

Fuki

1. fuki to iu mo kusa no na
myôga to iu mo kusa no na
fûki jizai toku arite
myôga arase tamae ya
2. haru no hana no kingyoku
Kafûraku ni Ryûka'en
Ryûka'en no uguisu wa
onaji kyoku o saezuru
3. tsuki no mae no shirabe wa
yosamu o tsuguru akikaze
kumoi no kari-ga-ne wa
kotoji ni otsuru koegoe

1.

fuki is the name of a plant
myôga is the name of a plant
fûki - honour, wealth, and freedom, graceful dignity,
divine protection - myôga - may there be!

2.

to the spring blossoms ch'in music
Kafûraku and Ryûka'en
a warbler in the Willow-Blossom-Gardens
the same two pieces does it twitter

3.

the tune being played before the moon
is autumn wind that tells of nightly cold
up in the clouds the flight of geese
down onto the koto bridges fall their cries

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4. Chôseiden no uchi ni wa
shunjû o tomeri
Furômon no mae ni wa
tsuki no kage ososhi
5. Kôkiden no hosodono ni
tatazumu wa taredare
Oborozukiyo-no-naishi no kami
Hikaru Genji no taishô
6. ta so ya kono yachû ni
saitaru kaôo o tataku wa
tataku tomo yomo akeji
yoi no yakusoku nakereba

4.

within the Palace of Longevity
spring and autumn never fade
before the Gate of Permanence
the moonlight moves but slowly

5.

standing in the hosodono chamber
of the Kôkiden, who are they?
Oborozukiyo, the lady of the Inner Palace
Prince Genji the shining Lord

6.

who are you? at this late hour
knocking at the bolted door -
though you may knock I will not open
there being no promise for the night

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7. shichiseki no heifû mo
odoraba nado ka koezaramu
râryô no tamoto mo
hikaba nado ka kirezaramu

7.

even a screen of seven feet
if you leap then why should you not cross it?
a sleeve of twilled light silk
if you pull then why should it not tear?

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verse 3 *Fuki*, verse 2

verse 4 *Fuki*, verse 3

verse 5 *Fuki*, verse 4

verse 6 *Fuki*, verse 5

verse 7 (line 4; yoi no *Fuki*, verse 6
yakusoku nareba

["as there is a
promise for tonight"])

verse 8: shin-kō ni tsuki saete
biwa no oto no kikoyuru wa
Chōan shōka no musume nari
biwa no jōzu narikeri

["depth of night the moon shines clearly
sounds of *biwa* music meet the ear
a pleasure girl from Ch'ang-an is the player
how masterful her art"]

(Ch'ang-an is the capital city of T'ang period China.)

verse 9 *Fuki*, verse 7

The Kanbun koto-fu and the piece Etenraku

Besides *Tsukushi-goto*, a further important source for the texts of *koto kumiuta* are the *Kanbun koto-fu* 寛文箏譜 ["Koto music books of the Kanbun era, 1661-1672"]. *Kanbun koto-fu* are spoken of in Hirano 1987 as *Kanbun ko-fu* 寛文古譜 ["Old music books of the Kanbun era"] and are indicated as existing in several versions. One book is known to have been in the possession of a line of *Tsukushi-goto* masters. Another one - dated 1667 - is referred to in Takano 1926 (1978): 751 and described there as a

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carefully written copy somewhat old-fashioned in style. (For further details see Kishibe Shigeo Hakushi Koki Kinen Shuppan Iinkai 1987: 94.)

Hirano (1987: 61) leaves no doubt about the fact that the *Kanbun koto-fu* (*Kanbun koto-fu*) are documents belonging to the tradition of temple and shrine performances (i.e. *gagaku*, court, temple/shrine and ceremonial music developed in the second half of the first millenium A.D.) and not to *Tsukushi-goto*. However, Miyazaki (1971: (360) 15 and (361) 5-6) does list the *Kanbun koto-fu* of 1668 among the *Tsukushi-goto* documents, where it figures under the name *Chiku-sô ka-shû* 筑箏歌集 ["*Tsukushi-goto* song book"]. Perhaps this is done because the *Chiku-sô ka-shû* - a copy made presumably by a female hand - was recopied (and ascribed to the *Tsukushi-goto* tradition?) in 1853 by a *Tsukushi-goto* master. The content of the *Chiku-sô ka-shû* (*Kanbun koto-fu*) of 1668 Miyazaki holds to be older than that of the *Tsukushi-goto eikyoku shôga* of 1641.

Comparison with the text of the *Kanbun koto-fu* (1668) (discussed in Miyazaki 1971/72: (361) 10-15, (362) 4-12, (363) 5-10, (364) 11-14, (370) 4-7):

<i>koto kumiuta</i>	corresponding piece/verse
<i>Fuki</i> , verse 1	<i>Etenraku</i> , verse 1
<i>Fuki</i> , verse 2	<i>Etenraku</i> , verse 3
<i>Fuki</i> , verse 3	<i>Etenraku</i> , verse 4
<i>Fuki</i> , verse 4	<i>Etenraku</i> , verse 5
<i>Fuki</i> , verse 5	<i>Etenraku</i> , verse 6
<i>Fuki</i> , verse 6	<i>Etenraku</i> , verse 7
<i>Fuki</i> , verse 7	<i>Etenraku</i> , verse 9

The meaning of the word *Etenraku* is obscure, although a common spelling (越天楽, Chinese *yüeh t'ien yüeh*) suggests "music

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for crossing into heaven" (or, less likely, "for crossing heaven"). Kishibe 1982: 80 and 232-234 points to three further sets of characters used in China for a piece that must have stimulated the composition of an original Japanese *Etenraku* sometime during the later part of the first millennium A.D. These are: 越殿 (*yüeh tien*), with a likely meaning of "crossing into the palace", 月殿 (*yüeh tien*), "moon palace" and 月眞 (*yüeh tien*), possibly "the moon [has reached] its zenith". The ultimate root of the name *Etenraku*, however, Kishibe sees in an unknown Sincised foreign word (102).

The *Shin-sô go-chô* and the piece *Etenraku*

All 7 verses of *Fuki*, as well as certain verses of other *koto kumiuta*, are to be found as part of the song *Etenraku* in the *Shin-sô go-chô* 秦箏語調 ["Modulations of the voice of the *koto* of Ch'in"], Ch'in most probably referring to the state of Ch'in 秦 in China. It was this state which, under the leadership of Shih-huang ["The founding Emperor"] in 221 B.C. became the center of a unified empire with a strictly organized administrative and legal structure. Ch'in thus in many ways constituted a model for all later dynasties that reattempted unification. "koto of Ch'in" appears to mean, therefore, "the koto of the ancients", "the koto as it was known in the very first Chinese empire". In view of the central themes of so many *koto* songs, however, "koto of Ch'in" could well also be referring to the particular *koto* of Lady Hua-yang (see discussion of the *nô* play *Kanyôkyû* in the commentary to verse 2 of *Fuki*). In this case the implication of "koto of Ch'in" would be: "life-saving koto", "magic koto that helps the player escape from danger".

When and by whom the *Shin-sô go-chô* was written is not known. A copy, however, indicated in Miyazaki 1972: (369) 10-11 as having been kept at the Senbôin, Daigoji temple, Kyoto (Fushimi), is still extant and dates probably from the mid Edo period. Among other items it contains the *koto* part of the *gagaku* pieces *Gojôroku no kyû* 五常樂之急 and *Taiheiraku no kyû* 太平樂之急, the *koto* part of *Etenraku watashimono* 越天樂渡物 (i.e. pieces to be sung to the *Etenraku* melody), as well as a text to the instrumental part of the piece *Etenraku*.

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The text indicated to be sung to the instrumental part of *Etenraku* consists of 62 two-part lines (for comparison: 1 verse of a *koto kumiuta* consists of 2 two-part lines). The following correspondences are found between the text to the instrumental part of *Etenraku* in the *Shin-sô go-chô* and the *koto kumiuta*:

<i>Shin-sô go-chô</i>	<i>koto kumiuta</i>
lines 1- 2	<i>Fuki</i> , verse 2
3- 4	<i>Ume-ga-e</i> , verse 1
5- 6	<i>Fuki</i> , verse 2
7- 8	<i>Fuki</i> , verse 3
9-10	<i>Fuki</i> , verse 7
11-12	<i>Fuki</i> , verse 5
17-18	<i>Kiritsubo</i> , verse 4
29-30	<i>Kokoro-zukushi</i> , verse 6
37-38	<i>Kokoro-zukushi</i> , verse 4
41-42	<i>Usuyuki</i> , verse 6
49-50	<i>Fuki</i> , verse 6
57-58	<i>Ume-ga-e</i> , verse 5

Moreover, lines 59-60 of the *Shin-sô go-chô* correspond to verse 8 of the *Tsukushi-goto* piece *Etenraku* (*shinkô ni...* / "depth of night..."; see above), while the final two lines 61-62 are the beginning of the Chinese *Shih ching* ["Book of Songs"], whose contents are possibly older than 550 B.C.:

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kan-kan taru shokyū	peacefully do [male and female] osprey
kawa no su ni ari	live on the island in the stream
yōchō taru shukujo wa	a bride, refined and graceful
kunshi no yoki tagui	is, [for our prince] a fitting match

(The osprey (or eagle-fisher) is known for a harmonious matrimonial life as it is said to carefully observe the rules of etiquette for male and female; *Shin kanwa-jiten*, Taishūkan 1963: 900).

Ume-ga-e

Ume-ga-e

1. ume-ga-eda ni koso
uguisu wa su o kue
kaze fukaba ika ni sen
hana ni yadoru uguisu
2. hana-chiru sato no tsurezure
taedae no koto no ne
hana-tachibana no sode no ka ni
yama-hototogisu otozururu
3. omoi-ne no yume no ma
makura ni chigiru akegata
samete wa moto no tsurasa nite
namida no hoka wa araji na

1.

in the branches of the plum-tree
the warbler builds its nest
when the wind blows what will happen
to the warbler in the blossoms?

2.

the village of falling blossoms lies forlorn
faint and feeble the sound of koto playing
drawn by the orange-blossom's fragrance on the sleeve
the cuckoo from the mountain comes to visit

3.

thinking of my lover while I dream
embracing my pillow when dawn breaks
as I awake my suffering returns
except for tears there's nothing

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4. sayo fukete naku chidori
nani o omoi akashi ne
ukiyo o suma no urami nite
ware to hitoshiki namida ka ya
5. shira-mayumi no mayumi no
soru-beki wa soraide
yaso no okina no
koi ni koshi o soraita
6. Miho no matsukaze fuki-taete
oki-tsu-nami mo araji na
mizu ni utsurô tsuki tomo ni
nagame ni tsuzuku Fujisan

4.

as night wears on the plover cries
what is it yearning for at Akashi?
wretchedly I pass my time at Suma bay
and wonder if those tears accord with mine

5.

the plain white wooden bow the truthful bow
it ought to bend yet doesn't
the sage of eighty years
in love his waist he bends

6.

the wind in the pines at Miho has stopped
the waves out at sea are silent
reflected in the water the moon
as we behold Mount Fuji

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to play on the *kin* he has brought with him from the capital, then the *nyūdō* hands a *koto* (*sō*) through the screen to his daughter. She starts to play softly and reveals herself as a master of elegant and refined emotional expression. Genji is deeply moved and makes a promise for the future; he leaves the lady his cithern as token and composes his well-known poem alluding to their pledge:

au made no	as token
katami ni chigiru	of our pledge until we meet again
naka no o no	may, of all this cithern's
shirabe wa koto ni	strings, the middle one
kawarazara namu	not change in tune

He adds: "Before these sounds change we shall certainly meet again".

Next morning, after a further exchange of poems and a moving and lavish farewell ceremony, Genji is fetched back to the palace.

The chapters *Suma* and *Akashi* are a major source of images not only in *kumiuta*, but throughout Japanese chamber music in general and *koto* music in particular. We are nowhere given an explicit reason for the importance of these chapters, but a few observations can be made here.

The most obvious reason for song texts to refer to *Suma* and *Akashi* is the extensive use made both by Genji as well as the Lady of *Akashi* of stringed instruments – the lute *biwa* and the citherns *kin* and *sō*. The latter corresponds to the instrument for which the *koto kumiuta* were composed and, as suggested by the text of the *Genji monogatari*, seems to be played mainly by women.

The subject touched upon in *Suma* and *Akashi* may be described as an encounter characterized by the refined, sincere ways of ancient times. Honesty and piety, as well as the simple world of the *nyūdō* and his wife and daughter, stand out in contrast to the complexity and intrigues of palace life. Seen from this angle, Genji's banishment to a remote coastal area and the terrifying experience of the storm appear like a necessary path

Genji must go on his way to realization first of death and transience, and then of the importance of proper and harmonious conduct. In particular, the meeting with the Lady of Akashi follows a pattern of strict decorum, as all the rules for the meeting of man and woman are carefully observed. Moreover, in spite of this decorum, neither Genji nor the Lady of Akashi ever become unnatural in their behaviour; suppression of all outward emotion on the part of the lady obviously would not be considered "unnatural" in the context of the *Genji monogatari*, and the absence of any sign of anger or jealousy stands in marked contrast to Lady Kokiden at the palace. Finally, Genji is shown to skillfully deal with the feelings of several women at the same time, not forgetting one while loving another.

Verse 5

* This verse is already found in the *Shin-sô go-chô* (see *Fuki*). In the context of *koto kumiuta* it appears stylistically "out of place" and probably stands close to some popular song (Tafuji 1965, Hirano 1973 and Imai 1974 merely refer to "an old song" as the source for lines 1 and 2).

* *shira-mayumi* ["white mayumi"] in line 1 is presumably a plain, unpainted, barked branch of the spindletree (*mayumi*), out of which bows were made. The wood of the spindletree is particularly strong and was used in China also for wheels. The expression *shiramayumi* is sometimes employed as introduction to the concepts of "stretch, tighten, draw (towards oneself), shoot, pierce". The word *mayumi* itself may also be understood as *ma + yumi* ["true/real/lovely/genuine + bow"], a fixed expression commonly used when referring to a bow.

* The verb translated as "bend" (*soru*) literally means "something originally straight bends backwards/leans backwards/warps, bends like a bow, in an arc-shaped fashion". The bending of the waist is accordingly to be understood as "bending outwards, stretching".

* Tafuji 1965, Imai 1974 and Hirano 1987 interpret this verse as "the white bow made of spindletree wood should bend, yet doesn't. The waist of an old man can be expected to be bent with old age, but when he makes love it stretches again as if he were a young man". If we choose to follow this interpretation, then the first half of the verse functions as introduction to the second half.

Tafuji 1965 gives a slightly different wording for lines 3 and 4:

hachijû no koi ni	in love at eighty
koshi o soraita	he bends his waist

Elder commentaries such as the *Chiin no nakadachi* (1686/87) or *Sôkyoku-kô* (1786) relate the second half of this verse to the exceedingly erotic episode of the meeting between Shigaji Shônin, a 83 year old priest, and Lady Kyôgoku no miyasudokoro, presumably on the shore of a mountain lake. The episode is recounted in the *Sangoku denki* 三國伝記 (mid Muromachi period), *Usuyuki monogatari* (early 17th century) and *Sanyô zakki* 三養雑記 (1840) (Hirano 1973).

Verse 6

* Miho lies on the small peninsular south of the present-day city of Shimizu in Shizuoka prefecture. Looking north-east from there Mount Fuji can be fully seen across the bay.

* All images in this last verse are characterized by utmost serenity and purity. The two types of rushing sound that seem to indicate movement of natural forces and frequently appear as complementary phenomena, namely the (non-substantial) wind and the (substantial) waves, have stopped. At the same time the moon in the sky, emitting brilliant rays, is reflected in the water down on earth.

Mount Fuji is Japan's tallest, one of its most perfectly shaped and certainly its most impressive mountain, and as such can

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evoke various associations. We are given no clue, however, which of these might be intended in the last line of Ume-ga-e, which would translate literally something like "Mount Fuji lasts [before our eyes] as a long, sustained view".

One aspect of Mount Fuji that attracted considerable attention and is repeatedly referred to in literature is the presence of snow on its cone even in summer. This presence of snow in summer was not only felt to have something refreshingly cool about it, but also gave the impression that Mount Fuji knew no time, very probably in the sense that it belonged to a world "beyond", a world of permanence. A similar concept could be implied when Mount Fuji is spelt with the characters for "not two" 不二, usually interpreted as "there are no two [such mountains]" but possibly containing the idea "mountain of non-duality", "seemingly two but in reality one". (For the interpretation of the name Fuji as "no death" see below).

A further prominent aspect of Mount Fuji was that, deep inside, it contained a fire, whose smoke could be seen rising into the sky. (Nowadays Mount Fuji does not emit smoke, but it is known to have done so at certain times in the past.) Classical poetic tradition frequently brings this fire in connection with the fire of yearning and love inside a person. A sharp contrast thus is created between the image of the inner fire and the snow on the slopes outside.

Finally, Mount Fuji is surrounded by legends of supernatural women. One example is the *Taketori monogatari* (late 10th century):

After even the emperor is unsuccessful in courting the heavenly maiden Kaguya-hime she returns to heaven (the moon), leaving behind the poem:

ima wa tote	"time has come!"
ame no hagoromo	and putting on
kiru ori zo	the feather robes of heaven
kimi o aware to	my thoughts and feelings
omoi-idekeru	to His Highness turn

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Thereupon the emperor renounces his wish to seek the pleasures of this world and asks: "Which mountain is closest to heaven?" His minister answers that it is Mount Fuji; the emperor then composes the poem:

au koto mo	meet again
namida ni ukabu	we shan't, and in
waga-mi ni wa	a stream of tears I languish
shinanu kusuri mo	what use still is the elixir
nani ka wa semu	of immortality?

This poem, together with the elixir of immortality, the emperor has taken to the summit of Mount Fuji and burnt. In this connection, it is said, the mountain received its name "Mountain of *fu-shi* (or *fu-ji*)" ["Mountain of Immortality"]. The smoke of this fire, so the *Taketori monogatari* ends, still now rises up into the clouds.

Mount Fuji thus appears as the mountain that knows no death, being as near as possible to the realm of the heavenly maiden, and from the summit of which she is offered a sacrifice in form of a fire.

An important source for understanding with what kind of images Mount Fuji was associated is the *nô* play *Fujisan* ["Mount Fuji"]. (The authorship of this *nô* play is uncertain, Zeami appears most likely, while also Kanze Kojirô and Komparu Zenchiku have been considered):

First the retainer of a Chinese king enters; having come all the way from the mainland he is impressed by the natural beauty of Japan. It appears to him like a land of immortals. He informs us that he has arrived here following the example of a master of the Way of the Immortals (*hōshi* 方士) who had once come to the province of Suruga and received the elixir of immortality on Mount Fuji. He, the Chinese retainer, has now himself travelled far across the sea to the east, and after arriving in Japan again set out on the road to the east (*azuma-ji*). Now he has finally arrived at Susono at the foot of Mount Fuji. (Mount Hōrai (P'eng-lai), the island of the

immortals, was thought of by the Chinese as lying in the east of the eastern sea; as mentioned later on in the *nô* play, Mount Fuji is seen as Mount Hôrai).

Having arrived at Susono, Mount Fuji appears to the retainer still very much more majestic than he had imagined. Now he sees fisherwomen coming towards him and decides to ask them details about the place.

The principal actor comes on stage in the role of a fisherwoman, accompanied by other fisherwomen. They praise the beauty of the country saying that they themselves, though both uneducated as well as used to living in this part of the world, find the landscape to be of utmost interest. They dwell in huts made of reed and perceive nothing but the wind in the pines and the rain before the window. There are no waves in the sea, and although the clouds rise high there are no storm winds either. The deep green of the fields in summer reflects in the water of the lakes, and the snow-covered cone of Mount Fuji stands out majestically.

The Chinese retainer explains that he has come in search of the elixir of immortality. The fisherwoman then tells him the story of the ascent of Kaguya-hime into heaven (see above, *Taketori monogatari*) and of the smoke of Mount Fuji, arising from the burning elixir (104). As in the *Taketori monogatari*, the name of the mountain is explained as originally meaning "Mountain of Immortality" (*fu-shi-san*). Then the woman makes clear that the district here is Hôrai, home of the immortals.

The retainer expresses great surprise at seeing Mount Fuji covered with snow although it is mid-summer. The fisherwoman informs him of the fact that Mount Fuji knows no seasons and enables summer and winter to be seen at the same time. The green of the pine forest of Miho and the bay of Tago (Tago-no-ura) contrasts with the white of Mount Fuji - this mountain is of noble, god-like nature.

The fisherwoman goes on to tell how Mount Fuji had originally flown here from India, how all humans who live in this region become immortals (*sennin* 仙人), and how here the Way of heaven and earth and Yin and Yang is brought into harmony.

After further details about the snow, Kaguya-hime, the fire, the rising smoke and the fogs and clouds that become fragrant as they are carried by an uphill wind, the retainer learns about the "two worlds" as he observes Mount Fuji and another mountain nearby, Mount Ashitaka: the *kongô-kai* (the "Diamond World", representing the wisdom of Dainichi Buddha, hard and pure as diamond with the power to crush all earthly desires and illusions), and the *taizô-kai* (the "Womb World", representing the compassion of Dainichi Buddha). He then asks which deity the Great Asama Bodhisattva (known also as Fuji Gongen, *gongen* being a Buddha or Bodhisattva appearing in this world to save and teach mankind) embodies. The fisherwoman shows surprise at his being informed about this female deity who has never yet shown herself in her real identity. With the promise to give the elixir of immortality the fisherwoman disappears in the clouds that rise up Mount Fuji.

The second part of the *nô* play begins with the description of how the clouds on Mount Fuji dissolve and heaven and earth are filled with golden light. Then the main actor - now Hi no miko, the mountain and fire deity - comes on stage together with Kaguya-hime and decides that the Chinese retainer be given the elixir of immortality.

Kaguya-hime begins to dance the dance of the heavenly maiden to the music of flutes, citherns and harps. During this dance the choir tells us that now we are witnessing the manifestation of Fuji-Asama (probably to be understood as the Fuji Gongen/Great Asama Bodhisattva).

Then the deity Hi no miko presents itself and dances, while the choir expresses thankfulness for "Buddha's softening of his brilliant light and descent into the dust of this world to save mankind", and for the blessing granted mankind in that it can achieve Buddhahood (105).

The play ends with an element of satisfaction that in a small country like Japan the miraculous deities manifest themselves so powerfully. This is especially true around Mount Fuji, embodying as it does both the "Diamond World" and the "Womb World", rising before our eyes as the realm of immortals. The

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Chinese retainer is given the elixir of immortality and returns. Kaguya-hime rides on a purple cloud up to the summit of Mount Fuji and enters the Inner Palace of the mountain deity (or possibly of Maitreya Buddha), Hi no miko shines ever more brilliantly and climbs up on the clouds into the sky.

Kumo no ue

1. kumo no ue no nagame wa
arishi mukashi ni kawaranedo
mishi tamadare no uchi zo tada
natsukashi ya yukashiki
2. omoshiro ya samidare
hana-tachibana no nioeri
hototogisu otozurete
mijika-yo naredo nerarenu
3. nakanaka ni hajime yori
narezuba mono o omowaji
wasure wa kusa no na ni aredo
shinobu wa hito no omokage

1.

life in the palace beyond the clouds
is still no different than in bygone days
those lovely blinds seen from within
so dear so deeply longed for

2.

how pleasant! early summer rain
fragrance of the orange-flower
I hear the call of the cuckoo
and spend the nights, though short, awake

3.

had only I right from beginning
not become attached I would not languish now
though "forgetting" be a kind of grass
"recall" I do my loved one's image

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4. omoi-amari sekikanete
urami neru yo no namida wa
toko susamaji ya hitori tada
makura ni koi zo shiraruru
5. Musashino ni yuki-kurete
tsuki o nagamete kusa-makura
koishiki hito o yume ni mite
utatane no sode shiboru
6. noki o meguru tenteki
koto no ne ni tatoete
shichinen no yoru no ame
katsute shiranu yume no yo

4.

excessive feelings will not let me
keep back, in nights of bitterness, my tears
my bed is desolate I am alone
my yearning, to no one but my pillow is it known

5.

as I wander through Musashino the day draws to its close
I look up at the moon lying down to pass the night
the person whom I long for I encounter in my dream
and as I drowse my sleeve I wring

6.

gathering at the eaves drops of water
sounding like the strains of a cithern
seven years such nightly rain:
an unknown world of dreams

Verse 6

* As pointed out by Hirano 1973, this last verse of *Kumo no ue* is based on the Chinese poem *Tung yeh t'ing yü hsi tso tz'u* [冬夜聽雨戲作詞 "Poem playfully written in a winter's night upon hearing the rain"], composed by Lu Yu 陸游(1125-1209/10) (Lu Yu-chi: Chien-nan shih-kao X., Peking 1977) some time after he had retired to eastern China (1178) following a seven-year period of service in Shu 蜀 in Szu-ch'uan 四川省. The poem runs as follows:

jao yen tien ti ju ch'in chu	遠檐点滴如琴筑
chih chen yu chai t'ing shih ch'i	支枕幽齋聽始奇
i tsai Chin ch'eng ko ch'ui hai	憶在錦城歌吹海
ch'i nien yeh yü ts'eng pu chih	七年夜雨曾不知

gathering at the eaves	drops of water like a cithern playing
on a cushion in a quiet chamber	I listen, first astonished
thinking of the Brocade City,	a sea of music:
seven years such nightly rain	has been unknown to me

The "Brocade" City (Chin ch'eng) probably refers to Ch'eng-tu, one-time capital of the Shu 蜀 kingdom (221-263) and later the political and commercial center of Szu-ch'uan.

For the image of nightly rain see also *Kumoi no kyoku*, commentary to verse 4.

Shiki no kyoku

JO hana no haru tatsu ashita ni wa
hikage kumorade ni oyaka ni
hito no kokoro mo onozukara
nobiraka naru zo yomoyama

1. haru wa ume ni uguisu
tsutsuji ya fuji ni yamabuki
sakura kazasu miyabito wa
hana ni kokoro utsuseri

2. natsu wa unohana tachibana
ayame hachisu nadeshiko
kaze fukeba suzushikute
mizu ni kokoro utsuseri

Song of the 4 seasons

Inception

the blossoms open springtime dawns
glistening morning sun in cloudless skies
the human heart as well quite of itself
feels like expanding - rising mountains all around

1.

spring is plum blossom and warblers,
azalea, wistaria and wild yellow rose
the courtiers are adorned with cherry twigs,
to blossoms have all feelings moved

2.

summer is orange blossom, unohana,
iris, lotus and nadeshiko
the touch of wind is cool, refreshing
to water have all feelings moved

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3. aki wa momiji shika no ne
chigusa no hana ni matsumushi
kari nakite yûgure no
tsuki ni kokoro utsuseri

4. fuyu wa shigure hatsu-shimo
arare mizore kogarashi
saeshi yo no akebono
yuki ni kokoro utsuseri

3.

autumn is maple leaves and deer that bell,
a myriad plants and chirping crickets
the call of geese is heard as night sets in
to moonlight have all feelings moved

4.

winter is passing showers, early frosts,
ice-rain, sleet, and blasts of wind
a cold, clear night as morning dawns
to snow have all feelings moved