

# Corrections of Waka Poems in the Genroku Era

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## 【Abstract】

This study focuses on poetry corrected by *waka* scholars around the Genroku Era (1688-1704). The *waka* are from the collection of poetry of the HIRAI family and residents of Kajita, Mino Province. The *waka* scholars mentioned in this study are *Jige* poets (poets who were not the emperor or high ranking court nobles) who belonged to the Nijō School and lived in the *Kamigata* region (Kyoto). Those *waka* scholars often corrected *waka* written by amateur poets who lived in the rural towns. The HIRAI family and Kajita residents sent many of their *Eisō* (draft *waka*) to various *Kamigata Jige* poets and asked them to correct the same poetry at the same time. These corrections may be a useful resource to examine the detailed process used in correcting *waka*. The study compares the two examples of corrections, and reviews the methods of correction. Furthermore, it considers *Wakakan* (the view of *waka*) and *Eiga Sahō* (the ways and rules of creating *waka*) followed by *Jige* poets of Nijō School in *Kamigata* in the Genroku Era. This is the reason for the title “*Genroku no Tensaku* (Corrections of Waka Poems in the Genroku Era)”.

\* This study is a translated version of KANSAKU Ken-ichi’s *Genroku no Tensaku* in *Kinsei waka-shi no kenkyū 1-2* (2013).

【日本語要旨】

美濃国加治田の豪商平井家に伝存する、およそ 1,000 点ほどの文芸資料の中に、その八代目当主平井冬音らが受けた和歌の添削資料が含まれている（岐阜県加茂郡富加町郷土資料館現蔵）。その大半は、詠草を上方へと送り京都の歌学者によって添削・返送されてきた一次資料であり、形態は、折紙一通の短いものから卷子状に及ぶ長いものまで区々認められる。その数、62 点。年紀は、正徳元年（1711）から享保末年（1736）まで。添削者は、香川宣阿・香川景新・金勝慶安・水田長隣・有賀長伯ほか、元禄前後に上方で活躍した地下二条派歌人を中心とする。彼ら地下歌人によるこの種の通信添削については、これまでも少なからず言及されてきたが、このように、その一次資料がまとまって見出されたのは初めてのことで、彼らの具体的な添削の方法を窺うには絶好の資料だと思われる。特に注目すべきは、冬音らが、ほぼ同時期に同内容の詠草を複数の師に別々に送って添削を受けている例が 2 例、残ることだ（正徳 5 年〈宣阿・長隣・慶安〉、享保元年～2 年〈宣阿・長隣〉）。本稿では、この 2 例の添削の跡をつぶさに比較検討することによって、元禄期の上方地下二条派歌人の和歌観や詠歌作法について考えることとしたい。

\* 本稿は、神作研一「元禄の添削」（『近世和歌史の研究』所収、角川学芸出版、2013）を英訳したものである。

## Introduction

*Waka* scholars (professional poets) often corrected *waka* written by amateur poets who lived in the rural towns. This study focuses on the corrected *waka* from the collection of poetry of the HIRAI family who lived in Kajita, Mino Province as well as the poetry of residents of Kajita around the Genroku Era (1688-1704 ). The *waka* scholars mentioned in this study are *Jige* poets (poets who were not the emperor or high ranking court nobles) who belonged to the Nijō School and lived in the *Kamigata* region (The term *Kamigata* refers to both Kyoto and Osaka, however for this study, it emphasizes the Kyoto region). Examples of *Jige* poets of this time are KAGAWA Sen'na (1647-1735), KAGAWA Kagechika (1677-1739), KONZE Keian (1648-1729), MIZUTA Chōrin (c. 1658~61-1723), ARUGA Chōhaku (1660-1737), etc. This study will examine *waka* corrected by *Jige* poets who lived in the *Kamigata* region.

HIRAI Fuyune (1694-1737), the eighth head of the family, was an enthusiastic *waka* poet. He sent many of his *Eisō* (draft *waka*) to *Kamigata Jige* poets and asked them to correct his *waka*. The HIRAI family collection includes 1,000 literary documents of the HIRAI family and Kajita residents. With some exceptions, most of them were *Eisō* sent to *Kamigata* and returned after correction by *Jige waka* scholars. The formats are varied, ranging from one piece of folding paper to a long scroll. The total number of the corrections of *Eisō* is 62, and they are dated from the beginning of the Shōtoku Era (1711) to the end of the Kyōhō Era (1736). Others had no dates. This collection is now owned by the Tomika-chō Local Folk Museum, Kamo, Gifu Prefecture.

This study introduces the corrections of *waka* of the HIRAI family and Kajita residents. Although many *Eisō* corrected by *Jige* poets have been found, it is rare to

find a single collection of *Eisō* at the same time that have been corrected by many *Jige* poets. These corrections may be a useful resource to examine the detailed process to correct *waka*. In particular, it is remarkable that Fuyune and Kajita residents sent their *Eisō* to various teachers and asked them to correct the same poetry at the same time. There are two examples, one was corrected by Sen'na, Chōrin and Keian during Shōtoku 5, and the other one was corrected by Sen'na and Chōrin between Kyōhō 1 and Kyōhō 2. The study compares the two examples of corrections, and reviews the methods of correction. Furthermore, it considers *Wakakan* (the view of *waka*) and *Eiga Sahō* (the ways and rules that poets followed when creating *waka*) by *Jige* poets of Nijō School in *Kamigata* in the Genroku Era. This is the reason for the title "*Genroku no Tensaku* (Corrections of Waka Poems in the Genroku Era)"<sup>(1)</sup>.

All the collected literary documents transmitted to the HIRAI family included works in various arts such as classical Chinese poems, *haikai* poetry, and tea ceremony and *noh* songs. They are compiled in different studies<sup>(2)</sup>. Hence, this study only briefly mentions these various subjects. In this study, the documents that have no collectors' names are all owned by the Tomika-chō Local Folk Museum, Kamo, Gifu Prefecture.

## **Chapter 1. Jōyōsai Fuyune, The Eighth Head of the HIRAI Family**

Fuyune, alias Jinbee, whose *Gō* (*waka* poet name) was Jōyōsai, Yūsei, Secchikuken, Shūsendō, and Fusonsai. He was born in Genroku 7 (1694) and died on January 18, Genbun 2 (1737) at age 44. His Buddhist name was Jōyōin Tōon Nichiga Koji.

Since the first head of the HIRAI family, Nobumasa (died in Tenshō 13

<1585><sup>(3)</sup>), the HIRAI family had been running a sake brewing business. The business had prospered for over 400 years. The store name was Bun'noji-ya. All successive heads of the family enjoyed activities related to literature<sup>(4)</sup>. Fuyune's father, the seventh head of the family, Kitsune (died on April 16, Kanpō 3 <1743> leap year at age 76) was a *haikai* poet of Jōsō School. His *haikai* poet name was Tanshi. Kitsune's *haikai* poems were sometimes included in *haikai* books published from the Genroku to Kyōhō Eras. His name is seen in the history of *haikai* literature<sup>(5)</sup>. The ninth head, Fuyuhide (died on March 19, Tenmei 3 <1783> at age 57) was a student of Gochikubō (fourth head of Mino School) and was involved in the literary history of Mino school. His *haikai* poet name was Chikkaen Kenji. Fuyuhide also studied *waka* from MATSUURA Kanshū, MIZUTA Chōei and the Prince Arisugawa Yorihito. It is said that Fuyuhide compiled the *waka* created by his father Fuyune and published it as *Sonshin waka* (location unknown) in Kan'en 2 (1749) when he was 23 years old<sup>(6)</sup>.

Fuyune grew up in a wealthy family and thus enjoyed writing *waka*. What kind of man was HIRAI Fuyune, who solicited corrections of his *waka* from top five *Jige* poets in *Kamigata*? One must look at his history of writing *waka*.

His first achievement was a transcription of *Seiashō*<sup>(7)</sup> in December of Shōtoku 2 (1712), at age 19. Next, he wrote the preface to an anthology of poems, *Ōgi no Den*, in September of Shōtoku 5, at age 22. *Ōgi no Den*<sup>(8)</sup> was an illustrated woodblock-printed book about *Kiku-awase* at Kiyomizu Temple in Hakkasan, Kajita. This is a valuable document because one can see that Fuyune already played a central role in literary activities in the Kajita area at that time. In the Kyōhō Era, the relationship with MIZUTA Chōrin became deeper, and Fuyune received the following five books from Chōrin.

*Shunju kenpishō*, one volume (owned by KANSAKU Ken-ichi), December of Kyōhō 3

*Eiga no ōmoto hiketsu*, five volumes<sup>(9)</sup>, October of Kyōhō 5

*Man'yō-gaki* by HŌJŌ Ujitomo, one volume, April of Kyōhō 7

*Nijō-ke waka-kai sahō hiden*, one volume (owned by KANSAKU Ken-ichi), May of Kyōhō 7

*Waka kirigami hiden*, two volumes (owned by ŌTANI Shunta), March of Kyōhō 8

Fuyune wrote *waka* for *Yukiki no matsu shiika*<sup>(10)</sup> (Kyōhō 3) and *Hōnō hyakushu waka* (Kyōhō 8, owned by Takatsu Kakinomoto Shrine in Masuda city) compiled by Chōrin. Additionally, Fuyune learned from lectures about *Tsurezuregusa* (Essay in Idleness)<sup>(11)</sup> and also received books from YASUDA Uan, who was both a hermit in Mino province and also a student of MIYAGAWA Shōken. Moreover, it is confirmed that Fuyune owned the following three books.

*Man'yōshū kanken*<sup>(12)</sup> by SHIMOKŌBE Chōryū, three volumes, transcribed by YAMAGAMI Chikafumi in Hōei 7

*Kadō zasshi*, one volume, manuscript

*Ise monogatari kochū*, one volume, manuscript (owned by ISHIKAWA Tōru)

As written before, Fuyune's literary work was very active even though he lived in the deep mountain area in Mino Province. He could still connect with *Kamigata Jige* through his teacher, Chōrin. It is remarkable that Fuyune could get fine manuscripts such as *Man'yōshū kanken* through *Kamigata* by way of Chōrin. Because Fuyune had a wealthy background, many may think that it was just a casual pastime of a wealthy individual. However, Fuyune was serious. What he did suggests that he yearned for Kyoto (to learn *waka*), and seems to show *Jige* poets' typical style of conveying the culture from the center to the rural area. According to

the data in the next chapter, Fuyune could contact not only Chōrin but also various ranks of *Jige* in *Kamigata*. From the Shōtoku to Kyōhō Eras, Fuyune's study of *waka* was always accompanied by practice of actual *waka* writing.

## **Chapter 2. List and Discussion of *Katen Eisō* (Point-scored *Waka*)**

In over 300 of HIRAI's *waka* related documents, there are 62 *Eisō* corrected and returned in total (It includes traveler's journals and letters). The following "***Katen Eisō Ichiran-hyō***" is a list of the corrected 62 *Eisō* by scorers and dates. (see the list on Page8~9) Each field has seven items, such as serial numbers by the scorers, object numbers of *Mino Kajita HIRAI-ke bungei shiryō bunrui mokuroku* (The list of HIRAI's *waka*-related documents in Kajita, Mino), dates of point-scored, names of *waka* poets, total numbers of poems in each *Eisō*, styles, and call numbers. All the names of the poets were on this list. In the field of seven items "Style", "継" means paper patchwork, "折" means folded paper, "切" means cut paper, "仮" means temporary binding, "横" means horizontal book, "折綴" means folded book. The paper used is *Kōzo* paper.

The most surprising element from "**this list**" is the fact that Fuyune and Kajita residents learned *waka* from the seven masters. However, if one examines it more carefully, one can see that the degree of approach to each teacher and the time of learning are not the same. In other words, Fuyune learned from (ア) KAGAWA Sen'na, (オ) MIZUTA Chōrin and (キ) ARUGA Chōhaku. First, Fuyune learned from Sen'na and then from Chōrin later, and finally from Chōhaku at the end of the Kyōhō Era. Since Fuyune was considered Chōrin's student, it is expected that he switched teachers from Sen'na to Chōrin around the beginning of the Kyōhō Era (discussed later). The subsequent transfer of teachers from Chōrin to Chōhaku would be due to Chōrin's death (Chōrin died in Kyōhō 8<sup>(13)</sup>). Therefore, this is a case

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④ (382)	享保二年七月 冬音	二〇首 雜	* 12 / 99 / 2
⑤ (383)	享保二年二月 一九日 冬音・仙庵・常觀	二〇首 折仮	* 12 / 129
⑥ (384)	享保三年秋 冬音	五〇首 切仮	* 12 / 177
⑦ (385)	享保四年二月 一九日 冬音	一五首 雜	* 12 / 102
⑧ (385)	享保四年五月 冬音・仙庵	五〇首 切仮	* 12 / 178
⑨ (387)	享保四年 冬音	九首 雜	* 12 / 100
⑩ (389)	年次未詳 〔冬音〕	八首 折	* 12 / 185
⑪ (390)	年次未詳 冬音	五首 折	* 12 / 23
⑫ (391)	年次未詳 〔長隣〕点	七首 切	* 12 / 59
⑬ (392)	年次未詳 〔長隣〕点	七首 折	* 12 / 189
⑭ (393)	年次未詳 〔長隣〕点	六首 折	* 12 / 16
⑮ (394)	年次未詳 〔長隣〕点	五首 折	* 12 / 182
⑯ (395)	年次未詳 〔長隣〕点	四首 折	* 12 / 2
⑰ (396)	年次未詳 〔長隣〕点	四首 折	* 12 / 15
⑱ (397)	年次未詳 〔長隣〕点	三首 切	* 12 / 179
⑲ (398)	年次未詳 〔長隣〕点	三首 折	* 12 / 22
⑳ (399)	年次未詳 〔長隣〕点	二首 切	* 12 / 17
㉑ (400)	年次未詳 〔長隣〕点	二首 切	* 12 / 35
㉒ (388)	年次未詳 冬音	三首 切	* 12 / 203
㉓ (417)	享保七年五月 〔七月三日付ノ書簡仕立〕 冬音 (紀行)	二八首 横	* 3 / 1
㉔ (41)	享保元年七月 冬音	七首 雜	* 12 / 101
㉕ (402)	享保三年九月 仙庵・冬音	九首 雜	* 12 / 113
㉖ (403)	享保二〇年正月 冬音	一〇首 雜	* 12 / 114
㉗ (404)	享保二〇年春 冬音	一五首 折綴	* 12 / 303
㉘ (405)	享保二〇年五月 冬音	三〇首 雜	* 12 / 116
㉙ (406)	享保二〇年 一月 冬音	一二首 雜	* 12 / 171
㉚ (419)	享保二〇年 十一月 冬音 (明石記行拔書)	一六首 雜	* 12 / 238
㉛ (407)	享保二〇年 一二月 冬音	一〇首 雜	* 12 / 88
㉜ (408)	享保二〇年冬 冬音	一七首 雜	* 12 / 176
㉝ (409)	享保二一年正月 冬音	九首 雜	* 12 / 104
㉞ (420)	年次未詳 冬音 (巡礼記拔書)	五九首 折綴	* 3 / 8



〈加點詠草一覽表〉

① (349)	年次未詳 (宝永末・正徳初)	副隆・仙鹿・貞恒・好形・好覚・任候・其由・丹芝	一六五首 継	* 12 / 242
② (352)	正徳元年	副隆・宜風・仙鹿・好覚・好形・貞恒	四五首 継	* 12 / 241
③ (353)	正徳元年	副隆・其由・宜風・好覚・好形・仙鹿・貞恒・交計・鹿芥	三一首 継	* 12 / 174
④ (354)	正徳二年	好形	一〇〇首 継	* 12 / 120
⑤ (355)	正徳三年	仙鹿・好覚・副雄・冬音	四三首 継	* 12 / 175
⑥ (356)	正徳四年	冬音	三〇首 折仮	* 12 / 21
⑦ (357)	正徳四年	冬音	一〇〇首 継	* 12 / 119
⑧ (358)	正徳五年	冬音	一六首 継	* 12 / 172
⑨ (359)	正徳五年	副雄・常観・冬音・仙鹿	三〇首 継	* 12 / 93
⑩ (360)	正徳六年春	副雄・仙鹿・冬音	三〇首 継	* 12 / 105
⑪ (361)	享保元年	仙鹿・冬音	一六首 継	* 12 / 130
⑫ (362)	享保元年夏	冬音	二二首 継	* 12 / 115
⑬ (363)	享保元年七月	冬音	二〇首 継	* 12 / 99 / 1
⑭ (364)	享保元年冬	冬音	一〇首 折	* 12 / 58
⑮ (364)	享保二年七月	冬音	一〇首 折	* 12 / 27
⑯ (365)	享保二年一二月	冬音	一五首 継	* 12 / 128
⑰ (366)	年次未詳	冬音	二二首 継	* 12 / 90

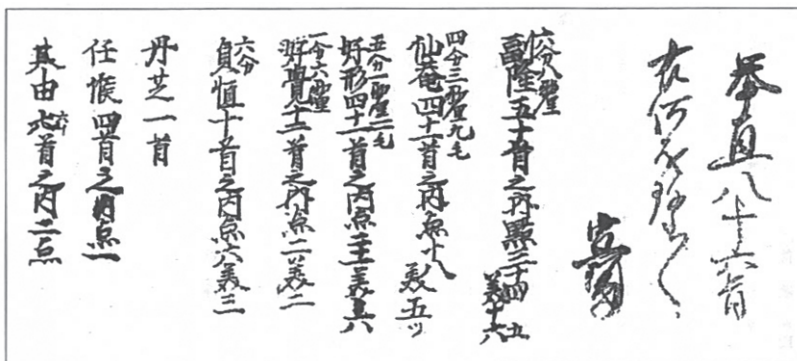
⑱ (367)	年次未詳	冬音	二二首 折	* 12 / 13
⑲ (368)	年次未詳	冬音	一〇首 折	* 12 / 14
⑳ (370)	年次未詳	冬音	一〇首 折	* 12 / 36
㉑ (371)	年次未詳	冬音	二首 切	* 12 / 18
㉒ (372)	年次未詳	冬音・仙鹿	一三首 継	* 12 / 165
(イ) 香川景新点				
① (373)	享保二年七月	冬音	一〇首 継	* 12 / 12
(ウ) 金勝慶安点				
① (374)	正徳元年	好形・伊宜	二三首 継	* 12 / 89
② (375)	正徳元年	好形・伊宜・好覚・貞恒・副隆	二五首 継	* 12 / 92
③ (376)	正徳二年 (二三番歌合)	一慰・雄溪・徳庵・好覚・貞恒・其由・宜風・冬音・副隆	四四首 継	* 12 / 236
④ (377)	正徳五年	副雄・常観・冬音・仙鹿	三〇首 継	* 12 / 103
(工) 高田嘉重点 (昌陽斎・□庵)				
① (378)	正徳元年	副隆・好形・貞恒・好覚・徳庵・鹿芥・宜風・一慰	四五首 継	* 12 / 96
(才) 水田長隣点				
① (379)	正徳五年春	冬音	五〇首 継	* 12 / 95
② (380)	正徳五年	副雄・常観・冬音・仙鹿	三〇首 継	* 12 / 91
③ (381)	享保二年二月	冬音	一〇首 継	* 12 / 97

that Chōhaku took over Chōrin's students).

Fuyune's name appears for the first time in (ウ)-③ *Ichitō waka 44-shu* (22-*ban uta awase*) in Shōtoku 2, scored by KONZE Keian when Fuyune was age 19. At the time, he was still a fledgling *waka* scholar around the Shōtoku to Kyōhō Eras. His motivation to learn was particularly high. Fuyune had Sen'na and Chōrin as his principal teachers. He also sent his *waka* to Kagechika (Sen'na's son), KONZE Keian, TAKADA Yoshishige, and Hōkōdō, and asked them to correct them. It is not unusual to learn from many teachers at that time, however it is remarkable to have such a wide range of teachers<sup>(14)</sup>.

(ア)-① *Fukuryūtō waka 165-shu* scored by KAGAWA Sen'na is a collection of poetry written by eight poets. It is an important resource for thinking about when Fuyune and Kajita residents began learning *waka* for the first time. The reason why *Fukuryūtō waka 165-shu* is considered to be important data is that poets such as Kōkei, Kōkaku, Sadatsune and Fukuryū were seen in other documents around Shōtoku 1. Also, the name of Tanshi, Fuyune's father, was seen only in this. Tanshi, Ninkō and Kiyū, three of the eight poets, are *haikai* poets who also wrote *haikai* poems for *Tōkashū* compiled by Shikō (Genroku 13) and *Haru no shika shū* compiled by Rokyū ([Hōei 3]). They are obviously different from the other five poets, but it can be safely assumed that all of the eight people are in the same group, territorially and relatively (Kiyū Kyūzaemon is a member of the HIRAI family. HATTORI Kōkaku is HIRAI's relative. Sen'an is NAGANUMA Harunaka, who is the village head of Ibuka. Others are unknown). Then we might say that Kajita's *waka* devotees got to know KAGAWA Sen'na due to the power of Tanshi, who originally had a strong connection to the history of literature although this is still an inference. Moreover, young Fuyune is late to join his father and his literary fellows.

One should look carefully at the endnote from the series 165 *waka* scored by KAGAWA Sen'na that was returned after correction. (see **the image** on Page 11) The results and poets' names were added to *Eisō* after the correction such as "*Roku-bu Hachi-rin / Fukuryū 50-shu no uchi ten 34 bi 16* (34 out of 50 (68%) poems by Fukuryū were scored and 16 were excellent)" and "*Yon-bu San-rin Kyū-mō / Sen'an 41-shu no uchi ten 18 bi 5* (18 out of 41 (43.9%) poems by Sen'an were scored and 5 were excellent)" with a separate brush following Senna's handwriting *Okugaki* (postscript added at the end of books or scrolls) "*Agete 86-shu wo naosu / Migi izure mo chinchō chinchō / Sen'na (Kaō)* (86 poems were corrected / Everything was good / Sen'na <seal>)". The endnote also clearly shows the style of "*Tentori Waka* (point-scored *waka*)" because it describes the ratio of the number of scored poems to the number of all poems that had been turned in, and moreover, the names of poets were added later. Of course, all scored poems were not *Tentori Waka*, however, one should think more about their ways of practicing in the context of *Tentori in haikai*.



香川宣阿点「副隆等和歌百六十五首」卷末（富加町郷土資料館蔵）

In this chapter, we have considered the poets who sent *Eisō* and issues related to various aspects of *Tentori Waka*. In the next chapter, we will discuss the point of

view of the scorers.

### **Chapter 3. Scorers: Jige Poets in Kamigata**

The most effective way to teach *waka* is to make corrections as seen in the Edo Period, also in the Meiji Period and today<sup>(15)</sup>. Therefore, even in recent *waka* research, *waka* scholars carefully analyze the corrected documents mainly in the area of *Tōshō* (high ranking court nobles) *waka*<sup>(16)</sup>. As the chosen corrections of *waka* are the subject of discussion, one should not overlook the historical issue<sup>(17)</sup> of the "History of *Waka* Correction". If one focuses on corrections by *Kamigata Jige* poets, it is necessary to consider the historical issue of the "History of *Waka* Correction". The confirmation of scorers will be addressed next.

KAGAWA Sen'na<sup>(18)</sup> (age 65 in Shōtoku 1) made many corrections for Fuyune and had many students in Owari Province<sup>(19)</sup>, but not a lot in Mino Province. Besides corrections for Fuyune and Kajita residents, Sen'na made only two others. One is for his students in Okayama, Bizen Province from the Hōei to Kyōhō Eras<sup>(20)</sup>, and they were copied in *Okayama jinja nikki* (in the Ikeda Collection of Okayama University Libraries. However, its comments are simple such as just "good" or "excellent"). The other one is the corrections for TERAJ Genpaku, whose poet name was Hojuken, (*Hojuken eisō*<sup>(21)</sup>, *Hojuken eiga* and *Hojuken zatsuei*). Those collections are in the Mori Bunko of Osaka City University Media Center.

KAGAWA Kagechika (age 40 in Kyōhō 2) is Sen'na's son. Many believe Kagechika continued well the tradition of studies in his family. However, as can be seen in the correction document (↗)-①, it seems that his comments were curt and just said "good" or "excellent". That is why he could not gain Fuyune's trust.

KONZE Keian<sup>(22)</sup> (age 66 in Shōtoku 1). Although it is stated in the inscription on his tombstone<sup>(23)</sup> that he learned *waka* from the Nijō family, the actual state of his activity as a *waka* poet was unclear. However, now one may see the richness of his activities as a *waka* poet because his document was discovered there. Even though there are only four *Eisō*, they are valuable.

TAKADA Yoshishige (Date of birth and death are unknown) appears in (工)-①. Because he signed "*Bukō*", he is considered an Edo poet, but there is no clue as to his activities as a poet. It can be seen that Kajita residents had contact with Edo in addition to Kyoto.

MIZUTA Chōrin<sup>(24)</sup> (age late 50s in Shōtoku 5?) was a student of HIRAMA Chōga and a teacher of Fuyune.

Hōkōdō (Date of birth and death are unknown) might be Joan, the former priest of Tokushōji Temple in Yokogoshi, Mino Province because his name appears in (力)-② as "*Yokogoshi Hōkōdō ten* (Yokogoshi Hōkōdō scored)". It is the same person as *Joan Nōshū Yokogoshi Tokushō-ji zenshū* in *Yukiki no matsu shūka* compiled by Chōrin. Fuyune and Kajita residents seem to also learn from local teachers.

ARUGA Chōhaku (age 75 in Kyōhō 20). Because both Chōhaku and Fuyune died in the following year, this was the last communication between them. In comparison with six other scorers, Chōhaku gave many comments. His corrections for SHIBATA Seiyō, Mino poet, in the Ryōshō Bunko Collection of Shikoku University Library and in the Kakimori Bunko Collection, were also polite.

It is certain that *waka* scholars did not know that Fuyune and Kajita residents

were learning from various teachers. For *waka* scholars, having students in rural areas was an organizational strategy to expand their school, and at the same time, it was related to livelihood. Thus, their quality as teachers was really needed in various ways<sup>(25)</sup>. *Waka* scholars who corrected Fuyune and Kajita residents' *waka* will be discussed by looking at the two most interesting examples of the corrections.

#### **Chapter 4. Various Aspects of the Corrections: Method to Make *Waka* in *Kamigata Jige* Style**

Two examples of the same *Eisō* were sent separately to several *waka* scholars from Fuyune and Kajita residents at the same time. One is *Fukuyūtō waka 30-shu* of Shōtoku 5 (Fuyune at age 22. The scorers were Sen'na at 69 (ア)-⑨, Chōrin at late 50s (オ)-②, and Keian at 70 (ウ)-④). The other example is *Fuyune waka 20-shu* from the following year Kyōhō 1 to Kyōhō 2 (Fuyune at age 23. The scorers were Sen'na at 70 (ア)-⑬, and Chōrin same before (オ)-④). Although we might regard as not good the fact that Fuyune and Kajita residents learned in such a rough method (learning from several teachers at the same time), these two examples are perfect resources for understanding the character of each scorer's method of correcting (The former is called Group A and the latter Group B).

The following examples are the first three poems of Group A. Barely readable names and dates are "*Sen'na kahitsu Shōtoku 5 hitsuji-doshi* (Sen'na added comments in Shōtoku 5, year of sheep)", "ZE Keian kahitsu Shōtoku 5 hitsuji-doshi (ZE Keian added comments in Shōtoku 5, year of sheep)". The signature on *Eisō* corrected by Chōrin is not readable due to damage. All the scorers' names and dates might be added later after *Eisō* came back. At the end of *Eisō*, scorers themselves wrote like "*Ten 16-shu / kono ikkan kinrai no uchi / besshite goshūitsu / chinchō chinchō / Sen'na, Kaō* (16 poems were scored. This is excellent among

蘇三首和歌

嵯夜

1 摺寄山平も尺皮打む  
山の端いりて前踏まも副

2 山の端いりて前踏まも副  
林下けりて五音なれ

海防局

3 狐初のありも河のうへへ  
海防局

4 尺皮打むも尺皮打むも  
中へいりても尺皮打むも

若と落也

(ア) ⑨副雄等和歌三十首 (香川宣阿点)

蘇三首和歌

嵯夜

1 山の端いりて前踏まも副  
林下けりて五音なれ

2 山の端いりて前踏まも副  
林下けりて五音なれ

海防局

3 狐初のありも河のうへへ  
海防局

4 尺皮打むも尺皮打むも  
中へいりても尺皮打むも

5 白砂にせりてけりても尺皮打むも  
中へいりても尺皮打むも

6 白砂にせりてけりても尺皮打むも  
中へいりても尺皮打むも

若と落也

(オ) ②副雄等和歌三十首 (水田長隣点)

蘇三首和歌

嵯夜

1 摺寄山平も尺皮打む  
山の端いりて前踏まも副

2 山の端いりて前踏まも副  
林下けりて五音なれ

海防局

3 狐初のありも河のうへへ  
海防局

4 尺皮打むも尺皮打むも  
中へいりても尺皮打むも

若と落也

(ウ) ④副雄等和歌三十首 (金勝慶安点)

those received recently. Sen'na, seal)", "*Hekian guboku 21-shu no uchi / chō 2-shu / Chōrin (Ei/Shō, In)* (I scored 21 poems. Two are excellent. Chōrin <Ei/Shō, seal>)", and "*19 ten uchi chō 1 Keian (Sato/Taka, In)* (19 poems were scored, one was excellent. Keian <Sato/Taka, seal>)". Scorer's handwriting can be seen only in the correction part (*Gatten*, *Misekechi*, and *Hyōgo*) in addition to the above. The poets are unknown (Reizei style, maybe Fuyune?). Poets' names written under each poem were added later. There are 30 poems for 15 subjects. The person who gave subjects is unknown, but maybe Sen'na, Chōrin or Keian.

The signatures and dates on Group B are "*Kyōhō gannen saru no nanagappi Baigetsudō kahitsu* (Baigetsudō added comments on July of Kyōhō 1, year of monkey)" and "*Teiyū Isoku Mizuta Fuonsai Chōrin kahitsu* (Mizuta Fuonsai Chōrin added comments on July of Kyōhō 2, year of rooster)". The postscript has "*Hekiboku 14-shu no uchi / chō 2-shu (Ei/Shō, In)* (I corrected 14 poems. Two were excellent <Ei/Shō, seal>)". *Eisō* corrected by Sen'na do not have the postscript. Because *Teiyū Isoku* means July of Kyōhō 2, there is a one-year gap between the two correction times. Why? The dates on the back of *Eisō* might be correct, but it is unlikely *Eisō* was returned after one year. This is a mere conjecture, but it may be that Fuyune sent *Eisō* with the same subject to Chōrin late on purpose. The number of subjects for Group B is 20. There are ten subjects related to summer (all subjects came from *Tametada-ke shodo 100-shu*) and five subjects each related to love and miscellaneous. The subjects may be given from Kyoto.

A review of each correction follows<sup>(26)</sup>. First correction is the head poem of Group A.



あかつきのかすみ  
暁 霞

*Akatsuki no Kasumi* (Haze in Dawn)

副雄

Fukuyū

A1 横雲の立つとも見えず打むかふ山の端いと霞増れる

*Yokogumo no tatsutomo miezu uchimukau yamanoha itodo kasumi masareru*

【宣】○〔上の句同〕山の端かけて霞む明ぼの

〈宜候〉

[Upper phrase was not changed] *Yamanoha kakete kasumi akebono*  
〈Good.〉

【隣】〔上の句欠〕山の端ふかく霞かゝりて

〈珍重に候。但てにをは、あしく候。仍一〉

[Upper part of the paper is missing] *Yamanoha fukaku kasumi kakarite*  
〈Very good. However, particles are not good. I corrected like —〉

【慶】○横雲の引とも見えず山の端は八重の霞ぞ立へだてぬる

*Yokogumo no hikutomo miezu yamanoha wa yae no kasumi zo tachihedenuru*

The poet is YAMAMOTO Fukuyū (age 43). This poem depicts haze so dazzling as to mask the flying clouds before dawn. Although Fukuyū understood the subject, the expression of the lower phrase is explanatory and too stiff. This is a little weak as the head poem of the series. Each way of correction is different, but everyone corrected the lower phrase. Sen'na changed the lower part of this poem to "*Yama no ha kakete kasumi akebono*" and gave a score, Chōrin changed the lower phrase to "*Yama no ha fukaku kasumi kakarite*", and Keian gave a score after changing the whole phrase. The way of correction is varied. Sen'na brought out the spread of scenery, Chōrin brought out the profundity of the scenery, but Keian's correction is a little explanatory. It seems that Chōrin pointed out that "*Te Ni Wo Ha*" (the particles) sounds uncomfortable in the lower phrase. In this case, the particles that Fukuyū used in the lower phrase were not used correctly, and thus his poem does not make sense. It is similar to the first phrase of *Shunju kenpishō*,

"*Oyoso Waka wa kotoba wo mote iro mienu kokoro no tane wo nobehaberu koto nareba teniha wo kan'yō to su* (Because *waka* is the method to describe uncolored emotions with words, particles are really important)"<sup>(27)</sup>. In comparison with Sen'na and Keian, Chōrin always gave thoughtful explanations and pointed out the problems concretely.

<p><small>うみのきがん</small> 海帰雁</p>	<p>冬音</p>
<p><i>Umi no Kigan</i> (Geese Returning Over the Ocean)</p>	<p>Fuyune</p>
<p>A3 <small>かりそめ</small> 仮初の宿りも波のちへもへ海原遠く帰る雁がね <i>Karisome no yadori mo nami no chiemomoe unabara tōku kaeru karigane</i></p>	
<p>【宣】</p>	
<p>【隣】◎ 仮初におりゐる宿も波ぢへて〔下の句同〕 <small>もつとも</small> 尤 珍重に候。但三句、<small>みみにたち</small> 耳立候。仍— <i>Karisome ni oriiru yado mo namiji hete</i> [Lower phrase was not changed] 〈Excellent. However, the third phrase sounds uncomfortable. I corrected like —〉</p>	
<p>【慶】 仮初の宿りも浪のうきねして〔下の句同〕 <i>Karisome no yadori mo nami no ukine shite</i> [Lower phrase was not changed]</p>	

This is a dynamic poem depicting wild geese returning to northern countries in a vast tract of ocean when spring arrives. It is characteristic of Fuyune, who does not have much experience of *waka* writing, to have calmly placed the unsophisticated words. Slight technique can be seen where the words are used as pivot words "*Yadori mo Nami* (*Na-mi* has a double meaning of wave and nothing)", but he ends his poem with a hackneyed phrase like "*Kaeru karigane*" that has been used since "*Usuzumi ni kaku tamazusa to miyurukana kasumeru sora ni kaeru karigane*" (#71 by Kunimoto) from *Goshūishū*. This is a very obedient style. Chōrin is the only one who commented, and he pointed out that the third phrase sounds

uncomfortable. "*Chiemomoe*" can be seen only once in *Man'yōshū* (#2910), and it is rare wording. Chōrin seems not to feel comfortable because this wording does not fit in Fuyune's poem well. Keian did not add any comment, but his correction might be done for the same reason. After the corrections, both poems by Chōrin and Keian are more descriptive and easy to understand. Chōrin added an excellent mark in addition to the correction and comment. On the other hand, Sen'na did not make any corrections.

〔海帰雁〕	常観
<i>Umi no Kigan</i> (Geese Returning Over the Ocean)	Jōkan
<p>A4 見送れば<sup>はて</sup>果しもあらぬ海原を雲にかくろひ帰る雁がね  <i>Miokureba hateshimo aranu unabara wo kumo ni kakuroi kaeru karigane</i></p>	
<p>【宣】○〔一二句同〕海原の雲の浪路を帰る雁がね      〈珍重〉      [First and second phrases were not changed] <i>Unabara no kumo no namiji wo kaeru karigane</i>      〈very good.〉</p>	
<p>【隣】○〔一二句同〕海原の雲の波路を帰る雁がね      〈珍重々々。但下句、海のよせなし。仍一〉      [First and second phrases were not changed] <i>Unabara no kumo no namiji wo kaeru karigane</i>      〈Excellent. However, the lower phrase needs an associated word with "Umi (ocean)". I corrected like —〉</p>	
<p>【慶】○見るからに〔以下同〕  <i>Mirukarani</i> [Following phrases were not changed]</p>	

This poet is Jōkan from the HIRAI family and his poet name is Kyūzaemon Igi. Similar to the previous poem, this descriptive poem also depicts wild geese returning to northern countries in a vast tract of ocean. It is rare that the corrections by Sen'na and Chōrin are exactly the same. Only Chōrin shows the reason for his

correction as "*Shimo no ku, Umi no yose nashi* (the lower phrase needs a word associated with "*Umi* (ocean).") The phrase "*Kumo ni kakuroi* (hiding behind the clouds)" in the fourth phrase is an unprecedented wording. If one interprets it favorably, one can feel that the wild geese are gradually hiding behind the clouds in the vast landscape, and it is impressive. However, actually the subject is not "returning wild geese", but "returning wild geese in a vast tract of ocean". The reason why Sen'na corrected this might be the same as Chōrin. In contrast to the other two, Keian corrected only the first phrase without making any comments and also did not mention the relation between the subject and the lower phrase. All of them gave a score after the correction. What kind of poem do scorers commonly give high evaluations to? The following are poems to which the three of them gave high evaluations.

<p><small>すいきやうのつき</small> 【水郷月】 <i>Suikyō no Tsuki</i> (Moon in the River Landscape)</p>	<p>副雄 Fukuyū</p>
<p>A14 <small>ながめ</small> <small>みなかみ</small> 眺めやる水上遠くてる月のひかりに下す宇治の柴ふね <i>Nagameyaru minakami tōku teru tsuki no hikari ni kudasu uji no shibafune</i></p>	
<p>【宣】○〈風景宜候〉 〈Scene was depicted very well.〉</p>	
<p>【隣】○〈よろしく候〉 〈Good.〉</p>	
<p>【慶】○〈珍重々々〉 〈Excellent.〉</p>	

<p><small>かうろのもみぢ</small> 行路紅葉 <i>Kōro no Momiji</i> (Maple Leaves on the Road)</p>	<p>仙庵 Sen'an</p>
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A15 ちしほ<sup>そめ</sup>染し楓<sup>わけゆけ</sup>を分行ば袖さへ秋のいろ<sup>いで</sup>に出けり  
*Chishio made someshi kaede wo wakeyukeba sode sae aki no iro ni idekeri*

【宣】○〔上の句同〕袖さへ秋のいろに出ぬる

[Upper phrase was not changed] *Sode sae aki no iro ni idenuru*

【隣】◎〈珍重に候〉

〈Very good.〉

【慶】○〈宜候〉

〈Good.〉

(<sup>かんろ</sup>寒蘆)

*Kanro* (Wintry Reeds)

冬音

*Fuyune*

A20 水鳥の床もあらはに三嶋江や霜<sup>しもがれ</sup>枯寒<sup>むらだち</sup>き蘆の村立  
*Mizutori no toko mo arawa ni Mishimae ya shimogare samuki ashi no muradachi*

【宣】○〈宜候〉

〈Good.〉

【隣】○〈右二首〔A19とA20〕、とりどりよろしく候や〉

〈Both A19 and A20 are good.〉

【慶】○〈風情面白候〉

〈Deep sense of expression.〉

A14 describes an autumn scene where a brushwood ship drifts along the Uji River in the light of the moon shining far away on the water. A15 expresses a distinguished color of autumn leaves found on the road. A20 depicts the silent scene surrounding desolate and wintry reeds at Mishima Cove. The above three are transpicuous descriptive poems that do not use uncomfortable wordings, and each phrase continues smoothly (Even a figure is seen as a part of scenery in A15). Their comments are also suggestive like "*Fūkei yoroshiku sōrō* (scenery was well

described)" (by Sen'na for A14) or "*Fuzei omoshiroku sōrō*" (deep sense of expression)" (by Keian for A20). In this case, "*Fūkei* (風景)" is close to the meaning of "*Keiki* (景気)" in *Maigetsushō*. "*Fuzei* (風情)" used by Keian seems to mean "*Shukō* (趣向)" and "*Jōshu* (情趣)" based on "*Keiki*". In addition, Chōrin comments "*Keiki arite mottomo chinchō ni sōrō*" (A6) and "*Keiki yoku chinchō ni sōrō*" (B10). Based on these results, the three scorers seem to have given high evaluations to the descriptive *waka* that has a certain *Jōshu*.

On the other hand, what kind of poems have low ratings? The following are examples that have uncomfortable wording or unsmooth phrases. First, this poem has a problem with *Sei no Kotoba* (proscribed words).

かんていのつゆ  
閑庭露

*Kantei no Tsuyu* (Dew in the Desolate Garden)

常観

Jōkan

A11 それとも問れぬ庭は秋草に心のまゝの露のゆふ暮

*Soreka tomo towarenu niwa wa akikusa ni kokoro no mama no tsuyu no yūgure*

【宣】 〈「露の夕暮」、制の詞にてよまぬ事に候。制の詞の内、「雪の夕暮」「雨の夕暮」「露の夕暮」よみ不申よし〉

〈Because "*Tsuyu no yūgure*" is a proscribed word, it is better not to use this word. Please be careful and do not use proscribed words such as "*Yuki no yūgure*", "*Ame no yūgure*" and "*Tsuyu no yūgure*".〉

【隣】 ○ 夫かとも問れぬ庭の秋草に心のまゝの露ぞ置ぬる

〈尤<sup>かんしん</sup>甘心に候。但結句、用捨の事に候。仍—〉

*Soreka tomo towarenu niwa no akikusa ni kokoro no mama no tsuyu zo okinuru*

〈Fine. However, you used the proscribed word in the closing phrase. It is better not to use it. I corrected like —〉

【慶】 ○ [上の句同]をきしをまゝの露の夕暮

〈古歌<sup>どり</sup>取、面白候〉

[Upper phrase was not changed] *Okishi wo mama no tsuyu no yūgure*  
〈Allusion to an old poem, it is interesting〉

It is a fall evening. This poem depicts the dew on the grass in a desolate garden. As Keian points out, it is "*Kokadori* (allusion to an older poem)", and the purport of this poem seems to be "*Niwa no omo ni shigeru yomogi ni kotoyosete kokoro no mama ni okeru tsuyu kana*" from *Shin kokin shū* (#467), which is the *Chokusen-ka* by Mototoshi and its foreword is "*Kantei tsuyu shigeshi to iukoto wo*". This poem seems to describe mugwort growing in the garden, but actually, it is trying to depict wet dew. The poet Jōkan used the *Kokadori* technique and had the similar phrase "*Kokoro no mama no tsuyu*" in his poem to give greater depth. However, the problem is the concluding phrase. As both Sen'na and Chōrin point out, "*Tsuyu no yūgure* (Dew in the evening)" is a proscribed word. (Chōrin comments "*No need to use*", but did not say it is a problem at that time.) This reminds us that SHIMIZUDANI Sanenari, Sen'na's teacher, says "*Tsugi ni mōsaru <Tsuyu no yūgure> wa sei no kotoba naredomo KARASUMARU Sukeyoshi no uta ni "Akikaze ni kiri no hitoha no sorenarade moroki namida no tsuyu no yūgure" GOMINOO-IN chokujō nite oyurushi arishi nari. Subete sata aru kotoba wa yomazaruga yoki nari* (<*Tsuyu no yūgure*> is a proscribed word. Although KARASUMARU Sukeyoshi used this word in his poem and the Emperor GOMINOO allowed us to use it, it is better not to use this kind of word)". It is from *SHIMIZUDANI Dainagon Sanenarikyō Taigan*<sup>(28)</sup>. Sanenari had the opinion that though there were some exceptions, it was not good to use proscribed words. (Though there are actually some examples, this word is not used in *Chokusenshū*.) Chōrin also comments in "*Kiraikotoba*" of *Eiga no ōmoto hiketsu*<sup>(29)</sup> "<*Yuki no yūgure*>, <*Tsuyu no yūgure*>, <*Ame no yūgure*> nado wa sei no kotoba ni naru hodo no kotonareba kingyoku to mietari. Sore wo urayamite <*Nani no yūgure*> nado tatamiyomaba irihoganaru

*kotoba ideku beshi. Saruni yorite kirawareshi to mietari* (Because these words are proscribed words, you should be careful. Though you know this rule, if you still use those words, your poem would be roundabout and complicated. That is the reason why those words are disliked)". It is necessary to consider the fact that Fuyune is still a beginner, but one can see through the discussion about proscribed words the attitude of the scorers who tried to keep the system of the past. It is unknown why Keian did not make any comments on the proscribed words.

あかつきのまじやう  
暁遠情

〔冬音〕

*Akatsuki no Enjō* (Longing in the Dawn)

[Fuyune]

B16 哀<sup>あはれ</sup>しる<sup>もろこし</sup>唐士<sup>びと</sup>人のこゝろ<sup>ざめ</sup>まで<sup>なみだ</sup>ね覚もよほす袖の<sup>なみだ</sup>涙に

*Aware shiru morokoshibito no kokoro made nezame moyōsu sode no namida ni*

【宣】 〈「ね覚」、題にてはよみ候。うたは四十歳以上にてよみ候〉

〈You can use the word "Nezame" only for the title, but should not use it in the poem itself before turning age 40.〉

【隣】 〈下句、上にとりよらずや〉

〈Lower phrase does not fit the upper phrase. Balance between two phrases was bad.〉

りよはくのゆめ  
旅泊夢

〔冬音〕

*Ryohaku no Yume* (Dream during the Trip)

[Fuyune]

B19 草枕結びもはてず故郷は夢にも猶や遠ざかるらん

*Kusamakura musubi mo hatezu furusato wa yume nimo nao ya tōzakaruran*

【宣】 ○〔上の句同〕夢にさへ猶遠ざかり行

〈珍重〉



[Upper phrase was not changed] *Yume ni sae nao tōzakari yuku* (very good)

【隣】 〈「夢」の字歟。「夢」の字、題書に見えず。題の文字には異体なし〉  
〈Is (夢) a variant character for "Yume (夢)"? You cannot use this kanji character for the title because variant characters cannot be used in titles.〉

ともしびによするこひ

寄灯恋

*Tomoshihi ni Yosuru Koi* (Love with the Light)

仙庵

Sen'an

A25 窓しろく<sup>あけゆくねや</sup>明行闇にともし火のきゆる<sup>ばかり</sup>斗の思ひをぞする

*Mado shiroku akeyuku neya ni tomoshibi no kiyuru bakari no omoi wo zo suru*

【宣】○

【隣】○ <sup>したまち</sup>下待て明行闇のともし火のきえなでかゝる<sup>おもひ</sup>思をぞする

〈尤甘心に候。「窓」「闇」、<sup>ちゆうでふ</sup>重畳候、いかゞ。仍—〉

*Shita machite akeyuku neya no tomoshibi no kienade kakaru omoi wo zo suru*

〈Fine. "Mado" and "Neya" are duplications. I corrected like —〉

【慶】○ <sup>いる</sup>窓に入風ならなくも灯のきゆる斗の思をぞする

*Mado ni iru kaze naranakumo tomoshibi no kiyuru bakari no omoi wo zo suru*

These three corrections respectively refer to the way the poet used the word "Nezame", the way of writing variant characters, and duplicated words. All of them relate to the issue of characters and words. The word "Nezame" should not be used as a *waka* word before age 40. For Instance, it was mentioned in *Tōgi kikigaki* by SHIMIZUDANI Sanenari like "Tou, <Nezame> to mōsukoto wa shijū miman no mono mōsumajikuya. Tō, Iwanu nari. <Uwasa ni iu> matawa <Tsuki samete> nado iute okunari (Question: Should the person younger than 40 not use the word "Nezame"? Answer: It is better not to use it. <Uwasa ni iu> or <Tsuki samete>)"<sup>(30)</sup>

would be better instead)". Although the documents saying, "It is better not to use variants for titles" cannot be seen, it may be Nijō Style. The opinion that one should avoid using duplicated words can be seen in the comment by Chōrin to Fuyune's poem "*Natsukusa no shigeki omoi no munenohi mo kogarete itodo yoru hotaru kana*" in *Sōchū no Hotarubi* (B7). Chōrin suggested, "*Ni, san ku jujō ni sōrō ka* (There are duplications in the second and third phrase)". The repetition of synonyms and the same words can be seen in the beginners' *waka*.

げうかうのともし  
暁更照射

*Gyōkō no Tomoshi* (Light in the Dawn)

[冬音]

[Fuyune]

B4 <sup>よるしか</sup> 寄鹿 <sup>あは</sup> の目合す程も短夜 <sup>よ</sup> や <sup>そ</sup> ともし <sup>あけゆく</sup> のかげの余所に明行

*Yorushika no me awasu hodo mo mijikayo ya tomoshi no kage no yoso ni akeyuku*

【宣】○

【隣】○ [一二句同] 夏の夜やともしの影の空にしらみて

〈尤甘心々々。但二三句つゞき、いかゞ。仍—〉

[First and second phrases were not changed] *Natsu no yo ya tomoshi no kage no sora ni shiramite*

〈Fine. However, the flow from the second to the third phrase is not good. I corrected like —〉

This poem depicts a scene where the firelight for deer hunting fades quickly on a short summer night. The simple and clear use of the pivot word "*Mijikashi* (short)" shows that it is a poem by a beginner. Therefore, the score Sen'na gave without any comment is understandable. On the other hand, Chōrin seems not to accept it. He commented "*Ni, san ku tsuzuki ikaga* (The flow between the second and the third phrase is not good)" and corrected the third phrase. In his correction, he did not use the word "*Mijikashi*" and expressed shortness by using the word

"*Natsu no Yoru* (summer night)". The critical remark "*Kanshin*" means, "It is fine", and Chōrin often used this word. The next is a comment about the flow.

ゆふべのいうし  
夕幽思

〔冬音〕

*Yūbe no Yūshi* (Rumination in the Evening)

[Fuyune]

B17 物おもひに猶も<sup>たち</sup>立まふうき雲の<sup>ゆふべ</sup>夕をいと<sup>ゆくすゑ</sup>ふ行末の空  
*Monoomoi ni nao mo tachimau ukigumo no yūbe wo itou yukusue no sora*

【宣】

【隣】 何となく<sup>たち</sup>立まよふ空の浮雲に夕はいとど物をこそおもへ

〈是又珍重に候。但つゞけがら、いかゞ。仍—〉

*Nani to naku tachimayou sora no ukigumo ni yūbe wa itodo mono wo koso omoe*

〈This is also very good. However, the flow is not good. I corrected like —〉

This poem calmly expresses painful thoughts, comparing them to the drifting clouds in the evening sky. Sen'na did not add any comments as before. Though Chōrin commented "*Kore mata chinchō* (This is also very good)", he corrected the whole poem because he was not satisfied with its flow. Although he did not point out concrete mistakes, he made corrections related to extra syllables in the first phrase, the instability of the word "*Naomo*", the low-dimensional components of the connection of "*Uki*" and "*Itou*", and the unclearness of the subject. The corrected poem successfully has a beautiful flow from the first phrase to the end while respecting the words used in the original. The lower phrase "*Yūbe wa itodo mono wo koso omoe*" clearly showed who has "*Yūshi* (rumination)" and expressed the subject.

水郷月

*Suikyō no Tsuki* (Moon in the River Landscape)

仙庵

Sen'an

A13 <sup>すむつき</sup> 澄月の影を移して <sup>(ママ)</sup> 水瀬川波の底にも秋のいろ哉

*Sumu tsuki no kage wo utsushite Minasegawa nami no soko nimo aki no iro kana*

【宣】 〈結句、いかゞ〉

〈The closing phrase is not good.〉

【隣】 〈<sup>いへたか</sup>家隆卿、「<sup>にほ</sup>湖の海や月の光のうつろへば波の花にも秋は見えけり」。  
心かはらずや〉

〈Resembles "Nio no umi ya tsuki no hikari no utsuroeba nami no hana nimo aki wa miekeri" by Ietaka. It is the same and not fresh poetic emotion〉

【慶】

This depicts the feeling of autumn in the clear light of the moon shining on the bottom of the Minase River. This poem well expresses the beauty and clearness of the moon. However, Chōrin quoted Ietaka's *waka* (#389) in *Shin kokin wakashū* and commented, "*Kokoro kawarazuya* (It is the same and not fresh)". As we know from the first part of *Eiga no taigai*, the most important thing for *waka* writing is to capture the fresh poetic emotion. Thus, Chōrin obviously showed the attitude to refuse copying the style of old *waka*. As Sen'na pointed out, the ending part of this poem is not smooth, but Sen'na just made this comment and did not correct anything. As we have seen, the corrections by Sen'na look rough in most cases. There is a possibility that Fuyune was not satisfied with Sen'na's attitude, and this might be the reason why he switched teachers, as described before.

## Conclusions

Finally, let us review *Eisō* from both Group A and Group B again and summarize the scorer's ways of correction.

Sen'na appreciated *waka* that described the scene well. On the other hand, he admonished against unnatural wordings, proscribed words, and inappropriate usage of words. Chōrin appreciated *waka* that had "Keiki" and that successfully expressed the picture of the whole *waka*. However, he admonished against *waka* that had wrong particles, bad flows, uncomfortable wording, proscribed words, duplication of words, unnecessary extra syllables, poor explanation of the poem's subject, insipid expressions, and styles that imitated old *waka*. Keian appreciated *waka* having good "Fuzei" and a deep sense of expression, and skillful allusion to an old poem. However, he also admonished against poor explanation of the subject and hackneyed expressions. Regarding the concreteness of corrections, the comments of Sen'na and Keian are simple and easy, while Chōrin's are polite detailed.

The view that *waka* poets should be careful about particles and flow by understanding the meaning of the poem's subject and should try to create smooth and clear poetry is exactly that of the traditional Nijō style. Therefore, the data obtained in this study may not contribute greatly beyond the established theory of literary history. Even so, this research is important in the sense that it supports the view on the basis of the actual corrective work by the *Jige* poets. For this reason, it is necessary to further examine and analyze the details of the data concerning *waka* corrections in order to find out the actual state of affairs within the history of *waka* in the *Jige* field and develop the idea of the "History of Corrections of *Waka*".

**Notes**

1. UENO, Yōzō (2003). *Genroku waka-shi no kiso kōchiku*. Tokyo: Iwanami Shoten.  
Ueno advocated the word "*Genroku waka-shi*" and covered the situations of both *Tōshō* and *Jige* from the perspective of *waka* history.
2. KANSAKU, Ken-ichi (2005). Bun'noji-ya Mino HIRAI-ke no bungei katsudō no shomondai. In *Mino Kajita HIRAI-ke bungei shiryō bunrui mokuroku*. Gifu: Tomika-chō Kyōiku Iinkai.
3. The cemetery for the Hirai family is located by a small mountain near Ryōfuku-ji Temple in Kajita. There are 83 grave-posts. The information about the years of birth and death of the heads of the family is based on their epitaphs. Though only the information about the epitaph of Tanshi was included in ICHIHASHI Taku's *Ko-haijin sōtai oboe-gaki* (1965, Privately printed book) before, all the epitaphs of the HIRAI family are now covered by NAKAGAWA Yutaka's HIRAI-ke bochi, boshi ichiranhyō in *Mino Kajita HIRAI-ke bungei shiryō bunrui mokuroku* (2005, Gifu: Tomika-chō Kyōiku Iinkai).
4. NIWA, Heiichi (1980). Kinsei ni okeru bungei. In *Tomika-cho shi: Ge, 5-6*. UENO, Yōzō (2005). Bungei aishita Mino HIRAI-ke. In *Mino Kajita Hirai-ke bungei shiryō bunrui mokuroku*. Gifu: Tomika-chō Kyōiku Iinkai.  
Furoku: Chikkaen sendai iei in *haikai tsune no makoto* compiled by Chikkaen Kenji (An'ei 3 Batsu-kan, owned by Gifu Prefectural Library) clearly shows the literary skills of the HIRAI family.

5. ICHIHASHI, Taku (1932). *Genroku Kajita haijin no hokku-shū*. Gifu: Kajita Elementary School.
6. *Fukuchi Shoten wahon mokuroku* (1987, July issue). Gunma: Fukuchi Shoten.  
KUSAKA, Yukio (1998). Fuyune ryakuden. In *Kinsei kokin denju-shi no kenkyū: Jige hen*. Tokyo: Shintensha.
7. Kaidai in *Nihon kagaku taikei Vol. 5,10*. Tokyo: Kazama Shobo
8. Those books were not included in *Kokusho sōmokuroku*, but were in *Mino Kamo-shi shi: Tsū-shi hen* (1980, compiled and published by Mino Kamo-shi, 592-594), however their location was not known for a long time. Recently KASHIMA Michiyo informed me that MATSUI-ya Shuzō Shiryōkan owns those books. MATSUI-ya also has been running a sake brewing business in the neighborhood of the HIRAI family. The people in MATSUI-ya are relatives of the HIRAIs. The head of the family during the Edo period was HATTORI. MATSUI-ya owns 55 documents about the HIRAI family and has two *Ōgi no Den* one of which Kenji owned before. Since its *Kanki* (publication's information) said "*Teramachi Ayanokōji sagaru machi / Ogawa Kyūbee han*", the woodblock for the publication's information part seems to have been added later, and this book may be self-published.
9. *Fukuchi Shoten wahon mokuroku* (1987, July issue). Gunma: Fukuchi Shoten. Its *Okugaki* (postscript added at the end of books or scrolls) was included in KUSAKA Yukio's *Kinsei kokin denju-shi no kenkyū: Jige hen*, 510 (1998). Tokyo: Shintensha
10. Digital images and modern translation were included in *Yukiki no matsu shiika*

compiled by Kajita Bungei Shiryō Kenkyū-kai (2006). Gifu: Tomika-chō Kyōiku Inkai.

11. *Tsurezuregusa kōen yōshū* (manuscript, one volume, owned by MATSUI-ya Shuzō Shiryōkan) was recently introduced with full modern translation in KAWAHIRA Toshifumi's *Tsurezuregusa kōshaku kō: Genroku ki no shinansho kara. Kinsei bungei Vol. 80* (July 2004) and *Tsurezuregusa kōen yōshū: Kyōhō no koten kōshaku manual. Kokubun kenkyū Vol. 53* (May 2008, Kumamoto Prefectural University).
12. KATŌ, Yumie & MANO, Michiko (2008, 2009). Tomika-chō Kyōdo Shiryōkan zō: "*Man'yōshū kanken*": Kaidai to honkoku, Jō, Ge. *Toyota Kōgyō Kōtō Senmongakkō kiyō Vol. 41, 42*.
13. KANSAKU, Ken-ichi (2012). KASHIMA Yūichi kashū "*Sachōshū*": Kyōhō Mino *waka-shi no ichi shiryō. Tōkai kinsei Vol. 20*.  
Though Chōrin's death year had been considered to be before Kyōhō 13 according to KUSAKA Yukio's *Kinsei kokin denju-shi no kenkyū Jige hen* (1998, Shintensha, 107), it was determined to be Kyōhō 8 based on an article in the anthology of KASHIMA Yūichi's *Waka "Sachōshū"* in *Baisho manpitsu* #25 in the Murakami Bunko Collection at Kariya-shi Central Library.
14. Another early example is that of OKAMOTO Sōkō, Edo poet. His *Eisō* was corrected by several teachers from both *Tōshō* and *Jige*.
15. Many beginner's manuals for *waka* were published during the Meiji and Taishō Periods in books such as *Waka kōgi roku* compiled by Dainippon Tanka Kai (1911, Bunkōdō) and the same title but different book *Waka kōgi roku*



compiled and published by Dainippon Waka Kenkyū Kai (1913). There are examples of *waka* corrections at the end of these books.

16. The following books analyze and instruct various aspects of *waka* corrections.  
ŌTANI, Shunta (1994). *Yōmei Bunko shozō KONOE Nobuhiro jihitsu eisōru ni tsuite. Kinsei bungei Vol. 60.*

ŌTANI, Shunta (1994). *Waka no keiko to tensaku: KONOE Nobuhiro, Hisatsugu Fushi no baai. Kokugakuin zasshi Vol. 95-11.*

UENO, Yōzō (1999). *Kinsei kyūtei no waka kunren "Manji oten" wo yomu.* Kyoto: Rinsen Shoten.

SUZUKI, Ken-ichi (2009). *GOMINOO-IN no waka tensaku hōhō.* In *Kinsei tōshō kadan no kenkyū: zōteiban.* Tokyo: Kyūko Shoin.

ŌYAMA, Kazuya (2012). *GOMINOO-IN no karon to tensaku shidō.* *Kokugo kokubun Vol. 81-5.*

KUBOTA, Keiichi (2003). *Kinsei Reizei-ha kadan no kenkyū.* Tokyo: Kanrin Shobō.

MORITA, Teiko (2012). *Kōkaku Tennō to waka tensaku.* Speech at *Waka Bungakkai Kansai Reikai* at Osaka University.

TAKEI, Kazuto (2009). *YAMASHINA Tokitsugu no eisō to sono hyōgo.* In *Chūsei kotenseki-gaku josetsu.* Osaka: Izumi Shoin.

17. ASADA, Tōru (2002). *Kagaku to kagaku-sho no seisei.* In *Gensetsu to text gaku from Insei-ki bunkaronshū 2.* Tokyo: Shinwa Sha.

ASADA's book suggests that the corrections of *waka* started in the Insei period (later Heian period). On the other hand, when it ended is unclear the collection owned by the Nagoya City Museum which had been owned by the ITŌ Jirōzaemon family (founder of the Matsuzaka-ya Department Store) has many *Eisō* that Sukeyosi (13th head) and Sukemasa (14th head) wrote and

Corrections of Waka Poems in the Genroku Era (KANSAKU Ken-ichi)

were corrected by REIZEI Tamenori (1777-1848) and Tametada (1824-1885) and other Reizei School poets. The most recent one is dated Meiji 32 (1899). This evidence is very impressive if we consider cultural continuity.

18. KANSAKU, Ken-ichi (2009). KAGAWA Sen'na katen eisō: Jō. *Kinjō Gakuin Daigaku ronshū: jinbun kagaku hen Vol. 5-2*.

KANSAKU, Ken-ichi (2009). KAGAWA Sen'na katen eisō: Ge, tsuketari, KAGAWA Kagechika katen eisō. *Kinjō Gakuin Daigaku ronshū: jinbun kagaku hen Vol. 6-1*.

Those books include digital images and modern translations of 22 *Eisō* scored by Sen'na and one *Eisō* scored by Kagechika.

19. KANSAKU, Ken-ichi (2013). *Renpekishū: Baigetsudō-mon to Chōga-mon to*. In *Kinsei waka-shi no kenkyū 3-1*. Tokyo: Kadokawa Gakugei Shuppan.

20. KANSAKU, Ken-ichi (2013). Rakken OKA Toshinao to sono shūhen. In *Kinsei waka-shi no kenkyū 2-6*. Tokyo: Kadokawa Gakugei Shuppan

21. This is a booklet made by splitting *Eisō* corrected by KAGAWA Sen'na in half vertically. This is rare and precious because it keeps its original form, unlike the other two (*Hojuken eiga* and *Hojuken zatsuei*), which have been transcribed. Not much information is known about the poet, TERAJ Genpaku. And comments by Sen'na are simple. I would like to introduce all the three books in the near future.

22. KANSAKU, Ken-ichi (2013). KONZE Keian no itsuji. In *Kinsei waka-shi no kenkyū 1-4*. Tokyo: Kadokawa Gakugei Shuppan.

KANSAKU, Ken-ichi (2007). KONZE Keian katen eisō. *Kinjō Gakuin*

*Daigaku ronshū: jinbun kagaku hen Vol. 3-2*. This study has digital images and modern translations of four *Eisō* scored by Keian.

23. NOMA, Kōshin (1987). Haikai hiyori geta. In *Danrin sōdan*. Tokyo: Iwanami Shoten.
24. KANSAKU, Ken-ichi (2013). Tenja to shite no MIZUTA Chōrin. In *Kinsei waka-shi no kenkyū 1-3*. Tokyo: Kadokawa Gakugei Shuppan.  
KANSAKU, Ken-ichi (2007, 2008). MIZUTA Chōrin katen eisō: Jō, Ge. *Kinjō Gakuin Daigaku ronshū: jinbun kagaku hen Vol. 4-1 and Vol. 4-2*.  
Those essays have digital images and modern translations of 23 *Eisō* scored by Chōrin.
25. The information about payments or gifts to the scores is not found in the documents of the HIRAI family at this point. *Ikeisai kikigaki* by ARUGA Chōhaku, *Kamigata Jige* poet, mentioned the attitude as a master *waka* teacher "*Uta wo tensakusuru ni konryūmon to hakaimon tonon futatsu arukoto*." NISHIDA, Masahiro (2006). Chōhaku no karon: *Ikeisai kikigaki* wo yomu. In *MATSUNAGA Teitoku to monryū no gakugei no kenkyū*. Tokyo: Kyūko Shoin
26. The main object of this study is to list the methods of correction by the scorers and compare them to each other. The original *Eisō* of both Group A and Group B were quoted from the one corrected by Sen'na. It seems that Chōrin's new corrected poem comes after the word "乃— (*Yorite*)".  
KANSAKU, Ken-ichi (2005). Genroku-ki kajin no tensaku shiryō. *Kinjō Gakuin Daigaku ronshū: jinbun kagaku hen Vol. 1-1, 2*  
This study has digital images and modern translations of all the *Eisō* of Group A and Group B.

27. This is quoted from *Eisō* corrected by Chōrin for Fuyune (owned by KANSAKU Ken-ichi).
28. *Kinsei kagaku shūsei: Chū*, 44 (1997). Tokyo: Meiji Shoin.  
The same kind of article can be seen in *Tōgi kikigaki*, 88.
29. This is quoted from *Eisō* corrected by Chōrin for KONISHI Munetake (owned by Tōkyo Daigaku Bungakubu Kokubungaku Kenkyūshitsu).
30. *Kinsei kagaku shūsei: Chū*, 90 (1997). Tokyo, Meiji Shoin.

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