

shigin



Recorded by Jacob Feuerring Performed by Abe Shufu I, Abe Shufu II and Hal Gold

wire-stringed koto, shkuhachi and Japanese flute

Ethnic Folkways Records FE 4220



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DESCRIPTIVE NOTES ARE INSIDE POCKET

SHIGIN

Recorded by Jacob Feuerring

SIDE 1

Performed by Abe Shūfū I, accompanied by
wire-stringed koto, shakuhachi & Japanese flute

1. In a Heian Inn, Offering a parting to Tan'an
2. Spring Evening
3. Imperial Audience Before Grave of Nanka Shū
4. On Shipboard, Arriving at Yura Bay

SIDE 2

Performed by Abe Shūfū II and Hal Gold

1. Mount Fuji
Abe Shūfū II
2. In Prison
Hal Gold
3. Shizuka Gozen
Abe Shūfū II
4. Song of Friendship in Poverty
Abe Shūfū II
5. Shiro Yama
Hal Gold
6. Famed Spear Called "Nippon"
Shigin: Hal Gold
Imayo (Folk Song): Abe Shūfū II

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shigin

Chanting to Chinese Poetry

FOLKWAYS FE 4220

SHIGIN

Introduction

During the Tang Dynasty in China (618-907) poetry, shih, grew to form the core of all literature. Japanese priests and scholars who traveled to China and incorporated the culture of that country into Japan, also brought the art form of the shih. Its pronunciation somewhat truncated to shi, this became a medium of expression for certain educated persons.

Chinese poems were sometimes transposed into Japanese. The positions of the characters in each line were arranged according to the logic of Japanese syntax and kana modifiers were added. In this form the poems were often put to melodies and semi-melodies extant in Japan, much the same as poems in China were often put to music.

After the establishment of the Tokugawa bakufu (military government) in 1603, Confucian studies were pressed forward in Japan. With its emphasis on codes of loyalty and filial piety, Confucianism was adopted as a means to creating a stable, obedient citizenry. And for some two and a half centuries the Tokugawa family employed the Chinese sage to help them hold the reins of the nation.

But after the fiber of the government disintegrated, it was Confucianism which played an overwhelming part in the overthrow of the Tokugawas and the abolition of feudalism.

The events of the mid 1800's gave rise to a new class of men in Japan. They were feverish in their adherence to loyalty, but the object of that loyalty was not what the feudal bureaucracy demanded. With China under the heel of the Westerner and Japan being pressured to open the country, the bizarre thought of falling next created a breed of samurai whose patriotism demanded action. To them the weak, vacillating, self-interested officials in the capital of Edo posed as great a threat to the country as did the foreigners.

Loyalty was now to the land and, as true ruler of the nation, the Emperor. The consequences of corruption became less centralized as Japan was thrust in the international sphere. Preservation of the country was uppermost, and the men who took any sacrifice upon themselves to work towards this goal called themselves shishi. The term itself was taken from Confucius and contains aualities of lofty ideals or principles, constancy, determination.

The belief that the military rulers throughout Japan's history were usurpers of the just, imperial authority was centuries old. But with Japan being pulled into her moment of decision and furthered by writings such as those of Rai San'yō, this attitude became a formidable weapon in the hands of the shishi.

The shishi were men of frightening dedication to principals. Their bodies were trained in the kendō fencing halls. Their thoughts were nurtured in Confucian teachings in private schools. The speed and conviction with which they reacted to their country's dilemma bore the mark of both disciplines. But their studies of the philosophy of China provided a stepping stone into another area of literature: Chinese poetry. They read and they wrote, and in some of their works are recorded brief moments of the dangerous, violent times in which they lived and into which they threw themselves.

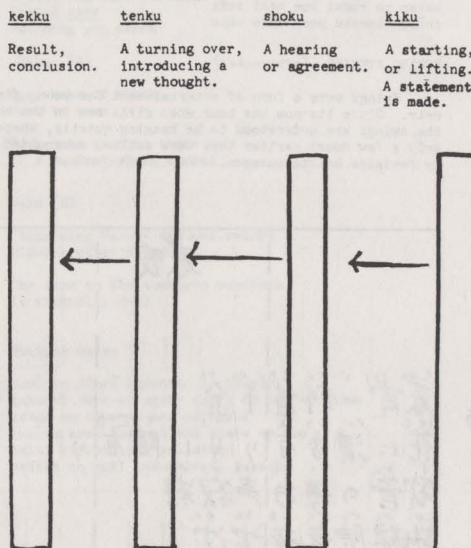
In an extension of their own personalities the shishi developed a method of vocalizing Chinese poetry. Using the Japanese readings of the poems they employed a semi-melodic line based on the pentatonic scale. They elongated certain syllables and employed an emphasized vibration. The delivery required complete involvement and considerable energy to be done well, the power coming from, of course, the belly (hara no chikara). The quality known as netsu, written with the character for "fever" or "heat" and which might best be described as force or intensity, was a most vital element of the delivery.

This vocalization is known as gin. And it was this crossing of Chinese poetry, shi, with the spirit of the Japanese samurai that produced the art of shigin practiced in Japan today.

The most widely encountered poetry form in shigin is the four-line chūe-chū known in Japanese as zekku. According to the number of characters to the line they fall into two categories: go gon zekku (five characters to the line) and shichi gon zekku (seven characters to the line.) The koshi, "old style poetry" which predates the zekku and the kō, a free style dating from old Chinese folk songs, often take the line and character count of the zekku and find their way into the shigin repertoire.

The eight-line lu-shih, known in Japan as risshi is the next most popular form. It usually has the same character-to-the-line arrangements as the zekku.

The following diagram shows the theory of the zekku.



The risshi generally follows the pattern of the zekku, allowing two lines for one.

Up until the beginning of the century the term shi meant "Chinese poem" to the Japanese. Under the growing influence from the West, modern poetry, shin tai shi began gaining popularity. The prefix was later dropped and shi came to include the more recent poetic forms in Japan.

To distinguish poems of Chinese origin the term kanshi came to be applied, and this is the term which most people use currently to denote Chinese poetry.

THE LANGUAGE OF SHIGIN

The method of expression encountered in kanshi has its own distinctive sound and flow. Word endings are literary. The greater use of on readings (pronunciations of Chinese origin) preserves some of the economy of the Chinese and also produces a language which, upon hearing alone, is largely unintelligible to the majority of Japanese people. The reputed homonymity of the Japanese language is a result largely of the on readings which followed the introduction into Japan of the Chinese writing system.

KEMBU AND SEMBU

These are two dance forms which are associated with, and are performed to the accompaniment of shigin.

Kembu, dance using a sword, developed from the ancient Shinto kagura, a religious dance. With time the dance developed more accented and active movements. In more recent years much of the stiffness was smoothed out and the artistic value as a dance form has been enhanced. The poems to which Kembu has been set naturally tend toward the epic.

Movement is strong, the feet employed in a heavy, stamping manner, and at times in the sliding suriashi style. Hand movements somewhat resemble those in Kabuki, though sword movements are closer to the realistic art of Iai. Kembu has the fastest movements of any Japanese dance form.

Body balance and movement, with the Japanese, is centered in the hips. This holds true in the martial arts, Sumo, the tea ceremony, flower arranging, Kabuki, Noh, and in Kembu. The centering of balance consciousness in the hips is of great importance and must be maintained whether active or static, and in any body position. If the strength is allowed to escape from the hips, the entire body appears weak, regardless of any amount of dynamism in arm, hand, head or leg movements.

The kiai, a shout which carries the force of an attack, is widely used in Kembu. The dance begins with the person taking an initial stance, setting the concentration, pressing the hips down, and uniting body and mind with a kiai. In this atmosphere the shigin is begun by another person or persons.

Throughout the dance, the kiai is used with sword movements and other passages of focused intensity. Phrases of fast, strong movements carried by good kiai can produce a highly electric effect.

Sembu is a dance form which originated under the name ogi mai, an alternate reading of the same characters. The important medium of expression, the ogi or sensu, is a folding fan, and in use it can represent the wind, waves, a sword or spear, a sake cup. . . whatever the poem requires, though it is not necessarily limited to concrete concepts.

The sensu is used in Kembu also, where it sometimes represents the iron-vaned tessen carried by warriors, and at other times any of the concepts it represents in sembu.

The sensu used in sembu and kembu has a small lead weight set into each of the two outer vanes just above the pivot. These give the sensu balance in certain movements and in cases where it is cast away they provide a clean flight.

ABOUT THE TRANSLATIONS

The translations are intended to communicate the content of each poem, as it is performed in shigin, in as close to a word for word rendering as possible. Words not in the original -- pronouns, prepositions, auxiliaries etc. -- must sometimes be supplied to give the line continuity, but nothing is altered to "smooth out" the English. Constructions and expressions which might seem unnatural in English are allowed to remain they way in order to convey the singularity of Oriental mannerisms.

Each poem remains in tact line for line in the translation. The Japanese line is further broken down in the translation into word groups, each representing a progression in the Japanese line up to a point which provides a manageable concept that can be lifted out in English. In very few cases the English line is also broken simply because it would be uncomfortably long.

The use of assumed names has always been fairly widespread in Japan. Some people go through several of them. Most of the time the family name is kept and the given name altered. In the works presented here the name which the author used as a poet accompanies the poem. Where this differs from the name by which he is identified as a historical figure, the latter is included in parentheses.

Names of Chinese persons and places which appear in the poems are followed by their Japanese pronunciations in parentheses. The English translations use the terms as they appear in written English. The romanji version of the poems uses the Japanese pronunciations.

IN A HEIAN INN

Sakamoto Ryōma (1835-1867), a Tosa samurai who fled his fief, was one of the most dynamic characters giving impetus to the loyalist movement. A follower of Takechi Zuizan and an accomplished kendo man himself, Ryōma believed that the restoration was possible only through uniting the traditionally antagonistic, powerful clans of Chōshū and Satsuma. And to aid his country in those years of turmoil he worked towards this end.

Sakamoto Ryōma set out to assassinate the bakufu Naval Commission Katsu Kaishū for what Ryōma believed to be anti-Japanese activities. A scholar in Western matters, Katsu favored intercourse with the foreigners and greater development in Western studies in Japan. He opposed outmoded coastal defenses and obsolete bakufu policies and was among those who resented the actions of Ii Naosuke.

Katsu's practice of Zen meditation is credited with his averting his attempted assassination by Ryōma. When the Tosa swordsman entered the Naval Commissioner's home, Katsu approached his would-be assailant calmly, drew him into conversation, and showed him how actions which had been understood as anti-Japanese were really for the good of the country. It turned out the better for all progressives that Ryōma's fiery loyalism was equalled by his quick insight and active, though as yet untutored, mind. He soon grasped Katsu's logic and requested that he be accepted as a disciple of this man that he set out to kill. A strong bond grew between the two.

Tosa authorities began putting pressure on the loyalists. When han authorities sought out Ryōma to imprison him, Katsu used his rank to prevent them on the grounds that Ryōma was in study. One of those arrested was Takechi Zuizan, leader of the Tosa Loyalist Party.

At an inn in Kyoto, referred to by its old name, Heian, Ryōma composed these lines to Takechi Zuizan imprisoned in Tosa. The poem was given to a Chōshu man, Namba Tan'an, to deliver.

へい あん かく しや ほう べつ だん じん しか ほん ばう ま
平安客舎奉別覃人 坂本竜馬

君は嫌疑を免ひて故郷に還り
我は敵に逐はるる如く山陽に向ふ
海山千里相離るるの恨
折りて尽さず鴨川のほとりの楊

平安客舍奉別覃人

IN A HEIAN INN

(afternotes)

Two examples of language peculiar to Kambun appear in this work. The name Tan'an is written with the first character of the name and the character for "person" jin.

Nagasaki is referred to as Kiyō. This is made up of the second character of the name given its on reading, followed by yo, indicating south.

The reference to willows stems from the ancient Chinese custom of breaking the willow branch. When a person was about to embark on a journey, friends and relatives would break off a willow branch and present it to him. Since willows take root easily, the person, on arriving to his new location, would sometimes plant the branch. Thus, the tree which grew from the branch would be to that person a bit of his home in his foreign land.

Su Tung p'o (Tonbo) was one of the best known of the Sung poets. In this composition he is looking into a courtyard on a quiet spring evening.

SPRING EVENING

Su Tung p'o (Tonbo)

The Kamo River in Kyoto was lined with numerous willows. The task of breaking all the branches is, like the resentment Ryōma feels over the parting and separation from his imprisoned teacher, endless.

The character used here for yanagi, willow, is not the one commonly employed. It indicates River Willows, the more usual character usually indicating Weeping Willow.

Spring evening, one moment worth a thousand gold

In the flowers a clear aroma
On the moon, shadows

Song and flutes from a high room
Voices are threads

Evening of the garden swing
Still . . . still

Shunya

shunshō ikkoku atai senkin
hana ni seikō ari tsuki ni kage ari
kakan no rōdai koe seki seki
shūsen inraku yoru chin chin

SPRING EVENING (afternotes)

Swings were a form of entertainment for young girls only. Since it's now the hour when girls are in the house, the swings are understood to be hanging quietly, where only a few hours earlier they were active, surrounded by feminine bolsterousness.

春夜
蘇東坡
春宵一刻值千金
花有清香月有陰
歌管樓臺聲寂寂
鞦韆院落夜沈沈

NANKA SHU

From the year 1298 the Imperial Court was caught in a chain of conflicts over succession to the throne. The Hojo regents, successors to the power of the Minamoto and rulers of the Kamakura military government had always been able to exert pressure on the court and force enthronements and abdications at their will. When Goudaigo became emperor in 1318 he was already well into manhood and, unlike his youthful predecessors, had a will of his own. When the Kamakura bakufu pressed for his abdication Goudaigo not only resisted but named his son as heir apparent. In 1331 the Hojo regent Takatoki, reacting to the news that Goudaigo was planning to overthrow the bakufu, sent an army out to arrest the emperor.

The emperor fled to Mount Kasagi south of Kyoto but was soon captured by the Hojo forces and imprisoned in Rokuhara in Kyoto. He was then banished to the island of Oki (Shimane Prefecture.)

A year after his imprisonment on Oki Island Emperor Godiogo, through the efforts of warriors of the Imperial forces, escaped.

The Hojo Regent Takatori ordered another attack and an army under the command of Ashikaga Takaauji handed the Imperial soldiers serious defeats. At Godogoe's request Takaauji swung his allegiance to the Imperial cause. He was rewarded with vast tracts of land, but these were apparently not enough to satisfy him. When Takatori's son attacked and conquered Kamakura, Takaauji turned his back on the Emperor, headed back to Kamakura, crushed the Hojo (from which he was partially descended) and proclaimed himself Shogun.

In a series of conflicts against the Imperial forces he once served, Takauji reversed initial defeats and moved on to invade Kyoto. The Emperor escaped to Mount Hiei but soon came back and over powered Takauji who fled to Kyushu. There he organized another army to make another attempt at crushing the Imperial army and court.

When word of Takaugi's advance reached Kyoto, the Imperial Court ordered out a force to meet the attack at Minatogawa (now Kobe). In command of one of the armies was Kusunoki Masashige, later to be known as Dai Nao Ko, a warrior whose mastery of strategy had been proven in previous encounters. Kusunoki was not in favor of Minatogawa as a battle site because of unfavorable terrain, but the move was decided by court ministers whose lack of military knowledge was soon to be proven.

Kusunoki set out from Kyoto at the head of his army. En route at Sakurai (Minase, Osaka Prefecture) the commander called his twelve year old son, Masatsura, and, sensing that chances of survival were slim, told the boy to return and serve the Emperor and his country. Then with his own younger brother, Masatoshi, at his side, Dai Nian Ko went on to meet the enemy.

At the battle of Minatogawa, Kusunoki and his men fought a valiant but hopeless fight. As the commander had predicted the terrain proved more to the advantage of his now powerful enemy. With blood streaming from his wounds Kusunoki Masashige, his brother and a handful of survivors made their way to a farm shack in a small settlement beyond the battlefield. After bowing towards the Imperial Palace in the north he made the vow 'Man is born seven times; I will vanquish this enemy!' and the two brothers ended each other's life with a simultaneous thrust.

This poem is part of a long work written at the battle site five hundred years after the clash. At that time the area was known as Hyogo Station, meaning a small settlement, mainly inns for travelers. Kusunoki Masashige is enshrined here.

Two poems of Japanese style are recited with this shigin. The first is performed between the 5th and 6th lines of the Chinese poem and is based on the scale of the musical instrument the Biwa. The second is in the mood of an epilogue, coming after the shigin has finished.

WRITTEN AT AN IMPERIAL AUDIENCE BEFORE THE GRAVE OF NANKA SHU (DAI NAN KŌ)

Rai Sanyō

The Setsu Mountains stretch out diagonally
The ocean's waters are blue

I came
Dismounted from my horse.
Hyogo Station

Looking back through time
He parted with his son
Called his younger brother to come and
Fought here

Sword broken, arrows spent
The official could do no more

Facing north
Dowing twice
The sun in the heavens clouded over

"Seven times we are born human
I shall destroy this enemy."

The blood vestiges have changed over five hundred years

Vegetation-thick spring fields
Grow long wheat

Seven times. . .

An Indian philosophical concept maintains that there are six stages of rebirth in a complete cycle. Being born a seventh time signifies the start of a new cycle and, by extension, eternal rebirths. This belief predates the birth of Buddha but entered Japan with Buddhism.

(. . . BEFORE THE GRAVE OF NANKA SHU)

The heavens know, the earth knows, the people know
In the great reign of the Imperial Throne
Even now flows the Kikusui
Blood tide to unknown destinations, without end.

(Recited between 5th and 6th lines)

Kikusui: Chrysanthemum and water, the family crest of Kusunoki.

The person who defended against the invading wave,
Minatogawa,
Has become a kami and will protect the world (After the shigin)

Kami: While usually translated as "God" or "a God", these terms convey an inaccurate image to the westerner. Since the matter is one for lengthy discussion, my own contribution here to clarifying the point is to avoid the accepted but distorting translations.

NANKA SHU NO FUN NI ESSHITE TSKURI ARI (Dai Nan Kō)

Setsuban ito shite kaisui midori nari
ware kitatte uma yori kudaru Hyōgo no eki
omoi miru ko ni wakare otōto wo yobi kitatte kōko
ni tatakō
tō wa ore ya wa tsukite shin ga koto owaru
kita ni mukate saihai sureba tenjitsu kumoru
rana tabi ningen ni umarete kono zoku wo horobosan
hekketsu kon wa kasu go hyaku sai
bōō taru shumbu taikbaku wo chōzu

Ten shiru chi shiru hito shiru ya
Amatsuhitsugi no ōmio ni
I na mo nageruru kikusui no
Chishio wa izukuzo hateshi naku

(Inserted between 5th and 6th lines of shigin)

Adenami no fuesegishi hito wa Minatogawa
kami to naritezo yo wo namoruran

ecited after shigin)

楠河州の墳に謁して作る有り (大楠公)
頼山陽

攝山遶廻として海水碧なり
吾水来て馬より下る兵庫の駅
想見る兄に別れを呼び来て此に戦う
刀は折れ矢は尽きて臣が事畢る
北に向って再拜すれば天日陰る
七たび人間に生れて此賊を滅ぼさん
碧血痕は化す五百歳
茫茫たる春無大妻を長ず

茫 碧 七 北 刀 想 吾 攝
茫 血 生 向 折 見 来 山
春 痕 人 再 天 訣 下 遶
蕪 化 間 拜 盡 見 馬 廻
長 五 減 天 臣 呼 兵 海
大 百 此 日 事 弟 庫 水
妻 歳 賊 陰 畢 来 駅 碧

謁
楠
河
州
墳
有
作

(按)

ON SHIPBOARD, ARRIVING AT YURA BAY

Yoshimura Torataro

Turning the head,
Blue-hazy Naniwa

Through the porthole again is heard
The voice of the hototogisu

My deepest feelings, even one segment
Does anyone realize or not?

I do not dream of my home land
I dream of the Imperial land

fune yurakō ni itaru

kōbe wo meguraseba sobo tari naniwa jō
hōsō mata kiku token no koe
tanshin ippen hito shiru ya inaya
kakyō wo yumemizu teikyō wo yumemu

Yoshimura Toratarō (1837-1863) became a Tosa Shikoku Island village headman (shōya) by inheritance while still relatively young. He resigned in order to study. With the advent of loyalist activity, he fled his fief and conspired in Kyoto to raise an army for the Imperial cause with the intention of attacking the bakufu. The plot was discovered and in 1862 he was sent back to Tosa for imprisonment.

The boat carrying Yoshimura from Naniwa (Osaka) to the island of Shikoku for imprisonment stopped over at Yura Bay on Awaji Island, where he composed these lines.

The hototogisu, a cuckoo that traditionally reminds people of their native place, seems to be calling to him to return home. But the author's thoughts are elsewhere.

おだ波の防ぎし人は湊川
神となりてぞ世と守るらん

舟由良港に至る 吉村 寅太郎

首を回らせば蒼茫たり浪速城
窓又聴く杜鵑の声
丹心一片人知や否や
家郷を夢みず帝を夢む

不丹鋒回
夢心窓首 舟
家一又蒼 至
郷片聴茫 由
夢人杜浪 良
帝知鵑速 港
郷否聲城

The character 城 for fortress is used here as it was understood in China meaning the entire town or city.

After his release from prison Yoshimura again raised a volunteer army and opened war on the bakufu. The attempt met with pitiful failure: his force was wiped out and Yoshimura himself died by his own hand.

MOUNT FUJI

A *sennin* is a legendary, ageless hermit who dwells in the mountains and has magical powers. One story tells of a *sennin* who used to visit Mount Fuji, turning himself into a stork to soar to the top of the mountain where a holy dragon made his home deep in a cave. The snow is draped on the peak like silk, and the smoke rising from the crater of the volcano seems to the author like the handle of a fan, formed by the mountain itself, suspended upside down from the sky.

MOUNT FUJI

Ishikawa Jozan

The sennin quest comes to visit
The peak beyond the clouds

The sacred dragon living old
In the pond inside the cave

Snow like silk
The smoke is like a handle

A white fan hung inverted from
The heavens of the Eastern Sea

Fujisan

sen kaku kitaru asobu ungai no itadaki
shinryu sumi oyu dôchû no fuchi
yuki wa ganso no gotoku kemuri wa'e no gotoshi
hakusen sakashima ni kakaru Tôkai no ten

富士山 石川 丈山

仙客来り遊ぶ雲外の嶺
神龍棲み老ゆ洞中の淵
雪は絹素の如く煙は柄の如く
白扇倒に懸かる東海の天

白 雪 神 仙
扇 如 龍 客
倒 絹 棲 来
懸 素 老 遊
東 煙 洞 雲
海 如 中 外
天 柄 淵 嶺

IN PRISON

Rai Mikisaburo, the son of Rai Sanyo, was only 7 years old when his father died, but he grasped Sanyo's principles with powerful enthusiasm. He pressed the more progressive court nobles of Kyoto to exert their influence in gaining succession to the position of shogun for Tokugawa Keiki. A member of the Mito (Ibaragi Prefecture) branch of the Tokugawa family, he was the man favored by many as the one capable of reforming the government to handle the problems facing Japan. Mikisaburo was arrested and brought to Edo where, under severe investigation, he remained adamant in his stand. He asserted his ethical heritage and denounced the bakufu as being a power contrary to the good of the country. He was imprisoned and, because of his stubborn, anti-government stand, was executed during the Ansei Purge of 1859. This poem was written after he was given the death sentence.

IN PRISON

Rai Ôgai
(Mikisaburô)

Casting away the cloud
With my own hand
I went to sweep out evil bugs

Tripped
I came falling into Edo Castle

The idiot frogs on the well bottom
Worry too much

The great moon of the high heavens
Lacks its own light

The body
Faces the boiling kettle
No news from home

In dreams I cut the whales.
There's a voice in my sword

After many years of wind and rain
On the face of my mossy stone

Who will describe
Japan's old, unruly life?

gokuchu no saku

kumo wo haishite tezu kara yôkei wo harawan to hossu
shikkyaku ochikitaru Edo no shiro
seitei no chi'a yûryo ni sugi
tenpen no taigetsu kômei wo kaku
mi wa teikaku ni nozon de ie ni shin naku
yume ni keigai wo kitte ken ni koe ari
fû u tanen taiseki no men
tare ka daisen Nippon no kokyôsei

IN PRISON (afternotes)

Cloud: The bakufu

Insects: The character denotes a type of firefly. Thus one interpretation could be pushing away the clouds hanging over the country to reveal evil stars, ie; bakufu beaurocrats.

A proverb of Chinese origin states "The frog on the well bottom knows nothing of the great ocean." (Ido no naka no kawazu taikai wo shirazu.)

Great moon: Sarcastic metaphor for the bakufu.

Boiling kettle: Synecdoche for execution.

Whales: Again, the bakufu, a powerful adversary. The Characters represent male and female, a custom often encountered in Chinese poetry.

Stone: Gravestone.

Unruly: An insufficient translation of the term *kyô* (狂). Confucius used this character in describing persons whose thoughts and modes of life could not be accepted by their society. The non-conformist, he wrote, will be considered foolishly idealistic, lacking common sense and outside the proper social order. The character today has the meaning of "mad" or "insane", which sometimes leads to misunderstanding among contemporary Japanese. Confucius also wrote that in the old days people who were *kyô* lived so with determination and conviction, whereas the *kyô* of today is a person of sloppy habits who chooses that kind of life with no high moral purpose.

One of the assumed names Mikisaburo used was *kokyôsei*, or one who lives according to the *kyô* of the ancient days of which Confucius spoke. These characters occur at the end of the poem, translated here as "Old, unruly life", and so imply a first person reference.

獄中の作

頼 鴨屋

(三樹三郎)

雲を排して手ずから妖雲を掃かんと欲す
失脚墜ち来る江戸の城
井底の痴蛙慮に過ぎ
天邊の大月高明を欠く
身は鼎鑊に臨んで家に信なく
夢に鯨鯢を斬って剣に声あり
風雨多年苔石の面
誰か題せん日本の古狂生

誰 風 夢 身 天 井 失 排
題 雨 斬 臨 邊 底 脚 雲
曰 多 鯨 鼎 大 痴 墜 欲
本 平 鯢 鑊 月 蛙 来 手
古 苔 劍 家 缺 過 江 掃
狂 石 有 無 高 憂 戸 妖
生 面 聲 信 明 慮 城 癡

獄中作

The fierce rivalry between the Heike and Genji clans (also known by the alternate readings of the family names, Taira and Minamoto) was climaxed in 1185 with the final defeat of the Heike. In this battle, as throughout the conflict, the strategic brilliance and bravery of Yoshitsune played a vital role in restoring the Genji to power, with his elder half-brother, Yoritomo, all powerful shogun. But the reward that awaited the commander was far from glorious. Yoritomo was reputedly generous in bestowing favors and rewards upon those who served him well, but he became pathologically jealous of anyone who threatened his supremacy. Jealousy grew into hate and, as this mounted Yoshitsune became the object of a hunt by the henchmen of the shogun. As Yoritomo was haunted by the fear of falling victim to Yoshitsune's retaliation the search was pressed with greater desperation. Yoshitsune had to be eliminated.

Shizuka Gozen was the most famous dancer in Kyoto. She fell in love with Yoshitsune and had shown her loyalty and perception in the past in protecting him from Yoritomo's men. With Yoshitsune in hiding Shizuka, now pregnant with his child, was captured. She was questioned concerning the whereabouts of Yoshitsune but yielded no information. She was then sent on to Kamakura, the seat of Yoritomo's military government. There, further questioning likewise produced no results.

Tsuru Ga Oka Shrine in Kamakura was used by the shogun and his staff as a military headquarters. In the shrine grounds one day Yoritomo's wife, Masako, asked Shizuka to perform a dance. The request was refused. But, under Yoritomo's insistence Shizuka finally consented. With two of the shogun's commanders, Kudo Suketsune and Chichibu Jiro, accompanying on cymbals and tsuzumi (hand drum) Shizuka danced to a composition from China known as Kaiha, "Returning Waves." In the movements of the dance, designed to represent ocean waves coming back to the shore, the dancer attempted to recapture Yoritomo's heart for Yoshitsune, longing to be united once again with the man whose child she was now carrying. In movement, she spoke of her lament for her estranged lover -- a separation brought about by the hand of the shogun in front of whom she was now performing.

But the sympathy which Shizuka sought to evoke did not surface. Yoritomo became infuriated and raged at the brokenhearted Shizuka. Masako intervened, calmed her husband and asked Shizuka to leave.

SHIZUKA GOZEN

The two waka were written by Shizuka Gozen. They are often performed in *shigin*, the first inserted between the 2nd and 3rd lines of the *kanshi*, the second between the 4th and 5th lines.

An incident in ancient China in which a ruler was pursued and killed by his elder brother gave rise to a popular song of the day, and carried into Japan as a proverb:

A shaku of cloth is to be sewn,
A to of chestnuts is to be beaten,
Two brothers will be incompatible.

(A to is a unit of measure. In China chestnuts were sundried and pulverized for use as a condiment and in making beverages.)

ishshaku no nuno wa nao nu beshi
itto no kuri wa nao tsuku beshi
kyōdai futari aiirezu

(Waka) (A)
Shizu. . Shizu! The unskilled winding repeats the past can not be brought back to the present

Shizu ya Shizu shizu no odamaki kurikaeshi
mukashi wa ima ni nasu moshi mogana

Winding: The circular movements of the dance which the authoress likens to a skein winder trying to bring the love of the past back to the present.

shizu no odamaki is a play on the shortened form of the name Shizuka and the word *shizu*, "unskilled."

(Waka) (B)
The white snows of Mount Yoshino peak are tramped open in the footsteps of the recluse there is no love

Yoshino Yama mine no shirayuki fumiwakete
irinishi hito no ato zo koi shiki

SHIZUKA GOZEN

Rai Sanyō

Kudo's cymbals, Chichibu's drum
Inside the camp curtains
Taking sake
Watching you dance

Waka (A)

One shaku of cloth
Must be sewn

Much more so this skein
Of a hundred-shaku thread

Waka (B)

"Returning Waves" did not return
Elder brother's heart

The snow in the southern mountain
Is eternally deep

Shizuka Gozen

Kudo no dōhyō Chichibu no tsuzumi
bakuchū sake wo agete nappi no mai wo miru
issun no nuno wa nao nu beshi
iwanaya kore sōsha hyaku shaku no ito
kaiha kaerazu aka no kokoro
nanzan no yuki tokoshie ni fukashi

静御前

頼山陽

工藤の銅拍秩父の鼓
幕中酒を挙て汝の舞を観る
一尺の布は猶縫うべし
泥んや足繰車百尺の繰
回波回らず阿哥の心
南山の雪終古に深し

しづやしづ賤の芋環くり返し
昔を今になすよしもがな

吉野山峰の白雪又み分けて
入りにし人の跡ぞ恋しき

南回況一幕工
山波是尺中藤
之不繰之挙銅
雪回車布酒拍
終阿百猶観秩
古哥尺可汝父
深心繰縫舞鼓

A SONG OF FRIENDSHIP IN POVERTY

Tu Fu (To Ho)

Tu Fu (712-770) was born into the family of an official who served in a local, rural government. At 14 or 15 years of age he was already considered a scholar. His ambition of entering the political world was denied him however, when he failed the government examination. It was then that he was made to realize how thin so-called friendships, even those nurtured over the years, can really be. When he turned to his old acquaintances for help, they either avoided or refused him.

Kuang Chung (Kan Chū) and Pao Shu (Hō Shuku) lived during the spring and autumn annals era (772 - 481 BC) in ancient China. The two conducted business together but the rewards were far from sufficient and Kuang Chung, pressed by family needs, kept part of the profits which rightfully belonged to his partner. When his state was plunged into conflict, Kuang, on three different occasions, fled from military service. Pao Shu realized that these acts were not committed out of dishonesty or cowardice, but were expedient measures forced upon the man by unfortunate family circumstances. Beyond his, Pao Shu recognized unusual qualities in his partner and later managed an introduction for him to the highest officials of the state of Ch'i. Kuang Chung later became prime minister and proved himself a most capable administrator. He unified local rulers, strengthened the central government, stabilized the currency and made Ch'i the most powerful state in the land.

In this poem, the author implores understanding of human values to which his contemporaries seem oblivious. In his lament can be seen the underlying desire to be recognized and the chance to emulate the political greatness of Kuang Chung, once impoverished just as the author was when he penned these lines.

A SONG OF FRIENDSHIP IN POVERTY

Tu Fu (To Ho)

Turn the hand up, clouds form . .
Turn the hand over, it rains.

Confused entanglements, shallow insincerities, how many.
It's useless counting

You, can't you see
Kuang Chung and Pao Shu
Their friendship in times of poverty

This way, today's people cast away
Like dirt

hin kō ko

te wo hirugaeseba kumo to nari te wo kutsugaeseba ame
fumpun taru keihaku nanzo kazouru wo mochiin
kimi mizu ya kam-pō hinji no majiwari
kono michi konjin sutete tsuchi no gotoshi

食交行

杜甫

手を翻せば雲と作り手覆せば雨
紛々たる輕薄何ぞ数うるを須いん
君見ずや管鮑食時の交
此道今人棄てて土の如し

此君紛翻
道不見々手
今見輕作
人管薄雲
棄鮑何價
て食時須
土食時數
交交雨

靜御前

食交行

The Meiji Restoration and the abolishment of Feudalism signaled the end of the samurai class. A small percentage of men from that once-privileged group found positions as counselors and cabinet members in the new government, but the majority found themselves left with only their pride, cut off from any income and no skills other than the martial arts in which they were trained. Uprisings occurred in protest, in attempts to keep the samurai class alive. The newly formed Japanese Imperial Army was called out to put down its own countrymen.

The embodiment of the samurai spirit lived in Saigo Takamori of Satsuma. Because of the respect he commanded from men of samurai blood, Saigo was practically coddled into a high government post as a device aimed at controlling recalcitrants. This developed into a dilemma which was resolved when in 1873, in a resurgence of his samurai spirit, Saigo quit the government and returned to Kagoshima where he operated a school of military training. The question of opening hostilities with Korea was also an important factor in his decision, for while the staunch warrior favored attacking the neighboring country the government decided in favor of the stand taken by Okubo Toshimichi who had just returned from abroad and pressed strongly for avoiding a conflict.

The edict banning of wearing of swords, soul and symbol of the samurai, provided the final humiliating blow which burst the swelling discontent. Weeks later Saigo Takamori led 30,000 of his followers out of Kagoshima and up to Kumamoto to attack the army garrison there. It was what Saigo intended as a first strike against the "Enemies of the Throne" with the final target the government in Tokyo which he played a key role in forming.

Seven months of relentless fighting followed. The Satsuma forces were a prime example of esprit de corps and organization. But their limited tactics were not enough to cope with the versatility and superior equipment and numbers of the Imperial Army. The attackers were also fighting under the decided handicap of staging the battle as an isolated force with no behind-the-lines support or reinforcements. The entire unit came up from Kagoshima, bringing all their supplies with them, including field guns and ammunition. Was was exhausted could not be replaced.

Fighting and being put to rout in one area after the other, Saigo's forces suffered a steady dissipation in strength. Besieged in bloody clashes south of Kumamoto, they cut open an escape route and retreated back to Kagoshima. There, they chose Shiroyama (Mountain) as the ground for making their last stand.

With the government forces closing in, Saigo and his officers took their own lives at the foot of the mountain. And so ended the last major uprising among the samurai, a class officially abolished a decade earlier.

SHIROYAMA

Nishi Dosen

A lone army furious battle
Breaks through the siege and returns home

A hundred ri between ramparts

My sword is already broken
My horse fallen

Autumn winds,
The remains are buried in the mountains of home

Shiroyama

kogun funtō kakomi wo yabutte kaseru
ippyaku no ritei ruiheki no aida
waga ken sude ni ore waga uma tsuru
shufu hone wo uzumu kokyō no yama

いふ やま
城 山

にし とう せん
西 道 仙

孤軍奮闘國を破る 還る
一百の里程 壘壁の間
吾が剣既に摧え 吾が馬斃る
秋風骨を埋も 故郷の山

秋 吾 一 孤
風 剣 百 軍 城
埋 既 里 奮 山
骨 摧 程 闘
故 吾 壘 破
郷 馬 壁 困
山 斃 間 還

THE FAMED SPEAR NAMED "NIPPON"

This incident, which took place in the 16th century, gave rise to Japan's most famous drinking song.

The Lord of the fief of Kuroda (present Fukuoka) sent one of his samurai, Mori Tahai on a diplomatic mission. Mori was a reputed sake lover, but out of respect for the seriousness of his mission had decided to refrain from drink until his assignment was completed.

Mori's destination was Geishū (present Hiroshima), and his call was to be made to the powerful warrior Fuku-shima Masanori. Masanori was one of the "Seven Spear Fighters" who became famous for their skill and exploits in mountain battles.

In the castle at Geishū, Masanori invited his quest to drink. Mori declined on the grounds of his mission. But the spear fighter, besides being a great drinker, was noted for his stubbornness. He ordered a three-tiered set of sake cups brought in, and had them filled for the envoy. According to the legend, the cups held 2 shō, 1 shō and 1 shō respectively. (1 shō equals 1.8 liters.) If Mori could down that quantity of sake he would prove himself worthy of the Kuroda name which he bore, and Masanori would present him with a superb spear, one which carried the name "Nippon."

With the honor of Kuroda resting on his drinking ability, Mori Tahai set himself to the task. He lifted the cups, one after the other, and much to the astonishment of all those present downed the entire contents. Then, warm with the glow of sake and the satisfaction of a mission well accomplished, he strode off with his pride, and his prize: the famed spear called "Nippon."

The pronunciation "bushi" in Japanese can mean samurai and also a type of folk song, being written with different ideographs. Thus this story about the Kuroda Bushi (warrior) has come down as Kuroda Bushi, a folk song about Kuroda.

KURODA BUSHI

Sake, drink! drink! If you drink
Japan's finest, this spear, I will give you.
Drink to the limit, if you drink
Then you are truly a Kuroda Bushi

sake wa nome nome nomu naraba
hi-no-moto ichi no kono yari wo
nori toru hodi ni nomu naraba
kore zo makoto no Kuroda bushi

In more recent years a kanshi was written recounting the events of the day in Geishū Castle when the bushi from Kuroda drank to his prize and the song which grew out of the incident.

The Inayō is sung here between the second and third lines of the kanshi.

THE FAMED SPEAR CALLED "NIPPON"

Matsuguchi Getsujō

Beautiful wine, since long ago
Is what I like

Huge cups tipped and drained
People fall back in surprise

A popular song, a tune
In Geishū Castle

Drank up and took the prize spear
Called "Nippon"

Meiso Nippon go

bishū ganrai waga konomu tokoro
tohai katamuke tsukushite hito kyōto
kayō ikkyoku Geijō no uchi
nori toru meiso Nippon go

35
名 日本 號 松口 月 城

美酒元来吾が好む所
斗杯傾け尽して人驚倒
歌謡一曲芸城中
吞取名鎗日本号

吞 歌 斗 美 名
取 謡 杯 酒 鎗
名 一 傾 元 日
鎗 曲 盡 来 本
日 芸 人 吾 號
本 城 驚 所 好

FAMED SPEAR (afternotes)

Nomi toru: An idiom meaning "To take drink", here implies the double meaning "To drink and take", in this case the prize spear.

PERSONAL HISTORY

Harold Gold

Present address: Ginkakuji Cho 11, Sakyo Ky, Kyoto.

Born: 1929 (U.S.A.)

Attended Columbia University, New York City. Prior, also attended N.Y. City College, Mexico City College.

First came to Japan in 1953, 1954 for three weeks while in U.S. Coast Guard. Became interested in the country. Practiced KENDO in New York, moved to Spain in 1962, then to Japan in 1964. After one year in Tokyo moved to Kyoto. Took up study of SHIGIN and KEMBU under the late Abe Shufu (), school of SHIGIN and KEMBU. Studied Japanese under private tutor and on my own. Researched the works which appear in the SHIGIN repertoire, including history, background against which each poem was written and interpretations of each work; translated some of these works into English. Purpose: to publish a book aimed at the English speaking world which would explain the works encountered in the practice of SHIGIN, thus providing an insight into Oriental values and thought patterns, especially against a historical background and through the medium of Chinese poetry.

This will be the first publication on the subject of SHIGIN ever printed in a Western language.