

HITOMARO-HITOMARU-SAIKAKU

A study in haikai-style multiple prose writing

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Summary

How is the ancient Japanese poet Hitomaro, or, as he was often called after the medieval period, Hitomaru, refracted in the works of the seventeenth century haikai poet and fictionalist Ibara Saikaku (1642–1693)? This paper examines evidence suggesting that images of Hitomaro-Hitomaru play a structural role in several of Saikaku's haikai prose fictions. It is hoped that Saikaku's haikai style of composition can be seen more clearly in the light of his handling of Hitomaro-Hitomaru.

Key words: Poetics, haikai, haibun, Saikaku, Hitomaro

A few hours or perhaps days before the death of his body on the tenth of the eighth month in 1694, the poet and fictionalist Ibara Saikaku, realizing that he was going to die, left behind the following farewell hokku and introductory note.¹ He was fifty-two years old, fifty-one by Western counting:

Humans are given only fifty years, yet even that was too long for me. And then more.

ukiyo no tsuki	I've seen too many
misugoshinikeri	floating world moons:
sue ninen	two final years

The moon Saikaku watched change phases too many times during his life also reflects light from an apocryphal tanka² widely believed in Saikaku's time to have been the farewell poem left behind by the seventh-century poet Kakinomoto no Hitomaro—or, as he was more commonly called in the seventeenth century, Hitomaru—just before he died in the province of Iwami, near what is now known as the Japan Sea:

iwamigata	Through the trees
takatsunoyama no	on Mount Takatsuno
ko no ma yori	on the coast of Iwami
ukiyo no tsuki o	I have watched to the very end
mihatenu kana	the floating world moon

How much of the old Buddhist world of mutability and suffering retains its authority in Saikaku's floating world moon, and how much of the floating seventeenth-century world of giddy, sensuous change? In the poem attributed to Hitomaru, which clearly seems to be a medieval creation, perhaps the work of wandering blind beggar singers, the Buddhist universe of pain and dissolution has the upper hand—though not completely, since *uki*, “floating,” reverberates faintly with *-gata*, “coast, coastal waters” in the more humorous tones of the oral, non-waka poem tradition. Both worlds extend their claims more equally in Saikaku's works, and the pain in Saikaku's hokku is all the more evident in the softly colliding light of the setting moon and the horizon.

Was it vanity that led Saikaku to compare himself with Hitomaru/u, often considered the greatest of all the ancient Japanese poets? Self-advertisement seems a less likely deathbed motive than Saikaku's respect for Hitomaru as a kind poetic equivalent

of a half-Taoist, half-shamanic seer or psychically liberated wise person. Although *sen*, the term used for this kind of person, was often used metaphorically for groups of poets with outstanding talent, it has a thicker spiritual viscosity in *Honchō ressenden*,³ or *Tales of Japanese Immortals*, a book published in 1686 with illustrations by Saikaku. One of the sages or long-lived “immortals” included is “Hitomaru” (shown



here), who is depicted by Saikaku as gazing at the setting moon through the pines a final time. The accompanying prose text, after giving a brief biography, states that Hitomaru “is said to have been an immortal of waka poetry and a spiritual being in human form (*kejin*).” This was a widely held view even as late as the seventeenth century, a period which remains closer to the sensibility of the shamanic medieval period than is often noted. Even as sophisticated a scholar as the Kyoto renga and haikai poet Matsunaga Teitoku (1571–1653) writes that Hitomaru was “not an ordinary person” and notes the legend that Hitomaru had no human parents but simply appeared in the form of a divine child one day at the foot of a persimmon (*kaki*) tree.⁴ Since the tree stood in a place in Iwami province named Ono,⁵ it is very possible that the legend was spread by the same kind of wandering Ono-clan shamans, smiths, and woodcutters who also sang narratives in which Hitomaru was the god of the Utsunomiya shrine near Nikkō. Likewise, in 1674, a year before Saikaku wrote his first major haikai sequence, the requiem *Dokugin ichinichi senku*, or *A Thousand Haikai Alone in a Single Day*, his haikai “teacher” Nishiyama Sōin dedicated a religious hundred-verse renga sequence to Hitomaru’s deified soul at the Akashi Hitomaru shrine. Thus, to Saikaku as to most in the seventeenth century, Hitomaru wrote poetry because he was the god of waka poetry himself in a temporary human swath of sound.

Hitomaru may also have been an important figure to Saikaku because of the role he plays in oral smith narratives, a role that partially overlaps with the image of Hitomaru as sage. Although it is impossible to reconstruct a single procreative

narrative for the various legends and songs sung about Hitomaru by wandering smiths in many parts of Japan, some common images can be assembled, and they refract important smith concerns.⁶ In the ancient period the Kakinomoto clan, which, like the Ono clan, was an offshoot of the Wani clan, seems to have specialized in female shamanism and in occupations using fire, such as potting, smithing, metal-casting, and ritual purifications. Later legends seem to have developed out of this clan orientation, and perhaps through the close association between the Kakinomoto and the Ono, a clan which probably produced Ono no Komachi, a ninth century poet who may or may not have been an actual historical personality. In the medieval period the Ono were forced to gain a nomadic living by selling their skills as wandering carvers, smiths, female shamans, midwives, and reciters of oral legends and songs. Their narratives show resemblances with those of other wandering smithing groups, some of which were recorded in the eighteenth century. Saikaku himself may possibly have been related to remnants of the Ono clan, since Hirayama, the family name he apparently used in private life (as opposed to the Ibara of his public, writing life),⁷ is the name of a clan descended from the Ono.⁸

Other Japanese smith legends and songs have been recorded by ethnologists and folklorists in the twentieth century. The narratives, which represent the imaginings of a mountain and highland culture that did not lose its autonomy and self-confidence until after the massive changes following the Meiji Reconstruction of 1868, seem to contain ancient and even archaic elements. Some of these include: an association of the forge fire, menstrual blood, and the womb with sacrality; a reverence for death and skulls based on an association of the forge fire with the sun and with images of transformation and rebirth; a taboo against killing dogs or sometimes wolves, both animals commonly worshipped as gods of childbirth; and a dynamic notion of technology in which the mechanics of casting and forging metal were seen as the joint responsibility of female shamans and male forge operators. By Saikaku's time the most commonly worshipped smith god, especially in the iron-rich mountains west of Osaka, was a female deity named Kanayago, or Revered Metal Worker, a name suggesting that the "god" was a smith worker or shaman in a trance state. Like other smith gods, Kanayago was described variously as having tripped and fallen on a hemp (*asa*) plant and thus lost one of her eyes or as having tripped on the same plant and thus lost or injured one leg. The single eye of Kanayago has frequently been connected by Japanese researchers with the sun, the hearth-hole, and the womb. Kanayago's limping gait also suggests that she walks with a rhythm which is never symmetrical, as if she moved and saw in two different worlds simultaneously.

The close relation between Hitomaru and one-eyed, smith-like gods in shrine histories and legends was first explored by Yanagita Kunio.⁹ In some areas, for instance, Hitomaru is said to have tripped and fallen and poked out one eye on a hemp (*asa*) plant, reed (*ashi*), or other plant. In more than two hundred Hitomaru shrines, including one located within a large Ono shrine, the poet's soul is worshipped

for its power to cure bad vision or blindness, to ensure easy childbirth, and to protect against fire. The Hitomaru shrine in Akashi, for example, has a small cherry tree in front of its main hall known as the Blind Person's Stick Cherry because a wandering blind beggar and singer-poet once, according to legend, made a poem there praying for sight in order to see the shrine.¹⁰ In at least two such shrines, Hitomaru is a female god; and in other shrines Hitomaru is worshipped together with Kagekiyo, a blinded medieval warrior whose daughter is named Hitomaru, as in the *nō* play *Kagekiyo*, a pairing suggesting that Hitomaru was earlier a female god and Kagekiyo her blind priest-helper. In still other shrines Hitomaru is worshipped alongside the ancient smith deity Ame no Mahitotsu no Kami, or One-Eyed Heavenly God. Yanagita also noticed that Hitomaru's festival or death day was most often commemorated on the eighteenth of the third month, a day that is widely celebrated as the festival for the soul of Ono no Komachi. The eighteenth of the third month is also the day, as Tanigawa Ken'ichi has pointed out, of the festival to the god Great Smith Woman Who Shook In Frenzy With An Erect Arrow Standing In Her Vagina (Hoto Tatara Isusuki Hime) and her mother, the Great Woman of the Seya Smiths (Seya-datara Hime), at the ancient Ōmiwa Aratama shrine in Nara, near land once owned by the Kakimoto clan.¹¹ The same date is, further, a festival day at several shrines around Japan where metal or one-eyed gods are worshipped.

It is impossible to know whether Saikaku was aware of these narratives, although all his life he was a passionate collector, transformer, and rewriter of legends and episodes from many regions. A strong motivation to hear smith narratives could also have come from the physical, material surroundings in which Saikaku grew up. Although the details of Saikaku's early life are completely unknown, a recent and persuasive theory of Saikaku's family and upbringing suggests that Saikaku may have had a professional interest in smithing, especially swordmaking. Maeda Kingorō, working with a variety of indirect evidence, proposes that Saikaku's family name, Ibara, derives from the fact that Saikaku's paternal or maternal relatives were related to swordsmiths once working in Ibara in Bitchū province, west down the Inland Sea coast from Osaka, and, further, that Saikaku grew up in a block of downtown Osaka populated mainly by metalworkers and that the young Saikaku and his parents were engaged in some aspect of sword or scabbard making, decorating, or selling.¹² If so, then not only would Saikaku have been interested in smithing as an aspect of the system of institutional discourses into which he was born, but his links with Ibara would have connected him with the iron-mining heartlands of Japan, where the wounded Kanayago was still believed to pace the mountains. The theory, nevertheless, becomes literarily productive only when it is tested across Saikaku's texts, most of which have still proved largely opaque to everything but philological explication. In fact, it seems safe to say that there is no Saikaku text which has been given a powerful overall reading. Here I simply propose a few all-too-brief readings of passages in Saikaku's haibun fictions concerning Hitomaru that will hopefully act as entrances into the larger networks of meanings generated between the multiple surfaces of all Saikaku's prose

works, texts which are written in a style that is neither haikai linked verse nor linear narrative prose. The style is an intersection of poetry and prose so sly that it proved impossible for other writers to imitate, despite the popularity of more purely lyric haibun writing in the Edo period. It is a collision of levels and voices so physical that, even if Saikaku sometimes appears to be listening for traces of Kanayago, it is surely, one feels, her limping, unbalanced, cursive rhythm that leads him on rather than her established mythic identity. And, in this search, which seems to take place over the entire range of Saikaku's works, it is surely Hitomaru's prolifically absent eye that allows Saikaku to delineate the visible world in such sensuous, teeming detail.

Hitomaru in *Pocket Inkstone*

Saikaku knew of at least two of the many Hitomaru shrines and gave them important roles in several of his haibun fiction works. In *Futokoro suzuri*, or *Pocket Inkstone* (third month, 1687), for example, one chapter (IV, 2) begins by quoting part of the deathbed tanka attributed to Hitomaru. It is set near the Hitomaru Grave Mound in Iwami province, the location of one of the most famous Hitomaru shrines. At first glance the episode seems to have little to do with Hitomaru. But the narrative in IV, 2, like all of Saikaku's haibun fictions, requires multiple points of entry. The reference to Hitomaru is more than decoration or rhetorical bravura, as can be seen first of all from the multilayered title of the chapter, *Ukime o misuru take no yo no naka*, which expands on the *ukiyo no tsuki o mihatenu iwami* ("Iwami where (Hitomaru) watched to the very end the moon of the floating/painful world") that begins the chapter. The title has replaced *ukiyo*, "floating/painful world," with *ukime*, "painful/floating experience/eye." The reference to bamboo in the latter part of the title also makes it clear that *ukime* also means "painful/floating bamboo shoot." Further, Saikaku writes not simply *take*, "bamboo," but *take no yo*, "bamboo section," thereby implicating all the images in the title between *Uki-* and *yo*, which also means "world," in the same world of floating language. The fecund, energetic title nevertheless manages to retain a surface parallelism with the opening reference to the Hitomaru poem, balancing the poem's *mi-*, "to watch, see," against its *misuru*, "to show." This creates a pattern of expectation that transforms Iwami, the name of the province, into its component parts, "rock-seeing."

The ability to see into or through rock was probably the most basic skill required of mining shamans. It was a skill that made the Ono clan mining shamans in great demand for centuries, and it was a skill that must have been highly valued in Iwami, where some of the most productive iron mines in Japan were located. If Saikaku is imagining Hitomaru to have been a smith poet, then the image of the moon in the poem quoted in the opening line of the fiction takes on another dimension. The *ukiyo no tsuki*, the "floating/painful world moon," is then paralleled by the *Uki...yo no naka*, the "within the floating/painful world" of the title. The moon of the Hitomaru poem is therefore inside a section (*yo*) of bamboo, an ancient image that also found

its way into the *Taketori monogatari*, or *The Bamboo Cutter's Tale*, which was, according to some scholars, partly inspired by woodcutters and smiths of the Ono clan. Once Saikaku has grafted moonlight into a section of bamboo, he is able to hear the moon (*tsuki*) as a verb, "to poke, stick," and to suggest a reason why the "painful experience" (*Ukime*) of the title also means "painful eye."

The narrative concerns a maker of fans (an image that seems to be connected with wind and smithing in many of Saikaku's works) and small hemp mosquito nets that hang from bamboo frames. The man is clearly a bamboo craftsman and probably, like so many of the ancient Ono and possibly the Kakinomoto clans, a bamboo cutter. The fact that he makes his nets from hemp thread suggests that some of the ivies and vines that climb and trail from his eaves may also be hemp, the plant that poked out one of Hitomaru's eyes in various medieval legends and that gave rise to the widespread folk etymology according to which Hitomaru's name meant "one eye" (*hitoma*). The bamboo craftsman loves his mother very much, so much, in fact, that he divorces his wife for being unfilial to his mother. After driving out his wife, the man is able to concentrate on his bamboo crafts, and, like smiths and charcoal makers in so many legends, he soon becomes rich. One day he leaves home to sell his bamboo crafts in another mountain village, leaving his mother in the care of a neighbor. When the neighbor hears no sound from the old woman for a whole day, he enters her house and finds her lying in a pool of blood. The bamboo craftsman returns to see his neighbor standing amazed over the dead woman, and in a fit of anger he cuts the neighbor down with his sword, believing the man has killed his mother for their money. The investigating magistrate, however, finds that the old woman has been impaled by an energetic bamboo shoot that grew up through the floor—and the woman's heart—in a single night. The bamboo craftsman is therefore executed as a murderer. Saikaku adds, in an authorial dissimulation dry enough to draw readers into the full pain of the narrative, that murder by bamboo is only one of the many mysterious things in the world and that the bamboo craftsman should not have been shocked by it.

The episode is clearly about blindness. Saikaku writes that the bamboo craftsman did not "look carefully" (*mitodokezaru koto*) at "something that was strange to his eyes" (*minarenu mono*). As another example of the world's "unseen things" (*mizaru koto*), however, Saikaku gives the fact that snakes, a traditional smithing image for one leg, walk without "a leg(s)" (*ashi naku*), or the fact that a lens can be cut from a single crystal (*hitotsu no tama yori suika no izuru mo*), an image that suggests the single eye of smith gods. The bamboos that grow so quickly from the ground around Hitomaru's grave—are they the dead poet's legs?—also seem to cause blindness. The illustration for the chapter, for which Saikaku may well have made a sketch, shows a bamboo shoot growing up through the bursting heart of the dead woman. Saikaku writes that it pierced her heart (*kokoromoto*), a term that also includes feeling and mind, and, by synecdoche, the woman's eye. A singular number for *kokoromoto* is suggested by the fact that there are two bamboo shoots visible in the



illustration rising at parallel angles, only one of which causes blood to spurt from the woman's chest. An eye is also suggested by the fact that in another work, *Shoen ōkagami*, or *Great Mirror of Sensuous Beauty* I, 4, Saikaku describes Hitomaru by changing an image in the Japanese preface to the *Kokinshū* of the cherry blossoms on Mount Yoshino appearing to Hitomaru's heart as clouds into an image of the Yoshino cherry blossoms striking the poet's eyes. The "blossoming limb(s)," Saikaku writes, "in Hitomaru's eye(s) appeared to be (a) white cloud(s)" (*sakari no kozue, hitomaru no me ni wa shirakumo to mieshi*): it is the limb or limbs which first enter(s) Hitomaru's eye or eyes, blinding him much more directly than in the *Kokinshū*. In another work, *Shin kashōki*, or *New Kashōki*, Saikaku seems to have reversed the image, substituting a woman's heart for her eye and suggesting that she is a modern female Hitomaru, somewhat like the famous female Hitomaru gods at the Akashi and Inaba Hitomaru shrines. It seems entirely possible that the Iwami woman's heart-eye has been poked out by a bamboo resembling hemp.

The woman's pierced heart-eye is, as suggested by the title, very painful (*ukime*), recalling the bamboo shoot that causes a spirit to cry out in agony as the shoot grows through a socket in its skull in a lonely field in a narrative in the ancient *Nihon ryōiki*.¹³ Yet even though the Iwami woman has been blinded, the bleeding socket of her heart "shows," as the title puts it, "itself." In the same way the moon (*tsuki*) showed itself to the very end to Hitomaru, to the point at which Hitomaru could no longer see it and could thus not see anything at all. The last moment of Hitomaru's life was the instant his eye was poked out (*tsuki*) as the moon struck the horizon and was pierced by Mount Takatsuno (High Horn), thereby seeing its rock (*iwami*) from within. It is this visionary power of the sinking moon (compare the opening of *Kōshoku ichidai otoko*, or *Life of a Sensuous Man*, I, 1) which suggests that the great full circle in Saikaku's illustration of Hitomaru is a single eye and that Hitomaru's stick will soon pierce its center in a gesture of self-recognition. Similarly, the single stick-like bamboo in *Pocket Inkstone* IV, 2, growing from

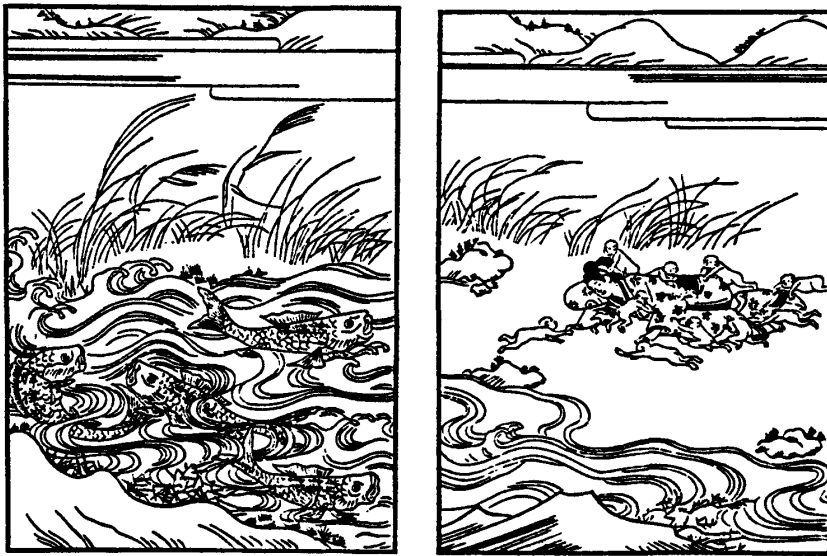
soil that covers blinding rock, allows others to see it only at a moment of death.

Perhaps this is due to the traditional shamanic association of death and rebirth, but perhaps it also derives from the fact that metal lies buried beneath the house. The bamboo craftsman's first thought is for the money he has hidden—probably under the floor. If the money is under the ground, it has probably nourished the roots of the bamboo and given it power to grow so quickly. And if the money is underground, then Hitomaru's moon—his buried soul—may also be the sun, creating mineral light at midnight before it rises to the horizon in the morning. If Hitomaru's soul is also the sun, then the old woman Hitomaru lying dead from a shaft of rising light may be for Saikaku not only an object for observation and pity but also a body that he can die through in his own search for the meaning of life and death and rebirth.

And what of the bamboo cutter? His punishment is not described, but he almost certainly loses his head to a sword. His crime came from a blind rage that led to murder; yet that is only the final act of a longer and blinder desire, it would appear, for the body of his mother. The man spends his life working bamboo, bending and carving it to human contours. When he leaves home, however, the bamboo suddenly grows out of control. He has already divorced his wife for not serving his mother well enough, and the absence of his physical body triggers the rise of a bamboo shoot through his mother's body. He has thus achieved an impossible, forbidden sexual act that can only end in death for his mother and himself.

This interpretation is not quite as foreign or as modern as it might at first appear. When reading Saikaku's collections of haibun fictions, it is important if not essential to compare each episode (which is also a numbered chapter, although not an integral part of a larger, unilinear narrative architecture) with those coming before and after it and to trace the reverberations and linked images in each, seeing how they overlap and how they differ, how they interact in spite of being independent fictions. Each separate fiction, that is, functions much as a large-scale haikai verse in the larger sequence of fictions that constitutes the collection. The fiction under discussion here is preceded by an episode that deals with metalworking and followed by one that suggests incest. In the preceding episode (IV, 1), a former silversmith from Kyoto describes how he gradually went into the more profitable business of making metal keys for thieves on request—until one the keys, with his name carved on it, is found. The chapter subtitle for IV, 2 in the table of contents suggests that the key may well be alloyed with incest. As in many of Saikaku's works, the subtitle is not directly connected to the contents of the chapter and has resisted interpretation.¹⁴ It reads: *Tanomoshi kakete to no kagi akuru koto*, "Joining the Mutual Financing Association, the Door Opened by the Key." At first glance the subtitle seems to belong to the previous chapter, yet that episode has its own subtitle. One of the keys Saikaku has in mind may be the fact that *tanomoshi*, neighborhood financing association, is written with three Sino-Japanese characters that mean "trust," "mother," and "child," in that order.

The movement of metal inserted into forbidden holes in IV, 1 is continued by the lethal growth of the bamboo shoot in IV, 2 and then by the incursion of medicines into the body in IV, 3. This last chapter deals with a traveling salesman of herbal mixtures that induce abortions. The man's personal name, Marunosuke, seems to echo Hitomaru in reverse. His daughter has a beautiful face and marries often, but, like the bamboo craftsman in IV, 2—and the legendary Ono no Komachi herself—is unable to have a sexual relationship. Each time she is sent home on the first night. Finally the god of Izumo informs her in a vision that men are able to see the spirits of all the babies her dead father caused to be aborted crawling over her body. Afterward, she hears that mysterious sea bass with letters printed on them have been sighted near Izumo, east up the Japan Sea coast from Iwami. Later, as she passes by the shore, she sights the fish and is shocked to find that the words spell the name of her own dead father. The illustration to the chapter shows the daughter lying on the beach, something she does not do in the text. Saikaku may simply be mixing two different time planes, yet he may well have planned this difference to indicate that the fish-father looks at his daughter with sexual eyes and is therefore able to see the spirit babies crawling over her, something only grooms have been able to see. The image further suggests that the babies, which have been



caused to cling to the daughter by the father's actions, have been fathered by him in the depths—ocean-deep?—of his despair over the impossibility of his incestuous desire, a desire so strong it requires numerous fish bodies to contain it. The abortion potions the father mixed were, ironically, the only way he could have children with his daughter. The genders of the previous chapters have been reversed, but the passion is no less intense and the portions of life, death, and rebirth are approximately equal. Even the placement of the two bamboo shoots in the illustration to IV, 2 on a plane converging on a pillar is echoed in IV, 3 by the two pillars of the Izumo Grand Shrine, which houses a famous god of marriage. One of the pillars is believed to be female and the other male, with the crossbeam connecting them at the top representing their sexual intermingling. There is no visible con-

nection between the two bamboos in IV, 2, but perhaps that lack is the point. Hitomaru's moon has already passed from sight.

Hitomaru in *New Kashōki*

One other of Saikaku's haikai prose episodes begins with a reference to the final-moon poem attributed to Hitomaru. Chapter IV, 3 of *New Kashōki* (eleventh month, 1688) brings together a group of narratives of several impoverished samurai warriors in an unstable mixture that gives off uncertain light, light that nevertheless seems to reflect smithing fires. An aging warrior turned recluse lives in the deep shadows of tall pines near the Hitomaru Grave Mound in Iwami. Like Hitomaru, the man spends all the time he can on his art—playing the flute—and has become a spiritual sage, or *senka*. Formerly employed as a high-ranking warrior by the lord of Chikugo province in Kyushu, he lost his position because of his consuming interest in his flute, an instrument that has traditional links with wind and smithing, as in the following haikai link from the second hundred-verse sequence of the *Osaka Danrin Cherry Blossom Thousand Haikai* of 1678:¹⁵

shiranami no	Whitecapped waves
tataminagara ni	pile one on another:
sukisuō	thin hemp robe
Motoaki	
mazu yokobue no	First a hole-master wind
anashi fuku kaze	blowing down the flute
Saikaku	

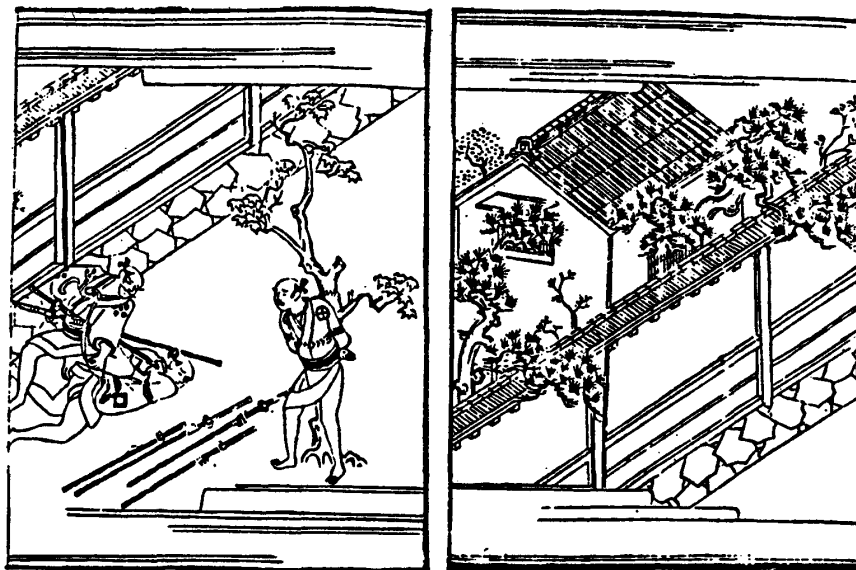
To Motoaki's image of rows of high waves decorating the surface of a thin loose hemp robe, Saikaku links the image of a horizontally held flute. He imagines the waves to be driven by one of the strong winds from the northwest called *anashi*, or "hole-master winds," probably because of the reverence in which they were traditionally held by smiths, masters of the furnace hole. Juxtaposed across this wind is the breath of the flutist as it leaves the hole of his mouth and blows through the holes of the flute, an instrument whose high, haunting tones have traditionally been used for coaxing gods out of air and earth.¹⁶ The sound of *tatami*-, "piling up," may reverberate in this wind like a muffled version of *tatara*, "miner; smith." Since the flute is probably made of bamboo, it may well have been carved by a bamboo cutter traveling in company with wandering smiths. Is the flute music played by the exile intended to soothe the spirit of the dead, one-eyed Hitomaru?

The suspicion that the Iwami flutist was originally a "hole master" who had smithing skills is strengthened by the fact that the man now works for a living making horseshoes and selling them at a market on the Iwami coast. Japanese horseshoes were made of straw, not iron, yet the association between horse legs and one-legged or limping smith gods was a close one.¹⁷ The horseshoe-maker flutist tells

several short narratives within the main narrative, at least two of which contain smith images. In the first he describes the hardships and uncertainties that must be faced by a warrior, comparing human life to a stormy sea and stressing the need for a man to control the rudder of his fragile boat. Not only do the wind and waves in his figure recall the breathy wind in his flute and perhaps the bellows of a forge, the word for rudder (*kaji*) is a homophone with that for smith (*kaji*). In his narrative the horseshoe-maker shows great interest in comparing the work of arrow-smiths and armorers, and he preaches the importance of craft technique in general. He goes on to describe another warrior who, like him, was forced to leave his lord and his position. The warrior had learned early how to carve with a small sword, so after he left his lord he was able to live secretly under the pines of Sumiyoshi, near Osaka, carving pheasant-shaped toys from pine cones and selling them to children in nearby areas—a job that closely resembles that of the bamboo carver near the Hitomaru Grave Mound in Iwami in *Pocket Inkstone* IV, 2 and the bamboo cutters of the Ono clan. The warrior may well have carved the bamboo flute of his friend in Iwami, the narrator who makes horseshoes.

The darkness (*yami*) in which the horseshoe-maker and his old friend the pine cone carver both live under the tall pines of the Hitomaru Grave Mound and of Sumiyoshi seems to embody the mutual condition of spiritual blindness in both warriors that caused them to lose their positions. The darkness also suggests a condition resembling death that both men must pass through to realize their artisanal potential as smiths and woodcutters. It is a darkness which involves leaving the warrior class and entering the class of ordinary people who work at crafts from generation to generation.

Another of the flutist's friends loses his status as a warrior and finds a new way of life as a sham doctor selling cough and other medicines, deceiving and thus blinding his patients. In a final subnarrative, the flutist describes two other friends who continue to practice martial arts and thereby manage to stay in the warrior class, although only as guards. One day the two are asked to capture three homo-



sexual warriors who have killed an overseer (*yokome*), or "side-eye," a murder that itself suggests blinding. The three killers have barricaded themselves in a storehouse and prepare to kill themselves, but the castle lord orders the two guards to capture the three alive. The guards capture the men, but less with swordsmanship than with lies and trickery. They falsely inform the three men that the lord has promised to spare one of them. Two of the lovers, each expecting to be saved, give themselves up, and both are quickly captured and bound. The third man, now sure that he is the one to be pardoned, walks out unarmed, but he is also bound. All three of the lovers have been blinded by the lies of the guards.

The three captured men will eventually be executed at the lord's will, yet their blinding and death have sexual overtones, as can be seen by comparing the illustration for the chapter (shown above) with that showing the bamboo shoots in *Pocket Inkstone* IV, 2. The two bamboo shoots are repeated here in *New Kashōki* IV, 3 by the tree to which one of the men is tied. The second repetition is harder to determine, but it may be the single bent leg of one the guards who ties up a second lover. The exposed hips of the man on the ground, and the angle and force of his bent knee and sword, suggest an erect penis, and fill the tree to which his partner is tied with a similar intensity of desire. The third man is presumably still in the storehouse to the right, looking through the near window at his lovers being captured. Does the pine branch that almost completely covers the window pierce the third man's left eye, blinding him to the trap into which he is about to fall? And why do the exiled narrator and his exiled friends also make up a trio? Are the walls of the storehouse also the sides of the flutist narrator's face?

The apparent convertability of death and blindness is sustained by the previous and following chapters. The previous fiction (IV, 2) seems, mysteriously, to play much the same role in *New Kashōki* that the fiction following the Hitomaru Grave Mound episode in *Pocket Inkstone* plays. Conversely, in what seems to be a large-scale, architectural chiasmus, the episode following *New Kashōki* IV, 2 circles around the act of unlocking three boxes, an act which continues the sexual energies of the previous chapter, recalling in the process a crucial image in the episode preceding *Pocket Inkstone* IV, 2.

New Kashōki IV, 2, the chapter preceding that describing the flutist at the Hitomaru Grave Mound, is a narrative about a young priest at the Izumo Grand Shrine. The man spends all his time reading medieval imperial poem anthologies and eventually falls into a deep longing for the women poets Ono no Komachi and Ise. His lovesickness grows so intense that his visions of the two poets are seen by others as well. In an attempt to exorcise what are diagnosed to be the ghosts of foxes or raccoons, another priest shoots one or both of the figures—the text is not clear on the point—with an arrow or arrows. The figures vanish instantly, but the young priest is found dead in his room nearby. The double vision seen by the young priest suggests that the two poets are also his two eyes, and that when one or both of them is shot with an arrow—a widespread smith exploit most famously achieved



by the legendary smith-archer Tawara Tōda—he dies instantly. The single pillar that rises up through the floor in the illustration and the painting of two white water birds standing on one leg may indicate that one arrow was shot, and one eye pierced: the familiar heart-eye of the mother of the bamboo cutter at Hitomaru Grave Mound down the coast from Izumo.

That the episode is about eyes is also asserted by the second half of the doubly constructed chapter, an episode about the wife of one of the retainers of the late medieval warlord Takeda Shingen. The woman's soul becomes separated from her body, and she seems to exist in two bodies so similar that it is unclear which is physical and which spectral. The warlord Shingen seeks to exorcise the spirit he feels to be haunting the woman. After close examination he states that the left body is a phantom, and when a pinewood fire is burned near the woman the left body indeed disappears. What Saikaku praises most is Shingen's great eye power (*on'ganriki*), and when pine limbs—or at least the smoke from burning pine limbs—attack (poke out?) one of the body-eyes, the woman becomes single (a single eye?) again. The images of pine trees and double bodies are clearly continued in IV, 3, where the flutist and his exiled friends live double lives in the dark shade of pine trees as former warriors and as artisans.

In IV, 4, the chapter following the Iwami episode, the setting suggests that it was Komachi who was shot by the Izumo priest's arrow two chapters earlier. The plot concerns the death of a warrior in the service of the lord of Yashima in northeast Honshu and how his sword and estate are left to his youngest son. Not only is this procedure an unusual (though not unheard of) reversal of custom, but the land that is passed on is located near the place where the legendary skull of Komachi was centuries before said to have been found with a stalk of long grass piercing one eye socket. The pines of the previous two chapters have here become the dead lord's body, which rises like a stalk of smoke from the grassy plain. The smoke is called a *katami*, a memento, of the cremated man, yet *katami* is also homophonous with "seeing with one eye." The smoke thread perhaps also resembles those in the hemp

(asa) monk's robe the man leaves to his eldest son.

The three sons, further, replicate the number of homosexual lovers in the previous chapter. They also seem to repeat an important incident in Saikaku's life. A passage in the *Kemmon dansō* suggests that Saikaku gave over his business to his head clerk after the death of his wife and spent the rest of his life wandering and writing haikai professionally.¹⁸ If this account is to be believed, then the present chapter of *New Kashōki* appears to offer not only a tale of warrior family life but also another view of the aftermath of the death of Saikaku's wife. In the illustration for



the chapter, the three brothers open three boxes with keys that have been left them by their father, an image that returns to the locksmith thief in the chapter in *Pocket Inkstone* that precedes the chapter dealing with the Iwami Hitomaru Grave Mound. In the present chapter, the eldest son is disappointed to find a string of Buddhist rosary beads in his box, indicating that he is to become a monk. The second son finds a round cap, a sign that he should retire from the world and care for his fragile body. The third son receives a short sword: he is to manage the father's estate. The narrative quickly drops the son who inherits the estate, however, and follows the eldest son on his journey to become a monk, his sadness and subsequent realization of the value of the Buddhist path, and finally his building of a hall of worship. The hall is compared to a "great tree," recalling the pine images of the previous two chapters.

The reason for the disappearance of the two younger brothers in the narrative would become clearer if the three brothers also refract Saikaku, his wife, and the head clerk to whom Saikaku left his (swordsmithing?) business. The weakly second son seems to be inhabited by Saikaku's wife, who died in 1675 at twenty-five of a cold (*kaze*), probably pneumonia or a related fever. Saikaku may be overlapping the second son's disease with the death of the father and thus describing his wife as having two soul-like bodies, as with the pair of double soul-bodies two chapters earlier. The youngest son, by receiving the family short sword, may be following closely Saikaku's

own head clerk, who took over the family business. The suffering and the spiritual journey of the eldest son may then recall many aspects of Saikaku's own suffering in 1675, when he was thirty-four, and his creation of the thousand-verse Buddhist haikai sequence known as *A Thousand Haikai Alone in a Single Day*. If these double and triple relationships hold, then the exiled flutist in the previous chapter may also be overlapped in part with Saikaku himself, who seems to have been fond of carrying around a flute,¹⁹ and the Iwami man's music and tales may also be elegiac works, poems and prose meant to please the soul in the Hitomaru Grave Mound nearby: the double soul of the ancient dead poet and Saikaku's recently dead wife. If the illustration of the inheritance scene is to be believed, then the sometimes visionary, sometimes blind eye of Hitomaru and the dead woman may look up like the small round mound of the cap to the right of the second son.

The same flickering textures of vision and invisibility also seem to affect the overall structure of chapter placement in *New Kashōki*, a work crossed by strong elegiac energies. First, the book has twenty-six chapters, suggesting the age Saikaku's wife would have been in the year after her death. Further, the five books of *New Kashōki* contain a variable number of chapters. Strangest of all, the variation occurs only in the second book, which contains six fictions, as opposed to five for all the rest. The first book, however, contains a significant contradiction, one connected with the "large" second book. The numbers given above the titles for each chapter in the first two books are as follows:

I: 1, 2, 3, 4, 1

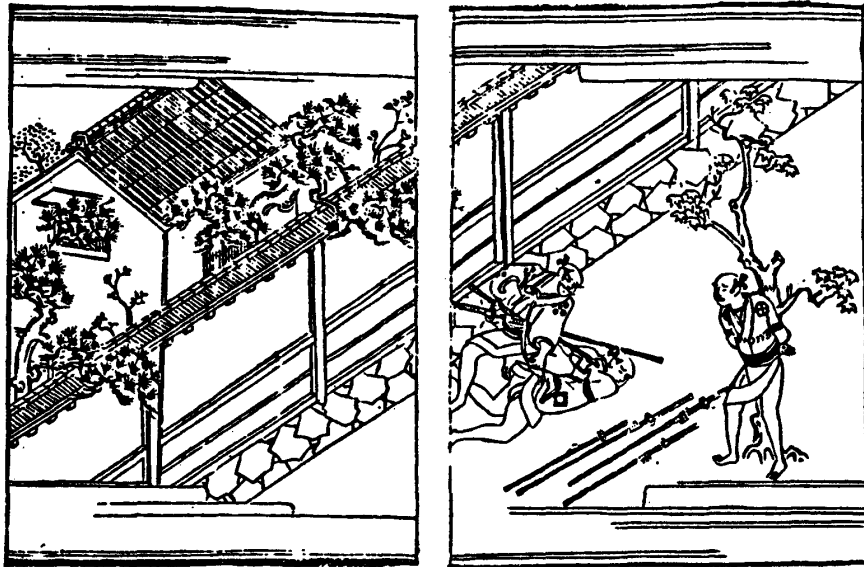
II: 2, 3, 4, 5, 5, 6

In the tables of contents for each book, however, the normal numbering system is followed, with book I containing chapters 1–5 and book two containing chapters 1–6. Given the fact that Saikaku has included twenty-six chapters in the work, while the original *Kashōki* has only twenty-five, the discrepancy, which resembles that in the ages given for Yonosuke in the sixth book of *Life of a Sensuous Man*, seems intentional.

Accepting the contradictions as they are and not dismissing them as a printer's convenience,²⁰ a hypothesis would be that Saikaku has sought to give maximum emphasis to the eleventh chapter (II, 6), which contains a powerful narrative on death and rebirth by means of a reversal of language. Further, by transforming I, 5—a narrative dealing with Asazuma, *asa*, and the power of clemency reversed and abused until it brings death—into I, 5/II, 1, Saikaku is able to create two II, 5s, or two different representations of his wife at twenty-five. The imagistic resemblance between the latent comparison of swordsmanship to medicine in II, 4/5, the old couple who die within four days of each other in the second II, 5 (a number that replicates 25), and the death of Saikaku's wife at twenty-five hardly needs stressing.

Saikaku more directly points to the overlapping of parallel but different times by apparently reversing the two frames of the illustration for IV, 3, a chapter number that suggests the third of the fourth month, the date on which his wife died. That

narrative, as discussed, concerns a horseshoe-maker who lives near the reputed grave of Hitomaru in Iwami. The frames of the illustration are shown above on page 12 as they appear in *New Kashōki*, that is, as reversed. Below is the same illustration with the left and right frames reversed, a reversal that yields a more naturalistic image. Note, however, the “unnaturalness,” the difficulty the homosexual lovers would



have had crossing the central wall if this were indeed the “correct” order of the frames. It is also possible to see the frames of the illustration as given in IV, 3 not as reversed but as deliberately depicting two walls where there should only be one, as if the men existed between the borders of chapters, outside their narrative frames in much the same way that linked images in haikai belong fully neither to one half of a link nor to the other. If the figures between the walls are artisans of haikai production, then the two walls may be the two chapter II, 5s, the two versions of 1675 experienced by Saikaku’s wife’s body and by her separating soul. Or are there three II, 5s, just as there are three men in the illustration to IV, 3? In this version of 1675, the two II, 5s would follow Saikaku’s wife and the grieving, nearly dead Saikaku himself, while II, 6 would pursue Saikaku’s wife’s soul as Saikaku tries unsuccessfully to accompany or retrieve it with his thousand-haikai requiem. Or are the “double” and “extra” chapters in Book Two an attempt by Saikaku to represent his works of 1688, a strategy to mirror and thus double the thirteen chronological anniversary years that in Buddhist ritual terms, which count the year in which the death occurs as the first year, are also fourteen—the important “thirteenth anniversary”? In any case, the unstable, moving topography of the first two books of *New Kashōki* is clearly a shifting hole through which Saikaku hopes to see—blindly—always-differing versions of his wife’s soul. The great number of single arms, legs, and eyes in *New Kashōki* intimates that the *kataki* or vendetta theme which forms such an important part of Saikaku’s narratives dealing with the warrior class may have been heard by their writer as another version of the notion of halfness (*kata*), which is always part of a restless urge to halve and thus desire itself again.

Hitomaru in *Great Mirror of Male Love*

Warrior Love in Akashi

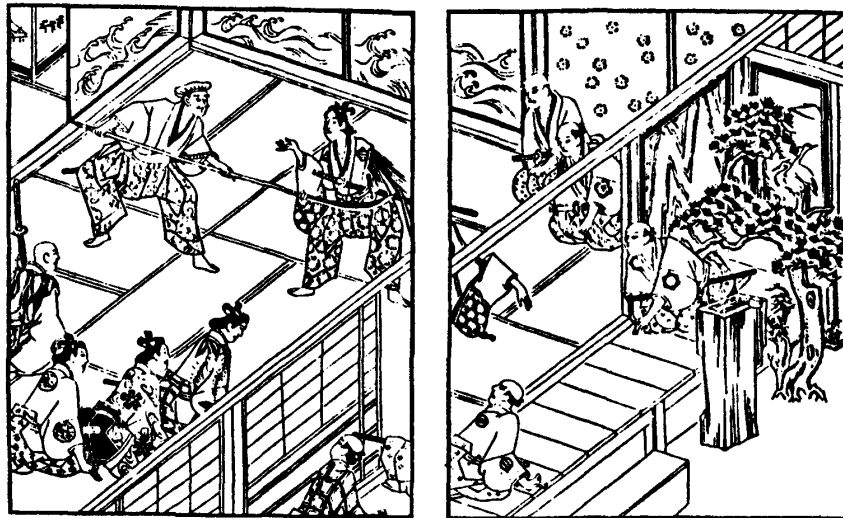
Saikaku also wrote two suggestive episodes that invoke Hitomaru and an ancient Hitomaru shrine within the space of a single book, *Nanshoku ōkagami*, the *Great Mirror of Male Love* (first month, 1687). Although both episodes occur in fictions located far from each other, they seem to invisibly yet very clearly circle each other. In chapter II, 1 of this collection of narratives about homosexual love, sex, betrayal, and death, a warrior messenger meets a beautiful young boy as they shelter themselves under a nettle tree during a sudden violent rain and wind storm in the village of Ono, not far from the Akashi Hitomaru shrine on the shores of the Inland Sea. The storm is so strong that it is described as resembling the ghost of the Taira warrior Tomomori. Although the boy does have a mother and is not standing under a persimmon tree, he does seem to resemble the newly born Hitomaru of medieval legends who sprang into the world as a divine child. Even the name of the warrior who discovers the boy, Sakon, or Left Bodyguard, closely resembles the name of the Ono-like bamboo carver at the Hitomaru Grave Mound in Iwami in *Pocket Inkstone* IV, 2: Sakobee, or Left Trooper Guard. The boy's mother, in fact, turns out to be a bamboo carver herself, a maker of bamboo umbrellas, thus reversing the relationship between mother and son in *Pocket Inkstone* IV, 2, where the son supports the mother with his carving.

In describing his mother, the boy invokes the same image used in the chapter title of *Pocket Inkstone* IV, 2, that of a section (*yo*) of bamboo, to describe his mother's way of making a living in the world (*yo*), while the name of the boy, Korin, Small Circle or Small Ring, recalls both a circular joint between bamboo sections and the shape of the moon, to which his face is explicitly compared. The image is further expanded in the narrative to include the notion of life as a section of the stalk of time; and the boy's body itself is later compared to a cut section of bamboo.

The messenger Sakon introduces the boy Korin to the lord of Akashi castle, who falls in love with the boy and forces him to become his bed partner. The boy, however, will not pledge his love to his master and swears he does only what the lord's power makes him do. One night, in the Wind-Waiting Pavilion, a nostalgic place, surely, for a storm-child, the boy and some other pages hear a strong wind in the pines at the nearby Akashi Hitomaru shrine. Suddenly the stars go out and the wind brings a strange smell. Then, from thick clouds, the twenty-foot-long arm of a mysterious being named the One-Eyed Monk (*Ichigan no Nyūdō*) reaches down and pulls the noses of all the pages. Soon the castle is shaken by an earth tremor and then a landslide. The still-snarling head of a raccoon is found, although no one takes credit for killing the raccoon's ghost. Seven nights later, however, the spirit of the raccoon's child announces in a girl's voice that the boy Korin has killed her mother. The castle lord, citing the example of an ancient Chinese blind

musician who struck his lord and then poked a hole in a castle wall with a zither to admonish him against arrogance, rewards the boy for his loyalty.

Yet Korin secretly loves another young man. One night, after the people in the castle have cleaned soot from rafters, a yearly ritual connected with the kitchen fire god, the lover is smuggled in a wicker chest into the room next to that in which the lord and Korin sleep, and the two secretly exchange intimate promises (*katame*, homophonous with "one eye"). Their voices, however, wake the sleeping lord, who runs in with his spear unsheathed. The lover escapes, and Korin claims he hasn't "seen" anything, but one of the castle overseers (*yokome*, literally, "one who sees sideways, out of the corners of his eyes, squint-eyed") has heard the sound of feet (*ashioto*) and seen the lover escaping, and he informs the lord. The overseer's name is Kanai, or Metal Well, an extremely common name among Japanese smiths, and his heartless act suggests the traditional smith reverence for death, skulls, soot, and blackness, as well as other mountain beliefs that were the reverse of those held by farmers and city people. Moreover, Kanai is a special, disguised spy overseer, a man of many costumes and roles who may have presented himself to Saikaku as a way to be a smith in disguise. At any rate, two days later, during morning (*asa*) martial arts practice, the lord suddenly turns to Korin and tells him to prepare to die. Korin laughs softly, and, in a grim pun, thanks the lord for his kindness (*on'te*



ni kakaru koto), literally for being able to "hang on his arm," and states he has nothing left to hope for in the world (*yo*). Then Korin calmly extends his left arm, and the jealous lord severs it at the shoulder joint with his halberd as easily as a section of bamboo. Unperturbed, Korin holds out his right arm, which the lord cuts off as well. Korin then offers his back to the lord's halberd, but the lord beheads him instead.

People mourn Korin, who has vanished too soon, like frost in the morning (*ashita*) sun, and, after his body is cremated, they bury his charred, sooty bones at nearby Myōfukuji, a Buddhist temple whose second Sino-Japanese character, *fuku*, or "fortune," is homophonous with the verb (*fuku*) "to blow," a sound overlap used

earlier by Saikaku in verse 398 of *A Thousand Haikai Alone in a Single Day*. The ashes of the cremated storm-boy are thus placed in a temple whose pronunciation suggests the meaning “Miraculous Fortune-Blowing,” an image long used to describe forges, where air is blown into the furnace from bellows to produce metal wealth. Saikaku may well have a forge wind in mind, since he has inexplicably changed the name of the actual temple in Akashi, Kōmyōji, or Brilliant Light Temple, to Myōfukuji. Not only does the erased Brilliant Light Temple suggest fire and shamanic dawn sun worship, but the temple is actually located in the Smith Block (Kajiyamachi) area of Akashi.²¹ The temple was popularly known as Asagaodera, or Morning-Glory Temple, since it was located near Morning-Glory Pond (Asagao no Ike), by whose shore Hikaru Genji was said in legend to have written a poem while he was exiled to Suma. In Saikaku’s own sketch of the area, shown here, Morning-Glory Temple is represented by the stupa at center right.²² The Hitomaru shrine



is in the upper center, near Morning Glory Temple and Akashi castle, to the left. It is hard to believe that Saikaku, who must have passed through Akashi numerous times, could have mistaken Kōmyōji for Myōfukuji. The change seems, rather, to be connected with smith winds.

Morning-Glory Pond legend attributes the following apocryphal poem²³ to Genji, who is said to have sent it to the “daughter of the monk” (*nyūdō no musume*), known in *Tales of Genji* as Akashi no Ue:

akikaze ni	Autumn wind,
nami ya kosuran	sounds of high waves
yomosugara	all through the night—
akashi no oka no	the morning-glory face
tsuki no asagao	of the moon over Akashi Hill

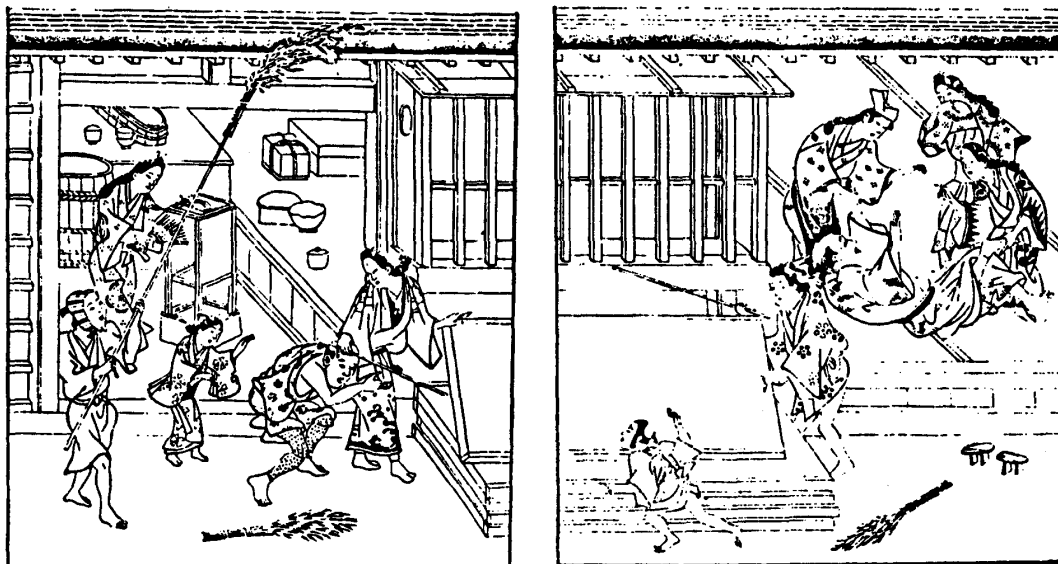
The sound of what must have been wind-driven night waves on the Inland Sea have kept the speaker awake (*akashi*) all night. Now, at dawn, the morning face (*asagao*) of the moon low above Akashi Hill—perhaps as reflected on the surface of the pond—reassembles as a beautiful but fading morning-glory (*asagao*). The fall chill in the wind makes the moon-flower look especially desolate. If the poem has come out of

local oral smith legends, however, the fall wind may well be an auspicious reference to the fact that both fall and wind belong to the same element, metal, in the five-elements cosmology.

One suspects that in Saikaku's narrative the face of the moon over Morning-Glory Pond is the floating eye of the smith god herself grieving over her son, the boy Korin, a boy as beautiful as the shining girl Kaguyahime who is found in a section of bamboo in *The Bamboo Cutter's Tale*. Not only does Korin's name, Small Circle, evoke the moon, but the shape of his right hand in the illustration as his left arm is being severed appears to be in the circular gesture of a merciful buddha or bodhisattva. Even Korin's request to his lord to pierce (*tsuki*) him in the back with his halberd evokes the moon (*tsuki*). Further, the multiple leg (*ashi*) and morning (*asa*) images used to describe Korin recall the interweaving of dawn (*asa*) and injured or painful leg (*ashi*) images that play such an important role in oral smith narratives. Moreover, the morning Korin is killed by his lord is the time of the full moon of the twelfth month; and on the night of the next full moon, the fifteenth of the first month, Korin's lover takes revenge by cutting off the arms and then the head of the "side-eyed" overseer Kanai at a night fire ceremony. Saikaku also seems to indicate that the moon above Morning-Glory Pond is an eye that has been put out by the way he describes the great numbers of mourners who throw magnolia sprigs as farewell offerings into the pond—and, by implication, into the reflection of the moon on the pond. The mourners throw so many sprigs, in fact, that the pond is "buried," an image that shares much with the image of the smith god Kanayago and the medieval Hitomaru tripping and losing their eyes to hemp (*asa*) plants.

If Korin is of the moon, a dismembered, blinded moon, then one part of him—or perhaps one should say her, since Korin plays the female role in his sexual relationships—is a kind of white, or dawn smith as opposed to the cruel Kanai, who may include among his identities that of a black, or night smith. Thus Korin dies in the morning soon after the soot-cleaning ceremonies and is buried in Morning-Glory Temple, while Kanai dies at night at a bonfire festival at which the brooms used for sootcleaning are being burned. Korin is further linked to smithing when his secret lover is called a wild dog. This seems to be more than a mere taunt, since dogs are the most sacred of all animals to smiths, even more sacred than wolves and foxes. Korin is thus a lover of a dog, a believer in a dog. It is this great love and faith that gives Korin the strength to remain calm as the lord of the castle cuts off his arms. This attitude may also be a tradition handed down in Korin's family, since smiths were believed to gain creative power by losing their limbs and eyes, a metaphor Saikaku seems to be pushing to its limits in a semi-realistic narrative.

If one part of Korin is a dog-loving smith, then what of the lord of the castle, who in turn loves this dog-lover? Is he attracted only by the boy's face and body? He first unsheathes his spear when he hears voices the night after the soot-cleaning on the thirteenth of the twelfth month, thus mimicking with his weapon many of the



motions of the women and men in the castle who have just finished probing and sweeping the sooty kitchen ovens and rafters with long, spear-like bamboo brooms.²⁴ Two days later, when the lord cuts off Korin's arms and head, he also seems to be attempting to sweep what he sees as the soot of betrayal from the boy forever. Or perhaps the soot is more material. Perhaps the lord loves Korin precisely because he is the child of storms and fire, because he is soot. Korin's secret lover, after all, enters Korin's bedroom (and his body?) just after the semiritualistic sootcleaning ceremonies have taken place, ceremonies in which brooms have entered the blackest parts of the kitchen hearths, corners, and rafters. In many parts of the Osaka area it is the custom to clean only the house shrines, especially the shrine of the kitchen oven and fire god, on the thirteenth of the twelfth month, and to do the actual sootcleaning and housecleaning on the fourteenth or fifteenth.²⁵ If this is the time structure Saikaku is invoking, then Korin's genealogy can be made somewhat more explicit. The lord does not use his his spear on Korin on the thirteenth because Korin's sexual relationship with his secret dog-like lover contains elements of fire generation. It is only on the fifteenth, when the initial period of reverence for the kitchen fire god has passed, that the lord can touch the mysterious, almost divine child Korin.

The fifteenth of the twelfth month is, in fact, the feast of the fire and oven god Kōjin and the day when people in Osaka visit the Sumiyoshi shrine to buy freshly cut limbs of young bamboo, pine, and mountain plants with which to decorate their houses at year's end and New Year's. The fire god Kōjin is especially revered by smiths in the Osaka area, where she pays a role similar to that of Kanayago in the mountains of western Honshu. Is the castle lord performing an act of black, reverse worship when he cuts off Korin's light, circular limbs? And why is it that only the smith-like overseer of the fire ceremonies on the thirteenth, Kanai, can see through the soot of lies Korin tells the lord? Perhaps it because Kanai's profession is smearing the black forms of various impersonations on his own face. Kanai is "squint-eyed," but his eyes are sharper than anyone else's, perhaps because he also

has a large eye hidden in the center of his forehead.

Is Kanai jealous of Korin? As a fellow smith, and possibly the lord's most trusted advisor, does he resent the fact that the lord's fondness for smiths has led him to prefer someone younger? And why is Kanai at the fire ceremony on the night of the first-month full moon? His name would suggest that perhaps he is spying on the fire itself. The ceremony, called *sagichō*, takes place around one or more tripodic bonfire structures and recalls the burning pines that reveal a woman's double soul in *New Kashōki* IV, 2, in the narrative preceding that of the flutist at the Iwami Hitomaru Grave Mound. Each bonfire structure contains several bamboo poles, and the loud sounds they make as they explode in the fire are believed to frighten away fevers caused by a mountain demon from China who has only one leg.²⁵ The possibility that this demon is a smith spirit is strengthened by a variant tradition that ascribes the origin of the festival to the mythical Chinese Yellow Emperor battling



with a stick the head of his legendary enemy, the rebellious metallurgist and god of wind and rain, the warlord Ch'ih-yu.²⁷ Still another variant, which Saikaku surely knew, derives the name of the ceremony, which is often written with characters meaning Superior Left Righteousness, from the fact that those who officiate carry Buddhist scriptures in their left hands and light the bonfires with a candle or torch in their right.

The images of left-handed sacrality and bamboo sticks converge in the custom, especially marked in Harima province, in which Akashi is located, of rapping women on the hips with bamboo sticks to stimulate their future fertility, a reversal of the custom of women hitting men with bamboo sticks at the soot-cleaning ceremonies a month earlier, as shown on page 22. This practice was linked to the local custom of women and men engaging in all-night sacred orgies (*zakone*) after the bonfires went out. A reversal of normal sexual relationships, it constituted a communal, bodily prayer for the fertility of local fields during the next year.²⁸

It is at this "left-handed" fire ceremony that Kanai loses his arms to Korin's revenging lover, presumably left arm first, in imitation of Korin's death, which, in turn, was a reiteration of the grotesquely long left arm of the One-Eyed Monk-wind

blowing through the sky from of the Akashi Hitomaru shrine. It is nevertheless difficult to understand how the sharp-sighted Kanai could have been ambushed at a bonfire festival at which he would have been expecting a revenge attack. Unless, that is, he became fascinated by the bonfire, a fire full of passionately bursting bamboo poles, some of them perhaps old, used umbrella poles made by Korin's mother. Like the bamboo fans at the top of the bonfire that invite a great wind to blow on the flames, Korin's mother's spirit in the fire seems to attract the soot-loving Kanai and distract him at the crucial moment, allowing her son's lover to trim Kanai's arms and head and turn him into human bamboo. If the mother at the Hitomaru shrine in Iwami is killed by an ardent bamboo shoot, the mother near the Akashi Hitomaru shrine uses burning bamboo—her product and her cremated son—to kill her son's enemy.²⁹

But is Kanai really the enemy of Korin's mother? Korin's mother has lost her husband to a windstorm at sea and now her son, during a windstorm, to the lord of Akashi in a castle built on the site of the original Hitomaru shrine, which was moved to a site nearby in 1618 during construction. It is her son who, acting secretly, like the spy Kanai, cuts off the head of the mother raccoon—a creature going by the name of One-Eyed Monk who visits the castle in the form of a windstorm. And it is the mother raccoon spirit, said to have ravaged (*arashitaru*, also "stormed") a door of the castle, who, it is implied, lives in the Akashi Hitomaru shrine with or as its female Hitomaru god. A female wind spirit from the Hitomaru shrine, that is, sought to take Korin back—to return him to his mother, perhaps—but Korin resisted and with his sword severed the strong wind (which also seems to be his mother's left arm), an act later inflicted by the lord of the castle when he cuts off Korin's left arm. The natal relationship between Korin, the Small Circle, and the one-eyed, one-armed wind from the Akashi Hitomaru shrine, with its power to ensure safe childbirth, can be inferred from the fact that Hitomaru, when pronounced as an ordinary compound noun, can mean both "person-circle" and "single circle." Further, One-Eye (*Ichigan*) is also homophonous with One Circle—and with Hitomaru, if both characters of the poet's name are pronounced in an *on* reading. If Hitomaru—Korin's mother?—is one-eyed, then Korin, a smaller, boy's circle is also a single eye.

That the Hitomaru wind-mother and Kanai work in concert is suggested by the fact that a female voice announces to the castle seven³⁰ days after the death of the mother raccoon—a transformation of the One-Eyed Monk—that Korin's life is in danger. Later, on the thirteenth of the twelfth month, it is the special vision of the spy Kanai that is responsible for this prophesy coming true. Kanai acts out of jealousy and professional pride, yet he also acts for Korin's mother. Why would Korin's mother have willed her own son's death? For the same reason, perhaps, that smiths hang corpses in their forges and talk with skulls and revere empty eye sockets. By killing her son, the Hitomaru/mother brings him back to life; by blinding him, she transforms him into the eye in the center of the face of morning ("morning-

glory," *asagao*, literally "morning face"), another name, surely, for the red (*aka*-) dawn (*akari*) sun, the younger, or "smaller," circle of fire that leaves a hole (*aki*) in the earth (Morning-Glory Pond) as it rises above Akashi. Korin is reborn every morning from the older, mythic, subterranean sun-fire of midnight that keeps his smaller fire (*akashi*) alive (*akashi*) through the hours of darkness. Both Korin's mother and Kanai are, finally, creatures of fire. It is in front of a full-moon bonfire that Kanai is killed, and it is during the same fire festival that Korin's mother is said to disappear from sight.

One senses that Saikaku must have known enough about smith legends to have deliberately paralleled the "monk's daughter," to whom the morning-glory poem was supposedly written, with the One-Eyed Monk wind from the Akashi Hitomaru shrine. The supernaturally long left arm of the demon-like mother monk-storm is probably no longer than the arc of Korin's left arm as it literally flies through the air from the force of the lord's halberd, a pole that is the perfect warrior-class version of a hemp plant limb. Even the high waves painted on the sliding doors of the castle room in the illustration for the fiction seem to indicate that a storm has been raised by the wind from the blade of the almost fan-like metal, a *hakaze*, or "blade wind."³¹ The position and angle of the spear in the illustration may have been drawn to suggest a giant, erect penis that Korin has gained, much like a smith, after losing everything else. One-Eyed Monk was in fact a slang term for penis, a term that Saikaku must have known.³² Korin, the gentle circle, has become transfigured by his total love for his secret lover into something close to a pure line, a line that returns once more to the cane in Hitomaru's hand and the single pillar behind him in Saikaku's illustration. Is the stick Hitomaru's legendary single limb, and is the moon her heavenly floating eye? The Akashi Hitomaru soul-god was, after all, famous for curing blindness, literally for opening and brightening (*akashi*) blind eyes. The androgynous configurations of this sexual eye are apparent when it is remembered, once more, as Saikaku surely remembered, that the Hitomaru at the Akashi Hitomaru shrine was female.

The deformed or missing arms in *Great Mirror of Male Love* II, 2 seem to be versions and reversions of the injured or single legs and eyes in the preceding and following chapters, which reverberate and interlink with it. In fact, the preceding fiction, II, 1, has the extremely suggestive title of *Katami wa nishaku-sanzun*, a phrase of several laminated meanings. *Katami*, keepsake or memento, is homophonous with "half body" (*katami*), "by twos" (*katami ni*), and "half-see" or "half seen" (*kata-mi*-), as in *katamizuki*, to see only one of the two annual famous full moons; and *nishaku-sanzun*, "two *shaku* and three *sun*," or about two feet and three inches, is a standard phrase for a full-length sword, or *katana*, a word whose etymology is probably "single (*kata*) cutting edge," an image continuing the half-body and half-vision of the first half of the title. It may also be an allusion to chapter II, 3, which, like II, 1, is deeply linked to II, 2 and Hitomaru. The imagistic polyvalence of the title seems intended, since it explicitly refers to two mementos. The first is a sealed

letter from the dead mother of the protagonist in II, 2, Katsuya, which he finds six years too late among discarded papers. Katsuya cuts open the seal, or *fūjime*, literally, "closed eye," wetting the letter with tears from his own eyes, and finds instructions from his mother asking him to take revenge on a warrior whose family name, Takeshita, means Beneath the Bamboos. The discovery of the letter saves Katsuya, who has been planning suicide on the third of the tenth month and then again on the seventh (six days later by Buddhist requiem count) because his lord has begun to ignore him and love another young man instead. Katsuya therefore sets out from Edo to take revenge (*kataki*, a word whose first two syllables are homophonous with "memento," "half," and "sword"), leaving the city empty, at least of himself, at the beginning of the Godless Month, as the tenth month was usually called.

Before setting out for Kyushu, where his enemy is hiding, Katsuya stops in Kyoto and has a coat (*katabira*) of mail made by a famous armorer living near the Great Buddha. On the way he is stopped by a beggar wearing a bamboo hat near Mimi-zuka, or Ear Mound, a barrow full of ears the warlord Hideyoshi required his generals to cut off and present to him as proof of their exploits in the Korean invasion and other campaigns. Echoing this image of amputation, the beggar, Kataoka Gensuke, who turns out to be an old comrade of Katsuya and whose family name, Kataoka, includes a variation on the series of *kata* images, reveals that he has been suffering from an eye disease. Gensuke further compares himself to the famous ancient Chinese rockcutter Pien Ho from the kingdom of Ch'u. When the rockcutter, whose profession connected him with miners and smiths,³³ presented a jade to king Li, the king's advisors judged it to be rock, and Pien Ho's left foot was amputated in punishment. Undaunted, the rockcutter presented the jade to king Wu, but the jade was again judged rock, and Pien Ho's remaining foot was also cut off. Later, after the rockcutter had cried a good many tears of blood, the stone was finally recognized to be jade. The episode does not seem to parallel the situation of Gensuke, who has been left unprotected after the relative who was hiding and feeding him after his vendetta suddenly died. Pien Ho's legs do, however, have much in common with Gensuke's eyes. His exact eye ailment is not described, but from the parallel with Pien Ho, it is perhaps to be assumed that at least his left eye has gone blind. That Gensuke may imagine one or both of his eyes to have been somehow poked out may be inferred from another classical reference he makes to the impoverished oxman Ning Ch'i of the ancient Chinese kingdom of Wei, who beat on the horns of his oxen as he sang songs lamenting his lack of recognition. Does Gensuke feel he has a horn through his eye? Gensuke explicitly associates Pien Ho with eyes when he describes the rock cutter as "crying for/because of jade" (*tama ni naki*), overlapping the word for jade (*tama*) with that for eyeball (*medama*). The nicknames of some of beggar-thieves living with Gensuke are also connected with holes, metal, and eyes. One is named Duplicate Key (Aikagi), another Shifty Eyes (Mefuruma), and another Secret Passageway or Getaway Hole (Nuke-

ana). And then there is the voice of a nearby gambler shouting at his dice, with their dots (*me*, literally “eyes”), to come up “Low four eyes, high nine eyes.”³⁴

On the riverbank, under the shadow of Mount Hie, the “Kyoto Fuji,” Gensuke gives Katsuya the second memento of the narrative while a temple bell (*kane*, homophonous with “metal”) rings in Black Valley and boatmen thrust their poles into the nearby Takase River. The second keepsake is a rare sword made by the ninth-century Hōki swordsmith Sanemori that was given to one of Gensuke’s ancestors by his lord, the medieval general Takeda Shingen—the same Shingen who distinguishes with his very sharp eyes the phantom from the woman in *New Kashōki* IV, 2, the chapter preceding that dealing with the Iwami Hitomaru shrine. In repayment for this heirloom sword—a sword which, as Saikaku must have realized, is more important for its magical power than for its utilitarian value, since sword design had improved greatly after the tenth and eleventh centuries—Katsuya reaches into his left sleeve and pulls out two hundred *ryō* of gold. This he gives to some “crippled and blind” beggars, asking them to make sure Gensuke reaches home safely. The proximity in the text of *katami*, keepsake, and *izari*, *mōmoku*, “crippled and blind,” suggests



that the beggars are half or perhaps double people whose infirmities resemble those of traditional smith gods. Even the illustration of the scene seems to draw a connection between a ladle thrust into a boiling pot, almost as if to poke and blind it, and the blind eyes of the beggar just to the left of the pot.

Carrying this half-body of a sword with him, Katsuya leaves Kyoto for Kyushu on the twentieth of the tenth month, which is also the Feast of Ebisu, a celebration of one of the seven Gods of Fortune, whose name may be woven into the name of Myōfukuji, the fictional Miraculous Wealth temple that the previous chapter claims stands near the Akashi Hitomaru shrine. After a search of several months, Katsuya finds the well-guarded fort of his enemy and attacks it on the twenty-eighth of the third month, ten days after the most important festival at the Akashi Hitomaru shrine. The ten-day difference may be deliberate, since Saikaku has Katsuya leave Edo on the seventeenth of the fourth month, ten days after the

seventh of the fourth month, which seems to be closely connected by Saikaku with the Akashi Hitomaru shrine in *Great Mirror of Male Love* VIII, 2, described below. The importance Saikaku attaches to numbers here can also be seen by the fact that Katsuya attacks his enemy with five followers. Including himself, this makes six men, the same number that sets out to attack the smith-like demon Shuten Dōji in the otogizōshi narrative of that name, an attack Saikaku knew and alluded to in chapter VII, 4 of *Life of a Sensuous Man*.

In *Great Mirror of Male Love* II, 1, Gensuke becomes a phantom half-person, bringing the final total in the party to seven, the same number of men—including Yonosuke—as that which sets out for the Island of Women in *Life of a Sensuous Man* VIII, 5 on or soon after the Feast of Ebisu. Gensuke secretly follows Katsuya and his five companions like a Kanai in reverse, disguising himself very carefully (*yōji o katame*—the last word can also be read “one eye”) and enduring many hardships in order to help his unsuspecting comrade. He treks through bamboo groves, for example, to find trails, and he leaves behind bonfires for Katsuya’s party like an invisible fire god. Katsuya, in fact, feels that he must be in the presence of the local fire god. Gensuke also helps, again invisibly, the attack on the enemy’s fortified house. The attack involves two main strategies. The first is setting fire to the bamboo-thatched roof. This succeeds, and Katsuya cuts down his father’s killer as he tries to escape from the fire and carries off his head. The second is opening a hole in the bridge connecting the fortified house with the local village. The word for bridge, *hashi*, may contain whispers of *ashi*, or foot, a relationship explored by Saikaku in *Nippon eitaigura*, or *Eternal Storehouse of Japan*, III, 1. If the *hashi/ashi* phonological dialog is also being explored here, then the hole in the bridge would reiterate the injured legs of Pien Ho and the Kyoto beggars. In any case, several villagers trip, much like Hitomaru, and fall through the hole in the bridge to their deaths in a river rushing so fast it is compared by Saikaku to a white dragon. The same hole, however, allows Katsuya and his followers to escape in a boat. It is only after the vendetta is finished that Gensuke reveals who he is, handing back to Katsuya the packet with the seal, or “shut eye,” still intact. Only one of the two shut eyes in the narrative is thus cut with a knife. Ironically, the seal that is opened is blinded by the knife that opens it, and the seal that remains unopened still (singly) sees. And seven men are now visible.

Katsuya’s party returns to Edo on the eleventh of the fourth month. The travelers’ stop in Kyoto on the way back is not described, yet if the journey from Kyoto to Edo took the same seven days that the trip from Edo to Kyoto took the previous autumn, they must have reached Kyoto on the third of the fourth month and set out for Edo on the fourth of the fourth month. The date, implied by Saikaku, seems to be important to him: it is the day his wife died in 1675. Saikaku does describe the party passing the Ashigara (Footshape) Barrier below Mount Fuji, the fire mountain, much as it earlier passed Mount Hie, the “Kyoto Fuji,” on its way west. The date, again only implied, would be the eighth or ninth of the fourth month—the eighth

being the date Saikaku wrote his elegiac *A Thousand Haikai Alone in a Single Day* in 1675. When Katsuya relates to his lord back in Edo what has happened, especially how the nearly blind Gensuke has performed such heroic feats, the older Gensuke is given a larger stipend, and he also receives the younger Katsuya as his helper—and lover. They become, it is said, “true brothers.” Katsuya, the helped become helper, changes his name to Genshichi, which is very similar to Gensuke, with the second element, *shichi*, or seven, indicating that he has half become Gensuke, the secret seventh member of the party who was both present and absent—a magical sword hanging stiff from Katsuya’s waist as well as sudden fires by the roadside. Genshichi and Katsuya are each half-bodies of the other, and their expedition has consisted of both six and seven people. The two men have consummated a chiasmus of identities, and their love appears about to grow even stronger. The text does not describe whether they become blind in similar or opposite eyes.

Chapter II, 2 of *Great Mirror of Male Love*, the chapter following that concerning the Akashi Hitomaru shrine, seems to be connected, through the “secret hole” of the One-Eyed Monk’s eye, to a “long eye” (*nagame*) in II, 3. “Long eye” is not the denotative reading of *nagame*, or “view,” yet the homophony probably occurred to the haikai poet Saikaku, always sensitive to sound, as another sensual extension of Hitomaru’s floating moon eye and the left arm of Hitomaru’s double, the One-Eyed Monk, that is twenty feet long. There is a hemorrhaging of meaning in the way Saikaku sometimes uses *nagame* in his works, an angle of vision that can make a whole person a version of an eye. Thus II, 3 opens with a view/long eye of a Nara temple at dusk. Night increases visibility, as does a famous *nō* drummer hitting his retina-like drum with one hand under torches flickering at a Kōfukuji temple night *nō* performance. The name of the temple continues the middle syllables of the fictional Myōfukuji that Saikaku places near the Akashi Hitomaru shrine in the previous chapter, and its first syllable is homophonous with the first syllable of Kōmyōji, the name of the temple actually existing by Morning-Glory Pond in Akashi. Even the family name of the protagonist, Maruo, or Round Tail, shares two syllables with Hitomaru, paralleling the occurrence of the name Marunosuke in *Pocket Inkstone* IV, 3, another fiction following one dealing with a Hitomaru shrine. It is therefore probably no accident that Maruo is a master of sword technique.

Maruo Kan’emon loves young actors more than the *nō* plays they appear in. In II, 3 Kan’emon goes fishing in a stream near Mount Kasuga, whose shape is said to resemble a wide-rimmed hat (*Mikasa*), an image that curves back to the storm-boy without an umbrella (*kasa*) in the previous narrative (II, 2). Seeing more saliva spit out by the beautiful young warrior Sannojo floating down the stream, Kan’emon scoops it up and drinks it, thereby catching his attention. Later he follows the young man and his friend across the Nara plain to the young man’s house. It is a long and hard walk, and Kan’emon almost falls from a dangerous bridge, an image that points back toward the bridge with a hole in it in II, 1. On the way, he injures one or both legs on some rough stubble, recalling the smith god Kanayago as well as Hitomaru. After

seeing some deer shedding their antlers (*tsuno*), an image that continues the horn-beating mentioned by the beggar warrior Gensuke in II, 1 and Takatsuno, the name of the mountain where Hitomaru supposedly saw his final moon, Kan'emon encounters foxfire and wolves, spirits almost as sacred to smiths as the dog invoked in the previous narrative. Then Kan'emon is presented with a view (*nagame*) of the lone hut of some outcast cremators from beside which rises—like a long eye (*nagame*) or leg?—a trail of smoke from a body burning in the night. Later, in an immolating self-transformation almost as complete as a cremation, the master swordsman Kan'emon disguises himself—like the spy Kanai in the previous narrative—as a lantern-bearer, and the lantern's light especially pleases the young man's acupuncturist friend, a doctor whose metal needles recall Kan'emon's swords and the earlier fishhook.

As soon the group arrives at Sannojo's house in Kōriyama, the mysterious man with the lantern disappears. After presenting himself (*mamie shite*) to the eyes of his parents and telling them that he has been to see (*-mi*) a torchlight performance, the curious Sannojo runs after the lantern-bearer, finally recognizing Kan'emon by the chrysanthemum crest on the lantern. As the two walk back along the path to Nara, the lantern light goes out and Sannojo takes advantage of the darkness to take the older Kan'emon's hand. They both confess their love, but, although the booming of a temple bell tells them that hours of darkness still remain, Kan'emon does not allow the relation to become sexual. He asks the younger man to meet him again about three weeks later, on the first or second of the third month, when the first cherries will be blossoming.

True to his promise, Sannojo visits Kan'emon's house at the specified time, but learns that Kan'emon died on the twenty-seventh of the second month, fourteen days after their encounter. He further learns that Kan'emon caught a cold (*kaze*) wearing the thin robes of a lantern-bearer in the morning wind (*asakaze*) after they parted. It is an image that recalls the death of Saikaku's own wife from a cold and its complications. First Kan'emon felt the cold in his nose—an image reiterating the long left arm of the One-Eyed Monk who pulls the noses of the young men in the previous chapter—and then the cold enveloped his whole body, which soon returned to the Nara earth. Kan'emon's house is located inside a hedge of low spear trees (*utsugi*) near the site of the former house of the famous renga poet, Satomura Jōha (1524–1602), and Sannojo finds it filled with young men, some of whom are playing cards although they are formally still in mourning, because it is only the sixth day after Kan'emon's death (or the fifth day if Sannojo has arrived on the first of the third month). If it is the sixth day, then the scene would also parallel Saikaku's writing of *A Thousand Haikai Alone in a Single Day* on the sixth day after his wife's death. One of the young men beats time with a fan and sings part of a dramatic narrative about how an ancient emperor disguised himself and wooed the shaman-like Tamayori Hime or Soul Woman, the daughter of Mano, a very rich man in Kyushu, an episode described by Saikaku in a crucial passage in

Eternal Storehouse of Japan III, 2, a narrative containing several smithing motifs. Meanwhile, another young man bakes sardines over a fire. Nevertheless, some of the men have not forgotten to burn incense and place near Kan'emon's empty bed freshly blossoming sprigs of the same type that are thrown into Morning-Glory Pond in the previous narrative. One of the young men, dressed in light yellow (*asagi*), appears to be especially distraught, and he later relates to Sannojō the older man's last words. Both men cry uncontrollably over Kan'emon's death.

Sannojō, overcome with grief, takes out his sword and prepares to kill himself and thus join Kan'emon's soul on its forty-nine day journey to the other world. He is stopped, however, by the other young man, Sanai, who reveals that he was the dead man's most intimate lover. Sanai describes how he first met Kan'emon on the day Kan'emon planted a cycad (*sotetsu*, or "resurrecting iron") tree in his garden. Sannojō finally agrees not to kill himself, but only if Sanai agrees to become his lover in place of the dead man. Sanai further reveals that he is a priest of the nearby Kasuga shrine and that his first rendezvous with Kan'emon had to take place on a windy, snowy night when no one would recognize him. Kan'emon's first gift to the young Sanai was a doll in full armor of Kimpira, or Golden Conqueror, the famous puppet drama character who is the son of the legendary Kintoki, or Gold Time,³⁵ a smith-like figure said to be the child of a lightning bolt and Yamauba, the female god of the mountains.

Eventually the two young men fall asleep, and Kan'emon appears, apparently—the text seems to be deliberately ambiguous—in a communal dream to both of them, praising them for becoming brothers and telling Sanai that Sannojō's hair is a little too long, holding up a mirror to show him where. When the young men wake up they find that the front part of Sannojō's head has been mysteriously shaved in just the way it was in their double dream. There is no razor or basin, however, to be seen. The blade that has shaved Sannojō's head "is" both present and absent, as "is" Kan'emon's soul, his spirit of love, and his invisible swordsmanship with a razor blade.

Sannojō and Sanai exchange identities almost as thoroughly as the two men in II, 1 two episodes earlier, as the two severed arms of Korin and Korin's relationship with his oxymoronic double, Kanai, in II, 2, and as the two pairs of women in *New Kashōki* IV, 2. The close relationship between Sannojō and Sanai, strengthened by the phonetic similarity of their names (and by the near homophony of Sanai and Kanai), indicates that they may, on at least one face of the text, be the dead Maruo—*maru*, "circle, round thing," can also refer to an eyeball—Kan'emon's left eye(s), a single double-eye like that of the legendary Tawara Tōda that replicates itself yet remains discrete. Sannojō, or Third Helper, is the third member of the triangular relationship with Kan'emon, or Insightful Right Guard, and Sanai, Left Interior, or perhaps Left Not, or even No Left.

As so often in Saikaku's haibun fictions, the names of the characters, while lacking the anchored referentiality of allegory, nevertheless point beyond themselves.

Here, in a narrative filled with references to single limbs, metal, and fire, one containing an explicit comparison between a man's lantern going out and his life being extinguished, Kan'emon acts as a kind of white-hot human sword and razor, a blade with a single cutting edge. If he exists to the right, if he, in other words, is the right eye of the relationship, then Sanai, the son of a Shinto priest from Mount Kasuga, a mountain that looks like a giant round hat, is the sacred left eye, paralleling, perhaps, the left arm of the One-Eyed Monk spirit from the Akashi Hitomaru shrine. It is a strategically placed image that plays a similar role in *Life of a Sensuous Man* I, 3 and IV, 7 and further suggests *Bukegiri monogatari*, or *Tales of Warrior Duty*, II, 1. The left eye is traditionally the eye of smith gods and of Hitomaru that is said to have been poked out, suggesting a further parallel between Kan'emon's sword and his penis (a comparison Saikaku also makes in *Kōshoku ichidai onna*, or *Life of a Sensuous Woman*, IV, 3), since Kan'emon's sexual relationship with Sanai, or Left Interior, is a penetration that brings both blindness and pleasure.

Sannojō's intermingling with Sanai would seem to indicate that he is both a second left eye as well as a floating third eye, the large, sexual eye in the center of Hitomaru's mythic forehead. Sannojō, like Sanai, clearly has the ability to see the dead, suggesting that this eye has special powers. That the eye belongs to a smith is suggested by the round metal mirror Kan'emon holds up to Sannojō's head in the dream; that Sannojō, with his head now shaved in the manner of a mature warrior, has made love with the dead sword master is indicated by the fact that he has lost hair, only inches above his eyes, to Kan'emon's metal penis. Sannojō has somehow incorporated Korin, the Small Circle who is also a little eye, and nearly repeated Korin's experience of being blinded (of losing his limbs) by being shaved with a metal razor blade.

Considered together in this way, the first three narratives of the second book of *Great Mirror of Male Love* (II, 1, 2, and 3) form a kind of associational triptych of near mirror images—almost a face with three eyes, with the third, and middle, eye belonging to the One-Eyed Monk in the middle narrative, II, 2. Thus the young man Katsuya in II, 1 is called a mirror, that is, a model, of homosexual love, while the dead swordsman Kan'emon in II, 3 holds up a mirror to Sannojō in a dream that is also a vision. If there are two mirror-eyes in II, 1 and II, 3, then the dismemberment of Korin, or Small Circle, in II, 2, between the mirrors, is structurally as well imagistically the reblinding of Hitomaru's third eye by a morning (*asa*) spear that is also a form of hemp (*asa*). Even the ages of Korin ("12 or 13") and his secret lover (21) suggest a numerical osmosis between 3, 2, and 1. Saikaku may, one feels, have placed the narratives at the beginning of the second book to make an architectural comment on the differing accounts of the number of Hitomaru's eyes: two is one, two is two, and two is also three. The same, it is perhaps being suggested, could be said of the number of selves in any human love relationship.

Hitomaru's Nightingales

The weird winds blowing from the Hitomaru shrines in Iwami and Akashi blow as far as contemporary Osaka in *Great Mirror of Male Love* VII, 2. The chapter concerns a former kabuki actor of women's roles named Matsushima Han'ya who has set up a fan shop to the northwest of the Dōtombori theater district. The northwest is the direction of the *anashi* or "hole-master winds" sacred to smiths, an image underlined by the common haikai association of fans and wind, a link repeated in the crucial placename Kazahaya or Fast Wind later in the chapter. Further, the fan store is called the Izutsuya, or Well-Railing Shop, a mixture of wind and hole images that is also developed at length in *Great Mirror of Sensuous Beauty* VII, 4. After describing Han'ya's elegant tastes—his love of incense, for example, and his fondness for the rare calls of nightingales (*hototogisu*)—Saikaku's narrator adds his own less romantic personal observations and relates an episode from Han'ya's stage career. The bulk of the chapter concerns this incident.

During a kabuki performance on the fourth of the fourth month³⁶—the same date that Katsuya and Gensuke apparently return to Kyoto in II, 1—when the young Han'ya is singing his lines so sweetly that people compare him to a nightingale, a spectator suddenly jumps up onto the stage and publicly declares his love for Han'ya. To prove his sincerity, he takes out his short sword, calmly cuts off the little finger



of his left hand, wraps the finger in a piece of paper, and tosses it toward Han'ya. The actor graciously thanks the man and invites him to his house. The grateful man disappears, and Han'ya cleans the finger, puts it in the breast pocket of his robe, and continues his performance. The cut left finger recalls the severed left arm of Korin in II, 2, and in fact II, 2 and VII, 2 are the only narratives in *The Great Mirror of Male Love* to include illustrations of limbs being lost.³⁷ The finger against Han'ya's chest also comes uncannily close to repeating the act of the bamboo shoot that grows through the heart of the bamboo cutter's mother in Iwami in *Pocket Inkstone* IV, 2.

That night Han'ya waits in his room for the man. No one comes, however, and Han'ya falls asleep while the iron bell of Tetsugenji, or Iron Eye temple, booms in the distance. The next thing he is conscious of is dim light in the dawn sky of the fifth of the fourth month. In this light, Han'ya can barely make out three human faces (*hitogao no honoka ni miyuru toki*), an image that seems to be evoking a well-known poem attributed to Hitomaro, *Kokinshū* 409, which Saikaku noted next to the Akashi Hitomaru shrine in his own travel sketchbook:³⁸

honobono to	My thoughts try
akashi no ura no	to follow the ship
asagiri ni	passing behind an island
shimagakure yuku	in the faint mistlight
fune o shi zo omou	over dawn Akashi Bay

The meager light and difficulty of seeing also seem to imply that Han'ya has become partially blind, his vision dimmed not only by love but also by his unknowing repetition of Hitomaru's legendary blindness and Gensuke's partial blindness in II, 1. The figures Han'ya barely sees are the man who cut off his finger and the man's two friends. The surprisingly shy man is now unable to speak in front of the actor he idolizes, so his friends confess his love for him. Neither does the man attempt to have sex with Han'ya. As the men prepare to leave, Han'ya, frustrated at being unable to consummate a sexual union, gives the man a keepsake (*katami*), a word which, as in II, 1, suggests the homonyms "half-body" and "half-seeing," that is, "seeing with one eye." And in fact the keepsake is not only half of Han'ya's heart but a short sword with a cutting edge on only one side. The sword is an heirloom made by the famous early fourteenth-century swordsmith Kanemitsu³⁹ in Osafune in Bizen province, west of Osaka. The swordsmith's name, which means something like Manifold Light, is homophonous with Metal Light and is wrapped in a light yellow (*asagi*) double-layered robe (*awase*), suggesting that the sword is literally a second body of Han'ya, whose name is written with characters that mean Half Crossing or Crossing Halfway. That the actor Han'ya also plays the role of a smith or smith god is suggested by the fact that as a verb *awas-* denotes not only "putting together, overlapping" but also the rubbing motions of a sword polisher as he or she moves a sword blade across a whetstone.

Then begins a remarkable description of the man's sea voyage west across the Inland Sea to his home province of Tosa on the island of Shikoku. Most of the account is in the form of the man's diary, a conscious reference to and a partial rewriting of the tenth-century *Tosa Diary*, which describes a fifty-five day⁴⁰ fictionalized sea journey by Ki no Tsurayuki from Tosa back to Kyoto. The diary of the Tosa man in Saikaku's narrative, however, moves in the opposite direction to that described in *Tosa Diary*. Sexual roles are likewise reversed. In *Tosa Diary* the male Tsurayuki writes as though he were a woman; in Saikaku's narrative, the Tosa man

writes as a male who yearns for a kabuki actor of female roles who also plays the female role in his sexual relationships. These reversals are stressed by the illustration (above), which may well have been based on a sketch by Saikaku, in which a man in the audience points the little finger of his right hand at the man on stage cutting off the little finger of his left hand, almost as if the crane-decorated stage were a wooden mirror sending back reverse images of the audience and vice versa—perhaps between the living and the dead.

The Tosa man sets out from Osaka later the same day, the fifth of the fourth month, turning the whitecapped bay below Osaka even whiter with his tears. A fresh sea wind bends the reeds (*ashi*, homophonous with “leg” or “foot”) along the shore, and when the ship puts up for the evening the man is overcome with loneliness and gets out his inkstone, wets it (the ink is called a “deep sea”), and begins his diary. From this point on the Tosa man’s journey west along the Inland Sea coast is a kind of linked-verse response to the Hitomaru poem alluded to earlier, a journey into and through Han’ya, whose family name, Matsushima, or Pine Island(s), is dismembered and remembered in a number of scattered references to pines and islands in the narrative. Thus the opening diary entry for the fifth of the fourth month suggests that the scenery along the coast is a giant mirror of Han’ya’s body. The moon—until it is hidden by a sudden wind and rain storm—resembles the comb in Han’ya’s hair, and the knocking sounds of water birds make the traveler think he is back on Namba Island, with its kabuki theater drums. Even the fireflies at the mouth of Shirinashi (Hiplless) River remind him of the *tobiko* or “flying boys” who sell their hips to male customers.

On the sixth there is a morning storm (*asaarashi*), a word reverberating with the first two syllables of the Araki theater troupe for which Han’ya works. The man is struck by the loud sound of the rudder, or *kaji*, a homonym with “smith,” a double meaning Saikaku also develops in a crucial passage in *Life of a Sensuous Man* IV, 7. The importance of sounds is reiterated when the ship passes a point of land named Naruo, or Sounding Tail, that also echoes the lantern-carrying Maruo, or Round Tail, in II, 3. Sounds come from the sky as well as the waves here, and, when the wind begins to change direction, the mountain on shore is “half-hidden,” made “half-unseen” (*nakabasama mo miezu*) by clouds, as if in a “dream,” as if the mountain itself were Han’ya. The vision turns the man’s heart to fire, and the water wheels on the hull of the boat—or of another boat nearby, it is not clear which—creak and scrape, reminding him of the common Buddhist comparison of human life to a burning house. The ship passes Tsuno no Matsubara, or Horn Pine Fields, a place that evokes both Mount Takatsuno, or High Horn, where the legendary Hitomaru is said to have seen his final moon, and then the Pine Island(s) in Han’ya’s family name. The ship docks for the night in Hyōgo, where the images of wind and fire combine in a visit by the man to one of Hyōgo’s hot baths. After bathing, he lights some fine incense given him by Han’ya as another keepsake, a *katami* or “half-body/half-seeing,” and, reaching his hair, the incense leads to still another vision of

Han'ya's smoking half-self.

Smoke of a slightly different sort trails through the early hours of the seventh of the fourth month, but when the ship sets out at night the man forgets his pipe—and one of his eyes?—on shore. Practically blinded by the darkness, the man gazes out at the night shore and sees, in the “long eye” (*nagamete*) of his imagination, the almost invisible Suma. Dawn breaks dimly (*honobono no ake*) over the Akashi Hitomaru shrine (to which he prays) and evokes, this time even more explicitly, Hitomaro's Akashi poem from the *Kokinshū*. As the boat arrives in Akashi, however, it encounters sudden hard rain, and those aboard must quickly roof over (*fuku*, a verb homophonous with “to blow”) the exposed deck with rush matting. The writer of the diary is, however, glad of the rain, since he hopes to hear the voice of a nightingale from a storm cloud above Akashi, a place traditionally famed for beautiful nightingale cries. The voice the diarist hears, however, is also the sensual sound of the singing actor Han'ya. The Tosa man's heart and mind are said to “become sky,” a common figure for vacantheadedness which here manages to suggest that the man has become the empty air through which his invisible lover's bird-voice falls. The storm seems to have continued during the eighth, because the diary records that the boat remains in harbor near the Akashi Hitomaru shrine and that the man continues to wait for a nightingale voice lost in thought (*omoi*) for Han'ya, an image that again alludes to Hitomaro's Akashi poem. It may also evoke the Iwami Hitomaru Grave Mound. One of the nightingale's traditional epithets is *kutsutedori*, the “bird that makes shoes,” an image that recalls the exiled horseshoe-maker in Iwami in *New Kashōki* IV, 3, who, hidden from his past, fills the air not with his own voice but with flute sounds.

There is no entry for the ninth of the fourth month, although the date is given. On the morning (*asa*) of the tenth, the boat passes Karakoto in Bizen, not far from Osafune, where the sword the man received from Han'ya was forged. During the day the boat passes the place where the abducted princess Asukai (whose name is a partial replication of *asa*, “morning”) left behind a poem to her lover written on the fan he had given her and then jumped into the sea. This episode from the eleventh-century *Tale of Sagoromo* reminds the diarist of one of Han'ya's fan designs, as do the waves, which pile up (*tatamu*) on each other like a fan being folded, an image Saikaku links in one of his haikai verses to a flute and hole-wind (see page 11 above). There is no wind now, however, and the only movement of the waves comes from the fan of Han'ya's hovering sky body. On the eleventh the other men on the boat go ashore to a brothel district near Fukuyama in Bingo province, the place from which the founders of the Mizuta line of swordsmiths who worked in Ibara seem to have come and the place where a bamboo shoot grows through the eye socket of a skull in the *Nihon ryōiki*. The lonely Tosa man goes ashore but has absolutely no interest in the female prostitutes.

At sundown on the twelfth of the fourth month, after the boat has passed Kazahaya (Fast Wind) Bay, the Tosa man's whole body is shaking in a love-frenzy

for Han'ya. The sailors put him ashore with "one or two companions"—a strange ambivalence that perhaps results from the diarist's self-confessed double vision. Nevertheless, the man loses strength by the hour (or perhaps by the day—the text is equivocal) as he burns with desire for Han'ya. The last sentences of the narrative, written in the third person,⁴¹ describe how he takes the keepsake/half-body/half-seeing sword he received from Han'ya and stabs himself with it, coloring the grass and earth with his blood. Only his name remained, the text remarks, somewhat oddly, since the man, whose passion is described so minutely, is simply, and conspicuously, referred to only as the man from Tosa. The last line of the narrative, in fact, compares him to a stone from his native Tosa. This particular Tosa inkstone held a "sea" that was far from "shallow" (*asaki*). The man's capacious heart, in this description, has been expanded until it holds the whole Inland Sea, including, presumably, Han'ya in Osaka at the sea's eastern edge.

The discussion has so far followed Saikaku's text in calling the man from Tosa just that, a human. The designations of gender in the narrative are, however, contradicted by the title of the chapter, *Onnagata mo sunaru tosa niki*, "A Tosa Diary Written by an Actor of Female Roles." The title alludes to the opening line of Tsuruyuki's *Tosa Diary*, written, as mentioned, by a man writing as a woman. Yet in Saikaku's narrative, and the accompanying illustration, the diarist is male, a lovesick man who writes about a young kabuki actor of female roles. If the title is taken literally, however, the Tosa man's diary is written by the actor Han'ya himself. It is thus possible to see the Tosa man as possessed by the actor's spirit, as writing under the influence. And certain moments of the ecstatic text do support this interpretation. It also seems possible, however, that Saikaku is overlapping onto the title another *onnagata* that refers to a place where a woman or women (*onnagata*) are and that functions as an honorary form of "woman." The man from Tosa would then be outacting the actor and himself be a woman in disguise, a gender amplification implied by the reference to the *Tosa Diary*. The allusion to princess Asukai, who also tried to commit a passionate suicide, appears to be a clear comment on the Tosa "man's" gender. Still another possibility is that Saikaku has torn open a short seam in the Japanese language and forced together the *-gata* of *onnagata* with the *kata-mi*, the keepsake/half-body/half-seeing heirloom sword, the gift that ends the diarist's life. Even the size of the sword, which is described as a *chūwakizashi* or middle-sized short sword, seems to emphasize its role as a medium. If so, then the "man" is androgynous. One eye, and one half-body, are male, and the other half is female. At the same time, Han'ya, the Half Crossing, and the Tosa "man" have become halves of each other. They also have two separate bodies, implying (at least) a third, invisible self where the two visible bodies intersect. This image flow was certainly not alien to Saikaku, since he explored it in more compressed form in the thirty-third haikai sequence in the *Ōyakazu* collection. There, in verse 15, princess Asukai is represented as half of a double portrait painted on the face of a specially constructed fan that shows both the princess and a woman dressed and made up as a young

man. The moving blade of the fan forms the oscillating third body, the face on which the two "women" exchange circulating identities. The following verse, 16, further asserts that the double "woman" has both female and male sexual organs (*futanarihira*).

When looked at from one angle (with one eye?), this third body is, in VII, 2, the ancient sword, the half-body that inserts itself, with an intent clearly as sexually inspired as the severing of the "man's" left little finger, into the diarist's body, its other half. The sword also acts as a mirror, however, the circular metal opposite of its straight lines. The fact that the diarist's body is said to be on fire suggests that the sword may almost literally be heated in "his" act of suicide and reforged into a mirror. These structural and sexual reversals suggest not only that Han'ya and the Tosa "man" are mirror-image reversals of each other but also that Saikaku may be comparing the surface of the whole Inland Sea to a mirror. The *Tosa Diary* entry for the second of the fifth month relates how a reverse wind puts the boat at risk. The helmsman (*kajitori*) offers a ritual paper garland to the sea god of Sumiyoshi, but the wind continues to blow. The greedy god appears to want a better offering, so the helmsman next throws an expensive metal mirror into the sea, remarking that he has two eyes but only one mirror. Soon the sea is as calm as the surface of a polished mirror.⁴²

A similar mirror-image relationship seems to hold between the location of the two chapters containing references to the Akashi Hitomaru shrine. Just as the narrative about Korin, the Little Circle, is the second chapter of the second book, the present chapter is the second chapter of the seventh book, the second chapter, that is, in the second book from the end of the eight-book work. Saikaku himself hints at this reverse-image relationship when, in II, 2, he writes, alluding to the *Tosa Diary*, that Korin's mother works at a male profession. If this striking structural reversal is not mathematically perfect—an exact mirror image would have made the present chapter the second from the end of the seventh book—it is nevertheless close enough to suggest that it may polish part of the title of the work, the *Great Mirror of Male Love*, in which homosexual male love becomes a reverse mirror image of male-female love.

It also seems worth noting that the Morning-Glory Pond in II, 2 that also means Morning Face Pond may repeat itself on a larger scale as the Inland Sea in VII, 2. If the sea journey of the Tosa diarist takes "him" away from and at the same time across Han'ya, then "his" remark, when "he" is shaking uncontrollably at Fast-Wind Bay, that all "he" can see is the image of Matsushima's (Pine Island's) face (*kaobase*) is to be taken literally. Even "his" final statement that all that remained was "his" name alludes to the *nō* play *Matsukaze*, or *Pine Wind*. The Inland Sea is apparently a mirror and a face, or, more accurately, three faces. A reference in the chapter to nightingales also links the bird to pines. As in I, 4, the bird is referred to in its first appearance in VII, 2 as the "bird to be waited for," a common epithet deriving from the long hours that are said to be required to hear the bird's compelling cry. Since the voice of the nightingale is most commonly heard at dawn or just before, the

waiting, like the wind-waiting in Akashi in II, 2, usually goes on through a whole sleepless (*akashi*) night, which is one reason why nightingales are traditionally linked with Akashi (see, for example, *Shinkokinshū* poem 206). As in one of Saikaku's own early hokku, even when the nightingale is heard, its shape, at least according to literary tradition, is almost never seen. Not only is Han'ya directly compared to a nightingale, but the diarist waits two days near the Akashi Hitomaru shrine listening for a nightingale's cry in the rain. The verb "wait," *matsu*, is a phonetic double of the word for "pine tree," and writers had overlapped the two for centuries. Saikaku seems to have gone a step further and lined Han'ya's family name, Matsu-shima, or Pine Island, with the sound of the waited-for nightingale. Thus all the lovesick diarist can see is the dim, morning face of the nightingale on the face of the sea.

When the diarist stabs "himself" with the sword given "him" by the nightingale-like actor, "his" blood recalls the traditional epithet of the nightingale as the bird that coughs blood as it sings, an image perhaps coming from the red color of the bird's throat. Given the frequent appearance of *asa* and *asu* in the chapter, this red color is suspiciously close to that of the dawn or morning sun as well as to the first two syllables of Akashi. Further, the double reference to Hitomaro's poem, with its dawn vision, sets up a stuttering, lisping reverberation between the first three syllables of the name of the bird, *hototogisu*, and the first five syllables of the poem, *honobono to*, "barely, dimly." Saikaku may also be remembering the traditional synesthetic intertwining of early dawn light and the faint (*honoka*) sound of the nightingale, as in these renga verses by Shinkei (1406-1475) in the *Shinsen tsukubashū* (449-450):

kiki zo tsutauru	Passing down words
kami no sono kami	older even than the gods
hototogisu	Sleeping in mountains
honokatarashi	and the faint voice
yama ni nete	of a nightingale

Shinkei is alluding to *Shinkokinshū* poem 1484, where the sacred mountain is that above the Upper Kamo shrine, yet the small, almost speaking voice of the nightingale finally seems to come from beyond any specific god or shrine, perhaps from beyond time itself. The invisibility of the bird makes it even more mysterious; if it could be seen it would not be the uncanny archaic presence that it seems to be. Likewise, in Saikaku's narrative the faint light of early dawn, the near invisibility of the nightingale, the absence of its song, and the dawn face of the pond in Akashi are all forms of blindness or near-blindness. This is suggested by the fact that in I, 4 Saikaku links the verb "to wait" both to a nightingale and to a morning-glory/morning-face and by the fact that one of the protagonists loses an arm while

the other receives a “light wound”. (*asade*) that may also be a hemp (*asa*) and a morning (*asa*) wound just above the eye. The nightingale may evoke bamboo as well as hemp as the agent of blinding, however, since there is an expansive hint of the bamboo sections (*yo*) that play such an important role at the Iwami Hitomaru Grave Mound in a traditional onomatopoeia for the nightingale’s song: *yoyoyoyo*.

All this may imply that the “man” from Tosa is also the person from Taosa, that is, the *shide no taosa*, the “owner of the fields in the world of the dead,” still another of the nightingale’s traditional epithets. It is one that plays an important role in II, 5 and in verse 701 of *A Thousand Haikai Alone in a Single Day*. In II, 5, two young warriors show the seriousness of their dual, double love for an older warrior by invoking the nightingale as a messenger from the fields of the dead.⁴³ In VII, 2, both “men” in the narrative also seem to have nightingale voices—and faces. Just as Princess Asukai wrote a final poem to her far-away lover on the blade of his keepsake fan, the composite Tosa man-woman who is half of each sings his-her *Taosa Diary*, or *Diary from the Fields of the Dead* in blood on the blade of Han’ya’s keepsake short sword. It is this supremely mournful and nightingale-like song that inscribes itself in sound on Han’ya, whose crest is a fan. The acuteness of the voice, one assumes, also has something to do with Han’ya later entering the fan business in the northwest corner of the Tatami Block in Osaka, where the wind from the Tosa diarist’s sword-fan still piles (*tatamu*) wave on wave of song over Han’ya’s remaining half-body, robing it in sound. The other half of Han’ya—like his acting career, which he left behind at twenty—may already be in the other world, which is perhaps why he lives in the closest worldly location to that realm: in the path of sacred “hole-master” winds from the northwest and in a shop named after a well-hole. Since nightingales are usually said to give only a single call or series of calls at a time, the bloody mouth of the nightingale in human shape from Tosa/Taosa may also be the floating eye of Hitomaru, the Single Circle that is one voice (its own), two voices (of the lovers), and three voices (of the bird and of both “men”).

Taken together, the first three chapters of the seventh book of *Great Mirror of Male Love*, like the first three chapters of the second book, form a loose triptych around the Akashi Hitomaru shrine. This can be seen by considering the images in the preceding and following chapters. First chapter VII, 1. Like VII, 2, it also concerns an actor of female roles, a young man whose name, Handayū, or Half Female Actor/Chief Actor, also suggests doubling. That he is one of 31 such actors in Kyoto may, further, invoke the 3 equals 1 theme. Other imagery implies Hitomaru as well. The chapter begins with a discussion of the rigors and economic hardships of male prostitutes, with the narrator concluding that they are basically the same as those for female prostitutes. Then is related the tragic event that took Handayū out of the business forever.

It occurs during a party sponsored by some customers on the second floor of the Great Crane Teahouse by the banks of the Kamo River in Kyoto. It is an event that

Saikaku himself may have witnessed, and the dialog is bodily and humorous. A bell has been booming in the dim, predawn light, and just as someone suggests, with a phrase that uses the negative form of the verb "to stand," that they finish off the bout of drinking and music, two or three fireflies float in through a slatted window. Unafraid of humans, they fly first near the lamps and then rest on Handayū's sleeve, prompting someone, perhaps the actor, to remark that fireflies are just like him. To this someone replies that, yes, these fireflies are also "lighting up their hips" because it's their job, and the room fills with laughter. Handayū protests that his fate is much harder than that of the fireflies, because he works double shifts as an actor during the day and a prostitute at night, but people are already watching with growing amazement the blinking of more and more fireflies in the room. Someone is sent to investigate, and returns with a description that is just as vague as Han'ya's half-blind vision of the Tosa "man." He has not been able to see clearly in the dark, but he has been able to make out a man's ink-black monk's robe and broad bamboo hat. The mysterious monk has been shaking fireflies out of his sleeve one by one and scattering them through the window. Remembering the man as a frequent visitor to the theater, however, and pleased by his secret gift of light, Handayū asks that the monk be invited in for a cup of wine. As soon as Handayū speaks, however, the sound of wooden clogs can be heard moving quickly (*ashibaya ni*) away along stones on the river embankment outside, followed by the sound of a misstep, and then nothing. The long fifth-month rains have made the normally shallow river (*asase*) below the teahouse deep enough for the bashful monk to drown in. Handayū now begins longing for a man he has never seen. It is love at first blindness, and described in almost the same terms as the Tosa diarist's lovesickness for Han'ya. Handayū, in VII, 1, "felt somehow uneasy . . . and lived full of anxiety" (*kokochi uchinayamite . . . ukauka kurashinu*), while the Tosa "man" in VII, 1 "felt full of anxiety and somehow uneasy" (*kokochi ukauka to uchinayamite*). Later, when a rich man buys out Handayū's contract, the actor follows the example the dead monk and becomes a monk himself. He goes to live in the same area of Kyoto where the armorer works and the almost blind former warrior begs in II, 1, and he soon begins to see with altered, and altared, vision himself. Like Gensuke in II, 1, Handayū sees better when his eyes are closed. No matter where he sleeps he is visited by the same vision of the dead monk, and every night he and the monk's spirit speak together. When Handayū opens his eyes, the monk disappears, but when he sleeps the monk is "truly visible." As proof, Handayū every morning finds fresh flowers and sprigs, like those thrown into Morning-Glory Pond at Akashi, in front of the altar in his temple. Others do not believe the story and sleep beside Handayū. They do not see the dead monk, yet they too see the beautifully arranged flowers in the morning.

The death of the invisible monk in the faint predawn light of a rainy night occurs only a month on the calendar after the Tosa diarist imagines fireflies and his beloved Han'ya's hips when his boat passes Hipless River and after the boat stops in Akashi, a famous spot for hearing nightingales, to wait out a rainstorm. Fireflies and nightin-

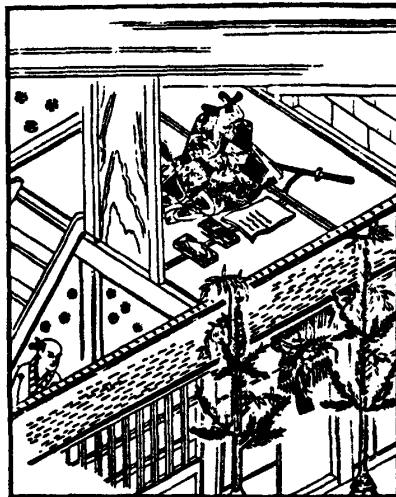
gales thus seem to be crossing very close to each other. Not only do they appear in the same season, but even their names sound alike. If *hototogisu*, or nightingale, also carries within it a soft, dawn luminosity, its first three syllables echo rather closely the smaller points of light of the *hotaru*, or fireflies. Also audible are the sounds of fire (*hoto/hodo*, oven or forge firehole) and even the fire of female sex (*hoto*, the classical word for vagina). All these variants seem to flicker on and off like phonetic fireflies in Saikaku's prose, which connects the glowing bugs with the burning hips of male lovers. There is no mention of a nightingale in the narrative, yet that may be just the point, since the associations evoked by *hotaru* are accents of absence just strong enough to recall without recalling that the nightingale is the bird that is always waited for and that does not sing twice in the same place. Further, like nightingales, fireflies seem to be closely associated in Saikaku's imagination with death, and with fire and flight as intersections of life and death (see especially verse 102 of *A Thousand Haikai Alone in a Single Day*). In the present narrative the fireflies seem to glimmer with light from the monk's soul (*hitodama*), which begins to leave his body minutes before his physical drowning.

There is at least one sense, however, in which fireflies are nightingales in reverse. While nightingales sing with red throats, fireflies assert themselves with their glowing "hips." This contrast is implied by the actor Handayū, who complains that he must work both with his hips at night and his throat, or voice, by day. Thus, at least at night, the invisible monk may also be a nightingale, and Handayū a swarm of fireflies. If the two men, like Korin and Kanai in II, 2, are mirrors of each other, their love reaches its full intensity only after the monk dies. Always afraid to show himself directly to Handayū while he lived, the bashful monk becomes visible after his body has become invisible. Like a firefly, the front of the monk's career is dark, and the continuation, the back part after his death, is lambent. Even the manner of the monk's death, his unsteady feet and painful fall, suggest the falls of the smith god Kanayago and the legendary Hitomaru, with their one good leg and their partial or full blindness, and even the villagers falling through the hole in the bridge in II, 3. Thus the monk is killed in what is normally a shallow (*asa-*) part of the river, a river that moves like a giant strand of hemp (*asa*). The river, which flows eventually into the Inland Sea, may also be a dark mirror to the Inland Sea's maddeningly bright surface in VII, 2. In that chapter, the Inland Sea is also not "shallow" (*asaki*), suggesting that it too may be a form of hemp (*asa*). Are the river and the Inland Sea a pair of eyes, one of them blinded?

The mirror-image relationship between the two men thus suggests that when the monk falls he is also blinded. Saikaku describes the party as beginning at dusk, proceeding in firefly light, and concluding in the small light of dawn, when the monk's inability to see his feet and his footing lead to his death, almost as if the man were falling into his own eye and blinding himself. If the monk's fall is a form of blindness, then Handayū is also blinded by his visions of the dead monk: Handayū can see the monk only when he closes his eyes. The flower and branch

offerings at the altar, like the similar offerings that pierce and fill Morning-Glory Pond in Akashi, blind Handayū and force him to close his eyes again and again. Handayū and the monk each seem to be one eye that sees only what the other cannot. They are each half-blind, and the hovering eye that appears on the forehead of the face of love that grows between them may well be Hitomaru's. The fact that the central episode of VII, 2 takes place on the second (and thus double?) floor of the Great Crane Teahouse also suggests that the body may be that of Saikaku, the Western Crane, a body that forms a wooden stage in VII, 2. It should not be forgotten, therefore, that in his haikai poems Saikaku calls himself not only a crane but also, and simultaneously, a nightingale.

There is a clear parallel between the drowning of the monk in VII, 1 and the allusion to the suicide drowning of Princess Asukai in VII, 2. The suicide of the Tosa man by sword is, in turn, echoed in VII, 3, where a young kabuki actor kills himself with his sword because he cannot pay his debts. The chapter begins with a title that refers to the sleeves of robes the actor cannot pay for and must return to the draper, and it recalls the fireflies in and on the sleeves of the monk and Handayū in VII, 1. Like the title of VII, 2, however, the title of VII, 3 says at least two things at once. The title, *Sode mo tōsanu katami no kinu*, appears to mean something like, "A Never-Worn Robe Left Behind as a Keepsake," yet there is no such robe in the narrative of the young actor Hayanojō. The draper has come on the last day of the year and taken back all the actor's robes, including the robe he intended to wear at the first kabuki performance of the year on the second day of the new year. The actor never has a chance to wear—or, as the title has it, put his arm through the sleeves of—the silk New Year's robe, and the robe he dies in is an old winter one.



The robe mentioned in the title can only, therefore, refer to an unspecified and unknown robe left behind by Hayanojō to his older lover. If, however, the *katami* of the title means not only not keepsake but is taken literally as "half-seeing," and, by implication, "half-body," then the actor may not put his arm through one sleeve because spiritually he has only one arm to begin with. Or, if it is the robe itself

that is one-armed, then one of its sleeves—its long eye?—may be stopped up. Or is the robe like that which encloses and “clothes” the heirloom sword in VII, 2, half of Hayanojō himself, a robe that, when taken away, causes its other half to stab itself and go ontologically blind? Is Hayanojō’s name, which means something like Fast Helper, a half-different return to Kazahaya (Fast Wind) Bay, where the Tosa diarist in VII, 2 stabs “himself” to death? The chapter illustration, in fact, suggests that Hayanojō is putting out one eye with his left sleeve as he writes his farewell note and prepares to pierce himself with his sword. Thus his right eye would be that which was not, following the title, “pierced” (*tōsanu*) by his sleeves (*sode*). The pierced eye would then be a version of Tosa/Taosa. The chapter poses far more questions than it answers.

Still another major question concerns the relation of the first half of VII, 3 to the second. Like most of Saikaku’s haibun fictions, which are usually divided into two or sometimes three sections, often with little overt connection between them, but which exhibit close interlinkings and repetitions of image, phrasing, and tone, the two halves of VII, 2 seem to be connected only an act of willfulness on the part of the author, who seems more interested in folktale-like patterns than narrative unity. The first half concerns Hayanojō’s father and the circumstances surrounding the actor’s birth, but only by a very winding route so parodically humorous as to make the reader resist relating it to the tragic death of the young actor in the second half of the chapter. Hayanojō’s father, who lives near Ebisu Bridge in Osaka, is a carver of customized Floating World Toothpicks bearing the crests of famous kabuki actors. The large, thick toothpicks (shown below from the contemporary *Jinrin kimmō zui*) are especially popular with men who are not rich enough to buy a meeting with



their favorite actors but who enjoy having wooden versions of them in their mouths—a grotesque reduction of the nightingale’s mysterious song and the suicide in the previous chapter. The toothpicks, implements for piercing orifices, further suggest the sword the carver’s son uses to kill himself; and the teeth (*ha*) which the

toothpicks clean clearly seem linked to the sword's blade (*ha*).

Not far from the carver of toothpicks lives a dollmaker who specializes in flutes with lion heads on them, papiermache tigers, red demons without loincloths (a merciless reference forward to Hayanojō, who kills himself because he has no robes), and cheap, roughly carved lightning and thunder gods without drums (another parodic reference forward to Hayanojō listening to a kabuki theater drum calling him and the audience to his performance, a performance he feels he cannot attend in old robes). The dollmaker's products are unusual, and flutes, demons, lightning, and drums (through their similarity with hammers and anvils) all suggest a sudden and clustered invocation of smith imagery as well as the bamboo carver living near the Hitomaru Mound in Iwami in *Pocket Inkstone* IV, 2. The dollmaker sells his dolls to children in Tamba province, to the northwest of Osaka (a repetition of the use of this direction in VII, 1), and on the return trip from Tamba he carries new supplies of bamboo and gunny on his shoulder (*kata*). He and his wife have difficulty filling their mouths (*kuchisugi*), and he has never had time to see a kabuki performance, even though he lives only a bridge away from the theater district—*hashi hitotsu*, an image that may echo an absent *ashi hitotsu*, or “one leg,” to balance the empty mouth image. He is drama-blind, an infirmity also suggested by the fact that his lamp has little oil and is always in danger of going out and plunging him into a darkness which would make him as unseeing as the monk who trips on the dark riverbank in VII, 2 or as cold as Maruo in II, 3.

During one trip into the Tamba mountains, the dollmaker seeks shelter for the night during a violent rainstorm in a shrine to a god of childbirth. The verb used, *akashinu*, “stayed the night,” may, along with the rain imagery, be an invocation—or a parody—of Akashi and its Hitomaru shrine, famous for its power to ensure safe childbirth. The wind in the pines above the small shrine makes the dollmaker lonely, and the winter rains cause him to shiver, but halfway through the night he hears horsebells ringing (another smith image) and then the voices of two beings he is unable to see. A bodhisattva-god has come from Kireto, or Cut Door, in the nearby province of Tango to ask the god of childbirth to attend to that night's births. Recalling Korin's hidden mother, the god of childbirth declines, claiming that he or she is too busy with the human guest staying the night in the shrine. The visitor god leaves, but returns at dawn to report that 12,116 babies have been born during the night in the area in and around Osaka and Kyoto, of which 8,713 are girls. The numbers appear to be random, yet the number eight is repeated again as the god goes on to single out one boy child born to the wife of a toothpick carver and believer in a Hachiman (Eight Myriads) shrine in Osaka. No reason is given why this boy is singled out, except that he is pretty and the god seems to like pretty boys. The god predicts the boy will become a successful kabuki actor and that he will die at dawn on the second day of the year he becomes eighteen, an age that plays a crucial role in *New Kashōki* II, 6. The mother's joy, the god says, recalling the Kamo River in VII, 1 and the Inland Sea in VII, 2, is not “shallow”

(*asa*-). Hachiman is, of course, one of the premier smith gods of Japan.

Soon dawn comes and the carver of dolls, whose name is Shinroku, or New Six, heads back for Osaka, and when he arrives home he finds that the wife of the toothpick carver, who lives in the next house to the south of his, has given birth to a baby and that today it is six days old, perhaps a refraction of Shinroku's name and a reversal of the sixth day after Kan'emon's death evoked in II, 3. From here on, time works to unfold a prophesy told only too lightly. Saikaku does not hint at why the prophesy is heard by the doll carver, but the close occupational relationship between the two carvers, and the equally close traditional relationship between carvers and swordsmiths, would seem to have something to do with it. If so, the episode might also be a parody of shamanic beliefs in the importance of numbers still held by smiths and carvers in the seventeenth century. A further use of numbers makes the death of the actor and the fulfillment of the prophesy into a rather dark if not opaque joke. When Hayanojō, now eighteen, makes mistakes in his accounting and ends up owing money to the draper and other people, his miscalculations are referred to as "three fives are eighteen" (*sango no jūhachi*), a phrase that seems to mimic his own age. Saikaku gives no reason for this apparent parody and thus undercuts the double understanding necessary to make any parody work. Unless, that is, *sango no jūhachi* is a deliberately misaccented version of *sangatsu jūhachi (nichi)*, the eighteenth of the third month, the date of the chief celebration at the Iwami and several other Hitomaru shrines, the date, that is, of the legendary Hitomaru's death.⁴⁴ If Hayanojō is a kind of contemporary kabuki Hitomaru, then the images of the young men in old, bursting leather socks in the faint dawn light of the second day of his eighteenth year, a day so dim people's faces are still invisible, may well be references to Hitomaru's poem about dawn at Akashi and about Morning-Glory Pond there. From the vantage point of a smith, killing oneself over a lack of pretty robes is as grotesquely blind as thinking that Hitomaru, and her/his distant relative Kanayago, died only once.

The likelihood that images of Hitomaru and the Akashi Hitomaru shrine exfoliate in two groups of three narratives apparently positioned as mirror images of each other in the second and seventh books of *Great Mirror of Male Love* should not be interpreted to mean that Hitomaru and her/his single floating eye do not inhabit and transform other chapters of this dense and complex book. For example, the fact that VII, 4, the chapter following the group of three Hitomaru-related episodes just discussed, involves a bully having one side of his head shaved, and that the subsequent chapter, VII, 5, includes a number of striking smith images, including a discussion of how homosexual prostitutes must make strict promises of love (*katame*, homophonous with "one eye") to their clients that cause them considerable pain (*itai me*, literally, "painful eyes"), as when they must cut off their fingers to prove their love, as well as the image of a fox with a missing leg, and the evocation of a village named Ono, are clear warning that the polymorphous and exuberating images in this work, as in Saikaku's other haibun fiction works, grow

almost as fast and as wildly as the bamboo shoots at the Hitomaru Grave Mound in Iwami.

Is Iwami Akashi's Other Eye?

One other important evocation of Hitomaru in Saikaku's haibun fictions remains to be discussed. Although no major action takes place in either Akashi or Iwami, both Hitomaru shrines hover above the lines of the sixth book of Saikaku's *Bukegiri monogatari*, or *Tales of Warrior Duty*, published in the second month of 1688, nine months before *New Kashōki* and less than a year after *Great Mirror of Male Love* and *Pocket Inkstone*. It is a collection of fictions filled with images of multiple and single eyes crossing borders between life and death, and the sixth book is typically dense with imagery. Since all four fictions or chapters in the book seem to be interlinked in the manner of a large-scale haikai sequence, they will be discussed in the order in which they are found.

The first fiction, chapter VI, 1, concerns a forged *sujime*, or pedigree, a term which may also suggest "eye strand" or "eye lineage." A former warrior who lost his lord has been reduced to a poor writer of Uji tea labels. Hoping to improve his status and income, he spreads the rumor that he is the descendant of the famous medieval warrior and writer Ninagawa Shin'emon, and he soon earns a position with a powerful advisor to the lord of Gifu castle. A real descendent exists, however, a hermit living at the foot of Mount Ikoma who meditates on its clouds and wind. His only pleasures suggest metal casting: listening to a large temple bell in the distance and boiling hot water in a kettle. Meanwhile, the impostor—like a quintessential fictionalist—is finally exposed when, in an act of warrior (or is it metallic?) blindness, he picks up another warrior's sword from the castle sword rack by mistake and takes it home. Unwilling to admit his mistake, he claims the sword he has taken is his own and refuses to return it to the warrior to whom it belongs. The owner then calls for an examination of both swords, and the sword held by the impostor is revealed to have been made by the famous fourteenth-century swordsmith Rai Kunimitsu, who worked in Ikeda (where Saikaku's friend Saigin lived) and Yamashiro, while the impostor's sword, which he left on the rack, is exposed as an imitation apparently made by an early seventeenth-century Kyoto swordsmith.

For his inability to see swords, the impostor is ordered to commit ritual suicide. At the last moment, however, a messenger from the real descendant arrives and exposes the impostor, who is quickly and ignobly beheaded. Saikaku does not say whether the impostor's head was hung up in a local forge as an auspicious prayer to the god of death and the god of fire. Nevertheless, the sword mistakenly picked up by the impostor may suggest that he had a good feel for metal: most of the Mizuta-style swordsmiths from Ibara and Mizuta in Bitchū who moved to Osaka were also named Kunimitsu. Perhaps the impostor—like Saikaku?—felt an affinity

for the Kunimitsu sword because it suggested his own invisible Ibara-Mizuta "lineage." The impostor is himself a fleshly sword, a falsely engraved sword, yet the false pedigree is also a false eye that, by bringing death to the impostor, gives him knowledge of the full meaning of a sword blade.

Difficult problems of truth and fiction are again raised in the next chapter, VI, 2. First there is the question of sex roles. An old man and a sixteen-year-old woman live together in what is apparently a marriage. The difference in their ages is so great, however, that the white-haired man is compared to Urashima Tarō, the legendary fisher who married a female turtle god under the sea and later grew suddenly old when he returned to land: in terms of human chronology, his marriage with the turtle woman had been hundreds of years long. Further, the man cooks for the woman and does the housework, something so unusual for a warrior in the seventeenth century as to suggest a sex reversal. The woman's father, a warrior, was killed at the Battle of Kaneko, or Small Metal, and she and her mother and a retainer have escaped to Hitomaru (presumably Akashi) in Harima. In Hitomaru, the girl first learns the painful side of the floating world when her mother dies there, her life perhaps being taken by the same Akashi spirit that attacks Korin, claiming to be his mother. After spending a year in Hitomaru, the young woman and the retainer set out on a series of travels and begin a fictional marriage designed to conceal the woman's identity. By daylight the faithful retainer calls the young woman "wife," but at night the fiction ends.

During a thunderstorm one summer night, however, the young woman begins to act as if the two actually were married. The retainer is also touched by desire, but he has learned how to harden himself (*mi o katame*) against the girl's sexual urgings. In controlling himself, the man also seems to have put out one of his eyes (*katame*) in a half-blinding that suggests castration. Further, *mi*, or body, may suggest that the man's body has become a single giant eye. When one especially loud crack of thunder sounds, and wind blows out the lamp with an intensity that



recalls the One-Eyed Monk of Akashi, the frightened young woman buries her head in the man's chest, while he recites the Kannon sutra again and again to escape the feel of her skin. After the thunderstorm passes, drops of water dripping from the eaves remind the man of the sixth chapter of *Ise Tales*, where a drop (*tama*) of dew is compared to the human soul (*tama*). The simile seems out of place, even though in that chapter of *Ise Tales* a woman is apparently eaten in one gulp by a demon during a thunderstorm—unless, perhaps, the mouth of the demon is connected in the passionate old man's mind to a single empty eye socket that he can never see. In Saikaku's fiction, it is the man who is in danger of losing himself as he places, like a one-legged smith god, his left leg on the leg of the woman. At the last moment the old warrior manages to control his body, and he calls out to Yumiya Hachiman, the smith god of arrows whose last syllable, Man, also means ten thousand, the number traditionally associated with the turtle, thereby swearing his allegiance to the female turtle god even as he refrains from making love with the young woman people call Urashima's Wife.

Later, when the young woman, who has the proper lineage (*sujime*), is being considered for a job as a lady-in-waiting in an aristocratic family, the retainer goes so far as to cut off his own left arm to prove that he is only the woman's guardian, not her husband. This act of self-mutilation, which gets the woman the job, not only presents a mirror image of his restrained left leg but is a clear variation on the arm lost by Korin near the Akashi Hitomaru shrine in *Great Mirror of Male Love* II, 2. The man they call Urashima thus becomes one eye, one leg, and then one arm, a living declaration of singularity who is unable to make physical love in the land of the living. In the dawn (*ashita*) after the first night spent together by the young woman and the aristocrat, the truth of the old retainer's severed limb is proved, and the woman's reputation, like Korin's, becomes as clear as a cloudless moon. Is the old man actually Hitomaru, and has his beloved but distant young woman become his eye in the sky? Or is the clear moon the head of the impostor in VI, 1, who, like "Urashima" in VI, 2, comes to know his body is a single Kunimitsu sword only after he has been separated from it? Saikaku distributes no easy identities, although he suggests that "Urashima" and the young woman may perhaps be able to make love in the other world if that world is the reverse of the world of the living. The moon is clearly the moon of the floating world, best viewed through half a body.

In a sexual reversal, in VI, 3 Saikaku describes a sixteen-year-old young man who mirrors the sixteen-year-old young woman in the previous fiction. The young man has a smith-like name, Tōgorō, which echoes the name with which Saikaku himself was apparently born: Tōgo, or Wisteria Five. The boy's father was killed in a night attack, just as the Urashima-like warrior in the previous chapter symbolically amputates his left leg during an attack of desire in the dark after the lamp goes out. The overlap is strengthened by an account of the drunken sex bouts Tōgorō's father held with his mistress before he was killed. The son learns that both his father and the mistress were killed by the jealous former husband of the mistress,

and he decides, “six or seven years” later (compare the six versus seven days theme in *A Thousand Haikai Alone in a Single Day* and *Life of a Sensuous Man*), to take revenge, with the dead woman’s brother acting as his eyes and guiding him to the killer (*mejirushi*). The murderer, from Tamba province, lives in a place that suggests the seabottom dragon shrine/palace off the Tango coast where the legendary Urashima Tarō lived with the female turtle god: Tachino, or Dragon Field.

Before he can set out on the vendetta, however, Tōgorō is sent on a mission to Fukuyama castle in Bitchū province. This is suggestive, since Bitchū is the province from which Saikaku’s ancestors may have come, and in Saikaku’s time the only Fukuyama castle was in Bingo province, a few miles west of Ibara. Fukuyama is also the place where the Mizuta-style of swordmaking is believed to have first been practiced before its smiths moved on to Ibara and Mizuta in Bitchū. Moreover, the name of the founder of the Mizuta-Ibara line was Tatsubō, or Dragon House, a name that may be echoed in the placename Tachino, where the killer lives. Fukuyama also, of course, carries within it the verb *fuku*, “to blow, smelt metal,” suggesting that Tōgorō is also heading toward western Bitchū in order to learn how to “blow” metal from mountains with forges and bellows. Before Tōgorō and his partner get as far west as Bitchū, however, they come across the murderer in Nishinomiya, or Western Shrine, another name that evokes the western paradise-like shrine/palace of the sea dragon and his turtle daughter, who married Urashima. In Nishinomiya the murderer has fallen from his horse and lies unconscious on the ground. Since horse is also pronounced *me* (see, for example, Saikaku’s *Budō denrai-ki*, or *Tales of the Way of the Warrior*, I, 1), the murderer may also have fallen from his eye (*me*). In any case, the local people call for water, an image recalling the vigorous drops of soul water in VI, 2. Instead of killing the man, however, Tōgorō shows himself to be skilled at medicine by producing a special cure from his pouch, which he leaves with the local people to give to the unconscious man. Tōgorō also leaves a note disclosing his identity and promising to take revenge after his official duties are finished. When the murderer revives and reads the note, he is filled with remorse and commits suicide with his sword in a way that the impostor in VI, 1 was unable to do. Tōgorō is thus able to reach Fukuyama as well as to learn ways of invoking both life and death. Tōgorō’s medicine is strong enough to force the murderer to dismember and decompose himself with his own sword.

The last fiction in the series, IV, 4, begins with a repetition of the first two syllables of Hitomaru’s name (*hito mo hito...*), and concerns the homosexual loves of a young man who began his love life at, again, sixteen. The young man’s last name is Matsuo, or Pine Tail, recalling two of Saikaku’s pennames and the pines in the illustration of the man fallen from his horse. Since Matsuo, who now serves a lord in Osaka, was born in Hamada in Iwami province, very near the Iwami Hitomaru shrine, his painful separation from his older, first male lover there suggests that both men are single eyes without the other. In fact, Matsuo is “unable to close his eyes” (*me mo awazu*) at night out of loneliness for his lover back in Iwami: the

phrase may also be translated more literally as “the eyes don't meet.” Rebuffing the approaches of all would-be suitors, Matsuo is finally challenged to a duel by a jealous young warrior whose last name, Tamamizu, means Soul Water and recalls the drops of soul-water in VI, 2 and the water that revives the unconscious horseman in VI, 3. The duel is set for the dark night of the nineteenth, when the moon will come up late, again recalling the dark desire after the lamp goes out in VI, 2 and the night attack on the sex party in VI, 3. Moreover, the duel is to be held at the Field of Tamazukuri, or Soul Creation. The challenger further advises Matsuo to enjoy the moon of the floating world for the next “one or two days” before the duel, when he will surely be killed. The challenge, that is, has been made on either the seventeenth or eighteenth, suggesting that Saikaku may again be evoking the festival to Hitomaru on the eighteenth of the third month.

In this duel it may well be the spirit of Hitomaru that saves Matsuo. The young man goes to the Field of Soul Creation and can see nothing and no one in the dark of the moonless—and eyeless—night, no matter how long he waits (*machi-*). Matsuo then sets out for the house of the warrior who challenged him, on the way meeting another warrior friend who has “fast eyes” and will “look after” Matsuo and protect him. The friend is further said to be as reliable as a “mountain (*yama*),” recalling Fukuyama in V, 3, and he waits outside while Matsuo goes inside to investigate. It turns out that the challenger Tamamizu has, true to his name of Soul Water, decided to call off the duel and forget his jealousy. All three men become friends, and Matsuo remains “a young pine through a thousand springs.” The number suggests the life span of the crane in the Urashima legend, and it leaves the crane-pine alone without a woman-turtle at the conclusion of a series of four fictions that are otherwise elegiac about the love of men and women under the floating-world moon.

Even the fence that separates the two friends and would-be lovers of Matsuo in the illustration, perhaps based on a sketch by Saikaku, recalls the “separating hedge” (*nakagaki*) that rigidly separates the Urashima-like retainer and the young woman to whom he pretends to be married in VI, 2. In that chapter, further, the girl's age,



sixteen, is referred to as “two eights” (*ni-hachi*); and, since eight is also a multitude and a common synonym for ten thousand, which is the age of the turtle woman in the Urashima legend, the age sixteen, appearing three times in the series, may also be double turtles. If so, then Matsuo, the thousand-year pine who fell in love in Iwami at sixteen, may include both the pine-crane and the turtle woman. Or, in a stunning sexual reversal, he may be two turtle women, as is suggested by the illustration, with its aperture-like gate in the middle ground that provides for interpenetration of the crane and turtles. The lit lamp, however, suggests that darkness and desire have been put aside, and that Matsuo’s Hitomaru-like lover in Iwami—he is older: eight hundred years older?—looks out over a landscape of chaste male friendship with an open gate that is also a single eye and the now risen moon.

Hitomaru’s Wife

No attempt has been made here explore every allusion to Hitomaro-Hitomaru in Saikaku’s works,⁴⁵ and the haibun fictions discussed briefly above have not been treated in anything like the detail that would be needed to indicate the sensual texture of their multiple faces. The number of surfaces that can be shown to intersect in these texts is of course unknown and perhaps unknowable. Readers who respond to various movements and images in Saikaku’s haibun fictions as moments of large, extended haikai linked verse and try to follow the inherent though sometimes exiled logic of these free-form prose poems may well discover faces and sides of which Saikaku himself was blind.

Although documenting Saikaku’s constant attempts to blind himself with haikai prose may be one of the ultimate aims of Saikaku criticism, it will surely be an exhausting task and may not even show completely visible results. Here I would like to sketch a kind of ending by noting a few of the more obvious images and strategies encountered in Saikaku’s narratives about the Hitomaru shrines in Iwami and Akashi. Four of the five narratives directly concerned with Hitomaru shrines include one or more deaths to major characters, and the fifth (*New Kashōki* IV, 3) describes a man who has lost his position and been banished from the fief in which he once lived. The majority of the adjoining chapters also deal with deaths, often from lovesickness, or suicide. Even the most benign of these narratives, *Great Mirror of Male Love* II, 3, contains a scene in which innocent villagers are killed by the two protagonists in their quest for what they consider righteous revenge. Most of the episodes linger on descriptions of injuries,cripplings, and blindings, both real and surrogate, and are especially rich in sexual suggestion. These acts of decompletion to the human body seem to be repeating or invoking other, less visible acts of dismemberment and recombination. They also raise questions about how a person can be singular, dual, and triple at the same time, and about how two people can be more than the sum of their floating parts. The chapters are inhabited by a sense of limitations and borders and a simultaneous ache to turn these lines of uniqueness and differentiability into a calligraphy of continuity, using sentences as corpulent as the

strokes in any Heian-period painting of half-naked buddhas playing in the gardens of their thousand arms. It is a strangely fecund and curving human script that disburses and dispenses even as it disfigures.

Time, both historical and calendrical, also plays an important role in many of the Hitomaru episodes. Although it is not yet clear what many of the dates, almost all of them precise and given prominence by the texts, point toward or past, events happening in the third and fourth months seem to have a special significance. Dates from early in the fourth month, and especially the seventh and eighth days of the fourth month—the days the Tosa diarist spends near (or at?) the Hitomaru shrine in Akashi—are given the most prominence of all. For Saikaku, Hitomaru died not only on the eighteenth of the third month but on the seventh and eighth of the fourth month as well. To get a better view of Hitomaru's body, it seems necessary, therefore, to look back in the history of the man who called himself Saikaku, back thirteen years before the publication of *New Kashōki* and *Tales of Warrior Honor* and twelve years before the publication of *Pocket Inkstone* and *Great Mirror of Male Love*, back to the eighth of the fourth month in 1675. This is the day Saikaku accomplished what can only be called the feat of linking a thousand elegiac haikai verses, thereby setting out on the second half of his life. His first had ended on the third of that fourth month, when his wife, who seems to have left behind a hokku signed Kame, or Turtle,⁴⁶ died of a "wind," a cold or fever, at twenty-five. Saikaku was thirty-four at the time, the same age at which the famous warrior Tomomori, evoked at the opening of *Great Mirror of Male Love* II, 2, became a ghost. One acute reader of Saikaku has said it simply and precisely: "after losing his wife, life was something extra, other."⁴⁷ Or, as *Tales of Warrior Honor* VI, 2 testifies, Saikaku seems to have imagined himself without his wife as a modern-day Urashima Tarō separated from the soul and physical body of his mate, the turtle-woman, who died young beside a separating "hedge" or fence in time and space. Further, in his 1675 haikai requiem, Saikaku compared both himself and his wife's soul to nightingales, soul-birds which figure prominently in the Akashi Hitomaru sequences. *A Thousand Haikai Alone in a Single Day* was Saikaku's first major work, and all the important texts now attributed to him came after it. Put together, these haikai and haibun works represent a sustained attempt, perhaps unequalled in Japanese literature, to describe how the world looks through a floating third eye that regards time as both multiple and recountable.

Let us take a final glance back at the eighth-month full moon. That the moon was not only an object to be viewed but an essential organ of vision for Saikaku is suggested by the following hokku. Saikaku's poem, along with a brief prose introduction, was recently discovered in a family storehouse in Ishikawa prefecture on a piece of thick calligraphic paper that had once been attached to a standing screen or sliding door.⁴⁸ First the introduction:

meigetsu ikutoshi ka
onaji nagame no

katsura-otoko bakari wa
mezurashikarazu
nani gana

The delicately broken prose lines can be translated as something like:

How many years of autumn full moons?
Always the same view
of the cinnamon tree man:
not much to see.
Wanting something else —

Saikaku complains that year after year he has seen nothing but the shadowy shape of the legendary man in the cinnamon tree on the face of the full moon of the eighth month, the autumn moon when the air is clearest and the view is traditionally the most beautiful. What bothers Saikaku is not the moon but the sex of the person on it. The hokku, dispersed into four lines to enhance the effect of the brushwork and composition, makes this clear:

kyō tsuki no
naigi o
mitashi
midarezake

Today
I want to see
the moon's wife—
wild, wild drinking

Judging by the fact that the introduction is signed Saihō, or Western Phoenix, a penname Saikaku used between 1688 and 1691, when he was between forty-seven and fifty, the hokku probably belongs to this period. The first prose work published under this name was *New Kashōki*. The hokku was thus probably written within a year or two of the three prose works that deal with the Iwami and Akashi Hitomaru shrines, and only a few years before Saikaku's final hokku.

In the present hokku the speaker is sitting together with other men, perhaps local haikai poets, watching and toasting the full moon rising on fifteenth of the eighth month, as in Saikaku's ink sketch of a similar moon.⁴⁹ In the poem, probably presented by Saikaku to his host, he describes his desire to see the wife of the moon. The moon woman seems to evoke the same images of loss and blindness that Saikaku associates with Hitomaru. Saikaku confesses his own blindness first. The moon man must have a wife, but she is always out of sight. In this, Saikaku is very much like the moon man, who is always alone under his cinnamon tree. If *nagame*, or view, in the second line of the introduction, is also being used to suggest "long eye," then the reason for the moon man's blindness becomes clearer. The cinnamon tree is plunged deep into the retina of the long eye of the moon itself, an interpretation suggested by the reverberation of the last syllable of *nagame* with the first of *mezurashikarazu*, "not worth looking at, not worth pointing one's eye at," or, in Saikaku's other language, "blinding." The image of the full moon also overlaps with that of the small round cup for drinking sake that is passed around to the moon viewers. The shallow cup

holds enough for only a single swallow, and with each quick emptying of the cup, Saikaku seems to be seeing a dripping, concave roundness that suggests an empty eye socket, perhaps even the back the back side of the moon. The sound of the verb "see" (*mi-*) is repeated in the first syllable of the following noun, *midarezake*, "informal drinking," a small homophony which suggests that by overlooking the rules of drinking protocol the cup may be moving almost fast enough and swaying almost far enough to glint with the full light of the moon's wife.

Another, unspoken homophony may also be embedded in Saikaku's hokku, filling it with even more sexual imagery. One of the most common epithets of the eighth-month full moon was *imozuki*, or "potato full moon," a name deriving from the custom of digging up potatoes and placing them on decorated trays during the moon-viewing ceremony on the night of the fifteenth.⁵⁰ In the Hōki area of western Honshu, not far from Osaka, the night was the occasion of a more formal ceremony to the potato god, a practice that may go back to preagricultural times. In many places the ceremony was also known as "potato birthday," with the newly dug potatoes apparently suggesting babies. Saikaku surely knew of these customs, and he must also have known that on this night property rights were disregarded, with people digging potatoes on any land they chose. This ritual return to communal digging and gathering times was also known as *kataashi gomen*, or "permission to use one leg," since people were allowed to briefly enter, or put one leg onto, their neighbors' property. The implications of *imo*, potatoes, whose sound is commonly linked in folk legends with *imoji*, or metalcasters, and the image of one leg, a widespread traditional attribute of smiths and smith gods, may well have been clear to Saikaku. Along with the fact that viewing and celebrating only the eighth-month full moon without viewing the ninth-month full moon was called *kata-tsukimi*, "half moon-viewing," or "seeing half a moon," a phrase that also suggests "half-seeing" and "viewing the moon with one eye."

All these possibilities of partial seeing may have reminded Saikaku of Hitomaru, if not of other one-eyed smith gods. They probably reminded him of his dead wife as well, because in some areas "half moon-viewing" referred to the traditional taboo against a wife and husband separating and watching the eighth-month full moon in different places. In this folk image, wife and husband were conceived of as a single pair of eyes. Saikaku would probably have been equally interested in the sound overlap of *imo*, potato, with another *imo*, the classical word for female lover or wife, a word that remains alive in the haikai of the seventeenth century. Thus the homely practice of digging potatoes may have brought back from the moon strongly sexual and emotional memories to Saikaku. Their explicit absence from the hokku may well be a measure of their power to blind.

In any case, Saikaku never left behind a better description of his own haikai poetics or a shorter and more compressed statement of his longing for his dead wife than this hokku and its prose preface. If, as argued above, Saikaku also saw himself as Hitomaru and tried to blind himself through Hitomaru's single eye, then

this hokku includes an androgynous eye that is also an absent, invisible wife. The hokku seems, further, to provide evidence that Saikaku was able to make light of his own sorrow over his dead wife. Reflecting this light, the moon in Saikaku's final hokku is making a grimly humorous statement about the not so comic fact of Saikaku's own impending death. His age (fifty-two), which plays such an important role in the poem, is also, when read in reverse, the age at which his wife died (twenty-five). Saikaku knows he is dying five days short of the eighth-month full moon, a minor joke that undercuts and denies his assertion, with its reference to Hitomaru's poem, that he has watched his final full moon. The tenth-night moon is a rather squeezed and squashed shape for an eye, a transformation that may have suggested to Saikaku the second half of his own life. Saikaku's final hokku is a prayer not to see any more full moons, a prayer for blindness, and a prayer to see now the moon's dark double, his wife.

NOTES

1. The poem was placed at the beginning of the posthumously printed *Saikaku okimiyage*, or *Saikaku's Final Gift*, edited by Saikaku's protégé, Hōjō Dansui. See *Teihon saikaku zenshū* (hereafter *TSZ*), Chūōkōronsha, 1951-, 8, p. 19. Saikaku's hokku is followed by elegiac hokku by several friends and followers. The exact medical cause of Saikaku's death is unknown, although a reference in a hokku written by one of Saikaku's followers on the thirteenth anniversary of his death (*TSZ* 12, p. 351) suggests it was what Japanese traditional medicine calls *kyorō*, "emptiness and exhaustion." Noma Kōshin (*Sampo saikaku nempu kōshō*, Chūōkōronsha, 1983, p. 489) has interpreted this (giving, however, no substantiating evidence) to mean that Saikaku died from overindulging in sex and wine. This contradicts Noma's earlier note in *TSZ* 12, p. 351, which concludes, following normal usage among acupuncture and herbal doctors, that *kyorō* refers to pulmonary tuberculosis. Although the sex and wine theory is attractive, it seems to go against Saikaku's clear expressions of love and longing for his wife—who had died in 1675—during his later life. Neither is there any remaining evidence to suggest that Saikaku was a heavy drinker of anything but images and narratives (see the remark by Kobai in *Kokoroba*, *TSZ* 12, p. 350, describing Saikaku as a light drinker). In fact, the hokku in question, by Rojo, suggests that Saikaku may have died of tuberculosis:

kyorō ri ni	Deep exhaustion
furuki aware o	long ago, how pitiful:
aki no kaze	autumn wind

The wind belongs to autumn because Saikaku died in the eighth lunar month, the first month of autumn, and it may simply be an early chill, a lonely wind on the day of the anniversary of Saikaku's death. However, wind and lungs are homologous in the five-elements cosmology that forms the philosophical and practical basis of oriental medicine, and Rojo may well be referring to this relationship. If so, the autumn wind is also the chronic (*furuki*) lung disease itself of thirteen years before (*furuki*), a wind destroying Saikaku in autumn just as an acute lung disease, called a "wind" (*kaze*) or cold by Saikaku in the preface of *A Thousand Haikai Alone in a Single Day*, killed his wife

- eighteen years earlier. If Saikaku were conscious of dying from a slower (*furuki*) version of the same "wind" that killed his wife so suddenly, then the apparent reference to the loneliness of his life after her death in his final hokku and the many references in his works (some discussed below) to his wife as a hovering but unseen partner could more easily be explained.
2. I follow the version of this legendary song of unknown authorship given for Mount Takatsuno in *Wakan sansaizue*, repr. Tōkyō Bijutsu, 1982, p.1113. It seems to be a version known to Saikaku, who refers to it in *Futokoro suzuri* IV, 2. Saikaku also knew another version that has *mihatsuru* instead of *mihatenu*, since he quotes it in a fourteen-syllable linked verse in *Ōzaka danrin sakura senku*, *TSZ* 13, p.110. This seems to be the version quoted in a headnote in *TSZ* 8, p.19. None of the versions of the apocryphal Hitomaru poem, however, are given in the *Ruiji meisho wakashū* of 1617 or the *Matsuba meisho wakashū* of 1660, two orthodox manuals listing waka poems by location commonly alluded to by renga and haikai poets of the seventeenth century. Versions of the poem are known to have existed as early as the middle of the Muromachi period: Odaka Toshio, ed., *Taionki*, Iwanami Shoten, *Nihon koten bungaku taikei* (hereafter *NKBT*) 95, p.104, n. 82. It is thus interesting that the shamanic sleeve/soul-waving to a lover (*imo*) in Hitomaru's *Man'yōshū* poems 131-139 has been transformed into the single, tranquil sphere of the moon in the medieval poems, while the ancient (*utagaki*-derived?) double viewpoint (cf. *Man'yōshū* 140) has been reduced to the single point of view of the male Hitomaru. The presence of female vision in Hitomaru's ancient poems perhaps suggests a gender if not sensual lineaments for the medieval moon, hidden but still available in indirect form to sensitive Edo-period writers such as Saikaku.
 3. Tsukada Akinobu, ed., *Honchō ressenden*, Koten Bunko, 1975, p.79. The text, on p. 80, stresses the poet's double name: he is called Hitomaru in the title and Hitomaru in the prose that follows.
 4. *Taionki*, p.33. Teitoku, who also gives a version of the apocryphal Hitomaru poem, suggests (p.34) it is natural that Hitomaru is worshipped as the god of the Utsunomiya shrine because of his mystical powers.
 5. This legend depends on the *Hitomaru himitsushō*, a work known to Teitoku. The fact that Hitomaru was often pictured sitting on a tiger skin also suggests that some of the many Hitomaru legends were carried by hunters, quite possibly connected with the wandering Ono smith and woodworker bands.
 6. For details and documentation for Kakinomoto, Ono, and other Japanese smith narratives and ideologies, see Chapter Two of "Saikaku's Requiem Haikai," a doctoral dissertation presented to Harvard University (1987).
 7. Reported, based on an unknown source, by Itō Baiu, *Kemmon dansō* (1738), ed., Kamei Nobuaki, Iwanami Shoten, 1940, p.243.
 8. Numata Raisuke, *Nihon monshōgaku*, Jimbutsu Ōraisha, 1965, p.675.
 9. "Hitotsume kozō sono ta," *Yanagita kunio teihon zenshū*, Chikuma Shobō, 1968, 5, pp.130, 181-187. In shrine legends Hitomaru/Hitomaru is pronounced *hi tomaru*, "fire stops, goes out" and *hito umaru*, "a person is born" (p.183). Presumably Hitomaru also meant one (*hito*)-eyed man (*maru*), or one (*hito*) round object, i.e., eyeball (*maru*). For the dates of the Hitomaru/Hitomaru and Ono no Komachi festivals, also see *Hinami kiji* in *Nihon shomin seikatsu shiryō shūsei* (hereafter *NSS*), San'ichi Shobō, 1981, 23, p.42. As can be seen from even these few examples, Hitomaru legends are implicated in a network of homophones and near-homophones. Such sound-overlapping plays an important, creative role in most Japanese oral traditions, operating on a wider and more audacious scale than do *kakekotoba*, their court-tradition counterparts. The resurgence of semi-

oral-tradition sound-linking in Saikaku's haibun fictions as well as in Danrin haikai in the late seventeenth century is an historical narrative this paper simply assumes, since book-length documentation cannot be presented here. It is to be hoped that future researchers will pursue this theme historically and systematically.

10. See *Harima meisho junran zue* (*Nihon meisho fūzoku zue*, Kadokawa Shoten, 1980, 13, pp.63–64). Hitomaru's spirit in the shrine was believed to have the power to cure blindness, ensure easy childbirth, and protect against fires and destructive winds.
11. *Seido no kami no ashiato*, in *Tanigawa ken'ichi chosakushū*, San'ichi Shobō, 1985, 5, p.198. For the meaning of the two female gods' names I follow Nishimiya Kazutami, ed., *Kojiki*, Shinchōsha, 1979: n.2, p.120; n.7, p.121.
12. Maeda Kingorō, "Saikaku no shutsuji," in Maeda, *Kōshoku ichidai otoku zenchū-shaku*, Kadokawa Shoten, 1981, vol. 2, pp.479–484. For a discussion of the theory and its implications, see "Saikaku's Requiem Haikai," Chapter One.
13. II, 27: *NKBT* 70, pp.397–401.
14. The closest thing in the episode to a description resembling that in the subtitle is the bamboo craftsman's request (*tanomi*) to his neighbor, who may or may not have been a member of a mutual financing group (*tanomoshi*), to look in on his mother while he is away. The neighbor later pushes open the door (*to o oshiakete*) and finds the body. There is no mention of a key, suggesting that Saikaku may have deliberately made the subtitle contradict the surface movement in the chapter.
15. Verses 197 and 198, *TSZ* 13, pp.74–75. For an illustration of two flutists—shown indoors—see *Kōshoku gonin onna* V, 1.
16. Mitani Eiichi, *Nihon bungaku no minzokugakuteki kenkyū*, Yūseidō, 1960, p.584.
17. In some areas of Japan it is considered lucky to find a single straw horseshoe, suggesting a connection with one-leggedness. Straw horseshoes are also linked to smiths in that in some areas they are believed to act as protection from lightning, over which smiths were believed to exercise control. See Suzuki Tōzō, ed., *Nihon zokushin jiten*, Kadokawa Shoten, 1982, vol. 1, p.101.
18. *Kemmon dansō*, p.243.
19. This is suggested by Dansui's third verse on *TSZ* 12, p.337, in *Kokoroba*, or *Heart's Leaves*, a collection of memorial sequences presented twelve years after Saikaku's death.
20. See Kanai Toranosuke, "Shin kashōki no hanshita," *Biburia* 28, August 1964, pp.51–64.
21. *Hitome tamaboko*, *TSZ* 9, p.265. It also lists at Akashi castle *Shinkokinshū* poem 1071, with its rudder (*kaji*) that Saikaku seems to link with a smith (*kaji*) in *Kōshoku ichidai otoku* IV, 7, which quotes the same poem. That the temple's fictional name contains wind—and Korin's secret lover—can be inferred from the fact that Korin's lover is the son of a fitter of *horo*, baggy protective capes worn by warriors that were designed to billow in the wind.
22. *TSZ* 9, p.265. The apocryphal Genji poem is also quoted here by Saikaku. In the text Saikaku notes details such as that the Buddhist temple near the Hitomaru shrine is named Temple of the Shining Moon, a name that later, in II, 2, seems linked to Korin's circular identity. The next page of Saikaku's text shows the nearby town of Anashi.
23. *TSZ* 4, p.73. Although the storm imagery and the image of Korin without an umbrella contain references to the Suma and Akashi chapters of *Tales of Genji*, the poem is not from that work. Neither is it included in any imperial waka collections. According to the *Chigusa nikki* (1683), the poem was written on a plaque in the temple: Suzuki Tōzō and Koike Shōtarō, eds., *Koten Bunko*, 1984, pp.289–90.
24. The illustration of soot-cleaning on the thirteenth of the twelfth month is from *Yamato kōsaku eshō*, *Nihon meicho zenshū* 30, p.237.

25. Suzuki Tōzō, *Nihon nenchū gyōji jiten*, Kadokawa Shoten, 1977, p. 673.
 26. *Nenchū gyōji jiten*, p. 221. The illustration of the *sagichō* bonfire is from the 1680 *Naniwa kagami*, NSS 22, p. 360.
 27. *Nenchū fūzokukō* (1685), NSS 23, p. 198. The unruly and half-animal Ch'ih-yu, whose hair was said to resemble swords and whose favorite foods were sand and rocks with iron ore in them, is worshipped as a smith god at the Anashi Hyōsu shrine near Makimuku: Ōwa Iwao, "Anashi jinja," *Nihon no kamigami*, Hakusuisha, 1985, 4, pp. 93–95. Derk Bodde suggests a possible connection between the hairy Ch'ih-yu and "northern bear cults" (*Festivals in Classical China*, Princeton University Press, 1975, p. 124), presumably the rituals of the same Altaic-speaking peoples who brought smith shamanism and technology to Japan. For a wall-relief of Ch'ih-yu, "the God of War," see Bodde, op. cit., p. 123: the multiple swords coming from all parts of the god closely resemble flames, a common smith motif.
 28. *Nenchū gyōji taisei* (1806), NSS 22, pp. 32–33.
 29. Korin's mother is said to disappear just after the revenge attack on Kanai. She of course hides to avoid retaliation; yet she may also be the fire, which has burned itself out and is now invisible.
 30. The seventh day after the death of the one-eyed mother wind would mark the end of the first, and most important, week of mourning in Buddhist requiem practice. Saikaku perhaps writes this number against the thirteenth in order to overlap seven and the difference between seven and thirteen: six. He may thus be repeating the fact that he wrote his own haikai requiem for his wife's soul in 1675 on the sixth day after her death instead of the normal seventh day. The repeated attempt—and the repeated failure—to make seven equal six is one of the major contradictions in Saikaku's haibun fiction works.
 31. "Blade wind" is not used by Saikaku in *Great Mirror of Male Love* II, 2, yet it seems to be implied. For a striking use of a similar image, *tachikaze*, "sword wind," see *Life of a Sensuous Man* IV, 3.
 32. None of the editions available to me glosses this demonic figure. For One-Eyed Monk (*hitotsume nyūdō*) as slang for penis, see Nakano Eizō, *Immei goi*, Ōbunkan Shoten, 1968, pp. 276–77.
 33. The close association of swordsmiths, especially the master swordsmith Kan Chiang, with the master rockcutter Pien Ho appears to be related to their proximity in the following lines of a poem from the *Ch'u Tz'u*, as translated by David Hawkes:

The T'ang Hsi sword is held for chopping straw,
And Kan Chiang('s sword) grasped for carving meat with.
Base water-plantains are encased in leopard skin.
The Ching Ho jade (of Pien Ho) is smashed up for builder's rubble.

(*Ch'u Tz'u The Songs of the South*, Oxford University Press, 1955, p. 157.) The image of Ning Ch'i beating on the horns of his oxen (Saikaku writes *tsuno o tataki*) also reduplicates one of the verbs used to describe what a smith does to metal (*tataku*, to beat; *utsu*, to strike, hit). Horns are, of course, capable of striking back and piercing any number of soft places. There may be a resonance between the horns (*tsuno*) and Takatsunoyama, High Horn Mountain, in the apocryphal Hitomaru poem to the moon there.
- The episode of the foot amputations was well-known to renga poets: see Jōha's gloss to verse 26 of his *Shōmyōin tsuizen senku* in Kaneko Kinjirō, *Renga kochūshaku no kenkyū*, Kadokawa Shoten, 1974, p. 425.
34. The two numbers placed together become 4–9, suggesting 49. This the number of days the soul is thought in Buddhism to wander after death before it sets out decisively for

the other world. Saikaku may have this meaning in mind, since the chapter begins with a letter from a dead person, and the reference to Pien Ho contains a reference to his soul (*tama*) as well as his jade.

35. Takasaki hypothesizes that the last two syllables of Kintoki's name originally came from the verb *toku*, "to break apart, break down," i.e. to mine. The full name would then mean something like Gold Miner or Gold Crusher: *Takasaki masakide chosakushū*, Ōfūsha, 1971, 7, p. 39.
36. The text simply says, "at the beginning of the fourth month." I have derived the date from the time scheme of the narrative, in which calendrical dates play an important role. The previous day, the third day of the fourth lunar month, is the date on which Saikaku's wife died.
37. The illustration to IV, 5 shows an accidental decapitation.
38. *TSZ* 9, p. 265.
39. Although there were several famous Kanemitsus, I follow the headnote in *TSZ* 4, p. 224. A number of swords made by Kanemitsu I (and/or a collectivity of smiths using the same name) at Osafune are extant from between 1322 and 1361: see Kawaguchi Noboru, *Shintō kotō taikan*, Dōhōsha, 1972, 1, p. 428 and Homma Kunzan and Ishii Masakuni, *Nihontō meikan*, Yūzankaku, 1975, pp. 185–186. Osafune is located in what was Bizen province, about thirty-five miles east of Ibara in neighboring Bitchū province, where Saikaku's ancestors may have lived and worked as swordsmiths.
40. Tsurayuki sets out on the twenty-first of the twelfth month of 934 and arrives in Kyoto on the sixteenth of the second month of 935, a time period that overlaps with events in *Great Mirror of Male Love* II, 2 and 3. The 55 as five fives, or 25, and the sixteenth of the second month as another form of the number 26, may be related to the death of Saikaku's wife at twenty-five and the wandering of her soul in her "twenty-sixth" year.
41. The passage may also, of course, be interpreted as an act of closure by the writer Saikaku, or as both, given the striking parallels between the events in this chapter and events in Saikaku's own life. In any event, however, Saikaku is clearly trying to engage the Tosa man in a dialog and relinquishing, perhaps consciously, control over point of view and characterization.
42. *NKBT* 20, p. 52.
43. The same chapter also includes a waiting woman named Akashi, who tries unsuccessfully to obtain a pet nightingale for her lord from the older warrior. The same warrior later gives two nightingales to the two young warriors, who both bare their left arms (*kata*—also "halves"?) and show tattoos with the man's name on them. The young pair prepares to imitate the two "deathfield birds," or nightingales, they have received and commit suicide with two short swords placed on a pair of triangular trays. The man stops the two, since he can neither choose between them nor has a double heart (*futatsu-gokoro*). He outdoes the Tosa man and cuts off the little fingers of both hands, giving one to each (thereby repeating his earlier gift of two nightingales and suggesting that nightingales are also missing limbs), and rubs or polishes both their loves into a single assemblage (*nasake to nasake o hitotsu ni awase*). The loves fictionally brought together thus also include his own, making three into two and also into one. The old warrior's mastery of emotional alchemy, his comparison of his house to the monastery mountain of Mount Kōya, and his fear of meeting the woman Akashi suggest that he is somehow involved with the other world and follows sexoreligious taboos. In fact, his refusal to meet Akashi repeats the visit by the Tosa diarist to Akashi, where he waits for two days to hear a nightingale, apparently unsuccessfully. Is the man a kind of homosexual priest of the Akashi Hitomaru shrine, always and strictly forbidden to

make love with the soul of the female god of the shrine? In any case, *Great Mirror of Male Love* II, 5 is a good example of how chapters in Saikaku's assemblies of separate narratives overlap, almost omnivorously, not only with preceding and succeeding chapters but with seemingly unrelated chapters at greater distances. Thus the Akashi Hitomaru shrine episodes intervene not only in II, 5 but also in I, 4, III, 5, and VIII, 5, to give only obvious examples.

44. The number eighteen also reverberates—again—with Saikaku's dead wife. Hayanojō is believed by historians to have died in his eighteenth year by Japanese counting, on the second of the first month of 1686, a date which, if true, means the actor was born in 1669. If the soul (*tama*) of Saikaku's wife continues to live on as an absence in Saikaku's writing, then she would have been thirty-six by Japanese counting at the time Hayanojō killed himself at eighteen in 1686. That the bamboo toy merchant goes to Tamba, an area which, as in *Life of a Sensuous Man* IV, 7, also seems to be land of *tama*, and that he is paired with a toothpick carver after an encounter with a pair of gods, suggests that Hayanojō is being evoked at least partially because he is half of a pair with Saikaku's wife, who died too young (*haya-*). The suggestion is strengthened by the fact that Hayanojō dies on the second, as though he were half of this dead woman who is twice his age, and one of two eyes with her, a sure miscalculation (*sango no jūhachi*) in terms of positivistic counting but one which allows the two dead people to share their souls with a third, Hitomaru, who may in turn be Saikaku's double, or at least the third eye shared by Saikaku and his wife's soul. The fact that Hayanojō is thirteen when he first experiences love and sex also suggests that his death, thirteen Buddhist ritual years after the death of Saikaku's wife, is part of a requiem being written by Saikaku to commemorate the thirteenth anniversary of the woman's death. Is the memento-robe left behind by Hayanojō according to the title an evocation of Saikaku's wife's soul, which can no longer put on robes, at least those of the visible world?
45. A list of allusions to Hitomaru/Hitomaru in Saikaku's haibun fiction works is given in Takahashi Toshio, *Saikaku ronkō*, Kasama Shoin, 1971, pp.130–32. Takahashi's approach to the passages mentioned differs considerably from that presented here.
46. Included in the *Ikudama manku* of 1673: *TSZ* 10, p. 65.
47. Morikawa Akira, "Empō yonen saikaku saitanchō," *Bungaku*, June 1975, p. 72.
48. Nagashima Hiroaki, "Saihō-gō saikaku shinshutsu-ku," *Renga haikai kenkyū* 68, Jan. 1985, p. 73.
49. Saikaku's brush painting (reproduced as the frontispiece, *TSZ* 8) illustrates a hokku with introduction that also connects the eighth-month full moon with shaving the head, an image Saikaku explores in *Great Mirror of Male Love* II, 3. The hokku, which has a long, seven-syllable first line, goes:

kyō no tsuki	The world fills
yo no fūzoku	with widely shaved heads:
sorisageatama	eighth-month full moon

The two men in Saikaku's painting have shaved almost their whole heads, leaving only a few upwardly-teased locks in front of their ears, a fashionable style that was originally popular among gangsters and gamblers. The men also wear the latest style of long cloaks as they stroll self-consciously through the night of the fifteenth of the eighth month. There is gentle humor in the fact that the men's widely shaved heads resemble the full moon rising above the horizon in the painting and that they see no contradiction in following the latest, flashy fashions (fashions embodied in the gaudy seven syllables

of the first line) even as they follow the traditional custom of paying homage to the eighth-month full moon. The collision of traditional and modern, of literary and colloquial or popular, is also, of course, one of the marks of Saikaku's works as a whole.

Does the reference to the eighth-month full moon also allude to *The Bamboo Cutter's Tale*, which ends when the shining woman Kaguyahime returns to her home in the moon at the time of the eighth-month full moon? Given the important link between a bamboo cutter and the Hitomaru Grave Mound in Iwami in *Pocket Inkstone IV*, 2, this would seem to be a possibility.

50. For a summary of the various *imo-meigetsu* practices, see *Nihon nenchū gyōji jiten*, pp. 564–66.