

Beyond Golden Clouds

JAPANESE SCREENS *from* THE ART INSTITUTE OF CHICAGO *and the* SAINT LOUIS ART MUSEUM

Edited by Janice Katz

Essays by Philip K. Hu, Janice Katz, Tamamushi Satoko, and Alicia Volk

Contributions by Fumiko E. Cranston, Elizabeth Lillehoj, Yukio Lippit, Melissa McCormick, and Hans Bjarne Thomsen

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Translations of the Waka Poems on Tosa Mitsuoki's *Flowering Cherry and Autumn Maples with Poem Slips*

FUMIKO E. CRANSTON

Following the numbering of the poem slips as set forth by Tamamushi Satoko (see fig. 1a-b in her essay), I have chosen to present for each poem that appears on Tosa Mitsuoki's *Flowering Cherry and Autumn Maples with Poem Slips* (cat. 12) the anthology from which the poem is taken, along with its number in that anthology, and the poet's name and dates. Below that are given a transcription of the poem, a romanization of it, and a translation of the text. After each poem, the reader will find the name of the attributed calligrapher with his dates.

The poem numbers as they appear in anthologies are consistently based on the *Shinpen kokka taikan* (New Edition of the Compendium of Imperial and Other Poetic Anthologies).¹ These numbers are integral parts of the presentation of a poem, especially when it comes from a famous poetic anthology, and have therefore been included here. The majority of the poems have a preface in the anthologies which conveys the circumstances at the time of their composition; out of consideration for the nature of this catalogue, these explanatory remarks have been omitted here. With few exceptions, courtiers' honorific names, ranks, and titles have also been excluded. When a courtier's title

or rank appears with that individual's personal name, it is generally translated before the name, followed by the surname and life dates. In cases where the personal name is unknown, the title is translated, followed by the surname and dates.

In the case of three poem slips — nos. 2, 13, and 42 — Mitsuoki painted the sheets as though they had been turned away from the viewer in the breeze. As a result, no poetry is visible on them; these slips will thus not appear in the presentation that follows. In addition, on over half the total number of slips, portions of other poems are hidden because a slip has been depicted as curled or partially facing away from the viewer, or because a pictorial element such as a blossom or leaf, or even another poem slip, covers up some of the calligraphy. Sometimes the covered portion is as little as one Japanese syllable, or *kana*, but wherever this happens, the concealed elements have been set in brackets within the romanization of the original text. Finally, some poems are written beginning at the bottom portion of the poem slip, with the final line written at the top. This is the case for poem slips 1, 8, 19, 24, 30, and 40. Such a method of writing calligraphy for poems, first

seen in the Heian period, emphasizes the aesthetic effect and artistic nature of the cursive style of Japanese brush writing.

Fujimoto Ryōin (Kizari, 1626–1704), an appraiser of calligraphy, is the author of the original handwritten appraisal of the poems on these screens in which he ascribed each work to a courtier. Though research, I have determined that this document is included with his *Shikidō ōkagami* in *Kanpon shikidō ōkagami* (The Complete Encyclopedia of the Pleasure Quarters), edited by Noma Koshin.² The original appraisal is dated to 1698, and includes Ryōin's fancy signature (*kaō*). In this document, Ryōin gives the title of the artwork as "A pair of cherry and maple screens by Tosa Mitsuoki," and not "Cloud and brocade screens" (*tunkin byōbu*).

Ryōin read and appraised these poem slips according to their order on this pair of screens, with the cherry blossoms on the right and the maple trees on the left. He started from the outer edge of each screen, working inward, beginning with the cherry blossom screen and coming to a meeting point in the center. Hence, he read the poem slips on the left screen in an order reversed from that given here. The poem slips are numbered here for the ease of the reader, although Ryōin did not number them. By reading the poems in the order discussed above, the two representative poems of an auspicious nature, one from the cherry blossom screen (poem slip 2) and one from the maple tree screen (poem slip 43) come together at the center and create a central focus of the pair. Alas, this effect exists only in Ryōin's appraisal.

POEM SLIP 15 Shokkuseizaishū II:130 [群行歌集]巻2春下:130	POEM SLIP 16 Kin'yōshū I:53 [金葉集]巻1春:53	POEM SLIP 17 Kokinshū I:49 [古今集]巻1春上:49	POEM SLIP 18 Shokugosenishū X:613 [続後撰集]巻10寂教:613	POEM SLIP 19 Shokusenzaijū II:132 [群行歌集]巻2春下:132	POEM SLIP 20 Shokugosenishū III:120 [続後撰集]巻3春下:120
Fujiwara no Takano bu 藤原朝臣 1149-1205	Chikuzen, Wei Nurse of the former Saigū 前齊宮筑前乳母 Active c. 11th century	Ki no Tsurayuki 紀貫之 c. 868-c. 945	Jusanni Yakuyoshi 従三位能 Fujiwara, 1180-c.1250	Provisional Middle Counselor Michitoshi 權中納言通俊 Fujiwara, 1047-1099	Retired Emperor Sutoku 崇徳院 1119-1164
ぬけにちる 物かひひか さくらばな のどけき春の 色をみせらむ	春ごとに あかぬにほひを 桜ばな いかなるかぜの をしませらむ	ことしより はるしりをむる さくら花 ちるといふことは ならはせぢなん	うしより ぬしあるやどの さくら花 あかすといかが 家つとにせむ	春風は 吹ともちるな さくら花 はなのどころを われになしつゝ	ことならば さてこそちよめ さくら花 おしまぬ人も あらしとおもへば
[Alda ni chiru Mono kara Ika de Sakurabana Nodokeki haru no Ito o misuramu	[Haru goto ni] [Akai]nu nioi o Sakurabana [Ikanaru kaze no] [Oshi]mazuramu	[Koto]shi [yo]ri [Haha shirisorumu [Sakurabana] Chiru to iu koto wa Narawazaranan	Ueshi yori Nushi aru yado no Sakurabana Akazu to ikaga Iezuto no semu	Harukaze wa Fuku to mo [chiru na] [Sakurabana [Haha no kokoro o Ware ni nashitsutsu	Koto naraba Sate koso chirame Sakurabana Oshimannu hito mo Araji to onoeba
Though capriciously they scatter, yet how The cherry blossoms Are displaying the very color Of tranquil spring?	Every spring, insatiate splendor Of cherry blossoms: What kind of wind is it That will not spare a single one?	From this year Begin to recognize the spring. The cherry blossoms— Hopefully they will not Learn to scatter.	Since their planting, They've grown in the master's garden, These cherry blossoms: How, tirelessly gazing, Can I take some for a gift at home?	The spring breeze Blows, but don't disperse, O cherry blossoms— The heart of flowers You are passing into me.	If it's all the same, Then of course they will scatter, The cherry blossoms, For there is no one alive Who doesn't think them precious.

Attributed calligrapher
Nakanoin Michishige
中院通茂
1631-1710

Attributed calligrapher
Chigusa Ariyoshi
千種有能
1615-1687

Attributed calligrapher
Shōkōin Dōke
照高院道興
1612-1679

Attributed calligrapher
Sanbōin Kōken
三宝院高賢
1639-1707

Attributed calligrapher
Saiōji Saueharu
西園寺実晴
1600-1673

Attributed calligrapher
Hamuro Yoritaka
葉室頼孝
1644-1709

Maple trees screen (left) 楓の集 (短冊22, 執筆21)

POEM slip 21 Shokukokinshū xx:1865 『後古今集』巻20頁:1865	POEM slip 22 Goshūishū v:343 『後拾遺集』巻5秋下:343	POEM slip 23 Shinzokukokinshū vi:620 『新撰古今集』巻6冬:620	POEM slip 24 Shinshūishū xviii:1665 『新拾遺集』巻18雜上:1665	POEM slip 25 Shinsenzaishū v:580 『新千載集』巻5秋下:580	POEM slip 26 Kokinshū v:264 『古今集』巻5秋下:264
Tensured Former Grand Minister 入道前太政大臣 Fujiwara no Saneuji: active c.13th century	Fujiwara no Tsunehira 藤原経衡 1005-1072	Tensured Imperial Prince of the Second Rank Shōson 二品法親王聖尊 1303-1370	Priest Genshō 空勝法師 Active c.14th century	Former Middle Counselor Tametsuke 前中納言為相 Fujiwara, 1263-1328	Anonymous 匿名人知らす
色いろに さかへてにほへ さくらばな わがきみぎみの 千よのかざしに	日をへつゝ ふかくなりゆく 紅葉すの いろにぞ秋の ほどはしらるる	そむるより 梨りやおきし 紅葉すの ちらばともにと ふる時雨かな	山姥の 手袋にいそぐ 紅葉ばや しぐれぬききの 錦なる襦	しぐれよと なにいそぎけむ もみぢ葉の ちしほになれば 秋そとまらぬ	ちらねども かねてぞおしぎ 紅葉ばゝ 今はかざりの 色とみつれば
hoito no Sakaete niise [sakurabana] [Waga kimigimi no] [chiyo no kazaishi ni]	H o hetsumitsu Fukaku nariyuku Mornijba no ho ni zo aki no Hodo wa shitaruru ⁵	Somuru yori Chigiri ya [okishil] [Mornijba no] Chinaba tomo [ni to] [Furu shigure kana]	Yamahime no Tezome ni [isogu] [Mornijba ya] [Shigurenu] saki no Nishiki naruran	Shigure yo to Nani isogikemu Mornijba no Chishio ni nareba Aki zo tomaranu	Chitanedo mo Kamete zo oshiki Mornijba wa Ima wa kagiri no Iro to mitsureba
In both your colors, Thrive and beautify, O cherry blossoms — For our successive sovereigns Be chaplets a thousand years.	Day by day Deepens the colors of The maple leaves: In them, one can recognize How far along is autumn.	A promise was made When the first fall colors came To the maple leaves: When they scatter, the showers Of early winter will begin.	A female mountaintop hurries to color by hand The maple leaves— Before the autumn rain, They become brocade.	"O fall rain!" What was your need for haste? Once the maple leaves Are repeatedly imbued, Autumn won't cease.	They are not yet fallen; Yet already I am sad to lose. The maple leaves— For I know now is the last time I'll be enjoying their colors.

Attributed calligrapher

Gojō Tameyasu
五条為庸
1619-1677

Attributed calligrapher

Karasumaru Sukeyoshi
烏丸實隆
1622-1669

Attributed calligrapher

Yanagiwara Sukeyuki
柳原實行
1620-1679

Attributed calligrapher

Nakanon Michishige
中院通茂
1631-1710

Attributed calligrapher

Ōmukado Tsunemitsu
大炊御門経光
1638-1704

Attributed calligrapher

Ichijin no Miya Shinkei
一乘院宮真敬
1649-1709

POEM SLIP 27	POEM SLIP 28	POEM SLIP 29	POEM SLIP 30	POEM SLIP 31	POEM SLIP 32
Shin'zokukokinshū v.591 [新撰古今集 5秋下:591]	Senzaishū v.358 [千載集]巻5秋下:358	Shin'zokukokinshū v.585 新撰古今集]巻5秋下:585	Shokusenzaishū v.573 [続千載集]巻5秋下:573	Gosenshū vii.381 [後撰集]巻7秋下:381	Shinsenzaishū v.551 [新千載集]巻5秋下:551
Provisional Middle Counselor Tameshige 村田祐高兼重 Fujiwara.1325-1385	Priest Soi 兼憲法師 Fujiwara no Shigetsume; d.1094	Goudain no Saishō no suke 後守多院宰相典侍 Asukai; active c.14th century Fujiwara.1258-1326	Former Middle Counselor Tsunetsugu 前中納言経繼 Fujiwara.1258-1326	Ariwara no Motokata 在原元方 Active c.10th century	Minamoto no Shigeyuki 源重之 Active c.10th century
遅ゆずき 時雨なればや 紅葉×に そゆかさねたる 色はみゆらん	故郷に とふ人あらば もみぢ葉の ちりなん後を までとこたへよ	みし秋に 色こそまされ もみぢ葉の うつろふかたや 猶しぐるらむ	いとほやも そめて色こぎ 紅葉かな 此ひともとや まづしぐれ期	おそくとく 色づく山の もみぢばは をくれさきだつ つみやおくらん	初霜の いそめだにこぎ もみぢ葉の いろのさかひを だれにみせまし
Sugiyasuki Shigure naeba ya Momijiba ni Somekasanetanu Ito wa miyuan	Furu[sato] ni [Tou] hito araba Momijiba no [Chijirinai]n nochi o] Mate to kotae yo	[Mishi aki] ni Iro koso [naas]re Momijiba no [Utsuro]ju kata ya Nao shigurunan	Ito haya no Someite iro koki Momiji kana Kono hitomoto ya Mazu shigureken	Osoku toku Irozuku yama [no] [Momijiba wa] Okuresakidatsu [Tsu]yu ya okuran]	Hatsushimo no Somenu dani koki Momijiba no Ito no sakari o Dare ni misenashi
Easy to pass is the autumn rain For the maple leaves, Permeated in many layers, Their colors will be revealed.	In my hometown, If people ask about me Answer to wait Until after the maple Leaves have fallen—	Until last autumn the color of the maple Leaves excelled— At the transplanted [prince's Residence], it may yet rain.	It's already Sleaped in dark color. This maple— Could it be that on this tree alone The cold fall rain fell first?	Swiftly and slowly Turn crimson on the mountains The maple leaves— Did the dew settle earlier On some, later on others?	The first frost Has yet to dye them, but they're deep. These maple leaves— When the height of their color comes, To whom shall I show them?

Attributed calligrapher
Myōkoin Gyōjo
妙法院亮親
1640-1695

Attributed calligrapher
Oimikado Tsunenmitsu
大炊御門経光
1638-1704

Attributed calligrapher
Ichijoin no Miya Shinkei
一乗院宮真敬
1649-1709

Attributed calligrapher
Hino Hitosuke
日野弘資
1617-1687

Attributed calligrapher
Tomino Kōji Yon'nao
富小路頼直
1613-1658

Attributed calligrapher
Sono Motokatsu
園基勝
1663-1738

POEM SUIP 33	Shokugosenshu VII:428 「橋後撰集」巻7秋下:428	POEM SUIP 34	Shinsenzaishu V:581 「新千載集」巻5秋下:581	POEM SUIP 35	Fugashu XV:1590 「風雅集」巻15雜上:1590	POEM SUIP 36	Shokushuishu XIX:1380 「拾遺集」巻19釈教:1380	POEM SUIP 37	Shuishu III:199 「拾遺集」巻3秋:199	POEM SUIP 38	Senzaishu V:354 「千載集」巻5秋下:354
The Biwa Grand Empress 根柢皇太后宮 Fujiwara Kenshi: 994-1027	Yogimori'in 遊觀門院 Imperial Princess Keishi: 1270-1307	Former Daisōjō Kenshun 前大僧正賢俊 Hino:1299-1357	Priest Kyōshū 法印良守 Active c.13th century	Priest Egiyō 惠慶法師 Active c.10th century	Priest Kakuen 寛延法師 Fujiwara: active c.12th century?						
こよにだに あさくはみえぬ 紅葉ほの ふかき山ぞを 思ひこそやれ	しるらぬや しぐれぬさきの もみち葉は 心の色の そむる千しほを	神無月 晴雨にまじる 紅葉やは ちりかふほども 色やそふらむ	いろ色に かはる木ず葉の もみち葉も しぐれならでは 染るものかは	きのふより けふはまされる もみち葉の あすの色をば みでややみなむ	むら雲の しぐれてそむる もみちばゝ うすくこそそ 色も見えけれ						
Koko ni dani Asaku wa mienu Momijiba no] Fukaki [yamaji o] [Omoi] koso yare	[Shituname yai] [Shigure]nu saki no Momijiba wa] [Kokoro no ho no] [Sojumu chishio o	Kamnazuki Shigure ni maji[nu] Momijiba wa [Chirukan hodo mo] [Iro ya sojumu	Iroto ni Kawaru kozue no Momijiba mo Shigure narade wa Somuru mono ka wa	Kinō yori Kyō wa masarenu Momijiba no Asu no ho oba Mide ya yamiharu	Murakumo no Shigurete somuru Momijiba wa Usuku koku koso Iro mo miekere						
Even here Their color is not shallow, The maple leaves, So I think of how they must be Deep on the mountain path!	Was I ever aware? Even before the rains begin, The maple leaves Have a color at their core Imbued with many dyes!	In the tenth month, Mingling with the fall rain, Will maple leaves While they are scattering around, Add yet a deeper color?	The various colors Into which the twigs transform The maple leaves— Without the chilly autumn rain, What would dye them to these deeper hues?	Better than yesterday Is their excellence today, How can we stop, then, Without seeing the colors Of tomorrow's maple leaves?	Clusters of clouds With their sudden showers heightened The maple leaves— An unevenness of light and dark Can now be seen in the colors.						
Attributed calligrapher Chigusa Atiyoshi 千種有能 165-1687	Attributed calligrapher Tokudaiji Kinobu 徳大寺殿公信公 1606-1684	Attributed calligrapher Sekkanji Hirotsada 清閑寺照定 1652-1707	Attributed calligrapher Yanagiyara Sukeyuki 柳原實行 1620-1679	Attributed calligrapher Karasumaru Sukeyoshi 烏丸實慶 1622-1669	Attributed calligrapher Tominoakōji Yohnao 常小窩頼直 1613-1658						

POEM SLIP 39 Gosenshū vii:390 後醍醐天皇7秋下:390	Anonymous 後醍醐天皇	Minamoto no Kanemitsu 源兼光 Active c. 10th century	POEM SLIP 40 Shuishū iii:201 拾遺集上巻3秋:201	POEM SLIP 41 Shinchoкусenshū v:344 新勅撰集上巻5秋下:344	POEM SLIP 43 Shinshūishū vii:715 新拾遺集上巻7賈:715
	初程在りと 我身在くに 紅葉はを 宿のかはれる 秋の色はれば	枝ながろ みてさかへらむ もみぢ葉は おらむほどにも ちりもこそすれ	時雨ゆく そらだにあるを もみぢ葉の あきはくれぬと 色にみすらむ	雨露の めぐみにそむる もみぢ葉の ちしほは君が ちよのかすかも	
[Ada nari to] [Ware wa] minaku ni Momiya [o] [Iro no] kawareru Aki shi nakereba	Eda nagara Mite o kaeramu Momiya wa Oranu hodo ni mo Chiri no koso sure	Shigureyuku Sora dani aru o Momiya no Aki wa kurenu to Iro ni misuramu	Amé [tsuyu] no Meguri ni sornuru Momiya no Chisho wa kimi ga Chiyo no kazu kano		
Crimson colored Maple leaves — I don't View them as fickle... There is no autumn That hasn't changed its colors.	Leaving them on the branch, I'll just gaze and go home; The maple leaves, While I was trying to break them off, Would surely scatter away.	Even the raining sky Appears to be an autumn sign — No need for the maple leaves To reveal the late fall With their crimson color.	Bathed with the Blessings of rains and dews The maple leaves: Imbued a thousand times — the number Of the thousand years of our lord!		
Attributed calligrapher Kaji no Miya Jūn 梶井宮慈胤 d. 1699	Attributed calligrapher Tokudaiji Kinobu 徳大寺殿公信公 1606–1684	Attributed calligrapher Ichijōin no Miya Shinkei 一乗院宮真敬 1649–1709	Attributed calligrapher Kujō Kaneharu 九条兼晴 1641–1677		

NOTES

- 1 Shūpen Kokka Taikan Henshū Iinkai 1983-92.
- 2 See the section on Ryōin's biographical data in Noma 1961, pp. 103-06.
- 3 This poem is attributed to the calligrapher Horikawa Saishō Noriyasu kyō (without the courtier's title, Horikawa Noriyasu) by Fujimoto Ryōin in his document mentioned above. This differs from Narazaki Muneshige's attribution of the poem to Aburazaki 1957. I believe adultation of the poem placement by Ryōin in his original list might have resulted in it being overlooked. Ryōin records the poem slips in this order: 13,4,6,2, and so on.
- 4 This poem is missing in Narazaki 1957. I believe adultation of the poem placement by Ryōin in his original list might have resulted in it being overlooked. Ryōin records the poem slips in this order: 13,4,6,2, and so on.
- 5 There seems to be a miswritten kana letter (or a cursive form of a Chinese character) in this poem, between the "ra" of "sakura" and the word "hana" that is written with a Chinese character. If we examined it correctly, the way it appears now is that an extra kana letter reading "na" is written before the character "hana." The calligrapher or someone else realized the mistake and put a correction mark (*misetechi*) to the right. It is very difficult, however, to distinguish a kana letter from the cursive form of a Chinese character.
- 6 There is a textual difference in the ending verb of this poem from the *Goshūishū*. Poem slip 22 reads "shiranuru" (can be recognized or known), whereas the *patēr* has "shirunuru" (can recognize or know).
- 7 This is an allegorical poem based on a passage in Buddhist scripture substituting seasonal imagery for Buddhist phrases. As shown in the original poem preface, the allegory can be rendered as follows:
*Transform in diverse ways
The Buddhas and Tathāgatas —
Without Buddha's nature,
There will be no salvation —
Just as except for a fall rain,
The maple leaves can't deepen in
their colors.*

Cherry blossom screen (right) 桜の隻 (短冊21, 執筆19)

POEM SUIP 1 Senzaishū x: 611 [千載集] 巻10 頁: 611	POEM SUIP 3 Shūishū i: 44 [拾遺集] 巻1 春: 44	POEM SUIP 4 Gosenshū iii: 106 [後撰集] 巻3 春下: 106	POEM SUIP 5 Shokusenzaishū xvi: 1677 [続千載集] 巻16 雑上: 1677	POEM SUIP 6 Goshūishū i: 95 [後拾遺集] 巻1 春上: 95	POEM SUIP 7 Shinokusenshū vii: 464 [新勅撰集] 巻7 頁: 464
Retired Emperor Horikawa 堀河院 1079-1107	Fujiwara no Chikage 藤原千景 Active c. 11th century	Fujiwara no Atsutada 藤原敦忠 906-943	Priest Yamada 山田法師 Active c. 10th century	Daini no Sanemasa 大弐実政 Fujiwara: 1018-1093	The Horikawa Minister 堀河右大臣 Fujiwara no Yorimune: 993-1065
千とせまで おひてみるべき さくらばな 木ず系はるかに さきぞめにけり	さきぞめて 幾世へめらん さくらばな 色をば人に あかすみせつゝ	風にしも なにかまかせむ 桜ばな 匂あかぬに ちるはうかりき	めずらしき 物かはあやな さくらばな こころの春に あかすもあるかな	春ごとに みるとはすれど さくらばな あかてもとしの つもりぬる哉	けふぞ見る 玉のうてな のどけき春に あまる匂ひを
Chitose made Orie mirubeki Sakurabana Kozue haruka ni Sakisonenikeri	Sakisonomete Ikuyo nemuran Sakurabana Ito o ba hito ni Akazu misetsutsu	Kaze ni shi mo Nani ka makasemu Sakurabana [Nioi akanu ni] [Chiru wa ukanki]	[Mezurashiki] Mono ka wa aya na Sakurabana [Kokoji no haru ni Akazu no aru kana	Haru goto ni Minu to wa suredo Sakurabana Akade mo toshi no Tsumorinuru kana	[Kiyō zo [muru] Tama no utena no Sakurabana [Nodo]ke[ki] haru] ni Anaru niōi o
For one thousand years, You shall break a branch to look At the cherry blossoms— Whose twigs have started to bloom High up and far away!	Since they began to bloom How many years have they passed— The cherry blossoms! While displaying their colors To people without weariness.	To such as the wind, How can I entrust them— The cherry blossoms? Their beauty, for which I still hunger, Already scattered, how sad!	How novel it is— These amazing Cherry blossoms, For so many springs Insatiably they exist.	Every spring I make sure to look at them, The cherry blossoms, Even so, I never weary of the sight, Though the years have plied up.	Precisely today I see The cherry blossoms On the jade calyx— In the tranquil spring, Their overflowing splendor.
Attributed calligrapher Sanjō Kinomi 三条公憲 1620-1677	Attributed calligrapher Kujo Kaneharu 九条兼晴 1641-1677	Attributed calligrapher Horikawa Noriyasu 堀川幸相副康卿 1622-1686	Attributed calligrapher Jinyōin Mototoki 持明院基時 1635-1704	Attributed calligrapher Aburanokōji Takasada 油小路隆貞 1626-1699*	Attributed calligrapher Sanbōin Kōken 三宝院高賢 1639-1707