

NOT POETRY, NOT PROSE (1)

Saikaku's *Life of a Sensuous Man* as Haibun

By Chris Drake

SUMMARY

Although it is common in critical discourse to separate poetry or verse from prose, the opposition has obvious disadvantages for the analysis of genres and styles which do not fall into one category or the other. Haibun, or haikai prose, a genre which developed during the Edo period in Japan, is a conspicuous example. In particular, *Life of a Sensuous Man* (1682), the first haibun work of fiction by the seventeenth-century haikai linked-verse poet Ibara Saikaku, presents a wealth of generic and categorical transgressions and crossings with important consequences for the history and theory of nonlinear narrative. The first part of an investigation of this work is presented here.

Key words: poetics, narrative, haibun, haikai, Saikaku

A distinction between lyric and narrative poetry and a further distinction between poetry and prose have been assumed by almost all commentators on the works of Ibara Saikaku (1642–1693). The distinctions are generally expanded into dualistic schemes under which Saikaku is seen as a haikai poet who virtually gave up his poetic art in order to write in a more progressive prose genre. Although lip service is sometimes given to the fact that Saikaku remained a teacher of haikai linked verse throughout the years he was writing his prose works, comparatively little systematic work has been done to weigh the haikai values of Saikaku's prose works themselves. On the other hand, scholars and critics of renga and haikai linked verse have almost studiously stayed away from Saikaku's verse, preferring the comparatively more abstract and less colloquial haikai of Bashō and his followers.¹ Although Saikaku's prose works are often said—usually vaguely—to show a haikai influence, and although Saikaku's haikai is often referred to as being somewhat narrative or “prosaic,” the basic distinction between poetry and prose has remained a fact if not an idol in most Saikaku studies and in studies of Edo-period literature in general.

The generic distinction between poetry and prose, however, like most margins or metaphysical dividing lines, becomes problematical when the borders or frames used by contemporary critics are themselves viewed as products of contemporary history. The rise of modern Japanese and world literary criticism cannot be discussed here, yet it should be remembered, for example, that in the earliest recorded Japanese and Ryūkyū literature no clear distinction exists between narrative and love or lyric poetry. Further, the earliest known songs in this linguistic area are metrically free, although they exhibit general tendencies toward lines of certain lengths. The distinction between song and poem, between oral and scripturally written literature, seems to have come later, with the rise of aristocratic cultures that maintained themselves materially and ideologically by creating a great number of such oppositions, including those between capital city and country, aristocrat and commoner, and metered and unmetered, that were incorporated into the central corpus of scripturally written Japanese and Ryūkyū literature in the ancient and medieval periods. The oppositions were active in Saikaku's day as well, of course, and they continue to inform the discussions of many contemporary scholars, both Japanese and western. But since these oppositions have not been especially productive in a number of areas, and especially in Saikaku studies, surely it is time to try to look at Saikaku's prose works as being neither haikai nor not haikai.

As a test case I would like to look at the pivotal first work of extended haikai prose, or haibun, published by Saikaku, *Kōshoku ichidai otoko*, or *Life of a Sensuous Man*. Although *Sensual* might at first glance seem a better rendering of *Kōshoku*, it is surely the life-energy of Yonosuke, the protagonist, that is indicated, an overflowing, all-embracing energy that involves the senses in a general if contradictory erotic field. This non-divisive momentum of the senses is perhaps best gathered in by the word sensuous. It is also a momentum that seems to have reproduced some of the sensuous details of the way Saikaku saw his own personal life, especially, it will be argued, the traumatic experience of the death of his wife in 1675, when she was only twenty-five. Unable to entrust his wife's soul only to Buddhist priests, Saikaku attempted to cross over into the realm of the dead himself and lead his wife toward the Pure Land paradise by writing a requiem thousand-verse haikai sequence called *Dokugin ichinichi senku*, or *A Thousand Haikai Alone in a Single Day*.² Saikaku wrote the sequence on the eighth of the fourth month, the traditional birth date of the Buddha, and thus seems to have symbolically tried to achieve a similar buddhahood for his wife. The sense of loss Saikaku felt appears to have been overwhelming, and sometime during the remainder of 1675—perhaps only a few days after his wife's death—Saikaku shaved his head and, apparently, gave the family business to his head clerk and devoted himself wholly to haikai. If the unexpected death of his young wife to a “cold” (*kaze*) or fever shook Saikaku the man, then it must surely have changed Saikaku the writer as well. The implications of Saikaku's wife's death and his own experience of a state near death have not yet been examined; yet that experience would seem to be a prime example of the same type of border crossing or transgression that makes Saikaku in his haikai requiem attempt to identify both himself and his wife with a ghostly nightingale that is neither male nor female, a movement that makes Saikaku's haikai verse and haibun in general and *Life of a Sensuous Man* in particular such prodigiously mixed forms. Saikaku's first haibun work is therefore better viewed in part as a haikai-like dialectical response to the writing of *A Thousand Haikai Alone in a Single Day* and to the belief in the existence of his wife's soul which Saikaku seems to have maintained.

Life of a Sensuous Man, however, is probably the least widely read today of that portion of Saikaku's haibun fictions which Japanese scholarly, cultural, and publishing industry consensus has decided is worthy of reprinting and of representing literary greatness of the highest rank. Leaving aside the question of whether ranks and “central corpus works” have as much to do with literature as they do with the ideology of feudalism and the architecture of critical institutions and mortuaries, it seems safe to say that *Life of a Sensuous Man* has attained its present status of awesome yet avoided outsider because it presents readers with too many tonalities and energies radiating from too many directions to be focused easily or charted accurately and cleanly—and because it deals with eroticism in a total, sensuous way that has yet to be accepted on a bodily level

by contemporary Japanese culture as a whole, which still stands largely in the shadow of a system of ascetic and generally anti-oral and anti-physiological values inherited from the ideology of the ruling warrior class of the Edo period, an ideology which was reconstructed in a looser though more comprehensive way by the Meiji state and its intellectual supporters, who were well versed in late nineteenth-century European critical and value systems.

Despite the efforts of generations of Saikaku critics in the post-1868 era trained in positivism and "scientific" criticism, it is finally, I would argue, impossible to decide whether *Life of a Sensuous Man* is written in verse or prose. The microstylistic stylistic resemblances to haikai linked verse—ellipses, abrupt juxtapositions, stretches of metered prose, sound overlaps and homophones, vigorous polysemy, associative narrative logic within and between phrases and chapters, allusions to classical and contemporary poetry and oral songs, and so on—have been charted with great energy and insight by the most sensitive of these scholars, who have nevertheless been unable to adequately explain how the remaining overflow of haibun prose works together with the verse rhythms and movements. It is not even known whether the comma-like marks that Saikaku places after phrases are intended to denote breath pauses or whether are they a physical continuation of his attempt to explore haikai as a field of lines of different lengths in a prosody that is neither renga-style haikai verse nor prose. Are, for example, the chapters of *Life of a Sensuous Man*, which generally fall into two or sometimes three distinct sections, large-scale versions of hokku and wakiku, or of hokku, wakiku, and daisan verses of a haikai sequence? Or are the lengths of the chapters, which approximate the length of a single hundred-verse haikai sequence,² intended to cut across the distinction between verse and prose altogether? *Life of a Sensuous Man* often reads like a combination, if this were possible, of *Manhattan Transfer*, *The Waves*, *Tender Buttons*, *The Cantos*, and *Paterson*. And the mysterious protagonist Yonosuke, who changes his character with each chapter or fiction, is he a single, unified character or a composite of various models—or, more suggestively, someone in the process of being defrocked of his identity? Is the book a novel at all, or is it a grab bag, as Saigin's postscript claims, of "crazy" or novel at all, or is it a grab bag, as Saigin's postscript claims, of "crazy" or perhaps epileptic seizure-like writings (*tengōgaki*)? Does the book simply offer a series of heartless, exploitative liaisons or does it explore an older (and newer) night continent of eroticism beyond personal identity?

These and many other questions raised by *Life of a Sensuous Man* cannot be explored here.⁴ In what follows I would like to focus on some of the ways Saikaku seems to imagine himself across the work and on how he seems to have intended it as a commentary on and a partial reiteration of *A Thousand Haikai Alone in a Single Day*, as if each work were half of a large, complex, teeming *kakekotoba*. The two works share much in common, above all similar incandescent mixtures of the seen and the unseen, life and death, eroticism and pine wind, of

plural times rocking back and forth with haibun as the fulcrum. By pointing out some of these mutual borders, further points of entry into both works will hopefully become apparent.

The theory that the life of Yonosuke, the protagonist of *Life of a Sensuous Man*, parallels at some points the life Saikaku felt himself to be living was first presented by Abe Jirō.⁵ While yielding many insights, Abe's chronological scheme is limited by the fact that it follows the order given in the tables of contents for each of the eight books of *Life of a Sensuous Man*, according to which Yonosuke is sixty (as well as fifty-four) when he finally leaves Japan for the Island of Women. Saikaku, however, was only forty-one when *Life of a Sensuous Man* was published, so Abe is forced to place the first chapter of the first book in 1623, nineteen years before Saikaku was born. Maeda Kingorō, stressing the importance of a "double structure"⁶ of time in *Life of a Sensuous Man* as part of a larger pattern of haikai-like double meanings, double identities, overlapped parodies, and overlapped styles, notes in his *Kōshoku ichidai otoko zenchūshaku* a number of parallels between Yonosuke and Saikaku that become evident if Yonosuke's birth is also computed as beginning in 1642, the year of Saikaku's birth. This latter method of reconstruction was first suggested by Noma Kōshin,⁷ who did not develop his theory concretely until a speech made in 1977 and published in 1980.⁸ In that speech Noma, noting that in a newly found letter⁹ Saikaku refers to himself as Yonosuke, gives several examples of what he sees as a one-year gap or difference between the age of the writer Saikaku and that of the protagonist of *Life of a Sensuous Man* when Yonosuke's life is calculated as beginning in 1642, the year of Saikaku's birth.¹⁰ While interesting as a start, Noma's examples do not really take seriously the double structure—or as I would put it, multiple structure—of time in *Life of a Sensuous Man*, and Noma's extremely rationalistic approach is unable, I think, to do justice to the non-linear haikai movements and countermovements of time that open each part of the book to every other part. As will be argued below, in *Life of a Sensuous Man* Saikaku creates a large, unstable network—or, perhaps more accurately, a constantly revolving mobile-like structure—of times that are perhaps best described in the words of Saikaku's *Shokokubanashi*, or *Tales From Many Provinces* II, 5, as temporal *kakurezato*, hidden villages or communities of times.

Although Saikaku does not explicitly indicate how his book is to be read, it seems clear that *Life of a Sensuous Man* is a work cut so deeply down the middle into two almost equal halves that it is really two books rather than one, as though the first half were a large, extended hokku and the second half a long wakiku, or second verse. The first half holds twenty-eight fictions and the second half only twenty-six, an imbalance perhaps intended to give a slight limping or blinking quality to both halves when they are put together, as most readers try to put them together, into a single, seamless whole. As is often pointed out, the total of fifty-four chapters is probably a reworking or, better,

counter-writing of the fifty-four chapters of *Tales of Genji*, while the ages of the protagonist, Yonosuke, that are attached to the tables of contents of each of the eight books are a further parody of the comparatively linear progression of prince Genji's life in that earlier collection of narratives. One major difference between the two works, however, seems apparent. In *Tales of Genji* the last thirteen chapters continue on after the death of the prince, while Yonosuke lives until the final chapter. Or does he? A closer look at *Life of a Sensuous Man* seems to show that not only does Yonosuke die but that he dies—and is born—more than once.

Births and Rebirths: Chapter I, 1

Is Yonosuke, the Worldling, born at all? He is the offspring of a dream of metal (Yumenosuke, a *yamashi*, a "mountain master," that is, a mine manager) and an unnamed mother (one of three famous Kyoto *tayū* prostitutes). Yonosuke is thus, as is often remarked, the timeless spirit of the floating world itself. Saikaku's illustration to the opening chapter (I, 1) shows the young Yonosuke walking down a bridge in a villa that is a contemporary version of the Floating Bridge of Heaven beside which the two mythical first parent gods Izanami and Izanaki learned how to copulate for the first time by watching a pair of birds. It is unclear exactly who Yonosuke's father's parents are, although his grandmother would seem to be metal—or perhaps silver—itself. Yonosuke's father Yumenosuke is born "near a metal-mining town" (*kane horu sato no hotori ni*), although the *o* vowels suggest that "near" (*hotori*) may also be his mother's "vagina" (*hoto*), an archaic mining and smithing metaphor for a mother lode. If, as has been rather persuasively argued, Saikaku grew up in a family involved in some aspect of swordmaking,¹¹ then Saikaku (an insatiable explorer of stories and legends) would probably have heard at least some of the main smith mythic narratives. If Yumenosuke does have a father, it is perhaps the moon, which "enters" (*iru*) Mount Irusa near the mine.

If the moon is Yumenosuke's father, then Yumenosuke, the Dreamling, may have been dead from the moment he was born. While Yumenosuke in many ways reflects the mountain masters or mine owners who were able to make such great fortunes in the late sixteenth century supplying ore and metal to Hideyoshi and then to the Tokugawa shogunate, the dream that is Yumenosuke is less than fully confident. In fact, it is suggestively dual. The moon that enters Mount Irusa is bound to the gravity of linear, historical time that pulls it downward and is preceded by the image of falling blossoms that cause grief to those who watch them scatter. The image should not be unfamiliar, however, to readers of *A Thousand Haikai Alone in a Single Day*, where images of painfully falling blossoms end each hundred-verse sequence and are a clear reference to the death of Saikaku's wife and the scattering of her soul in a killing "wind," that

is, a cold or fever. The possibility that Saikaku is writing about and alluding to his wife's death again in the opening lines of *Life of a Sensuous Man* is increased by the fact that nightingales are one of the images most closely connected with Mount Irusa in traditional tanka, along with images of darkness, the moon, and dawn. In fact, nightingales are described in some tanka as crying just as the moon goes down over (or, as Saikaku puts it, into) the slope of the mountain.¹²

Thus it hardly seems to be a coincidence that the first friend of Yumenosuke to be mentioned is Nagoya Sanza, the wild, unruly warrior who was killed at thirty-two in a sword fight on the tenth of the fourth month of 1603,¹³ a date only seven days after the date of Saikaku's wife's death on the third of the fourth month and a mere two days after the eighth, when Saikaku, at thirty-four, performed his haikai requiem. It is further claimed in legend that less than a month later—on the third of the fifth month—Okuni, the purported founder of women's kabuki, performed a dance-drama in which the soul of the dead Sanza was made to appear from the middle of the audience and then engaged in a dialog and dance. In the dance-drama, however, Okuni was apparently made up to be the male Sanza, while "his" soul was desiringly summoned by an actor made up to be a woman, all with a strong hint of eroticism. Since the performance took place near the Kitano shrine in Kyoto, a shrine that was a center of shamanic soul (*goryō*) soothing ceremonies as well as under-the-blossoms renga composition, and since Okuni herself was probably a shaman who also made use of elements from popular Buddhist gong-beating and ecstatic *nembutsu* trance dancing, it is likely that the audience and perhaps the performers themselves felt that the soul of the dead Sanza was actually among them, and that by dancing sensually before the soul some of its lingering pain and attachment to the world could be lessened. The woman who played Sanza—apparently Okuni herself—was at once a dramatic performer, a master of sex reversal, and a possessed shaman.

One other aspect of Okuni's background may also have interested Saikaku. Okuni is said to have been the daughter of a smith attached to the Izumo Grand Shrine, and after she ended her career as a kabuki performer she retired, according to one tradition, to Kajihara, or Smithfield, near the Izumo shrine to spend her final days writing renga. Did the image of Okuni as an innovative smith's daughter who was also a linked-verse poet suggest to Saikaku his own wife—perhaps named Kame—who seems to have contributed a congratulatory hokku (number 35) to *Ikudama manku*, or *Ten Thousand Haikai at Ikudama Shrine*, which was led and edited by Saikaku in 1673. If so, is Yonosuke's father also a woman smith shaman costumed and made up to be a man? Is Yumenosuke, the Dreaming, also the twenty-five year dream (*nijūgo o yume*) that Saikaku equates in verse 101 of *A Thousand Haikai Alone in a Single Day* with the painfully short life of his wife? Dreams (*yume*) were, after all, often used as images

for mortality, as in *Shoen ōkagami*, or *Great Mirror of Sensuous Beauty* II, 1, where Saikaku describes the death of the high-ranking *tayū* prostitute Yūgiri, who died at twenty-two, as “a real dream” (*makoto no yume*). This would make Yonosuke—and Saikaku himself—into a contemporary Okuni, the founder of a new genre of women’s kabuki-style haikai prose that crosses the borders between the sexes even as it erases those between life and death, visible and invisible, eroticism and shamanism. Saikaku’s fascination with the wilder, darker, more chaotic, and kabuki-like world before the establishment of the Tokugawa shogunate can be seen from the fact that Yumenosuke is also intimate with Kaga no Hachi, a mountain bandit-warrior whose most famous act was his attempt to assassinate the shogun, Tokugawa Ieyasu. Kaga no Hachi also has attributes of smiths in folklore. He carries an iron pole, he lives with snakes and generally resembles the demons with whom he duels, he is accompanied by wind and rain, and he lives near Mount Ibuki, the site of one of the oldest iron mines in Japan.

Yumenosuke never comes alive in the daylight world at all. He is a master of disguises, and his actual name—like Saikaku’s in the work—is never disclosed: he goes only by the code name he uses in the brothel district. He loves in two worlds, the heterosexual and the homosexual, and he returns home each morning like a demon or ghost over the Ichijō Bridge in northern Kyoto before the sun can catch his face. He even dresses like a ghost (*bakemono*), and he is said to remain calm when he comes across other ghosts and spirits in his path. His greatest wish is to be eaten alive (*kamikorosarete*) by the expensive prostitutes he visits, and this image for sexual ecstasy finally leads to the birth of Yonosuke by one of his three favorite former-prostitute mistresses. Although there is no way of telling which of the three is Yonosuke’s mother or whether the number itself is not a parody of the concepts of family and lineage, a guess might be that it is the former *tayū* Kazuraki, since Yumenosuke likes to “dig mountains,” and Kazuraki is one of the most sacred mountains in Japan as well as a mountain linked with Mount Yoshino, another sacred mountain which appears twice in crucial passages later in *Life of a Sensuous Man*.

Like his father, Yonosuke comes into the world surrounded by the number seven. He first appears on a summer night in his seventh year, much as the one-eyed, limping female god Kanayago of smith legend appeared on the seventh of the seventh month in a thunderstorm. The “summer evening” on which Yonosuke’s first adventure begins is not the seventh of the seventh month, since the seventh lunar month is the beginning of autumn; but it is only a few weeks or months before. It could even be the third or eighth of the fourth month, at the beginning of summer, the date of Saikaku’s wife’s death and Saikaku’s haikai requiem. And there are other parallels with Kanayago. The maid in the next room hears Yonosuke lift the metal latch on his sliding door and carries a candle (see Saikaku’s illustration) to guide the young boy. Yonosuke goes to the northeast corner of the villa—the Demon’s Gate direction from

which unruly, “bad” spirits are supposed to enter and attack the human world accordingly to yin-yang cosmology—and pisses, an act suggesting the rain in which Kanayago descended into the world. (Is the action also a reenactment of the bladder infection that, as certain verses in *A Thousand Haikai Alone in a Single Day* seem to hint, bothered Saikaku’s dying wife? And is Yonosuke performing a physical, haikai requiem of the type that, in more genteel ways, liberates so many dead spirits in *nō* plays?) The maid holds her candle close to Yonosuke to protect his feet (*ashimoto*) from the heads of any metal nails that might injure them—and, no doubt, cause him to limp like Kanayago. The boy, however, repeats his order to the maid to blow out the lamp, precociously quoting the adage that “love is darkness” (*koi wa yami*). When another, sword-carrying maid blows out the light—a traditional image for death—Yonosuke and the maids lose their vision (*yamime*).

The breath (*iki*) of the maid on the candle, in fact, is homophonous with life (*iki*) itself, while her blowing (*fuku*) repeats the mining and casting (*fuku*) of metal that made possible the dream that is Yumenosuke. The saying quoted by Yonosuke of course stresses the dark tangles and difficulties that make love an irrational, blinding force, but if Yonosuke shares part of his identity with Saikaku the image may also suggest that Saikaku’s love for his wife in the deepest sense began with her sickness (*yami-*) and death. The title of the chapter, *Keshita tokoro ga koi no hajimari*, is usually interpreted to mean “Love begins when the light is blown out (*keshita*),” although Matsuda argues¹⁴ that *keshita* also means “transformed, possessed by a spirit.” Saikaku himself seems to point toward the simultaneous possibility of the latter interpretation by starting his *Great Mirror of Sensuous Beauty*, also known as *Life of a Second Sensuous Man*, with the same image. The book, which begins with a self-introduction by Yonosuke’s son Yoden, opens as follows: *Ware keshite shishi, mata keshite shōji . . .*, “I changed form and died and again changed form and came to life. . . .” It is an image of death and rebirth that will play a crucial role in chapters IV, 7 and V, 1 of *Life of a Sensuous Man*. Yumenosuke’s ghostly habits and friends in the first chapter also support this interpretation and perhaps even require that *keshita* refer to Yumenosuke as well as to his reputed son.

In this thick, viscose darkness it is not clear who is who or even who is what sex. Yonosuke pulls on the left sleeve of the maid bearing the short sword and asks her, “Isn’t the wet nurse here (*uba wa inu ka*)?” suggesting that if the nurse isn’t the two should be able to embrace in relative privacy. However, the question may also mean, “Is the wet nurse a dog (*inu*)?” This rather strange question is reminiscent of the legendary smith god Kanayago’s flight from a dog that causes her to fall against the limb of a hemp plant, a limb that in various versions injures her left leg or pierces her left eye. Yonosuke’s question may also imply the transformation of still another spirit, because Saikaku’s family name Ibara suggests the *ibara/ubara* pair that both mean

“thorn,” a natural image that resembles a metal sword or dagger. In renga and haikai, *ibara*, *ubara*, and *mubara* are used almost interchangeably, and Saikaku may be using *uba* as a double for his own name. Thus Yonosuke's question would also mean, “Isn't Ibara here?” If so, the young boy is already aware that he is possessed by a spirit which is both female (the wet nurse) and male (Saikaku), a fitting image for Izanami and Izanaki, the two mythic parent gods who try, fumbling, to discover sex at the far end of the Floating Bridge of Heaven. Further, the question would also mean, “Is Ibara a dog?”: is he both a writer and a sacred smith animal? Just as Yumenosuke impersonates all types of people, Yonosuke bears at least two humans and one animal within him from the very start. One hypothesis for this multiplicity, which is haikai at its hearts, would be that Yonosuke impersonates or acts as a focus for both Saikaku and the soul of Saikaku's dead wife, who exist in different “places” in a dramatic and irreducible field of separation. Yonosuke is a partial, lisping bridge (*hashi*) that is also a single smith leg (*ashi*), a multiple energy that the polyhearted Hart Crane, for example, would perhaps not have had a hard time coming to terms with. Thus when the maids tell Yonosuke's mother (*okusama*) of her son's early sexual awakening, the woman's joy seems more like that of a wife (*okusama*). Is there also a wife-like turtle (*kame*) under the floating bridge?

If there is, then the bridge Yonosuke walks also crosses the legendary Sōzu (also Sanzu) River between this world and the other that is said to be guarded by a powerful old woman (*Sōzugawa no uba*), a woman who takes the remaining clothes from each newly dead soul. Every soul, it is believed, must cross the river somehow during the first seven days after death. The river is reputed to have three crossings, a bridge, a shallows, and a deep current, and the crossing used by each now naked soul is determined by the *uba*. Although it is unlikely that Saikaku takes this Buddhist image at face value, he may very well feel it to accurately represent the difficulty a soul faces after death, and he may further be seeking to build in *A Thousand Haikai Alone in a Single Day* and *Life of a Sensuous Man* a kind of verbal or breath bridge for his wife to use. Reversing sex again, Saikaku may be trying to take his place as the *uba*, the legendary old woman at the River of Death, a role requiring the same gentle humor that he evokes in his portrait of her¹⁵ for a hokku by Akki, or Bad Demon, in one of his anthologies.

The instincts of the seven-year-old Yonosuke also suggest the half-presence of Saikaku's dead wife. The boy calls his room the Chrysanthemum Room (*kiku no ma*), a floral image that is homophonous with *kiku*, “to hear,” a verb that is one of the most widely used of all tanka, renga, and haikai images connected with the nightingale, whose rare voice is listened for ardently, especially in the night. That Yonosuke is listening—no doubt unconsciously at this point—for the voice of the nightingale that is also the soul of Uba/Ibara Saikaku's wife is suggested by the fact that he lacks his doors (*kataku*) and makes paper shapes (*katachi*) that include the *hiyoku no tori*, the legendary bird that is half (*kata*)

female and half male and that has one wing, leg, and eye of each sex, a bird for whom flying is a literally sexual act.¹⁶ The bird seems to be a version not only of Kanayago but also of the nightingale accents in each of the ten hokku in *A Thousand Haikai Alone in a Single Day* that can be both female and male. Likewise, Yonosuke takes blossoming branches and shapes them into a single intertwining limb, recalling not only erotic unity but also the blossoms that are mentioned at the end of each hundred-verse sequence of *A Thousand Haikai Alone in a Single Day*. So when Yonosuke is said to think “only of this” in “everything” (*yorozu*) he does, “this” may be the androgynous “bridging” of the sexes and of worlds that is necessary to reach Kame, the turtle whose emblematic number (ten thousand) is also a traditional metaphor for everything.

The third bridge in the opening chapter of *Life of a Sensuous Man* is the bridge of desire that young Yonosuke builds with his mind in the sky while his friends innocently fly their kites. He dreams above all of the weaver girl and the herding boy, mentioned by Saikaku in one of his first known hokku, and he worries about what will happen to these lovers if rain fills the sky on the seventh of the seventh month, the only night of the year they are permitted to come together. Rain would swell the Milky Way, causing it to flood and preventing the lovers from meeting. Like the smith god Kanayago, Yonosuke seems fascinated by sevens, perhaps because he still has a faint memory that he came to earth during a rainstorm on the seventh of the seventh month, perhaps because he already knows that the Heavenly River, as the Milky Way is called, is also the River of Liquid Silver.¹⁷ Like Saikaku, Yonosuke seems to know that love starts when it is put out, that desire is strongest when it requires bridges, and that, at least during the day, nightingales are most often heard when they are in or beyond clouds.¹⁸

The seventh of the seventh month is also the fourth of the five major annual festivals (*gosekku*) and thus a concrete embodiment of the fifty-four years (in reverse) that are claimed by Saikaku to constitute one of Yonosuke's lives. Saikaku closes the opening chapter by revealing that by the time Yonosuke reached fifty-four years of age he had slept with 3,742 women and 725 men, numbers that open out toward infinity. No commentator has yet found a satisfactory prose explanation for these figures, although it seems certain that Saikaku is parodying the medieval legend that Narihira slept with more than 3,700 women, itself a shamanic figure for numbers beyond counting. The novelist and playwright Inoue Hisashi has half-humorously offered a further explanation.¹⁹ The four numbers of 3,742, he suggests, are pronounced *mi-na-shi-ni*, a phrase that can also be construed as “all died,” meaning that Yonosuke caused all of his lovers to “die” by bringing them to orgasm.

If Saikaku is producing this phrase—and the sexual meaning of “die” is just as suggestive in Japanese as it is in English (see, for example, chapter VI, 2)—he may also be stating that all the women with whom Yonosuke has sex

are actually dead. In fact, Saikaku may be alluding to the phrase *mina ni nasu*, "to make into nothing; to lose," as if Yonosuke were turning every woman into nothing, another word for death. This possibility is strengthened by Saikaku's somewhat similar evocation of "all" (*mina*) in chapters III, 4 and 5. It is a concept of love that is closer to shamanism than necrophilia, however, if the last two numbers are considered from still another point of view. Since the numbers of both women and men contain a seven as the hundreds digit, and since 3,700 is a standard medieval shamanic figure, it seems likely that Saikaku is stressing the last two digits. The 42 for the women might then be the dangerous *yaku* year for males which Saikaku, forty-one, will enter two months after the publication of *Life of a Sensuous Man*. It is also a traditional expression for the total number of eyes (*me*) or dots on a pair of dice, an image that takes on great importance in IV, 1, as discussed below. Seven also divides into 42 six times, a combination that recalls the fact that Saikaku wrote *A Thousand Haikai Alone in a Single Day* on the sixth day of the first seven days after his wife's death, an "early" seventh-day requiem. The partial presence of Saikaku's wife even in 25, the last two digits of the number of men lovers, strengthens this suspicion. Saikaku's wife died in her twenty-fifth year, and the reversal of her sex here would hardly be an exception in *Life of a Sensuous Man*, a book full of reversals.

Further, Saikaku states that 3,742 and 725 are the numbers of lovers Yonosuke sleeps with until he is fifty-four, thus contradicting the chronological scheme in the table of contents of the eighth book, which lists Yonosuke as living until he is sixty. While it is certainly true that Saikaku is utilizing two different traditions that give the standard human life span as fifty-four and sixty years,²⁰ the most important question is why Saikaku chose to use both contradictory traditions simultaneously. One answer might be that Yonosuke lives more than one life and therefore needs more than one life span. Surely this is more acceptable than assuming that Saikaku, who is always extremely sensitive to numbers, simply made a "mistake." Partial evidence supporting this view comes from the fact that, following the chronological scheme given in the table of contents of book seven, Yonosuke is fifty-four in chapter VII, 6. It is the same combination of 7 and 6 that is found in the number 42 and in the date of Saikaku's sixth-day, "early" seventh-day haikai requiem in 1675. Thus, as discussed below, the requiem, made on the eighth of the fourth month (4-8), seems to be involved in the strange fact that Yonosuke at 42 (Chapter VI, 7) is also, according to the time scheme given in Chapter VII, 1, simultaneously 48.

The final lines of the first chapter of *Life of a Sensuous Man* spill over into the second by again seeming to evoke the limping god Kanayago. The image of young Yonosuke playing with girlfriends at a well curb (*izutsu*) recalls the traditional well-cleaning ceremony that takes place on the seventh of the seventh month. As can be seen in the illustration from *Kōshoku gonin onna*, or *Five Sensuous*

Women II, 1, where a knife, needles, a doll with no nose and one or perhaps no eyes (*mehana nashi*), and one half of a *menuki*, a metal sword hilt fastener (literally an “eye hole/opening”), are brought up from the bottom of a well and lead imagistically to the meeting of a young woman and a smith-like maker of coffins.²¹ In *Life of a Sensuous Man* the imagery at the “end” of the first chapter is made more explicit in the second chapter, where Yonosuke, now eight, writes his first love letter on the seventh of the seventh month in Yamazaki, where one of the revivers of medieval haikai, Yamazaki Sōkan, had his One-Night Hut, suggesting an overlap of the night of the seventh and the act of writing haikai. The *Uba/Ibara* of the first chapter becomes in the second an *oba*, Yonosuke’s maternal aunt. This leads to the revelation of the fact that Yonosuke’s mother is the *imoto* or younger sister of the *oba*/(?)*Ibara*, which in turn recalls the newt (*imori*) that is dredged up from the well in *Lives of Five Sensuous Women II*, 1. When it is remembered that metalcasters are called *imoji* and that a great number of metal objects appear in *Life of a Sensuous Man I*, 2, and, further, that liquid metal is called *yu*, that is, warm or hot water, during casting, thus resembling the comparatively warm well (*i*) water of early autumn (the *wakimizu* in *Lives of Five Sensuous Women II*, 1), then the possibility arises that Yonosuke’s mother is a form of ore—ore either being dug out of the ground or cast in liquid form by the mountain master Yumenosuke.

Thus the statement in the “last” line of the first chapter of *Life of a Sensuous Man* in VIII, 5 that Yonosuke exhausted all his “kidney liquids” (*jinsui*) suggests not only that he divested himself of great quantities of sperm but that he literally killed himself by emptying himself of life energy. As Saikaku notes in *Irozato mitokoro-zetai*, or *Three Districts of Desire III*, 3, “empty kidneys” bring death.²² The rewriting in *Life of a Sensuous Man I*, 1 of two lines of a popular oral song sung by prostitutes therefore takes on special significance. The song, in 7-7-7-5 meter, goes:

nagekinagara mo	Sighing and grieving
tsukihi o okuru	I pass the days and months
sate mo inochi wa	yet, well, somehow I still
aru mono o	manage to stay alive

The “final” phrases of I, 1—*jinsui o kaehoshite sate mo inochi wa aru mono ka*—are usually interpreted to mean something like “exhausting (his) kidney fluids, yet somehow (Yonosuke) still managed to stay alive.” This interpretation, however, requires the final *ka* to be interchangeable with the interjection *o* in the song. While *ka* often does function as an interjection, it also functions as an interrogative particle, and it seems fair here to read the lines both ways, in typical haikai double-writing style. The *ka* added by Saikaku then turns the phrases into the following question: “Exhausting (his) kidney fluids, well now,

could (Yonosuke) still manage to stay alive?" If Yonosuke's first death occurs when he reiterates the illness of Saikaku's dying wife by pissing in the Demon Gate direction, then his second death may occur in his vision of the silver fluid of the overflowing Milky Way on the seventh of the seventh month, a view which, surely, exhausts his young kidneys.

Yonosuke again comes to life and into the vision of the reader in his seventh year after six years of invisibility following his purported birth. Refracted through the number 42, as mentioned above, Yonosuke's age strongly suggests that he comes to life after six years of half-death that grotesquely mirror the six days after the death of Saikaku's wife in 1675 during which Saikaku himself must have come close to dying emotionally. His six-day state of semi-death ended, Saikaku seems to be implying, on the evening of the sixth day, at the conclusion of his performance of *A Thousand Haikai Alone in a Single Day*. If so, Yonosuke's first, invisible years are also the long days during which Saikaku was almost completely absent from the things of this world. And if so, it was the successful completion, aided by the voice of his wife's soul, of *A Thousand Haikai Alone in a Single Day* that finally allowed Saikaku to return to life and to coax the child of this six-day darkness back into the time of human existence. In this reading Yonosuke is, like the double-bird (*hiyoku no tori*) shapes he makes from folded paper, a child of Saikaku and Saikaku's wife's soul who partakes of both: he is a bird with one eye, leg, and wing of each sex who is also a bridge between the world of the living and the world of the dead, between Saikaku and his wife's invisible soul. And, finally, if Yonosuke is a floating-world child streaming painful as well as pleasurable dreams, then *Life of a Sensuous Man* would be Saikaku's second major requiem for his wife, a dialog-like response to *A Thousand Haikai Alone in a Single Day* of eight years earlier. It would be another attempt to scathe her soul and help it toward the Pure Land.

This attempt to jump worlds and write a requiem that is not an elegy would also help explain why Saikaku divides the first seven books into seven chapters. The first seven books, in addition to repeating the harmonics of seven in Kanayago's epiphany, would reduplicate the first forty-nine days after death (*chūu*) that are divided by Buddhist requiem ritual into a series of seven seven-day periods, on the seventh day of each of which are held special services for the soul. The first-seventh and seventh-seventh ceremonies are the most important of all. The first of these ceremonies is believed to set the course of the soul as it hovers somewhere near its former body, and the second is believed to mark a significant separation of the soul from its attachment to its old surroundings, a first step on the way, hopefully, to liberation. If the first seven books of *Life of a Sensuous Man* do in fact rewrite these requiem ceremonies on a larger scale, then it is extremely interesting that the seventh book finishes with Yonosuke at fifty-five, the year after his fifty-four year life span mentioned in I, 1 has ended. That is, the year after one of Yonosuke's deaths is also the day on

which Saikaku's wife's soul leaves her wandering and sets out toward new regions of the other world. The two fives in Yonosuke's age seem to strengthen this interpretation; multiplied they yield twenty-five, the age at which Saikaku's wife died.

The five chapters of the eighth book remain a problem, however, unless they retrace the fact that Saikaku is writing a new, haibun requiem in the eighth year after the death of his wife, a year which is only about five-sevenths finished. And, in fact, *Life of a Sensuous Man* was first published in the middle of the tenth month in 1682, probably a month or two after Saikaku finished it. The eighth year also presents another problem, a dilemma perhaps reflected by the juxtaposition of eight and double sevens in I, 2. Saikaku surely held a requiem ceremony involving one or more Pure Land Buddhist monks on the third of the fourth month of 1681, the seventh anniversary of his wife's death in the Buddhist scheme whereby the year of death is counted as the first year. The first anniversary service is the only one not to follow this scheme, since it obviously cannot be held on the day of a person's death. Thus, measured by linear, chronological time, the time governing the Osaka marketplace, the seventh anniversary service for Saikaku's wife's soul was actually held on the sixth anniversary of her death. Saikaku, always acutely sensitive to dualities and contradictions, may therefore have intended *Life of a Sensuous Man* to be a seventh-year requiem in chronological time, a time which he may have considered more important than—or at least as important as—Buddhist ceremonial time. Or perhaps Saikaku sought to explore the collision of the two different times. Or perhaps he simply got the idea for writing a haibun requiem during the seventh anniversary service and needed a year and a half to write it. Or perhaps he had a dream or vision or shamanic intuition of some sort²³ that convinced him he was in communication with his wife's soul and that a certain time flow unclear to outsiders should be followed. Or, finally, conscious of the fact that the tenth month is at the opposite side of the cyclical lunar calendar from the fourth month, perhaps Saikaku set out to write a counter-requiem that would gain spiritual power through its reversals of everyday values and identities.

Death Again and Again: Chapter IV, 7

The first "half" of *Life of a Sensuous Man* ends decisively with the seventh chapter or fiction of the fourth book. In that chapter Yonosuke is thirty-four, the same age Saikaku was when he wrote *A Thousand Haikai Alone in a Single Day*, a parallel which suggests that the fissure down the middle of *Life of a Sensuous Man* may be a zone or fold that attempts to represent a nothing that cannot be directly represented: the death of Saikaku's wife's body and Saikaku's own partial death. Following an image that often occurs in *A Thousand Haikai Alone in a Single Day*, this extreme experience in *Life of a Sensuous Man* IV, 7

takes place on a shore, on a border that may be the border of Japan as a whole, and on ocean water beyond it. In fact, the images of certain central phrases in the chapter imply that Yonosuke's experience, if that is what it is, takes place beyond time and perhaps space as well.

Chapter IV, 7 begins somewhat as I, 1 does, but instead of the moon entering a mountain full of silver, it is the sound of silver being weighed that enters Yonosuke's ears even as he dreams about opening the eyes (*me*) of people in the brothel quarters by spending large amounts of silver. Certain sounds in the haibun, however, imply that Yonosuke's eye-opening act will be a literal opening by puncturing or piercing, an action suggested by the fact that Yonosuke taps the scales in the shop in which he works with a long mallet in order to make the bar balance at the correct niche or "eye" (*me*) indicating the weight of the metal. Yonosuke does not yet have any valuable coins of his own, however, and, in an attempt to atone for his various sexual excesses, which have caused him to be disowned by his father, he decides to leave the sounds of moneymaking behind and visit a monk on the Otonashi River in Kumano, an area sacred to mountain priests and pilgrims of many kinds. The name of the river can mean Not-Sounding River as well as Sounding River, and both senses seem to be invoked by Saikaku. The mountainous area is silent, because there are no scales or money there; but the valleys are probably filled with the mysterious sounds of *hototogisu*, or nightingales, for whose calls Otonashi is famous.²⁴ The sounds of nightingales in Kumano also echo Yonosuke's Chrysanthemum Room (Kikunoma) which is by implication a listening (*kiku*) room in I, 1. The probable indirect presence of nightingales, the bird used by Saikaku in *A Thousand Haikai Alone in a Single Day* to represent both himself and his wife's soul, alerts the reader to the further fact that in the Osaka area the term "trip to Kumano" is a euphemism meaning that someone has died.²⁵ The partial presence of the soul of Saikaku's wife in Otonashi is further implied by the fact that in verse 10 of *A Thousand Haikai Alone in a Single Day* Saikaku compares his wife to the legendary fisher Urashima Tarō, who marries the female turtle god Oto-hime, whose name may here also mean Sound (*oto*) Woman. In addition, the needle on the scales in the shop where Yonosuke works recalls the needlebox of the female Urashima in verse 9 of the haikai requiem. The coastal (*urazutai ni*) route taken by Yonosuke and the fact that he has no grudges (*urami*) further connects him with the Urashima legend. The suggestion thus seems to be that Yonosuke, at least in so far as he overlaps with Saikaku, abruptly sets out to accompany the soul of Saikaku's wife, the nightingale, to the other world, possibly to the ocean bottom. The image of Yonosuke leaving behind the sounds of metal being tapped would also parallel the statement in the *Kemmon dansō* that Saikaku gave up his business after his wife's death, especially if Saikaku's work involved hammering metal of some sort.

Before Yonosuke gets even halfway to Otonashi, however, he stops at Kashōji

temple in the town of Sano in Izumi province and then in the nearby fishing town of Kada south along the Inland Sea shore from Osaka. The place names seem to have been carefully chosen. Izumi recalls the apparent allusion to the Izushi silver mine near Mount Irusa in I, 1, the *nuke-fū* or oblique reference to Izumo no Okuni in I, 1, the port of Izumozaki across a strait from the silver mines of Sado island in III, 5, and Izu, with its gold mine, in VIII, 5. Sano also recalls another Sano in the *nō* play *Hachi no ki*, or *Potted Trees*, in which a miniature pine and other trees are burned to give a visitor warmth. The image of a burning pine may include for Saikaku the burning corpse of his wife; it was an image that seems to have caused Saikaku to call himself Shōfūken, or House of Pine Wind, when he wrote *A Thousand Haikai Alone in a Single Day*. If, further, Saikaku was born into a swordsmithing family, then the image may suggest a smith hearth as well. The name Kashōji also seems significant, since it is a Japanese rendering of Chinese graphs or characters for Kāśyapa, the name of the disciple who assumed religious leadership after the death of the historical Buddha. When it is remembered that the Buddha's death was believed in Japan to have taken place on the fifteenth of the second lunar month, a date that is homophonous with the number 25—the age at which Saikaku's wife died—then Yonosuke's visit to Kashōji may indicate that the dead woman's soul is being compared to the Buddha and Saikaku to the disciple who tries to gather together what ashes and bones he can after the Buddha's death. Saikaku may also be referring to the death of his wife in terms of fire and burning, since Kashōji may imply Burn (*kashō*) Temple. Is Saikaku thus referring to his wife's fever, to her cremation (*kasō*), and to orally transmitted smith narratives evoking forge fires feeding on corpses and skulls that then bring rebirth? Chapter IV, 7 contains traces of all these images.

It is not clear when during the year Yonosuke visits Kashōji and Kada, although several possibilities present themselves. The first would be the eighth of the second month, when the famous Needle Requiem (*hari-kuyō*) takes place at the Awashima shrine in Kada. As Saikaku notes in IV, 7, the god of the shrine is female (*megami*), a term that can also mean "eye (*me*) god," with all the associations of pain and blindness that needles and eyes together evoke. Old and bent needles were offered by women from around Japan—especially by seamstresses and prostitutes—to the god of the shrine on this day as a prayer for more needle skill and for cures for gynecological ailments.

Another likely time would be the third of the third month, the day of the second of the five major annual festivals, the so-called Doll Festival or Girl's Festival. As the second of the five major festivals, the date again suggests twenty-five, the age at which Saikaku's wife died. Legends of the god of the Awashima shrine in Kada were spread by wandering shamanic beggars called Awashima Gannin,²⁶ who collected old clothes, utensils, and even pieces of hair from women, promising to deliver them to the shrine as prayers for the

cure of gynecological problems or for safe childbirth. In return the beggars received a handful of rice. They also got a chance to recite narratives about the god of the Awashima shrine, illustrating their lines with a ritual box on a pole that also contained, among other things, a pair of male and female dolls and a pin box. It was a type of performance Saikaku must have seen.

According to the most widely recited legends, which do not seem to go back before the medieval period, the god of the shrine is the sixth daughter of the female sun god Amaterasu. Awashima goes to marry the wind god of the Sumiyoshi shrine up the coast near Osaka (the same shrine where Saikaku made 23,500 haikai in a single day and night), but when it is discovered that she has a gynecological ailment, she is sent back by the Sumiyoshi god, that is, she is set adrift in a boat along with twelve treasures as a sort of consolation prize. The currents of the Inland Sea finally bring Awashima's boat to shore in Kada, where, stimulated by her own bitter experience, she founds a shrine and attempts to cure all women everywhere of gynecological and venereal diseases. Another common legend identifies Awashima with the soul of the ancient empress Jingū, a figure who combines shamanic qualities with warrior-like leadership. Once, during a fierce storm, Jingū is blown all the way to the Tomogashima islands just offshore of the Awashima shrine, where she is helped by the tiny male deity Sukunahiko, who is as much her child as he is her consort. At a more archaic level, the Awashima god is probably a shamanic deity worshipped by the fisherwomen of the area, who even as late as the seventeenth century played the major role in Kada's economy.²⁷ Thus the sea plays a particularly important role in the festival of the third of the third month, during which pairs of female and male dolls are placed in tiny boats and floated out into the Inland Sea to be cleansed of the "women's ailments" they symbolically carry. On this day as well, women again offer old or bent needles to the Awashima god, whose alternate name is Fukuichiman Kokūō, perhaps suggesting to Saikaku the *man* that is also the turtle god of the sea.²⁸

The third of the third month is an important date for Saikaku and Yonosuke for another reason as well. Saikaku writes Kada with relatively unusual characters used mainly phonetically in Buddhist texts, especially those written by tantric mountain priests,²⁹ thereby showing the same familiarity with these semi-Buddhist Shugendō mountain men that he does in II, 7, where Yonosuke rejects an all-male version of worship on sacred Mount Yoshino for an all-woman family in Osaka, and in verses 374–5 of *A Thousand Haikai Alone in a Single Day*. In fact, the monk at Otonashi in Kumano whom Yonosuke sets out to visit is almost surely a Kumano mountain priest. It seems likely, therefore, that Saikaku was aware of the fact that Tomogashima, a pair of islands in Kada Bay, was the starting point for Shugendō mountain priests, who proceeded by twenty-eight stations to the top of sacred Mount Kazuraki, the mountain after whom Yonosuke's human mother may have been named—a sacred moun-

tain exceeded in importance only by the Kumano Mountains and Mount Yoshino. In the Edo period the mountain priests gathered on the larger of the two islands on the first of the third month to do austerities before setting out for Kada, the second station or holy spot on the way to Mount Kazuraki. A map from the middle of the nineteenth century has the island at the far left (south); Kada Bay lies behind it, and the other stations as far as the twenty-eighth, Kamenoo, or Turtle's Tail, are located at the far left (north).³⁰ Did Saikaku sense a turtle head in the Tomogashima islands to balance the turtle tail at the opposite end, near Mount Kazuraki? He could easily have imagined a giant turtle, because the northern tip of the larger island is named Turtle Point.³¹ In any case, the austerities, which begin just as the preparations for the Awashima Doll Festival are getting under way, climaxed on the eighth of the fourth month—the standard day for “opening” sacred mountains in the Osaka-Kyoto area—when the Shugendō priests climbed to the top of Mount Kazuraki and offered flowers and blossoms at a shrine at its top.³² The image also suggests Saikaku climbing to the world of the dead or at least trying to “open” part of it so that he can offer the thousand haikai blossoms of *A Thousand Haikai Alone in a Single Day*. There may have been Blossom Festival ceremonies held in Kada as well, since mountain priests attached to the Shōgcin in Kyoto are known to have performed an annual ritual on the twentieth of the fourth month at the Kada Kasuga shrine.³³ Perhaps, then, the third of the third month, a date which plays such a crucial role in VI, 7 (another apparent variation on the 7=6 theme which begins when Saikaku performs the first-seventh requiem for his dead wife in 1675 on what was actually the sixth day after her death), is present in IV, 7, which also contains the eighth of the fourth month. If so, the fact that the chapter is number IV, 7 may indicate both that Yonosuke is present in Kada on the seventh of the fourth month and that the chapter numbers of *Life of a Sensuous Man* here play an active part in producing still another time scale, one of many such contradictory time-flows in the book.

Yonosuke thus seems to enter Kada on the third of the third month and also on the seventh of the fourth month, implying that the eighth of the fourth month was an intersection of multiple time schemes. Still another of those time schemes may describe Saikaku—and Yonosuke—moving from the everyday time of the economic world to a different world of non-linear time. And this time scheme seems to implicate Saikaku as a smith as well, almost as if he were moving from the smithing of everyday needles to the offering of spiritually invested needles. Tomogashima, the pair of sacred islands in Kada Bay, are also known in tanka poetry as Imogashima as early as *Man'yōshū* poem 1199, where they are written with graphs meaning “(female) lover islands,” which is presumably why they later came to be called Tomogashima, or Companion Islands, an image suggested by the fact that the two main islands lie close enough to each

other to appear to be embracing. Ishizuka, however, has suggested that the first two syllables, Imo-, may contain traces of the smithing work of ancient metal-casters (*imoji*) in the area,³⁴ and in fact a number of ancient smithing sites exist near Kada, one of them in Fukei, a harbor town that plays an important role in IV, 7.³⁵ In tanka the islands are situated not in Kada Bay but in a variant, Katami Bay.³⁶ *Katami* means “keepsake” but is homophonous with “half body”; it can also imply “seeing (*mi*) with one *kata* eye,” a traditional attribute of female smith deities. Saikaku may therefore be associating the two main Lover/Partner islands in Kada Bay with himself and his wife (*me*), who was also half his body (*mi*) and one of his eyes (*me*)—and who died like a turtle sinking into the bay.

These associations are not as far-fetched as they may sound at first, since when, in IV, 7, Yonosuke stands looking westward out at the bay,³⁷ he is reminded of the “female/eye god” (*megami*) of the Awashima shrine when he sees the single sphere of the sun setting on the Awaji island horizon. The view (*nagame*) may also be a long, smith-like eye (*nagame*), further stimulating Yonosuke to recall the last line of a tanka that has smith overtones. The poem that Yonosuke quotes is *Shinkokinshū* 1071:

yura no to o	The boatman
wataru funabito	crossing Yura Strait
kaji o tae	has lost his oar—
yukue mo shiranu	how hard to follow
koi no michi kana	the unmarked path of love

In typical *Shinkokinshū* style, the poem appears to break into two parts, the first of three and the second of two lines. The first part describes a boat crossing the rapid currents of Yura Strait, in the deeper water beyond Partner/Lover Islands, while the last two lines suggest the emotion of a courtier poet who is lost on the rushing, turbulent way of love. Since no personal pronouns are used, the transition is smoother than the translation suggests, with the lost oar or rudder (*kaji*) being incorporated as a figure for the lover's loss of bearings and control in the fast-running water of the narrow channel.

Since Yonosuke has already quoted the saying that “love is darkness,” the way of love also probably includes loss of light and vision for him. The setting sun at Kada thus comes to repeat the journey of Saikaku's wife's soul westward beyond the setting sun toward the other world in *A Thousand Haikai Alone in a Single Day* and the candle that is extinguished in *Life of a Sensuous Man* I, 1, a candle that suggests the death of Saikaku's wife as well as the loss of a smith's chief tool—fire. The loss is suggested by the near homophony of Awashima and *aware*, the pathos and sympathy that overcome Yonosuke in IV, 7 as he watches the setting sun at Kada and recalls all those who have lost themselves on the way of love before him, while the identification with smithing fire is

implied by the homophony of *kaji*, oar or rudder, with another *kaji* meaning smith. The setting sun thus reminds Yonosuke of a boatman (or boatwoman) who has lost his or her smith and is therefore being carried helpless through the rough rapids of love. The oar that is simultaneously a smith being tossed in the rapids near Imogashima also bends backwards through time to chapter III, 7, where Yonosuke remarks that a shaman-prostitute near the Kashima shrine with whom he has just had sex looks like a “younger sister” (*imoto*) of the Awashima god. The link between the Kashima and the Kada Awashima shrines runs through both *imo* and *kaji*, since one of the major images associated with the coastal Kashima shrine by haikai poets is *kandori*, an elided form of *kajitori*, “oarsman” or “helmsman.”³⁸ Is Yonosuke here watching Saikaku trying to cross the swift channel (on the Lover/Partner Islands?) without his smith-wife? Or is it Kame, the turtle, who has lost her smith-husband Saikaku? Or is Kame, who has already been compared to the Buddha, here being compared to the sun itself, which now enters the Inland Sea like a burning boat?

The oar that is also a smith may also be a vestigial penis of sorts, for Kada in Saikaku’s time was still a largely women-run fishing community in which the men spent much of their time on long fishing expeditions far away on the Pacific coast of Honshu.³⁹ While their husbands were away, the Kada women, like women in fishing villages around Japan that had not yet been drawn deeply into mercantile economies, fished, spun, and sang the songs that Saikaku considers to be the foundation of Japanese poetry.⁴⁰ The women were also free to sleep with any visitors to whom they took a fancy. When their husbands returned, however, the Kada women stood an oar in front of their doors as a sign that other men easily understood: the woman was too busy for visitors. The standing oar (*kai*) is phonetically slightly different from the *kaji* oar of the poem, yet sound and sense are both close enough to make the overlap sensual as well as plausible. In light of the rather explicit comparison that is made by Saikaku between a sword and an erect penis in chapter IV, 4, and the phonetic resemblance of *katana* (sword) and Kada, as well as the general resemblance between both words and *kaji* (from an earlier form *kadi*, still reflected in Saikaku’s time in the script in which it is written), Kada seems for Yonosuke to be the first two-thirds (or two syllables) of a sword that is also a penis. But what of the final third? Somehow it would seem to be implicated in the fact that at this season the town is all women and a burning eye.

As the days pass, Yonosuke forms relationships with more and more Kada women until a great or unlimited number (*kagiri nashi*)—is the suggestion “all” (*mina*)?—of them begin to complain. They are not used to the male-centered relationships of the cities. Worried that his single body (*hitori*) will be pulled apart and killed (*torikorosarete*) trying to satisfy the many demanding women of Kada separately, Yonosuke changes his attitude and tries to make each one (*katagata*) happy with wine and storytelling (*katari*) about the past. It turns

out that the women's complaints are not only against Yonosuke but against numerous injustices (*nangi*) over the years. Sympathetic, Yonosuke—remembering the boats at the Kada Doll Festival?—hits on the idea of taking the women on a boat trip out into the bay to make them forget their troubles. Just as the women of Kada row out into the bay in a small fleet (*kazu*) of boats, however, a sudden sixth-month (*minazuki*) wind and thunderstorm sweeps down from the north.

What follows is probably one of the most erotic scenes in all of traditional Japanese literature, an episode made more sensual by the indirection with which it is narrated, as if the experience had to be dispersed and described from its peripheries if it were to be written of at all. The erotic narrative moves like a storm of its own above a surface of restrained, representational images that only gradually shift and incline in the reader's consciousness, breaking over her or him later, when the chapter has been finished, with new surfaces of counterimages. These largescale haikai counterimages form a kind of absent and unnumbered sequel to IV, 7, a narrative time that can perhaps most simply be called, as well be argued, IV, 8.

Black thunderclouds (*murakumo*) and a strong wind suddenly fill the Kada Bay sky, rain pours down, and thunder and lightning (*kaminari*) attack the boats in which the Kada women and Yonosuke ride. The sudden (*niwaka*) rain is glossed, strangely, with phonetic script reading *makoto*, "truly, really, sincerely," indicating perhaps that the squall (*yūdachi*) is to be interpreted as the "true" meaning of its two characters, "white rain." The sexual desire impelling the lightning is stressed by the fact that it strikes the "navels" of those in the boats, an image which, at least in later Edo fiction, is known to suggest sexual intercourse,⁴¹ while Saikaku himself uses lightning and a lamp being blown out as emblems of acute physical desire in *Buke giri monogatari*, or *Tales of Warrior Honor* VI, 2 and other narratives. When the lightning strikes at Kada there is "neither place nor time" (*ma mo naku toki mo naku*); and a great wind (*-kaze*) and the flashes of lightning (*inabikari*) that are partially homophonous with a common euphemism for penis in Saikaku's time (*inadokoro*, "strange place" and "absent place": see III, 5) scatter the women's boats and blow (*fukichirashite*) them beyond sight and consciousness toward numberless bays (*ura*). The disappearance of the boats (*yukigata shirazu*) seems to be an allusion to the fourth line (*yukue mo shiranu*) of the tanka quoted above and to imply that the boats of the Kada women participate once more in the loss and longing for the missing smith/oar in the older love poem, expanding it outward beyond the borders of a lonely boatman or single subjectivity. This half-natural, half-supernatural desire strikes without reserve and scatters itself into a blind, unconscious, communal fleet of boatless ecstasy of the type described in chapter II, 4, an ecstasy whose velocity seems to be name of the month in which it occurs. *Minazuki*, the sixth month, is also, as in the *nō* play *Minazuki-barai*, or *Sixth-Month Purification*, the phrase

mina tsukinu, “they all ended/disappeared.”⁴²

Where exactly is Yonosuke in all this motion? His absence is so conspicuous that it suggests that he may be not only the lightning (*inabikari*) that enters the navels of the many women but the strange, absent place that is also the sexual organ (*inadokoro*) in the lightning. Thus the illustration Saikaku drew for this chapter, like so many others in *Life of a Sensuous Man*, stresses something rather different from what is described in the text. In the illustration Yonosuke is either invisible or absent, perhaps hidden in the storm clouds. Four of the Kada women can be seen in a wave-tossed boat, three praying and a fourth appearing rather sick or perhaps unconscious; but Yonosuke is visible nowhere. When it is recalled, however, that the vagina is often compared to a boat⁴³ and that the entry by a high-ranking prostitute into a new brothel was known as a “landing” or “coming ashore” (*mizuage*: see VIII, 3), Yonosuke’s absence become a true *inadokoro*. The waves that seem to grasp at the boat with dragon-like claws in Saikaku’s illustration may nevertheless be the only visible part of Yonosuke. The final line of the chapter describes Yonosuke as a *dai-dai-dai-jin*, a phrase that seems to have at least three simultaneous meanings, all made possible by the fact that *-jin* is written phonetically in hiragana script. The first two meanings of *daijin*, common in the literature of the period, are first “great god” and second “great lord,” that is, a rich man who spends freely in the brothel district. If, however, *Life of a Sensuous Man* does break into two halves with IV, 7 as the border of the first half, it seems significant that the beginning of the first half, I, 1, sums up Yonosuke’s life by describing him spilling out all his “kidney liquids” (*jinsui*), a term with definite sexual implications that seems to be embodied in the white rain (*yūdachi*) of the thunderstorm. The third meaning of *daijin*, parodied perhaps by the three repeated *dai-*, or greats, is that Yonosuke is a great, great, great pair of kidneys capable of filling all of Yura Strait. It would not have been a strange image to Saikaku’s contemporaries. The *Kōshoku kimmō zui*, or *Illustrated Manual of Sensuality* (1686), for example, states that males with great kidneys/sexual power (*daijin*) need to be careful not to become over-active and thus lose their “oil,” a condition of “great emptiness” resembling a lamp going out.⁴⁴

On these waves that are also streaming kidney liquids, Yonosuke is carried unconscious for “two times” (*futatoki*), a phrase that can mean both two time periods of about two hours each and, more abstractly, two different currents or channels of time. In addition to referring to the two most obvious (and self-parodic) time schemes of *Life of a Sensuous Man*, according to which Yonosuke lives both sixty and fifty-four years, the phrase also seems to hint at further temporal rhythms, including the fact that Yonosuke is adrift in both the floating world of the living and the floating world of the dead. Yonosuke’s kidneys have literally exhausted themselves, and, as he feared he would, he has been “killed” in his attempt to satisfy a myriad of—turtle?—women at once.

His body, still barely above the surface of the world of the living, washes ashore and lies motionless, like a half-buried shell, on the beach at Fukei Bay,⁴⁵ a few miles north of Kada, where someone collecting driftwood on the beach calls Yonosuke's soul back to his body by shouting his name into his ear. Now it is not strange that this archaic soul-calling ritual should be performed in an area where many older customs survived into the seventeenth century, but it is unsettling that a stranger in Fukei should know Yonosuke's name. Is Yonosuke already a god (*daijin*) known even in remote areas? Or is the driftwood collector on the beach Saikaku himself, walking in one of the other times that surround Yonosuke?

The latter possibility cannot be ruled out, since no sooner is Yonosuke's soul called back than he faintly (*kasuga ni*) hears "only" the calls of cranes (*tazu*), a classical term for the *tsuru* that Saikaku uses to refer to himself, and, in the Preface to *A Thousand Haikai Alone in a Single Day*, to his wife. Cranes often cry through tanka written about Fukei, and they are frequently associated with the place in haikai as well, together with one other non-marine bird: the nightingale. The "two times" during which Yonosuke floats unconscious in the water are a phrase used in contemporary seventeenth-century haikai to evoke a deep longing to hear the rare voice of the always invisible nightingale a second time. The nightingale is, as mentioned, Saikaku's other bird emblem both for himself and his wife's soul. It is also a common link in haikai with dark rain-clouds,⁴⁶ suggesting the clouds that hold the lightning that "kills" Yonosuke and that give the chapter its title: *Hikaminari no kumogakure*, Fire-Lightning Hidden in Clouds. Saikaku also uses the link in some of his other haibun works. In *Wankyū nise no monogatari*, or *Afterlife of Wankyū* (jō, 2), for instance, a similar convergence of sudden death, a darkening of the eyes, a trip to the other world, a violent thunderstorm, and the voice of a nightingale (*mujōdori*) faintly (*kasuka ni*) coming from within a wind-blown cloud can be found. If chapter IV, 7 is a counter-response-writing to prince Genji's banishment to Suma (see verses 268 and 984 of *A Thousand Haikai Alone in a Single Day*) and Genji's boat trip in a storm that carries him to Akashi in chapters 12 and 13 of *Tales of Genji*, then Saikaku seems to be referring, as he does in *Nanshoku ōkagami*, or *Great Mirror of Male Love*, VII, 2, to the fact that Akashi, like Fukei, is a place on the shore of the Inland Sea famous for the cloud-hidden voices of nightingales. Also in Akashi, as Saikaku shows in *Great Mirror of Male Love* II, 2, are a Hitomaru shrine (at which Hitomaru's soul is worshipped as female) and a ghostly One-Eyed Monk who also appears to be a sexual organ in the shape of a thunderstorm.

Saikaku may be rewriting *Tales of Genji* in other ways as well, ways that would help to explain why he refers to an early chapter of *Tales of Genji* in IV, 7, a crucial chapter at the middle of *Life of a Sensuous Man*. The storm that blows Genji to Akashi in the thirteenth chapter of *Tales of Genji* is, how-

ever, matched by the thirteen chapters that follow Genji's retirement in the forty-first chapter and his undepicted death afterward. Saikaku may thus be reversing *Tales of Genji* as he has reversed so many other works and time scales, overlapping the absence of Genji in the last thirteen chapters of *Tales of Genji* with the vivid presence of Yonosuke in the first half of *Life of a Sensuous Man*. There seems to be little doubt that Saikaku is comparing Yonosuke to Genji, because Genji is twenty-eight when he woos the Akashi woman, while chapter IV, 7 is the twenty-eighth fiction in *Life of a Sensuous Man*—again indicating that Yonosuke is various ages at the same time. Further, Genji is twenty-six when he is exiled to Suma, the same age Saikaku's wife would have been during the first dangerous year her soul was circling her former body. Saikaku would therefore seem to be comparing Yonosuke not to himself here but to the soul of his dead wife. If the sun setting on the Inland Sea as seen from Awashima suggests the western Pure Land, then the straits off Kada are also the "sea" that is so often spoken of in Buddhism between the shores of life and death (see, for example, verse 732 of *A Thousand Haikai Alone in a Single Day*).

The point where these two reversed mirror images converge—without ever finally coming together—is in the partial death of Yonosuke and the disappearance of the Kada women during the thunderstorm in the text of IV, 7, and, inversely, in the presence of the apparently dying Kada woman in Saikaku's illustration for the chapter, an illustration from which Yonosuke has disappeared. The storm that contains both these images also holds within its clouds a reference to the ghostly, apocryphal forty-second chapter of *Tales of Genji* called Hidden in Clouds (*Kumogakure*) that deals with Genji's death. "Hidden in clouds" is an ancient euphemism for the death of an aristocrat, but one still used by haikai poets in the seventeenth century. In fact, a nightingale hiding itself in clouds is used as an image for the death of Saikaku's wife in the forty-ninth consolatory hokku by Tomokiyo appended to *A Thousand Haikai Alone in a Single Day*, where it may suggest the departure of the woman's soul on the forty-ninth day after death. By putting the image in the chapter title Saikaku is further stressing its importance. It is of course not known whether Saikaku read the apocryphal chapter of *Tales of Genji*, read a digest account of it, or simply heard about it from one of the more classically-oriented renga poets of Osaka, but a key image from the opening of the standard forty-second chapter may well be alluded to in the title of chapter I, 1 of *Life of a Sensuous Man*. Near the opening of Prince Niou, the standard forty-second chapter of *Tales of Genji*, it is related that after Genji's death "for everyone in the world a light seemed to have been put out," *yo wa tada hi o kechitaru yō ni*,⁴⁷ an image which resonates remarkably with the title of the first chapter of *Life of a Sensuous Man*: *Keshita tokoro wa koi no hajimari*, Love Begins With Putting Out a Light. Likewise, the opening clause of Prince Niou, "After the shining light hid itself away," *hikari kakuretamainishi nochi*,⁴⁸ plays a part in the title to chapter IV, 7 of *Life of a Sensuous Man*, Fire-Light-

ning Hidden in Clouds.

Yet an important question remains. By putting references to Genji's—and Yonosuke's—deaths at the beginning and end of the first “half” of *Life of a Sensuous Man*, is Saikaku referring to Prince Niou, the standard forty-second chapter of *Tales of Genji*, in which the passages that form the allusions are found, or is he referring to the problematic forty-second chapter, Hidden in Clouds, included in the *Kumogakure rokuchō*, which is generally thought to be a later interpolation? The answer may be: to both. The title to chapter IV, 7, Fire-Lightning Hidden in Clouds, is a direct reference to the apocryphal chapter Hidden in Clouds, while the references to fire and extinguished light refer to Prince Niou. It is this duality of reference which may account for the fact that Saikaku invokes burning, or “fire” lightning (*hikaminari*) in the title of IV, 7 while in the text itself the lightning is accompanied by a rain squall, which would have extinguished the flames ignited by the fire lightning. Perhaps Saikaku is implying in contradictory haikai fashion that fires have been both ignited and put out at Kada,⁴⁹ a contradiction paralleled by the possibility that Yonosuke is both Saikaku and Saikaku's dead wife's soul.

The reference by Genji at the end of Maboroshi, or Phantom Seer, the forty-first chapter of *Tales of Genji*, to a poem by Po Chü-i describing the attempt by a Chinese emperor to contact the soul of his dead lover, a poem that is alluded to in a tanka by Genji's father to his own dead lover Kiritsubo—who is also Genji's mother and his subliminal image of all women—may further imply that in death Genji is returning, like a semi-shamanic visionary, to the hidden soul-fold of his mother. Likewise, Saikaku's dead wife, whose short life is called the dreamlike vision of a phantom nightingale (*maboroshiki*) in verse 101 of *A Thousand Haikai Alone in a Single Day*, may well be an invisible nightingale inside the dark storm clouds at Kada. She may, that is, be both Genji entering the clouds of death and that part of Yonosuke which desires, as Genji desires, to give pleasure to all women—especially to Saikaku's wife's soul. If it is Yonosuke who causes the squall of white rain with his “godly” kidneys and lightning, then, on one surface of the chapter, it is surely the soul of Saikaku's wife who is the “fire” lightning of the title. In this androgynous version of time, the dying woman's dry mouth (see verse 417 of *A Thousand Haikai Alone in a Single Day*), as hot as the red throat of any nightingale, burns with fever as she tries to drink the water her husband puts to her lips moments before her death. This interpretation is strengthened by the common Japanese folk references to fire as a feminine energy. Menstrual blood, for example, is sometimes referred to as fire, and colloquial slang calls sexual intercourse “lighting a lamp” (*tobosu*) and the vagina as a “fireplace” (*hoto*).⁵⁰ Another colloquial word calls the vagina a *hinato*, which may mean either “place of fire” or “female place,”⁵¹ recalling the fact the Kada boat ride seems to include the famous Kada Girl's Doll Festival (*hina-matsuri*) and suggesting

again that the women in Kada are also a multiple vision of Saikaku's wife.

When the apparent references in *A Thousand Haikai Alone in a Single Day* to a bladder or urethral problem are taken into consideration, the fire lightning comes to suggest an inflammation or fever that allows urine to come out only in very small amounts. The main job of the Kada Awashima god at the Doll Festival and other ceremonies is to cure just such ailments. By placing the boat trip and storm in the sixth month, the Minazuki or "Waterless Month," Saikaku renders the time scale more flexible than it first appears, allowing for an alternative reading (Month Without Urine) that curves back through the Awashima festivals on the eighth of the second month and the third of the third month. The kidney water falling from the sky with Yonosuke's wet lightning may very well be intended as a massive transfusion to the ailing kidneys of Saikaku's dying wife. In Oriental medicine, the kidneys govern sexual, urinary, and life energy functions, all of which seem to be required by Saikaku's wife. If this interpretation is correct, then chapter IV, 7 of *Life of a Sensuous Man* is again swerving in time, this time back again through the mysterious chapter I, 1, where the "drying up" of Yonosuke's kidneys identifies him not only with the extinguished lamp of life but also with the fire lightning that strikes the dying woman's kidneys.

If Yonosuke and Saikaku's wife share, on at least one slope of time, the same pair of kidneys, then another look at the illustration Saikaku cunningly sketched for chapter IV, 7 seems to show that Yonosuke—nowhere in sight—is also the woman in the prow of the boat who is apparently suffering so intensely, a woman who is surely to be identified with Saikaku's dying wife. The three other women in the boat are obviously very upset, and one of them seems to be praying, as if for the woman lying in the prow. Are these three women the three daughters Saikaku's dying wife left behind? Are they a visual representation of four women who are only three women, since only three are still alive? This would make the time in the illustration the third of the fourth month, the day Saikaku's wife died. It would also reverse the numbers and make the time Saikaku's thirty-fourth year, his age at the death of his wife and Yonosuke's age in IV, 7—at least according to the prodigiously unreliable table of contents.

In any case, chapter IV, 7 seems to allude to both the apocryphal chapter 42 of *Tales of Genji*, Hidden in Clouds, and the orthodox chapter 42, Prince Kaoru. Projected on a linear surface, Prince Kaoru becomes chapter 43, the same combination of four and three found in the Kada boat, in the date of Saikaku's wife's death, and in the ages of Saikaku and Yonosuke. In addition, chapter 41, Phantom Seer, may have suggested to Saikaku his own age (forty-one) when *Life of a Sensuous Man* was published, and chapter 42, Hidden in Clouds, Saikaku's age two months after *Life of a Sensuous Man* was to be published. Since, as mentioned, forty-two was believed to be a dangerous *yaku* year for males, Saikaku

might have felt that his forty-second year was preparing a sudden death for him, a reiteration of his wife's early death. The number 42 also bends back toward chapter I, 1 again, where Yonosuke is said to have slept with 3,742 woman, a figure Inoue, as mentioned, has interpreted as "they all died." Given the clear reference in II, 5 and IV, 7 to the *nō* play *Sixth Month Purification*, with its overlapping of Minazuki, the sixth or "water" (*mina*) month, and *mina tsukinu*, "they all came to an end," the "all" seems to extend not only to all the women of Kada but to all the women Yonosuke ever encounters. And if the woman in the prow of the boat in Saikaku's illustration is also his wife, then every woman in *Life of a Sensuous Man* is also his wife—hardly an inconceivable image for someone who made thousands of haikai in a single day.

The multiplicity of Saikaku's wife's identity is further suggested by the existence of two separate ways of counting the chapters of *Tales of Genji*. In addition to the method of treating each physical chapter as a separate entity, an approach that has gained predominance following the rationalistic studies of Motoori Norinaga in the eighteenth century and Western-influenced studies since 1868, it was common after the late Heian period to collect certain closely-related chapters together in small communities, a method which yielded a total of thirty-seven chapters. According to this alternative method of counting, which is still referred to in Kigin's *Genji monogatari kogetsushō*, published in 1675, the year Saikaku wrote *A Thousand Haikai Alone in a Single Day*, Phantom Seer is chapter 25, Hidden in Clouds is chapter 26, and Niou is chapter 27. Even if Saikaku did not read Kigin's learned commentary, he would probably have heard of it or of the earlier commentaries on which Kigin relies. The parallel between the numbers of the elegiac Phantom Seer and the apocryphal Hidden in Clouds chapters in this tradition and the age of Saikaku's wife when she died (25) and the age she would have been in the first year after death (26), during which her soul decisively separated from her body and "disappeared" forever, are too striking to ignore. Saikaku may have been further fascinated by the reversal involved in the fact that in chapter 25, Phantom Seer, Genji is last described alive at fifty-two, a reversal which Saikaku extended to gender as well as to time and number.

If all (*mina*) the Kada women die (*shini*), then the time of their deaths seems to require the missing chapter 42 (4-2, or *shini*) that is the hiding, enclosing cloud itself. In terms of the chapter scheme of *Life of a Sensuous Man*, this extra, missing chapter following IV, 7 would have to be numbered as an invisible IV, 8, as absently present as Akashi is at Kada. In terms of the architecture of *Life of a Sensuous Man*, this extra, unmentioned chapter would result in a total of fifty-five chapters, a number that, again, suggests the five fives that were the age of Saikaku's wife when she died. In terms of the chronological time of Saikaku's life, the death of the fire-lightning god in the absent time of IV, 8 also takes place, surely, on the eighth of the fourth month of 1675, the day

Saikaku wrote *A Thousand Haikai Alone in a Single Day*, a date stuttered by the numbering of the absent chapter. Finally, in terms of the time of Saikaku's social environment, the fourth month of 1675 saw the beginning of measures taken by the Kyoto government to feed thousands of residents who were starving to death after the great flood of 1674, a flood described by Saikaku in the first chapter of *Futokoro suzuri*, or *Pocket Inkstone*, in a manner that partially repeats the Kada storm. Saikaku's own personal experience of semi-death thus seems to have become interwoven beyond untangling with the death of his fictional protagonist Yonosuke, with the deaths of thousands of starving farmers and city workers, and with the more creative shimmerings of death from an older, mountain- and seashore-culture time.

In *Tales of Genji*, with its Shining Prince and its strong traces of an archaic matrilineal culture of sun worship in which female sunlight was embodied by women shamans and male sunlight by the energies that touched the female shamans during trances, the light that goes out with Genji's death is clearly a solar image. No man remains alive who can cast as strong an illumination or entrance women as deeply. Yonosuke, however, states that love itself is darkness, perhaps pointing to *A Thousand Haikai Alone in a Single Day* as a new stage of love that Saikaku discovered, in one sense always too late, with the visionary lover that his wife's soul had become. While *Tales of Genji*, with its scaffolding of Buddhism and weight of imperial narrative voice, regards the dying of a great prince as a tragedy too painful to depict, a night too deep to follow, *A Thousand Haikai Alone in a Single Day* and *Life of a Sensuous Man* take the many curving and crooked night roads, painful as they may be, as the necessary partner or double of daylight topographies. If this journey is a curative one, an attempt to care for the soul of a dead woman by writing haikai verse and prose, then the depiction of Kada may also be an attempt by Saikaku to become the literary equivalent of the great Chinese surgeon Kada (Huo T'o). If Saikaku read the *Hanashi monogatari*, published in 1680, two years before *Life of a Sensuous Man*, then he may have been interested by the fact that Kada appears in "Kada monogatari" at the beginning of the book. The Kada episode follows one describing the greatest eye doctor in Japan, a short man who was able to see in crowds by gouging out his eyes and attaching them to the end of his raised cane. The doctor's skill was shown by the way he was later able to fix his eyeballs back in place. Even if Saikaku did not read and associate the two episodes, he would surely have heard of the surgeon Kada and his insertions and incursions into the dark insides of the human body. At Kada Bay is Saikaku creating an expansive landscape through which can barely (*kasuka/kasuga ni*) be seen the outlines of a giant surgeon entering and interrupting the afterworld body of his narrative?

To begin to follow Saikaku into this night or blind world, it is worth recalling

the many legends describing the interdependence of darkness and light, night and day, death and life, trance and common sense, that were prominent in oral smith traditions, especially in iron-rich western Honshu. Saikaku seems to have known many of these or similar archaic or at least medieval legends and images, and in IV, 7 and the unspeakable chapter IV, 8 he seems to have placed some of them together in a new way that he may have hoped, as he did in *A Thousand Haikai Alone in a Single Day*, would physically stroke the soul of his wife. One of the invisible but present images Saikaku seems to be invoking in an effort to follow his wife's soul is the dragon, a god of transformation who traditionally brings lightning and wind and rainstorms, an appropriate image for the "wind" (*kaze*) or cold—the fever—that killed Saikaku's wife.

The presence of the wind god as a bringer of fevers is implied in IV, 7 by the reference to Kada, where dolls offered by women with gynecological ailments are floated out into the bay on the third of the third month. Rather similar treatment was given to the wind/fever god (*kaze no kami*). As depicted by Saikaku in his illustration for *Great Mirror of Sensuous Beauty* VII, 2, dolls of the god were made during fever (*kaze*) epidemics as substitutes for humans.⁵² After absorbing the fever, as they were believed to do, the dolls were carried, accompanied by gongs (*kane*) and drums, to a field and burned. The ashes were then floated away on rivers and from seashores, disappearing into the waves, much as Yonosuke and the women of Kada burn and disappear.

The stick to which the doll was attached (did it develop into verse 116 of *A Thousand Haikai Alone in a Single Day*?) may also have suggested to Saikaku the single good leg of the limping smith god Kanayago as well as the single long body of a dragon. It may further have suggested the famous festivals to the wind god at the Tatsuta (Dragon Field) shrine held on the fourth of the fourth month, a day after the death date of Saikaku's wife, and on the fourth of the seventh month, four days after the Kada storm in IV, 7. As described in the *nō* play *Sakahoko*, or *Reversed Pole*, the Tatsuta shrine claims to have in its possession the shining pole resembling both a ray of sunlight and an erect penis that the two primal parent gods Izanami and Izanaki, standing on the Floating Bridge of Heaven, used to create the islands of Japan out of the formless reed marsh (*ashiwara*) of the universe. It is a legend Saikaku has already alluded to in I, 1. According to the *nō* play, the parent gods moved the great pole back and forth so hard that they raised a wind which cut down the reeds, and piles of reeds then grew into mountainous islands, with Mount Tatsuta at the center. In a smith-like phrase, the mountain is called a "treasure mountain" (*takarayama*) to match the generative "treasure pole" (*takara no mihoko*). Further, the *nō* play associates the primal reeds (*ashi*) with the "leg-dragging" (*ashibiki no*) slopes of the first Japanese mountains, mountains whose metals and rocks are said to have been dug out by the smith-like spear.⁵³ It would have been hard for images as explicit as these to have been missed by Saikaku. If

he did read the play in this way, Saikaku may have seen himself as a semi-shamanic beggar carrying the doll-body of his wife, the dying wind god. That Saikaku did in fact think in terms of images such as these is suggested by Yonosuke's reference to his Soul Pole (*tamaboko*) in VIII, 4, a chapter in which, mimicking the Awashima god, he carries twelve trunks of large dolls west from Kyoto across the Inland Sea to Nagasaki. Since wind god beggars often wore demon masks, another smith motif, Saikaku may have felt a special kinship with the role.

More specifically, in IV, 7 the great wind is called Tamba Tarō, or Big One From Tamba, a local name for sudden violent storms that come from out of the north, from the general direction of the mountains of Tamba province. If this "great wind" is also a severe cold or influenza, then it seems likely that the first half of Tamba Tarō is also a slight bending by Saikaku of *tama*, or soul, and thus a further reference to *tamakaze*, or soul wind, a common word in western Honshu for sudden strong winds that in winter blow out of the northwest, the sacred *inui* direction in which dead ancestors are thought to hover in the other world. Because of their destructive power, the winds are commonly believed to have been sent by angry dead souls, or *tama*. An alternative name for these soul winds is *anashi*, the "hole-master" winds which also blow out of the sacred northwest and play an important role in smith legends.⁵⁴ Northwest winds were often connected with thunder and lightning, especially fire-lightning, in folk narratives as well as among the aristocracy; it was common, for example, for the imperial family to go to the northwest corner of the palace when a lightning storm approached. Although the northwest is feared even today on Japanese farms, where sayings such as *Inui yūdachi nabekama ga wareru*, "The northwest, sudden squalls, pots and pans break," or *Inui no kaminari hyakunichi hideri*, "Thunder and lightning in the northwest, a hundred-day drought," are typical, the direction is also associated with nightingales and is the quarter from which dead ancestors send wealth to the living, which is why storehouses are built in that corner of land plots.⁵⁵ Saikaku himself left a hokku⁵⁶ that links a strong "hole-master" wind with Naruto, another strait a few miles west of Kada:

anashi fuku	Hole-master—
umihōzuki no	does it sound in the chamber
naruto kana	of the shell whistle?

A double image invokes a shell on the shore of Naruto (Sounding Place) Channel, with its turbulent whirlpools, and a child with a whistle in her or his mouth made from the tough membrane of a shell egg-sac. The northwest wind is evidently blowing so hard through a shell on the Naruto beach that the shell seems to be a whistle in a child's mouth already. Wind and human body have become indistinguishable.

Dragons and Turtles

Saikaku nowhere explicitly links a dragon to the strong wind that strikes Yonosuke and the women of Kada, unless perhaps he is hearing a dragon (*tatsu*) in the cries of the cranes (*tazu*) that are his namesake or in the wind god of the Tatsuta shrine. However, in chapter II, 2 of *Tales From Many Provinces*, a collection of haibun fictions, Saikaku explicitly depicts a dragon appearing in a storm in the waters off the Awashima shrine. In that fiction, the local lord sails offshore with his warrior entourage, watching as a master swordsman demonstrates his ability, under the water, to graze his opponent with his sword and leave a cut as slight as a thorn (*mubara*) scratch running from the man's hemp (*asa*) divided skirt to his hemp robe. The appearance of a sword, hemp, and thorns together suggests both the blinding of Kanayago and the Ubara/Mubara variant of Saikaku's family name, Ibara. Thus it is fitting, from a smith's point of view, that a dragon (*uwabami*, a "large serpent" carrying another near homophony with *uba* in its first two syllables) soon attacks the sporting warriors, bringing with it a black cloud and high waves. The dragon's scales look like the blades of pinwheels ("wind wheels," *kazaguruma*), it spouts fire, and it resembles a "moving mountain." The lord, however, is not impressed, and he quickly repulses the dragon with a halberd; apparently the dragon knows the power of iron. Farther out in the strait a smaller boat with twelve people aboard (a repetition of the twelve treasures given to the Awashima god?) is not so lucky and is swallowed whole by the dragon. Although the boat miraculously manages to come out (*nukete*) the other end of the dragon, all twelve people on board have lost their hair from shock. They are, Saikaku wryly remarks, "sudden priests." The phrase recalls Saikaku's half-humorous chiding of his dead wife for being a "three-day" or sudden and weak-willed priest in verse 3 of *A Thousand Haikai Alone in a Single Day*, and it further suggests the shaving of the dead woman's head and the possibility that Saikaku shaved his own head before he wrote his haikai requiem.

Also relevant is a reference made in chapter III, 2 of *Pocket Inkstone*, another collection of haibun fictions based on legends and happenings in various parts of Japan, to Fukiage, literally Blown Ashore, a harbor near Kada that suggests the windblown Yonosuke and his revival at Fukei, a bay near Fukiage. In *Pocket Inkstone* Saikaku describes a vision of dragon gods who rise to the surface of Fukiage Bay surrounded by clouds and gold light and wearing crowns in the shapes of serpents, turtles, and other animals sacred to the dragon god of the sea—and to smiths. Likewise, in verses 255–56 of *A Thousand Haikai Alone in a Single Day*, Saikaku also evokes a strong wind and cloud-hidden birds at Fukiage.

The sound overlap of Kada and *katana*, or sword, mentioned above also suggests the blade of a razor; but there is still another reason for linking Yonosuke with hair shaving, and it is one that is again implicated in smithing imagery. Saikaku may be describing the strait off Kada during the thunderstorm

as a huge cauldron of hot metal, an image used by two poets at *Ten Thousand Haikai at Ikudama Shrine*,⁵⁷ a series of sequences led and edited by Saikaku:

ikudama no	Hard rain scatters
unohana-kudashi	the Ikudama bell flowers:
yudate kana	a boiling cauldron

Hiroyuki

kane no o kakeyo	Pull the gong cord and pray,
yama-hototogisu	mountain nightingale

Shōi

Hiroyuki at first seems to be describing a hard rain (*yūdachi*) that scatters the fourth-month bell flowers from their branches, but the last line draws the reader toward the realization that the rain is also hot water (*yudate*) from a sacred cauldron in front of one of the shrines in the Ikudama compound. A female kagura shaman is scattering some of the hot water with bamboo limbs as part of a divination and purification ceremony. Shōi continues both images. The storm cloud hides within itself a nightingale, and the poet asks the bird to be sure to pray at the shrine by pulling a rope attached to a metal (*kane*) gong (*kane*) above, a gong which has been cast from molten metal (*yu*) in a boiling cauldron somewhat similar to the one used by the shaman.

In a related though vastly more complex manner, chapter IV, 7, with its hard rain, boiling metal, bubbling divination water, and sexual liquids off Kada, arches back to III, 7, where Yonosuke tries to seduce a shaman who does cauldron divinations at the Shiogama shrine northeast of Kashima, a scene Saikaku stresses in his illustration for that chapter. Likewise, verses 33–34 of *A Thousand Haikai Alone in a Single Day* evoke a great rain at Kashima, recalling Kada, while in chapter III, 7 Yonosuke loses half his hair (*kata kobin*) to the razor of the outraged priest-husband of the shaman. The word “half” (*kata*) again returns to Kada—and perhaps to nearby Mount Kōya, which, along with Kumano and Zenkōji temple, was believed to be on the border of the world of the dead. In the Osaka area, it was the custom to put the left half of the hair shaved from a female corpse into the family grave and to send the right half to a second grave on Mount Kōya, while for male corpses the hair from the left side was sent to the mountain temple. Since Yonosuke loses the left side of his hair at Shiogama (see the illustration for IV, 1), it seems safe to say that the razor held by the shaman’s husband in III, 7 and the deadly sword-like storm at Kada in IV, 7 pass through the same lesion of time in spite of the fact that Yonosuke’s ages are given as different for the two chapters.

The association between rainstorms, thunder and lighting, cutting, and swords was common even in conservative Teimon haikai. The following hokku by Fukyū in

Shigeyori's *Kefukigusa*⁵⁸ collection is typical:

yūdachi wa	Rainstorm:
tada kaminari no	the sword of
gyoken kana	the thunder

It is a straightforward comparison without the overlapping dual structure of most Danrin haikai, and it conveys a traditional cosmological image carried by smith shamans according to which blades of lightning were the swords of lightning gods. Thus the blade of the halberd held by the lord in *Tales From Many Provinces* II, 2 awes the dragon precisely because it is the lightning god at the velocity of iron.

If the strait off Kada which has lost its oar/smith is a giant cauldron of shamanic water brought to a high heat by lightning and by the fever of Saikaku's dying wife, then perhaps Saikaku was able to find some consolation in the fact that it was with warm water (*ubuyu*) that statues of the baby Buddha were bathed at temples on the eighth of the fourth month. In washing his wife's dead body with warm water (*yu*: see verse 3 of *A Thousand Haikai Alone in a Single Day*) and then sending the body off to the other world, Saikaku may well have imagined his wife as both a dragon and a small Buddha, since dragons, like nightingales and cranes, were believed to fly across borders and communicate with both the gods of smithing and the world of the dead. It is therefore interesting that Saikaku portrays two dragons on the cover of his 1676 *New Year's Collection*,⁵⁹ just as he seems to have depicted two different kinds of lightning in IV, 7. Since 1676 (Empō 4) was the year of the dragon on the yin-yang calendar, it was natural for Saikaku to have depicted a dragon on the cover, but the two dragons he did portray seem to look at each other very mournfully indeed. Since no other illustrated New Year's collections made by other haikai masters have yet been found for 1676,⁶⁰ Saikaku's design cannot be compared with those of his contemporaries. Even though it is impossible to say anything definite, it is nevertheless worth noting that the two pines and five bamboos—traditional symbols of felicity at New Year's—on the cover also form a kind of super-ideograph for the twenty-five years of Saikaku's wife's life. The extraordinarily dark lines around the black eyes of the bottom dragon perhaps suggest blinding and more than a little pain. It is tempting to see these dragons, depicted less than eight months after the death of Saikaku's wife, as an early first draft of the storm at Kada.

Although there are no direct images of blindness in *Life of a Sensuous Man* IV, 7, there is evidence that the Kada storm and its dragon-like lightning is literally blinding, perhaps forming a parallel with the loss of hair by the twelve boat riders inside the Kada Bay dragon in *Tales From Many Provinces* II, 2. It has already been forecast by a fortuneteller in *Life of a Sensuous Man* IV, 1—the

chapter immediately following the episode in which Yonosuke loses (corpse-like) half his hair—that he will be in danger of losing his life and becoming deformed or crippled (*katawa*, literally “one-wheeled”) in his twenty-eighth year. The fact that IV, 7 is the twenty-eighth chapter of *Life of a Sensuous Man* again suggests the existence of multiple densities of time according to which Yonosuke is both thirty-four and twenty-eight in IV, 7. If, further, chapter III, 7, in which Yonosuke is said by the table of contents to be twenty-seven, is overlapped with IV, 6, the twenty-seventh chapter, then the following juxtaposition of images becomes significant. In III, 7 Yonosuke becomes a Kashima male shaman, makes the remark that a female shaman near Kashima resembles the “younger sister of the Awashima shrine,” hears an oracle on the twenty-fifth of the tenth month by the Great God (*daijin*) of Kashima that he will “kill” all the women in the area by “blowing a love wind” (*koikaze o fukase*) at them, and has, as mentioned, half his hair shaved off. As all Saikaku’s haikai poet-readers would have known, Kashima is the site of the famous Keystone that is said in legend to rest on a giant iron nail penetrating the head of a huge underground catfish god, holding it still and preventing earthquakes. Associating from the image of the great nail, it would not have been difficult for Saikaku to be hearing the Keystone (*kanameishi*—see verse 35 of *A Thousand Haikai Alone in a Single Day*) as a metal (*kana*) eye- (*me*) stone, a stone with a nail through it as well as a fish below it that Saikaku could easily have linked with Kada and its legendary dragon on the Lover/Partner Islands offshore.⁶¹ The nail through the catfish head under Kashima and the halberd pointed at the eyes of the dragon in *Tales From Many Provinces* II, 1 may thus focus double, slightly-differing themes of piercing and blindness.

These same images seem to surface obliquely in both IV, 6 and IV, 7, the twenty-seventh and twenty-eighth chapters, by means of Hitomaru’s legendary single eye, a common image in medieval smith narratives. As mentioned, IV, 7 seems to include a rewriting or counter-writing of the Suma and Akashi chapters of *Tales of Genji*; for Saikaku, however, Akashi is the site not only of Genji’s exile but of the Akashi shrine to Hitomaru associated with blinding and nightingales. The Tamba Tarō soul-wind that blows down out of the north, for example, must have passed through Akashi, a few miles northwest of Kada, shortly before it strikes Yonosuke and the Kada women. Thus the ghostly Akashi Monk windstorm that has phallic attributes in *Great Mirror of Male Love* VII, 2 may well be blowing in Kada as well. Further, in the title of IV, 7, *Me ni sangatsu*, Third-Month in the Eye(s), Saikaku has changed a proverb, *Me ni shōgatsu*, “New Year’s in the eye(s),” that was used to denote something visually pleasing. The title is taken by the commentators to refer to the fact that the action in chapter IV, 7 occurs in the third month, the time of blossom viewing, yet the fact that the chapter centers around a rivalry between Yonosuke and another man—a rivalry Yonosuke loses—for the high-ranking prostitute Sekishū suggests that there may

be more than blossom-viewing in *sangatsu*. Sekishū, after all, is another name for Iwami province, where the ancient poet Hitomaro, later usually called Hitomaru, is reputed to have seen his final moon. If, in typical Danrin-style double-writing, the prostitute is also the soul of the ancient poet, that is, the female god of the Iwami Hitomaru shrine, then the third-night moon both shines and pierces (*sasu*) Yonosuke's eye. In fact, Saikaku's illustration for the chapter shows Yonosuke in a fan shop trying to choose between three fans whose shapes resemble slivers of moon. Fans, traditionally associated with wind in Teimon and Danrin haikai, further suggest an image link to the windstorm at Kada in the next chapter, IV, 7. The importance of the image to Saikaku can be seen by the way he invokes a severe wind and rain storm in Suma and Osaka in chapter II, 2 of *Great Mirror of Sensuous Beauty* (a chapter number that parallels the appearance of the Hitomaru shrine in *Great Mirror of Male Love* II, 2). The storm causes flooding in the Shimmachi brothel district of Osaka, where the rising waters are compared to the Otonashi River, Yonosuke's original destination in IV, 7, and, near the Akashiya brothel, they are said to resemble Hitomaru's Sea (*hitomaru no umi*).

The shape of the boat ostensibly containing four Kada women in Saikaku's illustration for IV, 7 shows similarities with a third-night moon rising up out of the ocean, or perhaps sinking into it. And, in fact, third-night moons, like dragons, lightning gods, and fishers, are a major feature of traditional sword haft design, in which a clear moon is carved on one side of the haft and a moon in mist on the other.⁶² Saikaku, living in Yariyamachi, an area of Osaka populated mostly by metalworkers and swordmakers, was almost surely aware of this moon design, and it may have helped him try to represent the death of his wife and the partial death of Yonosuke as Hitomaru's single moon-eye turning into a dark circle whose small remaining light resembles a sharp, sword-like blade. Since, as mentioned, a common word for wife or woman (*me*) is homophonous with eye (*me*), the moon blade becomes as ominous as it is mythic. The moon as a boat-blade and the moon entering Mount Irusa in I, 1 circle each other, turning the first half of *Life of a Sensuous Man* into a circular representation of death and the wife of death.

Is Yonosuke's father also Saikaku's wife? Moonlight that is also a sword is invoked on the date on which Yonosuke's father is said in IV, 7 to have died. After reviving at Fukei and returning to Sakai, also the "boundary between life and death" (*shōji no sakai*), Yonosuke discovers that his father has died on the night of the sixth of the sixth month. This is the same date that the "mountain" and "spear" floats for the famous Gion festival in Kyoto are taken out of storage and purified before being paraded through the streets on the seventh of the sixth month. The floats, many of them bearing doll-like miniatures of famous historical figures, are paraded as far as the Tako-Yakushi shrine, where a special herbal medicine is mixed before an image of the bodhisattva Yakushi, the Medicine Master. The medicine-making ceremony is presumably a remnant from the early days of this medieval festival originally dedicated to curing smallpox. The sixth is also

the day lots drawn to determine the order in which the floats will proceed through the streets of Kyoto. Fastened to the top of a long pole rising up out of one of the moving spear floats is a sword reputedly forged by the master smith Munechika, who also appears in the *nō* play *Kokaji*, or *Swordsmith*. Another spear float carries on the tip of a long pole a three-day moon that hovers bladelike high over the rooftops of Kyoto. And, as the floats move through Kyoto, a related festival to *Gōzu Tennō*, the chief god of the Gion shrine, is held at his home shrine in Ubara county in nearby Settsu province, a placename that again evokes the Ubara/Mubara/Ibara triad of Saikaku's family name.⁶³ The same god is worshipped at the Harada shrine in nearby Sakurazuka, a shrine whose priests may have been related to the haikai poet Saigin, Saikaku's close friend.⁶⁴ The repetition of the two sixes in the date of Yonosuke's father's death—and his father, as a mine owner or mountain master, is suggested by the mountain floats of the Gion festival—may also doubly stress the fact that Saikaku wrote *A Thousand Haikai Alone in a Single Day* on the sixth day after his wife's death instead of the seventh, the normal date for the first requiem service. In fact, on the thirteenth of the sixth month of 1675, a date within the period of the Gion festival, which lasts until the fourteenth, Saikaku most probably held a Buddhist requiem to commemorate the hundredth day after his wife's death, a ceremony believed to mark the progress of the soul to a point beyond its previous earthly residence. This hundredth-day ceremony may, as mentioned, have been conceived of by Saikaku as a kind of spiritual medicine for his wife's still-wandering soul, an image mirrored in the medicine-mixing on the sixth of the sixth month near Gion. Kada is an especially appropriate location for a spiritual and imagistic movement to Gion, since the tiny male god Sukunahiko, the consort of the Awashima god at Kada, was commonly believed to be the discoverer of medicine in Japan,⁶⁵ It is a role matching that of Awashima, who cures gynecological diseases. Smiths, however, regarded Sukunahiko to be a lightning god, an association suggesting that the medicine may be the Kada fire-lightning itself, an image similar to the image of medicine as fire developed in VIII, 5.

This overlapping of requiem and medicinal images suggests that *Life of a Sensuous Man*, like *A Thousand Haikai Alone in a Single Day*, is intended to have practical, shamanic healing effects on the soul of the dead woman as well as more obvious literary effects. The fact, for example, that the unconscious Yonosuke lies on the sand at Fukei like a half-buried shell reiterates the common haikai link between eye medicine and shells deriving from the fact that shells were used as ointment containers.⁶⁶ This perhaps makes Yonosuke a kind of living shell filled with soul ointment for the souls of the Kada women—and for the soul Saikaku's wife. The very first image in IV, 7, the scales whose sounds Yonosuke seeks to escape, suggests eyes, since scales, as mentioned, have "eyes" (*me*) in the form of the notches passed by the needle.⁶⁷ Yonosuke, blinded by the metal eyes of the scales, is again blinded by the Kada storm,

after which he lies unseeing on the Fukei beach, faintly hearing his own crane voices. In regaining vision and life, is he gathering energy for the creation of more requiem works for the soul of Saikaku's wife? The last section of chapter IV, 7 suggests that he is.

Saikai's haibun narrative has Yonosuke meet in Sakai an old married couple who once worked for his family. After informing Yonosuke of his father's death, the couple communicate the news to Yonosuke's mother, who is able to take her son back again now that her husband's disinheritance of Yonosuke has been nullified by his death. Unlike most mothers, however, Yonosuke's mother, formerly a high-ranking prostitute herself, urges her son to spend the rest of his life making the lives of prostitutes easier, and for this purpose she turns over to him the keys to storehouses holding a huge fortune of 25,000 *kamme* (206,675 pounds) of silver, a metal medicine she knows will make the women of the brothel districts very happy. Yonosuke takes the silver almost before he can finish shouting, "Praise the Bow and Arrow God Hachiman" (*yumiya hachiman*) and soon gathers around him a hundred and twenty jesters, who call their new patron a Great, Great, Great God (*dai-dai-dai-jin*), a phrase that, as mentioned, may carry the meaning of great kidneys as well as a rich customer. The term *daijin* is a standard brothel pun comparing big spenders to the sun god Amaterasu and the rich man's many jesters to the hundred and twenty minor shrines surrounding the shrine of the female sun god in Ise. The linking of Hachiman to the sun seems also to allude to the Hinotō festival (see chapter III, 2), which begins at the Iwashimizu Hachiman shrine south of Kyoto, a shrine which plays a crucial role in chapter VIII, 1. The festival must have been particularly important to Saikaku, because it begins on the third of the fourth month, the day his wife died.

The female gender of the sun god seems significant, since the title of IV, 7 states that it is the fire-lightning that hides in the clouds, that is, dies. In ancient and medieval narratives, despite a slight phonetic difference that no longer held in Saikaku's time, the sun (*hi*) is often identified with fire (*hi*), and in the *Kojiki* and *Nihonshoki*, smith gods—fire artists—play a major role in persuading the sun god to come out of hiding in the Rock Cave of Heaven. Saikaku seems to be deploying images in a somewhat similar way, since he compares the death of the fire-lightning (*hikaminari*), a word which can mean "being (*nari*) a fire (*hi*) god (*kami*)," to the Ise sun god. He further seems to compare the death of the lightning/fire god to Yonosuke's inheritance of the mountain of silver that is freed by the death of his father. In the argot of the Kumano tantric mountain priests who climb Mount Yoshino (one of whom has appeared in II, 7 and another at the beginning of IV, 7), to "become metal" (*kane ni naru*) was phrase meaning to die.⁶⁸ Yonosuke's huge fortune may well be a superabundance of death, mortality at an intense heat.

If the women of Kada are also the body of Saikaku's wife blown in countless

directions by a fierce wind that is also a fever—and the woman who is apparently lying sick in the prow in Saikaku's illustration for the chapter seems to be wearing a turtle-shell design on her robe⁶⁹—then it may be appropriate to follow the turtle imagery in IV, 7 that began earlier with the Otonashi/Otohime, Awashima/Fukuichiman, and scale/sewing needles parallels. The legend that a dragon lives off Kada recalls the fact that the turtle god in the Urashima Tarō legend (see verse 10 of *A Thousand Haikai Alone in a Single Day*) is the daughter of the dragon god who rules the ocean from a shrine at the ocean floor. Further, the Tamba Tarō soul-wind may be an allusion to Urashima Tarō and his soul-box (*tamatebako*) and to the proximity of Tamba prefecture to Tango prefecture, where Urashima fished before he went to live under the sea. Saikaku, while not a classical scholar, may well have known the traditional interpretation⁷⁰ which puts the Yura Strait in the tanka alluded to by Yonosuke not in Kada but in Tango, thus giving concreteness to his double vision. Yonosuke, as he watches the setting sun and quotes the tanka, may thus be in Tango as well as in Kada. The dark clouds of the Tamba Tarō storm also suggest a traditional haikai association between Urashima's open soul-box and the clouds of his soul that rise up out of it.⁷¹ The presence of cranes at Fukei harbor presents the traditional transformation of Urashima Tarō into a crane, while the happily married old couple who find Yonosuke in Sakai are reminiscent of the thousand year-old Urashima with his ten-thousand year-old wife, the turtle god, at the end of the legend. The reader suspects that a turtle may also be gliding above the final lines of Saikaku's haibun in IV, 7.

The closest thing to an actual turtle in the text, however, is the small mountain of silver Yonosuke receives from his mother. Not only does the *kamme* measure suggest Kame, the Turtle who was probably also Saikaku's wife, but the figure 25,000 (*niman gosen*) clearly suggests the twenty-five years of the dead woman's life (compare verse 555 of *A Thousand Haikai Alone in a Single Day*). The *niman* or "two ten thousands" further echoes the fact that ten thousand is the symbolic age of the turtle god, while the "eight ten thousands" embedded in the name Hachiman, the god to whom Yonosuke offers thanks for his good fortune, suggest myriad turtles. Yonosuke's mother may thus be giving her son Saikaku's dead wife, who is also precious metal as well as a turtle. It is hard not to conclude that the polyvalent image includes an attempt to locate and soothe the soul of Saikaku's wife, now eight years gone, and a prayer for continued communication of sorts between the separated couple, who are linked by the one good eye (*ka-me* 可目: compare Kamejo 可目女 in the commemorative hokku to *Ten Thousand Haikai at Ikudama Shrine*) in Hitomaru's forehead that is also an empty socket holding lightning, the Ise sun god, and ailing kidneys.

The apparent overlapping of Yonosuke's silver fortune with Kame's soul has, of course, important implications for the second half of *Life of a Sensuous Man*. Since the eight of Hachiman, for example, is often used as a synonym for all or

a myriad, the invocation of the Hachiman god may be another sign that Saikaku regards all (*mina*) the women in *Life of a Sensuous Man* to be variations, refractions, or otherwise partial representations of the dead turtle, his wife. The overlapping weighs heavily on how we read *A Thousand Haikai Alone in a Single Day*, all of whose verses may also be small boats scattering in a single strong wind, each one carrying, in a manner that also scatters the rules of courtly renga, at least one more body of Saikaku's wife. The strange happenings at Kada suggest that Saikaku's thousand-verse requiem is a kind of haikai *kada*, or Buddhist song. To write the place name Kada, Saikaku, as mentioned, uses phonetic graphs usually employed by Buddhist writers. These are used interchangeably with those used to render the Sanskrit *gāthā*, certain metrical sections of the sutras that are sung instead of chanted,⁷² an appropriate metaphor for the requiem intent of *A Thousand Haikai Alone in a Single Day*.

Yonosuke's exclamation of thanks to the Bow and Arrow Hachiman God at the end of chapter IV, 7 suggests once again that Saikaku's "myriad arrow" (*yakazu*) style is also involved in his attempts to communicate with his dead wife's soul. The figure 25,000 becomes uncanny when it is remembered that Saikaku's incredible 23,500 haikai in a single day and night at the Sumiyoshi shrine will not take place for almost two years. At Sumiyoshi was Saikaku trying to achieve 25,000 verses in all? The performance began at sundown on the fifth of the sixth month of 1684 and ended at sundown on the sixth, the precise date when Yonosuke's father is said to have died. It also took place in Saikaku's forty-third year, the numerical equivalent of the third of the fourth month, the deathday of his wife, and the reverse of his age when he wrote *A Thousand Haikai Alone in a Single Day*. The Sumiyoshi shrine was perhaps the best place for this return into the time arcs of *A Thousand Haikai Alone in a Single Day* and *Life of a Sensuous Man* to be attempted, since the wind god of Sumiyoshi was the first husband of the Awashima god and the one who set her adrift, blowing her all the way to the bay at Kada. Was Saikaku's marathon haikai feat an attempt to send a countervailing wind? A comparison of crucial portions of *Life of a Sensuous Man* with some of Saikaku's other early haibun fictions in the second part of this paper will present evidence supporting an affirmative answer to this question.

NOTES

1. The most notable exception to this dualistic trend is Maeda Kingorō, whose *Saikaku ōyakazu chūshaku* 1-4 (Benseisha, 1986-87) is an exemplary work of impeccable haikai and linguistic scholarship. Previous to this commentary, the best work on Saikaku's haikai was Yamada Yoshio et al., *Saikaku haikai kenkyū*, Kaizōsha, 1935. Several commentaries have also been made by Inui Hiroyuki, who, however, consistently assumes that Bashō-style haikai is artistically superior to Danrin haikai!
2. I am now preparing a full translation with commentary of the work. For a discussion of the circumstances surrounding the sequence, see chapter four of "Saikaku's Requiem

- Haikai," a Ph.D. thesis presented to Harvard University, 1987. The present paper is indebted to chapter six of the same dissertation.
3. The labors of Yoshie Hisaya (*Saikaku bungaku kenkyū*, Kasama Shoin, 1974, p.151) have produced the following statistics: a sample of four chapters had an average of 1,539 syllables per chapter, while the norm for a renga or renga-style haikai hundred-verse sequence is 1,550. The reader gets the strong feeling that a complete, computer-based count in the future will produce rather similar results.
 4. I am preparing a more comprehensive discussion together with an English translation of *Life of a Sensuous Man* that will hopefully answer some questions and raise others that cannot be dealt with in the limited discussion here.
 5. Abe Jirō, *Tokugawa jidai no geijutsu to shakai*, Abe jirō zenshū, Kadokawa Shoten, 1961, 8, pp.161–200. The original essay, "Kōshoku ichidai otoko oboegaki," appeared in 1927.
 6. Maeda Kingorō, "Kōshoku ichidai otoko kaisetsu," in Maeda, ed., *Tenna ninen-kan aratoya-han kōshoku ichidai otoko*, Kasama Shoin, 1982, VII–VIII, pp.8–10.
 7. Noma Kōshin, "Kaisetsu," Chūōkōronsha, *Teihon saikaku zenshū* (hereafter *TSZ*) 1, pp.16–18; "Saikaku to saikaku igo," *Saikaku shinshinkō*, Chūōkōronsha, 1981, pp.39–40.
 8. Noma, "Kōshoku ichidai otoko ni tsuite," *Saikaku*, Dai Tōkyū Kinen Bunko, Benseisha, 1980, pp.105–126.
 9. Yoshida Kōichi, "Shinshutsu no saikaku shokan shōkai," *Saikaku kenkyū* 15, March 1975, p.2.
 10. When I came across Noma's speech in 1984, I had already come to similar conclusions about the examples he uses. I was unfortunately not aware of the speech before this time, but the fact that at least two people independently reached the same conclusion perhaps adds strength to the theory.
 11. See Maeda Kingorō, "Saikaku no shutsuji," *Kōshoku ichidai otoko zenchūshaku*, Kadokawa Shoten, 1980–81 (hereafter *Zenchūshaku*) b, pp.479–484. Also cf. chapter one of "Saikaku's Requiem Haikai."
 12. In the *Ruiji meisho wakashū*, Murata Akio, ed., Kasama Shoin, 1981, p.27, *hototogisu* appear in two out of the ten tanka listed for Irusayama; in the *Matsuba meisho wakashū*, Kansaku Kōichi and Murata Akio, eds., Kasama Shoin, 1977, p.49, three out of twelve tanka listed for Irusayama include images of *hototogisu*. All the images are night or predawn appearances of the mysterious bird, and most of the images of the mountain are similarly dark and ghostly. Other related themes are loneliness, pine wind, and catalpa bows, the latter being connected by the homophony of the name of the mountain and *iru*, "to shoot an arrow"—another image often used by Saikaku, especially in his *yakazu* haikai. Is Saikaku also adding somewhere in the aural background the *iru* that means to cast metal?
 13. Hattori Yukio, *Kabuki seiritsu no kenkyū*, Kazama Shobō, 1968, p.277. Hattori reviews the various versions of the Okuni and Sanza legends in detail. The tenth of the fourth month, two days after the date *A Thousand Haikai Alone in a Single Day* was written, is the most common legendary date for Sanza's death. For legends concerning Okuni's smith background, see pp.302–303. Kawatake Shigetoshi ("Izumo no okuni," *Nihon joryū bungakushi, kinsei-kindai-hen*, ed. Yoshida Seiichi, Dōbun Shoin, 1969, p.18) notes the theory that Okuni, who made great use of metal gongs, was a shaman at the Izumoji shrine north of Kyoto, a site that, several centuries earlier, was a center of popular under-the-blossoms linked-verse festivals. In fact, the so-called women's kabuki performances seem to have been connected not only with human but also with vegetative fertility, since they were held in spring and early summer at famous blossom-viewing

locations. In a very real sense, then, Sanza, Okuni, and the other women kabuki performers may have been carrying on and developing to a new level the dialogical and shamanic tendencies in the under-the-blossoms tradition. If Saikaku is consciously comparing Yumenosuke to Okuni and Sanza to the historical Sanza, then he may feel that he is also working within this renga tradition.

14. Matsuda Osamu, ed., *Kōshoku ichidai otoko*, Shinchō Nihon Bungaku Shūsei, p. 14, n. 1.
15. *Haikai hyakunin ikku*, TSZ 11a, p.316. Akki's hokku, with a very long first line, reads: *Sōzugawa no uba/oni no konu ma ni/koromogae*, or: "Sōzu River uba—/changing clothes/before the demon comes." Considering the fact that Akki means Bad Demon, the hokku also seems to refer to the poet. Cf. *Jinrin kimmō zui*, Watanabe Shoten, 1969, p.274.
16. The *Kōshoku kimmōzui* states that the image, taken into Japanese from Po Chū-i's "Song of Eternal Sorrow," expresses the oneness of husband and wife: *Kōshoku zōshi-shū*, Hombun-sakuin, Koten Bunko, 1968, p. 96.
17. In *Irozato mitokoro-zetai* I, 2, Saikaku writes *ama* with the graph for "silver." The same chapter contains a suggestive intersection of wind, thunder and lightning, desire, and cloud bridges.
18. For the linking of *hototogisu* to *kumo* and *kumoi*, see *Ruisenshū*, Kinsei Bungei Sōkan I, 1973, pp.284, 285; see also *kumogakure* in the title to *Life of a Sensuous Man* IV, 7 and below.
19. Matsuda Osamu, Hirosue Tamotsu, Inoue Hisashi, "Saikaku bungaku o kataru," *Saikaku*, Gakuseisha, 1976, p.22. Matsuda (personal communication, Nov. 16, 1983) feels that Inoue's theory is probably correct.
20. *Zenchūshaku* a, p. 45.
21. Utilizing the traditional close association between smiths and carpenters, Saikaku fills the opening section of II, 1 with a striking variety of metal, leg, eye, and death images. The entire book, in fact, is filled with smithing images, connected, as usual, with images of death. Cf. especially the well in *Shoen ōkagami* V, 3.
22. TSZ 6, p.219: *jinkyō shite shisu*. In oriental herbal and acupuncture medicine, the kidneys are not only the anatomical organs of western medicine but a special energy field that includes those organs. The kidneys are said to govern not only sexual activity but also pregnancy, birth, and the basic life force.
23. Cf. the mysterious *musō* dream-vision haikai sequence written on the eighth of the eighth month in 1683—a year after *Life of a Sensuous Man*—that begins with a hokku that Saikaku heard in a dream: TSZ 13, p. 313. Mizuno Kazumasa proposes that Saikaku offered the nine-verse sequence to the soul of Moritake, who died on the eighth of the eighth month, in a prayer for haikai advice and inspiration: "Sakaku musō haikai," *Bungei kenkyū* 48, 1982, pp.37-49. An alternate theory would be that Saikaku was making another private offering to his wife using the chromaties of the number eight, since 1683 was the eighth year in chronological terms after the death of his wife, although it was the ninth year in the Buddhist requiem time scheme.
24. See, for example, *Ruisenshū*, p. 118.
25. Horii Satoshi et al., *Kinki no sōhō, bōsei*, Meigen Shobō, 1979, pp.175-6.
26. *Jinrin kimmō zui*, p.275, calls them Awashima-dono.
27. *Nihon denki densetsu daijiten*, Kadokawa Shoten, 1986, p.59. Cf. *Zenchūshaku* a, p. 442.
28. Suzuki Tōzō, ed., *Nihon nenchūgyōji jiten*, Kadokawa Shoten, 1977, p.373.
29. *Zenchūshaku* b, p.107. The graphs in question are 迦陀.
30. See *Katsurei zakki* (1850), ed., Sekkasen Chiikishi Kenkyūkai Sekkasen Bunko, 1979.

The twelfth-century *Shozan engi* (*Nihon shisō taikēi* 20, pp.117–27), gives a more detailed list of 95 stations, with Tomogashima and Kada Temple first and second and Kamenoo last.

31. *Nihon Meisō Fūzoku Zue* (hereafter *NMFZ*), 16, p.395, n. 6.
32. Since I have not been able to find information on the date on the “opening” of Mount Kazuraki, I have assumed that it is identical to or closely resembles the rituals on Mt. Yoshino, which it imitates in other aspects. For Mt. Yoshino, see Miyake Hitoshi, *Yamabusūi*, Hyōronsha, 1973, p.192. Why doesn’t Saikaku use the more famous Yoshino in his allusions? Perhaps because he wants to stress the connection with Kada and perhaps because the god of Mt. Kazuraki is Hitokotonushi, the Master of One Word, just as Saikaku became single after the death of his wife.
33. *Wakayama-ken no chimei*, Heibonsha, 1983, p.423. The Kasuga shrine in Kada has the familiar implements of fire and sun worship in its sacred images: a metal mirror and pole. An important celebration is recorded for nearby Kada Temple on the eighth of the fourth month in 1499 (op. cit., p.424). In 1585, Hideyoshi destroyed the Buddhist temples and lodges in Kada (loc. cit.), however, so the prestige of the female Awashima god must have been greater in comparison with the male priesthood.
34. Ishizuka Takatoshi, “Kanaya no denshō bungei,” *Kōza—nihon no minzoku shūkyō*, Kōbundō, 7, p.261. Ishizuka is referring to another Imogashima a few miles south off Tanabe, but the principle remains the same for the more northern Imogashima.
35. Wakao Itsuo, personal communication, Feb. 14, 1986. For smithing in Izumi province, see Wakao, *Kinzoku, oni, hitobashira sono ta*, Sakaiya Toshō, 1985, pp.175–83.
36. For famous waka Saikaku might have known, see *Matsuba meisō wakashū*, p.53 and *Ruiji meisō wakashū*, pp.32, 126–27. For haikai, see *Ruisenshū*, p.103, where Imogashima and Katami Bay are linked with cranes and wife-calling plovers.
37. See *Sansui kikan*, *NMFZ*, 16, p.128.
38. *Ruisenshū*, p.158.
39. For a lively contemporary account, see *Zenchūshaku* b, pp.108–09. Remains of this type of traditional fishing society in which women played a central role can still be found along the coast of Fukui prefecture, along the Inland Sea, and on Cheju Island, between Kyushu and Korea. The parallel with the Island of Women (Nyogonoshima) in VIII, 5 is striking.
40. See the opening of *Nippon eitaigura* II, 4.
41. Miyatake Gaikotsu, *Waisetsu haigo jii*, Yūkō Shobō, 1976, p.29; Nakano Eizō, *Immei goi*, Daibunkan Shoten, pp.294–95.
42. *Yōkyoku taikan*, Meiji Shoin, p.2943. In the play *mina tsukinu* is consciously used because of its close sound overlap with *minazuki*, which occurs twice immediately following *mina tsukinu*.
43. *Waisetsu haigo jii*, p.85; *immei goi*, pp.285–88. The following imagistically related terms are listed as euphemisms for female and male sexual liquids in eighteenth-century literature: “water” (*mizu*), “flood, deluge” (*-mizu*), “white water” (*shiomizu*), “white foam” (*shiraawa, shiroawa*), “white wine” (*shirozake*), “white tears” (*shiroki namida*), “white vomited blood” (*shiroi toketsu*), “white blood” (*shirachi*), “impertinent water” (*sakibashiri no insui*), “soul/pure water” (*tamamizu*): see Hanasaki Kazuo, *Kinsei bungei ni arawareru seieki no meisō ni tsuite*, Taihei Shooku, 1985. In Saikaku’s *Irozato mitokoro-zetai* III, 3, however, the sperm of eleven masturbating men is compared to a mock rainstorm. There, the sudden flow of liquid is said to have opened a leak in the Asakusa dike, causing the local farmers to beat flood-warning drums. In III, 2 of the same work, a river of love filled with “kidney water” is said to swell with

high waves.

44. *Kōshoku kimmō zui*, p.173. The work (loc. cit.) also refers to the symptom in terms of its name in acupuncture and herbal pathology: *inkyō-kadō*, "empty sexual organs, burning heart," with the "fire" of passion growing unchecked by the "water" of the kidneys. This burst of heat and light results, of course, in great darkness later.
45. See the illustration of Fukei Bay in the *Izumi meissho zue*, NMFZ, 11, p. 496.
46. *Ruisenshū*, p.357; *Hatsumotoyui*, Shimamoto Shōichi, ed., Benseisha, 1985, p.177.
47. Iwanami Shoten, *Nihon Kōten Bungaku Taikei*, 17, p.213.
48. Op. cit., p.219.
49. Matsuda, *Kōshoku ichidai otoko*, p.109, n.9, states, rather vaguely, that *hikaminari*, or "fire lightning" is "improper." From the examples given in *Zenchūshaku* b, p.14, however, it seems clear that *hikaminari* does not exclude rain; it is simply thunder and lightning that with or without rain burns and does damage. In IV, 7, the only objects on the water to be burned are the Kada women, so the fire lightning takes on obvious sexual implications that include rain-like liquids. As with so many of the haibun images and reverses in *Life of a Sensuous Man*, however, it is surely more productive to remain open-minded and enter this stretch of multiple writing from as many angles as possible.
50. *Waisetsu haigo jii*, p.76.
51. *Immei goi*, pp.277-78.
52. Takaya Shigeo, *Ōsaka*, *Nihon no Minzoku*, 27, Daiichi Hōki Shuppan, 1972, p.150. Ema Tsutomu (*Ema tsutomu chosakushū*, Chūōkōronsha, 11, pp.158-9) suggests that the beggars who carried the wind/fever god images were originally shamans specializing in trances with the god.
53. *Yōkyoku taikan*, pp.1206-14. Cf. the beggar in *Jirin kimmō zui*, p.295. It is interesting that the beggar on the right there wears the mask of a god of wealth (*fukujin*), perhaps associating the blowing (*fuku*) of the wind with wealth (*fuku*), wealth created by "blowing" (*fuku*) metal into liquid form and casting it.
54. Mitani Eiichi, *Nihon bungaku no minzokugakuteki kenkyū*, Yūseidō, 1960, pp.1-3. Cf. "Saikaku's Haikai Requiem," chapter two. It may be significant that the famous festival at the Mizuo or Watertail shrine in Tamba takes place on the third of the fourth month, the day Saikaku's wife died: *Hinami kiji*, San'ichi Shobō, *Nihon Shomin Seikatsu Shiryō Shūsei*, 23, p.47.
55. Op. cit., p.17; cf. pp.18-22.
56. *TSZ* 12,, p.412. In the *Dōbone* haikai sequence (*TSZ* 13, pp.48-49), Saikaku, Saikoku, and Yoshihira create the following subsequence. In verse 65 Saikaku takes Yoshihira's image of a scales to be the scales of Emma, the ruler of hell, who uses them to weigh dead souls. To this, in verse in verse 66 Saikaku invokes Mount Meru, the mountain axis of the cosmos in Buddhist mythology. Then, in verse 67, Yoshihira describes the peaks around Mount Meru, peaks that Saikaku in verse 68 takes to be the peaks of the black clouds of a Tamba Tarō storm. Saikoku replies in 69 by describing some old silver coins from Hideyoshi's era still in use in mountainous Tamba now lying wet during or just after the storm. Yoshihira follows in 70 with the deep sound of a metal temple bell erected for the soul of an unspecified dead person. Here again, Saikaku seems to have been leading his followers/friends toward the same cluster of death, storm, and metal images found in *A Thousand Haikai Alone in a Single Day, Life of a Sensuous Man*, and a number of other haibun fictions, as I will discuss at a later time.
57. *TSZ* 10, p.35. Interestingly, the next poet, Ippi, links the metal gong and the nightingale to a summer night and a pair of scales used for weighing coins. *Life of a Sensuous Man* I, 1 begins, of course, on a summer night; IV, 7 begins with scales.

- Yudate* and *yūdachi* were used as homophones by Teimon poets as well: see *Kefukigusa*, p.415. For local customs in and around Osaka regarding the washing of the corpse with warm water (*yu*), see *Kinki no sōsō, bosei*, p.179; for corpse hair-cutting customs, see p.200.
58. Of eight hokku given on the topic of *yūdachi* in *Kefukigusa* on p.415, three have sword images and a fourth uses an image of cutting. *Tachi* (“sword”) is homophonous with *dachi*.
 59. See the photograph reproduced in Morikawa Akira, “Empō yonen saikaku saitanchō,” *Bungaku*, June 1975, p.71.
 60. Personal communication, Prof. Morikawa, June 13, 1985.
 61. See Shōgakkan, *Nihon Koten Bungaku Zenshū*, 39, p.90, n.3.
 62. For examples, see Suenaga Masao, ed., *Nihon kotō kenkyū gobusho*, Yoshikawa Kōbunkan, 1969, p.706. For fishes carved on a haft, see p.676; for turtles, see p.688.
 63. See the illustration of the crescent moon on a spear float in *Zōho nippon nenchūgyōji taizen*, *Nihon Shomin Seikatsu Shiryō Shūsei*, 23, p.295. For details on the Gion floats, see *Hinami kiji*, p.66, *Nenchū chōhōki*, p.162, and *Zōho nippon nenchūgyōji taizen*, pp.295–6.
 64. See Maeda, “Saikaku no shutsuji,” p.482.
 65. *Emisugusa*, *Nihon Shomin Seikatsu Shiryō Shūsei* 23, p.230.
 66. *Ruisenshū*, p.126; *Hatsumotoyui*, p.314.
 67. *Ruisenshū*, p.462.
 68. Gorai Shigeru, *Kumano—yoshino shinkō no kenkyū*, Meicho Shuppan, 1975, p.74.
 69. *Zenchūshaku* b, p.118.
 70. Katagiri Yōichi, *Utamakura utakotoba jiten*, Kadokawa Shoten, 1983, p.428.
 71. *Ruisenshū*, p.284.
 72. *Mochizuki bukkō daijiten*, Sekai Seiten Kankō Kyōkai, 1954, 1, p.434. The Buddhist song *kada* is usually written with the following graphs: 伽陀. Cf. n.29. *Gāthā* is also commonly rendered phonetically as *kada* (伽陀), *ge* (偈), and *geda* (偈陀); semi-phonetically as *geju* (偈頌); and non-phonetically as *ju* or *shō* (頌), *fuju* (諷頌), and *kogiju* (孤起頌).

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