

# ON ENGLISH TANKA

(Sequel 2)

—Why Are the Okinawan Tanka  
and the Kinsei Kouta Quatrains?—

by *Atsuo Nakagawa*

The writer has so far answered the 1st, the 2nd, the 3rd and the 8th Questions. And Question No. 6 was also answered by stating facts. As to Question No. 7, he is solving the problem by writing this essay. Thus the questions left for him to answer are Nos. 5 and 4. No. 5 must be treated last of all because of its nature which involves the principal cause for writing this essay. So let the writer deal here with Question No. 4: Why is the form of Okinawan tanka a quatrain like a ballad stanza while the Japanese tanka is a unique five-line form?

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(A) Why Are the Okinawan Tanka and the Kinsei Kouta Quatrains?

First of all, what the writer means by the Okinawan tanka must be made clear. By it he means "ryūka" the song of Ryūkyū or Okinawa whose form is composed of three lines of eight syllables and one line of six syllables (=8-8-8-6). There are other varieties called "nakafuh," mixtures of the ryūka and the tanka, whose forms are 5-5-8-6, 5-7-8-6 and 7-5-8-6. So these are a set of modern versions of the ryūka, which was modified into those forms under the influence of the mainland waka whose syllabic form is

5-7-5-7-7, which was more refined and elegant. The other major variety of the ryūka is "chōka" (long song) whose form is made up of a series of eight-syllable lines and of the last line of six syllables. It can be of any length just as the mainland chōka consisted mostly of a series of 5-7 syllable lines and of the last seven-syllable line. The name "ryūka" was given in order to distinguish their proper forms of poetry from those of China which were called "Kara-uta" (songs of Kara or T'ang), and from those of the mainland Japan which were called "Yamato-uta" (songs of Yamato or Japan). But since the majority of the ryūka are tanka, also because the tanka were sung by people of all walks from kings to whores, the ryūka is represented by the Okinawan tanka.

How was the form made then? Most scholars seem to agree that it was formed out of older and longer forms of epics called "quehna" and "omoro" whose lines are made up of three and five-syllable lines and that there had been the tendency in the near past that the five and the three-syllable lines were read as one line while the three-syllable line was repeated. According to Prof. Shuzen Hokama,<sup>1</sup> the import of the fretless, 3-stringed, long-necked banjo-like instrument called "sanshin" from China compelled them to re-model loose forms of the *omoro* or the *quehna* into more restrained, compact, rhythmical short forms, because people needed such forms of songs as could be sung to accompaniments of the sanshin music, which were in most cases tunes adapted or taken directly from the ones brought in with the musical instrument.

While this reasoning sounds reasonable, according to Mr. Juro Ono,<sup>2</sup> there are four views on how the ryūka was formed.

Two of them say that in the 14th, the 15th or the 16th century, under the influence of the sanshin and its musics imported from China, the ryūka was formed.

A third theory runs as follows:

The prototype of the *ryūka* is found in certain forms of the *omoro*, plentifully in the latter part of the period (1450-1600) during which the *omoro* was composed and sung. Here is an example of a stanza found in the later form of the *omoro*:

Kikoe Kuninaori	...8 (3 plus 5) <i>on</i> (syllables)
聞え 国直り	
Irite mizu koeba	...8 (3 plus 5) <i>on</i>
入りて 水 乞えば	
Mizu nakiyan mamiki	...8 (5 plus 3) <i>on</i>
水 無きやん 真神酒	
Ijyasu makuni	...6 (3 plus 3) <i>on</i>
出ちやす 真国	

The first stanza of *Omoro* 62, *Kohhon (Text) Omoro-Zohshi* (校本おもしろさうし), Vol. 14.

(Translation:

In the renowned village of Kuninaori, / When we go in and beg some water,  
They serve us wine, saying / "No water"—so nice a place)

According to Mr. Juro Ono, the form of this example is distorted so that it may conform to their theory. Its real form is 8-8-5-9 syllables which is very close to the typical stanza of the later *omoro*: 8-8-5-8 syllables which was predominant toward the end of the *omoro* period.

A fourth and the last theory goes as follows:

To begin with, Mr. Ono shows how alike the forms of the *kinsei kouta* (small song of the Modern Ages) and the *ryūka* look:

Kinsei Kouta (近世小唄):

Saita sakura ni	...7 (3 plus 4) <i>on</i>
咲いた さくら に	
Naze koma tsunagu	...7 (4 plus 3) <i>on</i>
なぜ 駒 つなぐ	
Koma ga isameba	...7 (3 plus 4) <i>on</i>
駒 が いさめば	

Hana ga chiru                      ...5 (3 plus 2) *on*  
花 が 散る

(Translation:

To the blooming cherry tree/ Why do you tie your horse?  
If the horse should run wild/ The blossoms will fall)

Ryūka (琉歌):

Jajichi, itabishini                  ...8 (3 plus 5) *on*  
じやじち 板びしに

Ucharihiku, namino                ...8 (5 plus 3) *on*  
打ちやり引く 波の

Jajichi, meyarabino                ...8 (3 plus 5) *on*  
じやじち めやらびの

Meware, haguchi                    ...6 (3 plus 3) *on*  
目われ 歯口

From "Jajichi Bushi" (謝敷節) (Song of Jajichi)

(Translation:

Like the waves breaking upon/ The itabishi<sup>3</sup> of Jajichi,  
A bright smile is playing/ About the Jajichi maid's mouth)

As you see the detailed arrangements of phrases and lines in both typical songs are alike, only the syllable numbers of four and two in the phrases of the kouta being transformed into five and three in those of the latter respectively, because five and three syllable phrases are traditionally fixed basic patterns in the Okinawan songs, while in Japan five and seven syllable phrases are so.

Seeing this mysterious similarity between the structures of the two forms, we cannot help concluding that one affected the other, Mr. Ono says. And since it is clearly known that some forms of the chusei kouta (small songs of the Middle Ages) were gradually changed into that of the kinsei kouta from the 12th century toward the end of the 16th century, we can only say that the kouta affected the ryūka around the end of the 16th century or the beginning of the 17th century. And this time also coincides

with that of Lord Shimazu's invasion of Ryūkyū, Ono adds. He of course means that the kouta-form had been made under the influence of the shamisen (or sanshin) which was brought into Japan earlier than into Ryūkyū, and that people of Okinawa adapted some forms of their own songs to the kouta pattern, not adopting it as it was.

However, the writer conjectures that both Japanese lyrics and Okinawan epics were affected by the Chinese 4-line forms of poetry which were brought into Japan from China about the 9th century, and about the 14th century into Ryūkyū, and four-line forms of songs were produced after them in both countries. And when the sange or sanshin instrument was introduced, the four-liners were remodeled into the kinsei kouta and the ryūka respectively so that they could be sung to the shamisen music.

In Japan, after Chinese literature obtained great vogue in the 9th century, Chinese-poetry reading was enjoyed, especially from the beginning of the 10th century, the Era of Emperor Daigo. What they called "rōei" was done after the Chinese fashion. For instance, according to the *Tale of Genji*,<sup>4</sup> when Emperor Kiritsubo made a visit to Sujaku-In, Lieutenant General Genji, the hero, danced to the Chinese music of "Seikaiha," and on that occasion one of Ono Takamura's poems in Chinese: "gogon zekku" (poem of four lines of five characters):

桂殿迎初歲	桐樓早年媚
Kuei tien ying ch'u sui	Turng chi tsao nien meih
剪花梅樹下	蝶燕画梁辺
Jian hua mei shu hsia	Dier yen hua liang pi'en

and several others:

去年今夜待清涼	秋思詩篇獨斷腸
Ch'u nien chin yeh tai ch'ing liang	Ch'in ssu shy p'ien tu tuan ch'ang

恩賜御衣今在比  
En ch'ang yü i chin tsai pi

捧持每日拜余香  
Bahng ch'ih mei jih pai yü hsiang

(菅原後家)

周公戒伯禽曰  
成王之叔父

我文王子武王弟  
我於天下亦不賤矣

(史記魯周會世分三)

were read in the Chinese way of reading.<sup>5</sup> Professor Kenji Asano says that such Chinese poetry reading flourished for 400 years.<sup>6</sup> Thus the Japanese song-lovers learned that the most common forms of the *shichigon zekku* (poem of four lines of seven Chinese characters) and the *gogon zekku* which were the shortest units of old Chinese poetry as well as the shortest forms of poetry, were the poetry patterns they thought congenial to themselves because seven and five syllable lines were their commonest verse lines and that the length of the Chinese poems was close to that of the commonest lyrical poem of Japan: the *tanka* which is only three syllables longer than the *shichigon zekku*, and yet the Chinese poetry sounded exotically beautiful and gave fascinating imagery. Thus those patterns of Chinese quatrains were absorbed into the minds of Japanese. And by and by the beautiful poetic forms came to be read in the Japanese way or Japanese pronunciation, not in the Chinese way, because listeners did not understand the readings well.

As Chinese four-liners were read in the Japanese way, the longer poem of what was called "imayoh" was formed and became a pattern of poetry which was widely composed and sung. Its typical form is four lines of 7-5 syllables, which corresponds to a quatrain of tetrameter lines and its linked verse to a ballad. Because from of old, 7-5 or 5-7 syllable lines were longer basic units next to five and seven syllable phrases in the Japanese poetry, and thus one line of Chinese seven (or sometimes five)<sup>7</sup> characters was "translated" into that Japanese unit of 12 syllables (this transla-

tion or paraphrasing was possible because the Chinese line contained so much meaning, though when it was read in the Chinese way it sounded like a Japanese 7-syllable line, one Chinese character being pronounced as one syllable). And other like poems of similar length were included in the genre of the *imayoh* which came to be placed under the category of “kouta” or small songs as opposed to “ōuta” or big songs according to Kenji Asano’s study.<sup>8</sup> Here is an example:

Tsuneni kiesenu Yuki-no-Shima	...7-5 on
常に 消えせぬ 雪の島	
Hotaru koso kiesenu hi wa tomore	...9-5 on
螢 こそ 消えせぬ 火 は ともせ	
Shitoto to iedo nurenu tori kana	...7-7 on
巫鳥 と いへど 濡れぬ 鳥 かな	
Hito koe naredo chidori toka	...7-5 on
一 声 なれど 千鳥 とか	

Imayoh (今様) 16, *Ryojin Hisho* (梁塵秘抄)<sup>9</sup>

(Translation:

Though snow melts away, yet Yuki-no-Shima never does.

Its inextinguishableness<sup>10</sup> reminds us of the firefly’s light.

We are also reminded of the “shitoto”<sup>11</sup> which never gets wet,

And of the bird called “chidori”<sup>12</sup> even when we hear its one cry)

In order to show how *imayoh*-like songs were written both in Japanese kana-letters or alphabets and in Chinese four-liners, which is to endorse the writer’s theory that the form was derived from Chinese four-liners, we can give one example, whose original Japanese “bukka”—a variety of the *imayoh*—was rendered into a Chinese poem:

Hotoke wa tsune ni imasedomo	...7-5 on
仏 は 常 に いませども	
Utsutsu naranuzo aware naru	...7-5 on
現 ならぬぞ あわれ なる	

Hito no oto senu akatsuki ni ...7-5 *on*

人の音せぬ暁に

Honokani yume ni mie tamau. ...7-5 *on*

ほのかに夢に見えたまふ

(Translation:

It's a pity we cannot see Buddha

Though he ever exists around us.

But at dawn when everybody is in bed and silence

Prevails, he appears vaguely in our dreams)

The Chinese translation:

我仏雖常住 塵風哀莫晤。

清晨寂無声 徹於夢中過。

This is one of the four translations from the *Ryōjin Hisho* printed under the title: "Nippon Koyoh Yaku Shu" (Anthology of Translations of Ancient Japanese Songs) by Ch'ien Tao Sun (錢稻孫) in a monthly: *Shu Ch'in* (書滲) published in 1939 by the Library of the Modern Science in Peking.<sup>13</sup> (For another example, see Note 14)

However because this type of poetry whose length is about 50 *on* or syllables, was too long compared with the conventional standard poetry of Japan called "waka" or "tanka" whose length is 31 *on*; also because, as they began to read Chinese poems in the Japanese way, they would pick and choose only part—usually two lines—of Chinese poems, especially of the *zekku*, as seen in the anthology titled *Wakan Rōei Shu* (Anthology of Japanese and Chinese Poems for Reading),<sup>15</sup> toward the 16th century the half length of the *imayoh* began to appear which was still placed under the category of "kouta" as opposed to "ōuta" of the Middle Ages. Therefore songs of 7-5-7-5 syllables whose length is 26 *on*, five syllables short of the tanka, began to be composed and read or sung. But among its varieties was a form of 7-7-7-7 *on*, which is the most symbolic of its primordial form, the Chinese *shichigon zekku*. Here is an example:



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Hitoge mo shiranu ara-no no maki no ...7.7 on

人気も知らぬ 荒ら野の牧の

Koma dani toreba tsui ni natsuku mono ...7.8 on

駒だに 捉れば 遂に 懐くもの

Poem 147, *Kangin Shu* (閑吟集)<sup>16</sup>

(Translation:

Even a wild horse, in the natural pasture, / Which has never experienced human care,

Will eventually be tamed / If caught and trained)

The other common *kouta* forms besides the two mentioned above are 7-5-7-7 and 7-7-7-5 syllable patterns. Those four forms were not only agreeable to the taste and mood of the people of the age, but also they retained the phonetic skeletons of their original Chinese poems such as the *shichigon* or *gogon zekku* and other varieties of the four-liners.

This reasoning of the writer's is further endorsed by the fact that we find *kouta* songs written in two lines of Chinese characters by some priests of the Zen sect at Kyoto and Kamakura after or getting ideas from, Chinese poetry. That is, their form is a half quatrain, i. e., two lines of seven or five syllables or characters, and they were to be read in the Japanese way. Here is an example:

只吟臥梅花月 成仏生天惣是虚

Chinese Poem 9, *Kangin Shu*

(Japanese paraphrasing:

Tada ginjite fusubeshi baika no tsuki ... 10.6 on

Johbutsu shōten subete kore kyo. ... 8.6 on

Translation:

Let's lie down intoxicated with this ecstasy,

Reading poems, and prizing the plum blossoms

In the moonlight because it is a complete fiction

That we can become Buddhistic gods and live in Heaven)

In those days not a few poets are supposed to have written both in Japanese and in Chinese. We also find many kouta adapted from parts of Chinese poems. The one below is an adaption from one of Tu Fu's (杜甫) poems:

Koyoi shimo Fushu no tsuki ...5.6 *on*

今夜 しも 郵州 の 月

Keichu tada hitori miruran ...6.7 *on*

閨中 ただ 独り 見るらん

Poem 102, *Kangin Shu*

And here is the original Chinese Poem:<sup>17</sup>

今夜 郵州 月。 閨中 只 独 看。

(Translation:

At home, my wife, alone, keeping our vacant house

At Fushu, would be looking at this same moon tonight)

Those kouta were usually sung to the accompaniment of the *shakuhachi* flute called "hitoyo-giri" and were, as it were, "little songs of the hitoyogiri." Most were written in Japanese, but some were written both in Japanese and Chinese. As stated above, some were adapted from lines of Chinese poems written either in Japan or in China; still some were made out of existing tanka and renga (linked verse of 17 and 14 *on*). And it was not until the introduction of the *sangen* or the *jabisen* from China that one of the four varieties of *chusei kouta* (small songs of the Middle Ages): the 7-7-7-5 syllable pattern became prevalent and widely composed and sung throughout Japan. Why did this form become so popular? Because, the writer guesses, the tunes played on the *sangen* or the *shamisen* to accompany singing of four-liners in China were brought into Japan along with the musical instrument. And both the imported tunes and the ones adapted from them to be played on the instrument required that sort of form. Some scholars say the *sanshin* was imported from Okinawa into

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Japan, while others say, as stated partly at the beginning of this chapter, that it was introduced into Okinawa from Japan. Which-ever conjecture you may take, the original was certainly imported from China. And in both countries they were ready to adopt or adapt tunes played on it and at the same time to remodel existing songs and poems which had already taken forms of short four-liners under the influence of Chinese poems brought in earlier.

For instance, some songs singing of the same themes or contents are known to have been changed so as to fit in with shamisen music like this:<sup>18</sup>

Ushiro kage o minto sureba ...5.7 on  
うしろ かげ を みんと すれば  
Kiri ga nou asa-giri ka ...5.5 on  
霧 が なふ 朝霧 か

From *Kangin Shu*

Kaeru atokage o minto shitareba, ...8.7 on  
帰る 後影 を 見んと したれば  
Kiri ga no asa-giri ka ...4.5 on  
霧 が の 朝霧 か

From *Soan Kouta Shu* (宗安小歌集)

(Translation of the two above:  
Trying to watch his figure going home,  
I find it standing between us, the morning fog!)

Those above are supposed to have been re-modeled into these below:

Nasake naizoya kesa tatsu kiri wa ...7(3.4).7(4.3) on  
情け ないぞや 今朝 立つ 霧 は  
Kaeru sugata o misemosede ...7(3.4).5(3.2) on  
帰る 姿 を 見せもせで

From "Yamato," *Sanka Chōchū Ka* (山家鳥虫歌—大和)

Nasake naizoya kesa tatsu kiri wa ...7(3.4).7(4.3) on  
情け ないぞや 今朝 立つ 霧 は

Kaeru sugata o misemosen ...7(3.4) .5(3.2) on

帰る 姿 を 見せもせん

From "Nara-ken Bon Odori Uta," *Riyō Shū Shūi* (俚謡集拾遺——奈良県盆踊唄)

(Translation of the two above:  
What a pity! The morning fog's  
Standing between me and him going home)

And here is an Okinawan version of the change:

According to Mr. Ono, a sort of folk song called "Basho-Nagare" (Banana Plant Song) whose pattern is placed under the category of "umui quehna," the main body form of old epics handed down in Okinawa Mainland from A.D. 1000 to 1500, though this "nagare" was produced in Amami Ohshima Island:

Iinja, uyanuru ga いいんじや 親祝女 が	... 8 on	(Translation: Iinja, uyanuru <sup>19</sup> )
Utentonu, amatanobotiyo 御天道ぬ あまた登ていよ	... 5.7 on	Went up to the Sun
Aoba, daredareti 青葉 だれだれてい	... 8 on	And felled it down here,
Utosharu, aobasha 落しやる 青芭蕉	... 8 on	The green banana plant
Utosharu, kira basha 落しやる 清ら 芭蕉	... 8 on	With green leaves drooping.
Miha do kamitei 三葉 ど かみてい	... 7 on	It produced three leaves
Yoha do, kamityo 四葉 ど かみていよ	... 8 on	Bore four leaves
Kamitaru, aobasha yo— かみたる 青芭蕉よ—	... 9 on	And grew into a leafy plant.
Kinnu kama tori-mawashu— 金ぬ 鎌 取り回しゆ—	... 8 on	Taking a sharp sickle ...)

...

has been changed into the following toward 1600:<sup>20</sup>

O-tendo no shita ni, お天道 の 下 に	... 8 on	(Translation: The banana plant I planted
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Waga unutaru bashaya	...9 on	
吾が 植えたる 芭蕉や		Given by the Sun-god in heaven.
Aoba daradara to,	...8 on	
青葉 だらだら と		What long-drooping,
Metaru kiyorasa	...7 on	
萌たる 清らさ		Green leaves it bears!
Aoba daradara to,	...8 on	
青葉 だらだら と		The banana bearing long-
Metaru kiyora basha ya	...9 on	
萌たる 清ら 芭蕉 や		Drooping green leaves,
Kamaba tori-yoshite,	...8 on	
鎌ば 取り寄して		How beautiful it looks!
Tosharu kiyorasa	...7 on	
倒しやる 清らさ		When I felled it with a sickle ...)

...

From "Basho Nagare," *Amami Minyo Taikan* (1966)  
(奄美民謡大観——芭蕉ながれ)

The old epic is a series of approximately eight syllable lines while the modern version is a lyrical song made of *ryūka* quatrains, or of the 8-8-8-6 syllable verses<sup>21</sup> like a ballad consisting of quatrains of three tetrameter lines and one trimeter one. Indeed it is an Okinawan folk ballad. Though it has no special refrain added to stanzas, after the first two lines, the following two lines are repeated at the beginning of the next stanza.

According to Mr. Ono's chart in his book,<sup>22</sup> the earlier four-line form is supposed to have appeared as stanzas about the middle of the 15th century in Okinawa. On the other hand, it is known that the Okinawans began to offer their tribute to China of the Ming Dynasty in 1373. Besides, according to *Shamisen no Kenkyū*<sup>23</sup> the instrument which is said to have been brought in 1392, is supposed to have been remodelled so as to be played in Okinawa by immigrants from China of the Ch'ing Dynasty (1616-1912) and a half-remodelled one was introduced at Sakai, Osaka in 1562.<sup>24</sup>

Taking all those facts into consideration, the Okinawans seems to have gotten the sanshin earlier than the Japanese. In any case, in both countries the four-line forms of the kouta and of the ryūka began to appear about the same time—from the beginning of the 17th century under the influence of the imported shamisen music. In Okinawa, after the immigrants came over, the ryūka form is supposed to have been established, while in Japan after Shogunate Toyotomi Hideyoshi's army invaded the Ming Dynasty's territory (Korea) in 1591, the kinsei kouta was made out of chusei kouta. Only, Chinese poetry had been known since around the 9th century in Japan and the four-line *imayoh* form whose length is twice as long had been composed since the 11th century.

Thus we can conclude that the original model of both the kouta and the ryūka was Chinese four-line poems, especially of 28 characters, and the final determinative of both forms was the sanshin and its accompanying tunes. And we can also say that both the kouta and the ryūka and their longer songs of quatrain verses, can take part in the main stream of the world poetry of quatrains and longer poems of quatrain verses. That is, the poetry of both Japan and Ryūkyū, whose languages are quite different from those of Indo-European and Chinese, has participated in the world literature under the direct influence of the Chinese culture.

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#### NOTES:

<sup>1</sup> Hokama, "Ryūka," *Nanto Bungaku* (Literature of Southern Islands), Kansho Nippon Koten Bungaku, 25 (Tokyo: Kadokawa Shoten, 1976), p.105.

<sup>2</sup> Ono, *Nanto Kayoh* (Songs of Southern Islands), NHK Books, 175 (Tokyo: Nippon Hōshō Shuppan Kyōkai, 1977), pp.217-26.

<sup>3</sup> "itabishi" is a shore reef spreading like a wooden board which emerges when the tide is out.

<sup>4</sup> *Genji Monogatari* (Tale of Genji) (ca. 1006) by Murasaki Shikibu is of course a fiction but the tale is generally believed to have been written based on certain facts, and corresponding persons and events are mentioned in

studies concerned.

<sup>5</sup> The Chinese poems quoted from Asano Kenji's *Nippon Kayoh no Hassei to Kigen* (The Birth and Development of Japanese Songs) (Tokyo: Meiji Shoin, 1972) are accompanied with modern Chinese transcription in roman characters. But in reality they are supposed to have been read like this:

Ono's gogon zekku:

Kei den gei sho sai	Toh sei soh nen bi
Sen ka bai ju ka	Cho en ga ryoh hen

<sup>6</sup> Asano, p. 64.

<sup>7</sup> According to Dr. Mitsutomo Tsuchii's book: *Kotoba to Inritsu* (Words and Rhythms) (Tokyo: Kenkyu-Sha, 1970), a four-character line and a seven-character line could be read in the same measure, i.e., like a tetrameter line.

<sup>8</sup> Asano, *Nippon Kayoh no Kenkyu* (Study of Japanese Songs) (Tokyo: Tokyodo Shuppan-Bu, 1961), p. 11.

<sup>9</sup> Edited around 1179 by Emperor Goshirakawa. It consists of 20 volumes of poems and songs.

<sup>10</sup> "Yuki-no-Shima" means a name of an island; so even when there is no snow on the island, its name "Yuki" (meaning snow) is never lost.

<sup>11</sup> The name of the bird "shitoto" also means "to get wet through."

<sup>12</sup> The name of the bird "chidori" means a thousand birds or a lot of birds.

<sup>13</sup> Re-quoted from Shin'ichi Shinma's annotation "Ryohjin Hisho," in *Kayoh II*, Kansho Nippon Koten Bungaku, 15 (Tokyo: Kadokawa Shoten, 1977), p. 44.

<sup>14</sup> Priest Ikkyu's (1394-1481) kouta (imayo) written both in Japanese and Chinese below, shows that he had the notion that the kouta is equivalent to the shichigon zekku:

O-tera e maireba konbu ni sansho,  
 Yoi cha wa nomuka, kiten dangi wa  
 Chōmon suruka to kyowaran eno kouta nari.

禪話虫綴多雜說      古事鼠引皆推中  
 昆布山栴尼養叟      恰好茶子人笑洪

From *Jikai Shu* (1455)

<sup>15</sup> An anthology of some 600 passages from Chinese poems of various forms written by both Japanese and Chinese poets and of 216 tanka, selected by Fujiwara-no-Kintoh (966-1041).

<sup>16</sup> Edited by an unknown editor in 1518. The volume contains 311 songs—mostly *kouta*—produced in the Muromachi period.

<sup>17</sup> Quoted from Shinma's annotation, p. 229.

<sup>18</sup> Quoted from *Nippon Kayoh no Hassei to Tenkai*, p. 36.

<sup>19</sup> The meanings of both "Iinja" and "uyanuru" are unknown. The former may be an interjection; and the latter may mean a celebrated woman ancestor.

<sup>20</sup> Both versions of "Basho-Nagare" were quoted from *Nanto Kayoh*.

<sup>21</sup> The example fails to show that the song is exactly composed of 8-8-8-6 syllable stanzas. But the writer believes they could be read as such as Mr. Ono says.

<sup>22</sup> Ono, p. 228.

<sup>23</sup> *Shamisen no Kenkyu* (Studies on the Shamisen), ed. Tōyō Ongaku Gakkai (Tokyo: Ongaku-no-Tomo-Sha, 1958).

<sup>24</sup> *Ibid.*, p. 11.

## 7

(B) Why does the Japanese Tanka Have a Five-line Form?

In order to explain the reason, the writer thinks it better to explain how the five lines of 31 syllables: 5-7-5-7-7 has become the most popular and stable form in Japan.

According to Dr. Masamichi Abe's *Waka-bungaku Hassei-shi Ron* (Treatise on the History of Birth of Waka Literature)<sup>1</sup> the primordial song of tanka is Prince Susanoo-no-Mikoto's song:

Yakumo tatsu Izumo yaegaki	...5(3.2) .7(3.2.2) <i>on</i> or
八雲 立つ 出雲 八重垣	syllables
Tsuma-gomi ni yaegaki tsukuru	...5(2.3) .7(2.2.3) <i>on</i>
妻籠み に 八重垣 作る	
Sono yaegaki o.	...7(2.2.3) <i>on</i>
その 八重垣 を	

(Translation:

A fine mansion in Izumo Province/Where great summer clouds are rising.

I'll make the fine mansion for my wife/ To live and breed our child in.  
That very fine mansion!)

This is the first song that appears in the *Kojiki* (古事記).<sup>2</sup> This is also the song referred to as the origin of the tanka in the preface to the *Kokin Shu* (古今集).<sup>3</sup>

There are some reasons for that, Dr. Abe says. The first line consisting of two phrases of 3-2 and 3-2-2 syllables, is supposed to



have been sung by one group, while the second line consisting of two phrases of 2-3 and 2-2-3 syllables is supposed to have been recited by another group, and the third line of seven *on* was recited by both groups. And that we are surprised to see the fine contrast between the structures of the two groups of two phrases. And as a whole, as stated later, it forms a stable rhythm. This is because, Abe says, the form is based on the proper modal pattern of the Japanese songs: 2 plus N. N=1. That is, its rhythm is 2 and 2 plus N. The shortest minimum golden sections for the Japanese songs are five and seven(5 plus 2)-*on* phrases which are composed of two and two plus one rhythms. And this symbolizes the Japanese way of approaching the shrine and offer an prayer to gods; they approach the altar and bow twice before clapping hands twice and then bow again before retiring. Such a basic rhythmic pattern is seen in other songs too:

Nubatama no Kai no kurokoma ...5.7 *on*

ぬばたまの甲斐の黒駒

Kura kiseba, inochi shinamashi ...5.7 *on*

鞍着せば命死なまし

Kai no kurokoma ...7 *on*

甲斐の黒駒

Poem 81, *Nihongi* (日本紀)<sup>4</sup>

(Translation:

The black steed of the Province of Kai!

Had we taken time to saddle/ The horse, he would have died.

The black steed of the Province of Kai!)

Hirakata yu fue fuki noboru ...5.7 *on*

枚方ゆ 笛吹き 上る

Ohmi no ya Kena no wakugo i ...5.7 *on*

近江のや毛野の若子い

Fue fuki noboru ...7 *on*

笛吹き 上る

Poem 98, *Nihongi*

(Translation:

Playing a flute from Hirakata

The son of General Kena is/Coming up the river to Ohmi

Playing a flute!)

Therefore it is supposed that the first primordial *sedohka* (love song of 5-7-7 and 5-7-7 *on* sung between a man and a woman) written in the *Kojiki* (a little changed version of which appears in the *Nihongi*):<sup>5</sup>

Ananiyashi e-otoko o

(Translation:

あなによし えをとこ を

Oh, what a nice young man!

Ananiyashi e-otome o

あなによし えをとめ を

Why, what a fine young girl!)

From "Kuni Umi Shinwa," *Kojiki*

might also have been recited or sung in the "Yakumo tatsu ..." song fashion by two groups like this:

(a) Ananiyashi e-otoko o

...5.5 *on*

Ananiyashi e-otoko o (e-otome o)

...5.5(5) *on*

Sono e-otoko o. (Sono e-otome o)

...7(7) *on*

その えをとこ を(その えをとめ を) [That nice young man!(That fine young girl!)]

(b) Ananiyashi e-otome o

...5.5 *on*

Ananiyashi e-otome o (e-otoko o)

...5.5(5) *on*

Sono e-otome o. (Sono e-otoko o)

...7(7) *on*

その えをとめ を(その えをとこ を) [That fine young girl!(That nice young man!)]

Thus the Japanese poetic rhythm is based on the five-*on* pattern, to which a seven-*on* phrase which is formed by adding two *on* to a basic five-*on* line, is added, to which still another seven-*on* phrase is put so as to form a 19-*on katauta*<sup>6</sup> symbolizing a very stable construction.

As you might guess from the examples mentioned above, there are not a few *tanka* which show that the *tanka* was formed by putting a couple of like *katauta* together that share a same

phrase. For instance:

The “Hirakata yu...” tanka (which is not a complete tanka, but only in shape) might have been a combination of two like *katauta*:

Hirakata yu (kawa noboru se no)<sup>7</sup> fue fuki noboru ...5.7.7 on  
川 のぼる 夫 の

Ohmi no ya Kena no wakugo i fue fuki noboru. ...5.7.7 on

[Translation:

Playing a flute (my husband is coming up the river) from Hirakata.  
The son of General Kena is coming to Ohmi, playing a flute!]

On the contrary, the following pair of *katauta*:

Karakuni o ikani fukotoso mezurako kitaru ...5.7.7 on  
韓国 を 如何に 云うことぞ 目頬子 来到る

Mukasakuru Iki no watari o mezurako kitaru ...5.7.7 on  
向離る 壱岐 の 渡り を 目頬子 来到る

Poem 99, *Nihongi*

(Translation:

Mezurako's come/ What will he say/ Of the Country of Korea?  
All the way/ Across the Channel of Iki/ Mezurako's come!)

might have been put together into this tanka form by leaving out the argumental seven-*on* questionary phrase: “ikani fukoto so” (如何に云うことぞ) (What will he say?):<sup>7</sup>

Kara-kuni e mezurako kitaru ...5.7 on

Mukasakuru Iki no watari o ...5.7 on

Mezurako kitaru. ...7 on

(Translation:

Mezurako's come/ To the Country of Korea!

All the way/ Across the Channel of Iki

Mezurako's come!)

However those examples are what might be called “pre-tanka” which are in the tanka form and rhythm but their semantic structure does not make real tanka.

The primordial type of genuine tanka is supposed to have been formed out of the following couple of *katauta*:

Ame tsutsu chidori mashitoto nando sakeru tome  
雨 燕 鶺鴒 千鳥 ま鶺鴒 何ど 裂ける 利目

Poem 17, *Kojiki*

(Translation: Like swallows, plovers and buntings, why are your eyes so large?)

Otome ni tadachini awamuto waga sakeru tome  
嬢子 に 直に 逢はむと 我が 裂ける 利目

Poem 18, *Kojiki*

(Translation: As I desired to find and meet you, they have grown so large)

Those were exchanged between Lady Isuki-no-Yori Hime and Prince Ohokume-no-Mikoto. Their forms are 4-7-8 and 4-8-7 syllables, which are not in the standard *katauta* form. But if the latter had been made and then the former was added to it to compose a song of reminiscence by one person, they might have been made into the following:

Ame tsutsu chidori mashitoto nando sakeru  
Tadachini awamuto waga sakeru tome.

by leaving out one of the duplicating phrases “tome” (tattooed, large eyes) and the calling word “Otome ni” (you lady). Because both were composed by one person, they were made into a form of tanka: 4-7-6 8-7 syllables. In spite of the form which is not perfect in shape, this can be said to be a genuine tanka because the song begins with a description of things and then goes on to state one’s heart. This is supposed to be a first form of the tanka. Here is its translation:

Like those of swallows, plovers and buntings  
Why have my eyes grown so large?  
So much did I desire to find  
And meet my love personally!

As they are, those two *katauta* are just a couple of love songs, but they seem to constitute a prototype of the tanka, says Yoshimoto Takaaki (吉本隆明).<sup>8</sup> Those *katauta* have a similar structure, only the former describes a scene objectively, while the latter subjectively states the poet's mind. Thus the relation of the former to the latter is what Yoshimoto calls "kyoyu" (fictitious simile). Because the structure and meaning of the first song is repeated a second time in the second one synchronically. This sort of simile seems to have been used in the first type appearing in the history of the Japanese *waka*.

The following tanka are supposed to have this type of simile and have been made into these forms through like procedures:

Kibe-jin no madara-busuma ni wata sahada

伎倍人の斑衾に綿さはだ

Irinamashimono imo ga kodoko ni,

入りなましもの妹が小床に

Poem 3354, *Manyoshu* (万葉集), Vol. 14.<sup>9</sup>

(Translation:

There is a lot of cotton sewed in

In the varicolored quilt of the Kibe race;

A lot of times do I wish to sleep

With my wife in her small bed)

Izu no umi ni tatsu shira-nami no aritsutsu mo

伊豆の海に立つ白波のありつつも

Tsugi namumono o midare shimeshi ya.

継ぎなむものを乱れ始めしや

Poem 3360, *Manyoshu*, Vol. 14.

(Translation:

The Sea of Izu is running high—

Our love, which ought to continue long,

Can it be allowed to break up

And sprash about like the white waves?)

As you see, the first lines of both examples in Japanese describe scenes, and in the second lines, the song-writers' wishes

are stated in similar ways. Yet in each case the meaning in the former does not stream down smoothly into that in the latter without any hurdles, but most of what the poet states in the former is repeated in the latter which is in a similar structure and meaning. First, a fact or a scene is presented description-wise, and then is duplicated subjective-emotion-wise.

Then in the next stage, metaphor begins to appear in tanka:

Taki no ue no mifune no yama ni iru kumo no

瀧の上の三船の山に居る雲の

Tsune ni aramuto waga negawanakuni

常にあらむとわが念わなくに

Poem 242, *Manyoshu*, Vol. 3.

(Translation:

The clouds floating over Mt. Miwa/ Would be there forever, I wish.  
I don't mean to wish/ Our love, too, would be like that,  
Yet I do wish it'd last forever)

Asuka gawa yuku se o hayami hayakemuto

明日香河行く瀬を早み速けむと

Matsuramu imo o kono hi kurashitsu.

待つらむ妹をこの日暮しつ

Poem 2713, *Manyoshu*, Vol. 11.

(Translation:

The River Asuka is flowing in rapids—/ My wife'd be waiting for me  
to come  
Home in a hurry, but what a pity/ That I have passed today too  
Not returning to my wife)

In the case of the first example, the first line in Japanese is a necessity in order to introduce the poet's wish or longing that their love would last forever, which is the central core of the whole poem. In this case the relation between the first and the concluding lines shows that the meaning of the song flows downward, but the meanings expressed in both lines are not really naturally connected. So the word "no" of "iru kumo no" does not

exactly mean either “like” or ceasura; yet it means both. We can say that the tanka has reached its stable form in this stage in which the clouds in the first line make a sort of metaphor of the poet’s wish in the second. This is supposed to be a first stable form of the tanka in which the last seven-on phrase of the first *katauta* and the first five-on phrase of the second *katauta* were merged into one phrase when composed by one person. It is guessed that the poet’s poetic emotion was first expressed in the second half-song, i. e., *katauta*, and to which the first half was added finding and describing a scene which could be matched to the second. Thus the poetics of the tanka develops into more and more modern forms, starting from a couple of *katauta*.

There is another theory which tries to explain how. It says that the tanka was made out of the *choka* (長歌).<sup>10</sup> For instance:

In the second volume of the *Manyoshu*, we find the following *choka* by Kakinomoto Ason Hitomaro (Poem 131):

Iwami no umi	(Translation:
石見の海	One would not think
Tsuno no urami o	
角の浦廻を	The Tsuno beach of Iwami Sea
Ura nashito	
浦なしと	To be a good one
Hito koso mirame	
人こそ見らめ	For mooring boats.
Kata nashi to	
潟なしと	Nor to be shallows
Hito koso mirame	
人こそ見らめ	For fishing.
Yoshieyashi	
よしゑやし	Even if there were
Ura wa nakutomo	
浦はなくとも	No place for mooring
Yoshieyashi	
よしゑやし	Nor shallows

Kata wa nakutomo 瀧 は なくとも	For fishing,
Isana tori いさな とり	Toward this beach
Umibe o sashite 海辺 を さして	Where whales are caught,
Nikitatsu no にきたつ の	Over the seaweed, green
Araiso no ue ni 荒磯 の 上 に	And beautiful, over the weeds
Ka-ao naru か青 なる	Covering the deep
Tamamo okitsumo 玉藻 沖つ藻	Sea-bottom near the wild
Asa wa furu 朝 は ふる	Rocky shore of Nikitatsu,
Kaze koso yoseme 風 こそ 寄せめ	Ebullient winds come down
Yuu wa furu 夕 は ふる	Every morning, and every evening
Nami koso kiyore 波 こそ 来寄れ	The exuberant tide comes in.
Nami no muta 波 の むた	Like the seaweeds coming
Kayori kaku yoru か寄り かく 寄る	Closer, floating with these waves,
Tamamo nasu 玉藻 なす	I approached and slept with my wife
Yorineshi imo o 寄り寝し 妹 を	Who has now been left
Tsuyu shimo no 露 霜 の	Behind as stealthily
Okiteshi kureba 置きてし 来れば	As dews and frost are formed.
Kono michi no この 道 の	So every time I made a turn
Yaso-kuma goto ni 八十限 ごと に	Along this road, which was frequent,



ON ENGLISH TANKA (Sequel 2) (*Nakagawa*)

Yorozu tabi よろづ たび	I turned around so many times,
Kaerimi suredo かえりみ すれど	My wife's home retreating
Iya toho ni いや 遠に	Away so far off,
Sato wa sakarinu 里は 離りぬ	And the higher becoming
Iya daka ni いや 高に	The mountains I've passed over.
Yama mo koekinu 山も 越え来ぬ	Oh, how I wish to see
Natsu-kusa no 夏草の	The door of my wife's home;
Omoi shinaete 思ひ しなえて	She'll be craving for me
Shinoburamu 偲ぶらむ	Like the summer grass
Imo ga kado minu 妹が 門 見む	drooping, withered—
Nabike kono yama. なびけ この 山	Lie down flat, those mountains!

The last five (or six in English translation) lines which are part of the *choka*, as you see, almost stand by themselves and are a perfect tanka in form. It is about to become independent of the longer mother poem, or rather it could be treated as an envoy, because it is the most important part which summarizes the poetic emotion of the whole poem. Besides, the fact that this last part has a tanka form naturally speaks of the essence of the tanka. It means that the tanka has inherited the purest part of the traditional Japanese poetry. That is, the tanka is a poetical gem which has been polished and completed in the history of the Japanese poetry since, according to this hypothesis, the form appeared last of all, after the *katauta*, the *sedoka*, and the *choka*.

Thus by being included in the *choka*, that concluding tanka

functions fully as part of the *choka*, while at the same time as an independent poem it also has a full function of the *tanka*. After all, the *tanka* could be defined as a concluding part of the *choka* which was remembered by people as an independent poem. In this sense, the *choka* is the mother of the *tanka*. We find some other examples in the *Manyoshu*.

Furthermore, this conjecture is endorsed by the fact that, in the 13th volume of the *Manyoshu* there is a *choka* which begins with these lines: “Momo tarazu/Yamada no michi o/Namikumo no/Utsukushi tsuma to/Katarawazu/Wakareshi kureba/...” and ends with the following lines or stanza: “Ashibiki no/Yama yori izuru/Tsuki matsu to/Hito niwa iite/Kimi matsu ware o.”(Saying to others/I am waiting for the moon/Which will appear/Over that mountain/I am waiting for you) This closing stanza is also an independent *tanka* yet merging in its mother *choka*. While in the 12th volume of the same anthology we find the following completely-independent *tanka* (No. 3002):

Ashibiki no	(Translation:
あしびきの	Saying to others
Yama yori izuru	
山よりいづる	I am waiting for
Tsuki matsu to	
月待つと	The moon which will
Hito niwa iite	
人にはいひて	Appear over the mountain
Imo matsu ware o.	
妹待つ吾を	I'm waiting for my wife)

The only difference between the two is that “kimi” (you) in the former is replaced by “imo” (wife or love) in the latter, and the difference is almost negligible, and that it cannot always be said that the songs included in Volume XII were produced earlier than those in Volume XIII. In short, we can say that the latter was the song memorized as a *tanka* though it was formerly included

in the *choka*. This endorses the conjecture that certain closing lines of *choka* became, so to speak, of themselves independent of their mother *choka*. According to this hypothesis, therefore, the tanka came into existence later than the *choka*, taking the most essential and pure part out of the *choka* and making itself its own gem-like form of beauty polished by the Japanese race's wisdom.

As you see, the tanka form implanted in the *choka*, is supposed to have been naturally formed, because in the minds of Japanese the stable, basic tanka form as seen in Prince Susanoo-no-Mikoto's "Yakumo ..." poem had already existed from of old.

There is still another similar hypothesis, which says that some capping verses called "shiritori-uta" attached to *choka* show how the tanka was formed. The following *choka* is one of Kaki-no-moto no Hitomaro's included in the first volume of the *Manyoshu*:

Yasumi shishi 安治 しし	(Translation: Under the sky
Waga oogimi no 吾 大君 の	His Majesty the Emperor
Kikoshimesu 聞き治す	Governs well
Ame no shita ni 天 の 下 に	Are many lands, though,
Kuni wa shimo 国 は しも	In the plain of Akizu
Sawani aredomo 多に あれども	Where cherry blossoms're falling
Yama kawa no 山 川 の	In the valley of the Province of Yoshino
Kiyoki kafuchi to 清き 河内 と	Where the clear river
Mikokoro o 御心 を	Is flowing zigzagging
Yoshino no kuni no 吉野 の 国 の	Among the beautiful hills

Hana chirau 花 散らふ	Which the Emperor loves best,
Akizu no nobe ni, 秋津 の 野辺 に	When they build a palace
Miyabashira 宮柱	Of wood from large trees,
Futo shikimaseba, 太 敷きませば	The courtiers of the grand palace,
Momoshiki no 百敷 の	Across the morning river,
Ohmiyabito wa, 大宮人 は	Row their boats
Fune namete 船 並めて	Floated side by side:
Asagawa watari, 朝川 渡り	Or they race their boats
Funa kihoi 船 競ひ	Against each other across the evening river.
Yuugawa wataru. 夕川 渡る	Governed for ever
Kono kawa no 此 川 の	Like this river,
Tayuru koto naku, 絶ゆる こと なく	Which never ceases flowing,
Kono yama no この 山 の	And ever highly like that mountain,
Iya takashirasu いや 高知らず	The palace of waterfalls and
Mizu tagitsu 水 激つ	Of turbulent waters
Taki no miyako wa, 瀧 の 都 は	Never wearies me
Miredo akanukamo. 見れど 飽かぬかも	However much I watch it)

The last five lines of this choka: "Kono yama no/ Iya takashirasu/ Mizu tagitsu/ Taki no miyako wa/ Miredo akanukamo" can be said to form a tanka, though the first two lines of this rather belong

to the rest of the *choka* than to the last three which were cut off along with the preceding two by the writer. It can form a tanka by itself in meaning as well as in form. What is more interesting is that there is attached to the *choka* a *hanka* or an envoy:

Miredo akanu	(Translation:
見れど 飽かぬ	As the flow of the Yoshino
Yoshino no kawa no	
吉野 の 川 の	Covered with water weeds
Tokoname no	
とこなめ の	Is flowing for good
Tayuru koto naku	
絶ゆる こと なく	Which never wearies me to see
Mata kaerimimu	
復 かへりみむ	I return to see it again and again)

As you see, this *hanka* has the same phrase “miredo akanu” that concludes the preceding *choka*. This envoy which expresses the poet’s rejoicing and wish that the Emperor’s lineage would continue forever, recaptulates, as it were, the whole significance sung in the preceding *choka* while capping the last phrase of the *choka*. We can say that we see here a birth of the 31-syllable tanka. That is, the tanka is independence of a last part of a *choka* and its meaning is nothing but a crystalization of that of the whole mother *choka* with the motif of the *choka* as its core.

To conclude: first, the basic pattern of the tanka was established by Susano-no-Mikoto’s Izumo song which is composed of five and seven(5 plus 2)-on lines, the golden sections of the Japanese verse, based on the Japanese custom of a religious ritual as well as on their bodily rhythm, symbolizing the stable structure of the Shinto shrine: “shinden zukuri” (神殿造). Once the stable and sturdy basic pattern was established, many tanka or tanka-like songs were produced by matching couples of *katauta* while many

others were made out of *choka*. And now the *tanka* form had become the song of songs in Japan, it, in its turn, became a stimulant for the revival of its mother *choka* which was in the decline and gave rise to the *bussoku-seki ka* (仏足石歌): 5-7-5-7-7-7 on prayers,<sup>11</sup> while the *tanka* was split into two parts: 5-7-5 and 7-7 syllables and used for matching games such as compositions of *tan-renga* (短連歌),<sup>12</sup> *haikai-no-renga* (俳諧の連歌)<sup>13</sup> and so on. Thus this stable, Japanese proper form has been continuing to be written for centuries until now.

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NOTES:

<sup>1</sup> 阿部正路, 「和歌文学発生史論」 (Tokyo: Ohfuh Sha, 1977).

<sup>2</sup> The oldest book of Japanese history or chronicle of ancient events and incidents extant now. Consisting of three volumes, it was edited by Ohno Yasumaro in obedience to Emperor Genmei's order in 712. It covers from Genesis to Emperor Suiko, containing mythological stories, legends and songs.

<sup>3</sup> Or *Kokin Wakashu* (古今和歌集), the first anthology of poems and songs collected by Imperial command. The 20 volumes of 1,100 songs, mostly of *tanka*, were edited by Kino Tsurayuki et al. in 905.

<sup>4</sup> Or *Nihon Shoki* (日本書紀), the first set of volumes of the *Rikkoku Shi* (30 volumes of Japanese history), first authorized Japanese chronicle compiled in 720 by Prince Toneri et al. in obedience to Imperial order. It is written in Chinese characters and covers from the age of gods to Emperor Jito's period.

<sup>5</sup> The *Nihongi* version goes like this:

Anani eya e-otoko o/ Anani eya e-otome o.

あなに えや えをとこ を あなに えや えをとめ を

<sup>6</sup> A half-song (片歌), consisting of three phrases: 5-7-7 or 5-7-5 syllables, is considered to be the oldest fixed form of verse produced in Japan. A couple of them makes a *sedohka*, which appears in this essay.

<sup>7</sup> The hint was taken from Abe's book.

<sup>8</sup> See his *Shoki Kayoh Ron* (初期歌謡論) (Treatise on the Birth of Songs) (Tokyo: Kawade Shobo Shinsha, 1977).

<sup>9</sup> The oldest anthology of 20 volumes extant in Japan now. It is composed of about 4,500 songs, poems, long and short, and some Chinese poems, letters and others, covering from time unknown to Emperor Jun'nin's period (759). Ohtomo-no-Yakamochi seems to have been one of its editors.

ON ENGLISH TANKA (Sequel 2) (*Nakagawa*)

<sup>10</sup> Or "nagauta," one type of the *waka* (Japanese songs) is a series of five and seven syllable lines and the last seven syllable line. Many of them are included in the *Manyoshu*. After the 12th century it ceased to be written.

<sup>11</sup> Or "Bussoku-seki-no-uta" (仏足石の歌) whose most well-known 21 examples are inscribed on the stone monument at the Yakushi-ji Temple in Nara. They are songs in praise of the Buddha's foot prints and His teachings.

<sup>12</sup> The first "tan-renga" is said to be Poem 1635, the *Manyoshu* which was composed by two persons: a nun composed the first line:

Saho-gawa no mizu o seki-agete ueshi ta o      ...5-7-5 *on*

(The paddy-field which was planted with rice seedlings by damming up the Saho River)

and Ohotomo-no-Yakamochi replied in this concluding line:

Kareru wasaihi wa hitori narubeshi.      ...7-7 *on*

(It was alone that I ate the rareripe rice harvested from)

<sup>13</sup> Or "haikai" whose typical forms are "kasen" (36-linked verse), "hyaku-in" (one-hundred linked verse) and "sen-ku" (ten volumes of "hyaku-in"). The proceedings are: to a 5-7-5 *on* "hokku" (first verse), a 7-7 *on* "waki-ku" (side verse) is added, to which a third verse: 5-7-5 *on* is put, to which a "hiraku" (common verse): 7-7 *on* verse is added, and this proceeding is repeated.