

# THE LITERATURE OF Mt. FUJI

Japanese Classical Literature

## 富士山の文学

【古典文学篇】



「竹取翁并かぐや姫絵巻物」より／宮内庁書陵部提供



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# TEACHING CLASSICAL JAPANESE LITERATURE IN ENGLISH: “THE LITERATURE OF MOUNT FUJI—CLASSICAL LITERATURE”

## Introduction

The following teaching materials have been compiled to assist the teaching of works of classical Japanese literature in English, introducing their characteristics, cultural context, and the nature of the Japanese people as revealed through those works. The materials are mainly meant for Japanese students who are planning to follow internationally-oriented professions in the future, or foreign students currently studying in Japan, although anyone with an interest in classical Japanese literature is welcome to make use of the materials.

The subject chosen for the works included is “Mount Fuji,” which has been designated a world cultural heritage by UNESCO in 2013. On the one hand, Mount Fuji may be said to be regarded as the symbol of Japan in the eyes of foreigners; on the other hand, it is very suitable as a topic for introducing Japan to an international audience, or for foreign students studying in Japan to learn about the country. Moreover, Mount Fuji is revered not only for its beautiful form or its status as the tallest mountain in Japan, but also for its rich background in religion, literature, and history. Reading works of literature dealing with Mount Fuji is thus essential for understanding the Japanese spirit.



## 英語で教える日本古典文学「富士山の文学 古典文学篇」

### はじめに

本教材は、主に将来国際的な仕事に就くことを考えている日本人学生と、日本に留学している外国人学生に対し、英語で日本古典文学の特質、文化的背景、および作品にあらわれている日本人の心性を教えることを目的としています。もちろん、日本の古典文学に興味を持ってくださった世界中のすべての方に読んでいただければ何よりです。

題材は、ユネスコの世界文化遺産に 2013 年に登録された「富士山」を扱った作品です。富士山は、外国人にも日本の代名詞の一つとして認識されており、日本人が外国に行って日本のことを紹介する際にも、また外国人留学生が日本を学ぶ際にも、最適な素材のひとつです。しかも、富士山は、単にその山の姿の美しさや日本一の高さというだけで日本において尊ばれているわけではなく、信仰と文学と歴史との背景がある山です。富士山を扱った文学作品を読むことは、日本人の心性を知る上でも重要でしょう。

## How to use the materials

Mount Fuji has been depicted in stories and poetry from many different angles, and it has exerted a great influence on Japanese culture, both in religions and in the arts. The following teaching materials introduce works of literature that deal with Mount Fuji, divided into three large categories. Each work comes with a brief introduction that provides such information as the date of creation, outline of the whole work, content of the excerpted portion, and notable characteristics. One may choose to focus only on the works that are of interest, but in the case of teaching all the works included, it is recommended that the following exposition on the reason why these particular works were chosen be used as reference for designing the lectures.

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### I Mount Fuji—A Mountain Known to All

The works in this chapter have been chosen with the purpose of introducing Mount Fuji, a mountain that has been familiar to all, across various time periods and media.

#### I -1. “The Tale of the Bamboo Cutter” (*Taketori monogatari* 竹取物語)

→ This oldest extant fictional prose tale is considered “the ancestor of all prose tales.” Mount Fuji is featured at the very end of the tale. After the Shining Princess has returned to the moon, the emperor has the letter and elixir she left behind burned atop Mount Fuji, which explains why smoke is still rising from the peak of this mountain even now, as the legend goes. During the late Heian period, this story was also adopted in anthologies of Buddhist anecdotal tales (*setsuwa shū*) and further taken up in a wide variety of genres, such as illustrated vernacular tales (*otogizōshi*) and picture scrolls (*emaki*). In the modern period, the old tale is also known by many children thanks to its picture book adaptation, and more recently, Studio Ghibli has also employed the story for one of its animation movies. Rather than just reading the original text, teaching the story from the additional angle of reception history would surely help increase interest in the text.

#### I -2. Saikaku, *A Miscellany of Old Letters* (*Yorozu no fumihōgu* 万の文反古)

→ This work was chosen in order to demonstrate the practice of “visual transposition” of Mount Fuji on familiar, everyday life objects. In the story, a woman who previously served as a maid in an aristocratic house mistook an overturned mortar bowl for a porcelain representation of Mount Fuji. In present day, there may be found many objects that are made to resemble the shape of Mount Fuji, and during the Edo period, miniature “Mount Fuji”’s were constructed in gardens and shrines at various locations. For those dwelling in Japan, it may be interesting to try finding such objects that resemble Mount Fuji, or the replicas of this iconic mountain. For common, everyday objects, one possibility is to discuss the image of Mount Fuji usually painted on the wall of the bathing area of public bath-houses.

## 本教材の使い方

富士山はさまざまな角度から物語や和歌に描かれ、信仰や美術など日本文化にも大きな影響を与えています。そこで、本教材は、富士山を扱った文学作品を、おもに三つの観点で分類し掲出しました。本教材はすべての作品について、その成立年代、作品全体の概要、掲出部分の内容・特徴について示していますので、興味を持った作品を読むだけでも楽しめますが、全体を授業で扱う場合は、以下に述べる作品の掲出意図を参考に、授業を組み立てていただければと思います。

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### I 身近な山、富士山

本章では、時代やメディアを越えて親しまれ続けている富士山を知ってもらうのを目的として作品を選んでいきます。

#### I-1. 『竹取物語』

→ 「物語の出で来はじめの祖」と言われる最古の作り物語で、物語の最後に富士山は出てきます。かぐや姫が月に戻った後、姫から託された薬と手紙を帝が富士山で焼いたので、いまでも富士山からは煙があがっているのだというのです。平安時代後期には説話集にも話を取り上げられ、御伽草子や絵巻などで広く享受され続けました。また、現代でも昔話の絵本として幼児にも親しまれ、スタジオジブリのアニメ映画の題材にもなっています。原文を読むだけでなく、享受という観点から補足して授業をすると、興味が広がるでしょう。

#### I-2. 西鶴『万の文反古』

→ 身近なものを富士山に「見立てる」行為について学ぶことを目的として取り上げた作品で、すり鉢を、富士山を模した焼き物と見立てるお公家の女官あがりの女の話です。現在も富士山に見立てるグッズはたくさんありますし、各地の江戸時代の庭園や神社には「富士山」が築かれてもいます。日本に居る人であれば、教材を離れて、富士山の「見立て」グッズを探してみるのもいいでしょうし、各地の「富士山」を探してみるのもいいでしょう。身近という点では、銭湯の風呂場に描かれる富士山の絵について取り上げることも可能です。

## II Mount Fuji in Pictures

Although it is not possible to include such examples in the following materials, during the Edo period, Mount Fuji was in fact often depicted in *ukiyo-e* prints. Katsushika Hokusai's *Thirty-six Views of Mount Fuji* is perhaps the most representative of these. Such is the familiar image of Mount Fuji as a landscape often depicted in paintings, but prior to that, the imagery of Mount Fuji roughly falls into two categories: that based on works of literature, such as *The Tales of Ise* or *Chronological Record of Prince Shōtoku*, and that based on the devotional cult surrounding the figure of the mountain, such as Mount Fuji religious associations or mandala. This chapter introduces two works of literature that served as the basis for later visual depictions of Mount Fuji. In teaching this chapter, the instructor may consider adding museum visits or class showings of *ukiyo-e* prints or picture scrolls. It may also be beneficial to plan field trips for the actual viewing of Mount Fuji.

### II-1. *The Tales of Ise* (*Ise monogatari* 伊勢物語), story no. 9, “Heading Eastward”

→ After *The Tales of Ise*, all authors writing about their experience of passing by the vicinity of Mount Fuji while traveling would have in their mind the image of the mountain as depicted in the “Heading Eastward” section of *The Tales of Ise*. This is perhaps the most important work one should look at when studying the representation of Mount Fuji in classical literature.

### II-2. *Chronological Record of Prince Shōtoku* (*Shōtoku taishi denryaku* 聖徳太子伝暦), story of Prince Shōtoku soaring over Mount Fuji on a black steed

→ This is an excerpt from the biography of Prince Shōtoku, a son of Emperor Yōmei who served as a leader in political and religious thoughts during the Asuka period. The work is a compilation of anecdotes and curious tales surrounding the prince, and it has exerted a great influence on later generations, as well as become the basis for the devotional cult that emerged around the figure of the prince. The Prince Shōtoku cult, along with paintings depicting the prince's superhuman feats and deeds, became widely popularized, and the anecdote about the prince ascending the peak of Mount Fuji on a black steed from Kai Province has likewise become famous, known by many.



## II 絵画に見る富士山

本教材には掲出できませんでしたが、江戸時代の浮世絵には多く富士山が描かれます。代表的なのは、葛飾北斎「富嶽三十六景」でしょう。そのように、風景として描かれる身近な富士山もありますが、それ以前の絵画に描かれる富士山には、おもに『伊勢物語』や『聖徳太子伝暦』などの文学作品をもととするもの、富士講・富士曼荼羅など富士山への信仰に基づくものに分けられます。本章では、そのイメージに描かれるもとなった文学作品を二点、挙げています。授業でこの章を扱う際には、美術館を実際に見学し、浮世絵や絵巻を鑑賞するとよいでしょう。また、富士山そのものを見学する実地踏査を入れてもよいでしょう。

### II-1. 『伊勢物語』第九段「東下り」

→ これ以降、旅で富士山の近くを通過して文章を残した人は、必ずこの『伊勢物語』「東下り」で描かれた富士山の様子を思い浮かべます。古典文学に描かれた富士山を見る上では、もっとも重要な作品です。

### II-2. 『聖徳太子伝暦』黒駒で富士山に翔る話

→ 用明天皇の皇子で飛鳥時代の政治・宗教思想をリードした聖徳太子の伝記です。太子に関する説話・奇談を集大成したような性格の伝記で、後世に大きな影響を及ぼし、聖徳太子に対する信仰のもとにもなりました。聖徳太子への信仰（太子信仰）は、その超人的な一生を描いた絵とともに広まり、甲斐の黒駒に乗って富士山山頂まで行った話も有名になりました。

### III Mount Fuji as Seen in Literature: Its Religious, Scenic, and Sentimental Connotations

This chapter features various literary works that depict Mount Fuji. Aside from portraying Mount Fuji as a lofty mountain greatly revered for its shape, height, and volcanic activity, these works also adopt various approaches in their depictions of Mount Fuji, such as using the mountain as a metaphor for one's own feelings, recording the legends surrounding Mount Fuji, treating it purely as a part of the landscape, or depicting a political ruler who employs the mountain to reinforce his own authority. When taking up these stories for teaching, it may be best to only focus on the sections that are of interest rather than using everything. However, it is important to take note of how at the basis of all of these works is an awareness of Mount Fuji as a special presence—a lofty, sacred mountain.

#### III-1. *Gazetteer of Hitachi* (*Hitachi no kuni fudoki* 常陸国風土記), anecdote on Mount Tsukuha and Mount Fuji

→ This is a legend that relates the origin of how Mount Fuji came to be covered in snow all year round, with no one ascending it, whereas Mount Tsukuha became a site for people to gather and enjoy themselves with banquets. As this account is recorded in the section of *Gazetteer of Hitachi* dedicated to the county of Tsukuha, it is easy to see that this story was meant to praise its own Mount Tsukuha, and, at the same time, cast scorn on Mount Fuji, a mountain beyond its borders. Still, the very fact that Mount Fuji is mentioned in another province's gazetteer evinces the exceptional quality of the former. The juxtaposition of the accounts on Mount Tsukuha and Mount Fuji demonstrates the special place held by the two mountains as seen in the eyes of those dwelling within the Kantō Plain 関東平野.

#### III-2. *Anthology of Ten Thousand Leaves* (*Man'yōshū* 万葉集)

Fascicle three: Yamabe no Akahito and Takahashi no Mushimaro's compositions

→ These poems contain a sense of reverence akin to religious devotion.

Fascicle eleven: two poems which seek to evoke sentiments through natural phenomena (*kibutsu chinshi* 寄物陳思)

→ These poems borrow the imagery of Mount Fuji to portray the poet's own sentiments of love.

Fascicle fourteen: Eastern songs, four poems

→ Features poems composed by the actual inhabitants of the area surrounding Mount Fuji.

#### III-3-1. Miyako no Yoshika's "The Record of Mount Fuji" (*Fujisan no ki* 富士山記), in *Essential Letters of Our Land* (*Honchō monzui* 本朝文粹) → Depicts Mount Fuji as a sacred land.

#### III-3-2. Addendum, *Record of Miraculous Events in Japan* (*Nihon ryōiki* 日本靈異記), account of En the Ascetic's religious devotions on Mount Fuji (summary only)

→ As it is difficult to excerpt from this work, this section gives a brief outline and introduces the story as a work that depicts how Mount Fuji functions as a location where ascetic devotions related to the religious worship of Mount Fuji are carried out.

### Ⅲ 文学作品に見る富士山——信仰の山、風景としての山、思いを託す山

本章では、富士山が描かれるさまざまな文学作品を挙げています。姿、高さ、火山活動の様子が崇高なものとして尊崇された富士山を描く作品のみならず、富士山を自らの心の様子に喩える作品、富士山にまつわる伝承を記す作品、純粋に風景の一部として富士山をとらえる作品、富士山を自分の権威付けに用いる権力者を描く作品など多角的に取り上げています。授業に用いる場合は、すべてを取り上げず、関心に応じて扱ってもよいでしょう。ただ、いずれの作品にも、その根底には神聖な山、崇高な山として富士山を特別に思う意識があることを確認することは重要です。

#### Ⅲ-1. 『常陸国風土記』筑波山と福慈山(富士山)

→富士山が一年中雪に覆われ人々が登らない山になり、筑波山は人々が酒宴などを楽しむ山になった由来を語る神話です。『常陸国風土記』筑波郡の条における記述なので、自国にある筑波山を誉め、他国の富士山をやや貶めるように記されているのですが、それでも他国の地誌にも記されるほど、富士山はやはり別格だったのでしょう。筑波山と富士山の話が並べて記されるところに、関東平野に暮らす人々にとって、富士山と筑波山が特別視される山であったことがわかります。

#### Ⅲ-2. 『万葉集』

卷第三 山部赤人詠、高橋虫麻呂詠 →信仰にもつながる尊崇の思いを詠んでいます。

卷第一一 寄物陳思二首 →自らの恋の思いを富士山の様子になぞらえ詠んでいます。

卷第一四 東歌四首 →実際に富士山の周辺に住んでいた人々の歌として挙げられています。

#### Ⅲ-3-1. 『本朝文粹』所収、都良香「富士山記」

→仙境としての富士を描いています。

#### Ⅲ-3-2. 付、『日本霊異記』役行者の富士山修行（概説のみ）

→一部を抄出するのが難しい作品のため、概説で山岳信仰の修行の場としての富士山の様子を描いた作品として紹介しています。

III-4. *Anthology of Japanese Poems Ancient and Modern* (*Kokin wakashū* 古今和歌集)

→ Includes love poems that compares the smoke of Mount Fuji (from its volcanic activity) to smoldering passion.

III-5. *The Sarashina Diary* (*Sarashina nikki* 更級日記)

→ Records a legend surrounding Mount Fuji that the author heard of while traveling back to the capital.

III-6. *New Anthology of Japanese Poems Ancient and Modern* (*Shin kokin wakashū* 新古今和歌集)

→ Features poems composed on the scenery of Mount Fuji, in a style different from what has been seen in the *Kokinshū*. Examples include poems by those who had a first-hand look at Mount Fuji, or poems on Mount Fuji composed by the Kamakura shogun Minamoto no Yoritomo. There are also poems that employ the imagery of the smoke from Mount Fuji to portray sentiments other than love (such as those by Saigyō and Jien).

III-7-1. *Mirror of the East* (*Azuma kagami* 吾妻鏡)

→ This is a record of the Kamakura Bakufu—the newly established military government in Eastern Japan—sending its men to investigate a wind cave in Mount Fuji, during a time when interest in the interior and actual conditions of Mount Fuji was heightening.

III-7-2. Addendum, “The Hitoana Cave at Mount Fuji” (*Fuji no hitoana sōshi* 富士の人穴草子) (summary only)

→ Introduces a brief outline of another work relating the legend about exploring the wind cave at Mount Fuji that is featured in the *Mirror of the East*.

III-8.~III-11. *Journey to the Eastern Lands* (*Tōkan kikō* 東関紀行), *A Record of the Kaidō Circuit* (*Kaidōki* 海道記), *Diary of the Sixteenth Night* (*Izayoi nikki* 十六夜日記), *The Unsolicited Tale* (*Towazu gatari* とはずがたり)

→ This section features several travel logs written by those who had a chance to witness Mount Fuji while traveling on the Tokaido during the Kamakura period. Through these works, we can see how people from earlier times paid homage to the “Heading Eastwards” section in *The Tales of Ise* in conveying their reverence of Mount Fuji, a most sacred mountain, while at the same time attempting to find fresh new manners of expression.

III-12. *Collection of the Divine Way* (*Shintōshū* 神道集), “Regarding the Great Bodhisattva Sengen of Fuji”

→ A work that recounts the origin of the Great Bodhisattva Sengen of Fuji—the guardian deity of Suruga Province. Although the anecdote appears to have been influenced by *The Tale of the Bamboo Cutter*, it also portrays Mount Fuji as an abode of immortals, evincing how local beliefs have been interwoven into the tale.

III-13. Noh play “The Feathered Robe” (*Hagoromo* 羽衣)

→ A work of noh that effectively portrays Mount Fuji as a mystical abode, based on several legends involving the tropes of a feathered robe and divine maiden.

Ⅲ-4. 『古今和歌集』 →富士山の火山活動に寄せて恋の思いを詠む歌を挙げています。

Ⅲ-5. 『更級日記』 →作者が上京する途中に聞いた富士山の伝承について書かれています。

Ⅲ-6. 『新古今和歌集』 →『古今集』に見られた詠みぶり以外の、富士山の情景を詠む歌を挙げています。実際に目にした人々による富士山詠、鎌倉将軍源頼朝の詠む富士山など。富士の煙によそえて、恋情以外の思いを詠む歌（西行・慈円）も。

Ⅲ-7-1. 『吾妻鏡』

→富士山の内部や実際への関心が高まり、東国にできた軍事政権である鎌倉幕府が人を派遣して富士山の風穴を探検させた記録です。

Ⅲ-7-2. 付、『富士の人穴』（概説のみ）

→『吾妻鏡』に記された風穴探検の伝承を描いた作品として概略を紹介しています。

Ⅲ-8.～Ⅲ-11. 『東関紀行』『海道記』『十六夜日記』『とはずがたり』

→ 鎌倉時代、東海道の往返で富士山を目にした人々による紀行文中の描写を挙げています。『伊勢物語』「東下り」をふまえ、神仙の趣を言い尊崇の念を新たにするといった古人の様子が伝わってきます。

Ⅲ-12. 『神道集』「富士浅間大菩薩事」

→駿河国の鎮守神である富士浅間大菩薩の縁起（由来）を語る作品。『竹取物語』の影響を受けていますが、富士山の仙境としてのイメージも語られ、在地の信仰も織り込まれています。

Ⅲ-13. 謡曲『羽衣』 →羽衣伝説や天女伝説をもとに、神秘的な山としての富士山のイメージを生かした能の作品です。

III-14. *Procession to Mount Fuji (Ranfuji ki 覽富士記)* (Record of Ashikaga Yoshinori's procession to Mount Fuji, composed by Gyōkō)

→ This is a record of the procession to Mount Fuji of the shogun of the Muromachi Bakufu, for the express purpose of showcasing his authority. The act of viewing Mount Fuji—the most sacred mountain in all of Japan—becomes a symbol of power itself.

III-15. *The Infinite Treasury of Plum Blossoms (Baika mujinzō 梅花無尽蔵)*

→ Includes Chinese-style poems on Mount Fuji composed by a Muromachi monk while traveling to Eastern Japan. Chinese-style poetry and prose are also an important part of Japanese classical literature. Please read and enjoy the beauty of these descriptions.

III-16. Bashō and Mount Fuji—*Bleached Bones in the Field (Nozarashi kikō 野ざらし紀行)*, *Narrow Road to the Deep North (Oku no hosomichi おくのほそ道)*, *haikai* prose “In Praise of Mount Fuji” (Shihō no san 土峰の賛)

→ This section features excerpts containing portrayals of Mount Fuji from the *haikai* prose writing and travel log in the *haikai* mode (*haikai kikōbun*) of Bashō, one of the most representative authors of classical Japanese literature. Bearing in mind the attitude toward Mount Fuji and general manner in which the mountain was portrayed in the travel writing prior to Bashō, one should be able to make many interesting discoveries. Perhaps it may also be possible to discern what Bashō tried to achieve with his *haiku*.



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### Ⅲ-14 『覧富士記』(足利義教富士見物記・堯孝作)

→ 室町幕府の将軍が権威付けとして富士山を遊覧したときの記録です。日本一の霊山を見ることは、すなわち権威付けになるのです。

### Ⅲ-15 『梅花無尽蔵』

→ 室町時代の僧侶が関東下向の折に詠んだ富士山の漢詩を挙げています。日本の古典文学は漢詩文でも著されています。その描写の美しさを鑑賞してください。

### Ⅲ-16 芭蕉と富士——『野ざらし紀行』『おくのほそ道』、俳文「土峰の賛」

→ 日本の古典文学を代表する一人、芭蕉の俳諧紀行文、俳文から富士山を描いた部分を抄出しています。それ以前の紀行文での富士山への態度、描かれ方とどう異なっているかなどを意識して詠むと、いろいろな発見が出来ると思います。芭蕉が俳句で目指した境地も表れているのではないのでしょうか。



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# **I Mount Fuji—A Mountain Known to All**

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## **I 章 身近な山、富士山**

# I - 1 . THE TALE OF THE BAMBOO CUTTER

## *Taketori monogatari* 竹取物語

### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** This is a prose tale composed sometime before the ninth century during the early Heian period. The authorship of this work is uncertain, though Minamoto no Shitagō 源順 (911-983), Minamoto no Tōru 源融 (822-895), and Priest Henjō 僧正遍昭 (816-890) have variously been credited with its composition. Throughout the Heian period, this tale was referred to as the Tale of the Elderly Bamboo Cutter (*taketori no okina no monogatari* 竹取の翁の物語) and the Tale of the Shining Princess (*kaguya hime no monogatari* かぐや姫の物語).

**CONTENTS:** Considered the oldest extant fictional prose tale in Japanese literature, chapter seventeen (eawase 絵合 "Picture Contest") of The Tale of Genji 源氏物語 refers to it as "the ancestor of all prose tales". While employing a number of leitmotifs, such as the rise of a prosperous family, rivalling suitors, herculean trials, and the discovery of an immortal maiden's ethereal gown, this tale narrates the early life of the Shining Princess (*kaguya hime*), how she was courted by five aristocratic gentlemen as well as the emperor himself, and finally how she ascended into the heavens.

This tale, the final scene of which witnesses the burning atop Mount Fuji of a letter and an elixir of immortality left behind by the Shining Princess, furthermore offers us an etymological explanation: "This mountain is called Fuji in virtue of the abundant number (*fu* 富) of men (*shi* 士) that ascended its peak (that solemn day)". Moreover, as a mountain atop which the final mementos of the Shining Princess were burned, Mount Fuji is described as "a mountain standing in the Province of Suruga, close to both the capital as well as the heavens"—the closest location from whence the emperor, bereft of his love, could convey his sorrow. Despite these lamentations, however, the narrator informs us that "the smoke (atop Mount Fuji) still drifts towards the heavens," as though the emperor's yearning, as insubstantial as smoke, must forever remain unrealized.



## 〈 作品概説 〉

物語。平安時代前期（9世紀末頃まで）に成立。作者には源順、源融、僧正遍昭などの説があるが未詳。平安時代中期には「竹取の翁の物語」「かぐや姫の物語」とも呼ばれた。現存する日本最古の作り物語であり、『源氏物語』「絵合」の巻に、「物語の出できはじめの祖なる竹取の翁」と記されている。長者譚、妻争い説話、難題譚、羽衣伝説といった古代からの説話の話型を下敷きに、かぐや姫の生い立ち、五人の貴公子と帝の求婚、かぐや姫の昇天、と物語は展開する。

かぐや姫の残した手紙と不死の薬を富士山頂で燃やす場面を以って物語は幕を閉じるが、「士どもあまた具して山へのぼりけるよりなむ、その山を「ふじの山」とは名づける。」とあるように、富士山の名前の由来が記される。また、形見を燃やす場所として富士山は、「駿河の国にあるなる山なむ、この都も近く、天も近くはべる。」と、天上まで帝の恋情を伝えるのに最も近い位置にある山とされる。しかし「その煙、いまだ雲の中へ立ちのぼるとぞ、いひ伝へたる。」とあるように、立ち上り続ける煙は、帝の気持ちは永遠に片想いのままであったことも表している。



「竹取翁にかぐや姫絵巻物」  
江戸時代初期写／宮内庁書陵部提供

ENGLISH TRANSLATION OF A SELECTED PASSAGE FROM *TAKETORI MONOGATARI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

[SECTION XXIII]

[After Princess Kaguya had ascended to her lunar home, leaving this mortal world behind] the old couple shed bitter tears, frantic as they were, though it was all in vain—nothing could be done. Though the letter left behind [by Princess Kaguya, attached to a vessel containing the elixir of immortality] was read to them, the two only cried: “What reason is there to hold onto this life? For whom shall we eke out our remaining days? Life has lost all meaning!” Refusing to partake of the elixir, they soon fell to their sickbeds and would rise no more.

The Middle Captain, leading his men back to the imperial palace, reported to the emperor in detail how they were unable to resist [the forces that came to take Princess Kaguya back to the moon] and keep her in this world. He then presented the vessel containing the elixir of immortality as well as the attached letter to His Highness. The latter, having read the letter, became possessed with such horrible grief that he stopped eating altogether and would hear no music.

Summoning his ministers and other high-ranking noblemen, the emperor enquired of them: “Which mountain is closest to heaven?”, to which a certain man responded: “I have heard of a mountain located in the province of Suruga, which is close to this capital, and likewise close to heaven.” Upon hearing this, the emperor recited the following poem:

As I am never again to look upon thee,  
What use is an elixir of immortality to one such as I,  
Whose soul even now drowns in tears of loneliness?

Thereupon, the emperor handed over both the vessel containing the elixir of immortality and the letter to one of his attendants. He then summoned an envoy by the name of Tsuki no Iwagasa, commanding him to take these items to the peak of that mountain purported to lie in the province of Suruga. His Highness furthermore instructed this man on how exactly he ought to proceed upon reaching the mountain peak: he must place the elixir and letter beside one another and set them aflame.

Receiving his commands, [Tsuki no Iwagasa] led a large contingent of troops up the mountainside, for which reason, no doubt, this mountain has come to be known as Mount Fuji.<sup>1)</sup>

It is said that the smoke from this mountain still ascends to the clouds. So the tale has been told, and so it has been handed down.

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<sup>1)</sup> The origin of the name of Mount Fuji is here understood to lie in the combination of *fu* 富, abundant, large in number, and *ji* 士, troops—hence, the “mountain of many troops”. This little addition at the end of the tale might have been appended as a means of offering an alternative to another possible origin of the name: *fujii* 不死, immortal—hence, the “undying mountain”—which would fit well with the detail about the elixir of immortality.

## 〔二三〕

その後、翁、姫、血の涙を流して惑へど、かひなし。あの書き置きし文を読み聞かせけれど、「なにせむにか命も惜しからむ。誰がためにか。何事も用もなし」とて、薬も食はず。やがて起きもあがらで、病み臥せり。

中将、人々引き具して帰り参りて、かぐや姫を、え戦ひとめずなりぬること、こまごまと奏す。薬の壺に御文そへて参らす。ひろげて御覧じて、いとあはれがらせたまひて、物もきこしめさず。御遊びなどもなかりけり。

大臣、上達部を召して、「いづれの山か天に近き」と問はせたまふに、ある人奏す、「駿河の国にあるなる山なむ、この都も近く、天も近くはべる」と奏す。これを聞かせたまひて、

あふこともなみだにうかぶ我が身には死なぬ薬も何にかはせむ

かの奉る不死の薬壺に文具して御使に賜はす。勅使には、つきのいはがさといふ人を召して、駿河の国にあなる山の頂に持てつくべきよし仰せたまふ。峰にてすべきやう教へさせたまふ。御文、不死の薬の壺ならべて、火をつけて燃やすべきよし仰せたまふ。

そのよしうけたまはりて、土どもあまた具して山へのぼりけるよりなむ、その山を「ふじの山」とは名づけける。

その煙、いまだ雲の中へ立ちのぼるとぞ、いひ伝へたる。

出典：『新編 日本古典文学全集（第12巻）』小学館

## 〔二三〕

その後、翁と姫は血の涙を流して心乱れるけれども、どうにもならない。あのかぐや姫が書き残した手紙を周りの人々が読んで聞かせるけれども、「何をするために命を惜しむだろうか、誰のために命を惜しむだろうか、何事も意味がないのだ。」と言って、薬も飲まない。そのまま起き上がることもなく、病床に臥せている。

中将は、翁の家に遣わされた人々を引き連れ内裏に帰参して、かぐや姫を月の民から戦い留めることができなかつたことを、事細かに詳しく奏上する。不死の薬が入った壺にかぐや姫の手紙を添えて帝に献上する。帝はその手紙を広げてご覧になって、たいへんお悲しみなされて、何も召し上がらない。歌舞や管絃などの音楽のお遊びなどもなさらないのであった。

帝は、大臣や上達部などの公卿たちをお召しになって、「どの山が天に近いか」とお尋ねなされると、ある人が奏上する。「駿河国（静岡県）にあると言われる山が、この都にも近く、天にも近くございます。」と奏上する。帝はこれをお聞きになって、

あふこともなみだにうかぶ我が身には死なぬ薬も何にかはせむ

（かぐや姫にはもう二度と逢うこともないので涙が溢れてくる、その涙の中に浮かんでいるような憂き我が身にとっては、不死の薬などいったい何の為になるだろうか、何の役にも立たないだろう。）

かぐや姫が奉った不死の薬の壺にかぐや姫の手紙を添えて御使にお渡しになる。勅使には、調のいわがさという人をお呼びになって、駿河国にあるという山の頂上にこの不死の薬の壺と手紙を持ってゆくようにという旨を仰せになる。そして、その山頂でなすべきこととお教えになる。お手紙と不死の薬の壺とを並べて、火をつけて燃やすべきことをご命令なされる。

その帝のご命令を承って、調のいわがさが土たちを多く引き連れて山に登ったことから、その山を「土に富む山」、「富士山」と名づけたのである（名前の由来は「不死の薬」を焼いたことからの「不死山」ではない）。

その富士山の頂上で不死の薬の壺と手紙を焼いた煙は、いまだに雲の中へと立ち上っていると、言い伝えている。

## I - 2 . A MISCELLANY OF OLD LETTERS

### *Yorozu no fumihōgu* 万の文反古

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** Ihara Saikaku's 井原西鶴 (1642-1693) *Yorozu no fumihōgu* 万の文反古 (A Miscellany of Old Letters) was published in the ninth year of Genroku 元禄 (1696), three years after the author's death, bearing the cover title *Saikaku fumihōgu* 西鶴文反古 (Miscellaneous Letters of Saikaku). It is believed that Saikaku composed this work between the second and fourth years of Genroku (1689-1691).

**CONTENTS:** This work, a series of letters written in the first person as though composed by the characters themselves—each complete with appended commentary from the author himself—deals predominantly with the contemporary reality of merchants belonging to the middle or lower classes of society, though there is a smattering of material dealing with samurai, monks, and singing girls (*yūjo* 遊女). Though humorous, these letters abound with refreshingly candid and rich observations of mankind.

There is a section entitled "Nothing Quite Like the Capital" (fascicle 2, chapter 3), which deals directly with Mount Fuji, written in the form of a letter by a young man from Sendai 仙台, who has since left the capital, to a close friend of his. This young man, no longer able to bear the frugal ways of his wife, has abandoned her and the capital together. Having left Sendai some eighteen years ago, this man has since been with a total of twenty-three wives, and is presently in a state of utter ruin. Reduced thus to poverty, he writes this letter imploring his friend to convince his old wife back in Sendai to consider a remarriage. Certain that any woman must be daft to wait for the likes of such a man, the writer of this letter launches into a detailed account of his own foolishness with regards to his many previous wives. The letter ends with his whimsical proposal of becoming a monk in old age, at which point, having no other choice, he might finally return to Sendai.

The description of Mount Fuji occurs in relation to an account of one of the many wives he has known. Having served a term in an aristocratic house, this woman is both beautiful and considerate. Despite these virtues, however, the man soon tires and divorces her—all because he simply cannot trust her in the kitchen. Not only was she ignorant of how to read money scales, she mistook bucket hooks for miniature boat anchors, had no idea at all what a five gō measuring box was for, and "gazed intensely at an overturned mortar bowl, taking it for a porcelain representation of Mount Fuji".

During the Muromachi period, Banri Shūkyū's 万里集九 (1428-?) *Baika mujinzō* 梅花無尽蔵 (*The Infinite Treasury of Plum Blossoms*, sometime after 1502) contains poem which compares the shape of Mount Fuji as seen from his window as an incense burner. Saikaku, by comparing this same mountain to more familiar objects, has succeeded in creating a humorous juxtaposition of the sublime and the mundane, something possible only in the Edo period. This method of comparison is something found in modern ceramics and art, as well.

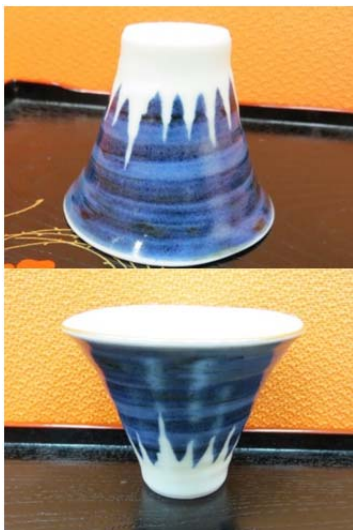
## 〈 作品概説 〉 -----

浮世草子。五巻、十七編。井原西鶴作。1696（元禄九）年刊。題簽は『西鶴文反古』。没後三年目に刊行された、第四遺稿集。西鶴が執筆したのは1689（元禄二）年から91年頃と考えられる。内容の大半は中・下層町人の現実世界を題材とする。少ないが、武家、僧、遊女などの題材もある。それぞれの人が自身の身に起こった内情を書簡にしたため、そこに評文が付されるという設定。滑稽で、しかし真実味にあふれる人間の姿を鮮やかに描き出す。

その中の一編「京にも思ふやうなる事なし」（巻二ノ三）には「富士山」に触れる記述がある。この一編は、仙台から京に出た男からの知人への手紙というかたちをとり、物語がまとめられる。男は女房の恪気を嫌い、女房を置いて京に出る。仙台を離れて18年間、その間に23人の女房をもって、困窮、落ちぶれていく。零落した後、待ち続ける仙台の女房に再婚してほしい由を伝え、説得して欲しいと知人に頼む手紙を書くのである。待つ甲斐のない男であることを仙台の女房に悟らせるため、女房を幾度となく持ち変えるも失敗した有様や自分の愚かさを具体的に説明し、命あるものなら、坊主になって仙台に下るかもしれない、そのような方法しかないと結ぶ。

「富士山」の記述はその23人の女房の内の一人を語る際に見られる。公家に仕える女官であった女房は美しく、心が優しく、すぐに男はその女とは離縁してしまう。なぜなら、台所をまかせることができなかつたからである。銀天秤も読めず、釣瓶取りを小舟の碇と間違え、五合升もわからず、そして摺り鉢のさかさまにおいてあるのを、「摺鉢のうつぶせなるを、富士を移せし焼き物かと詠め」と富士山の姿をした焼き物かと勘違いする。

室町時代の万里集九の『梅花無尽蔵』中には、部屋の窓辺から見える富士山を香炉に見立てて詠んだ詩があるが、西鶴の一編のほうでは、身近な物を、富士山の姿をしたものに見立てるといふ点、その状況の不釣り合いさ・滑稽さで、江戸時代ならではの見立ての箇所となっている。この見立ての方法は、現代の工芸、美術品にも受け継がれてゆく。



### 〔Sakazuki〕

Mt. Fuji is believed that God dwells in.

With “Sakazuki”, a sake cup, that resembles Mt. Fuji,

Japanese people have a holy drink, Sake, with God.

Japanese people’s minds of loving Mt.Fuji are glimpsed.

### 〔盃〕

神が宿ると言われる富士。

その富士に見立てた盃で、神と人を結び付ける神聖な飲み物・お酒を交わす。

富士を大切に想う日本人の心が垣間見える。

## ENGLISH TRANSLATION OF A SELECTED PASSAGE FROM *YOROZU NO FUMIHŌGU*<sup>1)</sup> PERTAINING ESPECIALLY TO MOUNT FUJI

### SYNOPSIS

This particular selection is written in the form of a letter sent from a man who, after leaving his wife on account of her unbearable stinginess, moved to the capital of Kyoto, where, over a period of eighteen years, he managed to marry and subsequently divorce twenty-three wives. Now, however, struck by misfortune, this man has sent a letter to his friend, asking the latter to act as a middle-man between him and the stingy wife he left years ago in Sendai (Miyagi), that she might agree to remarry. Certain that any woman must be daft to wait for the likes of such a man, the writer of this letter launches into a detailed account of his own foolishness with regards to his many previous wives. The letter ends with his whimsical proposal of becoming a monk in old age, at which point he might finally return to Sendai.

### FROM THE SECOND FASCICLE

It came to pass that I fell in with a lady who had been raised in the service of some noble household. She was pretty enough, and had a heart of gold. Here was just the sort of woman I fancied, the perfect bobble—something to keep me entertained until old age. This woman was, however, wholly unacquainted with the ways of the world. Now, it is no wonder she could not read the money scales.<sup>2)</sup> But, just imagine, the girl gazed intensely at an overturned mortar bowl, taking it for a porcelain representation of Mount Fuji. She looked in disbelief at a bucket hook, certain it must be the anchor of some small boat.<sup>3)</sup> She had no idea what to make of my five *gō* measuring box!<sup>4)</sup> I could not trust her in the kitchen of my little house, and so it was that, despite my sadness on parting, I took my leave of this woman, too.

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<sup>1)</sup> *Yorozu no fumihōgu* 万の文反古 (*A Miscellany of Old Letters*, published posthumously in 1696), written by Ihara Saikaku 井原西鶴 (1642-1693), belongs to the genre of *ukiyo zōshi* 浮世草子, novels which sought to realistically portray the customs and sentiments of the growing merchant class.

<sup>2)</sup> Her aristocratic upbringing would have assured the woman never came into direct contact with money, for which reason she could not read the money scales her merchant husband so often used.

<sup>3)</sup> This bucket hook (*tsurubetori* 釣瓶取り), being a hook attached to a long pole, was used to draw up well buckets that had fallen into the well.

<sup>4)</sup> A wooden measuring box (*masu* 枡) with a capacity of five *gō* 合, which is about 900 ml.



## 卷二 あらまし

## 三 京にも思ふやうなる事なし

女房の愠気を嫌って、女房を置き去りにして京に出た男が、十八年に二十三人の女房を持ち替えて零落し、待ち続ける仙台の女房に、再婚してくれるように説得してくれと、知人に依頼している手紙である。待つにかいなき男であることを悟らせようと、女房を持ち替えて失敗した自分の愚かさを、具体的に説明し、命長らえば坊主になって仙台に下るかもしれないと結んでいる。

それより後、御所方に勤めし女臈衆あがりとして、形にいふ所なく、心もやさしく、我人の気に入る、これはよき楽しみ、末々までもとおもひしに、さとりは世間の事にうとく、秤目しらぬは理なるが、摺鉢のうつぶせなるを、富士を移せし焼物かと詠め、釣瓶取を小舟の碇かと思議さうに見れば、ましてや五合榘などはしらず候。これでは小家の台所あづけられず、別れる事かなしく惜しく候へども、これも隙やり申候。

出典：『新編 日本古典文学全集（第68巻）』小学館

## 卷二「三 京にも思ったようなこと（理想通りのこと）はない」

それより後、お公家さんの所へ勤めていた女官あがりの女だということで、容姿も申し分なく、心もやさしく、私からも他人からも誰からも気に入られ、これはよい楽しみだ、末々までも契ろうと思いましたが、さてもまあ女官あがり故か世間の物事にうとく、銀天秤の秤目を読めないのはもちろんのこと、摺鉢のうつぶせにして置いてあるのを、富士山の姿を写した焼物かと眺め、釣瓶を引き上げる釣瓶取を小舟の碇かと思議そうに見るのですから、まして五合升などは知るはずがありません。これでは小さく粗末な我が家とはいえ台所を任せられず、別れる事は悲しく惜しかったのですが、この女にも隙を出して離縁しました。



## II Mount Fuji in Pictures

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### II章 絵画に見る富士山

## II - 1 . THE TALES OF ISE

### *Ise monogatari* 伊勢物語

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** Narrative tale; one volume; author unknown; composed sometime during the Heian period.

**CONTENTS:** This bulk of this tale consists of various elaborations upon a number of poems attributed to and anecdotal stories revolving around the figure of Ariwara no Narihira 在原業平 (825-880). It is thought that the latest portion of this tale was composed after the latter half of the tenth century. The oldest extant edition of this tale is preserved in the First Ennoblement Manuscript (*ui kōburi bon* 初冠本), so named after the title of the first story appearing in this collection, which concludes with story no. 125, "Verses Written Upon Renouncing the World". This manuscript also goes by the title *The Tales of Ariwara of the Fifth Rank* (*zaigo ga monogatari* 在五が物語), considering this was the rank conferred upon Ariwara. More than half of the stories begin with the conventional phrase "Long ago there was a man". Purportedly, there was once an edition (since lost) known as the Hunting Servant Manuscript (*kari no tsukai bon* 狩使本), which began with an anecdote corresponding to story no. 69 in our extant manuscript.

In story no. 9, the protagonist sets out on an eastward journey, passing through the province of Suruga, where he gazes upon Mount Fuji and recites the following verses: "The peak of Mount Fuji takes no heed of the seasons, / Donning even now its dappled shroud of snow". According to current research, this eastward journey of Ariwara's is pure fiction; *The Tales of Ise* is, after all, just that—a tale.

Even so, this record of Ariwara's eastward journey exerted a prominent influence over classic literature, as well as on journal entries written by aristocrats making the same journey in later generations. The story served as a sort of *locus classicus* against which authors compared their own experiences of viewing Mount Fuji: Did Mount Fuji appear to them to "take no heed of the seasons"? Was its peak covered in a "shroud of snow"? Did they view Fuji during the same season in which as Ariwara had? In a word, these later authors imagined their own journeys to be somehow participating in the tradition of similar exemplary records preserved in classical literature. Ariwara's eastward journey and the particular way in which he is said to have viewed Mount Fuji has succeeded in influencing literature of a much later age.

## 〈 作品概説 〉

物語。一冊。作者未詳。平安時代成立。在原業平のものとされる歌や逸話を元に増補を重ねた。もっとも新しい部分は 10 世紀半ば以降の成立と考えられる。現存本は「初冠本」と呼ばれ、「初冠」で始まる 1 段から、辞世の歌の 125 段で終わる。別名「在五が物語」。章段の半分以上が「昔、男」ではじまる。かつて、現存本の 69 段を初段とする「狩使本」が存在したとも言われる。

第 9 段では、主人公が東下りの道中、駿河の国を經由する。そこで富士山を臨み「時知らぬ山は富士の嶺いつとてか鹿の子まだらに雪や降るらん」と詠む。もっとも、現在の研究では、業平の東下りは事実ではないと見る説が有力である。『伊勢物語』はあくまでも「物語」なのである。

しかし古典の世界では長く、業平の東下りは、その後東国を旅する都人にとって、必ず想起される「枠組み」となっていく。富士山を見れば、自分の見ている富士山の姿が、かの業平が見て「時知らぬ……」と詠んだ富士山と比べてどうか——雪は降り積もっているか、季節は同じか否かなど——を記したのである。それは、古人の旅が、前代の古典が描いた「旅」を想起しつつ、その伝統に参加するというスタイルを採っていたからであろう。業平の東下りと、そこに描かれた富士山のさまは、後世に大きな影響を与えていく。



「伊勢物語 上巻」1608（慶長十三）年刊／国立国会図書館提供

## ENGLISH TRANSLATION OF A SELECTED PASSAGE FROM *ISE MONOGATARI* PERTAINING ESPECIALLY TO MOUNT FUJI

### Complete translation of the ninth tale: “Heading Eastward”

Long ago there was a certain young man who, finding his life in the capital utterly void of prospect, decided to take a trip to the eastern provinces in search of a more hospitable place to hang his hat. He was accompanied on this journey by one or two old friends. Considering not one among them was at all familiar with the road, the troupe ended up wandering this way and that until they came upon a place called Yatsunashi [Eight Bridges] in the province of Mikawa.<sup>1)</sup> This place is so named in virtue of a river which flows in eight different directions, much like the legs of a spider, such that a total of eight bridges cross over its several branches. It was here the men dismounted to feast on dried rice cakes beneath the shade of some trees close by the water’s edge. Rabbit-ear irises could be seen blooming most pleasantly around them.<sup>2)</sup>

“Why don’t you compose a poem of the road interwoven with syllables from the word *kakitsubata*?” proposed one of them, charmed by the sight. The man thus composed the following poem:

O, how my thoughts linger upon  
The well-worn hem of my fine cloak,  
Along this road so far from home!<sup>3)</sup>

When this poem was recited, the men began shedding tears that effectively saturated their otherwise dry rice cakes.

<sup>1)</sup> Yatsunashi 八橋, the “eight bridges,” was located in what is now Chiryū City 知立市, in the province of Mikawa 三河 (present-day Aichi Prefecture).

<sup>2)</sup> The rabbit-ear iris, *kakitsubata* 燕子花, has, from as early as the *Man'yōshū* 万葉集, served as a symbol of a beautiful lover. For example: *kakitsubata nitsurau kimi o yukuri naku omoiide tsutsu nageki tsuru kamo* かきつばた丹つらふ君をゆくりなく思ひいでつつ歎きつるかも, “How I sigh when visited by memories of thee, my rosy-cheeked darling, as pretty as the rabbit-ear iris” (*Man'yōshū*, poem 2521). The rabbit-eared iris blooms in mid-summer, which corresponds to the beginning of the fifth month in the lunar calendar.

<sup>3)</sup> There is a great deal of word-play in this poem, none of which comes through in translation. The kernel term is hem, *tsuma* 褌, which is homophonous with the word for wife, *tsuma* 妻. Well-worn, *nareru* 褻, likewise, is homophonous with intimate or beloved, *nareru* 馴. The phrase well-worn hem, therefore, refers to the poet’s beloved wife, whom he misses a great deal. The original, which may be found in *Shinsen waka* 新撰和歌 (fascicle 3) and *Kokin wakashū* 古今和歌集 (fascicle 6), is an acrostic, the first syllable of each of its five lines spelling out the word *kakitsubata*, rabbit-ear iris (where the *ha* of *harubaru* stands for the *ba* in *kakitsubata*):

<b>k</b> ara koromo	から衣
<b>ki</b> tsutsu nare nishi	きつとなれにし
<b>t</b> suma shi areba	つましあれば
<b>h</b> arubaru kinuru	はるばるきぬる
<b>t</b> abi o shi zo omou	たびをしぞ思ふ。

## 九 東下り

むかし、男ありけり。その男、身をえうなきものに思ひなして、京にはあらし、あづまの方<sup>かた</sup>にすむべき国もとめにとてゆきけり。もとより友とする人、ひとりふたりしていきけり。道しれる人もなくて、まどひいきけり。三河<sup>みかほ</sup>の国八橋<sup>やつはし</sup>といふ所にいたりぬ。そこを八橋といひけるは、水ゆく河のくもでなれば、橋を八つわたせるによりてなむ、八橋といひける。その沢<sup>ささ</sup>のほとりの木のかげにおりみて、かれいひ食ひけり。その沢にかきつばたいとおもしろく咲きたり。それを見て、ある人のいはく、「かきつばた、といふ五文字<sup>いつもじ</sup>を句のかみにすゑて、旅の心をよめ」といひければ、よめる。

から衣<sup>ごろも</sup>きつつなれにしつましあればはるばるきぬるたびをしぞ思ふ  
とよめりければ、みな人、かれいひの上に涙おとしてほとびにけり。

## 第九段「東下り」

昔、男がいた。その男が我が身を必要のないものであると思ひ決めて、京にはおるまい、東国の方に住むのによい国を求めに行こう、と思つて出かけて行った。昔からの友人、一人二人と共に行った。道を知っている人もおらず、迷いながら行った。三河国（愛知県）の八橋という所に辿り着いた。その地を八橋と言うのは、水の流れる河が蜘蛛の脚のように八方に分かれているので、橋を八つ渡してあることに因んで、八橋と名付けたのであった。その沢のほとりの木陰に馬から降りて座り、旅用の乾飯を食べた。その沢に燕子花がたいへん美しく趣のあるさまで咲いていた。それを見て、共に旅するある人が言うには、「『かきつばた』という五文字を句の頭に据えて、折句の歌で旅の心を詠んでごらんなさい」と言ったので、男は詠んだ。

から衣きつつなれにしつましあればはるばるきぬるたびをしぞ思ふ

(唐衣はいつも着ていて体に馴染んでいる、その唐衣の褌のように馴染んだ愛しい妻が都に住んでいるので、はるばると遠くまでやってきた旅だとしみじみと物悲しく思うものですよ。)

と、このように詠んだので、人々は皆、乾飯の上に涙を落として、乾飯はふやけてしまった。

After some travelling, our band arrived in the province of Suruga, where they began ascending Mount Utsu.<sup>4)</sup> The path by which they endeavored to enter into the interior of the mountain was dark and narrow, cramped with maple trees tangled in ivy. Uneasy at heart, fearing they had placed themselves in somewhat of a tight spot, the band chanced to encounter a wandering mountain ascetic, who addressed them, enquiring: “What, pray tell, brings you all to this mountain pass?” A closer look at the fellow revealed he was no stranger, for which reason the man enlisted this monk’s service to deliver a love letter to a certain noblewoman back in the capital:

While travelling by Mount Utsu in Suruga,  
I could catch not the slightest glimpse of thee—  
Either in waking or in dreams.<sup>5)</sup>

Though it was nearing the end of the fifth month, Mount Fuji was still covered in a blanket of gleaming snow.<sup>6)</sup>

The peak of Mount Fuji takes no heed of the seasons,  
Donning even now its dappled shroud of snow.<sup>7)</sup>

If I were to compare this with the mountains we have here in the capital, I would say it is as large as twenty Mount Hiei’s piled atop one another, while its shape is something like one of those little mounds made for drying salt.<sup>8)</sup>

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<sup>4)</sup> Mount Utsu 宇津 is located on the Utsunoya Pass 宇津谷峠, along the Eastern Sea Route 東海道, between modern-day Okabe Town 岡部町 and Shizuoka City 静岡市, Shizuoka Prefecture (that is, Suruga 駿河).

<sup>5)</sup> The word play here revolves around the sound *utsu*, which appears in the name of Mount Utsu, as well as the word *utsutsu*, in waking. A slightly altered version of this poem may be found in *Kokin rokujō* 古今六帖, fascicle 2.

<sup>6)</sup> Considering the rabbit-eared iris blooms early in the fifth month, it would seem our men have been on the road for nearly a month now. Snow atop Mount Fuji would appear all the more charming considering it would have been the hottest time of the year.

<sup>7)</sup> The word translated here as dappled is *kanoko madara* 鹿子まだら, mottled or dappled with white patches, like the hide of a deer. This poem may be found in *Kokin rokujō*, fascicle 1.

<sup>8)</sup> Mount Hiei 比叡 is the most prominent mountain in Kyoto, from where, as is made clear here, the author is writing. Little conical mounds of sand (*shiojiri* 塩尻) were piled up by the sea for the express purpose of gathering salt. Salt water would be poured over these mounds and, once the sun had evaporated the water, crystals of salt could be found glistening over the surface of the mound.



ゆきゆきて駿河の国にいたりぬ。宇津の山にいたりて、わが入らむとする道はいと暗う細きに、蔦かへでは茂り、もの心細く、すずろなるめを見ることと思ふに、修行者あひたり。「かかる道は、いかでかいまする」といふを見れば、見し人なりけり。京に、その人の御もとにとて、又かきてつく。

駿河なるうつの山辺のうつつにも夢にも人にあはぬなりけり

富士の山を見れば、五月のつごもりに、雪いと白うふれり。

時しらぬ山は富士の嶺いつとてか鹿子まだらに雪のふるらむ  
その山は、ここにたとへば、比叡の山を二十ばかり重ねあげたらむほどして、なりは塩尻のやうになむありける。

一行はどんどん旅を続けて駿河国（静岡県）に辿り着いた。宇津の山に到ってみると、これから自分が分け入ろうとする山の道はひどく暗く細いうえに、蔦や楓は茂り、なんとなく心細く、思いがけない目に遭うことよとっていると、修行者が現れて男と出会ったのだった。「このような道に、どうしてお出でになるのか」と言うのを見たところ、会ったことのある人であった。都に、あの方の御もとにと思って、手紙を書いて託す。

駿河なるうつの山辺のうつつにも夢にも人にあはぬなりけり

（駿河国の宇津の山辺に来てみるとひっそりとして人気もなく、現にも夢にも愛しいあなたにお逢いできないのでしたよ、あなたは私を思っておられないのですね）

富士の山を見ると、五月の晦日なのに、雪がとても白く降り積もっていた。

時しらぬ山は富士の嶺いつとてか鹿子まだらに雪のふるらむ

（時節をわきまえない山は富士の嶺だ。今をいつだと思って、鹿子まだらのように雪が降り積もっているのだろうか）

その富士の山は、都の山に例えるならば、比叡の山を二十ほど重ね上げたような高さで、姿形は海辺の塩田の塩尻のようであった。

Travelling still further, the group came to a great river by the name of Sumida flowing between the provinces of Musashi and Shimotsufusa.<sup>9)</sup> As the men were sitting together along the shore of this river, thinking lovingly on the capital, forlorn, reflecting on the great distance between them and their home, a ferryman called out to them; “You’d do well to get on my boat. The sun is setting.” Having boarded his boat, the men were once again overcome by lonely thoughts, dreaming of their darlings back in the capital. At just that moment, a white bird about the size of a snipe, its beak and legs of red, alighted upon the water and snatched up a fish. As this was a bird unseen in the capital, none of the men recognized it. When they voiced their wonderment to the boatman, he proudly replied: “This, my gentlemen, is none other than the *miyakodori* [bird of the capital].” Upon hearing this, the man spoke up:

If that is indeed thy name, *miyakodori*,  
Then, pray tell, reveal to me  
Whether my darling be in good health or nay?<sup>10)</sup>

Hearing this, all men in the boat surrendered to tears.

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<sup>9)</sup> Musashi 武蔵 corresponds to a portion of present-day Kanagawa Prefecture and Tokyo City, while Shimotsufusa 下総 corresponds to the north and northwestern portion of present-day Chiba Prefecture.

<sup>10)</sup> If you are indeed the bird of the capital, the *miyakodori* 都鳥, as this boatman claims, surely you know the goings-on of the capital, surely you can tell me how my love fares these days? This poem may be found in *Shinsen waka* 新撰和歌 (fascicle 3) and *Kokin rokujō* 古今六帖 (fascicle 2). This *miyakodori* is now known more commonly as the *yurikamome* 百合鷗, the hooded or black-headed gull.

なほゆきゆきて、武蔵の国と下つ総の国とのなかにいと大きなる河あり。それをすみだ河といふ。その河のほとりにむれみて、思ひやれば、かぎりなく遠くも来にけるかな、とわびあへるに、渡守、「はや船に乗れ、日も暮れぬ」といふに、乗りて渡らむとするに、みな人ものわびしくて、京に思ふ人なきにしもあらず。さるをりしも、白き鳥の、はしとあしと赤き、嶋の大ききなる、水の上に遊びつつ魚を食ふ。京には見えぬ鳥なれば、みな人見知らず。渡守に問ひければ、「これなむ都鳥」といふを聞きて、

名にしおはばいざ言問はむみやこどりわが思ふ人はありやしやと  
とよめりければ、船こぞりて泣きにけり。

出典：『新編 日本古典文学全集（第12巻）』小学館

一行はさらになお旅を続けて行くと、武蔵国（東京都）と下総国（千葉県）との間にたいそう大きな河がある。その河をすみだ河という。その河のほとりに集まり座って、はるか遠い都に思いをはせると、果てしなく遠くへも来てしまったものだなあ、と互いに嘆き合うところに、すみだ河の渡しの船頭が、「早く船に乗れ、日も暮れてしまう」と言うので、船に乗ってすみだ河を渡ろうとするが、人々は皆なんとなく悲しく思っ、京に愛しく思う人がいないわけではない。ちょうどその折、白い鳥で、くちばしと脚とが赤い、嶋ほどの大きさの鳥が、水の上に遊びながら魚を食べる。京には見かけない鳥なので、誰も皆知らない。渡しの船頭に尋ねたところ、「これが都鳥だ」と答えるのを聞いて、

名にしおはばいざ言問はむみやこどりわが思ふ人はありやしやと

（「みやこ」という名を負っているならば、さあおまえに尋ねよう、みやこどりよ。私の愛する人は都で無事に暮らしているのかどうかと）

と男が詠んだところ、船中の人は一残らず皆泣いてしまった。

## II - 2 . CHRONOLOGICAL RECORD OF PRINCE SHŌTOKU *Shōtoku taishi denryaku* 聖德太子伝暦

### < Brief Summaries > -----

**GENERAL INFORMATION:** Biography of Prince Shōtoku 聖德太子 (574-622); two fascicles; composed sometime during the beginning of the Heian period, most probably in 917. Though uncertain, it is said that this work was written by Fujiwara no Kanesuke 藤原兼輔 (877-933) an early Heian poet.

**CONTENTS:** This biography details in chronological order Emperor Yōmei's 用命天皇 (circa 540-587, r. circa 585-587) marriage in 570, the consequent birth of his son, Prince Shōtoku, the latter's exploits, concluding with the fall of the Soga 蘇我 clan in 645. Being a compilation and adaptation of several previously existing biographies of Prince Shōtoku, this work contributed much to the development of the cult of Shōtoku, in which the prince was worshipped as an incarnation of Kannon the Savior 救済観音, or a Japanese version of Sakyamuni 釈迦 himself. During the Heian period, this cult gained a wide reputation among the general populace where it became an intimately social religious movement.

The tale of Shōtoku's journey to Mount Fuji as told in this biography describes a twenty-five year old prince ascending the lofty peak in the ninth month of the year 598 by soaring above the clouds and mist mounted upon his beloved black steed. That Shōtoku should visit Mount Fuji and no other mountain reveals the sacred image associated with Fuji from an earlier age. Considering, furthermore, that the prince's black steed was considered a divine beast, Mount Fuji served as the ideal stage upon which to narrate the supernatural achievements of our protagonist.

## 〈 作品概説 〉 -----

聖徳太子の伝記。二巻。平安時代前期の成立で、917（延喜十七）年説が有力。編者は平安時代前期の歌人藤原兼輔ふじわらのかねすけとも言われるが未詳。父である用明天皇の結婚（570 年）から太子の出生・在世中を経て没後の 645（大化元）年蘇我氏滅亡までを編年で記述する。先行する太子伝の集大成で、後世の太子信仰（聖徳太子を救済くげ観音または日本の釈迦としてその法を信じ、徳を仰ぐこと。平安時代には民衆的な基盤を持ち社会的な信仰となる）に大きな影響を与えている。

本書の中で富士山は、598（推古天皇六）年 9 月に 25 歳の聖徳太子が天を翔る愛馬黒駒に乗って雲を踏み霧をしのいで山頂を飛んだ山として描かれる。太子が向かう山が富士山なのは、やはり古代からの聖なる山というイメージによるものであろう。選んだ甲斐の黒駒が神馬であったことも含め、聖徳太子の超人的な活躍ぶりを伝えるのに、富士山はいわば恰好の舞台となっているのである。

ENGLISH TRANSLATION OF SELECTED PASSAGES FROM *SHŌTOKU TAISHI DENRYAKU*

From a section in *SHŌTOKU TAISHI DENRYAKU* 聖德太子伝暦 (*Chronological Record of Prince Shōtoku*)<sup>1)</sup>

The sixth year [of the reign of Empress Suiko]:<sup>2)</sup>

[...] In the fourth month [being the beginning of] summer, the prince commanded his men to search out the finest horses, that each province should offer up [to him their best beast]. From the province of Kai was brought a horse with a hide of jet-black and legs of pure white.<sup>3)</sup> The prince, pointing to this horse amidst the several hundred displayed before him, announced: "Now this horse possesses a spirit." All the other horses were sent back. One of the prince's attendants, a man by the name of Choshi Maro, who was in charge of transporting and recording offerings sent to the court, was charged with the care of this black horse.

In the ninth month [being the last month of] autumn, the prince, wishing to ascertain the virtues of this horse, mounted and quickly darted off towards the east as lightly as the floating clouds above. Whilst all the other attendants merely gazed on [in awe], Maro alone stayed close by his side, ascending straight up into the clouds together.<sup>4)</sup> All who saw this were astonished. Three days later, the prince, reining in his horse, returned, saying to all his men: "Mounted upon this horse, treading upon the clouds and galloping over the mists, I straightaway ascended the peak of Mount Fuji. Circling about, I arrived at Shinano.<sup>5)</sup> This horse darts through the sky like lightning! After passing through the three provinces of Koshi, I at last arrived back here.<sup>6)</sup> You, Maro, who followed me in spite of great weariness, are a loyal man!" Maro then recounted [to the other men]: "It felt nothing like floating in the air. We galloped on as though treading on solid earth, save for the fact that all the mountains could be seen below us."

<sup>1)</sup> This biography of Prince Shōtoku 聖德太子 (574-622) was composed by the Heian poet Fujiwara no Kanesuke 藤原兼輔 (877-933) in the seventeenth year of Engi 延喜 (917), nearly three centuries after Shōtoku's death. All mention of "the prince" refer to Prince Shōtoku.

<sup>2)</sup> The sixth year of the reign of Empress Suiko 推古天皇 (554-628, r. 593-628) corresponds to 598, at which time Prince Shōtoku would have been twenty-five years of age. Suiko was Prince Shōtoku's aunt, and it was she who installed the latter as prince.

<sup>3)</sup> The province of Kai 甲斐 refers to the central portion of modern-day Yamanashi Prefecture. Since times of old, Kai was known for its *mimaki* 御牧, grazing grounds and stables maintained for the express purpose of raising black horses (*kurokoma* 黒駒) for the court.

<sup>4)</sup> The phrase here translated as "stayed close by his side" corresponds in the original to *Maro hitori migi ni ari* 磨、独右ニ在リ, literally, Maro alone was on the right. Had he been mounted on a mundane horse of his own, Maro would not have been able to ascend into the clouds with his master, unless, of course, the divine powers of the prince's horse were somehow transferred to Maro's horse as well. Consequently, it seems more likely that Maro was mounted on the horse with the prince.

<sup>5)</sup> Shinano 信濃 refers to modern-day Nagano Prefecture.

<sup>6)</sup> The three provinces of Koshi, *mikoshi* 三越, were Echizen 越前 (northern Fukui), Etchū 越中 (Toyama), and Echigo 越後 (Niigata).

〈訓読文（原漢文）〉

六年、戊午、

……夏四月ニ、太子、左右ニ命ジテ良キ馬ヲ求メタマフ。諸国ニ府セテ貢ラ令ム。甲斐国ヨリ一ノ驪駒ノ四ノ脚ノ白キヲ貢ル。数百疋ノ中、太子、此ノ馬ヲ指シテ曰ク、「是神アル馬也。」余ヲバ皆、還サ被ヌ。舍人調使麿ヲ令テ之ニ飼養ヲ加ヘシム。

秋九月ニ、試ニ此ノ馬ニ馭シテ、浮雲ノゴトクニシテ東ニ去ル。侍従仰ギ觀ルニ、麿、独御馬ノ右ニ在リ。直ニ雲ノ中ニ入ル。衆人相テ驚ク。三日之後ニ、轡ヲ廻シテ帰り来タマヒテ、左右ニ謂テ曰ク、「吾、此ノ馬ニ騎ツテ、雲ヲ踏ミ霧ヲ凌イデ、直ニ富士嶽ノ上ニ到ル。転ツテ信濃ニ到ル。飛ブコト雷電ノ如シ。三越ヲ経竟テ、今帰り来ルコトヲ得タリ。麿、汝、疲レヲ忘レテ吾ニ随ヘリ。寔ニ忠士也。」麿、啓シテ曰サク、「意ニハ空ヲ履マズシテ、両ノ脚、猶シ歩ムコト陸地ヲ踏ムガ如シ。唯、諸ノ山ヲ看ルニ、脚ノ下ニ在リ。」

※訓読文は底本の訓読による。

底本：『『聖徳太子伝暦』影印と研究：東大寺図書館蔵文明十六年書写』  
日中文化交流史研究会編、1985年、桜楓社

推古天皇六年戊午、……夏四月、聖徳太子は、左右の者に命じて善い馬をお求めになった。諸国から貢進された数百匹の馬の中に、甲斐国から献じられた、漆黒で脚の白い一頭の馬がいた。太子はこの馬を指して「これは魂のある神馬である」と言って、残りの馬は皆お戻しになり、舎人の調使麻呂にこの黒馬を飼養させた。

秋九月、太子は試みにこの馬を馭して浮雲のごとく東の方に飛び去った。侍従らは仰ぎ見ているばかりであったが、調使麻呂はひとり御馬の右に付いて、ただちに共に雲の中に入ってしまった。多くの人はそれを見て驚いた。三日後に、太子は馬の轡を廻して帰って来られて、左右の者に語った。「私はこの馬に乗って雲を踏み霧を凌いで、直ちに富士嶽の上に至った。ぐるりとめぐって信濃国に至った。飛ぶこと雷電のようであった。さらに越の国（越前・越中・越後）を経て、今帰ってくる事ができた。麻呂よ、お前は疲労も忘れて私に随った。まことに忠節である。」調使麻呂は、「空を履むのではなく、両脚で陸地を踏み歩くような心地でした。ただ山々が脚もとにあるのを見ました」と申し上げた。



「聖徳太子絵伝」秦致貞作、1069(延久元)年／東京国立博物館提供





### III Mount Fuji as Seen in Literature: Its Religious, Scenic, and Sentimental Connotations

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#### III章 文学作品に見る富士山

## III-1. GAZETTEER OF HITACHI

### *Hitachi no kuni fudoki* 常陸国風土記

#### < Brief Summaries > -----

**GENERAL INFORMATION:** This gazetteer, of anonymous authorship, was initially compiled in the first year of Reiki 靈龜 (715), and was finally published in the Yōrō era 養老 (717-723), during reign of Empress Genshō 元正天皇 (680-748, reigned 715-724), elder sister of Emperor Monmu 文武天皇 (683-707, reigned 697-707).

**CONTENTS:** An imperial edict was issued on the fifth month in the sixth year of Wadō 和銅 (713), commanding that the origin of the name of each county be duly recorded, along with their geographical and economic details, as well as traditional tales still in circulation. These surveys were then to be presented to the emperor in the form of formal reports (*gebumi* or *gemon* 解文).

*Hitachi no kuni no fudoki* is one such report. It is thought that the suffix *fudoki* 風土記, record of customs and lands, was later added in the Heian period. This is the oldest of five known gazetteers of its sort, and exists only in a fragmental manuscript. Only the *Izumo no kuni fudoki* 出雲国風土記 (Gazetteer of Izumo) has been preserved in its entirety.

The account of Mount Fuji found in a section of *Hitachi no kuni fudoki* entitled "The County of Tsukuha" (*Tsukuha no kōri no jō* 筑波郡の条) relates an old legend which endeavor to explain why while groves of people gather atop Mount Tsukuha, Mount Fuji remains forever a lonely peak, locked in snow all year round:

Long ago the sire of the gods (*mioya no mikoto* 神祖尊) went out to visit the other gods. Night was coming fast, for which reason he sought lodging at Mount Fuji in Suruga Province. The god of this place refused, however, on account of it being the eve of the Harvest Festival (*niname* 新嘗), during which time guests were not permitted to enter for fear of bringing spiritual pollution upon the household. Incensed at receiving such inhospitable treatment, the sire of the gods cursed the god of Mount Fuji, saying; "I vow that as long as you live, come winter or summer, this mountain of yours shall be forever blasted by snow and frost! Not a soul shall ascend its peak to make offerings of food to you". Following this, he paid a visit to the god of Mount Tsukuha, who, despite religious proscriptions of the Harvest Festival, welcomed the old god in, treating him to a royal feast. Overjoyed, the sire of the gods praised his host, praying that Mount Tsukuha should forever enjoy the gathering of people who shall sing and dance, drink and be merry, while Mount Fuji should be forever covered in snow, never again blessed with the presence of man.

Seeing as how this legend appears in the section of *Hitachi no kuni fudoki* dedicated to the county of Tsukuha, it is easy to imagine how this story was meant to praise its own Mount Tsukuha, and, at the same time, cast scorn on Mount Fuji, a mountain beyond its borders. Still, the very fact that Mount Fuji is mentioned in relation to Tsukuha evinces the exceptional fame of the former, as well as an intimate relationship between the two as seen in the eyes of those dwelling within the Kantō Plain 関東平野.

## 〈 作品概説 〉 -----

地誌。一卷。編者未詳。715（靈龜元）年頃成立。元明天皇の次の代、元正天皇（文武天皇の姉）の養老年間（717 - 723）には成立したものと考えられる。713（和銅 6）年 5 月に出された詔命により、諸国では国内の郡や郷の名の由来、地形、産物、伝承などを集め、解文（報告書）を提出した。『常陸国風土記』は、その中の一書である。「風土記」という名称は平安時代になってから用いられたものと考えられる。『常陸国風土記』は 5 つ伝存する風土記の中では最も早く成立したが、現在、完本は伝わっていない。「風土記」のなかでは、『出雲国風土記』のみが完本として伝存している。

『常陸国風土記』における富士山の記述は、「筑波郡の条」に、古老の伝承として、筑波山には多くの人々が登り集うのに対し、なぜ富士山が一年中雪を頂く、寂しい山であるのかという話として見ることができる。

むかし、神々の祖親である神祖の尊が神々の所を巡行した折、日が暮れたので駿河国の「福慈の岳」に宿を請うたところ、福慈の神は新嘗（新穀を神に供え、人も食べる祭）で物忌をしているので泊められないと断った。神祖の尊は祖親である自分を泊めない福慈の神の応対を恨み、「福慈の岳は今後、冬も夏も雪や霜が降って寒さが厳しく、人も登らない山となるだろう」と、呪いの言葉をかけた。いっぽう、その後神祖の尊が「筑波の山」を訪ねたところ、やはり筑波の神も新嘗をしていたが、食物飲物を用意して神祖の尊を快く饗応したので、神祖の尊は祝意をこめた歌を歌い、以後、筑波山には多くの人々が登り、歌舞を楽しみ、酒を飲み賑やかな山となったのであるが、富士山は一年中雪に覆われ、人々も登らない山となってしまったということである。

この富士山に関する内容は、『常陸国風土記』筑波郡の条における記述であることから、自国にある筑波山を誉め、他国の富士山をやや貶めるように記されているのであろう。ただ、それでも他国の地誌にも記されるほど、富士山はやはり別格であったこと、筑波山と富士山の話が並べて記されるところに、関東平野に暮らす人々にとって、富士山と筑波山が特別視される山であったことがわかるのである。

ENGLISH TRANSLATION FROM A SELECTED PASSAGE FROM *HITACHI NO KUNI FUDOKI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

TRANSLATION FROM SECTION II<sup>1)</sup>

One of our elders has passed down the following tale [regarding Mount Tsukuha]:

Long ago, as the sire of the gods was making his rounds to visit the various other gods, he came to Mount Fuji in the province of Suruga.<sup>2)</sup> Here he asked for lodging, considering the night was falling fast. The god of Mount Fuji responded: “This being the eve of the Harvest Festival, our house is observing strict abstinence. Please do beg my pardon, but I cannot fulfill your request.”<sup>3)</sup> Hearing this, the sire of the gods grew furious and, howling amidst bitter tears, rebuked: “I am your parent! Why should you refuse me lodging? I vow that as long as you live, come winter or summer, this mountain of yours shall be forever blasted by snow and frost! Not a soul shall ascend its peak to make offerings of food to you.”

[Having been thus refused lodging at Mount Fuji,] the sire of the gods ascended Mount Tsukuha where he again asked for lodging. The god of Tsukuha accepted his visitor, saying: “Though it may be the eve of the Harvest Festival, how could I ever refuse the entreaty of such an august god?” This welcoming host offered up a fine spread of food with utmost humbleness and reverence. The sire of the gods, overjoyed with such hospitality, recited the following auspicious verse:

O, my dearest child,  
How lofty is thy holy shrine!  
As long as heaven and earth shall endure,  
As long as the sun and moon shall shine,  
May the people gather to sing thy praise!  
May their offerings to thee be ever bountiful!  
Without cessation, generation upon generation—  
More prosperous still, day after day!  
For one-thousand autumns, for ten-thousand ages,  
May thy pleasure know no bounds!

So it came to pass that while Mount Fuji came to be covered year round with snow, allowing no one to climb its summit, Mount Tsukuha was blessed with gatherings of myriad revelers drinking and feasting, even until this present day.

<sup>1)</sup> This section of the *Hitachi no kuni fudoki* 常陸国風土記 (*Gazetteer of Hitachi*, 721), a collection of local legends and geographical facts related to the province of Hitachi (modern-day Ibaraki 茨城 Prefecture), deals with the county of Tsukuha (now pronounced Tsukuba) 筑波, just southwest of Mount Tsukuba 筑波山 in Ibaraki.

<sup>2)</sup> Sire of the gods, *mioya no mikoto* 神祖尊, "the august parent," is the common sire of both the god of Fuji as well as that of Tsukuha. Though I have tentatively used the word sire, implying a male deity, the gender of this character remains uncertain. Interestingly, the author of this work has transcribed the name of Fuji as 福慈, "blessing and mercy," a convention not seen anywhere else.

<sup>3)</sup> In very ancient times, the Harvest Festival, or Festival of First Fruits, *wase no niinae* 新粟初嘗, was a time for abstinence, during which people were to remain confined within their homes. No visitors were permitted, as they might bring pollution. However, it seems that by the time the present document was authored, this prescription had become a mere formality. Readers of the time, therefore, would have sympathized with the sire of the gods, and scorned the god of Fuji for adhering slavishly to outmoded formalities.

古老の曰へらく、昔、神祖の尊、諸神たちの処に巡り行でまして、駿河の国福慈の岳に到りて、卒に日暮に遇ひて、遇宿を請欲ひたまひき。この時、福慈の神答へて曰ししく、「新粟の初嘗して、家内諱忌せり。今日の間は、糞はくは許し堪へじ」とまをす。ここに、神祖の尊、恨み泣き詈告曰りたまはく、「すなはち汝が親ぞ。何ぞ宿さまく欲りせぬ。汝が居むる山は、生涯の極み、冬も夏も雪ふり霜おきて、冷寒さ重襲り、人民登らず、飯食奠ること勿けむ」とのりたまひき。更に、筑波の岳に登りまして、亦容止を請ひたまひき。この時、筑波の神答へて曰ししく、「今夜は新粟嘗すれども、敢へて尊旨に奉らずはあらじ」とまをしき。爰に飲食を設けて、敬び拝み祇み承へまつりき。ここに、神祖の尊、歎然び諱曰ひたまはく、

愛しきかも我が胤 嶺きかも神つ宮 天地の並齊 日月と共同に 人民集ひ賀ぎ  
 飲食富豊に 代々に絶ゆる無く 日に日に弥栄え 千秋万歳に遊楽窮らじ

とのりたまひき。是を以て、福慈の岳は、常に雪りて登臨すること得ず。その筑波の岳は、往き集ひて歌ひ舞ひ飲み喫ふこと、今に至るまで絶えず。(以下略す)

※訓読文は底本の訓読による。

底本：『新編 日本古典文学全集 (第5巻)』小学館

〔三〕筑波の郡

老翁が言ったことによると、昔、祖先神の神祖尊が、諸々の神たちの処にご巡行なされて、駿河国(静岡県)福慈の岳(富士の山)にお着きになって、とうとう日暮になったので、今夜の宿を請いなされた。この時、福慈(富士)の神が答えて申したことには、「新穀の新嘗のお祭りをして、家の内は物忌をいたしております。今日のところは、何卒ご理解いただきたいのですが、ご承諾いたすわけにはまいりません」と申した。さて、ここに神祖尊は、恨み泣いて罵りなされたことには、「他でもない、まさにおまえの親なのだぞ。どうして泊めようと思わないのか。おまえが住んでいる山は、生きてる限り、冬も夏も雪が降り霜が降りて、寒さが度重なって襲い、人々は登らず、供え物の飲食物を奉る者はないであろう」と呪われた。さらに、今度は筑波の山に登られて、ふたたびここでも宿を請いなされた。この時、筑波の神が答えて申したことには、「今宵は新嘗の祭をしておりますが、あえてお気持ちに逆らうようなことは致しますまい」と申した。そうしてここに飲食物を設けて、敬い拝みつつしんでお仕えた。そこで、神祖尊は、喜んでお告げなさることには、

愛乎我胤	愛しきかも 我が胤
巍哉神宮	嶺きかも 神つ宮
天地並齊	天地の並齊
日月共同	日月と共同に
人民集賀	人民 集ひ賀ぎ
飲食富豊	飲食 富豊に
代々無絶	代々に絶ゆる無く
日々弥栄	日に日に弥栄え
千秋万歳	千秋万歳に
遊楽不窮者	遊楽 窮らじ

(愛しく思うことよ、我が子孫よ。高く聳えるものだよ、神の宮筑波山よ。限りの無い天地とともに、限りの無い日月とともに、人民はこの山に集って寿ぎ、飲食物は豊に、我が神と我が一族はいつまでも絶えること無く、日に日に増していよいよ栄え、千秋万歳、千年も万年も遊楽は限り無いだろう。)

と詠い告げられた。こういったわけで、福慈の岳(富士山)は、常に雪が降って登ることができなくなった。そして筑波山は、人々が行き集まって歌い舞い、酒を飲み物を食べることが、今に至るまで絶えることがないのである。

## III-2. ANTHOLOGY OF TEN-THOUSAND LEAVES

### *Man'yōshū* 万葉集

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** The oldest extant anthology of poems written in the Japanese language. Though each fascicle of this massive work was composed under different conditions, each having their own compilers, the responsibility of final revision and compilation was most probably handled by Ōtomo no Yakamochi 大伴家持 (717?-785).

**CONTENTS:** Consisting of twenty fascicles, the 4,500 poems contained within this collection have been divided into three broad categories: love songs (*sōmon* 相聞), elegies (*banka* 挽歌), and poems on miscellaneous themes (*zōka* 雑歌). The earliest poems date from the reign of Emperor Jomei (593-641, reigned 629-641), while the latest was composed in the third year of Tenpyō hōji 天平宝字 (759). Broadly speaking, those poems composed during the early period of state formation, prior to the establishment of the capital Heijōkyō 平城京 (in modern-day Nara) in the year 710, are noticeably robust in style, having been written by emperors, members of the royal family, and court poets such as Kaki no moto no Hitomaro 柿本人麻呂 (dates unknown). On the other hand, poems composed after the move to Nara by such men as Yama no ue no Okura 山上憶良 (660-733) and Ōtomo no Yakamochi, poets belonging to the new bureaucratic *ritsuryō* 律令 society, reveal sensitive ruminations about the subtleties of human life. Aside from these broad divisions, the *Man'yōshū* includes groups of anonymous poems attributed to inhabitants of the eastern provinces as well as those men who served as coast guards at strategic posts along the coast of Kyūshū; the former poems are known as "eastern songs" (*azuma uta* 東歌), while the latter are called "songs of the coast guards" (*sakimori no uta* 防人歌).

Each poem, written exclusively in Chinese characters, evinces a precarious yet ingenious process of transferring oral Japanese into written words, fraught with much trial and error. Already by the time of the early Heian period, a number of poems had become nearly impossible to decipher, for which reason a significant portion of research has been devoted (since premodern times) to determining the proper readings of this somewhat impromptu writing system.

What follows is a summary of the various poems dealing with Mount Fuji as found in the *Man'yōshū*.

## 〈 作品概説 〉 -----

現存する日本最古の歌集。各巻の編纂方針が異なるため複数の編者が想定されるが、最終的にまとめた編者を大伴家持とする説が有力である。二十巻。相聞・挽歌・雑歌の三つの部立を基本とし、約 4500 首を収める。作品の制作年代は、舒明朝（629 - 641）から 759（天平宝字三）年の約百年におよび、古代国家形成期にあたる平城遷都（710 年）までの前期は天皇や皇族・柿本人麻呂ら宮廷歌人を中心にした力強い歌が、後期は山上憶良やまのうえのおくらや大伴家持ら律令官人を中心とした繊細で人生の機微を詠む歌が多い。大量の作者未詳歌を含み、東国の人々の歌である東歌や九州の湾岸警備にあたった防人歌など、さまざまな地域・階層の歌を収めるように編纂されているのも特徴である。

各歌はすべて漢字で表記され、その表記には歌を文字化するための試行錯誤、工夫が見られる。平安時代初期にはすでに解読が困難になり、以後の『万葉集』研究は、訓点をいかに施すかを軸に進められることになる。

『万葉集』に収められる富士山詠には、次の歌がある。

❖ **Poem nos. 317-318 by Yamabe no Akahito 山部赤人** (dates unknown): As his long poem (*chōka* 長歌) extols "The light of the sun is hidden; / The moon's rays cannot be seen— / Even the white clouds dare not approach," Mount Fuji is envisioned as a sacred peak, towering into the heavens, capable of keeping the celestial bodies at bay. Snow alone is permitted to gather atop its summit—snow which, impervious to the sun, never melts, thereby acting as a further manifestation of the sacred power of this mountain. By using the phrase "gazing afar at (*furi sake mireba* 振り放け見れば)," the poet creates an image of Mount Fuji looming high in the vast firmament, while the additional phrase "towering high above (*uchi izu* うち出づ)," incites a sudden opening in our visual horizon, which, in turn, leads effectively into the shorter poems appended to this piece. Mount Fuji is depicted with bold visual images as a mountain seated firmly and for all eternity amidst a boundless sky.

❖ **Poem nos. 319-321 by Takahashi no muraji Mushimaro 高橋連虫麻呂** (dates unknown): A gloss in the original text appended to poem no. 321 attributes this poem, and perhaps those immediately preceding, to Takahashi no muraji Mushimaro, the identity of whom remain uncertain. Having described the fierceness of Mount Fuji, with its precipitous peaks, fiery smoke, and the raging currents of Fuji River, the poet praises the mountain as an eternal protector or pacifier: "The god abiding [atop Mount Fuji] is a pacifier / Of Yamamto—land of the rising sun! / O, how precious is that mountain!" Mount Fuji is seen as being endowed with divine power, a motif that resonates well with the religious reverence paid to this mountain (*fujisan shinkō* 富士山信仰). The two short poems appended to this piece describe, from slightly different perspectives, the sublime majesty of this peak: Poem no. 320 ("Snow falling over the peak of Mount Fuji...") draws upon a passage in *Suruga no kuni fudoki* 駿河国風土記 (Regional History of Suruga, probably early eight century) in which it is recorded that the snow atop Mount Fuji melts away on the fifteenth day of the sixth month only to fall again around midnight of the same day. Poem no. 321 ("Even clouds amidst the firmament...") assures us that it is only by the awful strength of Mount Fuji that the clouds are made to trail across the heavens.

❖ **Poem nos. 2695 and 2697, which seek to evoke sentiments through natural phenomena (kibutsu chinshi 寄物陳思)**: Fascicle eleven of the *Man'yōshū* contains a group of four poems which "evoke sentiments through mountains (*yama ni yoseru omoi* 山に寄せる思い)". The two poems from this group which have been translated here sing of the volcanic smoke atop Mount Fuji in order to evoke sentiments of smoldering passion. This particular poetic trope, seen here in its earliest form, later came to serve as a conventional image in the world of love poetry. Poem no. 2695 compares the incessantly smoldering smoke seen atop Mount Fuji to the lingering bitterness felt when parted from one's beloved. Poem no. 2697, likewise, compares this smoke to the fire of passion that must be kept hidden from sight, lest disgraceful rumors that might ruin one's reputation run rampant. Love as furious as volcanic fires—love that must be kept concealed deep in the heart, smoldering and churning, is compared to the fires that burn atop the mountain peak.

❖ **Poem nos. 3355-3358 —the eastern songs (azuma uta 東歌)**: The poems translated here belong to a group of five entitled "Songs from Suruga Province," all of which are love songs evoking sentiments through the use of mountain imagery. Far from being simple descriptions of picturesque scenery, these poems adopt such images as forests stretching out like "an ocean of trees," chains of mountain ranges disappearing into the distance, the roaring of great waves, and the vines that spread out their delicate tendrils from the bay of Suruga—in short, all the various geographical and biological phenomena surrounding Mount Fuji—to evoke sentiments in a way somewhat different than the *kibutsu chinshi* 寄物陳思 poems mentioned above, for the latter revolve primarily around wordplay, while these eastern songs are more intimately metaphoric. In this way, the more immediate sights around Mount Fuji are used to express the lonely lover's mental anguish, and to measure, in a sense, the distance between him and his distant love.



## ★山部赤人詠

長歌に「渡る日の 影も隠らひ 照る月の 光も見えず 白雲も い行きはばかり」とあるように、その霊性によって空の自然現象を退ける富士山は、天高くそびえ立つ。雪だけは降り積もっているが、溶けることのない万年雪はむしろ霊性の象徴である。「振り放け見れば」という動作によって仰ぎ見る富士山は広大な空間を想起させ、急に視界の開ける場所に出ることを意味する「うち出づ」という語を用いた反歌へとつながる。共に、広い空間に鎮座する富士山の描写に大胆な視覚イメージを用い、畏敬を持って称える歌となっている。

## ★高橋虫麻呂詠

左注によると『高橋連虫麻呂集』所収の長歌と短歌とされるが定かではない。

剣峰の険しさ、火煙の激しさ、富士川の流れの早さといった猛々しい様の根拠として、「日本の 大和の国の 鎮めとも います神とも」と、鎮護の存在であり、かつ、神の力が働く山であることを述べ、富士山信仰にもつながる尊崇の思いを歌い上げている。

反歌である「富士の嶺に～」詠は、「毎年六月十五日に古い雪が溶け新しい雪がその日に積もる」という『駿河国風土記』の伝承を踏まえ、「富士の嶺を～」詠は「富士山の持つ恐れ多い力が天雲をたなびかせるのだ」と詠む。いずれも先の長歌がテーマに据えた富士山の崇高さを異なる側面から詠みなしている。

## ★寄物陳思二首 「吾妹子に」「妹が名も」

『万葉集』巻第十一「寄物陳思」歌群には「山に寄せる思い」が計4首あり、ここに挙げた二首は、燃えるような恋の思いを富士山の噴火に装えている。燃え上がる思いを、実際に燃える富士山頂の火に例える表現法の起点となる相聞歌である、この思想は恋歌表現の一定型として、後に継がれていくのである。2695 番歌は思い人に会えない辛さを、山頂で燃え続ける火に例える。2697 番歌も同様に、浮名が立つことを避けるために表に出せない心の内を燃える火に例える。噴火のような激しい恋情を持ちつつも、心の中で燻る恋の思いを、山頂で燻り続ける火に託して表現している。

## ★東歌四首 「天の原」「富士の嶺の」「霞居る」「さ寝らくは」

「駿河国の歌」とまとめられた五首の歌のうちの四首であるが、いずれも富士山に心情を寄せた相聞歌である。単なる山景描写ではなく、樹海、はるばる続く山路、鳴沢の轟音、駿河湾に広がる葛など、富士山周辺の地理的・生態的風物といった富士山の実相が歌われている点は、前出の「寄物陳思」歌群に見られた掛詞的表現とは趣を異にしている。こうした実際の富士山の景物をもとに、恋人との心理的、あるいは物理的な距離をはかる歌群となっている。

ENGLISH TRANSLATION OF SELECTED POEMS FROM *MAN'YŌSHŪ*  
PERTAINING ESPECIALLY TO MOUNT FUJI

[POEM NOS. 319-321]

A poem about Mount Fuji, followed by [two] *tanka*

POEM NO. 319

Between the lands of Kai and Suruga—<sup>1)</sup>  
Suruga, where waves ever beat against the shore—  
In the center of those two lands,  
The towering peak of Mount Fuji stands aloft.  
Clouds amidst the firmament dare not approach;  
Soaring birds ascend not [its lofty summit].<sup>2)</sup>  
Burning fires melt away the snow;  
Fallen snow is by flame dissolved.  
Words prove futile; all titles pale—  
So divine is the god abiding there!

That lake known by the name of Se  
Has been stayed by this very mountain.<sup>3)</sup>  
That river of Fuji, where people are wont to cross—  
That raging stream, too, belongs to this mountain.  
The god abiding [atop Mount Fuji] is a pacifier  
Of Yamato—land of the rising sun!<sup>4)</sup>  
O, how precious is that mountain!  
Never shall I tire of gazing upon  
The towering peak of Mount Fuji in Suruga.

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<sup>1)</sup> Kai 甲斐 and Suruga 駿河 correspond roughly to modern-day Yamanashi Prefecture and the eastern portion of Shizuoka Prefecture. The second line has "where waves ever beat against the shore," (*uchi yosuru* うち寄する), which is a *makura kotoba* 枕詞 (pillow word) for Suruga, simultaneously referring to the coastal area of that district and playing on the homophonic *suru* appearing in both *yosuru* "to beat against the shore" and the initial *Suru-* 駿 in Suruga. Incidentally, in the original, Kai is also prefixed with a *makura kotoba*, namely *namayomino* なまよみの, though the meaning of this remains a mystery (for which reason I have left it out of the translation).

<sup>2)</sup> Birds refrain from ascending the mountain peak both in virtue of its sheer height as well as out of reverence for its holy presence.

<sup>3)</sup> The Se Lake 石花海 refers to a long, narrow lake located to the northwest of Mount Fuji—a lake which no longer exists. The phrase "has been stayed" is a translation of *tsutsumeru* 堤める, literally to dam up. It is solely in virtue of the magisterial staying power of Mount Fuji that this lake could be thus retained.

<sup>4)</sup> It seems that Yamato 大和, prefixed by *hinomoto* 日本, "root or origin of the sun," is referring generally to the archipelago as a whole.

## 卷第三・雑歌

富士の山を詠む歌一首 并せて短歌

〔319〕

なまよみの 甲斐の国 うち寄する 駿河の国と こちごちの 国のみ中ゆ 出で立てる  
 富士の高嶺は 天雲も い行きはばかり 飛ぶ鳥も 飛びも上らず 燃ゆる火を 雪もて  
 消ち 降る雪を 火もて消ちつつ 言ひも得ず 名付けも知らず 奇しくも います神か  
 も 石花の海と 名付けてあるも その山の 堰める海そ 富士川と 人の渡るも その  
 山の 水の激ちそ 日本の 大和の国の 鎮めとも います神かも 宝とも なれる山か  
 も 駿河なる 富士の高嶺は 見れど飽かぬかも

## 卷第三・雑歌

富士の山を眺めて詠んだ歌一首 あわせて短歌二首

〔319〕

(なまよみの) 甲斐国と (波がうち寄する) するがの国(駿河国)と あちらの甲斐国こちら  
 の駿河国の両方の 国の中心から 天に向かって聳え立つ 富士の高嶺は 山にかかる天の雲も 進  
 むことをためらい 空を飛ぶ鳥も 飛び上ることをせず 燃える火を 雪で消し 降る雪を 火で  
 消しては消し 言うこともできないほど 名にあらわすこともできないほど 靈妙に まします神の  
 山であられることよ 石花の海と 名付けてあるのも その山の 堰き止めて包み囲んでいる湖であ  
 るよ 富士川と呼んで 人が渡る川も この富士山から 流れ出る激流なのだ (日本の) 大和国  
 の 鎮護として まします神でしょうか 国の宝として 成られた山でしょうか 駿河にある 富士  
 の高嶺は 見ても見飽きることはありません

**POEM NO. 320**

Snow falling over the peak of Mount Fuji  
Is melted away on the full moon of the sixth month  
Only to fall again that very same night.<sup>5)</sup>

**POEM NO. 321**

Even clouds amidst the firmament,  
Seeing the peak of Mount Fuji—so tall, so august—  
Tarry a while, daring not to pass overhead.

The above poem appears in the poetry anthology of Takahashi no muraji Mushimaro. His poem has been inserted here considering its likeness in theme.<sup>6)</sup>



[**POEM NO. 2695 and 2697**]

**POEM NO. 2695**

With no means of seeing my darling girl,  
[My breast, like] the towering peak of Mount Fuji in Suruga,  
Burns ceaselessly!

**POEM NO. 2697**

It is for fear of disgracing your name, my darling girl,  
As well as mine, that we go on [silently] burning [like]  
The towering peak of Mount Fuji.<sup>7)</sup>

Another version of this poem reads as follows:

It is for fear of disgracing your name, my dear man,  
As well as mine, that we remain [so still], burning [like]  
The towering peak of Mount Fuji.



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<sup>5)</sup> The "full moon" refers to the fifteenth day of each lunar month. This poem may be better understood in light of a certain passage preserved in an extant fragment of *Suruga no kuni fudoki* 駿河国風土記 (Regional History of Suruga, probably early eighth century), in which it is recorded that the snow atop Mount Fuji melts away on the fifteenth day of the sixth month only to fall again around midnight of the same day.

<sup>6)</sup> It is not at all clear whether this refers to poem no. 321 only, or poems no. 319-321 as a set. Several pieces from a since lost anthology of Takahashi no muraji Mushimaro's 高橋連虫麻呂 (n.d.) poetry can be found scattered throughout the ninth fascicle of *Manyōshū*. Considering the original table of contents credits this poem with a different poet, true authorship remains uncertain.

<sup>7)</sup> That is, both lovers keep their feelings concealed, burning deep within their breasts, for fear of incurring the censure of peers and elders.

## 反歌

〔320〕

富士の嶺に 降り置く雪は 六月の 十五日に消ぬれば その夜降りけり

〔321〕

富士の嶺を 高み恐み 天雲も い行きはばかり たなびくものを  
上の一首、高橋連虫麻呂が歌の中に出でたり。類を以てここに載せたり。



## 卷第十一・寄物陳思

〔2695〕

我妹子に 逢ふよしみをなみ 駿河なる 富士の高嶺の 燃えつつかあらむ

〔2697〕

妹が名も 我が名も立たば 惜しみこそ 富士の高嶺の 燃えつつ渡れ  
或歌に曰く、「君が名も 我が名も立たば 惜しみこそ 富士の高嶺の 燃えつつも居れ」

## 反歌

〔320〕

富士の嶺に降り積もった雪は、六月の十五日に消えると、その日の夜の内にまた降り始めるのです。

〔321〕

富士の嶺は高く恐れ多いので、天の雲も進みかねてたなびいているのです。  
上の一首は、高橋連虫麻呂の歌集の中に出ている。同じ種類の歌なのでここに載せる。



## 卷第十一・寄物陳思

〔2965〕

我妹子に 逢ふよしをなみ 駿河なる 富士の高嶺の 燃えつつかあらむ  
(愛するあの娘に逢うすべがないので、駿河国にある富士の高嶺のように、私の心の恋の炎は燃え続けていることだろうか。)

〔2697〕

妹が名も 我が名も立たば 惜しみこそ 富士の高嶺の 燃えつつ渡れ  
或歌に曰く、「君が名も 我が名も立たば 惜しみこそ 富士の高嶺の 燃えつつも居れ」  
(愛するあなたの名も わたしの名も噂が立ったら 惜しいからこそ 富士の高嶺のように 心の内の恋の炎が燃え続けながら生きているのだよ  
ある本の歌には、「あなたの名も わたしの名も噂が立ったら 惜しいからこそ 富士の高嶺のように 心の内の恋の炎が燃え続けながらもじっとしているのです」と、女の歌としてある。)

[POEM NOS. 3355-3358]

POEM NO. 3355

Beneath the shady brushwood atop [Mount] Fuji—  
 Towering to the heavens—the time has come and gone.  
 I fear we shall not meet [this day].<sup>8)</sup>

POEM NO. 3356

Over the mountain pass—so far and so long—  
 Across the peak of [Mount] Fuji have I come  
 Without a sigh, for you, my darling girl.<sup>9)</sup>

POEM NO. 3357

When I have set out across the slopes of Mount Fuji  
 All shrouded in mist, where will you, my darling girl,  
 Cast your doleful eyes?<sup>10)</sup>

POEM NO. 3358

Though our time together is as short as a string of beads,<sup>11)</sup>  
 My love is like the resounding mountain torrents  
 Atop the towering peak of Mount Fuji.

Another version of this poem reads as follows:

Though I was indeed with you time and again, my love,  
 My sighs The rumors are like the resounding falls  
 Atop the towering peaks of Izu.<sup>12)</sup>

Yet another version of this poem reads as follows:

Though our time together was no longer than a string of beads,  
 My love is [as ceaseless] as the snows that fall  
 Atop the towering peak of Mount Fuji.

<sup>8)</sup> Shady brushwood reveals that the season is summer, when the foliage is especially abundant—the ideal place for a romantic rendezvous. Unfortunately, one lover has proven unfaithful, or at least forgetful, leaving the other to pine alone, wondering whether or not she (or perhaps he) has been slighted. "The time" here refers to their initial promise.

<sup>9)</sup> The phrase I have translated as "without a sigh" is *ke niyowazu* けによはず, where *ke* refers to breath 息, and *niyowazu* is the negative form of *niyou* 呻吟う, to groan or grunt from exhaustion and pain. Arduous though the mountain pass may be, this man has made the journey undeterred, without so much as a grunt or groan, so eager is he to look upon his love.

<sup>10)</sup> Here we have a man about to embark on a journey, perhaps across the same mountain pass mentioned in poem no. 3356. The loneliness of his darling is amplified, prevented as she is by the veiling mists from seeing her lover off. "Where will you, my darling girl, cast your doleful eyes?" is a rather liberal translation of *izuchi mukite ka imo ga nagekan* いづち向きてか妹が嘆かむ, which might be more literally rendered as follows: "In what direction will you, my darling girl, let forth your sighs of longing?"

<sup>11)</sup> The term *tama no o* 玉の緒 refers to a short cord used to string together necklace beads. The man, inflamed with passion, finds the time spent with his lover as short as a mere cord.

<sup>12)</sup> It is not certain to which mountain this verse refers—perhaps to Mount Amagi 天城山 in the center of the Izu peninsula 伊豆半島, or perhaps to Mount Izu 伊豆山 in the north of Atami 熱海.

## 卷第十四・相聞

[3355]

天の原 富士の柴山 木の暗の 時ゆつりなば 逢はずかもあらむ

[3356]

富士の嶺の いや遠長き 山路をも 妹がりとへば けによはず来ぬ

[3357]

霞居る 富士の山辺に 我が来なば いづち向きてか 妹が嘆かむ

[3358]

さ寝らくは 玉の緒ばかり 恋ふらくは 富士の高嶺の 鳴沢のごと  
 或本の歌に曰く、「まかなしみ 寝らくは しけらく さ鳴らくは 伊豆の高嶺の  
 鳴沢なすよ」  
 一本の歌に曰く、「逢へらくは 玉の緒しけや 恋ふらくは 富士の高嶺に 降る  
 雪なすも」

出典：『新編 日本古典文学全集（第8巻）』小学館

## 卷第十四・相聞

[3355]

天空高くそびえる富士山の雑木林よ。初夏の始めの木の茂った下闇の、時が移っていったらあの人は来ないのではないだろうか。

[3356]

富士の嶺の、いよいよ遠く長い山道をも、愛しいおまえの所を訪うというので息を荒くすることなくやって来た。

[3357]

霞がかかっている富士の山辺にわたしが行ったならば、霞の中場所もわからず、どちらを向いておまえは嘆くだろうか。

[3358]

共寝をすることは玉を通す緒のように僅かの時間だ。恋い慕うことの激しさは富士の高嶺の鳴沢の音のようだ。

ある本の歌に、「愛しさゆえに共寝することは度々だ。世の噂のうるさは伊豆の高嶺の鳴沢の音のようだ」とある。

一本の歌には、「逢っている時間の短さは玉を通す緒の短さに及ぶだろうか。恋い慕うことは富士の高嶺に降り積もる雪のようだ」とある。

### III-3-1. THE RECORD OF MOUNT FUJI (IN *ESSENTIAL LETTERS OF OUR LAND*) *Fujisan no ki* 富士山記

〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** *Honchō monzui* 本朝文粹 (Essential Letters of Our Land) is an anthology in fourteen fascicles of poems composed by Japanese scholars in classical Chinese. The compiler of this work is Fujiwara no Akihira 藤原明衡 (989-1066), author of the well-known *Shin sarugakki* 新猿楽記 (On Modern Sarugaku Performances, approximately 1061-1065) and *Meikō ōrai* 明衡往来 (Correspondences from Akihira, also known as *Unshū shōsoku* 雲州消息, Letters from Izumo, completed in 1049, or possibly 1066). Completed during the latter half of the Heian period, this anthology includes 427 pieces by 68 authors spanning some two centuries, including the reigns of seventeen emperors, from Emperor Saga 嵯峨天皇 (786-842, reigned 809-823) down to Emperor Go-Ichijō 後一条天皇 (1008-1036, reigned 1016-1036). The title *Honchō monzui* was inspired by the Chinese anthology *Tāng wéncuì* (J: *Tō monzui*, Essential Letters of the Tang Dynasty).

**CONTENTS:** *Honchō monzui* includes pieces written by emperors all down to provincial governors, covering a wide variety of social strata. Among these authors, the greatest number of pieces were composed by aristocrats from the Sugawara 菅原 and Ōe 大江 houses—two of the most influential families associated with the imperial university—men such as Ōe no Asatsuna 大江朝綱 (886-957) and Ōe no Masahira 大江匡衡 (952-1012), as well as Sugawara no Fumitoki 菅原文時 (899-981) and Sugawara no Michizane 菅原道真 (845-903). This anthology, containing as it does a variety of different genres and literary styles, served as the ideal primer for students in the art of composition (at least in classical Chinese), for which reason it exerted a significant degree of influence over a broad range of later works.

Miyako no Yoshika's 都良香 (834-879) *Fujisan no ki* 富士山記 (The Record of Mount Fuji), preserved in fascicle twelve of this anthology, describes the lofty beauty of the mountain, as well as introducing us to an old legend concerning two immortal maidens dressed in white robes who, when the proper rituals are conducted atop the peak, descend to perform a divine dance, evincing the sacred nature of the mountain. In a similar vein, the author describes a series of truly splendid sights: a "pond of exceptional quality" from which greenish-blue vapors rise; snow which never melts; white sands that continuously flow down preventing anyone from reaching the summit. The legend of En the Ascetic (*en no gyōja* 役行者) is added to the mix in order to portray Mount Fuji as something fashioned by the gods.



## 〈 作品概説 〉 -----

『本朝文粹』は十四巻から成る漢詩文集。漢学者で『新猿楽記』『明衡往来』などの著作もある藤原明衡の編。平安時代後期の成立で、嵯峨天皇から後一条天皇まで 17 代二百余年にわたる 68 人の詩文 427 編を収める。北宋の『唐文粹』に倣って命名された。作者は天皇から国司まで広い層に及ぶが、中でも大江朝綱、大江匡衡、菅原文時、菅原道真らの作品が多く所収されており、大江家と菅原家を頂点とした翰林の学者が中心となっている。当時のあらゆる文体を含んでいるために学生の文学教育や学者の文章作成の手本として用いられ、後世の様々な分野の文学作品に引用されるなど、その影響は広範囲にわたっている。

その中で、巻第十二に収められた都良香作の「富士山記」は、山の高さや広大さの形容、古いしきたりに従って祀ると山頂に白衣の美女二人が舞ったとする神仙思想にもとづく言い伝えの紹介などによって、富士山の霊峰たることを述べる。さらに、「神しき池」がある、葵色の蒸気が出る、一年中積雪が溶けない、流れる白砂によって登攀できない、といった地形の珍奇さを並べ立て、古代から伝わる「役行者伝説」も付して、富士山が「神の造れる」霊峰であることを伝えている。

ENGLISH TRANSLATION OF SELECTED PASSAGES FROM *FUJISAN NO KI*,

THE ENTIRETY OF *FUJISAN NO KI* 富士山記 (*Record of Mount Fuji*)<sup>1)</sup>

Mount Fuji is in the Province of Suruga.<sup>2)</sup> Its peak, as though carved out with a razor, towers straight up into the heavens. Its height is immeasurable; an exhaustive examination of historical records reveals no mountain quite its equal. The peak [of Mount Fuji], densely verdured on all sides, seems to rise to the very zenith of the firmament, from whence it gazes down over the waters. The concatenated base of that holy mountain winds on for thousands upon thousands of leagues. Travelers hiking along [its base] for days on end look back upon the road heretofore traversed only to see that they are still beneath the shadow of this mountain.

This mountain, it would appear, is a favored haunt of the immortals. During the Jōwa period, there was a solitary jewel that tumbled down from the peak of this mountain.<sup>3)</sup> This jewel, pierced through the center with a small hole, might very well have been one of the beads decorating some immortal's blind. Furthermore, on the fifth day of the eleventh month [midwinter] in the seventeenth year of Jōgan, officials and commoners alike held a festival in accordance with custom.<sup>4)</sup> Just past noontime the sky became gloriously clear, whereupon, gazing up at the mountain, two comely maidens dressed all in white could be seen dancing side by side on its very peak. One elder reports that he witnessed with a group of locals the maidens floating 1feet above the peak of the mountain.

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<sup>1)</sup> *Fujisan no ki* (sometimes read *Fuji no yama no ki*) was composed by Miyako no Yoshika 都良香 (834-879), a well-known Heian scholar of Chinese classics. This particular work is preserved in fascicle 12 of *Honchō monzui* 本朝文粹 (*Essential Letters of Our Land*, 1058), an anthology of *kanbun* 漢文, that is, Chinese-style literature.

<sup>2)</sup> The province of Suruga 駿河 corresponds more-or-less with the eastern portion of modern-day Shizuoka Prefecture.

<sup>3)</sup> The Jōwa 承和 period extended from the year 834 to 848, corresponding to Yoshika's youth. Perhaps he heard this story from someone who saw the fantastic bead firsthand.

<sup>4)</sup> The seventeenth year of Jōgan corresponds to 875, some five years before Yoshika would pass away.

## 〈訓読文（原漢文）〉

富士山は駿河国にあり。峰は削りなせるが如く、直に聳えて天に属く。その高さ測るべからず。史籍の記せる所を歴く覽るに、いまだ此の山より高きは有らざるなり。其の聳ゆる峰巒に起り、見るに天際に在りて、海中を望み瞰る。其の靈基の盤連する所を觀るに、数千里の間に亘る。行旅の人、数日を経歴し、乃ち其の下を過ぐ。之を去りて顧み望めば、猶し山の下に在り。蓋し神仙の遊萃する所ならむ。承和年中に、山の峰より落ち来る珠玉あり、玉に小さき孔有りきと。蓋し是れ仙簾の貫ける珠ならむ。又貞観十七年十一月五日に、吏民旧きに仍りて祭を致す。日午に加へて天甚だ美しく晴る。仰ぎて山の峰を觀るに、白衣の美女二人有り、山の巔の上に並び舞ふ。巔を去ること一尺余、土人共に見きと、古老伝へて云ふ。

富士山は駿河の国にある。峰は刃物で削ってできたようにまっすぐに聳え立って天に接している。その高さは測ることが出来ない。文献の記しているところをすべて見ても、いまだこの山より高い山はないのである。その聳え立つ峰はこんもりと繁って高く、見ると天の果てに接していて、海中をはるか高いところから見下ろしている。その靈妙な山の、麓の曲がり連なっているところを見ると、数千里にわたっている。旅人は数日の間麓を経巡り、そしてそこから振り返って望み見ると、（山麓が長いので）やはりまだ麓にいるわけである。思うに、ここは仙人が集って遊ぶところなのであろう。仁明天皇の承和年中に、山の峰より落ちてきた珠があり、珠には小さな孔があったという。おそらく、これは仙人の簾に付けた美しい珠なのであろう。又、清和天皇の貞観十七（875）年十一月五日に、官民が古いしきたりに従って祭を行った。その日は、正午になってさらに天気が非常に良く晴れた。山の峰を仰ぎ見ると、白衣の美女が二人おり、山の頂の上に並んで舞を舞っている。頂を離れること一尺（30センチ）あまりのところで、土地の人々と共に見たと、古老が伝えて言っている。

The name Fuji has been taken from the name of the county in which the mountain is located.<sup>5)</sup> Atop this mountain there dwells a deity known as the Great God of Asama.<sup>6)</sup> There is no saying exactly how many meters this mountain soars above the sea of clouds. Its summit is leveled off in the form of a plateau about one league across. In the center of this plateau may be found a depression resembling a steaming sieve.<sup>7)</sup> In the midst of this depression there is a pond of exceptional quality, containing huge rocks, the curious formations of which resemble crouching tigers. Furthermore, this steaming sieve continuously emits a pure greenish-blue vapor. Peering down into the depression, one can see something similar to water violently boiling and bubbling. Plumes of fiery smoke can be seen [drifting up from its peak] from afar. Moreover, the pond on its peak is surrounded by groves of supple bamboo deep-blue in color. Snow left over from the previous winter does not melt even in spring and summer. From a point starting midway down the mountainside, pine trees flourish. Above this line, however, no trees grow.

This mountain is covered in white sand which easily crumbles, making it nigh impossible for those wishing to ascend its peak to get beyond the base of this mountain. It is said that an individual by the name of En the Ascetic was able to reach the summit a long time ago.<sup>8)</sup> Those who climbed the mountain after him [could not help but] press their foreheads against the mountain face [so steep is the climb].

There is a great spring which, gushing out from somewhere below the midriff of the mountain, forms a mighty river that, come winter's chill or summer's drought, neither overflows nor dries up. A small mountain, known by the locals as Mount Nii, rests at the eastern foot of Mount Fuji.<sup>9)</sup> It is said that in the beginning, this area was flat. In the third month of the twenty-first year of Enryaku, this plain was enveloped in umbrageous clouds and fog for ten whole days, after which time a mountain was formed.<sup>10)</sup> This was most likely the work of some deity.

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<sup>5)</sup> The word translated here as county corresponds in the original to *kōri* 郡. The place-name Fuji currently refers to an area lying along the southern base of Mount Fuji, facing Suruga Bay 駿河湾. Note that Yoshika does not adopt the folk etymology found in *Taketori monogatari* (*Tale of a Bamboo Cutter*, perhaps sometime in the latter half of the ninth century), where the origin of the name of Mount Fuji is understood as a combination of *fu* 富, abundant, large in number, and *ji* 士, troops—hence, the “mountain of many troops.”

<sup>6)</sup> According to *Engi shiki* 延喜式 (*The Engi Regulations*, 927), Asama no ōkami 浅間大神 was enshrined in Asama Shrine 浅間神社, located in Fuji County.

<sup>7)</sup> This steaming sieve, *suisō* 炊甑 (or *koshiki* 甑), traditionally took the form of a clay pot, the underside of which was perforated with several small holes. This receptacle is placed atop a cauldron of boiling water such that steam passes through these holes and steams the rice or beans therein. Our author is referring here to the volcanic crater found atop Mount Fuji.

<sup>8)</sup> En the Ascetic 役の行者 (which appears here in a slightly different form as En no koji 役居士, En the Hermit) was an exceptionally powerful ascetic said to have ascended Mount Fuji. See *Konjaku monogatari shū* 今昔物語集 (*Tales of Past and Present*, probably 1120) fascicle 11, tale no. 3, as well as *Nihon ryōiki* 日本霊異記 (*Miraculous Tales of Japan*, sometime between 810-824), fascicle 1, tale no. 28, for the original story.

<sup>9)</sup> Niiyama 新山, literally “new mountain,” is referring to what is now called “little Fuji” (*ko fuji* 小富士).

<sup>10)</sup> The twenty-first year of Enryaku 延暦 corresponds to 802. Note that *Kaidōki* 海道記 (*Journey Along the Sea Route*, sometime after 1223), section XVIII, mentions this miraculous event. *Nihon kiryaku* 日本紀略 (*Abridged Chronicles of Japan*, late eleventh to early twelfth century), in an entry for Engi 21 (802).1.8 mentions the same event in a more mundane fashion: 駿河国富士山、昼夜恒燎、砂礫如霰者, “Mount Fuji in Suruga Province blazed steadily throughout the day and night; sand and debris rained down like hail.”

山を富士と名づくるは、郡の名に取れるなり。山に神有り、浅間大神と名づく。此の山の高きこと、雲表を極めて、幾丈といふことを知らず。頂上に平地有り、広さ一許里。其の頂の中央は窪み下りて、體炊甑の如し。甑の底に神しき池有り、池の中に大きな石有り。石の體驚奇なり、宛も蹲虎の如し。亦其の甑の中に、常に氣有りて蒸し出づ。其の色純らに青し。其の甑の底を窺へば、湯の沸き騰るが如し。其の遠きに有りて望めば、常に煙火を見る。亦其の頂上に、池を囲りて竹生ふ、青紺柔懐なり。宿雪春夏消えず。山の腰より以下、小松生ふ。腹より以上、復生ふる木無し。白沙山を成せり。其の攀ち登る者、腹の下に止まりて、上に達ることを得ず、白沙の流れ下るを以ちてなり。相伝ふ、昔役の居士といふもの有りて、其の頂に登ることを得たりと。後に攀ち登る者、皆額を腹の下に點く。大きな泉有り、腹の下より出づ。遂に大河を成せり。其の流寒暑水旱にも、盈縮有ること無し。山の東の脚の下に、小山有り。土俗これを新山と謂ふ。本は平地なりき。延暦廿一年三月に、雲霧晦冥、十日にして後に山を成せりと。蓋し神の造れるならむ。

※訓読文は底本の訓読による。

底本：『日本古典文学大系 本朝文粹』所収、都良香「富士山記」岩波書店

山を富士と名づけたのは、富士郡という郡の名前によるものである。山には神がおり、浅間大神と名が付けられている。この山の高いことと言ったら、雲の上を突き抜けて、幾丈だということもわからない。頂上には平地がある。広さは一里ほどである。その頂の中央は窪んでいて、そのかたちはものを煮る甑のようである。甑の底には霊妙な池があり、その池の中に大きな石がある。石の形は珍しい不思議な形をしており、まるで蹲った虎のようである。また、甑の中には常に蒸気があり、出ている。その蒸気の色はひたすらに青い。その甑の底をのぞき見ると、湯がわき上がっているようである。遠くにいてその頂上を望むと、常に煙火が見える。また、その頂上には池を囲んで竹が生えており、その竹は紺青で柔弱である。根雪は春も夏も消えない。山の腰の辺りから下は小松が生えている。中腹より上にはまた、生える木はない。白砂が山を成している。それをよじ登る者は、白砂が流れ下ってくるので、山の中腹に止まって、上に到達することはできないのだという。相伝によると、昔、役の居士という者が居て、その頂に登ることが出来たという。後によじ登る者は、皆額を山腹にくっつけて登ったという。大きな泉があり、山腹からわき出している。それはやがて大河を成している。その流れは、寒さ暑さにも水枯れの時も増減することがない。山の東の山脚のところに、小山がある。土地の人々は、それを新山と呼んでいる。もとは平地だったという。延暦二十一（802）年三月に、雲と霧が暗く立ちこめ、十日後に山ができていたという。思うに、それは神が造ったものであろう。

## III-3-2. MOUNT FUJI AND THE LEGEND OF EN THE ASCETIC 役行者 AS SEEN IN *NIHON RYŌIKI* 日本靈異記 (RECORD OF MIRACULOUS EVENTS IN JAPAN) AND OTHER SOURCES

### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION REGARDING *NIHON RYŌIKI*:** This work, composed sometimes between 810 and 824 by a monk at Yakushi Temple 薬師寺 known as Keikai 景戒 (also pronounced Kyōkai), and consisting of 116 tales in three fascicles, is properly known as *Nihonkoku genpō zen'aku ryōiki* 日本国現報善悪靈異記 (Miraculous Records of Karmic Retributions, Good and Bad, in Japan). This work is composed in classical Chinese, while each fascicle contains a preface of its own. The final fascicle is complete with a postscript. The miraculous tales in this anthology are based on the Buddhist doctrine of karmic retribution, and have been arranged more-or-less in chronological order from the age of Emperor Yūryaku 雄略天皇 (no dates) to Emperor Saga 嵯峨天皇 (785-842, reigned 809-823). This anthology exercised a profound influence on later anthologies of anecdotal tales such as *Hokke genki* 法華驗記, *Sanpō ekotoba* 三宝絵詞, and *Konjaku monogatari shū* 今昔物語集.

**CONTENTS OF THE LEGEND OF EN THE ASCETIC:** *Nihon ryōiki* 日本靈異記 (Record of Miraculous Events in Japan), the oldest extant anthology of Buddhist anecdotal tales (*setsuwa* 説話), contains account of Mount Fuji in relation to the legend of En the Ascetic (En no gyōja 役行者), a Nara period figure possessing supernatural powers and purported to be the father of all mountain ascetics (*shigendō* 修験道). He was known also as Upāsaka En 役優婆塞 (En no ubasoku, "En the Buddhist Devotee") and Master E Ozuno 役君小角 (where E is a variant of En). The legend of En the Ascetic may be found in numerous other sources, including *Fusō ryakki* 扶桑略記, *Shoku nihongi* 続日本紀, *Sanpō ekotoba* 三宝絵詞, *Konjaku monogatari shū* 今昔物語集, and *Shūchūshō* 袖中抄. A general summary of all these sources yields the following tale:

En the Ascetic, having been banished to the province of Izu 伊豆 (in modern-day Shizuoka) on account of false accusations made by a deity known as Hitokoto nushi no kami 一言主神 residing at Mount Kazuraki 葛城山 in Yamato 大和国 (modern-day Nara), soared through the skies every night to visit Mount Fuji, where he continued his ascetic devotions. This, in itself, gives ample evidence of the man's supernatural powers. A redaction found in *Fusō ryakki* 扶桑略記 tells of how En the Ascetic was pardoned and welcomed back into the capital—a blessing attributed solely to the deity at Mount Fuji, thereby evincing the intimate connection between the figure of En the Ascetic and Mount Fuji.

### 〈 作品概説 〉 -----

日本最古の仏教説話集である『日本靈異記』には、<sup>えんのぎようじや</sup>役行者伝説にかかわって富士山が語られる。役行者とは奈良時代の山岳呪術者で<sup>しゅげんどう</sup>修験道の祖とされる人物である。<sup>えんのう</sup>役優婆塞、<sup>えのきみ</sup>役君小角とも称された。役行者伝説は、『日本靈異記』の他に『扶桑略記』『続日本紀』『三宝<sup>さんぼう</sup>絵詞』『今昔物語集』『袖中抄』にも見られる。それらをトータルして考えると、大和国葛城山<sup>かつらぎやま</sup>の一言主<sup>ひとことぬしのかみ</sup>神の讒言に遭い伊豆国に流されていた役行者は、毎晩富士山に飛んでいって修行する生活を続け、後に許されて都に帰ってきたという。伊豆国から富士山に毎晩飛んでいくという描写によって、呪術者として役行者がいかに力を持っていたかがわかるのである。また、『扶桑略記』には、役行者が帝に許され都に帰れた経緯に、富士明神の加護があったことが語られており、役行者伝説と富士信仰が結びついていたことがわかる。

なお、『日本靈異記』は三巻。現存本では 116 条。正式名称は「日本国現報善悪靈異記」。「靈異記」とも。<sup>けしかい</sup>景戒（薬師寺僧侶）編。810 - 824 年（弘仁年間）成立。漢文体。各巻に序を有し、下巻には跋文がある。雄略朝から嵯峨朝までの仏教観にもとづく因果応報話、靈異譚をおおよそ年代順に収める。『法華験記』『三宝絵詞』『今昔物語集』等、後世の説話集に影響を与えた。

(概説のみ)

### III-4. ANTHOLOGY OF JAPANESE POEMS ANCIENT AND MODERN

#### *Kokin wakashū* 古今和歌集

##### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** Commissioned by Emperor Daigo 醍醐天皇 (885-930, reigned 897-930), this is the oldest imperially commissioned anthology of *waka* poetry (commissioned anthologies of Chinese poetry by Japanese authors date back much further). Containing a total of 1,100 poems in twenty fascicles, this anthology was edited and compiled by Ki no Tomonori 紀友則 (c.845-907), Ki no Tsurayuki 紀貫之 (872-945), Ōshikōchi no Mitsune 凡河内躬恒 (c.8599-925), and Mibu no Tadamine 壬生忠岑 (898-920). This anthology was presented to the emperor in either the fifth year of Engi 延喜 (905), or sometime between 913 and 914. It contains two prefaces, one in Japanese (*kanajo* 仮名序) by Ki no Tsurayuki, the other in classical Chinese (*manajo* 真名序) by Ki no Yoshimochi 紀淑望 (?-919). Poems dealing with the four seasons occupy six fascicles, while poems of love occupy five, and miscellaneous poems occupy two more. Aside from this there are poems of celebration, departure, travel, sorrow, and poems that weave the names of common articles in their verses (*mono no na* 物名). Poems of various metrical form have been included in the section entitled "Mixed Writing" (*zattai* 雑体), while poems reminiscent of folk songs are included under "Great Songs of the Grand Department of Songs" (*ōutadokoro no ōmiuta* 大歌所御歌). Finally, poems relating to religious festivities (*kami asobi* 神遊び) as well as those transmitted from eastern provinces (*azuma uta* 東歌) have likewise been included here.

**CONTENTS:** *Kokin wakashū* contains five poems relating to Mount Fuji, all of which speak of Fuji as an active volcano, comparing its smoldering smoke to the author's own impassioned heart. Take, for example poem no. 680 by Fujiwara no Tadayuki 藤原忠行 (?-906):

Whether I see you or not—O love of mine!—  
Like the peak of Mount Fuji that endlessly burns,  
So, too, burns my love for you.

Here the words "love" (*koi* 恋ひ) and "fire" (*hi* 火) are homophonous (the final *i* of *koi* was pronounced like *hi*) and therefore evocative of one another, while the verb "burn" resonates simultaneously with both. Once conventionalized, this poetic imagery was employed by many later poets. Though it is surmised that the volcanic activity once witnessed atop Mount Fuji had ceased during the Heian period, descriptions of smoldering smoke found in *Man'yōshū* 万葉集 (Anthology of Ten-Thousand Leaves) seem to have left such a lasting impression that its modes of expression were deeply engrained and retold over and over again within the general poetic memory as the most suitable imagery for expressing one's sincerest passions.



## 〈 作品概説 〉 -----

日本最初の勅撰和歌集。二十卷。1100 首所収。撰者は紀友則、紀貫之、<sup>おほしかふちのみつね</sup>凡河内躬愷、<sup>みぶのただみね</sup>壬生忠岑の 4 名。下命者は醍醐天皇。奏覧の年は二説あり、905（延喜五）年と 913 - 914 年。紀貫之による「仮名序」、<sup>きのよしもち</sup>紀淑望による「真名序」を有する。四季歌六卷、恋歌五卷、雑歌二卷を主な巻とし、賀歌、離別歌、羈旅歌、哀傷歌、物名、雑歌の各部立と、種々の歌体を含む雑体、歌謡との関連が深い<sup>おほうたどころのおほみうた</sup>大歌所御歌、<sup>あづまうた</sup>神遊びの歌、東歌を収める一巻がある。

『古今和歌集』には富士山を詠み込んだ歌が五首ある。五首すべて活火山としての富士山を想起し、富士の燃える炎に自らの感情を重ね合わせて詠み込む。例えば「題しらず 君といへば見まれ見ずまれ富士の嶺のめづらしげなく燃ゆるわが恋 藤原忠行」という歌は、「恋ひ」と「火」が掛詞となり、「燃ゆる」がその縁語となる。この表現方法は慣例化し、後世へと受け継がれていく。しかし、実は『古今和歌集』がまとめられた 10 世紀初め頃、富士山は火山活動を休止していたと考えられている。そうであったとしても、『万葉集』にも詠まれたような炎吹き出す富士の情景は印象に深く、記憶に深く刻まれ、語り継がれ、こみ上げる思いに照らし合わせて<sup>うた</sup>詠いあげる際、最も適した事象となっていたのであろう。

ENGLISH TRANSLATION OF SELECTED POEMS FROM *KOKIN WAKASHŪ*  
PERTAINING ESPECIALLY TO MOUNT FUJI

POEM NO. 534

With sentiments unbeknownst to my love,  
As Mount Fuji in Suruga ceaselessly burns,  
So burns this restless heart of mine.<sup>1)</sup>

Author anonymous

POEM NO. 680

Whether I see you or not—O love of mine!—  
Like the peak of Mount Fuji that endlessly burns,  
So, too, burns my love for you.<sup>2)</sup>

Fujiwara no Tadayuki

POEM NO. 1028

If my breast must burn, though in vain, let it burn!  
Like unto the peak of Mount Fuji,  
Whose empty smoke not even the gods may quell.<sup>3)</sup>

Ki no Menoto

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<sup>1)</sup> The first segment, *hito shirenu omoi* 人知れぬ思ひ "With sentiments unbeknownst to my love," contains a play on words, where the final *hi* of *omoi* (historically *omohi*) is homophonous with *hi* 火, fire, referring to the volcanic activity of Mount Fuji. "Unbeknownst to my love" suggested to some classical Japanese commentators of this poem that Mount Fuji was, at least at the time this poem was composed, in a dormant state, its internal fires, though unseen, incessantly broiling deep within.

<sup>2)</sup> Here, too, the word *koi* 恋 (historically *kohi*) "my love for you", with its final *-hi*, is suggestive of *hi* 火, fire.

<sup>3)</sup> As with the previous two poems, this piece also contains the word *omoi* 思ひ, which I have rendered loosely here as "my breast", suggestive of Mount Fuji's volcanic fires. "Empty smoke", *munashi keburu* 空し煙, suggests the fruitless (because unfulfilled) sentiments of a secret lover whose passion, however sincere, produces nothing but wisps of ephemeral smoke; the heat of love burns to no avail.

卷第十一・恋歌一

[534]

人知れぬ思ひをつねに駿河なる富士の山こそわが身なりけれ

読人しらず



卷第十四・恋歌四

[680]

君といへば見まれ見ずまれ富士の嶺のめづらしげなく燃ゆるわが恋

藤原忠行



卷第十九・雑躰歌

[1028]

富士の嶺のならぬ思ひに燃えば燃え神だに消たぬ空し煙を

紀乳母

出典：『新編 日本古典文学全集（第11巻）』小学館

卷第十一・恋歌一

読人しらず

[534]

人知れぬ思ひをつねに駿河なる富士の山こそわが身なりけれ

(あの人に知られない「思ひ」を常に「する」ように、「するが(駿河)」の富士の山は常にその中に「火」を絶やさない、その富士山こそ恋に燃える我が身そのものだったのですよ。)



卷第十四・恋歌四

藤原忠行

[680]

君といへば見まれ見ずまれ富士の嶺のめづらしげなく燃ゆるわが恋

(あなたのこととなると、他人が見ていようといまいとかまわずに常に富士山の「火」が燃え続けるように、わたしの心の内の「こひ(恋)」の炎もあなたに逢っている時であろうとなかろうと燃え続けているのですよ。)



卷第十九・雑躰歌

紀乳母

[1028]

富士の嶺のならぬ思ひに燃えば燃え神だに消たぬ空し煙を

(富士の嶺のただひたすら燃えあがる「火」のように、わたしの成就しない恋の「おもひ(思い)」も燃え上がるなら燃え上がれ。富士山の「火」が神様でも消せない火であるように、わたしの「おもひ(思い)」の空しい煙も誰にも消されはしないよ。)

## III-5. THE SARASHINA DIARY

### *Sarashina nikki* 更級日記

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** This diary was composed sometime after the second year of Kōhei 康平 (1059) by a daughter of Sugawara no Takasue 菅原孝標 (973-?). The title of this diary was inspired by the following poem found in *Kokin wakashū* 古今和歌集, "Miscellaneous Songs I" (雑上): "*waga kokoro nagusame kanetsu sarashina ya obasute yama ni teru tsuki wo mite* 我が心慰めかねつ更級や姥捨山に照る月を見て,"

How irreconcilable this heart of mine,  
As I gaze at the moonlight reflected upon  
The fields of Sarashina—  
All aglow over Mount Obasute.

Until the end of the Taishō period (1912-1926), the title of this diary was commonly written as 更科日記. However, in accordance with the only extant original manuscript of this work, copied by Fujiwara no Teika 藤原定家 (1162-1241), the title is now written as 更級日記 (both 科 and 級 can be read as *shina*).

**CONTENTS:** This diary begins when the author, thirteen years of age, accompanies her father, who had just completed his term as junior officer of Kazusa 上総 (located in modern-day central Chiba), back to the capital. This is followed by an account of her first encounter as a young girl with *Genji monogatari* 源氏物語 and her consequent fondness for the world of prose fiction, of her marriage and service at court, of the death of her husband, and finally of her lonely life thereafter—all in the form of first-hand reminiscences of a woman absorbed in the world of prose fiction.

The author, upon seeing Mount Fuji up close, exclaims; "This mountain is like no other in our world: being of exceptional form, colored a deep blue, with a peak covered all year round in white snow, it looks to be dressed in a gown of dark purple hue, topped with a mantle of white". Here the snow atop Mount Fuji is compared to the white mantle worn by a young maiden. Immediately following this we are told that "smoke rises from its peak, which is somewhat flat, while burning fires may be seen there at night," giving us a clear indication both of the mountain's shape as well as its volcanic activity at the time. This diary, moreover, mentions a miraculous tale (*reigentan* 靈驗譚) in which a piece of mysterious paper containing the names of those who would be appointed as future provincial governors was discovered floating down Fuji River—an episode which reveals much about the local worship of Mount Fuji.

### 〈 作品概説 〉 -----

日記。一冊。菅原孝標女作。1059（康平二）年以降の成立。作品名は『古今和歌集』雑上の「我が心慰めかねつ更級や姥捨山に照る月を見て」の歌による。大正時代末頃までは『更科日記』と書くのが一般であったが、唯一の証本である藤原定家筆本の表題に従い、現在の表記となった。作者 13 歳の時、上総介かずきのすけの任期を終えた父と共に上京する記事から始まり、『源氏物語』との出会いから物語世界への憧憬を抱いた少女時代、中年期に入ってから結婚と宮仕え、夫との死別、その後の侘しい生活、と物語に耽溺した一女性の回想録となっている。

上京の途上にて、作者は間近に見る富士山の姿を描出するが、「紺青を塗りたるやうなるに、雪の消ゆる世もなくつもりたれば、色濃き衣に、白き相を着たらむやうに見えて……」と、いわゆる少女の相姿に例えている。また「山のいただきのすこし平らぎたるより、煙は立ち上る。夕暮は火の燃えたつも見ゆ。」との記述からは、当時の富士山の形状と、火山活動の様子をうかがうことができる。さらに「富士川に国司の任期を予見した紙が流れてきた」という富士山にまつわる靈驗譚も紹介され、地元の富士山信仰が語られる場面もある。

ENGLISH TRANSLATION OF A SELECTED ENTRY FROM *SARASHINA NIKKI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

[Section VI]

Mount Fuji is located in this province [of Suruga]. It is the mountain that could be seen looming to the west of my native home [in Kazusa]. This mountain is like no other in our world: being of exceptional form, colored a deep blue, with a peak covered all year round in white snow, it looks to be dressed in a gown of dark purple hue, topped with a mantle of white; smoke rises from a slightly flat area of its peak, while burning fires may be seen there at night.

One side of the Barrier of Kiyomi is bounded by the sea, where may be found numerous guard stations and a long fence that stretches into the sea.<sup>1)</sup> Waves rushing in upon the Barrier of Kiyomi seem to grow higher in response to the smoke [drifting up from Mount Fuji]. It is truly a charming sight. The Bay of Tago, with its high waves, is [best] traversed by boat.<sup>2)</sup> There is a certain ferry landing in that area called the Ōi River, which has water of a unique nature: its white current flows so quickly as to resemble ground rice powder.<sup>3)</sup>

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<sup>1)</sup> The Barrier of Kiyomi 清見関 was presumably located near the site of Seiken Temple 清見寺 in Okitsu 興津 district, Shizuoka Prefecture.

<sup>2)</sup> The Bay of Tago 田子ノ浦 was, at the time this text was composed, located to the northeast of Okitsu district, to the west side of the estuary of Fuji River 富士川.

<sup>3)</sup> Ōi River 大井川 formed the boundary between the two provinces of Suruga 駿河 and Tōtōmi 遠江, both of which were located in modern-day Shizuoka Prefecture.

## 〔六〕

富士の山はこの国なり。わが生ひ出でし国にては西面にしおもてに見えし山なり。その山のさま、いと世に見えぬさまなり。さまことなる山の姿の、紺青こんじやうを塗りたるやうなるに、雪の消ゆる世もなくつもりたれば、色濃きぬき衣あこめに、白あこめきあこめ 裯あこめ着たらむやうに見えて、山のいただきたひのすこし平たひらぎたるより、煙けぶりは立ち上る。夕暮は火の燃えたつも見ゆ。

清見きよみが関は、かたつ方かたは海なるに、関屋どもあまたありて、海までくぎぬきしたり。けぶり合ふにやあらむ、清見が関の波もたかくなりぬべし。おもしろきことかぎりなし。田子たごの浦は波たかくて舟にて漕こぎめぐる。大井川といふ渡りあり。水の世のつねならず、すりこなどを濃こくこて流したらむやうに、白こき水はやく流れたり。

## 〔六〕 富士川の古老の物語に興ず

富士山はこの駿河国（静岡県）にある。わたしの生まれ育った上総国（千葉県）では西の方角に見えた山である。その富士山の姿は、まことに世の他に類を見ない形である。格別な山の姿が、まるで紺青（鮮やかな青）を塗ったようにそびえているところに、雪が消えるときもなく積もっているので、その様は表着を着ない女兒の裯姿のように、色の濃い紫の衣の上に、白い裯を着ているように見えて、山の頂上の少し平らになっているところから、煙が立ち上っている。夕暮時にもなると、火が燃え立つのも見える。

清見が関（静岡県清水）は、片方は海なのだが、浜辺には関所の番小屋などが多く建ち並んでいて、海の中まで立て並べた柱に横木を通した簡単な柵がしつらえてある。潮煙と遠い富士の煙とが呼び合うせいであろうか、清見が関の波も高くなりそうな気配である。景色の趣深いことはこの上ない。田子の浦（静岡県蒲原町あたり一帯の浜）は波が高いので舟で漕ぎめぐっていった。駿河国（静岡県中部）と遠江国（静岡県西部）の境に大井川という川とその渡し場がある。この川の水は普通ではなく、米を摺り砕いたすり粉などを濃く溶かして流したかのように、白く泡だった水が速く流れている。

Fuji River is the one that flows down from Mount Fuji.<sup>4)</sup> One of the native inhabitants of that region approached [us] and related the following story: "Some time ago as I was on my way somewhere, it being an exceptionally hot day, I sat down by this river to take a rest. Gazing upstream, I spied an object bearing a yellowish hue floating down the river. It got caught on something, whereupon I saw that it was an old scrap of paper. Picking up the yellow paper, I saw that it contained fine writing in red ink. In astonishment, I read thereon the names of those who would receive posts as governors of the various provinces in the coming year—just as one sees on lists of official appointments. Everything was written right there, including the fact that the governor of our own province [of Suruga] was to be removed next year, as well as the name of a new governor, along with a second name written beside the latter. Mercy me, I thought to myself, what a find! I took the paper back with me, hung it out to dry, and tucked it away for safe keeping. When the next year rolled around, the governor appointed to our province corresponded exactly with what was written on that paper. Now, this first governor died after only three months in service, while the new governor who took his place was the very man whose name was written beside the former. Things of this nature actually happen! I see now how those to be appointed provincial governors in the coming year are decided upon in the present year by the numerous gods gathering on this very mountain. What an absolutely marvelous event!"

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<sup>4)</sup> Fuji River does not in fact originate from Mount Fuji but flows south (from other peaks) over its western slope, giving the impression that it begins atop that mountain.



富士川といふは、富士の山より落ちたる水なり。その国の人の出でて語るやう、「一年ごろ、ものにまかりたりしに、いと暑かりしかば、この水のつらに休みつつ見れば、川上の方より黄なる物流れ来て、物につきてとどまりたるを見れば、反故なり。とり上げて見れば、黄なる紙に、丹して濃くうるはしく書かれたり。あやしくて見れば、来年なるべき国どもを、除目のごと、みな書きて、この国来年あくべきにも、守なして、また添へて二人をなしたり。あやし、あさましと思ひて、とり上げて、ほして、をさめたりしを、かへる年の司召に、この文に書かれたりし、ひとつ違はず、この国の守とありしまなるを、三月のうちに亡くなりて、またなりかはりたるも、このかたはらに書きつけられたりし人なり。かかることなむありし。来年の司召などは、今年この山に、そこばくの神々あつまりて、ないたまふなりけりと見たまへし。めづらかなることさぶらふ」と語る。

出典：『新編 日本古典文学全集（第26巻）』小学館

富士川というのは、富士山から流れ落ちてくる水からなった川である。その土地の人が出てきて語るによると、「先年のこと、よそに出かけました折、たいそう暑かったので、この川のほとりに休みながら眺めておられますと、川上の方から黄色いものが流れ来て、物に引っかかって止まったのを見ると、反故紙でした。それを取り上げて見ると、黄色い紙に、朱筆で濃く整った美しい文字が書かれていました。不思議に思い読んでみると、来年、新しい国司が任ぜられる予定の国々についてが、まるで人事発表の除目のように、全て書いてあって、この駿河国の国司が来年交替予定であるそのところにも、新しい国司が当てられており、さらにそこにもう一名を書き添えて二名を任命してありました。不思議だ、あきれたことだと思って、その紙を取り上げて、干して乾かして、しまっておきましたところ、翌年の諸官の任命において、この文書に書かれてあったことが、一つも違わず全て的中し、この国の守とあった、その通りの方が任命されましたが、その新任の国司は三ヶ月の内に亡くなってしまって、また次に任命された国司も、この文書の傍らに書き添えられていたその人でした。このような不思議なことがありました。それを考えてみると、来年の国司の任命のことなどは、今年のこの富士山に、多くの神様たちが集まって、お決めなさるらしいと存じた次第です。たいへん珍しいことでございます」と語った。

## III-6 NEW ANTHOLOGY OF JAPANESE POEMS ANCIENT AND MODERN

### *Shin kokin wakashū* 新古今和歌集

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** This is the eighth imperially commissioned anthology of *waka* poetry, and contains approximately 1,980 poems in twenty fascicles. Retired Emperor Go-Toba 後鳥羽院 (1180-1239, reigned 1183-1198) commissioned six members of the Department of Japanese Poetry (*waka dokoro* 和歌所), which had been established in the first year of Kennin 建仁 (1201): Minamoto no Michitomo 源通具 (1171-1227), Fujiwara no Ariie 藤原有家 (1155-1216), Fujiwara no Sadaie (also read Teika) 藤原定家 (1162-1241), Fujiwara no Ietaka 藤原家隆 (1158-1237), Fujiwara no Masatsune 藤原雅経 (1170-1221), and Jakuren 寂蓮 (1139-1202), though the last man died the following year. Retired Emperor Go-Toba thoroughly inspected the poems selected by each of the five remaining men, whereafter they were classified into categories and presented again to the retired emperor in the third month of the second year of Genkyū 元久 (1205), which event was promptly followed by a banquet celebrating the completion of the project. Revisions continued to be made thereafter until the fourth year of Jōgen 承元 (1210). In the third year of Jōkyū 承久 (1221), having lost in the internal strife known as the Jōkyū Disturbance, Go-Toba was exiled to the island of Oki 隱岐, where he continued to work revising the anthology, omitting some four-hundred poems. This reduced version, known as the Oki Manuscript, was considered by Go-Toba to be the final, standard version of *Shin kokin wakashū*. Poets included in this anthology range from the ancient period right up until the end of the secondary revision period (1210), including such figures as Saigyō 西行 (1118-1190), Jien 慈円 (1155-1225), and Fujiwara no Yoshitsune 藤原良経 (1169-1206). This anthology contains both a preface in Japanese (*kanajo* 仮名序) as well as one in Chinese (*manajo* 真名序). Poems are divided into the following categories: season, celebration, sorrow, departure, travel, love, miscellaneous, poems about deities, and Buddhist poems.

### 〈 作品概説 〉 -----

第八番目の勅撰和歌集。二十巻。約 1980 首を所収。撰集下命者後鳥羽院から撰者に任命されたのは、1201（建仁元）年に設置された和歌所の<sup>よりうど</sup>寄人のうち、源通具、藤原有家、藤原定家、藤原家隆、藤原雅経、寂蓮の六人であった。ただし、寂蓮は翌年没してしまう。後鳥羽院は撰者五人の提出した撰歌を精査、撰者はそれを部類し 1205（元久二）年 3 月奏覧、完成を祝う<sup>きょうえん</sup>竟宴が催された。その後も 1210（承元四）年頃まで<sup>きりつぎ</sup>切継（改定）が続けられた。1221（承久三）年、承久の乱に敗れた後鳥羽院は隠岐に移された。後鳥羽院はこの隠岐においても引き続き『新古今和歌集』の手直しを行う。約 400 首を削除し、これを正本とすべきと書き遺した。これを「隠岐本」という。

撰歌の範囲は上代から切継の行われた時期までであり、主要歌人は西行を筆頭に、慈円、藤原良経等。真名序、仮名序を有し、四季歌、賀歌、哀傷歌、離別歌、羈旅歌、恋歌、雑歌、神祇歌、釈教歌の部立がある。

**CONTENTS:** Poems describing Mount Fuji bear the stamp of earlier conventions. That is to say, Mount Fuji is imagined as being active, and is used in seasonal as well as love poems, while the smoke atop its peak is compared to one's own smoldering passions. However, whereas traditional imagery associated this volcanic smoke with burning desires, *Shin kokin wakashū* contains poems in which this same smoke is seen as representing the fiery power of devotion or an equally blazing desire to approach the Buddha. Jien, for example, composed the following poem (世の中を心高くも厭ふかな 富士の煙を身の思ひにて):

With a heart so lofty,  
How I despise this world!  
My soul blazes like the smoke atop Mount Fuji.

Jien compares his burning desire to rise above this mortal world and pursue the Buddhist path to the plumes of smoke that drift ever upward from the top of Mount Fuji.

Likewise, Saigyō was left with the following verse, written late in life when the monk was travelling to Michinoku 陸奥 (Northern Japan), a verse he refers to as his absolute best:

Just as smoke drifts on the winds over Mount Fuji,  
Only to vanish—whither no one knows—  
So, too, does my soul wander on.

Here the smoke atop Mount Fuji that drifts across the sky only to vanish is compared to his own past and future, highly charged with any number of heartfelt and melancholy sentiments. Later, an image of Saigyō—perhaps reciting this very poem—with his straw hat and travel satchel, gazing up at Mount Fuji (Fujimi Saigyō 富士見西行) was depicted in paintings, sculpture, ceramics, as well as in *haiku*.

富士山を詠み込む歌は、古くからの歌の詠みぶりを継承する。活火山としての富士山を想定し、四季、情景を詠む他、富士の炎や煙を自身の感情と照らし合わせ、よそえて詠むというものである。ただし、古歌の多くが富士の炎や煙に恋の思いをよそえていたのに対し、『新古今集』に入集する歌には、信念を貫き通そうとする情熱や、仏道に進もうとする熱い思い等を詠むものも見られる。慈円の「世の中を心高くも厭ふかな富士の煙を身の思ひにて」は、仏道に邁進していこうという決意を、上へ上へと一筋に立ち上る富士の煙に照らし合わせて詠う。

また、「風になびく富士のけぶりの空に消えてゆくへも知らぬわが思ひかな」は、西行が晩年、陸奥への道中詠んだ歌で、「わが第一の自嘆歌」と自身が述べたという一首である。この歌では、高く聳える富士の山頂からたなびき、やがて消えてゆくかすかな煙に、自身の来し方行く末、さまざまな想念を重ね、感慨に耽る姿が想起される。後年、この歌を詠む西行だろうか、笠や包みを持ち、富士山を仰ぐ後ろ姿の西行——「富士見西行」のモチーフが生まれ、絵画・彫刻・焼物などの画題のみならず、俳句の題材等にもなった。



「富士西行図」原在善作、江戸時代／京都国立博物館提供

ENGLISH TRANSLATION OF A SELECTED POEMS FROM *SHIN KOKIN WAKASHŪ*  
PERTAINING ESPECIALLY TO MOUNT FUJI

POEM NO. 33

One of one-hundred poems presented<sup>1)</sup>

The drifting heavens are dawning now  
Midst smoke from Mount Fuji—  
Mists aglow with vernal hues.

Former *daisōjō* Jien<sup>2)</sup>

POEM NO. 975

No theme

While on the road,  
Unable was I to tell the smoke of Mount Fuji apart,  
For the sky showed no sign of clearing.

Former *udaishō* Yoritomo<sup>3)</sup>

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<sup>1)</sup> This poem was presented during a one-hundred verse poem recital (*hyakushu* 百首) held in the second year of Shōji 正治 (1200).

<sup>2)</sup> The post of *daisōjō* 大僧正 refers to the highest position within the Buddhist monastic hierarchy. Jien 慈円 (1155-1225), son of Chancellor Fujiwara no Tadamichi 藤原忠通 (1097-1164), served as head abbot (*zasu* 座主) of the Tendai 天台 sect a total of four times.

<sup>3)</sup> Minamoto no Yoritomo 源頼朝 (1147-1199), founder of the Kamakura Bakufu, at one point held the position of *udaishō* (properly, *ukonoe daishō* 右近衛大将), head of the right imperial guard.

卷第一・春歌上

[33]

ひやくしゆのうた  
百首歌奉りし時  
あまはらふじけぶり  
天の原富士の煙の春の色の霞になびくあけぼのの空

さきのだいそうじやうじゑん  
前大僧正慈円



卷第十・羈旅歌

[975]

(題知らず)  
道すがら富士の煙も分かざりき晴るる間もなき空のけしきに

さきのうだいしやうりとも  
前右大将頼朝

卷第一・春歌上

百首歌奉りし時 前大僧正慈円

[33]

天の原富士の煙の春の色の霞になびくあけぼのの空

(百首歌をさしあげた時の歌

大空へ立ち昇る富士の山の煙が、いかにも春らしい色の霞の中に一緒になってたなびいている曙の空よ。)



卷第十・羈旅歌

(題知らず) 前右大将頼朝

[975]

道すがら富士の煙も分かざりき晴るる間もなき空のけしきに

(旅の道中、富士山の噴煙だと見分けることができなかった。晴れる間もなく曇っている空の様子のために。)

POEM NO. 1132<sup>4)</sup>

The smoke atop the peak of Mount Fuji  
Rises higher still.  
Naught soars higher than burning feelings of love.

Fujiwara no Ietaka *ason*<sup>5)</sup>

## [POEM NOS. 1614-1615]

## POEM NO. 1614

No theme<sup>6)</sup>

With a heart so lofty,  
How I despise this world!  
My soul blazes like the smoke atop Mount Fuji.<sup>7)</sup>

Former *daisōjō* Jien

## POEM NO. 1615

Composed on i.e. the topic of Mount Fuji while travelling on a pilgrimage to the Eastern provinces

Just as smoke drifts on the winds over Mount Fuji,  
Only to vanish—whither no one knows—  
So, too, does my soul wander on.

Priest Saigyō<sup>8)</sup>

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<sup>4)</sup> It will be beneficial to note that this poem is considered by many commentators to be an allusive variation of a foundation poem (*honka* 本歌) composed by Emperor Murakami 村上天皇 (926-967, r. 946-967) and found in *Shūi wakashū* 拾遺和歌集 (*Gleanings of Japanese Poetry*, completed sometime between 1005-007): *yo no hito no oyobanu mono wa Fuji no ne no kumoi ni takaki omoi nari keri* 世の人の及ばぬものは富士の嶺の雲居に高き思ひなりけり):

No one can rival my feelings of love  
That soar as high as Mount Fuji,  
As far-reaching as the clouds.

In both this foundation poem and the current poem by Ietaka, the term *omoi* 思ひ, "thoughts of love" (traditionally *omohi*), suggests the volcanic fire (*hi* 火) of Mount Fuji.

<sup>5)</sup> Fujiwara no Ietaka 藤原家隆 (1158-1237), one of the editors of *Shin kokin wakashū* 新古今和歌集, participated in the famous Poetry Matches in Six Hundred Rounds (*roppyakuban utaawase* 六百番歌合) held in the fourth year of Kenkyū 建久 (1193) at the home of Fujiwara no Yoshitsune 藤原良経 (1169-1206). It was during this poetry contest that Ietaka first presented this poem, the theme of which was "love expressed metaphorically through smoke" (*kemuri ni yosuru koi* 寄煙恋). The title of *ason* 朝臣 signifies Ietaka's high rank at court.

<sup>6)</sup> This same poem is found in Jien's private poetry anthology *Shūgyokushū* 拾玉集 (*Gathered Jewels*, 1328, 1346), where it is given the theme "mountain" (*yama* 山).

<sup>7)</sup> Jien's aspirations on the road to enlightenment burn as intensely as the smoke, that is, the fires atop Mount Fuji.

<sup>8)</sup> Saigyō 西行 (1118-1190), an itinerant Buddhist monk belonging to the esoteric Shingon 真言 sect, is famous for both his poetic achievements and extensive pilgrimages throughout Japan.



## 卷第十二・恋歌二

〔1132〕

(摂政太政大臣家百首歌合に)

ふぢはらのいへたかのあそん  
藤原家隆朝臣

富士の嶺の煙もなほぞ立ちのぼる上なきものは思ひなりけり



## 卷第十七・雑歌中

〔1614〕

題知らず

さきのだいそうじやうじん  
前大僧正慈円

世の中を心高くも厭ふかな富士の煙を身の思ひにて

〔1615〕

東の方へ修行し侍りけるに、富士の山をよめる

さいぎやうほふし  
西行法師

風になびく富士の煙の空に消えてゆくへも知らぬわが思ひかな

出典：『新編 日本古典文学全集（第43巻）』小学館

## 卷第十二・恋歌二

藤原家隆朝臣

〔1132〕

富士の嶺の煙もなほぞ立ちのぼる上なきものは思ひなりけり

(富士の山の煙も高い峰の上に、さらに高く立ち昇ってゆくよ。その富士の煙のようにこの上なく激しく燃えるものは、心の内に秘めた恋い慕う「思ひ(思い)」という「火」であるよ。)



## 卷第十七・雑歌中

題知らず 前大僧正慈円

〔1614〕

世の中を心高くも厭ふかな富士の煙を身の思ひにて

(この俗世を、気位高くも厭い離れ、仏道に生きようとする事よ。大空に立ち昇る富士の煙を我が身の「思ひ(思い)」の「火」と見て。)

東の方へ修行し侍りけるに、富士の山をよめる 西行法師

〔1615〕

風になびく富士の煙の空に消えてゆくへも知らぬわが思ひかな

(東国の方へ仏道修行の旅をしていました時に、富士の山を詠みました歌

風に靡く富士の山の煙が空に消えて見えなくなる、ちょうどそれと同じように、どこへ行くのか、どうなって行くのかもわからないわたしの「思ひ(思い)」の「火」であることよ。)

## III-7-1. MIRROR OF THE EAST

### *AZUMA KAGAMI* 吾妻鏡

#### < Brief Summaries > -----

**GENERAL INFORMATION:** Historical narrative; fifty-two fascicles (fascicle no. 45 no longer extant); composed in the latter half of the Kamakura period; author unknown.

**CONTENTS:** This history of the Kamakura Bakufu, purportedly completed sometime in the fourteenth century, details the lives of three prominent shoguns, Minamoto no Yoritomo 源頼朝 (1147-1199), Minamoto no Yoriie 源頼家 (1182-1204), and Minamoto no Sanetomo 源実朝 (1192-1219). Written in the form of a chronological diary using a mixed Chinese-Japanese literary style (*hentai kanbun* 変体漢文), *Mirror of the East* opens with Yoritomo receiving the 1180 command from Prince Mochihito 以仁王 (1151-1180) to subjugate the Taira clan, and concludes with Prince Munetaka's 宗尊親王 (1242-1274) departure from Kamakura and his return to the capital of Kyoto in 1266. Unfortunately, twelve years of the narrative are missing.

The Kamakura Bakufu was directly involved in the composition of this public record of their history and achievements, which includes material from documents preserved both in the Bakufu and various temples, official documents, diaries kept by aristocrats, as well as the famous *Tales of the Heike* 平家物語. Despite its important historical value as a contemporary document, one must be ever cautious considering the Bakufu's deliberate manipulation of material contained therein.

The entries for the third and fourth days of the sixth month, 1203, detail a certain episode in which Nitta Shirō Tadatsune 新田四郎忠常 (1167-1203) receives a command from the shogun Yoriie to investigate a wind cave known as Hitoana 人穴 located at the foot of Mount Fuji. Tadatsune was the man responsible for slaying Soga Jūrō Sukenari 曾我十郎祐成 (1172-1193), the elder of two Soga brothers. Tadatsune entered the cave on the third day and emerged on the fourth, whereafter he reported his findings to the shogun: the interior is dark; water flows along the length of the cavern; thousands upon thousands of bats reside there; an eerie fire was seen glowing across a great river flowing amidst the depth of the cave, upon viewing which four of his men instantly died.

According to a local elder, this Hitoana Cave is the abode of the Great Bodhisattva Sengan 浅間大菩薩, and is not to be seen by mortal eyes. Perhaps this mission was motivated by the shogun's desire to map out heretofore unknown areas of territory. Whatever the case, this episode conveys the reverence in which Mount Fuji was held, along with a desire to uncover the mysteries contain within.

## 〈 作品概説 〉 -----

鎌倉幕府の歴史を編纂した書。源頼朝・頼家・実朝の三代将軍の時代は文永年間（1264-1275）、それ以後は14世紀初頭ごろ成立と考えられる。1180（治承四）年、以仁王から源頼朝に平氏追討の令旨を下された時から、1266（文永3）年、宗尊親王が鎌倉から帰洛するまでを日記の体裁を取る編年体の変体漢文で記す（途中12年の欠落がある）。鎌倉幕府が関与した公的な幕府の記録で、編纂にあたっては幕府、寺社の記録・文書、公家の日記、『平家物語』等が利用されている。この当時の重要な史料だが、幕府側からの曲筆もあり、注意が必要でもある。

その1203（建仁三）年6月3日、4日条には、新田四郎忠常が將軍源頼家に命じられて、駿河国側の富士山麓にある風穴で「人穴」と呼ばれているところを探検したことが記される。忠常は、曾我兄弟の仇討ちの後、兄の十郎祐成<sup>すけなり</sup>を討った人物である。忠常は3日に入り、翌4日に戻り、その中の様子を報告した。内部は暗く、水が流れ、蝙蝠が幾千万とおり、大河の流れの向こうに火光があり不思議なものが見え、郎従4人が忽ち死んだという。

「人穴」は、地元の古老によれば、浅間大菩薩の在所であり見てはいけないという場所であったが、將軍にとって未知の場所は自らが把握すべきという考えにもとづいて探検させたのであろうか。富士山に対する畏れと実態を把握したいという興味とが垣間見える話である。

ENGLISH TRANSLATION OF SELECTED PASSAGES FROM *AZUMA KAGAMI*FROM AN ENTRY DATED THE THIRD DAY OF THE SIXTH MONTH IN THE THIRD YEAR OF KENNIN 建仁 (1203) IN *AZUMA KAGAMI* 吾妻鏡 (*Mirror of the East*)<sup>1)</sup>

The third day [of the sixth month] was clear. The shogun [Yoriie] proceeded forth to his hunting grounds in the province of Suruga, close by Mount Fuji, where can be found a large valley [in which lies a cave] by the name of Hitoana. He sent Nitta Shirō Tadatsune and five other men to scout the cave. Tadatsune received a sword and a precious jewel [from the shogun], whereupon he entered Hitoana. He did not return all day, even as dusk was approaching.

The fourth day was cloudy. Around 10:00 in the morning, Nitta Shirō Tadatsune returned from Hitoana. It had taken him a total of one day and one night to enter and return again from that place. Tadatsune said as follows; This cave was narrow and cramped, such that, once in, there was no way to turn back, nor was it possible to proceed forward without extreme difficulty. Moreover, the cave was dark, which brought much weariness to both body and soul. We pressed on, torches in hand. From the outset, and all through the expedition, our feet were drenched with water that flowed along the floor of the cave, while countless bats incessantly fluttered about, blocking our vision. Soon We came upon a great river whose waves rose up and crashed back upon ourselves. It seemed there would be no way to ford this river; we stood dumbfounded. Shining our torches across the river, it appeared as though something extraordinary could be spied on the opposite bank. At this very moment, four of the men suddenly died. I, Tadatsune, however, in accordance with previous instructions, cast the sword [he had received from Yoriie] into that river, and was thereby able to return with my life.

According to the words of an elder, Hitoana is the abode of the great bodhisattva Sengen.<sup>2)</sup> Consequently, since times of old, no one has ventured in to view that place. This tale [as related by Tadatsune] is truly something to be feared, spoke the elder.

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<sup>1)</sup> The author of *Azuma kagami* 吾妻鏡 remains unknown. This work is a chronicle of the Kamakura Bakufu 鎌倉幕府 from the year 1180, when Minamoto no Yorimasa 源頼政 (1104-1180), a late-Heian general, rallied his troops against the Taira clan, to the year 1266, when Prince Munetaka 宗尊親王 (1242-1274), the sixth shogun, was sent back to Kyoto under suspicion of plots to overthrow the Northern Fujiwara clan. According to one theory, this work was composed sometime near the beginning of the fourteenth century. The passage translated here is from an entry dealing with a particular episode in which the general Nitta Shirō Tadatsune 新田四郎忠常 (1167-1203, where *shirō* 四郎, fourth son, serves as his alias), the man famous for having defeated Soga Jūrō Sukenari 曾我十郎祐成 (1172-1193), the elder of the two Soga brothers, is commanded by the shogun, Minamoto no Yoriie 源頼家 (1182-1204) to scout Hitoana 人穴 (the name literally means a cave wherein humans are wont to dwell), a cave near the base of Mount Fuji.

<sup>2)</sup> The great bodhisattva Sengen, 浅間大菩薩 must refer to the great god Asama 浅間大神 (where Asama is simply the semantic reading, Sengen the phonetic) found in *Fujisan no ki* above: "Atop this mountain there dwells a deity known as the Great God of Asama." It is curious, however, that whereas the god is associated with the peak of Mount Fuji, the bodhisattva is placed beneath the mountain in a stygian cave.

## 〈訓読文〉

三日、<sup>つちのとみ</sup>己亥、晴、將軍家駿河国富士の狩倉に渡御、彼の山麓に又大谷有り。之を人穴と号す。其所を究め見しめんが為に、新田四郎忠常主従六人を入れらる。忠常御劍重宝を賜りて人穴に入る。今日は帰出せずして暮れ畢んぬ。

四日、<sup>かのえわ</sup>庚子、<sup>くもり</sup>陰、<sup>みのこく</sup>巳剋、新田四郎忠常、人穴より出でて帰参す。往還に一日一夜を経るなり。此洞狭くして踵を廻らす能はず、意のままに進み行かれず、又暗くして心身を痛ましむ。主従各松明を取る。路地の始中終、水流れて足を浸し、蝙蝠顔を遮り飛ぶこと、幾千万なるかを知らず。其先途は大河なり。逆浪流を漲らし、渡らんと欲するに抛を失ひ、只迷惑するの外無し。爰に火光に当たりて、河の向に奇特を見るの間、郎従四人忽ち死亡す。而るに、忠常彼の例の訓に依り、恩賜の御劍を件の河に投げ入れ、命を全うして帰参すと云々。古老の云ふ、是浅間大菩薩の御在所、往昔より以降、敢へて其所を見るを得ずと云々。今の次第尤も恐る可きかと云々。

※訓読文は底本の訓読による。

底本：『新訂増補国史大系 吾妻鏡』吉川弘文館

三日、晴れ、將軍家（頼家）、駿河国富士の狩倉に出御する。かの（富士の）山麓に、また大谷があり、これを「人穴」と称している。その場所を探究させるために、新田四郎忠常の主従六人を人穴に派遣した。忠常は將軍から御劍と宝を賜って人穴に入った。今日は穴からは帰り出でこず、日が暮れた。

四日、曇り、午前十時頃、新田四郎忠常が人穴から出て帰参した。行って帰ってくるのに一昼夜を要したのだった。（忠常が言うには）「この洞は狭く、引き返すことが出来ず、思うように進んでいくこともできず、また暗くて心身を疲弊させるようなところでした。主従はそれぞれ松明を取って進みました。路地の最初から最後まで、水が流れていて足を浸しながら歩む状態で、幾千万ともわからない蝙蝠が顔を遮って飛んでいきました。その先は大河で、逆巻く波が流れに漲り、渡ろうと思っても足場を失い、ただひたすら途方に暮れるしかありませんでした。するとそのとき、松明の火光に当たって、河の向こうに不思議なさまが見えたと思ったところ、従者の四人が忽ち死んでしまいました。しかし、私、忠常はあの例の教えにより、頼家様から賜っていた御劍をこの河に投げ入れ、命を全うして帰参しました」という。古老が云うことには、「この人穴は浅間大菩薩の御在所で、古来、決してその場所を見ることはできませんでした。このたびのできごとは、誠に恐れ多いことです。」とのことだった。

## III-7-2. THE TALE OF HITOANA CAVE AT MOUNT FUJI

### *Fuji no hitoana sōshi* 富士の人穴草子

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** An illustrated vernacular tale, of the *otogizōshi* 御伽草子 variety; composed in the middle of the sixteenth century; author unknown.

**CONTENTS:** This tale, based on an episode found in *Mirror of the East* 吾妻鏡, is also known simply as *Hitoana Cave at Mount Fuji* (*Fuji no hitoana* 富士の人穴) or *Nitta Shirō* (*Nitta shirō* 仁田四郎), after the protagonist Nitta Shirō Tadatsune 新田四郎忠常 (1167-1203), who was commanded to explore Hitoana Cave.

Wada Heita Tanenaga 和田平太胤長 (1183-1213), having been commanded by the shogun Yorie 頼家 to enter Hitoana Cave, reports that, after some time in the cave, he chanced upon a beautiful young maiden who informed him that he would perish if he lingered any longer, for which reason he quickly left. Tanenaga was awarded territorial rights for his deeds. Yorie, eager to gain knowledge of the depths of Hitoana Cave, found a willing volunteer in Tadatsune. This second mission revealed the following information: There is a pond in the depths of the cave, amidst which lies an island. Atop this island stands an august palace in which lives a giant serpent possessing sixteen horns and a tongue no less than three-hundred meters long. This creature, who was none other than the Great Bodhisattva Sengen 浅間大菩薩, complained to Tadatsune of horrible suffering, with which it was visited six times each day, and petitioned him for his sword—the sole instrument capable of relieving its torment. Tadatsune willingly handed over his sword, at which point the serpent transformed into a youth who, as an act of gratitude, proceeded to guide his savior through four of the six realms of reincarnation. Having revealed these sights, the bodhisattva warned Tadatsune against sharing this information with Yorie, lest both he and his lord should lose their lives.

On the seventh day, Tadatsune emerged from the cave, and, despite Yorie's pleas to share the details of his investigation, refused for fear of bringing about their downfall. However, after much forceful commanding, Tadatsune had no choice but to reveal the things he had witnessed. At that very moment, a voice could be heard booming through the heavens saying; "Because you have broken your promise, I shall take your life at once!" Tadatsune promptly died, at the age of forty-one. Nevertheless, in virtue of the benevolence shown by the Great Bodhisattva Sengen 浅間大菩薩, territorial rights were granted to his two sons, and religious offerings were made to Tadatsune for generations to come.

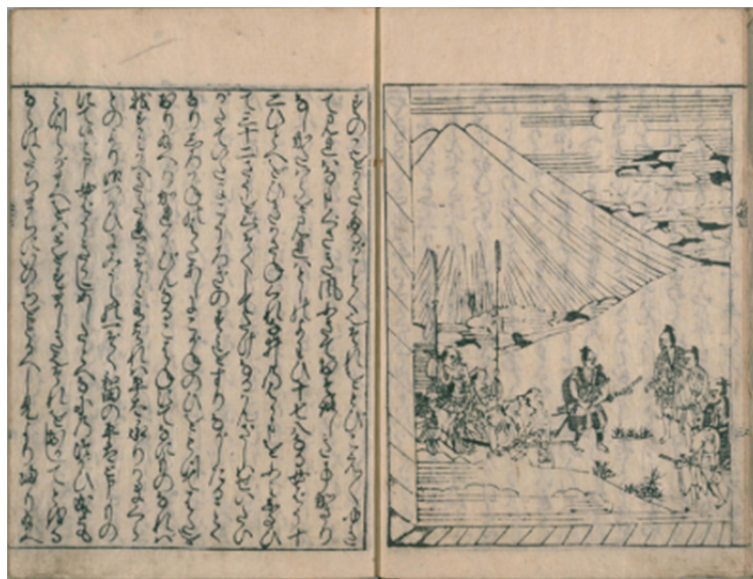
In fact, according to historical records, Tadatsune died an unfortunate death three months after his exploration of Hitoana Cave, while Yorie was assassinated in the seventh month of the following year. Consequently, it would seem that *The Tale of Hitoana Cave at Mount Fuji* was an effort to weave certain historical events into an anecdotal tale about the miraculous powers of the Great Bodhisattva Sengen.

## 〈 作品概説 〉 -----

お伽草子の一編。『富士の人穴』『仁田四郎』などの題でも呼ばれる。16 世紀半ばごろの成立。『吾妻鏡』に見える忠常の人穴探検を描いた作品。まず、頼家に命じられた「和田平太胤長」が人穴に入ってしばらくいったところ、なかに若い美女がいて、これ以上入ると命を取ると言われて戻ってきてしまう。そこで頼家は所領を懸賞として、なお奥を探検する者を募ったところ、忠常が申し出る。人穴には池があり島があり、島には壮麗な宮殿が建っていた。なかには 16 の角を持ち、百丈（300 メートル）の舌を出す大蛇がおり、それが浅間大菩薩であった。蛇は自ら昼夜六度受ける苦しみから逃れるために剣を所望し、それを忠常がやると、少年の姿に変じて、御礼に六道（仏教にいう、衆生が善悪の業によっておもむき住む六つの迷界）のうち地獄・餓鬼道・畜生道・修羅道のありさまを見せてくれる（人道・天道の描写はない）。そして最後に閻魔庁と極楽浄土を見せた後、大菩薩は、このことを將軍に語ってはいけない、もし語ったら御前と將軍の命を奪う、と言って忠常を帰した。忠常は人穴に入って七日目に帰参したが、頼家が求めても悪いことが起きるからと詳細を語らない。しかし、頼家がなお話すことを強要したので、やむなくできごとを詳細に語った。すると「約束を破ったからお前の命をすぐに取り」と言う声が天に響いて、忠常は 41 歳で死んだ。ただ、浅間大菩薩の利生（仏が衆生のためにもたらす恩恵や福）より、懸賞の所領はふたりの子どもに与えられ、忠常も丁重に供養されたという内容である。

実際、人穴探検をした忠常はその 3 ヶ月後に非業の死を遂げ、將軍頼家は翌年 7 月に謀殺されていることから、この作品は史実を脚色して富士浅間大菩薩の靈異を人々に知らしめるために作られたものだと考えられる。

(概説のみ)



「富士の人穴草子」1661（万治四）年刊／国立国会図書館提供

## III-8. A RECORD OF THE KAI DŌ CIRCUIT

### *KAI DŌ KI* 海道記

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** This travel log, completed in the second year of 貞応 (1223), is of anonymous authorship. The author was evidently a religious hermit, for which reason his work includes certain erudite Chinese poetic verse styles, Buddhist terminology and doctrine, as well as numerous quotations from Chinese classics. Though the purpose of this eastward journey, which took some ten days, is not entirely clear, *Kaidō ki* serves as a forerunner to other diaries, such as *Tōkan kikō* 東関紀行 (Journey to the Eastern Lands) and *Izayoi nikki* 十六夜日記 (Diary of the Sixteenth Night), which likewise describe eastward journeys from the capital to Kamakura, the seat of the Bakufu.

**CONTENTS:** We find our author gazing upon Mount Fuji from a vantage point in Ukishima ga hara 浮島が原 in the middle of the fourth lunar month, namely, early summer. Blanketing snow is likened unto "a white hood," while its volcanic activity is described as "fine plumes of smoke rising hazily". Mount Fuji is called a "divine mountain (*reizan* 霊山)," referencing the legend of heavenly maidens dancing atop its peak found in Miyako no Yoshika's 都良香 (834-879) *Fujisan no ki* 富士山記 (The Record of Mount Fuji). Moreover, the popular legend of the Shining Princess (*kaguya hime* かぐや姫) introduced here compares the young maiden to Yáng Gùifēi 楊貴妃 (J: Yō Kihī), a woman whose beauty virtually destroyed a kingdom. This retelling of the legend, which stays close to the original plot, contains one of the earliest examples of that literary trope which compares the volcanic flames of Mount Fuji to the smoldering yearnings of an emperor bereft of his love. Furthermore, the name of Mount Fuji is here explained as coming from the fact that it is an "immortal peak" (*fushi no mine* 不死の峰). A warning is given to those who would attempt to ascend its peak: "all who attempt the hike turn back halfway"—an expression thought to be influenced by *Fujisan no ki*.



### 〈 作品概説 〉 -----

紀行文。一冊。作者は未詳だが、遁世の出家者の手によるもので、四六駢儷体や仏教語の使用、漢籍からの引用といった文体も含め、仏教思想が随所に見られる。1223（貞応二）年成立とされる。旅の目的は不明であるものの、都から鎌倉への下向記として『東関紀行』『十六夜日記』などの先駆をなし、十余日をかけて東へ下る行程となっている。

作者が浮島が原で富士山を仰ぎ見たのは陰暦の四月半ば頃であったが、「雪は頭巾に似たり、頂に覆ひて白し」といった積雪状態と、「細煙幽かに立ち」と、噴煙がわずかに上っていた様子がうかがえる。景色の壮大さを「靈山」と表し、それに関連するものとして都良香「富士山記」に記された、山頂で遊ぶ天女の話も引く。続けて紹介されるかぐや姫伝説では、かぐや姫は楊貴妃と共に傾国の天女であったとされている。大筋としては従来のかぐや姫伝説で語られてきた展開に沿っており、帝の失恋が富士山の噴煙が恋情の表現の発端となったことや、「不死の峰」という地名表記の由来を紹介する。登山者についても触れられており、「登る者は還りて下る」といった峰の険しさの描写もまた「富士山記」（『本朝文粹』所収）の影響を受けていると考えられる。

ENGLISH TRANSLATION OF A SELECTED ENTRY FROM *KAIJŌKI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

[FROM SECTION XVIII]

Looking upon Mount Fuji, I see, in perfect accord with rumors heard back in the capital, that its peak towers into the very midst of the firmament, standing high over all surrounding mountains. Birds soar over its summit, while all manner of beast roams about its base. Showing no trace of human visitation, this mountain looms in solitude. Snow shrouds its peak like a white hood.<sup>1)</sup> Clouds gird its middle like some lengthy waist sash. Its height is like that of a ladder ascending into the heavens, and all who attempt the hike turn back halfway [due to exhaustion]. It takes many days to make one full circle about its base, and those who do so walk [doubled over with fatigue] as though bearing the weight of the whole mountain upon their shoulders. Hot springs boil and bubble near its peak, where fine plumes of smoke rise hazily, while chilly ponds shimmer around its middle, forming streams that rush down the mountainside. Truly, this is a mountain more holy than any other!

Insofar as this is a holy mountain, the god [of this mountain] might very well be a manifestation of Shakyamuni himself.<sup>2)</sup> [After all,] it has been said of old that a particular divine goddess once took on the [temporary] form of a beautiful maiden with a waist as slender as the willow tree, and [likewise] that a particular mountain newly forged by some god has since been transformed into a pine tree. It is said that there is a spring atop the peak [of Mount Fuji] that bubbles with boiling water. In ages past, divine maidens danced and frolicked on this peak. There is a small mountain on the east side known as Mount Nii.<sup>3)</sup> This mountain was made by the heavenly gods, when they descended [to that place] during the Enryaku era.<sup>4)</sup> This mountain, which towers up to the peak of the heavens, is not of the human world. Gazing up at its peak, one's soul inevitably becomes spellbound.

Is it the snow piled up over so many years  
That now forms this towering,  
Ermine peak of Mount Fuji?

The smoke I have come to view  
Atop Mount Fuji has since vanished,  
Lingering now in the form of clouds.

<sup>1)</sup> This is probably a reference to the sort of hood (here *tokin*, otherwise *zugin* 頭巾) worn by wandering mountain ascetics (*shugendō* 修験道) during the winter months.

<sup>2)</sup> That is, the native god of Mount Fuji might very well be a *gongen* 権現, temporary manifestation, of the Buddha himself.

<sup>3)</sup> Niiyama 新山, literally "new mountain", is referring to what is now called "little Fuji" (*ko Fuji* 小富士).

<sup>4)</sup> The Enryaku 延暦 era extended from the year 782 to 806.

富士の山を見れば、都にて空に聞きししるしに、半天にかかりて群山に越えたり。峰は鳥路たり、麓は蹊たり。人跡歩み絶えて独りそびけあがる。雪は頭巾に似たり、頂に覆ひて白し。雲は腹帯の如し、腰に圍りて長し。高き事は天に階立てたり、登る者は還りて下る。長き事は麓に日を経たり、過ぐる者は山を負ひて行く。温泉頂に沸して、細煙幽かに立ち、冷池腹にたたへて、洪流川をなす。誠に、この峰は峰の上なき靈山なり。

靈山と云へば、定めて、垂跡の権現は釈迦の本地たらんか。かの仙女が変態は、柳の腰を昔語りなき、天神の築山は、松の姿を今の眺めにみる。山の頂に泉あつて湯の如くに沸くと云ふ。昔はこの峰に仙女常に遊びけり。東の麓に新山と云ふ山あり。延暦年中、天神くだりて是をつくと云へり。都て、この峰は、天漢の中にひいて、人衆の外に見ゆ。眼をいたきて立ちて、神、悦々とほれたり。

幾年の雪つもりてか富士の山いただき白きたかねなるらむ  
とひきつる富士の煙は空にきえて雲になごりの面影ぞたつ

出典：『新編 日本古典文学全集（第48巻）』小学館

〔一八〕 四月十四日、富士川・浮嶋が原・富士山

富士山を見ると、京の都で噂に聞いていた通りに、空の中ほどに聳え、周囲の山々から抜きん出ている。その峰は鳥の越える道で、その麓は獣が通るような小径である。人の足跡は絶えて山だけが独り高く聳えている。雪は修験者の被る頭巾に似て、山頂を覆って白くしている。雲は腹帯のように、山の中腹を巡り囲んで長い。高いことは天に梯子をかけたようで、登る者は登りきれずに下り戻ってくる。麓の長いことは巡るのに幾日もかかるほどで、通ってゆく者は山を背負うように歩く。温泉が山頂に湧き出て、細い煙がかすかに立ち昇り、冷たい池が中腹に水を湛えて、溢れる流が川となっている。実に、この富士の山は他に勝るもののない最上の靈山である。

靈山というからには、きっとこの富士の山に姿を現した富士浅間明神の本地は釈迦如来であろうか。仙女が姿を変えて、しなやかな柳腰の美女となって現れたことは昔話に聞き伝えているし、天神が新しく築かれたという山は、松の姿を今の世に眺める見ることができる。山頂に泉があつて湯のような水が湧き出るといふ。昔はこの峰に仙女が常に遊んでいたという。東の麓に新山という山がある。延暦年間（782～806）に、天神が天から降ってきてこの山を築いたという。まったく、この山は天空の天の川の中まで高くそびえ、六道の人趣の外のものに思え、この世のものとは見えない。眼をあげて仰ぎ見て立ちつくすと、心がうっとりとして我を忘れてしまった。

幾年の雪つもりてか富士の山いただき白きたかねなるらむ  
(今まで何年間の雪が降り積もって、富士の山はあんなにも頂上の白い高嶺となったのであろうか。)

とひきつる富士の煙は空にきえて雲のなごりの面影ぞたつ  
(遙々と見ようと思って訪ねてきた富士山の噴煙は立ち上って空に消えて、その名残が雲に面影を残している。)

## III-9. JOURNEY TO THE EASTERN LANDS

### *TŌKAN KIKŌ* 東関紀行

#### < Brief Summaries > -----

**GENERAL INFORMATION:** This travel log by an anonymous author was completed around the third year of Ninji 仁治 (1242).

**CONTENTS:** According to the introduction, the author of this work, fifty years of age and harboring a desire to relinquish the bustling world, suddenly decided to make the ten-day journey from Kyoto, the capital to Kamakura, recording the notable places, events, and poems encountered along the way. This author was, furthermore, sure to record the old tales, poetry, and famous individuals associated with each place visited. Having lodged at an inn in Kanbara 蒲原, Suruga Province, where he discovers a poem left behind by an anonymous traveler which speaks of Mount Fuji, the author is immediately reminded of a verse by Bái Jūyì (J: Haku Kyōi 白居易)—"He lifts up his reed blind to gaze at the snow atop Mount Xiānglú"—which serves as the perfect complement, as well as a sincere compliment, to the anonymous verse.

Following this is a description of Mount Fuji as seen from the Bay of Tago 田子の浦, which alludes to both a poem by the poet Yamabe no Akahito 山部赤人 (n.d.) as well as the divine maidens mentioned in Miyako no Yoshika's 都良香 (834-879) *Fujisan no ki* 富士山記 (The Record of Mount Fuji). When viewing Mount Fuji from the Ukishima Plains 浮島が原, moreover, the image of this mountain is superimposed upon that of Mount Pénglái 蓬萊山 (J: Hōraisan), a mythical mountain-island of China, which then leads to speculation on the origin of the name Ukishima, the "floating island". Overall, this work strives to present an image of Mount Fuji engendered with divine imagery conveyed through allusions and poetry from classical Chinese sources.

### 〈 作品概説 〉 -----

紀行文。一冊。作者未詳。1242（仁治三）年成立か。序文によると、作者は齢五十歳ほどで、出世遁世の願いを抱く人物であったが、凶らずも都から鎌倉までの約十日間を旅することになり、その道中で心に留まった場所や事柄、詠歌などを記録している。この作者は、訪れた土地に関連した故事・詩歌・人物などを必ず併記しており、駿河国蒲原の宿場で目にした無名の旅人の富士山歌詠には、白居易の詩の一節「香炉峰の雪は簾すだれを撥かげて見る」を連想し、対句仕立ての文章で旅人の歌心を賞賛している。

続く田子の浦での富士山描写では、書き出しで山部赤人の歌に触れつつ、都良香「富士山記」に書かれた仙女の記事を引用する。そして、浮島が原から見た富士山を中国の伝説である蓬莱山に重ね、地名「浮島が原」の由来を推測している。全体を通して、漢文や漢詩による神仙思想から見た富士山像が描出されている。

ENGLISH TRANSLATION OF A SELECTED ENTRY FROM *TŌKAN KIKŌ*  
PERTAINING ESPECIALLY TO MOUNT FUJI

[SECTIONS XXVII TO XXIX]

[SECTION XXVII]

As I was passing by a relay station by the name of Kanbara, I decided to make a brief stop at a nearby lodging, so as to wait for my travel companion to catch up.<sup>1)</sup> [Once in the lodge] I noticed the following verses written upon one of the sliding doors:

Clad in a traveler's garb, [I recline]  
Upon a scanty mat in this hut in Susono,  
Blanketed neath the ermine snows of Mount Fuji.<sup>2)</sup>

No doubt these lines were the work of some highly refined traveler. Long ago there was a hermit who erected a humble hut near the base of Mount Kōro.<sup>3)</sup> One winter morning, he lifted up his reed blind to gaze at the snow atop the mountain peak. And in our time, we have this traveler lodging near Mount Fuji, sleeping alone upon his own chilly traveling robes, thinking on those snow-covered peaks—they both harbor the same pure heart [as clear as the shimmering snow].<sup>4)</sup>

Who was it that once lay here  
Pining alone in the chilly evening,  
Yearning after the snow of those towering peaks?

<sup>1)</sup> Kanbara 蒲原 was a flourishing relay station—one of many along the Tōkai Circuit—on the west bank of the Fuji River 富士川 estuary, facing Suruga Bay 駿河湾, in modern-day Shizuoka Prefecture.

<sup>2)</sup> A lone traveler has erected an impromptu hut somewhere on the wintry plains of Susono 裾野, located on the eastern slope of Mount Fuji.

<sup>3)</sup> Mount Kōro 香炉峰 (Ch: Xiānglúfēng), so named after a curiously shaped boulder projecting from its peak resembling an incense decanter (*kōro* 香炉), is located in the county of Jiūjiāng 九江, Jiāngxī 江西 Province, in the south of central China.

<sup>4)</sup> The narrator's choice of phrases such as "sleeping upon his own chilly clothes", *sayuru yo koromo o kata shikite* さゆる夜衣を片敷きて and "thinking on those snow covered peaks", *yama no yuki o omoeru* 山の雪を思へる, carries strongly erotic undertones. The lonely lover spreads out (*kata shiku* 片敷く) his clothes to sleep, yearning after (*omou* 思ふ) his distant love. These erotic connotations are brought to the fore in the poem immediately following: "Yearning after the snow of those towering peaks", *takane no yuki o omoiyari ken* 高嶺の雪を思ひやりけん, contains the same motif, namely, *yuki o omou* 雪を思ふ—thinking on the snow/yearning for an absent lover.

## 〔二七〕

蒲原といふ宿のまへを通るほどに、おくれたる者待ちつけんとて、ある家に立ち入りたる。障子に物を書きたるを見れば、「旅衣すそ野の庵のさむしろに積るもしるき富士の白雪」といふ歌なり。心ありける旅人のしわざにやあるらん。むかし香爐峰の麓に庵を占むる隠士あり、冬の朝簾をあげて峰の雪を望みけり。今は富士の山のあたりに宿かる行客あり、さゆる夜衣を片敷きて山の雪を思へる、かれもこれも、ともに心澄みて覚ゆ。

さゆる夜は誰ここにしも臥しわびて高嶺の雪を思ひやりけん

## 〔二七〕 駿河路一蒲原にて、旅人の歌に心を寄せる

蒲原という宿場を通るときに、遅れている連れの者を待とうと思ひ、ある家に立ち寄った。その家の襖に何か書いてあるのを見ると、「旅衣すそ野の庵のさむしろに積るもしるき富士の白雪（富士山の裾野の小屋の「さむしろ（狭筵、狭い粗末な敷物）」に寝ていると、旅衣の裾のあたりも「寒く（さむし）」、富士山に白雪が積もっているとはっきりわかるよ）」という歌であった。風流な心を持った旅人のしたことであろうか。昔、香爐峰（中国江西省）の麓に庵を結んでいた隠者白楽天（白居易）がいて、「遺愛寺鐘敲枕聴、香爐峰雪撥簾看（遺愛寺の鐘は枕を敲てて聴き、香爐峰の雪は簾を撥げて看る）」という詩を詠み、冬の朝、簾を上げて香爐峰の雪を眺めやった。今、富士山の近くに宿を借りた旅人がいて、寒さが増す夜、共寝することもなく独り寝をして富士の山に積る雪を思ひやったことは、あの隠者白楽天もこの旅人も、共に清らかな心を持っているものと思われる。

さゆる夜は誰ここにしも臥しわびて高嶺の雪を思ひやりけん

（寒さの冴える夜、誰がここで眠れもせずに富士の高嶺の雪を思ひやったのだろうか。風雅な方であることよ。）

## [SECTION XXVIII]

Heading out for the Bay of Tago, I gazed up at Mount Fuji and noticed that its peak, which is covered by snow all year round, far from gleaming white, stood blue against the heavens.<sup>5)</sup> Its sight was more breathtaking than in any painting. Miyako no Yoshika, in his *Record of Mount Fuji*, wrote of two beautiful maidens dressed in white robes dancing side by side atop this mountain in the winter of the seventeenth year of Jōgan [875].<sup>6)</sup> This image somehow vaguely haunts my mind.

Those white clouds drifting in the wind  
 Over the peak of Mount Fuji  
 Look like the sleeves of some heavenly maiden.

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<sup>5)</sup> The Bay of Tago 田子ノ浦, being a *uta makura* 歌枕 for Suruga 駿河 (modern-day Shizuoka), here corresponds to the banks around the estuary of Numa River 沼川, located in the southern portion of modern-day Fuji city. The season here is mid-autumn, for which reason the peak of Mount Fuji would still have shown signs of lingering warmth.

<sup>6)</sup> Miyako no Yoshika 都良香 (834-879) was a prominent aristocrat and scholar, known especially for his learning in the Chinese classics and poetry. His *Record of Mount Fuji*, *Fujisan no ki* 富士山記, written in literary Chinese, is included in *Honchō monzui* 本朝文粹 (*Literary Essence of Our Land*, compiled shortly after 1140).



## 〔二八〕

田子の浦にうち出でて、富士の高嶺を見れば、時分かぬ雪なれども、なべていまだ白妙にはあらず、青うして天によれり。姿、絵の山よりもこよなう見ゆ。貞観十七年の冬のころ、白衣の美女あつて二人山の峰に並び舞ふと、都良香が「富士の山の記」に書きたる、いかなる故かとおぼつかなし。

富士の嶺の風にただよふ白雲を天津乙女が袖かとぞ見る

## 〔二八〕 駿河路一田子の浦から富士を見る

万葉歌人の山部赤人が「田子の浦に打出でて見れば白妙の富士の高嶺に雪は降りつつ」（新古今和歌集・冬）と詠まれたように、田子の浦（静岡県蒲原町あたり一帯の浜。『更級日記』参照。）へ出て、富士の高嶺を眺めると、「時しらぬ山は富士の嶺いつとてか鹿子まだらに雪のふるらむ」（『伊勢物語』第九段「東下り」参照）と詠まれたように、季節に関係なく、いつも白く積もって消えることのない雪ではあるが、まだ全体を白い布で覆ったように積もっているわけではなく、青々と天へと聳えている。その姿は、絵に描かれている山よりも格別にすばらしく見える。貞観十七年（875年）の冬のころ、白衣をまとった美女が二人、富士山の峰に並んで舞ったと、平安前期の漢詩人である都良香が『富士の山の記』（『本朝文粹』巻十二に収められている。）に書き記していることは、どういうわけであったのか、気にかかることだ。

富士の嶺の風にただよふ白雲を天津乙女が袖かとぞ見る

（富士の山頂の風に漂っている白雲を、昔、富士の山頂で舞ったという天女の白衣の袖が翻るさまかと眺めるよ）

## [SECTION XXIX]

The Plains of Ukishima reveal a view yet more beautiful than anywhere else. The base of Mount Fuji lies to the north, while a long marsh stretches from west to east like a piece of cloth spread out over the land.<sup>7)</sup> This water, colored blue in virtue of the mountain's reflection, is wholly inseparable from the sky. Little boats out to cut reed grass ply their oars here and there; flocks of birds fly hither and thither. To the south may be seen the vast sea, its waves now towering like clouds, now hazy like mist, present a deeply alluring sight. There is not a single island to block the gaze. Only distant sails can be seen against the sky. All these scenes, each and every one, fill my heart with a sense of solitude. Smoke rises in plumes from salt burning cottages, while coastal breezes sob quietly through the pine branches.<sup>8)</sup> I have heard that this plain was named Ukishima [the floating island] because it once floated upon the sea, much like Hōrai and the other two islands.<sup>9)</sup> This place may very well be the abode of immortals—so enchanting a place is this!

Smoke from the peak of Mount Fuji  
 Reflected in the inlet of this marsh  
 Floats, like the Plains of Ukishima, in the heavens.<sup>10)</sup>

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<sup>7)</sup> The Plains of Ukishima, or Ukishima ga hara 浮島ヶ原 (literally, plain of the floating island) is a stretch of wetland located to the south of Mount Ashitaka 愛鷹山, which lies just southeast of Mount Fuji.

<sup>8)</sup> Salt burning cottages, *shioya* 塩屋, were small huts along the coast in which seaweed was baked in order to extract salt.

<sup>9)</sup> Hōrai 蓬萊 (Ch: pénglái) was one of three Chinese mythical islands said to float eternally upon the sea. These three islands were home to countless immortals.

<sup>10)</sup> Grammatically speaking, it is the mountain, not its smoke, that is being reflected in the marsh. The final line has a play on words, where "float" *uki* 浮き refers both to the smoke and the name of Ukishima, the "floating island."

## 〔二九〕

浮嶋が原はいつくよりもまさりて見ゆ。北は富士の麓にて、西東へはるばるとながき沼あり。布を引けるがごとし。山のみどり影をひたして空も水もひとつなり。芦刈小舟所々に棹さして、群れたる鳥多く去り来たり。南は海の面遠く見渡されて、雲の波煙の波いとふかき眺めなり。すべて孤嶋の眼に遮るなし。わづかに遠帆の空につらなれるを望む。こなたかなたの眺望、いづれもとりどりに心細し。原には塩屋の煙絶え絶え立ちわたりて、浦風松の梢にむせぶ。この原、昔は海の上に浮びて、蓬萊の三つの島のごとくありけるによりて、浮嶋となん名づけたりと聞くにも、おのづから神仙のすみかにもやあらんと、いとどおくゆかしく見ゆ。

影うつす沼の入江の富士の嶺の煙も空に浮嶋が原

出典：『新編 日本古典文学全集（第48巻）』小学館

## 〔二九〕 駿河路一浮嶋が原、千本の松原の眺望

浮嶋が原（静岡県愛鷹山の南あたり）はどこよりも勝った景色に見える。北の方は富士山の麓で、そこに西から東へかけて遥かに長い沼がある。それはまるで布を引き敷いたかのようなものである。富士の山の緑が影を映して、空と沼の水面とが一つにつながっている。芦を刈って運ぶ小舟があちこちに浮かんで棹をさしており、群れをなしている鳥たちが飛び交っている。南の方は海の面が遠くまで見渡され、空には雲が波のように立ち、海の波も煙のようにかすむ景色は、たいへん趣が深い。一つの島も見えず眼を遮るものはない。わずかに遠くの水の面に白帆が空に接しているのが見える。あちらこちらの眺望は、どれもそれぞれに心細く思われるほどすばらしい。原には塩を焼く塩屋の煙が絶えては立ち、立ちては絶え、ぼつぼつと立ち昇り、浦風が松原に吹き淋しげな音をたてている。この原は、昔は海の上に浮かんでいて、伝説の蓬萊の三神山のようにあったから、浮嶋が原と名付けたと聞くにつけても、ひょっとすると仙人の住むところでもあろうかと思われて、とても心惹かれるものに見える。

影うつす沼の入江の富士の嶺の煙も空に浮嶋が原

（その山影を沼に映している富士山の煙が空に浮かんでいる浮嶋が原よ。）

## III-10. DIARY OF THE SIXTEENTH NIGHT

### *IZAYOI NIKKI* 十六夜日記

#### < Brief Summaries > -----

**GENERAL INFORMATION:** This diary, composed by a woman by the name of Abutsuni 阿仏尼 (c.1222-1283), was completed sometime between the second and third year of Kōan 弘安 (1279-1280).

**CONTENTS:** After the death of the author's husband, Fujiwara no Tameie 藤原為家 (1198-1275), a dispute over the inheritance of estate ensued between Fujiwara no Tameuji 藤原為氏 (1222-1286), a son from Tameie's previous wife, and Abutsuni's own son, Fujiwara no Tamesuke 藤原為相 (1263-1328). In order to settle this dispute, Abutsuni travelled from Kyoto to Kamakura, a fourteen-day journey during which she recorded her thoughts and experiences.

It appears that Mount Fuji had intermittent periods of inactivity, for the author makes mention of that "there was no smoke rising from its peak". Having been born into a family of poets, Abutsuni had been taught that Mount Fuji went hand-in-hand with rising plumes of smoke, and even recalls how, when she had accompanied her father on an outing past the mountain she had been certain "smoke could be seen both day and night". Faced with this juxtaposition of the poetic ideal of Mount Fuji's rising smoke and her immediate experience of an inactive volcano, Abutsuni composed the following verse "Whither has it gone—gone for good?", which is at once suggestive of her loneliness at having been parted from her deceased husband, gone for good.

### 〈 作品概説 〉 -----

日記。一冊。阿仏尼作。1279（弘安二）年から 1280（弘安三）年にかけて成立。作者の夫である藤原為家没後に、先妻の子の藤原為氏と阿仏尼実子の藤原為相との間に土地の領有権の争いが発生し、作者はその訴訟のために都から鎌倉へ下向した。その十四日間の旅程における作者の体験が記されている。

当時の富士山は噴火と休止を繰り返す時期にあったようで、作者が見た富士山は「煙立たず」とあるように、休止状態であった。歌学の家の人間であった作者にとって、和歌に詠まれる富士山は煙が立っているものという認識があり、かつて父に連れられて見た富士山の記憶も「煙の末も、朝夕たしかに見えしものを」というものであった。富士山詠における前提条件と、煙の絶えた実景との相違を前に、阿仏尼は「誰が方になびき果ててか」と、煙が想い人になびいて消えてしまったのだと恋歌にして詠んでいる。

ENGLISH TRANSLATION OF A SELECTED ENTRY FROM *IZAYOI NIKKI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

FROM AN ENTRY DATED THE TWENTY-SIXTH DAY OF THE TENTH MONTH, IN THE SECOND YEAR OF KŌAN (1279)

Gazing upon Mount Fuji, I noticed there was no smoke rising from its peak. Many years past, about the time I composed the verse: "What shall come to pass if this be the Bay of Narumi" when invited by my father to the province of Tōtsuōmi,<sup>1)</sup> the smoke could be clearly seen both day and night. Yet upon enquiring as to when exactly the smoke has ceased to rise, there was not a single soul who could give me a definite answer.

Whither has it gone—gone for good?  
I fear the smoke atop the peak of Mount Fuji  
Shall be seen nevermore?<sup>2)</sup>

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<sup>1)</sup> The province of Tōtsuōmi 遠江国 or, more commonly, Tōtōmi (literally, the distant water, or river) refers to the area around Lake Hamana 浜名湖 in modern-day Shizuoka 静岡. The father (actually adoptive father) of Abutsuni 阿仏尼 (1222?-1283)—the author of this diary—was Taira no Norishige 平度繁 (n.d.). The verses quoted here are from the following poem: *kore ya sa wa ikani Narumi no ura nareba omou kata ni wa tōzakaru ran* これやさはいかに鳴海の浦なれば思ふ方には遠ざかるらむ.

O, say, what shall come to pass  
If this be the Bay of Narumi?  
Surely I grow further from my love.

The play on words here centers around *naru*, with *ikani naru* "what shall come to pass," on the one hand, and Narumi, on the other. Narumi Bay 鳴海の浦 refers to Narumigata 鳴海潟, an older name for a particular stretch of coast along present-day Nagoya City.

<sup>2)</sup> The smoke emitted from Mount Fuji appears repeatedly in court poetry as a symbol of smoldering, and in most cases unrequited, love. Perhaps Mount Fuji has at long last discovered a suitable lover, wherefore those fires that once burned so eagerly have, in virtue of being quelled by passion's soothing embrace, since been subdued, maybe even exhausted. "Whither has it gone," therefore, means simultaneously: "Where has the smoke atop Mount Fuji gone—why does it rise no more?" and: "To whom has Mount Fuji at last directed its fiery passion, so much so that no trace remains of that once flaming heart?"

富士の山を見れば、煙立たず。昔、父の朝臣に誘はれて、「いかに鳴海の浦なれば」など詠みし頃、遠江国までは見しかば、富士の煙の末も、朝夕たしかに見えしものを、「いつの年よりか絶えし」と問へば、さだかに答ふる人だになし。  
誰が方になびき果ててか富士のねの煙の末の見えずなるらむ

弘安二年（1296）十月二十六日

富士の山を見ると、煙が立っていない。昔、父平度繁朝臣に同行して「これやさはいかに鳴海の浦なれば思ふ方には遠ざかるらむ」（阿仏尼作『うたたね』）に出る自詠を引く。これがそれでは、「なるみ」（鳴海）の浦という所なのか、それにつけても一体どう「なる」であろう我が「身」なので、恋しく思う都から遠ざかっているのだろう）などという歌を詠んだ頃、遠江国（静岡県西部）までは来たことがあったので、その頃は富士山の煙が昇ってゆくその末も、朝夕たしかに見えていたのに、「何年頃から富士山の煙は絶えてしまったの」と尋ねても、はっきりと答える人すらいない。

誰が方になびき果ててか富士のねの煙の末の見えずなるらむ  
（恋の思いの火によって立つ煙が消えたということは、一体誰に心を寄せきってしまったのか。  
富士の煙もどこかへなびききってしまったって、その行く末は見えなくなったのだろう）

This reminds me of several passages found in the preface to *Kokin wakashū*:

How many eons came and went  
That dust upon a hillside should become Mount Fuji,  
Its peak so lofty that even the snow piles up?

If the smoke from Mount Fuji has indeed ceased,  
Come, let us rebuild Nagara Bridge!—  
A bridge that has long-since crumbled to dust.<sup>3)</sup>

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<sup>3)</sup> This poem proves difficult to interpret, considering it seems to be simultaneously alluding to and subtly twisting the meaning of a certain passage found in the *kana* preface 仮名序 to *Kokin wakashū* 古今和歌集. As noted above, the smoke (or fire) atop Mount Fuji represents passionate love; the extinguishing of this flame most likely signifies a lover who has found another upon whom to shower his (or her) affections, inevitably leaving a previous lover hopelessly forlorn. Nagara Bridge 長柄の橋 is typically a symbol of the inevitable passage of time, and the grief which follows. I suppose this call to rebuild the bridge signifies a desire to rekindle old affections, or perhaps to seek out new ones. In other words, "If my love has left me for another, come, let me have done with the past, and see what the future holds!"



古今の序の言葉とて、思ひ出でられて、

いつの世の麓<sup>ふもと</sup>の塵<sup>ちり</sup>か富士のねの雪さへ高き山となしけむ

朽ちはてし長柄<sup>ながら</sup>の橋を作らばや富士の煙もたたずなりなば

出典：『新編 日本古典文学全集（第48巻）』小学館

『古今和歌集』「仮名序」の「高き山も、麓<sup>ちりひぢ</sup>の塵泥よりなりて天雲たなびくまで生ひ上れるごとくに、この歌もかくのごとくなるべし（高い山も、麓の塵や泥の積もるところから天の雲がたなびく高さまで成長するように、やまと歌というものもこのような発展をしたのでありましょう）」や、「今は富士の山も煙立たずなり、長柄の橋も作るなりと聞く人は、歌にのみぞ心を慰めける（今は富士山も煙を上げておらず、古い物の代表である摂津国（大阪府）の長柄の橋も新たに作るのだと聞く人は、ただただ歌によって心を慰めているのです）」などという言葉が思い出されて、

いつの世の麓の塵か富士のねの雪さへ高き山となしけむ

（いつの時代からの麓の塵が積もり積もって、富士の山を雪までも高く積もる山としたのだろうか）

朽ちはてし長柄の橋を作らばや富士の煙もたたずなりなば

（すっかり朽ち果ててなくなってしまった長柄の橋を作りたいものだ。富士山の煙も立たなくなってしまうのならば）

と歌を詠んだ。

## III-11. AN UNEXPECTED TALE

### *TOWAZU GATARI* とはずがたり

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** This is a diary in five fascicles composed by a woman by the name of Go-Fukakusa'in no Nijō 後深草院二条 (1258-c.1306)—Nijō being her given name, Go-Fukakusa'in being the title of Retired Emperor Go-Fukakusa 御深草 (1243-1304, reigned 1246-1260), within whose precincts she was raised, considering her mother passed away the year after Nijō was born. According to an internal gloss, this diary was completed sometime before the seventeenth day of the eleventh month in the second year of Shōwa 正和 (1313).

**CONTENTS:** This work is an autobiographical diary consisting primarily of reminiscences of the late Retired Emperor Go-Fukakusa, who had died nearly a decade earlier. The first half of the diary describes life in the court, while the second half is concerned mainly with memories of the author's years as a nun and her wonderings throughout both the western and eastern regions of Japan. Nijō set out on her pilgrimage to Kamakura at the age of thirty-two in the second year of Shōō 正応 (1289).

During her journey, while resting at an inn in Akasaka 赤坂, Mino 美濃 (modern-day southern Gifu), Nijō chances to meet a singing girl (*yūjo* 遊女) with whom she exchanges *waka* poetry. While revealing the motivation behind her decision to abandon the world and become a nun, she uses such pivot-words as "fire" (*hi* 火) and "rising" (*tatsu* 立つ) in order to describe Mount Fuji, weaving into her own poetry the conventional imagery of volcanic smoke as a symbol of her own worldly passions.

On another occasion, while gazing on Mount Fuji from The Plains of Ukishima and alluding to imagery found in *Ise monogatari* 伊勢物語, Nijō remarks on the peaks which were "dappled with snow". Again, upon finding no smoke rising from its peak, she alludes to a poem by Saigyō 西行 (1118-1190), and exclaims; "I wonder what—if anything—could be blown by the wind," suggesting that she herself will no longer be moved by earthly desire. This poem serves as both a remembrance of her days in the palace, so fraught with tumultuous passion, as well as a declaration of her motivation to become a nun. Finally, this pilgrimage to Kamakura—an ambitious effort at following in the footsteps of Saigyō—gives us a glimpse into the poetic imagery of Mount Fuji and reception of such poetry in a more recent age.

### 〈 作品概説 〉 -----

日記。五卷。後深草院二条作。注記から、1313（正和二）年 11 月 17 日以前に成立したとされる。寵愛を受けた後深草院の崩御後に、過去を回想した自伝的日記文学。前半には御所での宮廷生活が描かれ、後半は出家後に東国・西国を周遊した際の思い出が主として描かれる。作者が鎌倉へ向かったのは 1289（正応二）年、32 歳の時で、出家修行を目的とした旅であった。

途中、美濃国赤坂の宿で作者は遊女と和歌の贈答を行う。出家の動機について述懐するやり取りの中で「火」「立つ」といった縁語・掛詞によって歌われる富士山は、噴煙を恋情になぞらえる和歌の定式に則って詠み込まれる。また、浮島が原から望む富士山には、まず『伊勢物語』に描かれたイメージが先行しており、「鹿の子まだらに雪の降るらむ」の叙述を受けてその積雪を見る。一方で煙の絶えた様子には「風にも何かなびくべきとおぼゆ」と、西行の歌を踏まえつつ、もはや恋情に突き動かされまいとする。幾度も恋愛に翻弄された御所時代を顧みての歌詠であり、出家の動機を今一度想起させる一首である。なお、この東国への旅は西行の足跡を辿るという目的も有しており、近い時代における富士山詠と、その享受の形を見ることができる。

ENGLISH TRANSLATION OF A SELECTED PASSAGE FROM *TOWAZU GATARI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

FROM SECTION IV

Upon passing through Barrier of Kiyomi by moonlight, my heart is awirl with thoughts—thoughts of things past, thoughts of things yet to come—how pitiable; how sad.<sup>1)</sup> These thoughts of mine, like so many countless shimmering white grains of sand along the seashore, are without end. Walking along the foot of Mount Fuji, through the Plains of Ukishima, I see the peaks are now thickly blanketed in snow.<sup>2)</sup> Considering it has been said that even in the fifth month [midsummer] the peaks are dappled with snow, it is no wonder that now [in the third month, being the end of spring, Mount Fuji is still covered in snow]. How futile that all these thoughts should be piled into one [like me] who must vanish without a trace. Now, when the smoke atop Mount Fuji can no longer be seen, I wonder what—if anything—could be blown by the wind?<sup>3)</sup>

<sup>1)</sup> The Barrier of Kiyomi, Kiyomi ga seki 清見関, was presumably located near the site of modern-day Seiken Temple 清見寺 in Okitsu 興津 district, Shizuoka Prefecture.

<sup>2)</sup> Ukishima ga hara 浮島ヶ原, the Plains of the Floating Island, are located to the south of Mount Ashitaka 愛鷹山, a volcanic mountain itself located to the southeast of Mount Fuji.

<sup>3)</sup> This final sentence is a reference to a certain poem found in *Shin kokin wakashū* 新古今和歌集 (*New Anthology of Poems Ancient and Modern*, 1205, see poem no. 1615) by Saigyō 西行 (1118-1190), a well-known itinerant Buddhist monk: *kaze ni nabiku Fuji no keburu no sora ni kiete yukue mo shiranu waga omoi kana* 風になびく富士の煙の空に消えてゆくへも知らぬわが思ひかな.

Just as smoke drifts on the winds over Mount Fuji,

Only to vanish—whither no one knows—

So, too, does my soul wander on.

Our narrator, overwhelmed by a sense of futility, denies even Saigyō's rather romantic vision of the soul being blown about by the winds atop Mount Fuji. There is no smoke for the wind to blow; all hopes are empty and in vain.

## 〔四〕

清見が関を月に越えゆくにも、思ふことのみ多かる心の内、来し方行く先迎られて、あはれに悲し。みな白妙に見えわたりたる浜の真砂の数よりも、思ふことのみ限りなきに、富士の裾、浮島が原に行きつつ、高嶺にはなほ雪深く見ゆれば、五月のころだにも鹿の子まだらには残りけるにと、ことわりに見やらるるにも、跡なき身の思ひぞ積もるかひなかりける。煙も今は絶え果てて見えねば、風にも何かなびくべきとおぼゆ。

出典：『新編 日本古典文学全集（第47巻）』小学館

## 〔四〕 富士の裾・宇津の山・三島の社

清見が関（静岡県清水。『更級日記』参照）を月の夜に越えて行くにつけても、思うことばかりが多くある心の内、昔のことやこれから先のことがどうしようかと思ひ迷われて、哀れに悲しい。一面雪が積もって真っ白な布のように見渡される浜は、「昔より思ふ心は有磯海の浜の真砂の数も知られず」（『続古今和歌集』恋二・閑院大君）と詠まれた数限りない真砂よりも、思うことの方ばかりが限りないが、富士山の裾野、浮島が原（静岡県愛鷹山の南あたり。『東関紀行』参照）を行きながら、富士の高嶺にはなおも雪が深く積もっているのが見えるので、『伊勢物語』第九段によれば、「富士の山を見れば、五月のつごもりに、雪いと白うふれり。時知らぬ山は富士の嶺いつとてか鹿子まだらに雪の降るらむ」とあって、夏の五月の頃でさえも鹿子まだらに雪が残っていたというのだから、今の三月という時期を思えばそれも道理と眺めやられるにつけ、雪のように跡も残さずに消えるこの身の思ひは積もるかひもなかったのだ。富士山の煙も今はすっかり絶え果ててしまっ見えないので、西行法師の「風になびく富士の煙の空に消えて行方も知らぬわが思ひかな」（『新古今和歌集』雑中）という歌とは違って、風にも何がなびくことがあろうかと思われる。

## III-12. COLLECTION OF THE DIVINE WAY

### *SHINTŌSHŪ* 神道集

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** Anthology of anecdotal tales (*setsuwa* 説話); ten fascicles containing fifty tales; composed in the middle of the fourteenth century, with possible revisions made in the early fifteenth century; though the authorship of this collection is uncertain, it seems likely that a group of talented preachers, including Chōken 澄憲 and Shōkaku 聖覚 (father and son), belonging to the Agui Villa 安居院 sect played a central role in its production; considering, furthermore, the predominance of tales set in Kōzuke 上野 (Gunma) and Suwa 諏訪 (Nagano), it seems possible that a group of Tendai 天台 preachers participated intimately in its composition.

**CONTENTS:** The tales preserved in this collection consist, first, of stories aimed at elaborating the principals of Shintō 神道, and second, of stories concerned with the miraculous histories of certain shrines and the buddhas and their temporary manifestations as deities worshipped therein. This is in accordance with the so-called *honji suijaku* 本地垂迹 doctrine, in which buddhas (*honji* 本地, fundamental or original existence) were assumed to take on the forms (*suijaku* 垂迹, traces or manifestations) of Japanese deities in order to rescue lost mortals. Consequently, *Collection of the Divine Way* contains a great deal of *honjimonono* 本地物, tales in which deities reveal their previous existence as mortals who, having once become blinded by the passions of love and separation, were thereafter reincarnated as deities (each associated with a buddha) of local shrines. In terms of content, literary style, as well as the circumstances surrounding their production, this collection bears intimate connections with earlier vernacular tales (*otogizōshi* 御伽草子), conventionalized preaching, classical puppet theater (*kojōruri* 古浄瑠璃), and military tales.

### 〈 作品概説 〉 -----

説話。十巻全 50 話。14 世紀中ごろの成立で、15 世紀初めに改変があったかとされる。編者は未詳だが、説経の名手澄憲・聖覚父子にはじまる安居院流の周辺で成ったと考えられる。特に、在地伝承にもとづくと思われる上野国・諏訪関係の話が多く、東国の天台系唱導集団が編集にあたったと想定されている。

収められている説話は、神道論的な解説を主とするものと、各神社の本地仏・垂迹（日本の神々は、世の衆生を救うために仏菩薩が仮の姿をとって現れたものという考え。「本地仏」はその本体である仏菩薩のこと）の縁起を語るものがある。祀られている神が、実は人間として愛別離苦の艱難を経験したのちに、その土地の神（仏）として現れたものであるという本地物のかたちを取る話の多い点に特徴があり、話柄・文体・成立基盤において、お伽草子の本地物や説経・古浄瑠璃、軍記物との関係が深い。

Tale no. 47 (found in fascicle 8) entitled "Regarding the Great Bodhisattva Sengen of Fuji" 富士浅間大菩薩事 is an example of *honjimon* type, detailing the origins of the Great Bodhisattva Sengen, guardian deity of Suruga Province. According to this tale, Sengen was, in a previous existence, one of the immortal maidens dwelling in an idyllic palace atop Mount Fuji. Due to certain karmic bonds, however, this maiden was reborn in the form of a girl dubbed the Shimmering Princess (Kakuya hime), who appeared in the bamboo garden of an elderly couple who had, until, now, been without child. This girl later wed a local providential governor with whom she lived until her adopted parents passed away, at which point, her karmic duty fulfilled, she returned to her immortal abode atop Mount Fuji. Consumed by loneliness, her husband ascended the mountain where he committed suicide by throwing himself into a pond surrounding the palace. Thereafter, the girl and her husband reappeared in the form of deities that descended from their mountain home to rescue mortals dwelling in the surrounding town, where they were then reverentially worshipped as deities of love.

In this rendition, the palace of the immortals lies atop Mount Fuji, while the smoke arising from its peak is equated with a magical sort of incense, believed to be in the possession of immortal maidens, the burning of which allows one to catch a glimpse of a deceased lover. The Shimmering Princess is modelled on a nearly identical character found in *Tale of a Bamboo Cutter* (*Taketori monogatari* 竹取物語), and Mount Fuji is depicted as an abode of immortals. On top of all this, local beliefs have been interwoven into the tale.



掲出の巻第八ノ四七「富士浅間大菩薩事」は、駿河国の鎮守神である富士浅間大菩薩の縁起を語る本地物である。富士浅間大菩薩は、もと富士山の山頂にある仙宮の仙女だったが、前世からの因縁で、子のない老夫婦のもとに竹から生まれ、かくや姫と名づけられ輝くばかり美しい姫に育つ。その後、かくや姫は土地の国司と契りを結び暮らしていたが、老夫婦が亡くなったことで報いが終わると国司に別れを告げ、山頂の仙宮に帰ってしまう。悲歎した国司は山頂に登り、仙宮の池に身を投げて死ぬ。その後、かくや姫と国司は神として現れ、その後衆生利益のため麓の里に下り、恋愛成就の神として厚く信仰されているという話である。この話では、富士山頂には仙宮があり、また、富士の煙は、仙宮の仙女が持っていた反魂香（焚けば恋しい人の面影が見られるという）の煙とされる。仙女は『竹取物語』のかぐや姫の造型が影響を与えており、富士は仙境としてのイメージが色濃く投影され、そこに在地の信仰が織り込まれて描かれている。

ENGLISH TRANSLATION FROM A SELECTED PASSAGE FROM *SHINTŌSHŪ*  
PERTAINING ESPECIALLY TO MOUNT FUJI

COMPLETE TRANSLATION OF SECTION XXXLVII OF *SHINTŌSHŪ*<sup>1)</sup>

The Great Bodhisattva Sengen is the tutelary deity of Fuji in the province of Suruga. During the reign of Emperor Yūryaku, the twenty-second emperor of the Human Age, in the county of Fuji, Suruga Province, there lived an old couple bereft of children.<sup>2)</sup> Day and night the two lamented their predicament. Their time in this life would be over soon enough, and after they had passed on, who would remain behind to attend to their eternal salvation?<sup>3)</sup> Having been plagued by this concern, both in waking and in sleep, it came to pass that a young girl of all but five or six miraculously appeared in the midst of the bamboo grove behind their house. Hers was a comely complexion without peer, effusing a brilliant glow that illuminated the whole surrounding. Now, the old man was called Kanchiku, his wife, Kachiku. So overjoyed were they to have been granted such a lovely child that they called her the Shining Princess.<sup>4)</sup>

As the girl grew older she blossomed into a beauty of such rare grace that she caught the eye of the provincial governor, whereupon the two exchanged the vows of marriage. Many years passed by in this way until one day her two aged parents passed away.

"I am a divine maiden of Mount Fuji," revealed the [now orphaned] Shinning Princess to her husband. "Having once formed a karmic bond with this elderly couple in a previous life, I descended from my mountain in order to fulfill my obligations to them. Now that my gratitude towards them has been duly repaid, my affinity with you has likewise come to an end. I must now make my way back to the palace of immortals". Her husband, upon hearing these words, was overcome with grief most sore. The princess assuaged him, handing him a chest containing incense for calling back spirits of the deceased, saying: "The abode of the immortals lies atop the summit of Mount Fuji. Should you happen to long exceedingly for me, you may go thither, or lift up the lid of this little chest now and then."<sup>5)</sup> No sooner had she spoken than her figure vanished.

<sup>1)</sup> *Shintōshū* 神道集 (*Collection of the Divine Way*, probably late fourteenth century), is a collection of anecdotal tales about various buddhas and deities, as well as the origins of shrines, focusing especially on those found in the northern region of Japan. Though the authorship of this collection is uncertain, it seems that a certain group of devotees skilled in the art of religious chanting (*shōdō* 唱導), centered in the Agui Villa 安居院, a rural dwelling for the mountain monks of Mount Hiei 比叡 in Kyoto, played a central role in its production. The section translated here is entitled "Fuji sengen daibosatsu no koto" 富士浅間大菩薩事 (Regarding the Great Bodhisattva Sengen of Fuji), where Sengen is the phonetic reading of Asama, the indigenous deity of Mount Fuji, evincing the then prevalent notion, known as *honji suijaku* 本地垂迹, that Shintō deities were temporary manifestations of Buddhist divinities.

<sup>2)</sup> Emperor Yūryaku 雄略 (n.d.), usually listed as the twenty-first emperor, is supposed to have reigned sometime during the end of the fifth century—at least according to entries in *Kojiki* 古事記 and *Nihon shoki* 日本書紀.

<sup>3)</sup> That is to say, without children to pray and perform virtuous deeds for their salvation in the afterlife, the two would likely be exposed to a great deal of suffering as a result of lingering evil karma accumulated while still in the mortal world.

<sup>4)</sup> This Shinning Princess, *Kaguya hime* かぐや姫 (written here as 赫野姫, princess of the shimmering plains) is the same figure found in *Taketori monogatari* 竹取物語 (*The Tale of the Bamboo Cutter*), composed in the early ninth century.

<sup>5)</sup> This incense, known as *hangonkō* 反魂香, spirit-reviving incense, was made famous through a tale about Emperor Wū 武帝 (BC 159-87, r. 141-87) of the Han Dynasty, who burned such incense to summon the specter of his deceased Lady Lǐ 李夫人.

## 〈訓読文（原漢文）〉

抑も此の駿河国の鎮守富士浅間大菩薩は、日本の人王廿二代の帝雄略天王の御時、駿河国富士の郡、老翁の夫婦有りけるが、一人子無き事を明け暮れ心に思ひけるは、今生左に右に過ぎ、後生善処の救ふべき御魂、子持たざる事、日夜嘆きける所に、後ろの苑の竹の林に見るに、齡五六ばかりの女子一人化来せり。容貌端巖の気色、又類無く、近隣照赫きける。彼の老翁をば管竹の翁と云ふ、媼は加笏の媼と云ふ。此の姫君を得て大いに喜び、赫野姫と名づけ、遵て過ぎ行く程に、彼の赫野姫、形は珍重目出たければ、時の国司寵愛し、夫婦の語浅からず。かくの如く年月を送る程に、翁夫婦共にはかなくなり、その後赫野姫国司に語りて云ふ、「我はこれ富士山の仙女なり。此の翁夫婦二人に過去の宿習有るにより、此の養育くむために下りて姫となる。その果報尽き、君と私の縁尽く。今は仙宮へ返らん」と云ふ時、国司これを聞き悲しみ慕ふ事限りなし。女の云ふ、「富士山頂に有るべし。恋しき時は来て見、時々此の箱の蓋を見るべし」と云ふて、返魂香の箱を与へて、鼻き消す様に失せにけり。

そもそも、この駿河国の鎮守である富士浅間大菩薩は、日本の人皇二十二代の帝、雄略天皇の御時、駿河国富士郡に老夫婦がいたが、一人の子も無いのを、明けても暮れてもつねに思うことには、今生はとかくのうちに過ぎ、来世において極楽浄土に生まれかわるよう救ってくれるはずの御魂である子（追善供養をしてくれる子のことか）を持たない事を日夜嘆いていたところ、後ろの園の竹林を見ると、5, 6 歳ほどの女の子が一人あらわれた（化来……超自然のはからいによって出現することを言う）。容貌が端麗なこと、たぐいまれで、あたりが照り輝くようであった。その老翁を「管竹の翁」といい、媼は「加笏チクの媼」という。この姫君を得て、大いに喜び、かくや姫と名づけ、日々の過ぎゆくのに従っていくうちに、そのかくや姫の姿はめずらしいくらいすばらしく、また魅力的だったので、当時の国司が寵愛し、夫婦の契りも浅くない様子だった。このようにして年月を送っているうちに、翁夫婦は亡くなり、その後かくや姫が語っているには、「私は、じつは富士山の仙女です。この翁夫婦二人に、前世からの習わしがあり、この道義を大切にするために下界にくだって姫となったのです。（夫婦が亡くなったことによって）現世でのその報いが終わり、あなたさまと私の縁も尽きました。いまは仙宮に戻ります」というので、国司はこれを聞いて悲しみ、姫を慕うことこの上もない。女（姫）がいうには「（仙宮は）富士山頂にあるといえます。私を恋しく思う時には（そこに）来て見、また時々この箱の蓋を（開けて）見ると良いでしょう」と言う。そして、反魂香（漢の武帝が李夫人の死後、香を焚いてその面影を見たという故事から、焚けば死人の魂を呼び返してその姿を煙の中に現すことが出来るという想像上の香）の箱を与えて、掻き消すように消えてしまった。

When the man, sitting alone on his bed and longing fearsomely after his love, decided to open the lid of the chest, he found he was able to make out her spectral figure in the vapors that rose therefrom. Many times [thereafter] he swooned with loneliness, until he finally set his mind on climbing Mount Fuji. Reaching the summit, he found a pond amidst which was an island covered with all manner of gorgeous halls, palaces, and sumptuous pagodas. From that pond there arose a vapor in which he was [again] able to catch a glimpse of his wife's form. Overcome with grief, he clutched the little chest to his breast and, diving headlong into the waters, was seen no more. From that time onward, year after year, even unto our own age, smoke rises continuously from that pond. While this vapor was once known as the "immortal smoke," after the palace of the immortals, it is now known as the "smoke of Fuji," after the name of the county in which the mountain lies.<sup>6)</sup>

Later, the Shinning Princess and her husband, the provincial governor, manifested themselves as the Great Bodhisattva Sengen of Fuji, [for which reason] there is both a male and a female embodiment.<sup>7)</sup> A detailed account of this, explaining the origin of [the deity and shrine at] Fuji, can be found in *Nihongi*.<sup>8)</sup> Similarly, there is an old poem which speaks of the smoke atop Mount Fuji:

They call it Mount Fuji,  
And the smoke thereof, too, they call Fuji.  
Yet not a one kens what that smoke might be.<sup>9)</sup>

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<sup>6)</sup> Phonetically, both "immortal smoke" and "smoke of Fuji" are read *fuji no kemuri*. The difference is a matter of writing: the former is written 不死の煙, while the latter is written 富士の煙.

<sup>7)</sup> These embodiments likely refer to two mountain formations. Perhaps the male embodiment is Mount Fuji itself, while the female embodiment is Mount Ashitaka 愛鷹. The shrine devoted to this deity, Asama Shrine 浅間神社, is located between these two peaks.

<sup>8)</sup> That is, *Nihon shoki* 日本書紀.

<sup>9)</sup> The wordplay here is the same as that mentioned in footnote no. 6 above. Considering the smoke of Mount Fuji, *Fuji no kemuri* 富士の煙, is more-or-less homophonous with the phrase "immortal smoke," *fushi no kemuri* 不死の煙, the smoke is transformed into a divine presence, the mystery of which transcends mundane human understanding—hence the final verse "Yet not a one kens what that smoke might be". In this context, the implication is that this smoke is in fact an embodiment of the two lovers, or perhaps of their later, more divine, manifestations.

男、床に留まり居て悲しがるが、女の恋しく思ふ時、此の箱の蓋を開て見るに、其の躰、煙の内の駢たり。男いよいよ悲しみて、魂を消つ事度重なりければ、思ひ堪えずして富士山頂へ上り、四方を見れば大きな池有り、池の中に嶋有り、宮殿楼閣石の多さに似る。その池の中より煙立けり。その煙の中より、彼の女房の躰ほのかに見給ふが悲しくて、此の箱を懐の内に引き入れて、身を投げて失せければ、その時の四方の煙、年月を経んとも今の代まで絶えずして立つとぞ承る。今、仙宮に付きて不死の煙と云へるを、今に山を郡の名に付きて富士の煙とは云ふなり。其の後、赫野姫と国司とは神と顕れて、富士浅間大菩薩と申すなり。男躰、女躰おはします。委しくは日本記に見えたり。日本記の意を以て、富士縁起にも書けるなり。しかれば、古歌にも

山も富士煙も富士の煙にて 煙るものとは誰もしらじな

男は寢床にそのまま居て悲しがったが、女を恋しく思う時、この箱を開けてみると、彼女の姿が煙の内の面影になってある。男はますます悲しく思って、心が消え入るような淋しさを感じる事が度重なったので、こらえきれずに富士山頂に登り、(山頂にて)四方を眺めてみると大きな池がある。その池の中に嶋があり、そこに宮殿楼閣が石のようにたくさんある。その池のなかから、煙が立った。その煙の中から、あの女房の姿をほのかに御覧になったのが悲しくて、(国司は)この反魂香の入った箱を懐のなかに入れ、池に身を投げて死んだので、その時に四方に立った煙が、年月を経ても今の世まで絶えることなく立っているのだとお聞きしている。そのときに仙宮にちなんで「不死の煙」と言っていたのを、今、山を(富士という)郡の名前にちなんで「富士の煙」とは言うのである。その後、かくや姫と国司は神として顕現し、富士浅間大菩薩と言うのである。男の姿の神と女の姿の神がいらっしゃる。詳しくは日本紀に書かれている。日本紀の内容で、富士縁起にも書いてあるのである。そうであるから、古歌にも、

山も富士……(山の名も富士、煙も富士の煙であり、その富士に通じる不死の煙で煙っているものだとは、誰も知らないであろうよ)

Furthermore, the snow atop Mount Fuji melts on the fifteenth day [the full moon] of the sixth month only to fall again on the same day during the Hour of the Dog [between seven and nine in the evening]. Therefore, the poet Hitomaro writes:

The snow falling atop Mount Fuji  
 Melts on the full moon of the sixth month  
 Only to fall yet again that very night.

It was many years later when, for the sake of our salvation, the Great Bodhisattva Sengen of Fuji descended from the summit and settled in a town near the foot of Mount Fuji. If any soul perplexed in love happens to petition this deity [for assistance], the affair is sure to reach an auspicious end. Many a maiden who becomes abandoned by her fickle gallant would set out to make a petition before the deity at Kohama in Mishima.<sup>10)</sup> This Kohama is none other than the Great Bodhisattva Sengen.

Love unrequited—never extinguished—  
 Burns like the smoke atop Mount Fuji.  
 So, too, does my soul burn.

It is said that upon reciting this poem, [the maiden who had been abandoned by her false lover] would return to town where she was very shortly reunited with her lover.<sup>11)</sup>

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<sup>10)</sup> Mishima 三島 is a region in the east of Shizuoka Prefecture where may be found Mishima Shrine 三嶋大社, which is intimately connected with the worship of Mount Fuji. Kohama 小浜 is a natural spring fed by an underground river originating within Mount Fuji. This spring, now called Kohama ga ike 小浜池, is located within a large park known as Rakujuen 楽寿園, Mishima City 三島市.

<sup>11)</sup> This last poem therefore serves as a love charm to be recited earnestly by eager maidens before the deity of Kohama.

又、富士の山の雪は、六月十五日に消えて、その日の戌の時には必ず雨<sup>あめ</sup>るなり。しかれば、人丸歌には

富士の根に雨<sup>あめ</sup>りみつ雪は水無月のもちに消えてはその夜ふりけり  
その後年を経しかば衆生利益のため、富士浅間大菩薩は山頂より里に下り給ひ、麓の里に立ち給へり。しかるに恋地の道に迷ふ人は、大菩薩に申さば必ず叶ふなり。しかれば、百の女房男に捨てられ、三嶋の内の事なれば、小濱に参りて祈りを申しけり、小濱と申すは浅間大菩薩也。

人知れず思ふは露に富士の根のたへぬ煙は我が身なりけり  
読みければ、即ちその日即時に返り合ひにけりと云々。

※訓読文は底本の訓読による。

底本：『神道集 東洋文庫本』安居院作・近藤喜博編、1956年、角川書店

また、富士山の雪は、六月十五日に消え、その日の戌の時（午後七時から九時頃まで）には必ず降るのである。そうであるから、人麻呂の歌には（このようにある。）

富士の根に……（富士の嶺に降り満ちた雪は、六月十五日に消えては、またその夜に降るのだそうだ）

その後、長年経ったので、衆生利益（人々に恵みを与える）のため、富士浅間菩薩は山頂から里に降りなさって、麓の里にお立ちになった。さて、恋路に迷う人は、大菩薩にそのことを申し上げれば必ず恋が成就するのである。そうであるから、男に捨てられた多くの女房が、三嶋の内の事なので、小濱に参詣して祈りを申し上げるのである。小濱というのは、浅間大菩薩のことである。

人知れず……（誰にも気づかれずに思うことは少しも（知られずに）、絶えることのない富士の嶺の煙は、（まるで物思いに悩む）我が身なのであった）

このように歌を詠んだところ、その日すぐに戻ってふたたび男と逢ったということだ。

## III-13. HAGOROMO (THE FEATHERED ROBE)

### *HAGOROMO* 羽衣

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** Nō play; *sanbanme mono* 三番目物 (a category of *nō* play, traditionally performed as the third in a set of five plays, in which the protagonist (*shite* シテ) plays the role of a woman); date of composition and author uncertain.

**CONTENTS:** One day in spring, in a region known as Miho no Matsubara 三保の松原, close by the towering Mount Fuji, a fisherman (the *waki* ワキ, or secondary protagonist) by the name of Hakuryō 白竜 chances to stumble upon a beautiful robe. A divine being (the *shite*) approaches, informing the fisherman that this garment belongs to her and that she should like to have it back. The divine being laments that her return to heaven would be impossible without the gown. Hakuryō, seeing her pitiable state, returns the garment, whereupon the divine being dawns her gown, performs for him an elegant dance, and finally ascends to heaven.

This play is based on a number of interrelated sources. First, one of the extant fragments of the *Gazetteer of Tango Province* (*Tango no kuni fudoki* 丹後国風土記, probably composed sometime in the middle of the eighth century) contains a folktale about a divine maiden who descends to the earth, where she disrobes to bathe in a pond. A mortal man steals her gown and forces the maiden to marry him. Though children are born to the couple, the immortal maiden eventually discovers the hiding place of her robe and returns to heaven. Second, Miyako no Yoshika's 都良香 (834-879) *Record of Mount Fuji* (*Fujisan no ki* 富士山記), as found in *Essential Letters of Our Land* (*Honchō monzui* 本朝文粹, 1058), preserves a tale about two beautiful maidens clad in white robes who performed a dance atop Mount Fuji. Third, there is a legend set in Mount Yoshino 吉野山, which explains the origin of certain courtly dances: Emperor Tenmu 天武天皇 (631?-686, r. 673-686), while visiting this mountain, was encountered by a number of immortal maidens who taught to him their sublime dances, which were then preserved in the form of dances performed by groups of five women during courtly festivals. Finally, there is a legend which relates the story of a heavenly immortal descending to earth in the region of Udo 有度 in Suruga. All of these contributed to the *nō* play *Hagoromo*.

In this play, Mount Fuji is equated with Mount Shumi 須弥山 (Sanskrit: Sumeru), a dreamlike backdrop against which the immortal maiden performs her unearthly dance in the final scene. Mount Fuji is effectively portrayed in this play as a mystical abode.



## 〈 作品概説 〉 -----

謡曲（能）。三番目物（女性がシテと呼ばれる主人公となる鬘物<sup>かづらもの</sup>で、五番仕立ての能楽の上演で三番目に演じられる曲の総称）。作者は不明。

高く聳える富士山を間近に仰ぐ三保の松原で、春、漁師の白竜（ワキ）は松に掛けられている美しい衣を拾う。それは天人の羽衣なので返して欲しいという天女（シテ）の願いを、白竜ははじめ断るが、天女のあまりの嘆きぶりに気の毒になり返すと、その御礼に天女は美しい舞を舞いながら天に帰って行くという内容である。

作品は、『丹後国風土記』逸文などに語られる羽衣伝説（天から降ってきた天女が羽衣を脱いで水浴びをしていると人間の男が羽衣を盗み隠して結婚を迫り、結婚して子をなすが、やがて天女は羽衣を見つけ天に帰って行くという話の型）に、都良香「富士山記」（『本朝文粹』所収）に記される、白衣の二人の美女が富士山頂で舞ったという伝承、吉野山を舞台とする五節舞姫<sup>ごせちのまいひめ</sup>の起源説話（天武天皇が吉野の山中で天女から舞を授けられ、それが宮中の新嘗祭、大嘗祭の折に五人の舞姫が舞う舞の起源になったという話）、駿河国有度浜<sup>うづど</sup>に伝わる天人飛来の伝承などが加わってできあがったと考えられている。そのなかで富士山は日本の須弥山<sup>しゅみせん</sup>と称され、曲の終わり近く、天女が舞う折に、この世ならぬ美しい舞の背景として描かれ、幻想の美の舞台となっている。神秘的な山としての富士山のイメージを見事に生かした曲である。

ENGLISH TRANSLATION OF A SELECTED SCENE FROM *HAGOROMO*  
PERTAINING ESPECIALLY TO MOUNT FUJI

PLOT SUMMARY

One day in early spring, in a region known as Miho no Matsubara 三保の松原 (located in Suruga 駿河, that is, modern-day Shizuoka), a fisherman by the name of Hakuryō 白竜 (literally, White Dragon) chances to stumble upon a beautiful garment. Just as Hakuryō decides to take this treasure back to his home, a divine being (*tennin* 天人) approaches, informing the fisherman that this garment belongs to her and that she should like to have it back. Hakuryō, however, announces his intention to have this garment installed as one of the national treasures, and that he would by no means part with his newfound prize. The divine being laments that her return to heaven would be impossible without the gown. Hakuryō, seeing her pitiable state, relents and returns the garment, whereupon the divine being, now revealed to be an inhabitant of the moon, dawns her gown and performs for him a dance. The vernal scene in Miho no Matsubara transforms into a veritable paradise. After bestowing numerous treasures upon the country, this divine being ascends, dancing from Mount Ashitaka 愛鷹山 to the peak of Mount Fuji 富士山, where she finally vanishes into the mist.

## 〔梗概〕

早春の駿河国（静岡県）の三保の松原で白竜という漁師が美しい衣を見つける。白竜がその衣を取って帰ろうとすると天人が顕れて、その衣は自分の物だから返してくれと頼む。しかし白竜はその衣を国の宝とすると返そうとしないが、羽衣がなくては天に帰ることができないと天人が嘆き悲しむ。その姿を見て白竜は羽衣を返すことにする。月の世界の一員である天人は、羽衣あしたかやまを着て舞を舞う。春の三保の松原は、まるで極楽世界であるかのよう。天人は国土に宝を降らし、愛鷹山から富士の高嶺へと舞い上がり、やがて霞にまぎれて見えなくなる。

出典：『新編 日本古典文学全集（第58巻）』小学館



平成24年10月6日「第29回羽衣まつり 三保羽衣新能」より能「羽衣 和合之舞」  
於：「羽衣の松」前特設能舞台（静岡市清水区三保）  
撮影：羽衣まつり運営委員会

FROM A PASSAGE SUNG BY THE CHORUS (*jiutai* 地謡)

[This poetic passage is sung when the divine being, having bestowed numerous gifts upon the land, begins her jubilant ascent to heaven via Mount Fuji.]

Performing all the dances, singing all the songs  
 Of the eastern provinces<sup>1)</sup>  
 Does this elegant divinity from the lunar kingdom  
 Shine forth—a full moon upon the fifteenth night—  
 With rays of fulfillment and enlightenment,  
 And, striving for the salvation of all mortals,  
 For the prosperity of our nation,  
 Rains down the seven treasures,<sup>2)</sup>  
 Bestowing them all for this land.  
 At just that moment—her time now close at hand—  
 The divinity dawns her celestial robe,  
 Fluttering here and there amidst the sea breeze,<sup>3)</sup>  
 She ascends Mio no Matsubara,<sup>4)</sup>  
 Mount Ashitaka by Ukishima,<sup>5)</sup>  
 And the towering peak of Mount Fuji,  
 Where, fading into the mists of heaven,  
 She vanishes at last from sight.

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<sup>1)</sup> The dances and songs of the eastern provinces (*azuma asobi* 東遊ひ) originally referred to a type of local dance originating in the eastern part of Japan. Having been adopted and adapted by the aristocracy during the Heian period, these dances were performed in the court as well as in shrines. Perhaps the implication here is that the divine being, hailing as she does from the lunar kingdom, performs dances equally foreign in origin. Furthermore, the word "all" in "all the dances" corresponds in the original to *kazukazu* 数々, numerous, which suggests the word *tsuku* 尽く, exhausted (numerically complete), which, in turn, serves as a homophonic lead up to *tsuki* 月, the moon, the lunar kingdom.

<sup>2)</sup> The seven precious treasures incessantly evoked by many a Buddhist scripture.

<sup>3)</sup> In the term "sea breeze", the *ura* of *ura kaze* 浦風, is homophonous with *ura* 裏, inside, which, in this context, suggests the inner hems of fluttering sleeves. I wonder, too, if the term sea breeze, suggestive as it is of fantastic realms beyond the sea, is not meant to resonate with the image of the lunar kingdom beyond the pale of our mundane world.

<sup>4)</sup> Mio no Matsubara 三保の松原, now usually pronounced Miho no Matsubara, refers to a stretch of pine woods located along the coast of Miho Peninsula 三保半島 in modern-day Shizuoka City. This scenic spot, famous for its shimmering white sand and emerald-green pine trees, directly faces Mount Fuji. Here one may find the famous Pine of the Celestial Robe, *hagoromo no matsu* 羽衣の松, the very tree upon which Hakuryō is said to have discovered the eponymous garment (*hagoromo* 羽衣, literally, feathered raiment).

<sup>5)</sup> Mount Ashitaka 愛鷹山 is a volcano located to the southeast of Mount Fuji. Ukishima 浮島 refers here to Ukishima ga hara 浮島ヶ原, the Plains of the Floating Island, located to the south of Mount Ashitaka.

## 地謡

〱 東遊<sup>あづまあそび</sup>の、数々に、東遊の、数々に、その名も月の（正面に出る）、色人は、三五夜中の（角へ行く）、空にまた（上を見る）、満願真如<sup>まんぐわんしんによ</sup>の（大小前へまわる）、影となり、御願円満<sup>ごわんゑんまん</sup>、国土成就<sup>こくどじやうじゆ</sup>（中央へ出る）、七宝充満<sup>しつぽうじゆうまん</sup>の、宝を降らし（招キ扇をして正面先へ出る）、国土にこれを（扇を左手に持つ）、施し結<sup>ほどこたま</sup>ふ、さるほどに（左へまわって常座へ行く）、時移つて、天の羽衣（正面へ少し出る）、浦風にたなびきたなびく（扇をはねあげつつ正面先へ出る）、三保<sup>みお</sup>の松原、浮島が雲の（扇を右手に持ち角へ行く）、愛鷹山<sup>あしたかやま</sup>や（脇座前から常座へ行く）、富士の高嶺<sup>たかね</sup>、かすかになりて（扇をかざして小さくまわる）、天つ御空<sup>あま</sup>の、霞にまぎれて、失せにけり（留拍子を踏む）。

出典：『新編 日本古典文学全集（第58巻）』小学館

※括弧内の小字は、舞の所作を表している

天人は〔破の舞〕を舞う

天人は地上に恩恵をもたらした後、三保の松原から愛鷹山、さらに富士の高嶺へと舞い上がり、やがて霞の中にまぎれて見えなくなる。

## 地謡

〱 東遊<sup>あづまあそび</sup>（東国の風俗に合わせた舞のこと）の、数々を尽くして、東遊の曲を、数々舞って、その名も『月の色人』という月の世界の天人は、白楽天が「三五夜中ノ新月ノ色、二千里ノ故人ノ心」と詠んだ十五夜の、空においてはまた、闇夜を照らす真如の満月の、光となり、大勢至菩薩の衆生済度の誓願が円満に達成され、国土が繁栄するようにと、金・銀・瑠璃・水晶・磲磔（シャコ貝の貝殻）・珊瑚・瑪瑙という七つの貴重な宝玉の充ち満ちた、数々の宝を降らし、この国土の人々にこれを、与えてくださるのである。そうこうしているうちに、時が過ぎてゆき、天へ帰るべき時となったのであろう、天の羽衣は、その衣の裏も見えるかと浦吹く風にたなびきたなびきして、三保の松原、浮島が原、浮かぶ雲の、動く愛鷹山や、さらに富士の高嶺へと天人は舞い上がり、姿もかすかになつて、天の大空の、霞の中にまぎれて、見えなくなってしまったのであった。

## III-14. PROCESSION TO MOUNT FUJI

### *RANFUJI KI* 覽富士記

#### < Brief Summaries > -----

**GENERAL INFORMATION:** This is a Muromachi-period travel log composed by the poet-monk Gyōkō 堯孝 (1391-1455), who records a selection of poetry composed both by him as well as Ashikaga Yoshinori 足利義教 (1394-1441, shogun from 1428-1441) during a procession to Mount Fuji, which occurred between the tenth and twenty-seventh day of the ninth month in the fourth year of Eikyō (1432). Yoshinori was the sixth shogun of the Muromachi Bakufu. According to a postscript, this diary was completed on the fourth day of the tenth month (of the same year), after arriving back in the capital.

**CONTENTS:** The procession arrived in Suruga Province on the eighteenth day of the ninth month, whereupon they were hosted by the provincial governor Imagawa Norimasa 今川範政 (1384-1433), and treated to a fine view of Mount Fuji. The blanket of shimmering snow is seen as an auspicious sign of welcome meant expressly for the shogun, while Gyōkō and his fellow attendants, in response to Yoshinori's impassioned poem about seeing Mount Fuji up close, likewise compose poems lauding the majesty of that mountain—poems which naturally serve as songs of praise for the shogun and his virtuous rule.

It is surmised that the motivation behind this procession to Mount Fuji lay in a desire on the part of the Muromachi Bakufu to restrict the influence of one of their more hostile rivals, Ashikaga Mochiuji 足利持氏 (1398-1439), who was then based in the Kantō 関東 region (that is, eastern Japan). The diary begins with poetry extolling the peaceful reign of Ashikaga Yoshinori, and it is evident from both the purpose of this procession as well as the content of the poems composed by his attendants, that the image of Mount Fuji evoked here was intended to reinforce the shogun's authority.

### 〈 作品概説 〉 -----

紀行文。室町時代の歌僧であった堯孝ぎょうこうの作。作者が1432（永享四）年9月10日から27日まで、当時の将軍足利義教の富士山遊覧に随行した際の詠歌をまとめたもの。足利義教は、室町幕府第六代将軍であった。跋文ぼつぶんによると、帰京翌月の10月4日に成立。

一行は9月18日に駿河国に入り、守護の今川範政による接待のもとで富士山を眺望する。積雪によって白く光る富士山は、将軍の来訪を歓迎しているようであると受け取られ、富士山を間近に見た感激を詠んだ足利義教の詠歌に対し、堯孝ら随行歌人たちは富士山の偉大さに将軍の威光を重ね合わせ、追従的に足利義教の治世を讃える返歌を行っている。

そもそも、この富士山遊覧の旅は、室町幕府と険悪な関係にあった関東公方足利持氏への牽制のためであったとされ、足利義教在位中の世の中が平穏であることを讃える冒頭文に始まり、旅行の目的や上記の詠歌内容から、将軍の権威付けとして捉えられた富士山像が浮かび上がってこよう。

ENGLISH TRANSLATION OF A SELECTED PASSAGE FROM *RANFUJI KI*  
PERTAINING ESPECIALLY TO MOUNT FUJI

COMPLETE TRANSLATION OF SECTION VII<sup>1)</sup>

On the eighteenth day, we set out from our lodgings at Fujieda {eleven leagues from the provincial capital of Mitsuke} and crossed over Mount Utsu, which was still moist with dew from a recent shower.<sup>2)</sup>

Along this mountain path shaded over with ivy  
My sleeves have become drenched—never again to dry—  
Amidst the late autumnal showers of Mount Utsu.

On and on we walked until at last we came to the provincial capital of Suruga {five leagues from Fujieda}.<sup>3)</sup> Now I could appreciate the adage: "A journey of a thousand miles begins with a single step". Imagawa *kazusa no suke* {Norimasa}, the provincial military governor, while taking great care of [the shogun's] lodgings and its proper ostentation, as well as attending to [the shogun's] daily activities and his entertainment, wished all the while to show the shogun a view of Mount Fuji covered in snow.<sup>4)</sup> [Fortunately,] it happened that the rain of yesterday had turned to snow atop that mountain. So brilliantly shimmered its peak!—one could not help but think the God of Mount Fuji had come to wait upon the majestic presence of our lord [the shogun].<sup>5)</sup> It was a truly miraculous and august sight.

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<sup>1)</sup> *Ranfuji ki* 覽富士記 (*Procession to Mount Fuji*, 1433) is a travel journal written by the renowned poet Gyōkō 堯孝 (1391-1455), who records the procession of Ashikaga Yoshinori 足利義教 (1394-1441, shogun from 1428 to 1441) to Mount Fuji—in which the poet himself participated—which took place from the tenth to the twenty-seventh day of the ninth month (late autumn) in the fourth year of Eikyō 永享 (1433). The section translated here is an entry from the eighteenth day of the month, more than one week into their journey.

<sup>2)</sup> Fujieda 藤枝 corresponds to modern-day Fujieda City 藤枝市, Shizuoka Prefecture, while Mitsuke 見付, the provincial capital of 遠江 Tōtōmi (Shizuoka), corresponds to the modern-day town of Mitsuke 見付町, Iwata City 磐田市, Shizuoka Prefecture. A *ri* 里 is a measure of distance equal to approximately 650 meters. Passages in curly brackets represent interlinear glosses (*warichū* 割注) appearing in the original. Mount Utsu 宇津 is located in Fujieda.

<sup>3)</sup> The provincial capital of Suruga 駿河府 was located along the banks of the lower course of present-day Abe River 安倍川 in Shizuoka Prefecture.

<sup>4)</sup> Imagawa Norimasa 今川範政 (1384-1433) was, at the time of this procession, *kazusa no suke* 上総介, provincial governor of Kazuka (in modern-day Chiba Prefecture).

<sup>5)</sup> The God of Mount Fuji, here referred to as a Buddhist avatar (*gongen* 権現), refers to the deity enshrined in Sengen Shrine 浅間神社, located between this mountain and Mount Ashitaka 愛鷹.



## 〔七〕

十八日、藤枝の御泊り 見付の府より十一里 を立ちて、宇津の山越え侍れば、雨の名残、いと露けかりしに、

宇津の山時雨も露もほしやらで袂にかかる鳶の下道

行き行きて今日ぞ駿河府 藤枝より五里 にも至り侍りぬ。「千里始一足下、高山起一微塵」  
(千里は足下より始まり、高山は微塵より起る) ためし思ひ知られ侍り。この国の守護今川上総介  
のりまさ 範政、御旅の御座、飾り、居立、経営し侍るうちにも、雪の積れらん姿を、上覧にそな  
じやうらん へ侍らばやと、念じわたりけるに、昨日の雨、かの山の雪なりけり。今日しも白妙に積れ  
しろたへ るけしき、富士権現も君の御光を待ちおはしましけると見えて、怪しく尊とくぞ覚え侍  
なふ てる。

## 〔七〕 駿河府に至り、富士山を遠望して詠歌する

永享四年（1432）九月十八日、藤枝（静岡県藤枝市）の御宿泊所〔見付の府（遠江国の国府。静岡県磐田市見付町）から十一里〕を出発して、「行き行きて駿河国にいたりぬ。宇津の山にいたりて、わが入らむとする道はいと暗う細きに、鳶、かへでは茂り」と『伊勢物語』にある宇津の山を越えたところ、昨日十七日に降った雨の名残で、たいそう露に濡れていたのを、

宇津の山時雨も露もほしやらで袂にかかる鳶の下道

（宇津の山の鳶の生える下道を行くと、私の袂に、干しきれないほどに時雨も露もかかることよ）

と詠んだ。

行き行きて今日は駿河の府（安倍川下流左岸あたり）〔藤枝から五里〕に到着した。白楽天（白居易）が座右の銘としていたとされる「千里は足下より始まり、高山は微塵より起る（どんな遠い所もまず第一歩から歩み始め、高い山もかすかな塵が積ってなる）」という先人の言葉の意味を思い知った。この駿河国の守護職である今川上総介範政（室町時代の歌人。至徳元年（1384）～永享五年（1433））が、御旅路の御座所、飾りつけ、立居のこと、饗応接待のため奔走するにつけても、雪の積もった富士の姿を將軍足利義教様にお目につけたいものと心に祈っていたが、昨日十七日に降った雨は、富士の山では雪であった。まさに今日、白い布を敷いたように雪が真っ白に積もった富士の様子は、浅間神社の富士浅間大菩薩様も、將軍様の御威光をお待ちしていらっしゃったように思われ、不思議で、かつ尊く思われた。

The view of Mount Fuji from afar, towering above countless mountains, shining there atop the drifting clouds, was like nothing I have ever seen before.

Mountains encircled with ermine clouds  
Bow low around the foot of Mount Fuji—  
That peak alone stands out clear against an azure sky!

How shall I praise the lofty grace of my lord?  
Loftier still than the grassy slopes of Mount Fuji!

Hereupon our lord recited a number of poems, one of which went as follows:

Though far-famed, splendid beyond words,  
How could I have fathomed thy beauty, Mount Fuji,  
Had I not spied thee with my own eyes?

To which I humbly responded with the following verse:

Just as I am blessed with thy lofty verses,  
Just as Mount Fuji amasses the snows of a thousand winters,  
So, too, may thou reign a thousand more years!<sup>6)</sup>

All through the night [our lord] gazed afar at that mountain beneath the moonlight, whereupon he recited the following poem:

No mundane sight—this moonlight, this snow.  
Autumn night, when gazing upon Mount Fuji,  
Seems to pass so very quickly.<sup>7)</sup>

Though utterly incapable of responding to such a sublime poem, I produced the following verses, in obeisance to the command of my lord:

Just as my eyes can't judge which is the superior  
Of lofty Mount Fuji and its shimmering snows,  
So is my heart enchanted by thy rarest words.

---

<sup>6)</sup> The phrase "blessed with thy lofty verses" is a loose translation of *koto no ha o aogi kasanete* 言の葉を仰ぎ重ねて, which could more literally (and much less poetically) be rendered as "blessed with thy words time and time again," where both *aogu* 仰ぐ, gaze up at, be blessed with, as well as *kasaneru* 重ねる, to pile one atop another, many-layered, are suggestive of Fuji's lofty height. These verbs, in turn, resonate harmoniously with the verb "amass" *tsumu* 積む, which refers simultaneously to the snow atop Mount Fuji and the prospective years of the shogun's reign.

<sup>7)</sup> Autumn nights, which are of course quite long, seem brief when gazing at the beauty of Mount Fuji, in much the same way an evening tryst can seem so brief. One can never be wholly satisfied.

山また山を重ねてたなびきわたれる雲より上に、輝き見えたる遠望<sup>きんぼう</sup>たぐひなくこそ。  
 白雲の重なる山も麓<sup>ふもと</sup>にてまがはぬ富士の空にさやけき  
 我が君の高き恵みにたとへてぞなほ仰ぎ見る富士の芝山<sup>しばやま</sup>  
 これにて、あまたあそばされ侍りし御詠<sup>ごよみ</sup>のうち、  
 見ずはいかで思ひ知るべき言<sup>こと</sup>の葉も及ばぬ富士とかねて聞きしを  
 この御和、  
 言の葉を仰ぎ重ねて富士の嶺の雪もや君が千代を積むらし  
 夜もすがら、月にかの山を御覧じあかして、  
 月雪<sup>つきゆき</sup>のひとかたならぬながめゆゑ富士に短き秋の夜半<sup>よなはん</sup>かな  
 おぼろげに御和など奉るべき御詠に侍らねど、また、仰せごとのいともかしくて、  
 富士の嶺や月と雪との目移りもあかずめづらし君が言の葉  
 出典：『新編 日本古典文学全集（第56巻）』小学館

山と山とを重ねてそこにわたってたなびいている雲より上に、輝いて見えた富士の遠望は、たぐいないほど素晴らしい。

白雲の重なる山も麓にてまがはぬ富士の空にさやけき  
 (白雲が重なってたなびいている山も麓の方にあり、見紛うこともない富士の山が空にくっきりと見える)

我が君の高き恵みにたとへてぞなほ仰ぎ見る富士の芝山  
 (我が君の高い恵みにたとえて、ますます尊く仰ぎ見る高い富士の芝山であることよ)

ここでたくさんお作りになった將軍様の御詠歌のうちに、

見ずはいかで思ひ知るべき言の葉も及ばぬ富士とかねて聞きしを  
 (この目で実際に見なかったならば、どうして思い知ったであろうか、言葉では言い尽くせないほど素晴らしい富士の山だとかねて聞いていたことも)

この御詠に私が御唱和した歌、

言の葉を仰ぎ重ねて富士の嶺の雪もや君が千代を積むらし  
 (お読みになった素晴らしい歌の言葉を仰ぎ重ねながら、富士の嶺の雪も君が御代の千年もの悠久を積み重ねているらしい)

一晩中、月の光の中、富士の山を御覧になって夜を明かしてお詠みになった歌、

月雪のひとかたならぬながめゆゑ富士に短き秋の夜半かな  
 (月も雪も並々ではない素晴らしい眺めゆゑに、富士の山を見ていると時が経つのも忘れて、秋の夜長も短く感じることだ)

ありきたりな御返歌などを奉ずるような御詠歌ではないけれど、また、御唱和せよとの仰せ言に、たいそう恐縮して、

富士の嶺や月と雪との目移りもあかずめづらし君が言の葉  
 (富士の嶺の月と雪との美しさに目移りすることに飽きないように、我が君の歌の言の葉も素晴らしいことだ)

## III-15. THE INFINITE TREASURY OF PLUM BLOSSOMS

### *Baika mujinzō* 梅花無尽蔵

#### 〈 Brief Summaries 〉 -----

**GENERAL INFORMATION:** Anthology of Chinese style poems (*kanshi* 漢詩); composed in the late fifteenth century by the Rinzai 臨濟 monk Banri Shūkyū 万里集九 (1428-1507?).

**CONTENTS:** The author, Banri Shūkyū, is famed both for his unrestrained poetic style as well as for his commentaries which exhibit a wide breadth of learning and an incredible memory. Born in the province of Ōmi 近江 (present-day Shiga), he eventually left the capital to study at the temples of Tōfukuji 東福寺 and Shōkokuji 相国寺, where he engaged with such leaders of the Five Mountain (*gozan* 五山) literary scene as Ōsen Keisan 横川景三 (1429-1493). After seeking refuge back in his hometown during the lengthy Ōnin Disturbance 応仁の乱 of 1467-1477, Banri proceeded to make a number of journeys throughout Mino 美濃 (Gifu) and Owari 尾張 (Aichi), after which he abandoned his monkish life and returned to the secular world. Aside from his poetry anthology *The Infinite Treasury of Plum Blossoms*, he wrote a commentary on the Chinese poetry anthology *Santaishi* 三体詩 (*Three Styles of Poetry*, 1250) entitled *Gyōfūshō* 暁風集 (*Anthology of the Dawn Wind*).

Among the poems concerning Mount Fuji taken from *The Infinite Treasury of Plum Blossoms* there are a number which were composed between the years 1485-1489, when Banri travelled to Eastern Japan went to visit Ōta Dōkan 太田道灌 (secular surname was Minamoto 源, 1432-1486), a man who fought under General Ōgigayatsu Uesugi Sadamasa 扇谷上杉定正 (1443-1494) in that region, and who later built Edo Castle. Dōkan, who was subsequently executed by Sadamasa under suspicion of treason, was found of Japanese poetry and linked verse (*renga* 連歌). For example, Banri likens the shape of Mount Fuji as seen from the window of Edo Castle to an incense burner, and composes various other poems based on his sightseeing experiences while journeying throughout the eastern regions of Japan: Having seen Mount Fuji for the first time, shrouded in smoke, mist, and snow, he gazes in admiration at the awesome scene, imagining the mountain has "displays her splendid makeup" just for him. Once arrived in Edo, where he views Sumida River 隅田川 and Mount Tsukuba 筑波山, Banri insists that nothing can ever compare with the lofty Mount Fuji. The deep impression left on his mind was never to dissipate: when composing a poem on his remembrance of Mount Fuji, he describes a mountain that seems to be drinking up the Milky Way. Banri seems to revere the very form and presence of Mount Fuji with a nearly religious enthusiasm.

## 〈 作品概説 〉 -----

万里集九（1428-1507 頃）は室町時代の臨済宗の僧（のちに還俗<sup>げんぞく</sup>）で漢詩人。自由奔放な詩風と博覧強記の注釈で知られた。近江の人で、京に出て東福寺、ついで相国寺で修行し、五山文学の中心的存在として活躍していた横川景三らと交わる。応仁の乱（1467-1477）で故郷に避難、以後美濃・尾張を転々とした後還俗する。著作に詩文集『梅花無尽蔵』、注釈書に『暁風集』等がある。

『梅花無尽蔵』から抜粋した富士山に関する詩文は、太田道灌<sup>おおた どうかん</sup>（1432-86。本姓は源。道灌は入道号。扇谷上杉定正に仕えて関東で戦い、江戸城を築いた。のち謀叛を疑われて定正に謀殺される。和歌・連歌を好んだ）を訪ねて関東に赴いた折（1485-1489）の詩文を中心に、掲出している。具体的には、道灌の江戸城内にある邸のために、部屋の窓辺から見える富士山を香炉に見立てて詠んだ詩、道中に見た富士山を詠んだ詩、関東下向の折に見た富士山の姿を想起して詠んだ詩である。道中初めて富士山を目にした万里集九は、その偉容に感嘆し、雲や霧、雪で全貌が見えない様子を「自分のために化粧している」と詠み、江戸に着いてからは、隅田川・筑波山を見わたしつつ遥かに聳える富士山の素晴らしさを筆舌に尽くせないとし、富士山を手放しで称賛する。その思いは後年まで消えず、富士山の姿を想起して詠んだ詩では、銀河を吸うかのように聳える山、世界中のどの国にもこのような山はない、とまで形容する。集九は、富士山の姿・存在そのものを信仰の対象のように崇敬しているのである。

ENGLISH TRANSLATION OF SELECTED POEMS FROM *BAIKA MUJINZŌ*<sup>1)</sup>  
PERTAINING ESPECIALLY TO MOUNT FUJI

IN PRAISE OF SEISHŌKEN<sup>2)</sup>

静勝軒

The birds within this garden,  
Amidst boughs so peaceful, are asleep at last,  
While azure waves rolling in from afar  
Reflect the sky over many a province.  
And what I thought to be my lord's incense cauldron,  
Burning beside the window, in form resembling a lofty mountain,  
Is naught but a lingering plume of smoke  
Drifting there atop Mount Fuji.



UPON FIRST GAZING AT MOUNT FUJI FROM MIKATA PLAIN<sup>3)</sup>

箕形原始望富士

Against the heavens, a thousand miles off,  
I now decry the shape of a winnowing basket.<sup>4)</sup>  
With loud cries of praise I throw off my broad hat  
To catch a better glimpse,  
And yet, as though to conceal  
The true beauty of Mount Fuji,  
Clouds scattered here and there  
Deny the eyes a clearer view.



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<sup>1)</sup> *Baika mujinzō* 梅花無尽蔵 (*The Infinite Treasury of Plum Blossoms*, sometime after 1502) is an anthology of Chinese-style poems (*kanshi* 漢詩) composed by the Zen monk Banri Shūkyū 万里集九 (1428-?). After the decade-long Ōnin Disturbance 応仁の乱 (1467-1477), he left behind his monastic pursuits and returned to secular life.

<sup>2)</sup> This poem was written in accordance with a request by one of his influential acquaintances, the military general Ōta Dōkan 太田道灌 (1432-1486), founder of Edo Castle, as an encomium to the latter's Seishōken 静勝軒 (The Pagoda of Peaceful Victory), a lofty tower-like structure built within the castle for the express purpose of viewing Mount Fuji.

<sup>3)</sup> Mikata Plain, Mikata ga hara 箕形原 (literally, the Winnowing-Basket Plains, though now written 三方原, and variously pronounced Mikata hara), is located in present-day Hamamatsu City 浜松市, Shizuoka Prefecture.

<sup>4)</sup> The summit of Mount Fuji is flat, somewhat like the depression found in a winnowing basket (*mi* 箕). Of course, this is also a reference to the toponym Mikata ga hara, the Winnowing-Basket Plains.

静勝軒〔武蔵江戸城太田道灌齋（亭）名、之天通書記（之通書記。大林正通）需之、叙是別巻、詩東遊以前作、叙東遊以後作、〕

静勝軒〔武蔵国江戸城の太田道灌の亭の名である。之通書記（大林正通）之れを需む、叙は是れ別巻にあり。詩は東遊以前の作、叙は東遊以後の作。〕

庭宇枝安鳥漸眠	庭宇の枝 安らかにして 鳥 漸く眠る
遠波送碧數州天	遠波 碧を送る 数州の天
主人窓置博山對	主人 窓に博山に置きて対す
一縷吹殘富士煙	一縷 吹き残す 富士の煙



箕形原始望富士 同日

箕形が原、始めて富士を望む 同日（文明十七年九月十四日）

天邊萬仞似看形	天辺万仞 形を見るに似たり
高叫奇々卸笠行	奇々を高叫して笠を卸して行く
猶秘土峯眞面目	猶ほ土峯の真面目を秘すべし
亂雲迷處未分明	乱雲 迷ふ所 未だ分明せず

〔未刻歩遠江之箕形原、始望富士峰於彷彿之間、絶叫擲（擲）笠、〕

〔未の刻、遠江の箕形が原、始て彷彿の間に富士峰を望み、絶叫して笠を擲つ。〕



静勝軒〔武蔵国江戸城に太田道灌が建てた亭の名である。大林正通（曹洞宗の禅僧）に頼まれこの詩を詠んだ。この詩の叙は別巻にある。詩は東遊（文明十七年（1485）九月）以前の作で、叙は東遊以後の作である。〕

江戸城の御殿の庭の木々の枝は静かで、鳥も漸く眠りに就き、遠く見える海の波は青く、数か国の空に連なる。城主は窓際に山形の香炉である博山炉を置いて対しているかと思えば、それは実は遠く富士山の煙が一筋、風に吹き残されてたなびいているものであった。



箕形が原にて初めて富士山を眺める 文明十七年（1485）九月十四日

大空の遙か高くまで箕形が原という地名のように箕（穀物を入れてふるいにかける農具）の形に似た山が聳えている。その山の珍しいさまに声高に叫び、頭の笠を脱いで行く。それでも富士はその本来の美しい姿を秘しているようで、乱れ飛ぶ雲が迷い漂うあたりは、まだその姿がはっきりとは見えていない。

未の刻（午後二時頃）、遠江国の箕形が原（三方原。静岡県浜松市北西部。）にて初めてほんやりとした中に富士山を眺めて、声の限りに叫び笠を投げ捨てた。



UPON SEEING MOUNT FUJI FROM ABOARD A BOAT

船上見富士

Clouds and mist conceal the mountainside,  
 While snow shrouds its peak.  
 Now I see it is for me that Mount Fuji  
 Displays such splendid charms.<sup>5)</sup>  
 Though I have not yet gazed out  
 From atop the Ichiran Pagoda,<sup>6)</sup>  
 Here I am aboard this little boat,  
 Merely twenty leagues from that towering peak!<sup>7)</sup>



AN EVENING VIEW FROM SEISHŌKEN<sup>8)</sup>

静勝軒晚眺

I gaze upon these sublime scenes—  
 Each one in turn:  
 There is Mount Tsukuba  
 Alongside Sumida River,<sup>9)</sup>  
 And Mount Fuji, seen from the window,  
 Is beautiful beyond words.  
 A breeze from the sea brushing over my boat  
 Delights this old traveler's cheeks!



<sup>5)</sup> The reference here is to a woman who artfully applies white powder (*oshiroi* 白粉) to her face: Mount Fuji is being personified as a female; its lithesome mists and shimmering snow are transformed into a woman's alluring cosmetics.

<sup>6)</sup> The Ichiran Pagoda, Ichirantei 一覽亭, which is an abbreviation for Henkai ichirantei 徧界一覽亭 The Pagoda for Viewing all the World at a Single Glance), is located within the garden of Zuisen Temple 瑞泉寺 (in present-day Kamakura City 鎌倉市, Kanagawa Prefecture), conceived and constructed by the Zen monk Musō Soseki 夢窓疎石 (1275-1351).

<sup>7)</sup> Shūkyū is gazing at Mount Fuji on a boat journey from Kaketsuka 懸塚, in present-day Iwata City 磐田市, Shizuoka, to Kogawa 小河, in present-day Yaizu City 焼津市, likewise in Shizuoka.

<sup>8)</sup> This poem was composed when Shūkyū made a second visit to the aforementioned Seishōken.

<sup>9)</sup> Mount Tsukuba 筑波山, nearly as famous as Mount Fuji, is located in the central region of present-day Ibaraki prefecture, and can be seen to the north of Edo Castle. Sumida River 隅田川 can be seen to the east, while Mount Fuji can be seen to the west of that castle.



船上見富士〔同日、船路二十里、自遠之懸塚、一日之中、遂達駿之小河、々々濱曰袖浦、名處也、〕

船上、富士を見る〔同日（文明十七年九月十九日）、船路二十里、遠の懸塚より、一日の中、遂に駿の小河に達す。小河浜は袖浦と曰ふ。名處なり。〕

雲霧遮腰雪裏峰	雲霧 腰を遮り 雪 峰を裏む
始知富士爲吾容	始て知る 富士の吾が容を為すを
未開一覽亭前睫	未だ一覽亭前の睫を開かざるに
二十里間船上逢	二十里の間 船上に逢ふ



静勝軒晩眺〔三日、余曾作静勝軒詩、太田道灌（太田資長）、高田（亭曰）静勝、迎余晩嚙〕

静勝軒の晩眺〔三日。余（万里集九）、曾て静勝軒の詩を作す。太田道灌（太田資長）の亭は静勝と曰ふ。余を迎へて晩に嚙す。〕

一々細并佳境看	一々 細かに佳境を并べて看る
隅田河外筑波山	隅田の河外 筑波山
入窓富士不堪道	窓に入るる 富士 道ふに堪へず
潮氣吹舟慰旅顔	潮氣 舟を吹きて旅顔を慰む

〔開窓則隅田河在東、筑波山在北、富士出諸峯、在三日程之西、向其東南、海波萬頃、〕

〔窓を開けば則ち隅田河は東に在り、筑波山は北に在り。富士は諸峯に出で、三日程の西に在り。其の東南に向へば海波万頃たり。〕



船の上で富士を見る〔文明十七年（1485）九月十九日、船旅での距離は二十里である。遠江国の懸塚（静岡県磐田市）から、一日のうちに、遂に駿河国の小河（静岡県焼津市あたり）に到着した。小河浜は袖浦とも呼ばれ、名所である。〕

雲や霧は富士山の腰のあたり（中腹）を遮り、雪は峰を包んでいる。ここへ来て初めて知った、富士山が本来の姿を現していることを。まだ夢窓国師が営んだ鎌倉瑞泉寺からの眺めは目にしていないが、二十里の海路の途中、船の上で富士山に出逢うことができた。



静勝軒での夕暮れの眺め〔文明十七年（1485）十月三日。私は以前、静勝軒の詩を作った。太田道灌の亭の名前は静勝軒という。道灌は私を出迎えて夕暮れに宴を催してくれた。〕

一つ一つ詳しくすばらしい景色をあわせて見ると、隅田川のはるか彼方には筑波山があり、さらに窓から見える富士山は言葉には言い表せない。潮風が船に吹き付け、旅で疲れた顔にあたって心地よい。

〔窓を開けて見ると、隅田川は東にあり、筑波山は北にある。富士山は他のどの山よりも高く聳え、三日程かかる距離の西にある。その東南には大海原が遠くまで広がっている。〕



CONCERNING A PAINTING OF MOUNT FUJI ON MY FAN

題便面富士

I once surprised myself by imagining that Mount Fuji,  
 Being so tall, might one day drink up the Milky Way.  
 Of all the millions of lands scattered over this earth,  
 Not one possesses such a mountain.  
 Its magnificent form is reflected  
 Upon the waters across the Plains of Ukishima.<sup>10)</sup>  
 I bow thrice to this image on my fan,  
 Fondly recalling old memories of that peak.



[Chopsticks stand]

“Ohashi”, chopsticks, as must-have and lucky tool for Japanese people having a meal.  
 Moreover, “Hashioki”, chopsticks stand, formed of Mt.Fuji that brings people good fortune  
 Even in everyday life, the heart of the Japanese people desiring happiness puts in an appearance.

[箸置き]

日本人の食事に欠かせない縁起の良い道具、お箸。  
 そして、幸運をもたらす富士をかたどった箸置き。  
 日常の生活の中にも、日本人の幸せを願う気持ちが表れる。



[Glue]

“Nori”, glue, wearing a hat of snow and being formed of Mt.Fuji.  
 “3,776m”, the highest elevation in Japan, is listed on a label.

[糊]

山型容器のキャップを白色にして  
 雪をかぶった富士山に見立てた糊。  
 ラベルには日本一の標高 3,776m を表現している。

<sup>10)</sup> The Plains of Ukishima, Ukishima ga hara 浮島ヶ原, the Plains of the Floating Island, refers to a marshy stretch of land to the south of Mount Ashitaka 愛鷹山, in the eastern region of Shizuoka Prefecture.

## 題便面富士

梅子、曾東遊、拜富士、今見便面所圖、而高拊新篇之書史會要、載本邦之いろは、譯水曰みつ、蓋み字平聲、つ字仄聲、雖似好事、借みつ之二字、戲富士云、

梅子（万里集九）、曾て東遊して富士を拝す。今便面の図する所を見て高拊す。新篇（篇）の『書史会要』に本邦の「いろは」を載せたり。水を訳して「みつ」と曰ふ。蓋し「み」字は平声、「つ」字は仄声。好事に似たりと雖も、「みつ」字を借りて富士に戯れて云ふ。

曾驚富士吸銀灣	曾て驚く 富士の銀灣を吸ふを
百億州無如是山	百億州に是くの如き山無し
浮島原みつ撃雪	浮島原の「みつ」 雪を撃ぐ
扇中三拜舊時顔	扇中 三拝す 旧時の顔



※底本：本文 玉村竹二編『五山文学新集』第6巻、東京大学出版会、1972年  
訓読・訳文は私意

## 扇に描かれた富士山の絵に題して詠んだ詩

私は以前、関東の地に遊び、富士山を拝した。今、扇面に描かれた富士山の絵を見て、音高く手のひらを打った。新篇の『書史会要』（中国明代の書道の本）は我が国の「いろは」を載せている。「水」を訳して「みつ（みず）」という書かれている。思うに「み」の字は漢語音でいう平声で、「つ」の字は仄声である。物好きなことのように思えるけれども、「みつ」の字を借りて富士山を戯れて詠ず。

以前、天の川の水を吸うかのごとく高く聳える富士山を見て驚いた。世界中の百億もの国の中にもこのような山はない。浮島が原の「水」に映るその姿は雪を載っていた。今、扇面に描かれたその姿に三拝して、昔見た面影を思う。



## III-16. BASHŌ AND MOUNT FUJI

### < Brief Summaries > -----

**HIGHLIGHTS OF BASHŌ'S LIFE AND MOUNT FUJI:** In the eighth year of Enpō 延宝 (1680), Matsuo Bashō 松尾芭蕉 (1644-1694), then thirty-seven years old, is said to have left his dwelling and career in the bustling city Edo to erect a humble grass hut in the region of Fukagawa 深川 (in modern-day Tokyo, Kōtō Ward 江東区), from where he could see Mount Fuji. At that time, moving to Fukagawa was tantamount to renouncing the world of man, to taking up the life of a recluse. From Fukagawa, it was possible in those days to watch the boats passing to and fro, for which reason Bashō gave his hut the nickname Hakusendō 泊船堂, the Hall of Moored Boats, based on a poem of the same name by Dù Fǔ 杜甫 (J: Toho, 712-770). An essay by Bashō entitled "Words on a Chilly Night" (*kanya no ji* 寒夜辞, written in 1681) states; "I enjoy the solace of my grass hut near Mitsumata in Fukagawa, where I can gaze upon Mount Fuji from afar, and where boats from ten-thousand leagues away float close by". His disciples presented him with a fiber banana (*bashō* 芭蕉), which grew to renowned proportions, for which reason he renamed his residence the Fiber Banana Hut (Bashōan 芭蕉庵), eventually taking this as his own poetic penname. This hut was burned in the great fire that devastated Edo in the second year of Tenna 天和 (1682), only to be rebuilt shortly thereafter in the winter of 1684.

The year after his beloved hut had been rebuilt, Bashō set out on the journey recorded in his *Nozarashi kikō* 野ざらし紀行 (Bleached Bones in the Field, 1684). This work, also known as *Kasshi ginkō* 甲子吟行 (First Poems of the Road), was Bashō's first travel log in the literary *haikai* mode (*haikai kikō* 俳諧紀行), and it was only after much prodding from his disciples that he finally completed a version of this text including illustrations from his own brush. Beginning with the verses *nozarashi wo kokoro ni kaze no shimu mi kana* 野ざらしを心に風のしむ身かな—"Bleached bones!—the wind blows into the very heart of my body," this work is primarily a collection of his early seventeen-syllable verses (*hokku* 発句).

Bashō and his disciple Chiri 千里 left his Fukagawa hut on the eighth month of 1684 and arrived in Bashō's home province of Iga 伊賀 (modern-day western Mie) in the next month. In Owari 尾張 (modern-day Aichi), he held a poetry banquet attended by a total of five masters of verse (*go kasen* 五歌仙), the fruit of which was later published as *Fuyu no hi* 冬の日 (Winter Days). He welcomed in the new year in Ueno 上野 (Iga) and shortly set off towards Edo. He reached Edo at the end of the fourth month, 1685.

## 〈 作品概説 〉 -----

松尾芭蕉（1644-1694）の深川の庵からは富士山が望めたという。芭蕉は 1680（延宝八）年の冬（芭蕉 37 歳）江戸市中の生活から、深川に移住し、草庵を結んでいる。

当時、深川に移住するということは、世俗から離れて暮らすことを意味した。隠遁生活に入るのである。深川の庵は当初、船の往来を見ることができ富士を眺めることができたことから、杜甫の詩にちなみ「泊船堂」とされた。1681（天和元）年に記された「寒夜の辞」には「深川三またの辺りに艸庵を侘びて、遠くは土峰の雪をのぞみ、近くは万里の船をうかぶ（略）」と描かれている。のちに門人から贈られたバショウの株が庭に大きく茂って近隣の名物となったことから「芭蕉庵」と名を変え、さらにこの庵の名を基にして、俳号を「宗房」の次に名乗っていた「桃青」から「芭蕉」に変えた。この芭蕉庵は 1682（天和二）年の江戸の大火（天和の大火）で焼けてしまうが、1684（天和三）年冬には再建される。

深川の芭蕉庵が再建された翌年、芭蕉は『野ざらし紀行』の旅に出る。『野ざらし紀行』は、「甲子吟行」などとも呼ばれる芭蕉最初の俳諧紀行で、幾度もの推敲の上に完成した自筆自画の卷子本である。「野ざらしを心に風のしむ身かな」に始まり、発句が中心にまとめられる。1684 年 8 月に門弟の千里と共に深川の庵を出発。この年の 9 月に芭蕉の郷里である伊賀国に到着。尾張で『冬の日』五歌仙を興業する。伊賀上野において年を越し、上京する。4 月末に江戸に帰着した。

*Nozarashi kikō* records the following verses, complete with a preface which states: "It was a rainy day when I crossed over the [Hakone] Barrier, and all the mountains were veiled in clouds":

Days like this, when Mount Fuji cannot be seen  
For the veiling mists,  
Have an appeal all their own.

Mount Fuji cannot be seen clearly for all the rain. To see this phenomena as something "appealing" or somehow pleasing (*omoshiroki* おもしろき) is only possible in the often ironic world of *haikai*. The following verse was composed when Bashō and his disciple Chiri first set off on their journey:

Regrettable though it may be,  
let's have Mount Fuji watch over the banana plants at Fukagawa  
while we set forth on our journey.

Furthermore, on the same journey, Bashō's view of Mount Fuji inspired him to write "Shihō no san" 土峯の賛 (In Praise of Mount Fuji), which consists of the following verses:

All in an instant, amidst clouds and mist,  
One-hundred beautiful scenes are revealed.

Here we see Mount Fuji, ceaselessly veiled and again revealed, as presenting an endless variety of different faces.

In *Oku no hosomichi* おくのほそ道 (Narrow Road to the Interior), one of Bashō's most representative works, he describes gazing afar at a Mount Fuji veiled in mist:

Near the end of the third month, when the misty sky was faintly glowing, and the moon had all but disappeared in the early dawn, I could barely descry the peak of Mount Fuji in the distance, along with the little flower branches in the valley of Ueno. I wondered to myself, half lamenting, whether I would ever be blessed with such a sight again.

この『野ざらし紀行』では往路の道中、「関越る日は雨降て、山みな雲にかくれけり」と前置きして「霧しぐれ富士を見ぬ日ぞおもしろき」と詠んでいる。雨の降る日、富士山が見えないことを「おもしろき」と俳諧ならではの諧謔性をもって吟じているのである。『野ざらし紀行』には、芭蕉に同行した門人千里が旅への出発の折に吟じた、「深川や芭蕉を富士に預ケ行」も収められる。さらに、芭蕉が『野ざらし紀行』の旅の途中に目にした富士山を描写した俳文「土峯の賛」には、「雲霧の暫時百景をつくしけり」とある。ここには、雲や霧がかかり、絶え間なく表情を変える富士山が描かれている。

芭蕉にはこの他、代表作の一つである『おくのほそ道』にも、遠く幽かに富士山を眺めての描写がある。「弥生も末の七日、明ぼのゝ空朧朧として、月は在明にて光おさまれる物から、不二の峰幽かにみえて、上野谷中の花の梢、又いつかはと心ぼそし」と、明け方、弟子達が見送りの為、深川から千住まで舟に芭蕉と曾良に同乗していたときに見えた光景が描かれ、富士が霞んで見える春のうららかな日に、いつ戻れるともしれぬ旅に出る芭蕉の心細さが対照的に記されている。

Bashō's disciples came to see him off at dawn on his boat journey from Fukagawa to Senjū 千住 (in Adachi Ward 足立区, Tokyo). Accompanied by one of his disciples, Kawai Sora 河合曾良 (1649-1710), Bashō's description of Mount Fuji as seen on this misty, calm spring day suggests his own uncertainty about whether he should ever return again. *Oku no hosomichi* records the journey of Bashō and Sora, begun at the end of the third month in the second year of Genroku 元禄 (1689), from Edo to Mutsu 陸奥 and Dewa 出羽 (both in northern Japan). On their way, the two visited numerous famous cites, retracing the steps of such prominent poets as Saigyō 西行 (1118-1190) and Sōgi 宗祇 (1421-1502). They arrived in Ōgaki 大垣, Mino 美濃 (southern Gifu) near the end of the eighth month, and left Ōgaki on the sixth day of the following month to attend the reconstruction of Ise Shrine (in Mie). This event marks the end of *Oku no hosomichi*, which was published some time later in the seventh year of Genroku (1694).

After this journey, Bashō lived in a number of places throughout western Japan, finally returning to Edo in the tenth month of the fourth year of Genroku (1691). His previous the Fiber Banana Hut (Bashōan 芭蕉庵) had long since been abandoned, for which reason Bashō temporarily lodged in a house located in Tachibana-chō 橘町, Nihonbashi 日本橋 (in modern-day Tokyo), until a new hut by the same name was rebuilt in the fifth month of that same year. It is said that this third hut was located very close to his first.

In the fifth month of the seventh year of Genroku (1694), a fifty-one year old Bashō set out yet again on a westward journey with Jirōbē 次郎兵衛, son of a woman by the name of Jutei 寿貞 (who is said to have been Bashō's mistress, though the truth of this is unattested). It was during this trip that Bashō, crossing over the Hakone Barrier 箱根の関, composed his last *haiku* about Mount Fuji, preserved in *Bashō gyōjōki* 芭蕉翁行状記 (The Deeds of Venerable Bashō1694): *me ni kakaru toki ya koto sara satsuki fuji* 目にかゝる時やことさら五月富士

How much more beautiful!—

This view of Mount Fuji in mid-summer.



『おくのほそ道』は、1689（元禄二）年3月下旬、門弟の曾良そらと共に江戸を出発し、陸奥、出羽の名所旧跡を巡り、西行、宗祇らの足跡を訪ねて、8月下旬に美濃大垣に到着。9月6日伊勢の遷宮を参るために大垣を出発する場面で終了する俳諧紀行文で、1694（元禄七）年に成立した。

芭蕉はその後も関西各地に滞在し、江戸に戻ったのは1691（元禄四）年の10月末だった。芭蕉庵はすでに手放していたので、日本橋橘町の人之家に身を寄せ、翌年5月に新築された芭蕉庵に移った。この三度目の庵は、元々の庵の近くであったという。1694（元禄七）年5月、51歳の芭蕉は次郎兵衛（寿貞の子。寿貞は芭蕉の若い時の妾と伝えるが、異説もある）と共に、西国へ向かう。その旅で箱根の関を越える際、「目にかゝる時やことさら五月富士」（『芭蕉翁行状記』1694年）の句を遺す。芭蕉、最後の富士山の句であった。

ENGLISH TRANSLATION OF SELECTED PASSAGES FROM MATSUO BASHŌ'S WORKS  
PERTAINING ESPECIALLY TO MOUNT FUJI

FROM A PASSAGE IN *NOZARASHI KIKŌ*<sup>1)</sup>

It was a rainy day when I crossed over the [Hakone] Barrier, and all the mountains were veiled in clouds.<sup>2)</sup>

Days like this, when Mount Fuji cannot be seen  
For the misty rain,  
Have an appeal all on their own.<sup>3)</sup>

A man by the name of Chiri proved to be invaluable company during this journey, consoling me in every which way.<sup>4)</sup> Never at odds with his companions, he, above all others, is ever faithful in friendship.

Regrettable though it may be,  
let's have Mount Fuji watch over the banana plants at Fukagawa  
while we set forth on our journey.<sup>5)</sup>

Chiri

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<sup>1)</sup> *Nozarashi kikō* 野ざらし紀行 (*Bleached Bones in the Field*, 1684), one of Matsu Bashō's 松尾芭蕉 (1644-1694) diaries, is written primarily in the *haibun* 俳文 or serio-comic prose style.

<sup>2)</sup> The Hakone Barrier (*Hakone no seki* 箱根の関) is found atop Mt. Hakone, located at the border between modern-day Kanagawa 神奈川 and Shizuoka 静岡.

<sup>3)</sup> Unable to see Mount Fuji, the traveler is left to conjure up a picture of the mountain in his mind. It is this very act of imagining that Bashō finds so appealing.

<sup>4)</sup> Naemura Chiri 苗村千里 (1648-1716), a disciple of Bashō, accompanied his teacher on the journey documented in *Nozarashi kikō*.

<sup>5)</sup> Bashō takes his pen name after the Japanese fiber banana (*bashō* 芭蕉), which he planted outside his hut in Fukagawa 深川, on the eastern bank of Sumida River 隅田川 in Edo 江戸 (modern-day Tokyo). Mount Fuji could be seen from Bashō's Fukagawa hut.

関<sup>せき</sup>こゆる日は雨<sup>ふり</sup>降<sup>り</sup>て、山<sup>やま</sup>皆<sup>みな</sup>雲<sup>くも</sup>にかくれたり。  
 霧<sup>きり</sup>しぐれ富士<sup>ふじ</sup>をみぬ日<sup>ひ</sup>ぞ面白<sup>おもしろ</sup>き  
 何<sup>なに</sup>某<sup>がし</sup>ちりと云<sup>い</sup>けるは、此<sup>この</sup>たびみちのたすけとなりて、  
 万<sup>よろづ</sup>いたはり、心<sup>こころ</sup>を益<sup>つく</sup>し待<sup>まち</sup>る。常<sup>つね</sup>に莫<sup>ぼく</sup>逆<sup>げき</sup>の交<sup>まじ</sup>ふかく、朋<sup>とも</sup>友<sup>ゆう</sup>信<sup>しん</sup>有<sup>あ</sup>哉<sup>かな</sup>、此<sup>この</sup>人<sup>ひと</sup>。  
 深<sup>ふか</sup>川<sup>がは</sup>や芭蕉<sup>ばせう</sup>を富士<sup>ふじ</sup>に預<sup>あづ</sup>け行<sup>ゆく</sup> ちり

箱根の関を越えた日は、雨が降っていて、山々はすべて雲に隠れていた。

霧しぐれ富士をみぬ日ぞ面白き

(霧雨が降る秋、あたりが煙っているので、普段見えている富士山の姿も今日は雲に隠れて見えない。けれど雲のかなたにある富士山を思ながら旅をするのも、また面白いものだ)

某氏千里(芭蕉一門。現奈良県の人、苗村氏、油屋喜右衛門。)という人は、この度の旅の道中の助けとなって、いろいろと私をいたわり、心を尽くしてくれる。普段から心を許した親交が深く、『論語』や『孟子』にあるように友達に対して真実のある人であるよ、この人は。

深川や芭蕉を富士に預け行 ちり

(深川草庵の秋の芭蕉は心残りであるけれど、しばしその庭先から眺められる富士山に預けて旅に出るよ)

COMPLETE TRANSLATION OF "IN PRAISE OF MOUNT FUJI"<sup>6)</sup>

Mount Kūnlún is said to be located in some far distant land, while the islands of Pénglái and Fāngzhàng are abodes of the immortals alone.<sup>7)</sup> Mount Fuji [on the other hand], towering up from the earth, supporting the firmament so high above, seems to rend open the clouds that the sun and moon might shine through. Viewed from any position, the mountain seemingly presents its finest vista, infinitely changing. The poet is at a loss for suitable verses; the scholar finds his words lacking; the painter, throwing down his brushes, scurries off. Even if by chance an immortal should descend from Mount Miǎogūyè, would he be able to compose suitable verses, or paint a faithful picture?<sup>8)</sup>

All in an instant, now amidst clouds, now within mist,  
One hundred beautiful scenes are revealed.

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<sup>6)</sup> *Shihō no san* 土峰の賛 (In Praise of Mount Fuji), which is essentially a preface to one of Bashō's poems, is thought to have been composed in the first year of Jōkō 貞享 (1684), when Bashō was forty-one years of age. This piece may very well have been composed around the time the poet penned those verses found in the selection from *Nozarashi kikō* translated above.

<sup>7)</sup> Mount Kūnlún 崑崙 (J: *Konron*), while referring to the mountain range stretching between Tibet and Xinjiāng 新疆, was, in the minds of premodern Japanese, a mythological place located somewhere beyond the westernmost edge of the Asian continent. Likewise, Pénglái 蓬萊 (J: *Hōrai*) and Fāngzhàng 方丈 (J: *Hōjō*) were two islands believed to be floating somewhere amidst the sea east of China.

<sup>8)</sup> Mount Miǎogūyè 藐姑射 (J: *Hakoya*) is another mythical mountain mentioned in *Zhuāngzi* 莊子.

士峰の贊（「雲霧の」詞書）

貞享元年（一六八四）、四十一歳秋の作か。この年八月、芭蕉は江戸を立て、『野ざらし紀行』の旅にのぼった。箱根を越える時「霧しぐれ富士を見ぬ日ぞ面白き」の作がある。この「雲霧の」句も、同じころ作られたものであろう。『芭蕉句選拾遺』に載る。本文はこれに拠る。桃鏡『芭蕉翁文集』には「望美景」と題がある。その他『一葉集』にも載る。『芭蕉句選拾遺』には本文の上に、「甲州よし田ノ山家に所持ノ人ありしを、今東武下谷羽志秘蔵なるよし、行脚祇法より伝写して出ス」と頭書が添えられている。

崑崙は遠く聞、蓬萊・方丈は仙の地也。まのあたり土峯地を抜て蒼天をさゝえ、日月の為に雲門をひらくかと、むかふところ皆表にして美景千変ス。詩人も句をつくさず、才士・文人も言をたち、画工も筆捨てわしる。若、藐姑射の山の神人有て、其詩を能せんや、其絵をよくせん歟。

雲霧の暫時百景をつくしけり

出典：『新編 日本古典文学全集（第71巻）』小学館

中国の崑崙という高山のことは、ただ伝説や神話として遠くにあると聞くだけであり、中国の東方海上にあるとされる蓬萊山・方丈山も神仙の住む地であり、自ら行ってみることはできない。しかるにこの富士の山は、目の前にあって大地から抜き出て青空を支え、日や月のために雲でできた門を開いてやっているかのようである。どこから眺めても、みな正面に見え、その美しい景は千変万化する。詩人もこの千変する美しい景を詠い尽くすことができず、才士や文人も賛嘆する言葉につまり、絵描きも、この美しい景を描くことができずに筆を捨てて逃げ出してしまう。もし『莊子』逍遙遊篇に「藐姑射ノ山ニ神人有リテ居ル」と書かれる藐姑射の山の神人が出て来たならば、この富士の山をよく詩に詠むことができるであろうか、絵に描くことができるであろうか。

雲霧の暫時百景をつくしけり

（霊峰である富士山に雲が襲いかかるかを見ると、たちまち、その雲を追い払うように麓から秋の霧が這いのぼり、こうしてほんのしばらくの間に百景にも変化してさまざまな美しい景を見せてくれたことだ。）

**GLOSSARY OF  
PLACE NAMES, PEOPLE NAMES, AND BOOK NAMES  
地名・人名・書名一覽**

- Abutsuni 阿仏尼** (1222?-1283) ……98, 99, 100, 101, 160, 167
- Agui Villa 安居院**, a rural dwelling for the mountain monks of Mount Hiei 比叡 in Kyoto ……108, 112, 117
- Amagi Mountain 天城山**, located in the center of the Izu peninsula 伊豆半島 ……52
- Asama no ōkami 浅間大神**, the God of Asama, was enshrined in Sengen Shrine 浅間神社, located in Fuji County; see Sengen, the Great Bodhisattva 浅間大菩薩 ……58, 59, 82, 156, 164
- Ashikaga Yoshinori 足利義教** (1394-1441, shogun from 1428-1441) ……12, 13, 124-126, 127, 160, 167
- Ashitaka Mountain 愛鷹山**, a volcano located to the southeast of Mount Fuji ……96, 97, 106, 107, 114, 120-123, 126, 136, 153, 155
- Azuma kagami 吾妻鏡**, *Mirror of the East*, sometime after 1266 ……10, 11, 80-83, 84, 85, 155, 159, 160, 166, 167
- Baika mujinzō 梅花無尽蔵**, *The Infinite Treasury of Plum Blossoms*, sometime after 1502 ……12, 13, 20, 21, 130-137, 155, 161, 168
- Banri Shūkyū 万里集九** (1428-?) ……20, 21, 130-133, 135, 137, 160, 161, 167, 168
- En the Ascetic 役行者**, an exceptionally powerful ascetic said to have ascended Mount Fuji ……8, 9, 54, 55, 58, 60, 61
- Engi shiki 延喜式**, *The Engi Regulations*, 927 ……58
- Fāngzhāng 方丈** (J: *hōjō*), an island believed to be floating somewhere amidst the sea east of China ……146, 147
- Fuji River 富士川**, a river running to Kai and Suruga ( present-day Yamanashi and Shizuoka Prefectures) ……46, 47, 49, 66-71, 89, 92, 153, 155
- Fuji no hitoana sōshi 富士の人穴草子**, Tale of Hitoana Cave at Mount Fuji, composed in the middle of sixteenth century ……10, 11, 84, 85, 161, 168
- Fujisan no ki 富士山記**, *Record of Mount Fuji*, a poetic essay written by Miyako no Yoshika 都良香, included in *Honchō monzui* 本朝文粹 (*Essential Letters of Our Land*, compiled shortly after 1140) ……8, 9, 54-59, 82, 86, 87, 90, 91, 94, 118, 119, 157, 164
- Fujieda 藤枝**, corresponds to modern-day Fujieda City 藤枝市, Shizuoka Prefecture ……126, 127, 153, 155
- Fujiwara no Ietaka 藤原家隆** (1158-1237), one of the editors of *Shin kokin wakashū* 新古今和歌集, participated in the famous Six-Hundred Round Poetry Recital (*roppyakuban utaawase* 六百番歌合) held in the fourth year of Kenkyū 建久 (1193) at the home of Fujiwara no Yoshitsune 藤原良経 (1169-1206) ……72, 73, 78, 79, 159, 166
- Fujiwara no Kanesuke 藤原兼輔** (877-933) ……34-36
- Fukagawa 深川** in modern-day Tokyo, Kōtō Ward (江東区) ……138-142, 144, 145, 153, 155, 161, 168
- Gyōkō 堯孝** (1391-1455) ……12, 13, 124-126, 160, 167
- Hagoromo 羽衣**, Noh play “The Feathered Robe” whose author and year of completion are unknown ……10, 11, 118-123, 155
- Hakone Barrier 箱根の関**, located atop Mt. Hakone, located at the border between modern-day Kanagawa 神奈川 and Shizuoka 静岡 ……140-145, 153, 155
- Hiei Mountain 比叡山**, the most prominent mountain in Kyoto ……30, 31, 112, 152-155, 156, 164
- Hitachi no kuni fudoki 常陸国風土記**, *Gazetteer of Hitachi*, 721 ……8, 9, 40-43, 153, 156, 164
- Hitachi 常陸**, modern-day Ibaraki Prefecture ……42, 153, 155
- Hitoana 人穴** (the name literally means a cave wherein humans are wont to dwell), a cave near the base of Mount Fuji ……10, 11, 80-85, 153, 155, 159, 161, 162, 166, 168, 169
- Honchō monzui 本朝文粹**, *Essential Letters of Our Land*, compiled shortly after 1140 ……8, 9, 54-56, 59, 87, 94, 95, 118, 119, 157, 158, 164, 165
- Hōrai 蓬萊** (Ch: pénglái), one of three Chinese mythical islands said to float eternally upon the sea ……90, 91, 96, 97, 146, 147

**Ichiran Pagoda, Ichirantei** 一覽亭, which is an abbreviation for Henkai ichirantei 徧界一覽亭 (the pagoda for viewing all the world at a single glance), is located within the garden of Zuisen Temple 瑞泉寺 (in present-day Kamakura City 鎌倉市, Kanagawa Prefecture) ……134, 135, 153, 155

**Ihara Saikaku** 井原西鶴 (1642-1693) ……4, 5, 20-22, 161, 162, 168

**Imagawa Norimasa** 今川範政 (1384-1433) ……124-127

**Ise monogatari** 伊勢物語, Tales of Ise, composed in late ninth century to early tenth century ……6, 7, 10, 11, 26-33, 95, 104, 105, 107, 127, 155, 157, 165

**Izayoi nikki** 十六夜日記, Diary of the Sixteenth Night, sometime after 1279 ……10, 11, 86, 87, 98-103, 155, 160, 167

**Izu Mountain** 伊豆山, located in the north of Atami 熱海 ……52

**Jien** 慈円 (1155-1225), son of Chancellor Fujiwara no Tadamichi 藤原忠通 (1097-1164), was a monk who served as head abbot (*zasu* 座主) of the Tendai 天台 sect a total of four times throughout his life ……10, 11, 72-79, 159, 166

**Kai** 甲斐, a region corresponding roughly to modern-day Yamanashi Prefecture ……6, 7, 21, 35, 36, 37, 48, 49, 153, 155

**Kaidōki** 海道記, *Journey Along the Sea Route*, sometime after 1223 ……10, 11, 58, 86-89, 155, 159, 167

**Kaketsuka** 懸塚, a region in present-day Iwata City 磐田市, Shizuoka ……134, 135, 153, 155

**Kanbara** 蒲原, a once flourishing relay station—one of many along the Tōkai Circuit—on the west bank of the Fuji River 富士川 estuary, facing Suruga Bay 駿河湾, in modern-day Shizuoka Prefecture ……69, 90-93, 153, 155

**Kiyomi Barrier** 清見関, presumably located near the site of modern-day Seikenji 清見寺 (Seiken Temple) in Okitsu 興津 district, Shizuoka Prefecture ……68, 69, 106, 107, 153, 155

**Kogawa** 小河, a region in present-day Yaizu City 焼津市, Shizuoka ……134, 135, 153, 155

**Kohama** 小浜, a natural spring fed by an underground river originating within Mount Fuji. This spring, now called Kohama ga ike 小浜池, is located within a large park known as Rakujuen 楽寿園, Mishima City 三島市 ……116

**Kokin wakashū** 古今和歌集, *Poems Ancient and Modern*, 905 ……10, 11, 28, 62-65, 66, 67, 102, 103, 157, 165

**Konjaku monogatari shū** 今昔物語集, *Tales of Past and Present*, probably 1120 ……58, 60, 61, 158, 166

**Kōro Mountain** 香炉峰 (Ch: Xiānglúfēng), so named after a curiously shaped boulder projecting from its peak resembling an incense decanter (*kōro* 香炉), is located in the county of Jiūjiāng 九江, Jiāngxī 江西 Province, in the south of central China ……91-93

**Kūnrún Mountain** 崑崙 (J: *konron*), while referring to the mountain range stretching between Tibet and Xīnjiāng 新疆, was, in the minds of premodern Japanese, a mythological place located somewhere beyond the westernmost edge of the Asian continent ……146, 147

**Man'yōshū** 万葉集, Anthology of Ten-Thousand Leaves, compiled sometime after 759 ……8, 9, 28, 44-53, 62, 63, 155, 156, 164

**Matsuo Bashō** 松尾芭蕉 (1644-1694) ……12, 13, 138-147, 153, 155, 161, 162, 168

**Miāogūyè Mountain** 藐姑射 (J: *hakoya*), a mythical mountain mentioned in Zhuāngzi 莊子 ……146, 147

**Mikata Plain** 箕形原 (literally, the winnowing-basket plains, though now written 三方原, and variously pronounced Mikata hara), located in present-day Hamamatsu City 浜松市, Shizuoka Prefecture ……132, 133, 153, 155

**Mikoshi** 三越, the three provinces of Koshi, refers to Echizen 越前 (northern Fukui), Ecchū 越中 (Toyama), and Echigo 越後 (Niigata) ……36, 37

**Minamoto no Yoriei** 源頼家 (1182-1204) ……80-85, 159, 166

**Minamoto no Yorimasa** 源頼政 (1104-1180) ……82

**Minamoto no Yoritomo** 源頼朝 (1147-1199), founder of the Kamakura Bakufu ……11, 76, 77, 80, 81, 159, 166

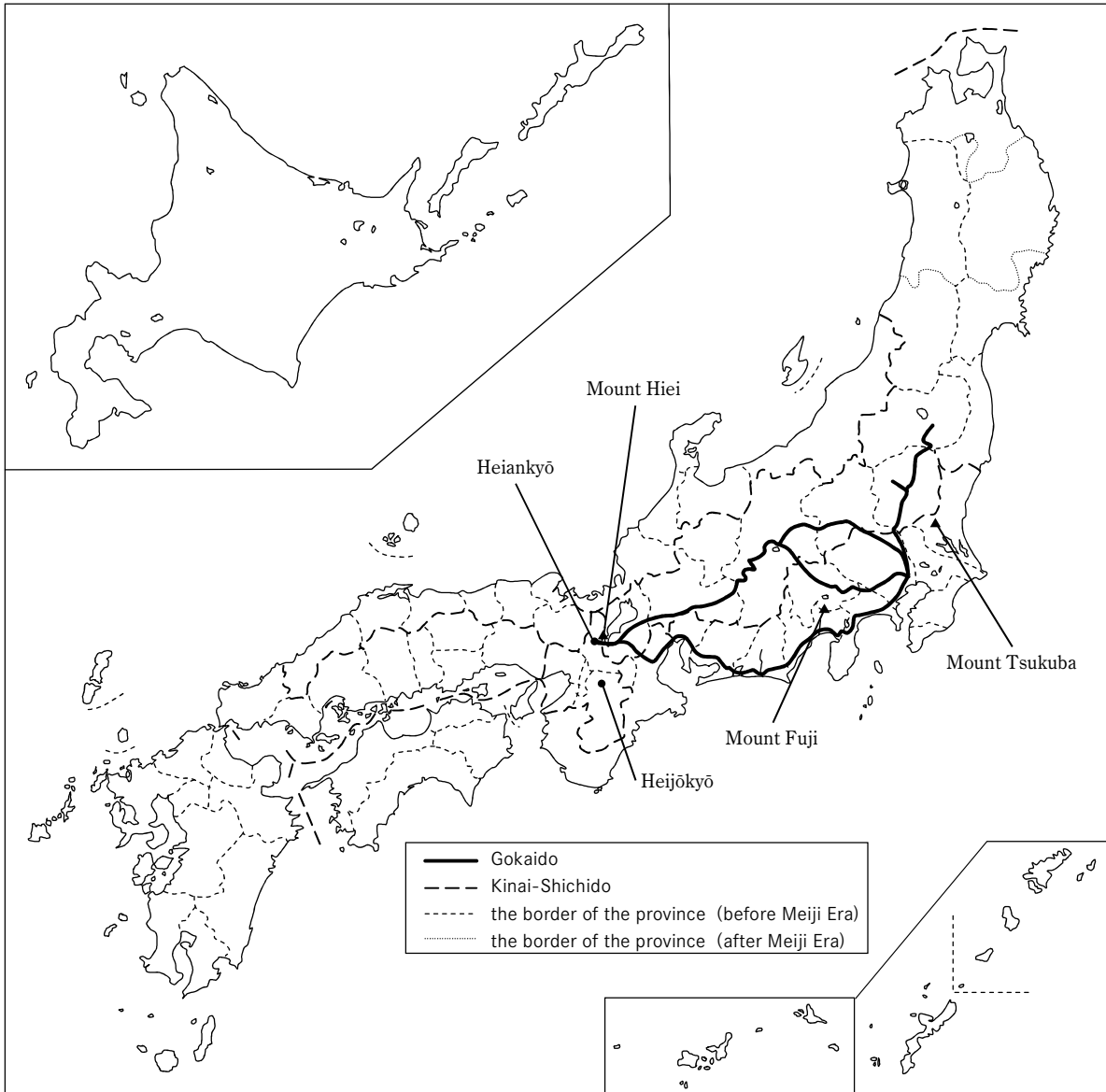
**Mio no Matsubara** 三保の松原, now usually pronounced Miho no Matsubara, refers to a stretch of pine woods located along the coast of Miho Peninsula 三保半島 in modern-day Shizuoka City ……118-122, 123, 153, 155

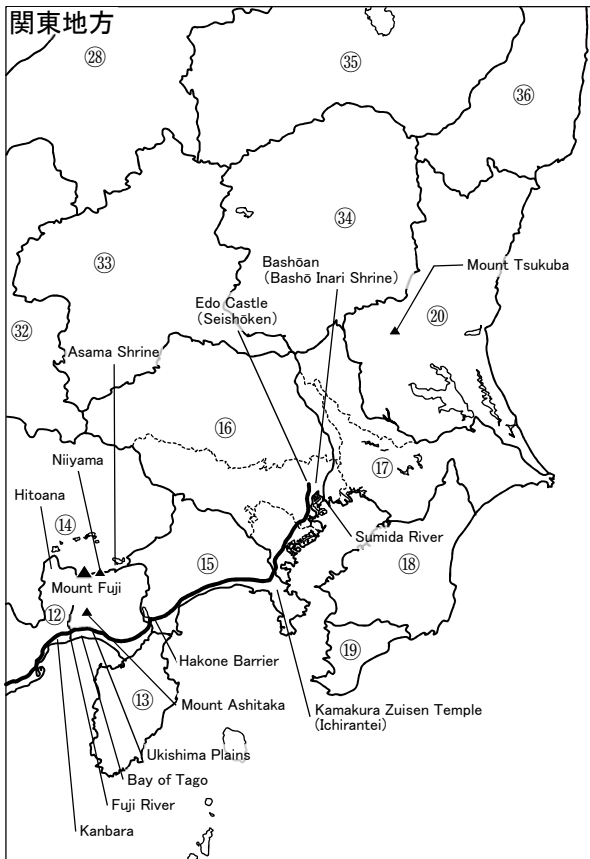
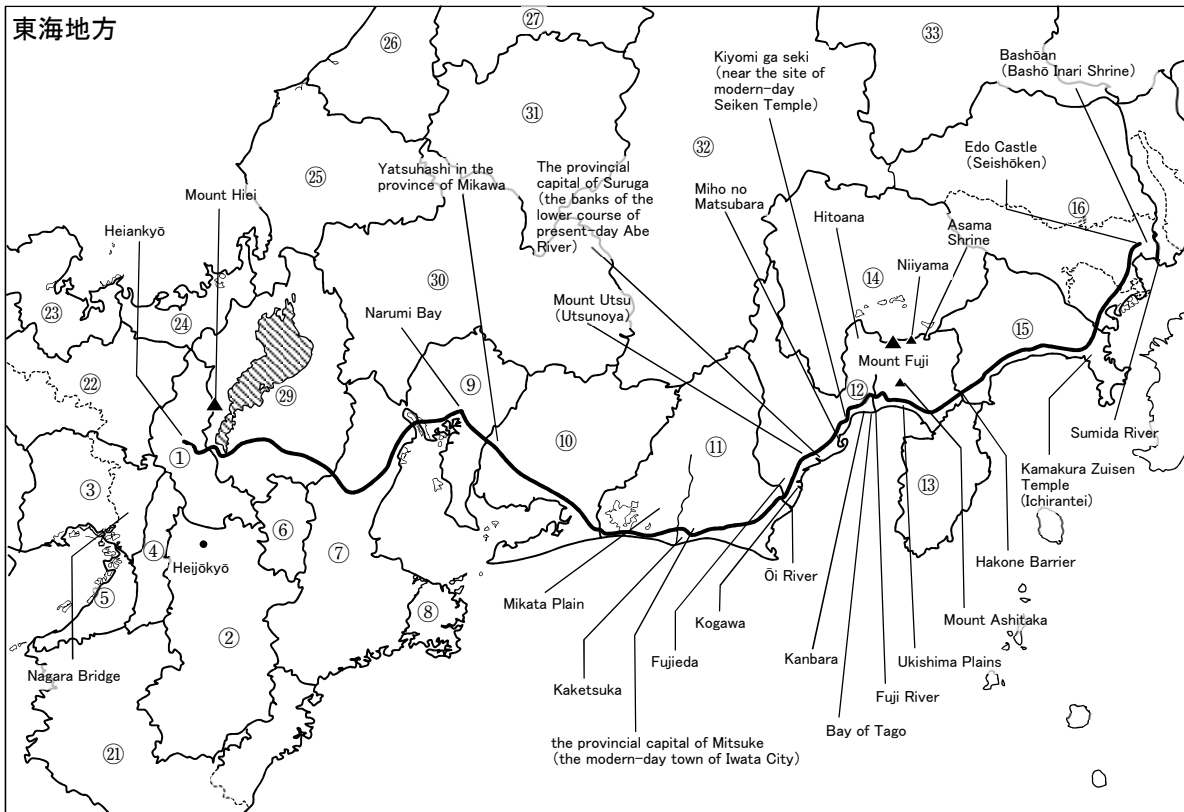
- Mishima 三島**, a region in the east of Shizuoka Prefecture where may be found Mishima Shrine 三嶋大社, which is intimately connected with the worship of Mount Fuji .....107, 116, 117
- Mitsuke 見付**, the provincial capital of 遠江 Tōtōmi (Shizuoka), corresponds to the modern-day town of Mitsuke 見付町, Iwata City 磐田市, Shizuoka Prefecture .....126, 127, 153, 155
- Miyako no Yoshika 都良香** (834-879) was a prominent aristocrat and scholar, known especially for his learning in the Chinese classics and poetry. ....8, 9, 54-56, 59, 86, 87, 90, 91, 94, 95, 118, 119, 157, 164
- Munetaka, Prince 宗尊親王** (1242-1274) .....80-82
- Murakami, Emperor 村上天皇** (926-967, r. 946-967) .....78, 157, 165
- Musashi 武蔵**, a region corresponding to present-day Tokyo City, Saitama Prefecture, and a portion of Kanagawa Prefecture .....32, 33, 133, 153, 155
- Musō Soseki 夢窓疎石** (1275-1351).....134
- Naemura Chiri 苗村千里** (1648-1716), a disciple of Bashō .....138, 139, 140, 144, 145, 161, 168
- Nagara Bridge 長柄の橋**, a bridge that once crossed Nagara River 長柄川 in Osaka, and which is typically a symbol of the inevitable passage of time, and the grief which follows .....102, 103, 153, 155
- Narumi Bay 鳴海の浦**, refers to Narumigata 鳴海潟, an older name for a particular stretch of coast along present-day Nagoya City 名古屋市 .....100, 101, 153, 155
- Nihon kiryaku 日本紀略**, *Abridged Chronicles of Japan*, late eleventh to early twelfth century .....58, 156-158, 164, 165
- Nihon ryōiki 日本靈異記**, *Miraculous Tales of Japan*, sometime between 810-824 .....8, 9, 58, 60, 61, 156, 164
- Nitta Shirō Tadatsune 新田四郎忠常** (1167-1203) .....80-85
- Niiyama 新山**, literally "new mountain", refers to what is now called "little Fuji" (*ko fuji* 小富士) .....58, 59, 88, 89, 153, 155
- Nozarashi kikō 野ざらし紀行**, *Bleached Bones in the Field*, 1684 .....12, 13, 138-141, 144-147, 155, 161, 168
- Ōi River 大井川**, a river which formed the boundary between the two provinces of Suruga 駿河 and Tōtōmi 遠江, both of which were located in modern-day Shizuoka Prefecture .....68, 69, 153, 155
- Ōta Dōkan 太田道灌**(1432-1486) .....130-133, 135, 160, 161, 167, 168
- Pénglái 蓬萊** (J: *hōrai*), an island believed to be floating somewhere amidst the sea east of China .....90, 91, 96, 97, 146, 147
- Ranfuji ki 覽富士記**, *Procession to Mount Fuji*, 1433 .....12, 13, 124-129, 155, 160, 167
- Ropyyakuban uta awase 六百番歌合**, Six-Hundred Round Poetry Recital, held in 1193 .....78
- Saigyō 西行** (1118-1190) .....10, 11, 72-79, 104-107, 142, 143, 158, 159, 166
- Sarashina nikki 更級日記**, Sarashina diary, sometime after 1059 .....10, 11, 66-71, 95, 107, 155, 158, 165
- Se Lake 石花海**, a long, narrow (since dried up) lake located to the northwest of Mount Fuji. ....48, 49, 157, 164
- Seishōken 静勝軒**, the pagoda of peaceful victory, a lofty tower-like structure built within Edo Castle for the express purpose of viewing Mount Fuji .....132-135, 153, 155, 161, 168
- Sengen, the Great Bodhisattva 浅間大菩薩**, another name for Asama no ōkami 浅間大神, the God of Asama; see Asama .....10, 11, 80-85, 110-117, 127, 164
- Sengen Shrine 浅間神社**, located between Mount Fuji and Mount Ashitaka 愛鷹 .....58, 114, 126, 127, 153, 155
- Shihō no san 土峰の贊**, *In Praise of Mount Fuji*, 1684 .....12, 13, 140, 146, 147
- Shimotsufusa 下総**, a region corresponding to the north and northwestern portion of present-day Chiba Prefecture .....32, 33, 153, 155
- Shin kokin wakashū 新古今和歌集**, *New Collection of Poems Ancient and Modern*, 1205 .....10, 11, 72-79, 95, 106, 107, 159, 166
- Shinano 信濃**, a region corresponding to modern-day Nagano Prefecture .....36, 37, 153, 155



- Shintōshū** 神道集, *Collection of the Divine Way*, probably late fourteenth century ……10, 11, 108-117, 160, 167
- Shōtoku, Prince** 聖徳太子 (574-622) ……6, 7, 34-37, 156-158, 164, 165, 166
- Shōtoku taishi denryaku** 聖徳太子伝暦, Chronological Record of Prince Shōtoku, probably in 917 ……6, 7, 34-37, 156, 157, 164, 165
- Shūgyokushū** 拾玉集, *Gathered Jewels*, 1328 and 1346 ……78
- Shūi wakashū** 拾遺和歌集, *Gleanings of Japanese Poetry*, completed sometime between 1005-007 ……78, 158, 165
- Soga Jūrō Sukenari** 曾我十郎祐成 (1172-1193) ……80-82
- Sugawara no Takasue no Musume** 菅原孝標女, a daughter of Sugawara no Takasue, (1008-?) ……66, 67, 158, 165
- Suiko, Empress** 推古天皇 (554-628, r. 592-628) ……36
- Sumida River** 隅田川, a river running to the east of Edo (present-day Tokyo) ……32, 33, 130, 131, 134, 135, 144, 153, 155
- Suruga no kuni fudoki** 駿河国風土記, *Regional History of Suruga*, most likely composed sometime in the early eight century ……46, 47, 50
- Suruga** 駿河, a region corresponding to the eastern portion of modern-day Shizuoka Prefecture. ……10, 11, 16-19, 26, 27, 30, 31, 40-43, 46-51, 56-58, 64-66, 69, 71, 81-83, 90-95, 97, 110-113, 118-121, 125-127, 135, 153, 155
- Suruga, provincial capital** 駿河府, located along the banks of the lower course of present-day Abe River 安倍川 in Shizuoka Prefecture ……126, 127, 153, 155
- Susono Plains** 裾野, located on the eastern slope of Mount Fuji ……92, 93, 107
- Tago Bay** 田子ノ浦 was once located to the northeast of Okitsu district, to the west side of the estuary of Fuji River 富士川 ……68, 69, 94, 95, 153, 155
- Taira no Norishige** 平度繁 (n.d.), father of Abutsuni 阿仏尼 ……100, 101
- Takahashi no muraji Mushimaro** 高橋連虫麻呂 (n.d.) ……8, 9, 46, 47, 50, 51
- Taketori monogatari** 竹取物語, *Tale of a bamboo Cutter*, composed in the early ninth century ……4, 5, 10, 11, 16-19, 58, 110-112, 157, 164
- Tōkan kikō** 東関紀行, Journey to the Eastern Lands, sometime after 1242 ……10, 11, 86, 87, 90-97, 107, 155, 159, 167
- Tōtsuōmi** 遠江国, more commonly Tōtōmi (literally, the distant water, or river), refers to the area around Lake Hamana 浜名湖 in modern-day Shizuoka 静岡 ……69, 100, 101, 127, 133, 135, 153, 155
- Towazu gatari** とはずがたり, Unsolicited Tale, completed sometime before probably 1313 ……10, 11, 104-107, 155, 160, 167
- Tsukuba Mountain** 筑波山, located in the central region of present-day Ibaraki prefecture ……8, 9, 40-43, 130, 131, 134, 135, 152-155
- Tsukuha** 筑波, now pronounced Tsukuba, a region just southwest of Mount Tsukuba 筑波山 in Ibaraki ……8, 9, 40-43
- Ukishima Plains** 浮島ヶ原 (literally, plain of the floating island), a stretch of wetland located to the south of Mount Ashitaka 愛鷹山, which lies just southeast of Mount Fuji ……86, 90, 91, 96, 104, 105, 106, 122, 136, 153, 155
- Utsu Mountain** 宇津, located on the Utsunoya Pass 宇津谷峠, along the Eastern Sea Route 東海道, between modern-day Okabe City 岡部市 and Shizuoka City 静岡市, Shizuoka Prefecture (that is, Suruga 駿河) ……30, 31, 107, 126, 127, 153, 155
- Yatsubashi** 八橋, the "eight bridges," was located in what is now Chiryū City 知立市, in the province of Mikawa 三河 (present-day Aichi Prefecture) ……28, 29, 153, 155
- Yorozu no fumihōgu** 万の文反古, *A Miscellany of Old Letters*, published posthumously in 1696 ……4, 5, 20-23, 162, 168
- Yūryaku, Emperor** 雄略 (n.d.) ……60, 61, 112, 113

# MAP





Gokinai

- ① Yamashiro Province (Kyoto)
- ② Yamato Province (Nara)
- ③ Settsu Province (Osaka, Hyogo)
- ④ Kawachi Province (Osaka)
- ⑤ Izumi Province (Osaka)

Tokaido

- ⑥ Iga Province (Mie)
- ⑦ Ise province (Mie)
- ⑧ Shima Province (Mie)
- ⑨ Owari Province (Aichi)
- ⑩ Mikawa Province (Aichi)
- ⑪ Totomi Province (Shizuoka)
- ⑫ Suruga Province (Shizuoka)
- ⑬ Izu Province (Shizuoka)
- ⑭ Kai Province (Yamanashi)
- ⑮ Sagami Province (Kanagawa)
- ⑯ Musashi Province (Saitama, Tokyo, Kanagawa)
- ⑰ Shimosa Province (Chiba)
- ⑱ Kazusa Province (Chiba)
- ⑲ Awa Province (Chiba)
- ⑳ Hitachi Province (Ibaraki)

Nankaido

- ㉑ Kii Province (Wakayama, Mie)

Sanindo

- ㉒ Tanba Province (Kyoto, Hyogo)
- ㉓ Tango Province (Kyoto)

Hokurikudo

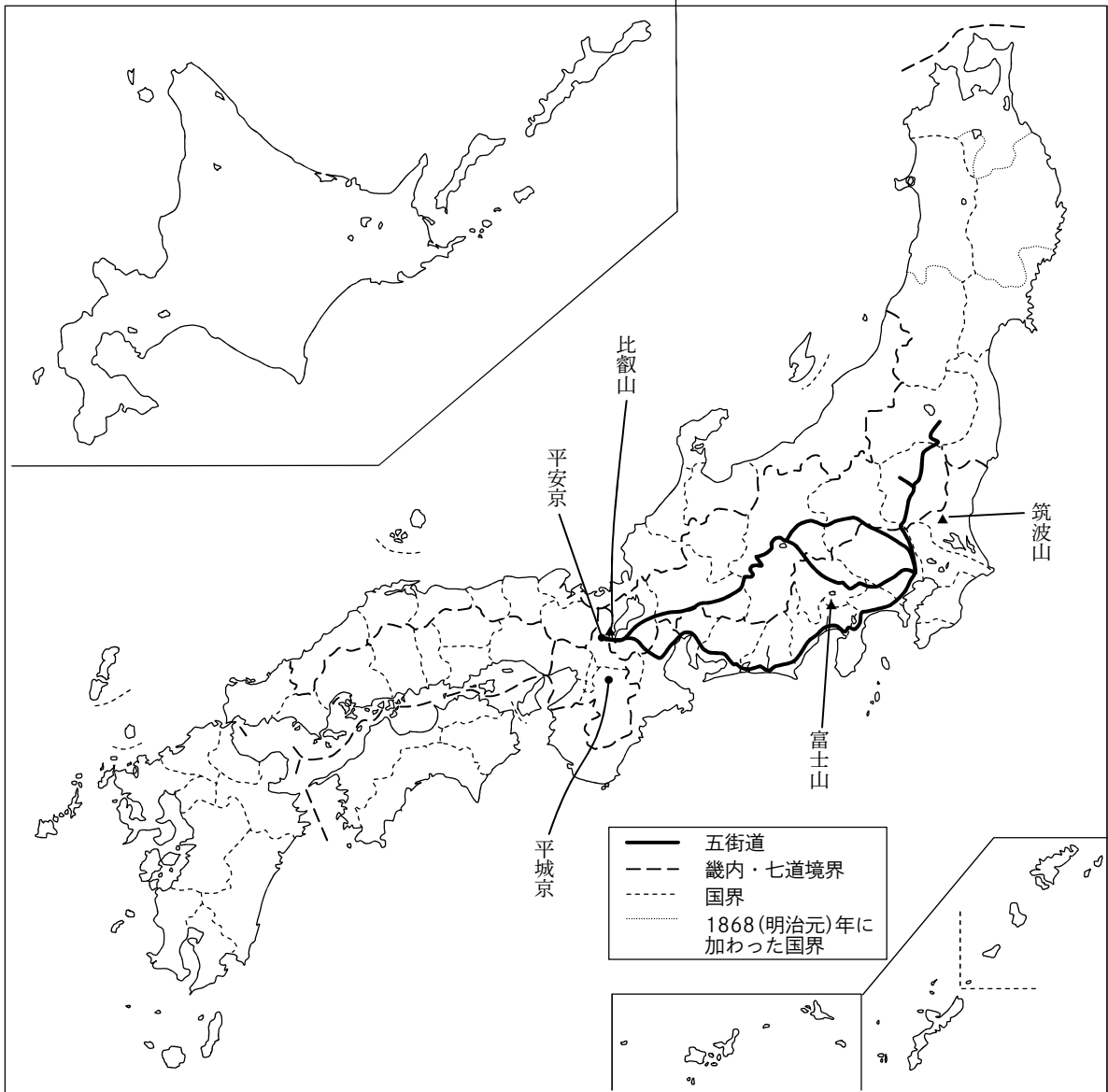
- ㉔ Wakasa Province (Fukui)
- ㉕ Echizen Province (Fukui)
- ㉖ Kaga Province (Ishikawa)
- ㉗ Ecchu Province (Toyama)
- ㉘ Echigo Province (Niigata)

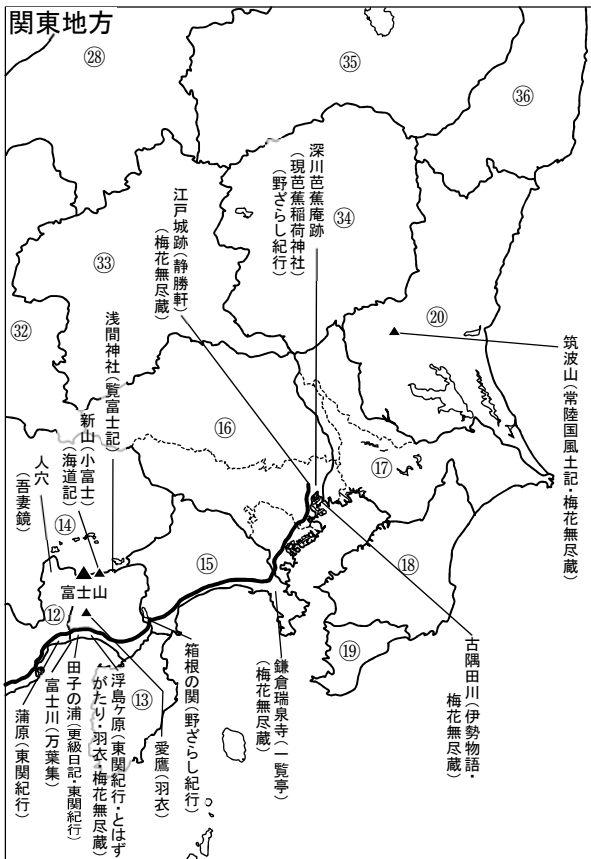
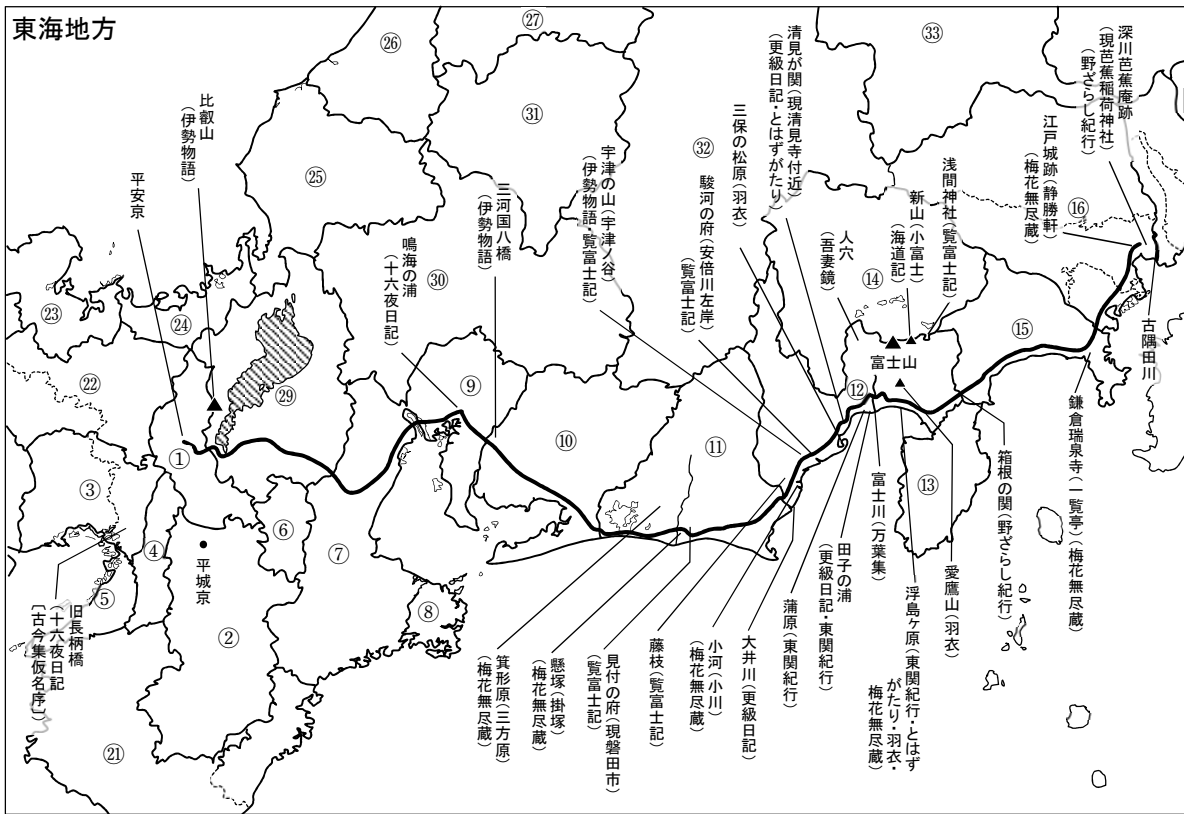
Tosando

- ㉙ Omi Province (Shiga)
- ㉚ Mino Province (Gifu)
- ㉛ Hida Province (Gifu)
- ㉜ Shinano Province (Nagano)
- ㉝ Kozuke Province (Gumma)
- ㉞ Shimotsuke Province (Tochigi)
- ㉟ Iwashiro Province (Fukushima)
- ㊱ Iwaki Province (Fukushima, Miyagi)

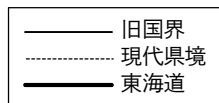
- the border of the province (before Meiji Era)
- prefectural border
- Tokaido

# MAP





- 五畿内
- ①山城国 (京都府)
  - ②大和国 (奈良県)
  - ③摂津国 (大阪府・兵庫県)
  - ④河内国 (大阪府)
  - ⑤和泉国 (大阪府)
- 東海道
- ⑥伊賀国 (三重県)
  - ⑦伊勢国 (三重県)
  - ⑧志摩国 (三重県)
  - ⑨尾張国 (愛知県)
  - ⑩三河国 (愛知県)
  - ⑪遠江国 (静岡県)
  - ⑫駿河国 (静岡県)
  - ⑬伊豆国 (静岡県)
  - ⑭甲斐国 (山梨県)
  - ⑮相模国 (神奈川県)
  - ⑯武蔵国 (埼玉県・東京都・神奈川県)
  - ⑰下総国 (千葉県)
  - ⑱上総国 (千葉県)
  - ⑲安房国 (千葉県)
  - ⑳常陸国 (茨城県)
- その他 (南海道)
- ㉑紀伊国 (和歌山県・三重県)
- その他 (山陰道)
- ㉒丹波国 (京都府・兵庫県)
  - ㉓丹後国 (京都府)
- その他 (北陸道)
- ㉔若狭国 (福井県)
  - ㉕越前国 (福井県)
  - ㉖加賀国 (石川県)
  - ㉗越中国 (富山県)
  - ㉘越後国 (新潟県)
- その他 (東山道)
- ㉙近江国 (滋賀県)
  - ㉚美濃国 (岐阜県)
  - ㉛飛騨国 (岐阜県)
  - ㉜信濃国 (長野県)
  - ㉝上野国 (群馬県)
  - ㉞下野国 (千葉県)
  - ㉟安房国 (千葉県)
  - ㊱岩代国 (福島県)
  - ㊲磐城国 (福島県・宮城県)



# CHRONOLOGY

## Ancient / Yamato period

Year	Literary works & related facts	Key events
607	Year of the episode in <i>Shōtoku taishi denryaku</i> (Chronological Record of Prince Shōtoku). Prince Shōtoku 25 years old.	
607		Prince Shōtoku commissions the building of Hōryū-ji.
618		《Events overseas》 Sui dynasty falls. Tang dynasty rises.
622		Prince Shōtoku dies.
645		Taika Reform, led by Prince Naka no Ōe and Nakatomi Kamako (Fujiwara no Kamatari).
672		Jinshin War.

## Ancient / Nara period

Year	Literary works & related facts	Key events
710		Capital moved to Heijō-kyō.
712	Ō no Yasumaro presents <i>Kojiki</i> (Record of Ancient Matters) to the sovereign.	
713	Imperial decree for the presentation of provincial gazetteers ( <i>Shoku Nihongi</i> [Chronicles of Japan Continued]).	
715-724	<i>Harima no kuni fudoki</i> (Gazetteer of Harima), <i>Hitachi no kuni fudoki</i> (Gazetteer of Hitachi) completed?	
720	Prince Toneri and others compile <i>Nihon shoki</i> (Chronicles of Japan).	
733	<i>Izumi no kuni fudoki</i> (Gazetteer of Izumi) completed.	
ca. 750		《Events overseas》 Li Bai, Du Fu active in Tang China.
751	<i>Kaifūsō</i> (Florilegium of Cherished Airs) completed.	
759	<i>Man'yōshū</i> (Anthology of Ten Thousand Leaves) completed after this date.	
781		《Mount Fuji's activity》 Mount Fuji eruption (Shoku Nihongi)
784		Capital moved to Nagaoka-kyō.
788		Saichō founds Enryaku-ji on Mount Hiei.

## Classical / Heian period

Year	Literary works & related facts	Key events
794		Capital moved to Heian-kyō.
800		《Mount Fuji's activity》 Mount Fuji eruption (Nihon kiryaku)
802		《Mount Fuji's activity》 Mount Fuji eruption (Nihon kiryaku). Lake Yamanaka formed.
807	Inbe no Hironari composes <i>Kogo shūi</i> (Gleanings from Ancient Stories).	
814	Ono no Minemori presents <i>Ryōunshū</i> (Cloud-Topping Collection) (first imperial anthology of Chinese poetry) to Emperor Saga.	
818	Fujiwara no Fuyutsugu and others compile and present <i>Bunka shūreishū</i> (Collection of Exquisite Literary Flourish) (second imperially commissioned anthology of <i>kanshū</i> poetry) to Emperor Saga.	
820	Kūkai composes <i>Bunkyo hifuron</i> (Review on Chinese Style Poetry) from 809 until around this time.	
822	Keikai compiles <i>Nihon ryōiki</i> (Record of Miraculous Events in Japan) (full name <i>Nihonkoku genpō zen'aku ryōiki</i> or Miraculous Records of Karmic Retributions, Good and Bad, in Japan) until around this time.	
827	Under Emperor Junna's command, Yoshimine no Yasuyo and others compile and present <i>Keikokushū</i> (Collection for Ordering the State) (third imperially commissioned anthology of <i>kanshū</i> poetry).	
853		The Asama Deity is officially recognized and bestowed junior third rank.
858		Chancellor Fujiwara no Yoshifusa holds power as effective ruler by developing the foundation of the Fujiwara regency.
861		The Asama Deity is raised to senior third rank.

Year	Literary works & related facts	Key events
864		《Mount Fuji's activity》 Jōgan eruption of Mount Fuji (Nihon sandai jitsuroku). Lake Senoumi gets divided, forming Lake Saiko and Lake Shōji.
880		Ariwara no Narihira dies.
893	Sugawara no Michizane compiles <i>Shinsen Man'yōshū</i> (New Selections of Ten Thousand Leaves).	
894		Envoys to Tang China abandoned due to Sugawara no Michizane's proposal.
Second half 9th c.	Miyako no Yoshika composes "Fujisan no ki" (The Record of Mount Fuji) (included in the <i>Honchō monzui</i> [Essential Letters of Our Land]).	
897-930		Emperor Daigo's reign.
Late 9th c. - early 10th c.	<i>Taketori monogatari</i> (The Tale of the Bamboo Cutter) completed around this time.	
900	Sugawara no Michizane compiles the <i>Kanke bunsō</i> (The Sugawara Family Literary Drafts) and presents to Emperor Daigo.	
901	Fujiwara no Tokihira presents the <i>Nihon sandai jitsuroku</i> (The True History of Three Reigns of Japan) to Emperor Daigo.	Sugawara no Michizane exiled to Dazaifu.
905	Ki no Tomonori, Ki no Tsurayuki, Ōshikōchi no Mitsune, Mibu no Tadamine compile <i>Kokin wakashū</i> (Anthology of Japanese Poems Ancient and Modern) (first imperially commissioned anthology of <i>waka</i> poetry) as per the command of Retired Emperor Daigo. The date of final completion is around 913.	
907		《Events overseas》 Tang dynasty falls.
Late 9th c. - mid-10th c.	Original version of <i>Ise monogatari</i> (The Tales of Ise) completed ca. 900.	
913	Retired Emperor Uda hosts <i>Teijiin utaawase</i> (Teijiin Poetry Contest).	
917	<i>Shōtoku taishi denryaku</i> completed?	
930	From around this time to 934, Ki no Tsurayuki compiles <i>Shinsen waka</i> (New Selection of Waka) under Emperor Daigo's command while serving as governor of Tosa Province.	
934	Minamoto no Shitagō compiles <i>Wamyō ruijushō</i> (Thematic Dictionary of Japanese Terms).	
935	Ki no Tsurayuki composes <i>Tosa nikki</i> (Tosa Diary).	
937		《Mount Fuji's activity》 Mount Fuji eruption (Nihon kiryaku [Abridged Annal of Japan]).
940	<i>Shōmonki</i> (The Record of Masakado's Uprising) completed soon after the War in the Tengyō Era got resolved?	War in the Tengyō era.
999		《Mount Fuji's activity》 Mount Fuji eruption (Honchō seiki)
946		Ki no Tsurayuki dies?
946-967		Emperor Murakami's reign.
951	Original version of <i>Yamato monogatari</i> (Tales of Yamato) completed.	
	Ōnakatomi no Yoshinobu, Kiyohara no Motosuke, Minamoto no Shitagō, Ki no Tokibumi, Sakanoue no Mochiki (the "Five Gentlemen of the Pear Chamber") begin compiling the <i>Gosen wakashū</i> (Later Collection of Poems) (second imperially commissioned anthology of <i>waka</i> poetry) as per the command of Emperor Murakami. Completed ca. 955?	
960	Emperor Murakami hosts <i>Tentoku dairi utaawase</i> (Palace Poetry Contest of the Tentoku Era).	《Events overseas》 Zhao Kuangyin founds Song dynasty.
965	<i>Heichū monogatari</i> (Tales of Heichū) completed prior to this time?	
974	Fujiwara no Michitsuna's Mother's <i>Kagerō nikki</i> (Kagerō Diary) completed around this time?	
After 976	<i>Kokin waka rokujō</i> (Old and New <i>Waka</i> in Six Quires) completed around 976-987?	
984	Minamoto no Tamenori's <i>Sanbōe-kotoba</i> (Illustration of the Three Jewels) completed. The illustrations are now lost.	
985	Genshin's <i>Ōjō yōshū</i> (The Essentials of Rebirth in the Pure Land) completed prior to this date.	

Year	Literary works & related facts	Key events
Second half 10th c.	<i>Utsuho monogatari</i> (The Tale of the Cavern) completed around late 10th century?	
Second half 10th c.	<i>Ochikubo monogatari</i> (The Tale of Ochikubo) completed around late 10th century?	
995-1004	Sei Shōnagon composes <i>Makura no sōshi</i> (The Pillow Book) in increments.	
996	Fujiwara no Kintō compiles <i>Shūishō</i> (Notes on Gleanings) around this time.	
1001	Fujiwara no Kintō composes <i>Shinsen zuinō</i> (Newly Selected Essentials). Completed prior to 1002?	
1003	<i>Izumi Shikibu nikki</i> (Izumi Shikibu Diary) completed after this year.	
1005	<i>Shūi wakashū</i> (Anthology of Gleanings of <i>Waka</i> ) (third imperially commissioned anthology of <i>waka</i> poetry), compiled by Retired Emperor Kazan, completed from around this time to 1007?	
1008	Murasaki Shikibu composes <i>Genji monogatari</i> (The Tale of Genji) after 1003.	Sugawara no Takasue's Daughter born.
1012	Fujiwara no Kintō compiles <i>Wakan rōeishū</i> (Collection of Japanese and Chinese Poems to Sing).	
1028	First part of <i>Eiga monogatari</i> (Tales of Flowering Fortune) completed. Commonly attributed to Akazome Emon.	
1033		《Mount Fuji's activity》 Mount Fuji eruption (Nihon kiriyaku)
Second half 11th c.	<i>Hamamatsu chūnagon monogatari</i> (Tale of the Hamamatsu Middle Counselor), attributed to Sugawara no Takasue's daughter, completed around this time?	
1055	Imperial Princess Baishi (Rokujō saiin) hosts the <i>monogatari-awase</i> (tale-matching contest) <i>Rokujō saiin utaawase</i> (The Poetry Contest of the Rokujō Saiin). The theme is "tales"; the contest includes excerpts from stories now lost.	
1059	Sugawara no Takasue's Daughter composes <i>Sarashina nikki</i> (The Sarashina Diary), containing reminiscences from 1020.	
1058-65	Fujiwara no Akihira compiles <i>Honchō monzui</i> (Essential Letters of Our Land) around this time.	
1069-77	Rokujō Saiin no Senji (Minamoto no Yorikuni's Daughter) composes <i>Sagoromo monogatari</i> (The Tale of Sagoromo).	
1069	Hata no Munesada creates the screen paintings <i>Shōtoku taishi eden</i> (The Illustrated Life of Prince Shōtoku) (national treasure). These are the oldest extant paintings of Mount Fuji.	
1082		《Events overseas》 Su Shi composes Qian chibifu (First Ode on the Red Cliffs).
1083		《Mount Fuji's activity》 Mount Fuji eruption ( <i>Fusō ryakuki</i> [A Brief History of Japan]).
1086	Fujiwara no Michitoshi compiles the <i>Goshūi wakashū</i> (Later Collection of Gleanings) (fourth imperially commissioned anthology of <i>waka</i> poetry) as per the command of Emperor Shirakawa.	Emperor Shirakawa abdicates in favor of Emperor Horikawa (8-year-old), becomes retired emperor, begins insei period (government by retired emperors).
1092	Second part of <i>Eiga monogatari</i> completed?	
1101		《Events overseas》 Northern Song dynasty's Su Shi (Su Tungpo) dies.
Early 12th c.	<i>Ōkagami</i> (The Great Mirror) completed?	
First half 12th c.	<i>Konjaku monogatari shū</i> (Anthology of Tales of Times Now Past) completed.	
1114		Fujiwara no Shunzei born.
1118		Satō Norikiyo (Saigyō) born.
1124	As per Retired Emperor Shirakawa's command, Minamoto no Toshiyori compiles and presents the first draft of <i>Kin'yō wakashū</i> (Collection of Golden Leaves) (fifth imperially commissioned anthology of <i>waka</i> poetry). Upon having this draft rejected, Toshiyori begins compiling a second draft. However, the second draft is also rejected.	
1126-1127	Minamoto no Toshiyori presents the third draft of <i>Kin'yō wakashū</i> to Retired Emperor Shirakawa. However, the version in popular circulation is the second draft.	
1130		《Events overseas》 Southern Song dynasty's Master Zhu (Zhu Xi) born.



Year	Literary works & related facts	Key events
1150	Shinzei (Fujiwara no Michinori) begins compiling <i>Honchō seiki</i> (Reigns of Our Court) as per the command of Retired Emperor Toba.	
1151	Fujiwara no Akisuke compiles <i>Shika wakashū</i> (Collection of Verbal Flowers) (sixth imperially commissioned anthology of <i>waka</i> poetry) as per the command of Retired Emperor Sutoku.	
1156		Hōgen Rebellion
1159		Heiji Rebellion. Taira clan's warrior government holds power.
1162		Fujiwara no Teika born.
1164		Retired Emperor Sutoku dies.
1174	<i>Imakagami</i> (The New Mirror) completed after this date?	
1185	<i>Ryōjin hishō</i> (Secret Selections of [Songs to make] the Dust on the Rafters [Dance]), anthology of <i>imayō</i> compiled by Retired Emperor Go-Shirakawa, completed prior to this date?	
1186	Saigyō embarks on journey to Michinoku. Composes poem no. 1615 in <i>Shin kokinshū</i> (New Anthology of Japanese Poems Ancient and Modern)?	
1188	Fujiwara no Shunzei compiles <i>Senzai wakashū</i> (Collection of a Thousand Years) (seventh imperially commissioned anthology of <i>waka</i> poetry) as per the command of Retired Emperor Go-Shirakawa.	
1190		Saigyō dies.

### Medieval / Kamakura period

Year	Literary works & related facts	Key events
1192		Minamoto no Yoritomo appointed shogun.
1193		Yoritomo conducts hunting trip in the area of Mount Fuji.
1198	Hōnen Bōgenkū compiles <i>Senchaku hongan nenbutsushū</i> (Selection of Genuine Nenbutsu) as per Kujō Kanezane's request.	
	Eisai writes <i>Kōzen gokokuron</i> (On Initiating Zen and Protecting the State) until this year.	
1201	Retired Emperor Go-Toba commissions the compilation of <i>Shin kokin wakashū</i> (New Anthology of Japanese Poems Ancient and Modern) (eighth imperially commissioned anthology of <i>waka</i> poetry). The compilers are Minamoto no Michitomo, Fujiwara no Ariie, Fujiwara no Teika, Fujiwara no Ietaka, Fujiwara no Masatsune, and Jakuren (who dies midway through).	
	The <i>monogatari</i> criticism <i>Mumyōzōshi</i> (Nameless Book) completed prior to this date?	
1202		Minamoto no Yoriie becomes the second shogun of the Kamakura <i>bakufu</i> .
1203	Account of the Hitoana cave in the <i>Azuma kagami</i> (Mirror of the East) (entry dated the third day of the sixth month in the third year of Kennin, 1203).	
1212	Kamo no Chōmei's <i>Hōjōki</i> (Account of my Ten-Square-Foot Hut) completed.	
1216	Kamo no Chōmei's collection of Buddhist anecdotes <i>Hosshinshū</i> (Collection of Awakenings) completed prior to this date.	
1220	Around this time, Jien composes <i>Gukanshō</i> (Jottings of a Fool).	
1221	<i>Uji shū monogatari</i> (Collection of Tales from Uji) completed around this time?	Retired Emperor Go-Toba raises army (Jōkyū War).
1223	Author of <i>Kaidō ki</i> (A Record of the Kaidō Circuit) leaves the capital and travels on the Tokaido.	
1224	Shinran's <i>Kyōgyōshinshō</i> (The Collection of Passages Expounding the True Teaching, Living, Faith, and Realizing of the Pure Land) completed after this date.	
1231	Dōgen's <i>Shōbōgenzō</i> (Treasury of the True Dharma Eye) completed after this date.	
1242	Author of <i>Tōkan kikō</i> (Journey to the Eastern Lands) travels to the Kantō area.	

Year	Literary works & related facts	Key events
Mid-13th c.	Original versions of war tales such as <i>Hōgen monogatari</i> (The Tale of the Disturbance in the Hōgen Era) and <i>Heiji monogatari</i> (The Tale of the Disturbance in the Heiji Era), <i>Heike monogatari</i> (The Tales of the Heike) completed?	
1252	<i>Jikkishō</i> (A Miscellany of Ten Maxims) completed.	
1254	Tachibana no Narisue's <i>Kokon chomonjū</i> (A Collection of Things Written and Heard in the Past and Present) completed.	
1269	Senkaku's <i>Man'yōshū chūshaku</i> ( <i>Man'yōshū</i> Commentary) completed around this time?	
1271	<i>Fūyō wakashū</i> (Collection of Wind-Tossed Leaves), collection of <i>waka</i> poetry drawn from <i>monogatari</i> , completed around this time?	
1279	Abutsuni, author of <i>Izayoi nikki</i> (Diary of the Sixteenth Night), travels to Kamakura to settle a legal dispute.	
1283	Muji's <i>Shasekishū</i> (Tales of Sand and Pebbles) completed.	
1289	Author of <i>Towazu gatari</i> (The Unsolicited Tale), Go-Fukakusa'in no Nijō, sets out on journey to eastern Japan.	
Early 14th c.	<i>Azuma kagami</i> (Mirror of the East) completed around this time?	
1306	Go-Fukakusa'in no Nijō's <i>Towazu gatari</i> completed around this time?	
1322	Kokan Shiren composes <i>Genkō shakusho</i> (Religious Volume of the Genkō Era), a comprehensive history of Buddhism in Japan.	
1331	Kenkō's <i>Tsurezuregusa</i> (Essays in Idleness) completed prior to this time?	
1333		Fall of the Kamakura <i>bakufu</i> . Beginning of Kenmu Restoration under Emperor Go-Daigo.

### Medieval / Nanboku-chō period

Year	Literary works & related facts	Key events
1336		Imperial court divided into Northern and Southern Courts.
1339	Kitabatake Chikafusa composes <i>Jinnō shōtōki</i> (A Chronicle of Gods and Sovereigns).	
Mid-14th c.	<i>Shintōshū</i> (Collection of the Divine Way) completed.	
Mid-14th c.	Original versions of war tales such as <i>Taiheiki</i> (Chronicle of Great Peace), <i>Gikeiki</i> (Chronicle of Yoshitsune), <i>Soga monogatari</i> (Tale of the Revenge of the Soga Brothers) completed?	
1356-57	Nijō Yoshimoto compiles <i>Tsukubashū</i> (Tsukuba Collection) (semi-imperial renga collection).	
1368	Gidō Shūshin's <i>Kūgeshū</i> (Sky Flowers Collection) completed prior to this date? (From 1368 postscript to Gozan edition.)	
1376	<i>Masukagami</i> (The Clear Mirror) completed prior to this date.	

### Medieval / Muromachi period

Year	Literary works & related facts	Key events
1392		Unification of the Northern and Southern Courts under the direction of the Muromachi <i>bakufu</i> .
1400	Zeami's noh drama treatise <i>Fūshi kaden</i> (Transmission of the Flower through Style and Form) completed around this time?	
1428		Banri Shūku born.
1429		Ashikaga Yoshinori appointed sixth shogun of the Muromachi <i>bakufu</i> .
1430	<i>Sarugaku dangi</i> (Talks on Sarugaku) completed.	
1432	Gyōkō accompanies shogun Ashikaga Yoshinori on procession to Mount Fuji ( <i>Ranfuji ki</i> [Procession to Mount Fuji]). Asukai Masayo, also accompanying the procession, composes <i>Fuji kikō</i> (Mount Fuji Journal).	Ōta Sukenaga (Dōkan) born.
1435		《Mount Fuji's activity》 Mount Fuji eruption.
1455		Gyōkō dies.
1457		Ōta Dōkan builds Edo Castle.

## Medieval / Sengoku period

Year	Literary works & related facts	Key events
1467		Ōnin War.
1473	Sōgi receives <i>Kokin denju</i> (Secret Transmissions on the <i>Kokinshū</i> ) from Tō no Tsuneyori.	
1485	Banri Shūku travels to Eastern Japan, composes poems on the Seishōken at Edo Castle, Mount Fuji, etc. (included in <i>Baika mujinzō</i> [The Infinite Treasury of Plum Blossoms]).	
1486		Ōta Dōkan dies.
1488	Sōgi, Shōhaku, Sōchō compose renga sequence <i>Minase sangin hyakuin</i> (Three Poets at Minase).	
1495	Sōgi, Kensai, Sanjōnishi Sanetaka compile <i>Shinsen Tsukubashū</i> (The New Tsukuba Collection) (semi-imperial renga collection).	
1511		《Mount Fuji's activity》 Mount Fuji eruption.
1527	The <i>otogizōshi Fuji no hitoana</i> (The Tale of Hitoana Cave at Mount Fuji) completed prior to this date?	
1532	Yamazaki Sōkan's <i>Inu Tsukubashū</i> (Mongrel Tsukuba Collection) completed around this date?	
1540	Arakida Moritake's <i>Moritake senku</i> (Moritake Thousand Verses) completed.	
1572	Hosokawa Yūsai receives <i>Kokin denju</i> from Sanjōnishi Saneki.	

## Medieval / Azuchi-Momoyama period

Year	Literary works & related facts	Key events
1573		Oda Nobunaga banishes Ashikaga Yoshiaki, 15th shogun of the Muromachi bakufu (fall of the Muromachi bakufu).
1593	Amakusa Ban's <i>Isoho monogatari</i> (translation of Aesop's Fables) completed.	
1600		Battle of Sekigahara.

## Early modern / Edo period

Year	Literary works & related facts	Key events
1603		Tokugawa Ieyasu appointed shogun, establishes Edo bakufu.
1614		Siege of Osaka, Winter Campaign.
1615		Siege of Osaka, Summer Campaign.
1623	Anrakuan Sakuden's <i>Seisuishō</i> (Laughs to Keep One Awake) completed.	
1642	Joraishi's <i>Kashōki</i> (Notes to Amuse) published.	
1680	Tōsei (Bashō) builds a grass hut (nicknamed Hakusendō) at Fukagawa.	
1681	Bashō receives a banana tree from his disciple Rika, renames his residence Bashōan. Later starts using Bashō as his <i>haikai</i> pen name.	
1682	Saikaku's <i>Kōshoku ichidai otoko</i> (The Man who Loved Love) published.	
1684	Bashō embarks on journey in <i>Nozarashi kikō</i> (Bleached Bones in the Field), accompanied by his disciple Chiri. Recites upon departure: "Bleached bones!—the wind blows into the very heart of my body."	
1686	Bashō holds <i>Kawazu awase nijūban</i> (The Frog Contest in Twenty Rounds), which features the famous beginning verse: "The ancient pond/A frog leaps in/The sound of the water." First performance of Chikamatsu Monzaemon's <i>bunraku</i> play <i>Shusse Kagekiyo</i> (Kagekiyo Victorious).	
1687	Bashō embarks on journey recorded in <i>Oi no kobumi</i> (Backpack Notes).	
1688	Bashō embarks on journey recorded in <i>Sarashina kikō</i> (Sarashina Journal) (continuation of journey in <i>Oi no kobumi</i> ). Saikaku's <i>Nippon eitaigura</i> (Japan's Eternal Storehouse) published.	
1689	Bashō, accompanied by Sora, embarks on the journey recorded in <i>Oku no hosomichi</i> (Narrow Road to the Deep North).	

Year	Literary works & related facts	Key events
1690	Keichū composes <i>Man'yō daishōki</i> (An Apprentice's Records on the <i>Man'yōshū</i> ).	
1692	Saikaku's <i>Seiken munezan'yō</i> (Mental Calculations for Surviving in the World) published.	
1693		Saikaku dies.
1694		Bashō dies.
1695	Keichū's <i>Waji shōranshō</i> (Corrections to Errors in Japanese Characters) published.	
1696	Saikaku's <i>Yorozu no fumihōgu</i> (A Miscellany of Old Letters) published posthumously.	
1703	First performance of Chikamatsu Monzaemon's <i>bunraku</i> play <i>Sonezaki shinjū</i> (Love Suicides at Sonezaki).	
1707		《Mount Fuji's activity》 Hōei eruption of Mount Fuji.
1709	<i>Oi no kobumi</i> published (with <i>Sarashina kikō</i> ).	
1716	Arai Hakuseki's <i>Oritaku shiba no ki</i> (Told Round a Brushwood Fire) completed.	
1746	First performance of Takeda Izumo and Namiki Sōsuke's <i>bunraku</i> play <i>Sugawara denju tenarai kagami</i> (Sugawara and the Secrets of Calligraphy).	
1747	First performance of Takeda Izumo II and Namiki Sōsuke's <i>bunraku</i> play <i>Yoshitsune senbon zakura</i> (Yoshitsune and the Thousand Cherry Trees).	
1748	First performance of Takeda Izumo II and Namiki Sōsuke's <i>bunraku</i> play <i>Kanadehon chūshingura</i> (Treasury of Loyal Retainers).	
1760	Kamo no Mabuchi's <i>Man'yōkō</i> (Reflections on the <i>Man'yōshū</i> ) completed.	
1763	Fūrai Sanjin (Hiraga Gennai)'s <i>Nenashigusa</i> (Rootless Grass), <i>Fūryū Shidōken den</i> (The Modern Life of Shidōken) published.	
1765	First volume of <i>senryūten Yanagidaru</i> (Willow Barrel) published.	
1766	Tsuga Teishō's <i>yomihon Shigeshige yawa</i> (Flourishing in the Wilds) published.	
1767	Ōta Nanpo's <i>kyōshi</i> collection <i>Neboke sensei bunshū</i> (Master Groggy's Literary Collection) published.	
1769	Dōmyaku Sensei (Hatanaka Kansai)'s <i>kyōshi</i> collection <i>Taihei gafu</i> (Ballads for the Age of Great Peace) published.	
1770	Tada no Jiji's <i>sharebon Yūshi hōgen</i> (A Rake's Patter) published.	
1775	Koikawa Harumachi's <i>kibyōshi Kinkin sensei eiga no yume</i> (Master Flashgold's Splendiferous Dream) published.	
1776	Ueda Akinari's <i>yomihon Ugetsu monogatari</i> (Tales of Moonlight and Rain) published (preface written in 1768).	
1783	<i>Manzai kyōkashū</i> (Wild Poems of Ten Thousand Generations), edited by Akera Kankō and Yomo no Akara (Ōta Nanpo), published.	
1787	Santō Kyōden's <i>sharebon Tsūgen sōmagaki</i> (Grand Brothel of Connoisseur Language) published.	
1788	Hōseidō Kisanji's <i>kibyōshi Bunbu nidō mangokudōshi</i> (Twin Arts Threshing Device) published.	
	Santō Kyōden's <i>kibyōshi Fuji no Hitoana kenbutsu</i> (Viewing the Hitoana Cave of Mount Fuji) published.	
1790	Santō Kyōden's <i>sharebon Keiseikai shijūhatte</i> (Forty-Eight Techniques for Success with Courtesans) published.	
1796	Motoori Norinaga's <i>Genji monogatari tama no ogushi</i> (Tale of Genji: A Little Jeweled Comb) completed.	
1798	Motoori Norinaga's <i>Kojiki-den</i> (Commentaries on the <i>Kojiki</i> ) completed.	
1802	Jippensha Ikku's <i>kokkeibon</i> series <i>Tōkaidōchū hizakurige</i> (Shank's Mare) begins publication.	
1809	Shikitei Sanba's <i>Ukiyoburo</i> (The Bathhouse of the Floating World) begins publication.	
1812	Shikitei Sanba's <i>Ukiyodoko</i> (The Barbershop of the Floating World) begins publication.	
1814	Kyokutei Bakin's <i>yomihon Nansō Satomi hakkenden</i> (The Chronicle of the Eight Dogs of the Nansō Satomi Clan) begins publication.	
1822	Jippensha Ikku's <i>kokkeibon Ōyama mawari Fuji mōde</i> (Circling Ōyama, A Pilgrimage to Fuji) published.	

Year	Literary works & related facts	Key events
1825	First performance of Tsuruya Nanboku IV's <i>kabuki</i> play <i>Tōkaidō Yotsuya kaidan</i> (Tōkaidō, Ghost Stories at Yotsuya).	
1829	Tanehiko Ryūtei's <i>gōkan Nise Murasaki inaka Genji</i> (Fake Murasaki's Bumpkin Genji) begins publication.	
1831	Katsushika Hokusai's painting series <i>Fugaku sanjūrokkei</i> (Thirty-six Views of Mount Fuji) begins publication.	
1832	Tamenaga Shunsui's <i>ninjōbon Shunshoku umegoyomi</i> (Plum Calendar of Spring Colors) begins publication.	
1833	Utagawa Hiroshige's painting series <i>Tōkaidō gojūsantsugi</i> (The Fifty-three Stations of the Tōkaidō) begins publication.	
1854		Great Ansei Earthquake occurs. It is said that there were abnormal black clouds hanging over Mount Fuji. Woodcuts of catfish (namazu, homophonous with "earthquake") were popular.
1860	Kanagaki Robun's <i>kokkeibon Kokkei Fuji mōde</i> (A Humorous Pilgrimage to Fuji) published.	
	First performance of Kawatake Mokuami's <i>kabuki</i> play <i>Sannin Kichisa kuruwa no hatsugai</i> (The Three Kichisas and the New Year's First Visit to the Pleasure Quarters).	

# 年表

## 上代・大和時代

西暦	和暦	文学作品・事項	出来事
607	推古天皇6	『聖徳太子伝暦』のエピソードの年。聖徳太子25歳。	
607	15		聖徳太子、法隆寺を創建。
618	26		《海外の出来事》隋、滅亡。唐、興る。
622	30		聖徳太子没。
645	大化1		中大兄皇子・中臣鎌子（藤原鎌足）による大化の改新。
672	天武1		壬申の乱

## 上代・奈良時代

西暦	和暦	文学作品・事項	出来事
710	和銅3		平城京遷都
712	5	太安万侶、『古事記』を撰進する。	
713	6	風土記撰進の詔（『続日本紀』）。	
715-724	霊龜－養老	『播磨国風土記』『常陸国風土記』、成立か。	
720	養老4	舎人親王ら、『日本書紀』を撰す。	
733	天平5	『出雲国風土記』成立。	
750前後			《海外の出来事》唐では李白・杜甫が活躍。
751	天平勝宝3	『懐風藻』成立。	
759	天平宝字3	この年以降『万葉集』成立。	
781	天応1		《富士山の活動》富士山噴火（続日本紀）
784	延暦3		長岡京遷都
788	7		最澄、比叡山延暦寺を開く。

## 中古・平安時代

西暦	和暦	文学作品・事項	出来事
794	延暦13		平安京遷都
800	19		《富士山の活動》富士山噴火（日本紀略）
802	21		《富士山の活動》富士山噴火（日本紀略）。山中湖が形成される。
807	大同2	斎部広成、『古語拾遺』を著す。	
814	弘仁5	小野岑守が『凌雲集』（最初の勅撰詩集）を嵯峨天皇に撰上する。	
818	9	藤原冬嗣ら『文華秀麗集』（二番目の勅撰詩集）を嵯峨天皇に撰上する。	
820	11	空海、大同4年（809）からこの頃までに『文鏡秘府論』を著す。	
822	13	景戒、この頃までに『日本霊異記（日本国現報善悪霊異記）』を編む。	
827	天長4	淳和天皇の勅令にて、良岑安世らが『経国集』（三番目の勅撰詩集）を撰上する。	
853	仁寿3		浅間神、名神に列し、従三位を与えられる。
858	天安2		太政大臣藤原良房、摂関政治の初期形態で実権を握る。
861	貞観3		浅間神、正三位となる。
864	6		《富士山の活動》富士山貞観大噴火（日本三代実録）。「石花海（せのうみ・万葉集）」が分断され、西湖と精進湖が形成される。
880	元慶4		在原業平没。
893	寛平5	菅原道真『新撰万葉集』を撰す。	
894	6		菅原道真の建議により遣唐使停止。
9C後半		都良香、「富士山記」を著す（『本朝文粹』収録）。	
897-930	寛平9－延長8		醍醐天皇在位。
9C末-10C初		『竹取物語』この頃成立。	
900	昌泰3	菅原道真『菅家文草』を編して醍醐天皇に献上する。	

西暦	和暦	文学作品・事項	出来事
901	延喜1	藤原時平、『日本三代実録』を醍醐天皇に献上する。	菅原道真、太宰府に左遷される。
905	5	醍醐天皇の勅により、紀友則・紀貫之・凡河内躬恒・壬生忠岑が『古今和歌集』（最初の勅撰和歌集）を撰す。最終的な成立は延喜13年（913）頃。	
907	7		《海外の出来事》唐、滅亡。
9C末-10C中		900年前後『伊勢物語』の原形が成立。	
913	13	宇多法皇が『亭子院歌合』を主催する。	
917	17	『聖徳太子伝暦』成立か。	
930	延長8	この頃から承平4年（934）土佐守在任中の紀貫之が、醍醐天皇の命により『新撰和歌』を撰集する。	
934	承平4	源順『和名類聚抄』を編む。	
935	5	紀貫之『土佐日記（土左日記）』を著す。	
937	7		《富士山の活動》富士山噴火（日本紀略）
940	天慶3	将門の乱終息後まもなく『将門記』成立か。	平将門の乱（承平天慶の乱）
999	長保1		《富士山の活動》富士山噴火（本朝世紀）
946	天慶9		紀貫之没か。
946-967	天慶9-康保4		村上天皇在位。
951	天曆5	『大和物語』の原形成立。	
〃	〃	村上天皇の勅により、大中臣能宣・清原元輔・源順・紀時文・坂上望城（梨壺の五人）が『後撰和歌集』（二番目の勅撰和歌集）の撰進を始める。天曆9年（955）前後の成立か。	
960	天徳4	村上天皇が「内裏歌合天徳四年三月三十日」を主催する。	《海外の出来事》趙匡胤、宋(北宋)を建国。
965	康保2	『平中物語』この頃までに成立か。	
974	天延2	藤原道綱母『蜻蛉日記』この頃に成立か。	
976以降	貞元1以降	『古今和歌六帖』貞元元年～永延元年（976～987）頃成立か。	
984	永観2	源為憲撰仏教説話集『三宝絵詞』成立。現在絵は散佚。	
985	寛和1	源信(恵心僧都)『往生要集』この頃までに成立。	
10C後半		『宇津保物語（うつほ物語）』天祿～長徳（970～999）頃の成立か。	
10C後半		『落窪物語』10C末ごろ成立か。	
995-1004	長徳-長保	清少納言、『枕草子』を漸次著す。	
996	長徳2	この頃藤原公任『拾遺抄』を撰す。	
1001	長保3	藤原公任『新撰髓脳』を著す。長保4年（1002）までに成立か。	
1003	5	この年以降『和泉式部日記』成立。	
1005	寛弘2	花山院撰『拾遺和歌集』（三番目の勅撰和歌集）、この頃から寛弘4年（1007）までに成立か。	
1008	5	紫式部、長保3年（1003）以降『源氏物語』を著す。	菅原孝標女生。
1012	長和1	藤原公任『和漢朗詠集』を撰す。	
1028	長元1	『栄花物語』正編成立。赤染衛門によるとする説が有力。	
1033	5		《富士山の活動》富士山噴火（日本紀略）
11C後半		菅原孝標女作とされる『浜松中納言物語』この頃成立か。	
1055	天喜3	六条斎院禊子内親王が物語歌合「六条斎院歌合天喜三年五月三日」を主催。題を「物語」とし散佚物語も伝える。	
1059	康平2	菅原孝標女作『更級日記』、寛仁4年（1020）からの回想記。	
1058-65	康平年間	藤原明衡、この頃に『本朝文粹』を編纂。	
1069-77	延久承保年間	六条斎院禊子内親王宣旨（源頼国女）、『狭衣物語』を著す。	

西暦	和暦	文学作品・事項	出来事
1069	延久1	秦致貞により障子絵「聖徳太子絵伝」（国宝）が描かれる。現存最古の富士山が描かれた絵。	
1082	永保2		《海外の出来事》元豊5年、蘇軾「赤壁賦」を作す。
1083	3		《富士山の活動》富士山噴火（扶桑略記）
1086	応徳3	白河天皇の勅により、藤原通俊が『後拾遺和歌集』（四番目の勅撰和歌集）撰す。	白河天皇、堀河天皇（8才）に讓位し上皇（院）となり院政を始める。
1092	寛治6	『栄花物語』続編成立か。	
1101	康和3		《海外の出来事》建中靖国元年、北宋、蘇軾（蘇東坡）没。
12C初		『大鏡』成立か。	
12C前半		『今昔物語集』成立。	
1114	永久2		藤原俊成生。
1118	元永1		佐藤義清（西行）生。
1124	天治1	白河院の院宣により源俊頼が『金葉和歌集』初度本（五番目の勅撰和歌集）を撰進するが、返却され二度本の編纂にかかる。しかし二度本も返却される。	
1126-1127	大治1-2	源俊頼『金葉和歌集』三奏本を白河院に奏上する。しかし世上に流布したの二度本。	
1130			《海外の出来事》建炎4年、南宋の朱子（朱熹）生。
1150	久安6	信西（藤原通憲）、鳥羽法皇の命により『本朝世紀』の編纂を始める。	
1151	仁平1	崇徳院の院宣により藤原顕輔が『詞花和歌集』（六番目の勅撰和歌集）撰進する。	
1156	保元1		保元の乱。崇徳院・藤原頼長対後白河天皇・藤原忠通。崇徳院・頼長側が破れ、頼長は戦死、崇徳院は讃岐へ配流される。
1159	平治1		平治の乱。藤原信頼と源義朝が手を結び、信西・平清盛を討とうとするも失敗。平氏の武家政権が力を持つこととなる。
1162	応保2		藤原定家生。
1164	長寛2		崇徳院崩御。
1174	承安4	これ以降『今鏡』成立か。	
1185	文治1	後白河院編の今様集『梁塵秘抄』この頃までに成立か。	
1186	2	西行、陸奥の旅。『新古今集』1615番歌を詠むか。	
1188	4	後白河院の院宣により藤原俊成が『千載和歌集』（七番目の勅撰和歌集）撰進する。	
1190	6		西行没。

### 中世・鎌倉時代

西暦	和暦	文学作品・事項	出来事
1192	建久3		源頼朝、征夷大將軍に就任。
1193	4		頼朝、富士の巻狩を行う。
1198	9	法然房源空、九条兼実の要請により『選択本願念仏集』を撰述する。	
〃	〃	明庵栄西、この年までに『興禅護国論』を著す。	
1201	建仁1	後鳥羽院『新古今和歌集』（八番目の勅撰和歌集）撰集の勅令を下命する。撰者は源通具・藤原有家・藤原定家・藤原家隆・藤原雅経・寂蓮。	
〃	〃	物語評論『無名草子』この頃までに成立か。	
1202	2		源頼家、鎌倉幕府二代將軍となる。
1203	3	『吾妻鏡』「人穴」の記述（建仁三年六月三日条）。	
1212	建暦2	鴨長明『方丈記』成立。	
1216	建保4	鴨長明編仏教説話集『発心集』この頃までに成立。	
1220	承久2	この頃、慈円『愚管抄』を著す。	



西暦	和暦	文学作品・事項	出来事
1221	3	この頃までに『宇治拾遺物語』成立か。	後鳥羽院挙兵（承久の乱）。
1223	貞応2	『海道記』作者、京を立ち東海道の旅に出る。	
1224	元仁1	親鸞著『教行信証』これ以降成立。	
1231	寛喜3	道元著『正法眼蔵』これ以降成立。	
1242	仁治3	『東関紀行』作者、関東へ下る。	
13C中		『保元物語』『平治物語』『平家物語』などの軍記物語の原形成立か、	
1252	建長4	『十訓抄』成立。	
1254	6	橘成季編『古今著聞集』成立。	
1269	文永6	仙覚著『万葉集註釈』この頃成立か。	
1271	8	物語和歌集『風葉和歌集』この頃成立か。	
1279	弘安2	『十六夜日記』作者阿仏尼、訴訟のため鎌倉へ下る。	
1283	6	無住道暁編仏教説話集『沙石集』成立。	
1289	正応2	『とはすがたり』作者後深草院二条、東国への旅に出る。	
14C初		この頃『吾妻鏡』成立か。	
1306	嘉元4	後深草院二条の『とはすがたり』成立か。	
1322	元亨2	虎関師錬、仏教通史書『元亨釈書』を著す。	
1331	元弘1	兼好『徒然草』この頃までに成立か。	
1333	3		鎌倉幕府滅亡。後醍醐天皇による建武の新政始まる。

### 中世・南北朝時代

西暦	和暦	文学作品・事項	出来事
1336	建武3（北朝）／ 延元1（南朝）		足利尊氏が持明院統の光厳上皇・光明天皇を擁立し京都に朝廷（北朝）をたて、これに対して同年十二月に京都を脱出した大覚寺統の後醍醐天皇が、吉野に入って朝廷（南朝）を開く。
1339	暦応2（北朝）／ 延元4（南朝）	北畠親房『神皇正統記』を著す。	
14C中		『神道集』成立。	
〃		『太平記』『義経記』『曾我物語』などの軍記物語の原形成立か。	
1356-57	文和5-延文2（北朝）／ 正平11-12（南朝）	二条良基『菟玖波集』（准勅撰連歌集）を撰す。	
1368	貞治7（北朝）／ 正平23（南朝）	義堂周信『空華集』この頃以前成立か（五山版『空華集』貞治7年跋）。	
1376	永和2（北朝）／ 天授2（南朝）	これまでに『増鏡』成立。	

### 中世・室町時代

西暦	和暦	文学作品・事項	出来事
1392	明德3（北朝）／ 元中9（南朝）		室町幕府主導により南北朝統一。
1400	応永7	世阿弥の能楽論書『風姿花伝』、この頃成立か。	
1428	正長1		万里集九生。
1429	2		足利義教、室町幕府六代将軍に就任。
1430	永享2	『申楽談義』成立。	
1432	4	堯孝、将軍足利義教の富士山遊覧に随行する（『覽富士記』）。共に随行した飛鳥井雅世は『富士紀行』を著す。	太田資長（道灌）生。
1435	7		《富士山の活動》富士山噴火。
1455	享徳4		堯孝没。
1457	康正3		太田道灌、江戸城を築く。

### 中世・戦国時代

西暦	和暦	文学作品・事項	出来事
1467	応仁1		応仁の乱が起こる。
1473	文明5	宗祇、東常縁に古今伝授を受ける。	

西暦	和暦	文学作品・事項	出来事
1485	17	万里集九、東遊して江戸城静勝軒・富士山などを詠む（『梅花無尽蔵』所収）。	
1486	18		太田道灌没。
1488	長享2	宗祇・肖柏・宗長『水無瀬三吟百韻』を巻く。	
1495	明応4	宗祇・兼載・三条西実隆『新撰菟玖波集』（准勅撰連歌集）を撰す。	
1511	永正8		《富士山の活動》富士山噴火。
1527	大永7	御伽草子『富士の人穴草子』この頃までに成立か。	
1532	天文1	山崎宗鑑編『犬筑波集』この頃成立か。	
1540	天文9	荒木田守武『守武千句（飛梅千句）』を伊勢大神宮へ奉納。慶安5年(1652)刊。	
1572	元龜3	細川幽齋、三条西実枝に古今伝授を受ける。	

### 中世・安土桃山時代（織豊時代）

西暦	和暦	文学作品・事項	出来事
1573	元龜4(天正1)		織田信長、室町幕府十五代将軍足利義昭を追放する（室町幕府滅亡）。
1593	文禄2	天草版『伊曾保物語』成立。	
1600	慶長5		関ヶ原の戦い

### 近世・江戸時代

西暦	和暦	文学作品・事項	出来事
1603	慶長8		徳川家康が征夷大将軍に任命され江戸幕府を開く。
1614	19		大坂冬の陣
1615	20		大坂夏の陣
1623	元和9	安楽庵策伝『醒睡笑』成立。	
1642	寛永19	如備子『可笑記』刊。	
1680	延宝8	桃青（芭蕉）、深川に草庵（泊船堂）を結ぶ。	
1681	延宝9（天和1）	桃青、門人李下より芭蕉の株を贈られ、草庵を芭蕉庵と号す。後俳号にも芭蕉を用いるようになる。	
1682	天和2	西鶴著『好色一代男』が出版される。	
1684	天和4（貞享1）	芭蕉、門人千里を伴い『野ざらし紀行』の旅に出る。出立吟「野ざらしを心に風のしむ身哉」	
1686	貞享3	芭蕉「古池や蛙飛こむ水のおと」の句を巻頭とした『蛙合』二十番を興行。	
〃	〃	近松門左衛門作人形浄瑠璃『出世景清』初演。	
1687	4	芭蕉『笈の小文』の旅に出る。	
1688	元禄1	芭蕉、『更級紀行』の旅（『笈の小文』の旅の続き）。	
〃	〃	西鶴『日本永代蔵』刊。	
1689	2	芭蕉、曾良を伴い『奥の細道』の旅に出る。	
1690	3	契沖『万葉代匠記』を著す。	
1692	5	西鶴『世間胸算用』刊。	
1693	6		西鶴没。
1694	7		芭蕉没。
1695	8	契沖『和字正濫鈔』刊。	
1696	9	西鶴の遺稿『万の文反古』が出版される。	
1703	16	近松門左衛門作人形浄瑠璃『曾根崎心中』初演。	
1707	宝永4		《富士山の活動》富士山宝永大噴火。
1709	6	『笈の小文』が出版される（付「更級紀行」）。	
1716	享保1	新井白石『折たく柴の記』成立。	
1746	延享3	竹田出雲・並木宗輔ら合作人形浄瑠璃『菅原伝授手習鑑』初演。	
1747	4	二世竹田出雲・並木宗輔ら合作人形浄瑠璃『義経千本桜』初演。	

西暦	和暦	文学作品・事項	出来事
1748	寛延1	二世竹田出雲・並木宗輔ら合作人形浄瑠璃『仮名手本忠臣蔵』初演。	
1760	宝暦10	賀茂真淵『万葉考』成立。	
1763	宝暦13	風来山人（平賀源内）『根南志具佐』『風流志道軒伝』刊。	
1765	明和2	柄井川柳・呉陵軒可有編『柳多留』初編刊。	
1766	3	都賀庭鍾作読本『繁野話』刊。	
1767	4	大田南畝作狂詩集『寝惚先生文集』刊。	
1769	6	銅脈先生（畠中観斎）作狂詩集『太平楽府』刊。	
1770	7	多田翁作洒落本『遊子方言』刊。	
1775	安永4	恋川春町作黄表紙『金々先生栄花夢』刊。	
1776	5	上田秋成作読本『雨月物語』刊（自序は明和5年（1768））。	
1783	天明3	朱楽菅江・四方赤良（大田南畝）編狂歌集『万載狂歌集』刊。	
1787	7	山東京伝作洒落本『通言総籙』刊。	
1788	8	朋誠堂喜三二作黄表紙『文武二道万石通』刊。	
”	”	山東京伝作黄表紙『富士之人穴見物』刊。	
1790	寛政2	山東京伝作洒落本『傾城買四十八手』刊。	
1796	8	本居宣長『源氏物語玉の小櫛』成立。	
1798	10	本居宣長『古事記伝』成立。	
1802	享和2	十返舎一九作滑稽本『東海道中膝栗毛』シリーズが出版されはじめる。	
1809	文化6	式亭三馬『浮世風呂』が出版されはじめる。	
1812	9	式亭三馬『浮世床』が出版されはじめる。	
1814	11	曲亭馬琴作読本『南総里見八犬伝』が出版されはじめる。	
1822	文政5	十返舎一九作滑稽本『大山廻富士詣』が出版される。	
1825	8	四世鶴屋南北作歌舞伎『東海道四谷怪談』初演。	
1829	12	柳亭種彦作合巻『修紫田舎源氏』が出版されはじめる。	
1831	天保2	葛飾北斎画「富嶽三十六景」シリーズが出版されはじめる。	
1832	3	為永春水作人情本『春色梅児誉美』が出版されはじめる。	
1833	4	歌川広重画「東海道五十三次」シリーズが出版されはじめる。	
1854	嘉永7／安政1		安政大地震発生。富士山に異様な黒雲がかかったと言われる。鯰絵が流行。
1860	万延1	仮名垣魯文作滑稽本『滑稽富士詣』が出版される。	
”	”	河竹黙阿弥作歌舞伎『三人吉三廓初買』初演。	