

The Methodological Development of *Honka-dori* in Medieval *Waka*, and the Formation of a Quotation Database

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Introduction

In reviewing modern literary theory, it seems evident that a belief in ‘originality’ has already been lost. Since language helps convey the essence of shared experiences, imprints of the past are certainly engraved, in some way, on whatever is written. For this reason, the act of intentionally quoting something written in the past tends to be evaluated positively. On the other hand, when one tries to create a work by, in part, quoting something, there is in the process a constant worry or apprehension as to why this new work is being created.

However, in the traditional Japanese poetry of *waka*, such quotations were both generally and actively used. A piece of *waka* poetry comprises only 31 syllables, divided across five lines of text containing five, seven, five, seven and seven syllables; within those lines, groups of words are often quoted from older works, unaltered. The quoted old *waka* poems are called *honka*, and the act of deliberately quoting the words is called *honka-dori* or ‘taking the *honka*’. These two factors—namely, quoting the excellent works of old poets and creating value in one’s own work—converge in the conscious act of taking *honka*.

The style of *honka-dori* came to the fore during the *Shin kokin* period, between the late 12th and early 13th centuries. The central figure to establish this style was Sadaie FUJIWARA, who was known as Teika (1162–1241). Concrete and practical references to *honka-dori* are found in his theory book of *waka*, which penetrated the world of medieval *waka* via many manuscripts. In studies of Japanese literature, it is often said that *honka-dori* both began and finished with Teika.

Certainly, it was Teika who recognised *honka-dori*’s potential and began to use this style actively. However, its style did not always align with Teika’s personal rules and ideals, and so there was the potential for him to expand upon *honka-dori* and create new varieties thereof. Theory from Tameie FUJIWARA (1198–1275), Teika’s firstborn son, with regards to *honka-dori* is noteworthy, because his theory also had great influence on the creation of medieval *waka*. On the surface, Tameie seems to follow Teika’s lead; however, he came to generate a form of *honka-dori* that was distinct from that of Teika. This paper, by making reference to the arguments of both representative leaders and the *honka-dori wakas* related to them, will clarify the aspects of each style.

Following the *Shin kokin* period, taking *honka* became commonplace in the composition of *waka*. This situation suggests that a quotation ‘database’, used as a foundation in the composition of *waka*, had been created. Developments in the methods used by Teika and Tameie correspond to qualitative changes in the elements comprising the database. Finally,

this paper looks to understand the creativity generated by accessing and using this database, by examining changes to that database's various aspects. As such, this study will lead to a renewed appreciation of the medieval *waka*, which fell out of vogue following the *Shin kokin* period [1].

1. Teika's Method: Renewing the *Kokoro* of Old Poems

The ways in which *honka-dori* progressed or remained unchanged in the *Shin kokin* period can be inferred from Teika's writings. His cognizance of taking *honka* arises from his opinions concerning good *waka*. His attitude toward *waka* was consistent: according to *Kindai shuka*, one of his theory books, the use of *waka* marks a yearning for the old words and a seeking-out of new *kokoro* [2]. In *Eiga no taigai*, he says in greater detail:

As for *kokoro*, the newness should supersede all else (compose the *waka* with content that has never been formed) and the old words should be used. (Words other than those used by the old poets in *Sandai shu* should not be used. However, the old words in *Shin kokin shu* may be used.) [3]

In Japanese, *kokoro* usually means 'mind' or 'heart', and this word is used frequently in the *waka* world. This study makes use of the commonly held definition of *kokoro* as the full content of a *waka*, which includes both what it describes and what it expresses. Thus, Teika's primary aim was to compose *wakas* with new *kokoro* that had never before been formulated, by inheriting and using the words that the old poets had used in theirs.

In *Kindai shuka*, Teika says that the *waka* poems from the period in which *Sandai shu* (*Kokin waka-shu*, *Gosen waka-shu*, *Shui waka-shu*) was compiled are excellent; he argues that simply by imitating these works, one could naturally compose good poems. In *Eiga no taigai*, he similarly points to *Sandai shu* as a work to emulate and reference, saying that:

You should imitate the styles of old and superior poets. (You should imitate the good styles of *wakas* of all ages and places.) [4]

In *Maigetsu sho*, Teika states that good *wakas* are naturally made only if one does not fail in performing *keiko*, a term that refers to the careful reading and study of old works. These arguments do not conflict with the fact that Teika's books of *waka* theory have always contained selected anthologies. In view of these facts, we can reach the tautological conclusion that for Teika, 'good' *wakas* are the 'good' ones that the old poets had composed. Therefore, the very large number of words used and built up in the old-world *waka* canon were to be used as materials of composition, as they were; moreover, 'good' *wakas* could be composed only if they used those words in ways similar to how they had previously been used. Teika held such a view of good *waka*, and he felt it was natural that the active consciousness of taking *honka* would emerge as evidenced in *Kindai shuka*. As a result, he states that:

Regarding the longing for old *wakas*, 'make it *honka*' is about taking the words that were

used in old *wakas* and using them, as they were, in one's own work [5].

Honka-dori progressed on the paradoxical idea of inheriting words used in the past and using them to compose *wakas* with new *kokoro* that had never previously been formed. Teika and his contemporaries were confident in the ability to compose new *kokoro* while relying on previously used words. What, then, are implications of creating new *kokoro* with old words, and how is it possible to do so? Let us refer to *Gumon kenchu*, which cites Teika's *honka-dori* as one of the best examples obtained by this method.

Gumon kenchu was published in 1363. Tonna (1289–1372), one of the leaders of *waka* at that time, wrote with Yoshimoto NIJO (1320–88), who held political power and also protected many kinds of arts. This book was written in a question-and-answer format, with Yoshimoto providing the former and Tonna the latter. In this work of *waka* theory, Tonna lists five different ways in which one can compose *honka-dori wakas*; Teika's *wakas* are considered examples of the following category [6]:

Wakas that have new *kokoro*; the poet relives the *kokoro* of the *honka*, but does not submit to it blindly [7].

Only in this category is there a reference to new *kokoro*; Teika's *wakas* are not provided as examples in any of the other four categories. This classification of *honka-dori* in *Gumon kenchu* is reconstituted by arranging the original typology of *Seia sho*, another book by Tonna. In *Seia sho*, the original category that most closely resembles it is as follows:

The *waka* that has an exquisite *kokoro*, written by a poet who relives the *kokoro* of the *honka* without becoming immersed in it. Such can always be found in *Shui guso* [8].

Shui guso is Teika's *waka* collection. Thus, in creating this category, Tonna must be bearing in mind Teika's *honka-dori wakas*, regarding them as those that have new or exquisite *kokoro*. The word 'new' here, complemented by 'exquisite', expresses an investment of great value; it suggests that Tonna sympathises with Teika's aim of seeking out a new *kokoro* by *honka-dori*. A close analysis of the examples provided in this category, therefore, makes Teika's aim of creating 'new' *kokoro* clear.

In both *Gumon kenchu* and *Seia sho*, the following two pairs are taken as examples [9]:

A.

The *honka-dori waka*:

Ozora wa / Ume no nioi ni / Kasumi-tsutsu / Kumori mo hate-nu / Haru no yo no tsuki

(Teika FUJIWARA: 1162–1241)

(大空は 梅の匂ひに 霞みつつ 曇りもはてぬ 春の夜の月)

(藤原定家)

Translation: The sky being misty with the scent of Japanese plum, the spring night's moon is cloudy.

Its *honka*:

Teri mo se-zu / Kumori mo hate-nu / Haru no yo no / Oboro-zukiyo ni / Shiku mono zo naki
(Chisato OE: a poet from the early 10th century)

(照りもせず 曇りもはてぬ 春の夜の 朧月夜に しくものぞなき) (大江千里)

Translation: Nothing can be compared to a spring night with the hazy moon being not bright, but cloudy.

B.

The *honka-dori waka*:

Koma tome-te / Sode uchi-harau / Kage mo nashi / Sano no watari no / Yuki no yugure
(Teika FUJIWARA)

(駒とめて 袖うちはらふ かげもなし 佐野の渡りの 雪の夕暮) (藤原定家)

Translation: There is no shade to stop my horse and shake the snow from my sleeves, in the snowy evening at Sano crossing.

Its *honka*:

Kurushiku-mo / Furi kuru ame ka / Miwa no saki / Sano no watari ni / Ie mo ara-nakuni
(Okimaro NAGA: This *waka* was in *Man-yo shu*—the oldest extant anthology, which was made in the late 8th century.)

(苦しくも 振りくる雨か 三輪の崎 佐野の渡りに 家もあらなくに) (長意吉麻呂)

Translation: I'm in trouble, not being able to take refuge from the rain at cape Miwa. I wish there were a house at Sano crossing.

In example A, Teika takes three words from the *honka* and arranges them into '*kumori mo hate-nu haru no yo no tsuki*'. These words bring to mind the whole of the *honka*, because it is well known—that is to say, the 11 syllables serve as the core of the work, pulling together all 31 syllables of the *honka*. This means that these 11 syllables express the *kokoro* of the *honka*, which is the admiration for a dreamy spring night. Then, Teika expresses a different kind of beauty from a fantastic scene, by transplanting the setting of the *honka* into an original scene, with the sky being misty with the scent of Japanese plum.

In this *waka*, what is 'new' is not the *kokoro*—which Teika had created by himself—but the mixture of originality and the *kokoro* of the *honka*: the fantastic scene denotes a very new *kokoro* that appears to overlap with the *honka* scene and move delicately from there.

In example B, there is only one borrowed phrase in Teika's *waka*: '*Sano no watari*'. This phrase, a place name, alerts the reader to the setting of the *honka*: a lonely trip where there is no shelter from the rain, which falls without mercy. In Teika's *honka-dori*, the setting is changed from the fuzzy image captured in the phrase '*Sano crossing*', to a crisp new scene: a bleak winter evening where there is no shade in which to stop the horse and shake the snow from his sleeves.

The 'new' *kokoro* in this *waka* cannot be formed without referencing the old *kokoro* that is brought to mind by the phrase '*Sano no watari*'. In line with the scene in the old *waka* at *Sano crossing*, the snowbound gray scene in twilight rouses much more loneliness than if it had been

in some different location—that is to say, by using a different phrase.

As stated above, a ‘new’ *kokoro* does not appear until it is mixed with the *kokoro* of the *honka* and they influence each other. In those works of Teika that achieve such ‘newness’, the *kokoro* of *honka* is, so to speak, ‘renewed’ by reusing it and mixing original words with old ones.

Let us now examine the rules of *honka-dori*, as provided by Teika. There is always the risk that the *raison d’être* of one’s work is disturbed when it is used in *honka-dori*. To mitigate this risk, Teika provides various rules from a practical viewpoint. Among them, a rule concerning the relationship between the *kokoro* of a *honka* and the *waka* that takes it is especially noteworthy. In *Maigetsu sho*, Teika says that:

There must be an expert way of composing a *waka* about a flower by taking *honka* about a flower, or a *waka* about the moon by taking *honka* about the moon. You should compose a fall or winter *waka* by taking from a spring *waka*, or one of miscellaneous items or a season by taking from one of love. Furthermore, you should compose in such a way as to make it possible for listeners to recognize the *honka* easily [10].

However, Teika breaks his own rule about variation: the previous example was a spring *waka* taken from a spring one, and a travel *waka* taken from a travel one. On the *honka-dori* of renewing old *kokoro*, it is imperative for the writer to try to stay within the work’s original realm and to compose his or her own *waka* while expressing the old work’s *kokoro*. In fact, among the *wakas* in Teika’s own self-chosen collection, most are composed in such an ‘expert way’—that is, in the way of renewing old *kokoro*. More than 100 years following Teika’s death, Tonna grasped precisely Teika’s sentiments in his own formulation of new *kokoro*; as such, he recognized Teika’s work as being of the highest value. Teika’s method is considered representative of taking *honka* in medieval *waka*.

2. Tameie’s Method: Enriching Words and Reusing the ‘Mould’ of Old Poems

Tameie was Teika’s firstborn son; he succeeded Teika and realised the prosperity of the House of FUJIWARA as a leader of *waka*. Following his death, the house split into three schools—namely, NIJO, KYOGOKU and REIZEI—with each competing to become the orthodox leader of *waka*. Tameie was no less worshipped as one of the House fathers than Teika, so like Teika’s work, *Eiga ittei*—that is, Tameie’s book of *waka* theory—also gave rise to many manuscripts and was distributed widely in the medieval *waka* world.

Tameie should have been closest to Teika and under his *waka* guidance, but Tameie’s arguments concerning *honka-dori* focus on points other than those found in Teika’s theory. Therefore, in this section, by referring to *Eiga ittei*, we will examine another form of *honka-dori* in medieval *waka* [11].

In *Eiga ittei*, Tameie takes the following three pairs as examples of ideal *honka-dori*.

C.

The *honka-dori waka*:

Na mo shirushi / Mine no arashi mo / yuki to furu / Yamasakura-to no / Akebono no sora
(Teika FUJIWARA)

(名もしるし 峰の嵐も雪とふる 山桜戸の あけぼのの空) (藤原定家)

Translation: It is worthy of the name of *yamasakura-to*. In the storm around the mountain, cherry blossoms are falling like snow. Like opening a door, here is the dawning sky.

Its *honka*:

Ashibiki no / Yamasakura-to wo / ake oki-te / Waga matsu kimi wo / Tare ka todomuru
(Author unknown: this *waka* was in *Man-yo shu*)

(あしびきの 山桜戸を あけをきて わがまつ君を たれかとどむる) (作者表記無)

Translation: Opening the door made from mountain cherry wood, I'm waiting for my lover, but who causes him to tarry?

D.

The *honka-dori waka*:

Chiru hana no / Wasure-gatami no / Mine no kumo / So wo dani nokose / Haru no yamakaze
(Yoshihira KUJO: 1184–1240)

(散る花の 忘れ形見の 峰の雲 そをだに残せ 春の山風) (九条良平)

Translation: The cloud on the peaks is like the memento of the falling flowers. Leave that at least, spring mountain wind.

Its *honka*:

Aka-de koso / Omowa-m naka wa / Hanare-name / So wo dani nochi no / Wasure-gatami ni
(Author unknown: this *waka* was in *Kokin waka-shu*, the first anthology compiled by imperial order in the early 10th century)

(飽かでこそ 思はむ中は 離れなめ そをだに後の 忘れ形見に) (よみ人知らず)

Translation: While we love each other without becoming bored, I hope to leave you with at least this as a memento.

E.

The *honka-dori waka*:

Sakurabana / Yume ka utsutsu ka / Shirakumo no / Tae-te tsune-naki / Mine no harukaze
(Ietaka FUJIWARA: 1158–1237)

(桜花 夢かうつつか 白雲の たえてつねなき 峰の春風) (藤原家隆)

Translation: Are those cherry blossoms in a dream or a reality? I do not know. The white clouds have disappeared and the transient spring wind blows around the mountain.

Its *honka*:

Kaze fuke-ba / Mine ni wakaruru / Shirakumo no / Tae-te tsure-naki / Kimi ga kokoro ka
(Tadamine MIBU: a poet of the 9th and 10th centuries; this *waka* was in *Kokin waka-shu*)

(風吹けば 峰に別るる 白雲の たえてつれなき 君が心か) (壬生忠岑)

Translation: As the wind blows, the white clouds become distant from the mountain and disappear. Your heart has become distant from me, in the same way.

All *honka-dori* examples are *wakas* of spring, composed by borrowing words from love *wakas* as *honka*; example C is Teika's. The fact that Tameie dares to select this *waka* as an ideal example among the innumerable *honka-dori wakas* of Teika's seems to show the direction in which he seeks to take *honka*. The implication is that he does not look to follow faithfully the rules provided by Teika, so much as try to find the potential to achieve a valuable new poem by making a *kokoro* that has no relationship with the *kokoro* of a *honka*, even as he takes words from it. Then again, the *honka-dori wakas* of examples D and E were compiled in *Shin kokin waka-shu*—like Teika's works mentioned in the first section—and so it can be simply confirmed that they were generally regarded as excellent.

In what aspects of such *honka-dori* does he recognize value? It is suggestive that the word 'mezurashi' ('unusual') is frequently found in *Eiga ittei*. Concerning Ietaka's *honka-dori* in example E, he says that:

In this *waka*, the phrase taken from the *honka* is put in the same place as in the *honka*, but there is no problem with doing so, because it is unusual to compose by changing a love *waka* into a spring one [12].

Thus, Tameie estimates well the choice of *honka* and the 'unusualness' of taking words from it; that is to say, Tameie considers a *waka* with *kokoro* that is not fully related to that of what is being composed to be more appropriate for a *honka*.

He also says the following:

On composition, you should make your works absolutely original, by utilizing your *kokoro* and contemplating. However, because a new *kokoro* is rarely born—even if the newly formed *kokoro* is the same as the old one—you should try to compose a *waka* with an unusual ring to it when arranging the words [13].

Thus, even when using the same *kokoro* as those found in old poems, Tameie tries to substitute 'unusualness' for the 'newness' of *kokoro*, the latter of which his father Teika emphasised. Therefore, on *honka-dori*, Tameie thinks that poets should alter the *kokoro* of a *honka* and arrange the words so that they sound unusual. We can see this 'unusualness' by examining his examples as extensions of these arguments.

In Teika's *waka* in example C, two words—namely, 'yamasakura-to' and 'ake'—are taken; nonetheless, it is difficult to specify the *honka* merely by examining these two words, because this old *waka* was not well known at that time. Before this, the word 'yamasakura-to' had never been used in *wakas* compiled in the imperially ordered anthologies. Certainly, this word can be found in *Man-yo shu*, but compared to 'Sano no wataru'—a word widely known at that time because it was an 'Utamakura' and poets thought about where it was—its renown as a word used in *waka* would necessarily be smaller. Using such a word is against Teika's own rule,

which states that ‘you should compose in such a way as to make it possible for listeners to recognize the *honka* easily’. Thus, it is thought that this *waka* was composed with no attempt whatsoever to renew the *kokoro* of the *honka*; indeed, he had no cognizance of taking *honka*.

In this *waka*, however, it is important that the connection between ‘*yamasakura-to*’ and ‘*akebono*’ be made evident. The word ‘*yamasakura-to*’ is naturally what is opened in the *honka*; however, in Teika’s work, it becomes what is opened at dawn, because the word ‘*ake*’ can mean ‘dawn’. Moreover, by adding the traditional idea that falling cherry blossoms resemble falling snow, Teika produces ‘*yamazakura*’, as ‘cherry blossoms’, from the word ‘*yamasakura-to*’, which just described ‘the door made from mountain cherry wood’. Thus, by using old words bereft of the context of the old *kokoro*, the same words acquire new attributes and meanings. This is one aspect of Tameie’s ‘unusualness’.

In example D, the words taken by Yoshihira are ‘*so wo danī*’ and ‘*wasure-gatami*’. It is much easier in this example than in example C to specify the *honka* via the two words used, because this *honka* was very famous. In Yoshihira’s work, however, the two words do not express the full *kokoro* of the *honka*—namely, the feeling of love for each other.

In comparing Yoshihira’s *kokoro* with the old one, that which ‘*wasure-gatami*’ and ‘*so wo danī*’ interactively describe do not change, although they do have different contexts. In both *wakas*, something is the memento of something, and someone hopes to do something about it at least. It means that when these two phrases emerge together, a ‘mould’ is set for the meanings of the words that come into play. He composes by filling the ‘mould’ with a typical variation on a spring *waka*—that is, a feeling of regret at the falling cherry blossoms—and with a typical metaphor involving cherry blossoms and white clouds. By applying the ‘mould’ previously used in the love *waka* to a spring one, the spring *kokoro* assumes a certain ‘unusualness’.

In example E, the arrangement of the words ‘*yume ka utsutsu ka shirakumo*’ is of primary importance. There is no reference in *Eiga ittei*, but these words are thought to be taken from the following *waka*.

F.

Yo-no-naka wa / Yume ka utsutsu ka / *Utsutsu tomo* / *Yume tomo* shira-zu / *Ari-te nakere-ba* (Author unknown: this *waka* was in *Kokin waka-shū*)

(世の中は 夢かうつつか うつつとも 夢とも 知らず ありてなければ) (よみ人知らず)

Translation: Is the world a dream or a reality? I do not know whether it is a reality or a dream. The world exists, while not existing [14].

In this old *waka*, the ‘mould’ has been produced by the words ‘*yume ka utsutsu ka shira-zu*’, which mean ‘I do not know whether something is a dream or a reality’. Ietaka uses the ‘mould’ as the base idea of his composition, and fills it with cherry blossoms that fall soon after their full bloom. Then, he connects ‘*shira-zu*’ (‘I do not know’) to ‘*shirakumo*’ (‘white clouds’), the latter of which is a metaphor for cherry blossoms. After ‘*shirakumo*’ draws the word of the *honka*, he delicately alters ‘*tae-te tsure-naki*’, making it into ‘*tsune-naki*’; he also produces ‘*mine no harukaze*’ (‘spring winds around the mountain’) as that which is transient [15]. Thus,

when the ‘moulds’ are composed, the common subject of spring can be seen in the new work, from a new angle.

As seen previously—especially with regards to *honka-dori* making different *kokoro* from *honka*—words can acquire new attributes and meanings, and there is a ‘mould’ by which combinations of word-forms themselves can be reused within a different context. As a result, the *kokoro* can acquire new aspects, even if it has already been used time and again. Tameie considers such *honka-dori* ideal, as they offer the writer the possibility of deriving value from their elements. This is another form of medieval *honka-dori*.

3. The Formation of a Quotation Database, in the Methodological Development of *Honka-dori*

In the first and second sections, we confirmed two representative methods of taking *honka*, both of which were established in the medieval world of *waka*. It can be said that *honka-dori* became complicated as soon as it started to progress, given the examples obtained through Tameie’s method and followed by Teika’s contemporaries. Whether or not a *waka* expresses the *kokoro* of the *honka* that takes the words in it is a clear standard by which to classify them. Both of them hold in common an appreciation for achieving some measure of ‘newness’. When a poet dares to stay in old *kokoro*, ‘newness’ is derived by mixing in original words and making the work change organically. Meanwhile, when one tries to formulate different *kokoro* from an old *waka*, value is recognized in the application of words from an old *waka* to an area of the *kokoro* that bears a different context; doing so brings a certain measure of ‘unusualness’ to otherwise customary *kokoro*.

The former was considered by Teika ‘the expert way’ of composing. After he died, it was seen by Tonna as the supreme *honka-dori*. This section, however, will examine the first category of the *honka-dori* typology of the *Gumon kenchu*. That work states that:

As the usual *honka-dori*, the words of *honka* are taken into a context different from what they had been put into, and they are distributed to upper and lower parts of *waka* [16].

This category should cover examples obtained through Tameie’s method of reusing old words in a context different from that of the old *kokoro*. In fact, the example within is the same as example C in *Eiga ittei*—that is, Yoshihira’s *waka* and its *honka*. The fact that Tameie’s method is cited first as ‘the usual *honka-dori*’ suggests that in the post-Teika world of *waka*, Tameie’s method brought the essence of Teika’s method into the mainstream. This would mean that Teika’s method did not coexist with Tameie’s, but that the latter did develop from the former. From this viewpoint, the method of renewing old *kokoro* can almost be considered a bit of gold that had sunk to the bottom of the stream after Teika’s death, but which was retrieved by the work of Tonna.

As mentioned previously, Tameie’s method nowhere violates Teika’s rules. It seems self-evident that Tameie’s method came to represent ‘the usual *honka-dori*’; however, Tameie made no reference to Teika *vis-à-vis* the renewal of old *kokoro* as being better, and did not adopt it.

With regards to this fact, there is an important issue that should not be overlooked when generally reviewing words in medieval *waka*: what are the implications of the methodological development of composition, between Teika and Tameie?

In almost all the *wakas* of the *Shin kokin* period, we can find some influence from old works; it can also be said that this is a trend not seen prior to this period. Moreover, of the *wakas* chosen by *Shin kokin* poets as representative works and compiled in their collections, more than half were composed by *honka-dori*. These factors indicate that in the *Shin kokin* period, it was not so much that *honka-dori* was adopted as a compositional method; rather, the act of quoting classics had become a commonplace part of the composition act, and the vector of consciousness in composition always seemed to come to a point in the past. As a result, the poets who ‘longed for old *wakas*’ were no longer able to stop reviewing and searching through the ‘good works’ of the past. In parallel, a large number of old works accumulated and came to be seen as a ‘database’ for composition; this occurrence corresponds exactly with the fact that Teika and Tameie considered *keiko*—that is, referring usually to good *wakas*—as more important than any other compositional practice [17]. Indeed, Since *Korai Futei Sho*, which was a book of *waka* theory written by Toshinari FUJIWARA, who was known as Shunzei (1114-1204) and Teika’s father, a theory book had tended to come to have a selected anthology for reuse in some ways. Moreover, in this time, many anthologies of old *wakas* were compiled by Teika or his contemporaries [18]. These events, taken together, make it possible to consider Teika’s and Tameie’s methods as ways to access the ‘quotation database’. From this viewpoint, we will attempt to compare these two methods.

Teika’s method looks to achieve ‘newness’ by renewing old *kokoro*; how does he access the database? Referring to the examples quoted in the first section, we can discuss it by making inferences about the compositional process.

Ozora wa / Ume no nioi ni / Kasumi-tsutsu / Kumori mo hate-nu / Haru no yo no tsuki

(Teri mo se-zu / Kumori mo hate-nu / Haru no yo no / Oboro-zukiyo ni / Shiku mono zo naki)

It is reasonable to infer that Teika decided to compose the *waka* of the hazy moon on a spring night, because he had chosen the subject of ‘spring’ prior to initiating his composition. He would have searched old *wakas* and found a famous one that expressed admiration for the beauty of a night with a hazy moon—that is, ‘*Teri mo se-zu*’. It shows that in his compositional process, he would have searched the old *waka*, giving primary attention to the *kokoro* associated with his chosen theme; after that, he would have drawn the words from this *waka* and arranged them in a way that made it ‘possible for listeners to recognize the *honka* easily’.

Koma tome-te / Sode uchi-harau / Kage mo nashi / Sano no watari no / Yuki no yugure

(Kurushiku-mo / Furi kuru ame ka / Miwa no saki / Sano no watari ni / Ie mo ara-nakuni)

Prior to composition, it was decided that this *waka* would have the subject of ‘winter’. The scope of ‘winter’ would impose too large a database search on the author, and the word ‘*Sano no watarī*’ has no relationship to winter in the *honka*. Therefore, it is thought that Teika had thought of formulating the *kokoro* of ‘winter travel’ first, whereupon he would have searched old works and found the work ‘*Koma tome-te*’.

For both *honka-dori*, what was searched in the compositional process was the *kokoro* of old *wakas* that correspond to the primary theme. Following that search for *kokoro*, the selection and arrangement of words took place. It is reasonable, as Tonna explains with respect to these *honka-dori wakas*, that ‘the poet relives the *kokoro* of the *honka*’. Before transforming an idea into words, an old *kokoro* has already served as the compositional foundation—superseding even the poet himself. When composition is initiated within this context, it is methodologically natural to conclude that he will attempt to relive the *kokoro* that the old poem expresses.

Let us now turn to Tameie’s method.

Na mo shirushi / Mine no arashi mo / yuki to furu / Yamasakura-to no / Akebono no sora
(*Ashibiki no / Yamasakura-to wo / ake oki-te / Waga matsu kimi wo / Tare ka todomuru*)

As mentioned in the second section, in this *waka*, Teika is not cognizant of renewing the old *kokoro*. The selection of words relates closely to the subject chosen before composition was initiated—that is, ‘*sankyo no haru no akebono*’, or ‘dawn on a spring day in a mountain hut’. He finds the word ‘*yamasakura-to*’ in the process of transforming ‘*sankyo*’ into a word of *waka*. Upon finding this word, he likely found it straightforward to connect it to the ‘*akebono*’ of the subject by using the relationship between ‘*to*’ and ‘*ake*’ (‘door’ and ‘open’) and making ‘*ake*’ mean ‘dawn’. Clearly, what is searched by taking this compositional method is not *kokoro*, but the words themselves.

Chiru hana no / Wasure-gatami no / Mine no kumo / So wo dani nokose / Haru no yamakaze
(*Aka-de koso / Omowa-m naka wa / Hanare-name / So wo dani nochi no / Wasure-gatami ni*)

In this *waka*, what is searched first is also old words, because it is difficult to consider how the theme of ‘spring’ would lead the poet directly to the love *waka* ‘*Aka-de koso*’. The word ‘*wasure-gatai*’ (‘memento’) is found from his first idea, which is a typical variation of a spring *waka*—that is, the feeling of regret at the falling of cherry blossoms—and a customary metaphor drawing together cherry blossoms and white clouds (as ‘*wasure-gatami*’) functions to draw in the word ‘*so wo dani*’, based on the renown of the *honka*.

Sakurabana / Yume ka utsutsu ka / Shirakumo no / Tae-te tsune-naki / Mine no haru kaze

(Kaze fuke-ba / Mine ni wakaruru / Shirakumo no / Tae-te tsure-naki / Kimi ga kokoro ka)
 (Yo-no-naka wa / Yume ka utsutsu ka / Utsutsu tomo / Yume tomo shira-zu / Ari-te nakere-ba)

The way by which one accesses the database is the same as in the aforementioned examples. To express the transience of fallen cherry blossoms, Ietaka found words that acted as a ‘mould’—namely, ‘yume ka utsutsu ka shira-zu’, from the old *waka*, ‘Yo no naka ha’. When the word ‘shirazu’ connects with ‘shirakumo’, the word that can be connected to ‘shirakumo’ is searched again; almost automatically, the word ‘tae-te tsune naki’ can be found in the old *waka*.

As discussed, the two methods differ completely in terms of what is searched in the database. This implies that in the methodological development *vis-à-vis* the composition of *honka-dori*, the quality of the database elements would necessarily change. It was *kokoro* that an old *waka* would first express, but it, so to speak, would ‘fall apart’ and become a collection of individual words.

What, then, are the aspects of each database? The database in which old *kokoro* that form one *waka* are searched as data seems to take an orderly form, such as in an anthology. However, it is naturally difficult to derive feedback on renewed *kokoro* from the database; this is because the feedback there refers to old *kokoro* that have been renewed and stored as information that can be searched, reused and renewed again.

This is theoretically possible, but the renewal of *kokoro* must be continuous, and the renewed form must be based on the *kokoro* of the old *waka*. In order to achieve such continuous renewal, one needs to simultaneously use words from both the old *waka* and the corresponding *honka-dori waka*, within the formal parameter of 31 syllables; as a result, there is scarcely any room for the poet’s own words. In anthologies following *Shin kokin waka-shu*, there is few *wakas* taking a *honka-dori waka* in the *Shin kokin* period as *honka* and renewing old *kokoro*. It can be said that the aspects of the database comprising old *kokoro* are static, and that it cannot change its state in the *Shin kokin* period.

Meanwhile, it can be assumed that a database consisting of individual words would not take the form of an anthology, but of a dictionary. In a database, the words of old *wakas* always ‘float’ as if in a dictionary, waiting to be applied to a new context. Once words are reused in a new context, they acquire new attributes that are later added to the database. A ‘mould’ comprising a combination of old words is also applicable to any context, depending on the idea at hand; the result of the application can also become part of the database. By repeating this cycle, the new connections among and attributes of words can be continuously reused; such a database, as per Tameie’s method, possesses an organic construction that constantly expands.

It is clear, which database can function efficiently when a writer’s compositional process involves an incessant ‘looking back’ at the past. Since the body of old *wakas* had been regarded as a compositional ‘database’, the consequences of the methodological changes between Teika and Tameie could not be reversed [19].

Conclusion

This paper examined two methods of composing *honka-dori*, a form of quotation in medieval *waka*. They are best found in the arguments of Teika and Tameie; both of these writers understood how to achieve new value in their work and what conditions were integral to doing so. Moreover, by examining both writers' methods from the viewpoint of qualitative changes in the database that inevitably forms whenever the quoting of classics becomes the norm, one makes a discovery: Tameie's method does not so much compete with that of Teika. Rather, the latter naturally evolved from the former.

Even in the contemporary study of Japanese literature, it is often said that following the *Shin kokin* period—of which Teika is a representative—the artistic esteem of medieval *waka* quickly diminished [20]. This 'fall from grace' is thought to be related closely to changes in the elements of the lexical database. In this database containing individual old words, the connections among those words become clearer as they are more frequently accessed, and those connections themselves can draw new words into use. In this sense, such a database appears to be a self-organising system. The *waka* genre contains few elements of what modern thinkers consider 'originality', at least at first glance. Acts of composition by individual poets are equal in their ability to confer upon words new attributes, which then become part of, and overwrite portions of, the common database to which they belong. It is thought that the compositional subject changes from a single poet into a group of them. However, it can by no means be said that compositional creativity was or has been lost.

In a self-organising lexical database, networks form amongst words; those networks tend to be both close-knit and flexible and are based on a very large number of examples. A poet who accesses such a database can find that, when searching for words to express a *kokoro*, there are many lexical connections, many of which are unexpected. In terms of composition, poets do not create new arrangements of words; rather, they discover them by tracing networks of old words in the database. Therefore, the reuse of a previously expressed *kokoro* can help a poet create an idea that surpasses anything his personal limits of original thinking could have produced. By creating a quotation database that arose out of a 'longing for old *wakas*', individual expression achieved the potentiality of becoming constantly 'new'. This was the method selected by the medieval *waka* world, following the *Shin kokin* period [21].

Notes

- [1] There are many preceding analyses about *honka-dori* in medieval *waka*. The books and articles which I principally referred to in this paper are the following: Yumiko WATANABE, *Shin kokin Jidai no Hyogen Hoho*, Tokyo: Kasama Syoin, 2010; Miyoko IWASA, *FUJIWARA no Tameie Chokusen-shu-ei, Eiga ittei Shinchu*, Tokyo: Seikansha, 2010; Yasushi YORITA, *FUJIWARA no Sadaie: Koten Shosha to Honka-dori*, Tokyo: Kasama Syoin, 2006; Kazuko BUNYA, *Honka-dori he no Ichi Kosatsu: Teika iko no Karon ni okeru*, in *Rikkyo Daigaku Nihon Bungaku*, vol. 29, pp.38-51, 1972; Jun KUBOTA, *Honka-dori no Imi to Kino*, in *Nihon no Bigaku*, vol. 12, pp.26-40, Tokyo: Perikan Sha, 1988; and Junko KOYAMA, *FUJIWARA no Yoshitsune no Honka-dori Gyoshuku Hyogen ni tsuite: Gokyogokudono Gojikaawase wo Chushin ni*, in *Kokugo Kokubun*,

vol. 70-5, pp.15-34, Kyoto: Shibundo, 2001. It can be thought that these studies have the common viewpoint to regard *honka-dori* as one of the ways to compose *waka*. Meanwhile, this paper will consider *honka-dori* as the representation of the expressional consciousness which is common in the whole of the medieval *waka* world.

- [2] To examine the text of Teika's books—such as that from *Kindai shuka*, *Eiga no taigai* and *Maigetsu sho*—I referred to the following two compilations: *Shinpen Nihon Koten Bungaku Zenshu*, vol. 87, Tokyo: Shogakukan, 2001 (abbreviated to *Zenshu*), and *Nihon Kagaku Taikei*, vol. 3, Tokyo: Kazama Shobo, 1973 (abbreviated to *Taikei*). All translations are my own.
- [3] *Eiga no taigai*, in: *Zenshu*, p.473, *Taikei*, p.339.
- [4] *Ibid.*
- [5] *Kindai shuka*, in: *Zenshu*, p.451, *Taikei*, p.332.
- [6] To examine the text of *Gumon kenchu* and *Seia sho*, which is another book by Tonna, I referred to *Karon Kagaku Shusei* vol. 11, Tokyo: Miyai Shoten, 1999 (abbreviated to *Shusei*). All translations are my own.
- [7] *Gumon kenchu*, in: *Shusei*, p.157.
- [8] *Seia sho*, in: *Shusei*, p.232.
- [9] Notes regarding poets or poems are my own.
- [10] *Maigetsu sho*, in: *Zenshu*, p.502, *Taikei*, p.350.
- [11] To examine the text of *Eiga ittei*, I referred to *Taikei*, and IWASA, *op.cit.* All translations and notes are my own.
- [12] *Eiga ittei*, in: *Taikei*, p.400.
- [13] *Ibid.* pp.400-401.
- [14] *Shin Nihon Koten Bungaku Taikei*, vol. 5, Tokyo: Iwanami Syoten, 1989; *Shinpan Kokin waka-syu*, Tokyo: Kadokawa Shoten, 2009. The translation and note are my own.
- [15] In both *Mini shu* and *Hyakuban jika-awase*, which are Ietaka's collections, the fourth phrase in this *waka* is 'Tae-te tsure-naki', which is the same as that of the *honka*; however, it can be said that connecting it to the last phrase, 'Mine no harukaze', is not problematic.
- [16] *Gumon kenchu*, in: *Shusei*, pp.156-157.
- [17] In *Eiga ittei*, Tameie says, 'Some people say composition does not always depend on knowledge and *waka* is born from heart, but one cannot be seen as an expert without *keiko*' (*Taikei*, p.388).
- [18] For example, *Hyakunin Issyu*, compiled by Teika was a representative anthology. It also can be seen as a 'quotation database', because we can find many *honka-dori wakas* which take the *waka* in it as *honka* not only among Teika's works but also the works of his contemporaries and followers.
- [19] Moreover, in accessing this database, Teika's method is not excluded. The searched words can properly express the *kokoro* of the old *waka* to which they belong. It should be said that because of the qualitative changes made to the database, the old *kokoro* expressed and exemplified by words in the old *wakas* came to be treated as an attribute of individual words that constituted the database.
- [20] IWASA says that although there exist today many 'representative' *wakas* from the *Shin kokin* period, few people can immediately bring to mind representative *wakas* of Tameie (IWASA, *op.cit.*, p.357). If this is the case with Tameie, surely it is also the case with other poets.
- [21] Regarding the situation from the 14th century onward, I simply indicate that Yoshimoto NIJO, a leader in developing *renga*, said the following in *Kinrai futei*, his own book of *waka* theory: 'It is customary to take words of *honka* and make the *fuzei* differ from it, and then to place them on the upper and lower parts. Such a way is good' (*Shusei*, pp.188-187, the translation is my own). Yoshimoto's classification of *honka-dori* is thought to follow Tonna's, as found in *Gumon kenchu*; however, it differs from that of Tonna, in that Yoshimoto ascribes the word 'good' only to *honka-dori* that changes old *kokoro* and holds it in high esteem. Moreover, in Yoshimoto's work, we find

an argument not found in Tonna's work: by stating that 'taking only words is also customary' (Ibid., p.188), Yoshimoto certainly aims to compose in such a way that *honka* words are severed from their original contexts. With *renga*, it is a compositional foundation rather than a rule that one attaches a phrase expressing a *kokoro* that differs from the preceding phrase and thus generates ideas that derive from those words. When deferring to this foundation, poets look to find words that connect their words with the preceding ones; in fulfilling this task, the database of *waka* words mentioned in this paper is highly functional. The adaptation of Tameie's method by Yoshimoto—who was apparently a questioner in *Gumon kenchu*—clearly proves that the artistic status of *renga* had been raised on account of inheriting the database of *waka* words.