉の

would not yet emerge from his grief that Ariake's light had been extinguished.

Section 62.

Tai-no-Ue, who had been established in the Western Pavilion of the Sadaijin's residence, seemed as if she would no longer remain in this world without Ariake. But Ariake's parents focused all their loving care on elaborate attentions to her, as a sad substitute for him, so there was no decline at all in their regard for her. Then she peacefully gave birth to an indescribably beautiful daughter²⁷⁷ at which they rejoiced greatly, taking this as an indication of her excellent karma. Before long, Tai-no-Ue finally achieved her long-cherished desire of turning her back on the world, as a nun. Sanmi Chūjō, who had yearned to be as close to her as her shadow was entirely ignorant of all these developments, and gave up his suit completely. Apparently, Tai-no-Ue's fate was just inescapably sad.

Section 63.

As a new Junior Imperial Consort,²⁷⁸ Ariake was now completely settled in and attended to, but the concomitant protocol determining her conduct was a great strain, and she felt just like she had suddenly been born into a world which never existed before. There were many occasions indeed when she recalled with poignant longings all the formal court ceremonies and the comings and goings of guests that Ariake had once been responsible for.

男御子さへ生まれ給ふぬ(Ôtsuki, p. 178, n.1).

²⁷⁷Fathered by Sanmi Chūjō in Chapter X, Section 41.

²⁷⁸女御. This is the first indication of Ariake's new rank, below Empress (中宮)

Furthermore – perhaps because the Junior Consort was now involved in a more conventional relationship – all that wandering around completely invisible by some supernatural means or other no longer happened any more. Without that ability, she thought, even if the Emperor should no longer love her as much as he did now, he would probably not allow her the freedom of behaviour that Ariake had had before, whether invisible or visible, and she felt listless and forlorn as she remained sunk in thought.²⁷⁹

On the other hand, for the Emperor, who had previously seen Ariake under such different circumstances, this new consort held innumerable charms. He never tired of seeing her radiant beauty, and he made amorous promises to her as they talked away the lengthening spring days, and long into the nights. Had she been an ordinary woman, he would not have continued to love her, but it must have been the deeply treasured memory of the delightful time they had spent together before that drew his eyes to her, time and time again.

Section 64.

Since her body was now getting increasingly cumbersome [from her pregnancy], it was more convenient to be at her family home,²⁸⁰ where she could spend her leisurely days in complete calm and contemplation. When she discreetly took out her old letters and things and looked them over, she could not help thinking, with almost unendurable melancholy, that although they were about her very own life, in a matter of a few

²⁷⁹This is a recurrence of Ariake's anxieties over the Emperor's constancy (cf. Chapter X, Section 43). His earlier concerns about the female rôle seem to be confirmed.

²⁸⁰The residence of the Sadaijin, her father.

months²⁸¹ they had become things of the past – she had become a completely different person.²⁸² When Ariake had mingled freely in court society he had kept diaries of things that caught his attention, and they were like feelings she had only just had. But then – when had it been exactly? – so many things went through her mind, over and over again. She was quite overwhelmed.²⁸³

<i>mishi wa mina</i>	all the things I saw
<i>mukashi no yume ni</i>	have ended up as a dream
<i>nari hatete</i>	of long long ago —
<i>aranu inochi zo</i>	that life I no longer live
<i>ikite kainaki</i>	was absolutely in vain

Regarding Tai-no-Ue, nothing the Junior Consort might think was to any avail. Yet she thought poignantly of ‘the bedrobes that lay between us, so familiar night after night.’²⁸⁴ She could not help thinking that Tai-no-Ue would not recognise her now as the

²⁸¹It is now the Eleventh Month, shortly before the first snow (Chapter XV, Section 69), the ‘death’ of Ariake as Udaishō happened in the Tenth Month of the previous year (Chapter XIV, Section 60). In the identity of his ‘sister’ Ariake was presented at court as Nyōgo (Junior Imperial Consort) in the Second Month of the current year, Ariake’s 20th or 21st.

²⁸²人たがひにけるほど.

²⁸³Her emotional state is reflected in the frequency of poems in the next few sections.

²⁸⁴cf. *Genji* Chapter 9, Aoi ‘Heartvine’: *ayanaku mo / hedatekeru kana / yo wo kasane / sasuga ni nareshi / naka no koromo wo*, ‘Many have been the nights we spent

person she had once been, and she found that thought utterly excruciating.

<i>chigirishi mo</i>	though neither the vows
<i>hito mo sa bakari</i>	nor the person who pledged them
<i>wasurezu wa</i>	are forgotten, yet
<i>aranu yo ni koso</i>	that world ²⁸⁵ no longer exists
<i>omoi yaru rame</i>	of which she must be thinking

It was frightful how Tai-no-Ue had been treated by her lovers, yet one need hardly point out that Ariake's own karma was quite extraordinary, for now she too was enduring pregnancy. The Emperor thought Ariake was of exceptionally profound enlightenment and quite different from ordinary people – surely she was not long for this world and was only here transiently. So he looked out for her, in a whirl of thought about Asaka Lagoon.²⁸⁶ “And what if he hears it has been in vain – surely he will be even more together / Purposelessly, these coverlets between us’, Seidensticker, p. 180. The implications of the allusion are intriguing. In *Genji* this is Genji's poem to the distraught Murasaki on the morning after the consummation of their marriage. As such, far from describing a chaste sleeping arrangement it describes the shift from chaste to carnal relations. Yet it is in this light that the Imperial Consort is about to put her relationship with Tai-no-Ue on a new footing.

²⁸⁵世, both ‘world’ and ‘time.’

²⁸⁶cf. KKS, Book XIV (Love IV): 677, *Michinoku no / Asaka no Numa no / hanagatsumi / katsu miru hito ni / koi ya wataran*, ‘oh flowering reeds / in the Asaka Marsh of / Michinoku – / will my love for one whom I've / scarcely seen last forever’ (Rodd, p.244). There is also an echo of *Sagoromo* Book I (Ôtsuki, p182, n.4).

distraught.” Such were the anguished thoughts Ariake continued to have.

Section 65.

The former Ariake’s personal belongings²⁸⁷ were all quite in order as they should be, and they had been stored away. But she caught sight of the one thing that had been left out – in a case nearby was the very flute²⁸⁸ she had played on the night she made the heavens ring.²⁸⁹ She had been a different person then. It was a vanished world and it

²⁸⁷cf. Chapter IX, Section 38, (Ôtsuki, p. 120).

²⁸⁸It was not thought appropriate for women to play the flute, thus it symbolizes male authority, and with striking phallicity. The *locus classicus* for transgressive female flute-playing seems to be Yang Kuei-fei usurping Emperor Hsūan Tsung’s flute. A Japanese version of this episode is found in the Late Heian or Early Kamakura *Kara monogatari* (Tales of China), Tale Eighteen:

‘Once, Yang Guifei took up the king’s jade flute which he had secreted in the folds of a curtain and idly played upon it. Seeing her the emperor’s brother was exceedingly angry, saying that the flute was to be played only by its owner and that Yang, proud of the fact that she was favored by the emperor, had indulged in a breach of etiquette bordering on the wanton.’ (Geddes, p.106).

²⁸⁹Udaishō’s playing twice brought about an auspicious omen in Chapter VIII, Sections 32 and 35 (Ôtsuki, p. 106, pp.112-113), first at his father Sadaijin’s residence during the New Year celebrations, and then at the Plum Blossom Banquet given for the Empress. Later, after exchanging vows with the Emperor, he pours his heart into his playing on the way home, (Chapter XI, Section 50, Ôtsuki, pp. 150-151).

would not come again. Looking at the flute she wondered when she would ever play like that again, and at this her tears flowed all the more,

<i>wasurarenu</i>	Unforgettable
<i>fushi zo kanashiki</i>	those times were – how sad indeed
<i>fuetake no</i>	the bamboo flute's sound
<i>mata tatsumajiki</i>	when I think I probably
<i>kono ne to omoheba</i>	shall never play it again ²⁹⁰

and she felt the most unbearable longings. The emperor sent her letters unceasingly while she was at home, and she hid them amongst some books and other things. When exactly had he composed that poem, perfect in every detail:

<i>hare-kumoru</i>	Even though clear skies
<i>sora ni tsukete mo</i>	now cloud up for late autumn
<i>omohi yaru</i>	rain, how many times
<i>kokoro ikutabi</i>	shall my heart full of yearning
<i>yuki-kaheruran</i>	long to return to your side? ²⁹¹

And as her heart had whirled in even more confusion than usual, she replied:

²⁹⁰*Genji* Chapter 53, *Tenarai*: 'At Writing Practice': *wasurarenu / mukashi no koto mo / fuetake no / tsuraki fushi ni mo / oto zo nakare keru*, 'Ancient things came back, I wept aloud / At koto and flute and a lady's haughty ways', Seidensticker, p. 1061.

²⁹¹In his search for possible sources for the diction of this poem, using the *Kokka Taikan*, Ôtsuki found of the 27 poems containing *haregumoru / haregumori* no less than 21 linked it with *shigure / shigururu*, 'showers of late autumn or early winter rain', though very few predate the *Senzaishû* (1188). (Ôtsuki, 1969, p. 156).

Ariake no Wakare, Book I, Chapter XIV (60-68)

<i>yuki-kaheru</i>	What will be the fate
<i>kokoro no hate mo</i>	of my returning heart
<i>ika naran</i>	I can but wonder
<i>mi no uki-gumo no</i>	if I become a wretched
<i>sora ni majiraba</i>	cloud drifting up in the sky ²⁹²

At this the Emperor thought how forlorn she was, and could not stem the flood of tears.

Section 66.

As one listless night succeeded another, during the period when there was no night when she could lighten the dreariness, Ariake had intense feelings of love for Tai-no-Ue. The Sadaijin and his wife realized that Ariake's depth of feeling was quite unworldly, and so I imagine that was why they felt Ariake's preoccupation with Tai-no-Ue even now was acceptable. Reflecting on whether it was really something that anyone would misinterpret now, they decided it was quite innocent, and let Tai-no-Ue know that the Junior Imperial Consort wished for a meeting. Tai-no-Ue felt so ashamed of her embarrassing nun's appearance that she was quite sick with worry, but when the Sadaijin and his wife undertook to care for Tai-no-Ue herself so devotedly, the Sadaijin's wife had focused all her attentions on her, and so she made her way over to the Consort's quarters, in the darkening twilight²⁹³.

²⁹²As in the preceding note, prominent diction in this poem is not found before the *Senzaishū*, specifically *kokoro no hate mo* and *mi no ukigumo no*, (Ôtsuki, 1969, p. 156-7).

²⁹³Since Tai-no-Ue is explicitly referred to by that name in the text here, it seems that she has remained at the Sadaijin's residence, in the Western Pavilion, even after

There were the Wetnurse's children, and Chūnagon²⁹⁴ whom she had been so fond of, indeed half of the Consort's attendants were the selfsame ones that she had known from before, so it was a comfortably familiar reception for Tai-no-Ue. Noon and night, these attendants had devotedly never left the Udaishō's side, and yet they had blithely decamped to serve the Consort without any lingering attachments. There was no sign of the unrelieved gloom she expected of them, and they even looked quite pleased with themselves. Seeing this, she thought she alone was the only one who still grieved for Ariake. For some days she had listened grudgingly to reports about this Consort, but nevertheless, she had concealed the full extent of her thoughts from anyone else.

Now she was in a room with many-layered curtains, and she could not make anything out for sure, but there was that most unusual scent, suddenly in those cramped confines, then the impression she received when they moved even closer together – yes, how could she possibly mistake who it was. The richly cascading hair was unfamiliar, but that seemed to be the only difference. She felt quite unable to tell whether this was real or just all a dream. Of course it had always been difficult for Tai-no-Ue to understand what was going on,²⁹⁵ and now she certainly couldn't understand the situation, wondering how on earth anyone could really be so much like him – and indeed, how could she fail to find this uncanny? There was not a single word she could utter, and she felt so confused taking orders, and is now summoned to the main building.

²⁹⁴This seems to be the first mention of these characters. Perhaps there is there a lacuna earlier, or it may be that these are just miscellaneous attendants.

²⁹⁵もとよりたどたどしき御くせは、probably not only referring to her benighted marriage to the Udaishō Ariake, but also to her failure to resist the Sadaishō

that she was quite unable to hold back her tears any longer.

Section 67.

The Consort was deeply moved at how poignant the situation was, and as she looked at Tai-no-Ue, even more utterly wretched than she had been before, the Consort realized that it was for no one else's sake but Ariake's that Tai-no-Ue had put on the dreary robe of a nun. They had both known the wretchedness of a fleeting, empty marriage,²⁹⁶ and at the sight of Tai-no-Ue the Consort pressed her sleeves to her face and wept all the more. It was a heartbreaking scene. Now here they were together, and to leave Tai-no-Ue excluded from the secret would be too cruel. After all, it was not like Ariake had done something absolutely dreadful, so she told Tai-no-Ue all about her unconventional disguise,²⁹⁷ keeping nothing back.

Tai-no-Ue, being of a very quiet disposition and delicate to a fault, had misunderstood²⁹⁸ the situation completely over all the months and years. Now she felt utterly ashamed to face the Consort, who evidently knew every cruel detail of Tai-no-Ue's misdeeds²⁹⁹ and she could feel herself breaking out in a cold sweat as they were brought and Sanmi Chūjō.

²⁹⁶はかなき世のもの心ぼそさにうちそへてうちみつけたまへるに、

²⁹⁷世づかぬ身のありさまも、

²⁹⁸おほどかにあえかなる御心のくせに、なにをなにともおぼしわかざりし年月のかたも、The second reference to Tai-no-Ue's naivety, in very similar terms to the first. Cf. the previous Section, 夢のうつつともおぼしわかぬ御心の、もとよりたどたどしき御くせは、なにをなにともわかれたまふまじけれど、.

²⁹⁹Presumably her bearing children by her stepfather the Sadaishō and her

back. Nevertheless, be that as it may, she was simply delighted that Ariake was alive at all, and I am sure that she must have really wished there was some way to hide a little the dreary nun's robes she had put on when she abandoned her worldly hopes.

She recalled the time when she had desperately prayed that her relations with her stepfather would not be revealed to her mother, and just when she was at her wits' end about it, how very grateful she had been that Ariake was so kind to her. So now, how could Tai-no-Ue, who had always been of such a lovely nature, ever let slip rumours to anyone about that distant time when they had such an intriguing relationship?³⁰⁰ Tai-no-Ue's love for Ariake, who was now gone forever, was something she would never forget, and she should put a stop to any thoughts of unrestricted audiences with the Consort. But this chance to meet again had been so sudden, Tai-no-Ue was not going to return right away, in fact their reluctance to part from each other was really rather extraordinary.

For Shōshō and Shōnagon³⁰¹ the whole fantastic story was like a dream in the night that you do not wake from as expected. I am sure they gave free rein to their feelings,³⁰² and you would have been able to tell simply by looking at them just how carefree they now felt. As Taishō Ariake, the Consort had always felt completely alienated, and fraught with worries, and now she must really have felt very happy.

stepbrother Sanmi Chūjō.

³⁰⁰Or, since they probably had a remarkable karmic bond from a former life (Ôtsuki, p.190)

³⁰¹Cf. the reference to Chūnagon in the preceding section. This may refer to ladies-in-waiting in general 'shōshōs and shōnagons' rather than specific characters.

³⁰²Perhaps indicating that the attendants had wanted to talk to each other about

Section 68.

It was not that it was anyone's fault, but Ariake's longing for the former role she had loved, coupled with the physical discomfort she experienced from her advancing pregnancy, completely reduced her to tears on many occasions. In the Imperial Palace too, the Emperor, who had always been so amorously disposed, now felt quite crushed at her absence, and remained disinterested in everything, keeping to himself for now, spending the whole night in his sleeping quarters.³⁰³ When he was still unable to while away the tedium, he would summon the senior courtiers and young nobles³⁰⁴ who would ordinarily have attended him, and rather unconvincingly request them to participate in musical banquets and Chinese poetry competitions to take his mind off things. But such was the disappointment of not having the leading light of the court with them any more that many in the company shed tears for those unforgettable days, even while they were on duty.

In the same state of mind, and with as little diversion, the Emperor would not even glance at his other outstandingly beautiful ladies, but kept to himself, thinking all was in vain, and secretly had messages taken to the Junior Consort. Wondering how she could while away the hours herself, at the continuous stream of letters from the Emperor, Ariake reflected on various events in her former days. She thought how it never entered Ariake's head that he might become a consort or an empress, and remembering the surprised look on those distinguished scholars faces (whoever they were) at how he composed those Chinese poems, now she kept thinking in her heart of hearts that it had all been in vain,³⁰⁵ and she longed deeply for her former self, as superficial as it had been. these events before, but only now felt free to do so.

Similarly, when it came to composition of Chinese poems on set topics, in many respects there was no-one who even approached Ariake's genius. But, she thought over and over again regretfully – she spoke to absolutely no-one of those things now – and she felt quite ashamed of herself for such thoughts. Of course, all this crossed her mind as she was having her abundant hair attended to, and now she had no further thoughts of such compositions. But still, she thought resentfully, if she were to be two people, [male and female], then she would be admired for her outstanding qualities in both the male and female domains.

³⁰³ おましどころ
御座所.

³⁰⁴ 上人、わか上達部.

³⁰⁵ Since these were all characteristically male pursuits which it would now be inappropriate for her to pursue.

Chapter XV.

Section 69.

On the first snowy morning, the Junior Consort sensed the rather adventurous feeling she had known on such occasions in her bygone days as a man,³⁰⁶ and crawling³⁰⁷ out of the room a little way on to the veranda, she looked out at the trees in the garden in front of the building, and the shores of the ornamental lake.

The men who had once faithfully served as Ariake's personal escorts were dejectedly saying "It's so sad, it's just terrible," thinking of their departed master. That morning, the Consort couldn't help thinking about those former days herself, and then she saw these attendants whom she had particularly esteemed over the others. I suppose it was from seeing how their bearing and their outfits had been admired by everyone. Now they looked so completely crushed by their master's death, sheltering at some distance beneath the middle gate of the residence.³⁰⁸ In all the many times Ariake had seen them, they had never looked like this, but now catching this unexpected look at them provoked yet more memories from deep in her heart, and imagining how very profound their feelings for Ariake were made her feel terribly sad.

ware ya sore

Was that really me?

mishi yo ha yume ni

The life I lived like a dream

furinikeri

Has now passed away

³⁰⁶ かやうなりし時もいとかるらかにならひたまへるままに、

³⁰⁷ いざりいでて。As Morris points out (Pillow Book, II, n.496), this was a

standard form of locomotion between two seated positions on the floor.

³⁰⁸ Now that Ariake is dead, they are no longer allowed as far as the inner gate.

Ariake no Wakare, Book I, Chapter XV (69-72)

<i>tadzuneshi mono wo</i>	I have looked for it, and yet,
<i>no-be no hatsu-yuki</i>	Like first snow on the roadside ... ³⁰⁹

Then, looking at the lakeshore,

<i>yuki tsumoru</i>	The snow now blankets
<i>tama no utena ha</i>	this jewelled pavilion ³¹⁰
<i>kaharanedo</i>	unchanged from before
<i>nareshi waga mi no</i>	But my old self that I loved
<i>kage zo kohishiki</i>	Oh how I long for it now

The Sadaijin had also been outside for some time, viewing the garden from various angles, and when these attendants hastened over to him he thought how very upset they must be. He felt so profoundly sorry for them that he summoned them to his quarters, offered them a toast of saké, and presented them with gifts of robes, telling them that they should wait until the young Lord was of age³¹¹ and then they could serve him.

³⁰⁹Anthologized in *FYS*, Book XVI (Misc. I): 1243, with the headnote 初雪のあしたに、大將にて仕へ給ひし世に、仕うまつりし隨身どもの思ひしをれて侍ふを、はるかに御らんじいだして、かようなりし折々は思しいでられければ 有明の別の女院. The second line there however reads うし世は夢に.

³¹⁰玉のうてな, cf. *Genji*, 'Yūgao,' 見入れのほどなくものはかなき住まひを、あはれに、いづこかさしてと思ほしなせば、玉の台も同じことなり. 'he could see that the house was tiny and flimsy. He felt a little sorry for the occupants of such a place – and then he asked himself who in this world had more than a temporary shelter. A hut, a jewelled pavilion, they were the same.' (S. p.57), alluding to a Semimaru poem.

³¹¹This seems to imply a promise to give these retainers a more central role again

They were so overwhelmed by his consideration that they let their tears flow freely, pressing their sleeves to their faces.

Really, when one hears of people of that class having the sensibility to respond deeply to things, it is very moving indeed.

Section 70.

At some point, Hidari-no-Chūjō,³¹² the Imperial Messenger, had arrived at the Sadaijin's residence. When he brushed away the snow that had fallen on his court robe, darkened patches remained here and there. He had dressed with special care for the First Snow, and looked quite splendid. Seeing him, the Consort felt herself drawn to her former days as a man³¹³ and her eyes rested on him as they spontaneously welled up with tears, thinking that she was just barely a Junior Imperial Consort? It was actually quite pitiful.

<i>aki no yo wo</i>	Through an autumn night
<i>yuki furu made ni</i>	as I watch the snow falling
<i>kohiwabite</i>	my heart yearns with love
<i>waga mi saki ni mo</i>	It is I who shall be first
<i>kienubeki kana</i>	to vanish, ere the snow melts

Even the very handwriting seemed quite frozen,³¹⁴ but the messenger had managed to at a later date, in the service of Tai-no-Ue's son by the Sadaishō, whom Ariake acknowledged as his own (Chapter VII, Section 28).

³¹²Presumably the Chamberlain, Kurōdo no Shōshō from Chapter XII, Section 52, who has been promoted.

³¹³Or, 'of his previous visit to her when she was a man.'

bring the letter without letting any of the snow on the bamboos in front of the Emperor's chambers³¹⁵ fall on the letter, which earned him even more praise from the Sadaijin. On such occasions the Sadaijin always thought "If only the late Taishō Ariake would arrive, saké cup in hand, and join us, wouldn't it be wonderful." The Sadaijin himself could not forget the Ariake who had vanished without a trace, and of course there were many other people, apart from him, who burst into tears at the thought.

<i>chigirishi wo</i>	Since we are both pledged,
<i>matsu ni kaharanu</i>	if we wait with hearts unchanged
<i>yuki naraba</i>	like snow on the pines,
<i>kenubeki hodo wo</i>	Until I vanish too I
<i>woshimazaramashi</i>	shall not mind your going first
'for your sake, ³¹⁶	

Ariake's reply went something like that. It was a perfectly ordinary response for the occasion, but when the Sadaijin saw it in Ariake's handwriting, great tears welled up in

³¹⁴墨つき、いみじうこほりけるほどみえて、

³¹⁵There were two famous clumps of bamboos in the garden which the Emperor's Private Residence (Seiryōden) looked out on to the east, the narrow-leaved Kuretake on the far side and the broad leaved Kawatake nearer at hand.

³¹⁶Cf. *GSIS*, Book XII (Love II): 669, Fujiwara Yoshitaka (954-974), 君がため惜しからざりし命さへながくもがなと思ひけるかな 'Just for your love's sake, I would not have minded if I lost my own life, but now all I want is a long one since we two have met.' This poem was clearly highly regarded by Teika, since it is anthologized in *Nishidaishū*, *Hyakunin Shūka*, and *Hyakunin Isshu*.

his eyes. For the messenger, there was a woman's robe, scented with an unimaginable perfume that made it seem quite extraordinary. The poem was wrapped in luxurious paper of the same colour, and attached to a branch of cinquefoil pine³¹⁷ from the Sadaijin's garden.

Section 71.

During the time of the Gosechi Festival³¹⁸ the whole Capital came quite dazzlingly alive. On the Day of the Tiger, the Senior Courtiers were brought to the Palace³¹⁹ in ceremonial procession. The procedure was no different from usual, everyone involved seemed quite carefree, and the Consort observed them with the same eye she always had done as a man.³²⁰ The Sadaishō, the Uemon-no-Kami, and others were offering cups of saké and trading compliments³²¹. But Ariake watched from afar, thanks to her permanent

³¹⁷ ごえう五葉, also referred to in *Genji*, Chapter 5 'Wakamurasaki,' when presents are being given to the mountain sage in the northern hills.

³¹⁸ A four to six day festival late in the Eleventh month, described in some detail in the *Murasaki Shikibu Nikki*, Sections 45-49. Gosechi Festival proceedings for 988 and 1008 are also described in *Eiga Monogatari*, Chapters 3 and 8. See also the explanatory note in Mc Culloughs 1980, p. 376-378.

³¹⁹ Here I follow the procedure described in Murasaki Shikibu's Diary, Sections 45-49. Ôtsuki (p. 199) has the Junior Imperial Consort leading the Senior Courtiers out of the Palace, presumably to account for Ariake's observations on the events. That, however would surely be an exceptional action for a very pregnant Junior Consort, whose confinement at her parents' has just accounted for her romantic exchange of poems with the Emperor.

³²⁰ 例のわかず御覧じわたさるる。

lot in life now,³²² and she felt so forlorn that of course the tears just naturally welled up.

Then came the day of the Toyo-no-Akari³²³ Banquet. People had greatly admired how Ariake had looked in his ceremonial cloak, and Ariake was still Ariake,³²⁴ but how poignant it must have been for her that those qualities were no longer to be seen.

<i>moro-bito no</i>	Many I once saw
<i>kazasu hi-kage wo</i>	wearing <i>hi-kage</i> pendants ³²⁵ –
<i>yoso ni mite</i>	in another time
<i>naho wasurarenu</i>	Now quite unforgettable
<u><i>yama-awi no sode</i></u>	Mountain-sedge blue-dyed sleeves ³²⁶

³²¹As Murasaki Shikibu reports, prominent nobles acted as patrons for individual Gosechi dancers.

³²²朝夕の御身の上を、はるかにみいだしたまへるも、

³²³豊の明り(の節会) ('Flushed Faces' Banquet, McCullough 1980), a ceremony on the fourth day, the close of the Gosechi Festival, alluded to in the poem of Section 49 of the *Murasaki Shikibu Diary*, おほかりし豊の宮人さしわきてしるき日かげをあはれとぞ見し 'Among the many court ladies at the banquet, what really stood out were your *hi-kage* pendants. How deeply moved we all were.'

³²⁴わが御身ながら、

³²⁵“Long white or green braided cords made of silk or paper-mulberry bark, four of which were suspended as ornaments from either side of a Gosechi dancer's head' (McCullough 1980, p. 289 n.128).

³²⁶Characteristic of the costumes of the Gosechi Dancers (Morris, *Pillow Book*, n. 421).

The girl attendants of the ladies-in-waiting were each beautifully turned out, but the Emperor, still bereft of Ariake, felt nothing but disappointment when he looked at them, so he had them all go over to the Sadaijin's residence. As they progressed through the residence's West Inner Gate, past the West Wing and along the covered passageway to the main building that evening, it was like a dream vision. The girls were extremely nervous, but those who had expended such care in preparing and presenting them looked very pleased with themselves and carefree. Compared with the attractiveness of the girls, the attitude of their sponsors was really deeply sinful, thought the Consort with disgust as she observed them.

On the day of the Imperial Procession to the Chū-in, seeing the familiar places where he used to see Ariake, the Emperor's heart missed a beat, and although it was terribly late at night by the time he returned to his quarters, he sent off this poem,

<i>hikari naki</i>	That light no longer
<i>hashi no migiri no</i>	shines here on the Palace steps
<i>sabishisa ni</i>	What melancholy
<i>mishi yo no tsuki wo</i>	The night when I saw that moon
<i>madzu shinobu kana</i>	– the start of all my longings

When the Consort opened the letter that the Emperor had intently folded very small and tight, her cheeks coloured slightly, before replying,

<i>tsuki-kage no</i>	The moon that shone has
<i>iru yama no ha ha</i>	set behind the mountain rim
<i>sumi-ukute</i>	where I live forlorn
<i>nareshi migiha wo</i>	That life I once knew so well

kohinu ma zo naki

I never stop yearning for

Though she was presently still 'behind the mountain rim,' her bothersomely low rank as Junior Imperial Consort was something that the Emperor continued to regret, and he never tired of trying to hasten her promotion. However, the Sadaijin was anxious that even her achievement of this rank was perhaps too hasty, as he kept trying to impress on the Emperor in his replies. Then there occurred the very thing that would placate his concerns and resolve this issue satisfactorily. At the end of the year, in a particularly easy delivery, the Consort bore the Emperor a Prince, so they all must have been profoundly relieved.

Section 72.

One can just imagine what ceremonies there must have been, night after night following the birth. The Emperor was now impatient with counting the days even a moment longer, and once the Seventh Night Ceremony had passed, an Imperial Decree was issued promoting the Junior Consort to Empress.³²⁷ The Grand New Year's Banquets and ceremonies were even more utterly sumptuous than one might expect. Since the Emperor was still sympathetically concerned lest the Udaijin's feelings be hurt, the Udaijin's son, the Uemon-no-Kami, was promoted to Udaishō, at the expense of a good number of higher ranking candidates.

³²⁷中宮, *Chūgū*.

Chapter XVI.

Section 73.

On the Second Day of the First Month, the Emperor made a ceremonial visit to the Empress's quarters. Everyone looked happy and carefree, even the drab dwellings of ordinary people were each decorated with all sorts of pine branches for New Year's long life wishes, so imagine how much more the Empress's quarters must have looked like a jewelled pavilion.³²⁸ On the lake in front, lifelike dragon- and cockatrice-prowed boats³²⁹ were arrayed,³³⁰ decked out for all kinds of music that must have lingered in her ears. When the Emperor's palanquin entered the grounds, the loud cries announcing his arrival immediately made the Empress think of the cries of the Taishō Ariake's forerunners.

toshi henishi

Many a year passed

³²⁸玉のうてな. See note, Chapter XV, Section 69.

³²⁹りようとうげきす竜頭鷺首, boats with carved prows depicting dragons and 'geki,' variously rendered as 'cockatrice' (Bowring 1985, p. 76), or 'geki' by the McCulloughs, 'The *geki*, a mythical white bird, was endowed by Chinese legend with the supernatural ability to withstand the force of the wind, and therefore was paired with the dragon, the master of the waves, to ensure safety on the water. At elegant entertainments, the two boats were usually occupied by musicians – the dragon-head (*ryōtō*) by performers of Chinese music, and the geki-head (*gekisu*) by performers of Korean music.' (the McCulloughs 1980, p. 281, n. 97). For a picture, see *ibid.*, depicting Empress Senshi's Longevity Celebrations at the Tsuchimikado Mansion in the Tenth Month of 1001. There is also one in Bowring 1985.

³³⁰A scene described very similarly in Murasaki Shikibu's *Diary*, Section 28.

Ariake no Wakare, Book I, Chapter XVI (73-78)

mikasa no yama wo for me on Mt. Mikasa³³¹
sashi-hanare but now I have left
aki no miyako no In the autumn capital
tsuki zo kainaki the moon shines vainly indeed³³²

Such were the Empress's innermost thoughts, though I really wonder why on earth she would have thought such a thing.³³³

Sanmi Chūjō was wearing under-robcs lightly embroidered with crests,³³⁴ layered in the 'Crimson Autumn Leaf' style,³³⁵ trailing an extremely long train. He handed the box containing the Imperial Seal, the Emperor's sword, and other Imperial regalia, to the lady-in-waiting, Naishi.³³⁶ As the Imperial Palanquin passed along the very narrow space between the pillars, the bow-notch crystals³³⁷ protruding from the quivers on the backs of

³³¹三笠 / 御蓋. The toponym means 'three hats,' from the shape of the mountain. Its homonym means 'three protections' or 'exalted protection,' denoting the Imperial Bodyguard, (Ôtsuki, p.202 n.7 takes the three-fold reference to be to Major, Middle, and Lesser Captains) of which Ariake was formerly 'Udaishō' or Major Captain of the Right.

³³²As usual, the moon is a metaphor for Ariake, thus, 'After serving in the imperial guards as a man for so long, being a woman at court, even Empress, feels rather worthless,' accounting for the narrator's rather shocked remark.

³³³The narrator seems to trip herself up here, having described these as 御心のうちには.

³³⁴うきもん
浮紋.

³³⁵紅葉の下襲. See note, Chapter I, Section 1.

³³⁶This is the former Jijū, as explained in Book III, Chapter VII.

the Imperial Bodyguard rattled quietly, bringing to the Emperor's mind thoughts of the past. He couldn't help remembering how his dear Ariake had looked, in plain view as a man.³³⁸

Ladies-in-waiting who were Ben-no-Naishi and Shōshō-no-Naishi, always remarked on for their attractiveness, were extremely elaborately made-up for this grand occasion, and they looked so very charming that the Empress thought what a regrettably poor figure she must cut, by comparison with such women, and what a confused and unseemly dream her previous way of life had been. Watching this grand event, she became acutely aware how utterly embarrassing her own life was.

Section 74.

As soon as the Emperor at last set eyes on her, his heart pounded. That was not at all unusual given his feelings for her, and similarly, when he emerged from the palanquin, he was thinking most impetuously of 'Asaka Lagoon,'³³⁹ but the baby prince was almost disturbingly splendid, and when the Emperor at last managed to see him, he was quite beautiful. The child actually looked just like the Emperor. He did not resemble the Empress in the least, which the Emperor thought quite regrettable, though I wonder what

³³⁷やなぐいの弭

³³⁸いともものなれ、あらはなる御面影のみぞおぼしいでらるる。

³³⁹cf. KKS, Book XIV (Love IV): 677, Anonymous, *michinoku no / Asaka no Numa no / hanagatsumi / katsu miru hito ni / koi ya wataran*, 'oh flowering reeds / in the Asaka Marsh of / Michinoku – / will my love for one whom I've / scarcely seen last forever' (Rodd, p.244). Apparently a favourite poem of the author, since it was already quoted in Chapter XIV, Section 64.

he had anything to be dissatisfied about.

Members of the Household of the Empress, and people close to the Sadaijin were all duly promoted, and the Empress's mother was also promoted to Second Rank Imperial Family Member,³⁴⁰ by Imperial Decree. In celebration of the birth of the prince, the Senior Nobles at court all lined up to offer prayers. All of the household affairs of not only the Sadaijin's residence but also the Empress's were being managed by the Sadaishō, whose unhappiness over Tai-no-Ue was inconsolable.³⁴¹ Men who were rather further removed from these households and knew nothing about what had actually happened, would never forget Ariake, and their tears were never dry.

Shōnagon³⁴² thought to herself how this wonderful event was really something to see, and she felt intensely proud to be a lady-in-waiting to the Empress. "Ariake never gave the impression of being disappointingly like other people in any respect, but there certainly were limits to what one could do, and one really had to watch and not exceed them. I was uneasy because some were privy to the secret and some were not, and even though I did my best to give the impression I knew nothing about it, I was not exactly talented at it, and so what would happen if we attract some unwelcome curiosity?" Such were her former worries, but now at last the burden was lifted from her mind, and she was happy.

³⁴⁰二品の御位.

³⁴¹This seems to imply that the abduction and marriage of Ariake to Tai-no-Ue was formally acknowledged by the Sadaishō.

³⁴²Not previously mentioned.

Section 75.

The Emperor lingered at the Empress's residence, and even though his people tried to hurry him along once it grew late, he looked most put out, and kept insisting that the Empress resume her visits to his quarters as soon as possible. Then, as dawn approached, with the greatest reluctance he returned to his residence.

The Emperor was most impatient for the Fiftieth Day Ceremonies³⁴³ after the birth, so in the First Month the Empress returned to her quarters at the Palace. Although the ceremonies were always out of the ordinary, there were many imperial consorts who disagreed with the Empress's good fortune, which went beyond the Emperor's solicitous treatment of her, and they were dismayed and crushed.³⁴⁴ The baby prince was soon installed in the Crown Prince's Residence.³⁴⁵ The Sadaishō was appointed Daibu,³⁴⁶ which occasioned many anxious reflections on the part of the Sadaijin.³⁴⁷ Although it was help from an unexpected source, the Udaijin, because of his sharp mind and impressive bearing,

³⁴³五十日^{いひか}, a celebration about fifty days after the birth of a child. See the McCulloughs 1980. p. 76 n.43.

³⁴⁴The jealous rivalries among imperial consorts and concubines is evoked in the very opening passage of the *Tale of Genji*.

³⁴⁵ (春宮) 坊.

³⁴⁶大夫, 'Master,' in this case short for 春宮大夫, 'Master of the Crown Prince's Household.'

³⁴⁷Since the Sadaishō, the Sadaijin's brother, is now in charge of the household of Ariake's child, when it was in fact Ariake who removed his own stepchild (Tai-no-Ue) from his control.

was appointed Crown Prince Mentor.³⁴⁸

Section 76.

That spring the cherry trees blossomed in profusion, and the season arrived unusually promptly that year. It was a time in the Second Month when the moon was so full that even the night was bright, and so, feeling it would be a shame just to let such an opportunity pass by, the Emperor decided there should be a banquet, though for no specific occasion, and everyone went to great lengths to make arrangements for it. Since the loss of the Udaishō Ariake there had been no musical banquets at all, so everyone did their utmost to prepare to a quite remarkable degree.

The Emperor's quarters were all prepared, the robes of his ladies-in-waiting with exquisite sleeves, and special incense, going to quite unprecedented lengths. But in every conceivable regard the appearance of the Empress Ariake completely surpassed the resplendence of the blossoms and the radiance of the moon, and since she was shrouded from view in the inner recesses of the palace, the disappointment of those who were excluded from seeing her, outside the blinds, was bitter indeed.

From Imperial Princes and Senior Nobles on down, all those who had pursued the art of rhyming in Chinese prepared themselves for Chinese poetry competitions. Here among his peers was the new Udaishō,³⁴⁹ who had once been extremely overawed by

³⁴⁸ 博ハク.

³⁴⁹ Former Uemon-no-Kami, son of the former Udaijin. The title invites unfavourable comparison with the former Udaishō Ariake. The Udaijin's children are presented as rather pathetic, neither as outstanding as the former Sadaijin's nor as shocking as the Sadaishō's.

court life but had now blossomed into exceptional maturity, and when the Emperor noticed him it brought many poignant thoughts to the Emperor's mind. Though the company put their whole hearts into their compositions, other than those of His Majesty, they were far from outstanding, and although there were no overt complaints,³⁵⁰ there were many present who continued to feel unsettled.

Once the Emperor's banquet was well under way and the mood became more enthusiastic, the Sadaishō's son Saishō-no-Chūjō³⁵¹ was handed a shō. He gave such a spectacular performance that the Sadaijin found it just like the Udaishō Ariake's and he was suddenly saddened. Everyone was terribly upset to see this, and they were soon all wiping away tears. Not letting the occasion pass, the Udaijin composed a poem,

<i>medzurashiki</i>	How remarkable
<i>kumo-wi hibikishi</i>	echoing through Heaven's Court
<i>fue no ne no</i>	the sounds of that flute
<i>kohishisa masaru</i>	and yet more dearly beloved
<i>haru no yo no tsuki</i>	that moon on a night in spring

To which the Sadaijin replied,

<i>tsuki ha naho</i>	Even now the moon
<i>onaji kumo-wi wo</i>	is shining on this same court
<i>terasu tomo</i>	of heaven – and yet
<u><i>taenishi fue no</i></u>	The sounds of that flute have died

³⁵⁰Or, 'since the compositions all passed without comment.'

³⁵¹Formerly Sanmi Chūjō. This is the first mention of the new rank, and he is referred to as Sanmi Chūjō again later.

ne koso tsurakere

and that is so hard to bear

I presume it was really thought rather an inauspicious poem, since Saishō-no-Chūjō very awkwardly and abruptly switched to the melody 'The Springtime Warbler.'³⁵² The Empress was deeply moved by this, and quite unknown to everyone, she composed this poem to herself, in reply,

momo chidori

One hundred plovers'

sahedzuru kowe ha

twittering voices are heard

sore nagara

the same as always

ware nomi yume no

All I can think is that my

kokochi koso sure

life before was just a dream

There were no heavenly maidens descending from the sky,³⁵³ so the banquet came to an end without any particular incident, and the guests simply departed.

Section 77.

On the night of the seventeenth of the Second Month, the sight of the moon, though past its fullest, rising across a perfectly clear and serene sky, kept bringing many memories flooding back to the Emperor and Empress. When most of the people at the banquet had left, and it had become very quiet, they opened the eastern side-door of the Emperor's quarters and sat gazing out at the moon. The sound of Ariake's flute-playing,

³⁵²春の鶯, apparently the name of a *bugaku* dance piece, one of the four principal ones in the genre, to be danced by ten, six, or four female dancers (Ôtsuki, p. 210).

³⁵³This curious remark seems to anticipate the phenomenon in Book III, Section 27, where heavenly maidens descend and dance at the former Sadaijin's 40th birthday festivities in response to Ariake's koto playing.

the very sound of his voice when he spoke, all were now merely things mentioned in conversations about the past.

The 13-stringed koto and the biwa were not instruments that Ariake had been particularly fond of,³⁵⁴ but now, after the change of roles they had become dear and were kept close at hand.³⁵⁵ Ariake had never dreamt that one day the Emperor would be so constantly attentive, and even hold banquets like this out of his high regard. And yet a longing for those dear departed times welled up and was quite irrepressible, so the Empress drew the koto to her side, and at the few, stray notes she picked out despite herself, the Emperor looked quite astonished all over again.

Recalling the ominous events from before,³⁵⁶ he could not help having serious misgivings, but he was encouraged by the utterly exquisite clear night sky and urged Ariake on to play more. Just then Ariake felt a surge of intense melancholy and the most superbly limpid sounds rose from her spontaneous playing. It was incomparably splendid. Saishō-no-Chūjō, passing along the passageway intending to give orders to a subordinate, stopped in his tracks and listened. He felt his whole body go weak at the sound,

yuku-he naki

Who knows where they go

tama no wo-goto no

gemlike notes of the koto³⁵⁷

³⁵⁴A reminder that Ariake's *forte* had been the more specifically male-coded flute.

³⁵⁵ことにこのみたまはざりし箏の琴、琵琶などは、御身をかへてもしたひまゐりたれど、

³⁵⁶The phenomena attributed to Ariake's playing at the Sadaijin's residence in Chapter VIII, Section 32 and at the Emperor's in Chapter VIII, Section 35.

³⁵⁷玉 / 魂の緒 / 小. Cf. MYS, VII: 1328, 膝におく玉の小琴の事なくはいとこ

<i>ne ni sohete</i>	take my soul with them
<i>shiranu kumo-wi ni</i>	to an unknown Heaven's Court
<i>uku kokoro kana</i>	I feel my heart drift away

Although he had no inappropriate aspirations, Chūjō wondered how he might possibly manage to hear some rumour on the breeze about the Empress's appearance. How very foolish of him! At this time Chūjō had not spent 'a single night when he had forgotten that dreamlike vision'³⁵⁸ of Tai-no-Ue, but her feelings towards him were dismayingly cold – of that he was now convinced beyond a doubt.

Section 78.

Tai-no-Ue, her infant charges at her side, still performed her Buddhist observances day and night without fail. There were proprieties to be observed, and the Empress could
こたくはわれ恋ひめやも. Cf. also MYS, V: 810, 811, poems by Otomo no Tabito. This is the *locus classicus* for the Japanese koto in early poetry, describing the visit of a maiden to the poet in a dream, identifying herself as the spirit of the Japanese koto, and saying "I hope somehow that I might become the beloved harp always kept by a fine gentleman at his side." Then she sang: I wonder when / and on which day / I will find for my pillow / the knees of one / who understands my song. I recited a poem in response: Though you are wood, / and cannot speak, / surely you will be the harp / beloved of the hands / of a splendid lord.' (tr. Levy).

³⁵⁸みし夢を時の間わする夜なけれど、cf. *Genji*, Chapter 2, *Hahakigi* 'The Broom Tree,' 見し夢をあふ夜ありやとなげく間に目さへあはでどころも経にける 'I yearn to dream again the dream of that night. / The nights go by in lonely wakefulness' (S., p.45).

not be both father and aunt to the children, so in place of Ariake's attentions,³⁵⁹ the Sadaijin and his wife, acutely aware of the situation, fussed over them absolutely no differently from how the Taishō Ariake had done, so now in fact Tai-no-Ue's circumstances were indeed extremely fortunate.

³⁵⁹Or, 'in place of their attentions to Ariake,' (Ôtsuki, p. 215).

Chapter XVII.

Section 79.

The Sadaijin felt great sympathy for Tai-no-Ue's boy, and to ensure there would be no future concerns, he decided to make arrangements to leave all the various responsibilities in the hands of the Sadaishō. The Sadaijin and the Sadaishō were both born of the same mother – how exceptionally proud the old Lord their father must have been of them – and the Sadaishō felt so full of himself with happiness at the Sadaijin's exceptionally favourable decision regarding him, that he coaxingly suggested that when his own young daughter³⁶⁰ was of age she might be given in marriage to the Sadaijin's grandson. The Sadaijin had distinct reservations of course,³⁶¹ so he replied that, the way things were with young men, making marriage plans this early was something that produced unforeseen results. He would not make alternative plans to the one just suggested, and later on the Sadaishō should by all means put it to him again. That was how he left the arrangement.

The Empress's karma was evidently such that she was destined to undergo the travails of pregnancy more than once, and no doubt after his initial happiness the Emperor must have been quite anxious for her.

In the intervals between the various religious matters, it was quite undignified how the Emperor kept on hurrying back and forth to see her. In fact it must have seemed really rather like the comings and goings of the former Taishō Ariake. It really looked

³⁶⁰Afterwards the Sen'yōden Consort (宣耀殿女御).

³⁶¹The children, unknown to the Sadaishō, are siblings, since the Sadaijin's acknowledged grandson, Tai-no-Ue's son, was actually fathered by the Sadaishō.

like the Emperor was at his wits' end, he was so utterly distraught. He was so headstrong in flouting conventions in his relations with the Empress, how could people³⁶² have failed to be struck by what they saw and heard?

Now that the former Taishō Ariake was no longer with us and everything was different, the Sadaishō did his utmost in service to the Empress, regardless of whether it was evening or midnight. And when the Emperor came to ponder the careers of the various noble lords, how could he treat those related to the Empress without due consideration?

Section 80.

Now Sanmi-no-Chūjō, by comparison, had from an early age been of a very sensual disposition indeed,³⁶³ and very restless as far as weighty court politics was concerned. He was a complete devotee of the way of love, who would pursue it 'until it consumed him.'³⁶⁴ So once he was aware how the Emperor was behaving towards the Empress, and

³⁶²Ôtsuki interprets it as the Sadaishō who must surely have noticed the nature of the relationship. If so it seems curious that the next sentence explicitly establishes the Sadaishō as the topic: 左大將は、.

³⁶³Cf. his relations with the Sanjō Lady (Chapter IV, Sections 9-15), Lord Nakatsukasa's Wife (Chapter V, Sections 16-17), and of course Tai-no-Ue (Chapter X, Sections 41-42), by whom he has a daughter unbeknownst to him, acknowledged by the Udaishō Ariake as his own.

³⁶⁴ただこの道に身をいたづらになしぬべきすき者なれば, cf. KKS, Book XI (Love I): 544, Anonymous, 夏虫の身をいたづらになすことも一つおもひによりてなりけり, 'That summer insects should thus immolate themselves is simply because they

then heard for himself the stray sounds of the Empress's koto playing, he really wondered what she must look like. He would not go so far as to do anything inappropriate, but, he thought, at some time or other he would really like to hear someone express an unguarded opinion about her, and he just couldn't set his mind at rest. How foolish!³⁶⁵ By the time he was a mature adult he was still unable to decide on a wife, and continued to gallivant around, so his father, the Sadaishō, chided him, saying "This sort of thing will not do. Which of these women is it to be now? You are courting this one and you are courting that one. Just decide!"

One wonders why Chūjō was like this, but there was really no-one at our court who caught his interest. "If only I could have someone I had fallen in love with as a child, who would be uncommonly dear to me, who I could see morning and night as my wife," he thought, and wandered hither and thither madly pursuing women. But other than that brief encounter on a summer's night, while seemingly wandering on the paths of dreams,³⁶⁶ he never managed to set eyes upon anyone who could compare with her. It was his sad fate that he could never forget how the woman who had turned her back and abandoned this world as a nun had broken his heart, quite indifferent to his pleas. He still kept on are enthralled by the flame as I am enthralled by you' (McCullough 1985).

³⁶⁵The wording in this sentence, おほけなきまでならねど、いかならん時、なげの御けはひをだにきくべきぞと、胸やすからぬもをこなりかし、 is almost identical to that in Chapter XVI, Section 77 where he hears the Empress's koto playing: おほけなきまでならねど、いかで風のつての御けはひをだにきくべきぞと思ふぞをこなる。

³⁶⁶The fateful encounter with Tai-no-Ue in Chapter X, Sections 41-42.

loving Tai-no-Ue, even while thinking she would never come to hear how he felt. Really, for such a fickle man it was a remarkably deeply felt love. Indeed, once a man had caught even a mere dreamlike glimpse of Tai-no-Ue, how could his heart ever stray to another, I wonder. The beloved image of Tai-no-Ue came to mind constantly, and Chūjō's looks seemed so inadequate to him in the mirror, that he sank into quite unpardonably sinful and gloomy thoughts.

Section 81.

As far as Chūjō's visits to Lord Nakatsukasa's Wife were concerned, she was still quite completely caught up in the relationship, but his feelings had changed. He hadn't stopped seeing her completely, but he felt squeamish about looking at her at an intimate distance, and she seemed inclined to carry on in a rather indiscreet fashion. He thought more and more how impossible it was for him to marry the kind of woman he wanted. 'If only one could return'³⁶⁷ to that relationship with Tai-no-Ue which had not lasted, he thought. They had lived 'as near as the reeds of the rush fence'³⁶⁸ without being able to

³⁶⁷むすびおかぬちぎりをのみとりかへすものにもがなと、cf. *Okuiiri*, とりかへすものにもがな世の中をありしながらのわが身と思はず commenting on *Genji*, Chapter 36 *Kashiwagi*, 取り返すものにもがなや. Since *Genji* is here lamenting the Third Princess's becoming a nun the intertextuality, though apt, is not particularly flattering to either party.

³⁶⁸あしがきのまじかかりしほど、cf. *KKS*, Book XI (Love I): 506, Anonymous, ひとしれぬ思ひやなぞと芦垣のまぢかけれども逢ふいしもなき 'what could it mean I / wondered "a love unknown" but / now while we live as / near as the reeds of the rush / fence we have no chance to meet (Rodd, p.194).

meet, and his melancholy pangs of love redoubled. When he saw that the second child born to Tai-no-Ue was, from the very beginning, an outstandingly beautiful daughter,³⁶⁹ the thought made it even more utterly impossible to forget their time together.

Section 82.

That autumn the Sadaijin was promoted to Dajōdaijin,³⁷⁰ the Udaijin became Sadaijin, and then Saishō-no-Chūjō became Gon-Chūnagon.³⁷¹ From this time, the new Gon-Chūnagon's father, the new Sadaijin,³⁷² changed his attitude towards his son very much for the better, and people in general at the court, who had regarded him rather unfavourably, for whatever reason, now changed their attitude under his father's influence. Despite these developments, he had numerous thoughts about his relationship with Tai-no-Ue, and on such occasions he would burst into tears whether in private or in public, in

³⁶⁹Ironically his very own daughter by Tai-no-Ue as a result of their brief tryst.

³⁷⁰太政大臣, 'Chancellor,' the highest of all ministerial posts.

³⁷¹権中納言, 'Supernumerary Middle Counselor.'

³⁷²Ôtsuki (1969, p.122) originally interpreted this passage as referring to relations between the former Sadishō and his brother, the former Sadaijin, (over Tai-no-Ue). Subsequently (1979, p.223) he interpreted it as referring to the relations between the former Sadaishō and his son, the former Sanmi Chūjō. These had already been described as strained in the preceding Chapter, because of Chūjō's philandering, so the latter interpretation seems to have more basis. Since the former Sadaijin was aware of his brother's abusive relations with his stepdaughter, Tai-no-Ue, there would have been grounds for cooler relations, but one wonders whether this would have extended to the public sphere.

complete despair at his future.³⁷³ What anguished feelings both parent and child had!

Section 83.

How could one describe the rejoicing when the Empress gave birth to a second Imperial Prince? This time the child took entirely after his mother, and even this early it was clear that his looks would resemble no ordinary mortal. When her father, now Great Minister, realized this, he just kept weeping tears of joy.

Months and years sped by fleetingly,³⁷⁴ and soon the Fifth Rank noble's head-dress³⁷⁵ was bestowed on the Great Minister's grandson.³⁷⁶ The Great Minister had doted on him

³⁷³As with the preceding note, Ôtsuki originally assigned this passage to different characters, considering that it was about the Empress's feelings for Tai-no-Ue, and the relationship between Ariake and her father, now Dajôdaijin. Subsequently that was amended to the father-son relationship of the former Sadaishô and Sanmi Chûjô, which is the focus of the earlier part of this Section.

³⁷⁴With this brief phrase the narration makes a leap of about ten years, to judge from the apparent age of Tai-no-Ue's son, who was born in Chapter VII, Section 28, in the tenth month, two years before Ariake bears the Emperor's first son. The shift of narrative focus to the next generation naturally invites comparison with the narrative structure of the *Tale of Genji*.

³⁷⁵*kauburi*. The *genpuku* coming-of-age ceremony was performed between the ages of ten and fifteen, and the bestowal of the man's cap was the central event.

³⁷⁶Tai-no-Ue's child by her stepfather when Sadaishô, acknowledged by the Udaishô Ariake and reared at the residence of Ariake's parents.

in eager anticipation, and followed his progress with exceptional attentiveness, and then the boy was named Sanmi Chūjō. Just as soon as his sister³⁷⁷ underwent the bestowal of adult robes,³⁷⁸ she was presented to the Crown Prince as a Junior Consort. The Sanmi Chūjō rose very fast indeed, and in his seventeenth year³⁷⁹ he was named Naidaijin.³⁸⁰

Section 84.

The Emperor then abdicated, whereupon the Great Minister gave up his position as Regent³⁸¹ in favour of the Udaijin. This new Regent wanted his son to become Sadaishō, but he did not say as much, and the Palace Minister was assigned this rank also. The former Empress, as mother of the new Emperor and of the Crown Prince, was named Imperial Lady.³⁸² The Junior Consort of the former Crown Prince became his Empress now. How the Great Minister must have wondered at the remarkable fortune of his daughter, the Former Empress. An Imperial Edict bestowed on him Equality with the Three Empresses,³⁸³ and he was granted the privilege of a hand-drawn carriage in the Middle Enclosure³⁸⁴ of the Palace.

³⁷⁷Tai-no-Ue's child by her stepbrother when Sanmi-no-Chūjō, acknowledged by the Udaishō Ariake and also reared at the residence of Ariake's parents.

³⁷⁸御裳着.

³⁷⁹The manuscript actually gives '十七日' for '十七歳' presumably in error (Ôtsuki, p.223).

³⁸⁰Palace Minister.

³⁸¹This seems to be the first mention of this post for him.

³⁸²女院. I shall keep the term 'Former Empress.'

³⁸³三の宮なずらふ.

Section 85.

The new Regent sent his daughter,³⁸⁵ who was now of age, as a Consort to the new Crown Prince, thereby ensuring most prestigiously that she was well taken care of. How inappropriately fate dealt with him! The young Naidaijin was exceptionally resplendent (I imagine it was because of an unexpected resemblance to the former Ariake) and he far surpassed those around him, but it was sad to see how envious he was of the Crown Prince's new consort.

The impressionable young Naidaijin noted how cherished and attentively cared for the Former Empress was, and the high public regard in which everyone held her, and whenever he saw her at court, her appearance and features were utterly beautiful. Then, when he returned home from the Palace, there was the familiar figure of his mother, Tai-no-Ue, to greet him. 'For me now, other women are so very different, by comparison with these, that they seem superficial and unattractive,' he thought, so deeply in love that I expect it made life very complicated.

He knew well the decorous bearing of both of his grandmothers, the Great Minister's wife and the Regent's wife, and they appeared to him as so very different from, and far

³⁸⁴中の重てぐるまの輦車.

³⁸⁵This is the former Sadaishō's daughter who was informally promised to the former Sadaijin's grandson (actually Sanmi Chūjō's child by Tai-no-Ue). The narrator seems to feel that the father's good fortune in marrying her off to the Crown Prince was quite undeserved, given his abusive treatment of his stepdaughter Tai-no-Ue, but to make up for the broken promise a more favourable alternative for the Sadaishō was probably necessary.

superior to, the usual women at court, that he completely looked down on ordinary women – it was quite embarrassing. Thinking of his mother Tai-no-Ue's extremely serene way of life, he was aware, nevertheless, that in many respects it was the Former Empress whom she had depended on, in place of the late Taishō Ariake, and he had come to regard the Former Empress like a true parent. So although he was not by nature fickle and unreliable, he kept thinking "If only there were another person like her in the world," indeed, how would one not grieve under such circumstances?

Section 86.

This being the situation, the Naidaijin could not forget for a moment his intense longings when he recalled the Crown Prince's consort, informally promised to him by the Regent when still Sadaishō.³⁸⁶ His anticipated engagement to her had turned out to be as faint and fleeting as a dream. The Chancellor himself had been most favourably disposed to the arrangement, but the Regent had evidently changed his mind and the marriage plans. The Naidaijin bitterly resented this, and from now on he was quite unable to stop fretting over it. The Sadaijin submitted his resignation and his son the Udaishō was made Udaijin. The Regent also resigned his ministerial post in favour of his son, the Gon-Dainagon, who became Naidaijin. Even though still of a very young age,³⁸⁷ the former Naidaijin rose to First Rank as Sadaaijin, which seemed quite glorious.

³⁸⁶xvii.79. The Sadaijin had in fact temporized, knowing that since they were both fathered by the Sadaijin (of which the boy is unaware, thinking that the late Udaishō was his father), such a marriage between siblings could not take place.

³⁸⁷Presumably in his eighteenth or nineteenth year (Ôtsuki, p. 226), since he became Naidaijin in the last round of promotions, in Section 84.

Book II

Chapter XII.¹

Section 45.

Although innumerable prayers of the usual kind were said for the Empress [to ensure a safe delivery], since the anticipated date was still rather distant, everyone had been rather off their guard. Then, I suppose it was because of spirit possession,² she fell very seriously ill, which upset the Great Minister of State, the Great Minister's Wife,³ and the Regent's Wife,⁴ all equally.

¹The tale continues, focusing on the lives of the second generation, particularly the new Sadaijin, known by everyone as the late Udaishō Ariake's son by Tai-no-Ue, but in fact fathered by her stepfather, the Sadaishō, now Regent (関白). The reigning Emperor is the child that Ariake (now Former Empress) bore the Former Emperor. Although the reigning Empress is, like the Sadaijin, known as Tai-no-Ue's daughter by the late Udaishō, she was in fact fathered by the Sadaishō's son, then Sanmi Chūjō, now the Naidaijin. The second and third books follow the consequences of these unacknowledged children.

²御もののけにや.

³The Great Minister of State and his wife (the former Sadaijin and his wife) are of course especially concerned because with the 'death' of their 'son' the Udaishō Ariake, and Tai-no-Ue's becoming a nun, they were especially responsible for the rearing of the two children, now Sadaijin and Empress, and they are of course aware that Ariake was not their father.

⁴The Regent's Wife also knows that her stepson fathered her daughter Tai-no-Ue's daughter, so all three mentioned in this passage have reason to suspect that the pregnancy

Days passed, and when the Empress failed to recover, the Former Empress also started to worry and lament the situation. The Former Empress' bond with the Former Emperor had been one of intense love, and in her case there had been no such affliction to put everyone in a frenzy of anxiety.⁵ Since her own experience had been so different, she was all the more frightened at what was happening to the Empress.⁶ Many people offered their services, from the Abbot of the Enryaku-ji⁷ on down, but I supposed they must have been unsatisfactory, because the Sadaijin was sent as Imperial Messenger to the reclusive former Bishop of Yokawa,⁸ since the Bishop had vowed not to see or hear anything further of this world, and absolutely would not move from where he was.

complications may relate to these secrets, in addition to their natural concern for their granddaughter's well being.

⁵いとせめて、思ふやうなりし御ちぎりは、かやうの御なやみだに、人の心まどはさざりしかば、 This seems to confirm that the pregnancy complications relate to the secret paternity of the Empress. The Former Empress, of course, also knows the secret of the Empress's paternity.

⁶わが身にならはせたまはで、いとおそろしっこぼさる。

⁷山の^{ざす}座主。

⁸横川の前の僧都. Yokawa was the northernmost of the three centers on Mt. Hiei comprising the Enryaku-ji, the others being Tōtō and Saitō (Ôtsuki, 1979, p. 332, n.2). Mention of a Yokawa Bishop immediately recalls the Yokawa Bishop in the *Tale of Genji*, who was modelled on Genshin (942-1017) and who successfully ministers to Ukifune during her spirit possession.

Section 46.

The Sadaijin's retinue was so splendidly grand that he must surely have wondered how the Bishop, be he saint or buddha, could fail to be favourably disposed to their suit. Some days after the twentieth of the Twelfth Month, the retinue cut its way through terribly deep snow from Ohara village and made their way up the mountainside. Under a snowing sky the retinue arrived, all brushing the snow off their robes, and they were met by the Bishop.

“This is indeed a most august command, but, humble beggar though I am, I shall decline, as unavoidably sinful as that might be. For me to return to the Capital would be an impediment to the Way of the Buddha, since I have made a solemn written vow not to leave my hermitage this late in life. Nevertheless, having made such an undertaking to the Buddha, I genuinely feel very sad indeed to have to respond unfavourably. It is simply out of the question for me to perform an exorcism. Since the age of fifteen, I have been determined never to pray to the Buddha about worldly things, and although it might help some people, it would be completely useless for me to perform the prayers for warding off evil.”

He wept bitterly as he said this, and when the Sadaijin saw the written vow that the Bishop had made, he realized that there was indeed no more that could be done.

“Well then,” replied the Sadaijin, “even if you are going to remain here, please pray that all will proceed smoothly for Her Majesty. Assuage some of my disappointment at making this difficult journey apparently in vain, and do absolutely all you can to help Her Majesty. There are many

hindrances to my own wishes, but although I cannot leave my responsibilities behind, ever since a very young age, I have felt a deep desire to turn away from this world and take religious orders. So please let me request your good offices for me in my next life.”

Having reached this understanding, the Sadaijin set out from the Bishop’s.

On the journey back to the Capital a terrible gale blew up, with a blizzard that completely blinded them, and blew all their hats away, so the Sadaijin’s retainers said, “You simply cannot go any further. Let us stop here and shelter a while.” They had come as far as Ohara village, and finding a rather elegant hut,⁹ they carried the Sadaijin’s palanquin over and he reluctantly alighted.

Section 47.

The blizzard raged on without abate, and a group of his retainers went over to the hut, while the excruciatingly cold wind chilled them to their very underrobes, and they went just inside the door to brush the snow off their robes. As they were doing so, a very refined-sounding voice came from the interior,¹⁰ someone said, “This must be terribly unpleasant for you, so won’t you please come in, though you are very distinguished guests.” This was not exactly the kind of place where one would expect to find a woman, thought the Sadaijin, his curiosity aroused, and wondered what it signified. But above the eaves the wind was howling and there was no respite from the snow, so he stepped inside for a moment. There were very fine incense-scented Chinese paper sliding doors, and the

⁹すこし由ある庵.

¹⁰おくのかたより、ゆゑあるけはひして、.

lady had pushed forward the pale yellow curtains behind which she was sitting.¹¹

“We were just thinking what unexpectedly bad weather for travelling we had encountered, but this is indeed an unthought of happy turn of events.” The woman smiled, as if terribly pleased to see someone at last.

“Of course you must think it very strange indeed, but I must have been living here for twenty years now. Hiding my traces away here in my grass-thatched hut, the tigers and wolves are my friends. I feel that this is where I shall remain, and worldly thoughts never enter my head. I am sure you must naturally find all this rather disturbing, and I feel quite nervous myself, since, strangely enough, I do perhaps even now have lingering feelings for this world, but on the other hand I truly grieve when I think of the obstacles on my path, for that is how I regard them.

“The fact is that there is one of the retainers in attendance on you who I believe I may recognize from long ago. It feels like something that just happened yesterday, but then I count up the months and days and realize how long ago it really was. I wonder, am I really looking at the person I think you must be [the son of the Udaishō Ariake]. It is so strange, but there I can no longer hide this unasked for tale which there has been no way for me to reveal until now.¹² Here in my grass-thatched hut I await nothing but the Buddha welcoming me into paradise. I do not grieve over something that I originally fretted over in vain; in fact I regard

¹¹香の唐紙はりたる障子よしあるに、浅黄の几帳そえておいしいでたり。

¹²またかるけやらんかたなきとはずがたりをえしのびこめ侍らでなん。

it as a chance encounter that simply happened. Actually, I feel it is perhaps an obstacle on the path to the Buddha, and now I completely turn my back on everything that is the shameful of this world.”

While she was saying this, the Sadaijin listened in rapt attention and could not help being deeply moved by her words.

Section 48.

“If this is something from the distant past, as you say, then you must be right [for it was indeed then that the retainer served the Udaishō Ariake]. If it is just as you think, even though it will be a dreamlike tale of the long ago, I might understand it better if I could think it over,” said the Sadaijin. He looked quite exceptional, thought the nun, so he must surely be the Udaishō’s son. Overcome with memories of the past welling up, she began her story.

“Even though I say this myself, this is very confused and irresolute behaviour for a nun. I shall tell you what happened, but it is something that is unexpectedly related to you.

“I passed many years indeed at the Imperial Court, but whereas the typical court ladies all know each other, I just listened and never said anything in reply to all the trivial remarks, being very shy. I was always overawed around gentlemen, and I was always overlooked and left out of things.¹³ However, for some completely unknown reason, when it came to the late Udaishō Ariake, since he went back and forth to the Court morning

¹³つつましく、人ははづかしきもののとのみふかくうづもれて、あるかずにだにしられ侍らざりしを。

and night in front of my quarters, I wondered how I might offer myself in exchange for just one word of casual affection from him.¹⁴

“I was quite beside myself, and, overwhelmed by intense emotions – it was all I thought about.¹⁵ Somehow an opportunity arose, I don’t know how. Though he passed my quarters at some distance, I poured out my heartfelt suffering [in a poem].¹⁶ I heard him speak and it was as if I was dreaming. Then when I heard he was no more, I was utterly distraught. I felt I could not live on in this world a moment longer, so right away I went into seclusion in this mountain village.

“Here I am in the wretched form of a nun now, but it must have been just before dawn on the sixteenth of the Eighth Month back then when I saw him for the last time. He was passing by when it was still very dark, and just for a moment he paused. There are times when I can see him now, saying, “Do not forget it ...,”¹⁷ and hear the sound of his flute-playing

¹⁴いかでただ一言葉のなげの御なさけにも、身をかへきこえてんと、.

¹⁵おさまらず、けしからざりける心ひとつにまかせて思ふかた侍りしを.

¹⁶Book I, Chapter XI, Section 45: 時のまも袖にうつしてなれみばや雲居にすぐる月のひかりを. ‘Even just a while – / if only he would come and / linger in my sleeves, / brightness of the moon passing / through the palace of heaven.’

¹⁷Book I, Chapter XI, Section 50: わすれなよ夜な夜なみつる月のかげめぐりあふべきゆくへなくとも, ‘Do no forget it / the same moonlight that you saw / here night after night / though chance of future meeting / there may never be again.’

that night,¹⁸ and then I return to my old ways of thinking of ‘empty, vain desires’¹⁹ that I had once abandoned, and though it wets my sleeves with tears of blood, I cannot leave those thoughts.”

As she was saying this, the Sadaijin listened as she poured out all her tears with great sobs. “What a world it was in which someone suffered so much,” he thought, fascinated by the poignancy and charm of her story, and his tears of sympathy intensified.

¹⁸At the end of this episode Ariake is on his way home and happens to touch his flute in his robes, which reminds him that his relationship with the Emperor is likely to bring to an end his courtship with court ladies such as this Sōkyōden Lady. Overcome with melancholy at the thought he plays ‘a heartrending autumn melody’ that is heard by the Emperor still gazing out of an open door, and, evidently, by the Sōkyōden Lady: 御身はなれぬ御笛のふとさはるを、かやうのことまでもかぎりいでぬる心地のみしたまふには、なかなか心づよくぞふきたてたまふ。

¹⁹むなしき色. Cf. SZS 1088, XVII (‘Miscellaneous II’), Monk Jakuren (1139?-1202):

世を背きて又の年の春を見てよめる

この春ぞ想ひはかへす桜花むなしき色にそめし心を.

Composed on seeing the spring come again the year after he had become a monk:

This year’s spring indeed / how the cherry blossoms make / me
think of the past / and with empty, vain desires / they have tainted
my spirit

Jakuren was Shunzei’s nephew, adopted by Shunzei and thus Teika’s adoptive brother.

Section 49.

“Hearing this, I really am at a loss for words. Although I am not remarkable myself, I have served at court with some success, but of course, since time has gone by I cannot recollect what he must have looked like, his voice, looks, the sound of his flute,²⁰ anything about him — and I continually wonder what he was like.²¹ Through your heart which has indeed abandoned such things, you have been so kind as to favour me with these recollections. Now I shall work very hard indeed at my court service.

I know I am deeply indebted.”

Having said such things he repeatedly expressed his regret that he was on a trip when he could not put his mind at rest because of the Empress’s affliction. When the wind died down a little and there was a respite in the snow, there was a commotion as he hurried his people along and set out. “Exactly like so long ago” thought the Sōkyōden Nun²² as she saw him off, and her feelings welled up all the more intensely.

²⁰Cf. ‘sword-envy’ in the *Takamitsu Nikki*, discussed in Mostow 1990.

²¹おのづからありふるままにおはしけんさまをだにえおぼえず、声、けはひ、笛の音すべてなにごとのつけても、いかやうにものしたまひけん、おもひやらぬ時なきを、.

²²She is apparently thinking of Ariake hurrying off from their first encounter, Book I, Chapter XI, Section 45. Repetition of similar scenes experienced by different generations was something of a topos in monogatari. Cf. Genji and Tō-no-Chūjō dancing ‘the Waves of the Blue Sea,’ a scene later repeated by Yūgiri and Kashiwagi.

Section 50.

When he returned to the Former Empress she asked, "How is it that the priest has not come here?" At this the Sadaijin really struggled to hold back his tears [of shame at his failure]. The Empress, in fact, no longer had pain anywhere, just the occasional coughing fit, at which everyone would go frantic, so no-one could keep completely calm. Hearing this, the Former Empress was quite unsettled, and discreetly made an informal visit to the Empress.

The whole residence was in a terrible uproar, but there were brief spells when the Empress's condition improved slightly, and then everyone would rest a little. The Sadaijin and the Former Empress talked about the Empress's condition, and then he took the opportunity to tell her about the intense experience of the previous night on the mountain, which had been so deeply moving.

"Quite unexpectedly, there was an elderly person there, who told me her own deeply moving and heartfelt story. When I listened to what she had to say, I was terribly touched."

Section 51.

Hearing about these old events somehow brought things to the Former Empress's mind and made her inquire further, and while she listened an intense melancholy arose in her heart. Although really, back in those days it had not been something she had thought about deeply,²³ [as Udaishō Ariake,] when she recalled how touchingly the woman had behaved, with such self-confidence, then heard how she had thrown herself away as a

²³げにそのをりは、かばかりふかうしもおぼえざりしものを、.

nun, the tears just streamed down her face.²⁴

“What an utterly heartbreaking thing to have happened! You simply must ask her for more details. How amazing that she spoke about that particular time. Now for the first time she will know some sympathy for what happened, for he probably never gave it a thought.”²⁵

Saying this she felt extremely moved. She asked for every detail about how the place had looked, and even though things were in such a terrible uproar [from the spirit possession of the Empress], feeling the faint recollection she had had of that woman ever since then, and without letting anyone know, with utmost secrecy, she recalled the way she used to hold the brush long ago and wrote in exquisitely cursive ‘grass-style’.²⁶

<i>kakurenishi</i>	that moon had set, yet
<i>tsuki no yukue wo</i>	the course which it had set on
<i>wasurezu wa</i>	is not forgotten
<u><i>sonata no sora no</i></u>	so look for it in the sky

²⁴いとあはれに心づよかりけりしけはひをおぼしいづるに、やつしすてけるをきかせたまふに、御涙こぼれて、.

²⁵いまひとたび、なさけみえんとありしものを、さばかりはえおぼしよらざりけん. This whole passage contrasts Ariake’s typically ‘male’ behaviour before, with the Former Empress’ deeper sympathy now.

²⁶もとよりこのかたにすこしなごりある御心は、人にもしらせたまはず、いみじくしのびて、昔の御手をおぼしいでて、草にいとをかしくかきみだりて、
For a fine, albeit contemporary, example of the difference between characteristically male and characteristically female calligraphy, see Arntzen 1997, pp. 108-109.

Michi mo tadzune yo above where you are living

Fastening it with a frail-looking stem of dried star-anise,²⁷ she had Shōshō deposit it at the bamboo fence in that mountain village the Sadaijin had spoken of.

Section 52.

The nun in the mountain village, after enlightening the young lord Sadaijin with all the many heartfelt recollections that remained in her memory, spent day and night reciting the Nembutsu flawlessly and with great joy. Then one morning when she pushed her door open, there was something which had been extremely delicately tied. When she pushed the door open rather wider, it was that very letter. After looking at it she really did burst into crimson tears of blood. Although the one she thought of constantly was no more, she donned a spotless Buddhist robe and was even more diligent at the Nembutsu, and sitting in seclusion facing a Buddha statue, she breathed her last in three days.

Those who attended her really wept and wailed loudly, and an official messenger came from the Sadaijin's residence. The message of condolence was elaborate and wordy to excess with heartfelt condolences, and there was such a commotion going on, that when the messenger described the situation to people back in the Capital who had heard merely that she had passed away, and were probably unaware of everything else, they could not hold back their tears.

Section 53.

Was it really the efficacy of the various prayers for the Empress I wonder?²⁸ –

²⁷ しきみ
秘. Cf. Ôtsuki, 1979, p. 346, n. 8.

²⁸ The narrator seems to wondering whether the recovery might have something to do with the events just described.

with the New Year she gradually recovered and spring started all the more happily. Although that other person from a mountain village, Shijō no Ue,²⁹ had been induced to leave the place where she had been staying, while the Sadaijin was at the Udaijin's house until the last day of the old year or the first of the new, both she and the other wife, Oigimi, became splendidly well-acquainted. Oigimi's carefully prepared toilette and attire were utterly superb. Her ornamental hairpin and coiffure, the way her hair framed her forehead, her demeanour, nothing in the least unpleasant flawed them. So how on earth could it be that the Sadaijin really never tired of thinking "if only I could add that person with the scent I long for," while he stares at her?³⁰

²⁹Another romantic interest of the Sadaijin.

³⁰The Sadaijin envisages a Genji-like harem of wives, but his longings for the Retired Empress are clearly futile. There will be a brief respite in the narrative before both of the Sadaijin's wives fall victim to especially violent spirit possession as Book II closes, in Chapter XIV.

Chapter XIV.

Section 61.

Well now, the next thing that happened was that the Minister of the Right's eldest daughter, Oigimi, developed that indisposition that comes from a deeply intimate karmic bond, which made his lordship, her father, terribly happy, and from this point on, he had very special prayers said for her safe delivery. Then, from the Third Month on, she began to suffer the most unspeakable pain. An absolutely horrific evil spirit stubbornly possessed her, and at times she would even stop breathing as the spirit tried to carry her off.³¹ There were a number of women who had been sufficiently galled to behave like this to her, so no doubt people must have thought that was the explanation, especially those at the Minister's residence.

'You are just jumping to ridiculous conclusions' he said to the faces of people who were spreading such gossip. 'How many people in our world really possess other people in that way? When people are stricken like that, in many cases it is evidently the spirits of people who have been dead a long time who are responsible.'³² Really, it's too

³¹いみじくこはき御もののけ、あながちに、ともすれば御息もたえつつ、とりいれたてまつる。 Cf. the description of the spirit possession of Aoi in *Genji*, 'Aoi,' where Aoi also suffers from breathing problems and pain.

³²Recalling *Genji*, 'Aoi' again, where the people at the Sanjō household speculate over who among Genji's women might be responsible, but the exorcists initially only manage to identify some lesser spirits of deceased persons: 'Of the spirits that did announce themselves, none seemed to feel any deep enmity toward the lady. Their behavior seemed

disgusting, absolutely quite deplorable.’ At which they all just whispered the more behind his back.

One had always thought that Oigimi was just like a statue of the Kichijō Goddess,³³ but her manner, which had been so decorously elegant, now changed beyond all recognition – she would cleave to the Sadaijin with pathetic longing,³⁴ whereas for his part he was remarkably more circumspect about his public behaviour than he had ever been, fussing lovingly over her, quite unable to leave her side, even for an instant.³⁵

The look in her eyes and the way she spoke had always been deliberate and self-controlled, in fact there had been something hard and unyielding about her.³⁶ Now random and purposeless. There was the spirit of her dead nurse, for instance, and there were spirits that had been with the family for generations and had taken advantage of her weakness’ (S. p. 165.)

³³吉祥天女.Skt. ‘Srimimahādevi, goddess of good fortune and beauty who performed pious acts for all creatures. She was the daughter of Kishimo (鬼子母, Skt. Hārīti) and Bishamon (毘沙門, Skt. Vaiśravaṇa.)

³⁴つくりたる吉祥天女などの心地して、いときすくにうるはしくおはし御けしきもなごりなくかはりて、いとあはれになつかしく大臣にまつはれたまへるに、ありしよりまめやかにこひしきかなしくて、しばしのほどもえたちはなれたまはず。

³⁵The Sadaijin’s newfound solicitousness towards his rather cool principal wife recalls Genji’s belated concern for Aoi during her spirit possession.

³⁶御眉、御口つきも、わざともてすくめたまひしにこそ、こはくたをやかならぬところもおはせしか、

she seemed limp and offguard, clinging tightly to the Sadaijin, behaving towards him as if they had been deeply involved with each other right from the beginning, which in some respects was rather absurd.³⁷ Seeing the Sadaijin taking her in his arms and personally attending to her, the Minister of the Right was tremendously gladdened, and, starting to cry, raised his eyes heavenwards and prayed to the Buddha.

Despite this, however, the Sadaijin was quite unable to forget his intimacy with his other wife, and this was such a hard lot that he really wished he could split his anguished self in two,³⁸ and he felt quite ashamed of himself.

Section 62.

The next thing that happened was that the Sadaijin's other lady, Shijō-no-Ue, was afflicted in exactly the same way.³⁹ With this coming on top of the existing crisis, I am sure all the attendants in the house just could not stop gossiping about it. Both situations worsened right before the Sadaijin's eyes. Day after day, he would visit first Oigimi and then Shijō-no-Ue, and finding them both in the grip of their illness, he was in a constant state of anxiety.

Although they were both ill, the Naidaijin's daughter, Shijō-no-Ue, had only been

³⁷いとたゆげにうちとけて、つとつきそひはまへるに、もとよりあさうは
たおぼえぬ御ならひに、なにごとにかおろかならん、

³⁸Surely a subtle reference to the dual role of the protagonist of Book I.

³⁹Shijō-no-Ue, whom the Sadaijin chose as consort out of love before Oigimi was foisted upon him, is the daughter of Sanmi Chūjō I in Book I, (now Naidaijin). Her father was originally also Lady Nakatsukasa's lover in Book I, Chapter V.

unwell for a few days and her condition was relatively benign. On the other hand, Oigimi was suffering terribly, and absolutely everyone in her family was out of their mind with worry. When there seemed to be a brief lull in her condition, those attending her were taking a brief rest, just before dawn, when suddenly she was seized with a fit of coughing and, tragically, her life ebbed away.

Solicitous as ever, the Sadaijin held her in his arms, and taking a scoopful of medicinal warm water, moistened her face with it, but it was all to no avail. She was inescapably undergoing the transformation of death, and seeing this, the Minister of the Right, her father, uttered piercing, wildly grief-stricken cries. As day dawned, everyone in attendance on Oigimi, I need hardly tell you, sought help from every possible quarter. The Great Minister himself sent everyone in his service who had special skills that might help. Messengers from the Ex-Empress kept arriving, and the household resounded with clamorous voices.

Section 63.

The Ex-Empress intervened personally with the the Abbot of the Enryaku-ji,⁴⁰ and he arrived, quite disconcerted at the crisis. Calling the Abbot over to Oigimi's bedside,

⁴⁰山の座生. He also offered his services during the spirit possession of the Empress in II.xii.45. Otsuki interprets this as a reference to the Yokawa Bishop of Mt. Hiei, (p. 372, n. 4), but both clerics are referred to in II.xii.45 and the Yokawa Bishop is explicitly referred to as 横川に先の僧都 after the Abbot of the Enryaku-ji has been referred to as 山の座生. The problem is that on that occasion the Abbot offered his services willingly, but the Bishop would not. Thus it would be more logical for the Ex-Empress to intercede with the Bishop.

the Minister of the Right wrung his hands in despair and addressed this living buddha,

‘Please let me and my daughter look into each other’s eyes just one more time. Owing to what bond from a former life I do not know, but of all my many children she is the one that I have loved without compare ever since she was just a baby, and with her light extinguished I am plunged into the darkest gloom.’

He wept, quite crazed with grief. The Abbot looked at him, and then as he rubbed his rosary beads he recited in a very calm voice,

‘*Ryō-hyaku yu-jun nai, mu-sho sui-kan*’⁴¹

The sound of his chanting seemed to soar far above us with majestic clarity, and Oigimi’s features, which were already taking on death’s pallor, improved very slightly and her eyes opened just a fraction. Everyone in the household was wringing their hands in anxiety, and they were quite beside themselves with gratitude for the sutra-chanting, but now Oigimi was not the Oigimi they all recognized. Her features seemed to have changed, and she did not look like herself at all. It was someone dazzlingly beautiful, with an alluring air about her, yet with a glint of jealousy in her eyes.⁴² The Sadaijin still did not understand what was this meant, but Oigimi’s father, the Minister, suddenly thought

⁴¹令百由旬内無諸衰患 (*Lotus Sutra*, Chapter 26, ‘Dhārani,’ ‘I will personally protect the holders of this scripture *for as far as a hundred yojanas off, so that they shall suffer neither decline nor care*,’ (Tr. Hurvitz, p. 322,) one *yojana* being the distance an ancient Indian royal army could march in one day, apparently about ten kilometres.

⁴²いとにほひやかに、けじかきものから、ねたげなる眉のけしき、.

‘How very strange indeed! *She* does not look like a person we would expect at all,’ though he couldn’t quite grasp what the full explanation was. At that moment, Oigimi’s body made a sudden movement and said,

<i>samazama ni</i>	a myriad thoughts
<i>asa-yuhu kogasu</i>	burn me morning and night in
<i>mune no uchi wo</i>	the depths of my heart –
<i>idzure no kata ni</i>	so which of these two women
<i>shibashi haruken</i>	shall I ‘enlighten’ a bit? ⁴³

The person speaking was not Oigimi at all, in fact there was now absolutely no mistaking who it was.⁴⁴ Oigimi’s father, the Minister, kept thinking over and over again how very strange it all was, leaning over the figure in the bed who was not behaving like Oigimi at all. Then the life ebbed from her again, and it seemed nothing at all would keep her alive, but the abbot said, ‘Now it will not be so bad,’ to calm down those standing around. Checking the weariness in his voice, he repeated over and over again the prayer to the Medicine King,⁴⁵ at which the evil spirit emerged to reveal itself completely, and was exorcised from Oigimi into a young child medium.

⁴³*haruken* carries both the meanings of ‘brighten up,’ associated with the light image earlier in the poem, and ‘sweep away’ or ‘cleanse,’ i.e. ‘carry off to her death.’ I add the sense of ‘enlighten’ to keep the sense of a multiple meaning, bearing in mind that the Sadaijin’s misdeeds are about to ‘come to light.’

⁴⁴The Udaijin is recognizing his own younger sister, Lady Nakatsukasa.

⁴⁵いたくかれたる御声やめて、薬師の呪をかへすがへすよみたまふに、

Section 64.

At the sound of the abusive shrieking from the evil spirit in the child medium, Oigimi now seemed to come back to life, and seeing the people standing around with their eyes all fixed on her, she felt it was all too undignified, and pulled a robe over her head in embarrassment. The Sadaijin immediately poured her some warm medicine to drink, and the Minister, her father, hugged her tightly, tears pouring down his face. He just would not take his eyes off her, and so she burst into tears herself, then lay back down again for a little. To see her lying there face down, now she really seemed to have returned to her usual self.

The child into which the evil spirit had been exorcised was shrieking terribly,

‘Why must I be so cruelly assailed from all quarters by these exorcisms? Worthless though I am, I feel that being fated for such disappointment has broken my heart. That there is a woman who is actually quite a close relative of mine, whom he has lovingly and contentedly housed in his own residence – it just torments me every time I hear of it.’⁴⁶

All of them, every single one who is involved with him, I shall do everything in my power to destroy. Oh how harrowingly you anguish me! I know very well that I am not long for this world now, but even so, must you look at me so balefully?’

Everyone found these ugly accusations just too painful to listen to, and now the whole

⁴⁶いとはなれぬゆかりにしも、思ふさまに心やすくすみなれたまふが、きくたびにいとつらければ、

household knew the truth, as plainly as could be.⁴⁷ There was no one present on whom the spirit's words were lost, and the Minister of the Right just stared, thinking it frightful and appalling. As for the one who was intently reflecting on all he had done, well, it would be otiose for me to say he was mortified.⁴⁸

⁴⁷あるかぎり、ききにくうくるしきに、そこはかとあひしらはす。Otsuki interprets this as a remark of the abbot, equivalent to 'well, that's that then,' (1969, p.246, 1979, p.377), but the absence of honorifics is unusual, since he is treated most respectfully earlier in this episode.

⁴⁸つくづくと思ひあはせたまふ人は、ましてくやしともいへばおろかなり。
The narrator's comment underscores the traditional 'castigation of the irogonomi' theme.

Book Three

Chapter I.

Section 1.

‘The waters form deep pools ... yet there is no weir that would hold you with me’¹ the Sadaijin had thought when he saw Oigimi previously, and he had given up hope altogether, thinking ‘this is surely the end now,’ with that sadness that comes at the final parting of the ways. But then there was the joy of seeing Oigimi return to life exactly as she had been before. What could compare to that?

Perhaps it was because Oigimi had not been her usual self at all while she had felt so vulnerable in the grip of such a serious illness, or perhaps it was because she had come to feel completely dependent on her husband, for whichever reason, after this affliction she came to feel that even the briefest distance from him was acutely distressing. For his part, the Sadaijin felt it was like some strange dream to see her like this, and he was completely unable to hold back his tears.² He also asked the abbot to stay a little longer

¹ふちとなりてもよどむかとかと、Cf.KKS 836, Book XVI ‘Grief’, Mibu no Tadamine, 姉のみまかりにける時によめる、瀬をせけば淵となりても淀みけり別れをとむるしがらみぞなき. ‘if one stems the flow / of the rapids the waters form / deep pools still and / unchanging yet there is no / weir that would hold you with me’ (Rodd, p. 289).

²Very much like Aoi during and after the gruelling spirit possession during her childbirth of Yūgiri. ‘Usually so haughty and forbidding, she now gazed up at him with languid eyes that were presently filled with tears. How could he fail to be moved?’, S. p.

now, and he had him continue to recite numerous prayers and invocations to ward off danger.

At dusk, just when the Sadaijin had rested for a short while, a messenger arrived all flustered with the news that now Shijō-no-Ue was at death's door, and hearing this the Sadaijin was in quite a daze of worry. Now it looked like her condition was hopeless, but he took her in his arms and looked deep into her eyes – I suppose he found some sort of comfort in this³ – and frantically wondering why on earth this had happened, he felt like he was running desperately but his feet were not even touching the ground.⁴ Meanwhile, the Naidaijin, her father, held her tightly in his arms.

Section 2.

Although Shijō-no-Ue's situation did not seem quite like the recent one with Oigimi, she looked completely disoriented, and this was clearly not just the usual discomfort associated with her particular condition. Her appearance, her whole manner had changed. The Sadaijin stared at her aghast and dismayed, and he felt utterly helpless.⁵

The Palace Minister recognized exactly what was happening,⁶ and was intensely
168.

³なほなぐさめどころあるにや、

⁴足もそらにまどひおはしたれば、

⁵御かたち、けはひまで、みなかはりたまへり。左の大臣は、うちみたまふに、うたて心うくて、さらにせんかたぞおぼされぬ。Cf. *Genji*, 'Aoi,' のたまふ声、けはひ、その人にもあらず変りたまへり 'It was not Aoi's voice, nor was the manner hers. [...] He was aghast.' S. p.168.

⁶He realizes that the angry spirit of Lady Nakatsukasa is probably responsible.

aware that it was all a reproach for his very own doings.⁷ The more he thought about it, the greater his chagrin, since, after all, it was not as if his visits to Shijō-no-Ue's mother were something he had taken particularly seriously as a love affair. Indeed, at that time there had really been quite a number of residences where he could be fleetingly glimpsed paying furtive visits, but most of them had been affairs with absolutely no future to them.⁸ Even his relations with Shijō-no-Ue's mother had been like that, but Lady Nakatsukasa had this determination to be the one for him, and was marred by a much too clinging personality.⁹ Now he could plainly see what she had come to in the end, and, conscious of his own serious culpability,¹⁰ he could see that the monks were not mistaken either.

In this case too, the most august divines officiated, so it hardly seemed likely that things would turn out unsatisfactorily, but I suppose the possessing spirit must have been all the more tenacious, and Shijō-no-Ue did not look like she would manage to stay alive. People at court who spread malicious gossip were unaware of the household's private business and made all sorts of fuss.

⁷Cf. Book I, Chapter V, where, as the young Sanmi Chūjō, he had been casually involved with Lady Nakatsukasa, among various other women.

⁸わざとおもく思ふかたにはあらねど、げにおなじ頃、ほのめきわたりしあたり、いとあまたありしかど、かたへはゆくゑなくのみなりにしを、この御ゆかりこそ、げにさるかたに、

⁹心ざしもそふわぎなれば、あまりこちたくまつはれたまひし心ぐせ、

¹⁰わが身のつみおもき心地して、The lack of honorific is perhaps strange. Might it mean that the monks were aware of his great sinfulness?

The Sadaijin and the Naidaijin were both distraught, and both the Great Minister of State and the Regent hurried over to the residence at the same time. There was a great clamour of imperial messengers arriving from all quarters, and everyone at court was quite anguished.

The abbot too, seeing how Shijō-no-Ue was not able to be rescued from the malign spirit, and that everything they had tried so far was unable to help them, at the sight of the Sadaijin so terribly upset, applied all his spiritual strength to the exorcism, truly chanting exorcisms until his head was fit to burst.¹¹

Section 3.

Just before dawn, the possessing spirit manifested itself once again, but this time broke down and wept quietly, deep in despair.

‘There is something that I particularly want to say to the Sadaijin. Please bring him here,’¹² she said, weeping desperately. So – contrary to what the Palace Minister had thought, there was some other secret involved here. The sensitive young Sadaijin was aghast at this excruciating spectacle,

‘She will say nothing but misguided, crazy, untrue things. Restrain her!’¹³ at which the spirit wept all the more bitterly.

¹¹まことに頭もわれぬばかりに加持したてまつる。

¹²なほ左大臣殿に、せちにきこえさすべきことあり。いでさせたまへ。

Cf. *Genji*, ‘Aoi,’ すこしゆるべたまへや。大將に聞こゆべきことあり ‘Stop for a moment please. I want to speak to General Genji.’ S. p.168.

¹³ただ、よからぬ、たぶれたる、まことならぬこといふならん。うちこめよ。

<i>machikanuru</i>	I can wait no more,
<i>ima hito tabi no</i>	now for this one occasion
<i>ahu koto wo</i>	I meet you again –
<i>arishi nagara ni</i>	Despite how things were for us,
<i>kagire to ya omohu</i>	I fret – are you leaving me?

The spirit wept and wailed at the Sadaijin, and Shijō-no-Ue awoke. She looked quite helpless amidst all this, though she was not in the terrible state Oigimi had been in. In this case, even more intense incantations were performed during the possession, and just as it began to subside a little, I heard the news that everyone was making a fuss about,¹⁴

‘It’s Lady Nakatsukasa – she has passed away at first light this morning. The Prince is quite beside himself with grief.’

That is what we heard them saying, and the Sadaijin, despite the excruciating experience he had just endured, realizing that she really was dead, well, he found the news completely and utterly tragic.

The Palace Minister, in the midst of all this, wondered, ‘Well then, what must really have happened? What that worthless woman was blurting out was something quite different then, I suppose, and her terribly reckless feelings must have had to do with something similar that this Sadaijin has done.’¹⁵ He kept turning these thoughts over in

¹⁴人々いひさわぐことをきけば、

¹⁵ものはかなき女はいひたがへつるにや、またさばかりあだなりし心ざまなれば、この君もさやうにものしたまひけるにや. The Naidaijin decides that it is the Sadaijin who is really the object of Lady Nakatsukasa’s anger, and presumably it is

his mind, and felt that it was really nothing of any consequence (for him).¹⁶

I suppose it must have been thanks to all the various prayers that were being said, that Oigimi and Shijō-no-Ue were gradually making a complete recovery, and I am sure that the Sadaijin must have been able to put his mind at rest a little.

Because of the widespread concern at court over the indisposition of the two ladies, the Imperial Purification and Festival at the Kamo Shrine¹⁷ were not performed as grandly as usual.

because, like the Naidaijin, he seduced and abandoned her.

¹⁶いたづらごとをぞおぼしつづくる.

¹⁷御禊、祭などのもとはえなくてすぎゆく.

Chapter II.

Section 4.

In the Empress's case, she waited thinking that her time was upon her now, but all too cruelly it was already the last third of the Fourth Month, and it would be very ominous if she did not give birth before the next month began.¹⁸ Her family felt the situation was deplorable, and then when she seemed like she might give birth on the twenty-sixth or twenty-seventh, all those in attendance rushed about even more wildly than before.

As she so often did, the Former Empress visited there at the Great Minister's. How could the Great Minister, the Regent, and everyone else of note, really have been absent from the Empress's bedside? The hubbub was quite excessive, and that day also drew heartlessly to a close. I need hardly add that the Minister of the Left, the Palace Minister, the Gon-Chūnagon, the Sanmi Chūjō, and others were even more attentive than usual.

Unnoticed amidst all the clamour of the other arriving dignitaries, the Palace Minister thought that now he would see if the appearance of the Empress related to his dream.¹⁹ He watched carefully for a chance to carry out his plan, and he must have found his opportunity just before dawn, when the Empress was in exceptional discomfort, and

¹⁸On the belief in the ill-omened nature of childbirth in the Fifth Month, see the *Kagaku Shū*, and the *Shi Jing* (Ôtsuki n.3 p. 388).

¹⁹This presumably refers to the earlier dream in II.xiii.55, where the Naidaijin's dream is interpreted as signifying that he was unaware of the splendour of his own descendants.

absolutely everyone was continuously preoccupied. Since there were certain qualms about having the Empress remain in the main room in the interior of the main building of the residence, she was moved to the room just inside the veranda.²⁰

Section 5.

Since this was a temporary relocation, rather than where the Empress would ordinarily reside, the Palace Minister tried to see her in her terribly weakened state, and when a very brightly burning lamp was brought near her, he just managed to make out how she looked, as if in a dream, but it was something he would never forget. There was no difference whatsoever between how she looked and his beloved Tai-no-Ue, and – how was it possible? – she somehow immediately brought to mind his daughter, the Shijō Lady. It was all terribly confusing, and as he carefully and intently watched her – how reckless it must have been for him to stare at the Empress like that! – he realised that she was his own mirror image too. Yet he had been so distant from her, and quite unaware of her existence!

Anyway, he wondered whether there was anything in her appearance comparable to that of the long deceased Udaishō, and when he looked closely, she really bore no resemblance to him at all. ‘This means, then, that she really is ... my daughter,’ he thought, utterly distraught, and right there where he stood he choked on his tears.

So, he thought, this then had been the consequences for the one who had treated him so coldly, now plainly visible before him, and he was quite unable to tear himself away. Tai-no-Ue, now a nun, was obsessively reticent, and it was all she could do to peep

²⁰母屋はばかりありとて、^{ひきし}廂へうつらせたまふ。

out from back behind a chink in her curtains, to see what was going on, and since she never mingled with company there it was to no avail, but she kept very close behind the nearby screen. Although the Palace Minister could not have been able to see her at all, he thought as he watched, 'I'm sure that figure with her back to me must surely be her,' and all around her everything seemed to be dazzlingly bright

Her hairpins, the way she wore her hair, and the way it tumbled over the sleeves of her robes, they were all just a dream now. She had been like no other, but by now the years had taken their toll, and he recalled also what a terribly bad character he had been back in those days. This situation was all because of his misdeeds, he thought, and there was nothing he could do about it. Wondering where he could go for however brief a glimpse of her face, he forgot all decorum and peered over the top of the folding screen, but because of the distraction provided by the ongoing uproar over the Empress's condition, there was no-one to rebuke him. Raptly gazing at the newly rediscovered Tai-no-Ue, he completely forgot about the Empress, whom only moments before he had been so sad and distraught to see. He was in a complete daze, almost out of his mind, as he managed the briefest glimpse through the point where the curtains adjoining the screen had parted from the blind. Just then she turned around slightly to adjust her robes, and the resulting profile of her was utterly beautiful beyond all description.

Section 6.

Now, after the Palace Minister had managed to see Tai-no-Ue again, I suppose he realized there was no avoiding the fact that she was the wife of the late Udaishō – she was sitting bathed in an indescribable radiance.

'Well, there it is,' he thought, 'I imagine that since she is the wife of the late

Udaishō and mother of the Empress, it is quite misguided of me to keep yearning with love for her,' and thinking this he felt his chest pounding quite strangely.²¹

As he cowered back in a complete daze, just then the Great Minister called for the Sadaijin, to talk about easy delivery prayers on behalf of the Empress, and with a heavy heart the Palace Minister staggered off to a place to hide so they would not see him.²² 'This really is a wretchedly ill-fated love affair, quite without precedent. And the Empress looked so lovely, her bearing was unparalleled, and there I have been completely unaware of her existence for her whole life. I simply must unburden myself of these feelings,' but the very thought made him feel profoundly miserable, and burying his face in a corner of the room, he wept floods of tears.

²¹ひとかたならず胸つぶつぶとなる心地ぞする。Note the absence of honorifics, presumably to denote the narrator's disapproval.

²²Bearing in mind how attentively the Udaijin attended to the birth prayers for Oigimi in Book II, Chapter xiv, and how intimately the Naidaijin himself cared for his other daughter, Shijō-no-Ue, in the chapter preceding the current one, his being reduced to watching others minister to his own daughter at such a moment is indeed a fitting punishment for the reckless affairs of his youth.

Chapter III.

Section 7.

That night, too, brightened into dawn without the Empress giving birth, which put absolutely everyone at their wits' end, but then the Hour of the Snake²³ found her leaning on her brother, the Minister of the Left, for support, to the splendid sound of a newborn's cries. The Former Empress was the first to take the new baby in her arms – and what could she have possibly found to be amiss, this being the First Prince.²⁴ The afterbirth followed in next to no time, and the Former Empress was beaming with unclouded delight now. Swaddling the baby in the sleeves of her robes, she showed him to the Great Minister. Tears of joy streamed down his face, and he promptly prostrated himself right down to the ground, in front of the child.

At some point someone must have reported to the Throne, because before I knew it, the Middle Captain of the Left²⁵ brought the child's talisman sword.²⁶ The Emperor granted celebratory rewards to various people, and the fortunate lords were all beaming with unclouded delight.²⁷ Seeing this, the Palace Minister was quite unable to restrain his

²³9-11 am.

²⁴一の宮, the Emperor's firstborn son.

²⁵左中将 in Ôtsuki 1969 and 1979 in the original text (the only occurrence), but he gives 'Sadaishō' in his modern Japanese translation.

²⁶御佩刀. This sword was intended to ward off evil spirits after the birth of an imperial prince.

²⁷To judge from the following comment, all these rewards were bestowed on family members of the Empress's putative father, the late Udaishō Ariake, to the great

feelings and apparently burst into tears. He was in such extraordinary turmoil inside that his head swam, so he left hurriedly. Speaking to himself, he said,

<i>tonikaku ni</i>	All that has happened –
<i>omohu mo tsuraki</i>	Just thinking of it is harsh
<i>mi no usa wo</i>	– such a cruel fate
<i>mata ikasama ni</i>	What more must I still endure?
<i>sohuru nageki zo</i>	That indeed is my lament

[Sections 8-10. Neonatal Ceremonies]

Section 11.

That evening the Sadaijin was also there in the Udaijin's residence, and a special feast-day banquet was served. Once he saw how fine Oigimi looked, he felt as if everything was a dream. He had last seen her so horrifyingly ill, but he had noted how she had really responded to him with the most heartfelt love. I suppose it was because she was growing up a bit, with quite exceptional looks, and was really warming to him – they even exchanged brief smiles at times, and her overall expression must have been much more charming than before. Compared to other women she had hidden depths that aroused one's curiosity. Now it was usually the case that she would not speak out and give voice to any complaints she had with the Sadaijin, which was actually rather regrettable.

Now the Palace Minister, he was clearly someone who had always had very flighty affections, and he had now been seen to 'dip from that clear spring of the past,' as one 'mindful of the original feelings,'²⁸ and since there were no emotional ties for him chagrin of her true father, the Naidaijin.

²⁸もとより うきたちたりし御心のうちの清水くみあらはしても、ただもと

any more, he was preoccupied with the exceptional tragedy of his ill-fated love, simply staring off into space all the time, spending his days and nights crying bitterly. I suppose he must have come under the influence of an evil spirit, and for the last third of the month he was suffering terribly. Imagine how his father, the Regent, must have looked. The illness was hopelessly intractable, and as he passed a number of days like this, his condition worsened and he became terribly weak.

[Section 13. Child named Crown Prince; Promotions]

[Chapter IV: The Naidaijin manages to exchange poems with the Empress in which he admits to being his father and she responds, whereupon he dies with her letter in his hand.]

の心ばかりにて, cf. KKS 887, Book XVII (Misc. I), Anon. *inishie no no-naka no shi-mizu nuru keredo moto no kokoro wo shiru hito zo kumu* 'though the waters of / the old spring in the meadow – / once so pure and cold – have become tepid one who / remembers still dips to drink' (Rodd p. 304).

Chapter V.

Section 20.

I had always regarded the Empress as a figure of spotless reputation, but now one really felt that she was buried under a cloud of gloom.²⁹ She was quite overcome by thoughts of how frightful and tragic it was not to have even changed into mourning robes at her own father's death.³⁰ Now was a season of numerous official shrine ceremonies,³¹ including the customary *nusa* ceremonies at the Ise Shrine,³² and the Empress felt that it would be profoundly sinful for her to take part in them. She was behaving as if she were quite ill, and indicated that she wished to return to her family home at the Dajōdaijin's, so the Great Minister thought that if this was the case, then some complete rest would be good for her. She was in quite a serious state, so I suppose he must have thought she had good reason, and being quite alarmed, he had her come and stay. He redoubled the prayers that he was having said for the Empress's recovery, but the illness was of an

²⁹塵だにみざりし御身に、八重の雲霧かさなりぬる心地して、I interpret this as narrator's comment, on the basis of the personal past inflection and the lack of honorific prefix to 心地, though Ôtsuki (1979, p. 425) interprets this as the Empress's own thoughts about herself (お気持ち).

³⁰Publicly, the Naidaijin was known only as her mother's step-brother, so she would not be expected to go into mourning, especially since, being Empress, this would disrupt Court procedures as it was taboo for persons in mourning to participate in Court ceremonies.

³¹神わざなどしげく、

³²伊勢の例幣. These took place on the Eleventh of the Ninth Month.

unspecified nature, with no identifiable location.

It was her mother, Tai-no-Ue, that the Empress had depended on more than anyone else in the world, and she had dearly loved being with her, but now her feelings were clouded by a certain degree of resentment at her mother's secretiveness regarding her true father, the Naidaijin.³³ He was someone she had always loved and respected, and now she longed for those former days when she had thought him such an admirable figure.³⁴ I am quite sure she could not feel the same about him now. At the same time, in society, she felt bad before others and strangely no longer had the haughtiness she had in the past.³⁵

Section 21.

It was just at this time that her mother, Tai-no-ue, fell ill quite inexplicably. Everyone was very disturbed and worried, then, in next to no time, she simply faded

³³またたぐひなくたのもしう、なつかしうそひならひきこえたまひし母上の御心も、かたへはうらめしきふしまじり、

³⁴いみじう思ひたてまつりたまふ大臣も、にくき御心は、いとありしばかりはあはれに、えおぼしくらべられざるべし. Ôtsuki (1979, p. 427) interprets this as referring to the Regent, but there seems no reason why the Empress's attitude to her mother's step-father should have changed over the revelation about her mother's step-brother. Given the preceding sentence it would also make sense referring to her mother, Tai-no-Ue. Might this even be referring to the Dajōdaijin, since she can no longer consider him her true grandfather? The term 大臣 here is not much help, since the text uses it to refer to all three ranks, 大政大臣, 関白, and 内大臣.

³⁵世のなか、人わろくあやしくおちぶれぬる御心のなかなり。

away and died. There is no way for me to compare in words the Empress's feelings.³⁶ As it was, the sober colour of her mourning robes deepened the sadness of the whole situation.

For the Udaijin, the eagerly awaited birth of his daughter Oigimi's child by the Sadaijin was coming at a bad time, and he was in a state of great anxiety, worrying that this was very inauspicious.³⁷ Was it, I wonder, the effect of the long-standing and extensive prayers on her behalf, for which he had spared no expense, that without much discomfort at all, in the Eleventh Month she gave birth to a daughter in an easy delivery. Even though the Udaijin's happiness was unsurpassed, being acutely aware of the recent events, it must have been very regrettable for him that the birth celebrations had to be disappointingly subdued.

Section 22.

When the Sadaijin saw before his own eyes how fleeting was this world of great anguish, all kind of myriad worries just kept on crowding into his mind. The Regent's Wife, Tai-no-Ue's mother, was distraught thinking her long life was just too hard to bear, and she finally turned her back on this world by becoming a nun. Amidst her husband's protestations, young as she was, she devoted herself to live the rest of her life by the Buddhist precepts. The Regent himself was sixty-four, and his wife was fifty-three. However, to look at her you would think she was only thirty, which made her new appearance as a nun all the more moving in his eyes.

³⁶宮の御心地さらにたとへんかたなし。

³⁷There have been three deaths at Court in quick succession, Lord Nakatsukasa's Wife (III.i.3), the Naidaijin (III.iv.19), and now Tai-no-Ue.

Then the Great Minister's Wife too, pondering various aspects of this transitory world, quite spontaneously decided to do the same as the Regent's Wife, and shaved off her hair to become a nun. This was her sixtieth year. One might wonder why she had not taken religious orders before now, but with such flourishing grandchildren, the Sadaijin and the Empress, she must have been quite hesitant to do so. The Great Minister himself, now that there were periods when he would not go to Court, really felt quite lonely.

'How sad life is, what anguish indeed,'³⁸ and the months and days passed in an instant, while 'with the hem of my gaily coloured robe I keep wiping away the tears.'³⁹ But then, true enough, when the year's cycle began again, the Sadaijin's consort, Shijō-no-Ue, gave birth to a very beautiful little boy. The Sadaijin was particularly happy that the child was not the same as Oigimi's, so now he had a son and a daughter.

³⁸あはれ、あなうといふほどに。 Cf. KKS, Book XVIII (Miscellaneous II), No. 943, Anonymous, 世のなかにいつらわが身のありてなしあはれとやいはむあなうとやいはむ, 'where am I – I who / exist in this world and yet / do not – I know not / if I am fascinated / or distressed by this deceit,' (Rodd, *Kokinshū*, p. 320).

³⁹花のたもとにぬぎかへたまふ。 Cf. the lengthy *chōka* that opens SZS, Book (Miscellaneous III), No. 1160, by Shunrai, beginning もがみ川、せぜの岩かど、わきかへり、

Chapter VI. The Former Emperor's Fortieth Birthday Celebrations.

Section 23.

That spring was the Former Emperor's fortieth birthday. The reigning Emperor had the most elaborate arrangements made for an official banquet for the birthday ceremony. Since the ceremony would by no means be an ordinary one, young and old alike could be expected to set out for the Capital from distant provinces, eager to behold it. The Regent,⁴⁰ in his grief over the death of his son, the Naidaijin,⁴¹ had been very withdrawn and reluctant to appear in public.⁴² But even though he did not participate in daily court business, since this was an occasion that he could not miss, he would be in attendance on horseback in the formal procession.

The Great Minister of State⁴³ arrived at the palace by carriage. The Regent's terrible grief was inconsolable, so it greatly pained the Sadaijin⁴⁴ to see him like that, and he offered up his concurrent post as Sadaishō in favour of the Gonchūnagon, the late Naidaijin's son, which must have greatly increased the esteem in which the Sadaijin was held. Now the Gonchūnagon was attended by outriders. The Regent was also greatly heartened and delighted by the Sadaijin's profoundly generous gesture.

⁴⁰The Sadaishō for most of Book I, becoming Regent in Chapter XVII.84.

⁴¹Sanmi Chūjō for most of Book I, becoming Naidaijin in Chapter XVII.82.

⁴²をさをさしいでたまふことかたく.

⁴³Ariake's father, the Sadaijin for most of Book I, until he becomes Dajōdaijin in Chapter XVII.82.

⁴⁴The Sadaijin is unaware that he is actually the Regent's own son by Tai-no-Ue, rather than the son of the late Udaishō, as he and the public believes.

One after another young nobles arrived who were the Regent's descendants, and on this occasion a good number of the boys who danced and were all greatly admired for their brilliant appearance were his own kin. Since the Crown Prince would also be in attendance on this occasion there was no end to the important personages who would be present.

Section 24.

The Former Emperor had moved to the Suzaku-In. The aging and neglected trees in the garden were tidied up to look more splendid than ever before, and words cannot express how charming it all was as the musicians were all thoroughly rehearsed. In fact, as I often find, it really taxes me quite cruelly to capture such things in writing to let you know just what it was like.⁴⁵

When the day came, the Former Emperor's retinue set out just as the sun rose. Although nothing unusual was expected, the music was eagerly anticipated and when it started, it makes me shiver nervously just to think of it. That scene in the Suzaku-In, with the figure of the Former Emperor and the appearance of the trees and rocks was the height of elegance. Various court officials were in attendance, as well as the Sadaijin at the head of the procession from the Former Emperor's residence to the Suzaku-In. Numerous other Senior Nobles also attended, and the Crown Prince himself went over to the Former Emperor's residence. Since the Emperor would be present, a straw mat pathway⁴⁶ had been laid out in his honour. The Crown Prince bore such an uncanny resemblance to his

⁴⁵Narrator's comment, 例のものまねびみぐるしうてもらしつ.

⁴⁶えんだう庭道.

mother, the Former Empress, that as one looked it reminded one of the gone but not forgotten late Udaishō,⁴⁷ and many were those who shed tears at the sight.

Baskets of fruit had been put together and placed here and there in the garden as offerings, but I can hardly be expected to be able to write a complete description of the whole scene in detail, typically inconsequential woman that I am.⁴⁸ Regarding the dancers too, there are many things that I can only recall with difficulty, but although I am not going to describe them all, I will say that the former Sanmi Chūjō, who was now Nii no Saishō, danced, as did the Udaijin's son the former Tō-no-Chūjō, now also a Saishō, and they performed a dance together.⁴⁹ They both looked quite delightful.

The Regent's son, Master Gorō, was in his eleventh year and performed beautifully as a boy-dancer. However, the nobles of that day, when one really looked at them closely, though certainly bright and pleasant, were not as resplendent as heavenly beings that had descended to earth.⁵⁰ Though they were not awe-inspiring in that way, the face

⁴⁷The public would assume that this was because the Crown Prince's mother, the Former Empress, was ostensibly the Udaishō's sister, but as the reader knows, the Former Empress is also the former Udaishō.

⁴⁸例のはかなき女の書きつづくべきにもあらず. This and the one in III.iii.9 are probably the most important of all the many *sōshiji*, or narrator's comments, in the entire text, explicitly stating as they do, that the narrator, if not the author, is in fact a woman.

⁴⁹左右こと.

⁵⁰かどありめやすくこそおはすれ、いと天くだるといふばかりおどろかるもおはせぬに、 A deliberately ironic comment prefiguring the scene that is about to

and figure of the Crown Prince, though not comparable to the late Udaishō, was still quite striking.

Section 25.

That day, to a distinctly uncanny degree, there was a radiance about the Crown Prince. The flute that had been hidden away in a comb-box long ago⁵¹ had been handed down to him especially so he could play it on this occasion. When the Former Emperor was still reigning, he would have the Udaishō play his flute whenever he desired, but now he really wondered whether he should ask the same of the Crown Prince, remembering the ominous events that had ensued before,⁵² so first of all he arranged to have some sutra chanting performed.

The musical banquet began, and while the Regent played his biwa in the manner that had been famous for so long,⁵³ he thought of the late Udaishō's shō-playing at the materialize.

⁵¹The flute was originally taken and hidden away by Ariake's father after the portent at the Plum Blossom Banquet, but Ariake then caused a second portent, at the Imperial Palace, with Sanmi Chūjō's shō.. The sight of the box that the original flute is in provokes nostalgic thoughts of Ariake's days as a man when she returns to her parents as a very pregnant junior consort, to bear the child. See Book I, Chapter VIII, Section 32; Chapter VIII, Section 35; and Chapter XIV, Section 65.

⁵²Recalling the portents at the New Year's banquet at the Sadaijin's in Book I, Chapter VIII, Section 32, and at the Plum Blossom banquet at the Imperial Palace in Book I, Chapter VIII, Section 35.

⁵³And which he also played on that fateful night at the Sadaijin's.

Plum Blossom banquet. Immediately he thought of his deceased son, the Naidaijin, and discreetly wiped away some tears. The Great Minister of State had completely forgotten about those events, but when they heard the Crown Prince's flute-playing everybody else repeatedly drenched their sleeves with tears at the memory. Despite herself, the Former Empress found herself acutely aware of her life now, secluded lovingly behind brocade curtains,⁵⁴ and she felt an overwhelming urge to fold back her sleeves right away and emerge to join the banqueting.

The Crown Prince too – was it an inherited disposition towards music, I wonder⁵⁵ – had a similar desire to impress the people with his playing and strove to move the hearts that had been unmoved by music, wherever they were, giving an outstanding performance of the music that his mother, the Former Empress, had taught him. As he did so – because it was simply one of those bizarre nights, perhaps⁵⁶ – the moon of the Fourteenth of the Third Month, which had been quite veiled in cloud, suddenly shone through a clearing in the sky, and all of a sudden a delightful fragrance wafted over on the breeze.

Everyone from the Former Emperor on down was disturbed and regarded this as ominous. Nevertheless, the Crown Prince, who had always been a rather strong-willed personality and someone who was quite able to hold his own against others,⁵⁷ since he

⁵⁴錦の帳にいつかれおはします御心地すずろはしく、ただいま袖うちかへし、たちいでぬべくぞおぼさるる。

⁵⁵^{ぞう}御族の御心にや。

⁵⁶例のものぐるはしき夜にや。

⁵⁷もとよりすこしつよきところつきて、いたく人にしたがはせたまはぬ皇

was now provoked, moved his listeners' hearts all the more as he played on, and truly it felt like the music was resonating up into the uttermost clouds. At this sound everyone else stopped playing and immediately wiped the tears from their eyes.

Section 26.

The guests were dazzled as the cherry blossoms in the garden fluttered down, their scent mingling with the breeze. As it was, everyone was in quite a daze already when the appearance of the clouds changed, the moonlight intensified, and several musical strains joined in unison with the Crown Prince's playing, as a bridge of cloud descended, stretching far off until it disappeared into the sky. It was like nothing anyone had ever seen before. Now the familiar playing of the Crown Prince changed to a more unearthly tone, though I suppose it matched his mood quite well, as he played utterly flawlessly.

Then the Former Empress, though she did not leave her sutra reading even for a moment, found her mind wandering as if in a dream and her thoughts turned overwhelmingly sad.⁵⁸ She drew the biwa⁵⁹ which lay before her closer, and since she had not played at all for some time, I wonder how she must have felt as she joined in the melody that evening, playing on and on with a beautiful limpid tone. I cannot tell you how beautifully her biwa-playing blended with the flute-playing of the Crown Prince. And then how could
子にて、いとねたくおぼえならるれば、いとどしく心をおこして、ふきとほした
まじえるを。

⁵⁸あるかなきかにものいとかなくおぼされて。

⁵⁹This completes the presentation of the female protagonist's musical genius in the full complement of courtly instruments, the flute (I.VIII.32), the shō (I.VIII.35), and the koto (I.XIV.77).

words describe the extraordinary sight of seven radiantly beautiful maidens descending. They walked on a bank of cloud trailing on the uppermost branches of that stand of cherry trees in the garden whose blossoms were scattering down and swirling indescribably, and as they danced in formation together, waving their sleeves, with their celestial nape-ribbons⁶⁰ fluttering dazzlingly in the breeze, I cannot tell you how utterly charming it was. The Crown Prince's playing became softer and died away and he said,

<i>otome-go ga</i>	heavenly maidens,
<i>hana no hito-eda</i>	leave behind for me a spray
<i>todome-oke</i>	of cherry blossom
<i>matsu no yo made no</i>	and until the afterlife
<i>kata-mi ni mo min</i>	I shall cherish this keepsake ⁶¹

As if unable to pass up the opportunity, one of the seven heavenly maidens plucked a spray of blossom for a hair garland, and stepping down from the trailing clouds, approached the Former Empress's blinds. Then, as the breeze swirled around her, she went right up to them, and placing the spray of blossom on the sleeve of her robe as an offering, said,

<i>kono yo ni ha</i>	How are you able
<i>ikaga todomemu</i>	to remain in such a world?
<i>kimī to waga</i>	It was you and I
<i>mukashi taworishi</i>	who, those many years ago
<u><i>hana no hito eda</i></u>	plucked a single blossom spray ⁶²

⁶⁰ ひれ 領布.

⁶¹ Cited in the *FYS* in the headnote to the following poem.

⁶² Anthologized in *FYS*, Book (Miscellaneous II), though with the variant third

With the blossom still in her hand, the Former Empress played her biwa all the more spontaneously and unhesitatingly – perhaps she was not feeling her usual self – and as if quite disoriented,⁶³ she said,

<i>hana no kaori ha</i>	The scent of blossoms
<i>wasurenu sode ni</i>	on sleeves that never forget
<i>todome-oke</i>	– let it remain here
<i>nareshi kumo-i ni</i>	until the time I return
<i>tachi-kaeru made</i>	to the cloud realm I once knew ⁶⁴

Hearing this the maiden wiped the tears from her face and then straight away the palace was suffused with perfumed breezes as the maidens ascended back to the heavens leaving only a mist⁶⁵ lingering in the sky. But it would be pointless for me to describe it in any line, *kimi to ware*. The *FYS* headnote describes the scene as above, citing the Crown Prince's poem (which does not have an entry in its own right), and making it explicit that the spray was placed on the Former Empress's sleeve.

⁶³ぞそろにとどこほらぬ御琵琶の音に、うつし心もかたへはおはしまさぬ
にや、ただそこはかとなく。

⁶⁴Anthologized in *FYS*, following the previous poem, with the headnote 'The reply – the Former Empress.'

⁶⁵なごりかすみわたる空のけしき. I follow Ôtsuki's original interpretation (1969, p. 298) where he transcribes this as 名残り霞みわたれる空の気色, as opposed to his later interpretation (1979, pp. 440-441) where he leaves it in the original kana in his transcription, and translates it as その名残りにか澄み渡った空の様子など. Linger mist seems more fitting as a 名残り than a clear sky.

more detail.

Section 27.

The Former Emperor thought that this was so very ominous that he had the Former Empress stop playing her biwa. Just then tears streamed down his face. He could not help noticing the similarity of the scent wafting on the breezes that evening to the characteristic fragrance of the Former Empress herself, which had remained with her for surprisingly many years, quite unlike that of an ordinary person of the world. The Former Emperor worried that it was alarmingly ill-omened. Everyone present just looked at each other without uttering a single word. Moreover, the Regent was terribly anxious on his behalf, being conscious of his close relationship with the Crown Prince, now that his daughter was one of his official consorts,⁶⁶ and he wept floods of tears.

A chill passed over all the festivities, and even the performance of the musical banquet earlier in the day now seemed to some extent ridiculous and out of place. All in all, no one could dismiss it as a trivial incident, realizing that it really was something that had happened in our own world, and everyone present, both high and low, was unsettled. Wondering what on earth such an ominous thing might portend, the Cloistered Emperor issued an imperial decree from the Office of the Crown Prince⁶⁷ that there should be court rank promotions. The Sadaijin was promoted to First Rank, the Sadaishō to Upper Second Rank, along with numerous others, and the whole group was so delighted that they performed a formal dance in gratitude. The Sadaijin, child of the late Lord Udaishō, must actually have felt quite put out at the appearance of the majestic heavenly maidens, and

⁶⁶Also referred to as the Sen'yōden Consort (宣耀殿女御).

⁶⁷春宮の宮司.

he performed his dance rather coldly.⁶⁸

The Former Empress, gazing at the radiant spray of blossom, thought for the first time in so long how they had ‘those many years ago, plucked a single blossom spray,’⁶⁹ and she became preoccupied with intensely moving thoughts of her former life.⁷⁰ There was something about her that really set her apart from other people, thought the Former Emperor as he made the comparison.⁷¹ On the following day, since the previous evening had been so exceptional, everything was rather lacklustre and disappointing. Regarding the Former Emperor’s ceremonial return to his residence and everyone else’s comments on the situation, as usual I cannot remember a single thing.⁷²

⁶⁸いつかしかるべき御身の天人うとさぞかし. Ôtsuki acknowledges that this passage is obscure. Taking the interpretation here, the Sadaijin’s reaction is presumably out of jealousy, since he himself is obsessed with the Former Empress, though he believes she is his aunt.

⁶⁹Quoting from the heavenly maiden’s poem in the preceding section.

⁷⁰前の世 – ‘former life’ or ‘former world,’ referring to her life as the Udaishō or as a heavenly maiden? The ambiguity is probably deliberate.

⁷¹あまり人に似ぬ御ありさまも、いまよりぞ院はいとどおぼしあはする.

⁷²かへらせたまう儀式、人ののたまひあへりしことども、例のひとつもおぼえず.

Chapter VII.

Section 28.

For the Great Minister, the recent gathering for his Fortieth Birthday celebrations had been the very height of his flowering fortunes. Now he resolved to withdraw to a life of tranquil religious reclusion, much to the dismay of the Former Emperor and Former Empress, the Emperor, Crown Prince, and the Empress. The Great Minister complained that he no longer wished to remain in this secular world, to which the others replied that that was a terrible thing to say. Then, in the Fourth Month, once the Kamo Shrine Festival⁷³ was over, the Great Minister moved to a residence at Ôi⁷⁴ that he had been carefully constructing for some years. Together with the original outstanding beauty of the waterside setting, the exquisite manner in which the retreat was laid out made it a veritable Buddhist paradise on earth. Morning and night, court people on official visits

⁷³This festival also features in Book I XIII.55 where it is the occasion for the Shōkyōden Lady's last encounter with the Udaishō Ariake.

⁷⁴In *Genji*, Chapter 18 'The Wind in the Pines,' the Akashi Priest arranges for his daughter to move to a family property on the Oi River to facilitate her eventual move to the Capital. Genji is also building a temple complex there at the time (S. p.318 ff., also Chapter 19, 'A Rack of Cloud'). This takes place in the autumn, and the place was famous for its autumn flowers and leaves, as is also mentioned later in comparison with Akikonomu's garden in *Genji*, Chapter 21 'The Maiden,' S. p. 384, 'Since it was now autumn, the garden was a profusion of autumn flowers and leaves, such as to shame the hills of Oi.'

would be arriving and departing in elaborately decorated boats, and, delightful as it was, Senior Nobles and other high ranking courtiers came and went constantly.

Then, stretching as far as the eye could see, towards Saga Moor, the whole extensively planted landscape blossomed in profusion according to the season. It was more delightful than I could possibly describe. In the Fifth Month the Great Minister took the tonsure and all kinds of splendid Buddhist ceremonies were performed.

Section 29.

It was at that time that the Genji Lay Priest⁷⁵ passed away. Lord Nakatsukasa grieved bitterly, and finally went into seclusion himself on Mt. Kōya. In that regard, since he was a most distinguished Prince, the prospects for his next life seemed assured. On the other hand, his daughter⁷⁶ was now pitifully cast adrift and ignored, but she was brought to an Imperial Consort known as the Shōkyōden Consort, who consoled her dreary life by taking care of her.

The Sadaijin thought constantly about how he was fated never to find anyone like the one he truly loved, the Former Empress, and he spent his days quite heartsick. I suppose that the numerous prayers that the Former Empress was always having said for him must have calmed and restrained him. At any rate, he found himself unable to completely renounce this world and indeed, for him to turn his back on our world would have provoked people's criticism as unforgivably sinful. He was quite losing his mind,

⁷⁵Initially the Udaijin in Book I, brother of the original Sadaijin (now Dajōdaijin / Great Minister), also father of the current Udaijin (formerly Uemon-no-Kami), Kannotono and Lady Nakatsukasa, he adopted the latter's husband, Lord Nakatsukasa.

⁷⁶Lady Nakatsukasa's child by Sanmi Chūjō, acknowledged by Lord Nakatsukasa.

and his longing continued inconsolable, yet he continued to visit both of his wives, Oigimi and Shijō-no-Ue. It was a heartbreaking situation, constantly weighing on him, and as he went on his conjugal visits he thought sorrowfully how hard it would be to abandon them.

The Sadaijin had gradually accustomed himself to his overnight visits to Oigimi at the Udaijin's. He looked forward to her smiling face and her conversations with him, and she was very attractive, so he really had to wonder whether he should in fact abandon this world.

Shijō-no-Ue's son had lost his best prospect for backing at Court with the death of her father, the Naidaijin, and the child's position now seemed all the more precarious on account of his father's improved relations with his Principal Wife Oigimi.⁷⁷ However, for some reason⁷⁸ the boy was favoured by the Empress, who frequently rendered him great kindnesses, for which Shijō-no-Ue's mother felt profoundly grateful. Despite his disadvantageous family situation, the young boy was quite exceptional, and since the Empress made a point of receiving him, and saw that he was brought up with the greatest

⁷⁷A succinct acknowledgement of the paramount importance of a child's maternal grandfather in the polygynous Heian marriage system.

⁷⁸などにか中宮の御心よせ、The narrator evidently suspects that the Empress, knowing that Shijō-no-Ue, like the Empress herself, was an unacknowledged child of the late Naidaijin, feels a special sympathy for her. Here, as elsewhere in this monogatari, starting with Ariake herself, we find the themes of female solidarity and women performing as surrogate fathers.

care and attention, from now on he had important backing for a secure future.⁷⁹ Yet no ray of sunshine brightened the Sadaijin's gloomy state of mind, and he seemed continually preoccupied with his yearnings.

Section 30.

In the Eighth Month, when all the Capital was lying still, the Sadaijin stealthily made his way about, pausing here and there. It was a night when the moon shone dreamily through the clouds and a cool breeze was blowing. The Sadaijin became aware that a number of people seemed to have gathered in attendance at the Crown Prince's residence. There was the sound of koto- and biwa-playing, and it was apparently a spontaneous and informal gathering of a large number of people. Over at the Sen'yōden residence, where the Sen'yōden Consort⁸⁰ of the Crown Prince lived, it was unusually

⁷⁹とりわきむかへとらせたまひて、いといみじくもてなしづかせたまへば、
いまよりぞたのもしき。

⁸⁰This is the daughter of the first Sadaishō in Book I (the current Kanpaku / Regent) and his new principal consort, thus half-sister of Sanmi Chūjō of Book I (the recently deceased Naidaijin / Palace Minister) and Tai-no-Ue. She was first mentioned in Book I.xvii.79, where the first Sadaijin is evasive about his brother the Sadaishō's suggestion that this daughter be married to Tai-no-Ue's son (the Sadaijin of Books II and III), because that Sadaijin knows that son, although acknowledged by the Udaishō Ariake, was actually unknowingly fathered by the Sadaishō himself in his abusive relationship with his step-daughter Tai-no-Ue. Thus the present Sadaijin and the Sen'yōden Consort are actually half-siblings. She becomes Consort of the Crown Prince in Book I.xvii.85. Nevertheless, the present Sadaijin persists in the belief that she was 'promised' to him.

quiet. The Sadaijin was not without a certain hesitancy, bearing in mind his own status and the great good fortune that this woman had had to become the Sen'yōden Consort. He was also cognizant of the Crown Prince's feelings regarding his Consort, but his heart suddenly began to pound at the thought of her, and I can only think he must have given absolutely no thought to his past or future, so obsessed was he with his desire to see her. Yet he could hardly just stride into the quarters of a consort of the Crown Prince. Quite beside himself with desire, he stood and listened for a while. Then he made his way down a covered passageway.

Even though he felt it would be disappointing to see her now that she was past her absolute prime,⁸¹ still, he could hardly just leave now. Pausing again to listen, he heard someone apparently quite young lying down very close by. "The evergreen mountainsides ..., "⁸² she was saying to herself. He heard another voice, though it was not exactly clear whose, nor could he make out what she was saying. Then someone came in from the room beyond and said "Please come quickly, the Lady wishes to begin her bath." She must have been someone in personal attendance on the Consort. Seemingly rather flustered, the first one quoted, "Alas' she would say, and yet not one person who would call..."⁸³

⁸¹ さだすぎ、みぐるしうはおぼせど。

⁸² 「ときはのやま」まどひとりごつ。Cf. *KKS*, Book XI (Love I) No. 495, Anonymous, 思ひいづる常盤の山のいはつつじいはねはこそあれこひしきものを, 'memories return / when on evergreen mountains / wild azaleas bloom / unspoken love burns stronger / in the silence I must keep.'

⁸³ 「いふべき人は」などぞ、なほひとりごつなり。Cf. *SIS*, Book XV (Love V), No. 950, Fujiwara no Koremasa (Ichijō Sesshō), あはれともいふべき人は思ほえ

as if to herself once again.

At this point I suppose one can only attribute the Sadaijin's behaviour to some profound karmic bond from a former life, for, despite the exalted rank of the lady of the house, he very discreetly tapped on the door. Her heart suddenly pounding despite herself, one of the women asked, "Who is it, please?" coming over to the door. In a very quiet voice, he replied, "Would you just open the door a moment?" I wonder what she must have felt then! Anyway, she slid the door open. No one else was watching, and without a moment's hesitation, he slipped inside. She was quite taken aback, but she wondered whether it was the Taishō, and what he might want. She was quite inexperienced with such things, but realizing that this was going to be something embarrassing, she went all shy and tried to make her escape, but he held her back. Finally hearing who he was, she must really have felt quite honoured. To be talking with him like this was hardly something she would have considered mundane, was it now. She cried so much it was quite amazing, and they were both so taken aback that they were at a loss for words.

Then there came a knocking at the door again, and the summons, "Please hurry up and come!"—very inconvenient. The Sadaijin began,

"This is very awkward for someone in my position, but I pine so much with love, you really should not doubt the depth of my affections. Please respond to them from now on.'

Imagine how she must have looked as she came completely under his spell! The
で身のいたづらになりぬべきかな. Also anthologised in *Hyakinin Isshu*, No. 45, 'Not
one person who would / call my plight pathetic / comes at all to mind, / and so, uselessly /
I must surely die!' (Mostow, *Pictures*, p.275.)

Sadaijin felt too embarrassed to broach the real reason for his visit, so he stayed by her and chatted most affectionately. When he finally slipped away he really thought the whole thing had been quite a fiasco, and feeling quite ashamed, he quietly went home.⁸⁴

Then, two or three days later, during a real downpour,⁸⁵ he very discreetly knocked on her door as he had before. The woman had not slept a wink, deliriously in love with him now, to the point of completely neglecting her duties of attendance on the Crown Prince's Consort. As soon as she heard him knock, she slid the door open.

Section 31.

That evening the Sadaijin spoke to the lady-in-waiting in a very down-to-earth manner. Even so, she must still have thought that for someone of her rank this really was an outstanding privilege. The fact was he actually intended her to be his go-between to the Consort herself,⁸⁶ and that was why he had risked coming here like this. When he gradually let the woman know how he had suffered his longings for the Consort for years, she thought to herself,

"So this is the real situation then. I am no consort – what would he care for someone like me?"⁸⁷ and she decided to devote all her effort to helping the Sadaijin in

⁸⁴いとはしたなくおぼさるる心の鬼は、かたはらいたくて、やをらまかで
たまへるに。

⁸⁵'The lover who visited despite the rain' is a frequent topos in monogatari (cf. *Ochikubo Monogatari*), but the situation here is more reminiscent of Sanmi Chūjō's fateful visit to Tai-no-Ue in Book I.x.41.

⁸⁶なぬゆゑならぬ御するべなれば。

⁸⁷さりや、かからざらんにおぼしかずまへらるべき身かは。

any way she could, so what could the Minister say to her in reply?⁸⁸ However, the woman said,

“There are always so many people watching. How should we proceed?”⁸⁹

“Will the Consort be visiting the Crown Prince tonight?”

“Not tonight. Apparently the Third Rank Lord from the Former Empress’s had been visiting the Crown Prince today. He is staying on, since he cannot return because of the rain, unfortunately.’

“Indeed? Well, what a stroke of luck! Why sound so discouraging about it? This very evening is the unique opportunity that I have been waiting for. How do I know when I shall get another? That being the case, what I mentioned before, about taking me to the Consort’s quarters, should really be done right away this very evening. Now, I have no intention of exhibiting any feelings unbecoming the occasion.⁹⁰ Really, all I shall do is reveal a little of the anguished longings I have secretly suffered over the years. My dear lady, do help me now to do just that.’

Such were his pleadings.

She threw caution to the winds.⁹¹ “I will go and watch for an opportunity, ‘resigned to my fate,’ as it were.”⁹² The Sadaijin concealed himself, then she slid open the door to

⁸⁸ひたすらなびきぬるには、なにごとをかはきこえかへさむ。

⁸⁹いみじくひまなくなん侍る。いかさまにか。

⁹⁰よにおほけなき心もみえたてまつらじ。

⁹¹うつし心はた失せにければ。

⁹²「身をすててこそは、気色み侍らめ」といふままにかくるるを、ひきあけてのぼりぬ。 Cf. 山川の末に流るるとち殻も身をすててこそ浮かむ瀬もあれ、

the Consort's quarters and went in. "What am I doing," he wondered, his heart beating wildly. "Surely it is terribly wrong to have these feelings. What am I thinking of!" and he changed his mind. But his feelings proved impossible to control.

Section 32.

It was very late at night when the young woman softly pulled at the Sadaijin's sleeve, and in a dreamlike trance they made their way to the Sen'yōden Consort's quarters. The Consort was very upset, being of an age when she was not unaware of the nature of relations between men and women.⁹³ She was quite shocked, and pulling a robe over her head, immediately tried to slip down from her bed, presumably to make her escape.⁹⁴ What a terrible situation. She just didn't know what to do at all.

Although one would call both of them grown women, the Consort's elder half-sister, Tai-no-Ue, seemed quite naïve, whereas the Consort was a woman who knew quite well *Kūya Jōjin Kaishiden* I. Ôtsuki (1979, p.457) points out that the lack of honorifics is problematic here. He reads this sentence as the woman speaking then disappearing, and the Sadaijin opening the door and going into the Consort's quarters. But since the next section begins with the Sadaijin being awoken by the woman and led to the Consort, it seems that the Sadaijin has been hiding while the woman was with the Consort waiting for a suitable opportunity to arise, whereupon she would come and fetch him, hence my interpretation. Ôtsuki attributes the lack of honorifics in referring to the Sadaijin here to the scandalous nature of the Sadaijin's behavior.

⁹³御息所いと心うく、世をおぼしわかぬ御齡ほどにしあらねば。

⁹⁴床のしもにすべりおりたまふを、ゆるさにやは (narrator's interpretation).

how to behave on certain intimate occasions.⁹⁵ Even when this very Consort was first referred to as a Lady of the Bedchamber, she had been of sufficient age to love the Crown Prince wholeheartedly, an age which was, moreover, quite considerably older than his.

Since the Consort already had such a deep understanding of many things, I need hardly add that the Sadaijin could not treat her at all familiarly.⁹⁶ Although the Consort was delicate and pretty, her many layers of robes were tightly fastened as a more than adequate precaution. The Sadaijin was exasperated, and kept up a bitter complaint, but he felt troubled by the presence of her attendants who were sleeping very near at hand, so he could not give free rein to his frustration at her unresponsiveness.⁹⁷

Section 33.

I think the Consort was actually seven years older than the Crown Prince. When she had first arrived in attendance, the situation was not quite what she had originally expected. But as the Crown Prince gradually matured he took on an incomparable radiance that was quite unlike anyone else. I need hardly tell you, she came to love him deeply. There was not the least trace of the former distance between them, or any bitter moments. They both loved each other, so would she really be inclined to respond to some dubious

⁹⁵姉君やいたくいはけてもおはしつらん、さるべきふしぶしは、よくおぼしわきたる人の、おなじ女御、御息所ときこゆれど。

⁹⁶よろづのことふかく思ひわきまへられたまへる心のうちなれば、いふかたなげに、あなづらはしかるべくもあらず。

⁹⁷なさけなくはえみだれたたせたまはず。The 1979 edition has a typographical error here, with the transposition またはず for たまはず。

overtures?⁹⁸ – The Consort was not going to be moved to the least pity for the plight of the lovesick Sadaijin.

<i>omohi-ide yo</i>	Please remember now
<i>kimi mo kikiken</i>	what you must have heard before
<i>waka-kusa no</i>	how the young seedling
<i>hiki-tagaheteshi</i>	has been transplanted elsewhere
<i>moto no chigiri ha</i>	breaking former promises ⁹⁹

“Hempen circles of Shidzu cloth”¹⁰⁰ – how must it have been,” he said, racked

⁹⁸まゐりそめたまひしは、ことのほかなりしかど、やうやう大人びさせた
まふままに、たぐひなき御ひかりの似るものなきに、いふかいなくおもひしみて、
かたみにいささかへだてあり、うらめしきふしなく、おぼしかはしたるに、なに
のうきちぎりか心かはしたまはん。The 1979 edition actually has the same transposition
noted at the end of Section 32 here.

⁹⁹The ‘young seedling’ is of course, the Sen’yōden Consort. *Hiki-tagahu* functions
as a pivot word here, signifying ‘transplant’ in the context of the preceding わかくさ but
‘break a promise’ in the context of the following ちぎり. The reference is to the Sadaijin’s
belief that she had been promised to him, but her grandfather the former Sadaijin (now
Daijōdaijin) knew that they are actually half-siblings, though they themselves are unaware.

¹⁰⁰しづのをだまき. Cf. *Ise Monogatari* XXXII, いにしへのしづのをだまきく
りかへし昔を今になすよしもがな, ‘Is there no way / To make the past the present – /
To be repetitious as the revolutions / Of a ball of yarn / Wound for the *shizu* cloth of
old?’ (Mc Cullough, *Ise*, p. 93). The prose frame of this poem is especially à propos, as is
the Narihira intertextuality as a whole: 昔、ものいひける女に、年ごろありて、... と

with sobbing. I wonder what went through her mind, for she replied,

<i>waka-kusa no</i>	Former promises
<i>moto no chigiri wo</i>	made about the young seedling
<i>omohu tote</i>	– when I think of them
<i>ika-sama ni ka-ha</i>	I can only wonder how
<i>musubi-kahubeki</i>	this bond could ever be changed

and he felt a great surge of longing at the sight of her weeping so.

Section 34.

The Consort was truly not one to yield easily. In fact she was quite exceptional in that regard, so the situation made her feel very uncomfortable indeed. She fixed the Sadaijin with a withering gaze, and the attendants lying nearby were getting up and making a terrible fuss, in fact the whole situation was turning quite ugly,¹⁰¹ so that being the case, there was really nothing else for it – his go-between was also very agitated, and she respectfully edged him out of the room. “I just want to tell her of the anguished love in my heart ...” he said, but – should I really go on any longer about this?¹⁰² Seeing her so close at hand, the Sadaijin was even more intensely in love than ever. A thousand thoughts whirled through his mind, but he felt so drawn to her that he just could not tear himself away now and leave. Given his status he could hardly spend the night sleeping in

いへりけれど、なにとと思はずやありけむ、‘Once a man sent this poem to a lady with whom he had been intimate several years earlier: ... Apparently it made no impression.’

¹⁰¹いとくるしげなる御けしきなれば、ちかうふしたる人々おきさわぎ、いとみぐるしうなりゆくに。

¹⁰²それにやはすぐべき。

some passageway,¹⁰³ so, full of foreboding, and keeping himself hidden, he set out on his way home while it was still dark.

Once it was daylight, the Sadaijin felt even more acutely upset. He had a multitude of things to be unhappy about, and gave no thought to either of his wives. He took himself to his Nijō residence where no-one was living at present. It had once been such an imposing building, but being completely deserted it would quickly fall into disrepair. So that the Empress might come to visit it, the Sadaijin himself made a point of coming to stay from time to time, on occasions like this. Today, in fact, a place like this with absolutely no-one around would be particularly suitable for him.

All manner of past events went through his mind, and he lost himself thinking how much he missed seeing his late mother, Tai-no-Ue. It was often on his mind, but today all day long he could think of nothing else.

At some point he wrote out a detailed letter for the Sen'yōden Consort, but his go-between Shōshō,¹⁰⁴ for reasons of her own, did not let the Consort see it.

¹⁰³細殿ぶしはびんなきほその御身のほどなれば。

¹⁰⁴This is the first mention of the young woman's name.

Chapter VIII.

Section 35.

Then news arrived that the Cloistered Minister had suddenly taken ill, and the Sadaijin hurried off to visit him, abandoning all his other activities. It was no mere cold, and the Minister seemed to be in great pain. The entire household was completely distraught, and although for his part the Minister sagely observed, "I have no lingering attachments now. Do not pray for me in this world any longer." I am sure that they must all have been very agitated.

The Former Empress also anxiously hurried over to visit him, and the Sadaijin would not leave his side, even for a moment.¹⁰⁵ Everyone was fretting over his condition, and though days passed, there was absolutely no sign of recovery, in fact he became much worse, so before long even the Former Emperor came to visit him.

On the twentieth of the Eighth Month the Emperor himself made an official visit. As his retinue made its way through the long grass of Saga Moor, the sleeves of the Emperor's formal robes were wet with tears, and they must have thought of Mt. Arashi at the sight,¹⁰⁶ and the view of the temple off in the distance, so touchingly isolated, was

¹⁰⁵Note misprint in Ôtsuki 1979, p. 464, さかしうのまたはすれど for さかしうのたまはすれど.

¹⁰⁶まして嵐の山かなとみゆるより、 cf. SKKS 528, Book V, (Autumn II) Fujiwara Suketada, 'On going to the Ôi River and seeing the autumn colours,' 思ふことなくてぞ見まし紅葉葉を嵐の山の麓ならずや 'My real desire / is to gaze without any fear / at the crimson leaves – / but not here below a peak / known as Storm Mountain' (Tr. Carter, p.188.)

profoundly melancholy.

The temple buildings, one above the other on the mountainside, had the air of a Chinese picture,¹⁰⁷ and there was also a feeling of unsurpassed elegance, since the Former Empress was also in residence. Seeing the colours of her attendants' formal robes from afar, and hearing the waters of Izeki stream flowing under the floating bridge¹⁰⁸ made the Emperor feel quite regretful, to think how delightful it would be if only he were not here under the present circumstances.

The Cloistered Minister was so weakened that he looked like quite a different person, and the Emperor was terribly saddened to see him like this. One can just imagine all the things the Minister must have said to the Emperor: "For me to receive an official visit such as this is indeed an honour which cannot be surpassed," he said, repeatedly thanking the Emperor most respectfully. The Emperor responded with many kind remarks about the temple where the Minister was now residing, too many for me to recount.

"Hurry now, and return before night falls," said the Minister, urging the departure of the Emperor and his retinue. The Emperor got up to leave most reluctantly, and going over to the Former Empress, wept bitterly. Until this point the Minister had had such a long life that the idea of him calmly accepting his imminent demise must have made those close to him grieve terribly.

¹⁰⁷唐絵.

¹⁰⁸In the *Genji*, Genji's fortieth birthday celebrations take place at a temple on Saga Moor, and after the death of Murasaki, Genji himself goes into religious reclusion there (Ôtsuki, p. 464, n.2).

Section 36.

The Emperor prayed at the various temples in the complex, and after offering numerous prayers at the lamp-lighting ritual¹⁰⁹ in the Jōgyō Hall,¹¹⁰ he offered this poem:

<i>suwe no yo wo</i>	Until the world's end
<i>hisashiku terase</i>	may they shine a long, long time
<i>kakage-oku</i>	now they have been lit
<i>kehu no mi-yuki no</i>	for this official visit
<i>nori no tomoshi-bi</i>	these lamps of the Buddhist law ¹¹¹

and as night was falling he set off back to the Capital.

As the Emperor's retinue passed out of the main gate, the Cloistered Minister listened intently as the voice of the Major Captain serving as outrider died away, and he wept copiously.¹¹² Over and over again he said what a remarkable thing the Former Empress's karma had been. For her part, his elderly wife, I suppose 'for the same reason,'¹¹³ now awaited nothing more than to be freed from this earthly life and welcomed

¹⁰⁹御あかし.

¹¹⁰常行堂.

¹¹¹Anthologized in the *FYS*, (Buddhist Poems), with the headnote 'When the Cloistered Great Minister was ill at Saga, there was an official imperial visit and the Emperor prayed at a lamp-lighting ritual at the Jōgyō Hall and offered this poem.'

¹¹²The Minister is presumably recalling the sound of the late Udaishō Ariake's outriders as he arrived at the Palace to join the Imperial Visit to the Kamo Shrine, his last public appearance as Udaishō, described in Book I, Chapter XIII, Section 56.

¹¹³老いの御、おなじことにや、cf. *SIS*, (Felicitations), Minamoto no Shitagō,

into paradise, but still she said to him “stay with us until the official visit of the Crown Prince¹¹⁴ tomorrow,” which was rather unenlightened of her. Nonetheless, one night is a short time, and soon the Crown Prince arrived for his visit. Although the Emperor was by no means resentful of the Crown Prince, his younger brother was incomparably radiant, looking quite different, and it delighted the Cloistered Minister to see him. He took the opportunity to instruct the Crown Prince a little regarding political matters relating to his future, and his plans for him. Youthful as he was, the Crown Prince was all the more grateful for his grandfather’s attention while he was so seriously ill.

Section 37.

The Former Empress also received the Crown Prince. Once again, it was not as if she had been neglectful with his elder brother the Emperor on the previous day, but now she was especially fond of the Crown Prince,¹¹⁵ and even though she looked too young to be a mother, to judge from her features and figure, she took care of him and waited on him personally. One wonders what this signified, and it still seems unusual and rather troubling to me. When I think of how she felt, I am profoundly touched.¹¹⁶

老いぬれば同じことこそせられけれ君は千世ませ君は千世ませ。

¹¹⁴Their grandson, the favoured second son of Ariake and the former Emperor.

¹¹⁵The closer bond, and indeed resemblance, between the Former Empress and her second son was first suggested by the remarkable descent of heavenly maidens when the two performed together on flute and biwa at the fortieth birthday celebrations for her father, whom they are now visiting (Book III, Chapter VI, especially Sections 24-26).

¹¹⁶なにやかやと、つきせずあやしう心くるしげにのみ、思ひきこえたまへるこそあはれなれ。

High on the mountain the wind was blowing through the very heart of the pine forests, and together with the sound of the waves on the Izeki River, the mingling of these sounds and the feel of the wind cannot be put into words. “So this, then, is the place where the Cloistered Minister spends his days,” thought the Crown Prince as he gazed at the scene, and though it was extremely inauspicious, he could not help but press his sleeves to his eyes.

Now he understood how grave the situation was, and, visibly upset, he wondered how they could keep the Minister alive. Seeing this the Minister wept and said “The Crown Prince is clearly overwrought, but even though it has been such a brief visit, he is going to be rather late returning.’

The Crown Prince replied “Even though here in so worldly a dwelling as this it might be a worthless gesture, I would like to serve you your meal myself,’ and the Minister was very touched and saddened looking at him.

The Crown Prince very much wanted to stay the night with him at the temple, but the Minister bade him return, saying, “By no means, by no means.’

Just as he was about to leave, the Crown Prince said,

<i>arashi-yama</i>	On Mount Arashi
<i>mine no ko-zuwe no</i>	the tips of mountain branches
<i>morokereba</i>	are tender indeed,
<i>tanomu tamoto no</i>	and the dew on the sleeves of
<i>tsuyu mo tomarazu</i>	of him I visit, will not stay

A fierce, icy wind was blowing all before it as the Crown Prince paused for a moment, sunk in melancholy thought. Words cannot describe his appearance as he stood

at the top of the luxuriously elegant Chinese fence, spaced so one could look through it.¹¹⁷
All along the top of the steps beside the high black railing, maidenflowers had burst into bloom and were being blown wildly about in the wind. The sight of him making his way through them in the evening light, and the hue of his admirably elegant robes were incomparably splendid.

As the Former Empress watched his departing figure, she thought of how she herself had looked so long ago.¹¹⁸ How she longed for that time, and she would never forget it, though the months and years passed. The radiance of the Crown Prince standing there was clearly just the same as the late Udaishō's, and no one could have overlooked it. The Crown Prince, constantly looking back longingly, found it all very hard to bear.

<i>ohowi-gawa</i>	You, Ôi River,
<i>wi-zeki no nami yo</i>	and you, waves of Izeki,
<i>nare mo kike</i>	listen to me now!
<i>waga yo ni sumaba</i>	If he lives until I reign
<i>mata kahei-min</i>	I shall return to see you ¹¹⁹

As his thread-decorated carriage¹²⁰ passed over the floating bridge, he looked out

¹¹⁷えりすかされたる唐垣のもと、すみの高欄につづきて。

¹¹⁸A resurgence of Ariake's gender-role nostalgia.

¹¹⁹Anthologized in the *FYS*, No. 333, Book XVIII (Miscellaneous Poems III,) with the headnote, 'Composed by the Crown Prince on his official visit to the Cloistered Great Minister of State at his residence at Saga as he was contemplating his return.' The final line in the *FYS* version reads 帰り来む。

¹²⁰糸毛の御車。

and could see perfectly clearly the fresh green of the bamboo blinds of the outbuildings and covered passageways, and the sleeves of the ladies-in-waiting behind them were also, needless to say, very beautiful.

The First Prince¹²¹ was brought to visit together with the Empress, his mother, and she went directly to the Former Empress and asked whether she should stay and keep her company. "Not at all, not at all. The atmosphere of the place would be eerie and frightening for the child," she replied, and after only a brief stay, the Empress returned to the Capital.

Everyone at the temple prayed for the Cloistered Minister, I need hardly tell you. The most distinguished monks were chosen, and a continuous recitation of the Nembutsu was begun on the twenty-seventh. Buddhist memorial rites were performed throughout the equinoctial period.

Section 38.

All kinds of Buddhist services were performed on the Cloistered Minister's behalf, but I expect they were all supplications for his rebirth in the Pure Land paradise. Perhaps as a result of the prayers' effectiveness, from the twentieth day¹²² onwards the Minister was no longer suffering so alarmingly, and then he breathed his last most peacefully.

The bishop from the mountains and some high-ranking abbot or other said many

¹²¹Born in the Fifth month of the previous year (Book III, Chapter III), thus still an infant.

¹²²The chronology seems a little strange here. The Emperor came to visit on the twentieth, then the Nembutsu recitation was begun on the twenty-seventh, but now the minister is described as being more comfortable from the twentieth again. Perhaps this is an error for 'thirtieth.'

worthy things, but, faced with this sad scene, the Sadaijin wept. Although it was an event that had been anticipated, people who had been used to depending entirely on the Cloistered Minister must really have been overwhelmed with uncontrollable grief.

No longer that young to speak of, the Former Empress had accustomed herself to the fleeting nature of life, and today she began to feel it most alarmingly. The appearance of the surroundings, the sky at that time of year, the sad expressions on people's faces, the sound of funeral chanting morning and night, all these were a constant reminder, and as the days passed into nothingness, how could she not be sad?

Imperial messengers bearing condolences were constantly arriving from the Emperor and the Crown Prince. The Former Emperor wrote to her that all he wanted to do was to go into reclusion, but since she said that he ought not to, he spent his nights alone, though still relatively young,¹²³ and 'the long, long night through'¹²⁴ from this point he passed dreary nights in 'only his own bed-robes.'¹²⁵

¹²³He just celebrated his 40th birthday, in the Third Month.

¹²⁴ながながしき夜, Cf. *SIS*, No. 777, Book XIII (Love III), Hitomaro, 足引きの山鳥の尾のしだりをのながながし夜を一人かもねむ. Also anthologized in *HNIS*, No. 3, 'Must I sleep alone / through the long autumn nights, / long like the dragging tail / of the mountain pheasant / separated from his love?' (Mostow, *Pictures*, p. 149.)

¹²⁵いまさらの御かたじきのすさまじさなり. Cf. *SKKS*, No. 518, (Book V (Autumn II,) Fujiwara Yoshitsune, and *HNIS* No. 91, きりぎりす鳴くや霜夜のさむしろに衣かたしき一夜かもねむ 'When the crickets cry in the frosty night, / on the cold reed mat, / spreading out my robe just for one, must I sleep all alone?' (Mostow, *Pictures*, p. 409.) This poem was one of a hundred poem sequence presented to Emperor Go-Toba

Section 39.

Although the Empress had been regarded by the late Udaishō Ariake as his own child,¹²⁶ the Former Empress thought it would be rather inauspicious to have her mourn too conspicuously.¹²⁷ Since she was indisposed anyway, with her pregnancy, the Former Emperor determined that she should not wear the dark robes of mourning.

The Sadaijin himself looked quite worn out from his true filial service to the Cloistered Minister,¹²⁸ but even amidst all this grief, when he saw the Former Empress in her striking black mourning robes, (even though he was looking at her in mourning for her own father, which was a deplorable and inauspicious thing for him to do),¹²⁹ with her form and features revealing the effects of her grief, her hair not been attended to, her complexion and even the manner of her hands holding her prayer beads, he thought, in 1200 (正治二年初度百首). The diction has been variously identified as drawing on *MYS* 1962, *Ise* 63, *KKS* 689 (Anon.), *SIS* 778 (Hitomaro,) *SKKS* 472 (Saigyō,) or even the Chinese *Classic of Poetry* (*Shi Ching*). See Mostow, *Pictures*, pp. 409-410.

¹²⁶Actually she is the daughter of the former Sanmi Chūjō, now the deceased Naidaijin. This relationship was revealed to them both by Jijū, just before the Naidaijin's death in Book III.iv.19.

¹²⁷She is mourning him as her grandfather, whereas he was in fact only her great-uncle, the brother of Sanmi Chijō's father, the former Sadaishō (now Regent).

¹²⁸The Minister was not really the Sadaijin's grandfather either, but at least he was his uncle, since his father was really the former Sadaishō.

¹²⁹うたてゆゆしきものを.

“This is really how a person should look.”¹³⁰ She looked dazzlingly, incomparably beautiful, and as so often happened, he found himself thinking of his own karma and becoming profoundly melancholy.

For both the Emperor and the Crown Prince, the atmosphere of the temple, the manner of the Cloistered Minister, and the sound of the stormy wind were still strongly with them, and they were plagued with unquiet thoughts. They were continually sending messages of condolence to the Former Empress, but her dark mood was inconsolable. The Crown Prince, for his part, felt even worse for not having remained with the Minister, and he must have felt terrible about it.

Section 40.

“What will become of this world of ours? It is a terribly fleeting thing,” – that was what people said morning and night, and then the Regent himself fell very seriously ill. Nevertheless, everyone kept saying that it was probably no more than a cold, as they bustled about attending him, but before even a few days went by, he vanished like a dream. Left alone with no one to rely on, the Regent’s wife was pitifully grief-stricken.¹³¹ Still quite young,¹³² she was absolutely inconsolable, and everyone lamented her fate.

¹³⁰ただ人はかかるさまをぞすべかりける。

¹³¹The subject is interpreted as the Regent’s wife in Ôtsuki 1969, but this is changed to the Former Empress in Ôtsuki 1979. I prefer the former interpretation. The Regent’s Wife’s stepson, the Naidaijin, has already died, as has her son-in-law the Udaishō, and her daughter Tai-no-Ue became a nun, and then died in Book III.v.21. She became a nun herself after Tai-no-Ue’s death (III.vi.27.)

¹³²Her age is given as 52 in III.v.22, when she became a nun. Her husband was 63

On the political front as well, they could not uselessly pass their days in this kind of grief. However, what with this and that period of mourning,¹³³ everything felt just like a strange dream. Since it was so soon after the event, absolutely everyone felt unbearably dazed. Presumably because he was not so profoundly affected,¹³⁴ the Sadaijin assigned palace management positions on behalf of the Emperor and Former Emperor.¹³⁵ Such authority had been anticipated for him, but since he was still barely in his 20th year, and was performing these duties by himself, the task was fraught with worry for him.

Section 41.

Unnoticed amidst all this, the Former Empress' Lady-in-Waiting Jijū-no-Naishi had fallen very gravely ill and became a nun. She had been very dear to her previous mistress, the late Tai-no-Ue, and so the Great Minister and his wife had also treated her especially sympathetically as a member of their household. For this reason, the Sadaijin, then.

¹³³世のまつりごとも、かきさましあなたこなた、御さはりあるころなれば。

¹³⁴さりとてあるべきならねば。 The Sadaijin's case is the opposite of the Empress's – he thinks the Regent was only his great-uncle, whereas in fact he was his father. The Naidaijin was able to make his peace with his unacknowledged daughter, the Empress, before dying, and she was able to show filiality to him too, but the Regent and Sadaijin never knew they were father and son, and it is too late for the Sadaijin to show filiality now that his father has died. No doubt this situation was even more disturbing to original readers of the monogatari than to the modern reader.

¹³⁵左の大臣、内、院、宮司のかうぶりたまふ。 This seems rather obscure, and I follow the interpretation in Ôtsuki 1979.

as the son of her late mistress, was also saddened to hear of her illness.

For her part, Jijū kept worrying that to end her life with the secret undivulged, even though it was something rude and embarrassing, would surely be deeply sinful,¹³⁶ so she discreetly sent a letter to the Sadaijin, saying,

“Now I have come to the end of my life, and although I hold you in the highest respect, I know some personal matters that I am particularly concerned that you should hear about. Might there be some way that we could meet? Then I shall depart for the abode of the dead with a peaceful heart.”

Reading this the Sadaijin felt a surge of affection and pity for Jijū, and, dressing drably so as not to attract attention,¹³⁷ he secretly went to visit her.

As soon as he saw Jijū's familiar face manifestly at the end of this fleeting life he felt terribly sorry for her, and Jijū also wept bitterly, saying,

“What I have to say to you is quite extraordinary and somehow terrifies me. Although you have managed to reach this point in your life,

...¹³⁸

¹³⁶いとなめげにかたはらいたけれど、心ひとつにこめてやみなんも、罪ふかかるべきことを、思ひわびて。

¹³⁷いみじくしのびやつしておはしたり。

¹³⁸きこえいではんべるにつけて、ひとかたならずそらおそろしく、すぎさせたまひにし御ためとも。The text seems to break off at this point in mid-sentence. The poem which follows could be the Sadaijin's response to her revelation about his parentage.

[...]

[The Sadaijin could only respond,]

<i>omohi-iri no</i>	ominously they
<i>tera no kane-gane</i>	toll, the bells of the temple,
<i>kiku kara ni</i>	and since hearing them,
<i>kono kure bakari</i>	this evening is by far
<i>kanashiki ha nashi</i>	the greatest sadness of all ¹³⁹

¹³⁹The overall structure of the poem, and especially the diction of the last two lines, recall the structure of the leitmotiv poem of this monogatari, *ariake no tsurenaku mieshi wakare yori akatsuki bakari uki-mono wa nashi*, most appropriately here at the very end. There may be a kakekotoba in the last line, reading はなし as either particle and verbal adjective (as in the leitmotiv poem), ‘there is no sadness like,’ or as one word ‘saddest conversation.’ Significantly perhaps, this poem is not included in the *FYS*. This may imply that it is a spurious accretion, or merely that it was not considered one of the better poems in *Ariake*.

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Ariake no Wakare

Appendices

Chapter I

KKS XIII 625 Mibu no
Tadamine (& passim)
Torikaebaya
KKS XIV 691 Sosei
SZS V 333 Shunzei
Genji 47 'Agemaki'
Wakan Rōei Shū / Makura
no Sōshi
GSIS XIII 763 Izumi
Shikibu
GSIS XVI? Akazome
Emon
Ise Monogatari 87 Narihira
/ SKKS 1558 /
MYS 278
Sagoromo
KKS XII 615 Ki no
Tomomori / Genji 12
'Suma'
Genji 47 'Agemaki'

Chapter II

Genji 1 'Kiritsubo'
Ise M. 22
Kakuremino

Chapter III

Yoru no Nezame / Koke
no Koromo

Chapter IV

Genji 6 'Suetsumuhana'
MYS VI 1043 Otomo no
Yakamochi /
Saneakirashū
Genji 4 'Yūgao' / 25
'Hotaru'
SIS XIX 1265 Anonymous
KKS I 41 Oshikōchi no
Mitsune
Sagoromo
Genji 15 'Yomogiu'
MYS 2496
Genji 6 'Suetsumuhana'
Asaji ga Tsuyu

Chapter V

Genji 6 'Suetsumuhana'
Lotus Sutra 'Former
Affairs of the
Bodhisattva Medicine
King'
Utsuho III 'Atemiya'
KKS XX 1093
Anonymous
Genji 12 'Suma'

Chapter VI

KKS XII 558 Toshiyuki
GSIS XII Akazome Emon

GSS 1022 Anonymous

KKS I 41 Oshikōchi no
Mitsune
Rokujō Saiin Baishi
Naishinnō Utaawase,
Senji

Chapter VII

Murasaki Shikibu Nikkō?

Chapter VIII

Eiga Monogatari?
Genji 23 'Hatsune'
Saibara 'Ana Tōto'
Utsuho / Sagoromo /
Hamamatsu / Nezame /
Matsuranomiya /
Torikaebaya /
Yaemugura
Torikaebaya (passim)
Matsuranomiya
Utsuho
Torikaebaya
Genji 18 'Matsukaze'?

Chapter IX

Torikaebaya
Sagoromo I
KKS XIV 625 Mibu no

Tadamine
Sagoromo III
KKS XVIII 981
Anonymous
Genji 29 'Miyuki'

Chapter X

Ki no Tsurayuki Shū V
Genji 50 'Azumaya'
Torikaebaya
Ise M. 120 / SIS XIX 1219
Anonymous
Genji 1 'Kiritsubo'
Ise M. 5 / KKS XIII 632
Narihira

Chapter XI

KKS XIII 625 Tadamine
Ise M. 22
Honchō Monzui III
GSIS XIII 763 / HNIS 56
KKS XIV 690 Anonymous
KKS XIII 625 Tadamine
Torikaebaya
KKS XIII 625 Tadamine
Genji 49 'Yadorigi'?

Chapter XII

Genji 4 'Yūgao'
KKS XIII 625 Tadamine
Torikaebaya

Chapter XIII

Genji 7 'Momiji no Ga'
KKS XX 1080
Anonymous

Chapter XIV

Utsuho?
Genji 1 'Kiritsubo'
Genji 9 'Aoi'
KKS XIV 677,
Anonymous
Sagoromo
Genji 53 'Tenarai'

Chapter XV

Genji 4 'Yūgao'
GSIS XII 669, Yoshitaka /
NSDS / HNS / HNIS
Genji 5 'Wakamurasaki'?

Chapter XVI

KKS XIV 677,
Anonymous

Murasaki Shikibu Nikki?
MYS VII 1328 / V 810,
811
Genji 2 'Hahakigi'

Chapter XVII

KKS XI 544 Anonymous
Genji 36 'Kashiwagi' /
Genji Monogatari
Okuri
KKS XI 506 Anonymous
Genji (two-generation
structure)

<i>Asaji ga Tsuyu</i> (Ch. IV)	<i>Genji</i> 49 'Yadorigi'? (Ch. XI)	<i>Honchō Monzui</i> III (Ch. XI)
<i>Eiga Monogatari</i> ? (Ch. VIII)	<i>Genji</i> 5 'Wakamurasaki'? (Ch. XV)	
	<i>Genji</i> 50 'Azumaya' (Ch. X)	<u>Ise Monogatari</u>
<u>Genji Monogatari</u>	<i>Genji</i> 53 'Tenarai' (Ch. XIV)	<i>Ise M.</i> 120 / SIS Anon. (Ch. X)
<i>Genji</i> (two-generation structure) (Ch. XVII)	<i>Genji</i> 6 'Suetsumuhana' (Ch. IV)	<i>Ise M.</i> 22 (Ch. II)
<i>Genji</i> 1 'Kiritsubo' (Ch. II)	<i>Genji</i> 6 'Suetsumuhana' (Ch. IV)	<i>Ise M.</i> 22 (Ch. XI)
<i>Genji</i> 1 'Kiritsubo' (Ch. X)	<i>Genji</i> 6 'Suetsumuhana' (Ch. V)	<i>Ise M.</i> 87 (Ch. I) / SKKS 1558
<i>Genji</i> 1 'Kiritsubo' (Ch. XIV)	<i>Genji</i> 7 'Momiji no Ga' (Ch. XIII)	<i>Ise M.</i> 5 / KKS XIII 632 Narihira (Ch. X)
<i>Genji</i> 2 'Hahakigi' (Ch. XVI)	<i>Genji</i> 9 'Aoi' (Ch. XIV)	<i>Kakuremino</i> (Ch. II)
<i>Genji</i> 12 'Suma' (Ch. V)		
<i>Genji</i> 12 'Suma' / KKS XII 615 Ki no Tomomori (Ch. I)	<u>Goshūishū</u>	<i>Ki no Tsurayuki Shū</i> V (Ch. X)
<i>Genji</i> 15 'Yomogiu' (Ch. IV)	<i>GSIS</i> II Akazome Emon (Ch. VI)	
<i>Genji</i> 18 'Matsukaze'? (Ch. VIII)	<i>GSIS</i> XII 669 / NSDS / HNS / HNIS (Ch. XIV)	<u>Kokinshū</u>
<i>Genji</i> 23 'Hatsune' (Ch. VIII)	<i>GSIS</i> XIII 763 / HNIS 56 (Ch. XI)	KKSI 41 Oshikōchi no Mitsune (Ch. IV)
<i>Genji</i> 29 'Miyuki' (Ch. IX)	<i>GSIS</i> XIII 763 Izumi Shikibu (Ch. I)	KKSI 41 Oshikōchi no Mitsune (Ch. VI)
<i>Genji</i> 36 'Kashiwagi' / <i>Genji Monogatari</i> Okuri (Ch. XVII)	<i>GSIS</i> XVI? Akazome Emon (Ch. I)	KKS XI 506 (Ch. XVII)
<i>Genji</i> 4 'Yūgao' (Ch. XII)		KKS XI 544 (Ch. XVII)
<i>Genji</i> 4 'Yūgao' (Ch. XV)	<i>GSS</i> 1022 Anon (Ch. VI)	KKS XII 558 Fujiwara Toshiyuki (Ch. VI)
<i>Genji</i> 4 'Yūgao' / 25 'Hotaru' (Ch. IV)		KKS XII 615 Ki no Tomomori / <i>Genji</i> 12 'Suma' (Ch. I)
<i>Genji</i> 47 'Agemaki' (Ch. I)	<i>HNIS</i> / <i>GSIS</i> XII 669 / NSDS / HNS (Ch. XIV)	KKS XIII 625 Mibu no Tadamine (Ch. XI)
<i>Genji</i> 47 'Agemaki' (Ch. I)		KKS XIII 625 (Ch. XI)

KKS XIII 625 (Ch. XI)

KKS XIII 625 (Ch. XII)

KKS XIII 625 Mibu no

Tadamine (Ch. IX)

KKS XIII 625 Mibu no

Tadamine (passim)

KKS XIII 632 Narihira /

Ise M. 5 (Ch. X)

KKS XIV 677 (Ch. XIV)

KKS XIV 677 (Ch. XVI)

KKS XIV 690 (Ch. XI)

KKS XIV 691 Sosei (Ch.
I)

KKS XVIII 981 (Ch. IX)

KKS XX 1080 (Ch. XIII)

KKS XX 1093 (Ch. V)

Lotus Sutra 'Former
Affairs of the
Bodhisattva Medicine
King' (Ch. V)

Makura no Sōshi (Ch. I)

Matsuranomiya (Ch. VIII)

Murasaki Shikibu Nikki?
(Ch. VII)

Murasaki Shikibu Nikki?
(Ch. XVI)

Man'yōshū

MYS 2496 (Ch. IV)

MYS 278 (Ch. I)

MYS VI 1043 Otomo no

Yakamochi /

Saneakirashū (Ch. IV)

MYS VII 1328 / V 810,

811 (Ch. XVI)

Rokujō Saiin Baishi

Naishinnō Utaawase,

Senji (Ch. VI)

Sagoromo

Sagoromo (Ch. I)

Sagoromo (Ch. IV)

Sagoromo (Ch. XIV)

Sagoromo I (Ch. IX)

Sagoromo III (Ch. IX)

Saibara 'Ana Tōto' (Ch.
VIII)

SIS (Ch. IV)

SZS V 333 Shunzei (Ch. I)

Torikaebaya

Torikaebaya (Ch. I)

Torikaebaya (Ch. IX)

Torikaebaya (Ch. VIII)

Torikaebaya (Ch. X)

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Utsuho Monogatari

Utsuho (Ch. VIII)

Utsuho / Sagoromo /

Hamamatsu / Nezame /

Matsuranomiya /

Torikaebaya /

Yaemugura (Ch. VIII)

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V)

Utsuho? (Ch. XIV)

Wakan Rōei Shū (Ch. I)

Yoru no Nezame / Koke
no Koromo (Ch. III)

Yoru no Nezame

Original Sequence

Genji 'Yadorigi'
Taketori Monogatari
 SIS 351, Michizane
 KKS 463
Katano no Shōshō
Monogatari
 MYS 2710
 KKS 611
 KKS 321
 SKS Minamoto Shigeyuki
 KKS 535
 KKS 995
 KKS 941
Ise M. 138 / *Utsuho*
 GSS 775, Anon.
 KKS 955
 KKS 1023
 KKS 41
Ise M. 32
 GSS 719, Koremasa
 KKS 747
 SIS 1351, Anon.
 Saibara 'Agemaki'
Sagoromo?
 KKS 887
 KKS 404
 GSS 1046, Anon.
 GSIS
Genji 'Ukifune'
 KKS 1091
 KKS 935
 Saibara 'Kazuraki'
 KKS 297
 KKS 761

Grouped by Text

Genji 'Yadorigi'
Genji 'Ukifune'
 GSIS

GSS 719, 775, 1046

Ise M. 138 / *Utsuho*
Ise M. 32

Katano no Shōshō
Monogatari

KKS 1023, KKS 1091,
 KKS 297, KKS 321,
 KKS 404, KKS 41,
 KKS 463, KKS 535,
 KKS 611, KKS 747,
 KKS 761, KKS 887,
 KKS 935, KKS 941,
 KKS 955, KKS 995

MYS 2710

Sagoromo?

Saibara 'Agemaki'
 Saibara 'Kazuraki'

SIS 351, 1351

SKS Minamoto Shigeyuki

Taketori Monogatari

Torikaebaya

Genji 'Wakamurasaki'
Genji 'Hatsune'
Genji 'Matsukaze'

GSIS (2 poems)

GSS 103 (Saneakira), 1103
 (*Yamato M.* 45,
 Kanesuke, 3 times)

Hamamatsu Chūnagon
Monogatari

Horikawa Go-Hyakushū

Ise Monogatari 9, 32

KKR 9, 301, 42, 468

KKS 12, 41, 169, 411, 636,
 689, 695, 708, 727,
 747, 873, 887, 928,
 934, 955, 992, 1023,
 1080, 1093

MYS 2648

Sagoromo Monogatari

Saibara 'Azumaya'; 'Wa
 ie'; *NKBT* 3:386.10;
 3:107.28; 3: 401.34; 3:
 408.47

SIS 749, 798, 990

SKKS 1687, 757

SKS 148

WKRS 271, 798, 134

Yamato Monogatari 45 (3
 times); 143 (also in
 SCSS)

Matsura no Miya

Eiga Monogatari (1 poem)

Genji Monogatari (3
 poems; 3 prose refs.)
 nn. 33, 69, 175; 143,
 152, 154.

Gosenshū (1 poem)

Appendix Ic: *Yoru no Nezame* / *Torikaebaya* / *Matsura no Miya* Intertextuality

Goshūishū (2 poems)

Hamamatsu Chūnagon

Monogatari (3 poems;
7 prose refs.), nn.69,
71, 148; 48, 50, 62, 65,
68, 78, 182.

(cf. Lammers 1992, p. 20
nn.41, 43; pp. 207-
208).

Ise Monogatari (2 poems)

Izumi Shikibu Nikki (2
poems)

Kin'yōshū (2 poems)

Kokinshū (12 poems)

Makura no Sōshi (1 poem)

Man'yōshū (14 poems)

Sagoromo Monogatari (1
poem)

Senzaishū (2 poems)

Shikashū (2 poems)

Shinkokinshū (6 poems)

Shōji Ninen Shodo
Hyakushū (1 poem)

Shūishū (2 poems)

Tosa nikki (1 poem)

Tsurayuki Shū (1 poem)

Utsuho Monogatari (4
prose refs.)
nn. 4, 60, 87, 89.

Yamato Monogatari (2
poems)

Appendix II: Two Teika Tales from *Kokonchomonjū*

Introduction

Tachibana Narisue included a large number of stories concerning poets in his setsuwa collection, *Kokonchomonjū*. Not only are there the large number of stories in Book V, Section vi, *Waka* [Waka Poetry], with eighty-eight tales the largest number of any book in this thirty book collection, but many tales in other books relate to poets and include poems and poetic exchanges. The thirty-four stories of Book V, Section vi are on the topic *Bungaku* [Literature], and many of them concern poets also, but in this case especially poets composing in Chinese. With such a strong focus on literary figures and poets in particular, it is hardly surprising that Fujiwara Teika (1162-1241) is mentioned in eight stories, figuring prominently in most of these.

Tachibana Narisue's dates are unknown, but *Kokonchomonjū* dates from 1254 and since a compilation on this scale (727 tales from a very wide range of sources) is unlikely to be the work of a mere youth, it is perfectly conceivable that Narisue at least knew Teika by sight or even had some personal acquaintance of him. Teika died in 1241, thirteen years before this text appeared, having taken orders in 1233, but he was active in literary circles in the 1230s, compiling the *Shinchokusenshū* for Go-Horikawa¹ (r. 1221-1232) in 1235, also the date up to which he kept his Chinese diary, the *Meigetsuki*.

We need not presume personal acquaintance as the source for these stories, nevertheless, they are particularly interesting as documentation of events involving Teika, and attitudes towards the *Ariake* leitmotiv poem, and, perhaps, to monogatari in general.²

¹後堀川.

²The text used is Nishio Kōichi and Kobayashi Yasuhara, *Kokonchomonjū*, Shinchō Nihon Koten Shūsei No. 76, 2 vols., Shinchōsha 1986, Vol. 1 p. 277 and Vol. 2

Appendix II: Two Teika Tales from *Kokonchomonjū*

219 (Book V, Section vi.78). How, when the Inmeimon-in was Empress, she assigned Six Topics, and Teika and Ietaka both brought the same ancient poem they had written down

During the time the Inmeimon-in was Empress, as part of a six topic contest, people were made to write down things that were dear to them.³ When both Lord Teika and Lord Ietaka⁴ received the command, they wrote out the old poem:

<i>ariake no</i>	Since parting at dawn
<i>tsurenaku mieshi</i>	when the pale moon appeared
<i>wakari yori</i>	so indifferent,
<i>akatsuki bakari</i>	compared with the day's first light
<i>uki mono wa nashi</i>	there is nothing is so wretched ⁵

Both men respectfully offered the same poem they had written down. That their minds were alike to this extent shows remarkable refinement – so the story went.

pp. 351-352

³思ふ事. In the version of this story told by Ichijō Kanera, (一条兼良, 1402-1481) in his *Kokinshū Dōmōshō*, (古今集童蒙抄, c. 1476) it is Emperor Go-Toba who asks these two poets to select an outstanding poem, and specifically from the *Kokinshū*.

⁴藤原家隆, 1158-1237.

⁵*Kokinshū* 625, Book XIII (Love III), Mibu no Tadamine.

Appendix II: Two Teika Tales from *Kokonchomonjū*

663 (Book XIX, Section xxix.17). Emperor Juntoku, noticing Teika and Tamenaga, has them Compose Poems on Chrysanthemums

When Cloistered Emperor Juntoku,⁶ was still on the throne, at some time during the Tenth Month, Gentleman-in-Waiting and Consultant⁷ Lord Teika and Lord Tamenaga⁸ of the Treasury visited the Palace and were both in the Demon Room of the Seiryōden⁹ relating Chinese and Japanese tales, when Handmaid Hyōe was sent from His Majesty. She brought a gold and silver lacquered inkstone under whose cover was a sheet of thick white *danshi* crêpe paper with a chrysanthemum drawn on it and a spray of chrysanthemum through it. She had been instructed ‘Have them both compose a poem and come here.’ At this, Lord Teika jumped up and ran off. Lord Tamenaga did, in fact, compose a Chinese poem, and offered it to the Emperor. This really is a highly amusing tale. Someone should find out what that Chinese poem was and make a note of it. And Lord Teika running off like that – surely he must have had a reason for doing so. One really wants to know why he did.

⁶順徳, r. 1210-1221, d. 1242.

⁷Teika became *Jijū* and *Kurōdo no Tō* in 1211, and *Saishō* in 1214.

⁸菅原為長, 1158-1246.

⁹The Emperor’s private residence in the Palace compound.

Appendix III: Shōwa – Heisei Literary Histories & Dictionaries

(Selected, showing scope of usage of ‘gikobun,’ ‘giko monogatari’)

1930s

Fujimura, ed. *Nihon Bungaku Daijiten*. 1932-1935.

Gikobun = Gabun = Wabun: Edo Kokugakusha. ‘Gabun’ preferred at the time.

Bibun: mid-Meiji imitation of Heian style: Ochiai, Ukō, Keigetsu *Hana Momiji*.

Wabun = Gabun: Heian style, pure Japanese, kana not kanji, upper class

speech called Gabun in Edo, gikobun later; school exercise in 1880s/90s

Hisamatsu. *Nihon Bungaku Hyōronshi*. Shibundō, 1936.

Gikoteki post-*Genji* works use of ‘aware,’ **Giko monogatari** (Kamakura)

1940s

Hashimoto Shinkichi. *Kokugogaku Gairon*. Iwanami, 1946.

Gikobun: Edo period kokugakusha Heian style: ‘gabun’ then, in Meiji ‘wabun’

1950s

Shuzui. *Nihon Bungaku Jiten. Koten Hen*. 1950.

Giko Shōsetsu (G. Monogatari): Kamakura imitations of Heian *Genji*/Sagoromo

Gabun Shōsetsu: Edo Genroku ff. esp. Kokugakusha

Wabun = Gabun = Gikobun (later use): Edo Kokugakusha style

Hisamatsu. *Yōsetsu Nihon Bungakushi*. Hanawa Shobo, 1952; rpt. 1965.

Giko M: Chūsei imitations of chūko monogatari ‘between chūko monogatari and late chūsei otogizōshi.’ *Sumiyoshi*, *Matsura no Miya*, *Ama no Karu Mo*, *Waga Mi* etc. *Genji* themes and plot elements.

Fujimura / Nishio, eds. *Nihon bungakushi jiten*, 1954.

Ishikawa. *Kodai Shōsetsushi Kō: Genji Monogatari to sono Zengo*. 1958; rpt. 1996

Giko Shōsetsu: Kamakura Period, *Matsura no Miya*, *Ariake*, *Asaji* etc.

Appendix III: Shōwa – Heisei Literary Histories & Dictionaries

1960s

Hisamatsu. *Nihon Bungaku*. 1960 / Putzar. *Japanese Literature*. 1973.

Two sections:

1) post-*Genji* Heian: *Sagoromo*, *Hamamatsu*, *Yowa no Nezame*, (*Ko*) *Torikaebaya*, *Tsutsumi Chūnagon*: ‘unable to create a new point of view... originality through fanciful plots, exotic settings, or sensuality... spiritless.’

2) Kamakura: (*Ima*) *Torikaebaya*, *Sumiyoshi*, *Tsutsumi Chūnagon*..

Hirota, ed. *Bunshō Hyōgen Jiten*. 1965.

Gabuntai: Kamakura, Edo Gikobun style imitating the Heian = Chūkobun

‘It is wrong to call all Edo Gikobun Gabun. They are Gikobun.’ p. 77.

Mori Ogai *Maihime* etc. Gabunchō of Izumi Kyōka.

Gikobun: mid-Edo Kokugakusha style based on Heian wabuntai. Called thus only from Meiji. Called Gabun or Wabun before. Not to be used for texts like Kenkō’s *Tsurezuregusa*. Meiji revival: Rohan, Ogai.

Giko Monogatari: Kamakura period which imitate Heian monogatari: *Sumiyoshi*; *Torikaebaya*; *Matsura no Miya*. Not to be classed as Gikobun

Bibun: Heian style bungo as practiced in mid-Meiji: *Hagoromo*, *Keigetsu*.

1970s

Hisamatsu/ Ichiko. *Shinpen Nihon Bungakushi*. Vol. III ‘Chūsei,’ 1971.

Largely avoids ‘giko monogatari’ (does treat texts), only to say that *Kaze ni Momiji* is a ‘new form of monogatari quite unlike so-called giko monogatari.’

Nihon Kokugo Daijiten. 1975.

Bibun: mid-Meiji style fl. under *Keigetsu*, *Ukō*.

Gikobun: mid-Edo/Meiji style of kokugakusha, cf. Norinaga, Mori Ogai.

Hisamatsu. *Biographical Dictionary of Japanese Literature*. 1976.

Gikobun: one of Bakin’s genres. No indexed use of wabun, gabun, bibun.

Appendix III: Shōwa – Heisei Literary Histories & Dictionaries

Satō. *Kokugogaku Kenkyū Jiten*. 1977.

Gikotai no wabun: *Mizu Kagami*; gikobuntai: *Senjūshō* (1243-56).

Giko monogatari: *Iwashimizu M.* because of infl. of *Utsubo*, *Genji*, *Sagoromo*

‘giko’ used for post-Heian imitative style regardless of period.

Ichiko / Kubota. *Nihon Bungaku Zenshi*. Vol. III, 1978.

Gikobunka: development of monogatari language from end of Heian.

Giko monogatari: esp. post-MYZ monogatari, *Kaze ni Tsurenaki* etc.

Katō. *Nihon Bungakushi Josetsu*. 1979-80. / *History of Japanese Literature*. 1979-83.

Focused entirely on theme rather than language, no use of ‘giko’, but identifies four tendencies: 1) imitation of *Genji* milieu, relationships, structure: *Sagoromo*, *Nezame*, *Hamamatsu* not *Torikaebaya*, *Tsutsumi Chūnagon*; 2) Replacement of *Genji* realism with fantasy and supernatural: *Sagoromo*, *Nezame*, *Hamamatsu*, *Torikaebaya*; 3) Parody of monogatari: *Tsutsumi Chūnagon*; 4) Movement from love to sexuality: *Sagoromo*, *Nezame* (slight), *Torikaebaya*.

1980s

Osone. *Kenkyū Shiryō Nihon Koten Bungaku*. Vol. I ‘Monogatari.’ 1983.

Giko monogatari: Kamakura-Nambokuchō successor to Heian. Explicitly problematizes whether late Heian, late 12c. m. (the ‘ima no yo no monogatari’ of MYZ) should be incl., notes elements in *Torikaebaya*. 2 period structure: MYZ-FYS, post-FYS. Does incl. *Asaji ga Tsuyu*, *Ariake no Wakare*, *Matsura no Miya*.

Nihon Koten Bungaku Dai Jiten. 1983-85.

Gikobun: mid-Edo, early Meiji style, originated by kokugakusha, modelled on chūko or jodai bungo. Declined to mere school exercise.

Giko monogatari: Imitation of kodai monogatari, esp. Heian court tsukuri-monogatari in Kamakura, Nambokuchō. Used from Meiji on. *Torikaebaya*, *Matsura no Miya*, *Sumiyoshi*, *Waga Mi ni Tadoru* etc.

Konishi. *Nihon bungeishi*. 1985-1986. / *A History of Japanese Literature*. 1984.

Giko: Widely used for Late H./Kamakura waka, nikki, monogatari. Used in

Appendix III: Shōwa – Heisei Literary Histories & Dictionaries

rel. to 'kotenshugi,' 'shinkotenshugi,' 'gikotenshugi,' 'hankotenshugi.'

Giko monogatari: pattern is set by the *Ariake* type: *Waga Mi*, *Sayogoromo*, *Matsukage* etc.

Furuhashi, ed. *Nihon Bungeishi – Hyōgen no Nagare*. Vol. III 'Chūsei,' 1986.

Gikobun: *Masukagami*

Giko monogatari: mere Kamakura imitations of Heian, some parody or pastiche

4 periods, list starting with *Matsura no Miya*. No *Ariake*, *Asaji*.

Shinchō Nihon Bungaku Jiten. 1988.

Giko monogatari: Kamakura, even Edo imitations of Heian monogatari: *Matsura no Miya* etc.

Jidaibetsu Nihon Bungakushi Jiten. 1987-1995, Vol. 3 'Chūsei' 1989.

Giko monogatari: Kamakura-Nambokuchō m. term 'born in Meiji,'
but 'appropriate for degenerate (*henshitsu*) *chūseiteki no mono*).

1990s

Nakanishi, ed. *Nihon Bungaku Shinshi*. Vol. 3 'Chūsei', ed Koyama, 1985; rpt.1990.

Giko monogatari: Kamakura-Nambokuchō m. = Chūsei ōchō m. 2 sub periods:

1) c.*Mumyō-zōshi* to before *FYS*: *Asaji ga Tsuyu*, *Waga Mi* etc.

2) pst-*FYS*: *Akigiri*, *Ama no Karu Mo*, *Kaze ni Momiji*, *Sayogoromo*,

Also category just preceding *MZ*: *Ariake*, *Matsura no Miya*

Nihon Koten Bungakushi. Yūseidō Henshubu hen. Yūseidō, 1992.

Giko monogatari: Kamakura Heian-derived works *Matsura*, *Sumiyoshi* etc.

Gikobun: *Masukagami* (1368-76?) – kokugakusha imitation of Heian *wabun*

Kubota Jun. *Nihon Bungaku Shi*. Ōfūsha, 1997.

Giko monogatari: Kamakura Heian-derived works *Matsura*, *Sumiyoshi* etc. Gives most detailed specific mention to *Ariake*.

Appendix IV: *Ariake* Book I Chronology

Ariake's Year	Month	Chapter	Events
16/17		I.ii.4	Becomes Udaishō
		I.iii.7-8	Sadaishō and stepdaughter incident
17/18	i.a	I.iv.9-15	Sanjō Lady incident
	i.b	I.v.16-18	Lady Nakatsukasa incident
	iii	I.vi.23	Abduction of Tai-no-Ue
	x	I.vii.28	Tai-no-Ue bears son.
	xii	I.vii.28	Udaishō acknowledges the child
18/19	i	I.viii.30 I.viii.32	Ariake's thoughts for the new year Regent's Special Reception
	ii.a	I.viii.33 I.viii.35	Plum Blossom Banquet Second omen at Ariake's music
	ii.b	I.ix	Ariake & Tai-no-Ue, Ariake's parents
	v	I.x.41	Tai & Sanmi, T. eventually found pregnant again
	vii		Sumō competitions
	viii		Regent's Special Reception
	viii.15	I.xi.45	Moon-viewing Banquet. Ariake and Sokyōden L.
	viii.16	I.xi.46	Ariake and Emperor
	viii.17	I.xi.49 I.xii	Dawn parting from Emperor. Sokyōden L. again Ariake ill.
	ix	I.xiii.55	Kamo Shrine visit. Sokyōden Lady watches
	x	I.xiv.60	Apparent death of Udaishō Ariake.
20/21	ii	I.xiv.61	Ariake presented as Junior Imperial Consort.
		I.xiv.62	Tai-no-Ue bears daughter, takes orders.
	1st snow	I.xv.69	Ariake's thoughts on seeing former escorts
	xi	I.xv.71	Gosechi Festival
	xii	I.xv.72	Ariake bears son, proclaimed Empress

Appendix V: *Ariake no Wakare* Characters

Ariake. See Udaishō.

弁 **Ben** (Controller) Female attendant on Sanjō Lady at Sadaijin III's Shijō residence (II.xiii.56). Receives Naidaijin and takes him to her mistress. Tells Sadaijin on his return (II.xiii.59).

弁の内侍 **Ben-no-Naishi** (Controller Imperial Handmaid) One of the ladies-in-waiting on Empress I who turn out especially splendidly to greet the Emperor on his visit after the birth of Crown Prince I (I.xvi.73).

弁の少将 **Ben-no-Shōshō** (Controller Lesser Captain) (II.vii.26) Attendant who tells Former Emperor of Prince Nakatsukasa's devotions (II.vii.26).

辨の少将 **Ben-no-Shōshō** (Controller Lesser Captain) (II.vii.29) Participant on Sadaijin III's excursion to Uji and Awazu. Probably same as preceding.

Crown Prince (Tōgū/Haru-no-Miya 皇子/春宮).

I. First son of Emperor I and Udaishō I (Empress I) I.xv. Later Emperor II (I.xvii).

II. Second son of Emperor I and Empress I (I.xvi).

中宮 **Chūgū** (see Empress I and II).

中将 **Chūjō** (Middle Captain).

I see **Sanmi Chūjō**.

II. Lady-in-Waiting of Tai-no-Ue after she has become a nun, who brings saké side dishes as gift from her mistress to Sadaijin III and Gonchūnagon III, who pursue her (II.ii.6).

中納言 **Chūnagon** (Middle Counselor).

I. Lady-in-waiting on Ariake Consort, recognized by Tai-no-Ue when she visits for the first time (I.xiv.66). See **Chūnagon-no-Kimi**.

II. Female attendant at the Insect Contest (II.v.18).

中納言の君 **Chūnagon-no-Kimi** (Lady Middle Counselor). Lady-in-waiting on Former Empress when Sadaijin III visits, whom she admires (II.vii.24-25). Probably the same as **Chunagon I**.

太政大臣 Dajōdaijin (Great Minister). See Sadaijin I.

Emperor (Mikado 帝).

I. (I.ii). Marries Udaishō I. Fathers Haru-no-Miya (later Emperor II) and Second Prince (Ni-no-Miya). Later Suzaku In (I.xvii); 40th birthday (III.vi).

II. Son of Emperor I, see Crown Prince I.

Empress (Chūgū 中宮).

I. See **Udaishō I**.

II. See **Onnagimi I**.

源氏入道 **Genji Nyūdō**, see Genji Lay Priest.

Genji Lay Priest (Genji Nyūdō 源氏入道) I.ii.5 – III.vii.29. Brother of Sadaijin I.

Formerly Udaijin I (I.ii), Sadaijin II (I.xvii.82). Father of Lady Nakatsukasa, Uemon-no-Kami/Udaijin III, Kannotono. Adopts son-in-law Lord Nakatsukasa.

First referred to as Genji Lay Priest in II.ii.

權中納言 **Gonchūnagon** (Provisional Middle Counselor).

I. Son of Sadaijin I, see Udaishō I.

II. Son of Udaishō I, see Sanmi-no-Chūjō I.

III. (II.2). Son of Udaishō I, brother of Sanmi-no-Chūjō I, married to Nakanokimi daughter of Udaijin III (former Uemon-no-Kami).

權大納言 **Gondainagon** (Provisional Major Counselor).

Appendix V: *Ariake no Wakare* Characters

I. See Udaishō I.

II. See Sanmi-no-Chūjō I.

春宮 **Tōgū** / Haru-no-Miya, see Crown Prince.

春宮女御 Haru-no-Miya no Nyōgo, see Onnagimi II.

院 **In** (Retired Emperor/Retired Imperial Personage; Suzaku-In), see Emperor I.

侍従 **Jijū** (Gentleman-in-Waiting) Attendant of Tai-no-Ue's who acts as go-between first for Sadaishō I (I.vi.21), then leaves with her and Udaishō I (I.vi.23). Brings T.'s mother to Udaishō's (I.vii.29). Observes T. and U. (I.ix.37). Finds T. trysting with Sanmi Chūjō (I.x.41), brings letter from him (I.x.42, 43). Observes T. and U. (I.xii.51). Absent from book II. Reappears as **Jijū-no-Naishi** Imperial Handmaid to Former Empress in III.iv.14, sought out by Naidaijin to find truth about Empress II's parentage. Visits Naidaijin and Empress II revealing that they are father and daughter (III.iv.15-17). Dying, she will tell Sadaijin III the secret of his birth, when tale breaks off (III.viii.41).

侍従の内侍 **Jijū-no-Naishi** (Gentleman-in-Waiting Imperial Handmaid), see **Jijū**.

かんのとの **Kannotono** (I.ii). Daughter of Udaijin I (later Genji Lay Priest). Concubine of Emperor I.

関白 **Kanpaku** (Chancellor). See Sadaishō I.

蔵人の少将 **Kurōdō-no-Shōshō** (Chamberlain Lesser Captain) Emissary from Emperor I to Udaishō I in I.xii.52-53. Admires Udaishō.

帝 **Mikado** (see Emperor I and II).

内大臣 **Naidaijin** (Palace Minister).

I. See Sadaijin III.

II. See Sanmi-no-Chūjō I.

Naishi (Imperial Handmaid), see **Jijū**.

中君 **Nakanokimi**. Daughter of Udaijin III (former Uemon-no-Kami), married to Gonchūnagon III.

中務卿宮 **Nakatsukasa Kyō no Miya** (Minister of Central Affairs, Prince Nakatsukasa)

I.v.16 – III.vii. Considered too old, devout and unattractive by young wife (I.v.17).

Adopted by father-in-law Genji Lay Priest. Retires (III.vii).

中務卿宮北の方 **Nakatsukasa Kyō no Miya no Kita no Kata** (Principal Consort/Wife of the Minister of Central Affairs) I.v – III.i. Daughter of Udaijin I / Genji Lay Priest, pledged to Sanmi-no-Chūjō I, by whom she bears a daughter, acknowledged by Prince Nakatsukasa. Pursued by Sadaijin III (II.iv), hidden away by Nakatsukasa. Possesses niece Oigimi (II.xiv.61) for marrying Sadaijin III, then Shijō-no-Ue (II.xiv.62); is exorcised and dies (III.i.3).

二宮 **Ni-no-Miya**, see Second Prince.

女御 **Nyōgo** (Junior Imperial Consort).

I. see **Udaishō I**.

II. see **Onnagimi II**.

III. see **Sen'yōden Consort**.

女院 **Nyōin** (Imperial Lady/Retired Empress), see **Udaishō I**.

大君 **Oigimi**. Daughter of Udaijin III (former Uemon-no-Kami), married to Sadaijin III by who she bears Onnagimi II (III.5). Possessed by spirit (II.14—III.1).

女君 **Onnagimi**.

I. Lady who waits for Tajima-no-Suke in I.i.

Appendix V: *Ariake no Wakare* Characters

II. Daughter of Tai-no-Ue by Sanmi-no-Chūjō I illicitly, acknowledged by Udaishō I (I.xiv). Later **Tōgū no Nyōgo** (Consort of the Crown Prince, later Emperor II), then **Chūgū II**. Possessed by spirit (II.xii). Bears an imperial prince by Emperor II (III.iii).

III. (III.v). Daughter of Sadaijin III and Oigimi.

Prince Nakatsukasa, see Nakatsukasa Kyō no Miya 中務卿宮.

Retired Emperor (In 院), see Emperor I.

Retired Empress (Nyōin 女院), see Udaishō I.

左大臣 Sadaijin (Minister of the Left).

I. (I.ii.4 – III.viii.35). Father of Udaishō I, brother of Sadaishō I. Dajōdaijin (Great Minister) I.xvii.82; Jusangū (Equality with the Three Empresses) I.xvii.84; becomes Buddhist recluse at Oi (III.vii.28). Dies III.viii.35.

II. See Genji Lay Priest.

III. Son of Tai-no-Ue and Sadaishō I illicitly (officially by Udaishō I). Briefly Sanmi Chūjō II (I.xvii.83), then Naidaijin (I.xvii.83), and concurrently Sadaishō II (I.xvii.84), finally Sadaijin III (I.xvii.86). Devoted to Ex-Empress (former Udaishō officially his father). Pursues Sen'yōden Consort (I.xvii.85, II.i.1,3, III.vii.30-34); pledged to Nakatsukasa's Wife (II.iv), attracted to her daughter (II.vi); courts Sanjō Lady's daughter (later Shijō-no-Ue, II.9); officially married to Oigimi (II.xi.41); brings Sanjō Lady and daughter to his Shijō residence (II.xii.53). Shamed by Lady N.'s spirit possession of both (II.xiv-III.i). Continues to pine for Ex-Empress in Book III. Oigimi bears him a daughter, and Shijō-no-Ue ason (III.v). Unsuccessful courtship of Sen'yōden Consort (III.vii). Summoned by Jijū to hear the secret of

his birth (III.viii). [Cf. Kaoru in *Genji*].

左大將 **Sadaishō** (Major Captain of the Left).

I. I.iii.7 – III.viii.40. Father of Sanmi-no-Chūjō I (later Naidaijin II), Gonchūnagon III, and Sen'yōden Consort, by former principal consort now deceased. Abusive stepfather of Tai-no-Ue, new principal consort's daughter by previous husband now deceased (I.iii.7), by whom he unknowingly fathers Sadaijin III (acknowledged by Udaishō I) whose guardian he ironically becomes (I.xvii.79). Becomes Tōgū Daibu (I.xvi.75), Udaijin II (I.xvii.82), Kanpaku (I.xvii.84). Dies (III.viii.40).

II. See Sadaijin III.

三条の女 **Sanjō Lady** (Sanjō no Onna). Pledged to Sanmi-no-Chūjō I (I.iv), who has abandoned Lady Nakatsukasa for her. Bears his child (later Shijō-no-Ue) unacknowledged. Mother and daughter are later discovered by Sadaijin III at Awazu (II.ix). He brings both to the capital and marries the daughter (II.xi). The daughter is subsequently acknowledged by the father, now Naidaijin, after a dream (II.xiii). [Cf. Akashi Lady in *Genji*].

三位中將 **Sanmi-no-Chūjō** (Middle Captain of the Third Rank).

I. I.ii – III.iv. Saishō-no-Chūjō (Consultant Middle Captain); Gonchūnagon; Gondainagon; Naidaijin. Pledged to Sanjō no Onna (I.iv) who bears his daughter (later Shijō-no-Ue, married to Sadaijin III); to Lady Nakatsukasa (I.v); to Tai-no-Ue (I.x) who bears his daughter (later the Crown Prince's Consort, then Empress II), acknowledged by Udaishō I. Learns belatedly of these exalted children through two dreams (II.xiii and III.ii). Acknowledges Shijō-no-Ue, then Empress, before dying (III.iv).

II. See Sadaijin III.

Second Prince (Ni-no-Miya 二宮). Second son of Empress I (I.xvii); later Crown Prince

II.

宣耀殿女御 **Sen'yōden Consort** (Sen'yōden Nyōgo). Daughter of Sadaishō I and new principal consort, thus half-sister of Sanmi Chūjō I and Tai-no-Ue. First mentioned in I.xvii.79 where the first Sadaijin is evasive about his brother the Sadaishō's suggestion that this daughter be married to Tai-no-Ue's son (Sadaijin III, actually fathered by the Sadaishō's own son, Sanmi Chujō). Becomes Consort of Crown Prince II (I.xvii.85), rejects Sadaijin III (II.i.3, III.vii.30-34).

四条の上 / 内大臣の姫君 **Shijō-no-Ue** / Naidaijin no Himegimi (Shijō Princess/Daughter of Naidaijin). Daughter of Sanjō Lady and Sanmi-no-Chūjō I (I.iv), unacknowledged. Discovered by Sadaijin III at Awazu (II.ix); married to him (II.xi); acknowledged by father Naidaijin (former Sanmi-no-Chūjō I) after dream (II.xiii). Possessed by spirit (II.xiv–III.i); bears a son (III.v).

式部 **Shikibu** (Bureau of Rites). Attendant of Sanjō Lady when at Sadaijin's Shijō residence (II.xiii.56). Lady-in-waiting on Empress II, go-between to Naidaijin (III.iv).

式部の丞 **Shikibu-no-Jō** (Junior Assistant Minister in the Bureau of Rites). Personal attendant on Naidaijin, prepares Jijū's carriage to take her to Empress II with his poem implying his paternity (III.iv.15). Receives Empress's reply and helps dying Naidaijin to read it, then returns it to Empress with news of his death (III.iv.18).

承香殿女御 **Shokyōden Consort** (Sokyōden Nyōgo) (III.vii). Takes care of Sadaijin III's illicit daughter by Nakatsukasa's Wife (acknowledged by Nakatsukasa) after Nakatsukasa's Wife dies and Nakatsukasa goes into seclusion.

承香殿の女 **Shokyōden Lady** (Sokyōden no Onna). Visited by Udaishō I (I.xi). Watches him at Kamo Shrine (I.xiii). Takes orders; Sadaijin III comes upon her hut in blizzard and hears reminiscences of Udaishō I; whose story occasions final love-letter from Retired Empress; dies happy (II.xii).

少納言 **Shōnagon** (Lesser Counselor)

I. (I.xvi.74). Lady-in-waiting on Ariake Consort (I.xiv.67). Presumably the same as the one who celebrates her accession to Empress in I.xvi.74.

II. Son of the nurse of Sadaijin III, his sole attendant on his clandestine visit to the Genji Nyūdō's residence where he encounters Lady Nakatsukasa (II.iv.11). Similarly on second visit, when he is acutely nervous (II.iv.14). Later suggests it is too late in the evening for a visit to Shijō-no-Ue at Awazu (II.ix.36).

少将 **Shōshō** (Lesser Captain).

I. Lady-in-waiting on Ariake Consort (I.xiv.67).

II. Lady-in-waiting to Sen'yōden Consort. Unsuccessful go-between for Sadaijin III (III.vii.30-34).

少将の内侍 **Shōshō-no-Naishi** (Lesser Captain Imperial Handmaid) One of the ladies-in-waiting on Empress I who turn out especially splendidly to greet the Emperor on his visit after the birth of Crown Prince I (I.xvi.73).

朱雀院 **Suzaku-In**, see Emperor I

対の上 **Tai-no-Ue** (I.iii – III.v). Stepdaughter of Sadaishō I by whom she secretly conceives Sadaijin III (I.iii); marries Udaishō I (I.vi), who acknowledges the child (I.vii). Pledged to Sanmi-no-Chūjō I (I.x) by whom she bears Onnagimi I, also acknowledged by Udaishō I, then takes orders. Sends son Sadaijin III saké (II.ii), dies

(III.v).

但馬介 **Tajima no Suke** (Assistant Governor of Tajima Province)(I.i). Lover of the woman who awaits him in the opening chapter, receiving only a letter.

春宮 **Tōgū**, see Crown Prince.

Tōgū no Nyōgo, see Onnagimi II.

頭中將 **Tō-no-Chūjō** (Head Chamberlain Middle Captain). Son of Udaijin III, (II.v.18, II.viii.28).

右大臣 **Udaijin** (Minister of the Right).

I. See Genji Lay Priest.

II. See Sadaishō I.

III. Son of Genji Lay Priest. Former Uemon-no-Kami and concurrently Udaishō

II. Father of Nakanokimi, Tō-no-Chūjō, Oigimi.

右大將 **Udaishō** (Major Captain of the Right).

I. Former Gonchūnagon I (I.ii); marries Tai-no-Ue (I.vi), acknowledges her son (later Sadaijin III) by Sadaishō I (I.vii); miraculous flute-playing, promoted to Gondainagon (I.viii); pledged to the Emperor (I.xi); officially dies; becomes Junior Imperial Consort (I.xiv); delivers Crown Prince I, enthroned as Empress (I.xv); bears Second Prince, retires as Imperial Lady (I.xvii). Visited by Retired Emperor (II.iii); hosts Insect Contest (II.v); possessed by spirit, hears of Shōkyōden Lady from Sadaijin III, resumes correspondence (II.xii). Miraculous biwa playing at Retired Emperor's 40th birthday (III.vi)

II. See Udaijin III.

右衛門督 **Uemon-no-Kami** (Commander of the Gate Guards of the Right) v. Udaijin III.

Appendix VI: Promotions and Titles in *Ariake no Wakare*

Book I

	Gon-Chūnagon	Sadaijin	Sadaishō	Sanmi Chūjō	Genji Udaïjin	
ii.						
	Gon-Chūnagon					Uemon-no-Kami
ii.4	Udaishō					
vii.28						Wakagimi
viii.	+Gon-Dainagon					
xiv.	Nyōgo					
xv.72	Chūgū					Udaishō II
xvi.75		+Kanpaku	+ Tōgū Daibu		+Tōgū Fu	
xvi.76				Saishō Chūjō		
xvii.82		Dajōdaijin	Udaïjin II	Gon-Chūnagon II	Sadaijin II	Sanmi Chūjō II /
xvii.84	Nyōin	-Kanpaku	+Kanpaku	Gon-Dainagon II		Naidaijin / Sadaishō II
xvii.86			-Udaïjin	Naidaijin II	(resigned)	Udaïjin III Sadaijin III

Book II

ii.5 | Genji Nyūdō

Appendix VI: Promotions and Titles in *Ariake no Wakare*

Chūgū	Empress
Dajōdajin	Great Minister of State
Genji Nyūdō	Genji Lay Priest
Genji Udaijin	Genji Minister of the Right
Gon-Chūnagon	Supernumerary / Provisional Middle Counselor
Gon-Dainagon	Supernumerary / Provisional Major Counselor
Kanpaku	Regent
Naidaijin	Palace Minister
Nyōgo	Junior Imperial Consort
Nyōin	Imperial Lady / Ex-Empress
Sadaijin	Minister of the Left
Sadaishō	Major Captain of the Left
Saishō Chūjō	Consultant Middle Captain
Sanmi Chūjō	Third Rank Middle Captain
Tōgū Daibu	Master of the Crown Prince's Household
Tōgū Fu	Crown Prince Mentor
Udaijin	Minister of the Right
Udaishō	Major Captain of the Right
Uemon-no-Kami	Commander of the Gate Guards of the Right