-TALES OF THE FLOATING WORLD-  
THE UKIYO MONOGATARI  
OF  
ASAI RYÔI  

A Thesis  

Presented in Partial Fulfillment of the Requirements  
for the Degree Master of Arts  

by  
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I. Introduction

Ukiyo monogatari 浮世物語, or “Tales of the Floating World” is one of the best known examples of an amorphous body of works generically designated kana-zōshi 仮名草子, or “tales in kana.”\(^1\) Written by Asai Ryōi 浅井了意 (?1611-1681),\(^2\) this work was first published around 1661. A second edition appeared about twelve years later.\(^3\)

The work is composed of five "books," or maki 卷 each of which is further divided into several segments (seven to fourteen), which constitute a total of 53 "tales."\(^4\) These tales range from humorous stories written solely for their entertainment value to discussions of Confucian morality, folk etymologies, and descriptions of famous sites around Japan. The unifying feature of the work is that it revolves around one major figure, Hyōtarō.

Tales of the Floating World, on its most elementary level, relates the story of a playboy-turned-priest named Hyōtarō 饒助郎, so named because he is hyōkin 饒助金 ("reckless fellow," both words sharing the character "gourd." 餒). The narrative traces the life of this man from early childhood into adulthood. Hyōtarō ultimately exhausts his fortune on gambling and women. Penniless, he shaves his head and takes the "priestly" name Ukiyobō 浮世房 ("Priest of the floating world").\(^5\) He then tries his hand at medicine and carpentry before eventually obtaining a position as storyteller and companion to a certain daimyo
who finds the priest's outlandishness amusing. Ukiyobō remains in this position until he finally decides it is time for his "soul" to continue onward. He leaves his body behind like "a cicada's shell." Throughout the work, Ryōi deals with incidents of this kind and so many different topics that the only feature that provides coherency for the work, and allows all segments to be included under one title, is the presence of the protagonist Nyōtarō-Ukiyobō.

While the organization of Tales of the Floating World strikes the modern reader as haphazard at best, there are reasons for such random introduction of topics. This work was written largely for an audience that wanted to be entertained. Following the introduction of printing presses to Japan by the Jesuits in the sixteenth century, there developed a market for printed works that were entertaining. Writers, for the first time in Japanese history, could potentially become famous by having copies of their works circulated among readers who were outside the small circles previously accessible with only a limited number of hand-copied compositions or limited wood-block editions. At this time, then,—and for many years thereafter—writers consciously tried to give their works "mass appeal" in order to make a living for themselves.7

With Tales of the Floating World, Ryōi, too, apparently tried to create a work that would sell. As Donald Keene points out, "The episodic nature of Tales of the Floating World appealed to readers whose attention could not be kept very long, and the apparent frivolity of many scenes may have been necessary to sell the book...."8 Readers of
the time characteristically wanted bits and pieces of information covering many topics, and not an in-depth discussion of a single subject (unless it be a detailed guide to the pleasure quarters or popular kabuki actors). At the same time, however, Ryōi seems to have been trying to point out to his readers the injustices perpetrated in the society of the time. References to such things as the greed of merchants who cause the farmers to starve (Book Two, IV. The High Cost of Rice and the Rice Weevil) and the responsibility a just ruler has toward his subjects (Book Three, IV. On Warnings Concerning the Tea Ceremony) grow increasingly more frequent as the work progresses.

The writing of some segments for their apparent entertainment value contrasts sharply with those sections of the work in which Ryōi seems to be focusing on social injustices. This juxtaposition of both socio-philosophical and frivolous entertaining elements may lead the modern reader to wonder about the purpose of the work as a whole. Yet, there is definitely an overall tone to the work.

The work opens with a discussion of the word う計畫. Ryōi argues that, while in the past the word described a "world of sadness" (世) in which one could not realize one's desires, in the contemporary sense う計畫 referred to an outlook in which one simply looked at the uncertainty of things as an excuse to live only for the moment, forletting all one's responsibilities and cares. In the words of Howard Hibbett,

"Only since the beginning of the seventeenth century had the word う計畫 become more than a reminder of the brevity and uncertainty of life. By mid-century it had acquired such meanings as 'modern', 'up to date', 'fashionable', or even
'fast.' It was prefixed to the names of all sorts of novelties, from dolls to dumplings. 'Ukiyo-madness' was an addiction to visiting the pleasure quarter; piquant gossip was called 'ukiyo-talk'; popular songs of the kind sung by courtesans, were known as 'ukiyo-tunes'. Above all, ukiyo meant the life of pleasure, accepted without thinking what might lie ahead."

It seems, then, that the tone is thus established for the rest of the work. Did Ryōi really intend that the ukiyo of the title, however, be understood in the latter sense? Given the increasingly moralizing tone of the work, it is likely that he did not.

The second section of Book One (Ukiyobō's Childhood) introduces the protagonist Hyōtarō. He is a clumsy, unskilled lout who is unable to do anything properly, even after receiving early training in the martial and literary arts. Following the death of his father, a samurai-born townsman, Hyotaro takes up gambling and woman-chasing with such ardor that he is soon turned from a wealthy man about town into a poverty-stricken beggar. The fate of this man who subscribed to the notion of living only for the moment thus seems to contain a message which Ryōi is trying to convey, and sheds doubt on how literally one can take, from Ryōi's viewpoint, the desirability of living as Hyōtarō did.

Following his fall, Hyōtarō first becomes a foot soldier and advisor to a daimyo, with whom he devises a plan to steal all the farmers' income in taxes. He is ousted from the ranks of the extremely considerate samurai, however, who find his constant pranks offensive. Thereafter, Hyōtarō wanders about until he decides to become a priest. Refusing the name given to him by his master, however, he himself chooses the name "Ukiyobō". In the final segment of Book One, Ukiyobō
travels around Kyoto for one last time, visiting all the places dear to him. This segment ends when he becomes involved in a fight with a member of the audience at a male kabuki\(^{13}\) performance because he refuses to be quiet—behavior hardly in keeping with that expected from one who is supposedly a Buddhist priest. In the last lines of this section, Ukiyobō, because he is no longer free to carouse as he pleases, expresses his regret at having become a priest.

Hyōtarō-Ukiyobō thus far is presented as a parody of a selfish human being whose sole purpose in life seems to be to cause trouble for others. While readers of Ryōi's time undoubtedly found this character amusing, it seems safe to say that Ryōi himself looked on this prankster, as portrayed in Book One, as a model of how not to behave. Following two more humorous, but unsuccessful, attempts at other professions, Ukiyobō (Book Two, IV. The High Cost of Rice and the Rice Weevil) suddenly starts to lecture a rice wholesaler on the evil he does by hoarding up rice so as to receive a better price in the future. This is a drastic turnabout for one who, earlier, could spend an entire fortune on gambling and women, and, at the same time, frivolously don the demeanor of a priest as though doing so were only one more joke. Even more startling is the change in Ukiyobō's intellectual functioning. As a child he was too dull to learn anything. Now he quotes from the Chinese classics and works of poetry.

These lectures on morality and responsibility grow more frequent toward the end of the work. The final book, in fact, contains only one entertaining section, while the others focus on a variety of admonishments. The reader is urged to accept his lot in life, for example,
to fear heavenly punishment, avoid having incompetent children, to
manage one's household in an appropriate manner, to forego speaking
about others behind their backs, and the like. Most of these are given
in the form of lectures delivered by Ukiyobō. Although Ukiyobō does not
give up his humorous antics entirely, he is increasingly depicted as a
serious (if not pious) and moralizing person. Immediately, one gets the
impression that Ukiyobō has now become Ryōi's mouthpiece, as it were, a
didactic spokesman. The consensus of Japanese scholars is that Ryōi,
while writing to entertain to be sure, was essentially concerned with
two other processes: (1) inculcating in his readers a sense of moral
values as he saw them; (2) bringing to his audience an awareness of the
suffering some segments of society were forced to endure, as a a result
of social injustice, or lack of responsibility on the part of others.
In fact, those sections of his works that dealt with these two areas
were most important to Ryōi himself.14 Writers on this subject view
Ukiyobō's lectures on samurai duty, the suffering of farmers, the greed
of merchants, and the like as direct expressions of Ryōi's own feelings
emanating from suffering he himself had experiences as a rōnin 浪人,
or "masterless samurai".15

It has already been pointed out that some episodes in Tales of the
Floating World appear to have been written solely for their entertain-
ment value. Many of these are amusing even to the modern reader. In
Book Four (III. Knowing When One Has Enough), for example, we read of a
man who goes out to drink some sake, becomes drunk, and hurts himself on
the way home so that he ends up confined to bed. His wife chastises
him, telling him he should limit his drinking to a reasonable amount,
whereupon the not very repentant man says, "I did." This incident leads up to a speech by Ukiyobō on the problems caused by not knowing when one is satisfied.\textsuperscript{16} The point here is that the humor injected throughout the work clearly indicates that Ryōi, despite his deep Confucian based convictions, was a man who was able to laugh at human foibles even as he was speaking against them.\textsuperscript{17} Although speculative, it seems to be a valid assumption and one that is basic to understanding the work, a composite of serious, sometimes ponderous moralizing and a light, but not yet flippant humor.\textsuperscript{18}

In discussing the reason for the inclusion of such seemingly contradictory elements in the work, Donald Keene states:

"Ryōi was careful also to phrase his criticism in such a way that it would seem as if he were attacking only certain greedy daimyos who forgot their true calling as samurai and gentlemen; he certainly did not oppose the institution of daimyos. Moreover, when Ryōi criticized a daimyo for wasting money on antiques for the tea ceremony, instead of saving his funds for some national emergency, he was saying no more than the government itself frequently said. His attacks on rapacious merchants were hardly more than echoes of the Confucian philosophers who despised the money-grubbing of the townsmen. Indeed, it may be that readers of Asai Ryōi's works found his criticism of the cruel exploitation of the farmers the least interesting part of the stories, taking it for so much Confucian moralizing which they would cheerfully would have done without."\textsuperscript{19}

Thus, in an age when political control of printed matter was strong, Ryōi may have used humorous anecdotes to hide or outwardly blunt the real intent behind his writing.

What has been said so far concerning Tales of the Floating World is usually seen as its shortcomings. Keene states that "...the techniques
of narration and plot in Tales of the Floating World are primitive." According to Noda Hisao, while Ryōi's work shows his potential as a novelist, this potential was never developed. Tales of the Floating World is disorganized and Ryōi's method of developing the character of the protagonist is bad. The force of any serious matter Ryōi was trying to convey is often completely lost in the nonsensical nature of description within the same section.

In spite of its defects, Tales of the Floating World is an important work in Japanese literary history. Its inclusion of both didactic and entertaining elements in a form that goes beyond the old setsuwa and anecdotal traditions prefigures the inevitable development of Japanese fiction toward a more modern model. Chronologically and developmentally as well, this work and the fictional variety of kana-zoshi in general), however imperfect, occupies a transitional position between the otoqi-zōshi of the Muromachi period (1333-1573), and the later ukiyo-zōshi and prefigures the inevitable development of Japanese fiction toward a more modern model. As is true of other kana-zōshi, Tales of the Floating World, as I have pointed out, contains numerous didactic sections, many of which are drawn from the Chinese classics. Unlike the preponderance of other of didactic works that comprise the kana-soahi genre, however, Tales of the Floating World incorporates some idea of the gaiety and light-heartedness of the times, a feeling of frivolity which left no room for serious moralizing and value judgements. It is this light-heartedness and avoidance of preoccupation with moralizing that came to be the hallmark of the later ukiyo-zōshi through the genius of Saikaku and lesser writers of the genre. Saikaku himself
drew ideas from *kana-zōshi* as a whole and from *Tales of the Floating World* specifically and in particular.25 This fact alone endows the work and Ryōi himself with a status worthy of more than passing recognition. Ryōi leaned heavily on traditional literary themes, it is true. Yet he was able to approach his fiction in a manner that, for his time, was new, even though it was to take a writer of Saikaku's talent to develop this novelty to its fullest extent shortly thereafter.26
NOTES

1 Taniwaki Masachika, "Kaisetsu" in Jinbō Kazuya, et al., eds. and trans., Kana-zōshi, Ukiyo-zōshi, vol. 37 of Nihon koten bungaku zenshū, (Tokyo: Shogakukan, 1971), p. 24. The term kana-zōshi refers to prose literature published between 1600 and 1682 that was written in Japanese. This genre includes hundreds of works from this period and encompasses works which have as their themes retellings of Japanese folktales, discussions of folk etymologies, and travelogues, for example. While kana-zōshi cover a wide range of topics, they can be largely grouped into three major categories: (1) works to educate; (2) works to enlighten morally or spiritually; (3) works to entertain. Many of the works, however, contain elements which preclude their classification under any one title (Ukiyo monogatari exemplifies this problem), and it would seem better to take these classifications as descriptive of the kana-zōshi as a whole rather than trying to fit individual pieces into some rigid framework. For an overview of Japanese classification schemes, see "Kaisetsu" in Takaqi Ichinosuke, et al., eds. and trans., Kana-zōshishū, vol. 12 of Nihon koten zenso (Tokyo: Asahi shimbunsha, 1962), pp. 26-61. For a discussion of kana-zōshi English, see Richard Lane, "The beginnings of the Modern Japanese Novel: Kana-zōshi," Harvard Journal of Asiatic Studies 20 (December 1957): 641-701.

2 For details concerning Ryōi's life, Biographical Note on Asai Asai Ryōi, this thesis.


4 The "tales" of Ukiyo monogatari include anecdotes, lectures on Buddhist and Confucian philosophy, accounts of famous sites, and descriptions of Edo courtesans, for example.

5 It was a common occurrence among practitioners of Buddhism to receive a new name on taking the tonsure.

6 My translation, p. 147. The Japanese is semi no nukegara.

7 For a description of just how popular booksellers were at this time, see Howard Hibbett, The Floating World in Japanese Fiction (New York: Oxford University Press, 1959), pp. 33-34.


11. This is a Buddhist term used to describe life in this world as full of suffering. By the Momoyama (1568-1600) and early Edo (1603-1868) periods, however, it had come to be written and referred to a lifetime spent in pleasure and a carefree existence.


13. 歌舞伎, a type of theater which developed during the Edo period, catering to the more "unrefined" tastes of the townspeople. This entertainment involves brilliant costumes and makeup, overdramatic gestures, originally performed by both men and women, women had been banned from the kabuki stage by the first quarter of the seventeenth century as a result of government efforts to curb immorality, i.e., prostitution.


15. Ibid., pp. 159-160. Samurai who lost their masters, for whatever reason, also lost their rice stipends which provided them with an income. Without the stipends, many samurai, who had no training in anything other than martial and literary arts, were hard-pressed to survive. Most turned to farming; others tried to support themselves by learning a trade, or marrying into wealthy merchant families. Only a few were successful at writing.

16. This technique is typical of many of the didactic earlier anecdotes found in the *setsumu* 伊予物語, or "fairytale," collections, such as *Konjaku monogatari* 今昔物語, *Uji shūi monogatari* 宇治拾遺物語, and the like.

17. Ryōi, like other writers of his time, would seem to represent in his own person the very transitional phase that literature had to pass through before it could free itself from medieval restraints.

18. This more "flippant" attitude was characteristic of the later *ukiyo-zōshi* 作世義志, or "Stories of the floating world." This term is used for the fiction written between the publication of Life of an Amorous Man (1682) and Shogei hitori jimān 藝術一人自慢 (1783) (Keene, *World Within Walls*, p. 216.). These works are characterized as being more realistic than and lacking the didacticism of, the earlier kana-zōshi.


20. Ibid., p. 160.

22 Ibid., p. 28.

23 Keene, World Within Walls, p. 158.

24 These were largely orally transmitted moral tales widely propagated during the Muromachi period. For a discussion of this genre, see Chieko Irie Mulhern, "Otogizōshi. Short Stories of the Muromachi Period." Monumenta Nipponica 29 (Summer 1974): 181-198.

25 Keene, World Within Walls, p. 149.

II. Biographical Note on Asai Ryōi

Data concerning the life of the author of Tales of the Floating World, Asai Ryōi, are sketchy at best. One reason for the paucity of information that, unlike many of his contemporaries, Ryōi rarely wrote about himself.¹ What information does exist (and most of this is based on inference) derives from things only mentioned here and there in his works and from scattered references to him in introductions and notes to other works of the time. The best single source of biographical data on Ryōi is the publisher's introduction to his Inu hariko 狗張子 (Toy Dog, 1692)².

The virtuous Ryōi of Honshōji-Temple in Rakuyo was extremely knowledgeable and possessed a fine memory, was especially well endowed with literary talent. The number of his works is quite large. Up through the latter part of his life, his literary skill continued to mature. In the spring of last year, he completed several volumes of Inu hariko after having searched through those stories left over from the already complete Otogi bōko 御伽娥手 (Handpuppets, 1666)³ with the intention of making these a companion volume to it. By winter of that year he had already chosen seven volumes to be included. The following year, on the first morning of the Eighth Month his death was suddenly announced. Those in the towns and in the countryside mourn him, and [the loss of] his talent is deeply regretted.⁴

The date of Ryōi's birth is unknown, but given that he was 80 years old when he died, it is estimated to have been about 1611.⁵ The occurrence of details describing Edo found in Tōkaidō meishoki 東海道名所記 (Famous Sights of the Tokaido, 1659)⁶, Edo meishoki 江戸名所記 (Famous Sights of Edo, 1662)⁷, and Musashi abumi 武蔵鎖 (The Stirrup of Abumi, 1661)⁸, which only someone who had lived in the area
for some length of time would have been able to know, leads many scholars to believe he was raised in Edo, present-day Tokyo. It is an accepted fact that Ryōi was of samurai background. Evidence for this is found in the postscript to Kashōki hyōban (An Evaluation of Kashōki, 1660).

I suffered as a masterless samurai for a time as long as the tail of the bird that dwells on the mountain of Ashihiki, and so I went down to Kyoto and took temporary lodging there for over 100 days. Other works by Ryōi which contain passages indicating an understanding of the samurai ethos include Kanninki (A Record of Forbearance, 1659), Honchō buke kōgen (The Origin of Warriors in Japan, ?1661), and Ukiyo monogatari (?1661). These give further credence to the assumption that Ryōi was of a samurai family.

Since the Edo period was a time of peace, warriors were no longer in as high demand as they had once been, and many samurai found themselves abandoned by their masters. Ryōi himself found himself in precisely this position. In addition to the passage from Kashōki hyōban cited already, the following, the author's own preface from Hōrin shōdan (A Discussion on Buddhism, 1686), tells about his having lost his position and becoming a poverty-stricken rōnin.

I have been bedfast for a long time, and I will die alone. I feel I have more ability than I have been able to develop, but I have not been able to meet the trends of the time. Therefore, I have sunk into poverty with no achievements. After my withdrawal from the world, however, I have compiled Hōrin shōdan.
This passage is taken to indicate that Ryōi had been of relatively high birth, but finding himself in adverse times, became destitute and underwent a great deal of suffering, probably by the time he was twenty.\textsuperscript{14}

Ryōi's indignation at the plight of the less fortunate samurai can be seen in some of his writings, e.g., Tōkaidō meishoki, and his sympathy toward the rōnin is further evidence in support of the assumption that he himself experienced much suffering before he turned a profit with his writing. Consider, for example, the following excerpt, taken from a section of Kashōki hyōban captioned "Fools are Rich, while the Talented are Penniless."

Even among samurai, there are those with no learning and no skill who receive large stipends and who talk in circles. As for samurai with learning, their meager stipends are cut, their rice is taken from them, their names fall into disuse, and they are left penniless. It seems that such men are rebuked for what they say.

This passage goes on to describe how, if a samurai is to survive, he must grovel and scrape, "cowering like a dog". "He suppresses his desires and appears devoid of feelings. How sad that he is treated as no better than an animal and ridiculed.\textsuperscript{15}

One interesting bit of speculation concerning Ryōi's life is evidence indicating he may have had a wife and daughter. In the postscript to Kanninki, Ryōi refers to someone who "...covering [her] mouth with a tattered sleeve, would sometimes laugh.\textsuperscript{16} This is seen as possibly referring to Ryōi's wife, as is the passage from the preface to Hōrin shōdan: "...my companion in poverty was sweet, and my destitution
went unnoticed."\textsuperscript{17} And in Honchō onna kagami \textsuperscript{(Mirror of Women in Japan, 1661)}\textsuperscript{18} Ryōi mentions "...presenting [it] to my daughter..."\textsuperscript{19} Based on this evidence, Hōjō prefers to assume that Ryōi did indeed have a wife and daughter, although what became of them in later years is unknown.

Ryōi eventually decided to leave Edo and set out for Kyoto. In his preface to Kashōki hyōban he states: "When I lodged temporarily in Kyoto, during my period of freedom in the Kanei era (1624-1643)...."\textsuperscript{20} If this passage is accepted at face value, then Ryōi's stay in Kyoto would have occurred by the year 1643. While other scholars, including Mizutani Okina \textsuperscript{21} have put forth hypotheses arguing that Ryōi's first trip to Kyoto may have been as late as 1658, Hōjō prefers to accept the above passage as literal fact. Following the first visit, however, Ryōi returned to Edo before taking up permanent residence in Kyoto in 1665.\textsuperscript{22}

It was shortly after his trip to Kyoto, then, that Ryōi's writing career began. The earliest work with which he is credited is a Buddhist tract Kanshingi dansho \textsuperscript{(Essay on a Proposal of Ethics)}, written in Chinese which was completed in 1649.\textsuperscript{23} This treatise, consisting of three volumes, was a simplified explanation of how to leave behind worldly desires and enter the path toward enlightenment.\textsuperscript{24} This work, characteristic of Ryōi's writings, drew heavily on earlier Japanese and Chinese sources.\textsuperscript{25} Interestingly enough, Ryōi was not to write another work on Buddhism for seventeen years. Instead, he devoted himself to writing in a lighter vein—i.e., in the spirit of kana-zoshi...
works intended to entertain as well as to instruct. Concurrently, he also produced a variety of other works including explanations of the classics, war tales, and biographies. However, it is as a writer of kana-zōshi that Ryōi is most well known.

Keene refers to him as the only "...writer of distinction ... associated with the kana-zōshi." A total of seventeen kana-zōshi pieces are definitely ascribed to him; eight other works are believed to have come from his hand. Fourteen of these were written between 1659 and 1665 and, by and large, represent Ryōi's best-known works.

In approximately 1665, Ryōi became a priest of the Tendai sect and took up permanent residence in the Hōnsho-ji, Kyoto where he ultimately became head priest. Initially he continued to write in the kana-zōshi mode, but eventually he became almost exclusively concerned with Buddhist writings, particularly during the period from 1673 until his death in 1691 at the age of eighty. Whereas most of his kana-zōshi works (and those of other kana-zōshi writers, as well) appear to have lost popularity following the publication of Saikaiu's Life of an Amorous Man and other works of this kind in the 1680's, a number of Ryōi's Buddhist writings were published frequently after his death and up into the eighteenth century.

The preceding represents, in essence, then, what little is known about the life of Asai Ryōi. Although he wrote during a transitional period in the development of Japanese fiction, he seems to been have relatively famous even during his lifetime. Yet what contacts he had with other writers and intellectuals of the period is a subject that awaits further research and appraisal. Even his biographer Hōjō Hideo
does not include a consideration, speculative or otherwise, of this fascinating question. Were such information available it would undoubtedly provide valuable insight into Ryōi's character and the sources of some of his writings. As it is, however, scholars are left with little but questions and speculative possibilities.
NOTES


2 A collection Chinese ghost stories begun in 1690 and published in 1692. Considered a kana-zōshi work.

3 A collection of Chinese ghost stories published in 1666. By way of entertainment, Ryōi acted as compiler for collections of stories and anecdotes. In addition to his famous Otogibōko and its companion Inuhariko, he completed a collection entitled Kyōka banashi 狂歌咄 (Outlandish Tales) which was published in 1672 (Hōjō, Asai Ryōi, p. 86.).

4 Hōjō, Asai Ryōi, pp. 139-140.

5 Ibid., p. 140.

6 A kana-zōshi work published in 1659. In addition to the didactic tales, Ryōi also wrote what are termed travelogues—works which described famous sites, often accompanied by poetry or humorous anecdotes. This is Ryōi's most famous piece in the category called travelogues. It was completed in 1659 and published sometime thereafter (The synopsis here is taken from Hōjō, Asai Ryōi, p. 67.). Containing many poems both serious and comical, this work describes the travels of a Buddhist novice Rakumida 楽阿弥陀 ("The Buddha of Pleasure") around southeastern Japan, his journey north to Edo, and his final return to Kyoto. On the way he takes up with a twenty-five year old Osaka merchant, and together they visit various famous sites. They finally part and Rakumida sets off toward the west (significant because Amida, the Buddha of Eternal Light, dwells in the Western paradise).

7 A kana-zōshi travelogue published in 1662.

8 A kana-zōshi work published in 1661. This is an attempt at a type of factual account which, although termed kana-zōshi, was meant to provide a record of an actual incident. Musashi abumi describes the 1657 fire of Tokyo. While written as a historical account, however, it provides a rather dramatized, and not historically accurate, depiction of this event (Mizue Namiko 水月南子, "Kana zoshi no kirokusei" 仮名筆記の記録性, Nihon rekishi 日本歴史 291 (August 1972): 87-100.).

9 Hōjō, Asai Ryōi, p. 144.

10 One of Ryōi's earlier kana-zōshi pieces, this is definitely his work. Kashōki hyōban, published in 1660, was written as an "evaluation" of Nyoraishi's 如僧手的 earlier Kashōki 可笑記 (Record of Amusing
Events, 1636). Like Nyoraishi's work, Ryōi's was written as an educational piece. In ten volumes, it takes examples from Chinese and Japanese classics, often via Kashōki, and attempts to outline proper behavior, while criticizing improper conduct in both rulers and ruled. Matsuda Osamu notes the correlations between Nyoraishi's and Ryōi's works and calls Ryōi an "accomplice" to Nyoraishi in trying to alert others to the evils being perpetrated at the time (Matsuda Osamu, "Nihon kinsei bungaku no seiritsu 日本近世文学の成立" (Tokyo: Hosei Daigaku, 1972). In fact, Ryōi based not only this work on Kashōki, but many passages occurring in Ukiyo monogatari are taken entirely from or based on sections of Kashōki (these sections are noted in the translation that follows).

11 An educational work of the kana-zōshi genre based on Chinese and Japanese classics. Published in 1659.

12 A kana-zōshi work on the way of the warrior, published in 1661.

13 Hōjō, Asai Ryōi, p. 142.

14 Ibid.

15 Ibid., p. 143.

16 Ibid., p. 145.

17 Ibid.

18 An instructional kana-zōshi work published in 1661.

19 Hōjō, Asai-Ryōi, p. 145.

20 Ibid., p. 146.

21 Ibid., p. 147.

22 Ibid.

23 Ibid., p. 24.

24 Ibid., p. 26

25 Ibid.

26 Ibid., pp. 124-125.


28 A chronological table of all of Ryōi's works, both those bearing his name and those attributed to him, is in Hōjō, Asai Ryōi, pp.
124-127. The table gives completion and publication dates, where different and/or known, and the classification, e.g. Buddhist writing, kana-zōshi, biography, legend.


30 Ibid., pp. 147-148.

31 Ibid., pp. 125-126.

32 Ibid., pp. 124-125.
Ukiyo monogatari:
Translated and Annotated
Introductory Note

The text translated here is the one found in *Kana-zōshishū* (Nihon koten bungaku zenshū, v. 37). The version in this anthology is taken from what is believed to be a later edition of a first printing of *Tales of the Floating World* which is currently held in the Hibiya Library in Tokyo.

In the text and notes which are contained in the subsequent pages, the following conventions are used.

1. Japanese and Chinese names are given in their original order, i.e., surname first.

2. Chinese characters which accompany an explanation are given only at their first occurrence.

3. The text as contained in *Nihon koten bungaku zenshu* has no paragraph divisions. I have chosen to follow the same format in my translation.
BOOK ONE

I. The Meaning of Ukiyo

II. Ukiyobō's Childhood

III. Gambling

IV. An Opinion Concerning Gambling

V. Courtesans

VI. Opinions on an Obsession with Courtesans

VII. How He Became a Foot Soldier

VIII. The Splendid Horse that was Useless

IX. How He had a Falling-out and Became a Masterless Samurai

X. Ukiyobō's Travels in the Capital
I. The Meaning of Ukiyo

Long ago there was a popular song that went "We are curious creatures. Our hearts are our own, and yet they do as they please." Rich and poor, male and female, young and old—everyone sang it. There was also a song "It's a miserable world since we can't have what we want." No matter what, we cannot achieve what we want to, and nothing goes as we would like. For this reason, it seems, we talk of this "world of sadness." There is a saying "to scratch the soles of your feet through your shoes." Just as one's hand cannot touch the spot that itches, one strives for something and cannot reach it. It is irritating, but neither our bodies nor our hearts do as we would like, and are quite surprising things. Furthermore, there is nothing in this world which we can really be satisfied with. So we talk about the "world of sadness." So some say, but I think ukiyo means something else. Living in this world, we see good and bad everywhere, and it is all interesting. An inch ahead, all is darkness, and worrying about the future, which is no more important than a gourd shell, only makes us ill. Putting everything else aside, we can turn to the moon, the snow, flowers and red maple leaves, sing songs, and drink sake, drifting through life and amusing ourselves. The fact that there is no money in the house does not distress us. This not being caught up in anything, like a gourd floating in water, is called the floating world. Those who have experienced it felt is was "just like floating."
II. Ukiyobō's Childhood

A long time ago there was a priest who took life as it came, a humorous priest named Ukiyobō. There were people who said, "He has had a runny nose since childhood, so he must be a descendant of the Fujiwaras." Others said, "As a child he played "in-and-out" and hide and seek, spending his days and nights under the eaves of others' houses. Mightn't he be of the Tachibana clan?" Still others said, "This might be wrong, but, he lived by a gate, and so he must be a member of the Taira clan." And others, "That cannot be. He only likes dumplings and so he must be descended from the Minamotos." There were all sorts of ideas. His father was a soldier somewhere, a low-ranking servant. He told lies shamelessly, however, and because he was a flatterer, his master took a liking to him. As he gained fiefs and became an advisor to his master, the gifts he took for bribes piled up like a mountain. He greedily hoarded these, and so he lacked neither for money nor anything else. Once he happened to go out to a battle. Even though he put on armor, as others do, and went out seated on a horse, he was a coward unrivaled in the whole country. He soon became frightened and, unable to stay in his saddle, held onto the front ring. Others who saw him prone, not realizing why, thought he must be protecting his head from being struck. Then, when a volley of pistol fire began, he fled home, terrified, before everyone else. He then had nothing else to do with the other samurai and became a townsman. As he had saved quite a lot of money, he was considered wealthy and spent his
time at home. During this time, he was blessed with a son. The child cried terribly each night for the first seven nights after his birth.\textsuperscript{10} There are people who say, "Long ago Chief Minister Kiyomori\textsuperscript{11} was born of the Lady Gion,\textsuperscript{12} and he was the son of the Minister of Justice Taira Tadamori.\textsuperscript{13} It was said he was actually the son of retired emperor Toba. Anyway, after he was born, Kiyomori cried at night, and Tadamori informed the emperor of this. The emperor replied with

\begin{quote}
Because he cries at night
Look out for him, Tadamori.
In later years
He will certainly be
An upright and prosperous man.\textsuperscript{14}
\end{quote}

written in his own hand. Tadamori hung it as a charm over the child, and his crying stopped. Because of the poem, which said he would be an upright and prosperous man, he was named Kiyomori.\textsuperscript{15} From that time, people have written the verse down and put it up in the bed for children who cry at night as a charm to stop their crying." Thinking this to be true, Ukiyobo's father wrote the poem down and put it in his bed, and as expected, he stopped crying at night. However, he a was child who had been seriously infected before birth, and the skin of his head down to his eyelids was rough, like the bowl on Hachikazuki's\textsuperscript{16} head. So they gave him Amago and Kudashi\textsuperscript{17} laxatives and he was cured of this immediately. However, he still had convulsions and digestion problems and so grew thin and weak. They gave him red frogs and lamprey eels, and he was cured. He also recovered from small pox and measles more easily than expected. They burned moxa on the nape of his neck and his
joint, and he became strong as the devil. His father thought he would
become a foot soldier, and from an early age he practiced sword
fighting, jujiitsu and fencing. As he also wanted to learn to read, he
was sent to a temple, where he received some teaching. Still, he was
unmatched for clumsiness. After some years had passed, his father died
and after that his only concern was for himself. He lost all purpose in
life, and hunted birds and fished, becoming an inhabitant of the
floating world who wasted his time in sport here and there.

III. Gambling

Long ago, gambling was begun when a Chinese man named Wu Ts'ao¹⁸
invented go¹⁹ and, with money as a prize, played until a winner was
determined. Ch'ân Ssu²⁰ invented osugoroku,²¹ with the twelve
positions as months and the thirty black and white stones becoming
thirty days. Now, however, the two dice are not put into a tube, but
are taken in the hand, and so it is called "hand-rolled dice."²² Seven
is the winning number. If one tampers with the dice so that he wins and
forces others out, taking their winnings, it can be quite unsettling, as
if supernatural. In addition, at some time or other cards were brought
in by the Europeans. These are played using four suits numbered from 1
to 12. Now people play kō and oichō²³ with them, guessing the cards
given to others face down. If one encounters a skilled player who is
unnaturally gifted, he can lose before he has a chance to get up. There
are many people who have become beggars overnight. Well then, this runny-nosed kid finally came of age about this time. Since he was a reckless joker who did not look a hand's length in front of his face, his name was not one given to many people. He was called Hyotaro and he kept company with people caught up in gambling. He would put silver with the sen he wagered in hand-rolled dice, kō and chō, and then add gold as well. His antes were taken, and then his winnings were taken, and as he met his friends every night, his losses mounted endlessly. Eventually, the gambling became quite rowdy and the hateful look in his eyes and his red face went completely beyond what would be expected from any reasonable person. The pathetic nature of this is beyond description.

IV. An Opinion Concerning Gambling

A long time ago, Hyotaro became enthralled with gambling. He ate nothing and, neither awake nor asleep, went about as though in a dream, always in a foul mood worrying about himself. On returning home, he would cause a great commotion about nothing. The village's head elder came to see him, advising and warning him thus. "At the present time, gambling has been prohibited everywhere—in the capital and in the country. If, day and night, you devoted yourself to Zen with the same diligence you show toward worrying about your gambling strategy, you would soon become enlightened and sit with Hui Nêng, one of the six founders. Or, if you turned your planning to win at gambling to military strategy, you could surpass Wu Tzu and his descendents, and
maybe even become a modern-day Kusunoki Masaahige.\textsuperscript{29} Therefore, if you focus your energy and remember this day and night, turning your interest in gambling into diligent study, your learning will be like that of Shu Tsü\textsuperscript{30} and Ch'êng Tsü,\textsuperscript{31} and your name will be remembered for its virtue. If you practice medicine or healing, you may surpass even Tong T'an or Tanch'i.\textsuperscript{32} If you hope for certain rolls in hand-rolled dice, you can turn this toward reciting nembutsu's.\textsuperscript{33} If you do so, you will glow radiantly while still alive and Amida will certainly come to take you to the Pure Land.\textsuperscript{34} If you use up your energy and weaken yourself with useless things, the days and months of your life will accumulate to no avail. This is how thieves begin. You see, even if one has attained a myriad of skills and is a person of high status, when he sits down to gamble he is immediately considered undignified and is spoken to as though he were an inferior by others. Gambling is quite devoid of virtue and easy to play, so even the bravest soldiers may, when they gamble, become petty and clumsy. Furthermore, it is prohibited by order of the government, and as it is for your own good, please give it up. If you do not, I will report you as representative of this village." He finished and Hyotarō, after hearing him, said, "Rather than getting rid of the bubbles that rise in boiling water, you should extinguish the burning wood. Rather than trying to stop flowing water, you should dam up its source. Rather than prohibiting people from gambling, why not stop the manufacture of dice and ban the printing of cards? In the same way, rather than tell us not to gamble, if you say, 'Play if you want. The loser will prosecute, and the winner will be forced to return the money,' there will be nothing for the winner to gain. If people are
going to exert themselves for nothing, they will certainly give up gambling on their own. If one plays and wins, isn't that a way of earning a living?" The village elder was angered and answered, "Before you criticize the rules in a society where you have no business doing so, you should do some suffering. Rather than worrying about small amounts of money and giving yourself over to gambling, which is of no value, why not learn a skill and set up a business? If you refuse to heed this advice, too, then crawl off to wherever you want." Finishing, he went home with a great commotion.

V. Courtesans

A long time ago, there were courtesans in India. Inshi\textsuperscript{35} was the name given to the area where the courtesans lived, and the courtesans themselves were called innyo.\textsuperscript{36} The tale of the horned wizard being outwitted by these courtesans is explained even in Buddhist sutras.\textsuperscript{37} In China, Chang Hua,\textsuperscript{38} in his work \textit{An Extensive Record of Miscellaneous Things},\textsuperscript{38} recorded that "A hundred year-old fox who transforms herself into a human will be a courtesan." It is said that they often bewitch people. Those in the poems on foxes of the tumuli, too, in which Pai Lo T'ien\textsuperscript{39} wrote that "foxes around the old burial mounds become people and bewitch humans," were all courtesans. The reason they are called keisei is as follows. In the early Han Period, when Li Fu Ren\textsuperscript{40}
was taken by a warlord, her brother Li Yen Nien sang this song: "If she looks at him once, his palace may be destroyed. If she looks at him twice, the whole country may be destroyed." The characters meaning "destroy the palace" are keisei in the Chinese pronunciation. During the reign of Toba, Shima no senzai and Waka no mae were the forerunners of the Shirabyōshi. Long before, they lodged at bays and harbors, and as they entertained travelers, they were called nagare no onna. Long ago, Eguchi no Chō, an incarnation of the Bodhisattva Fugen, was very friendly to these travelers, and also taught them the way of Buddha. In the Kegon Sutra is explained that "Among the fifty-five evangelists, the one named Bashumitsutanyo was a courtesan." Considered together, these are quite miraculous. Later, many courtesans appeared throughout the provinces. They went to various daimyos and entertained at banquets. Women such as Lady Oiso no Tora, Tegoshi no Senju, and the courtesan Ikeda were all courtesans. In later times, special areas were built for courtesans throughout the provinces, and they were filled with many courtesans. Those among them who were like the number two Kisansei-ji Temple were called nanka. Why is that? Chuang Tzu, was one who, as fiction, wrote about things that were not real. His work was called The Nanhua Anthology. Of course, it contained nothing but "fictional events, and so even today those who tell lies are called nanka. The courtesan area in the capital is a consolidation of the districts which were located in the Sixth Ward's Misuji-machi, Nishi-no-tōin area, and the Chudō-ji Temple area. These were all moved to an area of Shujaku in the west of the Seventh Ward and north of Tanba
Avenue and called Shimabara. Like the castle of Shimabara where the Amakusa Rebellion occurred in Hizen, three-fourths of the area is closed, and on the fourth side there is an entrance.

VI. Opinions on an Obsession with Courtesans

A long time ago, Hyōtarō became smitten with a senseless craze for courtesans and began frequenting the Shimabara area. He would leave his family as though he felt nothing for them, hire a hand-carried vehicle in the street, hop into it, and, passing the palace, head south to the edge of Shimabara on Tanba Avenue. Here he would return the palanquin and, putting on a braided hat, pass Emon no Bajo and Uwasu-machi and arrive at Ageya-machi. Finally, he ascended to the second floor of a brothel in the center of the district, where he would spend the whole day with a certain courtesan with whom he was quite intimate. Sometimes, he would banter with her, as lovers do, and rejected, ply her with flattery. Other times, told that she would follow him "even to the next world," he felt nothing for life and, flattered by the male attendants, he would wiggle his nose with pride and shake with infectious laughter. Since he visited her each day, he spent his money like water, and all that his father had accumulated he used up with no regret in the pleasure quarters. When he went out, he wore sleeves narrow at the top and wide at the bottom, and he held his skirt up as he walked. His wide obi was tied in the back. He wore a short sword in a lacquered sheath on his hip where the sword guard would glitter, and his
socks, corded with thread, were buttoned. His leather-soled sandals were finely smoothed. The shaved section of his head continued down to the bottoms of his ears, the hair above his ears was thin, and his mustache rose sharply above his ears. With a large reed hat pulled down over his eyes, one could not tell whether he was good-looking or bad-looking, but only that he was one of the young elite. Pained at seeing this, his brothers and sisters and other relatives gave him their opinions privately. "We've heard about the places you've taken to visiting recently, like Shimabara. It's not good for you to go into such worthless places. From the start, courtesans have worried about their appearance. They display their bodies, exuding their lustful passions, and so it is natural that they weaken men's hearts and insinuate themselves into their thoughts. Their willowy hair is supple. Their faces, like flowers, are graceful, and their black eyebrows are not unlike the tips of branches on distant mountains' trees. Their red bud lips are rose mallows opening for the first time, and their polished teeth are white just like snow. Their feet and hands are quite slender, not unlike Chinese pinks sprouting in a garden. Their waists are supple, as though bound with string, and one thinks that, the way they look as they go to and fro unhurriedly, while the scent of incense fills the air, is marvelously like Amida incarnate. Compared to them, one feels that his own wife is an out-of-season skewered mackerel pickled in salt. So, when one has had enough of that, he cannot forget the courtesan. When he returns to meet her, her faint voice, like the first call of the warbler leaving the valley, calls, 'So, you've come again. It's good that it's so soon.' The welcome of her words can surpass
even the teachings of a great priest. He approaches her, and they begin
talking, but although she is friendly, she is still somewhat reserved,
as though uncertain. Appearing somewhat hesitant, she thus draws him
near, and takes up her samisen. The detsuruten of her plectrum
hitting the strings, echoing that she will make this customer into a
penniless debauchee, carries a note of foreboding. As she raises her
voice and sings a song, his heart becomes light, and with her voice he
is transported to the uppermost regions of heaven. "Tomorrow we'll be
dust on the earth. This senseless, transient world is a dream. Our
white bones will soon glitter. Now is the time to live. Raise this
cup!" she says, lifting it with a hand so like a young bamboo. Won't
you drink one cup?" she says, and unable to control himself, he gives
himself over to pleasure, completely forgetting everything else. Juro
something or other of Kaneya was a very wealthy man in the capital. He
became obsessed with courtesans. His wife, jealous, said, "Well, I'll
buy myself a courtesan, too." Each night the couple called two of the
highest-ranking courtesans, and for entertainment they assembled a
hanya, a kakoi, a goze, and a zato and sang songs, making a great
commotion. In no time at all they had spent all they had, and now I
hear that Juro is no longer living in the capital, but has gone to
Nagasaki, where he makes a living on wages earned day-to-day. Besides
them, long ago and today, there have been many who have lost their
reason—those who stab the courtesan and then kill themselves, or those
who run away with her, only to be found later and executed. The man
called Nanigashi of Yoshino-ya had his property confiscated.
Furthermore, there are countless cases of men who, unable to pay for the
courtesans they have hired, are put under bathtubs as punishment, or who steal and are beheaded. There are none who have met with a good end. If one has no money, he must sell his valuable belongings, then his house, and he will be reduced to wearing only a thin kimono made of persimmon-dyed cloth and a torn paper garment. We're worried that you will be ruined like this as well. Please put these courtesans out of your mind." Hyōtarō listened to this, and then said, "Your advice is most welcome. From now on, I certainly won't go there again." With this, he swore by the gods, and having gotten rid of the elder, went off again to Shimabara. Soon he had used up all his money, and was poverty-stricken as the samisen had foretold.

VII. How He Became a Foot Soldier

A long time ago, even though Hyōtarō had been reduced to wearing a thin kimono of cheap persimmon-dyed cloth, he had not had enough of the gay quarters. He still went to Shimabara and asked to be served at the brothel, calling for the highest courtesan. However, now he received no answer and she would not see him. Even the apprentice geishas and the old serving women acted as though he were a complete stranger. Since it seemed that those at the brothel no longer recognized him, and furthermore refused to receive him courteously, he became angry, but there was nothing he could do. As he had no means of livelihood, he even sold his house. Thinking that "at least I can become a servant to a daimyo and work as a soldier," he went from place to place asking for
employment. Once when a certain daimyo thought he would employ him, Hyotaro was asked what his skills were. He had twisted his name Hyōtarō around and changed it to Hyōtarō. When the record of his father's awards had been brought out, he was informed, "No, I do not need brave soldiers, or men who have taken enemies' heads, or men of birth with good ancestry in these times. Have you mastered the abacus and do you know how to survey land? If you can sell rice to make me a profit and also handle money well, you may work for me." Taking after his father, Hyotaro said, "Even though I'm a terrible coward, I'm quite competent with calculations." Whereupon the daimyo said, "That is more useful than anything else. You can begin right away." He was first to become an attendant to the daimyo. Although this was his first military appointment, he was made a storyteller and adviser. Day and night he was at his master's side, and they discussed such things as how to levy taxes on the retainers' rice stipends so as to get at least half back. Or, they discussed the farmers in the domain, and how, even though they sold their wives and children, abandoned their homes, and went to other provinces, they still could not pay their yearly taxes. Still, the daimyo would not reduce taxes, but was determined to get all he could. Also, they discussed the tax on all the farmers' possessions and levying additional taxes on other things. With only greed as a basis, without feeling emotion or judging the good of their ways, they discussed nothing but how to tax the retainers and farmers. The retainers were all impoverished and, in debt up to their necks, there were many households unable to buy food. Although they said, "This is Hyōtarō's fault," and hated him for it, like having mice in a shrine, there was
nothing they could do. As he was backed by the daimyo, and so able to plead his case for himself, they hated him, but were powerless. "It is said that if a thousand people single someone out, he will die even though his is not sick. We can try, as it certainly will bring him no happiness," they thought. With this, they waited anxiously, and cursed Hyotaro.

VIII. The Splendid Horse That Was Useless

An old man told the following story. "A long time ago, a certain daimyo bought a very fine horse. 'This horse is the only worthwhile thing that has come as a result of my life,' he said. He greatly treasured this horse, and it was allotted an ample supply of rice and beans. However, the stable hands stole this for themselves, and so the horse was given only insufficient quantities of grass gruel to eat. As might be expected, there came a time of chaos, which escalated into war. 'I have cared for that horse for this very reason,' the daimyo said. When he got on the horse, it was quite sluggish and it did not have the strength to gallop. The daimyo became quite angry. 'I have taken care of you and raised you, not realizing you would become such a useless horse!' He began to strike the horse with a whip. Whereupon, the horse spoke, as though human, informing him, 'Master, please listen to me. Your stable hands have been quite grudging with my food, and I have not even had enough to fill my stomach. That is why I am weak and timid, and cannot walk.'" The daimyo had taxed his retainers heavily, and
stripped the peasants of everything, acting completely without any feeling. His retainers felt that "if we become rōnin,63 it is not likely that we can serve somewhere else. We have no choice, unless we are faced with starving to death." So, they bore it patiently, until one important battle. They were not the least bit loyal to their lord, and were as useless as the wonderful horse. In a battle they should have won, they broke ranks and fled. When it seemed that their allies would lose, as well, they were not the least concerned, but felt that "The future is the future. The present is here. The important thing is that we stay alive now." This a frightful way of thinking. Because every other year the lords were forced into poverty,64 like that caused by a fire, they were tempted to cut off their shins and use them for fuel. The saying "in the country of Ch'ü, millet is boiled in silver, and cinnamon is used as fuel" is truly apt. 65 In Kamakura, people from various provinces came and went, and there were many different kinds of people. Prices for rice, firewood, sake, even fish, among other things, were high, and so many people were hard-pressed to survive. The people of the floating world view this as trying to cross a single bridge which is located within this wide world. If they assume that they cannot make it across, life becomes, for most, "just a place to exist."66
IX. How He Had a Falling Out and Became a Masterless Samurai

A long time ago, fellow retainers had a certain empathy for another, and understood what the others felt. There were some who were quite cowardly, yet presented brave exteriors. There were some who, on the surface, seemed very timid, yet they had quite fierce personalities underneath. There were some who just naturally were not concerned with anything. There were also some who were quite stubborn, and would not change a decision once it was made. Just as there are no people with the same face, there are none with the same personality. All inborn traits depend on the person and are quite different. When a joke goes beyond what is proper it can lead to a quarrel. Even an insult, which should be refrained from, is a type of argument. Therefore, among fellow samurai, discourtesy was forbidden and, based on this code of etiquette, they lied about nothing, being honest with one another. They were intimate and straightforward in accordance with their rules. There was no coldness, and, as they discussed those instances when they should show deference at great length, there was no disagreement among them. However, Hyōtarō gave in to all his whims, playing tricks on these courteous samurai and spreading rumors. Since he was interested only in causing trouble, the others became angry and, taking out their long swords, used them to beat him a total of forty-five times. As he was a terrible coward, taking after his father, he dropped to his hands and knees and made his escape by crawling. No longer a warrior, he left the area immediately and went across the mountains, leaving not a trace behind. Wondering around, he stumbled upon the capital and escaped
there. "I am no longer a man," he thought, and deciding to undertake a
discipline which causes no emotional turmoil, he had a priest cut his
hair right away. He was given the name Sekishun. Hyōtarō thought to
himself, "The Japanese pronunciation of this is not very pleasant" so,
he went to the chief priest and asked him to change his initiation name.
"That name carries the essence of the verse which says, 'Two hours on a
spring evening are worth one thousand gold coins.' Sekishun is
'spring in the evening.' It is a truly elegant name," the priest
replied. "No," said Hyōtarō. "When someone tries to read it, he can
read it in another, unpleasant manner." "Just how can it be read?" the
priest asked. "Sekishun may be read salamander." Asked how that
could be, he replied, "The characters are the bata of Tanabata and the
kasu of Kasuga. In any case, the name is not suitable." Whereupon he
chose on his own the name Ukiyobō.

X. Ukiyobō's Travels in the Capital

A long time ago, Ukiyobō thought, "It is quite hard to just stay in
the capital. I'll do some traveling through the provinces."

It was not
My intention
To get caught up in this.
Even enlightenment
Seems valueless.

"Well, he thought, "As a memory of my stay in the capital, I will take
today to look around. He set out from the southwest edge of the city,
worshipping first at Toji Temple. He saw the five-storied pagoda there, went from the Kanjōdō to Rashōmon, and he knelt before the main hall, worshipping with the following.

I have given up one life.  
I and the wheels  
On the oxcarts at Tōji  
Must be symbols,  
Endlessly turning in this floating world.

He recited this, working the name of Tōji Temple into it. Continuing north, he came to Daitsuji Temple. Could his happy times at Shimabara have been so long ago? He saw Shimabara, if only in his heart, and because of her who had made a vow to him, the memory was quite naturally a bitter one. However, he was now someone else, with a new goal, and because of the regret he felt for the past, he recited,

Bitter over more than memories  
Aroused by my walk  
Around the capital,  
The regret I feel is for  
The money I wasted on you.

When he had passed the Water Yakushi, there was the Tenshin at the Nishi no Toin in the Fifth Ward. There, it is said, the god Sukunabikona appeared, and once each year, on the last day of winter, the rich and poor of the whole city gather there. They buy chrysanthemums and rice cakes and cleanse themselves of disease for a year. On other days, however, very few people come there to pray. The shrine itself is crude, and it is said that now they are soliciting donations for rebuilding it.
Few people visit
Sukunabikona's shrine.
They must think
The god
Has deserted it. 76

Further toward the east, in Karashima, was the Inaba hall. It was the first part of the Third Month, and flowers were just opening.

If I turn away
From blooming flowers
And leave the capital,
People will say
I have no feelings. 77

In the fourth Ward was the Chizō bodhisattva 78 of Mibu. The Forest of Sparrows was also nearby. At the Grand Shrine of the Third Ward, he looked at the Shinzenen and his thoughts leaped to the six-sided pavilion 79 in the distant east. He saw Nijō Castle on his right, passed the seven Pines, and worshipped at the Kitano Shrine. Feeling peace at the Kōbai Castle and the old pines, he prostrated himself and recited, in worship,

I know
How you felt 80
God incarnate,
When long ago
You left the capital.

He then passed Murasaki-no, the Daitoku-ji and Hirano Shrine, his thoughts as far away as the Enmaō on Chihon Street. He stood for a
long time at the spot where Teika\textsuperscript{81} is supposed to have built a rain shelter. Murasaki Shikibu's\textsuperscript{82} tomb remains in the Buakugo-in, and the Unrin-en, where the priest Saigyō\textsuperscript{83} lived, is also there.

\textit{The Unrin-en}
Of Murasaki-no
Is gone without a trace;
Only cherry blossoms
Now are seen.\textsuperscript{84}

The Imamiya Shrine was founded during the reign of Ichijo.\textsuperscript{85} That is where the god mentioned in the poem "At Murasaki-no" is enshrined.\textsuperscript{86}

When Ukiyobō worshipped at the Kamo Shrine, he was reminded of the Hollyhock Festival\textsuperscript{87} and the horse race\textsuperscript{88} of the past.

\textit{When the wind blows}
I see paper offerings,
Like white waves,
Along the shores
Of the Kamo River.

To the south was the Mitarashi Stream,\textsuperscript{89} and the Tadasu Forest, which he also knew well. The subject of the lines

\textit{Plovers of the river}
What do you have to lament?
Crying, you fly
To and from
Tadasu Forest.

in Shunzei's\textsuperscript{90} poem he knew quite well from his own experience. He also
knew that this same water became the Semi no Kogawa and the Ishi River. However, the current of the Mitarashi Stream had no other name, and, being used for purification, was a symbol of a pristine, pure world.

The Mitarashi Stream
Where the plovers sing
Is clear to the bottom.
One can picture
The pure will of the kami.  

As he continued on, he came to Kagura Hill, and fell down in worship at Kasuga Shrine.

When the wind blows
Its echo in the pines
Is naturally like
The sound of a bell
On Kagura Hill.

After that, he worshipped at Kurodani, and went to both the Main Hall and Amida's Hall to pray, where he recited the nembutsu for a while. On the way down the hill, he pictured to himself the Shinnyodo and Chiondo. He gazed on the Yokandō and Nanseiji Temple on the left, and then walked around the Chion-in, worshipping. From the south he passed Maruyama and Sorin-ji, and then went out beyond the pagoda at Yasaka. He saw Rokuharadō and Otagi-ji on his right, and Sannen Hill, the Sutra Hill, the Kogasu Pagoda's horse stop, and Shikama Mound were on his left. He visited Kiyomizu Temple, making thirty-three adorations, and from there visited Jishin Gogen where the cherry blossoms were just opening.
Rich and poor were gathered there, old and young, male and female were walking about. It was a truly noisy sanctuary. The white strands of the Otowa Falls appeared to be falling ceaselessly for the sake of those who came to see them. Occasionally, when the mountain cherry blossoms fell in the tempest,

The cherry blossoms
Bloom
In the echo of Otowa Falls.
It looks like a storm
When they are scattered.

"Right after this, when I pass Shirutani, I will leave," he thought, but, then reconsidering, "Since I will not have a chance to see it again on my difficult road, I would like to see Kawahara in the Fourth Ward one more time." So, he set out on the way he had just come, and going into Shimogahara, Gion Wood, and then entering the tower gate, he worshipped King Goju. "I have been to forty-nine different buildings, and so I should understand the sound of the bell tolling the futility of the world sooner or later," he thought, walking on. When he reached Shimabara, however, he remembered the puppet plays, the all-male kabuki and voices calling loudly from the small side doors. Then, seeing the famous female impersonators, Yoshinobee of Ebisu-ya, and inside, Shosaemon of Osaka, and Edo's Kanbee performing, and the young men dancing, Ukiyobo, like a gourd on the waves, lost control, forgetting his quest for enlightenment. "Well, well, the Buddha himself!" Who created such a thing? He's the Amida Nyorai in the flesh, a living Buddha!" he yelled, so incoherently that not a single
sentence could be distinguished. Someone nearby became angry. "This does not seem to be a real priest. Sit down and don't shout incoherently. Why don't you be quiet and watch the performance?" he said. Then Ukiyobō became angry and said, "Is someone telling me to stop talking? What an unbelievably odd person. Why don't you be quiet and watch?" "What an ugly priest! How would you like to go outside?" "Try and make me!" came the reply. This soon became a brawl, with each grabbing at the other. They tore each other's clothing and punched each other in the stomach. When it had grown to a noisy fight, the stage crew and performers came out and put both of them out through the small side door. The other man, evidently well-known, took off somewhere without being followed. This thought occurred to Ukiyobō. "What a shame! If I were a samurai, I would not feel guilt about this. How troublesome this tonsure is! I cannot do what I want. This is what is wrong with being a priest. It is all right if one is not shaved, but one must be careful if one is!" Scratching his head, he recited,

My head unfortunately shaved  
As though by an arrow,  
There is nothing left  
Of my black hair to tie up.  
How frustrated I am!

Muttering this, he just stood there.
NOTES

1. See Note 11, page 10.

2. A popular song of the Meireki era (1655-1658).

3. The origin of this is unclear. It may be from an addition to a manuscript of the *Heike monogatari* 平家物語 (originally from ca. 1240) dating from 1601. The anonymous addition goes "It is a sad world because we cannot have what we want. My tears fall, because I cannot understand why."

4. "priest of the floating world"

5. This involves a play on the words "nose runs" hana taru 顔дорる and "flower droops" hana taru 花どる. Drooping flowers are characteristic of the wisteria, *fuji* 藤 in Japanese.

6. Nezumi-mai 鼠毛. This seems to have been a game in which children ran in and out (of something).

7. Tachibana 橘 "mandarin orange tree" seems to be associated with the idea of "being under the eaves" and so it is a natural conclusion here.

8. The brother of Taira no Kiyomori 平清盛 Taira no Norimori 平清盛 lived beside the Rokuhara Gate in Kyoto and was called "Lord of the Gate" (Kadowaki-dono 門賀殿).

9. This is a play on the words "only dumplings" tada manju ただ餃子 and the name of one of the members of the Tada 多田 branch of the Minamoto 源 family. Tada Manju 多田満仲 (913-977), also known as Minamoto no Mitsunaka 源満仲, was a general of the Heian period.

10. On the seventh night he was named, according to the custom of the time.

11. 平清盛 (1118-1181)

12. A favored concubine of Emperor Shirakawa 白川 (r. 1072-1086).

13. 平忠盛 (1095-1153)

14. The phrase "still, watch out for him" tada moritate yo contains the name of the child's father, Tadamori, and is thus a direct exhortation to the father to take care of his son.

15. Kiyoshi 慈 means "pure" and moru 盛 is "prosper."
16. Hachikazuki is the heroine in a story of the same name. She found herself with a bowl on her head, which she was unable to remove for years.

17. Amago 与子 and Satake 佐竹 are medicines which carry the names of medical families of the Muromachi period.

18. 竜曹. A man of ancient China who is credited with having invented tiles and thus starting the practice of gambling.

19. Go 碁 is played on a wooden board using black and white stones. Moving one stone at a time, each of the two players tries to occupy as much space as possible.

20. 陳思. The posthumous name of the scholar Ts'ao Chih (192-232). At the time of this story, he was credited with the invention of sugoroku.

21. A game played on a board divided into twelve sections. Each player had fifteen pieces, either white or black. These pieces were advanced according to rolls of two dice.

22. momizai 樂賽. Momu is "to take in the hands and rub." Sai (zai) is "dice."

23. Ko 坐 and oicho 位重 are card games in which one must score a total of 8 or 9, respectively, by combining the values of cards. They are the same as ko and cho 重 mentioned further on.

24. Hyotaro 野太郎 uses the character hyo "gourd," which is also found in hyokin "reckless (person)."

25. One sen 銭 is worth one one-hundredth of a yen.

26. Gambling was first outlawed in 1648, and sporadically thereafter, in an effort to curb immorality.

27. 惠能, the sixth founder of the Zen Sect in China in the fifth century.


29. 楠木正成 (?-1336). A military commander of the Period of Northern and Southern Courts (1336-1392).

31 程修 (dates unknown). A Confucian scholar of the Sung Dynasty.

32 Examples of outstanding doctors.

33 念仏. This refers to the invocation of the name of the Amida Buddha (see 34 below) to attain salvation, a practice of the Pure Land Sect (Japanese Jōdo 浄土).

34 Amida 呉弥陀 (Sanskrit Amitabha), the Buddha of Eternal Light who dwells in the Western Paradise, or Pure Land. Rebirth in this paradise was the goal of members of the Pure Land Sect.

35 浔漥

36 浔漥

37 This is a tale from India. The wizard imprisoned the dragon king and prevented any rain from falling. Bewitched by the courtesans, however, he lost his power and rain fell once again. This story is found in Konjaku monogatari 今昔物語, Taiheiki 太平記, and the Noh play Ikkaku Sennin 一角仙人.

38 Actually, Chang Hua 張華 (232–300). His work Po Wu Chih 博物記 (An Extensive Record of Miscellaneous Things) contained a variety of articles. The original work is believed to have been destroyed during the Sung Dynasty (960–1279) and the work surviving under that name was probably compiled from extracts in other works.

39 白樂天, the posthumous name of Pai Chu Yi 白居易 (772–946), a poet.

40 李夫人 (2nd century B.C.). She was the favorite concubine of Emperor Wu Ti 武帝, famous for her beauty.

41 李延年 (2nd century B.C.). Originally an actor, he was also skilled in music and poetry.

42 Keisei is the Japanese approximation of the Chinese pronunciation of the characters 倾城 "destroy [the] castle," read miyako o katabuku in the Japanese explanation of the phrase.

43 Shirabyōshi 白拍手 were women who performed from the late Heian into the Kamakura period. They performed in men's clothing to the accompaniment of a drum, and occasionally a flute or cymbals.

44 Nagare 流 means "flow," indicating these women entertained travelers who were coming and going.

45 Eguchi no chō 江口の長 was a famous prostitute of Eguchi, an area near Osaka.
The Buddhist deity who protects the virtues of truth, law and conduct.

Each of these women is a prominent character in a Japanese literary work.

The second temple on the pilgrimage route in Wakayama. For this reason, it came to symbolize something which is deficient in some way and not good enough to be first.

莊子, more correctly Chuang Chou 莊周 (3rd-4th centuries B.C.). He was a scholar of great renown. His work Nanhua Sheng Ching 南華聖經 is a treatise on philosophy. Nanhua is the name of the hill where Chuang Chou lived in retirement.

This was done by official order in 1640.

The name of the pleasure quarter in Kyoto, as well as that of a town in Hizen Province, now Nagasaki, where an uprising occurred in 1638-39.

Socks were normally tied at this time.

This section describes how a well-dressed man would have appeared at the time.

Where a cap would be worn.

A three-stringed instrument which is played using a triangular-shaped plectrum.

The hanya 半夜 were courtesans who entertained guests according to whether it was day or night.

In the courtesan ranking system, the kakoi 国 were third, under the taifu 太夫 and the tenjin 天神.

The goze 髮女 were blind women who entertained by playing the samisen, singing songs, etc.

The zato 座頭 were blind priests who served as musical entertainers.

This is a mistake on the part of Ryoji, who seems to have confused this section with an earlier one (IV. An Opinion Concerning Gambling).

Instead of writing his name with the character 藪 "gourd," he changed it to 兵 "soldier."
An analogy for corrupt retainers at court, based on the saying "mice are valued according to the temple which they inhabit." As one cannot remove the mice from a temple without destroying it, so when one wants to get rid of evil retainers, one can only do so by dealing a blow to the integrity of the lord.

Samurai who serve no master.

This was because of the "system of alternate attendance" sankin kōtai, in which the daimyos were required to spend every other year in Edo at a residence they kept up there. This was required by the ruling Tokugawa family to keep the daimyos impoverished, and thus prevent them from challenging the Tokugawas' power.

This is based on the section in the Chung-kuo, a Confucian text. The section reads "In the country of Ch'ü [an ancient Chinese state] food is more valuable than jade. Firewood is more valuable than cinnamon. So, people eat jade and burn cinnamon..."

This is based on the line in the Noh chant Raisei "the ruins of a place where one can only exist in a world where living is impossible."

"spring at evening"

From a poem by Su Shih (1036-1101).

Batakasu "salamander," if the characters are read in the manner described.

Tanabata is the Seventh Day of the Seventh Month of the lunar calendar. According to tradition, on that night, the weaver girl (the star Vega) and the shepherd boy (Altai) meet for their yearly reunion. The rest of the year, they are separated by the Milky Way. The bata of Tanabata is the sekiz of Sekishun.

Kasuga is a town in the area of Nara. The kasu of Kasuga is the shun of Sekishun.

All of the place names mentioned are sites in Kyoto.

This poem contains a play on the name of Tōji Temple, spelled tōshō, and the longer phrase ...to ushi no oguruma... "and the small oxcarts." There were numerous carts on the street near Tōji Temple.

The Water Yakushi is the common name for the so called because it was said that Taira no Kiyomori (see Note 11) had been cured of a fever by water from the well there. Yakushi is the Buddha of healing.

Sukunabikona no Omikami was the god of such things as healing and charms.
The name of the god Sukunabikona provides the meaning of "few" sukusushi 淑レ in this poem.

The Japanese here is ... inaba doyoku mono... "if I leave, [people will say I am] unfeeling." It also contains the word Inabado, and thus was uttered on the occasion of Ukiyobo's visit to the place of that name.

Chizō 地蔵 is a Buddhist guardian deity of children.

Rokkakudō 六角堂, the common name for the Tendai Sect's Chōhōji Temple 頂法寺 in Kyoto.

This refers to Sugawara no Michizane 菅原道真 (845-903), a scholar and statesman of the Heian period. He was banished to Kyushu in 903. Following his death, however, a series of natural disasters led to his posthumous promotion and eventual deification at the Tenjin Shrine.

Fujiwara no Teika 藤原定家 (1162-1241) was a poet of the Heian period. The rainshelter is mentioned in Kyō warabe 華堂, 1658.

Murasaki Shikibu 紫式部 (ca. 978-1014) was a writer of the Heian Period. She is best remembered for Genji monogatari 頼氏物語. A statement in Kyō warabe says that Lady Murasaki's tomb is located in the Byakugo-in.

Saigyō 西行 (1116-1190) was a priest and poet of the late Heian and early Kamakura (1285-1333) periods.

This poem uses the words kumo no hayashi 雲下林 "wood under cloudy skies" to evoke the memory of the Unrinin 雲林院, which is written using the characters for "cloud" and "wood." At the time of this story's publication, the Unrinin was no longer standing.

一条 (986-1011)

by Fujiwara no Nagatō. This poem appears in Goshui wakasumi 後拾遺, compiled by order of Emperor Shirakawa (r. 1072-1086).

A festival held at the Kamo Shrine in Kyoto. It dates from the Heian period, and the name is derived from the fact that the ox carts and viewing stands were decorated with hollyhocks. It was originally held in the middle of the Fourth Month of the lunar calendar.

This ancient race was held on the Fifth Day of the Fifth Month.

The Mitarashi 御手洗 is a tributary of the Kamo River flowing through the grounds of the Kamo Shrine. It derives its name from the
fact that visitors to the shrine ritually rinse their hands and mouths
in the stream by way of purification before approaching the shrine.

Fujiwara no Shunzei 藤原俊成 (1114-1204), a poet of the
late Heian period.

That these are both part of the Mitarashi is mentioned in the
Miyako meisho zukai 都名所図会 (1780).

Kami 神 refers to the animate force believed to permeate all
things in the Japanese religion of Shinto 神道. I chose to use
the word kami here, as "god" or "spirit" implies a more sentient type of
force than is embodied in the concept of kami.

The word "bell" suzu 鈴 is related to the name of Kagura
Hill. Kagura 神楽 is ceremonial music, and so the sound of the
wind in the pines brings to mind a performance of kagura.

Thirty-three, because the deity enshrined at Kiyomizu Temple is
said to take on thirty-three different forms.

This indicates that he was at Yasaka Shrine (Yasaka jinja 八坂神
社).

Gozu Tennō 牛頭天皇 was originally an Indian guardian
deity. In Japan, he was identified with Susanoō, who was the violent
younger brother of the Sun Goddess.

The opening line of Heike monogatari (Note 37), the tale of the
battle between the Tairas and the Minamotos, is as follows: "The bell of
Gion temple [in India] echoes the fact that all actions are in vain."

Because the government had banned women from appearing on the
Kabuki stage in 1629, all female roles thereafter have been played by
men, who are called onnagata 女形.

All are actors of this period.

This poem begins with the words azusa yumi sori 梓弓削り
"draw a bow of catalpa wood." Azusa yumi is a makura kotoba 椁枕詞
"stock epithet" which plays off the word soru, meaning either "draw (a
bow)" or "cut (hair)."
BOOK TWO

I. Pigeon Advisors

II. How He Gave the Wrong Medicine

III. Down to Osaka, and the Story of the Carpenter’s Instructions

IV. The High Cost of Rice and the Rice Weevil

V. The Visit to Tennō-ji Temple, and the Man Who Choked on Pepper

VI. The Trip to Sumiyoshi and Shell Gathering at Low Tide at the Border

VII. The Fox of Shinoda, and How Ukiyobō was Bewitched by a Fox

VIII. How He Choked on a Rice Cake and did not Pay

IX. Repentance

X. On the Habits of People

XI. On Wise Men, and Drinking from the Spring of Madness
I. Pigeon Advisors

A long time ago, Ukiyobō wondered, "What can I do about what has happened?" Finally he came up with something. In the capital and the provinces there were those referred to as "pigeon advisors." They rattled off nonsense about anything and although not well versed in their subjects, it cannot be said that they knew nothing about the roles they played either. They made a living by disguising themselves and lying. The name "pigeon advisors" comes from the fact that pigeons live near human villages and can foresee whether it will rain or be clear. It is said that when the female follows the male it will rain, and when the male follows the female it will be fair. From the pigeon's viewpoint, the bush warbler builds a very lovely nest. It binds young bamboo with human hair, and the result is round and deep, resembling a grain basket. The pigeon, trying to learn how to do this, approaches the warbler. Having seen the way the nest is built, she spreads slender bamboo and broken brush and on this builds a nest. The pigeon does not watch everything, but only see in the warbler lay down bamboo and brush, she thinks she has mastered the skill. When she builds her own nest, she places four or five pieces of brush on a tree branch, spreads tree leaves on this, and lays her eggs. The eggs slide through the gaps across which the brush is laid, break, and cannot hatch. Trying to look like you know everything, without any oral explanation or instruction from a teacher, only doing what you have seen or heard and carrying out unjustified actions is analogous to the pigeon's nest building. At other times, in the autumn, the pigeon
becomes a hawk and mimics the hawk.\textsuperscript{5} Those who, depending on the time and according to the circumstances, change this and that to live by flattering and deceiving others, came to be called "pigeon advisors." "Well, I would like to be a doctor first," Ukiyobō thought. Taking off his clothes, he put on a haori\textsuperscript{6} and putting pills and powders in his pocket, he wandered off through the countryside.

II. How He Gave the Wrong Medicine

A long time ago, Ukiyobō went to a certain rural area and, standing at the gate of what seemed to be a wealthy person, said, "I am a doctor who has learned the practices of many countries. No matter what illness you suffer, to relieve your pain I must take your pulse rate, give you medicine and burn moxa." At that very time there was an extremely ill person in that house. With no further ado, they called Ukiyobō in, and taking the pulse in both hands in a very credible way, he stepped aside and said, "In general, there are four pulses: strong, weak, slow, and fast.\textsuperscript{7} In both hands, there are three blood vessels—small, passing, and large\textsuperscript{8}—and in the six vessels of both hands the four pulses—strong, weak, slow, and fast—flow, and so in all there are 24 pulses. I examine them closely, and I have been able to correct even diseases of the five viscera\textsuperscript{9} and the six internal organs,\textsuperscript{10} imbalances of wind, cold, heat, damp, vitality, and humors, or internal and external causes with medicine. Among these diseases are ague, hatsunetsu, and zutsu. Ague is chills, hatsunetsu is fever and the last is headaches. There is also a blood vessel for chills and fever, and
this brings on gyatei." Hearing this, the master of the house asked, "What sort of name is gyatei?" "It's still ague," said Ukiyobo. "That's gyatei! My stomach hurts a little, as well. Is that stomach gyatei?"

"That, too, if it lingers for any length of time, will cause you to become completely enlightened." I must give you some medicine to stop it quickly," he said, and with no idea of what he was doing, gave the man some powder. When he had swallowed it, he threw up. The sick man then fainted and fell backward. Horrified, Ukiyobō fled by a back way and wandered off.

III. Down to Osaka, and the Story of the Carpenter's Instructions

A long time ago, Ukiyobō thought thus, "Actually, I do not have to be a doctor. Instead, I would like to go to Osaka and do any kind of work there." He took the Daigo Road from Okamedani to Fushimi, and when he saw the famous Sumizome Spring, he remembered that there had been a cherry tree there before, and that there was a poem "Please bloom, if only this spring, at Sumizome." The tree was no more, and now nothing but the spring remained. The water was bubbling out in a clear stream, Ukiyobo drew near and, scooping some up, drank. As he did so, he recited the following, drawing a parallel with himself.
Is it from
The example of those
Whose hearts shun the world?
Sumizome Spring, whose waters
Are pure to the bottom. 17

Saying this, he knelt in worship at the Rokuji-sō. 18 Reaching the Kyō
Bridge 19 he boarded a boat at the first opportunity. Then, the boatman
took up his oar and pushed off. They passed the Yodo no Kobashi, 20 and
when Ukiyobo looked to the left and saw the castle, he thought it more
lovely than words or feelings could describe. The branches of pines
scrupulously trimmed seemed to be vying with each other. There were
some opened like umbrellas, some which were diamond-shaped, and some
which were rectangular—they had been formed into various shapes. There
were shrub hedges and, in the spot where small garden trees grew, there
were flower gardens and a falcon house. Along the edge of the Kawabata
wall were two waterwheels, visible for all to see. As the turned under
the water's force, Ukiyobo could feel, from his experience, the water
they scooped up, and he thought thus:

Scooping up water
From the Yodo River,
The current-driven waterwheel,
I see, is myself as I drift
Through this floating world.

When he looked to the right on this boat which forged further ahead
there was the Yamazaki Takadera Temple. On the left was Hato no Mine
and the Iwashimizu Shrine. That is where lies the tomb of Emperor Ōjin,
the ancestral deity of the Minamotos\textsuperscript{21} called the Great Bodhisattva Hachiman,\textsuperscript{22} who was originally Amida incarnate.\textsuperscript{23} The Priest Nören's\textsuperscript{24} poem in the Senzai Collection\textsuperscript{25} must have been composed on a similar occasion.

\begin{quote}
The clear water
At Iwashimizu
Flows ceaselessly.
Even the reflection of the moon
Shows no darkness.
\end{quote}

Even Ukiyobo was touched to the depths of his heart and he recited:

\begin{quote}
I cannot say now
That the world is sad.
I will follow the kami
In a way that is like
The flow of the Iwashimizu.\textsuperscript{27}
\end{quote}

They passed beneath the bridge and came immediately to Hirakata.\textsuperscript{28} On the right were Mishimae and Eguchi no Sato. As they went on, to the left was Sada Shrine. Twisting and turning, Ukiyobō saw the hamlet of Sarashi and the village of Kasuga. They rowed near to the Hachiken-ya, and there the company parted as they had all meant to do. Ukiyobō got out of the boat, crossed Imabashi and took Kōrai Bridge to the west. After passing through Kajuya Village, he saw men pounding nails and clamps, squeezing the handles of bellows with their feet, raking up coals, blowing on them, and raising their hammers. Hearing heated iron being clamped and hammered, he thought it sounded like the words "hands
and body"²⁹ being repeated. "How ominous the sound of those hammers is. It's not a sound that one who wants to get ahead would make," he thought. He continued on, with no particular destination, and came to the miraculous Zama Shrine, the deity of which protects women from painful childbirth. The benefits of this deity were considered the same as the Kannon of Easy Childbirth of the capital.³⁰ This god's festival day was the 22nd Day of the Sixth Month. At such a time, then, Ukiyobō tried begging all over Osaka for one or two days, but he did not get enough to survive even for one day. "I don't think I'll get anywhere with this. Well, of any job, carpentry is best," he thought. He sought a position, and finally became a carpenter's apprentice. The carpenter told him "to learn first how to use a plane." As Ukiyobō planed a pillar, the tool slipped and cut his ankle terribly. Some days passed and he finally got better. "This is as bad as my original tonsure," he thought, and decided to leave. The master spoke to him thus: "Everything is difficult at first, but with experience and some discipline you will become skilled. At any rate, without patience you cannot learn anything. Sleight of hand and handball, too, require discipline. Furthermore, why should you not learn things like this? A long time ago³¹ in the province of Ying in China there was a carpenter named Chiang Shih. One of his plasterers got some plaster on his nose. Chiang Shih immediately took his scraper, and while he removed the plaster, the man did not blink an eye or move his face. Chiang Shih scraped it off as cleanly as though it had been washed off. If you are skilled, you can use a scraper like that. Laying out a square, and
using an ink line and a small knife, you can build even a great Buddha Hall." Although he said all these things, Ukiyobō paid no attention, put on his clothing from Sumizome, and drifted away.

IV. The High Cost of Rice and the Rice Weevil

A long time ago Ukiyobō wandered from place to place, arriving at last at the gate of rice wholesaler. He watched people carrying rice away and saw the seller turn his rice into profit. although they sold quite a lot, they offered him not a single grain. A young man came out to him to say, "Hey, priest, you've been here quite a while. It's a nuisance having you here blocking the gate. Go away." Ukiyobō cried out,

In the government storehouses
There is no millet.
Gems and jewels are stored there.
Not a one is spent—
The hordes of mice in the storehouse grow fat.32

quoting Chou I-fu's33 poem. The young man, not devoid of feeling, then asked, "What would you like, venerable priest?" Ukiyobō answered, "An official's storehouse refers to the storehouse of someone like a daimyo. Raising the price of the rice stored there in an outlandish way is like amassing jewels. Not allowing one grain to leave the storehouse refers to the fact that, in order to sell this high-priced rice for an even higher price, you close the doors and do not allow even one grain out. Then you will be the cause of the starvation of the poor, and you
yourself will waste away. The line 'The hordes of mice in the storehouse grow fat' is the heart of the verse, meaning that the mice in the storehouse are the only ones who will profit from your actions. It is said 'Rice in a granary generates insects. Money stockpiled will rot.'\textsuperscript{34} In Chang Chi's\textsuperscript{35} verse, 'when taxes are outrageously heavy, the people cannot eat, and that which is put away will turn to earth.'\textsuperscript{36} The phrase \textit{tondai}\textsuperscript{36} in the first of these means 'inside a granary.' Rice piled up gives rise to insects, and you cannot sell it. If one has money piled up so that the boards rot apart, he still wants more. Drought, floods and locusts ruin the farmers' crops each year. The grains do not ripen or bear sufficiently, but farmers must harvest and thresh grain and pay heavy taxes. To raise the price, the landlords leave the rice in their granaries, without selling any, and as the years pass, it turns to insects, and later is changed to earth. However, when they sell it later at exorbitant rates, it chokes people. What losses they have each year with their grain becoming insects and earth! Rice weevil\textsuperscript{37} is the name of the insect which is generated from rice. It is small in size, black in color and has a shell. Beneath the shell there are wings. It is extraordinarily strong. One cannot possibly crush it by applying pressure to its back. Because the tip of its nose is slightly bent and long, resembling an elephant's, and it grows in the five grains,\textsuperscript{38} it is called a 'grain elephant.' When rice is stored in a granary for years, these insects grow. When the rice is stored without removing the bran, no insects grow. For that reason, rice is also stored with the bran. Anyway, you want to sell it for a high price
and take in money. The rice weevil that grows from the rice and eats it is not to blame for that fact. When rice is not sold, causing insects to grow, those who do not sell the rice and bring about the growth of the insects are the 'rice weevils'. In China, during the reign of Emperor Yao, there was a flood of nine years. However, although the people all lived in the mountains, because the food supplies for those nine years were handled judiciously, not a single one of them starved. Out of remorse for a drought, King T'ang of Yin burned himself as a prayer for rain. The first ruler of the T'ang Dynasty consumed living locusts because he was distressed by their destruction of the rice paddies. Besides these, the rulers of many lands have cared for all their people and looked after the peasants. As an example, suppose there is a man who, faced with starvation, cuts off his thigh and eats it. Although his stomach is satisfied, his legs cannot support him. A country's ruler can be likened to to the stomach, and the peasants are like the legs. Even if only the legs lack for something, there is no way to get them to stand. Even if a ruler prospers, if the peasants fail, he has no right to rule. However, a greedy person will store a great deal of rice in his granary and not sell it even after many years. In the past, they prayed there would be no drought, flood, or taiphoons, but a merchant today says, 'Let them come. I'll raise my prices,' in order to make a profit. The poor struggle mightily, but they cannot save enough for even 1 sho of rice. They pawn their mosquito netting, and they are unable to sleep a wink in the summer. They sell their underclothes and in the winter they freeze. They give their children to others as servants, and abandon infants by the roadside. In those years
when the harvest is good, there are still many people who starve. How lamentable!" With this, Ukiyobō burst into tears. The owner of the business, after hearing this, said, "There are many people who are glad to have the price of rice high. Why are you crying? It must be because you want some rice." With that, he gave Ukiyobō one shō of rice and sent him away.

V. The visit to Tennō-ji Temple, and the Man who Choked on Pepper

A long time ago Ukiyobō thought, "Well now, I'd like to journey to the Tennō-ji Temple," and set off south for Sakimachi. Passing the New Kiyomizu temple and a kōshin hall,45 he arrived at the stone torii.46 The eastern edge of Ikudama47 was like the Eastern Gate of Paradise.48 This is the oldest spot hallowed by the Buddhists, and the temple itself was erected under Shotoku Taishi.49 It was said that in the past the whole foot of the stone torii was in the water of the ocean. Now, if one goes about one li50 to the west, the seashore can be seen. Because the 22nd Day of the Second Month marks the death of Prince Shōtoku, each year the gagaku51 musicians and court musicians dance in a ceremony called Dōtōe.52 Having worshipped at each site, Ukiyobo saw that the roofs of the main hall, the golden hall53 and Moriya's hall54 were beautiful beyond description, their tiles polished like carved jewels. Looking at the water of the Kamei,55 it seemed that it would flow forever, and would never dry up, even in the most horrible drought. Ukiyobo was struck by the thought that this temple would preserve the
Law forever, even following 10,000 years of the Decline of the Law.

Ukiyobō composed the following:

Scooping it up  
I realize that  
The water of the Kamei  
Is symbolic of the law  
That will continue for eternity.

Speaking to himself, he stretched out there. At that time the roof of the main hall was being repaired and the man Ukiyobō took to be in charge was a man of sixty-odd years, with white sideburns and beard. His bald head, so smooth a fly would slip on it, shone. Wearing a tied-up skirt and carrying a cane, he rested there awhile. Five or six young men, looking like country fellows, then came to the same place and they, too, sat down in the same spot. One of them took from a large gourd fastened around his waist some black pepper and put it in his mouth. Choking on it, his eyes turned white and black, and he ran over to the surveyor and bit his forehead. The old man, horrified, cried out, "What is this? How ill-mannered!" Struggling, they fell down. The man's companions came over and finally pulled them apart. The young man's choking was over. Quite angry, the old man said, "Why the hell did you bite my forehead?" The man who had choked answered, "Just recently, in the countryside, I was taught by an old man who said, 'You young people listen to this. Whenever you choke on black pepper, if you drink from a copper teakettle, you will get over it.' Just now I choked, and confused when my eyes were blinded, I thought that your shiny bald head
was a teakettle, and I bit it. Please forgive me." Hearing this, the old man became even angrier. "You should be ashamed of having called my crown a teakettle. I'll club you in the head!" he shouted and jumped toward the other man. Ukiyobō came over and dealt with them thus. "Certainly you have reason to be angry. However, this man who was choking did not bite your shiny head because he likes to. If he had done so as an aberration, or without reason, it would be most unforgivable. However, since he did it to relieve his choking on the pepper, please pardon him. With no other choice the man said, "The priest's advice is reasonable, so I'll forgive you." The man who had choked joyfully joined his hands and said to Ukiyobō, "That was most appropriate advice. I am from south of Sumiyoshi, a place called Shinoda. Please come there. I will lodge you." Then giving him 100 sen, he left.

VI. The Trip to Sumiyoshi and Shell Gathering at Low Tide at the Border

A long time ago, Ukiyobō thought, "I have found a good friend. I will go to Shinoda and beg for a living." With this he set off for Sumiyoshi. The Miraculous Shrine of Sumiyoshi described in Tsumori no Kuniyaki's poem

The god who
Came down
To appear in the current
Of Tachibana
Was certainly this temple's god.
had recently been rebuilt, and it was brilliant. The red fence shone brightly, and the jewels and the metal fittings on the balustrade of the connecting bridge glittered. Even the vermilion-lacquered columns of the shrine glowed brilliantly, bringing to mind beautiful flowers. The end of the Sixth Month was this shrine's purification ceremony. Miraculously enough, when the patron deity of the shrine, Izanagi-nomikoto, purified himself in Aoki field at Tachibana no odo in the province of Hyōga, from the waves on the surface of the sea appeared the three deities Sokotsutsu, Nakatsu and Uwatsutsu. Later, when the Empress Jingū attacked Korea, those deities served as advance guards and she overcame the foreign country. Thus, they with Empress Jingū are called the Four Merciful Deities of Sumiyoshi. As these deities are patrons of poetry in particular, it is quite admirable that Lord Shunzei came to this shrine and wrote

Gods of Sumiyoshi,
Who will never abandon
The poetic art,
Give to me
A depth of feeling.

Going out to the seacoast, Ukiyobō saw the tops of rows of pines, and it seemed as if there were flowers blooming in the breaking waves. Awajima island opposite the bank was close enough to be seen quite clearly, a truly splendid view. Thinking about this, Ukiyobō expressed his feelings thus:
On Sumiyoshi Beach,  
Where the grass grows,  
I can forget  
The sadness of this world.  
Oh, how wonderful to live here.  

As he went on, he reached the border of Izumi and passed through Teppō-machi. Let me explain the famous names He no Machi and Kuso no Shoji. A long time ago, after Empress Jingu had subdued Korea and returned from war, her ship left the mark of its prow there, and to this day the town is called He no Machi. This is the place called Kararui. The place where nine military ships landed is called Kusō no Shōji. When, in later years, these names are misinterpreted, giving the impression of a foul-smelling place, it can be very amusing. The coast at the border is the place where, long ago, the black ships landed. There were also some quite talented people there—the tea master Jō and Ryūtatsu were both from there. The most interesting thing, however, is the low tide shell gathering on the Third Day of the Third Month. On that day, the tide, which is usually high, recedes and one can walk directly to Amagasaki. Afficionados from Kyoto and Osaka gather for the low tide, and the pleasure given by the poetry, samisen, flute, drums, and, of course, clam gathering, cannot be matched in the other provinces.
VII. The Fox of Shinoda, and how Ukiyobō was Bewitched by a Fox

A long time ago, Ukiyobō went to Shinoda. It is said that in olden times, there was a mysterious fox in the wood at Shinoda, and she bewitched passers-by. Some person or other of Shinoda Village had gone to Yoshisumi and was on his way home when he encountered a beautiful woman by the side of the road. Ultimately, they exchanged vows and were married. They went home, and after several years had passed the woman bore a child. The child was five when, as his mother was hugging him, he caught sight of her tail. Ashamed, she reverted to her true form and fled back to Shinoda Wood. Over the years her husband had grown accustomed to her, and, even though he knew she was a fox, he was still reluctant to be without her and composed the following.

Come to me on nights
Dark as the uncertain future
Of the child you love
Even though by day
You dwell in Sumiyoshi Wood.

As he said this, his fox-wife heard him. Sad beyond words, she answered from outside his window.

The emotion I felt
When we exchanged vows
I will not forget
As I weep
In Shinoda Wood.
After this, the man made a rice paddy. The fox came and, at night, planted rice seedlings, built dams and, irrigated and weeded it. As she did so, each year saw a bountiful harvest and the man's house prospered greatly. Ukiyobō remembered this and felt saddened. Although he had planned to go to Shinoda Village, which was just ahead, he never got there. All night long he walked, and finally, at dawn, he came to his senses. "This is certainly a trance caused by a fox. That must be why I have come here," he thought. "Well, I have heard this will work." With that, he put his head under his jacket and, peeking through his sleeve, he saw an old fox, hair thin in back, walking along on its hind legs beside him. "Just as I thought!" Shouting, "Old she-fox, you'll have your throat cut as you live!" he chased her, and with no regard for field or path, the fox fled and disappeared. Ukiyobo, feeling as though he had awakened from a dream, asked a passer-by where he was. "In front of Tennō-ji Temple," was the reply. "How dreadful! I was really bewitched!" he thought, but there was nothing to be done.

VIII. How he Choked on a Rice Cake and did not Pay

A long time ago, faced with hunger, Ukiyobō approached a street vendor and ate some rice cakes. Having walked all night, he was quite hungry and ate more than twenty. When he looked for the coins given to him by the man from Shinoda at Tennō-ji Temple, which he had fastened around his waist, however, he realized he must have lost them at some point, for he had nothing left. He was trying to decide what to do when an idea suddenly came to him. He quickly forced a rice cake into his
throat. Choking, his eyes staring and his fists clenched, he could only
gasp. First the shop's proprietor and then even the servants came over
and pounded his back, but they did not know whether the stuck rice cake
had flown out or continued into his stomach. Ukiyobō then cried out,
"This is deplorable! Murder! A priest is being killed by a mob! Come
help me! Come help me!" People nearby, startled, came over and asked
for the details. The shop owner said, "We felt sorry for that priest,
with a rice cake caught in his throat, so everyone in my household came
over and pounded his back." "I did not choke on a rice cake," Ukiyobō
answered. "That mob simply met me and tried to beat me to death. At
any rate, I shall report this." As he continued this way, the situation
turned into chaos and a mediator was necessary. He did not make Ukiyobō
pay for the rice cakes, and finally Ukiyobō was allowed to go.

IX. Repentance

A long time ago, a man named The honorable and just Ssu Ma Kuang in China wrote The Six Precepts of Repentance. In essence, it states
that "First are the senior retainers, attendants, and servants who are
influenced by greed, who act on their own desires, who rule unjustly,
and who cause the peasants unhappiness. As the misery of the people
increases, so will they be ultimately rewarded with divine punishment.
An unexpected calamity will occur and when they reach utter ruin, they
will repent. The second are those who, when they are rich, act very
extravagantly, spending their assets however they desire, oblivious to
the fact that their expenditures are so great. Because of this, they disregard divine laws and, bereft of any property, when they are penniless and are stripped of power, they will repent. The third example is those who seek to gain money and power. Fawning on daimyos, they aim to become senior retainers, servants, and leaders. Relying on the strength of their influence, they disregard the myriad prohibitions of the government and they blindly make a mockery of their offices. When they are finally punished, they repent. The fourth case is those who, when young and healthy, do not apply themselves to study. They pay no heed to things they should learn and do not learn them. When they are in a situation demanding restraint, they bring shame on themselves. In their old age, they will repent. The fifth case involves those who drink sake until they lose their reason. They speak improperly and carry on drunkenly. When they come to, they should be repentant. The sixth case involves those who become slightly ill because they are inexperienced. They fail to effect a recovery, and when they fall seriously ill, they feel remorse." So, based on these six precepts, someone named Igami Shosaemonjō wrote *The Tales of Remorse.* Sadly enough, he wrote of many regrettable acts, both past and present. He wrote, "I regret that a bird caught in a net cannot soar high above, or that a fish which has swallowed a hook did not resist the temptation to eat." Thinking of the noble Fujiwara no Kiyosuke's poem
After years have passed
The present which
We struggle to bear
And find so sad
May bring fond memories.

With this, furthermore, thinking of his sadness at being forced to study, and his bitterness at having spent all his money on gambling and women, Ukiyobō thought, "How much better life was then than it is now!" Feeling frustration, he composed the following:

What I regret
About the past
That now is gone
Is that I have lived
My life to no purpose.

X. On the Habits of People

A long time ago, the Chinese T'u Yu was fond of the Tso Ch'uan and Yue T'ien had a weakness for poetry. This is exactly the reason for Jichin Kasho's poem

Everyone
Has one vice.
For myself,
Please allow me
My poetry.
Each passion depends on the person, and there are good and also bad. People in this world, whether rich or poor, always have some quirk. There is the so-called money vice. Such people want money more than anything else, and think of nothing else morning, noon and night. Not even nobles are without this desire. However, they take only what they should take, and do not take what is not due them. However, those who are greedy and take things using unreasonable tyranny, even when they should not do so, are petty people who do not behave properly. When such people become daimyos, the farmers will certainly be ruined as a matter of course. If they are made senior retainers, attendants or servants, acting on their own wishes and for their own benefit, the people will not succeed and this will cause unhappiness throughout the land. Although Ukiyobo had retreated from the world, he still felt a desire for gambling and chasing women. Truly, ingrained desires never cease, even for those pure souls who have attained enlightenment. The Buddha's student Śāriputra, who in a previous life was a great snake, was reborn as a human and became a disciple of the Buddha. Even after he had divorced himself from human passions, he often quarreled with others. Because Sondari Nanda had, in a previous life, been involved with a courtesan, even after becoming a Buddhist disciple he liked to see women. It goes without saying that those who are given over to gambling and womanizing will find it difficult to forget those things until they are dead and turned to ashes.
XI. On Wise Men, and Drinking From the Spring of Madness

A long time ago, while Ukiyobo was wandering here and there, four or five young men came up to him and poked fun at him. Ukiyobō, too, being something of a mischief maker, saw this as a chance to have fun. He went along with them, joking on the way. One of the men said, "Venerable priest, you appear to be quite a wise man." Aside he added, "Looks like he is crazy." Ukiyobō heard this, and said, "There is a saying: 'One must look for a wise man with another wise man, and one must look for a thief using a thief.'" Now, however, even though there are instances where one uses a thief-turned-spy to find thieves, there are none who, wanting to find a wise man, have him pointed out by a wise man. So, even though there are still a few wise men, they are silent and there are none who recognize them. Furthermore, wise men are looked down upon, and flatterers prosper. When those who are ignorant see one of those rare wise men, because that man is not as impure as their thoughts and does not fawn on others, they finally find him to be arrogant, or insane, or argumentative, or stubborn. As they believe, they spread this from person to person, and as they gossip so others believe. However, a wise man is not bitter about this. It is written in the Confucian Analects that 'one should not be angered at others' ignorance.' You who criticize in such a manner cannot possibly understand what is pleasing to a wise man. Just as it is written in the Confucian Analects, 'even those who are enlightened will hide their knowledge when not in use,' with no other choice, such people are carried away by worldly desires and fawn on others. Thinking themselves
to have no need to act as wise men, in no time they become first-rate sycophants filled with greed. Likewise, those around them give this opinion of others who try to continue the tradition of sages. 'In ancient times sages were employed, but now is the latter days of the world and the sage's path is out of fashion. Just be like everyone else. How difficult to follow the path of Confucius! How miserable is the path of the sages! Be like a willow and bend. Even a river flowing through a valley becomes muddied when it rains.' After being talked to in this way, they are won over by many people and they, too, become toadies. Even samurai, who strive to follow the warriors' code and are interested only in the military code, have nothing to do with those outside their circle. Yet, even though they hate bureaucrats, they may lose their feel for the warriors' code and begin to flatter others, becoming misguided people. A long time ago, in a certain province of China, there was a spring called the 'Spring of Madness.' If one drank from its waters, he would become a mad person. All the people of the province drank from it, and they all, high and low, male and female, were mad. A certain landlord dug his own well and as he drank water from it, he was no longer mad. The people of the province, on the other had, thought, 'The lord of the province is insane.' They burned moxa and gave him acupuncture. They held him down and by sheer force treated him. The landlord was greatly troubled by this, and eventually scooped up some water from the 'Spring of Madness' and drank. He then became as mad as everyone else. Even if there be one or two wise men in a group, others find them annoying and despise them, and they are called 'insane' or 'stubborn' and put away or ignored. With no other way to survive,
they eventually become powerless sycophants. Because of this, I wonder what your intentions are for calling me a wise man and a mad man," he told them, in a very sensible manner. The samurai felt he had a point. "A very interesting priest. He could be very useful to us. Why don't you come with us and stay?" Ukiyobō answered, "As I feel water beckoning to me, I am only too willing to go," and feeling a gladness he could not express, he returned home with them.
NOTES

1 Hato no kai. Although the Japanese in this version of Tales of the Floating World is たと の 鬼, the more usual rendering of the phrase is たと の 鬼. The phrase refers to those who posed as doctors, fortunetellers, etc. and swindled others out of money. The term is derived from the fact that itinerant hermits wandered from house to house soliciting funds, under the pretext of representing a shrine, which were requested to be used for pigeon food. The word then came to refer to those who deceive others for money under different circumstances.

2 This definition of the phrase hato no kai is the same as that found in Waranbe gusa, わらんべ草, 1661. As Tales of the Floating World is presumed to have been published at about the same time, it seems to be the case that both works take this folk etymology from an earlier work which is as yet unidentified.

3 This explanation appears to be taken from the Ruisenshū 类船集 (date unknown).

4 This section is similar to a passage seen in Waranbe gusa (Note 2, above).

5 From Seisuishō 醒睡唐 1628. A collection of essentially humorous anecdotes collected by Anrakuan Sakuden (1554-1642). The passage in Seisuishō runs "It sometimes happens that the sparrow, on entering the sea, becomes a clam, and the pigeon changes and becomes a hawk." For a study of this work, see Miles McElrath, "The Seisuishō of Anrakuan Sakuden: Humorous Anecdotes of the Sengoku and Early Edo Periods." Microfilmed Ph.D. dissertation, University of Michigan, 1971.

6 The Japanese here is actually dōbuku 道服, literally "road clothes." This was a shorter version of the modern-day haori 習織 which is a coat worn over longer garments.

7 Based on Chinese healing practices: 浮 ふ (strong), 深 じん (weak), 撑 せん (slow), 数 shu (fast).

8 The Chinese terms are ts'un 尺, a measure equal to 0.03581 meter (one-tenth of a ch'ih); kuan 寸, a pass or gate; ch'ih 尺 0.3581 meter.

9 The Japanese phrase gozō 五臓 (five viscera) refers specifically to lungs, heart, liver, spleen and kidneys, but here is taken as a term for all the viscera.
10. The Japanese phrase roppu 六腑 (six internal organs) refers specifically to the stomach, gall bladder, large intestine, small intestine, urinary bladder, and abdominal cavity.

11. A play on the word gyatei and gyahei. Gyatei 握譚 is an invocation found in the Lotus Sutra, while gyahei 病 is an illness characterized by fever and chills.

12. A play on hara gyahei 腹病 (stomach disorder) and the phrase hara gyatei 婆羅握譚 of the same sutra mentioned in Note 11.

13. Hara sō gyatei 婆羅僧譚 (complete attainment of the other shore, i.e. enlightenment). A similar play on this Buddhist passage and the disease gyahei is found in Seisuisho (Note 5, above).

14. Sites in Kyoto.

15. A famous spring which was supposed to have existed in southern Kyoto, in front of the Sumizome Temple 墨染寺. The spot where worshippers purify themselves before entering now bears the name.

16. From the Kokin wakashū 古今和歌集, 906. The poem is as follows

O, cherry tree
In the deep grass
At the edge of the field.
If you have any feelings
Bloom this year at Sumizome.

The poem was written by Ueno Shinyu 上野幸雄 lamenting the death of Fujiwara no Mototsune 藤原基経 (936-961), a Heian minister.

17. The idea of "bottom" or "depth" 低 soko of the poem is echoed in the meaning of the word "heart" こころ kokoro.

18. A building in the compound of the Daizen-ji Temple 大善寺 in southern Kyoto.

19. A point of departure for boats traveling form Kyoto to Osaka by the Uji River.

20. The following place names, unless otherwise noted, are famous sites on the route between Kyoto and Osaka.

21. 安. A family of military background which gained control of Japan in the late 12th century.
22. Hachiman Daibosatsu 八幡大菩薩. Deity of arms, this deity was considered the spiritual form assumed by the emperor Ojin 神天皇 following his death. According to legend, Ojin was the fifteenth Japanese emperor.

23. Following the introduction of Buddhism to Japan beginning in the sixth century A.D., the Japanese reconciled their native polytheistic religion Shinto 神道 with Buddhism by explaining that many of their own deities were simply later incarnations of Buddhist figures.

24. 能蓮 (date unknown)

25. The full title is Senzai Poetry Collection (Senzai wakashu 千載 和歌集, 1183). The collection contains poetry from the two hundred years preceding its compilation.

26. Refers to the Hachiman Shrine.

27. This poem contains the pivot word (kakekotoba 掛詞) iwashi, alternately interpreted as the place name Iwashimizu or as the word iwaji 言じ "will not say."

28. The Japanese te to mi to 言と身と captures the rhythmic hammering of iron. Ukiyobō's thought comes from the meaning of the phrase te to mi ni naru "be destitute," i.e. left with nothing but one's physical body and hands.

29. A town in the vicinity of Osaka, indicating that the journey by boat is over. The following passage describes Ukiyobō's wanderings and the sights he sees in Osaka.

30. Koyasu no Kannon

31. The following is a popular version of a story taken from the Chuang Tzu 莊子 (Note 49, page 51).

32. From the Huang Ch'ao Wen Chien 皇朝文鑑 (date unknown).

33. 鄭毅夫. A politician and poet of Sung China.

34. Source unknown.

35. 張籍 (A.D. 8th-9th centuries), a scholar and poet.

36. The Japanese pronunciation of 国内. The meaning is explained in the text.

37. Kokuzō 穀象, literally "grain elephant."

38. Gokoku 五穀. These are the five crops traditionally considered essential for man, in the Japanese view. The phrase is usually taken to
refer to rice, wheat, two kinds of millet (awa 穂 and kibo 荀), and beans, although there are also some who think that deccan grass (hie 稲) should be included in place of one of the other five.

39 Yao, said to have reigned 1357-2255 B.C.

40 This flood is recorded in the Shih Chi 史記, compiled by Szu Ma-ch'ien (145-86 B.C.) Completed in 91 B.C., it records events occurring from ancient times up to 122 B.C.

41 Recorded in the Shih Pa Shih Liōh 十八史略, a Chinese record dating from around the first part of the Sung Dynasty. A record of events from the ancient past up to the Sung Dynasty.

42 This incident is mentioned in Chen Kuan Cheng Yao 貞觀政要

43 Taken from "The Belly and the Members" in Aesop's Fables, which had been translated into Japanese and published in Japan in 1583.

44 One sho 升 equals 18 liters.

45 kōshindō 庚申堂, a temple where the deity of the seventh calendar sign, often represented by the image of a monkey, was worshipped.

46 亥 犬 Found at the entrance to all Shinto shrines, this consists of two pillars connected by two crosspieces, thus 亥 犬. Passage through the gateway formed is symbolic of movement from the profane world into the sacred.

47 Refers to the area southwest of the Tenno-ji Temple.

48 Based on the passage "The stone torii of the temple [Tenno-ji] is the core of the eastern Gate of Paradise" from the Naniwa kagami 难波

49 聖德太子 (574-622), a prince who was instrumental in gaining support for Buddhism after its arrival to Japan.

50 One li 里 equals 3.93 kilometers.

51 神楽. Gagaku, in its traditional sense, refers to Chinese and Korean style dancing which was performed ceremonially in the 8th century A.D.

52 Daotaoe in the orthography of this work. The exact origin of this is uncertain. It may be a confused reference to both Dotō 土壇会 and the ceremony honoring Shotoku Taishi, which was actually called Shōrei 國喪会.
53. kondō, the central building, containing an image of the Buddha, in the temple style known as gōran, which was the predominant style of temple architecture in Japan in the 8th century. The interior of the golden hall was gilded, and hence the name.

54. Refers to a smaller building on the grounds of the Tenno-ji compound where Monobe no Moriya, an early opponent of Buddhism, was worshipped.

55. 色井 "Turtle Spring," so called, because it issues from a rock shaped like a turtle.

56. I.e. teachings of the Buddha.

57. Reference to the Buddhist belief that one thousand years after the Buddha's death, there would begin a 10,000 year period in which the Buddha's would no longer be heeded.

58. The Japanese here is hyaku nari hyotan, a large gourd described as being 15-20 centimeters long.

59. See Note 25, page 49.

60. 澤田回隆 (?-1402), a poet. The Tsumori family were guardians of Sumiyoshi Shrine.

61. This poem, from the Shingoshū wakashū 新後拾遺和歌集, relates a myth concerning Izanagi-no-mikoto, the god of Sumiyoshi Shrine. See Note 64 below.

62. The shrine was burned during fighting in 1615 and rebuilt in 1617.

63. The male god who, according to Shinto mythology, with the female Izanami-no-mikoto, created the islands of Japan.

64. This story occurs in the Nihon shoki 日本書紀 (Chronicles of Japan), one of the six national histories, completed in 720. Written in Chinese, the work relates mythological and historical facts from the period of the so-called Age of the Gods (神代 jindai) up to the reign of Empress Jito 持統天皇 (r. 690-97).

The passage in question relates how, when Izanagi was washing himself in the Tachibana River, nine deities sprang from various parts of his body, three of which were the male deities mentioned here. They are considered the patron gods of Sumiyoshi.

65. Jingū Kōgō, a semi-legendary figure who is said to have reigned from 201-269. The incident here is also taken from the Nihon shoki (Note 64, above).

66. Sumiyoshi shisho no myōjin 住吉四座明神
See Note 90, page 54.

From the Shingozen wakashū 新後撰和歌集, 1303.

The word sumiyoshi here is used to name the place and also in the sense "good to live" (住みよい).

Izumi Province refers to the present-day Osaka area.

The popular name for Shosakura No Machi 桜花町 located north of the Izumi border.

From he舟 (prow).

A later name for the same place.

Kusō 九艘 (nine ships). A similar explanation of these place names occurs in Sakai kagami 堺鏡 (date unknown).

That is, he is taken as 屋 (pass wind) and kusō as 臭う (stinking).

A reference to the black-painted ships of European merchants who came to Japan in the latter half of the sixteenth century.

Takeno Jō 武野経範 (1504-1565), a famous tea master of the late Muromachi period (1392-1568).

Takasabu Ryūtatsu 高三隆達 (1526-1611), a druggist, he is remembered for having begun the ryūtatsu bushi 隆達節, a type of kouta 小歌 (popular song).

A town located in Hyōga Prefecture.

In Abe Seimei monogatari 安倍晴明物語. This legend is retold so that Seimei is the fox's child. Abe Seimei (911-1005) was a diviner and practitioner of mystical rites of the Heian period.

Based on a poem by Fujiwara no Kanesuke 藤原兼輔 (877-933) in the Gosen wakashū 後撰和歌集, 951. The poem is as follows:

The intentions of
Those who are parents
Do not falter,
But in loving their children,
Parents may find confusion.

The poem in this work uses the word yami 隠 ("darkness," "uncertainty") to connect the phrases kō o omou 子思う ("loving one's child") and yo ("night").
82 司馬光 (1019-1086), a politician and scholar. The existence of a work entitled Six Precepts of Repentance (Japanese Rikukai no mei) by this man is not verifiable at the present. The explanation of the content of this work, however, can be found in Kashki, the author of which was Nyoraishi.

83 Japanese otona 家老, shutō 出頭, and bugyōnin 舉行人.

84 Shoshidai 所司代, bugyō 舉行, tōnin 頭人.

85 井上小左衛門尉. It is uncertain to whom this refers. A man by this name served as hatamoto (low-ranking samurai) under both Hideyoshi and Hideyori of the Tokugawa shoguns. It is also possible that this man's son, whose name was Jihiôei 池範衛, took his father's name and was actually the author. The problem is further complicated by the fact that the publication date of the work in question, Kuyami gusa, is uncertain, although it is believed to have appeared some time after 1630.

86 藤原清輔 (1104-1177), a poet. The poem here is taken from the Shinkokin wakashū 新古今和歌集 compiled 1201-1205.

87 根來, a politician and scholar of the Western Chin Dynasty (317-420).

88 The full title is Ch'un Ch'iu Tso Shih Ch'uan 春秋左氏伝, one of three commentaries written on the Ch'un Ch'iu 春秋, a historical account covering the years 722-481 B.C. completed in 480 B.C.

89 See Note 39, page 50.

90 The following parallels a passage in Kashki (Note 82, above) which states that "even the T'ang poet Pai Chü-I composed a poem saying that each person has one weakness, and that this was poetry. In the poem of our own poet and great priest Jichin Kacho, it says

Everyone
Has one vice.
For myself
Please allow me
My poetry.

Yet each is different."

91 福金和尚, the posthumous name of Jien 福金 (1155-1225), a priest and poet who was a descendant of the Fujiwara family.

92 This poem is not in Jien's collection of poetry Shugyokushû 拾五集 compiled 1328-1348. It is also recorded in Kashki (Note 82, above) as being Jien's composition, however.
93 See note 82, above.

94 One of the ten illustrious disciples of the Buddha. He is held up as an example of one who was most apt of the Buddha's disciples. He was said to originally have been a great adder.

95 This same maxim is found in both Kashoki (Note 82, above) and Kuyami gusa (Note 85, above).

96 Based on a poem in the Kokin wakashu (Note 16, above). The original poem, by Ono no Komachi 小野小町, a poetess of the early Heian period, is as follows:

Forlorn and
Saddened by life
Like uprooted duckweed,
Were there water beckoning me,
I would not spend a moment here.
BOOK THREE

I. How Ukiyobō was Questioned About His Faith

II. The Samurai's Opinion on Right and Wrong

III. How a Chant was Forgotten, and How one Must not neglect the Samurai Code

IV. On Warnings Concerning the Tea Ceremony

V. The Dandies

VI. On Thieves

VII. How Wild Geese and Ducks Caused Trouble by Eating Rice

VIII. On Being Mistaken in Everything

IX. The Story of how the Falcon's Claw was Torn out

X. A Samurai Must Always have his Courage Ready

XI. In Everything, Rashness Causes Failure

XII. Boasting Indicates an Inferior Skill

XIII. The Humorous Verse Mounted on Paper

XIV. Ukiyobō's Opinion of his Master's Son
I. How Ukiyobō was Questioned About His Faith

A long time ago, Ukiyobō decided to set off with some samurai. He entered a large central room. Just at that moment their lord was in the room, and when the other samurai had explained the situation, he said, "All right, then," and had Ukiyobō brought to him. The lord then asked, "What sect are you with?" Ukiyobō answered thus, "I am a member of the Jōgo sect." "What an unusual sect. What sutra do your teachings come from?" asked the lord. "From the Suikyō Sutra." When the lord asked "Of which Buddha are they the teachings?" Ukiyobō replied, "They are the explanations of Sakanyorai." "How do you worship in the religion?" he asked. "I simply finger a tin bottle night and day, and call on the name of 'raw sake,'" he answered. The master was quite amused. "What an interesting priest! Stay here as long as you like, and tell me stories." "Certainly," answered Ukiyobō, and he remained there for some time.

II. The Samurai's Opinions on Right and Wrong

A long time ago, as Ukiyobō settled into the mansion, his mind also felt more at ease. All the samurai assembled and said, "What can be the reason for this priest to have taken his vows while still so young? In general, there are two reasons for taking Buddhist vows. One is when one is unlucky in everything." He uses up all his money on gambling and
women, and, disowned by his father and banished by his lord, he cannot
become a soldier or find work, nor does he have funds to set up a
business. Lacking any way to support himself, and faced with the
unhappy prospect of starvation, he cuts his hair, dons robes and lives
by receiving alms from others. This is not a true practitioner.8 He is
an excess person abandoned by society.9 According to Confucian
doctrine, such people are considered one with idlers. In the sutras,
they are referred to as half-priests,10 and they are neither evil nor
holy just as the bat is neither bird nor animal. They are the most
useless members of society. The second type is those who realize the
vanity of their existence, and understanding the importance of the next
world, abandon this world as a thing of suffering and take their vows.
Feeling compassion deeply, they encourage others and follow Buddha's
Law. Of their own volition, they strictly adhere to the commandments and
carry out services. This is truly following the Way. They are people
who have abandoned society. Looking at you, priest, you seem to think
quite highly of yourself and you are quite reckless in your behavior.
You need to feel some suffering." Ukiyobō listened and then said, "I
have withdrawn from the world as a priest, and lost my position by
leaving my home. Furthermore, I have never tried to get by through
flattery. I have become thus because of the importance of the next
life. Nonetheless, there are many in the world called priests and
hermits who do evil, and are thus entrapped. It seems that even the
faithful followers of the Way do not escape the admonishment of others.
However, the good are not rare just among Buddhist monks, but also among
those who subscribe to the samurai code there are many evil men. In the
words of Han China's Ma Yuen,\(^{11}\) 'One draws a tiger and it looks like a dog.' Really, just as a poorly drawn tiger may look like a dog, some people mistakenly take on some form and become evil. Recently\(^{12}\) we have seen some person in society praised because 'he is a sage who abstains from flattery and is without desires.' When one sees these people he realizes they know no manners and commit senseless rudenesses, causing extreme discourtesy to others and spreading rumors however they desire. They are ruffians who give no thought to others. In addition, there are those who are praised because, 'showing courtesy, they respect others and are warm people who have gentle hearts.' They all strain to be foolishly polite, and are reckless, inconsistent flatterers. At any rate, there is no one whose exterior and interior are alike. Although there is occasionally a true sage, just as one draws a tiger only to have it look like a dog, they are bad-mouthed as being fakes, and they in fact become so. Usually, what is proper for a samurai is, first, to have filial piety for his parents, and, conversely, to be loyal to his lord. He feels sympathy for those who have nothing, remembers his obligations, is sincere in his dealings with peers, and praises good men without abusing the bad. Such a samurai, on seeing his master fall, gives no thought to his own misfortune, but is honest and trustworthy. On the other hand, a samurai of bad character shows two faces in serving his master. In front of others, he appears to be clever and skilled. In reality, however, he is insincere and given to his own desires, forgets his obligations, and speaks ill of others. Without compassion, he takes what he wants even from those close to him, and despising and envying those who are good, tries to ruin them. There are may such
fellows in the world. They feel no shame, and unrestrained by the opinions of others, flatter their lords and brush the dust from their beards in front of senior retainers. Ingratiating themselves in many ways, they are considered good. In no time they hold high positions, and they are given more fiefs as well. Such grasping immoral spirits prosper more and more, and others of the household, envious, become just like them. Their characters become soiled and their personalities go bad. You must each bear your hardships and follow the true samurai code." When he had finished, there were some who said, "Quite true." Others, however, said, "What is this priest, who was motivated by starvation, babbling about?"

III. How a Chant was Forgotten, and How one Must not Neglect the Samurai Code

A long time ago, there came to the daimyo's house at which Ukiyobō was staying someone looking for employment. When asked what skills he had, he answered, "I chant Noh quite well. My voice is as fine as that of the kalavinka, and I can handle even the minutest subtleties of the text. I know 1500 of the Noh texts." "Can there be such a treasure in this world?" the daimyo wondered. The daimyo summoned the man to his side and prepared to have him recite a chant, but in the meantime the chanter had completely forgotten everything. "What good will he be like this?" thought the daimyo and decided not to give him a position. "It must be because he lacks sufficient training. One keeps a dog to have him guard against burglars and one keeps a cat to have her eat mice. A dog that does not bark, or a cat that does not mouse, is worthless.
What good is one who would be a chanter but forgets the chants?" The whole household laughed at this. Hearing them, Ukiyobō said, "That man forgot a chant, and returned home without employment. Those of the samurai who are insufficiently versed in the samurai code are just like him. If one is irresponsible in serving his master, he appears to be a two faced flatterer. If he has no feeling, and tells lies, he appears a braggart. If one is quick to fight, disregarding propriety and slandering others, he is an uncouth boor. Those who, in an important engagement, however, hide behind others and are the first to escape, receiving wounds in the back in the confusion and ending up embarrassed, are all chancers who have forgotten their lines." They were all impressed by what he had said.

IV. On Warnings Concerning the Tea Ceremony

A long time ago, just when Ukiyobō was attending his master, a broker came by. He had brought along tea bowls of Korean porcelain, high sided Seto teaware, and every variety of ancient tea tool, which he showed to the daimyo after being introduced by an attendant. The daimyo examined them closely. He looked at them from a distance, and from close up. He put them down and looked at them, and then picked them up and examined them. "They are quite splendid objects," said those around him. When the daimyo asked the price, they turned out to be extraordinarily expensive. "Nevertheless, they are quite rare items, and I must have them," said the daimyo. Ukiyobō spoke. "Usually, the
tea ceremony is a thing of purity and, based on graceful principles, is a stepping stone to enlightenment. Ch'ao Chou of China drank tea, and our own Jōo was also enlightened. Now, however, those who are fond of the tea ceremony are attracted by the show, and they carry extravagance to the extreme. They equip themselves with old Chinese or Japanese utensils, and while treasuring them all, consider as best those that are most expensive. Although the ceremony itself is proper, they have many expenses that are to no purpose. All of those old tea bowls, furthermore, have certainly been held, put to the mouth and drunk from and sullied by countless generations of people. In that time, they must have come in contact with white leprosy, black leprosy, syphilis, harelips, and asthmatics. When you think that, in the past, old tea bowls were owned and handled by such unpleasant creatures as untouchables and begging priests, it seems quite unclean. In the same way, one may use all new utensils and gather with friends. One tidies the garden unhurriedly, and, when it is ready, sprinkles water as dew and plants some common flowers. Then amusing oneself with calming stories while drinking tea should help one toward enlightenment. If one looks for expensive things that are useless and of no benefit to buy, one will become more desirous of money and will levy taxes on the farmers and merchants without using reason or justice. Some may even reduce their retainers' stipends, and, without bestowing increases or awards for merit, take pleasure in the tea ceremony while carrying out such avaricious and improper behavior. They gather their utensils and parade into narrow arbors and tea rooms. Placing both their swords aside, unarmed, they appear to have forgotten everything. The
relaxation and joy they seem to feel is neglect of the samurai code in the extreme. Now, in time of battle, they will certainly not be as valuable as the lid of an Ashiya kettle.\textsuperscript{21} They could not even be used as a support for the ladle. In fact, since they should not even be allowed to write the slogan on the standard, they are completely worthless, and actually a financial liability. Therefore, it is said that the tea house is a poor god's shrine, the path leading to it is the torii, the sign is the protective talisman, and the tea ceremony is the communion ritual.\textsuperscript{22} With what you are paying for one tea bowl or container, you could get five good samurai. On a battlefield, five horsemen of loyal mind are much more valuable than fifty or one hundred borrowed soldiers.\textsuperscript{23} When he had said this the attendant was embarrassed, and the daimyo had lost interest. Then Ukiyobō recited

\begin{quote}
A poor god's shrine
Is the teahouse.
Then the ceremony of communion
Is certainly
The tea ceremony.
\end{quote}

With that, he ended by laughing loudly.

\section*{V. The Dandies}

A long time ago, the dandies who became so prominent in society were considered aberrant fellows by both the samurai and the townsman. These fops, as an example, wore glittering Nara\textsuperscript{23} swords which could kill no one. One those occasions when they fought, however, their swords were weaker than any good inscribed sword and they would bend.
Likewise, they wore mustaches, turned up or natural, and were terrible braggarts in all ways. Their putting on airs was most offensive and they swaggered about, swinging their elbows and abusing others in a loud voice. They quibbled about the slightest matters, and were of base character, their intentions evil and full of cowardice. They criticized those who were in their power and quarreled with them, defeating them by bullying them. Although they sometimes appeared proud, they were the most contradictory people. When they encountered someone who was strong-willed, they were completely subservient, and with no will of their own, they are embarrassed and hesitant, and, shamed in the presence of others, were laughed at. Truly, they are just a large udo or a lotus sword. They appeared to be adults, but their characters were worthless. Although there are some of them in households here and there, just as in the saying "Heaven does not destroy flesh," many of them receive stipends and rice and so manage to get by. Thinking of them, Ukiyobō came up with

A cat with
Ability
Hides its claws.
These dandies, then,
Must be powerless.

VI. On Thieves

A long time ago, people talked about the following: "Last night, a thief entered a retainer's house and took many things. None of his family was aware of it, but some of the servants saw his retreating
figure and they ran out after him, but realized that they would not be able to get even a lock of hair. Others were deep in sleep." Each gave his opinion. After a thorough investigation, the thief appeared and was executed. Ukiyobo heard about this and said, "A thief is not necessarily only one who comes in from the outside and takes things. If we look at it according to the Buddhist sutras, there are six things which, under the guise of allies, show the way to thieves. First, when one sees other aspects of life, one's greed is aroused. Then, hearing different sounds, one develops attachments, having some smell reach the nose one feels likes and dislikes, experiencing some taste on the tongue one feels obsessions, and being touched physically, one experiences internal arousal. Thus, our allies the six senses give aid to those thieves the six influences and can be seen as stealing a Buddhist treasure. In society at large, one thing I have noted is that there are those who go on appearing to have seen nothing bad, and having heard nothing. They flatter their lords, winning them with praise, and using flattery, insincerity and hypocrisy, they receive undeserved stipends. They have no loyalty, and take their rewards, not out of truthfulness, but out of deep greed. Such as these are covetous, unenlightened rascals. They are traitors and thieves of their land. There are those who may recognize such as these yet, putting their own well-being first, they pass by as though they had not seen them, for their is no blame in nonrecognition. In a like manner, if one desires only to bring about the ruin of others, he will be struck by divine punishment, and there are many who in bringing about another's downfall have ruined themselves. Long ago in China three thieves were hiding
in a certain place. They had stolen a great number of valuables, hidden them in the mountains, and were planning to divide them three ways and make off with them. Thinking that they could not do this without first eating, they sent one of their number to market to buy rice. When he had not yet returned, the other two plotted thus. "If he returns, let's kill him and divide his share among the two of us." They agreed on this. The third man, too, was thinking, "I'd like to kill those two somehow and take the treasure for myself." He put some poison inside the rice, took it back to the mountain and gave it to the others. Having agreed to their plan, the two of them overpowered the man and threw him into a deep, rocky valley, where he died, broken. Then the two of them ate the rice, and stricken by the poison inside, they became feverish and insane, vomited blood and died. In the same way, being insincere and hypocritical, and trying to ingratiate oneself with one's lord and receiving rewards, as well as obtaining increases in stipends, one is pitted against others like himself. If one speaks ill of others, they will speak ill of him. Those who flatter each other and lie will feel divine retribution and they will lose their positions, no better than the aforementioned thieves. In the words of Hsün Tzŭ, 31 'When there are those envious of soldiers, wise men will not become intimate with them. When there are ministers envious of their lords, a wise man has no desire to become one of them.' A true samurai is not envious of others' good, and he does not see and gossip about others' bad points. Using the good and bad points of others as a mirror, they are
deferential in behavior and words, courteous, and of frank character. Rulers of a country should promote and make use of such people. However, only a wise ruler can recognize such people."

VII. How Wild Geese and Ducks Caused Trouble by Eating Rice

A long time ago, the ruler decreed, "Wild geese are thrilling creatures. Let some be captured alive and raised in the garden." This was passed on to the stewards and when the farmers had captured some they presented them to the lord. He told them, "Your having brought the geese so quickly is commendable. You should pay your taxes with as much fervor." Whereupon Ūkiyobō spoke. "You should levy taxes on the birds. I say this because, born on the north winds, the birds come when the early and later grains come forth. They land in the paddies and eat to no end. The farmers, upset, want to chase them away, but because you like to hunt, there are bird watchers stationed here and there. The peasants will be fined for chasing the birds, and so they cannot send them away. If they are not driven away, the birds can eat all the grain in one night. Thus the peasants fear the birds as much as they do your stewards or landowners. They can only stand on the path and cry out, while shedding tears of blood, 'Please go away, wild birds. If you eat my rice, I will be thrown into prison and tortured, or have to sell my family.' But as they devour the grain, they turn one, then two fields into nothing but straw in an instant. How sad when the farmers try to harvest this, and they reach a point where they do not have enough and
cannot pay their taxes. I think that there has been bird hunting in the
three countries\(^3\) since ancient times and it has never been prohibited.
However, in China, the lord of each province considered how bird hunting
helped or hurt his subjects, because each wanted to rule with justice.
Bird hunting and deer hunting, now, however, are merely for amusement or
sport, and birds are taken with no regard to fields or gardens, which
are trampled. How much resentment the farmers must feel! You are
responsible for the bird watchers placed around, and you do not let the
farmers drive away the birds that devour their fields, so levy taxes on
the birds!\(^{34}\) Long ago,\(^{35}\) the king of Jin in China became interested in
wild birds and, keeping a great number of them, gave them rice bran to
eat. The bran was used up quickly, so someone went to the market to buy
more. Afterwards, the price of rice and hulls became the same. One of
the ministers then said, 'If rice and bran cost the same price, I will
not look for bran but just give them rice.' The king then said, 'Rice
is for humans. One cannot eat bran. As birds eat bran, even if they
are the same price, exchange the rice for bran and give that to the
geese. It is best for my subjects.' Rice was brought out and exchanged
for bran, and the whole country prospered and was happy. Considering
this, even though a ruler may desire something, a humane government must
not be of no use to the nation or cause the farmers suffering or
anxiety. A ruler who does as he wants and causes his subjects pain is
worthless." The lord, feeling sympathetic, lowered taxes, and forgave
unpaid taxes for several years.
Long ago, Ukiyobō rose early in the morning. As he stood outside the gate rubbing his eyes, a foot soldier walked up to him and spoke. "I am from a very distant province and I am going to the capital for my master. I do not know how to get there. Will you show me?" Ukiyobō replied, "Go to Kyōbashi\textsuperscript{36} from here. Pass Noe and Moriguchi and you will see Sada Shrine on your left. After you pass Hirataka and Hashimoto, you will find the Yodo Bridge nearby. Passing Mizuno, Yokoji and Toba, you will find Akatsuka on your right. The Jōnan-ji Temple is there, too. Cross Aki no yama and you will come out at the gates to Tōji Temple. Going left from there you will come to the Katsura River. Go on to Yamazaki Takaradera. Go right and you will be at the end of Miyako Daigō Avenue. If you follow it to the north, you will end up right in the center of the capital." The foot soldier was quite pleased. "You have explained the way quite carefully, so I should not have any trouble. This is just like the \textit{Confucian Analects}. 'Finding the way in the morning, one may die in the evening.' Ukiyobō answered, "In the same way, in the \textit{Doctrine of the Mean}\textsuperscript{37} is written 'One must not stray from the path. It is not a path one can leave.' The Kyōkaidō is a path as direct as a string stretched from here to there. Do not take any side roads. If you stray from the road that I have shown you, then you are not on the right road." "I have it," the soldier answered, and departed. Some educated person nearby said, "Misinterpreting a fragment of the \textit{Analects} or \textit{Doctrine of the Mean} is absurdity in the extreme!" Someone else said, "The 'Way' mentioned in the \textit{Confucian Analects} and
Doctrine of the Mean is the way of duty. It is clearly not a road that people travel. As in the case of a road, if one departs from one's duty, he will not reach his goal. Thus, one may speak of duty as a path. Just as if one abandons a predetermined path and, taking a diverging one, will not reach the object he strives for, if one forgets the Path of Five Eternal Truths\textsuperscript{38} and gives himself over to improper behavior he will give up attaining any positions of saintliness or wisdom. Considering this thus, the quoting of that phrase is not really inaccurate. There are examples of even greater misunderstandings. Hearing 'You must have no friends who are beneath you,' one decides to have friends who are of a higher station than he is, and have nothing to do with those of a lower station. Paradoxically he will become mean and arrogant. Or, remembering 'Do not be rich and haughty,' there are those who, while having a great deal of gold and silver allow it to pile like stones and tiles,\textsuperscript{41} because they do not know how to use it, and so they are no better than ignorant boors." At this point, one of the senior retainers came out. "You stand there at the gate. What kind of work are you doing?" he demanded as he glared at them. Ukiyobō spoke in a soft voice. "Please do not get angry. As it says in the Confucian Analects, 'Do not be angered at the ignorant scolding of others.'\textsuperscript{42} No matter how I am reprimanded, holding back anger is part of the proper Way." "You are right. You are right," the retainer said, and went inside.
IX. The Story of how the Falcons' Claw was Torn Out

A long time ago, Ukiyobō's lord had a dog which he treasured. For unknown reasons, this dog suddenly died. The lord was extremely melancholy and wondered, "He must have been poisoned with machin" by one of my soldiers. Although he investigated each one of them, he was unable to discover who had done the deed. "Well then, they will draw lots to see which one is most worthless and I will have him commit seppuku," he decided suddenly. Then Ukiyobō said, "You must not do that. Emperor Liang of China once went hunting. There was a white goose which landed in a rice paddy. The emperor set an arrow in his bow and was about to shoot when a passerby, unaware of what was happening, frightened the goose away. The emperor was furious. He arrested this person and was about to have him killed when his minister Kong Sung Lung said to him, 'Long ago, in the time of Wên Kung of Wei the earth suffered a drought which continued for three years. When the reason for the drought was divined, the oracle said that if a person were sacrificed and offered to heaven, rain would fall. Wên Kung said that he wished for rain to fall for the people's benefit. If he were to kill someone now, such immoral behavior would eventually bring heaven's ire on them. Therefore, he decided to die and go to heaven. His will was in accordance with divine laws, and rain fell immediately, causing the grain to grow richly and the people to prosper. Now, if you attach so much importance to that white goose that you will kill a man, are you not just like a tiger or a wolf?" The emperor was moved by this and felt great respect for Kung Sung Lung. In another instance, the
Great Lord Hideyoshi went out to the falcon hunting fields. His favorite falcon he called Takesumaru. Hideyoshi himself carried the bird on his hand, and released her toward a crane. The leg bindings were released and they followed the path she took in flight. When the crane was finally brought down, they took the grass for binding the falcon's legs and one of the foot soldiers ran to the spot where the crane had been brought down. He returned the falcon to his arm and handed her to Hideyoshi. As Hideyoshi stroked the bird and looked at it, he saw that a hind claw had been pulled off. Hideyoshi was furious. "Someone pulled her from her prey and caused her to lose a talon." The falcon's keeper came forward and Hideyoshi said, "You know who did it. Tell me," as he fingered the sword at his stomach. The keeper suddenly turned red, lowered his forehead to the ground and made as if to speak the name. Seeing this, Hideyoshi said quietly, "No, do not tell me. Do not tell me." That was a truly magnanimous gesture. The fact that he felt that prizing the bird enough to trade it for a human life was not at all right shows graciousness beyond description. Likewise, a good ruler will be respected in the same way. It is because of this that Hideyoshi was able to achieve the status of Taiko, having started as a peasant. Now, grieving for a dog and, without knowing who is guilty, causing the death of a retainer is certainly an action that will bring divine retribution." The master was moved by this and ordered a stop to his plan.
X. A Samurai Must Always Have His Courage Ready

A long time ago, Ukiyobō told the following. "A samurai must always be concerned with bravery and must not forget it even for an instant. Rash and impetuous behavior on entering an important battle is caused by the fact that an avarage attention is not good enough.⁴⁹ In the province of Hoki at the place called Nakaya Tatamura,⁵⁰ there was a man called Nirayama Shikanosuke, a huge man, of prodigious strength, who felt no fear, was braver than any other, and boasted far and wide. His master Lord Nakamura Ikkaku⁵¹ had thought he would be an asset, but he grumbled⁵² about his duties, and feigned illness, keeping himself inside. The lord found this most distasteful and ordered two others to attack Shikanosuke. The two conferred, 'Shikanosuke is a strong and courageous man. Furthermore, he can handle two swords, so we must by all means alack him only after planning.' After announcing that Shikanosuke 'has received our lord's displeasure,' the two set off to find him. On the way, they discussed the fact that 'he is blamed because of such and such.' As they walked on, talking, they came upon Shikanosuke urinating and lopped off his head from behind. With his head chopped off, Shikanosuke raised his body to its full height, drew his two swords, and stood there holding them. Because he always concentrated on this, even after his head had been cut off, he was able to hold both the three-shaku five-sun and the two-shaku five-sun swords. He stood there, and it was the fact that he was dead that was frightening. Although there are few such instances, if one has only preparation, then one can aspire to great things without hesitation.
Among samurai at the present time, those who are unprepared swagger about, swinging their elbows and kicking their legs out. They use fools' logic and speak in dialect, and although they seem to be reasonable, they are greedy and are weighing what they will gain or lose. Based on some computation, they are negligent in their duties and so, when they go into a battle suddenly, they are confused and they may attack an ally, or they may be wounded as they flee. They are objects of ridicule. As for the saying 'In times of peace, following the samurai code invites disorder,' thinking that martial arts are unnecessary in a period of peace is a mistake. Practicing graceful arts like calligraphy, poetry, and the tea ceremony, which are lovely to look at makes one weak and heavy and is the cause of failure. The decline of martial arts practiced during times of peace leads directly to sudden periods of war. It is said 'In times of ease, do not forget the times of danger.' This one line you must always remember and practice: 'Always be prepared.'"

XI. In Everything, Rashness Causes Failure

A long time ago, as Ukiyobō was such a rash character as a youth, he was often made a laughingstock. Once there was a performance of Noh in the main room, and the master had not yet appeared. In the interim, there came the message to "begin the Noh," and the god play began. Calling Ukiyobō to him, the lord asked, "What play is it?" "Now it is Takasago," he said. "Takasago was not on the program, so it must not
be Takasago," came the response. "No, I am certain it is Takasago."
"Do you know Takasago?" asked the master. "I do," answered Ukiyobo.
"Then recite it. I shall listen." Ukiyobō complied with his wishes, singing "My elated heart shows not one sign of a cloud."56 His master
was amused by this and said to his tea master,57 "Listen to this." The
tea master Kanzai58 listened and, turning to a page, he said, "That is
certainly Takasago." This brings to mind the incident in which, when
there was a performance of Noh for Lord Saisho59 of Echizen, one of the
Shibuyas60 was performing Chō Ryō.61 At the appearance of the
protagonist,62 the protagonist's flute cue began at the wrong time and
the dragon god flew onstage. Seizing his sleeves, a kyogen64 performer
said, "The protagonist has not appeared yet. Won't you sit down here?"
and put him at the side near the drums. When the protagonist had
appeared at the proper time, the kyogen performer told the dragon god to
come out. "I cannot," said the dragon god, "My embarrassment is beyond
description," and he sat still. The chorus, with much effort, finally
pulled him out and the performance became even worse.

XII. Boasting Indicates an Inferior Skill

A long time ago, it was thought that those who were conceited about
everything were unskilled. Those who were actually proficient were not
the least bit proud. This is because they felt that there were many on
this wide earth who were more skilled than they. Not just in the arts,
but also in the way of the warrior, martial arts, and other things,
there were those who were without pride. Today, however, there are many who are proud of their financial or social standing, who loudly proclaim their own merits and who behave selfishly. By this behavior they think to cover up their own faults, and they ridicule those who are good. A certain man had a sitting room built and a picture painted. He wanted only some white herons. The artist indicated he had understood and painted the picture with a charcoal brush. The master then said, "It looks fine, but these herons are in flight, and they probably could not fly using their wings in that manner." The painter answered, "No, no. That manner of flight is the best feature of this painting." As he was speaking, four or five herons actually flew over. The master, watching them, said, "Look at them. That is how I would like them painted." The painter looked at them and said, "On, no. Those birds could not possibly fly as I have painted them using such wing movements."

XIII. The Humorous Verse Mounted on Paper

A long time ago, there was a picture mounter who came by. He said to Ukiyobo, "If you have anything to be mounted, I shall have my apprentice do it. I will judge the amount of glue and give instructions. I shall not, however, charge a fee." Ukiyobō decided that, if this were the case, he would go through with it, and he brought out a picture of Dharma and gave it to the man with the following,
As for Satsuma no Kami Tadanori
This picture you will
Mount for free,
Just judge the glue carefully,
I beg of you.

XIV. Ukiyobō's Opinion of His Master's Son

A long time ago, Ukiyobō's master had a son who was an
extraordinary rowdy, who treated the townsmen terribly and terrorized
farmers. He was quarrelsome and caused no end of trouble. Ukiyobo
quietly admonished him, "Generally, a person's child receives praise for
his learning or for some business, and he sets up a home and establishes
himself with the desire to be successful. As an example, if that parent
diligently follows the path of duty, and if he should become lord of a
province or prefecture, his rule will naturally carry its justice far
and wide and all will revere his footsteps, and they will rejoice
propitiously in his benevolence. Nonetheless, if an heir inherits this,
and in his actions departs from the proper behavior, even the
far-reaching benevolence of his father's just rule will become as
nothing by this, and the son himself will soon perish. Ti Jên-ch'ie
in China was a just ruler, and was entrusted with the kingdom of Wei.
His fair rule reached far and wide, and, because he valued his subjects,
the people prospered in his benevolence and were grateful for his favor.
When he died, the subjects mourned him. They made a wooden image of
him, erected a wooden shrine, and, worshipping him as a deity, they
faithfully honored him. His son, Ti Ying-huei, became the ruler of
Wei. He was stingy with the farmers, and by implementing special taxes stole away their money. He would not reduce taxes and while hunting wild fowl destroyed rice paddies and gardens. In their suffering, the farmers, their villages and hamlets lifeless, sold their lands, and bartered their families. They all wept bitterly and out of hatred for Ti Ying-huei they tore down his father's shrine, pulled out the statue, and left it unsheltered along the road. This is an example of a case where a deceased father was affected by evil doing for which his son was totally responsible. Learn this lesson well," he said. Hearing this the son was greatly perturbed and because Ukiyobō was bald, he said, "I don't care to hear a bald man's opinion! You're nothing but a practitioner of the 'Bald Way!'" Ukiyobō then said, "Do not abuse the bald like that. There is a poem which says not to do that!" "Who wrote it?" "It's Fujiwara no Toshinori's poem, and it says,

Like those despondent souls
Who avoid the fierce winds
Of Haseyama,
One does not pray
For the scolding of the bald."

"It says not to speak ill of those who are bald." The son simply burst out laughing.
1. Japanese yakata 昼形 refers to the residence of a noble or other person of importance. The house here is the dwelling of a daimyo.

2. 酒 "drinker," The Japanese here is similar to Jōdo 淨土 Pure Land (see Notes 33 and 34, page 50).

3. 図狂 "drunken and out of one's mind," playing off of the name Zuikyū 酔求 Sutra.

4. 酒如来, playing off Shakanyorai 救迦如来, a reference to the historical Buddha Sakamuni. Nyorai (Sanskrit tathagata) is an epithet of the Buddha and means "one who has followed the path." In the phrase here, the interpretation could be "one has followed the path of [drinking] sake."

5. Suzu o tsumuguri 錦もつまどり is a pun on the phrase juzu o tsumuguri 数珠もつまどり.

6. Doburokuji no myogo o tonaematsuru どぶろくの名号をとなえまする, a pun on the phrase rōkuji no myogo o tonaeru 路の名号をとなえる "call on the six-character name," i.e. recite the nembutsu, which is written with six characters (namu Amida butsu 南無阿弥陀仏).

7. This explanation is also seen in Kashōki (see Note 82, page 85). The passage therein says, "Priests in these latter days all get by in the same way."

8. Also found in Kashōki (Note 82, page 85).

9. The Confucian lines run "These four classes—literati, farmers, artisans, and merchants, are national resources without which the empire would fail. Those worthless creatures other than them are called idlers."

10. Koburokuji 先君 refers to those who are priests in appearance only, while inwardly they give in to worldly desires.

11. 夏損 (14 B.C.-A.D. 49), a soldier. The maxim here is taken from his biography Hou Han Shu 後漢書.

12. The following is also very close to a passage in Kashōki (Note 82, page 85).

13. Onhige no chiri o toru 御髪の塵とる. A metaphor for fawning on one's superiors.
14 An imaginary bird with a sweet singing voice referred to in Buddhist sutras. It was said to have a beautiful woman's head and to live in paradise.

15 灶户 a town in southwestern Japan famous for its earthenware products. The term *setomono* has come to mean "pottery."

16 趙州, a priest of the T'ang Dynasty.

17 See Note 77, page 84.

18 Traditionally called eta, these people are now referred to as *burakumin* ("hamlet people"). They are the descendants of those people in Japan who were slaughterers, leather tanners, etc. Because of Buddhist and Shinto prohibitions against killing and coming into contact with death, such people were considered as subhuman, and were scrupulously avoided by the general population.

19 Similar to a passage in *Kashōki* (Note 82, page 85).

20 Also from *Kashōki* (Note 82, page 85).

21 Teakettles made in the town of Ashiya in Fukuoka prefecture. Manufactured during the Muromachi period, they were quite valuable at the time of this writing.

22 *Yudate* 湯立

23 Meaning they were dull.

24 Often painted on with soot or a similar substance.

25 独活. An edible-stem plant resembling rhubarb, it is often used as a metaphor for something which is of absolutely no value.

26 The connotation here is the same as in 25. These two terms were frequently used together.

27 According to Buddhist doctrine, the six senses (sight, hearing, smell, taste, touch, thought) cause man to feel passions, which stand in the way of one's attainment of enlightenment.

28 They are color, sound, odor, taste, touch, and ideas. They are taken as an example of thieves which come in from the outside, led by our six senses, to deceive us.

29 i.e., the attainment of enlightenment.

30 This seems to be based on an episode in the *Ti Chi Lu* 趙吉錄, a Ming Dynasty (1368-1644) work compiled by Yen Mou 燕茂. Although the story here is a rather free rendering of the original, which tells
about "Three Theives Who Lost Their Lives Because They Took Money." The story in Ukiyo monogatari may actually have been made up in keeping with the theme in question.

31 荷子, a man of the Warring States period. Haun Tzu is also the name given to a work he authored which was intended to serve as a guide to proper conduct. Haun Tzu was not widely read at the time of the publication of Ukiyo monogatari, however, and it is likely that the reference to Haun Tzu is in fact taken from a secondary source Ming Hsin Pao Shu 明心書, a Ming Dynasty writing on justice.

32 Torimi 恕見. During the Edo period, certain young men were appointed to this government position. It was their job to keep track of the location of birds, specifically geese, on the shogun's hunting grounds.

33 Japan, Korea, and China.

34 Similar thoughts are echoed in Kashōki (Note 82, page 79).

35 According to Maeda Kangorō 前田金五郎 (in Kinsei bungaku ronsō 近世文学論掌), this account seems to have been taken from Hsin Hsu 新序 (date unknown). Compiled by Liu Haiang 劉向 (77–6 B.C.), it is a collection of anecdotes interpreted according to Confucian philosophy, dating from the Spring and Autumn period (722–481 B.C.) up to the Han Dynasty (206 B.C.–A.D. 220). However, because there are differences between the original and the account contained herein, it is probably the case that the present retelling is taken from a third work (as yet unidentified) which existed prior to the publication of Ukiyo monogatari.

36 This bridge marked the beginning of the Kyokaidō ("capital ocean road"), the road running between Osaka and Kyoto. The places mentioned are famous sites along this road.

37 Chung Yung 中庸. Along with the Confucian Analects one of Confucianism's four basic treatises. It was compiled from the latter part of the Warring States period (403–221 B.C.) into the Han period by Confucian scholars. It is a treatise on the nature of the human personality. The Chung Yung states: "Those who follow the Way must not stray from it for even one moment. What must be left is not this path."

38 According to Confucian doctrine, these are benevolence (仁), integrity (義), courtesy (禮), wisdom (智), and sincerity (信).

39 From the Confucian Analects. The original runs "Have no friends who are beneath you. Do not be afraid to correct your mistakes." The meaning is, of course, that one should not consider himself above anyone. This phrase appears in a similar setting in Kashōki (Note 82, page 85).
"Scholars of today use the phrase 'Have no friends who are beneath you' in this manner. Those of high rank despise those with no title and have nothing to do with them. The rich despise the poor and have nothing to do with them. The learned despise the uneducated and have nothing to do with them."

Also from the Confucian Analects.

Examples of valueless objects that are easily accumulated.

The Japanese rendering of the Chinese 人不知而不愠 is hito shirazu, shikaru o ikarazu. The correct interpretation is "Do not be angered at the ignorance of others," with shikaru o as concessive in meaning. Ukiyobō's interpretation, however, takes shikaru as "scolding."

A poison prepared from Budleya japonica, it was a deadly substance often used to control rodents.

A similar story is found in Goen 豊国 by Ichijo Kanera 一条兼成 (1402-1481), a scholar and political figure of the Muromachi period. Ryoi wrote the Shingosen 新説園, published in 1682, so it is assumed that Ryoi took the story from Ichijo. The Chinese source for Ichijo's story is unknown.

公孫龍 identity unknown.

Examples of cruel, heartless creatures.

The source of this is uncertain, although according to the annotators of the work in Nihon koten bungaku zenshū it is probably not Ryoi's own work, given the large number of such anecdotes he draws from other works elsewhere in Ukiyo monogatari.

Taikō 太閤 Used to refer to Toyotomi Hideyoshi (1546-1598).

Ukiyobō's admonishment up to this point is also seen in Kashoki (Note 82, page 85).

The reference is uncertain. It possibly refers to modern-day Nakatsu-hara in Tottori Prefecture, or the Nakatsu area of the same prefecture.

中村一角 (1589-1609), a daimyo who died heirless, the last of his family.

A similar description appears in the second volume of Kashōki (Note 83, page 85).
Based on a passage in the *I Ching*, a Chou Dynasty (1122-256 B.C.) work on divination, explaining man's representation by the phenomena of nature.

This is the waki nō. In the classical Noh repertory, there were five types of plays, and custom dictated that at any Noh performance one play of each type be performed. The waki nō was traditionally performed first, and was a play in which a deity performed a congratulatory dance. Thus, the program began on a note of good omen.

This play, one of the most famous of the waki nō, tells the story of the couple Sumiyoshi no Matsu and Takasago no Matsu. This particular drama was written by Zeami 世阿弥 (?1364-1443), who, along with his father Kanami 賀茂庭之(1334-1384) elevated Noh performance and theory largely to the level where it finds itself today.

This is not from Takasago, but from Naniwa, another play by Zeami.

_chadō_, a priest who served a daimyo as supervisor of affairs relating to the tea ceremony.

開 therapy, the first character, meaning "leisure," may have been used in a playful manner by Ryōi to create this officious-sounding name for one who really had very little to do. The second half of the name was traditionally a part of the name of a doctor or other learned man.

Perhaps referring to Yūki Hideyasu 結城秀康 (?-1607).

There was a famous family by the name of Shibuya 住谷 who performed sarugaku 荒尾 (a combination of dance and acrobatics, based on indigenous folk dances and Chinese and Korean dancing which was a forerunner of Noh) for the Imperial family, but whom is specifically referred to here is not known.

A Noh play written by Kanze Shojirō 角庭左近. It is based on the historical account of how the founder of China's Han Dynasty, the minister Chang Liang 張良 (?-B.C.187) received military instructions from Huang Shih Kung 黄石公, a legendary figure, which enabled him to overthrow the ruling powers.

_nochi_(modern nochijite).

This character appears in the final portion of the play to try to seize the shoe of Huang Shih Kung which has fallen into a river. According to the story, Chang Liang regains the shoe and thus earns Huang Shih Kung's favor.

Kyōgen are comic plays which came to be associated with Noh. Of similar origin, kyōgen retains the less serious nature of earlier folk
performances. Kyōgen plays, much shorter than the Noh plays, are traditionally performed between the Noh pieces as a kind of comic relief.

65 Yakifude 焼筆. A slender piece of wood heated until carbonized and then used for making rough sketches.

66 Bodhidharma, an Indian mystic who founded Zen (Ch'uan) Buddhism. Although his biography is not completely known, he is said to have brought the disciplines of meditation to China in 520, when he was more than 60 years old, and that he then practiced meditation for nine years with his back to the wall at Shao-lin ssū 少林寺 of Sung-shan 嵩山 Mountain.

67 The original is

gomushin o
mosu satsuma
no kami hyogu
tada nori kagen
tanom koso sure

Satsuma no kami 薩摩神 is the name of a kyōgen play. In it, an itinerant priest, with the words, "I am the Taira noble, Lord of Satsuma" (heike no kindachi satsuma no kami tadanori 平家の公達薩摩主宰), tries to get free passage across a river. The phrase tada nori 只乗 means "ride free of charge." Here, however, free of charge refers to the free mounting of the picture on paper (kami). the phrase tada nori kagen means "(only) the amount of glue."

68 Shōnai 僧侶 (629-700), a scholar and politician of the T'ang Dynasty who was noted for his keen judgement and stand against immorality. His biography appears in both Chiu T'ang Shu 旧唐書, and the Hsin T'ang Shu 新唐書, which together present a historical account of the T'ang Dynasty. Ryōi's version most resembles one found in T'ien Chung Chih.

69 Ryozen 照重. He is also mentioned in Chiu T'ang Shu and Hsin T'ang Shu (Note 68, above).

70 蘇原俊頼.

71 The original is as follows:

Ukarikeru
Hito o haseyama
Oroshihage
Shikare to wa
Oranu mono o
Ukiyobō here interprets, to his own advantage, *hageshikare* "fierce" as its homonym meaning "scolding a bald-headed (person)." I have tried to reflect this dual meaning in my translation.
BOOK FOUR

I. There are Many Kinds of People

II. How a Man Sold an Ox by Comparing it to Sanada

III. Knowing When One has Enough

IV. The Man Who did not Know the Author of the I Hsueh Ching Ch'uan

V. Humans are Superior to All Else

VI. On Features Ordained by Heaven

VII. A Humorous Poem on the Moon of the Fifteenth Day of the Eighth Month

VIII. Ukiyobō Understands the Meaning of his Past Lives

IX. A Humorous Poem about Beating the Seven Herbs

X. How Shakyamuni Passed Away at the Age of 79
I. There Are Many Kinds of People

A long time ago, when Ukiyobō was serving his master, a chief priest of the Jōdo sect came, and as he was telling a number of Buddhist tales, he said, "You see, Amida's Original Vow with the living beings of the ten directions was sworn. By 'living beings of the ten directions,' I mean those of the human world, those of heaven, those of the six worlds, and those of the four castes, that is, absolutely all life, excluding none," he said. All will be saved by the miraculous power of the nembutsu. The master asked, "About how many types of living things are there?" The priest answered, "In broad divisions there are the seven types of animals—birds, beasts, dragons, snakes, fish, shellfish, and insects—and adding men and heavenly beings, there are nine types in all. Holy figures, arhats and Bodhisattvas are counted among the humans and heavenly beings." "Then among birds, fish, beasts and insects, how many are there?" asked the master. The priest said, "As explained in the Jūnizokuyō, it seems there are 6400 types of fish, 4500 types of birds, 2400 types of beasts, and 2500 types of insects." The master asked, "Well, how many types of humans are there?" "In the four quarters of Mt. Sumeru there are four kinds," the priest answered. "Aside from that, in India, China and Japan, how many kinds are there?" The priest suddenly ceased speaking and, reddening, said, "I do not know." Ukiyobō stepped forward then and said, "Types of people are without number. Although in form they appear the same, there is no one who is exactly like anyone else even in facial features. Furthermore, there are variations—dull and wise, high and low,
drunkards and teetotalers, ugly and beautiful, strong and weak—beyond counting. Even more than the external form, the heart inside is unlike any other. So the Tzu Ch'An\textsuperscript{10} said: 'Men's hearts are as unlike as their faces. How could one think another's face is like his own?'' Truly, although one interacts with and becomes close to others, because no one is like any other, there are few who completely meet others' expectations. Just as faces are different, there are few who attain their own hearts' desires. Just as people's faces are different, so men's hearts are not the same. Among men are those who follow a proper course. No matter how close one is to them, he should still follow their behavior and he should take their advice. However, there is the saying 'Advice offends the ear, and good medicine tastes bitter.'\textsuperscript{11} As Fan Ts'eng\textsuperscript{12} said, 'Those who give advice will not be readily liked by others.' It is easy to abandon oneself to a path of wrongdoing and find others who will join one. In a related vein, there were those among holy men of old and among the leaders who was human and yet was like a snake in body. There was also one who, although human, had the head of an ox.\textsuperscript{13} There was one whose mouth was like a bird's beak,\textsuperscript{14} and one with four eyes.\textsuperscript{15} Yet they were all devout men and they ruled justly and their conduct was in accordance with the laws of heaven. People of today, however, are human in form, and although their faces are all different, none of them is anything but human in form. Nonetheless, they all have hearts like animals. In Meng Tong Ye's\textsuperscript{16} poem
Long ago, humans resembled animals in form, but they were all upright and virtuous. The people of today are human in appearance but have the spirits of animals. How can one understand them?

Those who rule a province or county should sympathize with their subjects, treat the farmers benevolently, and govern in an upright manner. Yet some demand heavy taxes, regardless of a bad harvest, and even when farmers sell their families, the rulers feel no sympathy. These subjects are eventually completely ruined, but their lords can feel no compassion even at their utter downfall. Or take the example of the merchants. Day and night they watch the sky, thinking of droughts, floods and typhoons, and before the rice crop has filled out they raise and lower the price of grain, starving and freezing people. Not just rice, but in everything they raise and lower prices, as though manipulating a pulley. They are all bewitched by greed, knowing no emotions, knowing no compassion. Because they work only for profit, many of those who conduct business with a small amount of capital and have only a small amount of profit cannot meet expenses. Although they work, they do not continue long, and suddenly lose all their possessions. They sell their children, leave their wives, and become beggars. For this reason, we long for the ancient Engi and Tenryaku eras,\textsuperscript{17} and despise those who deal in rice beyond words. Considering, then, such people, only their bodies are human, while their greedy desires are like those of tigers and wolves. After all, there is no creature besides man in which there are such differences in quality.\" Whereupon the storyteller Rokusai\textsuperscript{18} said, "What you mentioned is not the merchants' fault. It is because people born at this time are unlucky.
Those who do not suffer so were born with good luck, and probably would be envied by those of old."

II. How a Man Sold an Ox by Comparing It to Sanada

A long time ago, when a certain man was selling an ox, the buyer asked, "Is this ox strong and free from disease?" The seller answered, "It is quite strong and healthy. Think of him as Sanada in the Osaka forces. "Fine then," said the other and bought the animal. In the Fifth Month when the ox was hitched to a plow and made to plow the field, he was incredibly weak. He would not plow, and he would not pull the plow one step. Furthermore, the ox had the habit of making a commotion and rushing at anyone he saw with the intention of goring them. The man thought, "What a useless ox! I was tricked into buying this ox because the seller said some incredible things. He said to think of it as Sanada of the Osaka forces. I thought that it would be strong, but it will not move one step with the plow, and it has a habit of trying to gore people when it sees them," he thought, furious. Some time later, he chanced to meet the man who had sold the ox. "You told a lie that I have discovered. You deceptively sold an ox that gores people and will not pull a plow by saying it is just like Sanada." The other man answered, "And so he is. He will not pull a plow one step, and it is a fact that he tries to gore people when he sees them. That
is why I compared him to Sanada. In the Osaka forces, Sanada sometimes charged, and he never retreated a step. The ox will not move either, so I called him Sanada."

III. Knowing When One Has Enough

A long time ago, a certain drunkard went out and drank a large quantity of sake. On the way home he fell, scraping his face and shins. When he finally got home he was groaning with pain and went right to bed. His wife, on seeing him, said, "You are a prime example of someone who knows no shame. You say you're going to drink sake, you become intoxicated and on your way back in that state you fall and scratch your face and hurt your shins. Now here you are in this wretched condition, unable to do anything. If you're going to drink, it would seem better to drink a reasonable amount." The man raised his head and said, "I did have a reasonable amount." Hearing this story, Ukiyobō said, "Although it is amusing that this drunkard did not know when he had had enough sake, no one knows when he has enough of anything and thus many meet with misfortune. This is because they are greedy. As Lao Tzu said, 'Because of greed, one loses his status. Because of wealth, one's position is lost.' By 'lost,' I refer to the constant concern with acquiring wealth. Truly, those who do not know when they have enough are thus through greed, and this is the reason for disaster. Wealth leads to loss of position. For this reason, one must not give in to one's greedy desires. One must always recognize when he has enough.
Those who do not know when they have enough, although they may be wealthy, are the same as poor. Those who know when they have enough, although poor, are the same as wealthy. 'If a dye does not take, its tint is not visible. If one is not greedy for possessions, no harm occurs.'

When people give something that should not be given and another takes the thing that should not be taken, some sort of disaster will occur along with it. In the same way, when a ruler gives something at a time when he should and takes something which he should receive, this will not cause misfortune. If a lesser man is blinded by greed, and, regardless of later consequences, wants something or is greedy for something and must have it, by not knowing when to stop and showing shame, he will bring about disaster. The autumn cicada rests on a tree and drinks dew, the dragonfly stops in the grass and drinks water. Each is satisfied and never takes more than is necessary. Therefore, they encounter no undeserved trouble. When full, the cicada sings, and the dragonfly spreads its wings and flies away. They have no thoughts and no attachments. When the wren builds its nest, it finds just one branch more than large enough, and when the mole drinks from a river, it is satisfied when its belly is full. Human greed has no limits, and we know no satisfaction."
IV. The Man Who Did Not Know the Author of the *I Hsueh Ching Ch'uan*  

A long time ago, there was a quack doctor who had been summoned and placed in the lord's household. His name was Tsusai. He knew nothing, but he treated patients after reading notes of oral presentations. These papers were all written in kana. Ukiyobo asked him, "You seem to be quite learned of scholarly matters. It is also clear that you are skilled in medicine. Really, you're a splendid physician. Who wrote the *I Hsueh Ching Ch'uan*?" The doctor had never seen it, but had only heard the writer's name mentioned. He remembered that on the margins of the lectures, there was written in kana "Gotokurojin wrote the *Ching Ch'uan*." "I do indeed know. The work was written by Gotokuroniro." 

V. Humans Are Superior to All Else

A long time ago, it was written in the *Book of Changes* that, "humans embody the essence of all things." Men are born in this universe and embody the spirit of everything. They are endowed with the essence of the five elements of wood, fire, earth, metal, and water, and furthermore they are possessed of the guiding principle of the heavens. However, among living creatures, there are a great many and their developed characteristics are not the same. The East rules wood, and gives rise to 360 birds. The phoenix is its ruler. The South rules fire and gives rise to 360 beasts. The unicorn is its ruler. The West rules metal, and gives rise to 360 shelled creatures. The
turtle is its ruler. The north controls water and gives rise to 360 scaled creatures. The dragon is its ruler. The center direction controls earth, and it gives rise to 360 naked creatures. Man is its ruler. However, the phoenix, unicorn, turtle and dragon are called the four spirits and their voices are rhythmical, their perfect forms follow heavenly dictates, their appearance on earth occurs in conjunction with the time, and their stay is appropriate to some purpose. They are truly examples of miraculous beings. On the other hand, men issue from the central direction and they are endowed with the virtues of all five elements, they follow the dictates of yin and yang and they embody the spirit of all things. When one considers it, creatures with wings fly through the sky, creatures with hooves travel the earth, creatures with fins swim through water, and energy passes through the earth. These others do not have the virtues of all the five elements, and because they are deficient and imperfect, they have no intelligence and are completely without reason. Creatures with wings are without hands and creatures with horns are without upper teeth. Creatures that drink their food lay eggs. Because they have no stomach, they have no breasts. Creatures without a bladder cannot eat salt. Further, when it comes to movement, a snake crawls and a crab goes sideways. Or, the elephant holds things with its nose, and the ox hears with its horn. Among the crying creatures, the cicada sings using its stomach, the katydid cries by striking its legs together, and the grasshopper cries using its wings. They all face away from heaven, turning their backs toward it. Furthermore, they feel no shame. Thus, the lion is menacing, the tiger is brave, the bear is strong, the fox is charming,
the orangutan resembles a human, and the monkey is cunning, each excelling in one respect; but none of them is perfect. The dog's standing guard at night and the cock's announcing the morning are of benefit to humans, although this is nothing they should be praised for. Only humankind is possessed of yin and yang, and the five elements, and having the virtue of the five elements, they do not lack for any of the five organs nor the five senses. Man's head reaches toward the sky, and his feet tread the earth. He has intelligence and reason, and knows shame. While he is thus respectable and the ruler of all, when one does not follow the proper ways, he is called a tiger wearing sheep's clothing. In form he may look human, but it cannot be said that his heart is that of a human.

VI. On Features Ordained by Heaven

A long time ago, when Ukiyobō was serving before his master, the master asked about the phrase "Those things determined by Heaven are one's feature's" of the Doctrine of the Mean. Ukiyobō said, "That which heaven ordains, that is, that which is endowed with the characteristics of yin and yang and the five elements, is man. Those born completely influenced by one of these tendencies are animals. Those which are given undefined nature are the grasses and trees. In general, those which are born human, those with the finest features, from Fu I to Yao and Shun, are all the same, without any differences. Both the former and the latter are human. There is not
one bit of difference between them. However, Yao and Shun, the Duke of Chou, and Confucius came to understand the principles of nature on their own and applied them to their lives. Ordinary people are separated and surrounded by myriad worldly affairs, and because they are bewitched by these events, their minds are naturally in darkness, and they wander around foolishly. One may be fifty years old and realize the sadness of the first forty-nine years. If he repents and decides that his life up until yesterday was wrong and that he will work for right from this day on, progressing from an already wise mind to an ever wiser one, what reason is there that he cannot follow the path of wisdom and righteousness? It is recorded even in the Book of History that 'Even the insane may become saints if they are remorseful.' However, that which makes the average person change his outlook and come to know the principles of nature is teaching. Those points which are taught, in broad terms, are the Four Books and the Six Canons, the essence of which is contained in the "Five Relations." According to this philosophy, taking these things to heart and practicing them is the proper path. The "Five Relations" are those between master and servant, father and son, husband and wife, elder and younger brother, and friends. A master is to be responsible, and servants are to be loyal. Fathers are to show affection, and sons are to pursue filial piety. A husband is to remember his duty, and a wife is to know her place. An elder brother is to wait on his elders and the younger is to be respectful. Between friends there should be trust without deception. If these five rules are considered well and put into practice and spread over the earth, the earth will be calm. If they are propagated within a country,
the country will be stable. This path must not be forgotten for even a short time. To ignore them is to disobey the laws of heaven. Because they must always be practiced and never forgotten, this doctrine is called the 'Five Eternities.' 46

VII. A Humorous Poem on the Moon of the Fifteenth Day of the Eighth Month

A long time ago, the night of the Fifteenth Day of the Eighth Month was the time of the full moon, as the name implies. On that night, the sun's and moon's rays meet directly and because the moon's light is so much brighter, it is called "full moon." Also, because the moon forms a perfect circle, it is called a "full moon." 47 Poets and chanters set to work before sunset writing pieces to recite, while trying to appear as if they had only just written the verses, producing them with great effort. However, because the sky grew cloudy after sunset and rain suddenly began to fall, their prewritten poems were no longer appropriate and they produced not even one verse even after it had grown quite late. When his master said, "How about something, Ukiyobō?" Ukiyobo looked up and down, appearing as concerned as barley blown by the wind. 48 When cries of some passing geese were heard, he thought of the line "hearing geese above the clouds—voice of the night!" 49
Based on this, he suddenly had an idea and recited

Rain has fallen
And the Night of the Fifteenth
Is pitch dark.
The cries of geese traveling 2000 leagues—
The voice of darkness

VIII. Ukiyobō Understands the Meaning of His Past Lives

A long time ago when Ukiyobō was serving his master, the master was, as usual, in good spirits. As they discussed this and that, the quack doctor Tsūsai turned to Ukiyobō and said, "Which sect do you follow now?" Ukiyobō answered, "Long ago I followed the Pure Land Sect, but now I have become a believer in the Zen Sect." Tsūsai went on. "I have heard that in the Zen sect, you struggle so as not to forget your original character and remembering the words of the ancients is most important. The character for 'vanity' in 'a philosophy of futility' is also read utsu, so is your study like playing football?" Ukiyobō said, "No, no that is not it. Following the words of the ancients is a way of reaching enlightenment through knowing oneself and allows one to understand the three worlds." "Do you understand them?" Ukiyobo answered, "The present is clear. I need not tell about how, as Ukiyobo, I have drifted freely as a rascal. The future I still do not know. Recently, I have finally achieved an understanding of the past." When the doctor asked, "What were you?" he answered, "I remember that I was a frog. Proof of this is in the explanation contained in the Sutra of
Cause and Effect. "Seeing the present result, one understands the past cause." Thus, a frog stretches and bends his legs in the water, appearing quite at ease. If he goes to the roadside he can only squat. If he wants to fly, he can only squat. I, too, wake up and go to sleep in my room quite at ease. If I leave my room and go anywhere or far away, I end up on my hands and knees in prayer. Therefore, I realize that I was a frog in my former life. Tsusai, after hearing this, said. "You've certainly done well on the path to enlightenment. Zen seems to be an esoteric Buddhist religion and better than anything else." "Is that praise? What a fool!" the master laughed.

IX. A Humorous Poem About Cutting the Seven Herbs

A long time ago, on the Seventh Day of the New Year, people beat the spring herbs. From the first quarter of the Hour of the Tiger, they noisily cut the plants to the rhythm of a song. Later, when they had cooked the plants and were eating them, thinking that they were not very tasty, Ukiyobō recited a poem to the apprentices. "I've come up with a poem that goes,"

You seem to beat the herbs
With quite some force
Yet the sound you make
Is much less than that made
By pounding rice cakes.
There is nothing to do for those who like the gruel. Those who do not, try reciting it by lengthening the vowel in "much." Ukiyobō had an acute dislike for the gruel, and previous to this time, when he was first studying Zen, rice had become quite expensive and so he had eaten gruel morning and evening at the temple. He composed the following at that time:

Because I do not have  
Even as much rice  
As does a scarecrow  
I will starve  
Eating porridge and bean paste.  

Having recited this, he left the temple.

X. How Shakyamuni Passed Away at the Age of 79

A long time ago, on an occasion when Ukiyobō was appearing before his master, the quack doctor Tsūsai said, "It is said that at the age of seventy-nine Shakyamuni on the Fifteenth Day of the Second Month in the Kushina palace on the banks of the Batsudai River beneath the sara trees, entered Nirvana." From the time he was thirty until he was seventy-nine, a period of fifty years, he expounded on many wonderful and miraculous things. What other welcome teachings might he not have explained if he had lived to be one hundred, but by leaving so early he left many things undone. I am sure you priests must feel that way." Having listened to this, Ukiyobō said, "No, no. It was desirable that he
attain Nirvana early. He set up a strict regimen for priests to follow. In only fifty years' time he pronounced that we would not have wives, that we would not eat fish, that we should not lie, and that we should not drink sake. If he had lived to be one hundred, he probably would not have allowed us to eat tofu, either."
I.e., all living things. The "ten directions" (juppō 十方, Sanskrit dasa dīṣa) are east, south, west, north, southeast, southwest, northwest, northeast, up, and down.

According to Buddhist beliefs, the Buddha and Bodhisattvas (see Note 7) swore to never cease their aid to living creatures until all were saved.

Rokudō 六道. The six worlds in which the souls of living beings transmigrate from one to another. They are hell, the four worlds of hungry spirits, animals, asuras (devils who delight in fighting), and men, and heaven.

Shishō 四相 (Sanskrit catvaro yonayah). The four kinds of birth: viviparous, oviparous, born of moisture, and metamorphic.

See Note 33, page 50.

Saints who have freed themselves from all defilements and attained perfect knowledge. They have reached a stage where they have nothing more to learn and are no longer subjected to the cycle of death and rebirth which from part of Buddhist beliefs.

Future Buddhas who have intentionally forgone immediate enlightenment in order to work for the enlightenment of other beings as well.

The numbers of these animals are taken from therein.

The highest mountain in a world, rising in the center of that world. From that mountain to the edge of the world, going east, south, west and north, defines the four quarters.

A portion of Ch'un Ch'iu (Note 88, page 84).

From K'ung Tzu Chiu Yü 孔子家語, a collection of stories based on the sayings of Confucius and his followers dating from the Three Kingdoms period (220-280). Said to have been compiled by Wang Su 王粲 (195-256). It reads "Good medicine tastes bitter, but is effective on the disease. Advice offends the ear, but it will affect behavior."

, a military commander of the early Han Dynasty (206 B.C.-A.D. 8). The source of the quotation here is unknown.

Also mentioned in Gion monogatari (both legendary kings of the
ancient past), among others, had the body of a serpent and the head of a human, or the head of an ox, and the muzzle of a tiger, yet they were possessed of magnificent virtue. Chieh of the Hsia Dynasty and Hueil of the Yin Dynasty (famous examples of tyrants) were human in form, yet they had the hearts of beasts."

14 Hao T'ao 孫閔, a wise ruler of ancient China.

15 Ts'ang Haieh 蒼頴, said to have invented Chinese characters.

16 盂東野, a poet of the Sung Dynasty. the lines here are one stanza of Meng Tong Ye's "Choosing Friends" (che you 探友).

17 Both eras of the Heian period, ruled by the Emperors Daigo (855-930) and Murakami 村上 (996-967), respectively. the reigns of these two are considered representative examples of just rule.

18 聶 "a learned person of ease"

19 Based on Fujiwara no Shunzei's poem, found in the Senzai Collection (Note 25, page 45).

I have no path
In this world.
In the recess of mountains
Which I see in my mind
Deer are belling.

Both poems begin with the words:

Yo no naka yo       In this world
Michikos nakere    There is no path
Omoi iru           The depths of mountains
Yama no oku....    With which I am preoccupied...

20 Sanada Yukimura 真田幸村 (1567-1615), a military commander and famous strategist under the Toyotomi, opponents of the ruling tokugawas in the early seventeenth century. He is a famous example of strength and bravery.

21 The Japanese kaku means "charge (during a battle)." the same thing can be said of the ox: tsuno o kaku "gore."

22 The Japanese hiku means either "retreat" or "pull (a plow, etc.)." Thus, both Sanada and the ox could be described with hikazu "does not retreat (or pull)."
23. 老子, the Chinese philosopher born about 604 B.C. to whom is accredited the writing of the Tao Te Ching, and the beginning of Taoist philosophy. This is the name traditionally associated with the Tao Te Ching, but it is more than likely that the work is a later compilation of some of his ideas.

24. Source uncertain. Perhaps based on a similar passage in Ming Hsin Pao Chien 明心寶鏡: "When a dye does not take, there is no spot colored. When one is not greedy for wealth, one will do not evil."

25. Based on Chuang Tzu (Note 49 page 51).

26. 医学正传, a Chinese work on medicine dating from the Ming Dynasty (1368-1644). Written by Yu Po 處婆, also known as Heng Te Lao Jen 恆德老人 (the name referred to in Ukiyo monogatari). It was available in editions annotated for Japanese readers after the early Edo period and was a standard medical of the time.

27. 銀者. The first character is used ironically, as it means "be knowledgeable." Note Ukiyobo's remarks.


29. 後藤九郎一郎. The ignorant doctor coins a Japanese-sounding name for the author of a Chinese work.

30. I Ching. (Note 53, page 114). However, this phrase comes not from the I Ching, but from the Shu Ching 史經 (Book of History). The oldest Chinese history, it records incidents from the Western Chou Dynasty (?1122-770 B.C.) through the Warring States Period (403-221 B.C.).

31. In the philosophy of the Sung Dynasty, the basic element of the universe was 利 "reason," "right." This principle manifested itself as 赤 "force," "life-giving principle."

32. Based on Sung philosophy, living beings received certain features from heaven, while others were determined by 赤.

33. The following is taken from K'ung Tzu Chia Yu (Note 11 above).

34. 赤林 鹿. This auspicious creature had the body of a deer, the tail of an ox, hooves of a horse, and one fleshy horn. The hair on its back was all varied colors, while on its stomach it was yellow.

35. 赤

36. See Note 9, page 79.
37 See Note 37, page 112.

38 伏羲, a legendary king of antiquity, said to have the head of a human and the body of a snake. He is credited with the invention of divination, writing, and musical instruments.

39 炎 and 爻, respectively. Legendary sage kings of ancient China who are usually mentioned as ideal rulers.

40 This contradicts what was said in part I of this book "There are Many Kinds of People."

41 Chou K'ung 周公, named Tan 旦 (?-1105 B.C.), a Confucian sage credited with aiding in the founding of the Chou Dynasty.

42 Taken from Huai Nan Tzu 淮南子, a collection recording the debates of Lo An 劉安 (172-122 B.C.), a descendant of the founder of the Han Dynasty Huai Nan 南.

"At the age of fifty, King Ch'u Pe realized the sadness of his first forty-nine years."

43 See Note 30, above.

44 All Confucian teachings. The Four Books (Szu Shu 四書) comprise the Great Learning (Ta Hsueh 大學), Confucian Analects (Lun Yu 論語), Doctrine of the Mean (Chung Yung 中庸), and Mencius (Meng Tzu 孟子). The Six Canons (Liu Ching 六經) comprise the Book of Changes (I Ching 易經), the Book of History (Shu Ching 史記), the Odes (Shih Ching 詩經), Book of Rites (Li Chih 禮記), the Spring and Autumn Annals (Ch'un Ch'iu 春秋), and the Book of Music (Yueh Chih 業記).

45 Wu lun 五輪. This Confucian philosophy is outlined below.

46 Gojō 五常. This is given here in place of the standard wu lun.

47 Both occurrences of "full moon" are mochizuki. The first is written 軍月, following the explanation that "...sun's and moon's rays meet (nozomu 朝日)...." The second is written 餅月, "because the moon forms a perfect circle." Mochi 餅 is a round cake of pounded rice gluten.

48 I.e., facing certain destruction.
From the Wakan rōeishū 和漢郎詠集

I freed my horse in the snow
And followed its tracks in the morning
I heard wild geese above the clouds
And shot the voice of the night.

Based on a poem by Pai Lo T'ien (Note 39, page 50).

The middle of the Third Night of the Fifth Month
Is the color of the new moon [pitch dark]
Like the spirits of departed friends
More than 2000 leagues away.

Ukiyobo's poem contains the word kurakari no koe, which connects kari ("wild goose") with the idea of "darkness" (yami) mentioned earlier, because kuragari is "darkness."

"Philosophy of vanity", i.e. the realizing the futility of all things, is a basic tenet of Zen. The ball used in kemari (a game in which a circle of players tries to keep a ball from touching the ground using head and legs) is "empty (of air)" (utsuo).

The past, present, and future.

Japanese Ingakyo, a Buddhist work which treats the fundamental Buddhist philosophy that all actions influence later conditions.

This is not actually from the Sutra of Cause and Effect. A similar reference appears in Heike monogatari (Note 3, page 48).

These seven herbs were used to flavor a rice gruel eaten on the Seventh Day of the New Year. The seven herbs are: seribu (parsley), nazuna, gogiyo, hakobe, hotokenoza, suzuna, suzushiro. They were first rhythmically chopped on a cutting board.

In ancient Japan, the day was divided into twelve two-hour periods, following Chinese practice. The Hour of the Tiger roughly corresponds to 3:00-'5:00 PM.

Haruka becomes haaruka, by way of emphasis.

Misouzu is a type of thin porridge seasoned with fermented bean paste (miso). The last three syllables of this play off of the word yamada moru souzu ("scarecrow"). Souzu also brings to mind "high level priests" (suzu) who made Ukiyobō eat this porridge.

Extinction. In Buddhist philosophy, the state reached by destroying all passions.
I. The Frogs' Request

II. One Must be Afraid of Heaven

III. The Doctor Who was a Buddha Incarnate

IV. It is Best not to have Impious, Incompetent Children

V. On Requirements for Running a Household

VI. One Must not Speak of Others Behind Their Backs

VII. Ukiyobō's Soul Leaves his Body
A long time ago, it is told, many frogs congregated beside a pond and spoke. "Among all the creatures of this world, there is none so enviable as man. Why do we have such a life? While we have arms and legs, and we can swim through the water, if we crawl up onto the land, we are unable to run as we would like when we move, and we are unable to move quickly except by jumping. How wonderful it would certainly be if we could stand and walk like humans. Well, we shall pray to Kannon to be able to stand upright." They went to Kannon's Hall and prayed, "This is our request. Have compassion on us, and even though we are frogs, please let us walk as humans." The Kannon must have been moved by this sincere request, for the frogs stood up on their back legs. "Our prayer has been answered," and, rejoicing, they got ready to return to the pond. "Well, let's all try walking together." They stood together on the ground, but when they tried to walk on their back legs, their eyes also faced backwards and they could not move even one step forward. It goes without saying that, as they were unable to see ahead, it was quite dangerous. "It is useless to try this. Let us crawl as we did originally," they prayed and were restored to their original form. Hearing this, Ukiyobō said, "There are many people who are like these frogs. That is, they are ignorant of their own bodies' limits, envy their lords, and grumble about their lots. A frog is not even one of the birds or beasts, but is a vermin,² and is not like a human in form. Its eyes are placed badly and it is unable to walk erect, and trying to do so was a result of their not realizing their limits. Even retainers
of middle rank complain, 'Even though I work very much, my stipend is not raised, I cannot attain a position of authority, and my life holds no interest,' and think that they will advance if they go to another household. Even though they desert their master and look for positions at other households, when they are unable to find employment and in trouble, they long for their original positions. Yet, although they may repent 100 or 1000 times, there is nothing to be done. There is a saying in classical Japanese. 'If one strives to be pious and the parents do not recognize this filial piety as such, this filial piety is not enough. If one strives to be loyal, and the master does not take it as loyalty, this loyalty is not enough.' Those who ignore their positions, desiring great rewards, those who are negligent in their duties, those without talent, and those who have no virtue and no skill, have no thought for the future, but think of all the things that surround them now. They will regret their actions as did the frogs who prayed to walk. People must realize when they have enough of something. There is pleasure when one realizes he is satisfied. Those who desire greatly are unhappy. Those who know when they have enough, because they always are satisfied, need feel no shamed throughout their lives. Because one is always happy when desire is extinguished, one will feel no sadness all through life. Envy of others is caused by not knowing when to be satisfied. Desire is caused by deep greed. An ancient poem says, 'When we look at those above us, we should realize that there are countless numbers of people beneath us.' This says that a lord has received wealth, but that is his destiny. In keeping with his destiny,
he will not be poor. There are none who live to be one hundred. However, some think of amassing an impossible one thousand years' fortune. Is this not truly ridiculous? If one wants to pass something on to one's children, then it is natural that such greed will arise. One will become a flatterer and be shamed. Yet, rumors will be spread and this will affect even one's descendants. Never forget to think of the two things, filial piety and loyalty, night and day, and even though others may not know of your efforts, heaven will certainly recognize them. The phrase 'When there are unspoken virtues, there are bright reports' says this. How could there be no divine recompense for this? When one obeys one's parents with a heart as full of love as for wife and child, such piety will be sufficient in all ways. When one serves a lord with the same energy one uses in trying to attain wealth, there will be no shortcomings in loyalty under any circumstances.

II. One Must Be Afraid of Heaven

A long time ago, when Ukiyobō had occasion to be attending his master, the master asked him, "It is said that 'Heaven has no sound and no smell.' What sort of heaven does this describe?" Ukiyobo answered, "There is a saying 'What does heaven mean? The passage of the four seasons embody this in all ways.' The cycle of the four seasons is not a bit different now from what it was in the past. The birth and growth of all things, and the blooming of flowers and ripening of fruit, is fixed and changeless. The singing of birds and the crying of the
beasts is all in response to these seasons. This is the principle of heaven. In the case of man, when we obey this law we will live, and when we disregard it we will perish.\textsuperscript{11} If one surrenders himself to the natural order, he will succeed without struggling.\textsuperscript{12} When one gives in to human greed, he will meet an unimaginable disaster. All of man's good and evil will recieve its appropriate reward. Those who do good heaven will favor with prosperity by way of reward. Those who do evil heaven will reward with misfortune. Furthermore, this action is never the least bit wrong. Those who do both good and evil will not be spared from retribution. You must realize that they have not yet reached the point where they will receive retribution or recompense. Consider the example of one who does some evil and, in order to escape, flies high beyond the clouds or runs far and passes through the earth. Still he will find it difficult to hide or escape. This is only a difference in whether his retribution will be slow or fast to come. 'If one plants beans, one gets beans. If one plants millet, millet grows.'\textsuperscript{13} Likewise, do not think that good and evil have no reward. It is said that 'the net of heaven extends far, but although it has many holes it allows nothing to escape.'\textsuperscript{14} Ma Yuen\textsuperscript{15} of China said, 'Even if one does good to the end of his life, it is as if that good is never enough. If one does evil for one day only, that much evil is too much.'\textsuperscript{16} Truly, doing good is never sufficient, no matter how much one strives. Yet even a small amount of evil is too much for the self, in the way that one tablet of poison takes life. So thus, the Heavenly Principle fills the sky, but one can discern no form in it. All people have it in their
hearts. According to China's Shao of the Sung Dynasty, \(^{17}\) 'Although we can listen for heaven, it is quiet, and without sound. It is all blue, so where where can we look for it? It is not high, nor is it far, but rather it is found in man's heart. If one wonders at his purpose, he will understand everything about heaven and earth. If there were to be no retribution for good or evil, then neither would the self exist.' He also said, 'Heaven has no sound nor smell. Needless to say, it has no form. All blue, where can it be found?' \(^{18}\) The sky is blue, and it has no edges and no limits. Where can one find heaven, then? It is not located at a great height, nor at a distance, but in human hearts. Good is in accordance with the divine will, and evil goes against it. Man's thoughts know heaven well. Thus, if good leads to misfortune and evil leads to prosperity, this is because of our own unfair desires. There is prosperity in good, and calamity in evil, and thus heaven is just. Those who deceive others first deceive themselves. Deceiving one's heart is deceiving heaven. If one uses lies to show the truth, one undermines his own honesty, and others will not know if they should trust him. Those following the divine way do not lie. \(^{19}\) It is written in the **Confucian Analects** that 'If one sins against heaven, one has no recourse to prayers.' For this reason, one who will obey heaven must always have humanity, duty, courtesy, knowledge and sincerity. \(^{20}\) Those who lack humanity are uncharitable and have no sympathy. If they lack a sense of duty, they give themselves to their own desires. If they lack courtesy, they are vain and despise others. If they lack knowledge, they act improperly. Those who lack sincerity lie and deceive. Because they have turned their backs on the heavenly ways, they are certain to
meet with an extraordinary disaster. If you learn this and practice this, keeping it in your heart and not forgetting it, because you follow the way of heaven, your long lived prosperity will be passed on to your descendants and your household will prosper."

III. The Doctor Who Was a Buddha Incarnate

A long time ago, when Ukiyobō was attending his master, the physician Tsūsai was also in attendance. Ukiyobō asked him, "Well, have you had no unusual cases lately?" Tsusai answered, "Among the townsmen that I have treated, there was a certain poor man who was ill. Even his illness was bespoke his poverty, that is, hemorrhoids. There was nothing I could do to help him. He would still have them in the end." Hearing this, Ukiyobō said, "All poor people are like that. After all, they become ill, usually with ringworm or digestive problems, and still they get along." Hearing this, Tsūsai said, "Speaking of that, I have become two Buddhas in this life. Why do I say that? First, after I've cured someone who is ill, members of the patient's household call me Yakushi. Then, after I have cured the patient, I become a Kannon treated like dirt," he said. This is because the household owners neglect to pay his fee.
IV. It Is Best Not to Have Impious, Incompetent Children

A long time ago when Ukiyobo was in attendance before his master, he told a story and, drawing from the *Yen Shih Chia Hsuen*,24 he said, "It is said that 'When parents are dignified yet loving, their children will be in awe of them, and yet be pious.' The path of parents raising children is not one that allows negligence. We all differ because of those features which each of us begins with, our characteristics as determined by heaven, and our acquired qualities.25 There are all sorts of people—ignorant and wise, skilled and clumsy. Even among the sage kings of old, there was Tan Chu, son of Yao, and Shang Ch'un, son of Shun.26 Such incompetent children are called Yaoshun and one should not raise them. Also in this work is written, 'An exceptional intellect will not be taught.'27 One who is intelligent and perceptive by birth will not wait to be taught, but will follow his good nature on his own, internalizing and actually carrying out proper behavior. This describes a wise man. There is a phrase 'An ignorant man will not progress.' One who is born clumsy and dull, no matter how his teaching is attended to, will never know anything. However, those who are of average intelligence, that is who are neither sages nor fools, will understand if taught, and will know nothing if not taught. In regards to this, parents must educate their children in accordance with their natural characters. If parents are strict in teaching their children, they will certainly produce children whose names will be renowned. If, however, parents raise their child to have no idea of good and bad, to follow whims and act in a selfish manner, they are doing nothing more than
raising an animal. It is said that 'Not teaching children what is proper when raising them is a mistake on the father's part. Being taught and not being diligent is the child's fault.' Consider the example a child's father who follows the path of goodness and advocates virtue within society. Others in society will respect him and his name will be esteemed. However, when a child, unlike his father, is base in his desires, his household will fall and his name will fall into disuse, and there will be nothing he can do to prevent it. Afterwards that child will be transformed three times, each time becoming a worthless creature. The first time, he will become a locust. The locust eats and lays waste to rice fields. Because their intentions are completely evil, these children, samurai, have their stipends raised, while those without title suffer, selling their rice fields to eat. Thus, they are like the locust. The second time, they become clothes moths. Born inside books, they eat them. Those born within a pillar eat it and it falls. These children sell books that their fathers have accumulated, and barter their houses, thus bringing the households to ruin. Thus, they are like clothes moths. Finally, the third time they will become serpents. By serpent, I mean the type of snake called a constrictor. They often eat humans. An inept child, after he has devoured his family's fields and house, has nothing left to do. He takes to murder and pillage, killing and destroying others. By analogy, he is like a serpent. There are quite a few such fellows in this world. Having no heirs is the primary type of unpious behavior according to the advice of Mencius. When one has no children, the line of one's ancestors will be extinguished. However, although being childless is considered the worst
kind of impious behavior, unskilled children, no matter how many one has, are completely worthless. They sell their parents' homes, destroy their reputations, and let their names fall into obscurity. Thus if one has no other choice, it is better to have no children."

V. On Requirements for Running a Household

A long time ago, when Ukiyobō was in attendance before his master, the master asked, "What should I do in running a household?" Ukiyobo answered, "Running a household is nothing more than avoiding disaster. If one avoids disaster, he will automatically achieve prosperity. As the T'ai Shang Kan Ying[^30] says 'Misfortune and prosperity have no special way to enter a household. People invite them in. Recompense for good or evil follows as a shadow depends on the solid form. Therefore, if people have good intentions, even though they have yet done no good, the deities of good fortune will act on this. On the other hand, if one's intentions are evil, even though one has not yet done any evil, nonetheless the deities of misfortune will act accordingly. If they bring about some misfortune one time, one should then be repentant and change one's ways. After a great deal of time has elapsed, he will attain happiness. This is how one changes disaster to prosperity.' Prosperity and disaster do not come from others. One invites them by his behavior, good or evil. Thus, even when one has powerful status he should not be proud. Even when one is prosperous, he should not be selfish. Need I mention that he should not despise the
poor? The Law of Heaven is appropriate to the situation. The sources of disaster are a bent toward selfishness and greed. Considering these two features, if one lies and is scornful, is jealous and a flatterer, ignores the Law of Heaven, and deceives others, he will meet with unexpected sadness. As Duke Hu Yen Ti said, 'In general, there should be points in a household with which people are dissatisfied. If one prevents complete satisfaction, unlooked-for pleasure will appear.' Do not let yourself be satisfied with anything. Satisfaction brings disaster. In general, when one cannot follow his own desires, he hides his own faults and and looks down on the Law of Heaven. This is a grave mistake. Heaven is not arbitrary in its rewarding of such people. One must be aware of his own misdeeds. As soon as disaster befalls someone, he immediately prays to the gods and Buddha. By praying, I mean that he always asks that the gods not allow disaster to befall him. In ignoring the Law of Heaven, one always becomes greedy with desire. If he is a ruler of some province or ward, he causes suffering for the farmers and carries out a rule of injustice. He is short of beneficence and he favors only himself. If he is a senior retainer or an attendant, he will scorn and deceive his master, and for his own benefit will advocate unsound regulations. He will fawn on others, be hypocritical and flatter, and bring others to ruin. Or, if one is a merchant, he will deceive others, or do unbelievably evil actions in everything. All of them, because they have turned their backs on the Law of Heaven, are visited by disaster, and when it befalls them, seek to pray to heaven and call to the gods. However, because they have strayed from the Way of Heaven, and ignored Buddha and the gods, they will be cast off by the
world, rejected by others and have no recourse to prevent this calamity. One can escape disaster caused by heaven. One cannot escape disaster he himself has caused. Therefore, prayer will have no effect, and soon his house will crumble and his position will be lost, and there are many instances where, before his very eyes, a man's wife and children have followed him into such misfortune. What one must be deeply aware of in managing a household is, in keeping with one's position and in response to one's status, both high and low, is to do away with pride and weaken greed. When one's greed is slight and, knowing one's circumstances, one is satisfied, you will be at ease and feel no anger. He will be like a solitary hermit who has rid himself of earthly desires."

VI. One Must not Speak of Others Behind Their Backs

A long time ago, middle and junior retainers from various places got together and criticized their masters, telling each other of each one's faults. A junior retainer of the house where they were assembled, wanting to speak out about his master's bad points, said, "There can be no one anywhere like my master. Why, he is not human." He meant that his master was a beast, but looking behind him, he saw his master was standing there. Correcting "he is not human" he said, "He is a Buddha." While this is very funny, one should never speak about others. As Mencius said, "If one speaks of another's faults, how much sadness he will encounter later!" Even when one passes judgment in hiding, secretly, heaven hears it as though it were thunder, and the
gods see it as though it were lightning. In the *Ying Hsiao Lu* it says
'When uses few words in dealing with others, he will have no regrets,
and he will escape sadness and shame.' As China's Ma Yuen said,
'Consider hearing someone's faults as though hearing the names of his
parents. The words may pass into your ears, but they should not pass
from your mouth.' One should never talk of others' faults. Even when
you hear about something, you must not repeat it. The walls have ears,
and rocks in this world speak, so even though you speak something in
secret, that does not mean that what is secret will not come out. There
is nothing more harmful than rumor. Furthermore, if you speak badly,
however briefly, of a master who, for a day or a moment, has favored
you, that is a grave error. Rather than wanting to belittle your
master, you should petition for leave and go away. If leave is not
granted, you must strive with all your will to serve loyally. If you
are unable to please him, you can feel that the Laws of Heaven are weak
here. If you look at your past and consider your faults, you should not
be jealous of society at large or other people. If you are not, you
will hold misfortune at bay and you should live a life of tranquility
and happiness. Think of and consider this often. Thinking of all this,

Ukiyobo recited

The reeds at Naniwa,
Do not speak
Of others,
Be it good
Or bad.
VII. Ukiyobo's Soul Leaves His Body

A long time ago, Ukiyobo thought to himself, "One way or another I would like to practice the techniques known to hermits and attain the secrets of youthfulness and immortality. However, gyokurei, kinsho, kori, and kaso, which are said to be herbs used by hermits, are unavailable now. It has been handed down that Wo Ch'üan of China ate pine nuts and gained the ability to fly at will. When Chao Chu processed pine resin and took it, he became light of body and strong. He made his dwelling on a mountain, and although he lived one hundred years, his body did not fail and at night he radiated light. That is medicine to gladden one's heart. I would like to take some." He gathered ten kin of pine resin, heated it and bleached it in water five times, added one kin of bukuryō and took it day and night. Twenty-one days later he thought to himself, "I have certainly become light by now. I would like to try flying." He climbed to the eaves of the study room and jumped down. He failed, however, and broke his hip. He suffered more than words can tell. Although he recovered in time with medicine, he was still unable to walk as he would like. Ukiyobo was unable to stop thinking of this, and shutting himself up, he became more and more worried. "In the Lung Yen the ten kinds of immortals are discussed, and in the Tao Te Ching five techniques are recorded. People of today cannot attain the heavenly austerities and flight austerities. I should become a bodiless immortal. The soul should be free of the body. I shall become like the cicada which has shed its shell and gone away." Lying face down, Ukiyobō held his breath
and groaned, stretching and contracting. His back split in half, from his head to his feet, and, until nothing was left, he slowly shed his body. He looked back at his discarded body, feeling as though he had just pulled off some heavy night clothes put on for an evening. He was not sure he was not dreaming. Ukiyobō disappeared with no destination. Did he ascend to heaven, or did he enter the earth? He left only one short manuscript. Reading it, one sees

Now my spirit
Has returned
To Heaven.
The body left
Is a cicada's shell.
NOTES

1. The following fable and subsequent explanation appear in Chiisakazuki 小説猿 by Yamaoka Mochika 山岡光隆, published in 1672. It may or may not have taken this from Ukiyo monogatari.

2. mushi 蝗

3. From Ming Hsin Pao Chien (Note 24, page 135).

4. The line beginning "There is pleasure..." up to here is from . This in turn seems to be based on the Tao Te Ching (Note 23, page 135).

5. Source unknown.

6. This and the following sentence are from Ming Hsin Pao Chien (Note 24, page 135), which is ultimately based on the Confucian Analects.

7. The next two sentences are from Ming Hsin Pao Chien (Note 24, page 135).

8. From Huai Nan Tzu (Note 42, page 136).

9. From the Book of Odes (Shih Ching 诗经), China's oldest poetic anthology, containing compositions covering the 9th-10th centuries B.C. It is traditionally said to have been compiled by Lao Tzu.

10. From the Confucian Analects.

11. From Mencius. "Those who obey heaven shall live, and those who defy heaven perish." This is also quoted in Ming Hsin Pao Chien (Note 24, page 135).

12. The preceding is from Ming Hsin Pao Chien (Note 24, page 135).

13. The passage beginning "Those who do good heaven will favor..." up to here is based on a similar passage in Ming Hsin Pao Chien (Note 24, page 135).

14. This passage is originally found in Tao Te Ching, but the version here may be taken from Ming Hsin Pao Chien (Note 24, page 135).

15. See note 11, page 110.

16. This quotation is a faithful rendering of a passage in Ming Hsin Pao Chien (Note 24, page 135).

17. a scholar of the Sung Dynasty.
See note 10 above.

The passage beginning "Those who deceive others." to here is from *Ming Hsin Pao Chien* (Note 24, page 135).

See Note 38, page 112.

Hemorrhoids (ji 痔), because, just as he went on, not succumbing, yet not recovering, so his fight against poverty would end in a draw (ji 持).

The Buddha of Healing (Note 74, page 52).

Shirikurahe kannon 觀音

Written by Yen Chih-t'ui 颜之推 (521-590), a public official and scholar, this is a collection of essays on the proper way to raise a family. The work, which deals not only with household matters, but also religion, scholarship, literature, society, customs, and language, provides a valuable insight into the life of 6th century Chinese nobles.

What follows in *Ukiyo monogatari* is a faithful Japanese rendering of a part of the *Yen Shih Chia Hsuen*.

See Note 32, page 135.

Tan Chu 㗷朱 and Shang Ch'ün 商均 were princes, sons of the celebrated emperors Yao and Shun, respectively (see Note 39, page 136). Because of their inability to rule effectively, they lost the "mandate of heaven" and were forced to relinquish control of the government.

This is based on a section in *Hen Shih Chia Hsuen*:

A superior intellect will not be taught, and while a dull mind may be taught, it will not advance. The average intellect, if untaught, will understand nothing.

Ryoi's passage can also be seen as an expansion of that in the *Confucian Analects*.

From the *Ku Wen Chen Pao* 胡文鉉 of Huang Chien (10th c.), a scholar and politician. This is a collection of poetry dating from the Han Dynasty up through the Northern Sung Dynasty. The original is as follows:

"Raising a child and not educating it is a mistake on the part of the father. Not being strict in training the child is laziness on the teacher's part. If the father instructs and the teacher is strict, and they do not veer from this course, the child is to blame if it gains no knowledge."
From Pei Meng So Yen 北夢瑣言, written by Sun Kuang Hsien (?-968). A record of the words of various famous men who lived in the later T'ang Dynasty.

30 太上感應, a Taoist work. According to tradition, this is also a work of Lao Tzu. What follows in Ukiyo monogatari is a faithful Japanese rendering of the original, but Maeda Kangoro prefers to think that the source of Ryoi's quotation is Ming Hsin Pao Chien (Note 24, page 135).

胡文定公 (Sung Dynasty), a scholar. Rather than being taken from this work, however, the passage that occurs in Ukiyo monogatari is a faithful Japanese rendering of a passage in Ming Hsin Pao Chien (Note 24, page 135).

Chūkan 中間 and komono 小物, respectively.

Another version of this amusing anecdote is related in Seisuisho (Note 5, page 79).

景行録, a moral treatise written sometime during the Mongol (Yuan 元) Dynasty (1280-1368). This work is quoted frequently in Ming Hsin Pao Chien (Note 24, page 129), and it is from this that Ryoi takes his quotations of the Ying Hsing Lu.

This line is simply added here as a pun. Yoshiashi ("reeds") are related to the place name Naniwa, a port city (present-day Osaka). Yoshiashi (善悪し) also has the meaning "good and bad (points)."

玉西靑, 金縄, 交梨, and 火燎, respectively. These herbs, according to Taoist teaching, prolonged life.

偓佺, a legendary hermit. According to the Lieh Hsien Ch'uan 列仙伝, "Wo Ch'uan was a man who took a potion made from a locust tree. When he ate pine nuts, he grew hair four sun long, and he was able to fly, and could walk swiftly."

趙騫, a personage of the Han Dynasty. He contracted leprosy and was abandoned in the mountains to die. He was treated by a hermit, and later became a hermit himself. His story is told in Shen Hsien Ch'uan .

斤. One kin equals 0.6 kilogram.

茯苓, a type of toadstool. It was used as a treatment for such things as dropsy and gonorrhea by traditional Chinese doctors.

Shoin 書院, a room built for studying, reading, etc.
46 楞敟. This work records ten kinds of people who attain immortality through the practice of different kinds of austerities.
BIBLIOGRAPHY


