

The development of *shamisen kumiuta*

Matsu no ha, which clearly states that it wishes to reflect the tradition of Yanagawa Kengyô, substantiates the hypothesis that its author is trying to emphasize a tradition different from the one flourishing in Osaka. Hirano (1984: 4) maintains that this tradition of Yanagawa Kengyô, which at the time was centered around Hayazaki Kôtô (died 1717) (42), presumably saw itself as nothing less than the orthodox tradition.

Hirano substantiates his contention by pointing out that already the *Shichiku shoshin-shû* and the *Ônusa* refer to the art of *shamisen* music as *Yanagawa-ryû* (43). In other words, the Kyoto tradition possessed or assumed for itself the traditional *ryû* name of *shamisen* music. In this connection it is interesting to note that the *Nogawa-ryû*, perhaps so as not to feel belittled, refused to call the Kyoto tradition *Yanagawa-ryû* and instead spoke of *Hayasaki-ryû*. Moreover, the *Nogawa-ryû* naturally teaches several compositions by Nogawa Kengyô, while on the other hand the *Matsu no ha*, trying to reflect a tradition of its own, includes only one single work by Nogawa Kengyô.

Some final evidence for the fact that the *Matsu no ha* was intent on establishing an orthodox tradition may be gleaned from its foreword. This gives a careful and detailed account of the masters involved in creating the art of *shamisen* playing and handing it down to the present times. However, the existence of Nogawa Kengyô is not mentioned with a single word.

8. List of *shamisen kumiuta* compositions

(Note: = indicates both identity as well as correspondence with some variations)

<i>Yanagawa-ryû</i>	<i>Nogawa-ryû</i>
* <i>Ryûkyû-gumi</i>	=
<i>Tori-gumi</i>	=
<i>Koshi-gumi</i>	=

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<i>Fushô-gumi</i>	=
* <i>Hinda-gumi</i>	=
<i>Shinobi-gumi</i>	=
<i>Ukiyo-gumi</i>	=
* <i>Matsu ni gozarita</i>	- <i>Matsu ni gozare</i> (roughly = <i>Matsu ni gozarita</i> in <i>Yanagawa-ryû</i>)
* <i>Kuzu no ha</i>	- (<i>Yanagawa-ryû Kuzu no ha</i> = main part of <i>Nogawa-ryû Nagasaki</i>)
<i>Hira ya Komatsu</i>	=
<i>Nagasaki</i>	- Beginning of <i>Nogawa-ryû Nagasaki</i> = <i>Yanagawa-ryû Nagasaki</i> ; (beginning of <i>Nogawa-ryû Kurenai</i> = middle part of <i>Yanagawa-ryû Nagasaki</i> ; end of <i>Nogawa-ryû Shimôsa</i> = end of <i>Yanagawa-ryû Nagasaki</i>); main part of <i>Nogawa-ryû Nagasaki</i> = <i>Yanagawa-ryû Kuzu no ha</i>
* <i>Shimosa Hosori</i>	- Beginning of <i>Nogawa-ryû Shimôsa</i> = <i>Yanagawa-ryû Shimosa Hosori</i> ; (end of <i>Nogawa-ryû Kurenai</i> = middle part of <i>Yanagawa-ryû Shimosa Hosori</i> ; end of <i>Yanagawa-ryû Shimosa Hosori</i> not found in <i>Nogawa-ryû</i>); end of <i>Nogawa-ryû Shimôsa</i> = end of <i>Yanagawa-ryû Nagasaki</i>
<i>Kyô-ganoko</i>	=
<i>Hade Katabachi</i>	- <i>Katabachi</i> (some differences as compared to <i>Yanagawa-ryû Hade Katabachi</i>)

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Shizu	=
Nishikigi	=
Aoyagi	=
Hayafune	- Hayafune (varies in parts considerably from Yanagawa-ryû Hayafune)
Yawata	=
Misu	=
Nayoshi	=
	- Hosori (= middle part of Yanagawa-ryû Shimosa Hosori)
	- Kurenai (beginning = middle part of Yanagawa-ryû Nagasaki; middle part = middle part of Yanagawa-ryû Shimosa Hosori, end not found in Yanagawa-ryû)
* <i>Chiyo no megumi</i> (to sing together with <i>Ryûkyû-gumi</i>)	
% Yurikan	=
% Rangoya	=
% Seiran (to be played together with Rangoya)	=
% Nanatsu-go	=
+ Asagi	=

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- + *Chawan* =
- + *Matsumushi* =
- + *Sakai* =
- + *Nakajima* =
- * *Jûnigatsu Shin-gumi*
(listed in *Uta keizu*)

* *Yanagawa-ryû* pieces still known (*Nogawa-ryû* pieces are all known)

% pieces listed in *Matsu no ha* as secret, but not having *kumiuta* structure

+ listed in *Matsu no ha* as secret; text omitted

Ryūkyū-gumi

Ryūkyū-gumi

1.

hiyoku renri yo no	inseparable are male and female!
ten ni teru (tsu) tsuki wa	the moon that shines up in the sky
jūgo-ya ga sakari	is, on the fifteenth, in its
	prime -
ano kimi-sama wa	that [young] lad though, he
(sore) itsumo sakari yo no	(hey!) is always in his prime!

2.

omoi o Shiga no	longing for my lover
(ei) matsu no kaze yue ni	(ei!) I wait like the [lone] pine
	of Shiga -
	the wind in its branches
shina de kogaruru	keeps me rowing in the lee -
kogaruru	not live not dead I languish

3.

mi-yama-oroshi no	the wind blowing from the hills
ozasa no arare no	[brings] little ice grains [over]
	the bamboo grass -
(iyo) sarari	rustling, rustling -
sarasara to	sarasara
shitaru kokoro koso	sarari sarasara
yokere	a light and easy mood, that's
	pleasant!
kewashiki yama no	the steep mountain [path]
tsuzuraori no	winds back and forth
kanata e mawari	turns this way round
konata e mawari	turns that way round -
(sore) kururi	(hey!) circling, twirling -
kurukuru to shitaru	kururi kurukuru, coming, coming,
kokoro wa	a [longing] heart,
omoshiro ya	delightful!!

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4.

torori torori to	a passionately
shimuru me no	dreamy look
kasa no uchi yori	from under the [braided] hat,
shimuriya	a sidelong glance:
(iyo) koshi ga hosoku	his waist becomes all slender
nari-soro yo	

5.

totemo tatsu na ga	the rumour [about you and me]
yamaba koso	cannot possibly be stopped -
kochi e o-yori-yare nō	come here, I beg!
shibagaki-goshi ni	across the brushwood fence
mono iō	let's talk [more closely]

6.

ohara-gi (ohara-gi)	firewood from Ohara,
	(firewood from Ohara),
kaai kaai (no)	buy some! buy!
kurogi mesai no	get blackwood if you wish!
chō ryō fu ryō	chō ryō fu ryō
(ō sore) hyuyarya ni hyaruro	(oh! hey!) hyuyarya and hyaruro
(iyo) ara yoi furyō	fine! let's go! furyō
(ō sore) ruri hyō furyō	(oh! hey!) ruri hyō furyō

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The forms given in round brackets appear in the *Yanagawa-ryū* version in Hirano 1982b.

Textual variants

	Asano 1959	Hirano 1982b, <i>Nogawa-ryū</i>
1, line 1.	hiyoku renri yo no ["inseparable are male and female!"]	chiyo mo iku-chiyo mo ["a thousand, many thousand ages"]
1, line 2.	ten ni teru tsuki wa	ten ni teru <i>tsu</i> tsuki wa
1, line 5.	itsumo	<i>iyo</i> itsumo
2, line 2.	matsu	<i>ei</i> matsu
3, line 3.	sarari	<i>iyo</i> sarari
3, lines 11-12.	kururi kurukuru to shitaru kokoro wa	<i>sore</i> kururi kuru kuru kuru to shitaru kokoro wa <i>n</i>

etc

Differences in wording and textual order between Asano 1959 and
Ônusa

Asano 1959	<i>Ônusa</i>
1. itsumo	itsu ga
2. omoi o	omoi wa
matsu no kaze yue ni	matsukaze yue

etc

Commentary

Title: "The Ryūkyū-kumiuta".

Verse 1

* *hiyoku renri*, translated as "inseparable are male and female", is an old Chinese metaphor. *hiyoku* stands for *hiyoku no tori*, a pair of birds, one male and one female sharing one eye and one wing each and therefore being inseparable. *renri* stands for *renri no eda*, a bough shared between two trees, making them inseparable. *hiyoku renri* always refers to the inseparable one-ness of male and female.

The phrase *hiyoku renri yo no* may be considered a kind of exclamation to begin the song; it is probably not directly related to the text from line 2 onwards (Asano 1959).

* The date being referred to is almost certainly the 15th (full moon) of the 8th month (Asano 1959).

* The same wording as *Ryūkyū-gumi*, verse 1, is found in the dance song collection *Odori-ki* (1635) as *Ise odori no uta* ["Ise dance song"] (see *Hade Katabachi*, commentary to verse 1).

* Very similar wording as in lines 2-5 is also found in various contemporary dance songs, for instance *Kissō* 吉左衛門 *odori*, *Hida no Takayama* (1592) (Takano 1926 (1978): 685):

ten ni teru tsuki wa	the moon that shines up in the sky
jūgo-ya ga sakari	is, on the fifteenth, in its prime
ano kimi-sama wa	that [young] lad though, he
itsumo sakari	is always in his prime

Hirano 1982b points out that the above verse is also contained in the *Yanagi-bushi* folk-song of (the main Ryūkyū island)

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Okinawa, a fact that may shed some light on the title "Ryūkyū-gumi" (cf. the discussion in part IV.).

Verse 2

* The expression *omoi o shi-* ["thinking of in love, longing"] and the place name Shiga overlap (a technique referred to as *kakekotoba*) (Asano 1959):

omoi o shi-
Shiga no...

Shiga lies on the shore of Lake Biwa and is known for the lone pine at the cape of Karasaki.

* *shinade* ["not dying"] may also be interpreted as *shina de* ["anchorage near the shore that the wind does not reach"] (Asano 1959).

* *kogaruru* ["burning, pining, languishing"] may also be interpreted as *kogaruru* ["being rowed, propelled by means of a paddle or a sculling oar"] (Asano 1959).

Verse 3

* *sarari sarasara* evokes the pleasant feeling of being lightly touched (Hirano, personal communication) and at the same time illustrates the sound of the little grains of ice (small hailstones) on the bamboo grass. Expressions like *sarasara*, *sarari* or *satto*, moreover, are also used to indicate swiftness as well as speedy decision, doing something without weighing every step.

The mood of *sarasara* is well illustrated in the following song found both in the *Kangin-shū* (1518) (65), song no. 231, and the *Sōan kouta-shū* (early 17th century?) (66), song no. 12 (Asano 1959):

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yo-no-naka wa	this world is like
aware yo nō	the little ice grains:
sasa no ha no ue no	falling onto bamboo grass
sarasara satto	sarasara satto!
furu yo nō	and it's gone!

(*furu* ["snow/rain/ice grains falling"] and *furu* ["growing old, passing, passing away"] are homonyms.)

* *tsuzuraori* ["winding like a vine"], translated as "winds back and forth", also conjures up the image of "creeping".

* *arare* ["little ice grains, hail"] and *sasa* ["bamboo grass", i.e. a plant that covers the ground densely and has longish, relatively hard leaves somewhat like those of bamboo (67)], are images that frequently appear together.

As we are told in the chronicle *Kojiki* (completed 712), *sasa* is the type of leaf *Ame no Uzume* takes into her hands when performing her famous dance enticing the sun goddess *Amaterasu* to reappear (68). The same leaf is also found elsewhere in connection with a woman, for instance in the poetry collection *Manyō-shū* (mid 8th century), poems no. 133 (a man hearing the rustling of the *sasa* in the hills and thinking of his partner left at home) and no. 4431 (hearing the rustling of the *sasa* on a cold night and wishing for the warm skin of one's girl).

In later texts, the image of *sasa* becomes closely associated with the image of "cold", "wintry wind" and "rustling", frequently implying lack of warmth and therefore loneliness. An example is poem no. 536 in the first imperial collection of *waka* (early 10th century), the *Kokin waka-shū* (colder than the frost that settles on the *sasa* are the poet's sleeves on a lonely night).

In less classical form the same idea is expressed in poem no. 57 of the *Sōan kouta-shū*:

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sasa no ha ni	heard falling onto the bamboo grass
arare furu nari	are little grains of ice
sara sara sara	sara sara sara certain-
sara ni hitori wa	ly I cannot
nerarenu	sleep alone

arare ["small hailstones"] – in contrast to *hyō* ["big hailstones"] – is seen in the above example to be the cause of the rustling of the *sasa* and thus obviously functions as an image for the hardship of suffering in the cold. Poem no. 665 in the eighth imperial *waka* collection *Shin kokin waka-shū* (early 13th century) also shows *arare* in this function, although not falling onto *sasa* leaves (across the roof of the bedchamber an old oak stretches one half of its branches; the sound of *arare* hitting its wide leaves can be heard).

* An important question that arises not only in connection with *arare*, but with all meteorological images used in songs is: How far do they consciously relate to the laws of the universe as understood in Taoist and/or Confucian traditions (69)? Systematic meteorological observations in China are certainly much older still than the oldest known Japanese songs and are inseparable from the concept of Yin and Yang (in Japanese *in* and *yō*) pervading the universe. Yin may be – in a somewhat simplified way – understood as the principle of contraction, characterized by aspects like "static", "firm/substantial", "dark/downward-moving", or "receptive". Yang on the other hand appears as the principle of expansion, characterized by aspects like "not substantial", "light", "upward-moving", or "active".

Yin and Yang together being the One Whole Universe, the harmony of these two principles was considered of utmost importance. Harmony naturally also extends to the relationship of male and female, and as can be seen from the beginning verse of the *Ryūkyū-gumi*, this relationship forms an important topic in the world of Japanese song and music.

Weather is one specific aspect of Yin and Yang pervading the space between heaven and earth. A particular meteorological

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phenomenon with its specific Yin-Yang constellation may well, therefore, be used metaphorically to describe a specific Yin-Yang constellation in the realm of man and woman. For us, the problem when trying to understand such metaphoric use of nature images is that there exists no "dictionary" to tell what rain or clouds actually "mean" in a given context. To anybody living in a culture with as pervasive a view of nature as the Yin-Yang concept, such explicitness would certainly not be necessary. How far can we go then in an effort to interpret the clouds, rain, or hail appearing in a *kumiuta*?

It may be useful at this point to refer to the law of cyclic movement that underlies the permanent process of development from "very Yang" to "a-bit-Yang-and-a-bit-Yin", then to "very Yin", to "a-bit-Yin-and-a-bit-Yang", and back to "very Yang" (Yamada Keiji 1978: 351-370). Depending on when it arises, therefore, something may be seen as having too much or too little Yin or Yang, or just being, for an instant, in a state of harmony and containing just the right amount of Yin and Yang. This view pertains not only to given moments in the cycle of the year or the day, but also to given aspects of climate and weather, as well as of meeting with and parting again from a human partner.

As regards the cycle of the seasons, Yang is said to "develop" for two months below the surface of the earth and then break forth in the 1st month (corresponding roughly to the period first third of February - first third of March). Any allusion, therefore, to the things that appear in spring (i.e. in months 1 to 3) would at the same time be an allusion to the increasing presence of Yang, in whatever form that may be. A certain balance between Yang and Yin is reached early in the 2nd month, while the months 3 and 4 are noted for an ever increasing amount of Yang. Then Yin begins to grow and, in the 7th month, appears on the surface. Again a balance is soon reached between Yin and Yang (compare the image of the full moon in the 8th month in verse 1 of the *Ryūkyū-gumi*). After that, Yin increases in strength until Yang starts to grow again in the 11th month.

When Yin and Yang are completely balanced, then in meteorological terms there is stillness. Otherwise - i.e. when

one flows toward the other, flowing being a basically Yang characteristic – there is wind. In a similar vein, fog may be seen as a sign that Yin and Yang are in disorder, and rain that they are in harmony. Absolute Yang with no Yin in it is seen as large hailstones, absolute Yin with no Yang in it as small hailstones (*arare*). (Yamada Teiji 1978: 373–374, following the theory formulated in the *Ta-tai li-chi* 大戴禮記 by Tseng-tzu T'ien-yüan 曾子天円 around 2000 years ago).

Later, in Sung China, Chang Tsai 張載 (= Chang Heng-ch'ü 張橫渠, 1020–1077) emphasizes the aspect of contraction (typical for Yin) and expansion (typical for Yang). Thus Yin, when taken by the upward moving and ever expanding Yang, is caused to rise as clouds, and conversely Yang, when taken by Yin, is caused to fall to earth as rain. (Yamada Teiji 1978: 374–375, following the *Cheng-meng* 正蒙 by Chang Tsai). Wind may be noted for its circling movement, caused by inability to enter the contracted and hard Yin. Frost and dew come about through expansion and diffusion in harmony, dew being fertile and frost not. Also, snow and rain are caused by expansion and diffusion in harmony, rain being wet and snow frozen. Since snow is something frozen, it is found particularly on high, cold mountains where the "pneuma" of the universe is pure. As for little ice grains (*arare*), the latter are believed to open up and become a six-leaved snowflake when exposed to a strong wind. (Yamada Teiji 1978: 375–384; the two last mentioned observations are given in the words of Chu Hsi).

The theory put forward by Chang Tsai formed the basis of the meteorological observations of the Neoconfucianist Chu Hsi 朱子 (1130–1200). A view of the universe along these lines may be detected also in Tokugawa period texts dealing with the world of pleasure and entertainment and giving advice on how to behave and react in the licenced quarters (70).

These fragmentary observations on the topic of Yin and Yang do not imply that the theories concerning meteorological phenomena are consciously employed as images in song texts. There is some likelihood, though, that they were, to an extent and in a way that must be subject to further investigation.

Verse 4

* Presumably koshi is his waist.

Verses 5 and 6

* As noted in Asano 1959, these verses make use of the same kind of text as is widely found in dance songs of the late 16th and early 17th centuries. An example is *Oharagi* (*Onna-kabuki odoriuta* ["Dance songs of women's kabuki"], first half of the 17th century) (71) (Shomin bunka 1973: 476-477):

oharagi kawai kurogi mese	firewood from Ohara, [do] buy!
	take blackwood if you wish,
oharagi shizuhara seriyo	in Oharagi, Shizuhara, Seriyo
no satobito shirarenu mume	the villagers, they do not know
	the plum blossoms
no nio ya	that are so fragrant [now]!
kono yamakaze no harukaze	this mountain wind, [this] wind
	of spring,
Matsugasaki chiru hana	[it blows] the cherry blossoms
made mo	from the trees at Matsugasaki -
yuki wa nokorite	even they have snow left on them -
haru samushi	spring is cold
oharagi mesare sōrae	oh please ^{by} firewood from Ohara
oharagi oharagi oharagi	firewood, firewood,
mesare sōrae no	take firewood from Ohara,
kurogi mesai no	get blackwood if you wish!
chōryō furyō	chōryō furyō!
totemo tatsu na ga	the rumour [about you and me]
yamaba koso	cannot possibly be stopped -
kochi e yorai no	come here, I say!
shibagaki-goshi ni	across the brushwood fence
mono iō	let's talk [more closely]
oharagi oharagi	[buy] firewood, firewood from
	Ohara,
kurogi mesai no	take blackwood!
ito ga na ga na ito mo ga na	string I wish for, string,
	oh string I want

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shinobu yo-zuma ni hikatte	I'd pull him here, when on his way to search for me at night
koishikaro tokiwa no	and when eternity of love has come
tagai ni hiitsu hikaretsu	we [pull] each other, pulling, being pulled
oharagi oharagi	[buy] firewood, firewood from Ohara
kurogi mesai no	take blackwood!
are dete mesai	hey! do come out!
kore dete misai	ho! come and see!
mina sakitsurete	they're all in bloom
hana domo o	the myriad blossoms!

ohara-gi is smoked – and therefore black – wood meant to be kindled. It used to be prepared in Ohara and Yase in the hills outside Kyoto and brought to town by the girls of Ohara (*ôharame*) (Asano 1959).

Some texts, such as Asano 1959 and Shomin bunka 1973, read *Ohara* 小原, instead of *ôhara* 大原. *ôhara* is (today) the correct name of the place from where the *ôharame* girls came. When sung, the *ô* is anyhow lengthened, so acoustically there would be no difference between an *Ohara* and an *ôhara*.

* *chō ryō fu ryō* ... is an imitation of the sound of a flute (Hirano 1982b). The many textual variants of the end of the *Ryūkyū-gumi* suggest that here it is not so much the actual wording of the text but rather the atmosphere that counts.

Fushô-gumi

Fushô-gumi

1.

wakai ga fushô de
oimairashô ka no
sedo shibagaki no

yabureta o

being young is my misfortune,
I'll take the blame:
that the brushwood fence
behind the house
was broken

2.

omômai to no
kane o chin kara korori to

uteba bachi yara

nao omowaruru

to forget him
[did I strike] my gong,
chin kara korori -
so that is all I get for
striking:
more and more to feel in love

3.

hashi ni waga mi o
nagekakete
watarashô yo no
toro toro toro to
yare watarashô

I will myself become
a bridge for you
and let you cross -
[safely,] like in a dream -
there! I let you cross

4.

tsuki no yo ni utsu
kinuta no oto no
ei harahara horohoro
harahoro to
mata shite mo
odoroku yo mo
yo mo aru ni
hitori neyo to wa
nanigoto zo
omowaza na ki so

masu-hana-gurui
shôzu mono
wazakure

in the moonlit night
the sound of fulling cloth
ei! hara hara horo horo
hara horo,
there again
I stay and stay
awake at night -
sleep alone,
what does that mean!
you don't love me? then don't
come!
if you're crazy about
nicer blossoms
ah, what do I care!

5.

waza to kon to wa

osharedomo
shinjitsu omoeba

haji mo hitome mo

omowaku mo
omoidasarenu mono ja mono
shikashinagara
kimi wa tada
masu-hana no aru yue

[all sorts of] reasons
for not coming
you pretend to have -
if someone really were in
love,
then surely neither sense of
shame
nor others glancing
nor people's thoughts
would matter!
but in your case,
you have simply
got some nicer blossoms

Fushô-gumi

6.

jû-shichi hachi wa
un ei korori
nageshi no hokori

mina tono-tachi no
me ni irita irita
me ni iritaraba
Yakushi e komore

Yakushi no mae de
me-gusushi sho

me-gusushi sho

with seventeen or eighteen
un ei korori!
just like the dust up
on the beams -
they've all got in
got in the menfolk's eyes -
once in the eyes then
stay confined in Yakushi
[temple]!
before the healing deity
we'll see your eyes are
cured!
we'll see your eyes are
cured!

Hinda-gumi

1.

Yumiya Hachiman
ne wa senedo
neta to osharaba
(soren) na to shô zo no

by Yumiya Hachiman!
[I swear] I never slept [with him] -
but if one says I slept [with him]
what shall I do?

2.

hitotsu koshimese (ta)
tabutabu to
koto ni o-shaku wa (shi)
shinobi-zuma
shinobi-zuma
renbo rereretsunorei
shojô ni sowaba
retsunore

some wine? and to the brim
she fills [my cup] -
it is true, the little maid,
she is my secret love
she is my secret love -
longing for her, rereretsuno!
if I wed the little maiden
retsunore

3.

kore no Chiyo-jo ga (na)
kamiwage wa
shichiku kotake ni
yotsu no fushi
Kaga ya Echizen
Mino Owari
Echigo Kyô Negoro
Kokawa Sakamoto de
shomô mesareta

here, Miss Chiyo
has her hair [in plaits]
[just like] purple, small bamboo
of four joints' [length] -
Kaga or Echizen,
Mino, Owari,
Echigo, Kyôto, Negoro,
Kokawa, Sakamoto,
which would you like?

Hinda-gumi

4.

asu wa jozu mono
fune ga jozu mono
omotage mo na to
o-yoru tonogo ya
aa o-yoru tonogo ya
(sore) Hinda no odori o
hito-odori
hito-odori

tomorrow it sets sail
the boat sets sail -
showing no sign of loving me
my lord reposes
ah! my lord reposes!
let's dance
the dance from Hinda
let's dance [the dance from Hinda]

5.

fune no naka ni wa
nani to o-yoru zo
toma o shikine ni
kaji o makura ni
Hinda no odori o
hito-odori
hito-odori

on the boat
how do you spend your nights?
a rush mat to lie down on
and the oar as pillow -
let's dance
the dance from Hinda
let's dance [the dance from Hinda]

Hayafune

1.

iwai medeta no nō
ureshi medeta no yō
waka-eda mo sakayuru nō
ha mo shigeru

joy! propitious omen!
delight! propitious omen!
young branches springing forth
hey! and foliage sprouting

2.

naga no Nagasaki no
naga no Rusun no
rusu sureba
omoi-idasu koto wa
yoi to yonaka to nō

akatsuki to

Nagoya-yamaji yo nō

Higo ja Yatsushiro
Kumamoto ja
tori mo e-kayowanu
yama naredo
sumeba miyako yo
waga sato yo

so long, my absence from Nagasaki
so far, [the island of] Luzon
[from] far away
my thoughts return,
[return] at sunset, all night long
and
ah! [return] as morning dawns
[again]
to the mountain path at
[Hizen-] Nagoya!
[then]
in Higo to Yatsushiro! Kumamoto! -
not even birds can haunt
this far-off place,
yet [just like] in the capital
I feel who live here!

3.

shikakau-bashira no nō
shikaku-bashira no
mata non ei sore kado

kado no nai koso

soi yokere

four-cornered pillar, yes!
four-cornered pillar
mata non ei! hey! [there's] an
edge!
someone who's not edgy, who is
yielding
it is nice uniting with

Hayafune

4.

hana wa saite mo nō	the cherry is in bloom
mume wa hiraite mo nō	the plum blossom out -
hana saite	so beautiful,
muyaku no	though all in vain
ada-bana yo	blossoms that will come to nothing

5.

kore ga	this is
itoma na fumi	a letter of farewell -
te ni wa toraide	not to take it in my hand
namanaka ni	is best

6.

yama ja taniai no	wilderness, that's valleys in the
	hills
mi-tani-oroshi no	[that's wind] that roars down from
	the mountains
ko no ha uzumore nō	burying [the hut] in leaves, yes!
shiba no iori mo	how for my brushwood hut
mata non ei sore natsu	mata non ei! hey! [how] I yearn -
miyako naredomo nō	the capital though this may be,
	yes!
tabi wa u ya	a journey's misery is hard to bear

7.

oki no hiku shio ni
take ni abura o
nuru yô ni
torori torori to
utôte nanorite
kogu ya funagata wa ei
ue-sama no
go-za-bune ka
mata non ei sore
ro de wa yaraide

uta de yaru

out at sea in the ebbing tide
smoothly, smoothly
lightly gliding
just like oil spread on bamboo -
you sing, you call your name
as you're rowing, boatman, hey!
is it our lord's,
His Highness' ship?
mata non ei! hey!
it's not the scull
that drives it on
it's moved by song [alone]

8.

o-chobo chobo-sama no
nari wa mukudori ja
koe wa uguisu ja
shuku shaka muku shaka
san-wa ka shin-wa ka
shin kara kyû taka
zumbai bo
mime ga yo gozareba
koe mo kotoba mo nô
shinayaka na

little maiden, little maid
she dresses as a country bumpkin
[but] sings just like a warbler
shuku shaka! muku shaka!
three of them or four of them
shin kara! kyu taka!
zumbai bo!
so lovely are her features
and her voice, her words, yes!
what grace, what charm indeed!

9.

miya e wa san-ri e nō ei	three miles to the shrine, heigh-ho!, [three miles to Miyajima],
san-ri mo chika-san-ri	three miles, just three miles
Hatsuka-ga-ichi no	the lacquer-ware
Genza ga nurimono wa	by Genza [there] in Hatsuka-ga-ichi
urushi de wa nuraide	has not been done with lack at all
kuchinashi bakari de	he wastes no words
satto hito-haki	and slaps but some gamboge on [what he's made]
ei sore hattara zun den dô	heigh-ho! hattara zun den do!
sono yō na nurimono wa	even if such lacquer-ware
tada wa kururu tomo	were given as a gift
ora wa iya iya	I would hate it,
iya de soro	hate it, [say] no, thank you!
yagate haguru ni	as eventually [the colour] all peals off

10.

Sarusawa no	I'm not
ike no mizu de wa nai	the pond of Sarusawa [with its many] carp -
koi ga sumi-soro	[something though is playing around]
mi no ike ni	inside the pond that's me

* The word *koi* in the second half of the verse is used in a double sense, meaning both "love" and "carp" (literally: "I'm not the water of the Sarusawa pond - [yet] *koi* are living in my body's pond") (Asano 1959).

Hayafune

11.

shinodake no
ko-shinodake no

mado no arashi ni
me ga kimi mo o-yorazu
ware mo nezu

bamboo,
window [lattice made of] small
bamboo -
the howling wind
has woken me, and you don't come
nor [can] I sleep

12.

sakura-gi ni
uso ga tomarite
koto no hibiki ni
hana ga chiru

to the cherry tree
has come the bullfinch -
to the koto's tune
the cherry blossom falls

13.

saki no tsuki no
ni-jū-go-nichi ni
sadametaru ni wa ninu
teru mo kumoru mo

fuyu no hi mo

the twenty-fifth, last month,
was anything
but [quiet and] settled
there were sunny, there were
cloudy,
there were wintry [spells] that
day

14.

yama wa yuki ja
fumoto wa arare
sato wa ame
ura e mawaru mo
sosama yue

up in the heights it's snow
down by the mountainside it's hail
in the village it's rain -
[sailing] round into [this] bay
all because of you

Hayafune

15.

oki o koide tôru wa
Akashi no ura no
Genza ga motobune ka
sate ro de wa yaraide
uta de yaru

the great big [trading] ship
that's rowing past [there] out at
sea,
could that perhaps be Genza from
the bay of Akashi?
hey! it's not the scull
that drives it on
it's moved by song [alone]

16.

ichi no eda hikeba
ni no eda nabiku
nabike ya komatsu
ichi no eda
tsuririn ri tsuririn ri

just pull the first branch
then a second branch will yield -
yield, then, little pine!
[hey,] first branch, [yield!]
tsuririn ri! tsuririn ri!