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Writers

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Medieval Japanese Writers

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Fujiwara no Tameie

(1198 – 1275)

John R. Wallace
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PRINCIPAL WORKS: *Tameie kyō senshu* (written 1222 or 1223);

Ninsen rokujūdai waka (compiled 1244; also known as *Shinsen waka rokujō*);

Yakumo kuden (written 1270?; also known as *Eiga no ittei* or *Eiga ittai* (written 1270?);

Ōchō wakashū (compiled 1271–1272?);

Tameie shū (date unknown; also known as *Nakano'in Dainagon Shū* and *Nakano'in eisō*).

Editions and Collections: *Yakumo kuden*, in *Chūsei karonshū*, edited by Hisamatsu Sen'ichi (Tokyo: Iwanami Shoten, 1938);

Yakumo kuden, in *Nihon kagaku taikai*, volume 3, compiled and edited by Sasaki Nobutsuna (Tokyo: Kazama Shobō, 1956);

Fujiwara Tameie zenkashū, edited by Yasui Hisayoshi (Tokyo: Musashino Shoin, 1962);

Yakumo kuden, in *Karonshū*, volume 1, edited by Hisamatsu (Tokyo: Miyai Shoten, 1971);

Ōchō wakashū, in *Monogatari waka-honbun hen*, edited by Kyūsojin Hitaku, Higuchi Yoshimaro, and Fujii Takashi (Tokyo: Kazama Shobō, 1974);

Ninsen rokujūdai waka, Tameie-kyō senshu, in *Zoku gunsho ruijū*, volume 14 (Tokyo: Keizai Zasshi, 1910);

Tameieshū, Dainagon Tameie shū, edited by Sato Tsuneo and others, in *Shikashū taisei*, volume 4 (Tokyo: Meiji Shoin, 1975);

Ninsen waka rokujō, in [*Shimpen*] *Kokka taikan*, volume 2 (Tokyo: Kadokawa Shoten, 1984);

Ōchō wakashū, in *Ōchō monogatari shūkasen*, 2 volumes, edited by Higuchi (Tokyo: Iwanami Shoten, 1987, 1989);

Eiga no ittei [facsimile edition], in *Shoku gosen wakashū, Tameie kagaku*, annotated by Satō Tsuneo (Tokyo: Reizeike Shiguretei Bunko/Asahi Shimbunsha, 1994).

TRANSLATIONS INTO ENGLISH: Robert H. Brower, "The Foremost Style of Poetic Composition: Fujiwara Tameie's *Eiga no Ittei*," *Monumenta Nipponica*, 42, no. 4 (1987): 391–429;

Steven D. Carter, "Fujiwara no Tameie," in his *Waiting for the Wind: Thirty-six Poets of Japan's Late Medieval Period* (New York: Columbia University Press, 1989), pp. 55–64.

Fujiwara no Tameie is probably remembered best as the favored son of the remarkable poet and literary scholar Fujiwara no Teika and as the father of the founders of the three important poetic schools that engaged in vigorous rivalry for generations to come: the Nijō, the Kyōgoku, and the Reizei. Yet Tameie left behind nearly 5,600 poems, and through these poems, his judgments at poem contests, his efforts in teaching, and his editorship of imperial anthologies, he exerted tremendous influence on the poetry of his day. Three hundred thirty-two of his poems appear in imperial anthologies, beginning with the *Shin chokusenshū* (New Imperial Collection, 1234). His conservative views, which diverge significantly from those of his father, became the foundation for Nijō poetics and the source of contrast for the competing Reizei and Kyōgoku schools. Perhaps as a result of the creative decline of the Nijō poets who followed him, Tameie's poems have been undervalued. Robert H. Brower and Earl Miner, in particular, understate his poetic achievements. Thus considerable work remains to be done in the appreciation of his poetry, though Kubota Jun and Satō Tsuneo have made major contributions in this direction.

Tameie was born in 1198, the first son of Teika and the daughter of Fujiwara no Sanemune. Teika had been married since 1194 and had already fathered two other children, both girls. Tameie's family on his father's side was one of the preeminent literary families of the day. Through his remarkable talent and commitment to poetry, Fujiwara no Shunzei—whose own ancestors included the mother of Fujiwara no Michitsuna, author of *Kagerō nikki* (The Gossamer Journal, after 974)—founded the Mikohidari house, a subbranch of the powerful northern Fujiwara clan. Teika was no less outstanding in his abilities, and through his efforts the Mikohidari house consolidated its poetic authority.

Family-centered artistic traditions such as that of the Mikohidari house that based their authority on secret oral and written teachings as well as effective political alliances were part of a trend in many of the arts that began toward the end of the Heian period. Tameie's mother was associated with the Saionji family, known not for its literary activity but rather for its substantial political and social acumen. Both the paternal and the maternal sides of Tameie's family had strong connections with the military government in Kamakura.

Tameie inherited the double advantage of important poetic papers and direct teachings from his father on the one side and good political connections and probably a measure of political savvy from his mother's side. His final imperial rank and appointment, major counselor of senior second rank, exceeded that of his father. Yet Tameie stands out for his mildness and lack of presumption, if he stands out at all. His family, with the exception of his father and perhaps Tameie's grandson Kyōgoku Tamekane, was also known for its warmth and gentleness. These values form one of the central tenets of his poetry.

The character of Tameie's grandfather, Shunzei, comes across vividly in the following description by the fifteenth-century poet Shinkei: "Very late at night he would sit by his bed in front of an oil lamp so dim that it was difficult to tell whether it was burning or not, and with a tattered Court robe thrown over his shoulders and an old Court cap pulled down to his ears, he would lean on an arm-rest, hugging a wooden brazier for warmth, while he recited verse to himself in an undertone. Deep into the night when everyone else was asleep he would sit there bent over, weeping softly." Teika told this story to Tameie when he was young and lacking in devotion to poetry, hoping that the example of his ancestors would instill in his sports-minded son the same attitude of absorption that had served the first two generations of the Mikohidari family. Later diaries of the time also show, however, that Tameie had his share of poetic sentiment. In his diary *Saga no kayoi* (Visits to Saga, 1269) Asukai no Masaari describes Tameie as Abutsu (Tameie's later wife) sings the praises of her husband: "The master of this house is the grandson of a compiler of the *Senzaishū* [Collection of a Thousand Years, 1188], the son of a compiler of the *Shin kokinshū* [New *Kokinshū*, 1206], and the *Shin chokusenshū*, and himself a compiler of the *Shoku gosenshū* [Later Collection Continued, 1251]; she tells me. 'He inherited a famous villa on Mount Ogura from a poet who carried on the ancient family *waka* traditions. . . . People today are not the same. At the villa, one has the feeling of being at one with the great poets of the past.' The master of the house, an elderly gentleman of sentiment, has drunk enough to shed tears of joy."

When Tameie was five, his father first took him to see Retired Emperor Go-Toba and five days later the crown prince (who would reign as Emperor Juntoku). Relations with these two men turned out to be crucial for Tameie. The crown prince, being just one year senior to Tameie, was a good companion. It was in the literary group centered around the young prince that Tameie's poetic activity developed. In 1206 Tameie received his first court rank, junior fifth rank, upper, with one of his elder sisters, who also that year began to serve at Go-Toba's court. Tameie was dearly loved and supported by his father, as one can easily see from his father's diary, *Meigetsuki* (Chronicle of the Bright Moon, 1180-1235), and he was able to keep in good favor with Go-Toba and Juntoku all of his life.

As inheritor of the Mikohidari tradition Tameie received intense training from Teika from the earliest possible time, though his father's efforts were slow in their effect. His first publicly composed poems appeared when he was fifteen, in a poem contest dated 1213. From this time until about 1219 he composed poems at an array of poem contests centered around Juntoku, who was then reigning sovereign. However, during this period of his life, from ages sixteen to about twenty-one, Tameie was known best for his athletic prowess, especially at *kemari*, a kind of kickball. He was even removed by Go-Toba from a poem contest in 1218 because the latter thought his poetry lacked maturity. In entries in *Meigetsuki* from around this time Teika expresses concern that Tameie lacks filial devotion. Tameie began to serve at Go-Toba's court in 1219, being called there every day for one type of duty or another; thus he perhaps did not have the advantage of concentrated study time that had made such a strong foundation for his father at that same age. In 1221 Tameie married the daughter of Utsunomiya no Yorit-suna.

In his early years Tameie grew up in a supportive environment in a well-placed family. The family experienced political trouble toward the end of this time, but this circumstance doesn't seem to have affected Tameie's own fate with the imperial court. There was considerable literary activity going on around him, for during this period the monumental *Shin kokinshū* was compiled, Kamo no Chōmei wrote his *Hōjōki* (Record of a Ten-foot Square Hermitage, 1212) and Teika his *Maigetsushō* (Monthly Notes, 1219?), and the folktale collection *Ujishūi monogatari* (A Collection of Tales from Uji, 1221) appeared, as well. His father, Teika, was the first person ever to participate in the compilation of two imperial anthologies (*Shin kokinshū* and the later *Shin chokusenshū*) and was perhaps the single most dynamic presence in the literary world.

Tameie was also supported by the family of his first wife, the daughter of Utsunomiya no Yoritsuna. The Utsunomiya family, which was connected to the military government in Kamakura, was trying to gain a more central place in the literary world and had enjoyed some success with Teika in that regard. In 1222 Tameie's first son, Tameuji, was born. Tameuji became the inheritor of part of his father's estate and literary possessions, as well as founder of what would become the dominant poetic faction, Nijō. (One might note that it was elsewhere this same year that Abutsu, who became Tameie's wife later in his life, was born. Her son by him, Reizei Tamesuke, later competed with Tameuji in the Kamakura legal courts for Tameie's inheritance.) In 1223 Tameie's wife bore him a second son, who is known primarily by his Buddhist name, Genshō. Genshō became a monk when he was twenty. He wrote an important treatise defending the Nijō school, *Genshō waka kuden* (Genshō's Oral Teachings on Waka, circa 1293–1299). In 1227 Tamenori was born to the same mother. He became founder of the rival Kyōgoku family.

In 1222 or 1223 Tameie, now in his mid twenties and beginning to take his vocation to heart, collected a thousand poems under the title *Tameie-kyō senshu*, probably at the behest of his father. Some say these thousand poems were written in five days. This collection is generally considered to mark the start of Tameie's serious participation in the world of poetry. These poems already exhibit a strong preference for a subdued, unprepossessing beauty that contrasts with his father's more innovative style. For example, at a poem contest in 1212, Teika had composed:

Kenryaku ninen no haru, daira no shiika o awaser-
arehaberikeru ni, sankyo shungyō to ieru kokoro o
yomi haberikeru

na mo shirushi
mine no arashi mo
yuki to furu
yamazakurado no
akebono no sora

(Composed on "Spring Dawn at a Mountain Dwelling"
for a contest between Chinese and Japanese poems at
the imperial palace in the spring of Kenryaku 2:

True to their name,
the mountain cherries beside my door
scatter a snow of petals
in the gale from off the peak
as dawn breaks in the sky.)

Seven years later Tameie composed the following:

Jōkyū gan nen daira hyakuban uta-awase ni, shinzan no
hana to iu koto o

mine takaki
yamazakurado no
itazurani
akenu kurenu to
hana zo furishiku

(At the one-hundred-round poem contest at the imperial
palace in the seventh month of Jōkyū 1, on the sub-
ject of "Flowers Deep in the Mountains":

In these high peaks
I arise and retire in leisure
endlessly flutter;
mountain cherry
blossom petals.)

Both of these poems were well received at the time. However, Teika's poem utilizes a dynamic image suggested by the place name, Arashiyama, which literally means "Storm Mountain." He emphasizes this literal meaning by introducing the name as *mine no arashi* (gale from off the peak) rather than using the name Arashiyama itself. The poem's third line, *yuki to furu*, presents a frenetic falling of "snow" (cherry blossom petals). On the other hand Tameie, who also taught that one must think over carefully the essence of the topic before composing the poem, emphasizes the soft feeling of the petals. His *itazurani* (lazily, or without special purpose) stands in sharp contrast to his father's energetic image. The poetic subject is different in the two verses, but the contrast between the two men is nevertheless representative.

Early in 1241, after serving in various imperial posts, Tameie received the highest appointment of his career, the major counselor of senior second rank. However, later that same year his father passed away. Tameie changed to mourning robes and did not return to office, though he would later work at the Minbukyō (Ministry of Public Affairs). It was after the death of his father that Tameie made his debut as a judge at poem contests, the first one held in 1243. In several judgments at this and later contests Tameie emphasized *yū* (gentleness), *en* (romantic elegance), and *yūgen* (beauty of profundity)—ideals that would remain basic for him throughout his career.

Although Tameie retained his authority despite the passing of his father, at about this time his troubles with rival poets began. With neither Shunzei nor Teika alive, there was no single individual who plainly stood above the others in terms of poetic talent, with the possible exception of a member of the Rokujō branch of the Fujiwara family, Tomoie (also known by his Buddhist name, Renshō).

The split among Teika's pupils is perceptible at least by the time of *Kawai no yashiro no uta-awase* (Poem Contest at the Kawai Shrine, 1243). Designated to sit on the left for this contest were Tameie, Fujiwara no Nobuzane, Tamenori, and Hafuribe no Narishige. On the right were Tomoie, Hamuro no Mitsutoshi, Tameuji, and Fujiwara no Yukiie. All were poets of considerable stature. The senior of these, Nobuzane, had organized the contest and designated Tameie as judge as a way to bring together the various students of Teika after Teika's death. The contestants on the right, however, represented the core of resistance that soon developed and lasted until Tameie's death. That they were divided left and right in this manner probably shows that alliances were already in the making. Tameie as judge granted victory to the right, perhaps as much from humility or for political reasons as because theirs were the best poems. His judgment appears not to have helped bring the students together. Other members of this "anti-Mikohidari" group were to include Fujiwara no Motoie, Fujiwara no Ieyoshi, Renshō, and, importantly, Prince Munetaka, first son of Emperor Go-Saga, who became sixth Kamakura shogun in 1252 and made Shinkan his poetry teacher in 1260. Occasionally Tameie's son Kyōgoku Tamenori joined this resistance.

In 1244 Ieyoshi, Tomoie, Nobuzane, and Mitsutoshi collaborated with Tameie to compile *Shinsen rokujūdai waka* (New Collection of Poems in Six Quires), a compendium of 2,600 poems classified by topic and designed to serve as a reference work for composing poetry. According to *Genshō waka kuden*, there was disagreement between the Tomoie/Mitsutoshi side and Tameie as to what poems should be included. In 1246 Tomoie and Mitsutoshi organized a poem contest (*Kasuga no wakamiya yashiro no uta-awase*) that excluded Tameie and his son, indicating a clear break between the two groups. In 1247, after a poem contest sponsored by Retired Emperor Go-Saga, Renshō submitted to Go-Saga a letter criticizing Tameie's judgments at that event.

The disagreements developing at this time provide the context within which relatively different approaches to the composition of poetry developed over the next several generations. The "anti-Mikohidari" group sought more liberty in selection of subject matter, conception, and diction. They also disagreed about the corpus of works that Tameie said needed to be excluded from poetry. In general they felt *Man'yōshū* (Collection of Ten Thousand Leaves, circa 759) was an appropriate source for allusion, whereas Tameie's tendency was for the style of poems collected in *Kokinshū*.

Mitsutoshi and Tameie were very different individuals. Tameie took a moderate, no-nonsense, some-

what reserved approach to his literary activity; Mitsutoshi was more self-confident and displayed his talent more energetically. Politically, Tameie was the better situated of the two, and he had the advantage (but also the burden) of his family tradition. As the inheritor of Teika's teachings he was committed to advancing the authority of his house. He was also no doubt aware that his own talent did not equal that of his father or grandfather, and perhaps this made him cautious. The Nijō school is described as overly conservative, but this is more the result of a slow drift into imitative poetry and away from Tameie's own calculated respect for the classics, which made sense within the terms of his own personality, philosophy, and situation.

In 1248 Emperor Go-Saga commissioned the compilation of the next imperial anthology. *Shoku gosenshū* (1,368 poems) was completed in 1251, with Tameie its sole compiler. The selection of poems distinctly shows Tameie's preferences for subdued compositions. The most heavily represented poets included Teika (forty-three poems), Retired Emperor Go-Toba (thirty-nine poems), Saionji no Saneuji (thirty-six poems), Yoshitsune and Shunzei (twenty-eight poems each), and Emperor Go-Saga (twenty-three poems). Tameie included eleven of his own poems.

Ten years later the situation was different, showing the growth of the resistance to Tameie. Again Emperor Go-Saga sponsored the collection, and again he designated Tameie as the sole compiler. However, pressure from Prince Munetaka, whose tutor was Mitsutoshi, persuaded Go-Saga to include as compilers Motoie, Ieyoshi, Yukiie, and Mitsutoshi—all members of the "anti-Mikohidari" group. Tameie, in his displeasure, gave almost all of the work for this collection from then on to his son Tameuji. *Shoku kokinshū* (Collection of Ancient and Modern Times Continued), 1,925 poems, was completed in 1265. The most heavily represented poets include Munetaka (sixty-seven poems), Saionji no Saneuji (sixty-one poems), Teika (fifty-six poems), Retired Emperor Go-Saga (fifty-four poems), Retired Emperor Go-Toba (forty-nine poems), Tameie (forty-four poems), Motoie (thirty-one poems), Mitsutoshi (thirty poems), Nobuzane (twenty-eight poems), and Shunzei (twenty-seven poems).

Shortly after the completion of the first of these anthologies in 1252, the woman known as the Nun Abutsu (Ankamon'in no Shijō) arrived in Kyoto. Tameie's love for the strong-willed Abutsu would be the starting point of the breakup of his own house into three rival groups, the Nijō, the Kyōgoku, and the Reizei. Through someone Abutsu met while a nun at Nara, she was invited to work as a copyist of *Genji monogatari* for Tameie's daughter, Gosaga'in Dainagon

no Suke. By 1253 Abutsu was working as a private secretary for Tameie himself, helping him with his secret writings. Tameie was fifty-six, Abutsu was thirty-one or thirty-two. (His first wife had died during this decade.) A boy, Jōgaku, was born at about this time. In *Genshō waka kuden* the paternity of this child is questioned, but Abutsu asserted that Tameie was the father.

At this time Tameie was leading a fairly reclusive life at his detached villa in Saga, the Nakano'in. In 1256 Tameie was very ill and apparently believed that he might die. He took Buddhist vows in the second month and wrote his will, giving to his first son, Tameuji, the proprietary (*ryōke-shiki*) and income (*jitō-shiki*) rights to the Hosokawa-shō, in Harima Province, one of the four major estates of the Mikohidari family and the source of much of their income. The will also included the important family library, accumulated by Shunzei and Teika, which contained rare manuscripts of early works, copies of classics in Teika's hand (still relied on today as some of the highest quality annotated versions of early texts), Teika's own critical writings, and those by Tameie. Some of this material was secret; possession of it indicated heirship to the poetic tradition of the house.

In 1263 Abutsu gave birth to a second son, Tamcsukc. About the same time that Tameie fathered a son, Tameaki, with his mistress Naishi no Onna, Tameie and Abutsu began openly living together in Saga. In 1265 a third son, Tamemori, was born to them. In these years Abutsu established herself as Tameie's wife and as a poet in her own right. In 1271, taking advantage of a minor disagreement between Tameie and his designated heir, Tameuji, Abutsu transferred on her own accord the important poetic documents of the family from Saga to Jimyo'in no Hokurin, which would become her residence after Tameie's death. Abutsu claimed that Tameuji was mean-spirited and that Tameie should give his heirship to her son Tamesuke. In response Tameie wrote a letter transferring the family poetic papers and materials to Tamesuke in 1272, and then in 1273 he wrote two letters, one regretting his decision to give his estate to Tameuji and another giving the rights to Tamesuke. By this time his sons by his first wife, Tameuji and Tamenori, were given residences on Nijō Avenue and Kyōgoku Street, respectively. Tameie passed away in the fifth month of 1275, and the dispute over his library and estate became an open lawsuit, with both Tameuji and Abutsu, representing her young son Tamesuke, pressing for a favorable decision. Following a long series of rulings and appeals, in 1313 a final decision regarding steward rights, in favor of Tamesuke, was given. What Abutsu and Tamesuke thus retained became the core of the Reizei library.

Tameie left only one essay of poetic criticism, *Yakumo kuden* (Secret Teachings on the Art of the Eightfold Clouds, 1270?; also called *Eiga no ittei* or *Eiga ittai*; translated as "The Foremost Style of Poetic Composition," 1987), though through the study of his decisions at many poem contests one can also get a clear idea of his views. *Eiga no ittei* is written in simple terms and may have been composed for the benefit of Tamesuke. The essay advances several concepts that do not depart radically from the general direction of poetics at the time but that do comprise a measurable shift in emphasis.

First mentioned is the importance of studying and revering the classics, though Tameie makes clear at several points that imitation was not his goal. "The composition of poetry does not necessarily depend upon talent and learning. However, although it has been said that poetry comes from the heart, without practice it is impossible to gain a reputation for skill." In the section "Poetic Diction" he writes, "It is essential to employ only words that are found in the old poems." Such importance as he placed on the study of prior poets was standard teaching at the time, though the choice of poets he mentions in the course of his essay as exemplary not only locates him within the tradition of his paternal family line but also perhaps subtly amends their teachings. Perhaps to balance his respectful attitude toward the canon, he continues, "But if a word has a pleasing sound, it is not necessarily bad to use it for the first time in a poem. . . . Again, to employ a word or phrase that is no longer used in poems today on the excuse that it is in one of the old collections would surely subject you to derision. . . . In all things you should adjust yourself to the times."

This valuing of words with a pleasing sound (*kiki yokaramu kotoba*) is a second important concept of *Eiga no ittei*. Tameie's preference for gentle (*yasashiki*) expression that produces a smooth and unsurprising effect became the trademark of the Nijō school and had a major impact both on the direction in which poetry composition developed and on how it faltered in its own conservatism. Tameie wrote in the section "Sugata" (Poetic Configuration): "A poem with smoothly flowing diction and beautiful content has an excellent configuration. Another poem may be based on the same idea, but if it is put together badly, people will criticize it. . . . Therefore, whenever you are pondering a poem, you should try putting the upper verses into the second half of the poem and the lower verses into the first half to see what the effect will be. A skilled poet puts the same materials together in such a way that they sound pleasing [*kiyoraka ni kikoyuru*]. If only one or two syllables strike the ear as unpleasant, all thirty-one are spoiled."

As political personage and poet Tameie seems to have been committed to the values of harmony and compromise and a humble underemphasis of the personal point of view. Near the close of *Eiga no ittei* Tameie attempts to strike a balance through humility between the new and the old: “when a person first begins to develop a taste for poetry, he will believe others when they praise his verses in extravagant terms and will presumptuously think, ‘Now I have surpassed Mitsune and Tsurayuki!’ He will be interested only in producing verses with a specious cleverness about them.”

The following poem by Tameie, composed on the topic of “The Moon over the Fields” and anthologized in *Shoku kokinshū*, illustrates his interest in undramatic beauty:

kusa no hara
nomose no tsuyu no
yado karite
sora ni isoganu
tsuki no kage kana

(Within the fragile dew
throughout the grassy moor,
the moonbeams
of a slowly setting moon
take their temporary shelter.)

As opposed to the type of subjective poetry typical of new styles that were developing at the time of *Shin kokinshū*, Tameie’s poem is more in line with the ideal of *mushin* as interpreted by Buddhist reform movements, especially Zen. In this aesthetic the poet removes himself as much as possible from the natural scene. Tameie’s poem focuses on the light of the moon as it is reflected in myriad dewdrops after a long autumn night, at a point in time when dawn slowly grows close. The natural scenery has a vivid presence without special reference to the poet. This shift away from Teika’s emphasis on the graceful sensibility and romantic appeal of *ushin* to the simplified quietude of *mushin* is one of Tameie’s important contributions to the poetics of his time.

This plainness of style can be seen also in the poems Tameie praises in *Eiga no ittei*, or in comments such as the following, under the section “The necessity of thoroughly understanding the topic—‘A Stream’”: “some people write ‘the water beneath the eaves’ or some such thing. But there is nothing wrong with writing simply ‘the water of the stream.’”

Such commitment to gentle, undramatic beauty can be seen in Tameie’s poems such as the following, composed in 1262 on the topic “Moon in the Dawning Sky”:

kane no oto wa
kasumi no soko ni
akeyarade
kage honoka naru
haru no yo no tsuki

(A spring night’s moon,
its light fading
before the dawn;
and far away in the mist
a bell, toning.)

The third main point of *Eiga no ittei* is the importance of sparse descriptions, relying instead on overtones (*yojō*) and the interrelationship between words (*engo*) to give a poem expressive power. This principle in and of itself was common sense from the point of view of poetics of the time. However, it introduced an idea—the fourth and perhaps most outstanding point of the essay—that had already been put forth by his father but was now made much more explicit: a prohibition for the use of various phrases. It is this “prohibited list” for which *Eiga no ittei* is best known. As Brower observes,

the treatise is particularly important . . . for its concrete statement as an explicit rule of poetic practice the theory of *nushi aru kotoba*, or ‘expressions that have owners.’ According to this theory, some poems contained phrases of such striking originality of beauty that they must be regarded as the private, inalienable property of the poets who invented them and must never again be used by anyone else. This was a unique ‘copyright law’ in an age when poets and fiction writers alike borrowed from one another with impunity and with little or no consciousness that a poem or prose work necessarily ‘belonged’ to the original author.

Tameie lists more than forty such phrases, starting a trend that complicated the composition of poems in later generations of medieval poets.

Some believe that Tameie was the compiler of *Fūyō wakashū* (Collection of Wind-blown Leaves, 1271–1272?). The unique feature of this collection is that it is comprised of 1,410 poems drawn solely from fictional works, using about two hundred such works as its base. This is not only a different and interesting approach to the structure of a poem anthology at that time, but it also tells contemporary scholars something of fictional texts that are now entirely lost. Indeed, only about a tenth of the texts quoted are now extant. The compilation of *Fūyō wakashū* is also a fair indication that fictional vernacular prose, which had been undervalued since its inception, was beginning to gain a measure of respect among the literati of the day.

Tameie stood at an historical juncture at which the poetic authority consolidated by his father, Teika,

broke up under pressure from contesting factions both within and outside his own family. Perhaps this was a result of fading talent within his family or at the court in general; perhaps it was a function of the times, as factionalism was similarly rocking the imperial family line as well. Certainly politics and literature were tightly intertwined during this period of Japanese history. The end of Mikohidari authority may also have resulted in part from Tameie's style, which does not have the charisma of promising something new but instead offers the somewhat retrenched attitude of respecting that which had come before. However, Tameie's emphasis on gentleness and lack of presumption in his art could be seen as an innovative departure from his father's style and as a statement on the intimate connection that he saw and propounded between the composition of poetry and social conduct, as well as the need for harmony between these acts. Despite or perhaps because of his unprepossessing ways, his influence should be judged as considerable.

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