

A Story to be Read Poetically: The *Shōmonshō* Commentary's Exegesis of the *Tales of Ise*

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Abstract

This article focuses on the *Shōmonshō*, a record of Sōgi's *Ise* lectures produced by his great disciple Botanka Shōhaku 牡丹花肖柏 (1443-1527), I examine here in particular, the manner of its interpretive procedure—to borrow the *Shōmonshō*'s own language, its “reading-as” (*yomi-nashi* 読みなし) of the story—in order to discern the precise nature of that Sōgi-school style of exegesis to which, as its direct record, the *Shōmonshō* bears uniquely crucial witness.

【日本語要旨】

本稿は、宗祇の講釈をその高弟であった牡丹花肖柏（1443—1527）が聞書した『肖聞抄』を採り上げ、宗祇流の講釈聞書としての『肖聞抄』の特質を、物語の読み解き方（『肖聞抄』の言葉で言えば「読みなし」）を通して考えてみることにしたい。『肖聞抄』は、著された時期からもまた後代への影響の大きさからも宗祇—三条西家流の『伊勢物語』理解の根幹をなす資料と言え、以降の宗祇流注釈の展開を窺う上でも第一に検討されるべき資料と考えられる。

Introduction

In the exegetical history of the *Tales of Ise* (*Ise monogatari* 伊勢物語), there exists a group of commentary texts known as the *kyūchū* 旧注, or “older commentaries,” represented above all by Ichijō Kaneyoshi’s 一条兼良 (1402-1481) famous *Ise monogatari Gukenshō* 伊勢物語愚見抄 and by texts in what is called the Sōgi-Sanjōnishi tradition, so named for its beginnings with the *renga* 連歌 master Sōgi 宗祇 (1421-1502) and its continuation over generations by members of the aristocratic Sanjōnishi 三条西 household.¹ This group is juxtaposed against its predecessors, the so-called *kochū* 古注, or “ancient commentaries” known chiefly for their prolific tendency to draw fantastical connections between the *Ise* and various teachings of esoteric Buddhism, as exemplified in the *Waka chiken shū* 和歌知顕集 commentary, or the *Reizei-ke-ryū Ise monogatari shō* 冷泉家流伊勢物語抄 (Reizei-household Teachings on the *Tales of Ise*). To date, there have been several attempts to clarify the nature of the contradistinction in content that separates the “older commentaries” from this even earlier “ancient” group, as well as attempts to situate their novelty in a specific historical context.² Moreover, even among the various later-Muromachi commentary texts (*chūshakusho* 注釈書) and “lecture records” (*kikigaki* 聞書) usually taken to constitute the “older commentaries” grouping, texts in the Sōgi-Sanjōnishi tradition have often been characterized as forming a unique subgroup, in particular for the notable difference between their own commentary approach and that found in the *Ise monogatari Gukenshō*.³

The distinctiveness of these Sōgi-Sanjōnishi-school commentaries on the *Tales of*

¹ Regarding this concept of *kyūchū* 旧注 (“older commentaries”), see Ōzu Yūichi 大津有一, *Ise monogatari kochūshaku no kenkyū* 伊勢物語古註釈の研究 (Ishikawa Kokubun Gakkai, 1954; rev. & exp. ed., Yagi Shoten, 1986); also Aoki Shizuko 青木賜鶴子, “*Ise monogatari kyūchūron* josetsu: Ichijō Kaneyoshi to Sōgi to” 伊勢物語旧注論序説：一条兼良と宗祇と, *Joshidai bungaku (kokubun-hen)* 女子大文学 (国文篇) 37 (1986.3).

² See, e.g., Ōzu Yūichi, *Ise monogatari kochūshaku no kenkyū* (v.s.); Katagiri Yōichi 片桐洋一, *Ise monogatari no kenkyū (kenkyū-hen)* 伊勢物語の研究 [研究篇] (Meiji Shoin, 1968.2).

³ Aoki Shizuko, “Muromachi kōki *Ise monogatari chūshaku no hōhō*: Sōgi, Sanjōnishi-ke-ryū

Ise, as others have noted,⁴ can be said to lie in their unique style of textual interpretation. At the same time, however, when we compare within this subgroup those earlier texts that transmit Sōgi's teachings more directly—such as the *Shōmonshō* 肖聞抄, the *Sōchō kikigaki* 宗長聞書 (also known as *Sōkan kikigaki* 宗歎聞書), and the *Yamaguchi-ki* 山口記—against a later lecture record reflecting the influence of Sanjōnishi Sanetaka (1455-1537) like the *Iseishō* 惟清抄 (recorded by Kiyohara Nobukata 清原宣賢), or again against the *Ketsugishō* 闕疑抄 from the lectures of Hosokawa Yūsai 細川幽齋, while there do exist certain shared tendencies uniting all these texts in opposition to Ichijō Kaneyoshi's own methods of commentary, at many points they also display differences with each other. Indeed, even in those specific commentary entries often cited as representative of lectures in the Sōgi-Sanjōnishi tradition, not all texts of the school agree, with some assessments appearing, e.g., uniquely in the *Shōmonshō*, or uniquely in the *Iseishō*. For an account of how Sōgi-Sanjōnishi-school lectures on the *Tales of Ise* developed over time, therefore, and an exploration of their motivating concerns, it is precisely at the level of such individual commentary entries that comparison and analysis is required. Simultaneously, in order to grasp the guiding purpose of those teachings passed down by the Sōgi-Sanjōnishi school, it is also necessary, when analyzing texts produced as records of lectures on the *Tales of Ise*, to consider their contents within the broader context of classical literary exegesis as a whole.

This article is my attempt at such a study. Focusing on the *Shōmonshō*, that record of Sōgi's *Ise* lectures produced by his great disciple Botanka Shōhaku 牡丹花肖柏

wo chūshin ni” 室町後期伊勢物語注釈の方法：宗祇・三条西家流を中心に, *Chūko bungaku* 中古文学 34 (1984.10); see also by same author the article cited above (see note 1).

⁴ See Yamamoto Tokurō 山本登朗, *Ise monogatari-ron: buntai, shudai, kyōju* 伊勢物語論 文体・主題・享受 (Kasama Shoin, 2001); the Aoki Shizuko articles cited above (notes 1 and 3); Ōtani Shunta 大谷俊太, “Narihira-zō no henbō: *Ise monogatari kyūchū-ron*” 業平像の変貌：伊勢物語旧注論, in *Tenkai suru Ise monogatari* 展開する伊勢物語 (Kokubungaku Kenkyū Shiryōkan, 2006); and by the same author “Yojō to rinri to: *Ise monogatari kyūchū-ron yoteki*” 余情と倫理と：伊勢物語旧注論余滴, *Josetsu* 叙説 33 (2006.3).

(1443-1527),⁵ I examine the manner of its interpretive procedure—to borrow the *Shōmonshō*'s own language, its “reading-as” (*yomi-nashi* 読みなし) of the story—to discern the precise nature of that Sōgi-school style of exegesis to which, as its direct record, the *Shōmonshō* bears uniquely crucial witness.

A Story to be Read Poetically

Despite her promise to reunite in the coming fall, when the season arrived he received from her a maple-leaf, upon which was inscribed a poem announcing their separation. Without any notice of her intended destination, she had disappeared. Finding himself thus left behind, reportedly the man sent after her a curse, employing the gesture known as *ama no sakate* 天の逆手 (*lit.* “hands [turned] upward [to] the sky”). All this occurs in Chapter 96 of the *Tales of Ise*, which has long attracted attention for its uniqueness among the work's 125 chapters,⁶ not only for this unpleasant episode of curse-casting that it contains, but also for the ominous words with which it concludes: “‘He’ll soon find out [if curses work],’ people said—so the story goes.”⁷ To explain these actions in the latter part of Chapter 96, behavior somewhat difficult to accept from someone like the *Ise*'s protagonist, the *Shōmonshō* commentary provides the following analysis:

あまのさかてをうちて

古注に種々あり。不用之。一禪御説には、彦火々出見尊の兄のみことに

⁵ For the early date of its composition, as well as for the outsized influence it had upon later ages, the *Shōmonshō* can be characterized as a core text in the Sōgi-Sanjōnishi school of *Ise* exegesis, a document whose analysis is crucial to any understanding of the developmental path such Sōgi-style commentaries would end up taking over the course of history.

⁶ Abe Toshiko 阿部俊子, *Ise monogatari (ge)* 伊勢物語 (下) (Kōdansha (Gakujutsu Bunko), 1979), p. 109.

⁷ For this and all other English renderings of quotations from *Ise monogatari* below, including those excerpts from the *monogatari* text discussed in the many translated selections from various commentaries, the translation used is that of Joshua S. Mostow and Royall Tyler, *The Ise Stories* (University of Hawai'i Press, 2010). Occasional modifications to the Mostow & Tyler text have been made at need.

つりばりをさかてに返すとて、のろしき詞をのたまへる事を引給へり。さも有ぬべし。当流の心は、あまのかづきする時は、さかさまに入とて、手にて浪をうちて入なり。そのことわざ、くるしき物なるを、我おもひによそへてうらむる心也。詞にいでして切にうらむるをのろうと書なせり。是、作物語の作法也。此物語はいかにも幽玄によみなすべき事とぞ。しかれば、さしむきていへる事をも、やはらかにいふべき事なるべし。

ama no sakate wo uchite

lifted his hands above his head, fingers stretched skyward

In the old commentaries one finds various [theories]. These are to be rejected. The Retired Ichijō Regent's theory cites the episode in which Hikohohodemi-no-mikoto, in restoring to his elder brother the [latter's] fishhook, [held it] turned bottom-upwards (*sakate*), pronouncing words of malediction. This [parallel] is indeed appropriate. Regarding the meaning as our school sees it: when diving fisherwomen (*ama*) go underwater, they enter upside down (*sakasama*, i.e. head-first), hitting (*uchite*) the waves with their hands as they enter. What this figure of speech does here is express resentment by comparing the hardship [of such diving toil] to the man's own personal feelings. The expression "curse" is used to convey in words the sharpness of his resentment. Such a manner of writing is the way of fictional stories. **And this, so they say, is a story decidedly meant to be read with poetic depth.** Thus it is that even objects of coarser speech are spoken of therein with deliberate refinement.

—*Shōmonshō* 96⁸

⁸ Quotations from the *Shōmonshō* are taken from a Tenbun 天文 4 (1535) copy of the Bunmei 文明 9 (1477) text-type, a manuscript in the Katagiri collection, as presented in *Ise monogatari kochūshaku korekushon 2: Ise monogatari kikigaki Bunmei 9-nen-bon Shōmonshō Sōgi-chū kakiire, Ise monogatari-shō Reizei Tamemitsu-kō* 伊勢物語古注釈コレクション2: 伊勢物語聞書 文明九年本肖聞抄宗祇注書入・伊勢物語抄 冷泉為満講, ed. Katagiri Yōichi (Izumi Shoin, 2000). Also consulted was a Keichō 慶長 12 (1607) copy of the Bunmei 12 (1480) text-type, likewise from the Katagiri collection, as presented in Katagiri Yōichi, *Ise monogatari no kenkyū (shiryō-hen)* 伊勢物語の研究〔資料篇〕 (Meiji Shoin, 1969.1). Throughout this article, in quotations from the *Shōmonshō*, all phrases marked off with angle brackets <> are found uniquely in manuscripts reflecting the Bunmei 12 text-type. In all cases, voicing marks added by author.

Unlike what might be called the more academic approach of the “Retired Ichijō Regent’s theory”—that is to say, of Ichijō Kaneyoshi—the *Shōmonshō*’s chief interest lies not in discovering textual sources to be plumbed. Whatever the *ama no sakate* gesture might be in point of fact, the *Shōmonshō* interprets it not as an act of curse-casting, but rather as a metaphor. Identifying it with the gesture made by diving fisherwomen when, entering the water “upside down,” they hit the waves with outstretched hands, the commentary understands performance of the gesture itself as a way of expressing the divers’ bitter lot, one used here by the protagonist to betoken the cutting bitterness of his own feelings toward the woman abandoning him. As seen in the above underlined passage, the commentary moreover takes the word “curse” as merely betokening the expression in language of the man’s “resentment,” thus continuing the metaphorical reading word-by-word.

The *Shōmonshō*’s interpretation of Chapter 96 continues with the following:

むくつけきこと

業平みづからおもひ云也。ふかくうらむる心よりかくおもふ也。

人のゝろひごとは

業平の心也。恨の切なる故に、さま―思ふ也。女の性はよはき物なれば、かゝるふかき恨にはなびきをそるゝ事やあらんと思ふこゝろにや。

mukutsukeki koto

[...in a gesture to curse her.] Scary!

This thought comes from Narihira himself. The reason for him thinking thus lies in the depth of his resentment.

hito no noroigoto wa

Does a curse [really work? Does it do nothing?]

Narihira’s own thoughts. In the sharpness of his resentment, various [ideas] run through his mind. Perhaps he imagines that, because of the weakness of feminine nature, in the face of such a sharp resentment [the woman] might yield

out of fear.

—*Shōmonshō* 96

In Kaneyoshi's commentary, the *Ise monogatari Gukenshō*, the same passage is glossed "These and the following words are those of the author" (*kore yori monogatari [no] sakusha no kotoba nari* これより物語作者の詞也),⁹ and indeed, even by contemporary standards the phrase in question—*mukutsukeki koto* ("Scary!")—was more naturally classified as a piece of narrative description. Here in the *Shōmonshō*, however, it is understood as giving expression to the male protagonist Narihira's own deep feelings of love turned to resentment. A similar treatment is given to the chapter's final sentence: "Does a curse really work? Does it do nothing? 'He'll soon find out,' people said—so the story goes." Despite the concluding *naru* that marks the sentence as hearsay, as the speculations of others—relayed second-hand—about the ultimate success or failure of the man's "curse," here in the *Shōmonshō* the very same sentence is understood, again, as serving to present Narihira's own mental state, his brooding in a resentment he feels precisely because he loves. Consistently the commentary interprets the text as if designed primarily to convey the nature of Narihira's intense feelings. Nor in this does it rely, as it did in the attempt to make sense of the bizarre expression *ama no sakate*, upon the dubious arguments of a sometimes forced logic.

Indeed such an interpretation, however strained it might seem from a modern standpoint, reflects a certain larger overarching approach, in whose understanding the text—according to the *Shōmonshō* itself (previous example, in bold)—was above all "to be read with poetic depth" (*yūgen ni yomi-nasu*). A further, even more succinct pronouncement on the fundamental nature of Narihira's character can be found in the particular exemplar of the *Shōmonshō* used by this article as base-text, a manuscript reflecting the Bunmei 文明 9 (1477) text-type from the collection of Katagiri Yōichi 片

⁹ Quotations from *Ise monogatari Gukenshō* are taken from Katagiri Yōichi, *Ise monogatari no kenkyū (shiryō-hen)* (v.s.).

桐洋一. There, appended to the commentary entry quoted above, one finds the following marginal note in *katakana*, originally from Sōgi's disciple Sōchō 宗長 (1448-1532): “Above all, Narihira is not the sort of person who would cast curses. Here [this phrase] refers to his deep resentment” (*sono ue, Narihira wo noroi nado su beki hito ni arazu; fukaku uramuru kokoro nari* 其上業平ヲノロイナトスベキ人ニ非ズ。フカク恨ムル心也). In essence, while Narihira would never engage in something as irreconcilable with “poetic depth” as casting a “curse,” to cast at a woman words of resentment prompted by the very depth of his love for her—this was entirely in keeping with Narihira’s character. For the mode of exegesis found in the *Shōmonshō*, the portrayal of this character possessed by Narihira was a central goal.

An interpretative practice that aims to “read with poetic depth,” in other words, as noted already by scholars such as Yamamoto Tokurō 山本登朗, Aoki Shizuko 青木賜鶴子, and Ōtani Shunta 大谷俊太, entails a way of reading that “seeks to discover the meaning hidden within the depths of the story” (Aoki),¹⁰ a story which possesses “a further profound dimension behind it” (Yamamoto).¹¹ What results is a method of interpreting the text against the figure of an idealized Narihira (identified thus as the male protagonist throughout), one who has been transformed from “Narihira the amorous to Narihira the merciful” (Aoki),¹² becoming indeed “an ethical, a moral Narihira” (Ōtani).¹³

This manner of exegesis, a common defining characteristic of Sōgi-Sanjōnishi-school commentaries on classical literature, takes the more negative aspects of a work—elements such as cruelty and vulgarity that fiction, by its very nature, inevitably includes for their role in human drama—and proceeds by recasting them in idealized form. Yet while the same phenomenon may also be observed in the school’s lectures on the *Kokinshū* 古今集 or on the *Tale of Genji*,¹⁴ its lectures on the *Tales of Ise* evince a

¹⁰ See Aoki 1984.10 (op. cit., note 3), p. 43.

¹¹ See Yamamoto 2001 (op. cit., note 4), p. 284.

¹² See Aoki 1984.10 (op. cit., note 3), p. 40.

¹³ See Ōtani 2006, “Narihira-zō no henbō: *Ise monogatari* kyūchū-ron” (op. cit., note 4), p. 55.

particularly strong tendency towards this interpretive practice of “read[ing] with poetic depth,” most likely because the life therein recounted was that of none other than the legendary poet Ariwara no Narihira. In the opening section of the *Shōmonshō* commentary, the *Tales of Ise* is characterized as a work in the following terms:

一、伊勢が筆作にをきても、ある説に宇多御門へ奉るよしをいへり。当流に不用之。当流に云る所は伊勢と云女、七条の後宮へ業平一期の事をかたり奉る事をするせりと定て、此内、業平自記の詞も相交れり。所詮只作物語と見侍るべき也。されば源氏物語のやうにはあらず。業平一期の事をかけるうちに少々旧哥などを取よせて、かける所は皆作物語の作法也。一条の禪閣の御注にも作物語のよし見え侍りき。[...]

As to how [Lady] Ise came to write the text, according to one theory, it was something offered up to Emperor Uda. Our school however rejects this. Our school’s stance is that the woman known as Ise put into writing the story of Narihira’s life as she had recounted it to the Shichijō Empress, within which was also included material from Narihira’s own writings. As a whole, however, it should be seen as simply a fictional story, though not one akin to the *Tale of Genji*. The various passages, built on old poems and the like, that she inserted into her account of Narihira’s life, are all of them [examples of] this fictional writing technique. Further discussion of the text’s fictional character can be found in the Retired Ichijō Regent’s commentary. (...)

—*Shōmonshō*, Opening

The *Tales of Ise*, though it “also included material from Narihira’s own writings,” was considered to be “a fictional story” giving an “account of Narihira’s life (*ichigo* —

¹⁴ See Unno Keisuke 海野圭介, *Waka wo yomitoku, waka wo tsutaeru: tōshō no kotengaku to Kokin denju* 和歌を読み解く 和歌を伝える 堂上の古典学と古今伝受 (Bensei Shuppan, 2019), pp. 55-75.

期).¹⁵ Regarding the same Narihira, placed by the *Kokinshū*'s “Kana Preface” (*kana-jo* 仮名序) among the Six Immortals of Poetry (*Rokkasen* 六歌仙), one finds in the *Kobun* 古聞 commentary—Shōhaku's record of *Kokinshū* lectures given by Sōgi over a period of 14 years, starting in Bunmei 13 (1481)—entries like the following:

在原のなりひらは—

哥をふかく案じ給へるに、詞のたらぬ処ある也。つねの余情よりもふかゝるべし。

¹⁵ For Sōgi, the protagonist's “life” (*ichigo*) was the indispensable structuring framework from which all attempts to understand the story must proceed. In the *Kobun* commentary—Shōhaku's record of *Kokinshū* lectures given by Sōgi over a period of 14 years, starting in Bunmei 13 (1481)—one finds the following discussion of the relationship between a “person's life” (*hito no issshō* 人の一生) and his “poetry” (*uta* 哥), here in reference to the mid-Heian poetess Lady Ise:

たちぬはぬ衣きし人も

龍門は仙人の住し旧跡となん。仙人はたちぬはぬ衣をきると云々。[…] 又云、伊勢が仲平に忘られて大和へゆきし比の事也。されば、人もとりもちぬ事思かへし—苦勞したるは、此山姫の無用の布さらしたる様に似たるとよそへて思ふ心也。伊勢常に物思ひけるに述懐の哥多し。愼じて其人の一生の事を聞て哥をも心うべし云々。

tachi-nuwanu kinu kishi hito mo [naki mono wo nani yamahime no nuno sarasu ramu]

[Since they are gone now—] / those who were clad in garments / uncut and unsewn— / [why should the mountain goddess / persist in bleaching her cloth?]

Ryūmon[-ji Temple] was by repute the former abode of a certain immortal (*senjin*). Such immortals are said to “[be] clad in garments uncut and unsewn.” ... [This poem] is moreover said to belong to that period when [the Lady] Ise, forgotten by Nakahira, had left (the Capital) for the Yamato region. As such, the sense of the poem is a comparison she draws between her own ceaseless bouts of anguish at another's indifference and the kindred toils of this “mountain goddess” in “bleaching her cloth” only for it to go unused. Due to [Lady] Ise's tendency to brood over her feelings, many of her poems fall in the category of personal complaint (*shukkai*). As a rule, it is said that in learning about a given person's life, one will also come to understand his poetry.

—*Kobun*, vol. 17, Miscellaneous I, poem 926

Likewise, in the *Ryōdo kikigaki*, a commentary on the *Kokinshū* produced before the *Kobun*, and by Sōgi himself as a record of lectures by his own teacher Tō no Tsuneyori 東常縁, one finds: 伊勢はつねに物思ひをのみしけるよし家集にもみえ侍れば、歌に述懐のおほき也。これのみならず、歌人の一期のやうを尋しりて其歌の心をしれとぞ。 (“Because [Lady] Ise, as seen also in her own *waka* collection, is always brooding over her feelings, much of her poetry falls in the category of personal complaint. As it is said, and not in her case alone: discover the nature of a poet's life and you will learn the meaning of his poetry”—*Ryōdo kikigaki*, vol. 17, Miscellaneous I, poem 926).

しぼめる花の一

詞のすこしたらぬ所のたとへ也。句残れるとは、心のあまりあるよし也。智者堪能などのことばすくなき類なるべし。心ふかく、いいきらずして、残おほかるがごとく也。こと葉おほきものゝしなすくなきともいへり。言を巧にして仁すくなきなどいふがごとし。哥道の肝心なり。可思とぞ。

Ariwara no Narihira wa...

[The poetry of] Ariwara no Narihira [tries to express a surfeit of emotion in not enough words.]¹⁶

Given how deeply he ruminates when [composing] poetry, there are times when his words are not enough. [The effect then] is deeper than the usual sort of “lingering sympathy” (*yojō*).

shibomeru hana no...

[It resembles] a faded flower [with a lingering fragrance.]

This is a metaphor for situations where words are not quite enough. The “lingering fragrance” (*nioi nokoreru*) signifies a “surfeit of emotion.” This is akin to other [proverbial figures] of few words—“enough for the wise man,” etc. It is like those cases where emotion is too deep for words to express it fully, and much is left unsaid. Alternatively, too many words can be called a dearth of substance, like the critique of being skilled in words but lacking in principles. In the Way of Poetry this is crucial, and should, it is said, be given reflection.

—*Kobun*, “*Kana Preface*”¹⁷

¹⁶ Here and in other direct excerpts from the text of the *Kokin wakashū*, the translation used is that of Helen Craig McCullough, *Kokin Wakashū: The First Imperial Anthology of Japanese Poetry* (Stanford, 1985), with occasional modifications (e.g. this line, which she renders as “tries to express too much content in too few words”). More oblique references to phrases in the *Kokinshū* text, however, have not necessarily followed her translation.

¹⁷ Quotations from the *Kobun* are taken from “Shiryō shōkai: zaidan hōjin Maeda Iktokukai Sonkeikaku Bunko-zō Tenbun 15-nen Sōjin okugaki ‘*Kokin wakashū* kigigaki [=*Kobun*]’ narabi ni kōkanki (honmon-hen)” 資料紹介：財団法人前田育徳会尊経閣文庫蔵天文十五年宗訊奥書「古今和歌集聞書〈古聞〉」並びに校勘記 本文篇, eds. Hirasawa Gorō 平沢五郎, Kawagami Shin’ichirō 川上新一郎, and Ishigami Hidemi 石神秀美, *Shidō bunko ronshū* 斯道文庫論集 22 (1988.3). Voicing marks added by author.

As a story with roots in the “words” of Narihira, that poet of profound “lingering sympathy (*yojō* 余情)” whose “emotion [was] too deep for words to express it fully,” as indeed a story constructed wholly around Narihira’s own life and poetry, the *Tales of Ise* was a work that readers actively sought to “read with poetic depth,” and whose potential to be thus “read with poetic depth” was by those readers actively assumed.

Analyses Based on “Deeper Meaning”

In Chapter 76, the Nijō Empress (known then as Mother of the Crown Prince) makes a pilgrimage to one of the tutelary shrines of her natal Fujiwara clan—the shrine known as Ōharano 大原野. On this occasion, a certain old man in her retinue (i.e. Narihira), granted the favor of receiving the customary gift directly from the Empress herself, presents her with a poem in response. The *Shōmonshō* interprets this poem in the following way:

大原やをしほの山もけふこそは神代のことも思ひ出らめ

神代のこともとは天照太神とあまのこやねのみことは陰陽二神の末、君臣合躰の神にておはしませば、をしほの山もけふの御まゐりをうれしくみるらんといふ也。春宮の御母儀なればかく云也。＜二月上の卯日、十一月中の子日祭あり。文徳御宇仁寿元年にはじまる。其祭を藤氏の後の宮よりおこなはると云々。＞ 下の心は、二条後に逢奉りし事を神代のこともとはいへり。むかし事といはむとて神代と云也。

Ōhara ya Oshio no yama mo kyō koso wa kamiyo no koto mo omoiizu rame

Noble Ōhara, / where the hill of Oshio / today of all days / surely recalls with feeling / those times once known to the gods!

As for the phrase *kamiyo no koto mo* (“[recalls] those times once known to the gods”): because [the gods] Amaterasu Ō-mi-kami and Ama-no-koyane-nomikoto, being ultimate scions of the dual gods of Yin and Yang, figure in divine terms the harmony of prince and minister, [the poem] offers that even Mount

Oshio itself must be looking upon the day’s visit with satisfaction. [The poet] says this because [the ministerial-lineage Nijō Empress] is the Crown Prince’s mother. <A ceremony was held [there] on a rabbit-day in early Second Month and on a rat-day in mid-Eleventh Month. [This custom] began in the first year of the Ninju era (851), during the reign of Emperor Montoku. It is said that this ceremony was carried out by an empress of Fujiwara lineage.> The deeper meaning (*shita no kokoro*) of the phrase “[recalls] those times once known to the gods” is as a reference to [the poet’s] past rendezvous with the Nijō Empress. Here “known to the gods” is a way of communicating “a long time ago.”

—*Shōmonshō* 76

After first citing the example of the divinities Amaterasu Ō-mi-kami 天照大神 and (ultimate ancestor of the Fujiwara clan) Ama-no-koyane-no-mikoto 天兒屋根尊, whose relationship of harmony has endured unbroken since the age of the gods, the *Shōmonshō* presents an interpretation of the poem as celebratory, as a verse offered in commemoration of the pilgrimage thus made by a Fujiwara-born mother of a Crown Prince (the Nijō Empress Takaiko 高子) to the tutelary deity of her natal clan. The commentary then continues with an explanation (underlined) of the poem’s “deeper meaning” (*shita no kokoro* 下の心)¹⁸—namely, that with the phrase “those times once known to the gods” Narihira was making reference to his own past tryst with the Nijō Empress (belonging now to a period similarly remote).

Interpretations in this vein that make appeal to a “deeper meaning” represent an exegetical method also encountered in Sōgi-school commentaries on the *Kokinshū* such as the *Ryōdo kikigaki* 両度聞書 and the *Kobun*, a method that seeks to explicate the deeper significance that lies not apparent on the surface of a poem’s diction, but rather

¹⁸ Other references in the *Shōmonshō* to such *shita no kokoro* readings are found in commentary entries to chapters 6, 17, 24, 65, 76, and 101.

obscured beneath it.¹⁹ What is here advanced as the “deeper meaning” of the “Noble Ōhara” poem is a reading that takes the verse to be a gesture of more than merely celebratory intent towards the Empress, a reading that sees it as expressing, through allusions to their one-time affair, the poet’s still wistfully-remembered passion for the lady. Motivating such an exegetical procedure was an assumption that this in fact was the true meaning of the poem, albeit one unexpressed on the poem’s surface. This in turn was most likely itself motivated by an active demand for readings of the *Tales of Ise* as the story of the love affair between the narrative’s “old man” (Narihira) and the Nijō Empress, as sketched out in Chapters 3, 5, and 6.

In a certain light, such an interpretation might seem to arrive at a more universalist reading, having correctly perceived here the deeper theme of the poet’s love, which the poetry of love so often opts not to express directly.²⁰ Yet where the same verse appears in the *Kokinshū*—under the headnote “Composed on the day of a visit to Ōharano [Shrine] by the Nijō Empress when she was still known as the Mother of the Crown Prince” (vol. 17, Miscellaneous I, poem 871, Narihira Ason)—the corresponding discussion found in the *Kobun* commentary, which records *Kokinshū* lectures by Sōgi himself, is in fact quite different. There the “Noble Ōhara” poem is, by contrast, explained as a gesture towards the Empress of celebratory intent wholly, and it is noteworthy that unlike in the *Shōmonshō*, no further interpretation follows of any

¹⁹ See Katagiri Yōichi, *Chūsei Kokinshū chūshakusho kaidai 3* 中世古今集注釈書解題 三 (Akao Shōbundō, 1981), pp. 270-278.

²⁰ This kind of interpretation continues to find support in even some modern commentaries. Ishida Jōji 石田穰二, for example, in his *Shinpan Ise monogatari* 新版 伊勢物語 (Kadokawa Shoten (Kadokawa Bunko), 1979), translates this poem with the same sense of a romantic context as seen in the *Shōmonshō* itself. Takeoka Masao 竹岡正夫, by way of contrast, in his work *Ise monogatari zenhyōshaku* 伊勢物語全評釈 (Yūbun Shoin, 1987)—where he reviews the various competing interpretations—argues against such an understanding. It must be noted, however, that in both cases the scholars have arrived at their interpretations through considered study of the story’s text, and while scholarly opinion on the proper interpretive approach for *Ise monogatari* as a work of fiction is not evenly divided, both schools of thought, even from a modern point of view, offer interpretations that can be justified. Nonetheless, the idea of objections being raised to reading the work thus as a story of love was not, in all likelihood, one that *Ise* exegesis of the Sōgi school ever anticipated.

“deeper meaning” involving associations of love.

おほ原やをしほの山も

日神と天兒屋根尊とは陰陽の神として神代合躰の約を思ふなるべし。二条后藤家也。皇太子は天子とならせ給ふべき事なれば、神代の御契のたゆまじき心をよめり。御息所参詣あるに、をしほの山も思ふらんと也。

Ōhara ya Oshio no yama mo

Noble Ōhara, / where the hill of Oshio / [today of all days / surely recalls with feeling / those times once known to the gods!]

The Sun goddess and Ama-no-koyane-no-mikoto being the gods of Yin and Yang, here one should think of the bond of harmony these two made during the age of the gods. The Nijō Empress is of the Fujiwara house. Because [her son] the Crown Prince will later become Emperor, what this poem conveys is the hope that this sacred covenant from the age of the gods might never fail. Here the phrase “the hill of Oshio...surely recalls” is used because the pilgrimage is one undertaken by the Mother [of the Crown Prince].

—*Kobun*, vol. 17, Miscellaneous I, poem 871

Moreover, while not made explicit in the *Kobun*, should one consult the earlier *Ryōdo kikigaki*, Sōgi’s record of *Kokinshū* lectures by his own teacher Tō no Tsuneyori 東常縁, there one finds it stated definitively that the poem is not to be interpreted as containing any “sense of love” (*koi no kokoro* 恋の心):

大はらやをしほの山もけふこそは神代の事も思ひ出づらめ

神代の事もとは、天照大神、春日明神は陰陽の二神にて君臣合躰の御神也。今、二条后は御子に春宮をもちたてまつり給へば、又君臣の契りかはり給はず。されば、小塩山も神代を思いづらんといへり。恋の心はあ**るべからず**。

Ōhara ya Oshio no yama mo kyō koso wa kamiyo no koto mo omoiizu rame
Noble Ōhara, / where the hill of Oshio / today of all days / surely recalls with
feeling / those times once known to the gods!

As for the phrase *kamiyo no koto mo* (“[recalls] those times once known to the gods”): Amaterasu Ō-mi-kami and Kasuga Myōjin, being the dual gods of Yin and Yang, figure in divine terms the harmony of prince and minister. Because in the given case the son of the [ministerial-lineage] Nijō Empress is himself the Crown Prince, here too [the issue] is the bond between prince and minister. This is the reason for the phrase “the hill of Oshio...surely recalls...those times once known to the gods.” There can be no sense of love here.

—*Ryōdo kikigaki*, vol. 17, Miscellaneous I, poem 871²¹

The absence, both in the *Ryōdo kikigaki* and in the *Kobun*, of any interpretation taking the verse to be a love poem, probably stems from the *Kokinshū*'s own assignment of the poem to one of its “Miscellaneous” (*zō* 雑) volumes, as well as from the fact that likewise in the poem's preface, no reference is made to the love story between Narihira and the Nijō Empress as background.²² And it is worth noting that such an exegetical procedure, even from a modern perspective, is a sound one to follow in interpreting poems found in the *Kokinshū*. Yet above and beyond this, given the utmost importance laid in Sōgi's *Kokinshū* lectures on didactical considerations,²³ in analysis of a poem thus identified as embodying “the harmony of prince and minister,”

²¹ Quotations from the *Ryōdo kikigaki* are taken from the Prince Hachijōnomiya Toshihito 八条宮 智仁 autograph text in the Imperial Household Archives, as presented in *Chūsei Kokinshū chūshakusho kaidai 3* (op. cit., note 19). Voicing marks added by author.

²² The Sōgi school's understanding of the *Kokinshū* laid great importance upon elements of the anthology framework, such as prefatory notes (*kotobagaki* 詞書) to poems and their authorial attributions. Particularly stressed as fundamental for interpretation was a poem's placement within one of the anthology's thematic subject divisions (*budate* 部立), as can be seen in a number of commentary entries: e.g., *budate no kokoro nari* 部立の心也 (*Ryōdo kikigaki*, vol. 13, Love III, poem 631), *budate wo miru koto daiichi no narai nari* 部立をみる事第一の習也 (ibid., poem 634).

²³ This didactic style of interpretation in Sōgi-school *Kokinshū* lectures has seen frequent mention

there was simply no leeway to accommodate any such “sense of love.” Indeed all associations here with love were likely actively eschewed.

Nor is this case a unique one. As above with Chapter 76 of the *Tales of Ise* and volume 17 of the *Kokinshū*, while there are several examples of the same poem being found in both texts, Sōgi made a conscious distinction between the two in the manner of exegesis he employed. Chapter 65 is illustrative. Here, after a certain man (i.e. Narihira) has been with a woman clearly intended to be understood as the Nijō Empress, he finds himself plagued by a passion so overwhelming that he seeks divine assistance in its removal. When in turn his religious offerings also prove to be in vain, he composes the poem, “That most solemn rite / done beside the cleansing stream / to purge me of love: / alas, in the end the gods / saw fit to reject it all!” The entry on this poem in the *Shōmonshō* reads as follows:

恋せじとみたらし川にせしみそぎ神はうけずも成にける哉

猶いやましに恋しければ、神はうけぬるにやと也。此哥、古今には不逢恋に入也。此物語の哥、勅撰に入時心かはる事おほし。可受師説。

koi seji to mitarashi-gawa ni seshi misogi kami wa ukezu mo narinikeru ka na

That most solemn rite / done beside the cleansing stream / to purge me of love: / alas, in the end the gods / saw fit to reject it all!

What [the poem] means to say is, seeing as my love has grown only the stronger, the gods must not have accepted [my prayers]. In the *Kokin/shū*, this

in previous scholarship as a feature worthy of note. For analyses of its methodology, see the following rewarding studies: Arai Eizō 新井栄蔵, “Sōgi-ryū no *Kokinshū* chūshaku ni okeru ‘ri no setsu’ ni tsuite: *Kokin denju-shi shikō*” 宗祇流の古今集注釈における「裏説」について: 古今伝授史私稿, *Bungaku* 文学 47-7 (1979.7); Terashima Shōichi 寺島樵一, “Futatsu no ‘inaōsedori’: Sōgi-ryū *Kokin-chū* ‘ri no setsu’ no seikaku” 二つの「稲負鳥」: 宗祇流古今注「裏説」の性格, in *Wakashi no kōzō* 和歌史の構想, ed. Shimazu Tadao 島津忠夫 (Izumi Shoin, 1990), later collected in the same author’s *Rengaron no kenkyū* 連歌論の研究 (Izumi Shoin, 1996); Ishigami Hideaki 石神秀晃, “Gi-chū no rikugi-ron sono ta (chū): *Kokin kanjō*, *gengoteki shōchō hyōgen*, *taiyū riron*” 祇注の六義論その他 (中): 古今灌頂・言語的象徴表現・体用理論, *Mita kokubun* 三田国文 18 (1993.6).

poem has been placed in the “love without ever meeting” (*awazaru koi*) [subsection]. Many of the poems in this story change in significance when they are placed in an imperial anthology. The master’s theory is to be accepted.

—*Shōmonshō* 65

Precisely as indicated here by the phrase “[i]n the *Kokin[shū]*, this poem has been placed in the ‘love without ever meeting’ [subsection],” it is evident from the poem’s assigned position within Love I, volume 11 of the *Kokinshū*, that thematically it was understood to describe a case of “love without ever meeting” (*awazaru koi* 不逢恋, i.e. being in love but unable to meet that love’s object). As the anthology presents it, moreover, neither the poem’s topic nor its author are recorded, and no mention is made of any connection with either Narihira or the Nijō Empress. Thus it is that as seen below, in a *Kokinshū*-lecture commentary like the *Kobun*, one finds a statement like “[w]hat prompts such phrasing is a prior history of praying for a chance to meet”—an interpretation altogether appropriate for a poem of “love without ever meeting”:

恋せじとみたらし河に

伊勢物語には、逢て後の哥也。爰にては不逢恋の部也。せむかたもなく
かなしき故に、恋せじと祈るに、それをさへ神やうけず成ぬらんと也。
逢事を祈し心よりかくいへる也。

koi seji to mitarashi-gawa ni

[That most solemn rite / done] beside the cleansing stream / to purge me of love: /
[alas, in the end the gods / saw fit to reject it all!]

In the *Tales of Ise*, this is a poem [composed] after a meeting has taken place. Here, however, the poem is in the “love without ever meeting” grouping. In despair at having no way [to meet], [the poet] prayed to no longer be in love, yet even this, he finds, the gods seem to have rejected. What prompts such phrasing is a prior history of praying for a chance to meet.

—*Kobun*, vol. 11, Love I, poem 501

Given how in the *Tales of Ise*, the beginning of Chapter 65 states explicitly that “[t]his lady came to know (i.e. became intimate with) a man” (*kono onna ai-shiritarikeri* この女あい知りたりけり), to read the above “That most solemn rite” poem as describing a case of “love without ever meeting” entails a contradiction. Yet not only is it noted by the *Shōmonshō* commentary that “[i]n the *Kokin[shū]*, this poem has been placed in the ‘love without ever meeting’ [subsection]” (above, underlined), one finds recognition here even in the *Kobun* that “[i]n the *Tales of Ise*, this is a poem [composed] after a meeting has taken place. Here, however, the poem is in the ‘love without ever meeting’ grouping.” Unquestionably, for one and the same poem to be read now as if composed “after meeting,” now as if composed “without ever meeting,” two very different interpretations would have to be produced. Nonetheless, as in fact implied in the *Shōmonshō* itself with the remark that “[m]any of the poems in this story change in significance when they are placed in an imperial anthology,” it was not felt impossible—at least not by Sōgi—that two such contradictory readings should coexist. Nor does what follows this remark, the conclusion that “[t]he master’s theory is to be accepted,” envision some ultimate rapprochement (realized through that acceptance) at a higher level of understanding, some ultimate interpretive sublimation in which all such contradictions are revealed to be only apparent. More simply it indicates that the crucial thing in one’s reading (interpretation) is rather to respect such a “change in significance” between the differing contexts of “this story” (the *Tales of Ise*) and an imperial anthology (in this case the *Kokinshū*). It seems to hint, in other words, at the central importance of such an exegesis by *yomi-nashi*, or “reading-as.”

In Chapter 58, a certain man (i.e. Narihira) living in Nagaoka 長岡 goes out to mow his fields, only to be accosted by a group of women in court service currently staying next door, whereupon he flees back inside to hide himself. These women then send a poem to him inside, to which he replies in turn.

あれにけりあはれいく代の宿なれや住けん人の音信もせぬ

あれにけりとは、あるじなき所をあたりてよめり。あれにけりと云によりて、あはれいく世の宿にてあるらんと云也。末句は業<平>かくれて音せぬ事を云也。

葎生てあれたるやどのうれたきはかりにも鬼のすたく成けり

此五文字は、あれにけりといへる返しなれば、それに同じてむぐら生て荒たるやどといへり。うれたきは愁也。うき也。心はかゝるやどりのうれはしきは、玉さかにもおにのあつまるより外は、間人もなしと女の哥にあたりてよめり。鬼とは女の事也。あだちの原のくろづかに鬼こもれりと聞はまことかと云も女の事を云り。

arenikeri aware iku-yo no yado nare ya sumiken hito no otozure mo senu

Why, it's abandoned! / What a shame! How many years / can the place have stood / while its sometime resident / failed ever to return?

Here “abandoned” is a way of alluding to the owner’s absence. This “abandoned” justifies the following remark of “What a shame! How many years / can the place have stood?” The final line alludes to Nari<hira>’s disappearing without the “return” of a reply.

mugura oite aretaru yado no uretaki wa kari ni mo oni no sudaku narikeri

Now a waste of weeds, / this sadly abandoned house / has just one problem: / the odd demon gathering, / jibber-jabbering away.

In its first line, this poem agrees with the “Why, it’s abandoned!” poem to which it responds, describing the house as “[n]ow a waste of weeds...sadly abandoned.” Here *uretaki* (“sadly”) is equivalent to *urei* (mournfulness). Or to *uki* (depressed). The meaning here, however, in direct retort to the woman’s poem, attributes the sadness of his house to its lack of any visitors—beyond the occasional gathering of demons. The [word] “demon” (*oni*) refers to the women. Another example of referring to women thus is [the old poem] “Is it true what I hear, / that demons dwell / in the black mound / at Adachi-no-hara?” (*Adachi-*

no-hara no kurozuka ni oni komoreri to kiku wa makoto ka).

—*Shōmonshō* 58

Seeing the lord of the establishment hide himself like this without even responding to them, the women affect to believe the house a residence bereft of its owner, composing a poem calling it “abandoned,” and bemoaning “What a shame! How many years / can the place have stood...,” all while musing that its resident will probably never return again. In answer to this “Why, it’s abandoned!” poem, the man thus targeted composes the “Now a waste of weeds” poem, revenging himself on his impudent guests by assenting that, indeed, his house would seem to be so abandoned that even “the odd demon” now gathers there. In terms of making sense of the story, such an interpretation of the exchange is perfectly sufficient. Yet the “Why, it’s abandoned!” poem is also anthologized in the *Kokinshū*, in regards to which one finds in the *Kobun* commentary an entry like the following (the *Ryōdo kikigaki* offers a similar interpretation):

荒にけりあはれいく世の

さるべき人の宿などの思の外荒はてゝ、住こし人も行衛しられず成て音信もなき心也。旧宅を打ちながめて、いく世の宿なるらんとあはれむ也。裏云、世の濁に成て、人心の欲にのみ成たるを、荒にける宿と読り。住けん人のとは、仁心のうせたる事也。自性の仁を失したるを歎心なるべし。

arenikeri aware iku-yo no

Why, it’s abandoned! / What a shame! How many years / [can the place have stood / while its sometime resident / failed ever to return?]

The sense here is the surprisingly abandoned appearance of a house belonging to someone of considerable status, with even the whereabouts of its former resident now unknown and without the slightest news. Gazing at the onetime

residence [the poet] feels pity, [wondering]: “How many years / can the place have stood?” As for the poem’s deeper meaning, the “abandoned” state of the house expresses a world become corrupt, or the heart of a man become nothing but desire. The “sometime resident” refers to the heart of virtue that has disappeared. The sense is one of lamenting a man having lost his own innate virtue.

—*Kobun*, vol. 18, Miscellaneous II, poem 984

In the context of the anthology, the same poem seems to be read quite differently, and this in more than one sense. Under the above interpretation, the poem gives us a poet beholding an old aristocratic residence abandoned now to ruin, its decrepitude growing ever starker through its owner’s years of absence—a sight shown arousing feelings of pity. Furthermore, on a deeper level, this “abandoned” state of the house is said to represent the encroachment of “desire” in the heart, while the absence of the house’s “sometime resident”—who “fail[s] ever to return”—is explained as metaphor for the loss of one’s “heart of virtue.” Indeed, by the argument of the *Kobun*, lamenting the “innate virtue” thus lost is an integral part of the poem’s intended meaning. Wholly missing, of course, from such an interpretation is the world of the *Tales of Ise*, and all its detail of a poetic exchange between Narihira and the women in court service. Instead we have a poem of pained nostalgia, ostensibly in a style of exceptionally heavy didactic metaphor.

The *Kobun*’s motivations for embracing such an interpretation of the “Why, it’s abandoned!” poem—setting aside the proposed deeper reading’s exegetical plausibility—resemble those noted in the above examples from Chapters 76 and 65. As in those cases, the commentary’s analysis hews to the *Kokinshū*’s own presentation, respecting both the poem’s assignment to the “Miscellaneous” section and its appearance there under anonymous authorship, with no recorded topic. Such an anthology-centric approach stands in sharp contrast to the exegetical method of the

nearly simultaneously-produced *Engoki* 延五記 commentary, which records lectures on the *Kokinshū* given by the poet-monk Gyōe 堯惠 (1430-??) in the year Entoku 延徳 4 (1492) to the nobleman Fujiwara no Norisuke 藤原憲輔. There one finds the world of the *Tales of Ise* brought interpretively to bear in an entirely unselfconscious manner:

あれにけりあはれいく世のやどなれや

此哥、伊勢物語ニ有。業平ノ長岡ニ家作りテ有シニ、其時、宮腹ノ女房
タチアツマリテ、スキ物ノシワザヤナド家ノ眺望ヲホメ、アツマリ居ケ
ル中ヨリ、業平ノカクレケルヲケソウジテ、アレタル宿ニ云ナセリ。其
時、業平ノ返哥、

ムグラオヒテアレタル宿ノウレタキハカリニモ鬼ノスダクナリケリ

ウレタキトハ愁。此心也。鬼トハ女ヲサシテ云リ。アダチノ原ノ黒塚ニ
鬼コモレリト云ハ誠カトヨメルモ、女ドモノコモリ居タル方ヘツカハセ
ル哥也。是モ外面似菩薩内面如夜叉ト云経文ノ心ニテ中将ノヨメリ。

arenikeri aware iku-yo no yado nare ya

Why, it's abandoned! / What a shame! How many years / can the place have stood
/ [while its sometime resident / failed ever to return?]

This poem is found in the *Tales of Ise*. When Narihira was living in a house he had built in Nagaoka, one day a number of women in the service of [a lady of] imperial blood gathered there to admire the house's appearance, calling it "indeed the work of such a fancy gentleman!" (*sukimono no shiwaza ya*). One of the women among those gathered, longing after Narihira in his hiding, described the house thus as a place "abandoned." To this, Narihira replied with the poem:

mugura oite aretaru yado no uretaki wa kari ni mo oni no sudaku narikeri

Now a waste of weeds, / this sadly abandoned house / has just one problem: / the
odd demon gathering, / jibber-jabbering away.

Here *uretaki* ("sadly") is equivalent to *urei* (mournfulness). This is the meaning

intended. “Demon” here is said of the women. In similar fashion [the old poem] “Is it true what they say, / that demons dwell / in the black mound / at Adachi-no-hara?” (*Adachi-no-hara no kurozuka ni oni komoreri to iu wa makoto ka*) was also sent to a dwelling-place of women. The sense in which the Middle Captain [Taira no Kanemori] intended such a poem, moreover, was that of the line from scripture, “resembling a Bodhisattva on the outside, on the inside like a Yaksha-demon” (*gemen bosatsu ni nite naimen yasha no gotoshi*).

—*Engoki*, vol. 18, Miscellaneous II, poem 984²⁴

Sōgi’s policy was as follows: in lectures on the *Kokinshū*, he sought to plumb those meanings that the *Kokinshū* itself concealed; in lectures on the *Tales of Ise*, he sought to clarify those particular aesthetic qualities that the *Tales of Ise* offered.²⁵ It is a difference in approach that reveals a difference in what was demanded of the two

²⁴ Quotations from the *Engoki* are taken from *Kokinshū Engoki: Tenri toshokan-zō* 古今集延五記 天理図書館蔵, eds. Akinaga Kazue 秋永一枝 and Tanabe Kayo 田辺佳代 (Kasama Shoin, 1978). Voicing marks added by author.

²⁵ Though it may go without saying, it is not the case that Sōgi-school lectures on the *Kokinshū* took no account of the *Tales of Ise* throughout as a matter of principle. Where prefatory notes and authorial attributions evidence a relationship with the *Tales of Ise* text, the connection is discussed. For example, in the *Kobun* commentary (vol. 15, Love V, poem 747), one finds a case of comparison with the *Tales of Ise* such as the following:

五条の一西のたいに住ける人

二条後の事なるべし。

月の面白かりける夜

伊勢物語には此詞なし。貫之くはへ侍るなりしこと書のさまをよく思やるべし。[...]

a lady who lived in the western wing of [a palace belonging to] the Gojō [Empress]

This is doubtless referring to the Nijō Empress.

on a beautiful moonlit night

This phrase does not appear in the *Tales of Ise*. Such notes to poems, being additions made by [Ki no] Tsurayuki, should be considered with particular attention. (...)

On this topic, see Midori Emiko 緑映美子, “Sōgi to *Ise monogatari: Yamaguchi-ki* wo chūshin to shite” 宗祇と伊勢物語：『山口記』を中心として, *Josetsu* 34 (2007.3), where as part of an attempt to determine the critical standpoint of the *Yamaguchi-ki*, there is a consideration of differences between Sōgi-school commentaries on the *Ise* and on the *Kokinshū*, with detailed comparisons of corresponding entries.

works: from the *Kokinshū*, didactic metaphor conveying the Way of Morality; and from the *Tales of Ise*, a vision of the utmost poetic depth.

Pondering to Find Pathos, Striving to Contemplate Sentiment

In Chapter 7 of the *Tales of Ise*, a man on his way to the East Country pauses along the seacoast, at the border between the provinces of Ise 伊勢 and Owari 尾張, to compose the following poem: “Growing distances / draw behind me, as I go, / everything I love, / till with a pang of envy / I watch the returning waves.” With its simple structure, the chapter is reminiscent of an anthologized *waka* 和歌 and its attendant preface. The poem is also plain in its significance, and indeed the *Shōmonshō* judges that “the meaning is evident” (*kokoro arawa nari*). Following this verdict, however, in a seeming contradiction, the same commentary records an exhortation from authority, instructing that this poem “should nevertheless be read with the deepest care”:

いとゞ敷過ゆくかたの恋しきに浦山しくもかへる浪かな

此哥は心あらは也。浪のよせかへり一するを見て、都を思心もよほさるゝ様也。哥さまあはれふかく侍り。よく吟味すべし。理のやすく聞ゆる哥をば、猶ふかく思ひ入て見侍べしとぞ、師説申されし。

itodoshiku sugiyuku kata no koishiki ni urayamashiku mo kaeru nami ka na

Growing distances / draw behind me, as I go, / everything I love, / till with a pang of envy / I watch the returning waves.

In this poem the meaning is evident. It describes one who, watching how the waves ceaselessly approach the shore and then turn back, feels welling up inside him a longing for [his own return to] the Capital. The style of the poem is deep in pathos. One should meditate upon it thoroughly. As the master has said, poems whose concept may seem comparatively simple should nevertheless be read with the deepest care.

—*Shōmonshō* 7

Perhaps because its “concept may seem comparatively simple,” the meaning of the “Growing distances” poem, presented so summarily in the *Shōmonshō*, is discussed within the *Yamaguchi-ki*—a commentary on the *Ise*’s poetry by Sōgi’s own hand, based likely on his Entoku-period (1489-1491) lectures at the court of daimyō Ōuchi Masahiro 大内政弘—in the following terms:

いとゞしく過行かたの恋しきにうらやましくもかへる波かな

大かた、そのまゝ聞えたる哥也。猶、業平流罪の身と成て、ゆく急なう、あづまにおもむく時、いまだ見もなれぬ海づらを行に、波のしろうたつも目にたつさまなるが、打よするかとみれば、帰りへするが、我帰京はいつをたのむかぎりもなき心、哀にや。此ことはりを思入て、分別あるべき者也。

itodashiku sugiyuku kata no koishiki ni urayamashiku mo kaeru nami ka na

Growing distances / draw behind me, as I go, / everything I love, / till with a pang of envy / I watch the returning waves.

By and large, this poem is what it sounds like. Which is to say, here we see Narihira, a man condemned to exile, heading for the East Country without any particular destination. Making his way along a seacoast still strange to his eyes, he notices how the waves, rearing up in striking flashes of white, dash themselves against the shore only to immediately again and again turn back. The way he contemplates in them the uncertainty of his own hour of return to the Capital is truly a thing of pathos. This concept should be pored over with care: it is [a poem] that requires a judicious approach.

—*Yamaguchi-ki* 7²⁶

²⁶ Quotations from the *Yamaguchi-ki* are taken from the Tenbun 天文 18 (1549)-date postscript text, as presented in *Tesshinsai bunko: Ise monogatari kochūshaku sōkan 3* 鉄心齋文庫：伊勢物語古注釈叢刊 三 (Yagi Shoten, 1989). Voicing marks added by author.

²⁷ Further examples are: *yoku kufū shite omou beshi* よく工夫して思ふべし (Chapter 2), *fukaku kufū su beshi to zo* ふかく工夫すべしとぞ (8), *yoku kokoro wo yarite kufū su beshi* よく心を

Narihira, the commentary begins, now exiled from the capital, is here en route to the far-off East Country. At some point mid-journey, along an unknown stretch of seacoast, he finds himself watching the waves, struck by how after hitting the shore, they always turn to make their way back. The scene inspires a poem in which Narihira laments—so the analysis continues—that he, unlike the waves, is without hope of a return to his own home in the Capital. Step-by-step, it is notable how the commentary seeks to elucidate here the progress of Narihira’s emotional state. In all likelihood, however, it was not in such accounts that the chief concern of Sōgi’s lectures lay. Indicative of this is the *Shōmonshō*’s treatment of the “Growing distances” poem above. Given its sheer interpretive simplicity—per even the *Yamaguchi-ki*, “[b]y and large, this poem is what it sounds like”—the *Shōmonshō*’s judgement that “nevertheless” it should be “read with the deepest care” can hardly be a call to decipher the poem’s basic meaning. The motivating interest here, the element on which the reader is exhorted to “meditate” “thoroughly” with deep “care,” would seem to lie not in the poem’s significance, but rather in its aspect of pathos (*aware*).

And indeed, formulations in the manner of “read with the deepest care” that exhort its audience to a focused contemplation are a notable feature of the *Shōmonshō* commentary throughout.²⁷ In comparisons between the various commentary texts that bear witness to Sōgi’s lectures, a number of such commentary-specific characteristics come to light. While the *Yamaguchi-ki*, the *Shōmonshō*, and the *Sōchō kikigaki* (a lecture-record by Sōgi’s disciple Sōchō, distinct in content from the Sōchō-origin marginalia of the aforementioned Katagiri Bunmei 9-type *Shōmonshō* text) all certainly resemble one another, each of them also displays certain unique tendencies of its own. Among the three, the *Yamaguchi-ki* provides the most detailed exegesis, yet also stands somewhat apart, being not only a commentary dedicated to the *Ise*’s poetry, but one

やりて工夫すべし (9), *omoi-irite ginmi su beshi* 思入て吟味すべし (23), *kufū su beki to zo* 工夫すべきとぞ (45), *yoku yoku kufū aru beki nari* よく—工夫有べきなり (54), *yoku kufū su beshi* よく工夫すべし (83), *koto ni yoku chinshi kufū su beki nari* ことによく沈思工夫すべき也 (also 83), *chingin seba* 沈吟せば (88).

thought moreover to have been aimed at novices.²⁸ The *Shōmonshō*, in turn, is notable for its frequent mention of particular aesthetic qualities to be mastered through the understanding of *waka*. In contrast the *Sōchō kikigaki*, while largely uninterested in drawing attention to such qualities, is on the other hand enthusiastic about explaining individual words, and the exegesis of basic poetic meaning. This can be seen in the following *Sōchō kikigaki* entry on the same “Growing distances” poem from Chapter 7. Only exegesis of the poem’s essential meaning is provided, with no discussion of the intent behind the poem, or consideration of any aesthetic qualities present in the poem worthy of mastery.

いとどしく過行かたの

この波のよせてはかえり ーやすーとたち帰るを見て、わが帰京のい
つともなきをなげきおもふゆへに、うらやましくもかへる波かなといへ
り。

itodoshiku sugiyuku kata no

Growing distances / draw behind me, as I go, / [everything I love, / till with a pang
of envy / I watch the returning waves.]

Seeing how these waves ceaselessly approach the shore and then turn back, making their way home with so much ease, he considers ruefully how his own return home to the Capital remains uncertain. This is what leads him to say: “till with a pang of envy / I watch the returning waves.”

—*Sōchō kikigaki* 7²⁹

²⁸ See the *kaidai* 解題 by Yamamoto Tokurō in *Tesshinsai bunko: Ise monogatari kochūshaku sōkan* 3 (op. cit., note 26), pp. 518-519.

²⁹ Quotations from *Sōchō kikigaki* are taken from the Kyoto University Department of Japanese Language and Literature text, as presented in Katagiri Yōichi, *Ise monogatari no kenkyū (shiryō-hen)* (op. cit., note 8). Voicing marks added by author.

³⁰ Itō Kei 伊藤敬, in his piece “*Ise, Genji* no shō to kanjin to” 『伊勢』『源氏』の抄と観心と, *Nihon koten bungakukai kaihō*, 日本古典文学会会報 78-79 (1980.2, 1980.4)—later collected in his *Muromachi jidai wakashi-ron* 室町時代和歌史論 (Shintensha, 2005), pp. 420-423—makes reference to the *Shōmonshō* and *Iseishō* commentary treatments of *Ise* 83, explaining in the following terms how the establishment of seeking to master *aware* as a reading practice

Whether such variation between the two commentaries reflects a difference in the lectures received from Sōgi, or derives rather from the different interests of the respective compilers themselves, remains to be determined. What is clear is that the approach that guides the *Shōmonshō* aims itself at something beyond such mere elucidation of the poem's in-story context.

Commentary entries that go beyond vocabulary-level explication, offering evaluation of the poem as a whole, have frequently been cited as typifying a certain “appreciative” (*kanshōteki* 鑑賞的) stance marking commentaries of the Sōgi school as a group apart from the “older commentaries.” Yet there exists no small gap between commentary entries of this type—which can be found in various Sōgi-school commentaries and lecture records—and “appreciation” in the modern sense of the word. For unlike the modern process of “appreciation,” in which a text-savoring progress through the story leads at last to some deeper understanding, one whose ultimate content varies by the reader, in lectures of the Sōgi school, the particular aesthetic qualities to be mastered by “read[ing] with the deepest care” were determined already in advance. One of these was the sensibility of “poetic pathos” (*aware* あはれ).³⁰

represented the triumph of a particular vision of classical studies:

Both in the Gyōkō 堯孝 and Nijō 二条 poetic traditions, as well as in the world of commoner and warrior poets and *renga* masters, there existed a way of reading that focused on the inherent power and sheer uniqueness of *waka*, and pursued a deep meditation upon its sense of *aware* (“poetic pathos”). Yet even if ultimately this did become, through the efforts of Sanetaka and others, a systemized medieval poetics, it is important to understand that the vision of classical studies thereby achieved was in some respects one alien to the traditions of Kaneyoshi's own school (p. 422).

The way of looking at things suggested by this observation is useful not only for understanding the motivations of mid- to late Muromachi-period classical studies, but plausibly also, more broadly, for understanding Muromachi-period *waka* as a whole. The argument of this article is that what the *Shōmonshō* describes as reading “with the deepest care” was not in fact a mindset to help the reader experience some manner of *aware* emotion. What reading “with the deepest care” intended, rather, was a method for the reader to achieve mastery of a certain *aware* sensibility. To use a somewhat rougher image, if what the so-called “older commentaries” (*kochū*) like *Waka chiken shū* had hoped to dig up from the *Tales of Ise* was shards of (alas, apocryphal) historical fact, what commentaries of the Sōgi-Sanjōnishi school hoped to unearth would seem to be instead the artifacts of a particular aesthetic.

Chapter 2 of the *Tales of Ise* concerns a certain man (Narihira) who has become enamored of a woman of exquisite character living in the west of the Capital. One day, after a morning return from her residence, thinking of the woman though long hours of rain, he sends her the poem, “Neither full awake / nor stretched out asleep, I see / night pass into day, / then watch, until daylight fails, / the rain fall, in thrall to spring.” In the *Sōchō kikigaki*, this poem’s meaning is presented in the following terms:

おきもせずねもせで

ある説には、ぬべき夜はねず、をくべきあしたもおき侍らぬさまなりと云々。当流には、只ぬるともなく、おくるともなくて夜をあかし、ひるは又春の物とてながめあかし暮たる躰也。此ながめ、ながむるにあらず。長雨にうちながめたるをそへたり。理を何とも付ずして、心にもたせ侍る也。さて、こゝろはあまりて、こと葉たらずの哥ざまなるべし。

oki mo sezu ne mo sede [yoru wo akashite wa haru no mono to te nagame-kurashitsu]

Neither full awake / nor stretched out asleep, [I see / night pass into day, / then watch, until daylight fails, / the rain fall, in thrall to spring.]

According to a certain theory, this describes how [the poet] is neither sleeping at night as he should, nor waking as he should in the morning. Our school, however, [takes it to mean] a state of passing the whole night away neither fully asleep nor awake, only to then watch also the whole day pass by in reverie—“in thrall to spring.” Here *nagame* is not the *nagamu* that means “compose poetry.” Rather it unites the *nagamu* meaning “watch” with the *nagame* of “long-falling rain.” There is [in the poet’s words] no logical precision, but rather a reliance on emotion. This, to wit, is that style of poetry marked by a “surfeit of emotion in not enough words.”

—*Sōchō kikigaki* 2

Unlike the *Sōchō kikigaki*, which first cites “a certain theory” differing from that of “our school” before it moves on to full exegesis of the poem, the *Shōmonshō* commentary simply runs through the poem’s meaning in brief. It then, however, concludes with the statement: “This is Narihira’s style of poetry. The passage preceding [the poem] should be considered with careful diligence.” This is an instruction to master the particular aesthetic qualities of the poem. In the Bunmei 12 (1480) version of the *Shōmonshō* text, one finds appended to this the further remark that “[t]he [effect of] lingering sentiment is superlative”:³¹

おきもせずねもせでよるをあかしては春の物とてながめくらしつ

心は只ぬるともなく、おくるともなくて夜をばあかして、ひるは又春の
ならひにながめくらしたる由なり。詠にあらず、長雨也。さればをのづ
からながむる心もこもれり。これ業平の哥のさま也。前の詞をよく工夫
して思ふべし。雨は細雨也。＜余情無限者也＞。

*oki mo sezu ne mo sede yoru wo akashite wa haru no mono to te nagame-
kurashitsu*

Neither full awake / nor stretched out asleep, I see / night pass into day, / then
watch, until daylight fails, / the rain fall, in thrall to spring.

What this means is passing the whole night away neither fully asleep nor awake,
only to then watch also the whole day pass by in reverie—in the spirit of spring.

This is not the *nagamu* that means “compose poetry,” but the *nagame* of “long-
falling rain.” Of course it also includes the *nagamu* meaning “watch.” This is

³¹ For several of the phrases from the *Shōmonshō* discussed here that go somewhat beyond direct exegesis of the story itself (such as “The [effect of] lingering sentiment is superlative” 余情無限者也, etc.), there is support only in the Bunmei 12 (1480) text-type of the *Shōmonshō*, and in the Bunmei 9 (1477) version of the work they are not to be found (the same is true of other passages in this article set off with angle brackets <>). In this article I treat the both the Bunmei 9 and Bunmei 12 text-types as equally authentic representatives of the *Shōmonshō* commentary, even where their texts conflict. Yet while I make no issue here of the differences between them, it might well be possible to understand these changes as in fact characteristic of the process from which the Bunmei 12 *Shōmonshō* text-type ultimately emerged.

Narihira's style of poetry. The passage preceding [the poem] should be considered with careful diligence. The rain falling is a light rain. <The [effect of] lingering sentiment is superlative.>

—*Shōmonshō* 2

Here “Narihira’s style of poetry,” it can be assumed, “means a surfeit of emotion in not enough words” (*Shōmonshō* 4, entry on “Is this not the moon” (*tsuki ya aranu*) poem), but regarding the import of the subsequent statement—“The passage preceding [the poem] should be considered with careful diligence”—there is somewhat less clarity. By way of contrast, in the *Kobun* commentary, one finds articulated the following difference between the interpretation of this “Neither full awake” poem as within the *Tales of Ise* and its interpretation when in the *Kokinshū*, where it also appears:

おきもせずねもせで

此哥、伊勢物語にては逢て後の哥也。此集にては不逢恋の部也。おきもせず一、ほのかに物なんどいひて後、思ひの切に成たるさま也。春の物とて一、春は、花の色、鳥の音に付ても物哀なるに、物いひかはしつる名残なれば、そなたのみ恋しくて、ながめくらす様也。自面は雨の心なし。こと書に雨のふるよりあれば、雨の心をもすこしはにははせたるなるべし。伊勢物語にては、面に雨の事をよめりと也。事により所によりて其心かはるべし。

oki mo sezu ne mo sede

Neither full awake / nor stretched out asleep, [I see / night pass into day, / then watch, until daylight fails, / the rain fall, in thrall to spring.]

Regarding this poem, in the *Tales of Ise*, it is a poem of “love after meeting.” In this anthology, it is placed in the “love without ever meeting” section. [The first half of the poem] “Neither full awake...” begins by expressing the situation

indirectly, then shows the sharpness of the poet's feelings. [The second half of the poem] “then watch, until daylight fails...” describes how [the poet]—in spring, with all its pathos of fading blossoms and birdsong—watches the day pass by in reverie, remembering the words they exchanged, and filled with longing only for her. On the surface, there is nowhere any sense of rain. [Yet] given the mention of rain falling in the prefatory note, some sense of rain is likely at least being hinted here. [By contrast,] in the *Tales of Ise*, on the surface [the poem] is said to be about the rain itself. The meaning [of the poem] thus undergoes changes, depending on both the manner and the place [of its appearance].

—*Kobun*, vol. 13, Love III, poem 616

After specifying how the same poem is to be interpreted differently in different contexts—understood respectively in the *Kokinshū* as a poem of “love without ever meeting,” but as a poem of “love after meeting” in the *Tales of Ise*—the discussion then proceeds to consider whether any “sense of rain” (*ame no kokoro*) is to be detected here in the word *nagame*. By the understanding outlined above, while in the *Kokinshū* such a “sense of rain” is absent “on the surface (*omote* 面),” in the *Tales of Ise* the “surface” explicitly includes a “sense of rain.” And indeed such an understanding of the *Ise* text is consistent both with commentary found in the *Sōchō kikigaki* (“Here *nagame* is not the *nagamu* that means ‘compose poetry.’ Rather it unites the *nagamu* meaning ‘watch’ with the *nagame* of ‘long-falling rain’”), as well as with commentary found in the *Shōmonshō* (“This is not the *nagamu* that means ‘compose poetry,’ but the *nagame* of ‘long-falling rain.’ Of course it also includes the *nagamu* meaning ‘watch’”). Yet while it is easy enough to grasp the essential point of this analysis that the *Sōchō kikigaki* and the *Shōmonshō* both share, the motivation behind such an analysis remains nonetheless unclear.

On the same “Neither full awake” poem, the *Yamaguchi-ki* commentary contains

the following entry:

おきもせずねもせで夜を明しては春の物とてながめくらしつ

此段の詞に、其女、世人にはまされりけり、其人かたちよりは心なんまさりたりけるとあり。それとほのかたらひしのちよめる哥也。おきもせずねもせずとは、おくるともなくぬるともなくの心也。思ひのくるしきさま也。かうくるしみて夜をあかして、ひるは又ながめくらす義也。春の物とては、春は霖雨がする物也。又春、春の哀に感じて世人みなながむる物也。大かたの人さへながめがちなるころ、たぐひなき人にしのびて逢て春の雨の霞とも雨ともわかぬばかりふりたるをみむ心、限なく侍るべし。ながむると長雨とをかねたる哥也。いかにも此哥は時節の哀と其人のあかぬ思ひとをよくおもひ入て吟味すべし。

oki mo sezu ne mo sede yoru wo akashite wa haru no mono to te nagamekurashitsu

Neither full awake / nor stretched out asleep, I see / night pass into day, / then watch, until daylight fails, / the rain fall, in thrall to spring.

In the prose portion of this chapter, it says, “This woman was worthier than most, for her heart even more than for her looks.” It is only after indirectly conveying this that the poem appears. What “[n]either full awake / nor stretched out asleep” means is being neither asleep nor awake. It is a way of describing [the poet’s] feeling of suffering. The sense is that [the poet], after passing the whole night in such suffering, also watches the whole day pass by in reverie. “In thrall to spring” refers to the ceaseless rains that mark the spring season. Spring here also refers to the way people in general, feeling the pathos of spring, [often] find themselves thus watching [the hours] pass by. At such a time, when even normal people are prone to this mood of watching [the hours] pass, the feelings of a man just returned from a secret meeting with a woman beyond compare, as he gazes here at a spring rain light enough to be mist as much as

rain—they must be something truly superlative. [The phrase *nagamekurashitsu*] contains both the *nagamu* meaning “watch” and the *nagame* of “long-falling rain.” In this poem, the pathos of the season and the man’s own deep feelings are both eminently worth careful pondering and meditation.

—*Yamaguchi-ki* 2

Here the commentary’s explanation is particularly fulsome: “At such a time, when even normal people are prone to this mood of watching [the hours] pass, the feelings of a man just returned from a secret meeting with a woman beyond compare, as he gazes here at a spring rain light enough to be mist as much as rain—they must be something truly superlative.” At a time of year when “*even* normal people” (emphasis added) are prey to such sharp sentiments, the state of the poet, *all the more* after a tryst with “a woman beyond compare,” is one of “being neither asleep nor awake”—a phrase the commentary glosses as “describing [the poet’s] feeling of suffering.” The picture of him sunk thus in thought, against the backdrop of a light-falling rain akin to mist, arouses in the reader a supreme sense of poetic pathos, one blending together “the pathos of the season and the man’s own deep feelings.” Per its appearance in the *Tales of Ise*, interpretation of the poem in such a vein was no doubt expected, and it is likely that, in their own exegeses of the same poem, what kindred *Ise* commentaries like the *Sōchō kikigaki* and the *Shōmonshō* sought to encourage above all was a reading along lines similar to these.

The basis for this detailed interpretation in the *Yamaguchi-ki* was probably the above-cited sentence “[t]his woman was worthier than most, for her heart even more than for her looks,” found only in the *Tales of Ise* and not in the *Kokinshū*. (The *Shōmonshō*’s entry on this sentence reads: “[She] was a remarkable woman (i.e. especially compared to others). Being a person of such character, it was only natural, one is to understand, that Narihira should become so taken with her.”) As such, when the *Shōmonshō* alerted the reader that “[t]he passage preceding [the poem] should be

considered with careful diligence,” one can reasonably infer that it hoped to evoke a similar understanding. And should the interpretation thus discovered seem insufficiently explained in so many words, this was simply “Narihira’s style of poetry.” Indeed its very under-specificity won praise as “superlative” in the “[effect of] lingering sentiment” it produced.³²

This “lingering sentiment” (*yojō* 余情), in turn, was another aesthetic quality the *Shōmonshō* found in the *Tales of Ise*. What the *Shōmonshō* intended by *yojō* was, per the word’s roots—“remaning (*yo* 余)” and “feeling” (*jō* 情)—a certain rich emotional quality hovering outside the actual words of a text, a depth of feeling not openly expressed. From time to time, this was the chief element the commentary would urge readers to master through “diligence” (*kufū shite* 工夫して)—by considering it from various angles. (Of course, as the commentary treatment of Chapter 9 examined below makes abundantly clear—in remarks like “with poetic pathos (*aware*) throughout” or “has indeed an effect of lingering sentiment (*yojō*)”—no strict distinction was made between the concepts of aware and *yojō*. Nor is it the goal of this article to discover some essential distinction between them. What is emphasized here, rather, is the way terms such as *yūgen* 幽玄 (“poetic depth”), *aware* (“pathos”), and *yojō ari* (“with lingering sentiment”) came to serve instead as markers, indicating precisely where readers might find in the *Tales of Ise* those particular aesthetic qualities they were tasked to seek.)

In the case of Chapter 9, regarding the description of one midpoint stage on the protagonist’s journey to the East Country, and a poem he composes on that occasion—“If your name be true, / then I will ask you something. / Say, Capital birds, / of the one who has my heart: / does she live or has she died?”—the *Shōmonshō* offers the following commentary:

³² In Ōtani Shunta’s article “Yojō to rinri to: *Ise monogatari* kyūchū-ron yoteki” (op. cit., note 4), his analysis of the relevant commentary entries in the *Iseishō* and *Sōchō kikigaki* leads him to a different explanation for *Ise* 2 coming to be read as a story of “lingering sympathy” than that offered here.

大なる河あり

業平旅行の躰、こゝにもとまらず、かしこにもやすらはず、遠国にいたり、都は遠くなるに、結句大河あり。此河をわたりて、又いとゞ遠くへだたらむ事をおもふ故に大なる河と書る詞に心あるべし。已下の詞共いづれもあはれ也。工夫すべし。＜余情あるべし。＞ […]

名にしおはゞいざこととはん都鳥我おもふ人はありやなしやと

此哥は只、むさしとしもつさの中に大なる川ありと云より、みな人物がなしくていひ、さる折しも白き鳥と詞にいひたるを、此哥の心にこめて見侍るべき也。かぎりもなき餘情侍るべし。

ōki naru kawa ari

there was a large river

This is the manner of Narihira’s travels: neither stopping here nor resting there, as he reaches provinces ever more distant, the Capital grows ever more remote, until here the great river marks a point of climax. His thoughts are about how, after crossing this river, he will find himself yet farther away. There is thus a certain significance in the choice of phrasing “a large river.” The language in what follows is [laden] with poetic pathos throughout. One should be diligent [in trying to understand it]. <[The passage] has indeed [an effect of] lingering *sentiment*.> (...)

na ni shi owaba iza koto towan miyako-dori ware omou hito wa ari ya nashi ya to

If your name be true, / then I will ask you something. / Say, Capital birds, / of the one who has my heart: / does she live or has she died?

For this poem, everything starting with “there was a large river on the border between [the provinces of] Musashi and Shimōsa”—from the description of “everyone being taken with melancholy,” up to the moment when “there happened to be some white birds...,” etc.—everything in this passage should be seen as contributing to the meaning of this poem. There is a truly superlative [effect of] lingering sentiment.

The phrase “a large river” is more than a mere factual reference to a river of great size; it is also an expression that reflects the poet’s own feelings about so quickly “find[ing] himself yet farther away”—a metaphor, that is, for the sentiments the river inspires in him. The reader is directed, the commentary explains, to ponder carefully the emotions of travel-weariness and homesickness that the story relates in the passage running from “on the border between [the provinces of] Musashi and Shimōsa” to “at that moment there happened to be some white birds,” all of which “should be seen as contributing to” the subsequent “If your name be true” poem. *Waka*, in other words, are the embodiment of the story’s essence, while it is the story’s own language that produces effects of “lingering sentiment.” This is why expressions found in the *Tales of Ise* were to be taken metaphorically, with the work being understood as everywhere every bit this abrim with aesthetic interest. For indeed: whether it be the *aware* (poetic pathos) noted by the *Shōmonshō* in the case of Chapter 7 as worthy of “be[ing] read with the deepest care,” or the *yojō* (lingering sentiment) mentioned in regard to Chapters 2 and 9 as requiring mastery though attentive reader “diligence” (*kufū shite*), in either case it was this discovery in the work of such sensibilities or aesthetic qualities—expressed not directly in the text but adumbrated beyond it—and moreover this vision of the work as a text in fact so endowed that, together, would come to at length define the act of “reading” the *Tales of Ise*. This is what was intended by the method described as: “read[ing] with poetic depth.”

Waka as Source of Moral Instruction

Chapter 88 of the *Tales of Ise*, a short chapter, records how one night, when a man “no longer that young” had gathered with some friends to watch the moon, one of those present (the man, i.e. Narihira) composed the following *waka*: “On balance I see / no reason to praise the moon: / yes, there’s the one / who comes round and round again /

month by month to make us old.” For the poem, the *Shōmonshō* supplies the following commentary entry:

大かたは月をもめでじこれぞこのつもれば人の老と成もの

此五文字、先は心得がたきにや。大概など云心歟。しみていはゞ、十の物を七八など云心歟。我身を思ひ取たる心にあたる也。月をもめでじとは、当座月にむかへばいへり。何にても、物一にどんして一身を忘るゝ心のをこたりのつもれば、如此老となる所をおもひ返して、月をもめでじとよめる也。此哥、業平の哥にはすぐれたるにや。古今にもみゆ。是をよく沈吟せば、人々の教誡のはしたるべしとぞ。

ōkata wa tsuki wo mo medeji kore zo kono tsumoreba hito no oi to naru mono

On balance I see / no reason to praise the moon: / yes, there's the one / who comes round and round again / month by month to make us old.

To begin with, the meaning of the first line [“On balance I see” (*ōkata wa*)] is probably difficult to grasp. Likely the sense is one of “broadly speaking,” or to put it more explicitly, of “letting seven or eight things stand for ten in all.” What it indicates is [the poet] reflecting on his personal circumstances. The expression “I see / no reason to praise the moon” (*tsuki wo mo medeji*) is here employed impromptu, as [the poet] himself turns to face the moon. Seeing the old man he is now, he thinks back over how often he has committed the same spiritual error: becoming so enthralled with something—whatever it was in the particular case—that eventually he lost sight of himself. This is why he says here “I see / no reason to praise the moon.” Among Narihira’s works, this poem is particularly good. It is also found in the *Kokinshū*. By meditating deeply upon this [poem], it is said, people can find in it a source of moral instruction.

—*Shōmonshō* 88

After explaining the poem's meaning, the commentary goes beyond analysis of the text itself, offering that “[b]y meditating deeply upon this [poem], it is said, people can find in it a source of moral instruction.” Thus is the exegesis extended to moral exhortation, addressing itself moreover not only to those studying the work and its poetry on their own, but also to those using the commentary to give lectures on the text, as well as those listening to such lectures. The particular phrase “a source of moral instruction” (*kyōkai no hashi* 教誡のはし, *lit.* “starting-point (*hashi* 端) of moral instruction”) is taken from the *Kokinshū*'s so-called “*Mana Preface*” (*mana-jo* 真名序) written in Sino-Japanese. Is it also a phrase that indicates succinctly the essential character of Sōgi-school lectures as a whole. Indeed, in the *Kobun* commentary's treatment of the *Kokinshū*'s “*Kana Preface*,” one can find language similar to that used in *Shōmonshō* 88:

おおよそむくさにわかれん事

[...] 凡六義いづれも政のためならずという事なし。哥の道、上古は教誡の端たり。花鳥風月の耳目におつるのみにはあるべからず。尤世をおさめ、身をたもつべき道也。 [...]

ōyoso mukusa ni wakaren koto

In general, [it seems impossible] to divide [Japanese poetry] into six categories.

(...) Broadly speaking, none of the Six Styles (*rikugi*) is useless to the art of government. The Way of Poetry has [from] ancient times been a source of moral instruction. Certainly it is [about] more than merely how one's eyes and ears are struck by blossoms and birdsong, by wind and moonlight. Indeed, it is the Way used for governing the world, and for keeping rule of oneself. (...)

—*Kobun*, “*Kana Preface*”

此ほかの人々

前にいへる六人の比ほひより以来の人々也。哥人おほしといへども、哥

をよむとのみ思て、教誡の道たる心しらぬ也。 上の詞に、今の世中色につきといへるに相当れり。

kono hoka no hitobito

[We hear of many] others (...) [but they accept anything at all as a poem, apparently because they fail to understand the true nature of poetry.]

This refers to people coming after the era of the six figures discussed above. Despite how many poets there were, they were concerned only with poetic composition, and were indeed ignorant about [poetry] being a Way of moral instruction. [These people] are the same as those [mentioned] in an earlier passage as “valu[ing] outward show (*iro ni tsuki*).”

—*Kobun*, “*Kana Preface*”

“The Way of Poetry” was, in other words, more than merely a Way of Elegance, concerned with “how one’s eyes and ears are struck by blossoms and birdsong, by wind and moonlight.” It was also a Way of “moral instruction” to be used “for governing the world, and for keeping rule of oneself.” Such an understanding, however, encountered difficulties with another passage in the same “*Kana Preface*,” an account of how the *Kokinshū* itself came to be compiled by the order of Emperor Daigo 醍醐: “He concerns himself with many matters (i.e. such as poetry) when his innumerable state duties allow him leisure.” The association here between poetry and expressions like *itoma* 暇 (“leisure”) or *amari* 余り (“[extra time] when...”) was directly in conflict with the description of *waka* as “a source of moral instruction.” As such, these expressions were not to be understood in accordance with their literal meaning. Attempts were made to provide exegetical resolution on this point, for example in the following entry from the *Kobun*:

よろつの政をきこしめすいとま

難云、万機の余暇、諸事のあまりとあり。しからば、哥道は教誡のはし

といへるにはかなわずや。

答云、哥道をかならず政とのみいふにあらず。政の助業也。政道無為の時にいたりては、哥を教のためといふに及ぶべからざる也。行有余力則以学文といふがごとくなるべし。此問答、一往の理也。此序の心は、君よろつの事をすてましまさぬ故に、哥道をもおこし給ふと云義也。又云、哥は諸道の源也。詩は政の名也といふがごとし。さしあたりておこなふ事をのみ政といふべきにあらず。仁徳の心を政を行ふといふべし。しからば、政といへる中に哥道あるべし。余暇に此集をあつめ給ふべき事をおぼしめすよしなるべし。此集えらばるべき事をいふ起也。

yorozu no matsurigoto wo kikoshimesu itoma

[He concerns himself with many matters] when his innumerable state duties allow him leisure.

The objection is raised: [Regarding the place of poetry] here it speaks of moments of leisure amidst innumerable affairs, of time left over from various other matters. As such, would it not be incorrect to call the Way of Poetry a source of moral instruction?

To this the reply is: The Way of Poetry is not necessarily the work of governance in its fullness. It is rather a supplementary office within the work of governance. In times when the Way of Governance is without disturbance, there is indeed no need to make poetry serve [moral] teaching. This is precisely like what is meant by the saying, “Whatever energy your deeds may spare, be it turned to your study of letters.” This exchange is more or less correct. Here in this preface the meaning is that, because the Prince does not fail to concern himself with all kinds of matters, [among these] he also works to advance the Way of Poetry. It is said moreover that poetry is the wellspring of the various arts. This is like what is meant when poetry is called [another] name for governance. And one should understand “governance” as referring to more than merely the sum of various actions taken. Indeed “the performance of governance” is an apt way of

describing a virtuous heart. It is therefore that the Way of Poetry can be seen as standing within what is meant by “governance.” As such, this passage should rather be taken in the sense of [the Emperor] having thought, in his moments of leisure, that this anthology was something he should undertake. It [explains] the very reason such an anthology ever came to be compiled.

—*Kobun*, “*Kana* Preface”

Qualifying poetry as “a supplementary office within the work of governance,” taking the phrase in question to mean merely that “because the Prince does not fail to concern himself with all kinds of matters, [among these] he also works to advance the Way of Poetry,” arguing that “one should understand ‘governance’ as referring to more than merely the sum of various actions taken”—such exegeses have a somewhat strained quality, not least from the standpoint of logic. Nonetheless, by affirming the binding connection between the Ways of Poetry and Governance, they do serve to articulate the idea that the Way of Poetry in fact “stand[s] within what is meant by ‘governance.’” It might even be said that this understanding, taking *waka* poetry for a form of moral instruction in the Way of Governance, was precisely what made the act of interpreting *waka* meaningful. The same held true, if not in every case to the same degree, for those *waka* the *Tales of Ise* contained.

As we have seen already, for *waka* in the *Kokinshū* and *waka* in the *Tales of Ise*, even in cases where the same poem appeared in both texts, exegesis proceeded respectively in pursuit of distinct visions of the *Kokinshū* or the *Ise* ideal. Seen from another angle, however, while *Kokinshū* and *Ise* exegesis might differ as to goals, with both works the ultimate imagined aim of achieving deeper understanding was shared: one’s mastery in either case of the same particular body of moral teaching.

Elsewhere in the *Shōmonshō*, too, passages conveying “moral instruction” as seen above in the case of Chapter 88 are encountered with some frequency. In its commentary on Chapter 65, for example, regarding the poem “Harvests seafolk reap /

harbor among the tangle / specter shrimp: so I, / weeping, mourn my misfortune, / yet hold none but me to blame” one finds the following exegesis:

あまのかる藻にすむ虫の我からに音をこそなかめ世をば恨じ

上句は序哥也。心は只我からとねをこそなかめ世をばうらみじと云也。
此われからといふ所、尤道の肝心也。我からぞと云所に心をかくなれば、
げに人をも世をも科とおもふべき事なし。人を恨ざるは、和の至極也。
和は又世をおさめ、身をおさむる中だち也。此哥を忘れず人は思ふべき
事とぞ。<此女も我心を思返し、世はうらみじとよめる心、尤ありがた
き所也。>

*ama no karu mo ni sumu mushi no ware kara ni ne wo koso nakame yo wo ba
uramiji*

Harvests seafolk reap / harbor among the tangle / specter shrimp: so I, / weeping,
mourn my misfortune, / yet hold none but me to blame.

The first half of the poem (*kami no ku*) serves as a preface (*jo*). The significance [of the poem] lies entirely in [the latter part] “so I, / weeping, mourn my misfortune, / yet hold none but me to blame.” This phrase *ware kara* (here translated “so I,” *lit.* “from myself”) expresses the very core of the Way. If one focuses on those areas where it is clear that [blame derives] “from oneself” (*ware kara*), then indeed one will no longer think of others or of the world at large with reproach. Not resenting other people is the fullest expression of harmony. And harmony is a means for governing the world, for governing oneself. It is said that when thinking of others, it does well to remember this poem. <The sentiment of this woman’s poem, the way she resolves, in self-reflection, to no longer resent the world, is something truly commendable.>

—*Shōmonshō* 65

Here the passage about “the very core of the Way,” with its call for a practice of self-governance built around the concept of “harmony” (*wa* 和), is a foray into pure moral instruction, one that arguably contributes nothing to interpretation of the poem in the strict sense. Elsewhere in the *Shōmonshō*, in the case of Chapter 124, baldly self-contradictory as it might seem for a commentary to suggest, we can even find a refusal to interpret being characterized as expressing the “core” of “the various different Schools and Ways.”

おもふこといはでぞたゞにやみぬべき我にひとしき人しなれば

しみてことはりをつけば口惜かるべし。古注に種々説あり。当流一切不用之。<義をいはざる処、肝心の理なるべし。萬法諸道、何事と推量せん事浅くや侍らん。既に、いはでぞたゞにとよめる上、了見之説、不可然云々。>

omou koto iwade zo tada ni yaminu beki ware ni hitoshiki hito shi nakereba

What is in my heart— / no, I shall leave it unsaid / now and forever. / There is simply no one else, / anywhere, at all like me.

Needless citation of broader principles here is something better avoided. In the older commentaries one finds various theories. Our school rejects all of them. <The core principle lies rather in the meaning not being made explicit. Attempts to discover here anything from the various different Schools and Ways would only be shallow. With the poem having itself stated “no, I shall leave it unsaid,” to offer any more detailed theories would, so it is said, be inappropriate.>

—*Shōmonshō* 124

A code of moral instruction to be mastered through the understanding of poetry—in lectures of the Sōgi school this was the most important thing, this was “the very core of the Way.” Further evidence of this can be seen in the case of Chapter 102, regarding a man who, per the text, “may not have been much of a poet, but [] knew all about

love.” The commentary begins by explaining that “‘may not have been much of a poet’ is said in self-deprecation,” or in other words, that the expression was one of modesty, the man in question being quite the poet indeed. It then, however, continues as seen below:

昔おとこありけり。哥はよまざりけれど世中を思ひしりたりけり。

哥よまぬとは卑下也。此詞をみるに、哥をよまん人は、世のことはりを
おもひしるべきことゝみゆ。哥よまん人肝要とまもるべき心也。

mukashi otoko arikeri. uta wa yomazarikeredo yo no naka wo omoi-shiritarikeri.

Back then there was this man. He may not have been much of a poet, but he knew all about love (*lit.* about *yo no naka*, “the world”).

Here “may not have been much of a poet” is said in self-deprecation. From this way of speaking, it can be seen that those who compose poetry are to know and understand the ways of the world. The meaning is that those who compose poetry should cultivate [this] as the most important thing.

—*Shōmonshō* 102

This passage about “those who compose poetry” (i.e. poets) concludes with a statement that takes “the ways of the world” to be the most important thing. As such, it was another requirement of poets that they become people well-versed in these ways, as well as skilled in the manners of social comportment. Similarly in discussion of Chapter 114, where the protagonist’s poetic allusion to his own advanced years offends the ears of his similarly-aged sovereign:

御気色あしかりけり

此時、御門五十七歳にましますによて也。仁和二年也。万事、時の気色
をはからひ思惟すべき事也。風雅のみちのみならず、交会などに心を用
べし。殊勝のをしへなり。[…]

mi-keshiki ashikarikeri.

[The Emperor's] visage betrayed displeasure.

This is because at the time, the Emperor himself was already fifty-seven years old. It was the second year of the Ninna era (886). In all things, the fact is that one should be circumspect, ever weighing the hue of the occasion. The Way of Elegance is not to be one's only concern—there are also matters such as social comportment. This is an excellent teaching. (...)

—*Shōmonshō* 114

This mode of commentary, with its privileging of moral instruction, might well seem at first incompatible with other commentary passages examined above that encourage the mastery of *aware* (“pathos”) or *yojō* (“lingering sympathy”), but for Sōgi these two objectives were not incommensurate.³³ As seen in the examples below, in commentaries recording Sōgi-school lectures on the *Kokinshū* such as the *Ryōdo kikigaki* or the *Kobun*, one can find formulations such as “it is [a work] of sincerity (*shōjiki* 正直), and moreover profound in its poetic pathos (*aware*),” or even “[o]ne should always prefer meanings of sincerity (*shōjiki*) or poetic depth (*yūgen*)”—clear indications that the concepts of *aware* and *yūgen* on the one hand, and *shōjiki* on the other, were fully capable of juxtaposition.

しのゝめのほがら〜と

次第に明行様也。たまさかにあひそめたる夜の、やう〜鳥の声なども
きこえたる時分を思べし。第二句の様を思べし云々。或説、延喜御制—

³³ Compared to the earlier *Shōmonshō*, *Ryōdo kikigaki*, or *Kobun*, in subsequent works of exegesis like the *Iseishō* (Sanjōnishi Sanetaka lecturing, recorded by Kiyohara Nobukata 清原宣賢) and the *Denshinshō* 伝心抄 (a *Kokinshū* commentary, Sanjōnishi Saneki 三条西実枝 lecturing, recorded by Hosokawa Yūsai 細川幽齋), the didactic context and terminology within which literary texts like the *Ise* or the *Kokinshū* are analyzed has become much clearer. One observes in such later commentaries a much stronger sense of lectures on these works as vehicles, essentially, for expounding upon the Way of Governance, or the Way of Morality.

如何。其心、正直にしてしかも哀ふかし。

shinonome no hogara-hogara to

When brightly, brightly, / the first light of a new day / [appears in the sky, / with what feelings of sadness / we don our separate robes!]

This describes a gradual lightening of the sky. One is to imagine, after a first night spent unexpectedly together, that very hour when, little by little, the voices of birds and such begin to be heard. The image of the second verse, it is said, is particularly worthy of consideration. According to one theory, it is a poem by the Engi Emperor, though this is doubtful. As for the meaning, it is [a work] of sincerity (*shōjiki*), and moreover profound in its poetic pathos (*aware*).

—*Kobun*, vol. 13, Love III, poem 637

恋しきにわびて玉しるまどひなばむなしきからの名にや残らん

ことばは、たましゐといふに付て、からとはつゞけたり。されども、むなしき物からの名にやたゝんといふべし。たとへば、かひなき物からなどいへる義也。思所の心はかなはずして、なき世までの名にやたゝんとなげく也。蟬のからのやうにいへば幽玄ならず。たゞ正直に又幽玄に義をとるべし。

koishiki ni wabite tamashii madoinaba munashiki kara no na ni ya nokoran

If, distraught by love, / my spirit should wander off, / leaving a cold corpse, / might people say that I died / because I had yearned in vain?

In terms of the [poem's] language, in line with the word “spirit” (*tamashii*), there is a continuation with the word “corpse” (*kara*). However, what [the poem] means to say is rather: “might a rumor arise [that I died] because of (*lit.*) something that was in vain (*munashiki mono kara*)?” The sense is, for example, something like “because of something that was fruitless” (*kai naki mono kara*). [The poet] laments that even after he is gone, it might well be that all anyone talks about is how his feelings for the one he loved came to naught. To

understand “corpse” (lit. “shell”) here as that of a cicada, etc., would lack poetic depth (*yūgen*). One should always prefer meanings of sincerity (*shōjiki*) or poetic depth (*yūgen*).

—*Ryōdo kikigaki*, vol. 12, Love II, poem 571

In particular this concept of *shōjiki* (“sincerity”, lit. “upright directness”), as seen in the *Kobun*’s formulation—“The *Kokin[shū]*, in a single word, is *sincerity*”—was taken to be the fundamental meaning of the *Kokinshū* as a whole. It was an ideal that poets should “attend carefully to” and “cultivate.” At the same time, as seen in the phrase “[a]s all earth under heaven should be ruled with sincerity,” it was also key to the Way of Rule, being indeed equivalent to the Way of Morality itself.

古今二字事

[...] 又云、古今二字者正直也。正は自性、言語所及にあらず。中而不中、日正中者无極之称也。曲而不曲、日直正は天照太神の御心也。彼御心を学ぶは即直也。是我朝之風也。直は正よりいづる也。此集は正直をすがたとせり。天下も正直にて治べし。哥も正直を可守也。尤哥人用心也。以上三説也。此外説有といへども、相伝之次第あるべし。 [...]

“*Kokin ni-ji*” no koto

Regarding “the *Kokin[shū]* in two characters”

(...) It is also said that the *Kokin[shū]*, in a single word, is *sincerity* (lit. “in two characters,” i.e. *shōjiki* 正直 < *shō* 正 “uprightness” and *jiki* 直 “directness”). “Uprightness” (*shō*) is the nature inherent, and lies beyond the reach of language [to explain]. Center yet not center, the sun in truly being center names unboundedness; curved yet not curved, the sun direct and upright is the Heart of the Great Goddess Amaterasu. The study of that Heart is directness (*jiki*) itself. [And] indeed this is the spirit of our country. “Directness” proceeds from uprightness. This anthology is the embodiment of “sincerity” (i.e. “upright

directness”). As all earth under heaven should be ruled with sincerity, so also should sincerity be cultivated in poetry. Poets should attend carefully to this above all. This concludes the Three Theories. Other theories besides these exist, but they are to be transmitted directly, in accordance with the rites. (...)

—*Kobun*, vol. 1, Opening

More generally speaking, as the *Kobun* puts it in commentary on the *Kokinshū*'s “*Kana* preface,” “to understand the nature of poetry” (*uta no sama wo shi[ru]* 歌の様を知[る]) was nothing less than “possessing both the flowers of the Way of Poetry as well as its fruits, and knowing the right style as well as the right path” (*kadō no ka-jitsu tō ai-gushi, shōfū shōro tō wo shiru* 哥道の花実等相具し、正風正路等をしる). Thus as seen above, regarding the poem in Chapter 88 of the *Tales of Ise*, we found it stated in the *Shōmonshō* that: “Among Narihira’s works, this poem is particularly good. It is also found in the *Kokinshū*. By meditating deeply upon this [poem], it is said, people can find in it a source of moral instruction.” For *waka*, in other words, there existed the assumption—so fundamental as to require no mention—that poems of a particular quality naturally possessed, and in equal measure, both beauty in their language and in their content, moral instruction.

Conclusion

The characterization of the *Tales of Ise* as “decidedly meant to be read with poetic depth” (*Shōmonshō* 96) is decidedly a striking one. Yet the phrase does succinctly indicate the manner of exegesis we see applied to the work in Sōgi’s lectures. The behavior of the male protagonist (Narihira) was to be understood as proceeding from mercy, suffused deeply by considerations of morality, while his poetry, being the product of such a soul, was to be understood as likewise embodying the profundity of his sentiments. And above all it was “lingering sympathy” (*yōjō*) that was seen as characterizing Narihira’s poetry, with its “surfeit of emotion in not enough words” (*Shōmonshō* 4, entry on “Is this not the moon” (*tsuki ya aranu*) poem). Reading the *Tales of Ise*, therefore, was an exercise in mastering this sense of lingering sympathy in all its pathos, towards which end one meditated, thoroughly, upon the language reflecting such surfeits of sentiment, poring over it with the deepest care. (One might add that, for its extensive pronouncements on proper practice in such “reading-as,” the *Shōmonshō* commentary gives the impression of being particularly close to the interpretive ideal of Sōgi’s lectures.)

Moreover, in any deeper contemplation of the story’s poetry and prose for their riches of “lingering sentiment,” the reader would come also to contemplate the moral teachings to which these ultimately led. In other words, such “reading-as” (*yomi-nashi*) of the story was in pursuit of more than the Way of Elegance. It was also a means of mastering—and in itself a means of performing—certain teachings on morality, the Way encompassing all other Ways. Indeed, the Muromachi-period recognition of lectures on *monogatari* narrative and *waka* poetry as endeavors of serious scholarship was itself possible only because such lectures doubled as sermons for expounding this Way of Morality, only because the *monogatari* and *waka* discussed in such lectures were found, successfully, to contain allegories in this direction.

For its grounding in Confucian principles, this tendency towards an exegetical didacticism has seen frequent emphasis in studies of Sōgi-Sanjōnishi-school

commentary, often with attention to the ostensible foreignness of such an approach to the Heian classics concerned, above all in its penchant for moralizing, or in its rejection of the *iro-gonomi* 色好み figure. Set properly in its Muromachi-era context, however, amid contemporary intersections between waka poetics and moral philosophy, indeed between *waka* poetics and political philosophy, the idea of literature as a vehicle for allegorical suasion (*fūyu* 風諭) was in fact quite unlikely to strike anyone as very unusual.³⁴ In such a light, it is clear that studies of Sōgi-Sanjōnishi-school lectures will remain incapable of grasping fully the unique character of their exegesis, until such time as more satisfactory account is taken first of these larger trends in Muromachi-period literature, in the thick of which such lectures took their shape.

³⁴ The same kind of elements were found also in some works of Noh, etc. Cf. Ōtani Setsuko 大谷節子, “Chūsei *Kokin-chū* to Nō: aoi no higi” 中世古今注と能: 相生の秘義, *Bungaku* 文学 6-3 (2005.5), later collected in her *Zeami no chūsei* 世阿弥の中世 (Iwanami Shoten, 2007) under the title “Kadō to chidō: *Takasago kō*” 歌道と治道: 「高砂」考. There is also a series of articles by Makino Kazuo 牧野和夫 examining—from a slightly different point of view—allegorical suasion (*fūyu*) as it was actually practiced in Muromachi-period literature, focusing in particular on the work *Mumyō hosshō kassen-jō* 無明法性合戦状. See, e.g., his “*Mumyō hosshō kassen-jō* no ichi-sokumen” 『無明法性合戦状』の一側面, *Gunki to katarimono* 軍記と語り物 15 (1979.3), collected with the rest of this series in his volume *Chūsei no setsuwa to gakumon* 中世の説話と学問 (Izumi Shoin, 1991). This is a question that will require further investigation going forward.

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