

"My life is such short as a joint of my pearl string, but I'd not care about nevertheless. I'd rather pass away for fear that in the not too distant future I should forget to hold back tears of the secret love and regret hearing some rumors about it.":

A Sampling Research on the Renovation for the Sustainable Studies  
of Japanese Classical Poem Waka

EDO, Hideo

This paper is a sampling research on the renovation for the sustainable studies of Japanese classical poem Waka. "My life is such short as a joint of my pearl string, but I'd not care about nevertheless. I'd rather pass away for fear that in the not too distant future I should forget to hold back tears of the secret love and regret hearing some rumors about it." This is a Japanese classical poem Waka made by Princess Shokushi. Recently this is a reading material of Japanese classical language. She made it from the theme "the suppressed secret love" of Hundred-poems. Generally speaking, it is more important thinking of the poetic theme given by the Waka meeting producer than thinking of the author's portrait. On the point of view that, it would be clear she was good at making the poems of the suppressed secret love.

Her poems are very unique to the typical poems made from the theme of the suppressed secret love. Usually, on this theme, lots of poets have a pure lover make poker face and express his started love sincerely. Her imagination of the love poem is less actual than that of Gidosanshi's mother on the communication, and less beautiful than that of Shunzei's daughter on the poetic expression of Japanese landscapes. However, nobody is superior to her in making the poetic image that expresses the integral of all the love life. Because the tale of Ise and the tale of Genji have the great influence on her poems, her imagination is such that it was true she would love a man. Hikaru wrote the Waka poem, "None of us can escape death. Such is life. But still it makes a world of difference to us. Our love should be beyond the future." She wrote "a joint of my pearl string" in sympathy with the loveliness of this Hikaru's Waka.

TEIKA is a piece of Japanese classical performing arts NOU. In TEIKA there is a

paragraph quoted from Princess Shokushi's Waka "A joint of my pearl string." The paragraph of it follows the poetic rule of the theme on the suppressed secret love, so that the quotation from it shows us the before-beginning of her love life. On the other hand, "a joint of pearl string" was understood to mean lots of tears on Fujiwara Teika's HACHIDAISHO, and he selected her poem to the 12 vol. as the piece of the love theme that there was nothing but love before the next affair. Basically there are two means of the suppressed secret love as the poetic theme, so that it was understood to write on the before-beginning or on the before-next.

## Introduction of Renga Books of Satomura Syoutaku 's Lectures Written Down

WATANUKI Toyoaki

The study of Renga-shikimoku has been greatly advanced by Saizo Kidou. The same is true for the annotation of Renga-shinshiki. He has also introduced many books on this subject. The University of Tsukuba has a collection of annotations of Renga-shinshiki. It is a commentary by Satomura Syoutaku, a Renga master of the Edo Shogunate. This is something that has never been introduced before. It contains many inscriptions. In particular, there are many inscriptions describing the discourse of Satomura Syoutaku. Satomura Shoriku occupies an important position in the history of Renga in the Edo period. The book in the University of Tsukuba's collection, in which his discourses are known, is of high material value.

# The Succession of Gozan Culture Among Warriors in the Late Middle Ages: On the Creation of the National Treasure of Uesugi Family Documents

KAWASAKI Mion

This paper aims to clarify the process by which the Uesugi Family Documents were created during the late medieval period. The documents were written and bestowed in 1599 (Keichou 4) by Nanka Genko (1538–1604), a monk of the Myoshinji sect of Rinzaï Zen Buddhism during the late Middle Ages, at the request of Naoe Kanetsugu (1560–1620), a feudal lord during the warring states period.

However, there has been no examination of the bodies of work cited in the Uesugi Family Documents. Thus, in this paper, we first confirm the connection between Naoe and Nanka, review basic information about the Uesugi Family Documents, and then examine the sources of extracts that are featured in the work.

As a result, it can be inferred that "The Secret Book of Sakugen Shuryo," featured in the postscript, could be the "Reisokushu", "The Writings of Sakugen Shuryo" or "Sakugen's Forty-Six Maps"; however, no extracts from these works have been found. We conclude that the extracts are in fact from the Kaijikai (held by the University of Tokyo's Institute of Historical Records), "Collection of 46 Interpretations," or the "Hoshitsushu ", works to which Genko contributed.

## The Life of Hori Kozan and Its Friendship

MU Haiyu

Hori Kozan (1631-1695) was a Confucian scholar active in the early Edo period, the third son of Hori Kyoan. It is acknowledged that Honcho Kakurin Gyokuro is his only existing book in the world. Through his father's network, he could communicate with celebrities at that time, such as Hayashi Razan, Tokugawa Yoshinao, and Kurokawa Doyu. However, studies that have traditionally focused on Hori Kozan are extremely rare, as far as the author has investigated. In short, the portrait of Hori Kozan is still unclear to the public, leaving much space to unveil.

The purpose of this paper is to figure out the life and contact of Hori Kozan. Firstly, the author combs through the related records about him and reexamined the location of his graveyard. Then, a brief introduction to Hori Kozan's works Honcho Kakurin Gyokuro, which has not yet entered the academic field, is used as a clue to investigate Hori Kozan's contacts. In the meantime, the author also gives introduction to Hori Kozan's other works. Finally, the author summarizes the major events in his whole life and makes his chronology based on above investigation.

A Study of Kamo Suetaka's Style of Transcription: Focusing on  
*Teikakyō Gojusshu Eisō*

KANEKO, Eiwa

This study aims to analyze the relationship between *Teikakyō gojusshu eisō* and three other manuscripts of the same work: Teika's own handwriting draft (though containing only twelve waka poems) kept at the Central Library of Waseda University, *Kyōgokukōmon ei gojusshu* at the Archives and Mausclea Department of the Imperial Household of Tokyo, and *Jikumono no waka* at the General Library of the University of Tokyo.

Fujiwara Teika's *Omurogojusshu* was transcribed by Kamo Suetaka in 1783 and is now known as *Teikakyō gojusshu eisō*. Mori Masayoshi contributed to its completion. There is the possibility that Mishima Jikan played an important part in encouraging Suetaka and Mori Masayoshi to interact with each other.

*Teikakyō gojusshu eisō* has been lent to the Kyoto City Library of Historical Documents. It has fifty waka poems. Comparisons between these three manuscripts and Teika's draft shows a close relationship between *Teikakyō gojusshu eisō* and *Jikumono no waka*.

In conclusion, the analysis of *Teikakyō gojusshu eisō* shows the possibility that Suetaka's style of transcription may have changing over time.

## A Change of Tansō's Pen Name: From "Tansō" to "Reiyō"

INOUE Toshiyuki

HIROSE Tansō (1782-1856), who taught the Chinese classics at Kangi-en of Hita, Bungo, is generally known by his pen name "Tansō". He used seven other pen names throughout his life. According to the chronological order, these names are Kirin, Tansō, Kayō, Ransō, Nanryō, Seikei and Reiyō. It may be said that he wholly used "Tansō" at the former part of his life, but after 57 years old, he mainly used "Reiyō" at the latter part of his life. For example, he wrote on his own epitaph, "Mr. Reiyō, his real personal name is Ken, an alias is Shiki, one of the pen names is Tansō". This change of his pen name from "Tansō" to "Reiyō" is deeply involved with the matter of Tansō's way of life in his latter years. It considered that the pen name "Reiyō", which was made based on his gratitude to the memory of his respected teacher KAMEI Shōyō's "favor and glory", indicates a guiding principle for further pursuit of Tansō's scholarship and humanity, and supported Tansō's effort to be a "real Confucianist" at the very end of his life.

## Relations between Memorial Services for Living Creatures and Memorial Services for Anything: In the Case of Bridge Memorial Monuments

AIDA, Mitsuru

The definition of Hashi Kuyo in the dictionary is "When a bridge is finished, a memorial service is held on top of the bridge. A memorial service held on that bridge'(Daikanji Dictionary). 'Kojiruien' shows that the ceremony was well known, such as the bridge memorial service and the bridge prayer and bridge festival under it in the section on the bridge in the ground.

The oldest example of bridge memorial services can be traced back to the Uji Bridge Monument dated 646 (Taika 2). Especially in the Kanto region, a huge number of stone monuments remain, and Saitama Prefecture has the largest number of existing bridge memorial monuments, with more than 2,000 bridges memorial monuments.

Many of the bridge monuments are clearly marked as 'Bridge memorial service' Or 'bridge memorial tower' on the surface of the monument, but in modern times. You can also see things that are just "memorial". Although the description is now less religious, it can be said that the pujas and other activities that were once held have been replaced with memorial ceremonies, and the awareness of erecting the monument has not changed. In addition, there was also publicity by good books preached in the unity of the three teachings of Shinto Confucianism and Buddhism. These are confirmed in Japan, China, and Taiwan in literature, and the existence of surviving memorial monuments and paintings and writings that appear to be good books encourage people to seek salvation from hell by being involved in hojo. rice field.

This paper takes up the bridge memorial service as a symbolic one, and the memorial service for living creatures and the memorial service for everything are by no means unrelated, and the memorial service for things basically continues in an inseparable relationship with the memorial service for living things (especially cattle and horses).



## Literary Analysis of AI Waka: Introduction of a Similar Waka Retrieval Method Using the Dice Coefficient

TAKEISHI Yuka JIN Zhong

With the development of artificial intelligence (AI) technology, research on poetry creation has been receiving increasingly close attention. In this article, a Waka retrieval method that calculates the similarity index of Waka based on the Dice coefficient is proposed. The method can objectively rank similar Waka poems based on the similarity index, and provide an objective method by which researchers can select similar Wakas from a large number of Waka poems. Using this Waka retrieval method, we select human Waka poems that are similar to the AI Waka generated by the WakaVT model, and analyze the originality of AI Waka through comparing AI waka and human Waka in terms of the features of vocabulary matching. The analysis results show that the WakaVT model has accurately learned the words and grammar of human Waka, as well as the logical structure and causality between sentences, and can generate novel AI Waka using new word collocations and metaphors. This research is expected to be useful not only for the study of AI Waka but also for the study of human Waka poems.

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

UNNO Keisuke

This paper is focusing on the *Shōmonshō*, that record of Sōgi's Ise lectures produced by his great disciple Botanka Shōhaku 牡丹花肖柏 (1443-1527), 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 a lecture record, the *Shōmonshō* bears witness.