

Reading Saikaku's Pictures
for
Life of an Amorous Man

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Preface

In Saikaku's posthumously published *Remembered Friends* (*Saikaku Nagori no tomo*, 1699), a collection of anecdotes and stories about various haikai poets, the first chapter directly deals with one of the main problems facing Saikaku when he wrote his first novel, *Life of an Amorous Man*: how to partially show or at least suggest that which cannot be directly shown or described – or even that which is usually invisible to humans. *Amorous Man* is a wide-ranging realistic book, but it also contains many allusions and significant details that suggest the existence of other narrative levels dealing with aspects of love that can only be implied or evoked obliquely.

In the first chapter of *Remembered Friends*, “A Wooden Pestle for a Beautiful Woman,” a haikai poet named Masamichi (True Path) living in Ueno in the province of Iga has become strongly infatuated with the famous woman haikai and waka poet Mitsusada no Tsuma (Mitsusada's Wife), and, though he has never met her, he always carries with him a strip of fine paper on which is brushed one of her hokku in her own hand:

a narrow opening
in the gate of heaven's cave?
new crescent moon

The woman poet, who lives in Yōda (now known as Yamada) in Ise, near the Ise Grand Shrine, alludes to the ancient myth in which the female sun god Amaterasu expresses her anger at being disrespected by another god by secluding herself in a cave in heaven and blocking the cave entrance with a large boulder, which acts as a “gate,” thereby plunging heaven into darkness. The poet sees a thin curve of light shining down from the night sky, a curve resembling some openwork or filigree in a great, sculpted gate, and she wonders if it might be light escaping from one edge of the ornate but closed gate of the sun god's cave. Then she returns to the world of prosaic common sense and admits the light is from a very thin third-night crescent moon. This humorous yet mysterious image linking sunlight and the powerful female sun god with delicate moonlight, has captured Masamichi's mind. Perhaps its image of a very slightly opened gate hiding the huge, still unknown dimensions of the heavenly realm has awakened his interest in the cosmic mysteries of love. From morning to night Masamichi imagines meeting Mitsusada's Wife, and he recites her hokku often.

One evening in early autumn Masamichi's wife returns home after making a trip to her distant hometown to visit her parents. Her husband does not seem to be home, but finally his wife finds a mosquito net for sleeping set up in a room in the back of the house. When she looks closely, however, she finds that the person inside is a woman in her forties with well-combed hair, though she is alone. Masamichi's wife asks the old woman who has been looking after the house in her absence who the woman is, but the old woman denies there are any visitors and has no idea who the sleeping woman might be. The furious wife goes to the kitchen and grabs a long wooden pestle and prepares to drive the sleeping woman away, but as she stands in the pale moonlight near a window, preparing to attack, she hears a voice – the voice of her husband lamenting the fact that his wife doesn't write waka or even sing rice-hulling songs and stating how much happier he would be if he and his wife could write haikai together. When Masamichi's wife goes closer the mosquito net to strike the woman and drive her out of her house, Masamichi wakes up, and the sleeping woman has disappeared. Masamichi's wife now sees her husband lying inside the mosquito net, asking her what in the world she is doing. When his wife tells him what she and the old woman just saw, Masamichi guesses that the sleeping woman must have been the woman he sees so many dream-visions of due to his love of haikai.

By putting this humorous yet thought-provoking story as the first chapter of the book, Saikaku seems to be suggesting that all the poets in the book were in some way or another carried away and transformed by the power of the haikai they wrote. He is probably also implying that fictional visions, if expressed intensely and realistically enough, can enable readers and listeners to see and experience impossible things that still retain a reasonable resonance and redolence of reality after the experience of reading or listening has subsided.

In the present story, the visionary woman's shape is witnessed by two people (the wife and the housekeeper), but she disappears the moment the man wakes from his dream. The unreal reality of the collective vision experienced by three people, including Masamichi, passes the threshold of being a worthy virtual reality, a reality at a level of utility and physical impact that does not even require a "willing suspension of disbelief" but simply an acceptance of the possibility that some things may be both visible and invisible, physical and spiritual, comic and serious, here and also there. Did the sleeping woman exist or not? Do lovers and spouses have access to unconscious, non-empirical ways of knowing each other? Can some people take both male and female shapes? If the answer is yes, do these alternatives overlap with haikai and fictional ways of knowing?

Saikaku's casually delivered thesis about the non-contradictory nature of local opposites in different contexts can also be discerned at many places in the text of *Amorous*

Man and in its pictures, in which much is simply hinted at or suggested. Saikaku loves to make vivid and detailed descriptions of things and people, and the plot and action of *Amorous Man* are usually clearly defined, but he is also apt to rely on suggestion, ellipsis, implication, and atmosphere, especially in the second half of the book, where spiritual, emotional, and mental levels often seem to be at work simultaneously, and things that are not directly described nevertheless seem to be implied. Even in the first half of the novel, however, Yonosuke seems just as surprised as readers are when, for example, in chapter 19, a woman tells Yonosuke, "You aren't someone in the land of Japan." Saikaku does not use the term *miegakure*, "hidden yet revealed" or "hidden in plain sight," a term that is mainly employed by Japanese gardeners, yet he often relies on what this principle implies: describing things more deeply and fully by evoking them indirectly from many changing angles, none of them definitive. Perhaps Saikaku, like the dreamer Masamichi, developed this approach from writing linked haikai verses, since both renga and haikai were written in sequences of constantly changing perspectives. This dialogical approach can also be seen in the way Saikaku relativizes both his text and his pictures in *Amorous Man*, making reading a matter not only of decoding but also of imagination, comparison, and triangulation of various parts of the novel.

Saikaku seems to have delighted in diversity, and, as Saigin notes in his Afterward, he tried to make *Amorous Man* interesting on multiple levels, so readers who are not interested in the suggestive levels can enjoy the book just as fully as readers who, like Masamichi, want to follow all the delicate implications and indirect expressions on different levels. Readers are free to choose any level they want. The following pages of commentary on Saikaku's pictures for his novel are presented as traveler's aid for those who wish to traverse some of the more subtle topography of the novel, especially its pictures, which, since they are done by Saikaku himself, add important perspectives and ways of reading the novel.

About the Commentary or Saikaku's Double Novel

"Truly *Life of an Amorous Man* is oriented
precisely toward infinity.... The work was written
in order to create a novelistic space that had no limits.

Hirosue Tamotsu, *Saikaku no shōsetsu*, 180, 121

For those looking for thumbnail explanations of the illustrations, I recommend going directly to the commentary for each chapter, as listed in the contents. The first two or three paragraphs of each commentary give an overview of the contents of each picture.

The following general comments are intended to give a basic and preliminary explanation of what is depicted in and what seems to be suggested by Saikaku's pictures for *Life of an Amorous Man*, which are more than simply illustrations for the text. Rather, they are an important and integral "extra" part of the novel done by the novelist himself. In the original Aratoya edition published in Osaka in 1682, a picture is placed at the end of each chapter, as if to sum up or remark on the chapter from an original perspective. Since Saikaku, an accomplished haiga or haikai picture painter, is both the author of the text and the creator of the pictures, I assume that the pictures play an intimate role in self-explicating the novel as a whole and can often go beyond the verbal text. Therefore the comments on each picture also deal with the interaction between the picture and the verbal narrative. Since the pictures sometimes differ from the text in small matters or occasionally contradict the text, I take these differences and contradictions to be hermeneutic, that is, to be presenting the reader and viewer with an augmenting or even an alternative interpretation of the verbal text. In this sense, *Amorous Man* is an early graphic novel that depends on both words and visual images, and in the comments below I have tried to read Saikaku's own visual self-interpretations.

In order to better understand the independent yet closely linked visual and verbal texts of Saikaku's novel, it is necessary, in my judgment, to consider the likelihood that Saikaku has created four different but simultaneous timelines for the main character Yonosuke. The

first timeline (for Yonosuke-60) is indicated in the last chapter, in which Yonosuke is age 60, and it may also refer to certain late Heian-period descriptions of *The Tale of Genji* as having 60 chapters, perhaps in an attempt to compare the importance of *Genji* to that of the 60-volume collection of sutras comprising the central teachings of the Tendai school of Buddhism, and, later, the appearance of various apocryphal chapters claimed to be the “Six Hidden in Clouds Chapters” of *Genji*. The addition of these six forgeries literally brought the total number of chapters to 60.

The second timeline, for Yonosuke-54, seems to refer to the most common version of *Genji*, standard in Saikaku’s time and standard today, which has 54 chapters. Kigin’s popular *Genji monogatari kogetsushō* (1673), which Saikaku probably read, has 55 chapters, but the extra chapter, Kumogakure (Hidden in Clouds), chapter 42, which follows Maboroshi, chapter 41, and comes before Niou Miya, chapter 43, is a chapter with a name but no content. Kigin attributes the use of the name Hidden in Clouds, a polite euphemism for the death of a high-ranking person, to the fact that *Genji* and several other characters die during the eight-year break between Maboroshi and Niou Miya. Saikaku was surely aware of the importance of the 54-chapter version of *Genji*, and at the end of the first chapter of *Amorous Man* Yonosuke is said to have died at 54.

The third timeline, for Yonosuke-Saikaku, overlaps with Saikaku’s own timeline and is based on the distinct possibility that there are significant indirect and semi-direct self-references to Saikaku in the novel and in the fact that main part of the novel ends in both chapter 35 and chapter 41, the two chapters in which Yonosuke is 41, Saikaku’s age when *Amorous Man* was published. *Amorous Man* is obviously not an autobiography, and some scholars doubt that the novel is self-referential, but others, including Noma Kōshin, Maeda Kingorō, and Yoshie Hisaya, have pointed to scattered but significant apparent self-references, starting with the novel’s title, which implies that Yonosuke, like Saikaku in 1682, lives his life outside of the patriarchal family system, one of the main pillars of warrior-ruled Japanese Tokugawa society. When the widower Saikaku wrote *Amorous Man*, he, too, was single and had no male heir (he had three girl children) and his family would exist only for a single generation (*ichidai*). Further, as pointed out in several places by Noma, Saikaku was 41 when *Amorous Man* was published, and chapters 35 and 41, when Yonosuke is 41, would seem to represent or at least refract some aspects of Saikaku publishing his first novel in 1682. Other similarities occur here and there and are mentioned below.

Yonosuke’s Four Timelines

Year	Y-60	Y-54	Y-Saikaku	Y-S's wife
1623	1			
1624	2			
1625	3			
1626	4			
1627	5			
1628	6			
1629	7	1		
1630	8	2		
1631	9	3		
1632	10	4		
1633	11	5		
1634	12	6		
1635	13	7		
1636	14	8		
1637	15	9		
1638	16	10		
1639	17	11		
1640	18	12		
1641	19	13		
1642	20	14	1	
1643	21	15	2	
1644	22	16	3	
1645	23	17	4	
1646	24	18	5	
1647	25	19	6	
1648	26	20	7	
1649	27	21	8	
1650	28	22	9	
1651	29	23	10	1
1652	30	24	11	2
1653	31	25	12	3
1654	32	26	13	4
1655	33	27	14	5
1656	34	28	15	6
1657	35	29	16	7
1658	36	30	17	8
1659	37	31	18	9
1660	38	32	19	10
1661	39	33	20	11
1662	40	34	21	12
1663	41	35	22	13
1664	42	36	23	14
1665	43	37	24	15
1666	44	38	25	16
1667	45	39	26	17
1668	46	40	27	18
1669	47	41	28	19
1670	48	42	29	20
1671	49	43	30	21
1672	50	44	31	22
1673	51	45	32	23
1674	52	46	33	24
1675	53	47	34	25
1676	54	48	35	26
1677	55	49	36	27
1678	56	50	37	28
1679	57	51	38	29
1680	58	52	39	30
1681	59	53	40	31
1682	60	54	41	32

The fourth timeline is based on my own hypothesis, and it represents the timeline of Saikaku's wife, who died at 25 in 1675, when Saikaku was 34. There are several images and other indications in *Amorous Man* that suggest the novel is, on one level, a deep and a long

requiem in prose dedicated to his wife's soul. There many images or expressions here and there in the novel suggesting that Yonosuke remains very attached to his wife, and there are many oblique indications in *Amorous Man* that suggest Yonosuke is an androgynous male character who includes important elements of both Saikaku and the soul of Saikaku's wife, and the picture for chapter 33 clearly depicts Yonosuke as androgynous. The timeline of Saikaku's wife seems to be an essential part of *Amorous Man*, and it covers both her time as a living being and her ages as a soul after her early death, so she and her soul play an important role in constituting half of Yonosuke's psyche and in participating in the shifting interplay of overlapping time-currents that seem to flow through and criss-cross every chapter of the novel, as can be seen on the chart given above that shows how all four simultaneous timelines overlap year after year.

On the timeline chart "Y-60," the Yonosuke who lives until age 60, overlaps with the apocryphal 60-chapter version of *Genji*, "Y-54," the Yonosuke who lives until age 54, overlaps with the 54-chapter version of *Genji*, "Y-Saikaku," Yonosuke-Saikaku, overlaps with Saikaku's ages, and "Y-S's Wife" overlaps the life and later the soul of Saikaku's wife. with Yonosuke's own mind and soul. Because the narrative of Yonosuke's life and the narrative of Yonosuke-Saikaku's spiritual relationship with his wife, alive and dead, are separate yet interrelated, I regard *Amorous Man* to be a double novel that operates on two or multiple levels at the same time. The personal narrative or level about the spiritual relationship between Saikaku and his wife's soul within Yonosuke-Saikaku and the progress of the soul of Saikaku's beloved wife in the other world is implicit, revealing itself obliquely or through images rather than direct description or evocation. For example, several images and phrases in chapter 28 suggest that all the women Yonosuke-Saikaku loves in his life are on one level images of Saikaku's dead wife. There are several such scenes, many of which are explained in the chapters of commentary below. The pictures play a significant part in carrying this second, oblique narrative.

One puzzling feature of the four-timeline structure is that the first two timelines, for Yonosuke-60 and Yonosuke-54, begin before Yonosuke-Saikaku's birth. In chapter 1, when Yonosuke is born, Yonosuke-60 is already 20 and Yonosuke-54 is 14. Since the first 41 chapters seem to follow the timeline for Yonosuke-Saikaku, an hypothesis would be that the temporal priority of the first two timelines suggests some sort of karmic entanglements which Yonosuke trails behind him when he is born in the Yonosuke-Saikaku timeline. However, nowhere in *Amorous Man* does Yonosuke or the narrator express a belief in a "hard-wired" version of karma. Instead, karma seems to vaguely but surely contour the fates of people who harm themselves with their own chosen actions, and good karma is usually

accompanied with “What did I do to deserve this?” Even in chapter 22, Yonosuke attributes his arrest to “Heaven,” though the chapter title mentions karma. A related, literary-karmic hypothesis would be that the 14 early years of Yonosuke-54 represent the influence of *Genji*, with its 54 chapters, on the concept of Yonosuke, and the even earlier 20 years of Yonosuke-60 represent the influence of the apocryphal “60-chapter *Genji*,” a phrase that could be heard even in Saikaku’s time. If so, the apocryphal Six Hidden in Clouds Chapters play a central role in the formal structure of *Amorous Man*, without, however, referring to the actual content of the apocryphal chapters.

All four timelines intertwine with the main, explicit narrative of Yonosuke’s adventures, a structure allowing some chapters to evoke several different time-flows simultaneously in the background, although the allusions to various timelines can temporarily take on considerable importance. An example would be the surprising apparent overlapping of Yonosuke-Saikaku and the soul of Saikaku’s wife with Shakyamuni Buddha and with Amida Buddha’s Pure Land that seems to occur several times. In fact, the 19-year difference between the Yonosuke-60 timeline and the Yonosuke-Saikaku timeline might be a structural allusion to age 19, the standard age, in Saikaku’s time, at which Siddhartha was said to have left home and set out to achieve enlightenment and become a buddha – and the age at which Yonosuke himself becomes a monk in chapter 13. These Buddhist overlaps, based on apparent visual allusions in several pictures, seem to be related to Saikaku’s apparent requiem narrative level in *Amorous Man*, perhaps as prayers that the soul of Saikaku’s wife achieve enlightenment in the Pure Land. Other overlaps with contemporary history or classical literary works form a moving matrix of overlapping images that sometimes seem to act as subliminal associations permeating Yonosuke’s mind or actions. Together, the various personal and referential timelines create something like a rotating helix made up of four (or more?) intertwining helices or perhaps resembling a piece of four-part polyphonic music from the late Renaissance. A number of apparent simple or multiple overlaps are noted in the commentary.

Each chapter in *Amorous Man* is both a step forward in linear time filled with sharp details of the material world and, simultaneously, a kind of crossroads or meeting place of multiple time-flows and levels of subtle reference: as the main narrative timeline moves forward, each chapter also disassembles time into various constituents and layers. If carefully followed, this continual confluence and effluence of linear and circular or cyclical time suggests that, in Yonosuke’s sensibility, erotic love is spiritual as well as physical – a form of relationship that extends beyond even the border of life and death – and that time is both immediate and durational and transcendental and “timeless.” Yonosuke himself is a walking border, an androgynous borderline. The density of the various intersecting time-flows and

levels is, I would argue, itself evidence that Saikaku wrote a double novel, whose second, largely personal narrative is about the almost invisible but unbreakable relationship between Saikaku and his dead wife's soul – a relationship in which, much as some images of the bodhisattva Kannon have a thousand arms, all the women and men Yonosuke loves are on one level forms of his beloved wife's soul.

It might seem as if many sporadically intersecting background strands of time and allusion would confuse or waylay the main narrative, somewhat as the many diversions and digressions do in, for example, *Tristram Shandy*, but in *Amorous Man* the different strands, while simultaneous, are generally on different levels and can be appreciated separately, or if the reader prefers, they can simply be ignored, as when listening to an oral tale, a method whose worth is suggested by Saigin in his Afterword. On the other hand, the pictures are a key to exploring the other metatextual, multi-level regions of the novel that seem to be hidden in plain sight, especially since they are placed at the end of each chapter, where they can be pondered separately in relation to the text.

Metafictional images occur here and there. The most common is the use of a first floor setting to suggest the physical floating world or the “present world” in Buddhism, with images of second floors sometimes seeming to suggest the other world or the Pure Land as well as the realm of other time-flows and the second, personal novel that I hypothesize. Probably the most direct metafictional image in *Amorous Man* occurs in chapter 2, where Yonosuke and his calligraphy teacher together author a single two-level love letter that suggests that the whole novel is similarly doubly written. Another apparent statement that *Amorous Man* is a double novel comes from a visual image. The picture for chapter 29 shows Yonosuke in a room in the Kyoto licensed quarter with the high-ranking Tayū Yoshino. This is strange, since Yoshino has died more than three decades earlier. If you look closely at the picture, however, you will notice that the front of the standing screen in the room has a mountain landscape on it, while the back side of the folding screen, also visible, is covered with designs known as Seven Pure Land Treasures, that is, the basic elements that make up the Buddhist Pure Land Paradise. This conspicuously two-sided standing screen seems to resolve the paradox of Yonosuke meeting a dead woman: this chapter, and the whole novel, has a simultaneous front-side narrative and a back-side narrative. The front is a normal, natural narrative, and the back is a narrative involving the Pure Land in the other world, according to which Yonosuke can both time-travel and visit the Pure Land. “Sides” here may be better conceived of as “levels.” Young Yonosuke's letter has two levels, and Yonosuke's search for true love has at least two and probably many more levels. In the case of the folding screen, it has six panels and stands in a zigzag manner equally showing back and front and

making the distinction between back and front irrelevant. In other pictures, the links between levels are also sometimes provided by the presence of a Buddhist theme or composition. The different levels and the traces of connection that link them, almost like two linked verses in a haikai sequence, also seem to function as different worlds, and the borders between these worlds, “front” and “back,” are always porous and moving.

The relations between levels and worlds in *Amorous Man* are often based on reversals or ironies, and Jeffrey Johnson and others have proposed that the prose of *Amorous Man* is a “carnavalesque” mode of writing as theorized by Mikhail Bakhtin (see Bakhtin 1984: 122 ff.). For Bakhtin the carnival mode of representation referred both to the historical religious festival of Carnival, during which all values were temporarily inverted and all definitions of things and people were suddenly rendered open-ended and incomplete, and to a general principle. As a principle, Bakhtin believed the carnivalesque was best represented by the novel, which is capacious enough to hold and develop an infinity of possibilities and contradictions and strong enough to deal with numberless varieties of otherness in language and thinking. For Bakhtin, the novel was a kind of linguistic marketplace or square where everything could be discussed and debated dialogically. Alterity was prized, with all speakers having subjectivity and an equal right to free thought and expression.

In *Amorous Man* there are several such carnivalesque chapters: in chapter 18 Yonosuke experiences a rural shrine orgy that ignores normal sexual taboos; in chapter 26 Yonosuke learns about how Kyoto women secretly meet lovers through underground hidden networks; in chapter 29 the Tayū Yoshino breaks a serious licensed quarters taboo during the Bellows Festival; in chapter 31 Yonosuke joins a Bon Festival dance in which genders are reversed and dead spirits dance together with live dancers; in chapter 43 a novel tea ceremony reverses normal tea ceremony protocol; in chapter 44 entertainers perform freely and for free inside and outside in the street all day and make a mockery of the value of money as anything more than an entrance token in the licensed quarters; in chapter 49 the Chrysanthemum Festival resembles the Pure Land; in chapter 53 nō plays, normally performed only by men, are performed by women; and in chapter 54 Yonosuke’s small ship is a parody of Daoist tradition – it carries aphrodisiacs instead of elixirs of immortality and travels toward an island not of male sages but an island with an all-woman society. Moreover, Yonosuke’s meetings with high-ranking performing women in chapters 29 and 36-53 are basically carnivalesque in structure, since in them it is the highly capable women who reverse norms and hierarchies and are more dynamic, thoughtful, intelligent, and powerful than their male customers. In these latter chapters Yonosuke, too, is generally more passive in his

meetings with the Tayū he meets, who take the lead and stealthily though freely break quarters rules.

Overlaps are probably the main way Yonosuke is linked to other figures in various allusions as well as to the various levels of the text. He can be overlapped with a line of text from a famous classical work or by having his actions overlapped with a scene from one of these classic works. For example, in chapter 1 the setting and Yonosuke's actions clearly allude to young prince Genji in the first chapter of *Genji*, and in chapter 3 Yonosuke's adventures with a telescope at the Kasuga Money Changing Shop clearly allude to young Narihira secretly watching two sisters in Kasuga in the first episode in *Ise Tales*. And in chapter 3 Yonosuke's behavior is also overlapped with Kō no Moronao, a powerful and corrupt medieval warrior and with two members of the ruling shogunal clan who misused their telescopes. Both allusions are clearly humorous but not parodic, since the humor is not satirical or deflating or objectifying – except for the reference to the shogunal clan. *Amorous Man* is a seriocomic work that calls into question the use of parody to describe many of its allusive links to other literary characters. Linda Hutcheon (2000: 6) offers one solution: she removes satire from her larger definition of contemporary parody. For her, parody is "...repetition with critical distance, which marks difference rather than similarity. As such it goes beyond mere allusive variation such as in the *honka-dori* technique in Japanese court poetry...." The *honka-dori* technique borrows whole lines from earlier poems to partially recreate and continue the content and ambiance of an earlier poem or poems in a later poem. Saikaku, like many other haikai and prose writers of his age, goes beyond *honka-dori* and uses a wider-ranging approach, stressing similarity in some allusions and difference in others, none of which need be satirical – though some are satirical, so it is difficult to call them all "parodies" without using explanatory footnotes. In my opinion, the satirical and ironical sense of "parody" is simply too strong to be easily bracketed. Hutcheon's "cross-contextualization" is more helpful than invoking a special sense of parody. If that term is too long, then "partial doubling" might do.

Overlap is a neutral term, referring to a partial or complete doubling, and it is closer to the kind of allusive conjoining or qualified or fragmentary doubling of Yonosuke with other fictional characters in Japanese literature and culture that Saikaku often carries out in *Amorous Man*. Saikaku's prose is marked by its constantly energetic onward movement and its general orientation toward the future, and his overlaps or partial doublings of Yonosuke with other characters tend not only to straddle contexts but to create a new context in which both characters dialog with each other in unexpected or surprising ways. To exaggerate only a little, Yonosuke never seems to see an end, border, or limit he doesn't try to surpass. In this

sense Saikaku's approach might be referred to as dialectical, and his practice might be called montage, often "context-bursting." Although Saikaku's overlaps often do not match Bakhtin's descriptions of satire, sometimes they do: "We recall the role of medieval clowns, those professional creators of the 'second level,' who with the doubling effect of their laughter insured the wholeness of the serio-laughing word." (Bakhtin 1981: 71) This wholeness was based on the equality of all speakers in the festive or carnival-like context of the parody. Many of Saikaku's doubling overlaps are micro-carnivals in which two equal voices, such as that of Narihira and that of Yonosuke depend neither on satire nor a neoclassical fetishism of allusions but on creating a flare of dialog that pushes both voices to extend themselves, fashioning a new, third voice or voices.

In addition to the ability to evoke micro-carnivals, the use of the word and concept of overlap has two more advantages. First, it highlights Saikaku's use of haikai-style linking of images and situations in his prose works. As a skilled haikai poet, it was almost second nature for Saikaku to not only juxtapose images but to overlap them: to put images in each new verse in a sequence in a way that would interact with the images in the previous verse in a way that would create a new image not wholly in either in the previous verse or the newest verse. This meant that the previous verse and the newest verse often had to be linked at a deep level, and each link had to be synergistic, animating both verses. When the images are of people, this means that a person in one verse can be overlapped with a person in the next verse to create a new image based on the overlapping of two different people. In Saikaku's prose, this process can be extended, and Yonosuke or other characters can be overlapped with other people and literary characters and even with gods and buddhas without destroying the individuality of each person or thing in the overlap. Saikaku can achieve this kind of balanced large-scale montage above all because traditional Japanese was strongly influenced by shamanism, and people in his works can be possessed or influenced by the souls of the living and the dead as well as by gods, buddhas, and animals. In *Genji*, too, possession is common, though it is usually harmful or even fatal. In *Amorous Man* possession is generally positive and based on a commoner ethic of the more souls the better. For example, in chapter 46 Yonosuke is possessed not only by the souls of Narihira and by the future empress from the second ward but also by the Tayū Takao. He is also possessed, I hypothesize, by the soul of Saikaku's wife. In *Amorous Man* the overlapping of people and other beings is not demeaning or a limitation on their individuality or agency. The apparent overlapping of Yonosuke and several women with Shakyamuni Buddha in different chapters of *Amorous Man* doesn't show disrespect for the Buddha. On the contrary, it shows that

Yonosuke and the women want to be like the Buddha or want, in their hearts, to be worthy of entering the Pure Land.

One more advantage of using the concept of overlapping is that it catches the importance of images in Saikaku's prose as well as in his pictures. It is easier to move around visual images and suggest new images and levels than it is to try to explain various levels with prose. Many of Saikaku's pictures could be described as multi-level, since they seem to be pointing at other complex realities. In chapter 11, for example, the prose and the picture clearly suggest that Yonosuke is giving his version of the Buddha's deer park sermon and at the same time learning what long-time, enduring love with a woman means. The contradiction between the Buddha teaching about constant change and Yonosuke teaching about eternal love with a woman at the same time can only be resolved by assuming that Yonosuke is calling for transcendental love on a higher spiritual level than he has known so far in his life. Other pictures are more metaphorical – what in the 18th century were called *mitate-e* or metaphorical pictures. A good example would be the picture for chapter 30, which shows Yonosuke being pulled in two different directions – a situation also facing the reader, who must look back and forth between Book 5 and Book 6, each of which have 6 chapters in which Yonosuke is the same age. Some of Saikaku's pictures are puzzling (especially for non-Japanese readers) unless one looks at them for a long time. Rather than call them *nazo-e*, puzzle pictures, as Shinoda does, I would call these pictures multi-level, since the point is not figuring out the technical puzzle but exploring Saikaku's larger meaning, which isn't immediately clear and may seem deeply contradictory.

In addition, Saikaku frequently creates complex overlaps and is a precursor of the 18th-century ukiyo-e genre known as *yatsushi-e*, or transformation pictures. The genre is easier to see from the ukiyo-e side, as in this transformation picture by Isoda Koryūsai, possibly from the 1770s. The print, in the possession of the Kokubungaku Kenkyū Shiryōkan, is entitled "A Stylish Modern Komachi on a Stupa." In some contexts *yatsushi* refers to becoming worn out, impoverished, or in disguise, and it is sometimes translated as "parody" or "vulgarization," but, as Iwata Hideyuki and Shindō Shigeru have pointed out, in ukiyo-e, especially when modified by *fūryū*, "stylish modern," it means a representation of someone who has been transformed and now embodies the high level of the latest styles and criteria of beauty and self-presentation. The word *yatsushi-e* doesn't appear in the title of the print, since it is clearly implied by the transformation through time of the three overlapped women on three levels or plateaus of time in the print: 1) Ono no Komachi, a Heian-period poet, who,



as a young woman, was once famous for her beauty and had many suitors, but who is 99 years old in the *nō* play *Komachi on the Stupa*, one of the “seven iconic Komachis” *nō* plays, 2) the 16-year-old O-Shichi, who, crazy with frustrated love, tried to set a fire in Edo in 1682 and who is the heroine in Book 4 of Saikaku’s *Five Women Who Loved Love*, and 3) a contemporary young woman wearing stylish robes and made up very attractively who is intimately sharing the fire in her long pipe with her handsome young lover. The transformative movement through time from the distant past into the stylish present marks the print as an unspoken example of *yatsushi*. Without the modifier “stylish modern,” *yatsushi* more generally refers to a representation of an historical person or fictional character who has been transformed into a contemporary person.

The viewer of the print can recognize Komachi from the title at upper right and from the fact that the young woman sits on a bench, an allusion to *nō* play *Komachi on the Stupa*, in which the aged Komachi uses a Buddhist stupa as her bench, and in which the old Komachi relives the passion caused by the young Komachi in one of her suitors, Fukakusa no Shōshō, who died of exhaustion while trying to prove his love to her. Viewers of the picture can see that the woman is also O-Shichi (literally “Honorable Seven”) and that the young man is O-Shichi’s lover Kichisaburō because the woman wears many Seven Pure Land Treasures (*shippō*) crests and the man wears numerous crests consisting of the Sino-Japanese character

for *kichi*, good fortune. Moreover, the woman gives her lover some of the fire in her pipe bowl, an obvious allusion to the fire that the love-mad O-Shichi tried to start that resulted in her being burned at the stake, the punishment for arson. Koryūsai emphasizes the burning love between these two modern lovers by depicting the pipe smoke from their mouths as it flows together into a single stream of smoke and further on forms a shape resembling a calligraphically written character for “love” just above their heads. Thus, by overlapping a contemporary woman with Komachi’s memory of her younger self and with O-Shichi, who loved her lover more than life itself, this three-person overlap intensifies the literally burning passion of all three, as if they could transcend time and were all present together, directly sharing the secrets of their love – in Komachi’s case, her memories from her youth. The temporal depth of the *yatsushi* structure gives emotional weight and ironic depth to the print while also maintaining lightness and humor and a trace of pride in the present without slighting the past.

Saikaku did not use the term *yatsushi* in this sense. In fact, the word only began to be used to refer to evoking the classical past within the vulgar parameters of the present in the 1690s, especially in theater districts (Hasegawa 1991: 86-101). Nevertheless, as a haikai poet, Saikaku was trained to make classical allusions in the stubbornly present tense of most haikai verses, and when he came to write his first prose novel, he seems to have begun by laying out four different but sometimes overlapping timelines for his protagonist to negotiate. His imagination seems to have been multi-layered from the beginning, and he loves to play with constantly changing planes of space-time as Yonosuke, his protagonist, makes his way between the two extremes of linear everyday time and the timeless time of true love and the Pure Land. Almost instinctively, Saikaku goes beyond the didactic kana-zōshi paradigm of regarding the present as vulgar or secondary or belated, a step or two down from the great classics of the past. He rarely regards simple parody to be a sufficient way of dealing with the classics, since he regards classic figures such as Genji or Narihira or nō play characters to be on the same basic level and treated as fellow voyagers through time. Just as Koryūsai in the picture above regards Komachi, O-Shichi, and the unnamed young woman on the bench to all be very passionate women, in *Amorous Man*, even when Yonosuke or a woman he meets seems to be overlapped with a god or bodhisattva, Saikaku likewise continues to assume the basic equality of all the overlapped figures, as if they were in a dialogical, not hierarchical, relationship. Although Saikaku doesn’t use the term *yatsushi*, his actual practice as a writer and painter fully anticipates the *yatsushi-e* prints and paintings of the 1740s and beyond created by Harunobu and his colleagues.

Perhaps the most common of Saikaku's proto-*yatsushi-e* pictures are his depictions of Yonosuke or one of his lovers in a posture that seems to suggest one of the main stages in the life of Shakyamuni Buddha. Shinoda Jun'ichi discovered that the picture for chapter 18, showing a rural fertility festival orgy, contains many elements of a traditional *nehan-e* or picture of the Buddha on his deathbed, his "ultimate nirvana" or parinirvana. However, in this picture the only Buddha-like figures are two women, so instead of a parody or a puzzle-picture, the picture may mix humor with a requiem seriousness. In addition to the picture for chapter 18, there seem to be several other pictures in *Amorous Man* that present Yonosuke or one of his lovers not as a parody of the Buddha but as a contemporary manifestation – as an ordinary imperfect person who is overlapped with the Buddha during one part of his life. By doing this, Saikaku seems to be suggesting to readers that even Yonosuke's Buddha-nature, or that of his lover, is on one level infinite. As Shinran, founder of the True Pure Land school, wrote, "Although boundless space is neither within nor without, nevertheless all sentient beings possess it. Sentient beings' Buddha-nature is like this." (Shinran 185). The principle also holds for bodhisattvas. In chapter 9, the stylish widow Yonosuke meets is overlapped with 1) the bodhisattva Kannon, 2) Murasaki Shikibu, the author of *Genji*, and, on my reading, 3) the soul of Saikaku's dead wife. These and other overlaps, which I discuss in the commentary, allow Saikaku to enrich Yonosuke's "spiritual psychology" and maintain the vigor of various levels of meaning and awareness throughout the novel without restricting the free, dynamic movement of Yonosuke as a character.

When discussing the way Yonosuke or a lover of Yonosuke is overlapped with Shakyamuni Buddha, it should be mentioned that there were two main Japanese traditions concerning the timeline of the Buddha's life. In India and China there were several traditions with different timelines, but in Japan there were basically only two, though minor traditions also existed. Both major traditions agreed that the Buddha was born on 4/8 and that he died at either 80 or 79. Beyond that, one tradition held that Siddhartha, the young Buddha, left home and went to search for the meaning of life at 29, was tempted by Māra, the king of the demons yet achieved nirvana at 35, and gave his first sermon at the deer park in Sarnath, near Benares, India when he was 36. This timeline was used by Shōtoku Taishi, Kūkai, and other Buddhists in the Nara and Heian periods, and is found in chapter 30 of the *Eiga monogatari*, in which the Buddha is said to have achieved nirvana at age 35. In the Kamakura period, however, Japanese Buddhists unified and chose another ancient life timeline as the main narrative for the Buddha's life, though a few scholar-monks continued to use this first timeline in their commentaries on the *Lotus Sutra* (see Kurobe: 41, 59-60, 125 and Takemura:

70-75). The first timeline mentioned above became the official timeline again after Japan westernized, and it is currently the most widely-accepted timeline.

The other main Japanese timeline, very common in Saikaku's time, has Siddhartha leaving home at 19, fighting off demons and achieving nirvana at 30, and delivering his deer park sermon at 31. Saikaku refers to it often: for example, Yonosuke leaves the world and becomes a monk at age 19. But Yonosuke also tries to literally leave the world after seeing a corpse (recalling Siddhartha) when he is 29. Likewise, when Yonosuke is 30 he fights off many fierce mental demons just as the Buddha did the night before experiencing nirvana, yet Yonosuke also experiences nirvana again when he seems to visit the Pure Land when he is 35 and is enlightened by the soul of the Tayū Yoshino about what a true Tayū is. Further, Yonosuke seems to be overlapped with the Buddha in the picture for chapter 11, when Yonosuke-60 is 36, as a contemporary man delivering his version of the deer park sermon in Nara's deer park, and when Yonosuke-Saikaku is 36, he delivers another sermon in the form of his design of a unique palanquin which combines linear and synchronic, multiple vehicle movement, and when Yonosuke is 31 he himself is given a lecture about the meaning of gender and the value of reversals, and in chapter 31 he gives a lecture to four people about the importance understanding incense as a way of knowing about the world. Overlapped with Yonosuke's lovers, Saikaku's wife in the fourth timeline also seems aware of both traditions concerning the life timeline of the Buddha. When she is 19, Yonosuke's future lover (overlapped with Saikaku's wife) is jailed for running away from her home and her husband without following the proper procedures, and when her soul is 29 in chapter 38, Yonosuke's lover, who visits him in visions, leaves her husband and goes to live in a nunnery, where she can concentrate in thinking about Yonosuke. And in chapter 36 the Tayū Mikasa, named after Mt. Mikasa, part of the Nara deer park, gives a stunning talk about the fact that true love is even more important than life itself. These and several other apparent references to and partial overlaps with the Buddha in *Amorous Man* suggest that Saikaku may have been aware of both main Japanese traditions concerning the timeline of the Buddha's life. After his wife died, Saikaku became a lay monk. Did he also discuss Buddhist history with the Pure Land monks he spoke with then? He was always an avid collector of legends and tales. Did he do some reading about Buddhist history? Did he read chapter 30 of *Eiga monogatari*? Was he fascinated by the fact that Shinran left the Tendai school behind and set out on his own path of discovery when he was 29? Did Shinran himself choose age 29 as the time to become independent from the Tendai school of Buddhism because he wanted to follow the same path as Siddhartha did when he left home at 29 in one tradition? Did Saikaku get the idea to construct four timelines for Yonosuke after reading or hearing about the two alternative

traditions concerning the Buddha's timelines in Japanese Buddhism? Judging from internal evidence (the content of the pictures), Saikaku seems to be alluding to both timelines for the Buddha, and I mention both timelines in the commentary so readers can judge for themselves.

Finally, the two things that surprised me most as I studied *Amorous Man* were its deep roots in popular religion and spirituality and the obvious care with which the novel is written. Saikaku traveled and collected many legends and folktales, and he seems to be familiar with everything from shamanism and Shinto to popular Buddhism, especially the Pure Land school, the Ji Pure Land school, the True Pure Land school, the Nichiren (Lotus) school, and Shugendō mountain worship, and in recent years, Japanese scholars have begun to discuss Saikaku's interest in Japanese popular Buddhism and other religions. See, for example Someya Tomoyuki (2005: 124-143). I have therefore done my best to deal in a balanced way with the sensual and the spiritual sides of Yonosuke and of the novel as a whole. I have also tried to note Saikaku's passion for literary architecture. *Amorous Man* was obviously constructed as well as written, and its prose is so dense with images and meanings that rereading often become new readings. His prose literally throws off new possibilities of reading, sometimes in showers, like a large animal shaking off water as it emerges from a river. Images and areas of dialog connect to images and dialog in other chapters, and, with four timelines, the chapters are intricately connected and develop thematically and on many levels and in various imaginative ways, some of which are revealed to readers in metafictional moments that occur here and there in the text. The novel is much more than a collection of sharply realized chapters. And *Amorous Man* has a very suggestive overall shape. The first seven Books, containing 49 chapters, seem to culminate, in chapter 49, in a dual moment that performs 1) the meeting of the two Tanabata star festival lovers on lunar 7/7, and 2) the meeting in the Pure Land of Yonosuke and his lover, the Tayū Takahashi. These 49 chapters are followed by Book 8, which has only 5 chapters. The resulting structure of roughly 7½ Books suggests that *Amorous Man* as a whole is a great Shinto 7½ God-Inviting Ceremony in which Yonosuke and Takahashi become gods visiting the other world. In addition, chapter 49 also seems to be the seventh-seventh or special Buddhist requiem on the 49th day following the death of a soul. After the 49th chapter, only 5 chapters remain. Together, these chapters suggest a *naorai* ceremony that follows the main part of a large Shinto ceremony. *Amorous Man* is thus written in the shape of a Buddhist requiem overlapped with a great Shinto ceremony. That is, the large structure of the novel suggests that Yonosuke is a kind of love god.

Another soul also becomes a god as well as a resident in the Pure Land – the soul of Saikaku's wife, who also has a timeline and on one level seems to be overlapped with all of

Yonosuke's lovers. The basic structure of the book seems to imply that Saikaku has written a double novel. The first novel is very interesting and stands by itself, but for those interested in the apparent Dante-like soul-love (see Dante's *The New Life*) between Saikaku and the soul of his dead wife, the second novel, which is not a ghost story but an uncanny love story, may also be interesting.

§ At the end of the comments on each picture and the role they play in the interpretation of each chapter, I add a brief comment about the kinds of gazes in the picture. These remarks are inspired by the essay "Visual Pleasure and Narrative Cinema" by the film director Laura Mulvey in her *Visual and Other Pleasures*.

Chapter 1 (1:1)

The picture for chapter 1: Late one summer night young Yonosuke walks along the raised corridor between the main building of his rich commoner father's Kyoto mansion and a smaller building. The picture shows a Shinden-zukuri-style mansion of a powerful Kyoto aristocrat rather than a more modest commoner mansion of the seventeenth century and, like the text, it mixes elements of the Heian period with elements of the early Edo period. More specifically, both the picture and text of chapter 1 evoke some of the atmosphere of Kiritsubo, the first chapter of *The Tale of Genji*. At the same time, Yonosuke's hair is done in the Edo-period boy's version of a Wakashu-mage, with high, rounded forelocks, top of the head shaved, and no topknot but a ponytail in back. Yonosuke's forelocks won't be shaved until he has his coming-of-age ceremony. Yonosuke's robe has three visible five-petaled wild pink (*nadeshiko*, *Dianthus*) floral crests with nine visible petals in all, a stylized version of the more mimetic standard wild pink crest. This strikingly more abstract and unorthodox crest is worn by Yonosuke throughout the book. Its thick oval loops differ strikingly from the delicate petals with uneven edges of the normal wild pink crest, but the text refers to Yonosuke's crests as wild pinks, and Yonosuke is himself a rather unorthodox character. The difference seems deliberate, since Saikaku's pictures for his second novel, *Shoen ōkagami* (*Great Mirror of Sensual Beauty*), chapters 2:4 and 8:5, show women wearing traditional mimetic wild pink crests, as do the pictures for chapters 2:3 and 2:6 of his third novel, *Saikaku shokoku-banashi* (*Saikaku's Tales from Many Provinces*). And in *Amorous Man*, the picture for chapter 9 shows a woman peeking through a hole in some sliding paper-covered doors who wears fairly mimetic crests representing China pinks, a near relative of wild pinks. Further, all the other wild pink crests depicted in Saikaku's first three prose fiction works – those with pictures by Saikaku himself – are worn by female characters, and wild pinks were traditionally associated with women (Shinohara 20-22), so an hypothesis would be that Yonosuke's non-standard wild pink crests, which are simpler, thicker, and less elegant – more masculine – than the normally delicate, realistic wild pink crests worn by women in Saikaku's pictures, are mixed-gender crests designed to indicate to readers that Yonosuke is an androgynous character.

As Saikaku knew well, wild pinks also referred specifically to Yūgao, a woman character who was also referred to in *Genji* as “the Tokonatsu woman,” with Tokonatsu,

“eternal summer,” being another name for summer-blooming wild pinks. Genji and Tō no Chūjō are both unable to forget the delicate, wild pink-like Yūgao (literally Moonflower), who dies young. Though he is still not conscious of the reason, Yonosuke seems to wear wild pink crests as his personal, identifying icon throughout the novel in order to always remember someone important who is gone and will never come back and to make continual visual prayers for her – the soul of Saikaku’s wife, who, like Yūgao, suddenly died young. In addition, many images in *Amorous Man* obliquely suggest mourning and remembrance. If Yonosuke’s wild pinks are an indirect evocation of the soul of Saikaku’s dead wife, this would parallel the way Tō no Chūjō uses the “wild pink woman” to suggest but also to hide the identity of his secret lover Yūgao. A further link between Yonosuke’s crests, Saikaku’s dead wife, and female characters in *Genji* who die is suggested by the fact that Genji writes a waka poem for his dying wife Aoi in which he compares her to a wild pink and then, years later, writes another poem mourning the death of his later wife Murasaki as he gazes at wild pinks and listens to insects crying. Thus Yonosuke, who may be ambigender and who wears wild pinks, may, on one level, contain strong traces of the souls of both Saikaku and his dead wife. Even Yonosuke’s statement in chapter 1 that “As for love, darkness” (“Love is blind”) may on one level suggest that his young, still inchoate sensual desire is beginning to emerge from out of the darkness of the invisible other world, including the world of *Genji*, nō plays, and the soul world before his birth. Carefree as young Yonosuke is, his crests suggest the existence within him of a sense of loss that he will feel sharply only after he matures.

In front of Yonosuke in the picture walks the night maid carrying a candle in a holder with a handle attached. Yonosuke seems to be pulling on her long, hanging left sleeve and saying something – presumably asking her to blow out the candle – which makes her smile as if to ask, “Did you really say that?” Thus the picture overlaps two times: the time in which Yonosuke walks toward the privy and the time, after he has washed his hands, when he asks the maid to put out the candle and respond to his love. The maid’s hair, and that of the woman behind her, is long and bound at the back of her head, normally a sign that she works for an aristocrat or a high-ranking warrior but here a detail suggesting the world of *Genji*. The maid wears chrysanthemum crests with large black and white sword-like petals and has on a sash with a checked or flagstone design. Behind her walks Yonosuke’s bodyguard maid. On her left shoulder is a medium-length sword from whose handle hangs a small brocade bag holding a protective charm from a Buddhist temple or a Shinto shrine along with some decorative cords. With her left sleeve she may be covering her mouth, perhaps to hide a laugh. The bodyguard wears an interlinked Seven Pure Land Treasures (*shippō-tsunagi*) design, and with her right hand she seems to be holding or adjusting part of her left sleeve. She is

followed by Yonosuke's nursemaid (*uba*) and former wet nurse, who also seems to be forcing herself not to laugh as she points at Yonosuke tugging on the night maid's sleeve. The nursemaid has a small cloth on top of her head, a style popular with older women. On her overgarment she wears fourfold diamond-shape *wari-bishi* crests comprised of four smaller diamond shapes that resemble the larger diamond-shaped crests once worn by Yonosuke's father Yumesuke and his friends. The crests are also somewhat similar to the floral diamond crests inside circles worn by Saikaku himself in a portrait done by Haga Isshō. Below the nursemaid's black sash are hexagonal snowflake ring crests, with two of the three visible snowflakes apparently linked or overlapped.

The privy, with a board roof and a bamboo lattice window, stands at lower left, with a pair of trimmed bamboos rising beyond it. To the right is the shingled roof of a small shed. The tall nandina shrub with (red) berries and a wooden washbasin with a dipper are at middle right. Just beyond and above the corridor on which Yonosuke walks is a pine tree with a lantern hanging from one limb. Yamato-e-style mostly straight-line clouds cross the top and bottom of the picture, suggesting spatial and dream-like temporal depth. The probably level corridor is depicted as if it were the descending end of an arched bridge, presumably in order to overlap the corridor with the mythic Heavenly Floating Bridge, mentioned in the text, down which the two parent gods of Japan, Izanami and Izanagi, descended from heaven into the vague cosmic chaos that existed before the Japanese islands appeared. In an ancient myth the two naïve gods, reaching the bottom of the bridge, learn about sex by watching wagtails mate, and their own subsequent mating creates the material world and Japan.

In the text, the seven-year-old yet already maturing Yonosuke begins to feel the same thing the two cosmic parent gods felt as they learned how to procreate, and he seems to contain both the male and female parent gods within himself. This implicit deep image of a divine pair inside Yonosuke seems to be a hint to readers that Yonosuke is androgynous. This has already been obliquely suggested by the mention of Nagoya Sanza in the opening section of the chapter. As readers were aware, O-Kuni, the founder of women's kabuki, became very famous for dressing as a man and playing Sanza, who was widely believed to have been her lover, and she thrilled audiences by having almost shamanic dialogs between herself and Sanza's soul. His soul would sometimes appear during her performances, which were said to be fairly erotic. She apparently suggestively performed the complete fusion of her soul and Sanza's soul right onstage, as if she were androgynous. The three crests on Yonosuke's robe may also indicate that as a character Yonosuke is both one and two. Throughout the book, when Yonosuke is depicted as wearing two of his crests on his robe,

the paired crests seem to suggest doubleness, while three crests seem to suggest he is two characters fused into one or else connected by a third. The first maid also has three visible crests, while the second maid has three areas of connected crests, and the nursemaid has three visible snowflake-ring crests. These triplets may be echoing Yonosuke and hinting that he carries two characters and two souls within him. He – and they – also live in two worlds, the world of 17th-century capitalist Japan and the older world of spirits and classical literature and of ancient myths.

The bridge may also foreshadow the bridge made of divine magpies used (according to Tanabata star festival legends) by the weaver woman star to cross the Milky Way in order to meet, for one night a year, her lover, the oxherd star. The two meet in early autumn (lunar 7/7), a date mentioned in both chapter 1 and chapter 2. Saikaku may in this way be subtly introducing the first of various important border-crossing images in the book and may at the same time be suggesting that Yonosuke's (sensual) soul is descending from the sky (from heaven) into his young body – an image that subtly continues throughout the first four chapters. At the same time, Yonosuke walks northwest, so he may be following his demon-like or larger-than-life *kabuki-mono* parents and becoming aware of his own identity as a kind of demonic lover at the “demon gate,” as the northwest corner of a house was called, since through it flowed in and out all sorts of demons and presences only astrologers, geomancers, and shamans could keep track of.

The overlap of the corridor with the mythic Floating Bridge of Heaven may also be related to an apparent overlap of the Floating Bridge with the Buddhist notion of the Pure Land paradise suggested in a stylized way by the Seven Pure Land Treasures design on the robe of the bodyguard maid. Saikaku himself was a member of Hōnen's Pure Land school of Buddhism and was surely familiar with the notions of both the Pure Land of Amida Buddha, with its lakes and arching bridge, as well as the Fudaraku Pure Land of the bodhisattva Kannon. The arching corridor may also suggest an overlapping of the vague Shinto notion of shamanic heaven with the Buddhist Pure Land and thus suggest a bridge connecting the Pure Land with the material world. Bridges were also believed to exist in the Pure Land itself, as could be seen by Saikaku's readers in reproductions of the famous Taima Pure Land mandala at Taima Temple near Nara, and the corridor-like bridge between this world and the Pure Land that plays a central role during the temple's annual memorial service for Chūjō-hime, who was believed to have woven the Taima mandala, on her death day, 4/14, an important date in chapter 11 below.

Traces of other Buddhist images may also be found in Saikaku's picture. The fingers on the maid's left hand resemble a Karana mudra or energetic action mudra for warding off,

protecting, or expelling danger, demons, sickness, and other problems – exactly what the maid is doing by carrying a candle for Yonosuke. In Japan this mudra, called the *funnu-ken* or “fist of (righteous) anger” mudra, is a gesture commonly made by either the left or +right hand of statues and paintings of the bodhisattva Kannon as well as representations of some other buddhas and bodhisattvas. The maid may be invoking (or suggesting a manifestation of) the bodhisattva Kannon, who would be protecting Yonosuke not only from nail heads but also from possible dangerous spirits lurking in the northeast corner of the mansion.

If the maid’s blowing out of the candle on one level represents Yonosuke’s first experience of nirvana (literally “putting out the flame”) – his first satori regarding his own sexual desire – then perhaps the chrysanthemum crests on the robe of the maid as well as Yonosuke’s Chrysanthemum Chamber in the text also suggest dharma wheels. The Japanese Tendai school of Buddhism, out of which the Pure Land school developed, uses a 16-petaled chrysanthemum as the basis of its own crest, the chrysanthemum dharma wheel (*kiku-rimpō*) crest, visible on monks’ robes and on various articles used by the Tendai school, and the Tendai-school Enryakuji Temple complex on Mt. Hiei also uses a dharma wheel crest with three stars on it. This and other oblique or direct Buddhist images can be found scattered throughout *Amorous Man*, and several chrysanthemum images here and there in the book may be suggesting dharma wheels.

Further, Wakaki 198 points out that Saikaku’s picture for chapter 1 in part resembles the famous picture of Yoshida Bridge near station 34 in Asai Ryōi’s *Tōkaidō meisho no ki* (*Visiting Famous Places on the Tōkaidō Road*). This suggests that Saikaku is making a visual allusion. The picture in Ryōi’s edifying travel novel, probably published in 1661, shows the two protagonists crossing the bridge at Yoshida with Mt. Fuji in the background as they travel west along the Tōkaidō coastal road from Edo to Kyoto. If, by implication, the allusion is suggesting that Mt. Fuji is also rising just beyond the frame of the picture for chapter 1, then Yonosuke’s possible descent from heaven would proceed down to the top of Mt. Fuji – commonly overlapped with Mt. Hōrai (Penglai), the mountain of Daoist immortals – and then down to human life on earth. In the illustration for Ryōi’s book, the Osaka man, on the right, his main sword over his left shoulder with a bundle hanging from one end, walks beside and slightly behind his monk traveling companion, Raku-Amida-Butsu or Blissful Amida Buddha (often just Raku-Ami) on the left. The position of the Osaka man in relation to Raku-Amida-Butsu resembles the position of Yonosuke in relation to the first maid, who holds a long candle, while the monk holds an even longer object (a staff). Yonosuke looks up at the maid, just as the Osaka man looks up at the monk. The monk’s posture also resembles that of the first maid. In the allusion, Saikaku’s picture suggests that the first maid and her

dharma-wheel-like chrysanthemums is overlapped with the drooping-sleeved Raku-Amida-Butsu and that the second maid and Yonosuke are overlapped with the Osaka man. By alluding to the picture in Ryōi's novel, Saikaku seems to be suggesting that Yonosuke's life will be a long and diverse journey as he looks for love and that his soul has indeed descended from some sort of heavenly realm, symbolized by Mt. Fuji that underwrites his strong belief in the sacrality of the body and spiritual value of sexuality.



As if to stress the strong continuity of this belief throughout Yonosuke's life, in the final two chapters of the Yonosuke-Saikaku timeline, chapters which represent 1682, the year *Amorous Man* is printed, the name Yoshida appears in each: in chapter 35 it is the Yoshida performance house, and in chapter 41 it is the famous Tayū performing woman Yoshida. Moreover, in chapter 54, the final chapter, which also represents 1682, Yonosuke sets out in his ship from Izu, near Mt. Fuji. Perhaps Saikaku is making this visual allusion to let readers know that he is not writing an erotic picaresque tale but a novel about the centrality of love and desire to human existence. The fact that Raku-Ami and the Osaka man (a man like Saikaku) make their journey westward may even suggest, in Saikaku's allusion, that Yonosuke is in everything traveling toward the Pure Land in the west despite himself.

The possible visual allusion to Yoshida Bridge further suggests that Saikaku may be alluding in his picture to the kana-zōshi narrative *Negoto-gusa* (*Sleep Talking*) by Ono Guji, published in 1662. The protagonist, a commoner named Yosuke from Yoshida (famous for Yoshida Bridge), visits a temple there to view its cherry blossoms and sees a beautiful young

woman there named Matsukaze (Pine Wind). It is love at first sight, and Yosuke and his friend travel to her hometown, further west on the Tōkaidō road, where he gives a poem-letter to Matsukaze's maid, and Matsukaze agrees to meet Yosuke. They spend the night together, and as they part at dawn Yosuke suddenly wakes up in his poor home in Yoshida, where he is surrounded by nothing but the sound of wind in the pines. The whole narrative has been nothing but Yosuke talking in his sleep, and Matsukaze is literally nothing but pine wind. Kishi Tokuzō (1974: 80-83) pointed out that *Sleep Talking* was published in the aftermath of the sudden death of the author's wife due to complications during childbirth, and he takes the sad awakening at the end of the book to indicate that it is an elegy or a literary requiem by Ono Guji for his young wife: like Yosuke, Ono's whole life up until his wife's sudden death now seemed like nothing more than a dream. This theme would have resonated with Saikaku, whose wife also suddenly died young, and the similarity of the names Yosuke and Yonosuke also suggests that in chapter 1 Saikaku may be alluding to *Sleep Talking* and paying homage to Ono Guji's requiem intent while, at the same time, hinting to readers about the requiem intent for his own wife's soul woven into *Amorous Man*. The fact that Yonosuke's nurse wears three snowflake ring crests in the picture for chapter 1 strongly suggests that, on one level, even this picture has requiem intent. Throughout the novel, snow seems to be associated with death, and even the sound of the word 'snow' (*yuki*) traditionally suggests an homophonous word 逝き meaning 'leaving, passing away.' At the same time, however, the bodyguard maid wears a design proclaiming the existence of the Pure Land

The picture for chapter 1 also has several links to the picture for chapter 29, the first chapter in the second half of the book, when Yonosuke-Saikaku is 35 and the soul of Saikaku's wife is 26, a year after she has died, and the act of blowing out a candle in chapter 29 clearly suggests both biological and sexual "death" leading to a rebirth in the Pure Land. There is also a link between chapter 1 and chapter 15, in which Yonosuke meets a patron named Raku-Ami, Blissful Amida, and there is a further apparent allusion to the Yoshida Bridge in the picture for chapter 41, which shows a raised corridor on which a crucial event happens and where the Tayū Yoshida and Mt. Fuji are both implied, on one level, to be part of a connecting bridge between life in Edo and in the Pure Land. Moreover, the submerged image of Yonosuke gradually descending to earth in chapters 1 through 4 is balanced by the final lines of chapter 54, the last chapter in the book, lines quoted from the nō play *Fuji-san* that evoke the female god of Mt. Fuji rising up and disappearing into the clouds surrounding the peak.

Both the picture and the text of chapter 1 seem to allude to other narratives including several details that create a palpable atmosphere suggesting that the chapter is alluding to

the first chapter of *Genji*. Not only do the aristocratic-style Kyoto mansion, Yonosuke's incense, and the very polite language used by the maids in the mansion atmospherically suggest the setting of the Kiritsubo chapter, but Yonosuke at age seven alludes to Genji's participation in a court ceremony at age seven, and Yonosuke's origami paper shapes represent the double-lover bird and the two lover trees with their trunks connected by a shared limb, both images in Bai Chu-yi's "Song of Everlasting Sorrow," a poem alluded to in Kiritsubo. In that chapter the crucial event is the death of young Kiritsubo, who is compared to Yang Guifei, followed by the deep sorrow and regret of the emperor, who is compared to the Tang emperor Xuanzong.

A direct evocation of Kiritsubo's death by Saikaku occurs later in chapters 22 and 23, where she is allusively overlapped with Saikaku's dead wife, but in chapter 1 the death of Kiritsubo seems to be evoked in one layer of the multi-layered "blowing out the light" image that also reappears in chapter 29. Saikaku may also be alluding here to his own earlier allusion to the dead Kiritsubo in the preface to his haikai requiem for his dead wife in 1675. If so, Saikaku would be overlapping the death of Genji's mother Kiritsubo with the death of his own wife, though he doesn't seem to compare himself or Yonosuke with emperor Xuanzong. Yonosuke-Saikaku's whole life as a lover seems to begin at the moment when the half-presentiment of the soul of Saikaku's dead wife in young Yonosuke's mind moves closer to her birth (or rebirth?) in fiction in chapter 4. Yonosuke is young but his soul may be karmically, old, though his karmic memory may still be weak. It is a soul that seems to be double or even multiple – not an especially strange situation in 17th-century shamanic-Buddhist Japanese culture. In chapter 1 Yonosuke-60 is already 26 and Yonosuke-54 is already 20, perhaps suggesting earlier karmic entwinements that Yonosuke cannot yet be aware of. Does he need multiple souls to be able to untangle the various strands?

§ The picture for chapter 1 seems to imply a female group gaze, and the amused gazing activity by all three women is accented by the nursemaid in back, who watches intently, stifling a laugh and pointing, apparently at Yonosuke, who gently pulls on the sleeve of the first maid and worries about being seen by the nursemaid. Yonosuke and the night duty maid, who seem to be very familiar with each other, look at each other with a mutual gaze, probably including fondness by the maid and happy excitement by Yonosuke, while all the women share their amazement with the viewer in various ways.

Chapter 2 (1:2)

The picture for chapter 2: Yonosuke is staying at the house of his maternal aunt in Yamazaki, between Kyoto and Osaka, in order to study writing and calligraphy from a local calligrapher. On the unusually high porch of his aunt's house, he sits in front of his low desk, which has a brush and inkstone set and a piece of practice paper on it. Behind him are wood-frame and translucent paper sliding doors, which are closed. Yonosuke's hair is in a young variation on the Wakashu-mage, the main young man's hair style, in which his forelocks remain, and only the crown of his head is shaved, with his hair ending in a simple tuft in back. He wears drooping boy's sleeves, with his usual five-petaled wild pink crest on his robe. Eight crests are visible, perhaps a reference to his age – and to the eight-year-old daughter of the Buddhist dragon king worshiped at Konryūji Temple, not far away and mentioned at the beginning of the chapter. He holds out a folded love letter knotted at one end for privacy that he has earlier dictated to his new calligraphy teacher. In the text, Yonosuke gives the love letter to a temporary maid to give to O-Saka, but the picture seems to show him trying to give the letter directly to O-Saka, so the picture may – as in chapter 21 and elsewhere – represent Yonosuke's subjective desire rather than a scene in the text. He seems to be calling out or speaking to O-Saka at lower right, asking her to accept his love letter. She looks back at him with a faint smile on her face, and her right arm is extended, possibly indicating acceptance or possibly surprise or even rejection of Yonosuke's request to accept the letter. Or she could simply be puzzled and asking Yonosuke, Why? She wears her hair long in a ponytail, and she wears the same stylish checked design as the woman Yonosuke loves in chapter 22, so she is probably the daughter of Yonosuke's aunt, his first cousin O-Saka, who is a few years older than he is. Her long, flowing hair and low-hanging sleeves also indicate that she's fairly young – too young and too stylishly dressed to be the temporary maid. She wears striking diagonal flagstone designs together with some vines-and-leaves patterns.

In the yard below the porch two long-term maids stretch and smooth long, washed pieces of cloth between stretching racks as they dry. Both maids seem to have their hair done in the “lady-in-waiting style” or Goshō-fū, which became popular among commoner women in the Edo period. Their long hair is piled up on the back of their heads and held in place with a large comb. The farther maid, wearing hexagonal snowflake ring crests, four black and one white, smooths the wrinkles out of a cloth which seems to have the character for 10

placed inside diamond shapes, while the maid in the foreground wears a light and dark fourfold diamonds design, with each diamond shape consisting of four smaller diamond shapes. (The snowflake ring crests on the far maid and the fourfold diamond shapes on the near woman are both worn by the nursemaid in the picture for chapter 1). The near maid stretches out a cloth that has 9 bird's-nest-with-vines crests on it. The basic shape of the crest is a stylized bird's nest with bird's eggs in the middle and four vines sprouting outward.

The high porch is out of place in the relatively flat, riverside town of Yamazaki. The house is portrayed as jutting out from a fairly steep slope, and the porch is built in the style of a mountainside Buddhist temple (see the picture for chapter 32). As Saikaku almost surely knew, the scene would be perceived as contradictory by at least some readers in the Osaka-Kyoto area, so he seems to be deliberately presenting viewers with a visual contradiction or



puzzle. Instead of being a simple illustration of the text, the picture seems to be a visual Kyoto or who wrote and read haikai would have known. That picture is of the famous sacred falls at Kiyomizu (Pure Water) Temple, and it appears in the widely read *Kyō warabe* (*Wild and Footloose in Kyoto*), a 1658 guidebook to noted cultural and historical sites in Kyoto by the haikai poet and kana-zōshi writer Nakagawa Kiun. Its pictures, probably by Yoshida Hambē or possibly by the haikai poet Nonoguchi Ryūho, are visually alluded to by several pictures in *Amorous Man* (Shinoda 2010: 205). In the guidebook picture, Otowa Falls is shown below the famous high porch of the large hall at Kiyomizu (Pure Water) Temple, which is built on the slope of Mt. Otowa, a low mountain in southeast Kyoto at the foot of a higher mountain behind and just to the north, Ryōjusen, named after Eagle (also Vulture) Peak in India, where the Buddha is said to have preached the *Lotus Sutra* and other sutras. The Okuno In or cloistered sanctuary hall of Kiyomizu Temple, higher up on the mountain, has the sacred images of the Eight Dragon Kings, including Shagara, who protect Buddhism and Kiyomizu Temple. Also up the slope is a sacred spring from which pure water flows over Otowa Falls, which is believed to be a manifestation of the dragon king Kurikara (Kulika), who protects the famous Thousand-Armed Kannon of Kiyomizu Temple and whose shrine is located at the top of the low falls, making its water spiritually pure. In the guidebook picture two men stand on the temple porch above the falls gazing at the sight of Kyoto below the mountain, while in Saikaku's picture Yonosuke sits on a similar high porch and looks at O-Saka, or Beautiful Slope (O- is an honorific prefix), and the small tree below the porch alludes to the Kiyomizu Temple porch and the small tree on the slope below Kiyomizu Temple in the guidebook picture, while the two maids drying the washing allude to the two washing women with shallow wooden tubs on their heads in the guidebook picture who have come to get some of the falls' pure water to use as washing water. Yonosuke is in the position of the two pilgrims or travelers on the porch in the picture of Kiyomizu Temple, and Yonosuke's extended right hand and arm resembles the right arm of the man to the right on the porch. O-Saka is in the position of the man standing under one strand of the waterfall praying, though she doesn't resemble him. If there is an allusion, perhaps the picture is suggesting that at some level O-Saka is a form of the sacred waterfall itself. Other aspects of the guidebook picture of Kiyomizu Temple are alluded to in Saikaku's pictures for chapters 3 and 4 below, creating a continuous three-chapter triptych of visual allusions. Saikaku clearly seems to be stressing the importance of Kiyomizu Temple to the novel as a whole.

Otowa Falls is one source of the famous pure water in Kyoto mentioned by one of the maids in chapter 2, water that eventually flows into the Yodo River and runs past Yamazaki, so the overlap of Yamazaki and Kiyomizu Temple in Kyoto does not seem arbitrary. One

reason for the overlap of Yonosuke with the two men on the porch of Kiyomizu Temple seems to be to suggest that the house of Yonosuke's aunt has 1) a spiritual dimension, jutting out from the slope of Mt. Otowa (Kiyomizu Temple) and 2) a psychological dimension as a humorous, visionary "mountain of love" forming in Yonosuke's mind. The strangely high porch beneath Yonosuke and the porch of Kiyomizu Temple may be a two-layer, dynamic representation of Yonosuke's rising, mountain-like desire for his older cousin, O-Saka. "Saka," written in phonetic hiragana, could mean 'slope' but also 'border' or 'opposite, reverse' – or even 'Buddha,' since Saka and Shaka were standard short forms for Shakyamuni Buddha, so the out-of-place mountain-slope porch under Yonosuke and his writing materials seems to be a polysemous figure that goes beyond simple simile for the "mountain of desire" in the chapter title that causes Yonosuke to ask his monk-teacher to brush a letter for him to O-Saka. The invisible temple mountain slope on which Yonosuke seems to sit evokes Yonosuke's emergent and humorously infinite desire, which is out of place in the ordinary society of his time, especially for a child of his age.

At the same time, the slope (*saka*) is far larger than the temple-like porch, suggesting the impossibility of Yonosuke's boundless desire for his cousin O-Saka – and thus her similarity to Saikaku's dead wife, who is impossibly separated from Saikaku by death by the time he was writing *Amorous Man* – and still not yet born at the time Yonosuke-Saikaku is eight, since she won't be born until Yonosuke-Saikaku is ten, the number repeated in the design on the farther cloth being stretch-dried. Yet Yonosuke is literally sitting on a slope that is also O-Saka as Honorable Slope, writing to her and passionately loving her in Saikaku's picture, which seems to suggest the multileveled architecture of Yonosuke's desire. Yonosuke seems to be speaking to O-Saka directly from a distance in the picture, but in the verbal text he gives the letter to a maid to give to O-Saka. This contradiction between picture and text may be suggesting that Yonosuke-Saikaku's love letter – and the whole text of *Amorous Man* – are texts trying to cross the border (*saka, sakai*) between life and death in order to deliver a spirituo-physical message to the soul of Saikaku's dead wife on 7/7, the date of the narrative and the one evening in the year when the Tanabata Festival star lovers can meet and the night when human men and women write letters to each other. The implicit overlapping of O-Saka with the weaver-woman star lover seems to be intentional, since Yonosuke accidentally steps on O-Saka's bobbin and breaks it.

At the same time, the overlap with Kiyomizu Temple remains active, and Saikaku may also be paradoxically suggesting that Yonosuke is the male form of the eight-year-old third (or in some versions the youngest) daughter of the most famous dragon king, a Buddhist protector deity known in Japanese as king Shagara or Shakatsura, the most famous of the

eight Buddhist dragon kings who preside over Otowa Mountain and Kiyomizu Temple from the innermost sanctuary or Oku no In of the temple and whose large undersea Pure Land eventually receives the water from Otowa Falls, which is directly presided over by another dragon king, Kurikara. When overlapped with the guidebook picture, the position of O-Saka in the picture for chapter 2 seems to be that of the sacred Otowa Falls itself and the man beneath the falls, as well as the position of Kiyomizu Temple itself, with its worship of the dragon kings and, by implication, she seems to be overlapped with the very famous daughter of the powerful dragon king Shagara, who presides over the world's oceans and has his own Pure Land. The dragon king's eight-year-old genius daughter, as most Japanese Buddhists in the 17th century knew, appears in chapter 12 of the *Lotus Sutra*, where she changes her gender by transforming herself into a male form and then achieves sudden enlightenment, afterwards traveling to a Pure Land in the south seas, where she reaches the highest spiritual level possible for a bodhisattva. The dragon king's daughter was a popular figure in Japanese Buddhism, since she represented the ability of women to achieve enlightenment and rebirth in the Pure Land, and Konryūji, the Temple of the Golden Dragon, mentioned at the beginning of chapter 2, is named after her. At that temple she also has an important role as a rain god.

In chapter 2 Saikaku also seems to be overlapping the male form of the daughter of the dragon king, who appears in the *Lotus Sutra*, with Yonosuke, thereby again suggesting that Yonosuke is androgynous, an image that begins in chapter 1. Saikaku does this by not only overlapping O-Saka in his picture with a male purifying himself by standing under Otowa Falls in the guidebook picture, but also by conspicuously modeling Yonosuke's writing teacher on the historical Yamazaki monk, calligrapher, and poet Shaku Bon'eki. Saikaku himself was too old to have studied at age eight with the well-known Bon'eki in Yamazaki. Yonosuke-Saikaku is 8 in 1649, 9 years before Bon'eki arrived in Yamazaki, but Saikaku's wife was 8 in 1658, the very year Bon'eki arrived in Yamazaki and rebuilt the hermitage of the famous early haikai poet Yamazaki Sōkan (1465-1553). The humorous Sōkan, a famous calligrapher who worked as a scrivener, was also a renga linked verse poet who became one of the founders of the haikai linked verse genre as a worthy form of poetry in itself. He valued freedom and spontaneity and wrote about common, everyday things, with wit, irony, and humor using irreverent, colloquial language, qualities loved by Saikaku and the Danrin haikai poets of the late 17th century. His most famous pair of linked haikai verses was:

mist rising, a gauze robe
wet at the hems

To his first verse of 7-7 syllables in Japanese, Sōkan linked a 5-7-5 verse, the ancestor of the modern haiku:

princess Sao
remains standing as
she gently pisses

Princess Sao was the traditional female god of spring, and in Japanese “spring begins” is literally “spring stands.” The link brings together nature, humans, and gods, creating a new level of humor and lyricism, sacred and profane.

The model for Yonosuke’s writing teacher, Bon’eki, must have been attracted to Sōkan’s famous style of calligraphy, since he went to the trouble of rebuilding Sōkan’s hermitage in Yamazaki, a newsworthy move that would have been known to many of Saikaku’s readers, because Bon’eki was a noted Teimon-school haikai poet. Saikaku put a hokku by Bon’eki on the prestigious page facing his own at the end of the *Kōmyōshū* haikai anthology, published six months before *Amorous Man* in 1682 with pictures by Saikaku. He also included hokku by Bon’eki in other anthologies, so he may well have known him personally. Moreover, Bon’eki was a master of the Takimoto or Below the Falls school of calligraphy, which in the context of chapter 2 also seems to refer to the base of Otowa Falls at Kiyomizu Temple.

Saikaku and many of his readers who wrote and read haikai surely knew when the famous hermitage was rebuilt, and Saikaku also seems to be asking his readers to note 1) that the chapter number in the original, 1:2, is similar to 12, the number of the *Lotus Sutra* chapter in which the dragon king’s famous daughter proves that women can gain enlightenment equally with men and 2) that nearby Konryūji, the Temple of the Golden Dragon, is named after the genius daughter of the dragon king. Eight-year-old Yonosuke, like his letter that is written by two people, seems to contain within himself the twin souls of Saikaku and Saikaku’s wife. Yonosuke-Saikaku, here in chapter 2 the male form (or half) of the dragon king’s eight-year-old daughter, also seems to androgynously represent the male form (or half) of Saikaku’s wife, whose female form (or half) is overlapped – inversely (*saka-sama ni*) in terms of age – with the older O-Saka (Honorable Slope/Border), whose name also seems to mean Honorable Reversal. Since Saikaku’s future wife was born when he was 10, 8-year-old Yonosuke’s double structure allows him to create a dialog of opposites between the still unborn younger soul of Saikaku’s wife and the older O-Saka and, on a spiritual level, to fictionally embody Saikaku’s fusion with the soul of his wife, since Yonosuke becomes the

androgynous form of their double soul in the material world. As with the double love letter written by both Yonosuke and by his teacher, the master calligrapher, reality is the Honorable Reversal of appearances.

The picture for chapter 2 further links Yonosuke with Saikaku and his wife by means of the crests depicted in it. The washerwoman in the foreground of the picture wears fourfold diamond crests that are similar to the crests worn by Yonosuke's father Yumesuke and his friends and by Saikaku himself in his portrait by Haga Isshō. In addition, the cloth the woman smooths out has crests representing a bird's nest with vines, which may contain a pun on Saikaku's name, which means Western Crane, since vines (*tsuru*) are homophonous with cranes (*tsuru*). In addition, the 9 bird's-nest crests may suggest the 9-year difference in age between Saikaku and his wife, an important theme in chapter 2 and the novel. Likewise, the farther washerwoman in the picture smooths cloth that seems to have a pattern with many diamond shapes that have the number 10 inside them, a number that often in the book seems to refer to the fact that Saikaku was 10 in the year when his wife was born and therefore was 9 years older. Moreover, the same woman wears six-sided snowflake crests, a crest that implies melting snow and the shortness of human life and also bears a formal similarity to hexagonal turtle-shell crests that may suggest Saikaku's wife, who was probably named Turtle, since that is the name attached to her apparent hokku in *Ten Thousand Verses at Ikudama Shrine*. Throughout the novel the number 6 often seems to allude to Saikaku's wife because it is her probable name and because of the six apocryphal chapters of *Genji* that Saikaku seems to associate with his wife's soul journey the other world.

In the picture for chapter 1 Yonosuke's old nursemaid wears both fourfold diamond crests and six-sided snowflake ring crests, while in the picture for chapter 2 these two crests appear near each other on two different fabrics. Perhaps the nursemaid in chapter 1 wears both crests, one belonging to Saikaku and one associated with Saikaku's dead wife, to show that they are fused in the androgynous Yonosuke. Ultimately, however, Yonosuke-Saikaku seems to be unable to love O-Saka precisely because he is androgynous and can't propose love to himself: he is already the male half of O-Saka, who seems to be overlapped with the soul of Saikaku's soon-to-be-born wife, though Yonosuke is too young to recognize his doubleness.

How could the soul of Saikaku's wife be overlapped with the precocious eight-year-old daughter of the dragon king, who changed her gender and proved to all the buddhas on Eagle Peak that girls and women can also achieve enlightenment? In Japanese popular Buddhism this was not something that happened only in the distant past but an event that happens sporadically again and again. In fact, Konryūji, the Temple of the Golden Dragon,

whose famous sundown bell sounds at the beginning of chapter 2, has a dragon-pond below a dragon-falls, shown below in Kiun's 1667 *Kyō warabe ato-oi* follow-up guidebook (Book 6), whose pictures are done in the style of Hishikawa Moronobu. The dragon, shown at lower right below the falls, was popularly believed to be a manifestation of the daughter of the dragon king Shagara or Shakatsura, whose sea-bottom Pure Land was believed to be connected to many lakes and ponds in Japan, and the temple was believed to have taken its name from the fact that during a great drought the dragon woman rose up out of the pond and achieved enlightenment, in the process causing a hard "dharma rain" to fall, thereby saving the local people (*Settsu meisho-zue* Book 5). Sound-play also seems to link Yonosuke to the dragon woman at Temple of the Golden Dragon. Shagara/Shakatsura, the name of the dragon king's daughter, which she shares with her father, is echoed by Saka,



Since O- is simply a honorific prefix, while the dragon woman's dwelling place at the temple is called Tama-saka Pond. Moreover, Bon'eki, the model for Yonosuke's teacher, echoes the Bon Festival of Returning Souls on 7/14-16, which traditionally began a week early with purification and washing rituals on 7/7. And Bon, as described in chapter 31 below, is a festival which includes conspicuous gender reversals (*saka-sama*).

If Yonosuke, at one important level, represents both Saikaku and Saikaku's wife – overlapped in chapter 2 with O-Saka and the dragon woman – in his single androgynous body, then the picture for chapter 2 may have existential urgency for Saikaku, who would have sought to continue communicating with his dead wife's soul in the Pure Land. At the same time, from the standpoint of 1682, when *Amorous Man* was published, Saikaku seems to be suggesting that Yonosuke's androgyny and the inability of the love letter to be accepted in chapter 2, are related to Saikaku's own distance from his wife's soul in the Pure Land and his hope to eventually be reborn in the Pure Land and that on one level the novel is about delivering itself, or at least trying to partially deliver itself, as a doubly-written soul-letter to his wife in the Pure Land as a promise or vow to meet there once more in the future.

This tale of a rejected double (doubly written) love letter is counterpointed by an allusion in the text to chapter 21 of the *Taiheiki*. There Kō no Moronao, steward to the Ashikaga shogun Takauji, hears about the beauty of the wife of En'ya Takasada, military governor of Izumo. He therefore asks the monk Yoshida Kenkō, poet, author of *Tsurezuregusa* (*Random Writings*), and an outstanding calligrapher, to write a well-phrased and beautifully brushed love letter to the woman for him – an offer of love she rejects, throwing the letter into some nearby bushes and causing Kenkō to be severely criticized and blamed. This extended parodic allusion, which ironically and humorously compares Yonosuke to the evil Moronao, who causes both En'ya and his wife eventually to be killed, overlaps Yonosuke's teacher with Yoshida Kenkō, and O-Saka with En'ya's wife, once more suggests a comparison between O-Saka and Saikaku's wife that continues throughout this chapter and the next two as well. Saikaku's double writing, however, continues in the form of *Amorous Man* itself and its multiple levels.

In another allusive stratum, the main action in chapter 2, as mentioned, takes place on 7/7, the day and evening of the Tanabata Star Festival, mentioned by Yonosuke in chapter 1. It is a kind of astral One Night Hermitage (the name of Sōkan's dwelling, which Saikaku believed to be the one in Yamazaki) occupied only if the female weaver star can cross the Milky Way and spend this one night a year with her husband, the oxherd star, so people pray for fair skies on this night. However, since dragon gods are believed to fly up into the sky and cause rain to fall, perhaps Yonosuke is showing his hidden nature as the male form of the dragon king's daughter by sitting up on a high porch and ironically inviting clouds and rain and making the meeting between the star lovers he longs to imitate impossible. The image of Yonosuke holding out a doubly written love letter offering true but impossible love presents a contradiction the older O-Saka may intuitively understand, since her face doesn't necessarily look happy.

Calligraphy, writing, and love are linked by Saikaku directly to double writing, so perhaps Saikaku is further suggesting that the act of writing orally and literarily at the same time is a difficult balancing of high and low styles, traditions, and conventions, a kind of temporary meeting place whose product, a text-with-pictures, shifts with each chapter and each detail and never completely reaches the reader, though the reader and writer ideally continue to desire each other. If so, perhaps the picture shows the author (Yonosuke-Saikaku) and the reader (O-Saka with her arm outstretched) both interested in and refusing to read the same text in the same way. Since O-Saka seems to be overlapped both with the soul of Saikaku's still unborn wife and with the timeless dragon woman, a bodhisattva, perhaps Saikaku is also suggesting that, on one level, this kind of gapped reading in which the reader both refuses and accepts the text, can be a form of possible enlightenment and that the text, if successful, can act as a register of the Pure Land within the limits of the material floating world. Perhaps Saikaku hopes that, like the letter brushed by the calligraphy teacher, the double text of his book will inspire in readers both belief and doubt. To borrow two concepts from Pure Land school teachings, the combination of Yonosuke's *jiriki* or self-power dictation and the calligraphy teacher's scrivener-like *tariki* or other-power physical inscription of Yonosuke's words seems to help Yonosuke begin to realize he himself is a double character. Yonosuke's gradual realizations and his glaring failures in several later chapters may be suggesting to readers a model for engaging in a dialog with the book while remaining open to its otherness.

§ The picture for chapter 2 seems, as in chapter 21, to depict Yonosuke's desire rather than an actual event in the text, yet reality breaks into his self-musings. Yonosuke gazes at O-Saka from above while apparently making a strong male-centric request that she receive his letter, but she seems to brush off Yonosuke's gaze and his unwanted letter, staring back with a firm female gaze implying distance, rejection, and agency, though there is also a hint of a smile on her face. Yonosuke looks precocious and a bit cheeky but also humorously alone rather than powerful.

Chapter 3 (1:3)

The picture for chapter 3: Yonosuke, in a summer robe with five of his wild pink crests visible on it, and still with his hair in a young man's Wakashu-mage, now wears a stylish medium-length sword, a sign of his growing masculinity. He kneels on the wood shingles on the roof of a pavilion-like building with roof pillars but without walls in the garden behind the living quarters of the Kasuga-ya money-changing shop, with his arms resting on the tiled roof of a shed adjoining that building. He aims his long telescope at a maid in the garden of the house next door, and the intense expression on his face as he stares hard at her bathing and self-pleasuring increases the humor of the picture. In the shade of a willow tree hanging over the wooden wall between the houses, the maid, her hair in the Shimada-mage style, sits in a wooden tub of warm water in which leaves of sweet flag have been soaked, taking a ritual bath early before the next day's lunar 5/5 Tango Children's Festival, which tended to be a boys' festival, since the Doll Festival on 3/3 tended to be a girls' festival. Sweet flag leaves were believed to protect against the plague and other summer epidemics, and sitting in a sweet flag bath was believed to purify the bather before she or he participated in the festival. Sweet flag baths were usually taken on the morning of the fifth, but the maid seems to want privacy so she can enjoy herself. Next to the tub is a bucket with a dipper in it. The willow is a bit uncanny, since in Japanese culture willows often connote crossing a border, so the garden beyond the wall may imply a new world or dimension of some sort that is connected to Yonosuke by the willow. The maid's bathrobe, placed on top of a standing bamboo screen, has 8 fourfold diamond-shape crests, with each diamond consisting of 4 smaller diamonds. A diamond-shape crest was also worn by Yonosuke's father and by Saikaku himself, and a fourfold diamond shape is also worn by the nursemaid in the picture for chapter 1 and the washerwoman in the foreground in the picture for chapter 2. The maid mistakenly believed her bamboo screen gave her complete privacy, and, now discovered from above, her gesture strongly asks Yonosuke to stop watching.

Yonosuke wears a sword for the first time, suggesting he's reached puberty rather early, and his two long objects both seem to suggest his precocious bodily desire. Among the warrior class and increasingly among commoners, the 5/5 Children's Festival featured displays of toy swords, spears, and armor, while large carp-shaped pennants were raised to

the tops of high poles, and Yonosuke has raised himself up high, almost as if he were an emblem of the festival. The willow tree, regarded as a strongly yang-energy tree, adds to this image, hanging its leaves over the wall in an almost tactile way and embodying Yonosuke's expansive desire while making it clear to the reader why Yonosuke watches an unspeakable happening with such fierce intensity. Later the maid responds in an almost tactile way, revealing that she once rubbed the back of Yonosuke's neck to strengthen the medicinal effect of moxibustion heat therapy given to Yonosuke.

On another level, the woman's hands, placed together are a prayer or supplication and continue the visual allusion to the picture of Kiyomizu Temple in the *Kyō warabe* Kyoto guidebook that begins in chapter 2. The woman's bath and hands allude to the man in the guidebook picture who stands in his loincloth with palms together praying to the dragon king of the falls in the pure water of sacred Otowa Falls at the temple, and the limbs of the willow above her hang down like leafy strands of a waterfall. The maid's hands also closely resemble the two large folded hands of the popular matchmaker or "Spouse Kannon," the main statue at Kiyomizu Temple, prayed to by lovers or people looking for a spouse, which also seems to be alluded to in chapter 2, as well as in chapter 7. Hands in the palms-together *gasshō* position or Anjali mudra expressing worship or respectful greeting are found on many Kannon statues and are regarded as one of the bodhisattva Kannon's defining gestures. The fact that the maid is overlapped with a male ascetic in the Kiyomizu Temple picture also suggests that she is a manifestation of Kannon, who often began to appear as a woman in Japanese literature in the late Heian period (Suwa 2015: 44-45). In the 17th century Kannon was generally still androgynous though usually considered to be female.

Yonosuke's telescope, too, may allude to one of Kannon's two main traits: the ability to see and hear suffering sentient beings even from a great distance. Kannon is short for Kanzeon, literally "Gazing Down at and Hearing the World," and the text also alludes to "a man of old," usually taken to be Ariwara no Narihira, gazing at faraway volcanic Mt. Asama in *Ise Tales* 8. The telescope stresses this mode of long-distance vision even more strongly, and the image of a live volcano overlaps humorously with the maid's ecstasy viewed by Yonosuke. Like the text, the picture also foregrounds another allusion – to *Ise Tales* 1, in which the young Narihira visits Kasuga in Nara, where he notices two sisters and secretly watches them before sending them a poem in which he declares his passionate desire to meet them. This allusion suggests once more the possibility that the maid in chapter 3 may be two people at once – the maid and the soul of Saikaku's wife, soon to be born in the time-flow of chapter 4 – when seen through Narihira-Yonosuke's time-telescope, as aided by Kannon. The telescope also deepens the allusion to Kiyomizu Temple. In the *Kyō warabe* guidebook picture

of Kiyomizu Temple two men gaze intently out from the main hall's high porch at the sight of all of Kyoto spreading out below them in the distance, and in Saikaku's time visitors to the temple could rent the use of a telescopes for a short time in order to view Kyoto more closely from the temple's observation porch. Further, the maid's tub overlaps with the tubs on the heads of two washerwomen who have come to Otowa Falls seeking pure washing water – water that the maid will purify even further with the heat of her ardor. This continuing visual allusion to the guidebook picture of Kiyomizu Temple and to Otowa Falls, sacred to a buddha-protecting dragon king, closely links chapters 2 and 3 and continues into Saikaku's picture for 1:4. The continuity also suggests that both Yonosuke and the bathing woman are on one level forms of the androgynous bodhisattva Kannon.

In this context, the maid's self-pleasuring seems to provide a glimpse of the Pure Land paradise for Yonosuke. Yonosuke's age (9) and the date (5/4) both suggest the nine modes or speeds of rebirth (*kuhon ōjō*) in the Pure Land according to Pure Land-school Buddhism. However, the lotus stalk-like scar on the maid's hip suggests that while she washes herself she has been temporarily but blissfully reborn in the Pure Land and is sitting on a lotus there, while the 8 crests on her robe seem to suggest she may be the 8-year-old daughter of the dragon king who, in the *Lotus Sutra*, transforms herself into a male (here Yonosuke) and then gains instant enlightenment. In chapter 2 Yonosuke seems to represent the male form of the dragon king's daughter, and in the picture for chapter 3 the maid seems to evoke the female form of the androgynous daughter of the dragon king, who seems to be overlapped with the visionary form of Saikaku's still-to-be-born future wife, probably named Turtle (also the name of the dragon king's daughter in the Urashima Tarō legend), who was born when Saikaku was 10. The Tango Festival was traditionally associated with a dragon, since many core elements of the festival derive from the Chinese 5/5 festival dedicated to the soul of the ancient poet Qu Yuan, who was believed to have committed suicide in the Miluo River, the realm of a powerful dragon, as a political protest. There is a further possible link between the 5/5 Tango Festival and the dragon king in the homophony with Tango province, from which Urashima Tarō sets out in his boat on his legendary journey to the dragon king's sea-bottom Pure Land, where he marries the turtle/dragon woman. This image is also linked to the bath near the mansion of the lord of Tango in chapter 6 below.

The biggest differences between the picture of Kiyomizu Temple in the guidebook and in Saikaku's pictures for chapters 2 and 3 are that 1) the location of the high places and the direction of the gazing figures have been reversed, 2) the person praying under the falls in the Kiyomizu Temple picture is male, while the bather in Saikaku's picture for 1:3 is female, and 3) the shrine to the dragon king above the falls in the Kiyomizu Temple picture is

overlapped in Saikaku's picture by Yonosuke himself, although the two men in the guidebook picture who gaze out from the high porch of the temple are also overlapped with the gazing Yonosuke: Yonosuke is thus suggested to be part dragon god and part human in the form of two male visitors. This might indicate that the soul of Saikaku's wife, spiritually aided by the dragon king's daughter, has changed genders again after being inside the eight-year-old boy Yonosuke in chapter 2 and has returned to the body of a woman (the maid) after achieving enlightenment in a boy's form, as in the *Lotus Sutra*. If so, the picture for chapter 3 may overlap the bathing maid with the dragon king's ambigender daughter, known as 1) the dragon woman, 2) the turtle woman, and 3) Oto-hime at the bottom of the sea, while Yonosuke, possessed by the androgynous Kannon, watches carefully like a sharp-eyed dragon looking around while rising into the sky. Yonosuke wears no sword in the pictures for chapter 1 or chapter 2, while he wears a sword in the picture for chapter 3, where he seems clearly male. If the phallic telescope is also a kind of second sword, his "two swords" (slang for "bisexual") might suggest two bulging dragon eyes (dragons were portrayed with big eyes) and further overlap his single body with the two gazing men on the high porch in the guidebook picture, each of whom holds a long staff, thus indicating that Yonosuke is a double character here as well, much as the bathing maid seems to be portrayed as double because of her overlap with the two washerwomen in the guidebook picture..

Yonosuke's fierce gaze also continues the humorous allusion to *Taiheiki* 21 that begins in chapter 2. In that episode the evil warrior lord Kō no Moronao, refuses to give up his lust for the wife of a lesser lord, En'ya Takasada, and goes to En'ya's mansion when En'ya is away and secretly watches with great intensity as Takasada's wife comes out of her bath. Later, Moronao slanders En'ya to the shogun, hoping to eliminate the lord and seduce his wife, but En'ya and his wife flee. On the way back to their home in Izumo, however, they are spotted and killed by soldiers sent by Moronao. On one level the mischievous Yonosuke's high physical position in chapter 3 parodically overlaps him with the high-ranking villain Moronao as he watches the maid, who is overlapped with Enya's wife taking a bath – an image also suggesting Saikaku's wife, who is still a soul a year away from being born when Yonosuke-Saikaku is nine but who seems to be visible already through Yonosuke's powerful telescope. If so, then the picture for chapter 3 represents Yonosuke's desire to marry the maid as well as Yonosuke-Saikaku's desire to see his future wife, who will be born in linear time in chapter 4, when Yonosuke-Saikaku is 10, but who may be virtually present already in the form of the blissful maid washing a day early (5/4), as if she were in the timeless Pure Land and waiting to be reborn. In the text Yonosuke later says he will be the "daddy" when he marries the maid, and in the picture the older maid, like O-Saka in 1:2. seems to be a reverse-

representation of Saikaku's younger wife. The fact that the maid is overlapped with En'ya's wife, who was killed by Moronao, suggests that the allusion to the *Taiheiki* may actually be tragicomic and that the maid and the soul of En'ya's wife are also overlapped with the soul of Saikaku's wife: the parallel allusion in chapter 3 to *Ise Tales* 1, in which the protagonist spies on two neighbor sisters in Kasuga, may suggest that Saikaku's wife, soon to be born, will also die young.

On this visionary level, Yonosuke-Saikaku may be attempting to align or connect his soul or his karma even more closely with the soul of Saikaku's future wife. If so, then this picture may also be a symbolic view of Saikaku's wife being procreated a year before she is born – an action also humorously suggested not only by the telescope but also when Yonosuke later falls over into the maid's lap – and thus the origin of her birth the following year in chapter 4. This would represent a parodic extension of the procreation of the universe by the two parent gods Izanami and Izanagi that is celebrated by the allusion to the Floating Bridge of Heaven in chapter 1 and in the picture for chapter 1. The telescope might also be allowing Yonosuke to see a vision forward through time from the moment of procreation to the time when Saikaku's future wife is washed in warm water (*ubuyu*) by her parents drawn from the sacred waterfall at Kiyomizu Temple.

In the picture for chapter 53, the telescope held by the Chinese sailor likewise may suggest long-distance vision through time and space into the Pure Land in the next world (see Shinoda 2010: 209-18). In chapter 53 the telescope may also be suggesting *suisōkan*, or meditation on water as a way of preparing for rebirth in the Pure Land, a practice made popular in Japan by Hōnen, the founder of the Pure Land school. In chapter 3 the water in the tub seems to be truly paradisaic both for the maid and for the curious Yonosuke, who may humorously be learning how to do water meditation in an unorthodox way.

These and other water images in Book 1 (chapters 1-7) gradually link to each other and suggest a composite submerged image of three connected entrance zones in the Kyoto-Osaka area leading to Pure Lands: 1) Otowa Mountain, including Kiyomizu Temple and Otowa Falls, 2) the dragon king's Pure Land believed to be under the water of Sarusawa Pond in Kasuga and elsewhere, and 3) Kannon's Fudaraku Pure Land, hovering invisibly above Kasuga Shrine and Mikasa Mountain. These Pure Lands are also linked with the dragon king Shagara's Pure Land under the Inland Sea (chapters 16, 24), Lake Biwa (chapter 11) and in Kumano, which was also believed to be an entrance into Kannon's Pure Land (chapters 28 and 54) and Shakyamuni Buddha's Pure Lands on Mt. Minobe (chapter 13) and Eagle Peak in Kyoto (chapter 32). In popular Japanese Buddhism these various Pure Lands were no less spiritual than Amida's more famous Pure Land far away in the west. In fact,

because they were closer and more intimate, they may have been worshiped even more reverently.

The presence of the Pure Land may also be suggested by a further dimension of chapter 3. Throughout *Amorous Man*, images of daimyo lords and of Kyoto aristocrats seem to be used as oblique secular analogs of the Pure Land because of their very high social status. In this connection, Asano Akira (1990: 186–202) has persuasively argued that in chapter 3 Saikaku is parodically alluding to the powerful daimyo Tokugawa Yorinobu who, after he became lord of the Kii domain, was famously fascinated by commoner life and liked to use a telescope to spy on commoners from the top of the tower at Wakayama Castle, eventually causing an uproar and criticism among the people of Wakayama. The young shogun Ietsuna, a year older than Saikaku, was also given a telescope, but he was criticized by an advisor for wanting to use it in a similar manner, and he reluctantly had to put the telescope away. The interest in telescopic spying and would-be spying by the Tokugawa shogunal family was well known in Saikaku's time, though Saikaku no doubt could not make the parody explicit for reasons of personal safety. Nevertheless, the naughty Yonosuke seems to be satirically overlapped with a very powerful and very naughty Tokugawa daimyo and partially with the shogun Ietsuna, with Kō no Moronao lurking in the background.

In addition to this satire, such lords and aristocrats, known as “people who live above the clouds,” also seem, more generally in *Amorous Man*, to serve as human metaphors for souls in the other world who indicate from time to time that the very worldly Yonosuke is not living only in the material floating world but is a complex spirituo-physical being. Yonosuke's telescope certainly looks long enough to enable him see many kinds of things – through time and space, from backyard pleasures all the way to the Pure Land.

§ At first glance the picture for chapter 3 may seem to present a classic male unidirectional, objectifying gaze solidified into the form of an outsized telescope that implies power and privilege like the authoritarian gaze of the medieval warrior lord Kō no Moronao and later Tokugawa lords, but the bathing woman is older than Yonosuke, has agency, has strong desire, and stares back at him directly, fervently asking him to stop and eventually, at the end of the chapter, turning his phallic surveillance technology into a shriveled form of childish dependence. By placing her palms together in a respectful greeting, the woman also seems to invoke the bodhisattva Kannon, who is worshiped at Kiyomizu Temple and in Kasuga. Thus Yonosuke may, on different levels, be watching both the maid's bodily bliss and a vision of Kannon's blissful Pure Lands at Kiyomizu and in Kasuga that include the mutual gaze of both the maid and Yonosuke. Perhaps this two-way “gazed gaze” can also be

called, after Bakhtin, a dialogical gaze, since for a while both partners are relatively equal, although at the end of the chapter the maid clearly asserts her power over Yonosuke as a proxy nursemaid-like figure. Even the narrator comments on the similarity of Yonosuke's trance-like gaze through his telescope (which suggests Kannon's far-seeing eyes) and the maid's gaze into infinity as she enters a state of ecstasy. The two may have been sharing a mutual Kannon-induced gaze even before the maid becomes conscious of Yonosuke gazing at her: while Yonosuke and the maid were looking in different directions, they may have synesthetically experienced similar surges of paradisaal feeling, as if through their skin they were somehow gazing at each other in a form of synesthetic mutual gazing. Yonosuke's sexual education begins and teaches him that male and female sexual feelings are both very strong and very similar.

Chapter 4 (1:4)

The picture for chapter 4: Yonosuke, with 15 wild pink crests visible and still with hair on the front part of his head in a Wakashu-mage and with long-hanging sleeves indicating he has not yet had his coming-of-age ceremony, walks home holding his right sleeve over his head to protect it from a cold, late fall or early winter rain shower. He walks rapidly, his body bent forward, and with his left hand he steadies the medium-length sword stuck in his sash. His companion, one of his parents' employees acting as an escort, carries Yonosuke's bird-catching pole and deflects rain with his left hand as he tries to protect the stylish ink-painted sideburns on his jaw from getting wet and disappearing. His hair style imitates that of a dashing street tough. The man wears two visible stylized pincer crests on his robe, which he has hitched up in back for easier movement. A man who has been watching and following Yonosuke walks rapidly up from behind. With his right hand he holds out his oilpaper umbrella in order to cover Yonosuke's head and subtly express his desire for a relationship. Most of the top of his head is shaved, but his sidelocks flare stylishly upward. An apparently intimate pair of birds in the tree are watched by a single bird that flies by above, paralleling the man approaching Yonosuke and his chaperon. The three birds might also suggest a love triangle, such as the one in which the older man is now involved. The crest on the older man's right shoulder counterpoints the birds in the tree, since it seems to be a stylized bird's nest crest (*tsuru-mokkō*) with four vines extending out from between four rounded enclosing shapes that surround four small diamonds with a small circle at the center, as in the similar crests on the stretched cloth in the foreground of the picture for chapter 2. The central part of the crest is a variation on the four-diamonds crests that appear in the pictures for chapters 1 and 3. Yonosuke's bird-catching adventures here seem to reveal his feelings, just as in Danrin haikai linked verse bird-catching images were commonly linked to images of searching for someone. In Yonosuke's case, his bird-catching clearly suggests his strong desire to find and catch an older male lover, and, as with the long telescope Yonosuke peers through in the picture for chapter 3, Yonosuke's bird-catching pole (carried by the chaperon) in the picture for chapter 4 humorously suggests he is going through puberty. The older man's umbrella pole is more modest, reflecting the man's restrained way of expressing the desire he feels for Yonosuke.

Saikaku's picture for chapter 4 continues the allusion to the picture of Kiyomizu Temple in the *Kyō warabe* guidebook that begins in chapter 2 and continues in chapter 3. Kurabu Mountain, whose foothills can be seen in the picture, mean that the setting of chapter 4 is not far from Kiyomizu Temple and its pure water and dragon kings. In addition, Yonosuke and his escort in chapter 4 both hold one hand above their eyes in a way that recalls the man standing on the right on the high porch of Kiyomizu Temple's main hall in the guidebook picture as he gazes out at the city of Kyoto down below, although Yonosuke's escort and the man on the temple porch both use their left arm to shade or cover their eyes, so the fit is closer. . The man on the right also rests his long staff on his shoulder in much the same way that Yonosuke's escort holds Yonosuke's bird-catching pole, and the staff of the second man on the Kiyomizu Temple porch rises at the same angle as the umbrella pole in Saikaku's picture. Two women in the Kiyomizu Temple picture stand below the temple porch near Otowa Falls, each with a wooden tub on her head the size of the tub in the picture for chapter 2. The women hold the tubs on their heads with their left hands, however, while Yonosuke has his right arm and hand up, and he has nothing on his head: the falls water in the tubs in the guidebook picture has been overlapped with rain water in the picture for chapter 4. However, the tubs above the heads of the two women suggest the umbrella the older man is bringing to Yonosuke, but both Yonosuke and his escort are getting their heads wet, as does the man in only his loincloth in the Kiyomizu Temple picture who stands below one strand of Otowa Falls, letting the water fall directly on his head and praying in the same posture as that of the bathing woman in the picture for chapter 3. Moreover, the dragon kings of Kiyomizu Temple are gods of rain, so the effects brought about by the dragon kings are present in both the Kiyomizu Temple picture and the picture for chapter 4. Moreover, the heads of both Yonosuke and his escort look down at the same angle as the head of the man standing under Otowa Falls – almost as if the rain in the picture for chapter 4 were a waterfall from heaven. Further, if Yonosuke's right arm and his escort's left arm were placed together, they would resemble the two hands in prayer of the man standing under the waterfall. Almost like a cubist painter, Saikaku has extended his composite overlap into a triptych, suggesting that the dragon king and his daughter, the dragon woman, as well as the bodhisattva Kannon play an important role in the novel as a whole.

A wild pink crest on Yonosuke's right sleeve and another just below and in front of his left armpit are conspicuously abnormal: they have not 5 but 6 petals, recalling a hexagonal turtle-shell crest or a hexagonal snowflake circle crest. Saikaku's wife seems to have been named Turtle (Kame), so the 6 petals may be a reference to the turtle-shell crests that suggest the presence here of the soul of Saikaku's future wife, who has just been born in the year

represented by chapter 4 and whose living soul is now partially within Yonosuke-Saikaku, whom she is fated to marry. That is, in 1651, when Saikaku's future wife was born and was, according to custom, one year old, Saikaku was 10, which is Yonosuke's age in chapter 4. Thus Yonosuke's love for an older man may also karmically represent Turtle's future love for Saikaku, who is 10, that is, 9 years older than she. If this future love relationship is already obliquely represented in chapter 4, then Yonosuke becomes clearly double in this chapter and is overlapped with both Saikaku (5-petal crests) and Saikaku's wife (6-petal crests), who has just been born within the character Yonosuke, making "him" androgynous, at least on the soul level. In addition, the text says Yonosuke is a "ten-year-old old man," so he also seems to be 1) different ages at the same time and 2) able to contain the souls of both Saikaku and Saikaku's wife simultaneously. In addition, just as Yonosuke, the younger partner, reverses normal protocol between male lovers and takes the lead in the courting process, he also seems to reverse time and, on a psychological level, is older than the man who approaches him, since he takes the lead. Completing the reversal, the man must catch up with Yonosuke from behind, as it were, and it seems to Yonosuke as if the man is hesitant about expressing his feelings, as if he were the younger lover.

Yonosuke's bird-catching seems to suggest his strong desire to actively catch not only an older man but also the soul of Saikaku's newly born future wife, each imagined as a bird. Certain birds in Japanese folklore can suggest souls coming and going between this world and the other world, and in Saikaku's haikai requiem for his wife he represents his and his wife's souls as nightingales (*hototogisu*) flying as a single fused nightingale toward Amida's Pure Land. On one level the pair of apparently intimate birds in the tree in the picture might be suggesting the two souls now living in Yonosuke's one body, with half of Yonosuke now consisting of the soul of Saikaku's newly born wife, who was born when Saikaku was 10, Yonosuke age in chapter 4.

The anomalous 6-petal crests worn by Yonosuke may also evoke Okabe no Rokuyata, an early medieval warrior fighting with the Minamoto clan who asks an enemy warrior, Taira no Tadanori, his name. In the text of chapter 4 Yonosuke uses Rokuyata's words exactly as given in the *nō* play *Tadanori* when he asks the man his name, thus overlapping himself with Rokuyata and the older man holding the umbrella with Tadanori. The battle context in the *nō* play reverses the gentle, loving words of Yonosuke and the man, but Saikaku may be stressing another aspect of the overlap. In the *nō* play the soul of Tadanori appears before a traveling Buddhist monk and relates how one of Rokuyata's men cut off his right arm, forcing him to hold his sword with his left hand and how he soon lost his life to Rokuyata. This suggests that Yonosuke, overlapped with Rokuyata, is "killing" the older man with his

attractiveness. If the man who approaches Yonosuke is also overlapped with Saikaku's wife, whose soul is being born in in chapter 4, then, since Yonosuke-Saikaku is older than Saikaku's newly born wife, it can be inferred that the same reversal that is evoked in chapter 2 between Yonosuke and O-Saka is also being evoked here in chapter 4. That is, just as the soul of Saikaku's as-yet-unborn wife is represented by Yonosuke's older niece in chapter 2, in chapter 4 the soul of Saikaku's younger wife appears overlapped with the appearance of Yonosuke's new older male lover, with whom he wants to share his soul. This reversal (the name O-Saka, means, among other things, Honorable Reversal), suggesting soul-movement in the other world, where things are believed to be reversed, would imply that Yonosuke's encounter with the older man enacts the birth of the soul of Saikaku's wife within Yonosuke's bod-mind. Yonosuke's question seems to mark the moment of his wife's birth and the operation of her soul inside Yonosuke's body-mind. The two six-petaled crests on Yonosuke's robe may indicate that his future wife now has two souls, one inside her and one inside Yonosuke. From now on their mutual karma will be contoured by this equation.

And the fact that there are two six-petal crests on Yonosuke's robe would further suggest that the overlap of the older man with the soul of the slain Tadanori foretells the future, when Saikaku's newborn wife is destined to die young, and that her soul haunts *Amorous Man* in much the same way that the soul of Tadanori haunts the nō play named after him. This also seems to be the sense of further references to Rokuyata and Tadanori in chapter 6, where a woman wearing six-sided turtle-shell crests plays the part of the dead Tadanori, and also in chapter 7, where the woman Yonosuke meets and says he wants to marry is overlapped with Tadanori. Thus the anomalous six-petalled crests on Yonosuke's robe would suggest not only that Yonosuke is here overlapped with Rokuyata but also that Rokuyata (whose name contains "six" [*roku*]) is overlapped with the soul of Saikaku's wife, who is associated with the number 6 throughout the novel, while Yonosuke is consistently associated with the number 5. This double-souled and androgynous aspect of Yonosuke's makeup might explain why he uses a five-petalled wild pink for his personal crest – an image that commonly connotes feminine characteristics.

Likewise, the man who approaches Yonosuke might also suggest a previously unknown part of Yonosuke-Saikaku, since Yonosuke-60, the Yonosuke who lives to be 60, is 29 in chapter 4 – and since the older man's *tsuru* or vine crest is partially overlapped with Saikaku, the Western Crane, who sometimes wore a *tsuru* or crane crest. On one level, when Yonosuke-Saikaku is 10, he may explicitly be overlapped with the souls of Saikaku, his wife, and Rokuyata, while Yonosuke-60 (who here is 29) is overlapped with the man who approaches Yonosuke – the text says he has left or retired from the world. Age 29 is the age

at which Siddhartha left the world, according to one Buddhist tradition in Japan that was common as late as the Heian period, so it is possible that Yonosuke-60 and the man with the umbrella both may be overlapped with Siddhartha when he left his home and the everyday world behind to seek enlightenment at 29.

Saikaku's wife, who has just been born, may be invisibly present as half of Yonosuke-Saikaku while also being overlapped here with the baby Buddha. The eventually auspicious and beneficial rain that suddenly falls in chapter 4 provides a chance for the older man and Yonosuke to meet and recalls the celebratory rain dropped by 9 dragon kings, including Shagara, according to Buddhist tradition, onto the baby Buddha to wash and purify him soon after his birth. In Saikaku's age, it was common to refer to someone who was very precious to you as "my Buddha" (*aga hotoke, waga hotoke*), and in chapter 4 the baby Buddha being born may be overlapped with Saikaku's wife, his personal Buddha who forms half of Yonosuke-Saikaku, a situation foreshadowed by 1) the fact that in chapter 1 it is implied that Yonosuke carries within himself both of the two cosmic parent gods who created Japan and 2) the implication in chapter 2 that Yonosuke is the male form of the dragon king's daughter. The impending birth of Saikaku's wife, hinted at in chapters 1-3, is in chapter 4 marked by sudden rain and a rainbow that represent the birth of the fully androgynous and polytemporal Yonosuke, who in this chapter implicitly comes to include both Saikaku and the living soul of Saikaku's newborn wife. The moment the soul of Saikaku's wife is born within Yonosuke-Saikaku seems to be synchronous with the moment Yonosuke asks Rokuyata's question to the older man, who is overlapped with Tadanori, and her soul fully enters Yonosuke when he begins to reverse custom and strongly express his strong love for the older man. Saikaku is very precise about the timing of the birth of the soul of his wife in the text, and the number of implied dragons – 9 – also suggests the 9-year age difference between Saikaku and his wife.

Although the moment of Yonosuke's own birth is not described or overlapped with the Buddha in chapter 1, the birth of the soul of Saikaku's wife as an implied or visionary character overlapped with the Buddha within Yonosuke in chapter 4 seems to be celebrated. Thus Yonosuke gives his new male lover a small but precious statue of the androgynous bodhisattva Kannon, usually depicted as female in Japan, perhaps to represent his own female half that is represented as the soul of Saikaku's wife now living within him. The statue, mentioned later in chapter 24, seems to have been given soon after the birth of the soul of Saikaku's wife within him, and the older man keeps the small stature with him always and still wears it 19 years later. This male-love relationship and its overlap with the birth of Saikaku's wife and of her soul as a component of Yonosuke seems to be of considerable

importance for understanding the meaning of love in *Amorous Man*, and the 19-year length of this love again suggests the age of Siddhartha when he left the world in order to seek enlightenment.

By putting visual allusions to different parts of the *Kyō warabe* guidebook picture of Kiyomizu Temple into three consecutive pictures early in *Amorous Man* and by overlapping them with apparent references to Buddhism and to himself and his wife, Saikaku may be suggesting to readers that the book is multi-dimensional and that its narrative proceeds partly chronologically by linear progression and partly by nonlinear linking and association of independent images – an organizational style used in the composition of renga and haikai linked verse as well as in the organization of some classical waka anthologies. Saikaku also seems to be suggesting to readers that contiguous or even nearby chapters may be imagistically interlinked like haikai verses – except that the chapters link backwards as well as forwards. Further, the submerged but perceptible images of a dragon or dragons moving, like Yonosuke, between and connecting heaven and earth in chapters 1-4 and of Yonosuke and star lovers and human lovers crossing bridges or of bridging distance with a letter or a telescope in the first four chapters hint that some deep, trans-chapter images and emotions play an important role in the novel.

§ The picture for 1:4 suggests a male erotic gaze by the older man, who watches Yonosuke excitedly from behind, while Yonosuke and his escort are looking downward, away from the rain. However, neither Yonosuke nor the older man seems to reify the other simply as a sexual object. In fact, Yonosuke quickly takes the lead in expressing his love, reversing normal etiquette, which was based on an age hierarchy, so despite the difference in their ages, the two men share a virtually equal relationship. This may be partly because Yonosuke is now, with the apparent birth of the soul of Saikaku's wife within him, a robust androgynous character with two equal parts that engage in a dialog within himself, so he treats others equally as well – or at least he begins to learn to. By overlapping the birth of his own wife with the birth of feelings of bisexuality and male love within Yonosuke, Saikaku may also be suggesting that his relationship with his wife resembles the spiritually-based love between males that was often said to be deeper, more sincere, and longer-lasting than ordinary sex-centric male-female love in the Japanese society of Saikaku's time, in which most marriages were arranged by others and made for economic reasons.

Chapter 5 (1:5)

The picture for chapter 5: At lower left Yonosuke, wearing his usual wild pink crests and medium-length sword, shyly covers his face with a wide rush hat and his partially open fan. One of the 8 visible crests on his robe is irregular, since it has an extra petal for a total of 6 petals. He stands talking with a performing woman (probably not the woman he meets and ransoms) who wears her hair in the Shimada-mage style and sits in a conspicuous way on a bench in the street near the standard noren half-curtains in the entrance of the house where she lives and takes customers in the small Shimoku-machi licensed quarter in Fushimi, south of Kyoto. Yonosuke ends up meeting a lower-ranking woman who cares more about writing hokku than about attracting customers and who lives and works in a small, dingy room in her manager's house. She does not seem to be the woman Yonosuke is talking to in the picture. The right hand of the woman Yonosuke is listening to in the picture seems to rest on the tatami floor just inside the house. She has her hair in the Shimada-mage style, and she wears a robe with a flowing water design. Behind Yonosuke and holding a folded fan is the merchant Sehei, Yonosuke's guide, who often travels through Fushimi on his way to and from the port of Nagasaki, where he buys imported goods for resale in Kyoto. On his robe are water plantain crests, which suggest a pond or river. Like the other men in the picture, he wears a medium-length sword, indicating he is a commoner. Beyond him another performing woman stands in the doorway of the next house. Her hair is also in a Shimada-mage, and her robe seems to have an interlinked Seven Pure Land Treasures (*shippō-tsunagi*) pattern on it with small flowers in the centers. Perhaps it is an old robe once worn in the Shimabara quarter in Kyoto. She offers a pipe to a man wearing a black hood, probably someone with long hair – a Kyoto aristocrat in disguise or a Shinto priest, Confucian scholar, or doctor. The man has either small well curb crests or a *kasuri* "splashed" design on his long cloak, while the man behind him passing by in the street to the right seems to wear hooked-cross bobbin (*kugi-kurusu kasegi*) crests that look a little like stubby swastikas. At lower right a man in a light robe on the other side of the street from Sehei wears square bobbin (*yomo-chigiri*) crests. He seems to be saying something to the man in a black cloak. The house at lower right is roughly roofed with wooden shingles.

There seems to be a visual allusion in the picture to another picture in the famous *Kyō warabe* (Book 2) guidebook to Kyoto. According to Wakaki, the posture and placement of Yonosuke with his fan over his face and the woman sitting facing the street resemble the

right frame of the picture of the Shimabara quarter in the Kyoto guidebook. In the upper right of this frame, a girl assistant holds up a folded love letter (of the type held out by Yonosuke in the picture for 1:2) to give to a high-ranking Tayū sitting on a bench in front of a house in the quarter in a posture similar to that of the sitting woman in the picture for 1:5. In Saikaku's picture Yonosuke raises a pure white fan rather than a love letter, and the woman Yonosuke is talking to wears a flowing water design, while the Tayū in the Shimabara picture wears somewhat similar ocean waves and splashing whitecaps designs.



This visual allusion puts Yonosuke-Saikaku in the position of the Tayū's girl assistant at upper right in the Shimabara picture. Perhaps, on one level, this allusion is another suggestion that Yonosuke is female as well as male, especially since he now has the soul of Saikaku's wife inside him. Both the woman Yonosuke talks with and Sehei wear water images, a possible allusion to "chrysanthemum water," the name of the longevity-bestowing dew dripping from mountain chrysanthemums that is associated with drinking sake with chrysanthemum petals floating in it that Yonosuke drank the previous day on the first day of the Chrysanthemum Festival on 9/9 and that is also drunk on 9/10. The girl assistant in the Shimabara picture in the guidebook wears what appear to be chrysanthemum crests on her robe, another image of the Chrysanthemum Festival and the reason the woman Yonosuke visits is writing a hokku (now known as a haiku) about chrysanthemums. This same section

of the Shimabara picture in the Kyoto guidebook is alluded to again in Saikaku's picture for chapter 33, in which a girl assistant brings a folded love letter, while the 39-year-old Yonosuke, on the second floor, is portrayed as either a young man or a young woman – another image of Yonosuke's androgyny. As for why a small licensed quarter in Fushimi is being overlapped with the famous Shimabara quarter in Kyoto, an hypothesis would be that Saikaku believes even the small, out-of-the-way Shimoku-machi licensed quarter in Fushimi (or perhaps all licensed quarters, represented by Shimabara) are, on one level, equal and continuous with the big quarters in Kyoto, Osaka, and Edo and ultimately with the Pure Lands of Amida, Kannon, the dragon king, and Shakyamuni. If so, this would be the reason the performing woman at the top of Saikaku's picture seems to wear a Seven Pure Land Treasures design. The picture for chapter 5 might also be suggesting that Yonosuke intuitively already realizes that all humans, including performing women, have equal value and equally have the same potential to be reborn in the Pure Land, so in chapter 5 he listens carefully and respectfully to the woman who writes *hokku* and helps her return to her family.

The six-petaled wild pink crest on Yonosuke's robe is, as in chapter 4, a striking anomaly, so Saikaku may be again suggesting that Yonosuke here, as elsewhere, represents not only himself but also the soul of Saikaku's wife, probably named Turtle. The hexagonal six-petaled turtle shell-like wild pink crest above Yonosuke's left knee may be a form of premonition, since the woman Yonosuke meets in chapter 6 wears many hexagonal turtle-shell crests on her robe. In chapter 5, the 9/9 festival as well as chrysanthemums, which are a symbol of health and longevity, seem to suggest the 9-year age difference between Yonosuke-Saikaku and Saikaku's wife, while the fact that Yonosuke visits on 9/10, the second day of the festival, may be a reference to the fact that Yonosuke-Saikaku was 10 in the previous year in chapter 4, when his future wife's soul, 9 years younger, is symbolically born inside him. In chapter 4 Yonosuke is bisexual and also, apparently, androgynous, so the conspicuous mention of 9 and 10 in chapter 5 may be an indication that the birth of Saikaku's wife was synchronous with the visit of the older man in chapter 4. The fan Yonosuke shyly holds over his face in the picture for chapter 5 to hide his identity strengthens this possible overlap of Yonosuke-Saikaku with the soul of Saikaku's wife (suggested by the woman who writes the *hokku*), since Yonosuke's fan implies "wind" (*kaze*), a term which also, in East Asian medicine, indicates a fever (*kaze*), such as that which killed Saikaku's wife at age 25.

The robe with flowing water designs on it worn by the sitting woman in the picture for chapter 5 seems appropriate, since the nearby Gokō no Miya Shrine, or Fragrant Water Shrine, famous for its sacred spring's fragrant water, is in the midst of its big annual festival held at the same time as the more Daoist-oriented Chrysanthemum Festival. The Fragrant

Water Shrine's festival was held concurrently and celebrated in the Shimoku-machi quarter on 9/8 and 9/9. The shrine's pure spring water was famous for its medicinal qualities, and pilgrims came from far away to drink it, and the shrine's ninth-month festival was a very big affair. The shrine's main deity is a female god, the soul of the legendary Empress Jingū, who was said to have been a brave warrior and ruled in the third century, but her main power as a god was her ability to protect pregnant women from harm, ensure safe deliveries, and keep young children healthy and well. Even more pilgrims, mostly women, flocked to the shrine than came for its fragrant water, and in the ninth-month festival, a portable shrine with her soul inside it was carried by numerous followers all around the Fushimi area.

Why did Saikaku bring Yonosuke to Fushimi precisely when these two big festivals are co-occurring? One answer would be that he evokes the Chrysanthemum Festival because it symbolically equates sake with "chrysanthemum water, an elixir granting long life, and Saikaku wants to insert a prayer for the long life of his wife's soul, which has just been born in chapter 4, in the Pure Land. At the same time, he invokes the Fragrant Water Festival as a prayer to the shrine's female god to protect Saikaku's future wife, who is still a baby after her apparent safe birth in chapter 4. By stressing the numbers 9 and 10 in chapter 5, Saikaku may be stressing to readers that chapters 4 and 5 are closely related and that Yonosuke-Saikaku's wife is still a baby and vulnerable to many diseases. At the same time, however, Saikaku's wife is also overlapped with the woman in the Shimoku-machi quarter who becomes Yonosuke's lover and who he rescues and returns to her family., thus showing his concern for Saikaku's wife in two different time-flows at once.

An hypothesis about the woman Yonosuke meets and later ransoms would be that in addition to being Saikaku's wife she is, on another level, related to a famous water god – the dragon king Shagara or Shakatsura, who has a Pure Land under the ocean and under many lakes and ponds and wells and is one of the eight dragon kings who defend Buddhism from harm. Further, the woman's father is named Gempachi, a name that includes the number 8 and might refer to the eight dragon kings mentioned in the *Lotus Sutra* as well as to the eight-year-old daughter of the dragon king who changes genders and achieves instant enlightenment in the same sutra. The woman Yonosuke meets may be spiritually overlapped with the dragon king's daughter, and her father, the weeping former samurai horseman, may suggest a fallen human version of the dragon king himself. If the daughter of the dragon king is being obliquely helped to escape from Shimoku-machi by Yonosuke in chapter 5, then the faceless Yonosuke himself may again be the male form of the ambigender dragon woman, as he seems to be in chapters 2 and 4. The anomalous six-petalled wild pink crest on Yonosuke's robe, the total of eight crests visible on his robe, and the total of eight people in the picture

all seem to suggest that on one level Yonosuke is the male form of the dragon king's daughter, the dragon woman (also called the turtle woman), who often seems to be overlapped with the soul of Saikaku's wife. Thus he, too, drinks famous spring water in Fushimi.

In Japanese popular Buddhism the dragon woman was widely believed to be an intimate assistant of the bodhisattva Kannon and was associated with her. As Saikaku suggests in the chapter title, the word for chrysanthemums (*kiku*) is a homophone with 'to listen' (*kiku*), and Yonosuke listens long and carefully to the woman he visits and helps her return to her family, so his actions in resemble those of the androgynous but usually female and merciful Kannon, whose name means 'far-seeing and far-hearing,' since s/he is ever-sensitive to the suffering of all sentient beings. Yonosuke and the women he meets sometimes seem to be moving manifestation-points or ambulatory meeting sites for multiple buddhas or shamanic gods, a tendency also found in traditional popular Japanese Buddhism, which was inextricably mixed with shamanism and Shinto beliefs.

Although Yonosuke-Saikaku is 11 in chapter 5, Yonosuke-60 is 30, the age at which the Buddha achieved enlightenment according to one Buddhist tradition. Chapter 5 evokes Yonosuke's first true love for a woman as well as his realization that the performing woman he meets is suffering in various ways. By listening carefully to what the woman has to say – and the verb *kiku*, 'to listen,' also means to understand or realize something, including a scent of incense – Yonosuke learns about reality and is enlightened about the woman's hard life in the quarter, and this causes him to help the woman to escape from the last 8 years of her 10-year contract. The 8 deleted years of indentured service seem, again, to suggest the age (8) of the dragon king's daughter when she achieves enlightenment, which in chapter 5 seems to mean the woman's first experience of real love. Thus both Yonosuke and the woman experience a similar love-enlightenment, and both may be aided by the merciful Kannon.

§ Since the somewhat shy young Yonosuke holds his fan in front of his face, his gaze is invisible, a blank, though he must be watching the woman through a small opening. The performing woman sitting on the porch, seems to be looking at Yonosuke and sizing him up, trying to guess what kind of customer he might be. The picture shows a female gaze that seems to be objectifying Yonosuke, based on various calculations, while other men on the street gaze at various women in the quarter as sex objects. Sehei, not apparently shy, seems to be mainly looking out for Yonosuke, the son of probably one of his best customers.

At the same time, instead of staring or gazing, Yonosuke listens long and closely to the woman he is with, and both fall in love naively but truly. Yonosuke feels very responsible for the woman, almost as if he were her brother or husband, and after much effort returns

the woman to her family. One of the things that attracts Yonosuke to the woman is her unfinished hokku (haiku). She reads out to herself the last two of the hokku's three lines without yet having a good first line: "...the fragrance from your sleeves / the Chrysanthemum Festival." The fragrance could be the fragrance of chrysanthemums, or it could be the fragrance of the pure water coming from a sacred spring in nearby Fragrant Water Shrine, which is having its festival at the same time. The water in this shrine is famous all around the Kyoto-Osaka area for its curative fragrant water and for the ability of the female god of the shrine to assure easy childbirth and protect the health of young babies. Saikaku may be suggesting that some part of Yonosuke's mind, which is subject to many different time-flows, may be aware that his future wife's soul was born inside him in the previous year in chapter 4 and that he needs to protect the young soul that now lives inside him. At the same time, "the fragrance from your sleeves" in the young woman's hokku probably reminds Yonosuke of an anonymous poem (*Kokinshū* 139) that appears in *Ise Tales* 60, in which a man of old by chance meets his former wife who left him because he neglected her. In the poem the fragrance of the tangerine tree blossoms nearby is strong, and the last three lines of his waka poem are a kind of hokku: "from your sleeves / a fragrance that I know – / of someone I loved." This is a poem and an episode that Saikaku knew well and one Yonosuke probably knows. Does Yonosuke, hearing the woman's evolving hokku, feel there might be a hint of a karmic relation between them, faint but as distinct as a definite fragrance? If he did, it would explain how easily Yonosuke and the woman talk and fall in love and how hard Yonosuke works to discover the address of woman's parents. Perhaps the god of the Fragrant Water Shrine, from the perspective of the future, is protecting the small "baby" – the infant soul of Saikaku's wife – now inside Yonosuke and urging Yonosuke to take care of it and so is providing Yonosuke with a scent or fragrance that will remind him one day that this is the woman that he has known for a long time and wants to marry. If so, then Saikaku is using *kiku*, 'to listen,' to also mean 'to distinguish between different fragrances,' a meaning basic to the Way of Incense. See chapter 31. In chapter 7, gazing takes third place after 1) listening and 2) listening as perceiving subtle fragrances, including, no doubt, the fragrances of souls, as in the *nō* play *Hangan-kō*.

Chapter 6 (1:6)

The picture for chapter 6: Yonosuke, wearing a loincloth and a bathrobe with six of his wild pink crests visible on it, banters at center-left with a female bathhouse attendant in the changing and preparatory washing room of a bathhouse in Hyōgo, a port on the Inland Sea west of Osaka. His young man's hair is still shaved only on top of his head, and the hair in back has been untied and hangs down naturally for bathing. The pattern on Yonosuke's loincloth shows twelve diamond-shaped lightning crests, an image placement that suggests both rain and water as well as sexual ecstasy and death. In Saikaku's time white loincloths were considered the best in terms of quality, maturity, and taste, with red loincloths in second place. The color of Yonosuke's literally flashy lightning-crested loincloth isn't clear, but it isn't white. It may humorously indicate one of his lingering "childish" tastes. The bathhouse woman talking with Yonosuke wears a robe with several clusters of six-sided turtle-shell crests on it. Like the other women in the bathhouse, she has straps over her shoulders to hold up her long sleeves, and like them she has her hair done in the Shimada-mage style.

At lower right three other attendants rub grime out of the backs of male bathers, two of whom have a total of six marks on their backs after having received moxibustion heat therapy on certain acupuncture points. The three women wear large, prominent marine designs: the woman on the left wears a design with "waves" of wisteria blossoms on a limb above her sash and with white-capped sea waves below it; the middle woman has five whirlpool crests visible on her robe, and she has her sash tied in back; and the woman on the right has a large crest with large flower with four diamond-shaped petals on her back, with five fish-scale crests visible on her hems. Two of the women look at each other and chat, while one watches Yonosuke and the woman who is theatrically approaching him.

Together, the two women who look at each other also wear Saikaku's own crest, called



maru ni chū-kage hana-bishi, four light-colored diamond-shape flower petals within a circle. It can be seen on Saikaku's robe in the portrait of him painted by Haga Isshō (see chapter 17 below). The diamond-shaped petals are worn by the woman on the right, while the circles are provided by the woman to her left, who wears whirlpool crests composed of circles of various sizes. The fact that the women look at each other suggests that Saikaku wants viewers as well to look at both women's crests at the same time. Similar two-person composite versions of Saikaku's personal crest appear in chapters 36 and 37, the first two chapters of the six Hidden in Clouds Chapters, where Saikaku also seems to be hiding his own crests by dividing them between two people. A woman also wears Saikaku's crest in chapter 44 by borrowing the circle of her non-folding fan. In chapter 17 Saikaku shows his full crest, though only half if it is shown, and his crest appears, as in chapter 6, together with turtle-shell crests, which throughout the novel, seem to be overlapped with Saikaku's wife, who was probably named Turtle. The presence of Saikaku's crest here in the picture for chapter 6 suggests that Saikaku is stressing not only his close relationship with Yonosuke but also that Yonosuke is a male manifestation of the androgynous daughter of the dragon king of the sea-bottom Pure Land and that his wife Turtle and the bathhouse women are all overlapped with the divine dragon woman who also lives in the sea-bottom Pure Land. The fish/dragon scales crests worn by one woman also suggests that the whole bathhouse is overlapped with the sea-bottom Pure Land.

At center one man sits washing his body before entering the bath. Another man carries a bucket of water, while two others crawl in opposite directions through the low opening into and out of the bath that is designed to keep steam and warm air inside the bath area. Some steam escapes through the space above the barrier, filled also with stylized clouds, and a carved design showing clouds hanging low above ocean waves stresses the similarity of the bath to the Inland Sea nearby.

The clouds carved above the entrance to the bath perhaps also suggest that the barrier design and the cloud-like steam from the bath are part of a realm "hidden in clouds," a traditional image for death prominently used in chapter 28, 29, and 36-41, and the picture for chapter 28 shows clouds above waves as well as a woman apparently struck by lightning who wears large turtle-shell crests. The entrance to the bath area resembles an entrance into another world, or at least a very different environment, and the carved waves high above the entrance might suggest that, on one level, the whole bath and most of the bathhouse beneath those waves is under the surface of the ocean. Thus, in addition to the woman who wears

turtle-shell crests, the three women at right all wear sea images, as if the Hyōgo harbor bathhouse were overlapped with the sea-bottom Pure Land.

The undersea ambiance of the scene in the picture may also be indicated by the fact that Yonosuke's age is now 12 and that there are 12 lightning crests on his loincloth, 12 people in the room, and 12 buckets (each crawling man has a bucket) visible in the bathhouse: a number that may, once more, allude to the fact that the dragon king's daughter appears, changing her gender and experiencing enlightenment, in chapter 12 of the *Lotus Sutra*. If so, it would explain why Yonosuke later thinks about the Tanzen Bathhouse in Edo located in front of the mansion of lord of Tango, since the legendary fisherman Urashima Tarō was from Tango and traveled with the turtle woman to the Pure Land of her father the dragon king on the bottom of the ocean off Tango, marrying her there in a matrilocal marriage.

In the Tanzen Bathhouse in Edo, the leading bathhouse woman Katsuyama, might almost represent the androgynous daughter of the dragon king. Katsuyama often – like O-Kuni, the woman founder of kabuki – dressed like a stylish male tough, and sometimes she even wore two wooden swords and dressed like a high-ranking warrior retainer of the shogun. Since Yonosuke-Saikaku is 12, chapter 6 seems to be taking place in the autumn of 1653, and in the eighth month of 1653, in lunar autumn, Katsuyama left the Tanzen Bathhouse and became a high-ranking Tayū in the Old Yoshiwara licensed quarter, where she continued her supermodel and acting careers. This suggests that Yonosuke may already have read the latest news about the famous Katsuyama, who set the latest fashion trends in Edo. He now idolizes her, wishing he could meet her, and at the end of the chapter he seems to remember her once more.

Yonosuke's lightning crests suggest a powerful storm as well as the possibility of death, and the woman approaching Yonosuke also alludes to death, both biological and sexual. Like Yonosuke in chapter 4, she alludes to the nō play *Tadanori* by playing the role of the slain Taira warrior. Using a double entendre she asks Yonosuke to "kill" her, that is, make love with her, somewhat as the older man in chapter 4 is "killed" by the attractive Yonosuke. Later, her shins are cold (cf. chapters 11 and 33), suggesting that, on one level, she may be, like the warrior Tadanori, a dead soul, and she wears hexagonal turtle-shell crests on her robe that may suggest Saikaku's wife, probably named Turtle, just as Yonosuke's six visible wild pink crests also suggest Saikaku's wife. The picture also seems to be overlapping the bathhouse woman with the turtle/dragon woman and Saikaku's wife and overlapping Yonosuke with the male form of the turtle/dragon woman and with Saikaku, whose crest is worn by two bathhouse women. Moreover, the wisteria "waves" on the robe of the woman at center right might suggest the waves of purple clouds on which Amida Buddha and

Kannon were believed to descend in order to greet a newly dead soul, such as Saikaku's wife, and to lead the soul to the Pure Land.

Time is very palpable in chapter 6, and Yonosuke-60, the Yonosuke who lives to be 60, is 31 in this chapter. This is the age at which the Buddha delivered his deer park (Rokuya-on) sermon, his first sermon after achieving enlightenment. In Japanese 'deer' (*roku*) is homophonous with 'six' (*roku*), and even the chapter number contains 6. Moreover, when the bathhouse woman introduces herself with words from a *nō* play implying she is the dead Taira warrior Tadanori, Yonosuke replies with words implying he is Roku-yata, the warrior who killed Tadanori and whose name begins with "Sixth." The sermon, probably inspired by the Buddha but possibly given in the interior voice of Yonosuke at the end of the chapter, seems to be about the failure of communication between Yonosuke and the bathhouse woman and why the ideal undersea marriage – that is, a marriage in the dragon king's Pure Land – between Yonosuke-Saikaku and the bathhouse woman/Saikaku's wife doesn't take place, despite a hopeful beginning. This is only one of many places in the book that provide evidence for the possibility of intersections or meetings of multiple time-flows or places (here Hyōgo and Edo) in a single chapter. Perhaps the possibility of communication via polytemporality and overlapping spaces is the main theme the short sermon, which consists mostly of imaginings about the famous bathhouse woman Katsuyama in Edo. Her freedom to act and create drama in Edo (a metonym for the Pure Land?) is for Yonosuke a model other bathhouse women should aspire to. Compared to Katsuyama, living creatively in the Pure Land of Yoshiwara, the woman in the Hyōgo bathhouse is not living up to her potential and seems to Yonosuke to resemble a dead soul wandering aimlessly with cold ankles and feet.

It is helpful to compare this picture with the picture for chapter 38, which shows Yonosuke airing out old gifts his lovers have given him. In the middle of the floor in Yonosuke's room is a True Love Box which symbolically contains all his many pledges of deep, unchanging love. This box recalls the small soul-box (*tama-tebako*) that Urashima Tarō receives in legend from his wife, the divine turtle woman who is the daughter of the dragon king, when Urashima finally returns from the bottom of the sea to the human world. Yonosuke's box in chapter 38 says it contains pledges received beginning in 1653, the time of chapter 6, so the True Love Box may be a version of the soul-box Yonosuke-Urashima begins keeping in chapter 6, in which he meets a woman who, for a few minutes, seemed to be very clever human version of the turtle woman/dragon woman – and, on another level, the soul of Saikaku's dead wife.

The turtle-shell crests worn by the bathhouse woman are unusual in that they contain a single black dot or "star" in the center, although 3 or 7 stars was standard inside turtle-shell

crests. Is Saikaku suggesting that Turtle is his only star, i.e., his true love? If so, all the various love pledges in Yonosuke's box in chapter 38 might be a metaphor for the many love vows exchanged between Saikaku and his wife, especially after she died.

Two instances of *tsuma*, one meaning 'hem' and the other meaning 'wife/spouse/lover,' occur this chapter, and on the hem of the woman at far right are fish-scale crests. Do they, too, on one level suggest Yonosuke-Saikaku's ocean-woman wife in the dragon king's undersea Pure Land?

Yonosuke's choice of Suma for his moon-viewing expedition also seems to be invoking the soul of Saikaku's dead wife. Since Suma was not particularly noted as a moon-viewing site, it seems likely that Yonosuke chooses the place because of its historical and literary associations, above all as the site of the death of many Taira warriors at the hands of Genji or Minamoto warriors and as the site of prince Genji's exile in *The Tale of Genji*. As Yonosuke and his friends approach Suma, one friend humorously refers to the Taira warrior Atsumori, who was slain on the Suma shore, and the bathhouse woman Yonosuke meets later plays the role of Taira no Tadanori, also slain in Suma. The *nō* plays *Atsumori* and *Tadanori*, well known to many of Saikaku's readers, are literary requiems originally performed to soothe the souls of these two famous warriors, and they give a half-uncanny, half-humorous tone to the text.

Yonosuke may also have been drawn to Suma because it was a place of exile for Kyoto aristocrats, a place where courtly and commoner culture mixed. He is very aware of the exile of Ariwara no Yukihiro, Narihira's half-brother, to Suma, especially as evoked in the *nō* play *Matsukaze*, about two oceanside salt-making women, one named Matsukaze, who both love Yukihiro during his three-year exile. Unlike Yukihiro, however, Yonosuke experiences only loneliness, and even the harvest moon seems desolate and inhospitable, giving Yonosuke a small taste of actual exile and distancing him from romanticized images of the past as well as from the present, in which he is beginning to realize that he is different from other boys his age. His experience in the bathhouse also makes him feel alienated and far removed from where he would like to be.

Yonosuke's deepening sense of exile seems to be what draws him to Genji's place of exile, a relationship perhaps indicated by Saikaku's overlapping of Yonosuke's age (12) with the number (12) of the Suma chapter in *Genji*. In fact, this is a double overlap, since Saikaku also seems to be overlapping Yonosuke's age in chapter 6 with chapter 12 of the *Lotus Sutra*, in which the dragon king's daughter changes her gender and then achieves enlightenment, an allusion hinted at in the bathhouse scenes. When this double overlap is considered as a single image-complex that is further overlapped with Yonosuke's partial realization of his

own status as an exile from normality, his visit to Suma may be viewed as a groping, half-conscious attempt to communicate with another part of himself, a part whose birth within him he seems to become conscious of in chapter 4. This semi-conscious realization is that he is haunted or inhabited by the soul of an author (Saikaku) and by the dead soul of the author's wife – a double, androgynous relationship of which Yonosuke will only become conscious in chapter 28. In chapter 6 he simply feels the urge to visit Suma, where Genji goes when he is 25 in order to live in exile because of his serious indiscretions in the capital. Genji's age when he goes to Suma would have been widely known to Saikaku's readers, since it is mentioned in both the *nō* play *Genji kuyō* (*Memorial Service for Genji*) and in Kigin's popular *Genji monogatari kogetsu-shō* text of *Genji* with commentary. Age 25 is also the age of Saikaku's wife when she died, suggesting that the more obscure half of Yonosuke that is inhabited by the soul of Saikaku's wife is, in chapter 6, traveling after her death to "exile" in Suma, or the other world, a journey also made by many Taira warriors who also died in Suma. This possibility is strengthened by the fact that in chapter 6 Yonosuke-54, the Yonosuke who lives to be 54 and who is related to the 54-chapter version of *Genji*, is 25 when Yonosuke is 12, suggesting that Yonosuke is spiritually androgynous and includes the soul of Saikaku's wife, a situation that is confirmed by the fact that two bathhouse women together wear Saikaku's personal crest. If Saikaku considered himself spiritually androgynous and is writing with this psychological structure in mind, then chapter 6 is, on one level, overlapped with chapter 14, in which Yonosuke expresses the desire to live in exile with his lover, with chapter 16, when fisherwomen are said to be descendants of Heike living in exile in Kyushu, with chapter 19, when Yonosuke is 25, with chapter 28, when Saikaku's wife is 25, and with chapter 38, when Yonosuke opens his True Love Box, which he began to keep when he was 12.

§ Many of the transactions in the misty bathhouse are tactile, but there are some gazes as well. The gazes of Yonosuke and the bathhouse woman he meets are partially commercial and objectifying, but both Yonosuke and the woman treat the occasion as a chance to dramatize themselves and engage for a while in relatively equal dialog. The woman, as if acting on stage, has her arms extended as she plays the role of a male Taira warrior from the past, Tadanori, while Yonosuke plays the role of Tadanori's opponent. This dialogical play is a moment of kabuki-like improvisation based on the *nō* play *Tadanori* and leads to Yonosuke's yearning for the stylish superhero Edo bathhouse woman Katsuyama, who used her imagination and talent and turned the bathhouse where she worked into one of Edo's most famous drama stages.

Chapter 7 (1:7)

The picture for chapter 7: In Yasaka in Kyoto in a back room in a teahouse where the waitresses also sell sex, a waitress-hostess entertains Yonosuke, who wears a robe with twelve visible wild pink crests on it and a medium-length sword, and his companion, a young clerk who works for his parents. Yonosuke, sitting with his left knee up, holds in his right hand a wide sake cup he has received from the woman and with his left hand holds his folded fan. To Yonosuke's left his companion sits in a more formal way. He is older, so the top of his head is shaved, and he points with his left forefinger, apparently at the hostess. On his robe he seems to wear cloud crests. Eight are visible. In front of Yonosuke are the stand for the sake cup, an oblong tray with food, and a round tray of food on short legs. Next to the woman is a sake-warming pot with a handle. The woman, her hair in the Shimada-mage style, wears three visible lotus leaf and three cherry blossom crests and sits with her right knee up. She is not wearing the striped robe described in the text. Likewise, there is no sign of the standing screen with a painting of an early spring warbler or the shamisen mentioned in the text. Instead, in the alcove long stalks of autumn miscanthus grass and autumn chrysanthemums stand in a tall, narrow-necked vase with two handles on it, while eight large light and dark autumn chrysanthemums are depicted on the sliding doors.

Since the text says the visit takes place in late spring, Saikaku's largely autumnal picture seems to be suggesting that two different time-flows intersect and overlap in the chapter. Only the cherry blossom crests on the woman's robe suggest spring, while lotuses suggest late summer and autumn, and they are widely used at the early autumn Bon Festival of Returning Souls. The chrysanthemums continue the image of the lunar 9/9-9/10 Chrysanthemum Festival mentioned in chapter 5, while the text links the woman in chapter 7 to the ghost of the dead Taira warrior Tadanori in the *nō* play *Tadanori*, continuing the reference to that play begun by Yonosuke in chapter 4 and by the bathhouse woman in chapter 6. In the next room of the teahouse another woman, probably another waitress, watches, hands propping up her head. She, too, is dressed for autumn and has gentian crests on her robe. She lies beside a wooden pillow, evidence that the waitresses at this teahouse double as sex workers.

A brushwood fence can be seen in the garden at lower left. Stylized clouds, suggesting elided space, surround the top two stories of a Buddhist pagoda at lower right in the near distance. The pagoda is presumably the famous Easy Childbirth Pagoda near the big main gate of Kiyomizu Temple, which was often visited by pregnant women who visited to pray for an easy, safe childbirth. As can be seen in the picture of the pagoda in the *Kyō Warabe* Kyoto guidebook (Book 1), the pagoda had three stories, with a nine-part Buddhist spire on



top. It was officially known as Taisanji, or Easy Delivery Temple, and sometimes referred to as the Jizō Easy Delivery Pagoda, since there was a small statue inside the pagoda of the bodhisattva Jizō, who was especially beloved by children. The cheeky Yonosuke, still partly a child in chapter 7, tells the teahouse woman not to worry if she gets pregnant, because the “Easy Childbirth Jizō” nearby will take care of everything. The main object of worship inside the pagoda was a statue of a thousand-armed Kannon, a kind of cosmic midwife with a thousand (that is, myriad) arms, enough to help all women in need. Kannon was flanked on her right by a statue of Jizō in walking clothes and holding a staff, that is, in his almost shamanic role as a deity who protects travelers, both in this world and in the next. Kannon and Jizō were the two most popular Buddhist figures and were widely loved by commoners, especially by women and children, since as bodhisattvas they were often treated like shamanic Shinto gods, and they mixed intimately with and manifested themselves freely

among humans, unlike the more aloof and transcendental buddhas, with the possible exception of Amida.

It is possible that Saikaku may be overlapping the Easy Delivery Pagoda and Yasaka Pavilion, just to the north of Kiyomizu Temple. Yasaka pagoda, dedicated to Yakushi, the buddha of healing and medicine, has five stories, and, as depicted in the *Kyō warabe* Kyoto guidebook (Book 1), its windows are latticed, and each story is roofed with tiles, as opposed to the hinoki cypress shingles on the roof of the Easy Delivery Pagoda. If Saikaku is fusing



these two pagodas into a single pagoda, then perhaps he wants evoke the connotations of Eight (Myriad) Slopes (Yasaka) Shrine nearby as well as stress (as in chapter 2) the importance of all three main meanings of *saka* as 1) slope, 2) border, and 3) reverse, reversal.

The nine-part spire above the pagoda may also point to the Ninth-Month (roughly October) Chrysanthemum Festival time-flow, the apparent pictorial time-flow in chapter 7 – a narrative structure that resembles the double or multiple time schemes in many *nō* plays that in turn resemble the top two visible stories of the three-story pagoda shown in Saikaku's picture. The pagoda may also suggest the existence of a multi-storied or multi-level narrative structure in chapter 7 and in the rest of *Amorous Man*, whose eight Books parallel the name of the surrounding area, Yasaka, Eight Slopes, with Saikaku's verbal text as the first-story

narrative and his allusion-overlaps and pictures comprising the second and third stories. In this way the upper two stories of the three-story pagoda in Saikaku's picture are the imagistic double in the two-tier temporal structure of the teahouse – a visit which seems to take place not only in spring but also in fall – at around the time of the lunar 9/9-10 Chrysanthemum Festival, as in chapter 5, when Yonosuke is 11, the age the teahouse waitress in chapter 7 takes Yonosuke to be. If so, the 8 chrysanthemums depicted on the sliding doors in the picture for chapter 7 may also suggest the eight Books in the novel.

The eight large chrysanthemums with spoke-like petals painted on the sliding room partitions seem to imply more than just the Chrysanthemum Festival. In various chapters (and in some Japanese Buddhist art) they can suggest dharma wheels, and formally the chrysanthemums on the sliding room partitions in the teahouse in Saikaku's picture do resemble large dharma wheels (*rimpō*). As for Nyoirin Kannon, no single human can represent her, since she usually has 6 arms to symbolically suggest her infinite ability to reach out to and help all needy sentient beings. In order to represent Nyoirin Kannon and her six arms, Saikaku seems to have linked together all three people in the room to create a cooperative group portrait: Yonosuke, the clerk, and the teahouse waitress together suggest a three-person composite Nyoirin or Miraculous Jewel and Dharma Wheel Kannon, such as the one in the Jizō-in near the main gate of Kiyomizu Temple. This form of Kannon usually sits on a lotus-leaf dais with her right knee up and with her upper right arm placed lightly against or near her jaw and her right hand often bent around in a semicircle or a near circle. This arm is suggested by the teahouse woman's right arm and bent right hand. Another of Kannon's three right arms holds up a large, miraculous jewel, held by her middle right hand in front of her, a jewel suggested by Yonosuke's large sake cup, held in his right hand. Though the cup is flat, it is round and its sides are slightly curved, so it may suggest an aspiring round or oval jewel. The clerk may be pointing at the cup in Yonosuke's hand, as if to say, "Well, look at that. Then where's my dharma wheel?" Although the pointing finger on the clerk's left hand is horizontal, it does point, as if waiting for a large chrysanthemum, which would be in the position of the dharma wheel held up by a single finger on Nyoirin Kannon's upper left hand. If so, then the clerk is being modest, because he surely knows there are eight large chrysanthemums painted on the sliding room dividers, any one of which would make an amazing dharma wheel. At this point the clerk may indicate with his eyes to Yonosuke that he can also find a wonderful jewel on the spire of the pagoda at bottom right, which is topped by a tear-shaped representation of a priceless Buddhist jewel. Many of Saikaku's early readers may have been familiar with statues or images of Nyoirin Kannon, so some of them may have noticed that the teahouse woman's right knee and right arm and

pensive look in Saikaku's picture (seen from behind and to her right) all resemble those of Nyoirin Kannon. In this way, or something like it, three people and six arms are suddenly transformed from three ordinary humans in the floating world into actors on a stage somewhere between this world and the Pure Land.



In the above statue of the androgynous Nyoirin (Cintāmanicakra) Kannon from 1275 in the National Museum in Tokyo and copied from Wikipedia, Kannon's right knee is bent upward as she/he sits meditating with her/his upper right arm near her jaw and her/his hand bent around downward. Kannon's middle right arm holds a large, tear-shaped jewel in front of his/her lower chest, and his/her lower right hand holds a string of prayer beads, of the type that Yonosuke sells. Kannon's upper left arm and hand hold up a small vertical dharma wheel, with her/his forefinger, though some statues have horizontal dharma wheels resting

on one of Kannon's fingers. Kannon's middle left hand holds a lotus blossom on a stem, and Kannon's lower left hand is either missing or out of sight from this angle. Kannon sits on a thin lotus-pad dais. Kannon's high hairstyle isn't matched by the Shimada-mage hair style of the teahouse hostess in Saikaku's picture, but it would be unnatural for a teahouse hostess to have her hair in the high-rising Hyōgo-wage style that was common among the women in the licensed quarters. Through the Heian period Kannon was generally considered to be a male bodhisattva, but after that he gradually became androgynous or a she. By the 17th century, Kannon was usually conceptualized as female, perhaps because of her soft appearance and gentle, merciful qualities.

Yonosuke's mention of Kannon and Jizō returns to the pure Kyoto water in chapter 2 and to the apparent allusions to Kiyomizu Temple in Saikaku's pictures for chapters 2-4 via the *Kyō warabe* guidebook picture. The main image worshiped at Kiyomizu Temple is a statue of the Thousand-Armed, Eleven-Faced Kannon known informally as the Matchmaker or Spouse Kannon, since sincere prayers to this Kannon were believed to help one find a wife



or a husband, a belief referred to by Yonosuke, who tells the teahouse woman she is his wife introduced to him by Kannon. In the photo of this Kannon above, 11 small (dark and hard-to-see) faces are, like a crown, added above Kannon's face, and a representative selection of Kannon's thousand arms are darkly visible, extending like wings from his/her back. When the teahouse hostess guesses Yonosuke's age to be 11 and mentions an event in the 11th month, she may be suggesting that she feels there is a deep relationship between Yonosuke and the 11-faced Kiyomizu Matchmaker Kannon, while the positions of the hands and arms

of Yonosuke, the clerk, and the hostess in the picture seem to link them with statues, paintings, and other images of Nyoirin Kannon. The 3 lotus leaves on the woman's robe add to the possible overlap with Kannon in the Pure Land, since Kannon statues and paintings usually show her sitting on a lotus dais and/or holding a lotus blossom, images suggesting the Pure Land (as in the picture on the wall of Yonosuke's meditation hut in the picture for chapter 13). The purple striped robe of the waitress mentioned early in the chapter seems to refer to wisteria blossoms, a common Buddhist image for the purple clouds on which Amida Buddha and Kannon ride when they come to greet and guide a newly dead soul to the Pure Land. Moreover, since wisteria blooms after cherry blossoms scatter, the cherry blossom designs on the woman's robe suggest, in relation to the verbal text, the transience of all things as well as the promise of rebirth in the Pure Land on a floating lotus pad. In this context, Yonosuke's mention of birth and Jizō, who is, along with Kannon, a bodhisattva of safe and easy childbirth, may also suggest rebirth in the Pure Land. If so, Saikaku's picture would be implying that, on one level, even this tawdry teahouse is in the season-transcending, timeless Pure Land – and that the woman is an obliquely represented example of a lotus in the mud who is actually an embodiment of Kannon. In medieval times, performing women were often compared to the bodhisattva Fugen (Samantabhadra), but Saikaku evidently feels closer to Kannon. In this possible overlap of sacred and profane, the picture for chapter 6 seems to be the climax of a similar trend throughout the first 7 chapters. It would seem that Yonosuke, Man of the Floating/Material World is also crisscrossed by uncanny spiritual currents that suggest to him that he is an intensely worldly as well as unworldly being.

The chrysanthemums (*kiku*) in the picture are, as in chapter 5, homophonous with 'to hear' (*kiku*). Saikaku seems to use this homophony to stress that Kannon literally means Far Seeing and Far Hearing and to attribute these characteristics to Yonosuke as well. Thus when Yonosuke is seven he secludes himself in his self-styled Chrysanthemum Chamber, where he listens to people, who must stay outside, and when he is 9 he looks from a distance with a telescope, and when he is 11 he listens closely to the woman he meets during the Chrysanthemum Festival on 9/10. The large-sized chrysanthemums in the picture for chapter 7 could therefore imply, as in chapter 1, "Room Where Yonosuke-Kannon Listens." Perhaps the teahouse woman, also apparently related to Kannon herself – is she a manifestation of Kannon? – senses a kinship with Yonosuke and guesses that he will listen well to her fictitious stories. His self-understanding seems to increase little by little, and Saikaku allows readers to gain more and more insight at the same time. Thus, as in chapter 3, where both Yonosuke and the woman he lusts for both seem to be manifestations of Kannon who partially recognize themselves in each other, the mutual self-recognition is even stronger in

chapter 7: both Yonosuke and the hostess love fibs and making things up and storytelling, and they half feel that they understand each other. In my opinion, Saikaku is invoking Kannon on several levels, but on one level the encounter between the hostess and Yonosuke represents Kannon trying to teach Yonosuke (and interested readers) that Yonosuke is an androgynous character who contains both the soul of Saikaku and the soul of Saikaku's wife (overlapped with the woman he meets in each chapter) within him. Kannon also seems to be trying to show Yonosuke that in living in the floating world he is also living in the Pure Land if he will only look at the material world, including his own body and its drives, more realistically. This dialog between the seen and the unseen continues and intensifies in later chapters, though Yonosuke doesn't always seem able to understand the spiritual lessons offered to him.

The fact that there are eight chrysanthemums in the picture might further suggest that the dragon king's daughter, who became enlightened at eight and is one of Kannon's closest assistants, is also, on one level, obliquely present in the teahouse woman. And the way Yonosuke holds the sake cup partially suggests the way the dragon king's daughter in Buddhist art holds out a round or tear-shaped dragon jewel (*nyoi hōju*), as described in the *Lotus Sutra*. A tear-shaped representation of this jewel can, as mentioned, be seen at lower right at the very top of the spire rising above the pagoda, with a round "dragon vehicle" just below it. This precious jewel, reputed to bring about whatever the owner requests, is what the dragon woman gives to Shakyamuni Buddha when she first appears in chapter 12 of the *Lotus Sutra*. If the teahouse woman simultaneously suggests she is both a manifestation of the androgynous Kannon and the female form of the dragon woman, then on one level Yonosuke is here, as in chapter 2, a male form of the dragon woman, and his 12 wild pink crests suggest the 12th chapter of the *Lotus Sutra*.

The teahouse woman also seems to suggest, on one level, that she is Saikaku's wife. When she comes into the room carrying a sake pot with her left hand, Saikaku indirectly compares her to the long-dead Taira warrior Tadanori, who had to fight using only his left arm, since his right arm had been cut off in battle. Perhaps the right arm of the waitress that seems to be in a Nyoirin Kannon shape to suggest it is her missing arm – that is, her spiritual or Pure Land arm. Like Tadanori, and like Saikaku's wife, she has died but now hints at the possibility of salvation in the Pure Land. And when the woman says the "prince," that is, Yonosuke's soul, said her skin was "snow," she seems to be hinting that she is on one level cold, that is, dead. The woman's request to Yonosuke for many things may also be the soul of Saikaku's wife asking him to look after her soul, a common request in *nō* plays. If so, then the woman, as an embodiment of both Nyoirin Kannon and the Spouse (*tsuma*) Kannon at

Kiyomizu Temple would be not only a matchmaker but also literally the spouse/wife of Yonosuke-Saikaku. If so, it would help explain Yonosuke's fantasies about their future family and why he uses the intimate name Kan-sama when he refers to Kannon.

Kannon has 33 main forms and is famous for being polymorphous, and the Spouse Kannon at Kiyomizu Temple alone has 12 faces, with which to see suffering creatures better, so the apparent multiple identities of the woman and her two customers would presumably not seem particularly out of place to a Buddhist reader. Another figure helping to hold all these identities together may be the young clerk sitting next to Yonosuke. Eight crests are visible on his robe, and though they are indistinct they resemble stylized clouds. If so, then the clerk may be wearing images of the woman as the soul of Saikaku's dead wife who is now "hidden in clouds" in the other world (is he pointing out that the woman isn't of this world?), and he might be wearing the image of eight clouds (*yakumo*), a mythic reference to the god Susanoo, to show his respect for the main god worshiped at the nearby Gion Shrine, more commonly called the Yasaka Shrine or Eight Clouds Shrine. At the shrine Susanoo was called by his more common name, Gōzu Tennō or Bull-Headed Emperor. His main role was as the god of epidemics, who was believed to grant protection from epidemics. Since epidemics were a serious threat, Yasaka Shrine was probably the most popular shrine in Kyoto in Saikaku's time. Especially relevant to Saikaku's picture is one cluster of legends about Bull-Headed Emperor according to which he goes to the bottom of the sea and marries the daughter of the dragon king. There he lives with the dragon woman for eight years, and she gives birth to eight gods, all of whom are worshiped at Yasaka Shrine.

Saikaku's picture may show the clerk pointing and revealing to Yonosuke-Saikaku that the teahouse woman is not only Kannon, as her hand and posture indicate, but also his future wife, the daughter of the dragon king, who can change herself into a man at will. That man would of course be Yonosuke-Saikaku, and one of the lotus pads depicted on the woman's robe would be the pad on which his wife would be reborn in the Pure Land. The reason Yonosuke's guide might be evoking Bull-Headed Emperor would be because Saikaku's wife seems to have died from an epidemic. Since two different time-flows pass through each other in chapter 7, the times of the death and rebirth of Saikaku's wife are both in the future for Yonosuke-Saikaku, and yet they are already in the past for Kannon, the dragon woman, and the god of epidemics. Perhaps this picture is in one sense a prayer by Saikaku that his wife's soul be freed from any negative effects of her previous life after she is reborn in the Pure Land.

At this point the interior of the teahouse and the area around it seem to reverse (*saka-sama ni*) the normal relationship between near and far, before and after, and show

intersecting times and places, as in the Pure Land. For example, chapter 7 seems to return to chapter 2 and O-Saka (Honorable Slope; Honorable Reversal) in the same way it reverses geography, identity, and ages. And spatially, because the position and size of the pagoda at lower right suggest that as the eye moves from center right to center left and then to lower right the room in the teahouse seems to become overlapped with a room within the precincts of the temple next to the pagoda, so the location of the three people in the room oscillates between two sites, one outside and one inside the teahouse, one tawdry and one suggesting the Pure Land. This switching or oscillating is surely worthy of the waitress, one of the capital's outstanding tall tale tellers and tricksters. Hishikawa Moronobu, in his picture (see below) for chapter 7 in his picture-book version of the first half of *Amorous Man* entitled *Yamato-e no kongen*, published in Edo, seems to have intuitively sensed the slightly unstable,



rocking perspective in Saikaku's picture, which apparently made him feel a bit uneasy, so he created a stable, prosaic, well-balanced compromise between the two locations and puts the pagoda next door, clearly separated from the teahouse by a strong, immovable wall/border. In Moronobu's version, the location seems to be in a very fancy teahouse rather than a sleazy house, hidden from the street, and Yonosuke is accompanied not by a young clerk but by an authoritative head clerk wearing a sword. All is restrained, quiet, tidy, and bourgeois, while Saikaku seems to be reading Yasaka to mean not only Eight (or Myriad) Slopes but also Eight

(or Myriad) Reversals and making a dynamic, in-motion general statement about the novel – just as the thousand arms of the Spouse Kannon statue in Kiyomizu Temple reach outward toward everywhere in the book, making connections between almost everything and everyone, like the spider webs in the picture for chapter 29.

§ The energetic gazes of the two men and two women in Saikaku's picture seem relatively equal, though all no doubt contain calculation. Although Yonosuke is the main customer, he is led most of the time by the voluble teahouse woman, who is older and indicates agency with her gaze, her back, and her posture, which is stable, but ready to move at a moment's impulse. In the picture Yonosuke and the woman seem to be bantering, and she is a resourceful storyteller in her own right who seems to rival the narrator of *Amorous Man*. Like their gazes, the conversation between Yonosuke and the hostess is lively, but the woman often seems to be one step ahead of young Yonosuke, and when he leaves, he almost seems to believe her well-crafted words.

Chapter 8 (2:1)

The picture for chapter 8: In a farm village south of Nara Yonosuke, still with his forelocks unshaved, looks back, apparently saying something to the two men traveling with him as chaperones on a pilgrimage. He wears two visible wild pink crests and has a closed fan and his medium-length sword stuck in his sash as he goes over to examine a long sword-bean stalk growing up from one of two tall piles of barley straw discarded during threshing in late May or early June. Both men, sent by Yonosuke's parents, wear medium-length swords and carry wide woven rush hats in their hands. The nearer man wears two star-crests on his robe, and has his robe hitched up in back for easier walking, while the farther man wears a long black collar and a crest consisting of two horizontal lines inside a circle, suggesting the number 2. The two men have most of their heads shaved, with upwardly flaring sidelocks, a style that was felt to be ruggedly attractive in the street-tough style. Above the two men, two pairs of small sheaves of barley straw tied at one end hang from the limb of a tree. The vigorous bean stalk spied by Yonosuke has climbed up onto the small shingled roof over the gate in a split-bamboo fence. The vine and beans are slightly enlarged out of proportion, apparently to emphasize their importance to Yonosuke. The vine seems "strange" and fascinating to Yonosuke, perhaps because it seems to cling to the gate with an almost human desire, much as Yonosuke clings to his own strong desire for an unnamed new lover, whom only he and the bodhisattva Kannon know about. Beyond the fence is a thatched, run-down country house which, as Yonosuke learns, is a place local men visit discreetly to meet sophisticated urban male sex workers called "flying boys," mostly former actors of young women's kabuki roles whose voices have now changed. Inside, three sex workers dress and make up, pretending to be younger than they are and wearing their hair with only a shaved spot on top of their heads as if they have not yet undergone coming-of-age ceremonies, as the two older assistants attending them have. Yonosuke's robe has shorter sleeves on it than the three sex workers, since they are trying to disguise their age by wearing young men's long-hanging sleeves in order to attract customers.

One male sex worker is having his hair combed and tied up by an assistant while he sits looking at himself in a hand mirror placed on a stand and straightens his robe, which has 4 check-design areas on it. On the floor nearby are scissors, a long pin, and a small pan of water or scented hair oil with a comb in it for wet-combing. The man doing his hair wears an

ink-line flowing water design. A second flying boy stands holding the scabbard of his medium-length sword while his wide black sash is tied in back by his kneeling assistant, who wears two visible linked rings crests and a striped sash. After the sex worker's sash is tightly tied, he will stick the scabbard between his sash and his robe. He wears three visible pincers crests, with a flowing water design on his sleeves and hems. At upper right a third young man, wearing two visible bird's nest crests, each with four outwardly curved edges, and a medium-length sword, stands on a split-bamboo porch by a wooden water basin, cleaning his teeth with a large toothpick, probably splayed at one end, and holding a dipper with a long handle. A fancy woven rush hat with a cord to go under the chin lies on the edge of the porch. The standing screen inside the room has a landscape painting on it that includes a Buddhist temple on a mountain, possibly a famous local temple chosen to please the monks from temples in the area who visit the house. According to Maeda, it probably depicts the top two stories of the unique 13-story Buddhist pagoda at the Tōnomine-dera Buddhist Temple and Tanzan Shinto Shrine complex near the village.

The tightly-fitted split-bamboo fence in the picture is a "Kenninji-gaki" style fence named after the Kenninji Zen temple in Yasaka in Kyoto, which first used it. The fence and screen painting showing the top two stories of a pagoda and its finial with a Buddhist jewel at its tip seem to be a haikai-like link or allusion back to the Safe Delivery Pagoda near Kiyomizu Temple and to the Yasaka (Eight Slopes) area in chapter 7. Yonosuke himself has just made still another pilgrimage to pray to Kannon. Is Saikaku suggesting that even this dingy farmhouse, looked at in another way, is Kannon's reply to Yonosuke's prayer and that it offers hints of Kannon's Pure Land on this earth?

The flowing water designs and the bird's nest crests suggest the transitory, peregrine lifestyle of the flying boys, who, unable to work as adult male-role actors, travel from place to place like flowing water during their sex-work careers. The flowing water also continues the water imagery found throughout Book 1 (chapters 1-7) that seems to suggest both various parallel flows of time as well as purity – here the spiritual purity of sex work, despite the lack of general social approval. In Book 2 (chapters 8-14) water seems to become more internalized, subjective, and almost psychological, and in the next chapter, 2:2, there may be a reference to Buddhist water meditation at Ishiyama Temple.

The many images of the number two in the picture, including even two split sheaves of straw on the tree limb at right, seem to evoke a sense of companionship and may suggest that Yonosuke and the flying boys are ambigender.

Ironically, even though Yonosuke is 14, the flying boy he's with, who is supposedly younger, gives away his real age by mentioning the zodiacal sign of his birth year, causing

Yonosuke to realize that the man is actually 24. The man also says his present contract will end in the fourth lunar month of the following year, when he will be 25. That matches rather exactly the fact that the life of Saikaku's wife will end in the fourth lunar month of her 25th year. Moreover, the man, like Saikaku's wife, was born in a year of the hare, and his yin-yang divinatory details are governed by the sign of metal, and his gender as a former actor is also female as well as male, so the man seems to be overlapped with Saikaku's wife even though he is older than Yonosuke – a reversed age method of reference established in chapter 2. That means, however, that the man's great good luck of being released from his contract in the next year, when he will be 25, will represent the reverse for Saikaku's wife, who will die when she is 25. Since both are born under the sign of metal (or gold), an image that also suggests shining gold statues of buddhas and bodhisattvas, both the man and Saikaku's wife may be watched over by Kannon, who, after Yonosuke's prayer to her earlier in the chapter, seems to have led Yonosuke to meet this former kabuki actor – here, known only to Kannon, playing a female-like role in a secret, rundown country house. The end of the sex worker's contract further suggests that the death of Saikaku's wife, when viewed through Kannon's eyes, may also be the spiritual "release" of her soul from her previous karma (her "contract"), resulting in her rebirth in the Pure Land the next year. Just as in chapter 4, when the soul of Saikaku's wife seems to be born during the meeting of Yonosuke and an older man, Saikaku sometimes seems to think of his relationship with his wife in terms of contemporary male-male love, which in the 17th century was generally conceptualized as being deeper, more spiritual, and longer lasting than male-female love, since males shared the same general male culture, and the prevailing Confucian and warrior-class-influenced gender roles were based on the assumption of male superiority.

In addition, as in chapter 4, the normal male love roles are reversed: Yonosuke, the customer and the one in charge, is actually the young man in the relationship, and the flying boy is the older man, who was normally in charge. Does that mean two different Yonosukes are present in chapter 8 in two different intersecting time-flows? Probably, because Yonosuke-60 is 33 in 1655, the year represented by chapter 8, and Yonosuke-Saikaku will be 33 in 1674, represented by chapter 27, when Saikaku's wife will be 24 in the year before the rather direct reference to her death in chapter 28. Both instances of age 33 also suggest Kannon, famous for her 33 basic forms – and temples which had famous statues of Kannon often showed the statues to the public every 33 years. Saikaku seems to be giving a hint to readers that more than one time flow can appear in a single chapter, perhaps due to the influence of Kannon and the timeless time in the Pure Land. This situation also suggests that

in the next chapter (9), the widow may be 25, while Yonosuke may be both 15 and 34 (Yonosuke-60) – and Saikaku was 34 when his wife died.

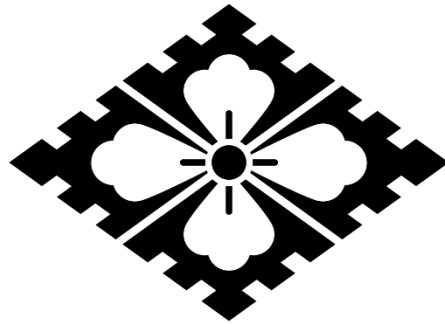
As for why Yonosuke is depicted with a total of 8 visible wild pink petals on the crests on his robe, perhaps it is because here in chapter 8 he has made a pilgrimage to pray to the Kannon at Hase Temple in Nara Prefecture, a famous old temple that is number 8 on the pilgrimage route to 33 Kannon temples in the Kyoto-Osaka area, a pilgrimage that overlaps with Yonosuke-60's age (33) in chapter 8. The imposing Kannon statue at Hase Temple has 11 extra faces (as does the Kannon at Kiyomizu Temple) and is more than 30 feet high. It is the largest wooden statue in Japan, and the temple was a favorite of Heian aristocrats, including many waka poets. Saikaku deals with Hase Temple and its Kannon statue again in *Nippon eitaigura (Eternal Storehouse of Japan)* in chapter 3:3, once more matching a chapter number with the chapter's content – the 33 forms of Kannon and the 33 temples on a Kannon temple pilgrimage. Also, as the text notes, Hase Temple is located halfway up a low mountain, symbolically up in the clouds, an image that continues from the picture for chapter 7, and being hidden in clouds is a traditional euphemism for death or being in the other world. In the text Yonosuke addresses Kannon almost as if he were intimate with her, so his pilgrimage may on one level be a family matter, given his apparent intimacy with "Kan-sama" in chapter 7 and his more general imagistic links with the sky and with both Kannon and the androgynous dragon woman, who experiences enlightenment at age 8. Given the overlap in chapter 8 of the age of the man Yonosuke sleeps with and Saikaku's wife at 24, when Saikaku is 33, Yonosuke may on one level of Yonosuke-60 be praying at Hase Temple for an answer concerning Saikaku's wife at 24, the year before she dies. Since the flying boy may well be the answer to Yonosuke's prayer to Kannon at Hase Temple, the man is by implication overlapped with Saikaku's wife, and so Kannon's answer may be an ominous one, though Yonosuke obviously doesn't know it yet. It is ominous because the man's good luck when he is 25 will ironically be terrible luck for Saikaku's wife at 25. Also, since it is revealed in chapter 24 that Yonosuke has given the older man he meets in chapter 4 his own small but precious statue of Kannon to wear on his body, it seems likely from this later standpoint as well that Yonosuke-Saikaku is overlapping both the older man in chapter 4 and the flying boy who is older in chapter 8 with Kannon as well as with Saikaku's wife, whom he seems to believe is a manifestation of Kannon. And Yonosuke-60's age of 33 here also directly foreshadows the scene in chapter 9 in which the widow watched by Yonosuke prays to Kannon and then chooses the same Kannon Divination Stick three times – the 3-stick, a very bad sign.

§ The picture is mostly from Yonosuke's excited point of view – his erotic male gaze at the attractive young men beyond the gate. At the same time, he looks back briefly at the two men sent by his parents to accompany him on his pilgrimage, showing them that he wants to enter the house. Like the long bean sprout that crosses the small gate roof, Yonosuke's gaze is almost tactile in its physical insistence, as his body language embodies his desire, which moves forward on a basic, natural level like the bean plant. Since his eyes are momentarily looking back at his chaperones, his gaze is a kind of total somatic focus, as if his animal and vegetative spirit could literally see the boys in the house with the back of his head and body. The young men inside the house seem to be focusing on getting ready to do their job for the night. It should be mentioned that the beans are literally “machete beans” (*nata-mame*), a phallic image, like the sword and telescope in the picture for chapter 3 and the sword in the picture for chapter 24, an image that was probably easily recognized by contemporary readers.

Chapter 9 (2:2)

The picture for chapter 9: The widow, who has just finished suckling her child for the last time, sits with her lower body inside a leg warmer and seems to be stroking a large calico cat lying on top of it. Nearby is an oil lamp on a high stand. The widow's hair style is restrained, cut relatively short with no high-piled chignon, but her robe has firewood bundle crests on it. The quilt over the foot warmer has stylized lightning crests and four-leaf creeping wood sorrel designs. Around the left side of her body, the widow has wrapped another quilt with partially visible multi-layered plum blossom (*yae-ume*) crests. Yonosuke, the father, carries the child away secretly – leaving a baby for others to raise was illegal – in a woven bamboo basket together with a wooden sign of explanation for the wet nurses who gather daily near the Six-Sided Kannon Hall in Kyoto, where he will leave the child. Yonosuke's hairline is now shaved at right angles at the temples, and the shaved section on top of his head has become larger, indicating he will soon become an adult man with the whole top of his head shaved. Yonosuke wears his usual medium-length sword and wild pink crests, six of which are visible. A man working for the widow, with stylish street tough-style flaring sidelocks and with a pipe and a medium-length sword in his sash, opens a sliding door and carefully carries a still-folded hanging paper lantern with a lit candle in it that he will unfold and carry to light Yonosuke's way. He wears two bobbin (*chigiri*) crests that consist of two stylized bobbins overlapping at one end that may suggest the pledges of love (*chigiri*) made between Yonosuke and the widow as well as the lovemaking (*chigiri*) that created the child, which the widow is unable to raise, since her position and livelihood depend on her being her dead husband's formal widow. In the next room four maids peep through holes and small rips in the sliding wood-frame-and-paper doors. The woman on the left wears a checked or flagstone design; the crouching woman to her right wears partially overlapping black and white hexagonal snowflake ring crests; the woman above her, standing, wears normal crests representing five-petaled China pinks, a close relative of wild pinks, of which Yonosuke wears a unique abstract, stylized crest; and the woman on the right wears fourfold diamond shape *wari-bishi* crests made up of four smaller diamond shapes – the same general type of crest but very different in its details from the "good fortune diamond-shape" (*sawai-bishi*) crests worn by the widow when she visits Ishiyama Temple. In her crests, there is a four-diamond-petaled floral diamond (*hana-bishi*) shape in the center of the crest, which is

surrounded by four geometrical small diamonds forming a larger single dark diamond shape with alternating dark and light squares at the edges. The crest thus consists of 10 diamond shapes, 2 large and 8 small. Actually, there are 14 diamond shapes, because the 4 squares at the 4 outer tips of the black geometrical diamond shapes are emergent diamonds, with one



corner that is still embedded in the background design. The widow seems to like mind-bending shapes. The peeping woman's crest in Saikaku's picture also differs from the crest Saikaku himself wears in the portrait of him by Haga Isshō, since the four diamond shapes in Saikaku's crest are floral (*hana-bishi*).

The narrator in the text suggests that Yonosuke believes the widow is a contemporary manifestation of Murasaki Shikibu, a widow and author of *Genji*, by quoting a line from the nō play *Genji kuyō* (*Memorial Service for Prince Genji*) in which a monk swears that the dancer he has just seen is the bodhisattva Kannon, who has manifested herself in the form of Murasaki Shikibu. And Yonosuke's trip to view fireflies further seems to be an allusion to the Hotaru or Fireflies chapter of *Genji* and its discussion of the value of fiction. Since there are multiple allusions to *Genji* in *Amorous man*, including allusions to its narrative structure, it seems significant that Saikaku has chosen to place in chapter 9 – a chapter whose number in the original, 2:2, suggests doubleness – both a mysterious appearance by the soul of Kannon-Murasaki herself as well as an important allusion to Murasaki's theory of fiction in the Fireflies chapter. There her characters carefully distinguish between falsities and lies on the one hand and fiction on the other, and Genji is forced to admit that reading fiction (romances) has definite virtues, while Tamakazura further implies with subtle irony, that there is no clear dividing line between literary fictions and the many fictions that are interwoven with and make possible real but complex and ambiguous daily life. The Fireflies chapter raises important issues of illusion and reality, and it seems that Saikaku wants to raise these questions just when he evokes both the memory and, simultaneously, the spirituo-physical presence or manifestation of the soul of Murasaki Shikibu in his novel in the context

of Yonosuke becoming a father. Within this context, the allusion to the Fireflies chapter in *Genji* raises an important question that goes beyond the simple allusion to the famous fireflies along the shore of Lake Biwa. If the child is the result of the illicit love of Murasaki Shikibu and Saikaku, two writers of fiction, then Yonosuke on one level is more than simply the protagonist of the novel; he also suggests it is *Amorous Man* itself. And this raises a further question. If the purpose of Yonosuke's life is to become a live fictional novel, then what is the purpose of that novel? To what extent is bodily love (*kōshoku*) another word for life itself? And if love and life are inseparable from fictionality and the blinking of fireflies, then how separable are life and death? By giving the child to the bodhisattva Kannon to raise, are the widow and Yonosuke not reiterating the act of writing – endowing words with a sense of life that cannot be possessed or specified but that can be repeated differently at a distance by innumerable readers.

The cat in Saikaku's picture also seems to raise questions of fictionality and of illusion and reality, since it, too, may be an allusion to *Genji* – to the cat of princess Sannomiya, married to Genji, in the First Wakana chapter, a widely read chapter in Saikaku's time, as well as to Kashiwagi's dream of a cat in the Second Wakana chapter when Sannomiya becomes pregnant with their illegitimate child, who, after his birth, officially becomes Genji's fictional son, Kaoru. In a further irony, Genji pretends to be the father of Tamakazura, while Kashiwagi, the actual father of Genji's fake son Kaoru, is the son of Tamakazura's real father, Tō no Chūjō, who has lost track of his daughter. In the First Wakana chapter the cat's movements reveal the out-of-sight Sannomiya, the Third Princess (the third daughter of emperor Suzaku) to Kashiwagi in the yard outside, a sighting that eventually results in her secret love affair with Kashiwagi. If the widow in chapter 9, who is implied to be spiritually possessed by Kannon and Murasaki Shikibu, is also overlapped here with Sannomiya, the Third Princess, then Yonosuke is ironically being overlapped with Kashiwagi, and on one level the child of Yonosuke and the widow would suggest Kaoru, Genji's fictional son who has actually been fathered by Kashiwagi and who lives his life as the fake son of Genji. Saikaku seems fascinated by the lack of any real patriarchal authority in the mostly matrilineal world of *Genji*, a real – if fictional! – alternative to the increasingly patriarchal Confucian family system of 17th-century Japan. The presence of the cat in Saikaku's picture thus again asks, Who is the child, who are its real parents, and what maintains the ambiguous border between fictionality and factuality – and between possessing and giving away – in the novel? The sliding wood-frame-and-paper doors at the lower right of the picture may be an allusion to the semi-transparent hanging screen or “soft” border behind which the Third Princess and her ladies-in-waiting catch glimpses of a *kemari* football match in the yard until

her cat runs beneath the border and onto the low porch outside, causing a lady-in-waiting to push open one edge of the blind, briefly revealing the princess inside.

On the thicker sliding partitions that form the far wall in the widow's room is depicted an autumn scene: from left to right, reddish-purple bonesets (*Eupatoriums*) in bloom, chrysanthemums, a butterfly, and low sasa broadleaf bamboo, with tall wild miscanthus grass in each panel bending low with the weight of autumn dew. Emoto suggests (2005: 113-118) that the paintings on the sliding partitions are meant to suggest autumn flower arrangements in Chōhōji Temple, the Tendai temple within which the Six-Sided Kannon Hall stands. Chōhōji was and is the headquarters of the Ikenobō school of flower arrangement. If so, this would suggest that on one level the widow/Murasaki/Kannon, Yonosuke, and the child are all already surrounded by beautiful blossoms in Kannon's Pure Land.

The preponderance of the numbers five and six in the picture suggest another possible allusion to *Genji*. There are 5 wood sorrel crests and three different floral crests with 5 petals in the picture. As for the number 6, Yonosuke's destination is the Six-Sided Kannon Hall, whose 6-armed Nyoirin Kannon statue is one of the 6 basic forms of Kannon; the widow and Yonosuke both wear 6 visible crests; there are 6 lightning crests and apparently 6 crests on the quilt touched by the widow's left arm; and the man with the lantern wears two visible crests that contain a total of 6 squares. Above all, by having Yonosuke leave the baby with its spiritual mother, the bodhisattva Kannon, at the Six-Sided Kannon Hall, Saikaku seems to be pointing to the strong parallels between Books 5 (chapters 29-35) and 6 (36-42) of *Amorous Man*, and the 6 chapters in Book 6 (6:1-6:6) that play the part of the apocryphal "Six Hidden in Clouds Chapters," a manuscript (published in printed form by Asai Ryōi by 1670) which the unknown Buddhist-oriented writer falsely claims are lost chapters of *Genji*. Yonosuke's child, who will disappear and be brought up by Kannon, and through her mercy, by an unknown family, suggests the quality of existing beyond ordinary life that pervades the first six chapters in Book 6, in which Yonosuke is the same age as he is in the corresponding six chapters in Book 5 (5:2-5:7). It is a quality that also surrounds the number 6 in the novel – a number which often seems to allude to Saikaku's wife. One of the maids also wears hexagonal snowflake crests, a fact that may refer to Saikaku's own dead wife, probably named Turtle, since the turtle-shell crest is also hexagonal.

The picture as a whole may be creating an ironic image of *Amorous Man* as the illegitimate child of Saikaku and Murasaki Shikibu mediated by the go-between Kannon, who manifests herself as Murasaki. If so, then *Amorous Man* is the secret offspring of his own scandalous relationship with Murasaki Shikibu, a relationship that Murasaki finally ends by rejecting Yonosuke in chapter 51. At the same time, as mentioned in the comments on chapter

4, in the first chapter of Saikaku's second novel, *Great Mirror of Female Beauty*, Saikaku writes that Yonosuke's son, Yoden, was born in the "sad autumn of 1651," which is also the year in which Saikaku's wife was born. Moreover, in *Amorous Man* 1651 is the year represented by chapter 4, in which Yonosuke-Saikaku is 10 and when Saikaku's wife is born, making her one year old, according to Japanese counting, and Saikaku 9 years older than she. The number 9, a number that recalls the 3 number-3 Kannon divination sticks pulled up by the widow at Ishiyama Temple as well as the fact that this is the 9th chapter in the book. In chapter 9, however, representing 1656, Yonosuke is 15, while his future wife is 6, an age suggesting both 6-sided Rokkakudō Kannon Hall, where Yonosuke leaves the baby, and Turtle, the apparent name of Saikaku's wife. Thus the time-flows of chapters 4 and 9 seem to pass through each other, creating a zone of simultaneity, one that is also suggested by the fact that, when he is 10 in chapter 4, Yonosuke wears 15 of his crests, a number that matches his age in chapter 9.

The partial synchronicity between chapters 4 and 9 might be due to a desire by Saikaku to imply that 1) the birth of Yonosuke's child with the widow overlaps with the birth of Saikaku's wife, and the child's birth becomes a journey by her soul toward the other world, 2) while chapter 4 suggests the physical birth of Saikaku's wife, the child in chapter 9 also suggests the soul of Saikaku's wife separating from her physical body (her mother) at the time of her death so that she may be reborn in the Pure Land, 3) Saikaku's wife and Saikaku are both integral halves of the literary character Yonosuke, so Yonosuke travels with the child, which contains both his male soul and his wife's female soul, as far as Kannon's Six-Sided Hall, which would be spiritually close to Kannon's Fudaraku Pure Land, 4) the child in its aspect as a representation of the soul of Saikaku's dead wife, is inseparable from the text of *Amorous Man*, and so Yonosuke's basket also carries in it his novel, suggested by the sign with writing on it, and 5) the illegitimate love between Murasaki Shikibu and Saikaku has resulted in the birth of the worldly and materialistic *Amorous Man* at the same moment when Saikaku's wife died, suggesting that her death is structurally and thematically woven into the novel. That is, the picture for chapter 9 depicts the sexualized scene of the beginning of the writing of *Amorous Man*, just as the traditional scene of Murasaki Shikibu gazing from Ishiyama Temple at the reflection of the moon's reflection on nearby Lake Biwa is the popularized legendary scene of the beginning of the writing of *Genji*. Saikaku seems to associate the child both with his novel and with Kaoru in *Genji* not only because the child is born out of wedlock but also because the child, while central to the novel, is, like Kaoru in chapter 44, absent from sight – hidden in clouds – and more like a subtle scent (*kaori*) that

pervades *Amorous Man*. This may be the reason why chapter 9 alludes directly to Murasaki Shikibu's thoughts about fiction, reading, and writing, in the Fireflies chapter of *Genji*.

The lightning crests on the cover of the footwarmer radiate female sexual energy and recall the lightning crests on Yonosuke's loincloth in the picture for chapter 6. Likewise, the four- (*shi*) leaved flowers on the footwarmer cover suggest the sexual meaning of death (*shi*), which is also implied in the picture for chapter 6. Later, in the picture for chapter 36, the underskirt of the Tayū Mikasa has lightning crests on it which also resemble key crests and carry the meaning of 1) her hot passion even in the face of death and 2) her act of opening something that is locked – including the meaning of the 6 anomalous and strange Hidden in Clouds chapters in Book 6 (chapters 36-41), which may also be suggested by the infant being hidden and carried away by Yonosuke in chapter 9. And finally, lightning crests again appear on the loincloth of Yonosuke's double, Jūzō, in chapter 51 after he and Ko-Murasaki have made love, an act that results in Ko-Murasaki/Murasaki Shikibu ending her relationship with Yonosuke/Saikaku.

As in chapter 8, Yonosuke-60 also seems to play a role in chapter 9. Even the apparent allusion to Wakana, Part One, chapter 34 of *Genji*, may imply this. In 1656, the year represented by chapter 9, Yonosuke-60 is 34, suggesting the chapter number of Wakana, Part One, while Yonosuke-Saikaku is 15, the age at which Saikaku began to study and write haikai linked verse, no doubt also reading at least selections from *Genji* as he wrote. At age 34 Saikaku experienced the death of his wife at age 25, while at 34 Yonosuke-Saikaku experiences the death of many women due to a lightning storm on the Inland Sea during a boat trip in chapter 28. That is, the young widow herself (on one level the widow Murasaki Shikibu) is, in relation to the widower Yonosuke-60 at 34, overlapped with Saikaku's wife at 25. Yonosuke meets the widow in the fourth lunar month, the month in which Saikaku's wife died, and the previous chapter, chapter 8, represents the year in which the 24-year-old "flying boy" says he will be 25 in the next year and will be released from his contract and the very year when the child of the widow and Yonosuke is born. Thus the flying boy in chapter 8 and the widow in chapter 9 seem, on one level, to be overlapped and linked by their mysterious spiritual relationship to Kannon and to Saikaku's wife. As if to stress this connection, Saikaku, as mentioned, places in chapter 9 his important allusion to Murasaki's theory of fiction in the Hotaru, or Fireflies, chapter, the 25th chapter of *Genji* and still another overlapping of chapter number with age. Further, Kigin's *Kogetsu-shō* text with commentary on *Genji*, surely known to Saikaku, says that in the Hotaru chapter *Genji* "may be 35," which is of course adjacent to 34. From this perspective as well, the child of Yonosuke and the widow seems to represent both the text of *Amorous Man* and the soul of Saikaku's wife, who

leaves or is released from her body at 25 and whose soul will now be guided by the bodhisattva Kannon. In this context, the bundled firewood crests on the widow's robe in the picture may suggest both the widow's burning passion and, at the same time, the cremation of Saikaku's wife, the separation of her soul from her body, and her soul's journey toward Kannon's Pure Land. At the same time, the presence together of both the widower Yonosuke-60 (who is 34, Saikaku's age when his wife died), and the young Yonosuke-Saikaku, who is 15 here, suggests that in chapter 9 Saikaku is in part evoking the haikai requiem he wrote for his dead wife when he was 34. That was his first major literary work and, in hindsight, the beginning of his journey that has culminated in the writing of *Amorous Man*, the child in Yonosuke's arms.

§ There are three main gazes in the picture. In the foreground are the voyeuristic and humorous gazes through small holes or rips in the sliding paper-covered doors by four very curious maids. The main room is centered by the sad but determined gaze of the widow, the mother of the child, whose tactile relationship with her child is underlined by her no doubt still wet maternal breasts and her hand stroking her cat, which is all she can now touch. Yonosuke gazes back at the widow, sharing his sadness with her and probably trying to gain strength from the power of the widow's intense gaze in order to do something he doesn't want to do. In the text, there is a fourth gaze in the chapter, an intense gaze of mutual love at first sight during which Yonosuke and the widow momentarily expose their souls directly to each other at Ishiyama Temple. Moreover, there may be the suggestion that, on an unseen, authorial level, Saikaku/Yonosuke-60, as a widower, is presumably able to communicate his sorrow with the soul of the widow and author Murasaki. Then again, the cat and the widow's intense gaze at her pet may suggest that she is thinking back on the way she and Yonosuke mated crazily like cats in springtime in spite of the many social conventions and rules that make any thoughts of remarriage impossible for her.

Chapter 10 (2:3)

The picture for chapter 10: Gensuke's wife partially opens the small night door in the main entrance to her and Gensuke's house (which includes a fancy goods shop) in a commoner area near the entertainment district of Kyoto at around 10 p.m. Her hair is in the Shimadamage style, and she wears two crests, each consisting of an overlapping pair of hexagonal stylized turtle shells. With her right hand she clubs Yonosuke on the left side of his head with a piece of firewood as he attempts to enter and force himself on her. Yonosuke wears his usual wild pink crests, eight of which are visible, but he does not wear his medium-length sword, probably because it is an intimate late-night visit and he believes the woman will welcome him. The shop's main entrance is covered at night by wooden panels, and Gensuke's wife opens only a small private-use entrance. The top of Yonosuke's head is now completely shaved, showing he has come of age, and blood flies up from the wound, just above his left sidelocks. To the right of the door a long, lattice-covered window extends outward, and in the street a night watchman with a cloth tied around his cheeks and the top of his head passes by, beating a drum, telling people the time and reminding them to be careful with fire. Property owners in the neighborhood take turns doing night watch duty, and this watchman seems to wear three visible pine tree crests on his hitched-up robe. The woman's house has wooden shingles on the roof, while the house roof at lower right has only slats held down by boards, with rocks for weights.

The picture is not simply an illustration, however, since Saikaku has depicted an Osaka street in the middle of Kyoto. As Saikaku's contemporary readers in the Kyoto-Osaka area surely knew, drums were used by night watchmen only in Osaka, while in Kyoto and Edo wooden clappers were used (Maeda 1980: 230). The incongruity of an Osaka drum going down a Kyoto street is stressed by the humorous formal similarity between the drumstick striking the drum and the firewood striking Yonosuke's head. The kinship may be further stressed by the metonymic relationship between the pine trees in the watchman's crests and the firewood in the woman's hand. Even the round shape of the drum suggests the shape of Yonosuke's head, as if he were being as stupid and empty-headed as the empty drum and the woman were opening Yonosuke's eyes wide to something important.

The Osaka drum in the picture may be intended (as in the picture for chapter 52) to suggest the existence of self-referential elements in the narrative, since Saikaku and his wife

lived in Osaka, and a main theme of the chapter is the possibility of true love and loyalty between spouses, as displayed by Gensuke's wife. Moreover, the pine tree design on the watchman's robe may also be a reference to Saikaku's formal haikai-writing name, Pine Wind Hermitage, a desolate image he began to use after the death of his wife. Thus the rejection of Yonosuke by Gensuke's wife might also refer to Saikaku's painful separation from his wife when she died and to the psychological scar that remained after she was gone. In the picture, the wife's two pairs of overlapped six-sided turtle-shell crests may be a reference to Saikaku's dead wife, who was probably named Turtle. The turtle-shell crests also continue two images from the previous chapter: the Six-Sided Kannon Hall and the two pairs of hexagonal snowflake ring crests visible on a maid in the foreground of the picture for chapter 9. And since one of Yonosuke's crests has only four (*shi*) petals, the crest may suggest the 'death' (*shi*) of Saikaku's wife. As Noma Kōshin (1981: 102) euphemistically notes in his understated way, "Four has a slightly negative sound to it." The irregular four petals of the crest may also suggest that Yonosuke is knocked nearly unconscious – a small death – and, further, that the sudden death of Saikaku's wife was deeply shocking and completely knocked him out. If so, this would be another indication that Yonosuke is androgynous and is psychologically and spiritually overlapped not only with Saikaku but also with Saikaku's wife while she was alive and with her soul after her death.

In chapter 10 Yonosuke-60 is 35, the age at which Shakyamuni Buddha achieved enlightenment according to one of two main Buddhist traditions in Japan. This tradition was well-known until the Heian period (and revived during the process of westernization) and may have been known to Saikaku, a lay monk. The image of Yonosuke being struck on the head would seem to be an image of him being enlightened by the virtuous, loving wife of Gensuke. This chapter talks about swordsmen, and many swordsmen studied Zen, as Saikaku surely knew. The stick used by Gensuke's wife might be a kind of Zen master's stick or *keisaku* applied to the head or body of an unfocused or drowsy disciple. This would make the strong, true-hearted wife of Gensuke into a spiritual teacher of the wayward, self-centered Yonosuke, whom she enlightens, changing the course of his life. And Yonosuke's satori seems to be repeated by the appearance of an Osaka drummer in a Kyoto street scene, a jarring misplacement that may be intended to give perceptive Osaka and Kyoto readers a similar experience of a bump on the head and enlightenment concerning the role played by the soul of Saikaku's wife in *Amorous Man*, a novel that on one level may be a long prayer by Saikaku for the rebirth of his wife's soul in the Pure Land.

That prayer seems to be underwritten by another apparent reversal (*saka-sama*) of reader expectations on a different level of the picture. In chapter 7, for example, distances

and time flows seem to reverse themselves. A slightly distant pagoda seems to rise within a teahouse garden, or distant buddhas suddenly appear close and intimate. In chapter 3 two spatial reverses occur on an even larger scale. The 8 crests visible on Yonosuke's robes in chapter 10 suggest, once more, that, as in chapter 2, he may in chapter 10 again be the male form of the dragon king's daughter, known as the dragon woman (sometimes called the turtle woman), who at age 8 changed her gender and achieved enlightenment. While the two pairs of overlapped turtle-shell crests on the wife's robe suggest she may be overlapped with the daughter of the dragon king herself in her female role as the divine turtle woman who in legend married a fisherman from Tango named Urashima Tarō in her father's Pure Land at the bottom of the sea. Meanwhile, her husband and her male form, Gensuke, is away on a trip precisely to Tango province, Urashima's home. This spiritual topography suggests that the displaced Kyoto street in the picture (the first reversal) is being still further displaced and may be intended, on one level, to suggest a street in the dragon king's ocean-bottom Pure Land. In this second reversal, Gensuke's wife, overlapped with the dragon king's daughter and Saikaku's dead wife, may be in the other world – the dragon king's Pure Land – while her husband, whose name in this context might be interpreted to mean "Original Suke," (that is, "Original Yonosuke") is in Tango as her male form. On one visionary level, however, the sea off Tango now covers landlocked Kyoto to the south of Tango, as the dragon king's sea-bottom Pure Land, and Gensuke's wife cannot accept Yonosuke's advances because Yonosuke (Floating World Suke, not Original Suke) and Gensuke (Original Suke) are actually two versions of the same person. It is only young Yonosuke-Saikaku who is not yet aware of his own identity as the male form of his own future wife, who from the point of view of the narrator and Saikaku, is also already dead and in the Pure Land. If Gensuke is the primal or basic (*gen-*) form of all the Yonosukes in the book, then the self-ignorance displayed by young Yonosuke-Saikaku is natural and the reason Gensuke's dragon-woman-like wife in the dragon king's Pure Land tries to enlighten Yonosuke with a blow to his head as swiftly as the sudden enlightenment experienced by the dragon king's daughter in the *Lotus Sutra* while she was in her male form. The last sentence of the chapter, too, suggests that at some level Yonosuke realizes he has been taught something very important.

In other words, the structure of chapter 10 suggests that Yonosuke and Gensuke are doubles, with the absent salesman Gensuke representing the soul of Yonosuke-Saikaku visiting the Pure Land off Tango, where he meets the soul of Saikaku's dead wife, while the wife of Gensuke, the dragon woman, is a representation of Saikaku's wife while she was alive, but she is now dead, and it is impossible for Yonosuke-Saikaku to have an affair with his own memory of his wife while she was alive. This also seems to be the reason why Yonosuke

never succeeds in having a successful love affair with a married woman anywhere in the book, though he also tries hard to do so in chapters 21, 22, 23, and 28. On the other hand, the visit of Gensuke, Yonosuke's spiritual double, to Tango and the Pure Land under the sea is a theme also explored tentatively in chapter 8 and then more deeply in chapter 11, chapter 29, and in chapter 36 and all the rest of the chapters after 36. In addition, it is interesting that the name of Yonosuke's apparent spiritual double Gensuke, or Original Suke, bears a similarity to Genkū, Original Emptiness, the personal title of Hōnen, the founder of the Pure Land school of Buddhism, to which Saikaku and his wife belonged.

In chapter 10 it seems likely that Yonosuke-Saikaku achieves at least a minor satori from a piece of firewood wielded by a faithful wife, who makes him realize he was in the wrong, and he later confesses his selfish, violent thoughts to his friends. This experience and confession allows him to form a true intimacy with Ōmi in the next chapter (11), where both lovers pledge their enduring love. At the same time, in chapter 10 Yonosuke begins to live apart from his parents in their downtown house, and Yonosuke-54 is 29, the age at which Siddhartha leaves home in order to find enlightenment according to one Japanese Buddhist tradition. Thus Saikaku may be suggesting that Yonosuke, like Siddhartha, gives up depending on his parents and sets out on a journey of self-discovery that has both spiritual and sensual overtones. For example, in chapter 10 Yonosuke has the top of his head shaved like an adult man, in chapters 11 he goes alone on a fairly long trip, and in chapter 12 he leaves home completely, and in chapter 13 he is disowned, leaves the world, and begins many years of wandering.

Another indication that the time flows of Yonosuke-Saikaku and Yonosuke-54 (at 29) pass through each other in chapter 10 is Saikaku's probable reference in chapters 9 and 10 to the famous enlightenment experience of Shinran (1173-1263), the founder of the True Pure Land school of Japanese Buddhism. Although Saikaku was officially a member of Hōnen's Pure Land school of Buddhism, he obviously respected and was interested in Shinran, who lived among impoverished farmers and other commoners for most of his life, simplifying and radicalizing Pure Land teachings. For example, he taught that criminals, having experienced sin, could understand Amida Buddha's deep compassion better than the most pious ordinary believers. At age 29 Shinran, dissatisfied with what he considered to be the overly formalistic and elitist Tendai Buddhist training he was receiving, left Mt. Hiei and went off by himself to the Six-Sided Kannon Hall at Chōhōji Temple in Kyoto, where he carried out a hundred-day period of intense devotion and prayer to the androgynous bodhisattva Kannon, whose human manifestation-form was widely believed to be female. On the 95th day, Shinran finally had a dream-vision of Kannon, who told him that if his

karma caused him to break his monk's vow and marry, then she would manifest herself as the woman he married, thus making him immune to criticism, and she promised Shinran that if he lived an exemplary life she would lead him to the Pure Land after his death. This vision of Kannon telling Shinran she would in effect become his wife inspired Shinran to vigorously support Hōnen, the founder of the Pure Land school, and soon both were declared heretics and sent into exile. In exile, Shinran got married, had children, studied farming, improved his preaching, and developed many new interpretations of Buddhism, including his doctrine that in the current corrupt, declining age, it was appropriate for Buddhist monks and nuns to marry as long as they maintained their deep faith in Amida and other buddhas and in the Pure Land. The overlapping of Shinran's vision and Yonosuke's sudden, painful enlightenment deeply affect Yonosuke and suggest that his subsequent wanderings and exile may have spiritual overtones. In one respect, however, Yonosuke's enlightenment is the opposite of Shinran's, since the woman completely rejects him. However, her display of loyalty to and implied love for her husband are surely also part of Yonosuke's enlightenment, though he doesn't realize it yet.

The probable allusion to Shinran's dream-vision also extends back to the previous chapter (9). There Yonosuke suspects that the widow is a manifestation of both Kannon and Murasaki Shikibu, so Saikaku may be implying that Yonosuke's forthcoming journeys will be watched over by Kannon, just as Shinran believed he was going to be protected by his future wife, Kannon. Moreover, in chapter 9 it is implied that since the widow, the mother of their child, seems to be a manifestation of Kannon, she and Yonosuke decide to leave the child, which they can't raise, in front of the Six-Sided Kannon Hall at Chōhōji Temple, where Shinran made his prayers to Kannon for a hundred days. Chapters 9 and 10 are further linked by the overlap in both chapters of Kannon with the soul of Saikaku's wife. Since Kannon also seems to be overlapped with Murasaki Shikibu in 9 and with Gensuke's wife in 10, perhaps Saikaku's picture for chapter 10 may, on one level, represent Saikaku being virtually knocked out when he read Murasaki's long, powerful novel.

Chapter 10 also marks the beginning of Yonosuke's long exile from Kyoto, first on business trips in chapters 11 and 12, and then, after being disowned by his father, during a series of wanderings and poverty that end only in chapter 28. Thus it is significant that in chapter 10 Yonosuke-60 is 35, the year Shinran was exiled to northern Echigo, far from Kyoto. Yonosuke actually visits Echigo in chapter 19 as well as Hitachi and Shinano, also areas lived in by Shinran after his official exile ended. Yonosuke's period of travel and exile after he is rejected and punished by Gensuke's wife lasts for 18 years, while Shinran's period of exile and then preaching in rural regions lasted 28 years, but the partial overlap of the worldly but

passionately spiritual Shinran and Yonosuke-Saikaku, Yonosuke-54, and Yonosuke-60 seems unmistakable. In chapter 19 the overlap with Shinran is dramatic and makes it clear that Yonosuke-Saikaku's fundamental sense of exile is due to his inability to be with Saikaku's dead wife (foreshadowed by Gensuke's wife), though he gradually becomes able to communicate with her soul.

§ The gaze of Gensuke's wife dominates the dimly lit scene. Showing adamant resistance to Yonosuke's expressions of one-sided desire, the woman looks closely in the dark at Yonosuke so she can hit him on the side of the head and protect herself. Her firm, determined gaze is thus almost as tactile as it is visual. Yonosuke looks downward, not at the woman, as blood flies out from the wound. Across the narrow street, a neighbor acting as a night watchman gazes at Yonosuke with an stern look. The visual parallel between the woman's piece of firewood and the watchman's drumstick suggests Yonosuke is portrayed here as a drum-like airhead ruffian, a slightly refined contemporary version of the alpha-male "real man" ideal that was popular among the many swaggering Kyoto toughs in the early 17th century that are mentioned in the beginning of the chapter.

Chapter 11 (2:4)

The picture for chapter 11: While the picture for chapter 10 is based on an overlap of three different areas, Kyoto, Osaka, and Tango/the Pure Land, the temporally deep picture for chapter 11 is an intersection of multiple time-flows. It shows an outing in Nara not described in the text, presumably in early summer during the days following the unexpected reunion in Nara of Yonosuke and the woman Tamanoi, now named Ōmi. Yonosuke sits on a rug, with Ōmi resting on his left knee, somewhere on Kasuga Plain below Wakakusa Mountain, also called Mikasa Mountain. Two other men, perhaps from the performance house where Yonosuke goes to meet Ōmi, and another performing woman have come along, together with an assistant. They have already begun to drink sake and eat small cakes. Yonosuke looks at Ōmi and points at a deer couple standing amid bush clover and tall miscanthus grass, probably on Wakakusa Mountain. Deer mate in mid-autumn, and the long grass and bush clover, including two clover tufts, resemble those in Saikaku's illustration for an autumn hokku in *Sankai-shū*, so the picture evokes early summer in the foreground and mid-autumn in the background, beyond a low band of stylized linear clouds. Presumably Yonosuke is talking about the future of the couple and perhaps contrasting the loving but not eternal pair of deer with their own enduring relationship.

Yonosuke wears a medium-length sword and two of his own standard wild pink crests are visible, while Ōmi, with her hair in the Shimada-mage style, wears 6 large crests consisting of a bird's nest with vines sprouting out beyond the border of the nest (*tsuru-mokkō*) in four places. However, the wild pink crest on Yonosuke's right sleeve has 6 petals instead of the normal 5. This crest, on Yonosuke's pointing arm, is prominent, so the irregular 6 petals seem intentional and important. On the near rug another performing woman, also with Shimada-mage hair, wears four visible fan-palm (*shuro*) leaf-shaped designs on her robe and sits with her right knee up. In front of her are an opened black lacquered box of small cakes, a wooden tray with small pieces of food to be eaten with sake, and a small sake cup on a lacquered stand. At lower left an assistant heats tea water with a portable stove, which he fans with a folding fan with a cloud design on it near a black box of tea ceremony implements. He wears two visible single star crests and has a cloth tied around his head. The guest in front of him holds a large sake cup with his left thumb and two fingers. He wears a

design with groups of four and five horizontal stripes. The man beyond him at middle left holds a folding fan with a tall miscanthus grass design on it in his right hand and seems to wear fivefold diamond-shape (*itsutsu-wari-bishi*) crests, with each diamond consisting of five separate, smaller diamonds, although the small diamond-shapes in the middle look more like circles, so this might be a special variant of a four-fold diamond crest.

The text says Yonosuke and Ōmi wear each other's crests, and that seems to be the case in the picture as well. There seems to be a pun in the vines (*tsuru*) in Ōmi's crests, which are homophonous with another *tsuru* meaning 'crane,' and crane crests were sometimes worn by Saikaku ("Western Crane"), as in his self-portrait (see the Introduction to the translation) in his *Haikai hyakunin ikku*, so Ōmi is wearing Saikaku's crests. For his part, Yonosuke is wearing one 5-petaled wild pink crest, his own crest, and one abnormal six-petal wild pink crest, which seems to be based on a hexagonal turtle-shell crest, which, together with six-sided snowflake crests, seems to refer to Saikaku's wife, probably named Turtle. In this way Yonosuke and Ōmi have exchanged crests in order to show their love and their psychological fusion with each other. At the same time, Saikaku is giving a rather direct hint to readers that Yonosuke is closely related to but not identical with Saikaku himself and that Ōmi is closely related to but not identical with the soul of his wife. If Ōmi is, on one level, already a dead soul or a soul preparing to die, this would also explain why Yonosuke is not described in the text as sleeping with her in the performance house, a situation foreshadowing similar situations in chapters 19 and 33.

Perhaps Yonosuke is androgynous here (representing the souls of both Saikaku and his wife fused together in the world of the living), while Ōmi represents the soul of Saikaku's wife beginning to leave her body at age 24 (in the original, this is chapter 2:4) a year before her death at 25 (in chapter 12, or 2:5), just as Ōmi has left behind her old identity as Tamanoi in Osaka, where Saikaku and his wife lived. Since the six-petaled crest is on Yonosuke's raised arm, which seems to be pointing out the homophony of 'deer' (*roku*) and 'six' (*roku*), it may also be suggesting that the doe is related to Saikaku's wife. And, as if to imply that she herself is overlapped with Saikaku's wife, Ōmi wears 6 bird's nest crests that resemble the slightly different version of the same crest worn by Yoshino, who marries Yonosuke in chapter 29. These images suggest that Tamanoi (Soul/Jewel Well) was overlapped with Saikaku's wife while her soul was still in her body and that Ōmi is overlapped with the soul of Saikaku's wife after her soul has begun to leave her body. The boat-like feeling in the crowded sleeping room in chapter 11 suggests that her soul may be traveling toward the Pure Land already.

In chapter 11 the time-flows of 1) Yonosuke-Saikaku at 17, 2) Yonosuke-60 at 36, and 3) Yonosuke-54 at 30 all converge. For Yonosuke at 17 and 30, Saikaku's wife is still alive, but for Yonosuke-60 Saikaku's wife is already a soul in the Pure Land. Thus, on one level, the picture for chapter 11 seems to overlap Yonosuke-60, age 36, according to one Buddhist tradition, with the Buddha at age 36 giving his first sermon in the deer park in Sarnath in India to his first five disciples, with Ōmi suggesting his leading disciple, Kaundinya, and the four figures on the large blanket in the foreground representing the other four listeners who heard the Buddha's first sermon. In this evocation Saikaku is following tradition, since the Kasuga Plain in Nara (referred to as the "deer park") with its many freely grazing deer, was believed by Buddhists to be a manifestation in Japan of the deer park in Sarnath, just as Kasuga was believed to be a manifestation-site of Kannon's Fudaraku Pure Land and Sarusawa Pond in Kasuga was believed to contain a manifestation of the dragon king's undersea Pure Land. If the two distant deer (*roku*) in the picture suggest Yonosuke-Saikaku together with Ōmi/Saikaku's wife, who is associated throughout with the number 6 (*roku*), mating in Kannon's Pure Land in Kasuga, then Ōmi would be the form of the soul of Saikaku's wife in a time-flow in which she is traveling to the Pure Land.

Yonosuke-54, who is 30 here, is at the age at which the Buddha achieved nirvana, according to one Buddhist tradition, and the enlightenment theme seems to be just as strong as the deer park sermon theme in this chapter, and in fact Yonosuke and Ōmi do seem to experience enlightenment several times. Both Yonosuke and Tamanoi/Ōmi remember and recognize each other and seem to realize that on one level they are both in the other world, Yonosuke as a visitor and Ōmi as a resident. They speak on and on with each other very intimately, as if they were in a realm beyond time, from the moment they meet. This is the first enlightenment. On this level, Ōmi seems to be possessed by the soul of Saikaku's wife at 24 (cf. the 2:4 chapter number in the original), the year before her death (a premonition, as in chapter 8, in which her soul – in the form of the "flying boy" – begins to prepare to leave her body). She also seems to be possessed by the dragon king's daughter at 8 in chapter 12 of the *Lotus Sutra* as she achieves enlightenment, in this case understanding her mortality and the mutability of all things.

Yonosuke is enlightened for the second time in the communal sleeping room when he realizes he and Ōmi are on a boat-like journey – are they on Amida's Boat (*Mida no fune*) going toward the Other Shore and the Pure Land? – and they deepen their love even though they don't sleep together. Yonosuke probably declines to sleep with Ōmi not because the room is crowded but because he seems to know Ōmi is 1) a soul (her name in Osaka was Tamanoi, Soul/Jewel Well) who, Yonosuke gathers, is now the soul of a woman who is

leaving her body completely behind, and 2) has a close connection with the daughter of the dragon king, who was widely believed to live in Ōmi at the bottom of Lake Biwa as well as at the bottom of Sarusawa Pond in Kasuga. Her Osaka name Tamanoi refers to the Jewel/Soul Well located just outside the gate of the dragon king's Pure Land under the Inland Sea, and Lake Biwa in Ōmi is another manifestation point of the dragon king's Pure Land, so Ōmi seems to be doubly connected to the spirit of the dragon king's daughter, and she seems to have a deep relationship with Yonosuke as well. Yonosuke and Ōmi both experience enlightenment and recognize each other's related souls and make a mutual long-term pledge of love "as deep as the Jeweled/Soul Well," as the nō play *Tamanoi* (*The Soul/Jeweled Well*) puts it.

Yonosuke's third enlightenment takes place when he hears with the ears of Sanemori, a dead soul in the nō play *Sanemori*. Saikaku gives a hint to readers about Yonosuke's overlap with Sanemori when, near the end of the chapter, the text says Yonosuke "listened at a slight distance" (or "indirectly; overheard"), an allusion to the nō play, in which Sanemori goes to "listen at a slight distance" (or "indirectly") to a sermon about Amida. In the play the slain Heike-allied warrior Saitō no Sanemori has become a wandering soul unable to find salvation, and he goes every day to listen to the Ji Pure Land school priest Ta-a speak about Amida Buddha and the importance of repeating Amida's name. The priest is the only one who can see Sanemori's soul-shape, and he tries to help Sanemori's soul move toward liberation in the Pure Land. Yonosuke in chapter 11 is in the position of Sanemori, indicating that he now realizes that on one level he, too, is a ghostly soul-shape who has entered the zone between the floating world and the Pure Land and who is so amazed by his realization that he doesn't even think of anything else, such as sleeping with Ōmi. Instead, entranced with each other, she and he watch and listen to the other souls/people in the boat-like room, although the sermon Yonosuke hears consists of the conversations of lovers on the far sides of low room-divider screens. For Saikaku, sincere, deep love conversations seem to be a colloquial, communal form of the Buddha's deer park sermon, and Yonosuke's awed silence is his own "deer park sermon" to Ōmi about the unspeakable importance of their trans-worldly love – a sermon portrayed in the picture for chapter 11 by Saikaku as being part of a picnic in Nara's deer park, which was consciously modeled after the deer park in Sarnath, India. A similar in-the-zone situation occurs in chapter 33.

Yonosuke's fourth enlightenment occurs when he hears the humorous owner of the house tell the truth about licensed quarters: the smartest, most sophisticated and aware men, those who have attained enlightenment in the quarters, or *sui*, he says, don't come here at all. This enlightenment deepens Yonosuke's understanding of the meaning of various licensed

quarters throughout the remainder of the book, especially in chapters 29-49, when he visits many licensed quarters but always has his own approach and way of communicating with the women there. As in chapter 5 and in the second half of the novel, all this listening also suggests that Yonosuke may be accompanied by the invisible Kannon, the far-hearing bodhisattva. Or is Ōmi herself a form of Kannon?

A further, fifth enlightenment may be long-term and alluded to only in the background in chapter 11. Famously, when Saint Hōnen was 24 (an echo of the 2:4 chapter number in the original), the eventual founder of the large Pure Land school of Buddhism in Japan took a leave from the Tendai temple on Mt. Hiei near Kyoto where he was studying and set out on a journey to try to discover how Buddhism could better help not only virtuous people but every single sentient being to achieve salvation. After discussing this problem with monks in Kyoto, Hōnen went to Nara to have discussions with the learned monks at Kōfukuji Temple and at Tōji Temple. Hōnen did not find a good answer to his basic question from the most learned priests, but he did discover the practice of *nembutsu* or chanting Amida Buddha's name. Hōnen then went on to create a new school of Buddhism, to which Saikaku belonged, based on extensions of this basic insight. Presumably Yonosuke, like Hōnen, has learned something very existential about love and the Pure Land during his visit to Nara

The picture for chapter 11 seems to represent Yonosuke making his own version of the Buddha's deer park sermon, focusing more on the true, lasting love of deer and humans than Shakyamuni did and remaining close to the world of Kannon (and the manifestation of her Pure Land in Kasuga) – a protector of marriage, women, children, and deer. Yonosuke's super-deer-love sermon also seems to overlap with the first, mutual enlightenment of Yonosuke and Ōmi. Further, Ōmi, who on one level is overlapped with the daughter of the dragon king and the soul of Saikaku's dead wife, lies in on her right side a posture that suggestively resembles the posture of the Buddha in "nirvana pictures" (*nehan-e*) of the Buddha just before his parinirvana or "complete nirvana" at the time of his physical death. Thus the picture in context seems to 1) assume the Buddha's nirvana at 30, according to one Buddhist tradition, as embodied by both Yonosuke and Ōmi, 2) overlap the Buddha's deer park sermon at 36, according to one tradition, with Yonosuke, while 3) overlapping the death or parinirvana of the Buddha with Ōmi and Saikaku's wife. At the same time, the picture may also remind some readers of Hōnen's discovery in Nara of the doctrine of the universally accessible Pure Land which everyone with a truly sincere heart can enter.

The picture for chapter 11 seems to be a visionary image of parts of the material world that evoke the Pure Land even on earth – a composite image in which various events that are separate in different time-flows in the everyday physical world are simultaneous in Pure-

Land-on-Earth time. The composition of the picture may, however, suggest three different registers of being. On the large, near rug are four people who are probably sitting in linear time and thus three have fans or fan designs, suggesting summer as well as wind and change. Fans also suggest fire, desire, and attachment and may also imply the fever or the “wind” or fever that killed Saikaku’s wife at 25. The rug in the foreground may suggest the visible, physical floating world, while the farther, smaller rug beneath Yonosuke and Ōmi may suggest a middle ground or overlapping border zone (*saka, sakai*) between the Pure Land and the material floating world. The Pure Land and the floating world may be different, but under certain conditions or when looked at in a certain way they can overlap. At least that’s how things may look to the enlightened-looking Yonosuke and Ōmi pair, who seal their pledge of eternal love with time-resistant lacquer. And just because Ōmi doesn’t explicitly appear in later chapters doesn’t mean she is out of the zone.

The stylized low clouds in Saikaku’s picture, however, clearly demarcate a break and a weaker connection across space to the deer in the distance on, probably, Mikasa Mountain, although the view seems to be telescopic, and therefore the deer seem to be nearby. This view into the distance is also through time – from early summer in the foreground to late fall amid miscanthus grass on the mountain, and, further, from linear time to timeless time in the Pure Land. However, an additional perspective also suggests itself – one found in Kasuga Pure Land paintings, which show visions of Kannon’s Fudaraku Pure Land or of buddhas and bodhisattvas hovering in the sky above the Kasuga Shrine, with Mt. Mikasa behind it. At times one or two deer – manifestations of gods of the Kasuga Shrine – are also shown in this genre. In Saikaku’s picture the deer in the distance, since they seem to be a vision, can almost be imagined to be hovering in the air above Yonosuke and Ōmi, just as Mt Fudaraku in Kannon’s Pure Land floats above the Kasuga Shrine in Kasuga Pure Land paintings.

In this case Yonosuke would be pointing upward through stylized clouds suggesting death toward the sky, that is, toward Kannon’s Pure Land as part of his own deer park-like sermon or talk, and the divine deer would likewise be mating on a slope in Kannon’s Pure Land. In this vision, both animal mating and human sex seem to be sacred and spiritual in the Pure Land, just as Mikasa Mountain itself is divine. This perspective would also make more explicit a submerged image in the text about the Kitsuji-machi licensed quarter in Nara being built on top of an ancient entrance to the timeless Pure Land in the material world. The quarter stands on the site of the ancient house that was the reputed to be the birthplace and home of Chūjō-hime, an eighth-century nun who was believed to have woven the Taima Pure Land mandala, so certain connections between the quarter and the other world may have remained strong. Thus, when Yonosuke enters a house in the quarter, he completely

forgets about time after he begins talking with Ōmi. Saikaku writes suggestively, but later it seems as if in the sleeping room – a room transformed into a boat carrying souls from This Shore to the Other Shore – Yonosuke and Ōmi show no apparent interest in making love because they love each other not too little but too much. There is more discussion of this kind of spirituo-sensual love by Yonosuke in chapter 38, where he again points with his finger in the picture for the chapter, just as he does in the picture for chapter 11. A somewhat similar attempted representation of that which is unrepresentable occurs in chapter 33 and in the four chapters in the novel in which Yonosuke does not directly appear at all in the picture.

§ The main gaze in the picture is a mutual lovers' gaze of both Ōmi and Yonosuke, who stare into each other's eyes while Yonosuke points at a pair of non-empirical deer in another season. The lovers' overall visual-somatic gaze is the main focus of the picture. Yonosuke may be overlapped with the Buddha making his deer park sermon to his first five disciples, and his pointing arm is an invitation to consider something beyond normal human vision, perhaps in the sky, like Kannon's Pure Land, and the references to the *Lotus Sutra* imply that women as well as men can be reborn in the Pure Land and achieve enlightenment. The relationship between Ōmi and Yonosuke in the text is described as based on genuine, long-lasting friendship and spiritual fusion that goes beyond professional considerations and seems likely to endure beyond this life and into the next. The picture – and the chapter – is a good example of Saikaku's ability to mix solid realism with visionary intensity.

Chapter 12 (2:5)

The picture for chapter 12: Yonosuke tends the cooking fire in an udon noodle shop and plays his shamisen at the same time, while the sisters Wakamatsu and Wakana, with no customers to serve, simply sit and listen to Yonosuke while another traveler passes by on a packhorse led by a boy. Following the Japanese multi-perspective pictorial tradition, Yonosuke and the sisters are farther away, yet they are larger and seem closer than the horse. The picture combines a viewpoint outside the frame and above with another implicit or emotional perspective from inside the shop that allows viewers to feel close to the three people inside. In particular, the pole from which the sign hangs seems to loom above the horse and rider and gives viewers the feeling of looking up at it from below and thus from inside the restaurant. Higher up, on the crude roof, stones hold down wooden boards that keep the many narrow slats that cover the roof in place, and a sign for Imokawa Udon Noodles hangs from the pole, which sticks out from the eaves and has its own small roof. Paper streamers suggesting thick, wide udon noodles dangle from the bottom of the sign. The short curtain hanging from the eaves has three characters saying “Wakamatsu’s Restaurant,” with the bottoms of seven petals from three of Yonosuke’s five-petaled wild pink crests also visible on the curtain.

Two more of Yonosuke’s crests are visible on his robe, although only four petals are visible on the crest on his left shoulder. Yonosuke wears no sword, but his sidelocks are in the style of a stylish street tough. He sits in front of a stove, on which is placed an iron pot with a wooden cover for cooking noodles. A bucket or small tub of water stands to the right, while a tied bundle of firewood lies to the left. Holding a plectrum with his right hand, Yonosuke strikes the three strings of a large, resonant shamisen, which he plays for pleasure and, half-heartedly, for attracting customers. On the robe of the sister closer to the street are visible four large sword-petaled chrysanthemum crests, two with six petals showing and two with five petals visible. As if to augment the snow imagery in Yonosuke’s songs, the farther sister wears two pairs of overlapping dark and light hexagonal snowflake-ring crests, and another dark snowflake-ring stylishly circles her left sleeve just above the opening, as if it were a bracelet. If this crest suggests another light-colored overlapped snowflake-ring, as seems probable, then this sister wears 6 snowflake rings. Both sisters wear their hair in the

Shimada-mage style. The traveler riding the packhorse wears pincer crests, and the cinch below the saddle has the character for 'Large' on it.

The fire, the firewood, and the snowflake crests on one sister's robe all suggest Yonosuke is singing Fujiwara no Teika's waka poem about a snowy dusk in the style of a jōruri puppet play probably based on the nō play *Hachi no ki* (*The Potted Trees*). In the nō play, a man in Sano in Kōzuke burns his precious potted bonsai trees in order to warm a traveler who has taken refuge from a blizzard in his house – a traveler who quotes Teika's poem, which probably refers to another Sano in Yamato. Snow is a recurring image of separation, death, and pain in *Amorous Man*, and chapter 12 also begins during a snowstorm. If the chapter number, 2:5 in the original, and the 5 five-petaled wild pink crests in the picture allude to Saikaku's wife at age 25, when she died, then the fire and firewood may suggest the cremation of her body. In Yonosuke's second song as well, snow is compared to falling cherry petals, a mixed image suggesting both transient beauty and death. The ominous visual similarity of snow and falling cherry petals also prefigures the death of Yoshino in chapter 29.

Like the pictures for chapters 7 and 11, the picture for chapter 12 also overlaps two different seasons: summer and winter. The picture shows a warm-weather scene, but the words of Yonosuke's songs and the snowflake crests on the robe on the sister to the left both evoke a difficult journey in winter, as do the words of Teika's poem that Yonosuke sings. This image in turn is overlapped with the beginning of the chapter, in which Yonosuke plods through the snow covering his path as he leaves Kyoto. The lone horseman in Teika's poem is counterpointed by the boy pulling his horse eastward past the restaurant without stopping, suggesting that the boy horseman is a double of Yonosuke, who should also be heading east toward Edo himself. On another level, the picture for chapter 12 may show Yonosuke and the sisters – Saikaku and the two souls of his recently dead wife – making a very worldly trip along the Tōkaidō road in summer, when she died, while also, in shock after her death, in a winter-like season of desolation, they try to make the difficult journey from the material world to the other world. If so, then Yonosuke's large shamisen overlaps him with a haikai-poet-cum-jōruri-drama-chanter singing his own variation on a *michiyuki* narrative of a journey of two lovers toward death, only in his case it is a journey of three lovers.

The composition of the picture and the sword-petaled chrysanthemum design on the front sister's robe also seem to be making a pictorial allusion. Noma Kōshin (1981: 480-81) points out similarities between Saikaku's picture and an illustration in Asai Ryōi's travelogue-novel *Visiting Famous Places on the Tōkaidō Road* (cf. chapter 1 above), and Saikaku does seem to be alluding to that picture. In that work's illustration (below) for the section on Okabe, the

home of the warrior Okabe no Rokuyata, who cut down Taira no Tadanori in battle in 1184 (see chapters 4, 6, 7), two male travelers sit on a bench in a small roadside teahouse, while a woman broils tofu over a fire and serves some to the men as a traveler



rides by on a horse guided by a horseman in the foreground. A messenger or deliveryman carrying small packets hanging from a pole over his shoulder goes by in the opposite direction. Ryōi's two men and one woman inside a small teahouse are reversed by Saikaku and become two women and one man. Yonosuke sits in the position of the woman broiling tofu, and this woman wears sword-petaled chrysanthemum crests similar to those worn by the front sister in Saikaku's picture. Yonosuke is thus overlapped with both the woman cook in the Okabe picture and the front sister in Saikaku's picture. In the front sister's place in the picture in Ryōi's work sits an Osaka man who wears paired horizontal and vertical reel or reel-frame (*kasegi* 桙木) crests. In Saikaku's picture Yonosuke-Saikaku is thus implicitly overlapped with two women, the cook and the front sister, a situation suggesting that the front sister in Saikaku's picture may represent the soul of Saikaku's wife when she was alive (chrysanthemums are a symbol of long life in popular Daoism). The sister who wears

snowflake crests in Saikaku's picture is overlapped with the black-robed wandering lay monk Raku-Amida-Butsu (Blissful Amida Buddha) in the illustration for Okabe. This might be taken to mean that the back sister suggests the soul of Saikaku's wife after her death. This possibility is strengthened by the four (*shi*) petals, suggesting death (*shi*), visible on the irregular crest on Yonosuke's left shoulder – there is no fifth petal rising beyond the neck of the shamisen – a crest that leans in the direction of the sisters. The overlapping of Yonosuke with two women also suggests that in this chapter the character Yonosuke implicitly contains not only Saikaku's soul but also the double soul of his now dead wife (indicated by hexagonal crests), who is now traveling toward Amida Buddha's Pure Land (indicated by the lay monk's name). In chapter 11 Saikaku's wife is suggested by a woman with two successive names, Tamanoi and Ōmi, while in chapter 12 she is suggested by two sisters. In each case, one member of the pair seems to suggest an earlier live soul and the other a later state (being a dead soul).

The dragon king's daughter temporarily changes her gender in chapter 12 of the *Lotus Sutra*, and if Yonosuke-Saikaku in chapter 12 of *Amorous Man* is again a male form of the dragon king's daughter (Saikaku's wife) and includes the souls of both Saikaku and his wife – with his wife's strong presence within him indicated by a crest with six petals, and with her soul's strong presence indicated by his crest with only four petals – then the date of Yonosuke's departure from Kyoto is significant, since half of Yonosuke (Saikaku's wife) dies and leaves for the other world at age 25, an age indicated by the present chapter number (2:5 in the original). In chapter 12 (2:5) Yonosuke-Saikaku is 18 in linear time, and his wife is 9, but chapter 12 (2:5) seems, on one level, to intersect with the time-flow within which Saikaku's wife is 25 and dies. Yonosuke, including the souls of Saikaku and his newly dead wife, sets out for Edo on 12/9, the day after the traditional date (12/8) in Japan on which Shakyamuni Buddha was believed to have achieved enlightenment in the foothills below the snowy Himalayas. Since on another level Yonosuke achieves enlightenment in chapter 11, when Yonosuke-54 is 30, the age at which the Buddha achieved enlightenment according to one tradition, the opening part of chapter 12 may take place at the end of the same year as the year evoked in chapter 11, with the new year arriving while Yonosuke is on the road following the day Buddha gained enlightenment. Yonosuke travels slowly, so by the time he reaches Ejiri, it is probably late spring or early summer, around the death date of Saikaku's wife, marked by the sudden appearance of the two singers of Buddhist ballads who appear in the picture. An hypothesis would be that Saikaku's wife first felt sick or strange at the end of the previous year and then died just as lunar spring turned to summer on 4/3 in 1675.

Saikaku's wife may have realized she was not well (her enlightenment or nirvana) and then experienced her final parinirvana when she died later in early summer (4/3).

Uncannily, when Yonosuke-Saikaku reaches Ejiri, the 18th station town on the Tōkaidō route from Edo, he also reaches his own age (18) in chapter 12 in terms of linear time. However, in another time-flow in chapter 12 (2:5), Saikaku's wife is 25, so Saikaku must be 34 as well as 18. And Ejiri, or "Inlet's End," is also the end of his wife's life, so the Yonosuke who balances both Saikaku and Saikaku's wife within him seems to split into three, because half of Yonosuke is still alive and half changes, since the living part of his wife's soul disappears, and her dead soul is now double, because part of the soul of Saikaku's wife remains with her husband's soul, but the rest of her new, traveling dead soul becomes more and more independent and distant from her former life environment – and if his wife's soul is able to reach the Pure Land, she will gain a new, reborn soul, for a total of three. But none of this is expressed directly in the narrative. Yonosuke simply hears the voices of the two sisters in the hall. But a spiritual rearrangement has obviously happened already by the time Yonosuke notices the sisters, who turn out to suggest the two souls of Saikaku's dead wife: her moving soul that is trying to reach the Pure Land (the sister in back in Saikaku's picture with hexagonal snowflake crests) and the soul that remains connected to her still-living husband (the sister in front, whose chrysanthemum petals are divided into two with 6 visible petals – the soul of Saikaku's wife – and two with 5 visible petals, suggesting her soul that is still inside the androgynous Yonosuke, represented by Yonosuke's five-petal crests. Thus the far sister seems to suggest the dynamic soul of Saikaku's wife that is going toward the Pure Land, while the near sister suggests the liminal, doubled soul of Saikaku's dead wife that oscillates and communicates with the body and soul of Saikaku's soul back in the floating, material world.

Until now Yonosuke has been an androgynous double character, but suddenly he is three-part, since his dead wife's new soul, to which he remains connected, is also double. And once she is reborn in the Pure Land, his soul will become four-part. Sensing a crisis, Yonosuke becomes afraid of the storm clouds in the east (*azuma*, written with the characters for "my wife"), an image suggesting he finally realizes he is heading for the realm of death in the other world together with the wavering souls of Saikaku's wife, who is now split in the form of the two sisters as she loses momentum going toward the other world and vacillates, wanting to return to her former life, just as Yonosuke-Saikaku seeks to travel with her and pull her back into the world of the living. In a hopeless gesture, Yonosuke suggests they all return to Otowa Mountain, that is, to Kiyomizu Temple and the dragon's waterfall in Kyoto, something that is now impossible. The three try to return, but fail halfway back in

Imokawa. The burden of balancing three souls at once (his wife's two souls and his now divided soul) is apparently simply too difficult for Yonosuke at this point in his life.

Since Yonosuke-54 is 31 in this chapter, the age at which the Buddha delivered his deer park sermon according to one tradition in Japan, the picture may show Yonosuke delivering his own version of the Buddha's first sermon, another version of which he delivered earlier in chapter 11. His large, professional chanter's shamisen suggests his sermon is his song. Perhaps he is singing about impermanence of life and relationships and why death is like snow, and he also sings a jōruri version of Fujiwara no Teika's famous waka (*Shinkokinshū* 671) about stopping a horse on a snowy evening with no shelter anywhere and another song about not being able to tell falling cherry blossoms from falling snow. Perhaps he is even singing about how, on one level, the web-like plot of *Amorous Man* is like Teika's "nowhere anywhere," ceaselessly interconnecting its chapters, even though the horses of linear time always move forward, forward. Death wins, and the journey back fails.

Eventually Yonosuke simply disappears. On one level, he irresponsibly absconds, abandoning the sisters and making a mockery of his sermons, which turned out to be nothing but failed advertising for the unpopular noodle restaurant. On another level, however, Yonosuke's disappearance may indicate that Saikaku, after failing to keep his dying wife alive, had a near-death experience himself – a possibility suggested by chapter 28. Perhaps Yonosuke's sung sermon may even be an allusion to Saikaku's haikai requiem for his dead wife in 1675. Yet it is never stated that the sisters die. They are both said to have become nuns at a temple at the foot of Mt. Hanazono a little further west down the Tōkaidō road. Hanazono means Flower Garden, an image that suggests a quiet retirement from ordinary life. However, becoming a nun means leaving the world behind, and temples contained cemeteries within their precincts, so the text may be suggesting that the sisters, or the divided, hesitating soul of Saikaku's wife, eventually continued on toward the other world without Yonosuke, who was too busy experiencing his own mortal limitations to continue traveling toward the Pure Land, imagined as a flower garden.

However, Hanazono has two further connotations. First, it is also the name of the area in Nara, visited by Yonosuke in the previous chapter, in which Chūjō-hime was born. She went on to weave the most famous mandala in Japan showing Amida's Pure Land in its many radiant aspects. Further, Flower Garden often refers to the Lumbini Garden in India where the Buddha was believed to have been born on lunar 4/8, a day celebrated as the Flower Festival at Buddhist temples across Japan. In chapter 12, therefore, the garden might suggest the rebirth of the hesitating, divided soul of Saikaku's wife in the Pure Land. If so, then the most important thing for Saikaku may have been the possibility – no doubt his

strong belief – that his wife had carried part of his soul along with her and was being reborn in the Pure Land with a third, Pure Land soul that was waiting for his full soul to arrive later. This would be consistent with the widespread belief in traditional Japan that spouses share the same karma and feelings for two lifetimes.

§ In the picture for chapter 12, Yonosuke gazes at noodles boiling in an iron pot in a stove in front of him while he plays a shamisen to try to attract customers and entertain the two sisters he loves. However, a horse and rider pass by without stopping, and neither the rider nor the horseman even look at the restaurant. The main gazes are those of the two sisters, who watch Yonosuke cook and perform at the same time, enjoying the music and hoping he will be able to attract customers. One of the sisters owns the noodle shop, and Yonosuke is their chef, and their attitude seems, for the moment, melancholy. Their love is warm, but their noodle shop has no future.

Chapter 13 (2:6)

The picture for chapter 13: Yonosuke, head fully shaved, wears a sleeveless black monk's cloak above a white monk's padded silk robe with two of his wild pink crests visible on it. He sits on the low wooden porch of his meditation hut on the grounds of Emmei-in Buddhist Temple in Edo holding a string of prayer beads with his left hand. In his right hand he holds a mallet for rhythmically beating a flat metal gong (presumably inside the room) while chanting sutras. He is attempting to be very pious, and he buys incense from an incense and incense implements seller. The young man, who wears a medium-length sword and a robe with water plantain (*omodaka*, three-leaf arrowhead) crests, perhaps to suggest the lakes in the Pure Land when he visits monks, discreetly hides his face with his large woven rush hat as he waits to see whether Yonosuke also wants to hire him for his services as a sex worker. If this is the incense-seller's first visit, then the naïve Yonosuke is still unaware that selling incense is camouflage for selling sex, and he doesn't yet know why the incense-seller is quietly waiting without leaving. A Wakashu-mage fold of the young man's long hair can be seen covering the back of his neck. On one wall, or on a sliding door that serves as a wall in the hut are depicted both floating and high-rising lotus stalks and leaves, a lotus flower, and water grass in a lake in Amida Buddha's Pure Land paradise. However, since only lotuses are shown, Saikaku may be telling readers that Yonosuke also values the *Lotus Sutra* and the Nichiren (or Lotus) school very highly. At the back of the room can be seen part of the base for a statue, presumably of Amida. At upper right is a split-bamboo water conduit that empties into a wooden basin made from a stump with a basin carved out of it. The hut is thatched with straw (cf. the farmhouse roof in the picture for chapter 8), while the gate roof is a crossbeam with aligned boards above it. Kuretake "dark" bamboos grow along the inside of a board fence in front. Presumably the head clerk at the shop owned by Yonosuke's father has asked some carpenters to help Yonosuke put up this sturdy little hut.

Just outside the wide-open gate, wearing a pincers crest, is the young man's porter, protector, manager, and 'older brother,' or lover, who carries a chest holding the incense and incense implements the young man sells. The porter discreetly looks the other way and scratches his left arm as Yonosuke and the incense seller possibly reach an intimate transactional moment. Another incense seller, wearing three-star crests, a medium-length

sword, and a wide rush hat, passes by with his porter-manager-lover, who wears circle crests that enclose two horizontal stripes that also form the character for 2 on his robe, which is tucked up for easy walking. The young man seems to be walking in a sinuous way that will attract the monks in the temple. Both porters wear flaring sidelocks in the popular street-tough style.

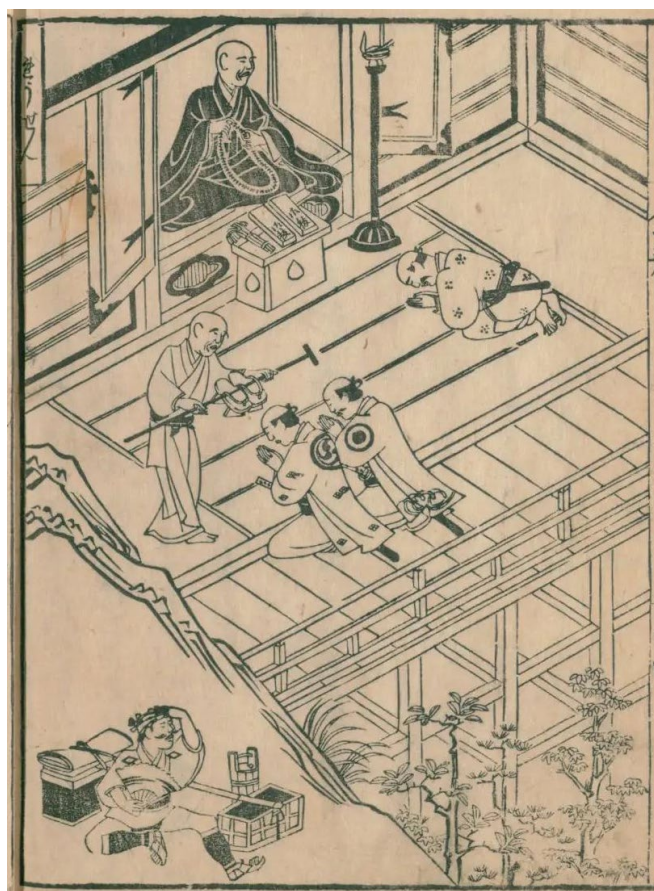
The young incense seller's lover and helper sitting on the luggage box in front of the gate seems to be an allusion to an illustration in Book 1 of the famous *Kyō warabe* Kyoto guidebook. There, as pointed out by Shinoda, the illustration for Sōrinji, a temple that was expanded and rebuilt by the medieval Ji Pure Land school Saint Koku-a (1314-1405), shows two porters sitting by a single luggage box placed on the ground in front of a Sōrinji temple hall and a cage within which men play kickball. One porter scratches his outstretched left arm in the same way the porter does in Saikaku's picture, while the porter to the left of the



one who is extending his arm wears a crest (*maru ni de-hitotsu-hiki*?) consisting of a circle and a nearly horizontal sword or long line that extends from both sides of the circle, with a short vertical line through the horizontal line outside the left border of the circle that partially resembles the crest (*maru ni futatsu-hiki*). worn by the porter at bottom left in Saikaku's picture. Further, in the guidebook picture for Sōrinji, the area to the left of the sitting porters shows a

stone stupa and two memorial stones commemorating the souls of the monk-poet Saigyō and the warrior lord Taira no Yasuyori, who was exiled to Kikai Island for plotting rebellion but was later pardoned. Both men lived for a while in meditation huts on the grounds of the large Sōrinji Temple, and Saikaku's visual allusion seems to stress that Yonosuke, like Taira no Yasuyori, is now in exile, disowned, and far away from home. There is both humor and pathos in the social distance between the warrior lord Yasuyori and Yonosuke as well as the spiritual distance between Saint Koku-a's deep beliefs based on years of experience and Yonosuke's sudden piety and his hut, built based on an as-yet shallow grasp of the meaning of Amida's Pure Land. Sōrinji Temple was rebuilt by Koku-a (1355-1405) into a major center of Amida worship that was open to all classes of believers equally and without discrimination. However, the allusive overlap with the Sōrinji Temple does suggest that Yonosuke's meditation hut, while located within the precincts of a Nichiren Lotus school temple is dedicated, however fleetingly, to the worship of Amida Buddha.

Saikaku's picture for chapter 13 further alludes to the picture of Shōbōji Temple (in contemporary Japan called Shōhōji) on Eagle Peak (Ryōzen) in Book 1 of the *Kyō warabe* Kyoto guidebook and thereby overlaps Edo (Emmei-in) and Kyoto (Sōrinji and Shōbōji). The picture



shows a porter near the temple who also has one arm raised and wears a pincers crest, as does the porter sitting on top of his box in Saikaku's picture for chapter 13. This may suggest that Saikaku is also overlapping Sōrinji Temple with Shōbōji Temple, since both were rebuilt by Saint Koku-a. Eagle Peak in Kyoto, moreover, was believed to be a manifestation in Japan of Eagle (also Vulture) Peak in India, where Shakyamuni Buddha presided over his Pure Land and preached the *Lotus Sutra* and other sutras, so Shōbōji Temple, too, is an important overlap with Yonosuke's short-time meditation hut, and both temples were certainly closely linked in Koku-a's own mind. The picture of Shōbōji in the Kyoto guidebook also displays similarities with Saikaku's picture for chapter 13. Some of Saikaku's readers would surely have noticed the similarity of Yonosuke himself to the statue of the famous priest Koku-a in a black robe and holding a string of prayer beads in the picture of Shōbōji. Or the similarity of the young incense seller on his knees in front of Yonosuke to the pilgrim in Shōbōji Temple on his knees bowing low before the statue of Koku-a. Or the similarity between the ornament visible on the base below the buddha statue (probably of Amida) in Yonosuke's hut and the two such ornaments on the base below the statue of Koku-a, who worshiped Amida. Thus, in a multi-layered superposition, Yonosuke's hut is overlapped with two temples rebuilt by the Amidist Saint Koku-a, while the still-confused Yonosuke himself seems to be overlapped with the Buddhist waka poet Saigyō, the exiled Taira no Yasuyori, and the revered priest Koku-a. Saikaku is probably not implying that the young Yonosuke is the equal of Amida, Saigyō or Koku-a. Rather, Saikaku may be suggesting that Yonosuke has potential and is only beginning to connect with some rather old and strong strands of perennial spirituality and psychological strength that have been absent from his environment and his personality so far. Later Yonosuke visits Shōbōji Temple in chapter 32, when he is 38, and his responses are far deeper and more sensitive then.

This future is merely hinted at in chapter 13, since the 19-year-old Yonosuke seems to be overlapped with an even more venerated figure – Shakyamuni Buddha. At 19, the young Siddhartha, according to the major Japanese Buddhist tradition in the Edo period, left his family and the world behind in order to search for spiritual enlightenment after seeing a corpse and other signs of mortality and suffering for the first time. In Yonosuke-Saikaku's case, the corpse he sees would be Saikaku's wife, and it would also be corpses near the crematory and large graveyard just north of Edo, the area in which Yonosuke was roaming just before he was forced to become a monk. And judging from what Yonosuke tells himself in chapters 19 and 46, the death in 1660 (when Yonosuke is 19) of Takao, a very famous Tayū in the Yoshiwara licensed quarter in Edo, deeply disturbed him. In the text of chapter 13, however, Yonosuke doesn't visit Yoshiwara and doesn't meet women, except at the very

beginning of the chapter. Could the monk Yonosuke be secretly visiting Yoshiwara, not too far from Emmei-in, and trying to meet the Tayū Takao and being rejected 35 times, as he says in chapter 19? Or is he increasingly possessed by the soul of Saikaku's dead wife? In chapter 13, it seems to be the subtle, secretive male incense-seller who comes closest to leaving a scent of the fragrant soul-shape of Saikaku's wife.

Yonosuke becomes a monk on 4/7, a date which is probably an allusion to the birthday of Hōnen, the founder of the Pure Land school of Buddhism, though it also may refer to the Seven-Faced Female Dragon, worshiped at Emmei-in Temple (see below). Moreover, the 4/7 date may also allude to Saikaku's haikai requiem for his wife on 4/8 in 1675, while the chapter number (2:6 in the original) probably refers to the soul of Saikaku's wife at 26, in the year after her death at 25. And just as Yonosuke breaks his vows on the third day, Saikaku's wife died on 4/3, and in his haikai requiem Saikaku calls her a "three-day monk," humorously implying that she gave up after praying devoutly for only three days.

The possibility that Yonosuke is here androgynous – embodying both Saikaku and his wife's soul – is increased by an historical reference in chapter 13. In 1670, after severe complaints, the shogunate made it illegal for young males to visit the warrior barracks located within the Edo mansions of regional daimyo lords to sell incense because the incense sellers engaged in sex work, so during the previous year or so the incense sellers would have begun visiting mainly Buddhist temples. If Yonosuke-Saikaku were following a time line based only on his own history, Yonosuke would be 29 on Yonosuke-Saikaku's timeline in chapter 13, not age 19, and the time would be 1669 or 1670. Yet Yonosuke's age in the table of contents is given as 19 – Saikaku's age in 1660 – so, historically speaking, Yonosuke's age of 19 in chapter 13 nearly matches the time-line of Saikaku's wife, who was 19 in 1669, the year before the shogunal prohibition, when visits by incense-sellers to temples were suddenly increasing because visits to daimyo mansions were already drawing heavy criticism. Therefore, it seems plausible that the androgynous Yonosuke is living simultaneously in at least two different time-flows in chapter 13: he lives in both 1669, when Saikaku's wife is 19 (when visits by incense-sellers to temples were suddenly increasing) and in 1660, when Yonosuke is 19 (when most incense-sellers visited daimyo mansions). Yonosuke's bisexual activity in chapter 13 strengthens this possibility. In chapter 13 Yonosuke, once again, may be a male form of the androgynous turtle god/dragon woman, the daughter of the dragon king who becomes a man and gains instant enlightenment in the *Lotus Sutra* – and who is overlapped with Saikaku's wife. In chapter 13 the androgynous Yonosuke is simultaneously both Yonosuke-Saikaku at 19 in 1660 and also Saikaku's wife at 19 in 1669, when incense sellers are a common daily sight in Edo temples.

Saikaku may also be trying to show readers that in *Amorous Man* he is referring to both of the two major Japanese Buddhist traditions concerning the timeline of the Buddha's life. In one of those traditions, the main tradition in Saikaku's time, the Buddha is said to have left his home and the secular world at 19, while in another old tradition the Buddha is said to have left his home and the world at 29. In chapter 13 Yonosuke seems to be both 19 and 28-29 and to leave the world twice simultaneously, much as Siddhartha does in two differing versions of the Buddha's life story.

The fact that Yonosuke becomes a monk in Emmei-in Temple, which prioritizes the *Lotus Sutra* and whose main object of worship is a dharma-protecting female dragon divinity named Seven-Faced Shining God (Nana-Omote Dai-Myōjin), may further suggest that Yonosuke is again overlapped with the male form of the androgynous daughter of the dragon king Shagara or Shakatsura. The female dragon god is not shown in the picture for chapter 13, but the lake in Amida's Pure Land depicted on the wall to the right of Yonosuke could metonymically suggest the home of the dragon king's daughter as well as the pond on the top of Mt. Minobu in which the Seven-Faced Shining God lives. Moreover, Saikaku's wife was born in the same year (1651) that the seven-faced female dragon god became the main object of worship at Emmei-in Temple. Thus this female dragon god, like the dragon king's daughter, may also be overlapped with the soul of Saikaku's wife. At Mount Minobu and at nearby Mount Shichimen (Seven Faces), the female dragon's primal spiritual home (in what is now Yamanashi Prefecture), she is said to have taught Saint Nichiren that women, too, have the ability to become bodhisattvas and buddhas, and like the dragon king's daughter, the Seven-Faced Shining God was used as an authority by Nichiren to endorse the doctrine of enlightenment for women, which is also asserted in the *Lotus Sutra*. Moreover, the Seven-Faced Shining God's holy days each month – the 9th, the 19th, and the 29th – and her annual festival on 9/19 repeat the 9-year age difference between Saikaku and his wife, while 19 is Yonosuke's age in chapter 13.

The Seven-Faced Shining God is often identified (as she is at the Itsukushima Shrine in Hiroshima) with the dragon woman, the daughter of the dragon king. The deity is also often paired with Benten or Kisshōten, two other Buddhist female gods. Moreover, in 1660, the year Yonosuke enters the temple and becomes a monk, the temple's main hall formally received an avatar or a "divine part or form" (*funjin*) of the seven-faced female dragon god's divine body from seven-peaked Mt. Minobu, a development perhaps suggesting that Yonosuke is overlapped here with part of the female dragon god, that is, that Yonosuke-Saikaku receives or incorporates a divine part or form (*funjin*) of the soul of Saikaku's wife, who, on one level, is already in the Pure Land, as the painting in Yonosuke's hut implies,

since half of the Yonosuke portrayed in the picture consists of the soul of Saikaku's wife. Yonosuke and a divine part or form of the seven-faced female dragon god's spiritual body both enter the Emmei-in Temple in the same year, perhaps suggesting, in the context of Saikaku's narrative, that both Yonosuke-Saikaku and the soul of Saikaku's wife leave the world (or this life) and enter the temple together. And, according to Asai Ryōi's 1662 *Edo meisho-ki* (*Famous Sites in Edo*), the Seven-Faced Shining God at Emmei-in was believed to be a manifestation of the Daoist god of the seven stars of the Big Dipper and thus also a form of the bodhisattva Myōken, who was often depicted as riding on the Black Turtle-and-Serpent/Dragon god (Gembu) of the north, the direction of death in Buddhism. At the same time, Emmei-in means Long Life Temple, a name which, even though the temple is not a Pure Land temple, in Saikaku's narrative may suggest the rebirth of the soul of Saikaku's wife in the Pure Land

Both Mt. Minobu near Mt. Fuji and Emmei-in in Edo are, through the Seven-Faced Shining God, also linked to the manifestation of Shakyamuni Buddha's Eagle Peak Pure Land in Kyoto, which is further linked to Emmei-in through the visual allusion to Shōbōji Temple, rebuilt by Koku-a, in the *Kyō-warabe* Kyoto guidebook (p. 107 above). Thus in chapter 13 Yonosuke enters a temple that is overlapped with both Shakyamuni Buddha's Pure Land and Amida Buddha's Pure Land (see the wall of Yonosuke's hut), both of which, together with Kannon's Pure Land and the dragon king's Pure Land, are ultimately linked together as one in popular Japanese Buddhism. This suggests that on one level Yonosuke-Saikaku in chapter 13 (2:6) is praying for Saikaku's wife to be reborn in the Pure Land. This was what Saikaku himself surely did at the first anniversary requiem for his wife in 1676, when her soul was 26.

As for the portable boxes carried by the incense sellers' assistants in the picture, they seem to be related to the apparent soul-box carried by a woman in the picture for the next chapter. If so, then the young incense seller takes incense out of the box carried by his manager – a reversal of the Urashima legend – and sells it to Yonosuke, thereby opening Yonosuke's soul-box and letting him catch a scent of the fragrant Pure Land, although Yonosuke does not yet know what the fragrance means. If the incense-seller here represents the female form of the dragon king's daughter, then the incense may suggest the powerful jewel the dragon woman gives to Shakyamuni Buddha before changing her gender and achieving enlightenment in the *Lotus Sutra*. If so, then Saikaku's picture shows the female and male forms of the dragon woman facing each other in front of the Buddha. If so, what a tender encounter it would be!

The overlapping or making simultaneous, co-present, and dialogical of different time-flows and widely separated parts of Japan in chapter 13 resembles the overlapping of time and space in chapter 32, although in chapter 32 the two main times are 1660 and 1679, separated by 19 years. Both chapters also seem to include an allusion to Shakyamuni's Eagle Peak Pure Land. The text and the pictures for both chapters benefit from rereading in direct juxtaposition with each other. Chapter 13 also seems to have close links with chapters 14, 19, 29, 31, 32, 38, 44, 46, and 53, all of which seem to allude to the other world via scents and other hints. Chapters 11 and 13 and these other chapters filled with overlapping and interlinking are good examples of how Saikaku used his skills as a haikai linked-verse poet when writing *Amorous Man*.

§ As for gazes, the picture for chapter 13 shows a crucial moment in which all the figures except Yonosuke avert their eyes. Yonosuke, who has become a monk, sits in his meditation hut wondering why the incense seller doesn't leave after he receives his payment and simply looks down, hiding his eyes. Yonosuke doesn't yet know the young man is also a sex worker who is waiting for a sign from Yonosuke as to whether he wants his services. There is no dominating gaze, only an overall atmosphere or scent of unexpressed intention and inchoate desire. This synesthetic "wet" or tactile and fragrant ambiance seems to match the picture in Yonosuke's hut of a lake in the Pure Land, which was believed to be full of lotuses (suggesting rebirth) and buddha-fragrance.

Chapter 14 (2:7)

The picture for chapter 14: Yonosuke, wearing a cloak with three of his wild pink crests on it, a medium-length sword, and a wide traveler's hat, visits a part-time mistress whom he personally loves in her private hours at her home in a poor area in Osaka. The small all-woman family's small house is roofed in a primitive way, with thin wooden slats below boards that are held down by rock weights. Yonosuke's arms are inside his cloak. Strangely, the crest on Yonosuke's left sleeve has only four petals instead of the normal five. The woman at upper right appears to be Yonosuke's lover: she stands in a welcoming way with her right hand on a wooden pillar and her left hand on her sash, which is down on her hips and, apparently, tied stylishly in front. On her robe seem to be bird's nest crests with five outward curves forming the edges instead of the more common four curves. Her hair, like her sister's, is done up in the Shimada-mage style. Her mother talks with Yonosuke, apparently urging him on with her right hand and seeming to point toward her house with her left hand, inviting him inside the open doorway, in which noren half-curtains hang. Perhaps her gestures show she has heard about Yonosuke and accepted him into her matrilineal family, a change in status meaning that from now on Yonosuke will use her last name. The mother's gray or white hair is simply bunched up and tied in place in back, and she wears fourfold diamond-shaped crests consisting of four smaller separate diamonds. Her second daughter stands behind her mother, holding under her left arm a large black lacquered box, perhaps containing writing implements. She wears two circle crests enclosing two horizontal lines suggesting the number 2 together with a bamboo fence design on her long, hanging sleeves and the hem of her robe. This daughter apparently lives by spinning and making yarn. At lower center stands a cotton gin, some hemp yarn beside a bucket of yarn (perhaps a visual reference to the *nō* play *Miwa*, quoted in the text), a spinning wheel, and, at far left, possibly a cotton yarn-stretching device (*hazu*).

The crest worn by the mother is the same crest worn by Yonosuke's father and his friends in chapter 1 and elsewhere, and they suggest the homophony between '4' and 'death' in Japanese, as does the abnormal four-petaled crest on Yonosuke's left sleeve. Yonosuke's nursemaid in the picture for chapter 1 and many other characters in the book also wear fourfold diamond crests, which often seem to suggest death. Curiously, as Shinoda has

pointed out, the mother closely resembles the old woman in the picture for chapter 18 below who further resembles the woman who touches a foot of the dying Buddha in many traditional parinirvana pictures. In the picture for chapter 18, the old woman – who is probably a young woman made up to look old in order to avoid unwanted male attention – stands holding onto a pillar, trying to resist a young man who pulls on her left arm. There is a reversal, however: in chapter 18 it is the young man who wears the fourfold diamonds crests, while the woman wears a white robe, suggesting the dying Buddha in many parinirvana pictures. Is the old woman here in chapter 14 foreshadowing the death of the Buddha? Or is she the newly dead Buddha who has been reborn as a woman in a possible Pure Land in the midst of the mud of an Osaka slum? Compare the reclining Yonosuke's reversal of the dying Buddha's shape in the picture for chapter 29.

The large box could be for writing implements and paper – the box mentioned in the text – or for spinning implements and materials. It could also suggest the fisherman Urashima Tarō's legendary *tama-tebako* or soul-box, which he receives from his wife, the turtle god, who is also the dragon king's daughter, on the bottom of the ocean. The box may contain the dragon woman's soul (Asami 1983: 103), or Urashima's soul, or even the timeless time of the dragon king's sea-bottom Pure Land. Thus, on one level, the nearby canal going through the slum may suggest that this "lower depths" neighborhood made up of tenements and shacks is itself overlapped with the bottom of the sea, an image also obliquely suggested in chapter 10. If so, the woman with the box may suggest the dragon/turtle woman as well as the everyday form of the Osaka woman whom Yonosuke loves. Instead of the traditional Buddhist dragon king, however, the elderly woman ruler of this undersea-like locale may be, in Saikaku's vision, the matrilineal dragon queen. If so, this muddy-lotus-like superficially dirty but spiritually pure dragon queen's Pure Land in a socially lower-depths Osaka slum may be a humble version of Kannon's Fudaraku Pure Land in the southern seas, here envisaged as south Osaka with its many blossoming wisteria vines, epitomized by Fuji no Tana, where Yonosuke lives. The area was famous for its many purple wisteria blossoms, loved by Kannon. Kannon's Pure Land is filled with wisterias, and purple also suggests spiritual light in Amida's Pure Land.

If so, Saikaku may be presenting a visionary image field in which the ageing mother (possibly overlapped with Kannon) has two daughters, or, more likely, one daughter with two different personae: one a daughter who spins and perhaps weaves for a living and one a professional mistress (Yonosuke quickly notices the long, two-person pillow inside the house). If so, then the two stripes in the crests of the sister with the box would suggest that the two sisters are doubles or two versions of the same sister and that both personae seem

related to the two souls of Saikaku's dead wife (who is suggested by the abnormal 4-petal crest, suggesting death, on Yonosuke's left sleeve and by the fourfold diamond shapes on the mother's robes, also suggesting death) – her moving soul that is being reborn in the Pure Land (the daughter on the left) and her soul that remains in Saikaku's heart-mind as a memory and as a spiritual medium of communication between her Pure Land soul and the still-living Saikaku (the daughter in ordinary clothes who holds a soul(?) -box, suggesting she is overlapped with the dragon/turtle woman who gives a soul-box to Urashima Tarō). If so, her two 2-crests would suggest that she is a double with her sister in the fine robe at upper right but also half of the androgynous Yonosuke-Saikaku, a double-character fused with the soul of Saikaku's wife in the Pure Land. Thus it is interesting that the turtle woman/dragon woman in the Urashima legend was believed to be one of Kannon's closest attendants, and in some paintings and statues Kannon was depicted as riding on a large turtle in a river or the sea. One such statue is in the famous Fudaraku-san Sōjiji Temple, just north of Osaka.

The picture for chapter 14 seems to be half of a long-distance diptych with the innovative picture for chapter 18, which is overlapped with a parinirvana picture of the dying Buddha but which also contains several reversals. For example, in the picture for chapter 18, there seem to be two Buddhas, not one, and both are female, not male. One Buddha at the back of the stage seems to be female and standing, not male and lying down, and the second Buddha is a young woman at the front of the stage whose pulse Yonosuke seems to be taking at her wrist – unlike the old woman who takes the Buddha's pulse from his foot, as in a parinirvana picture. If the picture for chapter 14 also contains a standing Buddha who is near death, then the woman who stands at the upper right with her right hand on a vertical beam in the house wall would be the Buddha – and Saikaku's dying wife – in her mortal human body (her crests resemble those of the dead Yoshino in chapter 29 and those of the apparently, on one level, dying Ōmi in chapter 11), while the young woman at lower left suggests the soul of Saikaku's wife in the form of the turtle woman/dragon woman in the dragon king's Pure Land, and the box she holds also holds her soul. This configuration may imply that the old woman in the picture for chapter 14, who seems to be the mother of both young women, is either a manifestation of Kannon, or, as mentioned, of the dragon queen of her lower depths Pure Land – a rewriting of Buddhist tradition, according to which the dragon ruler is a king. As the queen of her lower depths Pure Land, she is the mother of both daughters (two different aspects (alive and dead) of the turtle/dragon woman (the two souls of Saikaku's wife) and of Yonosuke (the male form of the dragon woman)). Perhaps, as in chapter 18, the daughters may be two female Buddhas, along with their mother. The old woman is clearly one of the two buddhas in the picture for chapter the standing buddha at the back of the

stage in the picture for chapter 18, and if the woman resting her head on her left arm in that picture is also a buddha, then there are also three buddhas in that picture as well. All this would be a possibility in syncretic popular Japanese Buddhism, and it would explain why, on one level, the old woman seems to Yonosuke to be from a very high-ranking family (in the Pure Land) which has fallen very far in the material world, yet is still pure, like a lotus in the mud.

Yonosuke and Oguri

When Saikaku writes that Yonosuke is a modern-day Oguri he is probably referring above all to the sekkyō-jōruri narration play *Oguri*, which synthesizes various earlier oral and printed narratives about Oguri. The playbook was published in Osaka by Shōhon-ya Goheh in the fourth month of 1675, so most of Saikaku's readers would probably have been familiar with the plot. The *Oguri* text mentions only one daughter, however, while Saikaku's illustration shows two, and the crest of the daughter on the left holding a box stresses the importance of doubleness and the number 2. Much as Oguri is helped by a Ji Pure Land school monk, the hanging buddha-scroll on the wall in the shack mentioned in chapter 14 probably depicts Amida Buddha, perhaps flanked by the bodhisattvas Kannon and Seishi.

The last sentence of chapter 14, which states that Oguri and Yonosuke are simultaneous and virtually the same, does not seem to be simply rhetoric. Saikaku is inviting readers to overlap Oguri and Yonosuke and try to compare them as well. When the disowned and exiled Yonosuke leaves his hut at Emmei-in Temple for the last time, he feels as if he is not really part of the world, and the narrator remarks that he can still see his feet, an uncanny expression which could mean that while he has barely managed to stay in the world, he has not yet crossed the line and become a ghost or dead soul, since in jōruri drama text illustrations ghosts were commonly depicted as not having feet. Nevertheless, Yonosuke does walk in the direction of the setting sun, a common image in Pure Land Buddhism of a newly dead soul setting out for the Pure Land beyond the setting sun in the west. This depiction of Yonosuke as being both in this world but also outside of it and in exile rather closely resembles the situation in *Oguri*. In that narrative, Oguri is born into an aristocratic Kyoto family, but when he grows up, he falls in love with a woman who is actually the manifestation of a huge serpent living in a small lake in northern Kyoto who also loves him and visits him every night in the shape of a woman. When Oguri's father discovers the true identity of the woman, he exiles his son to distant Hitachi in eastern Honshu, not too far from

Edo. In exile, Oguri secretly marries Terute (Shining Hands) and becomes a member of her family, a situation reminiscent of the Seven-Faced Shining God worshiped at Emmei-in, where Yonosuke becomes a monk. Terute is the daughter of the magistrate of Musashi and Sagami provinces, where Edo later came to be built, but when Terute's strictly patriarchal father discovers the fact of their marriage, he completely rejects Oguri as a family member and has him poisoned. He also orders his daughter to be drowned, but Kannon helps her to escape, though eventually she is sold into slavery and ends up as a kitchen maid carrying water and doing the washing at a rural inn in Aohaka. Meanwhile, after Oguri is buried, Emma, head judge in the other world, allows Oguri to return to life – but as a hungry semi-ghost who cannot hear, see, speak, or use his legs. Back in the material world, Oguri is helped by an Amidist Ji-school monk, who gives him a cart and puts a sign on him asking travelers to pull him westward along the old road to Kyoto and beyond.

Just as Yonosuke, feeling guilty, travels west down the Tōkaidō road with a group of Yamabushi ascetic mountain monks, Oguri in his cart is pulled westward by various travelers along an inland road heading toward the Kyoto-Osaka area. Not knowing who the man in the cart is, Oguri's wife Terute, working at an inn beside the road, also pulls the cart for a while. Eventually Oguri arrives in the same area in which Yonosuke is heading in chapter 14: Kumano, believed to be a main access point in the material world to Kannon's Pure Land. After reaching Kumano, Oguri is carried by several Yamabushi mountain monks to a hot springs in the mountains north of Kumano – the same mountains over which Yonosuke climbs on his way to Mount Ōmine. Oguri's name in his half-dead traveling state is Gaki-Ami or Hungry Ghost Amida, and he hovers between ghost and buddha. Once he reaches the sacred hot springs, however, he purifies himself and bathes for 49 days until, on the 49th day, he is fully healed. The period of 49 days is normally the time it takes for a dead soul to leave its former body and set out for the other world, so Oguri's return from the other world reverses this process. Yonosuke doesn't bathe in a sacred spring, but he does purify himself temporarily by climbing with the group of mountain monks to the top of a sacred mountain, where he confesses all his sins – although when he reaches the Muddy River later, his thoughts return to mundane matters. Saikaku doesn't mention it, but normally mountain monk-led pilgrims ritually die and are reborn in a womb-like area between big boulders near the top of the most sacred mountain on the pilgrimage, so both Oguri and Yonosuke experience a kind of death and rebirth.

After being reborn in the water of the hot springs, Oguri returns to Kyoto and is accepted back into his family. After finding Shining Hands Terute at the inn in Aohaka, he frees her from her bondage, and they renew their marriage until both die of old age and

become a pair of married gods. Yonosuke, on the other hand, isn't accepted back by his patriarchal father, but he does gain a new family and become a husband, though in name only, since he pretends to be the renter of a house used by a small co-op of female sex workers who live together and pretend to wash laundry for a living – a “clean” profession obliquely suggesting that they also hope to be reborn in the Pure Land in spite of their sex work. Yonosuke then falls in love with one of the “washing women” (thus recalling Shining Hands) and when he visits her house in an Osaka slum, it is beside a drainage ditch perhaps six feet wide with running water in it. Beside her family's small shack Yonosuke discusses things with his lover's mother and changes his last name to his new family's name. This matrilineal, matrilineal marriage system (*muko-iri-kon*) was in Saikaku's time still common in the Osaka area, especially among commoners, but it was being replaced among property-owning commoners by the patrilineal, patriarchal marriage system pioneered by the ruling warrior class in the medieval period.

In *Oguri*, too, Oguri tries to marry Terute in matrilineal fashion. However, her patriarchal father is outraged that Oguri, following an old matrilineal custom, wants to change his last name and marry into his and his daughter Terute's family. The *Oguri* narrative alone cannot, however, explain why the picture for chapter 14 shows two young women, apparently sisters. Saikaku also alludes to the famous *nō* play *Miwa*, which most of his readers would have known. It is set south of Nara, near Mt. Miwa, the low but sacred mountain next to the mountain on which Hase Temple, with its Kannon image visited by Yonosuke in chapter 8, is located. In the play a Buddhist monk living in a meditation hut wonders about the identity of a woman who regularly brings water and fresh sprigs to his hut. One fall day she feels cold and asks to borrow a cloak from the monk, and later a villager tells the monk his cloak is hanging from one of a pair of cedar trees at the foot of nearby Mt. Miwa. When the monk goes to investigate, he finds the cloak hanging from a limb with a divine *waka* written on it:

Three interlinked rings
so purely, so pure
this beautiful robe
never given to anyone
never received by anyone

The three interlinked rings are a symbol of the Miwa Shrine, and soon the Great Miwa God appears in the form of a female shaman in trance robes. The god/shaman speaks of a woman rejected by her husband and then relates how the female sun god Amaterasu once hid in a

cave, causing the whole world to become dark until the other gods began playing music and dancing, causing the sun god to peek out of the cave and return light to the world. The divine woman in the play seems to be Amaterasu herself, and the chorus says she and the god Amaterasu in the Ise Grand Shrine are of “one body,” implying that Miwa and Ise are fused together in a divine topography. The Miwa god also seems to be indirectly expressing a desire for a human man and implying that the border between humans and gods is extremely flexible and porous. This image returns to that of Oguri loving a female serpent god in human form who also desires him, and it recalls the Buddhist narrative about the genius daughter of the dragon king changing her gender and gaining instant enlightenment.

Saikaku seems to think the *nō* play is important, because when Yonosuke sets out to find his lover’s house he is clearly being compared to the Buddhist monk in the *nō* play *Miwa* searching for his cloak. Yonosuke knows he is getting close to her house when he sees a globe made of cedar branches hanging above a sake shop, a direct allusion to the sacred cedars in the *nō* play. And he knows where the house is when he sees sunlight falling on drying laundry, an allusion to Terute’s shamanic shining hands and her work as a washer woman as well as to Yonosuke’s current cover job as guarantor for a group of women sex workers pretending to be washer women. At the same time, the sister in the picture who spins yarn recalls the female sun god Amaterasu, who is associated with weaving, and her yarn and thread also allude to the thread of the woman, mentioned in the *nō* play, who attaches a long thread to her visiting god-lover’s robe and follows the thread back to Mt. Miwa. Moreover, her box recalls the box the turtle-woman daughter of the dragon king (also called the dragon woman) gives to her human husband Urashima when he leaves after a long marriage-visit in the dragon king’s undersea Pure Land. If her mother is indeed the matrilineal dragon queen in her fallen human form under contemporary Japanese patriarchy, then the slum shack is part of the dragon queen’s nearly hidden Pure Land, much as the three interlinked rings of Miwa Shrine suggest great purity. If so, then Yonosuke’s cloak, with three of his crests on it, may be an allusion to the cloak in the *nō* play with the poem about three rings. The crests worn by the daughter on the left that imply the number 2 would then refer to the two daughters, and the three crests on the cloak of Yonosuke would refer to his marriage to his dead wife’s three souls: 1) her soul that remains inside her husband-lover (the woman at upper right), 2) her traveling soul after her death that moves between the material world and the Pure Land (represented by the woman on the left wearing 2-crests), and 3) her new, reborn soul in the Pure Land (also represented by the woman and her soul-box on the left). The fact that Yonosuke’s abnormal 4-petal crest is on his left sleeve suggests that the woman/sister on the left represents not only the Buddha but the soul of Saikaku’s wife after

her death. The further fact that the mother points toward the woman on the left and toward the doorway, not toward her other daughter, suggests that this is the daughter Yonosuke should marry in the Pure Land.

A slightly longer hypothesis is as follows. The 3-ring/3-crest image overlap and the possible presence of the two apparent sisters – as in chapter 12 – represent two stages in the relationship between Yonosuke and his matrilineal wife, with the standing woman at upper right representing his wife in the physical world and the woman with the box representing his deep love for his wife's soul in the Pure Land, for whom he is willing to give up his patrilineal past. This woman is overlapped with both Shining Hands and with the female sun god Amaterasu, suggesting that Yonosuke regards his new wife as being almost divine after being reborn in the Pure Land. If so, the other sister at right would suggest the part of the soul of Saikaku's wife that remains in Saikaku's worldly memory of his now dead wife. The living memory of Saikaku's wife stands to his right, while her mother also points toward the left, as if urging Yonosuke-Saikaku to consider her as his soul-wife even after death. If he does, he, like the mother, can also become a "thief of life." Yet the sister at upper right smiles and does not seem jealous. She is, after all, not a real washer woman, and her mother seems to be telling Yonosuke to become a real husband and take his wife's family name rather than be a fake stand-in husband who exists only on paper. Meanwhile her sister at lower left, now in the Pure Land with the female sun god of Mt. Miwa and Ise, with Kannon (the sun god's Buddhist basic form or *honji*), with shining Terute, and with the dragon queen's daughter – this whole group or co-op of identities suggests that the soul of Saikaku's wife is holding part of Yonosuke-Saikaku's soul in her soul-box (like the box containing Urashima Tarō's soul) and waiting for Saikaku to enter the Pure Land in the future. If so, then Yonosuke-Saikaku, exiled in the material world, is reborn like Oguri after a long journey to the west and the Pure Land, and now he marries her once more in the dragon queen's matrilineal undersea Pure Land disguised as lower-depths Osaka slums. While Oguri and Terute become a divine couple and live on in the world of the gods, Saikaku and his wife exchange matrilineal soul-marriage vows on the border of a lower-depths Pure Land while Saikaku is still alive. The ageless matriarch of the family seems able to exist both in time and in the timeless time of the Pure Land. As Shinoda has pointed out, the mother in the picture for chapter 14 resembles the grieving old woman who holds one of the Buddha's feet in traditional parinirvana pictures. But those pictures are from the point of view of the material world. The old woman herself seems to be a standing Buddha in the picture for chapter 18, which is apparently from the point of view of the Pure Land. From that point of view, both sisters also seem to be

divine, though they may look different to Yonosuke now. Thus the smile on the sister on the right.

§ The main gaze in the picture seems to be the female gaze of the old woman who stares hard at Yonosuke and points with her left arm, apparently inviting him inside her humble shack and family by allowing him to marry one of her daughters, apparently the one on the left, at whom she seems to point. In response, Yonosuke looks on passively and smiles happily. The daughter at upper right seems to be the daughter Yonosuke knows from the fake laundry, but her gaze seems satisfied. On one level this may not be a dilemma if both women represent souls of Saikaku's wife at different stages of her existence. The abnormal four-petal crest on Yonosuke's left sleeve, suggesting death, seems to indicate that he will now marry the woman on his left, who is overlapped with the soul of Saikaku's dead wife. The lattice design on her robe suggests she is beyond the lattice fence of death, in the Pure Land. Is her box a writing utensils box, or does it also hold Yonosuke's otherworldly soul? And does the mother who "cheats death" suggest she is a female version of the (androgynous?) Buddha, who, after his parinirvana or death has become a woman from the point of view of the Pure Land? Compare the similar old woman standing on the back side of the stage in the picture for chapter 18, where she suggests the dying Buddha, apparently from the point of view of the Pure Land. Judging from the implied Pure Land point of view in the picture for chapter 18, the point of view in the picture for chapter 14 is also from the Pure Land. That would be the reason even the sister at upper right is gently smiling.

Chapter 15 (3:1)

The picture for chapter 15: Yonosuke and, to his left, Raku-Ami sit in the parlor of Jinshichi's employment agency in Gokō-machi in Kyoto in front of a folding screen with an ink painting depicting a Buddhist temple in a mountainous area. Around the borders of the standing screen runs a design with fourfold diamond-shape crests. Raku-Ami, head shaved to mark his retirement from the world of business, is dressed in a dark-colored short cloak and the robes of a retired man, and he wears a medium-length sword, showing that he is a commoner. Yonosuke is in formal striped baggy trousers and a robe with two of his wild pink crests visible on it. As usual, he wears a medium-length sword that is a little longer than most medium-length swords. In his right hand he holds a folded fan. The agency owner Jinshichi, center left, kneels politely to the left of a pipe-smoking set on a tray on the tatami mats, while his wife, with her gray hair tied in a bun in back and with a decorative cloth on top of her head, half-kneels at center and points in the direction of one of five well-dressed applicants for two mistress jobs. She is portrayed as being larger than her husband, and she looks as if she's the one who actually runs the agency. Now she seems to be telling Jinshichi something. The pliant Jinshichi wears pliant aquatic three-leaf Arrowhead crests, while his wife wears two kinds of fourfold diamond-shape crests, one with the internal smaller diamonds virtually touching (*Takeda-bishi*) and the other with separate smaller diamonds ([*Yotsu-]waribishi*), thus echoing the four diamond-shape (*Yotsume-bishi*) outline crests on the edge of the standing screen.

The applicants all wear long outer cloaks and have long, flowing hair tied once at the base of the back of the head. The most distant woman, in a dark robe at upper center-right, wears 11 visible small chrysanthemum crests. The one fully visible crest has 9 petals. The woman next to her turns her head away and shyly puts her right hand over her mouth. This applicant wears large chrysanthemum crests with long petals resembling sword blades (9, 8, and 7 petals are visible on the three visible crests) as well as 8 smaller crests representing bird's nests with vines (*tsuru*), crests. The next woman at far right is also apparently shy about becoming a mistress, since she looks down at the floor, perhaps because the woman manager of the house may be pointing at her. Like Yonosuke, she wears two of the same visible crests: two large waterwheel designs on her cloak and 6 three-star crests on her robe. The woman next to her wears a hanging wisteria blossoms design, while the nearest woman wears four

butterfly crests. On the sliding doors at upper right are depicted low, wide-leaved sasa bamboo grass.

In chapter 15 Yonosuke-Saikaku is 21, but Yonosuke-54 is 34, Saikaku's age when his wife died, and it may be this older stratum of Yonosuke who sings at the villa gate about his darling lover and who is overlapped with a nightingale (*hototogisu*, *cuculus poliocephalus*) that has flown away, since Saikaku, in his haikai requiem for his wife's soul, compares both himself and his wife's soul to a single nightingale flying toward the Pure Land. This older part of Yonosuke may be attracted to Raku-Ami because he suspects Raku-Ami, whose nickname means Blissful or Easygoing Amida Buddha, is somehow related to Amida and Amida's Shinto manifestation Hachiman, whose big Iwashimizu Shrine is located very near Raku-Ami's villa. The suffix "-ami" for Amida is common among believers in Amida, so perhaps Yonosuke guesses that Raku-Ami is a partial manifestation of Amida, whose Pure Land is believed to lie at the western edge of the universe. If so, then on one level – a level that matches Yonosuke's level of understanding spiritual matters at age 21 – Raku-Ami, by choosing a mistress for Yonosuke, may be suggesting – in a very worldly, material way that Yonosuke can understand – that Amida has accepted the soul of Saikaku's dead wife into the Pure Land. From the beginning of chapter 15, Raku-Ami's retirement is referred to, in a pun, as leaving the world, and his mansion shines with the light of gold and silver, suggesting, in a material way, a manifestation of Amida's Pure Land in the floating world.

The fact that in the picture there are 9 people in the room and that two women wear chrysanthemums, which suggest the lunar 9/9 chrysanthemum festival also recall two other meanings of the number 9 that recur in the book: the 9-year age difference between Saikaku and his wife and the 9 modes or speeds of being reborn in the Pure Land depending on one's spiritual readiness. In addition, 3:1, the original number of chapter 15, suggests the number 31, which is the age according to one tradition at which the Buddha preached his first sermon in the deer park in Sarnath. That sermon is known as the First Turning of the Dharma Wheel, and three candidates wear wheel images on their clothes. The woman at far right wears waterwheels with round stars to go with the wheels, and the two farthest candidates both wear round chrysanthemums which suggest spoked wheels, much as the Tendai school of Buddhism uses chrysanthemum images to represent the dharma wheel on one of its official crests. In addition, the wisteria blossoms design on the robe of another candidate is a commonly found image in Buddhist songs and poems about the purple clouds on which Amida and Kannon descend to greet a dying person. And Raku-Ami himself claims he is the agent of a great daimyo lord whose domain lies far to the west in Kyushu, a description that might suggest he is implying he is originally from Amida's western Pure Land. Moreover,

gold and silver foil are commonly used to suggest spiritual light in Buddhist representations of buddhas and bodhisattvas, so Raku-Ami's own silver and gold may also be a "means" (*hōben*) for suggesting buddha-light.

In this context the butterfly crests on the nearest candidate may be an allusion to a famous parable told by the Daoist philosopher Zhuangzi according to which he dreamed he was a butterfly flitting happily around not knowing he was Zhuangzi, but when he woke he found he couldn't tell whether he was Zhuangzi dreaming he was a butterfly or a butterfly dreaming it was Zhuangzi. In the picture is young Yonosuke a wandering soul being guided through piles of shining metal coins by a rich retiree and finally glimpsing true happiness, or does he realize money is at best a metaphor for spiritual light and Amida's Pure Land? At this point in Yonosuke's life, the answer is probably mostly in the negative, but the fact that Yonosuke also has Yonosuke-54, who is now 34, flowing through him as a kind of premodern unconscious, suggests he has a chance to learn something interesting and new. His understanding of the meaning of money will be considerably deepened later by the happenings in chapters 28 and 36.

It seems significant that the location of the agency, Gokō-machi in Kyoto, is homophonous with the word for the halos (*gokō*) found around the heads and bodies of many figures in Buddhist art, though here *gokō* literally means *miyuki*, an imperial outing or journey, an image that might suggest the journey of the soul of Saikaku's wife to the Pure Land and the journey to Kyoto that Yonosuke makes with Raku-Ami. Moreover, Raku-Ami's mistress O-Satsu has a name that is homophonous with a word that suggests death, while O-Kichi means 'good fortune.' Perhaps, as in chapter 8, misfortune (death) can apparently be fortunate if it leads to being reborn in the Pure Land. Moreover, the father of O-Satsu is a specialist in gold leaf embroidery, often used in Buddhist art and decorations, while the father of O-Kichi makes wide, round traveling hats that can literally suggest halos when worn in a certain way. In fact, in Saikaku's time people sometimes wore their wide hats tilted back on their heads in a style called *Amida-gasa* or "Amida's wide hat," or just "Amida." To wear your round, wide hat that way was called "wearing Amida (Amida's halo) behind your head." Even the spokes on the underside of a wide hat became visible if the hat was tilted far enough back, making the hat look even more like a halo behind one's head with beams of buddha-light shining out in all directions, as in the scroll painting of Amida that, it is implied, hangs on a wall inside the slum house in the picture for chapter 14.

Saikaku's description of the two Kyoto mistresses and their fathers suggests that after the death of Yonosuke-Saikaku's wife Amida (Raku-Ami) appears and guides the soul of the spiritually lost Yonosuke-Saikaku into his Pure Land, suggested by Kyoto, and allows him

to meet the soul of his dead wife there and establish a new kind of relationship with her in his mansion, built to resemble the Pure Land. At the same time, on the literal level, Amida, in the parodic physical form of a rich retiree, guides the wandering *nō* play chanter and singer Yonosuke-Saikaku, who still has a fairly low level of spiritual understanding, to a part of Kyoto that subtly suggests the Pure Land and beings with halos in a commercial sort of way and gives Yonosuke-Saikaku a hint that his wife's soul has been accepted into the Pure Land. At the same time, the meaning of mistress becomes ambiguous. Do silver and gold here radiate buddha-light or simply reflect it? And does O-Kichi, Good Fortune, suggest a new connection between Yonosuke-Saikaku and the soul of Saikaku's wife in the Pure Land? If so, then O-Kichi, who returns from Kyoto with Yonosuke, would seem to suggest the part of the soul of Saikaku's dead wife that has become independent and that travels between the Pure Land, where she is being reborn (her father makes wide round hats, that is, cheap halos for ordinary folks) and visits with Yonosuke-Saikaku in order to continue communicating with him because they are a married couple united for two lives.

The overall structure of this chapter suggests that, on one level, Saikaku may be evoking the first big Buddhist requiem for the soul of his wife, perhaps on the 49th day or the hundredth day after her death. Saikaku surely sponsored such requiems, and perhaps in this chapter he is reconstructing his feeling that on that day his wife's soul returned to visit him and gave him a clear sign that part of her soul was being reborn in Amida's Pure Land (Kyoto) and that she would continue to visit him sometimes in the material world. The humor in the line about O-Kichi's father being an ordinary artisan who makes wide rush hats that commoners have to make do with if they want to have halos may show that Saikaku felt confident that in this chapter he had received an important sign from his wife's soul concerning their ongoing soul-communication. Perhaps, on one level, visiting Kyoto/the Pure Land with an Amida-like figure teaches him that his wife's soul is in the Pure Land and will visit him in the material world.

§ In the picture the gazes are those of people involved in a business transaction. The selection of the mistresses seems to be led by the smiling, vigorous wife of the brokerage agency owner. She seems to stare at her husband, who follows her lead. Yonosuke seems to gaze with great interest at the applicants, no doubt objectifying each one from a distance, while Raku-Ami simply looks on without gazing at anyone. Some of the no doubt tense candidates look down at the floor, while some gaze at the old woman, who seems to run the agency.

Chapter 16 (3:2)

The picture for chapter 16: After sailing west across the Inland Sea, Yonosuke, wearing his medium-length sword, walks along the Kokura shore in Kyushu with his host, a man from Kokura he met just south of Kyoto at the Iwashimizu Hachiman Shrine Fire Messenger Festival on 4/3. Yonosuke's host points toward a group of four fisherwomen and seems to be explaining about their double work schedule to Yonosuke. The fisherwomen all have their hems (and some have their sleeves) pulled up to keep them dry as they carry their catch in shallow tubs of water on their heads. In the distance (foreshortened by lines suggesting stylized clouds) stand three main buildings and pine trees inside Kokura castle – the main compound with its high, five-story tower, the Pine Compound, and the North Compound, all surrounded by walls and a moat – at the northern tip of Kyushu, across the Shimonoseki Straits from Honshu.

The fisherwoman in the lead (at center left) wears round crests that contain both white and black characters for the number 10. From the early medieval period on, this was the crest (along with a crane crest) used by the Shimazu clan, descended from the Minamoto, who used the cross in both black on white and white on black designs. In the Edo period the Shimazu ruled the powerful Satsuma domain in Kyushu, well south of Kokura. Originally the Shimazu did not use an outer circle around the cross, which is the same style used by the lead fisherwoman, although the reverse-color 10 crests on her robe have an outer circle. Saikaku may be using the crest to reinforce other Minamoto and Taira imagery in chapter 16. The second woman is wearing unusual six-leaf sasa bamboo grass crests. The third woman wears five-petaled crests with plum blossoms seen from behind. The fourth woman appears to be wearing 6 small chrysanthemum crests, but only one crest is clearly a chrysanthemum. Yonosuke's host wears two visible chrysanthemum crests, while two five-petaled wild pink crests are visible on Yonosuke's cloak above horizontal stripes of various widths on his robe.

The two people apparently wearing chrysanthemum crests also suggest 9/9, the date of the Chrysanthemum Festival as well as the nine-year age difference between Saikaku and his dead wife, while ten is also Saikaku's age when his future wife was born and thus immediately became one year old. As elsewhere, the fact that there are two crests on Yonosuke's cloak may suggest that Yonosuke contains both Saikaku's and his wife's souls,

while the two crests on the host's robe might suggest he is Yonosuke's double as well as a double with the fourth fisherwoman – and thus on one level ambigender. The 9 petals in his crests may also suggest the 9 traditional ways a soul can be reborn in the Pure Land. The unusual six-leaved sasa bamboo grass crests worn by the second woman recall the hexagonal turtle-shell crests that seem to be associated with Saikaku's wife. The number of people in the picture is likewise 6, and they form two rows: on the right the last 3 women, each wearing 6 crests, head for the upper left area, while on the left Yonosuke, his host, and the first woman form a line pointing toward the upper center area. Two people in the left line wear the number 10, since Yonosuke wears 10 visible petals. All four of the women also form a line in which the first and last carry 4 fishes each in the tubs on their heads, while the two middle women carry 3 fishes each. From left to right, there are 4, 3, 3, and 4 fishes in the women's tubs. This might be a reference to 1) 4/3, the traditional Hachiman Fire Messenger Festival day and the date on which Saikaku's wife died, together with 2) Saikaku's age (34) when his wife died. Moreover, the four women wear a total of 26 crests, possibly suggesting the age of Saikaku's wife in 1676, the year after her death, when her first anniversary requiem would have been carried out. This would match the time flow at the beginning of the chapter, which, on one level, seems to be exactly one year after the death of Saikaku's wife

The fact that there are four (*shi*) fisherwomen might indicate that in one layer of time they are dead (*shi*) and that Kokura is overlapped with the other world, perhaps as an oblique representation of the dragon king's palace and his Pure Land at the bottom of the sea, as mentioned in chapter 12 of the *Lotus Sutra* and elsewhere. The fisherwomen also recall the two water-carrying women in the picture of Kiyomizu Temple in Book 2 of the *Kyō warabe* Kyoto guidebook visually alluded to in chapters 2-4. In the guidebook picture the two women stand with tubs on their head and watch a man in a loincloth stand under Otowa Falls, praying as he is washed and purified by the sacred falls water, which is presided over by the 8 dragon kings, including Shagara, a protector and supporter of the Thousand-Armed Kannon of Kiyomizu Temple. That Kokura, like Kiyomizu Temple, may be overlapped with the Pure Land of the dragon king is suggested by the series of allusions in chapter 16 to the Taira clan, which was decisively defeated by the Minamoto in 1185 in a sea battle in the nearby Shimonoseki Straits. Many Taira were killed, and many others jumped into the Inland Sea, since it was believed that one manifestation of the dragon king's Pure Land was located at the bottom of the Straits. Moreover, many of the fisherwomen who visit Kokura are said to be from Daiiri, a town founded by Taira survivors, so the women in the picture may be descendants of the Taira. But the main image of the Taira in chapter 16 is of death and suffering and souls who cannot go to the Pure Land because they are fixated on loss and

defeat in their former lives. An allusion to the *nō* play *Ama* (*The Woman Diver*) in chapter 16 suggests that the water the fisherwomen in Kokura spill onto their sleeves is not just salt water but, on another level, tears shed because of the hard life they live. In the *nō* play, the woman diver dies after she swims down and retrieves a precious jewel from the dragon king's palace, but later her soul reveals itself to be the dragon king's daughter, who achieves enlightenment, as described in the *Lotus Sutra*.

The references to death, the other world, and the Taira begin, however, even before Yonosuke gets to Kokura. The chapter begins on the day of a festival that is also the death date (4/3) of Saikaku's wife, and Yonosuke's trip down the Yodo River constantly blurs the border between the present and the past, as if Yonosuke were engaging in time travel. And in the port of Tomo, the men meet performing women in darkness and can hardly see them, as if they were not fully in this world, and their "rushed" love is overlapped with the *nō* play *Tadanori*, in which the Taira warrior Tadanori dies during the hurried retreat of the Taira from Kyoto. Then, after the boat leaves Tomo, Yonosuke mentions to his fellow travelers that the woman he only briefly met in Tomo nevertheless wrote him a pledge of her long-lasting love, the other travelers bang loudly on the sides of the boat, a method of high praise that evokes Heike warriors and wives banging on the sides of their boats when the Minamoto-affiliated archer Nasu no Yoichi manages, from a great distance, to hit with an arrow the target, erected on one of the Heike boats, as evoked in chapter 11 of *The Tale of the Heike*. The sounds made by the other passengers on the boat Yonosuke is riding on have the effect of overlapping the passengers with Heike warriors and officials sailing toward their deaths near the strait between Honshu and Kyushu, where so many Heike boats were sent to the bottom of the Inland Sea by the Minamoto fleet. In chapters 4, 6, and 7, Yonosuke's female partners play the role of the one-armed, dead Tadanori, but in chapter 16 Tadanori seems to be associated with Yonosuke's host from Kyushu. This raises the question: is the man from Kyushu the form taken by the soul of Saikaku's dead wife when she returns to the Osaka-Kyoto area (symbolized by Iwashimizu Hachiman Shrine) to attend the anniversary requiem for her. If he were, this would account for his association with Tadanori and for Yonosuke's immediate attraction to him and his decision to travel to Kyushu with him.

Judging from the imagery, Yonosuke-Saikaku's boat journey west after the first anniversary of the death of Saikaku's wife – a death obliquely alluded to the year before in chapter 15 – may indicate that on one level the man from Kokura is a male form of the dragon king's daughter, who is on one level overlapped with Saikaku's dead wife, who has returned east in the form of a traveler to attend the first anniversary requiem for her and is now retuning, traveling with Yonosuke-Saikaku's soul, back to the dragon king's Pure Land in

the west, suggested by Kokura and the dragon king's Pure Land that is believed to be on the bottom of the nearby Shimonoseki Straits. Moreover, when Yonosuke agrees to go west with the man from Kokura, it is by means of an allusion to the woman poet Ono no Komachi's poem that metaphorically expresses her hope that river water will invite her to go with it, thus putting Yonosuke in Komachi's position. If so, the soul of Saikaku's wife in chapter 16 would be in taking a male form and inviting Yonosuke's soul, identified as female, to follow her/him back to the Pure Land in the west for a short visit. This gender reversal is also suggested by Saikaku's apparent allusion in reverse to Ki no Tsurayuki's *Tosa Diary* (*Tosa niki*, c. 936), a partly fictional diary based on notes taken by Tsurayuki during his boat trip eastward from Tosa in Shikoku back to the capital after having served as governor of Tosa and finally disembarking just south of Kyoto in Yamazaki, near the Iwashimizu Hachiman Shrine, where Yonosuke embarks on his journey to the west. Moreover, Tsurayuki's diary reverses, or, better, doubles his gender. The female writer of the diary states at the outset that "I hear that men keep diaries, and I, a woman, will also try to keep one, but in a woman's hand," and she records the whole journey, referring to Tsurayuki in the third person as "a certain man" or "the former governor." Tsurayuki's female writing self, his alter-ego or creative persona, almost suggests Yonosuke-Saikaku's apparent androgynous makeup that seems to include both Saikaku and the soul Saikaku's wife. And while "a certain man" and his wife in *Tosa Diary* often mourn the death of their young daughter in Tosa, Yonosuke seems to be mourning the soul of Saikaku's dead wife and following it back to the west, the direction of Tosa, Kyushu, and the Pure Land. In chapter 16 Yonosuke is once again an ambigender person, and he travels west, following a mysterious visitor from the west who suggests the male form or manifestation of the soul of Saikaku's wife. That is, Tsurayuki is a man who feigns being a woman, while Yonosuke is an androgynous character pretending he is only a man.

In addition, in chapter 16 Yonosuke-54 is 35, the age at which the Buddha achieves enlightenment according to one Buddhist tradition. Just as the dragon king's daughter achieves enlightenment in the *Lotus Sutra*, Yonosuke in the time flow of Yonosuke-54 has enlightenment and realizes he must travel west with the visitor and reaches the entrance to the dragon king's Pure Land in Kokura and the Shimonoseki Straits. If this narrative is being suggested, then, by reaching this Pure Land, the soul of Saikaku's wife also achieves enlightenment and rebirth in the Pure Land, especially after visiting and being helped by the first anniversary requiem for her held by Saikaku on 4/3, her death date, while Yonosuke-Saikaku also achieves enlightenment, although he ends his short trip frivolously after he leaves the Pure Land, crosses the Shimonoseki Straits, and returns to Honshu, a course that

suggests his return to the floating world of material reality. The fact that the requiem in the *nō* play *Ama* takes place on the 13th anniversary of the woman diver's death also seems relevant, since in chapter 16 Saikaku's future wife is 13.

In addition to these allusions, the castle in the picture also suggests the dragon king's sea-bottom palace or castle because of 1) its proximity to the ocean and 2) the *shachihoko* decorative figures placed at the ends of the ridge beams of the tile-covered castle buildings. *Shachihoko* are mythical beings with a big dragon or tiger head and a large carp body with black or gray scales that were said to drink much water and be able to put out fires by spouting water on the flames. Representations of these surreal creatures were commonly found on castle roofs, but their placement near the ocean – the composition makes the castle look as if it were practically on the beach – creates a vague feeling of sea beasts swimming around, as do the fish in tubs above the fisherwomen's heads. In fact, the fish and shellfish in the tubs above the fisherwomen's heads might have subtly recalled to contemporary readers the illustrations in *otogi-zōshi* narratives and elsewhere of undersea characters that have human-like bodies and head gear in the shapes of various aquatic creatures.

An indirect link between the bottom of the Shimonoseki Straits as a Pure Land of the dragon king and Kannon's Fudaraku Pure Land is also made when Yonosuke associates the Kokura fisherwomen with similar women in Ise, since the female sun god Amaterasu in the Ise Grand Shrine was believed to be a Shinto manifestation of the androgynous but mostly female Buddhist bodhisattva Kannon. Meanwhile, the spiritual influence of Amida Buddha may be inferred by the fact that Yonosuke's host at first comes east from Kyushu like the god Hachiman, who came east centuries earlier to invest his divine power in two Hachiman shrines just south of Kyoto, while Yonosuke has lived near those two Hachiman shrines in Raku-Ami's (Blissful Amida's) mansion for a whole year – suggesting, on one level, that Saikaku's mind was mostly in the other world for the first year after his initial confusion and wandering after the death of his wife – and the god Hachiman was widely believed to be a manifestation of Amida. From the perspective of Kannon and Amida, are the tubs on the four women's heads unorthodox halos?

§ As for gazes, Yonosuke stands on the Kokura beach staring at four fisherwomen who double as part-time sex workers. His upward gaze at the tubs on the women's heads seems to be one of curiosity. Yonosuke's host turns his head and looks at Yonosuke as he points at the women and explains the local situation. The fisherwomen, on their way to work the streets and back rooms of Kokura, seem uninterested in the two men, though the third woman may have noticed them. They are business-like and uninterested in gawkers.

Chapter 17 (3:3)

The picture for chapter 17: Yonosuke shows strong interest in “lotus leaf” women. Two such women stand talking in the middle of Ukiyo Shōji (Floating World Alley) near the warehouse district in Osaka, where the women work. Both women wear their hair tied up in the Shimada-mage style. The woman on the left wears low raised wooden clogs and carries a block of tofu on a small tray. The woman on the right holds the handle of a bamboo basket in her left hand and points behind her with her right hand, perhaps at the two men watching them. In the doorway of one apartment in a long building with many small apartments in it stands Yonosuke. The doorway isn’t to the apartment of the younger sister of Yonosuke’s wet nurse, which has a noren half-curtain in the doorway. Yonosuke wears a robe with his wild pink crests on it, while in front of him can be seen the horizontal head of another man, not mentioned in the text. Both men stare at the two young women in the street, and they pull aside the noren space divider made of ropes hanging down in the entrance so they can see better. The entrance might belong to the florist, since the four visible tubs contain plants to be placed before buddha statues or graves, including bush clover (just outside the door), pine sprigs, and sections of old, dried branches.

The picture foregrounds numbers. The woman on the right wears 3 visible sets of 3 hexagonal turtle-shell crests with the number 10 at their centers for a total of 9 crests, while the woman on the left wears 3 visible areas with partially visible apparent number 9 crests (cf. the picture for chapter 29). Yonosuke’s 3 visible wild pink crests repeat the threes on the robes of the women. The second man, who sticks out his head below and in front of Yonosuke, wears 3 fourfold separated diamond shape crests, a number that matches the threes of the others, and he also has a small circle with the character for 10 inside it on his left sleeve just above the cuff that repeats the number 10 inside the crests of the woman on the right. His fourfold diamond-shape crests, with four (*shi*) often suggesting death (*shi*) in *Amorous Man*, are similar to those worn by Yonosuke’s wet nurse in the picture for chapter 1 – the same wet nurse whose younger sister Yonosuke is now visiting – and to the “diamond-shape crests” worn by Yonosuke’s father and his friends, according to the text of chapter 1. Also repeating the number 4 is the half-visible large crest comprised of 4 diamond-shaped flower petals (3 visible) inside a circle on the noren space divider hanging in the entranceway to the left. This



is a large version of the same crest (*maru ni chū-kage hana-bishi*) that Saikaku himself wears in the portrait of an older Saikaku painted by Haga Isshō (see below). Given that Saikaku often seems to associate four diamond shapes with death, he may have used a floral fourfold diamond-shapes crest as his personal crest as a floral memorial sign of his love and constant



remembrance of his wife, who died young. In the picture for chapter 17, he may be suggesting that he himself is appearing in the picture together with his character Yonosuke. That is, Saikaku may have used a floral fourfold diamond shapes crest as his personal crest and as a memorial sign of his love for his wife's soul, and people around him, readers, may have known this. In any case, it was known to be his personal crest, so when some readers saw the crest on the noren half-curtain in the picture for chapter 17, they would have known that the

half-curtain on the left probably suggested Saikaku himself, or, rather, suggested half of Saikaku, his signed absence. The reason the noren space divider is only half of Saikaku is that the other half now seems to be in the next apartment, showing only his head and shoulders in the doorway with Yonosuke behind him. He is even wearing three closely related fourfold *waribishi* diamond-shape crests, each containing four smaller diamond shapes as a hint to readers that this figure is Saikaku making a cameo performance.

In addition, the 4 buckets placed by a florist outside in the street recall the 4 tubs holding fish and shellfish in the previous chapter (16). Here in chapter 17, too, the number 4 (*shi*) is homophonous with death (*shi*), and, indeed, the flowers and branch shapes in the tubs are intended for placement before buddha images and graves. The fact that 4 visible cloth loops attach the noren space divider in the doorway to the left to a horizontal rod above it also suggest death.

Another number 9 may be formed by the lattice window in the tenement house wall. The standard number 9 crest has 4 vertical lines or bars and 5 horizontal lines or bars, but the lattice in the window has 2 vertical bars and 7 horizontal bars, for a total that forms an unorthodox number 9 shape that resonates with the apparent number 9 crests on the woman on the left. The 3 groups of 3 designs on the robe of the woman on the right also repeat the number 9, as well as the numbers of this chapter (3:3) in the original. Since both women are “lotus leaf” women – happy-go-lucky young women with many boyfriends who feel like they’re sitting on lotuses in the Pure Land on earth – Saikaku may be further linking the women to the 9 modes of being reborn on a lotus leaf floating in a lake in Amida Buddha’s Pure Land paradise: there are 3 main modalities or speeds of rebirth based on the level of devotion and the deeds done by the newly dead soul, and each mode is further divided into 3 levels. The women of Floating World Alley are not at the top of the various modes, yet they will still be welcomed by the merciful Amida if they have pure and sincere hearts. Thus, in the picture Yonosuke and the other man, probably Saikaku, who looks a lot like him (i.e., he is probably Yonosuke’s double), seem to be gaining a triple vision of 1) the Buddhist Pure Land and 2) of worldly sexual love as well as 3) the possibility of the non-duality of these two modes, a synthetic vision that is further linked to other double images of nirvana and lovemaking in the picture for the next chapter (18), and elsewhere in the novel. The number 33 also commonly refers to Kannon and her 33 forms, alluded to in chapter 2. One of Kannon’s main roles is leading dead souls of devout believers to rebirth on lotus pads in Amida’s Pure Land and in Kannon’s own Pure Land.

The turtle-shell crests on the woman on the right echo the turtle shell comb mentioned in the text and may refer to the turtle woman (also known as the dragon woman). who is the

daughter of the dragon king and who also serves Kannon. The 9 turtle-shell crests visible on the lotus leaf woman's robe also have a total of 54 sides – the number of chapters in *Genji* and in *Amorous Man*. And in chapter 1, Yonosuke is said to have lived until he was 54, and Yonosuke-54's ages seem to be influencing the narrative in Book 3 (chapters 15-21). The turtle-shell crests on the robe of the woman on the right may also suggest that she represents Turtle, the probable name of Saikaku's wife, who died at 25. This possibility is strengthened by the fact that each turtle-shell crest on the woman's robe encloses the number 10. For Yonosuke-Saikaku, the number 9 often seems to refer to the fact that Saikaku was 9 years older than his wife and that Saikaku was therefore 10 when his future wife was born and automatically became one year old. Further, the number 10 almost surely refers to the 10 crucial repetitions of Amida Buddha's name that are often spoken in a series by Pure Land and True Pure Land school believers and that, if spoken completely sincerely at the time of one's death, will ensure that the merciful Amida will welcome one's soul into the Pure Land. Thus the number 10 inside 9 turtle-shell crests may well suggest a prayer to Amida to welcome the soul of Saikaku's wife rapidly into the Pure Land. Thus, in the picture for chapter 17, Saikaku may be looking directly at the soul of his wife, who, in turn, points directly at him.

The temporal structure of chapter 17 (3:3) also suggests the presence of the soul of Saikaku's wife. Yonosuke-Saikaku is 23 and Yonosuke-54 is 36, and both time-flows intersect – and in *Amorous Man* intersections seem to flow both ways. The time-flows of Yonosuke-Saikaku and Yonosuke-54 seem to be synchronous in both 1664 (when Yonosuke-Saikaku is 23) and in 1677 (when Yonosuke-Saikaku is 36). In chapter 17 Yonosuke-Saikaku is 23 but also 36 and therefore also living in 1677, two years after Saikaku's wife has died in 1675 and thus in the year of the third-anniversary Buddhist requiem for her in 1677. The chapter number in the original is 3:3 and the three groups of three crests on the woman on the right in the picture may on one level be pointing at the important third-anniversary requiem for Saikaku's wife (since in Buddhism the year of death is counted as the first year except for the first-anniversary requiem), while the tofu and plants for placement in front of graves in the picture suggest, on one level, the vegetarian meal served after the third-anniversary requiem service. Thus the requiems immediately after the death of Saikaku's wife and on the 49th and hundredth days seem to be overlapped with chapter 15, the first-anniversary requiem seems to be overlapped with chapter 16, and the third-anniversary requiem seems to be overlapped with chapter 17.

These apparent pictorial and verbal allusions to a double time flow and the third-year requiem for Saikaku's wife are echoed by another allusion early in chapter 17. There, the

words used by the kabuki musician Shōshichi allude to phrases used by the boatman in the *nō* play *Sumida-gawa* (*Sumida River*), and Yonosuke is implied to be in the position of the grieving mother in the play. This overlapping of two contexts also suggests that the kabuki songs Yonosuke sings at the beginning of chapter 17 are, on one level, a form of rhythmical chanting of Amida Buddha's name in order to help the soul of Saikaku's wife achieve rebirth in the Pure Land. And it further suggests that the soul of Saikaku's wife is overlapped – partly contrasted and partly assimilated – with a worldly “lotus leaf” woman. Half humorously and half seriously, she was a fragile human being but, at the same time, a soul who is reborn on a lotus leaf on the surface of a lake or river in the Pure Land. *Sumida River* is about the first-anniversary requiem for a son who dies young, while chapter 17 is about the third-anniversary requiem for Saikaku's wife, who dies young, but both are part of a series of similar requiems elsewhere in the novel. Moreover, since the first-anniversary requiem for Saikaku's wife takes place in the time-flow of the previous chapter (16), and since Yonosuke at the beginning of chapter 17 is still in northern Kyushu, as he is in chapter 16, the requiem in the *nō* play and in chapter 17 are similar. The genders of the souls who are prayed to – the son in the *nō* play and the soul of Saikaku's wife in chapter 17 – are different, but since male-male friendship is thematized early in chapter 17 as well as in the picture, this reversal seems natural.

Likewise, the overlapping of Yonosuke with the grieving mother in the *nō* play fits his ambigender role in chapter 17, and it also fits with the way Yonosuke wanders aimlessly around northern Kyushu at the beginning of the chapter – a wandering that is on one level seems to be an evocation of the soul of Saikaku's wife drifting aimlessly around between this world and the other world after the death of his wife in a state of partial fusion with his wife's soul and partial separation from it due to her death.

Age 36, the age of Yonosuke-54 in chapter 17, is also the Buddha's age according one Buddhist tradition when he gave his deer park sermon, so in its confluence of time-flows the chapter may be overlapped with the Buddha's deer park sermon once more (cf. chapter 11). In chapters 30 and 36, when Yonosuke-Saikaku is 36, there are several images suggesting sermons, and here in chapter 17, when Yonosuke-54 is 36, the sermon seems to be given by the younger sister of Yonosuke's former nursemaid, who explains in vivid detail to Yonosuke about what Lotus Leaf women are and about their many foibles and sad endings, and young Yonosuke is all too stimulated by her vivid discussion. In fact, he seems intoxicated by what he's heard and is completely uninterested in the impermanence of people and things and in the lotus leaves in the Pure Land. The picture, on the other hand, seems to be a visual sermon that augments the verbal sermon and evokes the spiritual dimension of lotus leaves. The six

(*roku*) sides of the pointing woman's turtle-shell crests, for example, echo the deer (*roku*) in the deer park (Rokuya-on) where the Buddha gave his first sermon, while Saikaku's circular crest on the space divider in the doorway to the left might suggest the dharma wheel, which the Buddha first "turned" or began with his sermon. In chapter 17, however, the Buddha seems to be overlapped with two women, whose actions are an object lesson about transience, while Yonosuke, who is revealed to be overlapped with Saikaku, sees this visual sermon, which he and the reader will only understand later.

The woman on the right seems to be pointing at Yonosuke and his friend, just as Yonosuke himself points at deer in chapter 11, when Yonosuke-60 is 36 and seems to preach. In any case, her pointing could be a gestural, body-language sermon suggesting that the metaphorical name "lotus leaf" women is literally appropriate, since although the women are filled with desire for coins and clothes and physical pleasure, they are fully capable of being reborn in the Pure Land and meditating on lotus pads if they sincerely trust and express their belief in Amida Buddha.

More concretely, the pointing woman seems to be overlapped with the soul of both 1) Yonosuke's pointing wet nurse in the picture for chapter 1 who is now dead, and 2) the soul of Saikaku's wife, who is also a dead soul in the time flow of Yonosuke-Saikaku when he is 36. The text says the former wet nurse died "two or three" years before, a number that matches the 1675 year of death of Saikaku's wife, when Saikaku was 34, since the third memorial Buddhist requiem is held two years after a death. It is therefore suggestive that the woman on the left carries a block of tofu, a food commonly eaten after funerals and memorial services, and that the man (presumably Saikaku) in the picture who sticks out his head and left shoulder horizontally from the left edge of the doorway in front of Yonosuke in the picture wears the same fourfold diamonds crests (*wari-bishi*) that Yonosuke's wet nurse wears in the picture for chapter 1 – and that the crest on the noren space divider at far left is a variation on that crest and is in fact the same crest as the one worn by Saikaku himself a decade later in Haga Isshō's portrait of him. If the woman on the right in the picture is overlapped with Yonosuke's nursemaid and Saikaku's wife, both dead souls when Yonosuke-Saikaku is 36, then both women have presumably been already reborn on lotuses in the Pure Land. On this level, both women are literally "lotus leaf" women in the Pure Land who can see the relation between the Pure Land and how it is refracted in the daily life of the very worldly street called Floating World Alley.

Moreover, the crests of the pointing woman are not only hexagonal turtle-shell crests, suggesting Saikaku's wife, but they are also in clusters of three and have a second hexagon inside the outer hexagon, which makes them very similar to the red shrine crest (see

below) of the Itsukushima Shrine in the Shinto shrine-Buddhist temple complex on Miyajima Island near Hiroshima. Only the center of the crest is different: in Saikaku's picture the woman wears the character for 10 inside the two hexagons. The combination of 9 visible crests on the woman's robe, each with 10 in the middle, again suggests the fact that Saikaku's wife was 9 years younger than he and that therefore when she was born she was one and



Saikaku was 10. The similarity of the pointing woman's crest and the crest of the red-painted shrine suggests, once more, that the soul of Saikaku's wife is overlapped with the turtle/dragon woman in the Dragon King's Pure Land at the bottom of the Inland Sea, which is directly connected to the seaside Itsukushima Shrine. See chapter 34. In addition, the fact that the center of the shrine crest incorporates a shape that vaguely resembles the character for 10 and incorporates a 4 floral diamond-shapes design creates a new mediating shape that fuses Saikaku's crest on the noren space divider with the pointing woman's crests.

The fact that the borders of her turtle-shell crests have a second, hexagon inside them may also indicate that the pointing woman's androgynous soul contains Yonosuke's soul (the inner hexagon) within her soul – and vice versa. Here it must be remembered that traditionally Japanese souls and ghosts were believed to have no feet and were represented as having no feet. In Saikaku's picture Yonosuke-Saikaku still has one visible foot, a liminal image, but his possible double in front of him, who seems to be Saikaku, shows little of his visible body – above all, he has no visible feet – as if he were here the part of Yonosuke's soul that is visiting the Pure Land in Floating World Alley – as if, that is, he were the traveling soul of Saikaku that has traveled to the Pure Land to see the soul of his wife on a lotus leaf. Half of Yonosuke-Saikaku's soul follows his ambulant soul all the way to the Pure Land, which is overlapped with the material floating world – it is the floating world in a different register. Likewise, the woman on the right has no visible feet and so may represent the soul of Saikaku's wife in the Pure Land, while the woman on the left with visible feet might represent the soul of Saikaku's wife who remains in in contact with Yonosuke-Saikaku's

body-mind and communicates with Saikaku until he can enter the Pure Land himself in the future. Perhaps the lattice fence pattern on her robe suggests, as in the picture for chapter 14, the porous border between life and death which she passes through in order to keep in touch with Saikaku in the material floating world. If so, then the groups of three crests on the robe of the pointing woman would indicate that the woman's soul is tripartite and includes 1) the part of her soul that remains in her husband's body-mind even after death, 2) her traveling soul that sometimes travels when a person is alive and also after death that still includes and remembers Saikaku and communicates with him, since they are spouses and lovers, and 3) her new, reborn soul on a lotus leaf in the Pure Land. The 3 groups of 3 crests on the robe of the woman on the right may also suggest the 3 basic modes or speeds of all the souls being reborn in the Pure Land, with each group of three being further subdivided into 3 different modes, for a total of 9. These 3 groups of 3 different ways to be reborn also seem to be suggested by the chapter number in the original, 3:3.

Perhaps the woman pointing her finger is proudly saying, "That's my lover over there in the doorway," and, on another level, is telling her friend why Yonosuke also has what seems to be a soul double who stands right in front of him. If so, her sermon to readers would be above all be about the way the picture for chapter 17 depicts the Floating World Alley as a double world – as a form or version of the Pure Land visible from certain angles within the material floating world. One of these angles is the visibility of doubles, who are perhaps like prisms. Since Yonosuke and the man in front of him seem to be close doubles, this would imply that the man in front of Yonosuke, whose legs are invisible (the explicit sign of a dead soul in Jōruri drama), is Saikaku, the part of Yonosuke-Saikaku's soul (*ikiryō*, *shōryō*) that allows him to temporarily travel to the Pure Land and communicate with the soul of Saikaku's wife there – the woman on the right whose feet are also not visible. The woman on the left, whose feet are visible, seems to be the double of the pointing woman, so she would be the traveling soul of Saikaku's wife who is able to cross the border between the material world and the Pure Land, allowing both Saikaku and his wife's souls to continue to communicate. As mentioned, the lattice designs on the robe of the woman on the left suggest borders with numerous gaps or open spaces between the Pure Land and the material world. It is this structure of tripartite androgynous soul-communication that would make possible the open border between Floating World Alley and the Pure Land hinted at in the picture for chapter 17. This communication between two people, one living and one dead but each with a traveling soul, further suggests that while the number 4, suggesting death, is important, it is balanced by the number 3, connoting communication, in this chapter and probably throughout the "second novel" within *Amorous Man*.

Another angle suggesting communication with the other world in the picture may be the ropes hanging in the doorway, acting as an almost transparent space divider, almost as transparent as the lattice design on the robe of the woman on the left and more transparent than the noren half-curtain. The ropes suggest the traveling part of Yonosuke's soul that can leave his body and communicate across open spiritual borders and distances. In the picture, the way the two men in the doorway cling to the ropes may also prefigure the temple gong-ringing rope at Kurama Temple in the next chapter – a rope that seems to momentarily connect Yonosuke to a woman in another world. The ropes also suggest the “ropes of goodness” braided from the hair of women believers that are offered to Buddhist temples and symbolize the ropes of faith, mentioned in chapter 38, that connect believers in the material world to Amida Buddha in the Pure Land. The ropes may also have reminded Saikaku's readers and viewers of the image of life as a “soul thread” that is so common in Japanese literature.

In Book 3 (chapters 15-21) time-flows begin to play a larger and more important role. In chapter 15 Yonosuke-Saikaku is 21 and overlapped with Saikaku-54 at 34 singing or composing his haikai requiem for his wife's soul in 1675, when Saikaku was 34; in chapter 16 he is 22 and overlapped with Saikaku-54 at 35 carrying out the first anniversary Buddhist requiem for his wife in 1676; and in chapter 17 he is 23 and overlapped with Saikaku-54 at 36 holding the third anniversary Buddhist requiem for his wife in 1677. However, from chapter 19 onward, the time-flow of Yonosuke-54 bends elsewhere, and the chapter numbers seem to be used by Saikaku to indicate Yonosuke-Saikaku's second ages (in Book 3) while, at the same time, overlapping Yonosuke's ages in the table of contents with the second ages of Saikaku's wife. This switch is indicated by the chapter number 3:3 (17), which seems to indicate that the three ages of Yonosuke in 3:1-3:3 will be repeated over again, though with different content. Thus in 3:4 (chapter 18) Yonosuke is 24 according to the table of contents, but he is now also overlapped with the chapter number 3:4 to also suggest Saikaku at 34 again (as in 3:1), and as this time-flow of Saikaku at 34 continues, the time-flow of Saikaku at 24 is now overlapped and, crucially, doubled with that of Saikaku's wife at 24. This can be known because the events in these chapters resemble certain happenings in the life and death of Saikaku's wife. These double ages can be listed in a simple chart. Note that from chapter 18 Yonosuke-54 disappears from sight and the chapter numbers in the original, 3:4 to 3:7 (18-21), determine Yonosuke's second age.

	Table of contents	Overlapped with	Chapter number
3:1	Y-Saikaku 21, wife 12	Y-54 34, wife 25	15

3:2	Y-Saikaku 22, wife 13	Y-54 35, wife 26	16
3:3	Y-Saikaku 23, wife 14	Y-54 36, wife 27	17
3:4	Y-Saikaku 24-5, wife 15-16	<u>Y 34-5, wife 24-5 (Y= 3:4)</u>	18
3:5	Y-Saikaku 25, wife 16	Y 35, wife 25	19
3:6	Y-Saikaku 26, wife 17	Y 36, wife 26	20
3:7	Y-Saikaku 27, wife 18	Y 37, wife 27	21

In 3:4 Yonosuke and Saikaku's wife each have two ages, since the chapter begins late in the listed year and then evokes events on the night before the first day of lunar spring and then on the morning of the first day of spring, a lunar-calendar date often used as the date on which to change one's age rather than on New Year's Day. (Ages changed not on one's birthday but on the first day of lunar spring or of the new year.) Thus 3:5 takes place in the same year as the second half of 3:4 but in the second half of the year after the Great Purification Ceremony at the end of the sixth lunar month at the Kamo and other shrines, which marked the end of the first half of the year according to the Shinto calendar.

This structure allows Yonosuke-Saikaku to be both separate from the soul of Saikaku's wife and simultaneously, via Yonosuke-54, half-overlapped with her, and the year of her death occurs twice in Book 3. Conversely, Saikaku's wife, who is 15 in chronological time in chapter 18, becomes both 15 and 24, that is, half-overlapped with Yonosuke-Saikaku, who is both 24 and 34. This half-separate, half-overlapped condition, in which the second ages of both Yonosuke and Saikaku's wife are 10 years apart instead of 9, seems to be directly foreshadowed by the number 10 inside each of the 9 crests worn by the pointing woman in the picture for chapter 17. In chapters 18-21, both Yonosuke and Saikaku's wife uncannily share one of their two ages. Each is double, both an internal androgyne and also a fusion of the two characters, one in the Pure Land and one still in the floating world. This internally and externally dialogical and androgynous structure of Yonosuke and the person he loves in each chapter also seems to be the typical form of Yonosuke throughout the novel, though it first becomes explicit and clear in Book 3. It also seems to be related to another structure, according to which each lover Yonosuke meets is both 1) a singular individual and 2) a representation of the soul of Saikaku's wife. This gender-flexible structure also seems to allow two women to be overlapped, with the Buddha giving his deer park sermon and also lying on his deathbed in the picture for chapter 17. However, perhaps the most striking image of all in chapter 17 is that of Saikaku and Yonosuke acting as a double-worlded doorway space dividing and linking the floating world lotus leaves and the Pure Land lotus leaves.

Yonosuke seems to have become aware of this structure after his soul-journey across the Inland Sea the previous year.

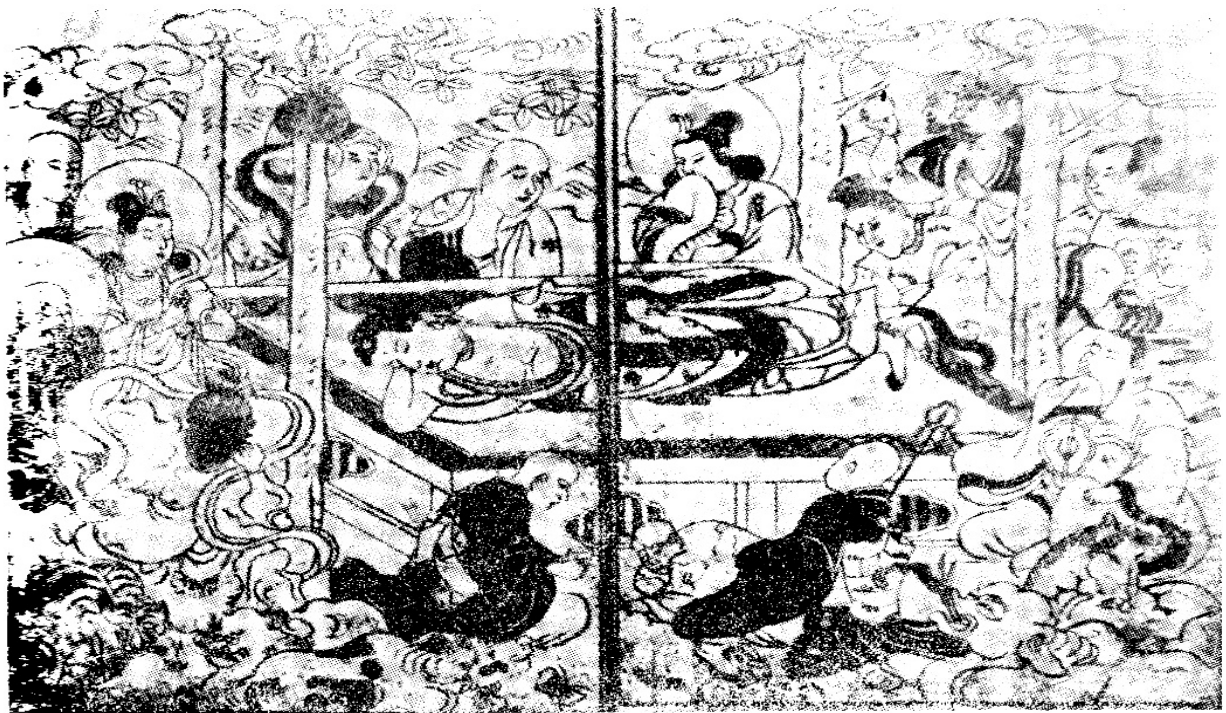
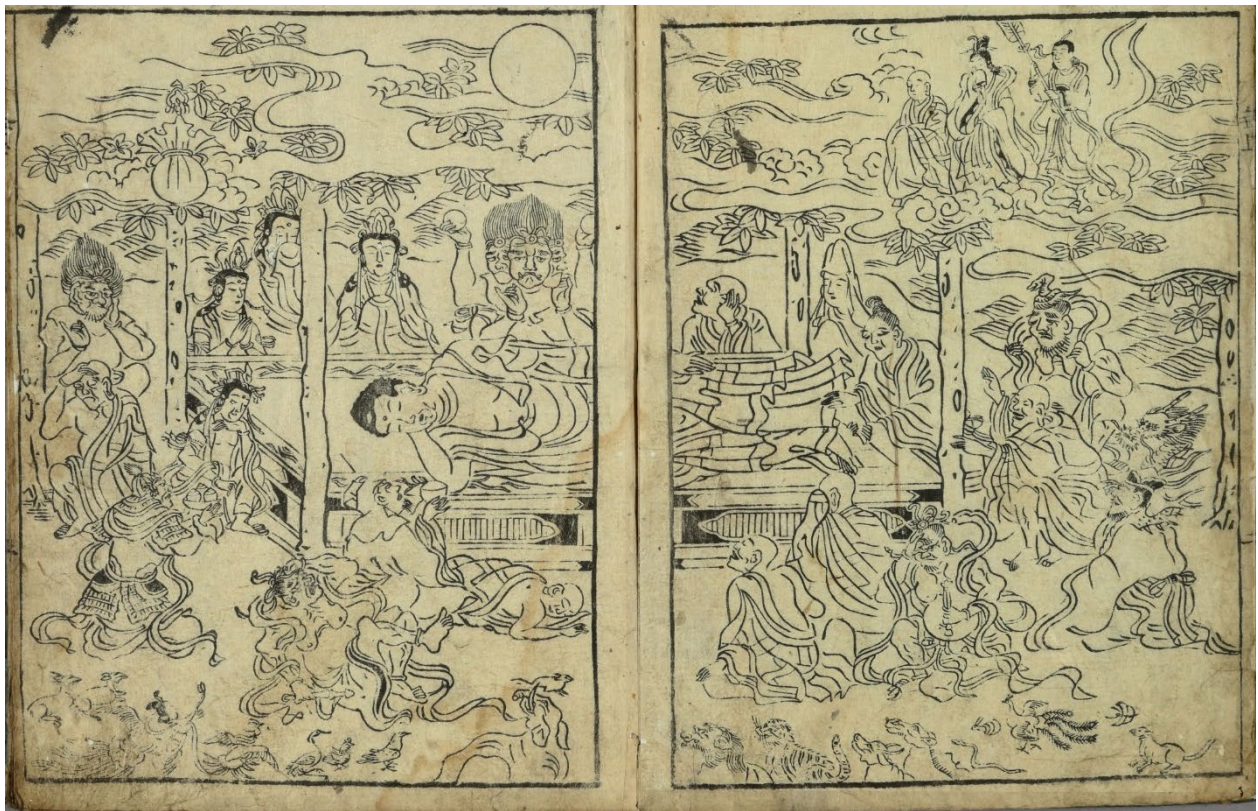
This intricate web of spatial and temporal intersections also implies that chapter 17 has an intimate relationship with both chapters 30 and 36, both of which, in text and pictures, foreground triplicity. Moreover, these two chapters form the first pair in the series of six paired chapters in Books 5 and 6, including six apocryphal chapters (36-41) that seem to refer to 6 apocryphal chapters of *Genji* and seem to deal with Yonosuke and his wife's soul in ways that are "hidden in clouds" (beyond human sight) in the Pure Land.

§ Regarding gazes in the picture, Yonosuke and a similar man, probably Saikaku, his double, stare at two "lotus leaf women" who stand chatting and enjoying life in an alley in Osaka. Both men seem to make generic male gazes at the women, whom they seem to regard as attractive female objects. The two women do not gaze back but look at each other and discuss something. They may be discussing boyfriends, and the woman on the right may be pointing at Yonosuke and his friend and telling the other woman that one (or both?) is her boyfriend. When put into dialog with the verbal text, the picture, which seems to contain an appearance by Saikaku gazing out at the women and further out at readers, becomes a polysemous scene also suggesting soul-gazes and images refracting both the floating world and the Pure Land.

Chapter 18 (3:4)

The picture for chapter 18: The Ebumi Shrine's stage-like hall of worship in rural Ōhara, north of Kyoto, is normally a place where prayers are made and shamanic music and dancing are performed, but now it is filled with villagers joining in a midnight orgy on the last night of lunar winter and the first morning of lunar spring. The orgy is sacred and is believed to bring fertility to local fields and good fortune to the village during the coming year. Paper streamers hang down just below the eaves above the stage, purifying it. Yonosuke, wearing a robe with two five-petaled wild pinks and a medium-length sword sits at the front edge of the stage, holding with his right hand the left wrist of a sick or sad-looking woman wearing a long dark collar and a robe with 5 pairs of overlapping-rings crests (10 rings, with 9 rings visible) on it – the same design worn by the woman on the right who is saying goodbye to Yonosuke in the picture for the next chapter, 19, and with the same hand placement as that made by Yonosuke with a nun in the picture for chapter 20. The woman in chapter 18, like all the other women in the picture, wears her hair in the high, coiled Hyōgo-wage style that was not common among rural women. Some couples are embracing, while others remain alone, with some of the women apparently turning their faces away from unwanted men. At the back of the stage a young man who has not yet begun shaving the top of his head pulls on the left arm of a old gray-haired woman, trying to persuade her to sleep with him, but the woman resists. He wears the same crests as the man who seems to represent Saikaku in the picture for chapter 17. Is he overlapped with Saikaku?

The picture does not seem to be an exact illustration of the text but, rather, an extended version overlapped onto it. In the verbal narrative Yonosuke at first listens and watches the orgy in very dim light, and later, at dawn, he meets a woman who becomes his lover – a woman who says she was earlier disguised as an old woman and who is presumably represented by the old-looking woman holding onto a pillar at the back left of the stage. The old woman resembles the old woman who holds one leg of the dying Buddha in parinirvana pictures. Moreover, Shinoda (1995: 165-78) has pointed out that the picture as a whole has incorporated an important visual motif in Buddhist art – the death or parinirvana (the final, complete nirvana) of the historical Buddha, celebrated in Japan on lunar 2/15, the anniversary of Shakyamuni Buddha's death. In these religious depictions, or *nehan-e*, "nirvana pictures,"



which were actually “parinirvana pictures,” and they were shown and explained at many temples on 2/15, the Buddha’s death day. The Buddha is viewed from the west lying on his right side with his head pointing north on his stage-like bed, often using his arm as his pillow and with one or two sal trees at each corner of the stage. Around the Buddha stand, sit, or lie many grieving, weeping disciples, believers, and 52 kinds of mourning animals below a full moon. In most such pictures, an old woman resembling the old woman standing at the back of the stage in Saikaku’s picture touches one of the Buddha’s feet, checking his pulse and hoping he is still alive. Shown above are two examples of parinirvana pictures. The upper picture, by Hishikawa Moronobu, is from the first volume of *Mujōjū yume-monogatari*, date unknown, in Waseda University Library, and the lower picture is from a Buddhist sekkyō-bushi drama illustrated libretto from the early 18th century called *Shaka no Go-Honji* in Yokoyama Shigeru, ed., p. 514.

Overlapping this traditional “final/complete nirvana” or death scene onto an evocation of a rural shrine orgy, Saikaku, perhaps playing on the common comparison in colloquial Japanese of sexual ecstasy to death, overlaps some of the dying Buddha’s disciples and followers in his picture with villagers having an orgy, which is a parody or creative revision, both humorous and serious, and expands on Yonosuke’s statement in chapter 1 that “love happens in darkness” (also “love is blind”), an expression that further suggests “love is blowing out the light,” that is, “love is nirvana (‘the blowing out the flame’).” In this overlap, the parinirvana of the Buddha’s death becomes a nirvana of uninhibited but sacred sensual pleasure and the symbolic fusion of humans and nature.

According to Shinoda, the woman in a black nun’s robe lying on the back of a man to the left of Yonosuke is overlapped with the grieving and shocked Ananda, the Buddha’s most trusted male disciple and the person who made it possible for women to become followers of the Buddha. The man beneath her is overlapped with a smith’s son named Chunda (Cunda), also known as Nikkō Chōja, who served the Buddha pork just before he died. He may wear number 10 crests (cf. the pictures for chapters 19, 29, and 49), although Shinoda thinks he has wild geese crests on his robe. The shock and grief of Cunda were exceptionally strong because he was the one who was taking care of the Buddha at the time and the one who gave the Buddha his last meal, which may have contained food poisoning. The bearded man near Yonosuke with a cap on his head and 8 fourfold Takeda-bishi diamond crests is overlapped with a Hindu god, a strong, vigilant guard of Buddhism, and the woman sitting beyond him who wears linked turtle shell ring crests and sleeps resting her cheek on her left arm is overlapped with the bodhisattva of transcendental wisdom Fugen (Samantabhadra). Yonosuke himself might be overlapped with the Buddha’s young disciple Kashō (Kasyapa),

but it seems more likely that he is overlapped with the adult disciple Kuchira or Kotthila (Kukira). Shinoda further points out that the four pillars at the corners of the country Shinto kaguraden (or possibly a simple haidden) stage are metaphorical *mitate* images that suggest the sal trees that stand at the four corners of the Buddha's deathbed in most parinirvana pictures. Many of the other women and most of the men look as though they are either grieving or weeping or very sad, and this strengthens the parinirvana = nirvana atmosphere that surrounds the orgy. The sad-looking woman who wears 5 pairs of linked rings (one pair is only partly visible), and whose wrist Yonosuke holds, resembles a sad version of the Tayū Yoshino as evoked in the picture for chapter 29. The woman beyond the bearded man with her face hidden on her knee wears 6 maple leaf crests on her robe; and the man embracing or kissing the neck or ear of the woman wearing a lattice design has 7 3-star crests visible on his robe. Farther left, the man with his feet on the ground outside and his torso just behind the nearest pillar – Yonosuke's friend? – wears a design with two bands of 3 parallel horizontal stripes; the man sitting farther behind the pillar playfully holding out both his arms and looking to the right wears 3 octagonal tray crests enclosing horizontal lines suggesting the number 2 and resembles the man standing in front of Yonosuke – probably Saikaku himself – in the picture for chapter 17; the woman to the left sitting with her head on her knees seems to wear 3 pine tree crests, and the woman in front of her with her head on the floor wears chrysanthemum crests. The young man with Wakashu-mage hair covering the top of his head and pulling on the old woman's hand at the back of the stage wears 4 or possibly 5 fourfold diamond crests made up of four smaller separated diamonds (*wari-bishi*), which are also worn by the man in front of Yonosuke in the picture for chapter 17, that is, Saikaku, and somewhat similar to the *Takeda-bishi* fourfold diamonds worn by the dharma-protecting Hindu god figure sitting near Yonosuke at the front of the stage in the picture for chapter 18.

Shinoda believes the old woman suggests the similar old woman in parinirvana pictures who typically holds or touches one of the Buddha's feet and has her white hair tied up in a high bun on her head. The old woman in Saikaku's picture has her hair bound up even higher, in a hairdo resembling the same prominent Hyōgo-wage worn by the seven other women on the stage, a style that was commonly worn by women in the licensed quarters in the early and middle seventeenth century. Shinoda notes that this style resembles the *tankei* 単髻 (single topknot) variety of the *hōkei* 法髻 (also 宝髻) Buddhist topknot hair style found on bodhisattvas, heavenly protective deities (*ten*), and on some buddhas in Buddhist art. Such topknots can be found on, for example, representations of Dainichi Buddha and Amida Buddha and of the bodhisattvas Kannon (various forms), Seishi, Miroku, and Monju. The elaborate, high topknot of the famous standing Shō-Kannon bodhisattva

sculpture at Kurama Temple in Kyoto or the sitting Nyoirin Kannon sculpture at Hōryūji Temple in Nara are famous examples of this high topknot Buddhist hair style. The fancy Hyōgo-wage topknot hair style in Saikaku's picture was not used by farmer or firewood-selling women, the kind of women who would be taking part in the Ebumi Shrine orgy, so the style is out of place at a small country shrine and would have suggested to careful readers the intersection of two different worlds.

Missing from Saikaku's overlap with a parinirvana picture is the reclining figure of the Buddha himself. Since the Buddha died at 80 (79 in some traditions), the closest parallel to the Buddha here would be the old woman at the back of the stage, who reverses the image of the old woman touching one of the dying Buddha's feet in parinirvana pictures. A lay devotee who was probably an assistant, the old woman cried so hard she is said to have covered the dying Buddha's feet with her tears. In Saikaku's picture, however, genders, postures, and anatomy are all reversed, and a young man holds the standing female Buddha's hand, not her foot. Saikaku is also reversing the situation in the kyōgen play *Pillow Madness*, alluded to in the text, in which a hundred-year-old man chases a young woman. However, this image also foreshadows Yonosuke's own later pursuit of a very old woman – a woman who, in a second reversal, turns out to be younger than he is. The gender reversals, along with the standing/lying and the hand/leg reversals in Saikaku's picture seem to suggest that the old woman is here is indeed overlapped with the Buddha, and the young man is the one who clings to the female Buddha, in this case wanting to make love, a detail that further reverses ordinary pictures of the Buddha's parinirvana. A further indication that the old woman is meant to suggest a "dying" (sexually) female Buddha is her pure white outer robe, which seems to be worn over a black robe (Shinoda feels it is a Chinese-style robe with a black stripe at the bottom). The white robes in other pictures in the book appear together with death, Buddhism, purity, emptiness, and the Pure Land.

The young man at the back of the stage asking the old woman to sleep with him acts suspiciously like a young Yonosuke (with Saikaku himself, sitting near and below the young man, with crests showing the number 2 for double and looking upward and to the right), just as there may be representations of both Yonosuke and Saikaku in a doorway in Osaka in the picture for chapter 17. In chapter 18 the mature Yonosuke is elsewhere – sitting at the right edge of the stage. There seems to be overlapped with an adult disciple of the Buddha, perhaps Kotthila (Kuchira or Kikira), while the young Yonosuke at back left of the stage seems to be overlapped with the 12-year-old disciple Kasyapa. If so, then the adult male Yonosuke on the right is paired with his double, a young man half his age who still wears his hair long and who may be androgynous, since young male *wakashu* were sometimes

regarded as a separate gender between male and female. If the picture is suggesting that Yonosuke is androgynous – as the picture for chapter 33 directly declares – then Yonosuke, who is 24 early in chapter 18 and then turns 25 on the first morning of lunar spring, during the orgy, would contain within himself both Saikaku at 34 (in chapter 3:4) and Saikaku at 25, since Saikaku was 25 in 1666, a rare year in which the night before the beginning of lunar spring fell on the second day of the new year, as it does in chapter 18. (Cf. the list of ages in Book 3 on p. 145.) The part of Yonosuke that is 25 in the second half of chapter 18 also seems, on one level, to contain the soul of Saikaku's wife at 25 in 1675, when she died, and both Saikaku and his wife (the woman whose wrist he holds) are thus overlapped with the Buddha's parinirvana: for Saikaku's wife it is also a parinirvana, since she dies, but for Saikaku, who lives on, his wife's death is a form of enlightenment about the meaning of life and death and about love on a spiritual level. This would also imply that the young man at the back of the stage, Yonosuke's double who later meets a young woman dressed as an old woman, wears four (*shi*) 4-part crests in order to also suggest temporary death (*shi*), both biological (from the point of view of the Pure Land) and sexual (at the orgy).

If so, then there are two versions of Yonosuke – the one still in the material world just outside the front edge of the stage (the Pure Land) and the one in disguise (wearing a wig?) as a young man and apparently in the other world (at the back of the stage) approaching the old woman (who may be the Buddha as a woman who later, after sunrise, turns out to be Yonosuke's young lover in disguise, that is, on one level, Saikaku's wife) – and each version holds the left arm of the woman he loves, trying to take her pulse or to pull her close to him, actions that visually resemble the old woman putting her hand on the Buddha's ankle or foot in Buddhist parinirvana pictures. This doubling makes sense if the two women who have their left hands held in Saikaku's picture represent, on one level, an overlap of the soul of Saikaku's wife, who died when she was 25, with the dying Buddha. Since the Buddha was male, the two female buddhas who die and “die” suggest the perspective is that of the Pure Land.

The two crests on the Yonosuke who sits just outside the stage on the right would then suggest the co-presence or even fusion of Yonosuke and his double in the Pure Land as well as of Saikaku's dying wife and her double in the Pure Land, where many things are the opposite of the way they are in the material world. Thus the woman at the front of the stage whose left wrist is held by Yonosuke leans in a semi-reclining posture that points in the opposite direction to the reclining body of the Buddha in parinirvana pictures. The fact that she is semi-reclining, i.e., dying, is stressed by the proximity of the woman in a black robe who lies in a reclining position with her head toward the same direction directly in front of

her. Moreover, the woman on the other side of the woman whose wrist Yonosuke holds (overlapped with the bodhisattva Fugen) is also in a semi-reclining position, with her head supported by her hand. On one level, all three of these women together seem to represent a triptych of dying female buddhas who are reclining in the opposite direction (south) to the direction in which the Buddha reclines (north) in parinirvana pictures. This group reversal seems to indicate that all three women are in the Pure Land (the stage). In addition, the bearded Hindu protective god sitting just beyond the woman whose wrist is held by Yonosuke also sits leaning to his left, with his head resting on his left hand to go with the three women figures on both sides of him. He also, like Yonosuke's double at the back of the stage, wears fourfold diamond-shaped crests, suggesting both death and that he, too, is a double of Yonosuke-Saikaku. Meanwhile, Yonosuke seems to be half inside and half outside the Pure Land (the stage), as does his double, perhaps Yonosuke's companion on the trip or perhaps Saikaku himself, who seems to have his arms, head and torso inside the stage behind the near pillar at left, while his lower body remains outside, in the material floating world.

The old woman and young man at the back of the stage also refer, with ages reversed, to *Taiheiki* 37, alluded to in the text, in which the daughter of Fujiwara no Tokihira allows an infatuated ascetic monk to briefly touch her hand while they exchange waka through a screen. This story is also alluded to in the kyōgen play *Pillow Madness*, in which the woman is named Lady Oto. This allusion is one more link connecting the soul of Saikaku's wife to the woman whose wrist Yonosuke holds as well as to Oto-hime, the turtle woman, also known as the dragon woman, the third daughter of the dragon king in his Pure Land on the ocean floor.

The total of 10 petals on Yonosuke's 2 crests at the front of the stage might suggest 10 repetitions of Amida's name by his dying wife, whose wrist he doubly holds (at the front and back of the stage), as he holds her to him and checks her pulse. Both of the apparent Yonosuke-Saikaku figures seem to be trying to pull the soul of Saikaku's dying wife back into the material world and into their bodies, bodies that recall the single bird in which two lovers fly in Bai Juyi's "Song of Everlasting Sorrow," mentioned by Yonosuke in chapters 1 and 23. The hand-holding images in the picture may also be a direct allusion to the opening verses of Saikaku's 1675 haikai requiem for his wife, in which he asks his wife to call out Amida Buddha's name ten times while he checks the disappearing pulse her wrist. At the same time, he compares his wife's soul to a nightingale (*hototogisu*) flying toward the Pure Land:

nightingale,
place together your
pulseless hands

breaths shorter, ten
night Buddha names

Another image of the soul of Saikaku's wife leaving her body seems to be suggested in the picture of Takahashi in chapter 43. Also compare Yonosuke's hand on the wrist of the woman in the pictures for chapters 20 and 45.

At the same time, a second double of Saikaku's wife seems to be visible near the pillar at far right, beyond and behind Yonosuke: there the woman identified by Shinoda as a parody of the bodhisattva Fugen sits pensively with her left cheek resting on her left arm. Fugen, a bodhisattva of wisdom who preaches buddhahood for women and is sometimes portrayed as female in Japan. Famously, the medieval performing woman Eguchi no Kimi was commonly believed to have been a manifestation of Fugen. The woman who suggests Fugen wears two overlapping six-sided turtle-shell crests that conspicuously parallel Yonosuke's two crests and may repeat the common overlapping in *Amorous Man* of Saikaku's wife, probably named Turtle, with the number six. More directly, the pensive woman's crests link her with the turtle-shell crests worn by the sick or dying woman in the bow of the boat in the picture for chapter 28. Moreover, the way the woman rests her cheek on her hand resembles the way the Buddha rests his cheek on his right hand in Buddhist parinirvana pictures. The woman reverses the Buddha's posture, however, in three ways: she semi-reclines rather than lies down, she uses her left palm, and she faces to the right, that is, toward the south. As mentioned by Saikaku's narrator in chapter 31, affairs in the other world are often represented as being the opposite of those in the visible, material world, so these three reversals of the posture of the dying Buddha may indicate that the woman's soul has already left her previous life behind and has now been reborn in the Pure Land. In the picture for chapter 29 Yonosuke, like a shaman visiting the soul of the dead Yoshino in the Pure Land, lies in a parinirvana posture but also faces right (south) and rests his head on his left palm, much as the Fugen-like woman does here, where she seems to suggest the soul of Saikaku's wife already in the Pure Land.

The possible Yonosuke doppelganger figure in chapter 17 and the first double here in chapter 18 at the back of the stage both wear a fourfold diamonds design on their robes – the same design that the similar-looking old woman wears in chapter 14 – a crest which seems to suggest death, since the word for '4' is homophonous with the word for 'death.' If so, the woman whose hand Yonosuke holds at the front of the stage represents the woman (a buddha) whose form is as it was while she was still in the physical world, and the woman at

the back of the stage (also a buddha) and the Fugen-like woman near the pillar on the right represent the same woman – or her doubles – after her death wearing a disguise during the orgy. These three women seem to be the closest people on the stage to the dying Buddha in a parinirvana picture, although Saikaku avoids evoking the reclining Buddha posture for all three – unless, as mentioned, the woman in a black robe lying on top of a man near Yonosuke is a third double of Saikaku's wife and a representation of a reclining Buddha during his parinirvana. If this passionate woman is another female "dying" Buddha who is a double of Saikaku's dying wife, then the man lying grieving below her would be a third double of Yonosuke-Saikaku, her very shocked – or ecstatic – husband. If his many crests represent the number 10, then he would be reciting Amida's name many times over and thanking Amida for allowing him to experience so much bliss in the temporary Pure Land of the orgy. The face of the man (Cunda, the Buddha's shocked host) looks remarkably similar to Yonosuke's face in the picture for chapter 17, and Saikaku himself, living in Spearsmiths' Block in Osaka, may well feel an artisanal kinship with Cunda, the son of a smith.

In addition, there may be a fourth double of Yonosuke in the picture: the man who sits behind and just to the left of the center-right pillar and directly in front of Yonosuke's first double, the young man holding the arm of the apparently old woman. Both of this fourth double's hands are raised as he were moving them, almost as if he were holding the hands or taking the pulses of two invisible people, and he wears 3 octagonal wooden tray crests with lines resembling the number 2 inside them. The number 2 directly suggests the man may be another double who is connecting with or holding double invisible hands and is thus a medium connecting those two people. As a double, does he androgynously contain the souls of both Saikaku and his wife? Is he taking the pulses of both Saikaku and his dead wife at the same time?

An indication that on one level the shrine ceremonial stage represents the Pure Land in the register of the material world is that two of the women on the stage wear linked or at least partially overlapped ring crests. The 5 pairs of linked ring crests on the robe of the woman whose left wrist Yonosuke holds might suggest 2 and 5 and indicate that she is 25, the age at which Saikaku's wife died. Her 10 overlapped rings seem to allude to Saikaku's age when his wife was born and became one year old, and the 9 visible rings seem to refer to the 9-year age gap between Saikaku's wife and Saikaku. In Japan souls were often imagined to be spherical, so the woman's rings may suggest souls. If so, the five pairs of linked circles might indicate that the soul of the woman and the soul of Yonosuke-Saikaku, whose 2 crests have each have 5 petals, are inseparably linked. At the same time, Saikaku surely knows that Seven Pure Land Treasures (*shippō*) crests representing the basic elements of the Pure Land

developed out of earlier linked and overlapped ring crests, since almost all the overlapped ring crests in the book occur in pictures in the first half (that is, in the floating world), while all the Seven Pure Land Treasures crests, except for those on Yonosuke's bodyguard in the picture for chapter 1, appear in the second half of the book (in which Yonosuke is near or in the Pure Land). Perhaps overlapped and linked rings (including turtle shell and snowflake rings) indicate for Saikaku the non-duality of the floating world and the Pure Land from the limited point of view of humans, while Seven Pure Land Treasures crests try to indicate something closer to an attempted evocation of the Pure Land "itself." Saikaku may be suggesting that the orgy is a temporary experience of the Pure Land on earth and that everyone who participates becomes a buddha and dies at least once. On one level, Saikaku may also be praying that his wife's soul experience even greater joy in the timeless Pure Land.

Another link between the shrine in Ōhara and the Pure Land has been proposed by Emoto Hiroshi (2005: 110). He believes that Saikaku is overlapping the shrine with Shōrin-in Temple in Ōhara, where, in 1186, Hōnen successfully won a debate with senior monks of various Buddhist schools and asserted the importance for both men and women of chanting Amida Buddha's name and being reborn in the Pure Land. After that debate, many believers, often women, visited Ōhara, and some became monks and nuns. Some of those monks began to assert that having sex and eating meat and fish were permissible for monks and nuns as long as one chanted Amida's name often and sincerely, and soon rumors were spreading of orgies in Ōhara among Pure Land school believers. The exact situation is not known, but in 1207, two Pure Land monks were executed for having had sexual relations with two court women who had become nuns, and Hōnen, Shinran, and other Pure Land school leaders were sent far away into exile. Since Saikaku was a latter-day member of Hōnen's Pure Land school, he probably knew about the rather free atmosphere in Ōhara in Hōnen's day and about the fact that the Shōrin-in Temple (勝林院) in Ōhara was designed to make a pilgrim feel as if she or he was actually in the Pure Land, and he also knew that Shinran had gone on to do away with celibacy for clergy in the True Pure Land school, and Saikaku may have overlapped the temple with the Shinto shrine orgy not far from the Ōhara temple in order to suggest to careful readers that the orgy in chapter 18 is also taking place in the Pure Land and that spiritual and sensual love are not necessarily opposite or contradictory..

§ Rather than gazes, the picture for chapter 18 foregrounds touching and tactility in a dim zone on the border between the material world and Shinto festivities and the Pure Land. In the picture, Yonosuke sits at right just below the edge of the shrine stage in the middle of the night and also seems to stand, in the shape of a young man with long hair on the back side

of the stage. Moreover, as in the picture for chapter 17, Saikaku himself may be making a cameo appearance on the Shinto shrine stage. The stage is a space of great though temporary freedom on which a traditional shamanic Shinto orgy, believed to make the village fields fertile in the coming year, is taking place. The sitting Yonosuke holds the wrist of a sick-looking woman, and he seems concerned about her. His gaze in very dim light does not seem reifying but sympathetic and concerned. The woman seems to have her eyes closed, and their connection is tactile and intimate. In fact, Yonosuke may be feeling the woman's pulse to see if she is all right – and on one level she may be overlapped with Saikaku's dying wife. The picture seems to be a seriocomic revision of traditional depictions of the Buddha's parinirvana or death: the woman may be a dying female buddha, and Yonosuke may be taking her pulse to see if she is still alive. A second, elderly female buddha seems to stand at the back of the stage. She holds onto a pillar with her right arm in order to resist a young man who is trying to get her to sleep with him. She gazes at him incredulously and is perhaps laughing, while he looks at her with a lustful gaze. Saikaku reverses the gender of the historical Buddha, depicting two or possibly more female buddhas, none of whom recline the way the Buddha lies in traditional parinirvana pictures. Other pictures in the novel that seem to be overlapped with parinirvana pictures are similarly non-traditional.

Saikaku's picture presents a double vision that reverses normal ideas about spirituality and sex and requires viewers to change the way they gaze at pictures. In order to grasp the meaning of a shamanic orgy, Saikaku extends it to the Buddhist tradition. The orgy in chapter 18 is a space where everyone is equal, a concept grounded in the Mahayana notion that all sentient beings are endowed with a buddha-nature and are therefore originally equal. To evoke this equality, Saikaku has borrowed a traditional form: a picture of the Buddha's death or parinirvana amid the mourning of numerous followers or admirers. He has replaced the single figure of the Buddha with many bodhisattvas and at least two and probably more female buddhas, thus suggesting a universal festival of joyous mortality and sensuality. To this, Saikaku has overlapped the common notions in Japan, as in the Pure Land school at one time, that sexual ecstasy is a form of temporary death or even that it is a form of nirvana or enlightenment, thus transforming the sorrow of those mourning the death of Buddha on the stage into a group experience sexual "death" or ecstasy. Both situations, mourning and ecstasy, are overlapped and evoked simultaneously. This simultaneity depends on the abiding strength of the traditional belief in the sacrality and naturalness of sex. Thus the transformation of the sacred stage into a space for free and indiscriminate sex is not conceptually difficult and allows Saikaku to reconceive of the orgy as a precious experience that is interesting in itself and can also teach humans about the Pure Land. Hōnen constantly

asked people to do their best to imagine the Pure Land, and Saikaku responds to Hōnen with this picture, done from the point of view of the Pure Land, of a many-layered joyous requiem in which ordinary people can experience for a few hours what the Pure Land “is.”

Chapter 19 (3:5)

The picture for chapter 19: On the Japan Sea shore near Teradomari in Echigo in the north country, Yonosuke wears – strangely – two swords (a long sword permitted only to samurai and a medium-length sword), Portuguese-style pantaloons, mostly worn by samurai in the 17th century when traveling, and tight leggings on his lower legs, with sandals on his feet. The very poor Yonosuke is depicted as a rich samurai or as a commoner with a special high rank as a semi-samurai because he runs a silver or gold mine owned by the shogunate. The only other picture in which Yonosuke wears two swords is the picture for chapter 25, in which “two swords” clearly has the colloquial meaning of bisexual. Yonosuke’s samurai clothing in the picture doesn’t seem to be a mistake, however, since in the text the impoverished Yonosuke inexplicably becomes a big spender, visiting a licensed quarter and ordering his guide to pay large tips to the people at the house he visits. The pantaloons, a style brought to Japan in the late 16th century by Spanish and Portuguese traders, are perhaps related to the fact that the people in the north, as compared to those in Kyoto, seem to exist in the past and sing songs that are many decades old. Or perhaps Saikaku wants to portray Yonosuke in an imported style to suggest he is “not someone in the land of Japan,” as the woman Kokin tells him. In any case, Saikaku presumably wants to draw attention to this and other incongruities in his visual depiction and to challenge readers to try to bridge the gap between the picture and the verbal text.

Yonosuke is walking with his guide, the owner of a ferry company inn, toward a small boat that will take them back down the Japan Sea coast to Izumozaki, the port where Yonosuke is staying. The boat points to another inconsistency, since the eight and a half miles between Izumozaki, where the ferry company is located, and Teradomari, where the licensed quarter is located, seem to be traveled in virtually no time at all: the day is nearing its end (*kuregata*) when Yonosuke and his host set out, yet the sun goes down only after Yonosuke travels to Teradomari, looks it over, and finally goes to the house of Kokin’s manager. It is as if the boat travels outside of linear, worldly time, just as Yonosuke himself sometimes seems to do. Yonosuke does, however, wear three of his usual five-petaled crests on his cloak, although just as on the left sleeve of the man who sticks his head out in front of Yonosuke in

the picture for chapter 17 and on the robe of the first fisherwoman in the picture for chapter 16, a number 10 within a circle is also visible on his left sleeve near the cuff.

Yonosuke looks back toward three waving performing women from the house he has visited. All the women's sashes are tied inconspicuously in back, and hair coiled and tied in high Hyōgo-wage topknots resembling those worn by the women in the picture for chapter 18, where they seem to suggest the Buddhist *hōkei* or high topknot often worn by statues of Kannon and other bodhisattvas and buddhas. The text for chapter 19 mentions Guru-mage, a topknot style lower and looser than the high Hyōgo-wage topknot in the picture. The woman on the left wears a pure white robe, the woman in the middle wears 4 large chrysanthemum crests with sword-like petals, and the woman on the right has 6 pairs of large black-and-white overlapping ring crests for a total of 12 rings on her robe, even more rings than are worn by the sad- or sick-looking woman whose hand Yonosuke holds in the picture for chapter 18, so perhaps this is Kokin, although the expression on the face of the middle woman looks very sad to see Yonosuke go, and her hands also suggest she is sending Yonosuke deep messages. The woman wearing 12 rings on her robe might allude to the dragon woman, the daughter of the dragon king, who gains instant enlightenment in chapter 12 of the *Lotus Sutra*, so Teradomari, on the shore of the Japan Sea, may also be another entrance to the dragon king's undersea Pure Land. Or perhaps, as in chapter 18, all three women might, on one level, suggest the three souls of Saikaku's dead wife – the one that remains in Saikaku, her traveling soul, and her new soul after being reborn in the Dragon king's Pure Land.

The three women in Saikaku's picture are depicted as being slightly larger than Yonosuke, even though he is closer to the viewer. This might be because, as in the situation in the picture for chapter 18 and elsewhere, the women are on one level bodhisattvas in the Pure Land and therefore depicted as being spiritually larger than Yonosuke. This means that the main perspective is from the women's point of view. Many viewers will look first at the 3 women, even though they are on the periphery, and from there look slightly downward at the departing visitors. In contrast, the picture for this chapter in Moronobu's *Yamato-e no kongen* picture book changes the perspective and, as usual, gives prominence to the male Yonosuke. The gaze of most viewers will go from Yonosuke in the foreground and only after looking at the boat and at the two people near Yonosuke, who both look at Yonosuke, will the viewer likely follow Yonosuke and look at the three performing women, one of whom is already leaving. The emphasis is on Yonosuke's gaze. In Saikaku's picture, the women and their send-off are the focal point for most viewers, just as Kokin's words of advice to the departing Yonosuke are the high point in the text. And the performing woman who is

looking to the side isn't looking away but pointing out something, apparently to the other women. Saikaku's dialogical perspectives in *Amorous Man* generally give full visibility to women and often make the main female figure or figures slightly larger than Yonosuke, as



In the picture for chapter 19.

Behind the three women stand two men. The man on the left wears 4 circular crests with a single horizontal line inside it suggesting the number one, so he is perhaps the owner of the house, while the man on the right wearing a parallel stripes design may be his assistant. Behind Yonosuke, rush hat in hand, walks the ferry inn owner, Yonosuke's guide. He wears the single medium-length sword often worn by commoners. His cloak has an eight-sided wooden tray crest with 3 horizontal lines inside it. The boatman at bottom right holds a long steering and propulsion oar and wears two pincers crests.

Hinotani 1989 has pointed out that the image of three performing women seeing off two visitors is structurally and possibly thematically similar to the image Saikaku uses in his picture (see below) for chapter 5:3 of *Kindai yasa-inja* (*Stylish Modern Hermits* 1686) by Sairoken Kyōsen (西鷺軒橋泉), in which he depicts three performing women from the Miyajima licensed quarter saying goodbye to two visitors in a boat along with a boatman in a way that suggests the women are the three female Shinto gods of Miyajima, with its shrine and licensed quarter visited by Yonosuke in chapter 34. Saikaku seems to have been interested by the possibility that the performing women seeing off men in a boat described by Kyōsen were either embodiments of the three female gods of the Shinto shrine on

Miyajima or the two female bodhisattvas and a female Hindu god worshiped at the island's Buddhist temple – Kannon, the dragon woman, and Benzaiten. Moreover, two of the women,



together, wear the personal crest Saikaku wears in the portrait of him by Haga Isshō (see



chapter 17). The woman on the left wears crests representing mist; the woman waving to the men wears crests consisting of 4 white or light-colored diamond-shaped flower petals, and the woman beyond her wears whirlpool crests, consisting of circles within circles. Thus the last two women together wear Saikaku's single personal crest, shown above: the far woman wears the circle, and the near woman waving her hand wears the 4 diamond-shaped flower petals. Saikaku uses this same two-person composite representation of his personal crest three times four years earlier in *Amorous Man*. In chapter 6 two bathhouse women looking at

each other, together wear Saikaku's composite crest; in chapter 36 two women wear the crest together; and in chapter 37 a woman and a man wear Saikaku's crest together; and in chapter 17 Saikaku's full personal crest appears on a noren short curtain, though only half of the short curtain is shown. Moreover, the long thin "clouds" of mist worn by the performing woman on the left repeats three places (in chapters 6, 36, and 37) in *Amorous Man* in which Saikaku's personal crest appears together with the hidden-in-clouds image of the soul of Saikaku's dead wife. Further, Saikaku's crest appears together with geometrical diamond shapes in both *Amorous Man* (chapters 17, 37), and in the picture for Kyōsen's book, in which both riders in the boat wear related diamond-shape crests (individual diamond shapes and *Takeda-bishi*).

It seems likely that Saikaku respected the three Miyajima female gods and bodhisattvas and that he associated them with the ocean in general and with the dragon king's undersea Pure Land, and in the picture for chapter 19 Kokin, who speaks like an oracle, gains spiritual as well as sexual power from the allusion to Miyajima. In Saikaku's picture all three women have more presence than the men. The women's high topknots also suggest, as in chapter 18, that, on one level, the women may be bodhisattvas who are also worshiped as Shinto gods, a common occurrence in Japanese popular religion, so the picture for chapter 19 may be suggesting that the three women are not simply performing women but beings on the border between this world and the other world.

Strangely, the middle woman wearing sword-petal chrysanthemum crests and waving goodbye wears cotton socks but no sandals, giving her feet a slightly "floating" look. Is this simply elliptical brushwork? If she is Kokin, the picture might be suggesting that she, too, like Yonosuke is not walking on the earth of Japan. Since the feet of the other four members of her house are invisible or ambiguous in the picture, are middle woman's slightly "hovering" feet showing Yonosuke that none of the men and women in the house are ordinary living people, since, as on Miyajima, the licensed quarter is also in the other world or at least on the border between this world and the Pure Land under the Japan Sea. Similarly, the woman (O-Saka) at bottom right in the picture for chapter 2 who looks up at Yonosuke also wears only cotton socks and seems to "float" with no visible sandals. This would be appropriate for her apparent double role as a human woman and as the soul of Saikaku's still-unborn wife, who seems to be represented in chapter 2 by the androgynous daughter of the dragon king at the bottom of the ocean. In chapter 14 the two daughters of the old woman likewise wear cotton socks but no sandals, perhaps indicating that they may be in the other world. The same situation seems to hold in the picture for chapter 34, in which Yonosuke himself wears cotton socks but no sandals, as does the man behind him. If this image is linked

to the daimyo/rich man/great god (all *daijin*) mentioned by Yonosuke, who, it is said, doesn't walk on the ground of Japan, then the depiction of socks without sandals might imply that Yonosuke-Saikaku is in this world and the other world at the same time. In the picture for chapter 34, Yonosuke-Saikaku's wife seems to be impossibly represented by a Tayū performing woman on Miyajima (which had no Tayū) who has no visible feet, and that picture would link back to the picture for chapter 19, where Kokin – who may suggest the soul of Saikaku's dead wife – wears no sandals and informs Yonosuke-Saikaku that he – like her? – is not walking on the ground of Japan and is possibly not walking on earth at all at this point.

The text states that the quilt over the sleeping mat in the house of Kokin's manager is covered with wedding motifs, a common form of decoration since customers and performing women were said to become married for the night, the woman in the white robe might be Kokin depicted in symbolic bridal robes as Yonosuke-Saikaku's temporary wife in this licensed quarter. Or she could be Kokin's double, again suggesting the soul of Saikaku's dead wife wearing a white robe worn by the dead, as in the picture for chapter 23. She is the only woman who looks directly at Yonosuke, and he seems to return her gaze in kind. Her face resembles that of the woman whose wrist Yonosuke holds in chapter 18 and who lies ill or dead in the boat in the picture for chapter 28, and since chapters 19 and 29 (when Yonosuke is 35) seem to be closely related, the woman in the white robe might also be a double of Yoshino, who marries Yonosuke in chapter 29, although historically, Yoshino is already dead. This would mean, again, that the 1666 time-flow in chapter 19 and the 1676 time-flow in chapter 29 intersect, and that Saikaku's wife is 26 (in the year after her death) in chapter 29 and again in the second half of her 25th year (after her death earlier in the year) in chapter 19.

An hypothesis would be that Saikaku depicts three women seeing off Yonosuke because, on one level, Kokin's name has four meanings. First, it suggests the *Kokinshū* poetry collection poem 166 about the moon hidden in clouds that Yonosuke remembers. Second, Kokin means *kokin* in the sense of "old and present-day," that is, it evokes the three souls of Saikaku's wife – her soul when she was alive, her traveling soul, and her new soul after she is reborn in the Pure Land. Third, her name has the literal meaning of *kokin* as "small gold" or even simply "gold" (*kogane*), which might suggest she is in the process of becoming a bodhisattva represented by a golden statue in the material world but who, in the Pure Land, gives off golden or spiritual light. And fourth, Kokin is the "real" gold, that is, the spiritual gold that the bereft gold miner Yonosuke-Saikaku has been looking for after his wife died.

The pantaloons, double swords, and other clothes worn by Yonosuke in the picture (as opposed to his recent dire poverty in Kyoto) imply, impossibly, that he has been suddenly transformed during his journey from Kyoto to the north country and is now a powerful, rich samurai or a very rich commoner mine manager – a paradox that seems to imply that, rather than suddenly becoming rich and powerful, the plot has shifted to another level on which Yonosuke's traveling soul is already in the other world, at least on a temporary basis. If Kokin's "gold" implies spiritual love and cosmic eros, then Yonosuke's fine clothes, two swords, and sudden money imply a weaker version of that transformation, since Yonosuke, unlike Kokin, is still living in the material world, even though he is becoming somewhat attuned to the Pure Land while he is alive after the death of the Buddha (Saikaku's wife) in chapter 18. If Yonosuke's two swords imply that he is living in two worlds at once, then, as in chapter 41, where he is, strangely, a daimyo lord or a high-ranking shogunal vassal, Yonosuke's incongruous social status in chapter 19 suggests he is temporarily (or partially) in the other world. Or perhaps Yonosuke, standing by the shore, is on the outer border or shore of this world, preparing to travel across the Buddhist sea dividing This Shore from the Other Shore. Or, going one step further, is Yonosuke in chapter 19 leaving home to seek enlightenment beyond everyday reality in the floating world, just as Siddhartha did at 19 when he left home to seek enlightenment, according to one Buddhist tradition in Japan and as Yonosuke does very unsteadily at age 19 in chapter 13 and now does more steadily as he leaves home and sets out, like Siddhartha at 19, in chapter 19? If so, then in chapter 29, the age (29) at which Siddhartha left home and the world to seek enlightenment according to another Buddhist tradition in Japan, Yonosuke may leave the comforts of quotidian, home-like space-time behind and meet the long-dead Tayū Yoshino in the Pure Land, his new home away from home – all this when he is 35, a number he momentarily remembers the future ("until 35....") when he is making love with Kokin in chapter 19 (originally 3:5). Beyond this, Yonosuke's move from ordinary space-time to a new, synthetic space-time in the last half of the novel, from chapter 29 on, suggests that Saikaku is inviting readers to leave behind their ordinary habits while reading the second half of the novel. However, the changes Yonosuke undergoes obviously begin during the first half of *Amorous Man*. The Pure Land is beyond linear time.

A further hypothesis would be that Yonosuke's two swords also imply that he is androgynous and therefore contains and represents the souls of both Yonosuke-Saikaku and Saikaku's newly dead wife in the same soul-body and that they are traveling west together as a partially fused double soul toward Amida Buddha's Pure Land in the far west of the universe. That was the image Saikaku used in his haikai requiem for his wife after she died,

and here in *Amorous Man* it would imply that Sado Island, the island of shining gold and silver mines out in the Japan Sea to the west of Teradomari, is an earthly image of the Pure Land. In contrast to the literal gold and silver in the mines on Sado, Kokin's name, "Little Gold," suggests that she herself gives off a spirituo-sensual light that is much more important to Yonosuke than mere metal – although he still seems only vaguely aware of what is happening. This would also explain why Yonosuke intuitively understands he is no longer in the land of the living and why he is overwhelmed by the feeling that for some reason he is unable to make love with Kokin, who is in the other world. Kokin, already a soul in the other world like the dead Takao, who refused Yonosuke 35 times, can see that Yonosuke's still-living feet touch the ground of Japan but already do not spiritually or psychologically walk on it, since he has just wandered across the border of the Pure Land in his boat. The two crests on Yonosuke's right sleeve also seem to refer to his ordinary soul and his traveling soul, while his third crest on his left sleeve seems to suggest his oneness with his wife's soul – a mutual soul represented by a single visible petal, implying fusion in the Pure Land, a fusion also expressed by the middle woman whose three chrysanthemum crests are a common image for triple dharma wheels.

When Kokin tells Yonosuke that "You are not on the earth of Japan," she may also be literally be saying "I am not on the earth of Japan, either" since the pronoun she uses, *konata*, can, depending on the context, mean either 'I' or 'you.' (In chapter 40 it seems to mean 'I.') Thus, since the context is ambiguous, she might by extension be implying, "We are not on the earth of Japan," a hint to Yonosuke that here on this seashore they are both in the other world, though she has arrived here before Yonosuke has and is therefore able to enlighten him. This pronominal ambiguity once more suggests polytemporality, since at least two different time streams flow together here. Yonosuke is 25 in 3:5, but he is androgynous and overlapped with Saikaku's wife, so he also contains the remaining part of the soul of Saikaku's dead wife, who died at 25. Since Kokin seems to be overlapped with Saikaku's wife, Yonosuke at 25 is also simultaneously the dead Kokin and Saikaku's dead wife at 25, but because on one level Kokin already dwells in Teradomari, she is a resident of the Pure Land and the other world and spiritually more experienced and presumably better able exist in multiple time flows.

The Tayū Takao, whom Yonosuke remembers when he is with Kokin, also seems to be a mediating soul between Saikaku and Saikaku's dead wife, so it is natural that Takao refused to make love with Yonosuke, who is part of her. In fact, she died at 19 in 1660 (in the time stream of chapter 13 and now in chapter 19) when Yonosuke-Saikaku, also 19, is in Edo, and he remembers Takao vividly when he is in Teradomari, which seems to be in the other world

– Teradomari literally means Temple Landing Point, but it can also mean “ending up in a temple,” that is, in a temple graveyard. The other world is also where Takao’s soul is, so that may be why Yonosuke remembers her. All the strange things Yonosuke notices and all the uncanny details about Yonosuke in the text and in the picture can be better understood if Yonosuke is regarded as bearing within himself the souls of both the still-living Saikaku and Saikaku’s dead wife, both traveling between the material world and the other world. But this balance can only be maintained, Yonosuke seems to believe, if he remains alive and doesn’t cross the line into death himself by completing his lovemaking with Kokin. This may also be why Takao always refused to meet Yonosuke (in early 1660 before he became a monk in the fifth month?), since if he “died,” that is, made love with her, that would mean that he would literally die – killed by her reputedly very jealous steady customer, the daimyo lord of the Date domain (see chapter 46) – and so the merciful Takao apparently refused to meet Yonosuke 35 times. Moreover, since Yonosuke-Saikaku and Takao are the same age, Takao may sense that she and Yonosuke, born in the same year, are doubles, two aspects of a single soul that seems to refer to the souls of Saikaku and his wife. Her uncanny reappearance in Yonosuke’s mind in chapter 19 seems to further suggest that she is part of the female half of the character Yonosuke. Even in chapter 46, when the two finally meet secretly and make love, their meeting seems to occur only after their spiritual fusion is complete and after Takao’s fusion with the soul of Yonosuke-Saikaku’s wife in the Pure Land has taken place.

Kokin, however, is more uninhibited than Takao and perhaps suggests the wild sensual energy of the traveling part of the soul of Saikaku’s wife, which is coming loose from Yonosuke-Saikaku and traveling to the Pure Land. However, the part of her soul that is fused with Yonosuke’s body-soul seems to be strong and wise enough to cause Yonosuke-Saikaku to become afraid of physically dying and to stop the lovemaking in the middle. This marks the point at which a core part of the soul of Saikaku’s wife is getting ready to separate from Yonosuke-Saikaku’s body and her previous life while also leaving an important part of her soul behind inside her husband. Perhaps this is why Kokin does not seem bothered or even surprised by Yonosuke’s sudden exit and sees him off in a warm, relaxed, intimate manner suggesting that she is also part of the soul of Yonosuke-Saikaku’s wife that is already in the other world.

Perhaps all three women saying goodbye to Yonosuke in the picture express aspects of Kokin, Takao, and Saikaku’s wife. In the text Kokin is also overlapped with a demon or very strong god. She is said to a “killer,” a metaphorical term, but one that also compares her via an allusion to the demon in the haunted Rashōmon Gate in Kyoto, and Yonosuke shows her considerable respect. In fact, he almost seems to fear her highly active role in lovemaking,

as if she were inhabiting and taking over his will and agency. At 25 Yonosuke's male ego is still very strong, though later he will become more flexible. Still, Kokin handles him smoothly and has the last word when they part, and Yonosuke even compares her to a sophisticated performing woman in Shimabara in Kyoto, the licensed quarter in the novel that seems closest to the Pure Land. With her calmness, Kokin seems to help Yonosuke understand and appreciate her spontaneous style. She plays the active and energetic and leading role, commonly considered the male role by Japanese male moralists in the 17th century, while Yonosuke, by comparison, seems rather passive and almost timid. Thus, in Teradomari, even sexual roles are reversed – another sign suggesting that Teradomari is not in this world but in the other world. This might imply that on one level Takao (alive in the time-flows of chapters 13 and, apparently, 46) and Kokin (now, in chapter 19, in the other world) are doubles linked by their opposite characteristics. Thus Takao, formerly alive and now dead, suggests the soul of Saikaku's wife, yet the fact that she was born in the same year as Saikaku suggests she is overlapped with Yonosuke-Saikaku as well and acts as a bridge linking the souls of Yonosuke-Saikaku and his dead wife. Likewise, the gender-bending "killer" Kokin seems to act as a mysterious physico-spiritual link between the newly dead soul of Saikaku's wife and the still-living Yonosuke-Saikaku. In Teradomari, various time flows and timelines can freely mix and coexist in its otherworldly temporal ecology.

Chapter 19 (3:5) also seems to be overlapped with the life of the Buddha when he was 35, the year he achieved enlightenment, according to one Buddhist tradition. The process by which Yonosuke in chapter 19 becomes aware of the uncanny discrepancies between Teradomari and ordinary Japan is a form of gradual satori, but there are three clear turning points. The first is when Yonosuke, waiting for Kokin to arrive, realizes he may be in the other world and turns his pillow southward, apparently to protect himself against a north-pointing pillow, since north is the direction connoting death (see the Buddha's posture in parinirvana pictures). The second is when Yonosuke realizes there is a strange similarity between Kokin and the dead Takao in spite of their opposite styles. The third is when he is perplexed and forced to think hard about Kokin's whispered statement that he is not someone on the earth of Japan. Putting the evidence together, Yonosuke can't forget the feeling that he seems to be able to travel to the other world and the Pure Land and that he seems to be traveling there in Teradomari. Things seem to be in motion already. Saikaku's motion-filled self-image seems to bring this tipping point into Yonosuke's consciousness, allowing his enlightenment.

As in Japanese Buddhism in general, allusions to the Buddha's nirvana or enlightenment in *Amorous Man* can also be allusions to the Buddha's parinirvana or death.

That duality seems to be at work in chapter 19, just as it was in chapter 18. Yonosuke's trip to the western shore of Japan and to the entrance to the north country – the direction in which the Buddha's pillow and his head point in pictures of him on his deathbed – in his 25th year seems to parallel rather precisely the journey of the soul of Saikaku's wife toward the Pure Land after her death at age 25. Since Yonosuke-Saikaku is nominally a male character, this situation suggests that he is now becoming enlightened about the fact that he is androgynous and contains within himself the souls of both Saikaku and Saikaku's dead wife. Kokin's actions and words as they part make Yonosuke more pensive and reflective about who he is for the first time. At the same time, the newly dead soul of Saikaku's wife within Yonosuke makes a difficult journey toward enlightenment in the form of rebirth in the Pure Land Teradomari, "Temple Terminal/Stopping Place/End." In many ways chapter 19 seems to be about the departure of part of the soul of Saikaku's wife within Yonosuke as she leaves her former life behind and now reaches the Pure Land, whose border seems to begin along the Japan Sea coast and how this causes a painful distance to emerge between part of her soul and Saikaku's soul. Yonosuke-Saikaku has thus lost part of his soul and will have to deal with many difficulties, but his ability to keep himself from physically dying in response to his wife's death shows his determination to keep on living while remaining in contact with his wife's soul in the other world. The picture seems to evoke both the soul of Saikaku's wife (Kokin) and the soul of Yonosuke-Saikaku leaving their previous home and family relationship and, like Siddhartha, setting out on their separate but still intimately connected double spiritual journeys.

While I identify Yonosuke's trip to the west coast of Honshu with the *michiyuki*-like trip by the souls of Yonosuke-Saikaku and Saikaku's dead wife inside Yonosuke's androgynous (two-sworded) body, Emoto (2005: 119) suggests that Yonosuke's trip to the Japan Sea is a form of going into exile. He feels that in chapter 19 Saikaku is alluding to prince Genji going into exile near the sea at Suma and Akashi, and he points out that, according to Kigin's *Genji monogatari kogetsu-shō*, Genji is 25 in the Suma chapter. Moreover, Yonosuke has already implicitly gone into exile in chapter 13, and in chapter 14 he directly declares he is now in exile by entering a new, matrilineal family. This would mean that the allusion not only overlaps Genji with Yonosuke at 25 in chapter 19 but also overlaps Genji with the soul of Saikaku's wife, who at 25 leaves her former life behind. Thus the time-flow of the soul of Saikaku's wife connects chapters 24 and 28 and makes them synchronous on one level, since in both chapters her soul is 25.

Emoto also hypothesizes that an even stronger allusion is being made in chapter 19 to Shinran, the founder of the True Pure Land school of Buddhism. Although Hōnen, the

founder of the Pure Land school, won the Ōhara debate, he and several close followers, including Shinran, were sent into exile in various faraway places because of alleged free sex taking place as part of meditation exercises on the Pure Land between some of Hōnen's followers and some prominent aristocratic nuns and women believers. Shinran was exiled to northern Echigo on the Japan Sea coast, the same province to which Yonosuke travels. Emoto's theory is strengthened by the fact that the original number for chapter 19, 3:5, also matches Shinran's age (35) when he was sent into exile. Although Saikaku was formally a member of Hōnen's Pure Land school, Osaka was a center of True Pure Land Buddhist activity, and he may have been attracted to Shinran's passion and iconoclasm, his meditation in the Six-Sided Hall to Kannon (cf. chapter 9), and his rejection of celibacy for the clergy. Above all, Saikaku may have partially overlapped Yonosuke with Shinran in chapter 19 to stress that Yonosuke-Shinran's journey, on one level, seems to be a spiritual one to the border of the other world and the Pure Land. Shinran held that the souls of those who had been reborn in the Pure Land often returned to the material world like bodhisattvas in order to help save the many confused and hesitant people who were having trouble with their lives, and this fits Saikaku's own apparent belief that, on one level, the souls of Yonosuke-Saikaku and Saikaku's wife are able to constantly cross the border between the floating world and the Pure Land in order to stay in touch and express their love for each other. In any case, Yonosuke's wanderings in chapters 19-25 to some extent do retrace Shinran's travels in central and eastern Honshu to spread his teachings regarding True Pure Land Buddhism. For example, in chapter 21 Yonosuke becomes a low-ranking shamanic priest at the big Kasama Shinto shrine, which Shinran often visited to pray and to use its library while he lived in east-central Honshu, and in chapter 22 Yonosuke visits the rural Shinano area, where Shinran also lived and preached. Yonosuke's vision of human suffering in chapters 20 and 22, especially, may owe much to Shinran's humane, ground-level perspective.

§ Beside the Japan Sea shore, Yonosuke and the woman in the pure white robe seem to exchange equal and deep farewell gazes, although all 3 women seem to be deeply interested seeing Yonosuke off. The woman in the center seems to be waving her hands and filled with emotion, while the woman on the right, who seems to be calling something to the attention of the woman in white, wears linked circles, the same design worn by the woman whose hand and wrist Yonosuke holds in the picture for chapter 18, the previous chapter. The boatman gazes, too, apparently at the rather unusual scene. Are all 3 women different aspects of Kokin? An hypothesis would be that Yonosuke has taken a boat to the Pure Land

(Teradomari), and all 3 of Kokin's souls (on one level, the 3 souls of Saikaku's dead wife) are portrayed: her living soul that remains in Yonosuke-Saikaku's heart-mind, her traveling soul, and her reborn soul in the Pure Land. If so, then Saikaku's two swords take on a further meaning: they represent his ordinary living soul and his recently discovered traveling soul. The women are slightly larger than the men, presumably to stress their importance and the emotion they feel – and the fact that they are in the Pure Land?

Chapter 20 (3:6)

The picture for chapter 20: Along the shore of the Japan Sea near Sakata in northern Honshu the cherry trees are in full bloom as the sun sets beyond the waves in the west. Yonosuke, now a dried fish seller, carries five large dried salmon hanging from a pole over his shoulder. He wears a wide braided rush hat, leggings, thick socks, and straw sandals, and his robe, with four crests visible on it, is hitched up high so he can walk more easily. The crest on his left arm stands out, since it is fully visible and is abnormal: it has six petals instead of the standard five. Just below his belt is a string of many low-value copper coins with holes in their centers that he uses for his business. With his right hand he holds the left hand of one of a pair of Buddhist nuns, who are traveling with a group of nuns. Both hold boxes of documents, probably including amulets, papers for making oaths to certain buddhas and gods, and a subscription list of donors for the construction or repair of the temple for which the nuns are raising money. The nuns wear the standard hoods, traveling robes, and leggings. However, they have on stylish silk satin sashes, sing worldly songs, and, since Yonosuke knows this nun from his time in Edo, he is aware that they are also part-time sex workers. The picture may represent Yonosuke's initial greeting to the nun or portray his inner desire to start up a relationship rather than what actually happens: ashamed of his lowly job, he soon walks away when the nun asks about it.

The text says Yonosuke views the Sakata shore while in his mind overlapping the bay in front of his eyes with Kusakata Bay, which lies about thirty miles north of Sakata, and he remembers an old waka poem that evokes Kusakata Bay as a place where appearance and reality are reversed. In the old poem, the cherry blossoms on the water sink and are buried in the water, where they bloom below the fishing boats instead of above them. The overlapping of Kusakata, which includes -sakata/Sakata within it seems to be part of a visionary landscape that undermines the ordinary view and suggests that something may be "buried," like the petals in the poem, in the picture. On one level the soul of Saikaku's dead wife is buried deep within Yonosuke. And, as in the picture for chapter 19, this beach may be a zone where the material world combines with the other world and life combines with death. The overlap also gives a hint to viewers that the first two syllables of Sakata overlap with *saka*, which can here mean 'border' or 'reverse' or even Saka/Shaka (Shakyamuni

Buddha), so perhaps the picture evokes the border between Sakata and Kisakata or between landscape and underwater vision. Since Yonosuke is talking with a traveling nun, *saka* may also suggest that the setting sun is nearing the horizon, the border between day and night, an image often used to indicate the direction of Amida Buddha's Pure Land in the west beyond the setting sun. How can that border now be crossed and the Pure Land reached? Since the chapter, again like chapter 19, mainly takes place after dark along the streets and the shore near Sakata, Saikaku may be inviting viewers to imagine the night beach strewn with the bodies of sex workers and customers described in chapter 20 as a desolate zone where bodies spiritually die and are "buried" like Kisakata cherry blossoms, with their souls setting out on a long period of wandering (*chūu*) between their former lives and the next life. Will these souls be able to reverse their situation and their suffering?

The cherry tree branch in the picture almost suggests a large hand or a length of intense yearning palpably reaching out toward the sea, the setting sun, and toward the western Pure Land beyond the setting sun in much the way that Yonosuke is reaching out his hand to touch the hand of the nun in front of him, who on one level (the undersea level?) may be the soul of Saikaku's dead wife that travels toward the other world separately from her soul that remains inside Yonosuke-Saikaku. The sea even seems to reply, rushing up almost under the limb, as if the tree and the sea were touching and thus suggesting Yonosuke's unexpressed need or desire for love and companionship and Saikaku's desire to visit the Pure Land together with the soul of his wife.

The crest on Yonosuke's left sleeve that has 6 petals instead of the normal 5 also suggests an hexagonal turtle-shell crest (as in the pictures for chapters 6 and 17) and thus the soul of Saikaku's dead wife. The 6 petals, as in the picture for chapter 11, are irregular and stand out in contrast to the other three apparently 5-petaled crests and the 5 dried fish Yonosuke carries. The total of 4 crests visible on Yonosuke's robe and the nun's robe on the woman may further suggest death here, as elsewhere. Since Yonosuke is 26 in chapter 20, he may be emphasizing his half that represents Saikaku's wife at 26, the age of her wandering soul in the year following her death. Just as, on one level, Yonosuke at 25 in chapter 20 seems to represent Yonosuke-Saikaku's wife at 25, soon after her death, when Yonosuke wears fine clothes, in chapter 20 both Yonosuke-Saikaku and the soul of Saikaku's wife are becoming lost between worlds, as suggested by Yonosuke's poverty and the five dead fishes during Yonosuke's painful wanderings with loads of dried salmon through the mountains of northern Honshu during the winter.

Yonosuke holds the left hand of the near nun in the same way he holds the left wrist of the sad-looking woman in the picture of the orgy in chapter 18, a chapter whose text also

mentions the hand of a woman (who has just turned 25) at Kurama Temple touching Yonosuke's hand as if from another world. In chapter 20 the two nuns, who sleep with customers in pairs, may be a representation of the double souls of Saikaku's newly dead wife – one still remaining inside her husband and one, her traveling soul, wanting to go onward toward the Pure Land. A similar situation may be evoked in chapter 12, which features two sisters, suggesting that the soul of Saikaku's wife has split into two souls after her death at 25, as well as with the double doubles in picture for chapter 17. On one level, Yonosuke-Saikaku, holding the nun's hand and reluctant to let go and allow her to leave, perhaps forever, could be transmitting part of his soul to his wife's soul to take with her to the Pure Land, just as she transmits part of her soul to Yonosuke-Saikaku and will remain with him, while the nun on the left may be the new, independent soul of Saikaku's wife who thinks only of being reborn in the Pure Land. At the same time, Yonosuke's five fishes may imply that there are five souls active in the picture: two in Yonosuke-Saikaku (his ordinary soul and his traveling soul), and the three souls of his wife, overlapped with the nun (her lingering soul remaining inside Yonosuke, her traveling soul, and her soul, looking the other way, that will be reborn in the Pure Land). The fact that most of the left leg of the nun on the right is hidden behind the 3 fishes also seems to suggest that the 3 fishes are overlapped with the nuns and the 3 souls of Saikaku's wife. However, the fact that Yonosuke wears crests representing both five and six suggests that there may also be six souls implied by the picture, since Yonosuke-Saikaku, filled with love for the soul of Saikaku's wife, is empowered by her touch and now has a special otherworldly soul that might allow him to temporarily travel to the Pure Land with her soul even though he is still alive. The cherry tree branch's visionary reaching out, like the first nun, to clasp the ocean waves in the west and the light of the setting sun, parallel with Yonosuke, seems to suggest that the tactile clasp of Yonosuke and the first nun has transmitted some sort of two-way soul-flow, even though the nun soon walks away. This small hope for the future is contrasted with the hopelessness of so many souls near the shore in the text.

The 5 fish hanging from Yonosuke's pole also recall the 5 orca-like *shachihoko* tails on the roofs of Kokura castle in the picture for chapter 16 (originally 3:2), and the 3 and 2 hanging fish may be a reference to that chapter, in which the soul of Saikaku's wife is on one level 26, as she is again here in chapter 20, and they may be an indication to readers that the fish in Kokura are linked to those in Sakata and ultimately to the dragon king's Pure Land at the bottom of the sea, into which the sun is sinking. Even the salmon (*sake, shake*) suggest not only *Sakata* and *Kisakata* but also *Saka* (Shakyamuni) and the dragon king Shagara (or Shakatsura) and the fishes in the dragon king's Pure Land below Kisakata Bay in the Japan

Sea, to the north of the site where Urashima Tarō made his trip to the ocean bottom. The reversal of perspectives in the waka poem about cherry blossoms buried in the sea suggests that Sakata itself, like Kokura, may, on one level, be near or on the bottom of the ocean in the dragon king's Pure Land together with the dragon king's daughter, the turtle woman, who achieves instant enlightenment in the *Lotus Sutra*. Both chapters 16 and 20 seem to evoke the Buddhist requiem held for the soul of Saikaku's wife in 1676, a year after her death. The picture for chapter 20 may suggest that at that requiem service (about which no historical documents remain) Saikaku felt as if he was able to hold his wife's hand again for a short time. But the connection will endure only if the soul of Saikaku's wife keeps traveling toward Amida at the center of the Pure Land and does not stop her journey at the border amid the seemingly endless suffering of souls wandering lost between this world and the other world on the streets and beach of Sakata.

The slight shining of Yonosuke's copper coins tied around his waist may suggest that he, too, is ultimately a buddha, along with the two nuns, who are capable of rebirth in the Pure Land even though they are part-time sex workers. Their method of reaching the Pure Land is different from that of traditional nuns, but the allusion in chapter 20 to the performing woman Eguchi no Kimi and how she was a manifestation of the bodhisattva Fugen, a protector of the *Lotus Sutra*, imply that the imperfect nuns and all ordinary, imperfect people are, in the vision of Hōnen and Shinran capable of achieving enlightenment, along with true lotus-leaf women in the Pure Land. Even the name-only, commercial lotus women who work in the Sakata inns and the poverty-stricken, exploited streetwalkers of Sakata, who seem to have pure hearts, are capable of being reborn in the Pure Land. Yonosuke's low-value copper coins with holes in the middle on a single string shine only dully and seem to be the opposite of radiant gold statues of buddhas and bodhisattvas, but what Amida and Kannon care about most is the purity of peoples' belief in their heart of hearts. Yonosuke's buddha-light at this point is not very strong, yet if the bereft Saikaku is on one level evoking the first anniversary of his wife's death and his daily prayers for her as a form of spiritually touching her hand, this brief encounter with her traveling soul may be a sign of more communication in the future. Yonosuke-Saikaku's dream, expressed by the three salmon hanging from the front end of his pole, may be to eventually also hold hands in the Pure Land with the new, reborn part of his wife's soul suggested by the nun on the left.

§ The picture seems to show a mutual male-female deep gaze between equals. After meeting again unexpectedly, Yonosuke and one of a group of traveling Buddhist nuns stare into each other's eyes and hold hands for a short time. They seem to have known each other in Edo, so

on one level this unexpected encounter suggests that Yonosuke-Saikaku, still in shock after his wife's death, has met his dead wife again as a soul on her way to the Pure Land. In the text, however, before they can revive their relationship, the nun begins asking questions, and Yonosuke, ashamed, runs away. His present lowly job, his failure to deeply communicate with the nun, and his rejection by local lotus leaf women all lead Yonosuke to learn more about how sex-workers actually live, opening his mind and causing him to observe material reality and to sympathize and even identify with the poorest streetwalkers and seaside hookers in the area.

Chapter 21 (3:7)

The picture for chapter 21: The Shiogama Shinto Shrine shaman loved by Yonosuke stands on a low kagura dance stage with long flowing hair tied behind her head and wearing white shaman's dancing robes, with sacred streamers attached to her upper garment. Entering a trance in front of a cauldron, she dips two branches of low, wide-leaved bamboo in the boiling water briefly before lifting them up and shaking them, scattering the water into the air above her to purify herself, the shrine, and possibly some pilgrims outside the frame of the picture who may have requested a ceremony. Three unused cauldrons (two clearly visible) have wooden covers on them. The shaman is depicted as being slightly larger than Yonosuke, presumably to stress her importance or spiritual strength. Behind the shaman sit resident shrine musicians: two drummers – one with a *taiko* on a stand and one with a smaller *kotsuzumi* hand drum – and a flutist all playing sacred music to accompany the shaman. In the picture Yonosuke is dressed as a regular Shinto priest wearing a high black hat and baggy trousers with four of his wild pink crests added to his long silk outer garment, and he seems to be assisting the shaman. He carefully carries two flasks of sacred sake on a tray with high legs to the stage, where the shaman will presumably pour the sake into the boiling water as an offering to the shrine god or gods, a common practice at cauldron trances. Yonosuke's head is bowed, and he seems to have a look of seriousness and humility toward the god and the shaman – who are not separate during the trance – on his face. Three tall stone lanterns are visible, as is part of a sacred archway or *torii*, beyond which rises a high, arching wooden bridge. Three pine trees are visible, and in the foreground stands what may be a sacred sakaki tree.

The picture contains details that do not appear in the text or match details of the actual Shiogama Shrine. The shrine is located on top of a hill and has no bridges in its precincts, though it does have a long flight of stone steps up the hill. Moreover, although the shrine is named after the shallow boiling cauldrons used to make salt along the seashore nearby, cauldron trance-dances were not and are not performed at the shrine. Further, it is odd that the kagura stage does not face the god-hall of any of the three main gods of the shrine and instead seems to treat the bridge as the god-hall of the god who is called down by the shaman. Does the mysterious bridge connect the floating world with the divine realm of the shrine (the Pure Land)? It resembles the bridge-like hallway in the picture for chapter 1, which

suggests the mythic Heavenly Floating Bridge. In Moronobu's illustration for chapter 21 in the 1684 Kawasaki-ya Edo pirated edition of Saikaku's novel and in the 1686 *Yamato-e no kongen* picture-book version (see below), Saikaku's *torii* gate and bridge are replaced by a god-hall, toward which Yonosuke carries his flasks of sake. Moronobu probably considered his version to be a correction, but Saikaku's picture is meaningful just as it is.



Saikaku's picture also contradicts the text, in which Yonosuke, a visitor to the shrine, pretends to pray to the Shiogama gods for seven days in one of the shrine's halls. He does not become a priest at the Shiogama Shrine, so he could not carry sacred sake to a cauldron trance, and in the text he is said to wear the robes of a low-ranking itinerant fortune-telling priest loosely connected with the Kashima Shrine, robes that differ from the official Shinto priest's robes shown in the picture. In short, the picture seems to present Yonosuke in reverse: here he seems to be the shaman's priest-husband, the opposite of Yonosuke's role in the text, in which he is punished and banished from the area by the shaman's husband for sexually assaulting his wife. The picture seems, therefore, to show Yonosuke's fantasy of becoming the Shinto-priest husband of the shrine shaman. On the other hand, it might be Saikaku's indirect way of temporarily revealing that on one level Yonosuke and the shrine shaman are actually married to each other, though they are now in different worlds and therefore cannot meet directly.

Saikaku's picture also seems to overlap the Shiogama Shrine with the Inari Shrine in

Fushimi, just south of Kyoto. As pointed out by Noma Kōshin (1981: 481-2), the picture contains clear similarities in both its composition and content with the picture of a cauldron trance at the Fushimi Inari Shrine in Book 4 of the *Kyō-warabe* Kyoto guidebook. In the guidebook picture, a female shaman, dressed much as she is in Saikaku's picture, stands on a low stage with two drummers and a flutist behind her as she plunges a bamboo limb into a boiling cauldron and raises another limb in her other hand. The cauldron faces the god-hall,



which displays statues and a painting of the fox god Inari's physical manifestation, a shape-shifting white fox – at the Fushimi shrine, a vixen who was given a very high *myōbu* rank as a Kyoto court woman. There is no priest in the guidebook's picture, but a man sits on the ground near the cauldron with what seems to be a load of fresh firewood. There is only one cauldron in front of the stage, not four as in Saikaku's picture, but there are four fox images at the front of the shrine building: two small fox statues on the porch-like frontal area and two foxes frolicking together in a painting apparently hanging from the eaves.

The overall composition of the picture for chapter 21 suggests that Saikaku is overlapping not only the Shiogama and Fushimi Inari shrines but also two different parts of chapter 21 and superimposing them. In the opening section, Yonosuke invites a wandering rural shaman into his house to bless his hearth and brings her some sacred sake (*o-miki*), which the shaman drinks and then enters a trance and makes a prophesy – that she and

Yonosuke will make love. The hearth, cauldrons, the sacred sake, and the purification ceremony from the first part of the chapter are all superimposed in haikai montage fashion onto Shiogama Shrine in Saikaku's picture of Yonosuke's fantasy in the last part of the chapter of being the husband of a shaman who enters trances in front of a hearth burning below a boiling cauldron. Mysteriously, the first shaman Yonosuke meets in chapter 21 simply disappears, apparently after a lover's quarrel, and Yonosuke enters the city of Mito alone. On one level, however, Yonosuke-Saikaku seems to understand that the wandering shaman's disappearance means she is a form of his dead wife's soul. This can be hypothesized because Yonosuke feels the country shaman looks like the younger sister of the female god of the Awashima Shrine in Kada in Kii province, a place which Yonosuke will visit in chapter 28, just before the sudden death of many Kada women in the year in which Saikaku's wife is 25, when she dies. And in fact Yonosuke and the shaman do have a somewhat telepathic relationship: when Yonosuke asks the shaman her age, she says, "twenty-one shrine buildings," the exact number of buildings at the Awashima Shrine – and Yonosuke understands her perfectly.

In the picture for chapter 21 Yonosuke, having become in fantasy a Shiogama Shrine priest, is thus a double of himself – both a would-be lover/rapist and the shaman's protective husband, and his offering of sake creates a double image that overlaps the Shiogama Shrine shaman with the wandering female shaman he has loved and traveled with earlier. Thus both Yonosuke and the shaman in the picture seem to be double, as is the sake, which is 1) earlier drunk as a first stage of lovemaking with a shaman who is the manifestation of a god and 2) later offered in the picture to a shrine god whose manifestation is the shaman. Two bottles are not mentioned in Yonosuke's encounter with the wandering shaman, so the two bottles in the picture may be a suggestion to readers that the sake in the picture is also double – one flask is for the wandering shaman and one is for the shrine shaman; one was drunk for the sake of bodily love and for helping to initiate a trance soul-journey to the other world, but the second is rejected, and Yonosuke is punished and banned from the province. Even the hearth in the first half of the chapter seems double: a prayer is made to a pair of gods representing sex, marriage, fire, and hearths, while at the Shiogama Shrine – and at the Fushimi Inari Shrine – the prayer is made by a shaman to bless and protect the shrine and all present at the trance.

The difference between the two shamans and the first and last parts of the three-part chapter 21, on the other hand, suggests that the closeness between Yonosuke and the wandering country shaman (and between the two souls of Saikaku's dead wife) has turned into increasing distance between both couples. This imagery seems to link chapter 21 with

chapters 15, 18, 19, 24, and 28 – all chapters that intersect with the time-flow representing 1675, the year in which Saikaku's wife died. The close link between chapters 21 and 28 is particularly striking. The unexplained disappearance of the wandering shaman may parallel the death of Saikaku's wife in 1675 from the perspective of the physical world, since both Yonosuke and the wandering shaman are very worldly and imperfect figures, with both Yonosuke and the shaman, like the nuns in chapter 20, basically pretending to be what they present themselves as. In this narrative, Yonosuke then travels north (the direction of death) from Mito and reaches Shiogama, which may be the otherworldly, doubled version of the first third of the chapter. Yonosuke's trip may represent the journey of Yonosuke-Saikaku's soul to attempt to follow his wife's soul to the Pure Land after her death, and his ability to travel temporarily to the other world is indicated by the four crests – the number suggests death – on his cloak as well as by the fictional four cauldrons at Shiogama Shrine. Yonosuke-Saikaku is strongly drawn to his wife's soul in her new otherworldly environment at the Shiogama Shrine (the Pure Land), including her white robes, but he ignores his human limitations and tries to take the place of the wife's soul in the Pure Land without being dead himself. That is, Yonosuke-Saikaku forgets who he is and tries to become the opposite of himself while he is still alive – an impossible desire represented in the picture by Yonosuke's wish to be a Shinto priest and the shrine shaman's husband, a wish that foolishly drives him to attempt rape, although fortunately he is stopped by the shaman's husband, who may be the half of Yonosuke's soul that is able to partially envision his wife's soul in the other world from the perspective of the other world. Yonosuke's punishment suggests that Yonosuke-Saikaku has learned how to follow his traveling soul to a certain extent – as far as the border of the Pure Land – after he experienced the death of his wife, but he can be no more than a part-time visitor to the Pure Land as long as he remains alive. The soul of Saikaku's wife, meanwhile, represented by the shrine shaman, seems to have been reborn in the Pure Land (Shiogama Shrine) and so must reject the premature soul-love offered by Yonosuke's undeveloped traveling soul, a situation the still-living soul of Yonosuke-Saikaku cannot yet fully comprehend or accept.

Put slightly differently, the wandering country shaman who suddenly disappears suggests the traveling soul of Saikaku's dead wife who leaves her body after her death, leaving behind her soul that still resides within Yonosuke-Saikaku's physical body and mind and which still evokes feelings of physical and spiritual-mental love in him. As her new traveling soul heads for the Pure Land it also is confused and wanders, no doubt traveling back and forth between the soul she still shares with Yonosuke-Saikaku and her post-death condition. It isn't clear why the wandering shaman disappears, but perhaps it was because

her traveling soul reached the Pure Land and began the process of being reborn there. Meanwhile, the Shiogama shrine shaman suggests the soul of Saikaku's wife which has reached the Pure Land and been reborn there. Yonosuke's oracle in Mito suggests his earlier shaman lover has died – and has left forever, though their parting is implied by Yonosuke to have been a lovers' quarrel. Yonosuke-Saikaku himself remains in wandering mode, since he is alive in the physical world, but he keeps traveling north, the direction of death and the other world, unconsciously drawn by the traces left by the soul of Saikaku's wife.

In chapter 21 hearths are associated with boiling and purifying and thus linked with the Pure Land, and the Shiogama Shrine seems to be a version of the Pure Land in the physical world. When Yonosuke-Saikaku sees the shaman purifying herself and her audience as she does her trance dance, he intuitively but unconsciously seems to know she is the soul of his wife in the Pure Land, and he falls in love with her immediately. In the picture Yonosuke is dressed as the shaman's husband because, on one level, her husband is the part of Yonosuke-Saikaku's soul that Saikaku's wife has already taken with her to the Pure Land as part of her soul there. So Yonosuke and the shaman's husband are unrecognized doubles that are two parts of Yonosuke, half of whose being is Saikaku's wife. Since Yonosuke is still alive, he is not able to live permanently in the Shiogama Pure Land, and therefore in his present condition he cannot remarry the soul of his wife here. He is a visitor who is ignorant of his own status and identity, which is taught to him by the shaman's resistance to him and by her husband, Yonosuke's own unrecognized soul-double, who has traveled with the soul of his wife after she died. The shrine shaman's husband, who is Yonosuke's provisional, future Pure Land half, shaves off Yonosuke's side locks on one side of his head in order to teach him not only that rape is totally unacceptable but also that, as a living person, he still has no reborn soul and can only visit the Pure Land, due to the influence of his wife's reborn soul, which still has a relationship with him – and probably by utilizing certain shamanic techniques of soul-travel that he learned from the wandering country shaman, who is also a form of the soul of Saikaku's wife. Yonosuke's living soul remains in the physical world. Something approximately like this probably happened to Saikaku himself, who had his head shaved completely sometime in the weeks or months after his wife's death and became a lay Pure Land school monk, not retired from the world but not fully in it, either.

Yonosuke is probably attracted to the Shiogama Shrine and its apparent status as a Pure Land in the floating world because he is overlapped with the male form of the daughter of the dragon king Shagara. The Shiogama Shrine is located near the Pacific Ocean and is related in legends to the nearby seaside salt-making cauldrons and to the ocean, and the dragon king was himself originally a Hindu god, rather like a Shinto god, and a protector of

Buddhism rather than a buddha himself. Moreover, Yonosuke's ages in chapters 19 to 21 are the same as the ages of Yonosuke-Saikaku's wife in the year she died and in the following two years, when Saikaku no doubt had Buddhist requiems performed for her. From this point of view, the Shiogama trance ceremony in Saikaku's picture for chapter 21 may be a shamanic version of the third memorial requiem for Saikaku's wife (performed two years after her death), with his wife's soul playing the dual role as both a shamanic soul-soother and as the soul of the dead woman herself, who is now in the dragon king's Pure Land, while Yonosuke-Saikaku acts as her assistant at the requiem.

The half-shaving of Yonosuke's head is enlightening, since it shows that Yonosuke consists of the soul (or souls) of Saikaku's wife as well as the soul (or souls) of Saikaku, and the lack of hair on one side of Yonosuke's head is an emblem of the death of Saikaku's wife and of Yonosuke-Saikaku's feeling of being only a half person – half in this world and half in the Pure Land. The head-shaving punishment also seems to be a repetition of the wound on the side of his head that Yonosuke receives in chapter 10. The main difference is that in chapter 21 the punishment ultimately seems to be self-inflicted. After being wounded twice in the head, perhaps Yonosuke is slowly learning to deal his tendency to use violence.

Saikaku, perhaps unintentionally and intuitively, may be writing a kind of roughly psychological novel, since Yonosuke on one level, as expressed in Saikaku's picture, seems to cut off his own sidelocks on one side, since one part of him unconsciously believes he himself is the husband-priest of the shaman who brings her sake during her ceremony. Thus Yonosuke's unconscious mind and the Pure Land are effectively overlapped by the text and the picture. Yonosuke still doesn't seem to realize that on one level he has cut off his own sidelocks because of his unacceptable actions, but he has succeeded in following the soul of Saikaku's wife to the Pure Land, and later he may gradually come to realize who is doing what in chapter 25 and especially in the second half of the book, beginning with chapter 29.

§ The picture for chapter 21 seems to show a wish-fulfilling fantasy by Yonosuke, who earlier has irresponsibly abandoned another lover as soon as she tells him she is pregnant. He is a poor wandering Shinto priest, but he imagines he is a regular priest at the big Shiogama Shrine who is married to a shaman who enters trances and does purification ceremonies in front of boiling cauldrons there. Yonosuke's delusional, reifying male view of the shaman turns the shaman, in his mind, into literally nothing but an object of his desire, and this blindness leads him to attempt to rape her. This is the low point for Yonosuke in the novel, and in the next chapter he is forced to start thinking about who he really is.

Chapter 22 (4:1)

The picture for chapter 22: Yonosuke sits in a jail cell in a temporary road barrier in mountainous Shinano. In contrast to the written text, according to which the sidelocks on one side of his head have been shaved off by a Shinto priest at Shiogama Shrine, in the picture Yonosuke seems to have a completely shaved head like a Buddhist monk. It is impossible to clearly see the right side of his head, but it seems likely that a few of his sidelocks on the right side would be visible if he still had sidelocks on the right side. Yonosuke's robe has 5 of his usual 5-petaled wild pink crests on it, although the crests above both knees seem to have six petals, with each having two small petals where one larger petal should be. On his lap Yonosuke holds an object resembling a sheet or perhaps a small sheaf of paper, presumably the tissue paper on which he writes his love letters. In the next cell sits the woman to whom Yonosuke writes his love letters. The woman has long, flowing hair tied once at the back of her head, and she wears a long, dark collar and a robe with a checked flagstone design on it, along with scattered vine designs that resemble the designs on the robe of the woman at bottom right in the picture for chapter 2, who may be O-Saka, to whom Yonosuke sends a love letter.

Just under the tiled roof, on the horizontal beam above the pillar where the two cells are separated at top center is a flat metal shape, perhaps designed to cover nail heads, that seems to have on it a hexagonal waterwheel crest with six spokes and six buckets. Three emergency guards, local commoners (dyers and hair dressers were commonly used) who have been forced into temporary service for the local domain, sit on reed mats. At lower left two guards, one with a commoner's medium-length sword, sit beneath a rack with, from left to right: a prod or tweaking pole, a T-shaped thrusting pole, and a two-pronged man-catcher, all tied to a horizontal pole with string. At right, another guard, wearing a robe with parallel horizontal stripes of different widths and a medium-length sword, sits beneath a two-pronged man-catcher on the left and a sleeve-entangling pole on the right.

If Yonosuke is partially representing Saikaku here, then Yonosuke's head may refer to Saikaku in 1675, when he is known to have shaved his head and become a lay Pure Land school monk after his wife died. Imagistically, however, the picture for chapter 22 partially returns to the picture for chapter 13, when Yonosuke is 19 and sits with his head shaved in a meditation hut in the precincts of a Buddhist temple in Edo after becoming a monk on 4/7,

Saint Hōnen's birthday and the day before the date of Saikaku's 4/8 haikai requiem for his wife in 1675.

In the present chapter, however, Yonosuke-Saikaku is 28, and it is the woman Yonosuke falls in love with who, in search of freedom, has left her home and her husband behind. She has not, however, entered the Buddhist path as a nun for two or three years (depending on the area), the only legal way she can get a divorce. Neither has she notified the authorities of her leaving, as she is required to do, so she, like Yonosuke, has been arrested for further investigation as she tried to go through the road barrier. Her age is not given, but in this chapter, which represents 1669, Saikaku's historical wife is 19, so the runaway woman is probably overlapped here with Saikaku's dead wife leaving her home behind and with Siddhartha, the future Buddha, leaving the world behind at 19. The fact that there are two anomalous crests on Yonosuke's robe in prominent positions and that both are six-petaled crests (double the number of hexagonal crests in chapter 21) suggests a further reference to the apparent link between Saikaku's wife, probably named Turtle, and the number six by way of the six-sided turtle-shell crest. This link seems to be further indicated by the hexagonal water-wheel decoration on the horizontal beam above the cells. Thus the picture and the chapter title both seem to suggest that Yonosuke-Saikaku and Saikaku's wife are depicted as being unavoidably, karmically linked. Yonosuke is attracted to the woman because of her spontaneity and strong love of freedom, but the lack of freedom in the picture also seems to have overtones of another meaning of "a buddha" (*hotoke*) in Japanese: a dead soul. Yonosuke's cellmates, professional highwaymen, will probably be executed, and the fates of Yonosuke and the woman are uncertain.

An hypothesis would be that Yonosuke's fully shaved head in the picture indicates that both Yonosuke-Saikaku (in chapter 13) and his wife (in chapter 22) are being overlapped with Siddhartha when he left his family and the world behind. This would mean that the young woman's exit from her home and marriage takes place at age 19, the age of Saikaku's wife when Saikaku is 28. On one level, the woman's abandonment of her home is a metaphor for the death of Saikaku's wife and the journey of her soul take away from her former home and family and toward the Pure Land. Presumably this means that Saikaku's wife became very devout during her final days and that Saikaku himself, after the trauma of losing his wife, began to regard life as a spiritual journey. In chapter 21 Yonosuke himself is banished, half-leaving the world and losing half his sidelocks. Now, in chapter 22, Yonosuke seems to have lost the other half of his hair, indicating that he is no longer one-sided but androgynous again in a new way and that half of him is the soul of Saikaku's wife, an intertwining karmic relationship that will involve many things and last more than one lifetime. If, as it seems,

both Yonosuke-Saikaku and the soul of Saikaku's wife are here overlapped with the Buddha (a sign of respect, not arrogance), then Saikaku sees their mutual rebirth in the Pure Land as a way the rigorous logic and causal power of karma can be transcended or at least modified or redirected to a new level. Yonosuke's shaven head may also suggest the fact that Saikaku had his head shaved after his wife died, presumably in order to concentrate on praying for his wife's rebirth and enlightenment in the Pure Land and on his own writing.

In this context, the six-spoked water wheel above the pillar may also suggest 1) the Buddhist dharma wheel, although that wheel most commonly has 8 spokes, and 2) the colloquial popular Buddhist image of the wheel of karma going around, an image which would be related to Yonosuke's unexpected meeting with the woman. The wheel of karma may be further overlapped with the wheel of justice and punishment, an image that suggests Yonosuke needs to become more aware of the consequences of his actions and become responsible for them. The single wheel may also refer to the fortune-teller's warning. He tells Yonosuke he will fall in love with a married woman (the runaway wife) and "become only half" of what he is. He literally says Yonosuke will become "a single-wheeled cart." For Yonosuke-Saikaku, that would mean that Saikaku and his wife are two wheels of one cart and that after the death of Saikaku's wife their close, androgynous relationship will be severely transformed. Yonosuke's five crests would normally mean 25 petals and Saikaku's wife dying at age 25. Yet two of the crests have six petals and are nearly wheel-shaped, causing them to resonate with the water wheel representation. In spite of being in jail, Yonosuke-Saikaku seems to intuitively feel that the woman in the next cell is on one level Saikaku's wife, who seems to be associated with the number 6 throughout the novel. Yonosuke-Saikaku also seems to feel that her soul is not separate from his but is still inside him, forming the second, invisible wheel of their single spiritual cart. The check pattern on the woman's robe suggests oscillation and perhaps the fusion of white and black. Is Saikaku using the interaction of color (black) and the lack of color (white) to suggest the soul-fusion of Yonosuke and the woman, as he may be doing in chapter 2, where Yonosuke's niece O-Saka also seems to be overlapped with the soul of Saikaku's wife?

The crude mountain jail near the border of Shinano and Echigo, a mountainous and seaside area where Shinran gained a large number of True Pure Land school believers and followers four centuries earlier, may also be located on the border between this world and the other world. The jail may further indicate that on one level chapter 22 (4:1 in the original) is overlapped with lunar 4/1, which is both Shinran's birthday and two days before the death date (4/3) of Saikaku's wife, the date when the soul of Saikaku's wife definitively began to leave her body. This overlap in Book 4 (chapters 22-28) of the chapter numbers in the original

(4:1-4:7) and the dates at the beginning of the fourth lunar month in 1675 seems to extend from chapter 22 to 24 – from 4:1 (4/1) to 4:3 (4/3), the date of her death, and eventually to 4/7, the day before Saikaku's haikai requiem for his wife and Hōnen's birthday. If so, the fact that certain events in the life of Saikaku and his wife are repeatedly suggested in various ways in different contexts throughout *Amorous Man* may reflect Yonosuke-Saikaku's attempts to understand, describe, and influence his and the soul of Saikaku's wife's complex and many-layered karma, which may contour their mutual soul-field but doesn't determine it completely. In the next chapter their legal fate changes completely.

§ Jailed as a suspect during a dragnet operation, Yonosuke discovers that the woman in the next cell ran away from her husband, and both he and the woman secretly communicate and fall in love. The two have no chance to gaze directly into each other's eyes in close quarters except during the darkest part of the night, but even though they sit far apart, unable to gaze deeply at each other in the picture, their love flows non-visually between them, helped by the short letters (written on waste paper, such as that held by Yonosuke?) that they write using soot for ink. Yonosuke's shaven head hints at his seriousness and the intensity of his newfound love in their very tense situation. The woman, too, does not betray her feelings and has a stern, stoic look on her face. The long visual gazes belong to the guards.

Chapter 23 (4:2)

The picture for chapter 23: Standing in a country graveyard overgrown with tall, bending miscanthus grass, Yonosuke, barefoot and probably in a kind of daze after his separation from his lover, holds the sheath of his medium-length sword up, with the cutting side of the blade turned upward so he can draw it quickly, if necessary, in order to threaten two local farmers and force them to stop robbing graves. In the background, at right, stands a gravestone, placed by a family that has a little money. To the left are four simple wooden grave markers with mantras written on them and carved at the top with tiny pagodas representing the five basic elements of the Buddhist universe, with the tear-shaped representation of the fifth element, emptiness, at the top. The same cosmic elements reappear at the beginning of the next chapter, 24. Two shallow graves, probably of children, are surrounded by bamboo poles tied at the top to protect the graves from wolves, wild dogs, and wild boars.

Yonosuke, with the bottom of his robe hitched up for traveling, stands amazed at the sight. He looks at the body of a recently buried and just exhumed corpse and realizes it is the body of his lover. She has been buried sitting in a wooden tub, a common method of burial outside the cities, where cremation was prevalent. The woman's corpse as depicted seems to represent Yonosuke's desire and a surreal vision of her, since she sits almost lifelike, with her hands placed together in a *gasshō* prayer and salutation to all beings while her unmoving fingers seem to count with her string of prayer beads the number of times she has chanted Amida's name. The woman is dressed in traditional white "traveling" clothes for her journey to the other world – he hopes to the Pure Land – with a white paper triangular "crown" on her forehead to protect her soul during the journey. The two impoverished farmer robbers who have dug up the corpse wear leggings with their robes, which have been hitched up to waist level to allow more freedom of movement. The near farmer holds a hoe and the man behind him a pole. They have placed their torch on the ground while they do their work. The man closer to the tub coffin has a cloth around his head that is tied in front, and on his robe he wears 3 visible 5-diamond-shapes crests (*itsutsu-waribishi*) or possibly tied-together 4-diamond shapes (*musubi-yotsume-bishi*) crests, the man behind him wears groups of three solid black diamond-shape crests and groups of three white *Takeda-bishi* diamond-shape crests, with each shape consisting of four smaller diamond-shapes, and Yonosuke wears four

visible wild pink crests Thus all three men wear crests that foreground the number 4, which is famously homophonous with the word for death in Japanese. Further, Yonosuke wears 2 crests with a total of 10 visible petals on his right sleeve and 2 crests with a total of 2 and 5 petals on his left sleeve. The petals on Yonosuke's right sleeve, multiplied, total 25, while the petals on his left sleeve, regarded as digits, give the same number, 25. The number 25, of course, also refers to the age at which Saikaku's wife died. Her age must have been rather well known among Osaka-area haikai poets and other literati and theater-goers, so Yonosuke's crests in this picture seem to be a fairly clear hint to some core readers about what is happening on one oblique level of the novel.

The picture also seems to overlap Yonosuke with Siddhartha and his "Great Departure" from his family and secular life at age 29, according to one Japanese Buddhist tradition. Yonosuke also leaves the world and becomes a monk in chapter 13 at age 19, the alternative age in Japanese Buddhist tradition. Yonosuke's second Great Departure is far more serious than the first, however. According to Buddhist tradition, prince Siddhartha's father tried to hide the human condition from his son, the future Buddha, but one day Siddhartha saw a sick man, an old man, and a corpse and thus learned of his own limits, including his mortality. Likewise, in chapter 23, when Yonosuke is 29, he sees an exhumed corpse – the body of his lover. Yonosuke's shock at losing his lover seems to be fully as strong as Siddhartha's shock at seeing an anonymous corpse, and it leads Yonosuke to contemplate suicide with his own sword in order to follow his lover's soul into the other world. Is Saikaku obliquely confessing to readers his own desire, immediately after his wife died, to travel with his wife's soul as far as the Pure Land or even to enter the Pure Land with her? This encounter with a corpse is a turning point in Yonosuke's life, just as it was in the life of the future Buddha when he left his home behind for good, and it leads to an even deeper and more transformative experience for Yonosuke in the next chapter.

The graveyard in the picture may allude to Shinran, the founder of the True Pure Land school of Buddhism. Shinran studied with Hōnen, another former Tendai Buddhist priest, who went on to found the Pure Land school of Japanese Buddhism. Shinran called himself a Stubble-Haired Fool, got married, and he and his followers later established the somewhat different True Pure Land school oriented toward poor and exploited farmers and other commoners. As if to emphasize age 29, the text for chapter 23 evokes a scene on the 29th of the 11th lunar month, the Frost Month (approximately early January). On the 29th night of a lunar month, no moonlight is available, and the date may also be evoking the death date of Shinran on 11/28. Memorial prayers for Shinran are held annually for a week, beginning on 11/22 and culminating on the 28th, the period during which Yonosuke's lover has died. She

seems to have been murdered by her angry brothers on or soon after 11/22, and then Yonosuke wanders here and there looking for her for a week before seeing her corpse on the 29th.

Saikaku may be explicitly overlapping the death of the runaway woman (on one level Saikaku's wife) with the young Buddha's first encounter with death and with the death of Shinran, since not only does chapter 23 take place in one of the main areas in Japan where Shinran preached, but also because the connection between a dead woman and Saikaku's wife has already been suggested in the previous chapter, and because Saikaku's wife is just as important to Yonosuke-Saikaku as the Buddha, Hōnen, or Shinran. Moreover, Shinran stressed in his teachings that even the most heinous criminal could achieve salvation if he or she honestly and utterly came to believe in Amida and totally accepted Amida's infinite mercy. Saikaku in 1682, when *Amorous Man* is published, almost surely believes his wife's soul, despite any faults she might have had while she was alive, has reached the Pure Land, and he probably feels gratitude not only to Amida but also to Shinran for explaining the depths of Amida's mercy. Both Hōnen and Shinran were famous for teaching that women as well as men can enter the Pure Land and achieve enlightenment there. On one level, Shinran has earlier been partially overlapped with Yonosuke-Saikaku, but here in chapter 23 Shinran seems to be equally overlapped with Saikaku's dead wife (the runaway wife who loves Yonosuke).

At the same time, Yonosuke and the woman are also partially overlapped with the Tang emperor Xuanzong and his dead consort-lover Yang Guifei – and by implication with the Kiritsubo emperor and his dead consort Kiritsubo in *Genji* – via an allusion made by Yonosuke to their bed “in heaven” or “on earth,” an allusion to two lines in Bai Juyi's “Song of Everlasting Sorrow” in which the emperor and Yang Guifei pledge to be together forever, a pledge broken when, during a rebellion, the emperor gives into pressure and allows his guards to murder Yang, a scene suggested by Saikaku's evocation of the woman being attacked by her own brothers. In this allusion Yonosuke is overlapped not so much with the emperor as with the Daoist wizard or shaman who, as requested by the emperor, travels to the Daoist realm of the immortals and meets Yang Guifei's soul. In Bai Juyi's poem, Lady Yang gives the shaman part of her gold hairpin, asking him to give it to the emperor as a sign of her continuing love, while in chapter 23 Lady Yang's hairpin becomes the comb Yonosuke's lover leaves behind for him to find. This allusion may suggest that Yonosuke's week-long wandering that ends in a graveyard is, on one level, also a trip to the edge of the Pure Land by Yonosuke-Saikaku to visit his wife's soul, which he believes to be in the Pure Land. Saikaku's picture for chapter 23 seems to evoke the moment when Yonosuke,

overlapped with the Daoist shaman, meets Yang Guifei in the realm of the Daoist immortals, ironically represented by a corpse in a country graveyard attended by grave robbers. This discovery leads Yonosuke not to become enlightened, but, instead, to miscalculate and to think the head of the corpse is smiling at him, and then deciding on the spur of the moment, without a thought of Amida, to commit suicide with his sword and follow after her. Even the robbers are shown to have more common sense. Saikaku's dark humor works very well here, deflating without lessening Yonosuke's shock and pain.

Saikaku also evokes another level of time and space by juxtaposing Yonosuke and Ariwara no Narihira, the famous 9th-century poet and lover by means of overlapping important images in the chapter with episode 6 of *Tales of Ise*, whose protagonist, the "man in the past," was generally believed to be Narihira. As Taniwaki Masachie (1999: 260-67) points out, Yonosuke carries his new lover off on his back just as Narihira does in episode 6, in which the woman is intimated to be the future empress from the Second Ward. In *Ise Tales* 6, Narihira carries the woman across the Akuta River, overlapped with the Chikuma River here, and, instead of the rain in *Ise Tales*, chapter 23 evokes hail. The round white hailstones overlap with the "white" or clear drops of dew that fascinate the woman in episode 6, and, paralleling the woman's death in chapter 23 at the hands of her brothers, the woman carried off by Narihira disappears during a thunderstorm and is said to be eaten by demons, who turn out to be two brothers of the woman who have followed their sister and forced her to return home. The allusions to both *Genji* and *Ise Tales* would have been easily recognized by readers in Saikaku's time, and some readers might also have recognized the allusion to the number 6, which seems to be associated throughout the novel with Saikaku's wife.

Chapter 23 is thus a multilevel narrative that overlaps not only with Saikaku and his wife but also with the thirteenth-century Pure Land Buddhist saint Shinran, with the young Siddhartha learning about death and then leaving home, with the Kiritsubo emperor allowing his favorite consort to be persecuted to death in *Genji*, as well as with prince Genji and Murasaki, with emperor Xuanzong and his ultimate betrayal of his beloved consort Yang Guifei in Tang China, and with Narihira and a future empress in Heian-period Japan. These various levels of narrative are not conspicuous signs of elite learning or literary booty from the past designed to give a cachet of upper-class elegance to Saikaku's novel. They are relatively unobtrusively mobilized by the actions and thoughts of Yonosuke and his lover and are not static allusions. The whole of chapter 23 is saturated with the various narrative levels intersecting and passing through each other on common new level-like planes of representation, as in a cubic painting, that present viewers with multiple perspectives on the same scene or object. The patterns formed by the interweaving of the various planes intensify

the sense of loss and grief that is the dominant feeling-tone in chapter 23 despite its occasional humor.

§ In the picture, Yonosuke gazes at the body of his murdered lover, which has been unearthed by grave robbers, who, ashamed of what they are doing, look away or at the ground. After being freed from jail, the two lovers ran away together, but the woman was killed by her angry brothers, who will receive even more group punishment for their sister's "crime" of leaving her husband without notifying the authorities and then not returning home after she was freed from the roadblock jail. Yonosuke's love-gaze is here so intense that he believes the corpse smiles at him for a moment, but the vision soon ends, and the grave robbers must forcibly stop Yonosuke from trying to join his lover by committing suicide. Yonosuke seems to have changed. Although he gets a foretaste of true love in chapter 11, now, for the first time, he has experienced a love so sincere and so strong that he wishes to travel to the other world together with his dead lover's soul. The picture also seems to overlap Yonosuke's intense gaze with that of Siddhartha, who sees a dead person for the first time and soon decides to leave home, eventually becoming the Buddha. Yonosuke's intense gaze reappears in the picture for the next chapter, 24.

Chapter 24 (4:3)

The picture for chapter 24: In the house of a long-time male lover, Yonosuke, woken from sleep, or perhaps seeing a deep dream, defends himself against the avenging spirits of four former lovers whom he has betrayed in the past. In the dim light of a standing oil lamp, Yonosuke's hair hangs down wildly, and he has thrown off the top part of his wild-pink crested robe to free his arms so he can use his medium-length sword, which he kept beside him as he slept while his friend was out. The sword is cutting into the ghost of Ko-Man, who worked at the Carp Teahouse. She has freely flowing hair, and her fish-like body and tail suggest a carp, while her legs and hands seem to be chicken claws. From behind him, the spirit of O-Hatsu attacks the back of Yonosuke's head with her long bird's beak. Her hair is done up in the Shimada-mage style, and her bird's body is a reminder of Yonosuke's promise to fuse his soul with hers and become an androgynous half-male, half-female bird with her. Hanging down at the end of a long, thick rope above Yonosuke is the ghostly head of a Buddhist nun who gave up her vows and let her hair grow long again because Yonosuke made false vows of true love to her. She has wings for arms. The rope may possibly be made of hair, including her own, since, following custom, when she earlier became a nun, she presented her hair to the temple, where it was woven into a long rope together with the hair of other nuns as a sign of their strong connection via the rope to Amida Buddha. And at the top of the ladder, on the second floor, grasping the top rung, seems to be the ghost of the long-haired wife of Jirōkichi, who, believing Yonosuke's promise to marry her, poisoned her husband. She has horns of resentment growing from her head. The first floor is covered with tatami straw mats, while the second floor has a simple board floor. The style of the picture seems to imitate that of a picture for an illustrated jōruri puppet playscript or for an otogizōshi book in which a warrior duels with supernatural creatures. The style of the picture suggests the still-narrow contents of Yonosuke's gradually expanding mind. His lies and often condescending attitudes and self-centered and hurtful actions toward women, including attempted rape, until this point in his life are suggested by the antique, male-centric attitudes and habits of warriors in the late medieval period.

In this chapter Yonosuke is 30, and he clearly seems to be overlapped with the Buddha at 30, the age at which, according to one Japanese tradition, Shakyamuni finally achieved enlightenment after leaving his home behind at age 19. In Buddhist narratives, the Buddha's nirvana at 30 took place under a sacred fig tree, or bodhi tree, not far from the Himalayas after a night of deep meditation during which he was able to see his previous lives and the laws of the universe in spite of fierce attacks by Māra, the great demon of death and delusion, who brought with him hordes of fiendish lesser demons, storms, and even an earthquake to try to prevent Shakyamuni from experiencing enlightenment. When these attacks failed, Māra sent his three daughters to try to seduce the Buddha, but these seductions also failed. Shakyamuni completely defeated the demons, and at dawn he achieved his Great Enlightenment, celebrated on 12/8 on the Japanese Buddhist lunar calendar and a major annual event in Pure Land and Zen temples.

In chapter 24 Yonosuke is attacked by four female ghosts, not three, but his midnight struggle – which can be interpreted many ways – seems to be related to his own feelings of guilt about seducing and betraying many women in his life so far. Following his attempted rape and punishment in chapter 21, he feels a somewhat similar pang of guilt in chapter 22, when he is arrested, and in chapter 23, when he has suicidal thoughts. This guilt followed by “hard thought” or self-reflection at the end of chapter 23 is an important prelude to Yonosuke's life-changing enlightenment or satori in chapter 24 that leads to his realization that he must cut through the karma that is urging him follow his desire without sufficient regard for true love and respect for his lovers, a realization that seems to begin after he hears a kind of oracle from Kokin in chapter 19, learns about the precarious real lives of streetwalkers in chapter 20, and commits a serious crime in chapter 21, and that realization is gradually linked to his karma in chapters 22 and 23. Chapters 10, 11, and 12 also seem to refer to the Buddha's and to Yonosuke's enlightenment, since Yonosuke makes a deep pledge to Ōmi, and then his journey to Edo begins on 12/9, the day after the date of the Buddha's enlightenment. That journey continues in chapter 13, when Yonosuke becomes a monk for a short time. In chapter 24 his realization – and his physical and mental pain – is inward and reaches a qualitatively different level.

It is significant that Yonosuke achieves a major self-discovery when he visits the house of a male lover, a man he first loved 19 years earlier. His love then was deep and sincere, and he gave the older man a small but precious statue of the androgynous bodhisattva Kannon. Now, in chapter 24, in his time of greatest spiritual need, Yonosuke visits the man again and finds that he wears the small statue of Kannon on his body at all times, a sign that he still loves Yonosuke as much as Yonosuke loves him. The two men are overjoyed to see each other

again, and they agree that male-male love is deeper and longer-lasting than male-female love, since male-female love is apt to be influenced by physical desire only, while male love is both physical and spiritual, since men can understand each other's psychological and spiritual needs more deeply. Talking with his old but faithful lover, Yonosuke begins to realize that one reason he finds women less spiritual is because he himself treats them as less spiritual than men. Except in chapters 9, 11, and 23, he has for the most part not sought deep, equal relationships with women based on spiritual similarity as well as sexual difference. This sudden realization by Yonosuke releases a surge of honesty and guilt that seems to motivate his nightmare about his lies and exploitation of past women lovers, who come to take their revenge on him. Yonosuke comes to realize that he would not have treated these angry women so badly in the first place if they had been men, and this sharpens his sense of guilt. Saikaku depicts the nightmare as having been a real attack, but did the assault actually occur? Saikaku refuses to answer, leaving it up to the reader to try to decide. But it cannot be denied that Yonosuke emerges from this chapter having more respect for both women and men.

It is also important to recall that Yonosuke's bisexuality and his love for the older man in chapter 4 takes place precisely in the chapter in which the birth of Saikaku's wife also seems to be suggested. Yonosuke's bisexuality seems to be a hint to readers that Yonosuke, like his beloved bodhisattva Kannon, is androgynous. On one level, he is a combination of the soul of both Saikaku and Saikaku's wife, and both genders within him are equal and respectful of each other, like two males in ordinary Edo-period life. In chapter 24 it seems to be the androgynous dimension of Yonosuke's mind that allows him to grasp his own shortcomings and directly confront his own early tendency to deceive and cheat women and treat them – and himself – with less than proper respect and consideration. By casting the psychodrama inside the evolving Yonosuke's mind as a late-medieval warrior drama, Saikaku gives Yonosuke a chance to deal directly and decisively – using his sword – with his own outdated sexual stereotypes and spiritual struggles. And this struggle seems to have actual results. Yonosuke even learns how to call out Amida's name and depend completely on Amida, and in the next chapter, chapter 25, he is literally a changed man, and his new spirit of service toward women is immediately apparent.

Returning to the Buddha's struggle with demons just before his enlightenment, Saikaku's picture contains a darkly humorous pun, since the head demon, Māra, who sends his own daughters to try to seduce the Buddha and block him from experiencing nirvana, also suggests *mara*, a common Japanese word for penis used mainly by men that originated as slang among Buddhist monks. In this way, Saikaku humorously indicates to readers the area that Yonosuke needs to work on the most in order to make his self-reflection and

enlightenment long-lasting, and chapter 24 marks a turning point in Yonosuke's life. He clearly throws away the delusional "mental sword" (*kokoro no tsurugi*) that has led him to warriorize sex and weaponize his own sexual organ by regarding women as objects to be conquered. His change of heart can be clearly seen in the next chapter, 25, and in the rest of the book.

The homology between the demon king Māra, who tries to defeat the Buddha, and Yonosuke's hurtful, weapon-like *mara* seems to be intentional. Yonosuke's whole body-mind is implicitly compared to a sword when he uses a sword-polishing whetstone for his pillow, and he stops his samurai lover from selling the handguard of his sword because without the handguard his lover would be unable to use his sword, an obvious sexual image and one that is the central image in the next chapter, 25. By throwing down his physical sword as well as his "mental sword" and becoming aware of the delusional swords in his heart/mind, Yonosuke also seems to be asserting that he deeply enjoys being a non-aggressive, non-manipulative figure in relation to his older male lover, who himself is also selfless and caring toward Yonosuke. On another level, Yonosuke's sword seems to cut through the karma created between him and the vengeful spirits or ghosts in his guilt-ridden mind, and this suggests that he is beginning to give up seduction as mode of interaction with others.

The chapter number of chapter 24 in the original, 4:3, also seems to allude to 4/3, the third day of the fourth lunar month, the death date of Saikaku's wife at 25 in 1675. Saikaku seems to foreground this date, since the near-death experience of Yonosuke and the act of bringing Yonosuke back to life in chapter 24 by shouting into his ear – a traditional "soul-recalling" ritual – is repeated in chapter 28, when Yonosuke is 34, Saikaku's age when his wife died. According to chapters 24 and 28, the death of Saikaku's wife was apparently a kind of near-death experience for Saikaku and was a very painful enlightenment regarding mortality and the transience of all things, and it was the beginning of his wife's journey toward the Pure Land as a dead soul, a separation that only deepened Saikaku's love for his wife.

Amida Buddha's 18th and 35th vows ensure that women, too, can be reborn in the Pure Land and achieve enlightenment. They are not basically other or essentially different from men. In chapter 24 the androgynous Yonosuke also clearly shows his passive side by being loved by an older man. Here, just as in chapter 4, when he first meets the man 19 years earlier, Yonosuke seems to be overlapped with both Saikaku and Saikaku's wife, who died of a fever or "wind" (*kaze*), an image that seems to be related to the "sword wind" in the chapter subtitle – the subtle air disturbance and sound made by a sword being swung hard. In chapter 4 Yonosuke's first love for an older man also suggests, on one level, the birth of

Saikaku's wife, while in chapter 24 (4:3) Yonosuke's near-death at a male lover's house suggests the death of half of Yonosuke – of Saikaku's wife on 4/3 1675. When Yonosuke's lover finds him, Yonosuke is clearly in a near-death condition, and he revives only after his lover causes his soul to return to his body by calling his name loudly into his ear. In chapters 24 and 25 Yonosuke begins to realize his own true nature as an androgynous being, becoming partially conscious of his role as the male version of the dragon king's daughter.

Note: Although Saikaku does not mention this subject, Yonosuke's lover lives in a town, Sagae, that is near sacred Mt. Gassan, one of the three holy mountains in Dewa province. Sagae was a gathering place for pilgrims and Yamabushi mountain monks who follow Shugendō, the Way of Doing Austerities in the Mountains. Yamabushi were particularly fond of worshiping three forms of the bodhisattva Kannon, including Eleven-Faced Kannon, a statue of whom Yonosuke gave to his lover 19 years earlier (Hiroshima: 51-54). It is possible that, in addition to selling flies, Yonosuke's lover may work as a part-time, impoverished Yamabushi, leading purification ceremonies for a fee or attending to other requests from the local people and pilgrims. Yonosuke himself seems interested in Shugendō, and in chapter 14 he goes all the way to the Kumano-Nara area to climb and do austerities on sacred Mt. Ōmine with a group of Yamabushi mountain monks from Mt. Haguro, near Mt. Gassan, so Yonosuke presumably knows a fair amount about Sagae and Shugendō.

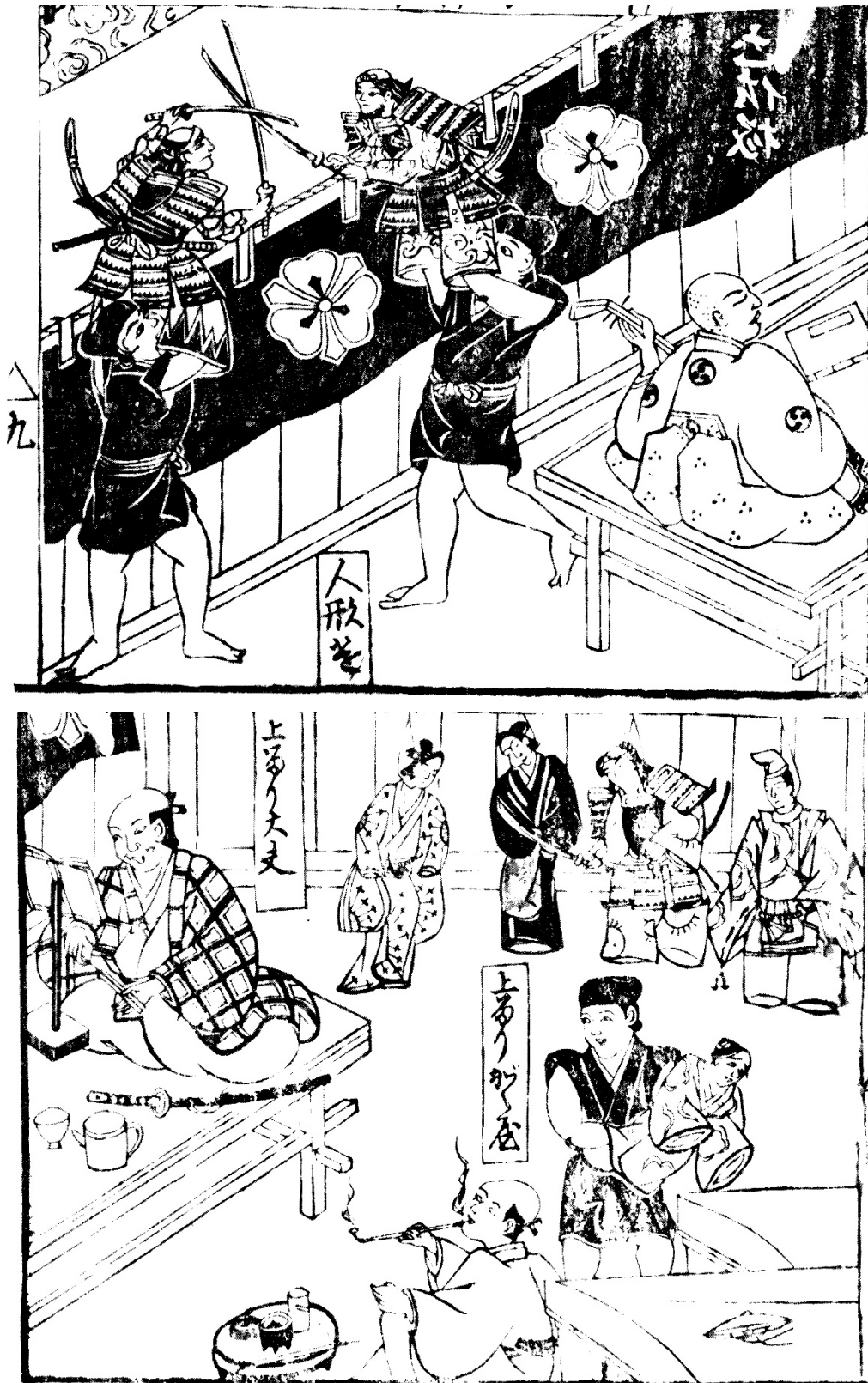
§ The gaze in the picture for chapter 24 is visionary and surreal from start to finish. The angry souls of women who were betrayed by the dishonest Yonosuke now attack him, but he finally cuts down all four. The text suggests this is psychodrama, and the picture is done in the style of a puppet-theater late-medieval war drama. By means of this surreal intervention, Saikaku suggests that Yonosuke mentally learns to gaze directly at and to creatively cope with his feelings of guilt for his past misdeeds against women and to throw away “the sword in his heart-mind” that turns women into objects to be conquered. Yonosuke is 30 in this picture, the same age at which the Buddha experienced enlightenment, and Yonosuke's midnight sexuo-spiritual inner struggle is clearly overlapped, half humorously and half painfully and shamefully, with the more inspiring story of the Buddha's monumental struggle with demons sent by the demon king Māra on the night before his enlightenment. Yet Yonosuke is beginning to change.

Chapter 25 (4:4)

The picture for chapter 25: Inside a puppet play theater in Edo. In the text, the maid seems to speak with Yonosuke near the entrance to a theater in which a jōruri puppet play narrated in the style of Sugiyama Tango no Jō, who favored elegance and love stories, is being performed, probably by Tango no Jō's son. Both of Moronobu's pictures for this chapter in pirated Edo editions show the maid, her male assistant, and Yonosuke standing in the street just outside the theater. Saikaku's picture, however, shows a different situation, with the woman already sitting in the audience. Yonosuke stands at far right between the customers and the outer fence around the stage. He seems to regard the audience as the site of the main drama, and he watches people, with a fan hiding the lower part of his face and with two wild pink crests visible on his robe. Yonosuke's two swords – one long and one medium-length – a combination usually worn only by samurai and forbidden to commoners unless they are performing special services for the warrior class. Presumably the commoner Yonosuke is able to wear two swords, one of them a long samurai's sword, because he is close friends with a powerful Edo commoner gang leader. His two swords are also a visual pun playing on the colloquial phrase, "to use two swords," meaning 'to like or be good at two different things, to be bisexual,' a reference to Yonosuke's role as a callboy in this chapter. In the picture for chapter 19 Yonosuke also wears two swords, since he seems to be 1) androgynous, containing the souls of both Saikaku and Saikaku's dead wife, and 2) on the border of Japan and the other world. In chapter 25, his swords seem to indicate that he is 1) androgynous and bisexual, 2) traveling in the material world and the other world at the same time, 3) both a commoner and a semi-warrior, and 4) someone who says he is chivalric and serves women instead of seducing them.

The theater is in the style of the Kyoto-Osaka area, where Saikaku lived, rather than in the Edo style (Shinoda 2010: 91), which suggests that this theater scene may on one level deal with something close to Saikaku's own life. The play's narrator and the shamisen player sit out of sight but are clearly audible from behind a hanging bamboo blind at upper center, while the puppeteers, also invisible as they stand behind the board wall that hides their lower bodies and the higher curtain that hides their heads and arms from sight, move their large puppets back and forth. The following picture, from the 1690 *Jinrin kimmō-zui*, shows the

backstage situation at a somewhat smaller puppet play theater. The wooden wall in front of the puppeteers is higher than the wall in Saikaku's picture, as is the curtain above the wall.



For lack of space, the shamisen player in the upper (left) frame of the 1690 picture as well as the chanter/narrator in the lower (right) frame sit just behind the puppeteers. Other commoner, samurai, and aristocratic puppets are also visible.

According to Shinoda (2010: 91-93), the puppets in Saikaku's picture seem to be performing a play about the early medieval warrior hero Minamoto no Yoshitsune and his followers, who leave Kyoto and secretly travel along the west coast of Honshu to temporary safety in the north country. They travel disguised as Yamabushi ascetic mountain monks in order to escape from Yoshitsune's half-brother, the shogun, who seeks to kill Yoshitsune. The puppet play is a version of the narrative of Yoshitsune's great escape to the northlands in chapter 7:1 of the 14th-century *Gikeiki* chronicle, but unlike the *Gikeiki* version, in which Yoshitsune's wife, dressed as a young page helper of the disguised group of mountain monks, travels with them as the lone woman in the group, the puppet play depicted by Saikaku, has not one but four female puppets. Presumably Yoshitsune's wife and three women helpers in page clothes are going over a mountain together as part of Yoshitsune's group. The play is semi-realistic, accurately using puppets that wear male page disguises yet showing the puppets to be female, since they still have semi-long hair. The three puppets on the left have pony tails of indefinite length, indicating that they are female, while the woman with long hair hanging down to her hips at right would seem to be Yoshitsune's wife. She wears a white sleeveless cloak to show who she is, and the cloak also has unique designs on it. In addition to a flowing water design on her cloak, there are two looping patterns partially visible above her left shoulder. The wife puppet should be carrying a long, thin brocade pouch tied around her neck in front, as did Yoshitsune's wife. According to the *Gikeiki*, the bag holds a copy of the fifth rolled up scroll of the *Lotus Sutra*, which includes chapter 12, in which the daughter of the dragon king changes her gender and achieves enlightenment, showing that women can be reborn in the Pure land and achieve enlightenment there. By putting Yoshitsune's wife into his picture, Saikaku seems to be overlapping the fifth scroll of the *Lotus Sutra* in its traveling pouch with the dildo in the brocade pouch of the servant woman from the daimyo's mansion, since both offer salvation to women.

At lower left one corner of the small tower above the theater entrance is visible. A decorated cloth runs around the sides of the top of the tower. Yonosuke has arrived late, and he seems to be mainly interested in watching people in the audience, who are sitting on rugs in the pit area. In the picture, he seems to be staring at the two women wearing dark-colored headpieces that hide most of their identities. The woman on the left seems equally interested in Yonosuke and gazes at him. The second woman with a dark headpiece seems to be staring

at the play, carried away by its action, as is the younger woman with long hair to her right. The woman staring back at Yonosuke wears a flowing water design consisting of bands of four and three stripes on her robe, which resembles the simpler pattern worn by the puppet on the right, probably Yoshitsune's wife. The second woman in the pit with a dark headpiece wears a robe with three pairs of white and black linked hexagonal snowflake ring crests on it, although only half of the third snowflake ring pair is visible. To the woman's right, the young woman with long hair wears a striking checked flagstone design on her robe similar to that worn by the young women in the picture for chapters 2 and 22.

On the other rug in the pit sit several commoner males. The kneeling man in a white robe may be a Buddhist monk. He seems to be interested in talking with the young woman with long hair, although he also seems to be looking carefully at Yonosuke. The man to his right looks upward, possibly at the hanging bamboo screen in front of the chanter/narrator of the play and the shamisen player, hiding them. He wears a crest consisting of four diamond-shaped flower petals (*chū-kage hana-bishi*) that roughly resemble Saikaku's own personal crests that have similar flower petals, but with no cross shape at the center,



inside of a circle (*maru ni chū-kage hana-bishi*). Behind him sits a man wearing a rush hat, medium-length sword, and a black cloak with 2 crests on it consisting of 2 horizontal lines suggesting the number 2 inside a circle. The men sit near each other, so the man looking upward and the man behind him in the black cloak may together, as a pair, wear a crest similar to Saikaku's single crest, with the man in front "borrowing" a circle to place around his floral crest from the man behind him, while the number 2 inside the man's 2 circular crests indicates that the two men are halves of a whole, as in the pictures for chapters 6, 36, and 37. Half of Saikaku's full personal crest can also be seen in the picture for chapter 17.

Why has Saikaku inserted a combination resembling his crest, and by implication himself, into the picture? Perhaps he wants to indicate to readers that the picture is a metafictional image of *Amorous Man* as a whole, with Yonosuke being androgynous and Yonosuke's lovers being double, that is, overlapped with the soul of Saikaku's wife.

Moreover, the action would unfold under the sign of the dharma wheel and include large-scale gender, personality, and other reversals and involve many subtle or long-distance love glances amid daily life, which is just as structured as a theater, in which all the normal clear distinctions and borders such as the border between life and death, present and past, or stages and bedrooms are put in question. And why would the man looking steeply upward, possibly suggesting Saikaku, be staring up into the space above the action on the stage? Perhaps he wants to stress to readers the importance of paying attention not only to the visible action but also to the narration of the chanter or singer behind the hanging screen – narration that, like the 4 four-sided diamond shapes in Saikaku's crest that suggest death, both life-ending and sexual. If the man who may represent Saikaku is looking straight up, he may even be staring at and through the theater's rough roof. If so, could he be suggesting to viewers that the theater and its production of a text by the chanter Tango no jō, is, on one level, located on the bottom of the Japan Sea off the coast of Tango, an area often referred to as the dragon king's Pure Land.

Further to the right sits a man smoking a long pipe who wears a long, black removable neckpiece. On his robe are 3 or possibly 4 visible bobbin crests, with bobbin (*chigiri*) being a common pun on another *chigiri*, 'promise, love vow.' Is he, too, looking for love?

At upper center on the arching gable above the bamboo blind is a waterwheel crest. Unlike the similar crest in the picture for chapter 22, which has 6 spokes, this one has 8 spokes, the same number as the most common Buddhist dharma wheel representation and also the age at which, amazingly, the dragon king's daughter experiences enlightenment. The crest is appropriate, because waterwheels were commonly associated with theater puppets, since both were devices (*ayatsuri*), and jōruri puppet theater was often referred to simply as *ayatsuri* (complex puppets). Dildos were also skillfully crafted artistic devices to be manipulated, so they are probably part of this implied compound image, which also extends the submerged image in chapter 24 of Yonosuke as a walking sword who uses a sword-polishing stone for his pillow. In chapter 25 this becomes an image of Yonosuke as a walking dildo who also has two swords. The 8 spokes of the waterwheel may also suggest the 8-year-old dragon woman. In order to show the escape and then death of Yoshitsune's wife/Saikaku's wife, she has changed her male-form puppets into her female-form puppets. The water carried by the waterwheel is amplified by the flowing water design on the robe of the woman in the pit at far left as well as on the robe of the puppet of Yoshitsune's wife on the right and may suggest the sexual "water" of the maid and Yonosuke that wets three large tatami floormats in the room they rent in a teahouse. In fact, the double snowflake ring design on the second woman from the left suggests a melting transition from snow into flowing water, an image extending

the image of the wet floormats. Snow in *Amorous Man* often seems to be associated with death, and here it may augment the image of sexual death that is explicitly suggested by the text, and the double snowflake ring crests may thus represent the simultaneous deaths of the maid and Yonosuke.

Another waterwheel crest can be seen in the picture for chapter 31, which, like 25, deals with reversals and takes place during the Bon Festival of Returning Souls, mentioned at the end of chapter 25. By placing the waterwheel design in the picture for chapter 25, Saikaku may be indicating to readers that the chapter is not simply about puppet drama but about the way that ordinary daily life is also a drama full of many surprising levels and turns and devices, including dildos. Thus the picture may also be a view that reverses outside and inside and overlaps the theater with 1) the street in front of the theater, where the maid seems to see Yonosuke in the text, and 2) the room in the theater's teahouse nearby where the maid directs her own surprising drama in which Yonosuke becomes her human-sized puppet. Perhaps this picture and the picture for chapter 22 present viewers with an oblique and multi-perspectival view of the floating world in general.

For example, the fact that all the visible puppets represent women reverses the normal narrative of the escape from Kyoto by Yoshitsune and his wife and male followers. The *Gikeiki* describes the elaborate efforts of the members of a group of warriors to disguise themselves as male Yamabushi mountain monks and particularly the great efforts made to turn Yoshitsune's wife into a fake young male page or assistant of the fake mountain monks, but Saikaku's picture seems to show that the puppets for Yoshitsune and his followers are made up to look like women in this play in order to escape, while Yoshitsune's wife remains herself. Saikaku seems to have reversed the genders of the males in the group in the *Gikeiki* narrative, even the male page disguise of Yoshitsune's wife. The effect of this surprising transformation that deprives Yoshitsune and his followers of their status as male warriors would have been to suggest to the audience, including readers/viewers of the novel, that Yoshitsune and his followers are proudly female, just as Yonosuke's typical male sexual role is reversed, and he becomes a sex worker serving a woman in a room at the theater teahouse. This reversal would also suggest to the audience and to readers of the novel the general importance of role reversal both in drama and in daily life and the positive value as well as the comedy of the role reversal Yonosuke experiences as a callboy.

The situation of Yoshitsune's wife is slightly different, since she undergoes a double reversal, which allows her to perhaps feel inherently more androgynous and fit to be overlapped with both Yoshitsune and Yonosuke-Saikaku and also with the soul of Saikaku's dead wife during her great soul-journey (*ukiyo-ochi*?) to the Pure Land. The importance of the

reversal of the gender of the warrior Yoshitsune and his followers cannot be overstressed, since Yamabushi mountain monks were a male-only group who believed that the presence of women during their training in the mountains would weaken their ascetic powers. What the puppet play presents is normally impossible yet possible in this case, and it is one more indication that this theater in Sakai-chō is on the border (*sakai*) or point of overlap of the material world and the other world and also on the point of overlap of Saikaku and the soul of his wife within Yonosuke.

Moreover, the puppet on the right that apparently represents Yoshitsune's wife also has a flowing water design that, like that of the woman at lower left, is symbolically moving the water wheel crest high above in the theater and suggesting a deep image of passionate human "water" turning the dharma wheel. Two puppets have no visible legs, while the other two have no feet, so the puppets may also represent spirits or ghosts, which in *jōruri* text illustrations have no feet, as in the picture for chapter 24 and the picture for chapter 34, in which three performing women have no visible feet and Yonosuke puts on a miniature six-act puppet play and then talks about a daimyo whose feet don't touch the earth. If the puppet stage area beyond the two fences here represents the other world, then the four women puppets suggest the gender-reversed roles commonly followed by dancers during the Bon Festival of Returning Souls (see chapter 31, in the picture for which there is another waterwheel crest, perhaps suggesting new, changed karma). On one level the puppets would represent souls re-crossing the Mountain of Death that was said to rise between life and death and returning temporarily to the visible world, just as the maid, who lives in the other world (a daimyo's mansion), tells Yonosuke she will return to the teahouse again on 7/16, the last day of the Bon Festival, possibly implying that, on one level, she is a dead soul who will return to downtown Edo again during the next Bon Festival.

If so, then the two women wearing black scarves around their heads in the audience would be doubles, and the one with the snowflake crests would represent the maid in the Pure Land (the lord's mansion), while the hooded woman at far left would represent the form of the same maid when she is able to temporarily return to the warm physical world in which snow melts to water and in which she used to live. This would explain why only she is looking hard at Yonosuke, who is in this world, and not at the play, which takes place in the other world. This would mean that she would be overlapped with the part of the soul of Saikaku's wife that remains in this world and communicates with Saikaku, while the hooded woman on the right gazes up at Yoshitsune's wife/Saikaku's wife, who is overlapped with Yoshitsune in the other world. Each hooded woman exchanges a gaze of personal identity with Saikaku and his wife's soul fused within Yonosuke, who is visible as male outside the

stage and as female (the wife at right) on the puppet stage. The puppet representing the wife of Yoshitsune and Saikaku, isn't looking at the audience but is instead looking at and addressing the female puppet ahead of her. The hooded woman on the left seems to be watching both, so her gaze of self-recognition with the wife puppet is indirect, since she may be identifying with both female puppets as they gaze at each other. The mutual recognition in all these gazes erases the border between daily life and drama and gives prominence to the soul of Saikaku's wife while filling Yonosuke with energy, as if to better understand his feminine half. In the picture Yonosuke looks very animated.

The play, which everyone else is watching, is a world in which life and death are at first glance completely different and separated by mountains, fences, curtains, and blinds. However, sexual ecstasy as well as devotion to drama in liaison-rich Sakai-chō in Edo seems to melt the frozen boundaries (*sakai*) between love and mere gazing, life and death, the visible world and the other world, and allow water and other liquids to flow back and forth between both worlds, between warm water and ice. Saikaku may be comparing these human liquids with the water the Japan Sea itself, since the creator of the puppet play, Tango no Jō, suggests Tango province on the Japan Sea north of Kyoto, and below the sea off Tango was believed to lie the dragon king's undersea Pure Land, where Urashima Tarō married the dragon/turtle woman (remember the 8 spokes high above the stage).

Chapter 25, that is, chapter 4:4 of *Amorous Man*, may also align itself thematically with chapter 25 of the *Lotus Sutra* – often called “The Kannon Sutra” – in which the bodhisattva Kannon is introduced. In Saikaku's narrative the androgynous Kannon seems to appear in the form of the maid who is sent on an errand to downtown Edo. Since 25 is also the age at which Saikaku's wife died, the merciful Kannon, as in chapter 9, seems to manifest herself here as Saikaku's wife in order to help the newly dead woman's soul experience worldly bliss as a prelude to being reborn and then achieving enlightenment in the Pure Land. Further, a small, unusual image of Kannon also manifests herself in the form of a very fine dildo made by a master. The dildo is carried in a brocade bag – like the bag carried by Yoshitsune's wife that holds a scroll that includes chapter 12 of the *Lotus Sutra*, which guarantees women's ability to achieve enlightenment – and by implication women's ability to enter the Pure Land. The dildo and others like it seem to represent Kannon's deep compassion for all women users in the world and to express her apparent hope that women who experience ecstasy with dildos will also be led to desire to experience the bliss of the Pure Land. For women, the bodhisattva Kannon is almost as important as Amida Buddha.

Moreover, in chapter 25 Kannon, through the maid, turns Yonosuke himself into a human-sized dildo in order to bring bliss to the maid, who seems to be overlapped with

Saikaku's wife, and to Yonosuke "him/herself," who seems to contain the souls of both Saikaku and Saikaku's wife. Thus not only does Saikaku's wife experience a blissful death and learn more about the value of the Pure Land, but Yonosuke-Saikaku learns from the experience of being a callboy about the great value of mutual double ecstasy (even the original chapter number 4:4 suggests synchronous double dying) with his lover-wife. He begins to enjoy serving women, thereby becoming more mature and respectful toward all women. Yonosuke's transformative satori in chapters 24 and 25 is deepened by a related but different enlightenment granted by the mercy and compassion of the androgynous Kannon, who here seems to possess or manifest her/himself in both aspects of Yonosuke – the souls of both Saikaku and his wife. By playing for the first time the role of callboy, a role already suggested by Yonosuke's two swords in the picture, Yonosuke seems to realize not only his psychological and spiritual androgyny but also the importance of treating women and young men with the respect they deserve. A Kannon-like awareness gradually seems to grow in him.

In chapter 25 Yonosuke-Saikaku is 31. This means he is probably being overlapped with the great warrior Yoshitsune, who died at 31 and who was celebrated in the Edo period as an attractive lover boy. Yonosuke, on the other hand, dies as a warrior. Of course he was never a literal warrior. He was born a commoner, but he is no longer a symbolic warrior fighting psychologically to inflate and assert his manhood. For the first time he is bought by a woman and "dies" for money, which he does not reject. Yonosuke-as-Yoshitsune is thus both alive and dead within the theater depicted in the picture, where Yoshitsune has apparently been replaced by his wife as the main character, and Yonosuke himself is displaced from his preferred position as the seducer. Yonosuke's two-world range of movement might mean that both he and Yoshitsune might also be overlapped with the puppet representing Yoshitsune's wife as the actual protagonist on the stage, who has usurped Yoshitsune's and Yonosuke's positions.

In addition, 31 is the age in one Buddhist tradition at which the Buddha gave his deer park sermon, so in this bustling, busy chapter Yonosuke (and the soul of Saikaku's wife) may also be overlapped with the Buddha. If so, the eight-spoked water-wheel image at the top of the picture represents the wheel of the dharma that was first "turned" or put in motion by the Buddha's deer park sermon, which included an explanation of his Noble Eightfold Path. However, in a gender reversal, what could be called the Noble Human Dildo Path sermon in chapter 25 is delivered by the maid who hires Yonosuke. She (overlapped with Kannon, the dragon woman, and Saikaku's wife) implies that androgyny is important and teaches Yonosuke that serving women and making women happy rather than simply using them for

his own pleasure leads to deep, mutual satisfaction and happiness. By being an example of reversal herself and hiring Yonosuke, the maid shows Yonosuke that his previous identification of his sexuality with his sword and his present membership in a large Edo street gang whose members are violent but consider themselves to be gallant, noble, and full of chivalry, the protectors of the common people, are actually out-of-date and not at all what most women like. Her condescending treatment of Yonosuke ends up empowering him and allows him to see both his genders, become explicitly ambigender, and learn from experience the value of sharing pleasure and happiness. She also implies that this flexibility is the way to overcome old, worn-out karma and create new karma by turning the water-wheel of karma and the Buddhist law with a copious stream of love – no doubt her definition of the Pure Land.

At the same time, on one level the maid seems to explicitly reveal she is Saikaku's dead wife. She is now a "buddha," or dead soul who is in the Pure Land, symbolically represented by the mansion of a great daimyo lord. Since she orders Yonosuke to meet her again on the final day of the next Bon Festival of Returning Souls, her next day off, she seems to be implicitly teaching Yonosuke-Saikaku how to communicate with and love her as a dead soul – the only way they can continue their close physico-spiritual relationship while Saikaku himself remains alive. It seems that in chapter 25 bliss may somehow be timeless and shared steadily by lovers across the border between life and death. Saikaku may also be indirectly indicating that the mansion in which the maid works is the mansion of Sakai Tadakiyo, which was one of two mansions located near Tokiwa Bridge, which spanned the Edo Castle outer moat. Sakai was almost a symbol of the shogunate, since the Sakai clan in Mikawa were long-time close allies of the Matsudaira, and Tadakiyo served as a member of the shogun's senior counselors (1653-66) and became the first minister to the shogun in 1666 and governed while the shogun was ill from 1675 to 1680. His closeness to the Tokugawas made his mansion a good image of the other world – as something completely beyond the ordinary world – and his closeness to Tokiwa (Eternity) Bridge makes the bridge function in chapter 25 as the link that connects the Sakai mansion (a samurai-class interpretation of the border of the Pure Land) with Sakai-chō (the interface of the Pure Land with the commoner floating world) in downtown Edo. During her short trip, the maid travels from the border (*sakai*) of one Pure Land to the border of another, commoner Pure Land on earth in the Sakai-chō theater district, where drama and art (including skilled dildo-making) and a culture of gaudy trysts reverse normal reality.

The greatest reversal of all, however, may be that the theater district, which seems to be so full of artifice and unusual, artistic behavior, and even hints of Pure Land-like behavior,

seems to be presented by Saikaku as a metaphor for ordinary daily life and for fiction written about daily life. The only difference between these two realms of life is that the theater district does its best to draw attention to its artifice and to the fact that events and facts are the results of unseen forces and long gestation. The theater district draws a border around itself and presents itself as special. However, in ordinary daily life and in realistic fiction about daily life, events and facts are just as complex and constructed as those in the theater, yet the absence of border markers lull the eye and ear and the other senses into thinking that in daily life most things are natural and simply what they appear to be. The exotic fictions of the theater district are the reverse of what they seem to be. Their effect is to make the intricate complexities and hidden routes of influence and connection in daily life invisible.

Finally, the theater district setting intimates that still another kind of performance is taking place. The four puppets and the tragic fate of Yoshitsune and his family suggest that the performance of the puppet play is also a kind of first-year memorial requiem service for the soul of Saikaku's dead wife. In the previous chapter, 24, Saikaku's wife is only 21, but the content of the chapter deals directly with the death of Saikaku's wife at 25 on $4/3 = 4:3$ and Saikaku's near-death experience when she dies, so this time-flow becomes predominant, causing chapter 25 to become overlapped with the first anniversary of the death of Saikaku's wife, and the puppets are overlapped with the journey made by the soul of Saikaku's wife to the Pure Land and her journey back to the human world at the time of the first anniversary requiem. The same thing happens in chapter 16, when a mysterious man from Kokura in the west, a man who seems to be the soul of Saikaku's wife, returns all the way back to the Yamazaki-Hachiman area near Kyoto, where Yonosuke is staying, on the exact date of her death a year earlier. At the end of chapter 25, the maid, overlapped with the soul of Saikaku's wife, tells Yonosuke-Saikaku to meet her again in the same theater-owned inn during the Bon Festival of Returning Souls. Thus, according to Saikaku, intense inter-soul lovemaking is an appropriate and effective form of requiem.

§ Numerous and various gazes intersect in the picture for chapter 25. The audience in the theater gazes at each other and at various aspects of a fictional puppet play while Yonosuke stands between the stage and the audience, gazing with a lustful male gaze from behind his fan at one woman with a headscarf on and at the people in the audience (including one man), who seem to look at Yonosuke with lustful gazes. At lower left may sit two versions of the maid in a daimyo lord's mansion who has been asked by a lady-in-waiting to go downtown and order a new dildo for her. Perhaps now, after gazing at Yonosuke and looking him over with a lustful female gaze, the maid asks her manservant to contact Yonosuke. After going

with Yonosuke to a room in a teahouse, the maid informs him that he is a callboy and pays him for his work, thereby turning him into a human dildo. This reversal, however, makes Yonosuke understand how it feels to be reified and helps him to learn how to gaze at women differently and take their satisfaction as seriously as his own. Another way to view the picture for chapter 25 would be to see it as a full view of the room in the teahouse in which the maid and Yonosuke make love – a great teahouse room decorated with many different dramatic life-elements that combine to make the two people able to meet in the apparently small teahouse room. This drama of oscillating perspectives is only a single scene in the continuous production of fictional worlds and perspectives by the theater itself, which here exists only within Saikaku's fictional narrative. The chapter presents gender and sexual roles as being contextual and flexible and presents love and lovemaking as forms of drama in which the actors can improvise and improve their roles if they become conscious of how their roles are both constructed and capable of being reconstructed. The gazes of the doubly-worlded maid (the two hooded women) and of the two-sworded, androgynous Yonosuke-Saikaku exchange new knowledge and desire while their everyday gender roles are being reversed. Meanwhile, the most basic form of the maid – the wife of Saikaku – goes back and forth across the Mountain of Death, while Saikaku himself may look upward, perhaps at his hidden double, the chanter of the tale, as he hears the sounds of great waves of ordinary daily fiction outside moving through the streets of Sakaichō.

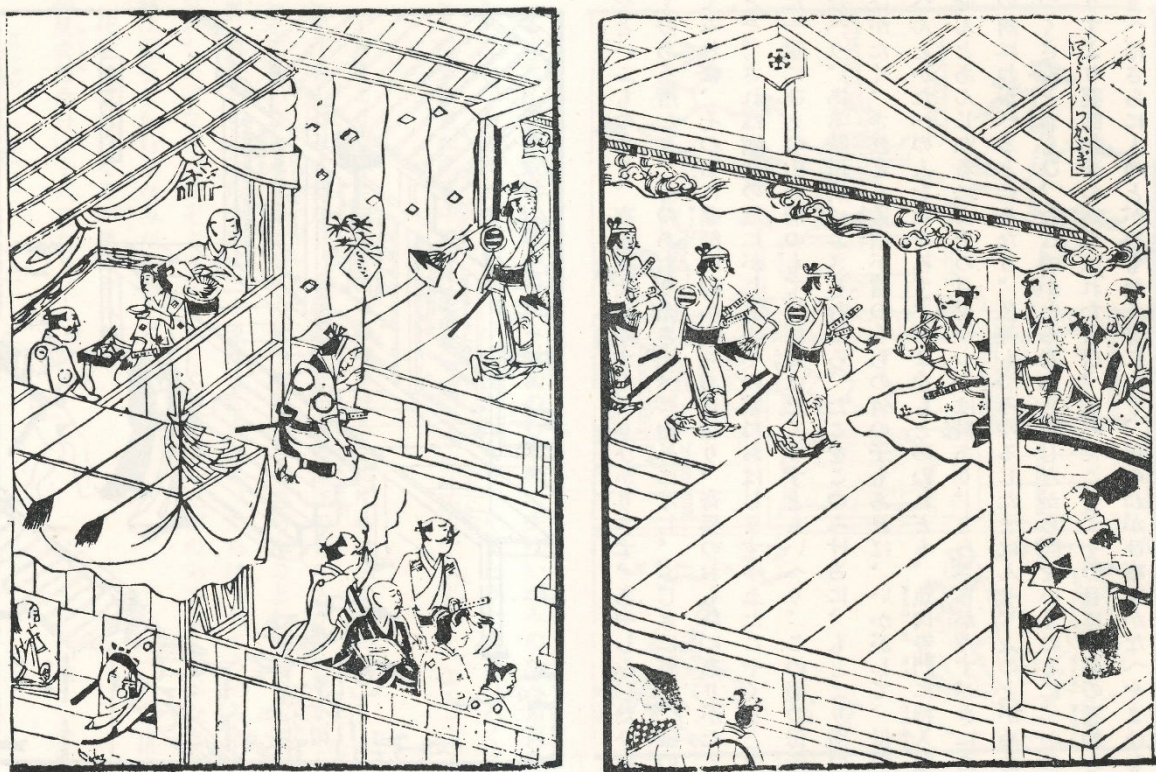
Chapter 26 (4:5)

The picture for chapter 26: In a large room in a Kyoto inn near Chion-in Temple, the headquarters of the Jōdo or Pure Land school of Buddhism founded by Hōnen, four female Maiko dancers, dressed and trained to act and look like young men, perform. As they dance, they move their fans, which show clouds passing in front of a full moon. Their hair seems to be done in the women's Shimada-mage style, but Suwa 1978 takes their hair to be done in the young men's Wakashu style, presumably because their raised forelocks, as in the pictures for chapters 32 and 33, from certain angles make it impossible to tell whether the depicted person is a young female or a young male with high forelocks, and Maiko are brought up to look and seem male, since their cultivated male appearance allows them to travel in public to many dancing appointments. Their robes have large whitecapped wave designs above the hems and outline pine-bark triple-diamond (*chū-kage matsukawa-bishi*) crests with the character for 10 at the center. On a rug at upper right, a musician wearing black and white fourfold diamond-shape crests – similar to the crests along the bottom edge of the standing screen – beats a small hand drum, while another musician, wearing black and white three-star crests, plays a three-string shamisen with a plectrum. At bottom right Yonosuke, the hilt of his middle-length sword visible beyond a light-colored cloak with two of his wild pink crests visible on it, sits watching. To his right, with his left knee up, sits his patron Musan (Dream Mountain) in the robes of a retired merchant. Musan's head is completely shaved like a monk's head to show he has left the world of business behind. He wears a dark cloak, but his robe is light-colored or white. To Yonosuke's left sits another man, probably Musan's assistant, whose 2 crests consist of a circle containing 2 horizontal lines suggesting the number 2 – the same crests worn by the man wearing a woven rush hat in the theater pit in the picture for the previous chapter, 25, that seems to be part of a composite version of Saikaku's personal crest.

The Maiko dancers perform in front of a 6-panel standing screen with a landscape painting on it showing a temple on a mountain slope. Maeda (1981: 84) suggests it may be Kiyomizu Temple to the south of Chion-in Temple. Both temples are located near an entertainment district on the southeastern edge of Kyoto. The second panel of the screen from the left may show one of the main halls of Kiyomizu Temple, dedicated to Kannon, and the main pagoda beyond it. Two frames to the right, the roof visible downhill may belong to the

temple's main gate. If so, the perspective of the painting would place the viewer above Kiyomizu Temple in approximately the location of Shōbōji Temple on Mt. Ryōzen, the Japanese version of Eagle (Vulture) Peak in India, where Shakyamuni Buddha was said to have preached the *Lotus Sutra* and other sutras. In Mahayana Buddhism, it was regarded as the site of Shakyamuni's Pure Land. The mountain landscape and the four ambigender dancers also continue the image of the stage prop mountain and the four gender-reversed women puppets dressed as male mountain monk pages in the picture for the previous chapter, 25.

Shinoda (2010: 198) points out that Saikaku's picture alludes to the picture in Book 1 of the *Kyō warabe* Kyoto guidebook of a kabuki theater on Fourth Avenue near the Kamo River in Kyoto, not far from Chi'on-in Temple. The picture in the guidebook shows four young male actors dancing as they come onstage wearing headpieces symbolizing the forelocks of young men, since real forelocks were outlawed on stage for being too alluring and suggestive. The young men may sometimes play female roles, but here they wear two stage-prop swords, though they aren't young samurai, perhaps suggesting that they are bisexual. They come onstage wearing whitecap designs on the hems of their robes and holding fans with cloud designs on them. The actors wear large crests on their right shoulders



consisting of circles containing two horizontal lines that resemble the character for 2. In Saikaku's picture the four dancers wear robes of the same colors and with the same ocean waves splashing above their hems, and they all hold fans with the same cloud shape, although there is a full moon on the Maikos' fans. Further, the lead Maiko is dancing past the hand-drum player, as does the lead kabuki actor, though the *koto* zither on the kabuki stage is replaced by a *shamisen* in Saikaku's picture. The crests worn by the Maiko dances differ from those of the actors, but Musan's assistant watching the dance at lower center in Saikaku's picture wears crests consisting of 2 lines within a circle that resemble the crests of the kabuki actors. In both pictures a man plays a small hand drum, but Saikaku has replaced the *koto* zither player in the guidebook picture with a *shamisen* player. Further, the number-2 crests worn by the actors on their right shoulders are not repeated in Saikaku's picture, but the Maiko, partially resembling the actors, wear 2 crests, one on each shoulder.

It may also be significant that the background in the kabuki theater includes a curtain with Seven Pure Land Treasures crests on it as well as bunting on the stage with cloud images on it hanging below a decoration showing a six-spoked water wheel, while in the background in Saikaku's picture is a six-panel standing screen painting showing six peaks and a Buddhist temple, possibly located below Shakyamuni Buddha's Pure Land on Eagle Peak. When the picture of the kabuki dancers is recontextualized by being overlapped with Saikaku's picture, these three kabuki stage images may suggest 1) the soul of Saikaku's wife (the hexagonal water wheel) 2) hidden in in clouds (dying) and 3) traveling from a temple toward the Pure Land. In addition, the 4 dancers and the fourfold diamond crests with 4 corners each of the drummers suggest death, as do the pine-bark diamond-shape crests worn by the Maiko that consist of three partially overlapped diamond shapes of different sizes, giving the impression of being bolts of lightning.

By visually alluding to the picture of young male kabuki actors, some of whom may play female roles, Saikaku seems to be stressing gender reversal in both the guidebook and in his own picture. The kabuki actors, a kind of third gender, are made up to look like young men, some of whom may play female roles, as are the young male female-role actors in Saikaku's picture for chapter 32 who also have pieces of cloth tied to the tops of their foreheads to hide the fact that their forelocks have been shaved off. Likewise, the Maiko dancers, another kind of third gender, have been trained to act and look like young men, and it is impossible, because of the angle of the perspective in the picture for chapter 26, to decide whether the Maiko wear their hair in a young male or a female style. Further, Saikaku seems to be continuing the world-as-a-stage image from the previous chapter and pointing out how much gender reversal and extension goes on behind the scenes in Kyoto, where not much is

as it appears to be. The number 2 in Saikaku's picture and in the picture of the kabuki actors may thus suggest that Kyoto, like Edo in chapter 25, is a double city, half visible and half invisible and straddling 2 (or more) worlds. An hypothesis would be that the man wearing two number-2 crests and sitting on Yonosuke's left may be implying that he is Yonosuke's oscillating double, who suggests, on one level, Yonosuke's unconscious mind, which is gradually enlightening Yonosuke – and readers – regarding the range and capacity of his androgynous soul.

The change from number-2 crests on the kabuki dancers in the guidebook picture to number 10 crests in the picture for chapter 26 suggests that traces of the Pure Land on earth may be found in Kyoto, in, for example, these dances done very near Chi'on-in, a temple where the "ten recitations" of Amida's name are a crucial part of daily worship and very important for attaining rebirth in the Pure Land. Saikaku himself belonged to the Pure Land school, whose head temple is Chi'on-in, and since in this chapter, on one level, the soul of Saikaku's wife may be 27, two years after her death at 25 in chapter 24 above. Thus the performances sponsored by Musan may suggest the third memorial Buddhist requiem in 1677, two years after his wife's death, that Saikaku sponsored for his wife's soul on the date of her death in 1675. If so, then on one level a short sequence emerges: the picture for chapter 22 overlaps Siddhartha leaving home with the woman imprisoned for leaving her home and her husband (on another level, the soul of Saikaku's wife beginning to leave her body); in chapter 23 (4:2) Yonosuke's lover is kidnaped and murdered, while Yonosuke follows Siddhartha and plans to leave the world; in chapter 24 (4:3, 4/3) Yonosuke is overlapped with the Buddha on the night before his enlightenment, and Yonosuke's "real" nightmare parallels the attacks of many demons on the Buddha to try to block his enlightenment (and on another level, 4 of Saikaku's lovers are dead): Yonosuke's enlightenment is his realization that Saikaku's wife has died on 4/3; in chapter 25, the daimyo mansion maid (on one level, the soul of Saikaku's wife) "dies" once more when she returns as a soul to the requiem for her) when she meets Yonosuke in a teahouse room, and the Buddha's enlightenment is overlapped with the gaze of mutual self-recognition and "normal" gender-role reversal between Yonosuke and the maid, while the first memorial Buddhist requiem for Saikaku's wife is held at a puppet-theater in Edo; and the picture for chapter 26 overlaps the third anniversary Buddhist requiem for the soul of Saikaku's wife with the skilled, formal dancing of the Maiko.

At the same time, in chapter 26 Yonosuke-Saikaku is 32, and in this larger time flow another self-reference seems apparent. Just as chapter 9 overlaps a vision of Lady Murasaki with Saikaku beginning to write (haikai) at age 15, chapter 26 seems to overlap the ten-day

dancing performance near Chion-in with the twelve-day haikai linked verse group composition meeting led by Saikaku in Osaka and published as *Ten Thousand Verses at Ikudama Shrine* in 1673. Saikaku's wife seems to have contributed a hokku to the collection under the haikai name of Kame, Turtle. The number 2 crest worn by Musan's assistant in the picture may point out to viewers this confluence of two different but at this point synchronous time-flows.

The 9 people in the picture for chapter 26 and the number 10 on the dancers' crests also seem to repeat the 9/10 motif that begins in chapters 3-5 and seems to refer to the fact that Saikaku was 9 years older than his wife and was therefore 10 years old in the year in which his wife was born, when she was one year old, according to Japanese counting. It is also a configuration that may include an allusion to the 9 modes of being reborn in the Pure Land and to the Seven Pure Land Treasures crests on the curtain in the kabuki theater picture, which is replaced in Saikaku's picture by a standing screen showing a temple and mountains. The dancing sponsored by Musan, according to the text, involves a total of 10 dancers and continues for 10 days. This numerical motif may also be alluded to by the 10 petals on Yonosuke's two crests (the crest on his back has only 4 visible petals, possibly suggesting death).

The number 10 seems to have other allusive overtones as well. Only 4 of the 10 dancers hired for 10 days are shown, and the number 10 on their crests stresses the absence of the other 6. The 4 dancers who do appear may imply the homophony of 4 (*shi*) and death (*shi*), while the 6 absent dancers would allude to both Saikaku's dead wife, who is associated with 6, as well as with the 6 allegedly "missing" Hidden in Clouds chapters of *Genji* dealing with Genji's retirement and death according to one interpretive tradition. The clouds passing in front of the moon on the dancers' fans may likewise be an allusion to the 6 apocryphal Hidden in Clouds chapters in *Amorous Man*, an allusion also made by the title of chapter 28, another chapter about loss and death. In Saikaku's novel these 6 "missing" chapters are semi-missing and seem to be represented by the first 6 chapters in Book 6 (chapters 36-41) and by the 6-year overlap in Yonosuke's ages in the tables of contents for Books 5 and 6 and the 6 "missing" years in Yonosuke's timeline between ages 42 and 49. The number 6 also seems to refer to hexagonal turtle-shell crests and to the soul of Saikaku's dead wife, probably named Turtle, whose soul may be hidden in clouds in Book 6.

The number 10 in the center of the crests worn by the dancers also seems to refer to the Ten Great Vows made by the bodhisattva Kannon. The third, for example, is the vow to save all sentient beings as quickly as possible. As in chapter 25, the androgynous Kannon seems to make a strong appearance in chapter 26. Here Kannon is further implied by the

dancers, who are brought up androgynously like boys, since girl and women performers were not allowed to perform in public. The merciful bodhisattva Kannon also seems to be present in the form of the old woman narrator in chapter 26 who says she began as a young androgynous Maiko dancer and then went into the business of secretly helping many suffering Kyoto women who are unable to get the satisfaction they need. When the old woman mentions that there are 48 basic ways to help women achieve sexual satisfaction, she is surely referring both humorously and seriously not only to the 48 basic techniques used by sumo wrestlers but also to Amida Buddha's 48 Original Vows, which include a vow to save both women and men and a vow to provide a Pure Land in the west. The former Maiko's evocation of an invisible "underground Kyoto" where women can achieve at least partial sexual satori in this life is also surely a suggestion that Kyoto is at times a Pure Land on this earth that gives humans valuable hints of what the Pure Lands of Amida, Kannon, Shakyamuni, and the dragon king are like.

§ Yonosuke, his patron, a rich man from the north country, and his patron's helper (Yonosuke's double?) gaze at four Maiko dancers in an inn in Kyoto. Seemingly their gaze is largely artistic, since the dancers are highly trained. Yonosuke's patron has not hired the dancers as sex workers, so the men's gazes may be less sexual than full of awe at the artistic level of dancing in the old capital. Yonosuke and Musan also seem very interested in the stories told by an old Maiko about her life and about the large underground network of sites in Kyoto where women can escape the possessive gazes of unromantic Kyoto fathers and husbands and meet secret lovers and male (and possibly female) sex workers. The chapter title alludes to the kyōgen play *Tsuri-gitsune* (*Fox Trapping*), in which a sly old fox possesses the Buddhist-priest uncle of a fox trapper and is temporarily able to fool the trapper into giving up his profession. Thus the chapter 26 title seems to suggest that Yonosuke and Musan are amazed at how determined and inventive Kyoto women are in their quest for free love and sex. At this point in the novel, Yonosuke has begun to appreciate not only individual women but the needs of women in general. In Book 4 (chapters 22-28), after the disaster of Yonosuke's assault on a shrine shaman and his time in jail, Yonosuke begins to reflect on his attitudes toward women, and his basic views and ways of viewing women are now changing.

Chapter 27 (4:6)

The picture for chapter 27: Yonosuke, wearing a semi-formal robe with vertical stripes and a cloak with two visible wild pink crests on it, kneels in a Kyoto folding fan shop, examining and comparing folding fan paper designs before asking the attendant to bring samples to the inn where he and his patron Musan are staying. He holds up and examines a sample piece of paper with a design showing tall miscanthus grass bending over that is very similar to the fans used by the Maiko in the previous chapter and by the kabuki actors in the alluded to picture there. The paper to his left has wild chrysanthemums, and in front of him on the floor lies a paper with a mountain landscape on it. Sitting in a white robe and waiting behind Yonosuke seems to be an assistant or “sandal carrier” apparently hired for Yonosuke by the rich Musan, to whom Yonosuke wishes to introduce a fan shop woman. The man carries a backup pair of straw sandals and a walking cane. A shop representative with very long hair tied once in back kneels and waits politely while Yonosuke looks at samples of different designs. On her robe are eight visible bird’s nest crests with four vines extending from the outer edge of each crest. Sitting in front of rowed drawers full of thick *washi* fan paper are three women engaged in the final phases of the folding fan-making process. Each sheet of fan paper consists of three laminated pieces of paper: a thin inner paper and thicker front and back papers. The woman on the left with her hair in the Shimada-mage style who wears both separated fourfold diamond-shape crests and fourfold Takeda diamond-shape crests is taking folded pieces of paper and smoothing out the folded paper, flattening the folds with a stick against a wooden board. The woman in the middle with a stump for her desk also has her hair in the Shimada-mage style, and she wears four visible crests, each consisting of a pair of large, stylized light and dark overlapping hexagonal snowflake rings. She is making sure some paper is cut to exactly the right size and the edges are flush, and then she inserts bamboo spokes, which are all connected by a single pin at the bottom, allowing the spokes to move and the fan to open and shut. The woman at upper right with long hair tied once in back and wearing three large sword-petaled chrysanthemum crests seems to be using a bamboo spatula to open spaces between the layers of paper into which spokes can be inserted and then folding the crescent-shaped pieces of paper.

Hanging from the eaves of the shop, are short decorative curtains with a repeating crest showing pairs of partially overlapping mountains, an image that might suggest the existence of a strong psychological relationship between Yonosuke and his patron Musan, Dream Mountain, and his father, nicknamed Yumesuke, Man of Dreams, who became very rich as a “mountain master,” or mine manager. The mountain on the sample fan paper in front of Yonosuke and the mountains on the short curtains above may refer back to the mountains in eastern Kyoto in the last two chapters and also refer forward to the mountainous waves in the picture for chapter 28 as well as the Mountain of Death in chapter 29. Further, according to Itō Baiu’s *Kemmon dansō*, an account that has several obvious inaccuracies, Saikaku’s born name was Hirayama Tōgo. The family name Hirayama means ‘flat-topped mountain,’ so the reference to mountains and Musan might be self-referential. If so, the vines (*tsuru*) in the crests of the store clerk kneeling before Yonosuke might also refer to the crane (*tsuru*) named Western Crane (Saikaku).

Shinoda (2010: 198) has pointed out that two of the people in the picture are an allusion to a picture in Book 2 of the *Kyō-warabe* Kyoto guidebook of the famous Mieidō fan store just south of the west end of the Fifth Avenue Bridge over the Kamo River, not far from the area where Yonosuke and Musan sit at the beginning of chapter 27. Saikaku has changed the man and woman in the Mieidō shop into 4 women, who continue the 4 Maiko image in the picture for chapter 26, and he has moved indoors the man in the street and his porter, who holds a



cane and woven reed hat in the Mieidō picture. Saikaku's picture gains drama by showing only the inside of part of the fan shop, while the wider view of the Kyoto guidebook picture also shows that the fan shop is located inside the precincts of the Ji Pure Land school Mieidō Temple (formally called Shin-Zenkōji), which had a statue of a standing Amida Buddha as its main image. The Ji school was loosely connected to the Pure Land school, but it remained independent, and believers carried out various dynamic activities, including ecstatic dancing while singing Amida's name.

By means of this visual allusion, Saikaku seems to be suggesting that Yonosuke is visiting the most famous fan store within the large Mieidō Temple precincts, a store staffed by Ji Pure Land school believers, who lived within the temple grounds. Saikaku belonged to the Pure Land school, which respected Saint Ippen (1234-1289), the founder of the Ji Pure Land school, and he may also be overlapping his picture for chapter 28, the next chapter, with the ecstatic Amida Buddha worship of Ippen, who was converted to Pure Land worship during a pilgrimage to Kumano, Yonosuke's destination in chapter 28. The allusion to the main Mieidō Temple fan store may also suggest that Saikaku is overlapping the mountains on the curtains hanging from the eaves – mountains not found in the Mieidō picture – with the mountains of Kumano, where Ippen saw a vision of the Pure Land. It would not be surprising if Saikaku, by overlapping the two fan stores, is also overlapping the Shimabara licensed quarter (visited by Yonosuke for the first time in chapter 27) with Amida's Pure Land, an overlap that seems to be at work in Books 6 and 7 (chapters 36-49) as well.

It also seems possible that Musan is an implied manifestation of Amida Buddha, much as the rather similar retired rich man Raku-Ami in chapter 15 seems to be. That is, Saikaku may be ironically using silver and gold, which is attractive to Yonosuke, as an indirect, worldly image of Amida's transcendental spiritual radiance, which is qualitatively different from the light reflecting from silver and gold. Yonosuke, however, is confused about many things and does not seem to realize who Musan actually is and where he himself is when he is in the fan shop, which he visits simply in order to try to hire a part-time sex worker for Musan. That would explain Musan's strong rejection of Yonosuke's idea and his demands that Yonosuke go with him to Shimabara, often referred to colloquially and often jokingly as "the Pure Land on this earth," where Yonosuke, unlike his suave teacher Zenkichi, fails to understand what is going on around him. Yonosuke's education is continuing at a fast pace. In chapter 27 Yonosuke fails in the fan shop and then fails again in Shimabara, where he doesn't know how to entertain and please the woman he likes, a simple musician, and he is rejected. In chapter 25 he learns how to sexually satisfy a woman of higher rank who works as a messenger for the head lady-in-waiting of a daimyo lord's wife, but in chapter 27

Yonosuke learns that a man must please the elite performing woman he's with in various subtle ways and earn her respect, as Zenkichi does, though Yonosuke doesn't know how to do it yet. He makes strikingly more progress in chapter 28 and then makes even more in the second half of the book, though the Shimabara he visits then is something he couldn't have imagined earlier.

The picture for every chapter since chapter 24 (where Yonosuke's moving sword blade, almost like a fan, creates a "sword wind") has a group of 4 women and a fan or fans in it, and the picture for chapter 23 shows the cosmic element wind on a small grave pagoda, while the picture for chapter 28 shows the effects of high winds on the Inland Sea. Moreover, the "chrysanthemum-sword" crests on the robes of women in the pictures for chapters 27 and 28 (and 29 and elsewhere) resemble the spokes of folding-fans – compare the picture for chapter 12, which shows a woman wearing fan-like chrysanthemum crests. This extended image of 4 women and fans and wind can perhaps be best explained as a reference to the death of Saikaku's wife on lunar 4/3 in 1675 due to a cold (a *kaze* or "wind") that became a high fever. On one level, each chapter in Book 4 (chapters 22-28) may represent one day in the first seven days of the fourth month of 1675 – the days preceding, including, and following the death from high fever of Saikaku's wife on 4/3. Since the word for 4 is homophonous in Japanese with the word for death, the many fourfold diamond-shape crests on the leftmost fan-maker may refer to death, with the hexagonal snowflake crests suggesting Saikaku's wife, who is associated throughout with the number 6. This same juxtaposition of fourfold-diamond-shape crests and snowflake crests can be found in the pictures for chapters 1, 2, 9, 18, 25 (with Saikaku's own floral 4-diamond-shapes), and 33.

Something about the many pieces of fan paper lying folded in a series of alternating folds or pleats here and there in the picture for chapter 27 also suggests that the fan shop itself, which has only mountains (on its curtain in the rafters) as its horizon, is a liminal space zig-zagging back and forth between the visible world and the other world in the same way that Shimabara seems to be an unstable, oscillating, quickly changing border area in the picture for chapter 29 and in the same way that vertical stripes transform Yonosuke's robe into an almost rushing surface that suggests a stylized river or waterfall. The many-folded oscillation spaces in the picture for chapter 27 are a continuation of the earlier experience in the chapter for Yonosuke of seeing "24 or 25" women in purple robes go by looking for sexual "death" in broad daylight while also suggesting Kannon with a group of 24 other bodhisattvas on purple clouds coming to greet a newly dead soul so they can lead the soul to the Pure Land. This "world-folding" rhythm leads into the 1/16 date of the men's visit to Shimabara – the day that time is folded and New Year's things are reversed and burned and

sent back to heaven and the day that finely crafted, liminal dolls cross the line between art and life and seem to be as alive as humans. It is also the day that is half of the traditional double fold or remnants of ancient double New Year's ceremonies on 1/16 and on 7/16 – the early autumn day when visiting dead souls return to the other world at the end of the Bon Festival, alluded to by the maid in chapter 25. And, finally, there is the metafictional fold created by the fact that this is the 27th chapter in the book, marking the halfway point in the 54-chapter novel – and, together with chapters 28 and 29, the central hinge of the novel.

This hinge-like world-folding movement can also be seen in the jagged crests worn by the Maiko dancers in the picture for chapter 26, the juxtaposition of palms placed together and widely spread hands in the picture for chapter 28, in the zigzagging two-sided standing screen in Yoshino's room in the picture for chapter 29, and in the representation of Yonosuke or his lover as a kind of human hinge in the pictures for chapters 14, 25, 30, 33, 34, 35, 37, 42, 43, 54, and elsewhere in the novel, including Yonosuke's tripartite palanquin in chapter 30.

The aristocratic woman and her ladies-in waiting in purple (*murasaki*) robes with an ocean waves design on them evoked at the beginning of chapter 27 may be part of an allusion (together with chapter 28) to the Minori (The Dharma) chapter (no. 40) of *Genji*, in which Genji's beloved Murasaki dies, although in chapter 27 the aristocratic woman "dies" in a different sense when she has her trysts with famous kabuki actors. She and her ladies-in-waiting also wear shining silver representations of the kana syllable *ho*, probably short for *horu*, 'to love, desire' or for 'sail; mast,' but also possibly suggesting the first syllable of *hotoke*, 'a buddha; dead soul.' That this image is probably being overlapped with the soul of Saikaku's wife is suggested by the fact that the number of women in the purple entourage is a number that seems to imply the age of Saikaku's wife, who in this chapter is 24 and who in the next chapter, filled with death, is 25, the age at which she died. The number 25 also seems to evoke Amida Buddha and his 25 bodhisattvas, including Kannon, who were believed to ride on purple clouds to the deathbed of every sincere believer as he or she repeatedly uttered Amida's name.

§ The gaze of the viewer as organized by Saikaku's picture does not find a central point to rest on, thus reflecting the faltering uncertainty in Yonosuke's mind as to how to please his patron as well as the shadiness of the deal he is making with the fan shop clerk. Yonosuke's porter, who seems to have been hired for him by his patron, looks bored. Or perhaps he is looking discreetly away while Yonosuke negotiates with a female clerk for the sake, he mistakenly thinks, of his patron. Yonosuke looks down, pretending to gaze at some samples, while the shy clerk shows no emotion, looks down and to the side and waits for his decision

as to which samples to take to a potential customer. The three fan-makers ignore the men and focus on their monotonous jobs, which are the most dynamic part of the picture. Yonosuke's thoughtless proposal is quickly rejected by his patron, and he and his patron soon set off for the Shimabara licensed quarter, where gazing at cultural performances and speaking with high-ranking performing women is the main activity for customers on 1/16. The high-ranking Tayū there are as sophisticated, skilled, and highly esteemed by commoners as almost any living women in the 17th century, though they were also controversial in some circles. A false rumor even spread that claimed the aristocracy gave the Tayū in Shimabara the prestigious court status of Senior Fifth Rank.

Chapter 28 (4:7)

The picture for chapter 28: One of many boats carrying women from the fishing village of Kada out into the deep water of the Inland Sea on an excursion is tossed around by high waves during a sudden thunderstorm with lightning and high winds, a storm the text says leaves no survivors, except Yonosuke, who barely manages to revive after a near-death experience. Three women sit up in the boat, one of them clinging to the side of the boat with both hands, one apparently praying, and one with arms spread wide in a gesture of apparent fear or shock. The fourth woman, lying in the bow, has a Hyōgo-wage hairdo, which was commonly worn by women in licensed quarters but not by fisherwomen. She looks very ill, or perhaps she has just been struck by lightning. Her hair style, which according to Shinoda resembles that of a bodhisattva or buddha in Buddhist iconography, is the same as that of the women on the stage in the picture for chapter 18, which seems to obliquely represent the death of the Buddha, so perhaps the woman in the bow is probably in shock or dying. The picture for chapter 28 may itself be a parinirvana picture showing a dying female Buddha. As in the picture for chapter 18, in which the dying Buddha seems to be represented by at least two of the women – the old woman at the back of the stage and the woman whose wrist is held by Yonosuke – the possible dying Buddha in the picture for chapter 28 also seems to be female, and she wears five-edged hexagonal turtle shell (*komochi-kikkō*) crests on her robe, judging by the corner angles of the crests that are visible. Moronobu also read them as turtle-shell crests, and in his picture for chapter 28 in the Kawasaki-ya Edo pirated edition of 1684 the woman in the bow wears a robe covered with medium-sized hexagonal turtle-shell crests. In Moronobu's 1686 *Yamato-e no kongen* picture book version of the first half of *Amorous Man*, the woman in the bow, this time the woman pressing her palms together in prayer, again wears turtle-shell crests. For an example by Saikaku of a woman wearing turtle-shell crests, see the woman standing in a narrow street pointing her finger in the picture for chapter 17. Since Saikaku's wife was probably named Turtle, the woman in the bow of the boat in the picture for chapter 28 who wears turtle-shell crests may be a representation of Saikaku's wife. Multiple-edge versions of the turtle-shell crest are less common. A version of the turtle-shell crest with 3 edges can be found on the Internet (see below), and similar triple-hexagon turtle-shell crests are also worn by the Tayū Hatsune in the picture for chapter 40, but Saikaku has



chosen to give the woman in the bow of the boat crests with an unusual 5 edges. Perhaps he chooses 5 because he wants to turn the crest into a romantic love image that, on one level, fuses the soul of Saikaku's wife, represented by 6-sided turtle-shell crests, with the soul of Yonosuke-Saikaku, who wears 5-petaled wild pink crests and is therefore represented by the number 5. In the picture for chapter 44, Yonosuke wears a similar spiritual unity crest: a single large wild pink crest signifying the soul of Yonosuke-Saikaku, but with 6 petals, not 5, apparently since 6 generally signifies the sou of Saikaku's wife.. Yonosuke's soul is strongly fused, in chapter 28 and chapter 44, with a lover who wears turtle-shell crests, indicating that she is overlapped with the soul of Saikaku's wife.

The other three women in the boat seem to be younger, since they wear their hair long and simply tied once in back. The woman with arms outstretched seems to wear a crest showing a five-petaled plum blossom surrounded by a bird's nest (*goka ni umebachi*). The woman behind her, who seems to be praying, perhaps to the clouds to stop their lightning bolts, with her hands in a gesture resembling that of the woman in the picture for chapter 3, wears 3 visible sword-blade-petaled chrysanthemum crests with 6, 6, and 4 petals visible. The third woman at the top who holds onto the side of the boat with both hands seems to wear stylized 5-petaled floral crests of some sort, five of which are visible. The waves are represented in a way that has similarities with the ocean-wave designs on the purple robes of the women who pass by Yonosuke and Musan at the beginning of chapter 27.

Curiously, the three sitting women, if combined, almost resemble a composite six-armed statue of the androgynous bodhisattva Nyoirin Kannon, who frequently has more than two arms – often six and, in another Kannon form, a thousand arms – in order to help her save many souls. Only the woman in the stern departs from the Kannon image by placing both arms in a single direction. If the merciful Kannon is also riding in the boat, leading the

souls of the women to the Pure Land after they drown, she would be making a reappearance, since she seems to appear often in *Amorous Man*, most recently in chapters 25, 26, and 27. A common type of Kannon statue or picture shows one pair of arms with palms placed together in prayer (the third woman) while other arms extend out toward both sides (the middle young woman), with still other arms hanging down or resting on the ground or on a lotus dais (the upper young woman). The young woman in the boat with arms extended also has her fingers extended, perhaps to suggest Kannon's many arms outstretched to help suffering humans and all sentient beings. Many statues and paintings of Kannon also have a large boat-shaped aureole or aura rising behind the bodhisattva, as if radiating out from her. This is called a *funa-gokō*, a "boat-shaped aureole," and Saikaku might be using the semi-vertical boat itself to suggest a visionary Buddhist boat-shaped aureole surrounding a six-armed sitting Kannon-like composite figure of three women attending or leading the soul of the older woman who lies suffering or dying in the bow. Shown below is a photo of a medieval



copy of the small, ancient statue of the androgynous Nyoirin Kannon kept inside the Six-Sided Hall at Chōhōji Temple in Kyoto. The statue is too old and fragile to be exposed on an altar, so the copy is worshipped by visitors to the Six-Sided Hall. It is a typical Nyoirin Kannon with 6 arms, 3 of which are easy to make out: (using female pronouns, since Kannon was usually regarded as female in the Edo period) her bent-forward upper right hand at her

right jaw (cf. the right hand of woman in the picture for chapter 7), her bottom right hand holds a pear-shaped large jewel, and her middle left hand holds up a small dharma wheel (cf. the chrysanthemum crests worn by the middle woman in the boat which suggest dharma wheels). In addition, this Kannon's upper left hand steadies herself on the lotus dais (cf. the upper woman in the boat), her lower left hand is holding the stalk of a lotus flower, and her bottom right hand must be holding prayer beads, though it is impossible to see clearly in the photo.

Saikaku's chapter 28 text compares the port of Sakai to the border between life and death, so by implication there may be an overlap in chapter 28 of the Inland Sea and the Buddhist sea that lies between This Shore in the material world and the Other Shore. Saikaku's readers would have been familiar with this common spiritual topography, as well as with the belief that Amida, along with 25 bodhisattvas, led by Kannon (recall the "24 or 25" women dressed in purple in chapter 27), greet newly dead souls and guide them to the Pure Land, sometimes in a boat called *Mida no fune* (Amida's Boat) or *Nori no fune* (the Dharma Boat).

If so, the boat may be a visual prayer overlapping the woman and the boat with Kannon. It would be a bodhisattva-boat carrying the dying woman Buddha in the bow – and by implication all the dead Kada women – to the Pure Land. Moreover, Kada is written with unusual characters that are the Japanese transliteration of Sanskrit *gāthā*, a Buddhist song or hymn, which might here imply Saikaku's haikai requiem of 1675, the year represented by chapter 28, since Yonosuke is 34 in this chapter, making him the same age as Saikaku in 1675. The woman in the bow may already be on her way to being reborn in the Pure Land, and her six-sided turtle-shell crests also link Saikaku's wife here to Kannon's assistant, the dragon king's third daughter, and suggest she may also be overlapped with Saikaku's wife, probably named Turtle, who died at 25 in 1675, the year represented by chapter 28. A passage in the text suggests the same thing: Yonosuke's inheritance from his dead father is 25,000 *kamme* of silver, a huge amount, and *kamme* is similar to *kame*, or turtle, thus suggesting that Yonosuke receives the priceless soul of Kame (Turtle) when she dies ("hides in clouds") at age 25, echoing 25,000. If so, then the text would be implying that the character Yonosuke represents a fusion of the souls of Saikaku and his wife and that Yonosuke-Saikaku, when he receives his huge inheritance of silver is, on one level, becoming conscious that he has received the fusion of both of their souls – a very great treasure indeed – by experiencing both death (the woman in the bow) and near-death (Yonosuke-Saikaku) together during the fierce electric storm at sea. The woman lying in the bow of the boat even looks like the woman in the picture for chapter 18, whose wrist is held by Yonosuke – a woman who would seem to be Saikaku's

dying wife having her pulse checked at her wrist by Yonosuke-Saikaku to see if she is still alive, as in the opening hokku of Saikaku's haikai requiem. She may even be one of two dying female buddhas "hidden" in the picture for chapter 18, which, as shown by Shinoda, overlaps a country shrine orgy with the implicit scene of the Buddha's parinirvana or death.

The possible identification here of the soul of Saikaku's wife with precious shining metal seems to be repeated in chapter 54, the last chapter, in which Yonosuke says farewell to the 6,000 large gold coins he received along with his mountains of silver as his fortune by burying them in the mountains east of Kyoto. It is an act that suggests Saikaku overcoming his attachment and burying the last part of his shining wife – recall Oguri and the Shining Hands Woman, implied in chapter 14 – who seems to be overlapped with the number 6 throughout the book – and his complete acceptance of the part of her soul that has been reborn in the Pure Land, a spiritual zone also seemingly suggested by the mythical Island of Women in chapter 54.

Perhaps the woman who lies on her side in the bow is overlapped with both the dying Shakyamuni Buddha and with Kannon and her boat, since Kannon by herself, even without Amida, was believed to lead or carry people to her Fudaraku Pure Land on an island far, far to the south. However, the woman in the picture is lying on her right side with her face pointed toward the west and the top of her head pointed toward the north, as if following the conventions of traditional Buddhist parinirvana pictures. But why is Yonosuke not shown in the picture? An hypothesis would be that Yonosuke is shown, but in a way that takes account of his androgynous nature. Normally Yonosuke appears as male, since Yonosuke's male characteristics – gained from his sporadic implicit overlaps with Saikaku – are often more pronounced than his female characteristics, which are gradually gained from his deep, possibly karmic relationship with Saikaku's wife. In chapter 28, however, Saikaku's wife dies, an extreme situation so serious that her form overwhelms Yonosuke's visual appearance. Even in chapter 28, when both Saikaku and his wife would be extremely concerned about her death and the possibility of her rebirth in the Pure Land, the two remain equally fused together on a spiritual level. This can be seen from the woman's turtle-shell crests. As mentioned, the six-sided turtle-shell crests she wears might indicate that she is Saikaku's wife, but their outer borders, which are unusually numerous, consist of five parallel lines. A further hypothesis would be that these 5 lines comprising the border of the crest are an allusion to Yonosuke-Saikaku's 5-petal wild pink crests and that the 6-sided crest is a visual representation of the spiritual fusion of the soul of Yonosuke-Saikaku (represented by 5) and the soul of Saikaku's wife (represented by 6). Thus Yonosuke may be partially (metonymically) visible in the picture in the edges of the woman's crests. The 5 lines along

the borders of the crests, a conspicuously large number, may also suggest the 5 members of Saikaku's family: his wife, himself, and the couple's 3 girls – girls who may be alluded to by the 3 young women in the boat. A similar group of 3 young women later seem to reappear in chapter 30, where Yonosuke shows them great kindness.

Moreover, the combination of 6 and 5 suggests Kannon, who in some representations has 11 extra faces in addition to her main face and a thousand arms. The latter number would suggest that, on one level, the many Kada women all together represent Saikaku's wife, an expansive metaphor further suggesting that all the women Yonosuke-Saikaku loves in *Amorous Man* are, on one level, overlapped with the soul of Saikaku's wife. The mature Yonosuke-Saikaku sees the soul of Saikaku's wife in every lover he loves. Above all, for Saikaku, the woman in the bow of the boat may be both Shakyamuni Buddha and his own beloved personal Buddha (*aga/waga-hotoke*) fused with his own soul, a narrative that makes his wife's death a form of parinirvana at 25 on a boat provided by Kannon.

After Yonosuke-Saikaku's half-dead body washes ashore on a beach in Fukiage and is revived by someone following a shamanic custom (followed earlier in chapter 24) and calling his name loudly into his ear and thus bringing it back into his body. In desolate Fukiage who other than Saikaku's narrator would know Yonosuke's name, except, perhaps Kannon? In any case, Yonosuke returns to consciousness and hears Saikaku's own name – a crane or cranes – crying “in Kasuga” (*kasuga ni*). The phrase is usually taken to be a misprint for “faintly” (*kasuka ni*), but it may well have both meanings, since Kasuga in Nara plays an important role elsewhere in the book, and Kannon's Fudaraku Pure Land was believed to hover in the sky above both Kasuga and Kumano, Yonosuke's original destination in chapter 28. Sarusawa Pond is also in Kasuga, and at the bottom of the pond is believed to lie one entrance to the dragon king's Pure Land. Thus Yonosuke, gradually returning to life after a short trip to the other world, may hear the voice of the Western Crane, that is, of “Saikaku” himself, flying over Kannon's Kasuga Pure Land, which he has briefly visited as he tried to follow his wife's departing soul while his body floated half-dead in the water. If so, the picture for chapter 28 may show the bodhisattva Kannon leading Saikaku's wife – including part of the soul of the nearly-dead Yonosuke-Saikaku – as she lies dying in the bow of the boat, through lightning and high waves to Kannon's Pure Land. And the crying crane heard by Yonosuke on the beach would be Saikaku's half-dead soul temporarily flying between worlds with the soul of his wife toward Kannon's Pure Land. The unimaginable journey to the Pure Land is just as accurately imagined as being through air as through water.

In the picture for chapter 18, Saikaku seems, on one level, to overlap the death of his wife and the death of the Buddha with sexual “death” during a shrine orgy, so it is possible

that in chapter 28, too, on one level, a blissful spirituo-sexual “death” is overlapped with an indirect evocation of the death of Saikaku’s wife and of the deaths of many Kada women. In the picture for chapter 6, Yonosuke wears lightning designs on his loincloth, and in chapter 36 Mikasa wears a lightning design on her underskirt. Further, in chapter 28 lightning is said to strike the women “below their navels,” a standard expression, but one that can also suggest sexual ecstasy. Thus the dying or dead woman in the bow of the boat would on one level be Saikaku’s wife dying in both the literal and sexual senses, although the ecstatic aspect of his wife’s death would presumably only be apparent from the perspective of the Pure Land. That is, Saikaku might be implying that the physical death of the woman who suggests Saikaku’s wife has two sides, a this-worldly side and an invisible side that can only be viewed from within the Pure Land – to humans, sexual bliss is the closest relevant experience. From this point of view, the soul of Saikaku’s wife experienced an overwhelmingly ecstatic transformation, one that Yonosuke-Saikaku was able to glimpse because he himself was half-dead for four hours, and only sexual ecstasy can remotely describe what Yonosuke can still remember about the experience in the interworld zone. Hōnen often exhorted his followers to try to envision the bliss of the Pure Land as vividly and realistically as they could, and Saikaku, while following Hōnen’s teaching, seems to take it into a new region of experience and imagination, somewhat as Shinran did when, while staying and praying in the Six-Sided Kannon Hall in Chōhōji Temple in Kyoto in 1201, he had a vision that Kannon appeared and told him she would marry him embodied as a human woman.

Chapter 28 (along with chapter 19) seems to allude to the Suma and Akashi chapters of *Genji*, which deal with Genji when he is in exile beside the Inland Sea, but on a more spiritual level the picture and text of chapter 28 (and the text of chapter 27) seem to allude to the Minori chapter, in which Genji’s beloved Murasaki no Ue has a copy made of the *Lotus Sutra*, which teaches that women, too, can experience enlightenment, and then dies, her soul presumably setting out for the Pure Land. If so, then in Saikaku’s picture for chapter 28 the dying woman in the boat, who on one level may be Saikaku’s wife, may also suggest the soul of Murasaki no Ue traveling to the Pure Land, just as the women in the boat and on other boats nearby represent the local Kada fisherwomen, who are famous for wearing purple headscarves, and who, on one level, represent all the women Yonosuke has loved, who are all, in turn, apparitions of Saikaku’s wife. This would mean that Saikaku takes “-nori” (the dharma) in Mi-nori to also mean the Dharma Boat (*nori no fune*) that was believed to carry newly dead souls from This Shore to the Other Shore as well as to the act of “riding” (*nori*) in boats by Yonosuke and the Kada women. It would also suggest that Saikaku sees the fundamental break in *Genji* to come after Murasaki’s death in the Minori chapter, a break

deepened by Genji in the next chapter, Maboroshi, in which he grieves for his lost Murasaki and decides to retire from the public world. However, an earlier break clearly occurs after the Maboroshi chapter.

Saikaku no doubt noticed that in the Suma chapter of *Genji* prince Genji is 25 and 26 according to the character timelines given in the *Kogetsu-shō* edition of *Genji* and this made Genji in Suma the same age as Saikaku's wife in 1675, the year she died, as represented in chapter 28. Thus, when the Suma chapter and the Minori chapter, with its severe seastorm, are allusively overlapped with chapter 28, it appears that Saikaku is imagining the woman in the bow of the boat in the picture to be both Saikaku's wife and, one level, to be Murasaki on her deathbed in Minori and also Genji in exile in Suma and Akashi as well as in symbolic exile in the secular world in Maboroshi, when he has to live on without Murasaki and so retires. The title of chapter 28, literally Fire-Lightning Hidden in Clouds, refers, first, to a violent electric storm with little or no rain and, second, although "hidden in clouds" was a euphemism for the death of a high-ranking person, it also meant the death or disappearance of an emotionally important person, in Saikaku's case, his wife. While the narrative in *Genji* breaks in two after the death of Murasaki in Minori and then the planned exit of prince Genji in Maboroshi, *Amorous Man* breaks in two after the implicit death of Saikaku's wife, who is obliquely compared to both the dead Murasaki and the dead Kiritsubo in *Genji* and to the dead Yoshino in chapters 28 and 29.

Holding these implicit partial parallels in mind, readers can infer that Yonosuke doesn't appear in the picture for chapter 28 because he is hidden within the "clouds" of Saikaku's dying or dead wife. She is probably at least as important for Yonosuke-Saikaku as Murasaki is for Genji. She is the most important person for Yonosuke-Saikaku – literally half of him – and so Saikaku uses the honorific "hidden in clouds" to describe her death while invoking the huge black clouds of a thunder and lightning storm. The metaphorical clouds of her death alone, however, are so thick and intense that there is simply no zone of visibility left that could show any difference between Yonosuke-Saikaku and the woman who is Saikaku's implied wife. Yet, at the moment of death, his wife's soul, crossing many borders, expands perhaps infinitely and simply overwhelms Yonosuke-Saikaku's soul, absorbing it completely into her, at least for four hours. Does Saikaku's picture express Yonosuke-Saikaku's out-of-body experience at that moment of being completely absorbed by his other half?

Likewise, the literary intensity and strong emotional presence of the lead female characters loved or desired by Yonosuke in the pictures for chapters 36, 51, and 52, in which Yonosuke also does not directly appear, seem to simply overwhelm Yonosuke's visible

presence. For readers looking for physical traces of Yonosuke in the picture for chapter 28, there are the unusual five-line borders of the crests worn by the ailing woman in the bow of the boat, just as in the pictures for chapters 36 and 37, the opening chapters of the Six Hidden in Clouds Chapters in *Amorous Man*, there are parts of Saikaku's personal crest divided up and worn by two characters in both chapters.

§ As for gazes, three young women sit praying and gazing in obvious shock at the suddenly high waves and at the older woman lying between life and death in the bow of their boat. She seems to be very sick or dying, perhaps from a lightning strike. Yonosuke, however, is nowhere to be seen. As in three other pictures (for chapters 36, 51, and 52) that do not explicitly show the nominally male but spiritually androgynous Yonosuke, his female half may be prioritized here for psychological and emotional reasons. If so, then the intense transformation being experienced by the dying woman in the bow – on one level Saikaku's wife – has, for the moment, overwhelmed, absorbed, and hidden Yonosuke's male half. The three alarmed young women from the fishing village of Kada may also suggest Saikaku's three daughters gazing lovingly but with horror at their dead or dying mother. Chapter 28 deals with a major event in Yonosuke-Saikaku's life that profoundly influences his future. These mental and spiritual changes are too deep to be directly portrayed visually, although there is one physical trace of Yonosuke-Saikaku in the picture – the number of borders in the crests worn by the ailing or dying woman.

Chapter 29 (5:1)

The picture for chapter 29: Yonosuke is with the famous Tayū Yoshino, said to have been the daughter of a samurai who fell on hard times after the late medieval wars came to an end. She was born in Kyoto in 1606 and became a Tayū in 1614, the second woman to go by the title Yoshino, which refers to sacred Mt. Yoshino, also known for the beauty of its cherry blossoms. She performed in the Misuji-machi licensed quarter, where Yonosuke, overlapped with the historical Haiya Jōeki (or Shōeki), meets her. The famous Yoshino's has four assistants to attend them. In the linear time flow of chapter 29 and the Table of Contents for Book 5 (chapters 29-35), it is 1676, and Yonosuke-Saikaku is 35, but he has now traveled back before his birth in 1642 to 1631. In 1676 Yoshino is already dead. She died in 1643, so Yonosuke is traveling through space and time and visiting the other world, here overlapped with the Misuji-machi licensed quarter, which later, in 1640, moved to Shimabara, so the Misuji-machi quarter no longer exists in the linear time flow of the chapter. In order to travel back in time, Yonosuke almost shamanically possesses Haiya Jōeki, the man who married the historical Yoshino and wrote the waka elegy for her after she died that is placed at the beginning of the chapter. It was Jōeki, a rich ash merchant, who in 1631 bought out Yoshino's contract and married her at 26 soon after she had been severely criticized by the management of the quarter for meeting a low-class customer (a swordsmith's assistant) whose profession was considered "dirty." After overcoming the resistance of Jōeki's relatives, the two lovers married and lived together until Yoshino's death from a sickness twelve years later. Jōeki was so heart-broken and distraught at Yoshino's death that he drank her cremated and ground-up bones. His elegiac waka overlaps Yoshino with sacred Mount Yoshino, where the most beautiful cherry blossoms in Japan are said to bloom. Yet the waka is obviously something from the past. The picture evokes a scene taking place in two suddenly intersecting time-flows, 1631 and 1676. The last line of the chapter is therefore ironic and filled with pathos and sorrow.

In the picture Yoshino and Yonosuke are very intimate, so there is no elaborate performance of music or other entertainment. In a room Yoshino seems to be renting at a performance house (*ageya*), she sits calmly and confidently as they talk, presumably about Yoshino's private, voluntary lovemaking earlier in the evening with a "dirty," low-class

apprentice smith of short swords, an action that broke all the rules of the quarter. Relaxing and apparently unworried as he lies on his left side, Yonosuke wears four visible wild pink crests. Yoshino, wearing her hair in the Shimada-mage style, sits in a robe that has white bird's nest crests with four-part borders that enclose four or possibly five diamond shapes inside. Compare the similar crests on the quilt in the picture for chapter 35. Yoshino's sash, below her right elbow, suggests many horizontal waves, while her long cloak has two large spider web designs on it. If Yonosuke's four-part crest borders and the four-sided diamond shapes inside the borders of Yoshino's crests refer to the common homophony of four (*shi*) and death (*shi*), they would indicate that she is a soul in the Pure Land, and the spider (*kumo*) webs would be a visual pun alluding to the phrase "hidden in clouds (*kumo*)," a very polite euphemism for death that is part of the title of the previous chapter, 28. Further, Mt. Yoshino, after which Yoshino is named, is covered with cherry trees, and its myriad blossoms in spring were traditionally compared with clouds (*kumo*) covering the mountain and were mourned with a full Buddhist blossom requiem after they fell. Thus the pun in the spider-web designs may be an oblique reference to Yoshino's hidden-in-clouds death at only 38 in 1643 – and for the death of many Kada women and Yonosuke's near-death in chapter 28, along with Yonosuke's death-like condition while he shamanically visits Yoshino in the other world. In the natural world, it is around the time of the winter solstice, and Yoshino's cherry trees are bare.

At upper right a *kaburo* assistant brings a new candle. The lower part of her robe has a whitecapped waves design, while the upper part shows a koto zither bridge design and small round dots. The waves imply water and wind and therefore putting out candles, so this may be a sign of Yoshino's fragility and relatively short life. Spider webs, easily destroyed by wind, are traditionally said to "dislike wind," as do short-lived Yoshino cherry blossoms. The girl helper behind Yonosuke pounding his shoulders to relax them wears number-9 crests consisting of five lines in one direction and four in the other. Within the spaces formed by the 9 lines in two crests on her sleeves is the character for 10, while below her sash the spaces within the lines are empty except for two small black (diamond?) shapes. On her left sleeve is a Seven Pure Land Treasures crest with four black stars (*hoshi-tsuki shippō*: see Noaki's white-star Seven Pure Land Treasures crests in the picture for chapter 42) with a small black dot at the center. Since the seven treasures are what make up Amida's Pure Land paradise, the crest may indicate that the woman she serves, Yoshino, is now in the Pure Land and that Yonosuke is visiting her soul there. This can also be inferred from the fact that the back of the six-panel standing and folding screen in Yoshino's room is completely covered with interlocking Seven Pure Land Treasures crests and from the fact that Yonosuke's age in this chapter, 35, may be a reference to Amida's 35th vow, which, according to Rennyo, is

Amida's strict pledge to ensure that all women who sincerely believe in him call out his name are reborn in the Pure Land. Meanwhile, the assistant massaging Yonosuke's foot wears five visible whirlpool crests, and the assistant at lower right entering the room with a cup of tea on a saucer-stand wears two visible waterwheel designs, one with 2 and one with 5 visible spokes. The whirlpool and wave designs also refer back to the rough, swirling whirlpools of Yura Strait in the previous chapter, 28, while the waterwheel may suggest, as in chapter 25, the turning of the dharma wheel, that is, the spreading of Buddhist teachings. The spokes number 2 and 5, possibly suggesting 25, the age of Saikaku's wife when she died.

In the alcove at upper left are a censer with incense spoon and volumes of a book, perhaps Kigin's popular 1673 *Genji monogatari kogetsu-shō* text of *Genji* with commentary, which is known to have been read by performing women in the Kyoto licensed quarter (see *Shoen ōkagami* [*Great Mirror of Sensual Beauty*] 7:2), so it may be an allusion alerting readers to the possibility that the picture and text of chapter 29 allude to the last chapter in *Genji* in which Genji is still alive, the Maboroshi chapter, in which Genji, still grieving deeply for the dead Murasaki, prepares to retire from the world and composes a waka poem asking for a Daoist wizard who could travel through the sky and tell him where his beloved Murasaki's soul now resides and how she is. Genji, like his father, alludes to Bai Juyi's poem "The Song of Everlasting Sorrow," in which the Tang emperor Xuanzong sends a Daoist wizard to search for the soul of the dead Yang Guifei, whom the wizard finds in the Palace of Daoist Sages on Mount Penglai. In Saikaku's chapter 29, however, it is Yonosuke himself who resembles a shamanic Daoist wizard and travels through space and time and manages to meet the soul of the Tayū Yoshino, who has died several decades earlier.

There is evidence (see below) that Yonosuke is being overlapped not only with a Daoist wizard but also with Shakyamuni Buddha and that Yoshino's soul now lives in the Pure Land, which is Saikaku's version of Daoist paradise. Thus chapters 28 and 29 seem to follow the order of the Minori and Maboroshi chapters in *Genji*. Even the fact that there are 9 volumes, probably chapters, placed in the alcove suggests that the chapters probably deal with the death of Genji, since, as Kigin notes in his short preface to chapter 41 (Maboroshi), "Nine years pass from the time of Maboroshi to the time of Niou Miya....eight of which are hidden in clouds." It seems possible that the 9 volumes or chapters in the alcove also represent chapters of *Amorous Man* that deal with the years that pass from chapters 28 (when Saikaku's wife dies at 25, a chapter partly overlapped with Minori and Akashi) to chapter 42, the chapter in which Yonosuke-Saikaku disappears from the position of the Yonosuke who determines Yonosuke's ages in the table of contents. Saikaku also reverses the gender of the main character in the Maboroshi chapter (the male Genji) in his chapter 29, where the major focus is on Yoshino, not Yonosuke. On one level, the main break in *Amorous Man* is not the

near-death of the male protagonist Yonosuke-Saikaku or the death of Yonosuke's father, but the implied death of Saikaku's wife, the hidden-in-clouds co-protagonist of the novel with Yonosuke. Moreover, the number 9 in *Amorous Man* often seems to refer to the 9 modes (*kuhon*) of entering the Pure Land and being reborn there as taught in Pure Land Buddhism. The number 9 is also significant in the novel as the age difference between Saikaku and his wife – and we know from history that Yoshino was 26 when she married Haiya Jōeki, while the soul of Yonosuke-Saikaku's wife is 26 in chapter 29, while Yonosuke is 35.

The sliding door near the books (at upper center) shows a lunar ninth-month autumn scene with wild chrysanthemums and long miscanthus field grass, while the sliding doors in the foreground have bamboos depicted on them. The six-panel standing screen (of which five panels are visible) at lower left has an Interlocking Seven Pure Land Treasures (*shippō-tsunagi*) design on its back side, while the mostly invisible front side has an ink painting of a mountainous landscape, perhaps suggesting Mt. Yoshino or the fabled Mountain of Death, said to form the border between this world and the other world and mentioned in the elegiac waka by Yoshino's historical husband that is placed at the beginning of the chapter.

As with the folded fan paper in the picture for chapter 27, the zigzagging panels of the standing screen at lower left uncannily resemble Yoshino's spider-web design and suggest that the visible world (the front side) and the Pure Land (the back side) are ultimately alternating folds of the same oscillating and folding universe, an image suggesting that Yoshino's room is both material and in the Pure Land. At the same time, the standing screen suggests that Yonosuke now seems to be able to travel back and forth between the physical world and the Pure Land to meet Yoshino's soul by traveling across the zigzagging border between them. On the back side of the standing screen the design evokes the seven basic precious metals and jewels that make up Amida's Pure Land paradise. The suggestion would seem to be that Yoshino's soul has been reborn in the Pure Land and that *Amorous Man*, like Jōeki's elegiac waka, except much longer, is on one level (the back side of the standing screen) a long prayer for Yoshino's soul – and for the soul of Saikaku's wife – to reach a higher spiritual level in the Pure Land. It should also be noted that the Seven Pure Land Treasures design on the back of Yoshino's six-panel standing screen may be a subtle visual allusion to the late-1660s Kyoto-printed edition of an apocryphal *Six Hidden in Clouds Chapters* manuscript edited and augmented by the creative editor, Asai Ryōi. These six chapters, probably written in the Muromachi Period (Imanishi 291) and circulating in manuscript form, claimed to be the six missing chapters of *Genji*, and this claim had a certain amount of credibility in the 17th century, especially after they were edited, augmented, and printed with notes by Ryōi. The popular painter Hishikawa Moronobu did the illustrations for the 1676 Edo printed edition, entitled *E-iri Genji Kumogakure no maki*. The six rather short

apocryphal chapters deal with the death of Genji, eternally grieving for the dead Murasaki, and the aftermath of his death (see the translation by Harper 2015). While not authentic lost chapters of *Genji* or even outstanding literature, it seems likely that Saikaku read Ryōi's edition or at least heard many details about it. By placing a multi-volume book and a six-paneled standing screen with Pure Land images on it in his picture for chapter 29, Saikaku may be suggesting that the dead Yoshino and the still-living Yonosuke are now both in the Pure Land and that 6 chapters in Book 6 (chapters 36-41) are the "Six Hidden in Clouds" Pure Land chapters of *Amorous Man*.

In chapter 29 Yonosuke, at 35, is the age according to one Buddhist tradition at which the Buddha experienced his "great enlightenment" or nirvana, so the picture may also be obliquely evoking Yonosuke's own nirvana in two senses. In the first sense, Yonosuke, after his near-death experience in chapter 28, becomes aware that his soul traveled to the border of the other world, and in chapter 29 his soul shamanically travels once more and meets the soul of the dead Yoshino in the Pure Land. Perhaps Yonosuke has continued to have after-effects of his near-death experience, and Yoshino's intelligence, for which she was famous, suggests the Buddha to Yonosuke and to Saikaku, and he portrays her as being slightly larger than the other characters and as sitting imposingly like the enlightened Buddha under the bodhi tree. That is, since Yonosuke is a double, androgynous character, both Yonosuke and Yoshino experience both nirvana and parinirvana, though in slightly different forms. When Yonosuke hears Yoshino's confession he realizes that she slept with a forbidden low-class man because she is enlightened and feels that true love and desire are much more important than quarters rules or formalized ideals such as *sui*. Listening closely, Yonosuke achieves enlightenment himself and realizes how large-scale Yoshino's mind is, causing him to propose to her. His enlightenment is deepened after Yoshino leads a great party for his female relatives. In the second sense of nirvana – parinirvana, the Buddha's final nirvana – the picture for chapter 29 seems to show Yoshino sitting in a room in the Pure Land after her parinirvana, while Yonosuke seems to overlapped with the dying Buddha undergoing his greatest parinirvana. In Japanese Buddhist tradition the Buddha's death or parinirvana at 80 is commonly referred to simply as his nirvana, and since *Amorous Man* only describes Yonosuke until he is 60, so Yonosuke's reclining posture may be his own version of the Buddha lying on his parinirvana deathbed, since he himself has very nearly died in the water of the Inland Sea in chapter 28 and now he himself has traveled to the Pure Land to visit Yoshino. If so, this would be either the third or fourth recontextualization of a parinirvana picture in the novel after 1) the one in the picture for chapter 18, as pointed out in Shinoda 1995, which suggests one or more women "dying" at an orgy, 2) Ōmi's parinirvana-like posture in the picture for chapter 11, and 3) the parinirvana-like posture of the sick or dying

woman in the picture for chapter 28. These are all possible women buddhas, and on one level they may all be overlapped with the death of Saikaku's wife, his "personal buddha" (*aga/waga-hotoke*), a common expression in Saikaku's time.

As for Yoshino, in verses 5:96-97 of Saikaku's *Ōyakazu* haikai sequence, published in 1680 (see Maeda 1986), the Buddha's parinirvana is linked to the death of the Tayū Yoshino by means of a quotation from Jōeki's waka that is also quoted at the beginning of chapter 29. In Saikaku's haikai link, it is Yoshino, like the woman dying in the boat in the picture for chapter 28, who is overlapped with the dead Buddha, but in chapter 29 Saikaku seems to be overlapping the dead Buddha with both Yonosuke and Yoshino, although Yoshino's posture is that of the Buddha when he achieved nirvana under a bodhi tree at 35, Yonosuke's age in chapter 29. Perhaps Yonosuke lies in a parinirvana posture because Saikaku had to shamanically or otherwise "die" in order to contact his dead wife (just as Yonosuke contacts the dead Yoshino) and Yoshino (Saikaku's wife) sits almost majestically because she is gaining enlightenment as she sits on the spiritual equivalent of a lotus leaf in a lake in the Pure Land.

This interpretation accounts for the fact that four crests are visible on Yonosuke's robes, and 'four' (*shi*) is homophonous with 'death' (*shi*). It also fits the context of chapter 29, in which Yonosuke visits Yoshino in the Pure Land, and it continues the image of revived and reborn Yonosuke as a "great god" at the end of chapter 28. In traditional parinirvana paintings, however, the dying Buddha, still in the physical world, lies on his right side, facing west, toward the viewer, with his head pointing toward the left, that is, toward the north. In chapter 29, however, Yonosuke lies on his left side, with his head toward the right, that is, toward the south. This reverse-parinirvana posture seems deliberate, perhaps in order to indicate that Yonosuke has left the material world and is now meeting with the soul of the



dead Yoshino in the other world – which is the reverse of the material world (cf. the parinirvana reversals in chapter 18 and other reversals at the Bon Festival of Returning Souls (when the living dance together with dead ancestors) in chapter 31 as well as the women dressed as men, wearing (wooden) swords and low, wide hats at the Bon Festival as in the picture (above) for chapter 8:2 of *Great Mirror of Sensual Love*. In addition, the girl assistant at far left is massaging Yonosuke's right foot, a clear reversal of the standard parinirvana picture, in which an elderly woman holds either the left foot or both feet of the dying Buddha at the far right of the picture. Further, an assistant at upper right in Saikaku's picture brings a new candle to go with the one already lit. This seems to be a reversal of the meaning of nirvana in the material world, which literally means 'putting out a flame,' as in chapter 1 and also in the first scene in chapter 29. The emphasis on light in the picture for chapter 29 suggests that Saikaku is equating Yonosuke's reverse-parinirvana with his ability to visit the Pure Land and be viewed from the perspective of the Pure Land, although he is still a living person, so he is not yet a full member of the Pure Land, as Yoshino and Saikaku's wife are.

The Bellows Festival on 11/8, the time of the latter part of chapter 29, is around the time of the winter solstice and centers around putting out the fires in smith forges so they can be purified and relit – an image repeated by Yoshino's blowing out the candle in her room before making love and sexually "dying" with the smith and having the candle relit later, suggesting rebirth. Both the festival and the act of blowing out a candle are images that recall the literal meaning of nirvana as well as the darkness of love in chapter 1. In fact, the smith and Yonosuke seem to be doppelgangers – as in the pictures for chapters 17 and 18 and later in 41, showing Yonosuke with a double – with the smith's apprentice loving Yoshino in the material world back in 1631 and experiencing darkness and a near loss of consciousness, while Yonosuke is his double in the brightly lit Pure Land – freed by his near-death experience and thus able to visit Yoshino in the Pure Land in 1676. Yoshino may sit instead of reclining because she has already legitimately been reborn in the timeless Pure Land, and now she leads and teaches Yonosuke about her new home, letting him know that in the Pure Land people make spiritual love lit by spiritual light and don't need the cover of darkness. She and Yonosuke are half of each other and androgynous, each expresses the other's enlightenment.

In Saikaku's later picture for chapter 35, the last chapter in Book 5, a young girl assistant lies in a posture similar to Yonosuke's apparent reverse-parinirvana (i.e. rebirth in the Pure Land from the point of view of the Pure Land) in chapter 29. This suggests that the whole of Book 5 (chapters 29 to 35), consists of visits by Yonosuke along the zigzagging border between the material world and the Pure Land, while in chapters 36-41 Yonosuke meets various Tayū inside the Pure Land. In chapter 18, on the other hand, the shrine stage

in the picture, a new kind of a Buddhist parinirvana picture, is in a similar dark border zone: on the stage a woman whose legs and feet cannot be seen lies on her right side and with her head to the south (the right), as Yonosuke does in chapter 29. As Shinoda 1995 points out, she is a version of Buddhist parinirvana picture representations of the bodhisattva Fugen grieving at the Buddha's imminent death. The woman in the picture for chapter 18 wears a linked snowflake rings design that probably suggests death. And in the picture for chapter 18, one of the buddhas seems to be an old woman, while the role of the old woman in the parinirvana picture tradition is played by a young man, who holds the old female Buddha's hand, not her foot. The old woman and the woman whose wrist is held by Yonosuke both face right, that is, toward the south, so the picture for chapter 18, like the picture for chapter 29, seems to be depicted in reverse, i.e., from the point of view of the Pure Land. And Kokin in chapter 19, who acts like Yonosuke's beloved Tayū Takao in reverse, may thus be a "pre-vision" of Yonosuke with Yoshino in the Pure Land.

When young Saikaku himself lived on Spearsmiths' Block in Osaka, and there is a good chance his family sold or made either swords or spears or related equipment, so the smith's apprentice at the beginning of chapter 29 may literally be an oblique cameo appearance by Saikaku, who was nowhere near as rich as Yonosuke is in chapter 29. Perhaps the Buddha's Great Enlightenment at 35 is repeated in a different register by Yonosuke while Yoshino tells him about his double, the smith's assistant. The smith, suggesting Saikaku in the material world, suffers in the dark before finally "dying," while Yonosuke, his double – his soul – is able to temporarily die or at least travel to the Pure Land in order to visit and marry the dead Yoshino in the bright light of the Pure Land, obliquely represented by the Misuji-machi quarter in the picture. If so, then Yoshino would be overlapped with the soul of Saikaku's dead wife, while Yonosuke would be split or double – living in the material world, like the smith, as a bereaved widower at age 35 while visiting his wife's soul in the other world as a rich customer (*daijin*) who is also a "great god" (*daijin*) whose silver and gold are in themselves nothing but symbols of his spiritual wealth, as he discovers in chapter 36. This double structure strongly suggests that only after experiencing the death of his wife and passing through his own near-death experience did Saikaku achieve the kind of sensuo-spiritual love with his wife's soul that he evokes fictionally on one level through his soul's remarriage to the soul of his wife (Yoshino) in the second part of chapter 29, in the Pure Land and from the point of view of the Pure Land. The mutuality of this hypothetical soul-communication between the souls of Saikaku and his wife may possibly be shown in, for example, the uncanny physico-spiritual communication between Yonosuke and Fujinami in chapter 38 below.

If so, then Yonosuke's internal split represents the fact that Saikaku, sometime in the

year after his wife's death, gave up many worldly affairs, probably sold the modest family business to the head clerk, and concentrated on being a haikai poet and teacher and later a writer of prose fiction. There is probably very wide – a laughably wide – gap between Saikaku's life and the narrative about Yonosuke after his inheritance. Even taking into consideration some self-irony by Saikaku, the possible cameo appearance by Saikaku in chapter 29 is after all as a lowly smith's apprentice. This suggests that the huge fortune, mainly in silver, that Yonosuke receives in chapter 28 after his father's death (in contrast to the infinite value of the love Saikaku and his wife share her death) on 6/6 (suggesting double turtle-shell crests) is not as valuable to Yonosuke as coins as it is for the light emitted by all the shining metal, light that suggests shining buddhas and bodhisattvas and souls in the Pure Land. Yonosuke's sudden fortune is nothing in itself. It is a kind of shiny token that allows him to enter the licensed quarters and buy out the contracts of the women and men he loves, freeing them. And that is all. He almost never tries to be a conspicuous big spender or a suave playboy except when he is drunk or feeling insecure. Often he simply meets high-ranking Tayū privately and as a matter of feeling. When he does pay, he never forgets the words of his mother, a former Tayū – words to the effect that all the money he has inherited should be paid back to various performing women, because his fortune is nothing but silver borrowed from and owed to the performing women in the first place. Thus, as in chapters 5 and 29, Yonosuke spends much of his money on buying out the contracts of various performing women and young male sex workers and freeing them.

Yoshino at 26 in chapter 29 thus seems to be overlapped with the soul of Saikaku's wife at 26, as if the primal female god Izanami in myth were being visited in the other world by the Izanagi-like grieving soul of Saikaku in 1676 – a continuation of the imagery of chapter 1. Further, the Tayū Hatsune in chapter 40 meets Yonosuke on 1/26 and tells him she is a "female spider," thus recalling Yoshino's spider-web design in the picture of her at age 26. Moreover, in the picture for chapter 40, Hatsune wears a robe covered with triple-hexagonal turtle shell designs, thus making a further reference to the soul of Saikaku's dead wife. Moreover, Hatsune appears one chapter from the end of the series of parallel double chapters (30-35 are parallel with 36-41), a series in which chapters 36-41 seem to be the six apocryphal Hidden in Clouds chapters of *Amorous Man*. Moreover, Hatsune's name is the same as the first three syllables of *hatsu-nehan*, or parinirvana, suggesting that all six Hidden in Clouds chapters (36-41) are also overlapped with the Pure Land.

Yoshino's two spider web designs may also be an indication to readers that there are many interlinking web-like connections between various chapters, especially between the six parallel double chapters (12 in all) which follow chapter 29. From the back side, however, with its Seven Pure Land Treasures design, these material objects can be seen to be frontal or

partial views of the Pure Land. The six panels of the standing screen might further suggest the six sides of the hexagonal turtle-shell crest on the ailing woman in the bow of the boat in the picture for chapter 28, a woman who, on one level, may represent Saikaku's dying wife. The standing screen seems to suggest that the visible world and the world of the Pure Land are neither separate nor identical but are the front and back sides of a constantly zigzagging, oscillating border area, and Saikaku's wife, who dies on the front side is still, through Yoshino, actively communicating from the other side. Yonosuke-Saikaku, now folded in the same direction, is therefore able to meet his wife/Yoshino on the other side and marry her soul. This suggests that the wedding ceremony in chapter 29 is also an evocation of the first-anniversary Buddhist requiem that was held for the soul of Saikaku's wife in 1676.

Yoshino wears 11 visible bird's nest crests, possibly suggesting that her soul-marriage in the Pure Land with Yonosuke is due to the intercession of the 11-faced Matchmaker Kannon at Kiyomizu temple in Kyoto (see chapter 7). If so, her efforts may have helped Yonosuke and Yoshino/Saikaku's wife to meet again and marry again, this time in the Pure Land. Moreover, Yoshino's two spider-web designs and the many interconnected Pure Land Treasures crests on the back of Yoshino's standing screen link visually to the chain lightning designs on Mikasa's underskirt in the picture for chapter 36. Both chapter 30 and 36 seem to directly follow from chapter 29, which acts as a keystone and a foundation stone holding up the rest of the chapters in the novel, and dense sets of interconnections link chapter 29 simultaneously to chapters 30-35 and to 36-41.

In chapter 29 Yonosuke, much like Siddhartha leaving home at 29, according to one Buddhist tradition, seems here to be leaving the world of secular normality and linear time and setting out to search for authentic love (Saikaku's alternative version of *sui*) as well as for his version of the Buddhist Pure Land. Likewise, Yoshino, also overlapped with Siddhartha and with Saikaku's wife, leaves the world of the Kyoto licensed quarter behind and begins a new life with Yonosuke, with their marriage presenting a double vision of the Pure Land as a kind of register or a rhythm of opening and closing superimposed on the ordinary material "floating world" and forming the "source/root and basis," as the chapter subtitle puts it, of the chapters that come after it. Yonosuke seems to have been changed forever by his near-death experience in chapter 28, and chapter 29 takes the rest of the novel – or perhaps, retrospectively, the whole novel – in a new direction and decisively turns Book 5 (chapters 30-35) into the beginning of the novel's second half – and into a new perspective on chapter 1, the first chapter of the novel. Chapters 29-54 will move more explicitly along and across the porous, winding border between the floating world and the Pure Land. In fact, after experiencing the Pure Land, Yonosuke will gradually learn how to cross the border between the ordinary world and the Pure Land more and more easily, and it will not take a

near-death experience to help him to feel movements in the Pure Land in the midst of daily life. That will be the result of the marriage of Yoshino and Yonosuke. They will be able to negotiate the zigzagging borders together, even though Yoshino doesn't explicitly appear again until chapter 54.

Yonosuke does not wear his sword in the picture for chapter 29. In the first half of the book, Yonosuke wears a medium-length sword in 68% of the pictures, but in the second half of the book only 35% of the pictures show him with a sword. Books 5-7 have only two pictures each showing Yonosuke with a sword, while Book 8 has three such pictures. A hypothesis would be that Yonosuke wears his sword less often in the second half of the book partly because much of the action seems, on at least one level, to take place in – or in the shadow of – the Pure Land and partly because Yonosuke has gradually given up the unconscious linkage in his younger mind between loving women and carrying a sword as a symbolic form of macho domination and control, a link he first becomes aware of in chapter 24.

§ Gazing isn't the main activity in the picture for chapter 29. The Tayū Yoshino's four young assistants are mainly paying attention to their jobs, while Yonosuke lies on the tatami mats on the floor and has his sore muscles pounded and massaged. He seems to be casually looking from the side at Yoshino, who doesn't look at him. Is she talking about her little affair earlier that night? Head high, she seems to be seriously thinking about how to explain to Yonosuke why she slept with the smith's assistant earlier in the evening. By sitting straight up she shows pride in her actions and projects confidence and an air of authority and power as a Tayū.

Chapter 30 (5:2)

(Partially overlapped with chapter 36)

The picture for chapter 30: Two performing women in the small Shibaya-machi licensed quarter in Ōtsu, just east of Kyoto, pull on Yonosuke's arms and try to get him to visit their different performance houses. The woman on the left wears eleven sasa bamboo grass crests on her robes, while the woman on the right wears a pure white robe with no design and has her sash tied stylishly in front. Both wear their hair in the Shimada-mage style. Yonosuke wears a long cloak over his apparently pure white robe, has a folded fan and a longish medium-length sword stuck in his sash, something he does only twice in Book 5 (chapters 29-35), and has on a long cap-like hood to partially hide his identity, since he is visiting this rough, country licensed quarter in disguise, although his six visible wild pink crests identify him for readers. The crest on his upper right arm is anomalous, since it has only four petals instead of five. There are two houses in the foreground. The one at center-left seems to be a house where performing women live. It is simpler, and has planks with stone weights on them to keep them from being blown away. The building barely visible at lower right seems to be a performance house, where women meet customers, with a secure shingle roof and a tile decorative piece at the front end of the ridge beam. Visible on the slope of Nagara Mountain in the background is the top part of the latest large, dark-colored bell hanging in the low wooden bell tower with a tiled roof at Mii Temple, formally called Onjōji, which slowly and regularly booms at certain times. The low, resonating sounds of the famous bell were said to be especially poignant when heard at sunset. Straight and curling stylized clouds and mist break up perspective and juxtapose the background almost immediately with the foreground; Mii Temple is actually on the edge of town some distance away. The temple also has a famous statue of the androgynous but female-looking bodhisattva Kannon in her/his Nyoirin form holding a dharma wheel and a large jewel. The temple is number 14 on the popular 33-temple Kyoto-Osaka Area Kannon pilgrimage that begins in Kumano.

The Mii Temple bell shown in the picture is the most recent one, installed in 1602. It replaced an older famous bell said to have been forged in the dragon king's Pure Land at the bottom of nearby Lake Biwa. By giving the new bell prominence in the picture, Saikaku is

stressing the importance of three different sounds – the sounds of the present bell and the silent sounds of two older bells from two different eras in the past, since the previous bell and the still older bell it replaced no longer ring. The bell that was “thrown away” in 1602 is a possible cue to readers to pay attention to the six pairs of chapters in Book 5 (29-35) and Book 6 (36-41) that parallel each other. Although the time in Book 5 seems to belong partly to the linear time of the material world (for example, the presently rung bell, shown in the picture), the time in Book 6 seems to belong to the timeless time of the Pure Land, a time suggested by the discarded previous bell from the dragon king’s the Pure Land – and by the pilgrimage made by the three girls in the narrative in chapter 30 to the Ise Grand Shrine, the main shrine of the female sun god Amaterasu. Saikaku may also be indicating that Yonosuke, who in chapter 29 traveled back, via Pure Land time, more than four decades to 1631, the year Yoshino left the Kyoto licensed quarter, has now, in chapter 30, returned to the present in 1677. But Yonosuke is no longer the same as he was in the first half of *Amorous Man*, since he is now, according to chapter 28, a “great, great, great spender/lord/god (*dai-dai-daijin*),” or 大大大尽, 大臣, and 大神, who, even in disguise, is able on one level to travel back and forth between different times and between this world and the other world to visit the soul of the dead Yoshino and the souls of other great performing women who appear in chapters 29 and 36-49. The three girl pilgrims in chapter 30 are said to resemble gods making a procession during a festival, and in the text Yonosuke and the girls drink sake offered to the gods, suggesting that one dimension of Ōtsu may be located in the other world, because it is located near the site of the old Ōsaka Barrier (the Barrier of Meetings), located on the border between Kyoto and Yamashiro province to the west and Ōmi province, to the east, in which the lakeside port Ōtsu is located – a border that also seems to run between semi-secular, writing-centered, well-chronicled linear-time in Kyoto, the old capital, and the nonlinear, sometimes timeless time of the “wild,” more unpredictable and oral-tradition-centric areas to the east.

There is a formal parallel between the picture for chapter 30 and that for 36, both parallel, linked chapters in each of which Yonosuke is age 36. In both pictures the main character stands together with two women, although in very different if not opposite situations. In chapter 30, Yonosuke stands between two women who try to pull him in different directions toward two different performance houses, while in chapter 36, the Tayū Mikasa stands with arms and hands not spread out but tied together behind her back to a tree near two other performing women in the garden behind the house in the Shimabara licensed quarter in Kyoto, where Mikasa lives. The 3 people in each picture are also parallel in terms of the importance of the number 3. In chapter 30, Yonosuke thinks about the bell (and its two antecedents) at Mii (Three Wells) Temple and later builds a special three-person palanquin for 3 girl pilgrims from Shimabara who earlier rode separately on three horses and

wore wide rush hats as they passed by the site of the Ōsaka Barrier, with its 3 protector gods (Semimaru, Saruta-hiko, and Toyotama-hime), whose divine sake Yonosuke seems to drink. In chapter 30 Mt. Nagara is visible, while Mikasa in 36 is named after the very famous Mikasa Mountain in Nara, a mountain that literally means Mt. Three Wide Hats.

In the picture for chapter 30, the image of Yonosuke being pulled in opposite directions by two women near a bell, which connotes linear, measurable time, may also represent Yonosuke-Saikaku being pulled back and forth between the last 6 chapters in Book 5 (30-35) and 6 parallel paired chapters in Book 6 (36-41), in which Yonosuke is the same age in each pair of chapters. This situation is rather directly indicated by Yonosuke's 6 crests in the picture for chapter 30, a picture that seems to be reminding readers that Yonosuke is 36 in both chapter 30 and 36 and that the two chapters may be read both as 1) a pair of parallel double chapters that are both roughly synchronous (Yonosuke pulled in two directions at the same time) and as 2) individual chapters following the sequential order in linear time as given in the tables of contents in which Book 5 (chapters 29-35) precedes Book 6 (chapters 36-42), a sequential, linear order that resembles the order of the girls' 3 horses that are later rejected by the girls going on their pilgrimage. However, thanks to Yonosuke's unique new palanquin, the 3 girls continue their pilgrimage simultaneously, sitting side by side in their special wide palanquin made by Yonosuke, just as Yonosuke and the two women stand side-by-side in the picture and just as the double chapters 30 and 36 can be read side by side, one pair right after the other but also simultaneously, since chapters 30 and 36 both take place when Yonosuke is the same age (36). It is physically impossible to read two chapters simultaneously unless one constructs an intentionally double-reading format, such as the pages with two parallel but different texts created by Julia Kristeva and others, but even these formats require a back-and-forth movement of reading from one column of text and then back again.

Saikaku seems to propose a looser but somewhat similar reading strategy by establishing two complementary paths of reading. Reading Path A goes in linear fashion from chapter 29 to chapter 30 and straight on to chapter 35 and then on to chapters 36-41, ignoring the fact that Yonosuke's ages are the same in each chapter pair in the two series of six chapters. This route has the advantage of showing readers that in chapters 30-35 Yonosuke visits rural licensed quarters and one Ji Pure Land school mountain temple. He visits one licensed quarter in a big city (Osaka), but he has a bad time there. On the other hand, all of Yonosuke's visits in chapters 36-41 are to Tayū in licensed quarters in the three biggest cities, including the visit of the soul of a former Kyoto Tayū to his home, and in all six of these chapters Yonosuke finds true love and has significant communication with his lovers. Simply put, the balance between spiritual and sensual love is distinctly more equal in

the last six chapters (36-41) than in the first six (30-35). The difference is so striking that I hypothesize that, on one level, chapters 30-35 take place along the border between the mundane floating world and more spiritual locales, such as the temple, while chapters 36-41, continuing directly from chapter 29, take place inside the Buddhist Pure Land, which exists both beyond the floating, material world after death but also within the material world if approached with the proper respect for Amida and Kannon and – Saikaku’s contribution – sufficient commitment to true love.

To show the difference between partially commercial sex in chapters 30-35 and sensuo-spiritual love in chapters 36-41, Saikaku seems to propose Reading Path B, which presupposes that in all the pairs of chapters in which Yonosuke is the same age, the second occurrence (among chapters 36-41) is overlapped with the first occurrence (among chapters 30-35). For example, chapter 30 is overlapped with 36, chapter 31 is overlapped with 37, and so on. Following Reading Path B, the reader does not read chapter 31 after reading chapter 30 but instead jumps (as in a cinematic jump cut) to chapter 36 and treats the two as a juxtaposed pair that interact and give a deeper, double view of Yonosuke at age 35. Only then does the reader jump-cut back and read chapter 31 and then jump ahead again to chapter 37, getting a double, interactive, montage-like view of Yonosuke at age 37. After reading back and forth in this fashion, readers can more easily see the way Yonosuke communicates with his lovers more deeply, psychologically, and spiritually. This is not simply a matter of maturity, since the two series of six parallel chapters are overlapped for each age. This route continues until chapter 41, when Yonosuke becomes 41 twice in 1682, the year *Amorous Man* was published.

This reading route gives the reader a double view of Yonosuke at each age, with one chapter more psychological and spiritual than the other. Reading Path B proceeds in a nonlinear, zig-zagging fashion between 6 pairs of partially overlapped chapters that resemble the folded fan papers in the picture for chapter 27 or the 6 zig-zagging panels of the standing screen in Yoshino’s room in the picture for chapter 29, the latter seemingly a metafictional image placed in the picture by Saikaku. Judging from the fact that the back side of the panels on the standing screen are covered with Seven Pure Land Treasures designs, there would seem to be a good chance that the six chapters 36-41 all take place in both big licensed quarters and in the Pure Land simultaneously. Thus, after Yonosuke’s visit to marry the soul of the dead Yoshino in the Pure Land in chapter 29, he returns to the material world in chapters 30-35, although there are some uncanny events that suggest he is wandering on the border between the material world and the Pure Land. At the same time, part of Yonosuke’s soul remains in the Pure Land, and it goes directly from Yoshino in 1631 in chapter 29 to the present (1677-1682) in chapters 36-41, where his soul relearns how to live in

both the material floating world (chapters 30-35) and the Pure Land simultaneously. In other words, Yonosuke-Saikaku learns how to live alone in the material world after the death of Saikaku's wife while, at times and increasingly, also meeting his wife's soul in the Pure Land.

Returning to the picture for chapter 30, in which Yonosuke is pulled in opposite directions by two women, it seems likely that, in addition to being a realistic depiction of a common scene in a country licensed quarter, the two women in the picture also suggest the six chapters in Book 5 (30-35) and in Book 6 (36-41). The woman in white pulling Yonosuke's left hand seems more spiritual, and Yonosuke looks soulfully at her, so she may represent the soul of Saikaku's dead wife who has been reborn in the Pure Land in Book 6 (chapters 36-41), while the woman pulling Yonosuke's right hand may suggest the traveling soul (*kon* 魂) of Saikaku's wife in Book 5 (chapters 30-35) – her soul that traveled out of her body when she died and travels back and forth between the material world and the Pure Land. Yonosuke, the third figure, still contains within himself the remainder of the soul that once animated the body of Saikaku's wife while she was alive (her *haku* 魄 soul). Yonosuke-Saikaku connects and mediates between the other two souls of Saikaku's wife in each pair of overlapping chapters, in this case her traveling soul in chapter 30 and her reborn soul in 36. However, there are 4 crests visible on Yonosuke's left side as opposed to only two on the right, and Yonosuke, in white, also looks toward the woman in white to his left, so Yonosuke may want to visit the places evoked in Book 5 while also wanting to visit Book 6 and the Pure Land, and he seems to be depicted as making a zigzag course between Book 5 and Book 6 through the next 12 chapters. However, the total of 6 crests on his cloak may suggest the presence of Book 6, even within Book 5 (30-35), just as Kanroku, whose name suggests Book 6, is present even in Book 5, chapter 30. The picture seems to represent Yonosuke traveling the border between two worlds and sometimes crossing it while also suggesting that the reader follow Reading Path B.

The large Shimabara licensed quarter in Kyoto was commonly referred to in a light-hearted way as "the Pure Land in this world," so in chapter 36, the chapter in Book 6 paired with chapter 30, directly continues Yonosuke's visit to the Pure Land in chapter 29 to marry the historically dead Tayū Yoshino. Thus the woman on the left in the present picture would represent a woman in the material, floating world, while the woman on the right in white (a color implying both purity and death and possible invisibility or being Hidden in Clouds, just as the bell tower is half hidden in the clouds of history in the picture) would suggest the Pure Land in chapter 36 – and in fact the picture for chapter 36 shows accumulating white snow, suggesting both invisibility and death. The fact that Yonosuke wears a white robe under his cloak would perhaps suggest that when he visits his wife's soul in the Pure Land in Book 6, he visits as a half-dead soul himself wearing white funeral robes. However, Book

6 is not a series of ghost stories. Saikaku almost always chooses to focus on humans and their extended spiritual possibilities. Without hyperbolic descriptions or exotic effects, Book 6 (chapters 36-42) is probably the most realistic Book in the novel, with many sharply described evocations of famous women in the leading licensed quarters. Saikaku's realism is the firm basis upon which the subtle movements of the souls of his wife seem to leave traces.

The apparent double structure of Books 5 and 6 as well as the fact that 6 wild pink crests are visible on Yonosuke's robe also suggest that on one level in chapter 30 Yonosuke-Saikaku seems to be looking for the soul of Saikaku's dead wife, who seems to be associated with the number 6 throughout the book, into the border zone of the other world (the world just beyond the site of the now-invisible ancient Ōsaka Barrier) and, after saying farewell to her three assistants – on one level possibly representing Saikaku's three young daughters – who now will travel to Ise to worship the female sun god Amaterasu. Yonosuke-Saikaku must live on without his wife in the material world, although their souls are apparently fused and connected, as indicated by the 6 crests he wears, which would refer to the part of his wife's soul still inside him. This could be the reason why Yonosuke is absent from the picture for chapter 36, the chapter paired with chapter 30. That is, Yonosuke-Saikaku is still largely in the material world and has not yet entered significantly into the Pure Land except in chapter 29, in which he entered the Pure Land Shimabara) as an effect of his near-death experience in chapter 28. The old Ōsaka Barrier (the Barrier of Meetings but also the Slope of Great Reversals [*saka*-]) image in chapter 30 is further repeated in the city of Sakai, literally 'Border,' visited by Yonosuke in chapters 28 and 33. In chapter 30, the Ōsaka Barrier site suggests the porous border between this world and the other world, while in chapter 33 it is women in Sakai who spend the day constantly going downstairs and coming upstairs in a performance house which, like Ōsaka Barrier, suggests movement across the border between life (the ground floor) and the other world (the second floor).

In the picture for chapter 30 the woman on the left wears low sasa bamboo grass crests that suggest long, bush-like bamboo vines – vines that perhaps include karmic entanglements and attachments, as if she were clinging to her former life and refusing to go onward toward the Pure Land. Holding Yonosuke's right arm, she may represent chapter 30 itself. If so, this would explain why Yonosuke is looking at the woman holding his left in the white robe, since she, like his companion Kanroku, represents Book 6 and the Pure Land. White robes, worn by both Yonosuke and the woman on his left, are also worn by corpses (see the picture for chapter 23) and suggest being reborn in the Pure Land.

Thus, on one level, the woman in white suggests Yonosuke-Saikaku's dead wife, and Yonosuke's own white robe suggests that her soul lives inside him together with his soul and body, making him, as before, androgynous. The time-telling bell in the background further

suggests that Yonosuke-Saikaku, after evocations of his wife's death on 4/3 in chapter 24 (4:3) and in chapter 28, now lives simultaneously in two worlds and with two souls, his living soul (*haku*) and a traveling soul (*kon*) that can visit spiritual realms, while his wife has three souls, since she has been reborn in the Pure Land. It is her soul which has been reborn in the Pure Land (and seems to be spiritually overlapped with the sun god Amaterasu in Ise and her Buddhist "basic form" Kannon). Yonosuke, too, is compared to Amaterasu in Ise by his entertainer companions at the end of chapter 28. This may be because Yonosuke's soul is androgynously – like Kannon – fused with the soul of his wife.

The picture also repeats the Tamanoi/Ōmi double name structure of Yonosuke's lover in chapter 11. Ōtsu in chapter 30 is in Ōmi, so the two women holding Yonosuke's arms also seem to suggest 1) on Yonosuke's right, the present bell at Mii Temple, and 2) on Yonosuke's left, the previous bell made in the dragon king's Pure Land at the bottom of Lake Biwa, a timeless origin suggesting that the woman in white is both the soul of Saikaku's wife and the dragon woman from Lake Biwa's bottom who achieves instant enlightenment and changes her gender in chapter 12 of the *Lotus Sutra*. Thus the picture for chapter 30 may be triple, referring to 1) the linear time of Book 5, 2) the Pure Land time of Book 6, and 3) the Pure Land time lived by the female and male forms of the androgynous dragon woman, who is overlapped with the souls of Yonosuke-Saikaku and Saikaku's wife – a form of time that flows largely unperceived in the linear time of Book 5.

Yonosuke's companion Kanroku (勘六, Sixth Sense, Sixth Intuition, Sixth-sense Satori, Sixth-sense Insight or Understanding) is not shown in the picture, except, perhaps, in Yonosuke's 6 wild pink crests. That is probably because Kanroku's name seems to be a pun on another Kanroku (巻六) written with one different character and a word that appears in the table of contents for Book 6 and means "Book 6." In other words, Book 6 also seems to mean Sixth Sense Book, Book of Satori. In chapter 30 Yonosuke rides in disguise in a palanquin to a town in a rather different world from that of Kyoto that lies just beyond the site of the ancient road barrier on eastern border of Kyoto with a companion and seeming double, Kanroku, who may represent the 6 parallel otherworldly chapters in Book 6 that are paired with 6 more worldly chapters in Book 5. That is, chapter 30, the first chapter in a series of 12 chapters that fall into 6 parallel pairs, begins with Book 5 (chapter 30) and Book 6 (chapter 36) riding together (next to each other) in disguise in palanquins on a trip beyond the slope (*saka*) that forms the eastern border (*sakai*) of Kyoto. Moreover, in Japanese the verb 'to ride' also refers to a god or soul possessing someone. In this case, Yonosuke asks Kanroku if he's in tight and "riding snug" in his separate palanquin, so the protagonist in Book 5 (Yonosuke) would seem to be shamanically possessed by Book Six (Kanroku), and his travel will be through Books 5 and 6 at virtually the same time. This double-riding or possession

would explain why Kanroku (Book 6) is so critical of everything in Ōtsu in Book 5 and why he soon separates from Yonosuke, disappearing or perhaps becoming invisible to Book 5-level perception after they arrive. It would also explain why only Yonosuke enjoys the disguised or semi-invisible journey and why Yonosuke in Book 5 (chapter 30) also looks toward the woman in the white robe in the picture, as if he were drawn to Book 6 (chapter 36), where the soul of Saikaku's wife is now being reborn in the Pure Land. Similarly, in chapter 46 the souls of Narihira and Takao both possess Yonosuke as he rides in a palanquin from Kyoto to Edo and from the 9th century to the 17th century. The metaphor of shamanic possession seems to be a good way of representing the intimate relationship between chapters 30 and 36, and, more generally, chapters 30-35 and 36-41. Chapter 30 is to chapter 36 as the new bell at Mii Temple is to the older, more spiritual, now unseen and unheard but timeless bell (*kane*) said to have been made in the dragon king's Pure Land at the bottom of nearby Lake Biwa. Yonosuke wants to hear both bells, just as he searches for unseen and unheard true or spiritual money (*kane*) in chapter 36.

It seems likely, as mentioned, that chapters 30-35 take place on the border between this world and the Pure Land, while chapters 36-41 take place in the Pure Land within the three big licensed quarters and Yonosuke's house, a mixed zone that is implied by or overlapped with the material world, a Pure Land dimension or register of the physical world that is normally "hidden in clouds" and unheard, like the previous Mii Temple bell that is said to be from the bottom of Lake Biwa. In short, in Book 5 the world of Book 6 can only be perceived by means of a refined, spiritual sixth sense. This seems to be why Yonosuke is said in chapter 30 to have lots of money (*kane*) but no time, represented by the Mii bell (*kane*). He has only metal (*kane*) coins that shine but that do not represent the kind of value that enables rebirth in the Pure Land – the shining light given off by radiant buddhas and bodhisattvas and by humans with pure hearts. Moreover, driven by his interest in unusual or miraculous-seeming things, Yonosuke seems to realize he is not able to experience the kind of rich, multi-layered time or even timeless time that he experienced when he met and married the soul of Yoshino in chapter 29, and so (apparently led by Kannon) he visits Ōtsu, an old area going back to pre-Kyoto days whose residents live within three strata of time (the three Mii Temple bells referred to) simultaneously. He seems to be looking for this thicker kind of time that borders on timeless time, a kind of time that is suggested by, for example, the old temple bell tower or by the three girls who later sit side by side, communicating with each other instead of riding one after the other separately in linear time. Money (*kane*) here seems to refer to both metal (*kane*) coins and to time itself, i.e., the historical Mii Temple bells (*kane*), and Yonosuke's problem may be that, thanks to a near-death experience in chapter 28, he has temporarily visited the Pure Land (with Yoshino in chapter 29), but he needs to return to the

floating world of time and space in chapters 30-35, since he, as Yonosuke-Saikaku, still lives in the material world.

It also seems likely that the picture for chapter 30 shows Yonosuke's mind while he gives a sermon of sorts during the border-crossing farewell party for the three girls. In chapter 30 Yonosuke-Saikaku is 36, the age at which Shakyamuni Buddha gives his first sermon in the deer park in Sarnath, according to one of the two main Buddhist traditions in Japan. By standing and showing that he can move in two worlds and in two ways at once and still maintain his balance, Yonosuke gives readers a metafictional paradigm to follow that will help them read the novel using their *kan* (勘) or intuition, a kind of sixth sense possessed by Yonosuke and his partner Kanroku from Book 6 (*Kanroku*, chapters 36-41) that can lead to readerly satori regarding unstated but suggested images and modes of reading. Yonosuke's sermon, like the now-silent previous Mii Temple bell, is augmented by his plan, explained in the text, to create a new kind of palanquin – and a new kind of partially nonlinear novel that can be read not only forward or horizontally but also vertically and synchronously, a bit like the ancient and now-invisible Ōsaka Barrier – as well as backwards, laterally, diagonally, and obliquely in zigzag fashion. Even the twelve six-foot-tall palanquin carriers suggest the six paired narratives consisting of twelve overlapping chapters in Books 5 and 6 (chapters 30-35 and 36-41). Surely the reader is being invited to ride in an imaginary three-wide reading palanquin, sitting between chapter 30 on her right and chapter 36 on his left at the same time.

From Yonosuke-Saikaku's point of view, and from the point of view of the narrator, who generally speaks from outside the narrative and comments at the end of the chapter, the two women in the picture for chapter 30 may also represent, on one level, two temporally different views of Saikaku's wife: when she was alive (the woman holding Yonosuke's right hand) and after her death (the woman in pure white). Moreover, the bell behind the three figures that seems to suggest time may also indicate that Yonosuke's sermon in chapter 30 consists not only of his evocation of Brushwood Town as a recreation of the ancient Ōsaka Barrier and his invention of a new method of physical and literary transportation but also the suggestion that the border-crossing farewell party in Ōtsu evokes the third-anniversary Pure Land Buddhist requiem (*sankai-ki*) for the soul of Saikaku's wife that must have been held by Saikaku in the fourth month of 1677. The many images of triplicity in chapter 30 strongly suggest that chapter 30 (along with 36) includes as a verbal and visual intertext the third-year requiem for the dead woman's soul – an important ceremony that aims to help her soul separate thoroughly from her previous life and prepare to achieve full rebirth in the Pure Land, possibly together with prayers to the female sun god Amaterasu (the prayers of

the three girls in chapter 30) and her Buddhist form (*honji*), Kannon, without losing spiritual touch with Saikaku.

One other structural factor influencing the text and picture is that it is the 30th chapter in the book. Since serial chapter numbering seems to play a role in the time scheme of *Amorous Man*, chapter 30 may be overlapped with the Buddha at age 30, when he achieved enlightenment, according to one tradition. If so, then perhaps Yonosuke's satori and the sermon about synchronic, multiple, and polyphonic time represented by his unique palanquin are simultaneous, as seems proper when drinking divine sake, as Yonosuke does at the party. Or perhaps his satori comes when he hears that Kannon is the most popular person in the area. His realization is that time is not only linear, like a series of packhorses or temple bells that are installed one after another. Rather, time is also a web of simultaneity making possible the overlapping of different time-flows in different chapters and situations. The overlapping of six chapters in Book 5 with six in Book 6 is one such structure of distant simultaneity. The overlapping of floating world time and Pure Land time is another, as is Yonosuke's "moving house" or polytemporal palanquin, in which the times of the three girls become intimate and intertwined. From this point of view, does the picture show Yonosuke being pulled along by both floating-world time and Pure Land timeless time simultaneously? Or does the Buddha's enlightenment here mean his ultimate nirvana or parinirvana, when he died? If the latter, then perhaps the pilgrimage of the three girls is to pray for the soul of Saikaku's wife and for the half of the androgynous Yonosuke that contains the soul of Saikaku's wife.

The merciful bodhisattva Kannon seems to constantly hover in the background in this chapter, since she is the most popular woman in Ōtsu and therefore the head of all the performing women there. She also seems to appear in her horse-headed form (*batō-kannon*), giving rides to the three young assistants. Perhaps the 11 extra heads and faces of one form of Kannon (the form of which the female sun god in Ise was believed to be a manifestation) is also a good collective image for the ideal reader of the many interconnections between Books 5 and 6 of *Amorous Man*. Just as the new traveling device which Yonosuke designs for the girls on their pilgrimage to Ise allows all three girls to travel and communicate horizontally and simultaneously, Saikaku seems to be suggesting through Yonosuke that readers will gain the most enjoyment by reading Books 5 and 6 twice, first by Reading Path A linearly according to the tables of contents and then by Reading Path B, traveling pair by pair of the six linked double chapters in zigzag fashion that mimics the rhythm of aleatory yet dense and stratified daily time.

To summarize, Yonosuke, in disguise and standing below the latest Mii Temple bell, wears 6 of his wild pink crests and suggests with his body language that he, like his

companion Kanroku (his implied double from Book 6 and the Pure Land), is equally and simultaneously in chapter 30 and 36, though readers can only experience the chapters separately and then combine them in their minds. The number 6 also suggests Saikaku's dead wife and hints that the androgynous Yonosuke contains both Yonosuke-Saikaku and the soul (pure white) of Saikaku's wife. Since the woman to Yonosuke-Saikaku's left suggests the soul of his wife, he seems to want to go directly to chapter 36, but the woman pulling Yonosuke's right arm wears 11 crests, as if suggesting with her 11 visible crests that she is overlapped with 11-faced Kannon, the basic form (*honji*) of the female Japanese sun god Amaterasu, and she may be reminding Yonosuke that he must continue to live in the floating world in linear time as well. As the opening section of the chapter puts it, Yonosuke has no (linear) time in the Pure Land and needs return to linear time for a while. Japanese temple bells are rung by pulling a large, horizontally hanging log against and then away from the large hanging metal bell and then repeating the action. In the same way, the two women in the picture almost seem to be pulling Yonosuke back and forth as if they were ringing the temple bell in the background and thus proposing a balanced and back-and-forth method of reading the linked pairs of chapters of Books 5 and 6 that is more simultaneous and less linear than traditional reading styles. Yonosuke's palanquin that moves forward in a linear way while also allowing simultaneous lateral and vertical connections across temporal and chapter borders by palanquin riders (i.e., readers) provides one good model for reading *Amorous Man*, especially the second half of the novel. Yonosuke's palanquin-sermon seems relevant as metafictional guidance even for modern and postmodern readers.

§ As for gazes, the two women give Yonosuke strong, working-woman looks, trying to get him to visit the house for which each works in the licensed quarter in Ōtsu. Yonosuke gazes back at the woman on his left in the white robe, so he seems to be more persuaded by her argument or gaze. On another level, both the woman in white and Yonosuke, also in a white robe, seem to gaze with soulful looks, while the woman on Yonosuke's right seems more business-like and less emotional. The pure white robe of the woman on Yonosuke's left may also suggest invisibility and silence, since the sound of the invisible Pure Land, like the sound of the discarded previously-used bell at Mii Temple, can only be implied from her gaze that seems to be partially coming from chapter 36. Still, the gaze and hand clasp of the worldly woman on Yonosuke's right seems very strong.

Chapter 31 (5:3)

(Partially overlapped with chapter 37)

The picture for chapter 31: Yonosuke sits in a room in a performance house located on the second floor of a bathhouse in Murotsu, a port on the Inland Sea west of Osaka. Hanging reed screens which allow air to pass through them make up the wall between the room and the wood veranda in summer, but even the screens have been pulled up on this hot night in order to catch any breezes going by during the hot days of early lunar autumn (August). A small six-spoked decorative wheel covers a nail head on a horizontal beam between the blinds and the shingle-covered eaves. Yonosuke, wearing his usual wild pink crests, three of which are visible, asks some performing women in the Murotsu licensed quarter to tell him the name of the incense he's lit in a small censer. The woman to Yonosuke's left with long, flowing hair has picked up the censer from the six-legged censer tray, which has on it a spoon for placing finely cut incense into the censer. The woman holds the censer in her left hand close to her, gently fanning the delicately scented smoke toward her nose with her right hand as she catches the scent. The woman's head is to the side as she thinks and tries to determine the name of the incense. She sits in a formal way, since she seems to have studied the Way of Incense. Her robe has a stylized vines (*karakusa*) design, while her sash has a flagstone design on it. The vines design may be intended to suggest "Morokazura," the name, possibly fictional, of the incense the woman holds. The name refers to wild ginger (*futaba-aoi*), which has stems that divide into two heart-shaped leaves. The name also refers to a crest with a pair of heart-shaped leaves based on wild ginger leaves. The crest was sacred to the lightning god Kamo-wake-ikazuchi-no-kami at the Upper Kamo Shrine in Kyoto, and at the Aoi (Heart Leaves) Festival, it was used together with katsura tree twigs, with their sweet scent, as a sacred decoration also called "Morokazura." The vine designs on the robe of the woman holding the censer suggest the stems of the wild ginger plant that divide into two at the end, although the leaves are only hinted at by curls at the ends of the stems.

The woman with long hair lying beside the woman holding the censer is also taking in the scent. This woman wears a mostly white robe with a flowing water design on her hems. The woman on the left sitting to Yonosuke's right with her hair in the Shimada-mage style

wears chrysanthemum crests. The woman lying on the wood floor area with her hair also in the Shimada-mage style wears three areas of Interlinked Seven Pure Land Treasures (*shippō-tsunagi*) designs with the letters *i-ro-ho* on her back. *Iro* means both ‘color’ and ‘sex’ and also has the Buddhist meaning of ‘physical form; material phenomena,’ while *ho* is probably the first syllable of *horu*, ‘to desire, want.’ Thus the phrase probably means something like, “I love sex.” Murotsu is a harbor town, so *ho* perhaps also has the same meaning as the *ho* crests worn by the women in chapter 27: ‘sail’ (and *ho-bashira*, ‘mast’), with a pun on *ho-*, “I love/want...”

The Seven Pure Land Treasures designs (cf. the back side of the standing screen in Yoshino’s room in the picture for chapter 29) are a reference to the Buddhist Pure Land, which is made up of seven basic treasures in various mixtures, and the presence of the crest, together with the flowers and leaves – including lotus leaves – in the water bucket mentioned in the text, suggests that the port of Murotsu during the Bon Festival, when the souls of local dead people are believed to temporarily return to their former homes, may be half in this world and half in the other world. In fact, all the women in the picture are depicted as slightly larger than Yonosuke, perhaps to stress that during the Bon Festival ordinary relationships are believed to be reversed – and perhaps also to suggest that during the festival people are in both in the Pure Land as well as in the material world. Note the similarity of the name of the youngest woman’s home province, Tamba, to *tama*, or ‘soul,’ which is part of the alternative title for Bon: *tama-matsuri*, Soul Festival.

There seems to be a subtle symmetry in the picture, one which seems to refer back to and amplify the symmetry in the picture for chapter 30. In the picture for chapter 30, Yonosuke is pulled by two women in opposite directions, perhaps suggesting the parallel but different structures of Books 5 and 6. The picture for chapter 31 is more complex, yet it seems to repeat this balancing of doubles or near-doubles. This is announced by the fact that three of Yonosuke’s crests are visible in the picture, a configuration that, beginning in chapter 1 and throughout the book, seems to suggest the presence of doubles or two opposites mediated by Yonosuke.

To Yonosuke’s immediate left sits, very politely, the female protagonist of chapter 31, the Tamba woman who is concentrating on trying to identify Yonosuke’s incense, an activity that partially overlaps with the important practice of lighting incense during prayers for the souls of returning ancestors during the Bon Festival of Returning Souls. At the same time, Yonosuke may be lighting incense in the performance house because he wants to see the shapes of any women who might be a dead soul returning to the world of the living during the Bon Festival of Returning Souls. That is he may be searching for such a soul in the room by using a special incense known as *hangon-kō*, or “soul-recalling/revealing incense,” which,

as explained in the *nō* play *Hangan-kō*, is able to show the true shape of a soul in its rising smoke.

Yonosuke, however, may want to do more than simply discover the visual form of the possible soul of a returning soul; he may want to meet a woman who is a dead soul who has returned to life for the festival, since he is attracted by true love that extends beyond the grave. On one level, this would mean that Yonosuke-Saikaku wants to meet and sleep once more with the soul of his beloved dead wife, who may have returned to the world of the living during the three days of the Bon Festival. The woman holding the censer seems to be such a soul: not only does she know the name of the rare incense, but on her inner robe she wears as an informal personal crest (*kaemon*) a crest of the merciful bodhisattva Jizō, who helps children and young people and protects their souls if they die young. Saikaku doesn't mention the shape of the crest, but the crest most commonly associated with Jizō consists of



two rows of three copper coins. Jizō was believed to protect people and other beings in all 6 realms or “paths” of existence, so it was common for people to offer six coppers to Jizō – one coin for each of the 6 forms of Jizō in the 6 realms. People also offered 6 coppers to Jizō while praying that he pay their fee for them when they crossed the Sanzu River, which was believed to separate this world and the other world after death. Whatever the exact shape of her informal or personal crest, the woman is obviously very devout and sincerely concerned about the fate of her soul after her death, and her crest, along with her knowledge of scents, may cause Yonosuke to believe that she is a soul – possibly the soul of his wife.

At the same time, to Yonosuke's right sits a woman wearing chrysanthemum (*kiku*) crests. She is also implied to be doing something invisible, since carefully smelling incense is called ‘listening to (*kiku*) incense’ in the language of the Way of Incense. In the visible world, chrysanthemums suggest the 9/9 festival for chrysanthemums and connote Daoist longevity or fabled immortality if one drinks drops of dew on certain mountain chrysanthemums. Both women sit formally, facing each other near Yonosuke, almost as if they were doubles.

Further to the middle right, the woman in a white robe with a flowing water design around the lower part of her robe partially lies on her right side with one leg up and one foot visible, while opposite her, in the foreground at right, a woman lies on her left side with one leg up and one foot visible on the board floor, apparently the floor of a hall or veranda. This

woman and the woman in the mostly white robe are rather similar yet opposite, almost mirror-image doubles. I hypothesize that, on one level, the white robe of the woman at middle right suggests the pure white robes of a nun or a corpse, and her posture resembles a modified form of the dying Buddha “entering nirvana” in Buddhist parinirvana pictures, in which the Buddha lies on his right side, looking west, the perspective when the dying Buddha is viewed from the material world, while the woman at lower right, who lies on her left side, lies on the side opposite to that of the Buddha in parinirvana pictures – she faces east as seen from the material-world perspective of the picture. On one level, Saikaku may be suggesting the Buddha’s death here from two opposite perspectives, much as he may be doing with Yonosuke’s posture in the picture for chapter 29, which seems to show him in a reverse-parinirvana posture, since his head is to the south rather than to the north. In chapter 29, Yonosuke is also lying on his left side, so on one level he seems to be suggesting the dying Buddha in reverse, i.e., from the point of view of the Pure Land, as does the woman at lower right in the chapter 31 picture. If the two women at the right in the picture for chapter 31 are dying female buddhas lying mirror-image-like on opposite sides, then the two women further to the left, near Yonosuke, would be the same two women as the women on the right but now sitting in the Pure Land, as if on lotus leaves. In this interpretation, the picture shows two women change through time: first, on the right, the two women die, and then, on the left, both women reach the Pure Land and now sit meditating on or “listening to” otherworldly incense.

Since the time of Yonosuke’s visit is the Bon Festival of Returning Souls, on one level the picture may be evoking the souls of two women who have died and reached the Pure Land and who now return to their former earthly residence in response to invitations from many dancers dancing in the big Bon Festival dance. If so, then, on one level, the two female figures in the foreground, both of whom are connected by having their hair done in the Shimada-mage style, would suggest one reborn soul returning from the Pure Land as seen from the perspective of the Pure Land. On the other hand, the two female figures farther back in the room, both with long, flowing hair, would be the reborn soul of another returning woman. Judging from images in several other chapters, the soul that is seen from the perspective of the Pure Land would be the soul of Saikaku’s wife, her dead soul that she gained by being reborn in the Pure Land, and the soul that is seen from the perspective of the material world would be the soul of Saikaku’s wife while she was alive, a soul that is still attached to her husband by a strong bond of love and can still communicate with his soul. This second soul further in the room might seem like a contradiction, but in Japan the bond between husband and wife was widely believed to last for two lives (*fūfu nisei*). Of course, on one level both souls are inseparable, which might be why Saikaku may be portraying both

in the picture. More simply, on one level the two women in the foreground may suggest two stages in the dead soul that Saikaku's wife gains when she enters the Pure Land and sits on a lotus leaf (which looks rather similar to the chrysanthemum crests worn by the woman to the left of Yonosuke: see the picture for chapter 7). If so, then the two women further back suggest two stages in the formation of the soul of Saikaku's wife that travels back and forth between the Pure Land and the material world. It is with the soul of this woman that Yonosuke communicates in chapter 31. At the same time, Yonosuke has his own living soul, and within him he also has part of the soul of Saikaku's wife that remains inside him. Therefore, his wife has 3 souls now and Yonosuke has only 2, or, possibly, 1½ souls, since his traveling soul is still new to him. He doesn't fully develop it and travel to the Pure Land (as opposed to visiting a festival) until Book 6 (chapters 36-42).

Normally, one supposes, visions of both souls would not be possible simultaneously, but the traditional soul-recalling power of incense smoke and the fact that the performing women and Yonosuke have recently been dancing with returning dead souls in the big Bon Festival circle dance outside in the town plaza seem to make this double perspective possible. In other words, the two female figures further back in the room, including the woman with the censer who is loved by Yonosuke-Saikaku, represent the still partially this-worldly form of her traveling soul (the second soul) of Saikaku's wife that continues to visit her husband and always has a place in his heart-mind (her first and oldest soul).

If Saikaku is indeed suggesting that on one level Yonosuke is greeting two versions of his wife's souls returning to the Bon Festival, then what of the letters on the back of the robe of the woman lying in a parinirvana posture in the Pure Land (see her Seven Pure Land Treasures crests) at lower right? The phonetic letters are pronounced *i-ro-ho* and probably mean "I love sex." It could be ironic and humorous, a private sexy joke Saikaku and his wife's soul share, or she could be a female Shakyamuni Buddha during her parinirvana exclaiming, "I love to die sexually, but the Pure Land is even better!" If the *ho* is also a noun and short for *hotoke*, or 'a buddha,' it could conceivably mean 'erotically blissful buddha' and refer to a buddha, to a bodhisattva, or to a soul who has been reborn in the Pure Land. As for the woman just to the right of Yonosuke who wears chrysanthemum (*kiku*) crests, the crests might be suggesting that she is the reborn soul of Saikaku's wife and that she is sitting on a lotus, both meditating on incense smoke and overlapped with the bodhisattva Kannon, who listens (*kiku*) to the cries and prayers of all sentient beings. "Listening" might also refer to the merciful bodhisattva Jizō, whose crest the woman with the censer wears on her inner robe. If the woman with the censer (the traveling soul of Saikaku's wife) is also, in this chapter, a this-worldly manifestation of the bodhisattva Jizō in a female body, then her crest makes her

refusal to accept Yonosuke's high-value gold coins easy to understand, since she only accepts 6 copper coins.

Further, the incense in the censer has no known historical referent except the lightning god of the Upper Kamo Shrine in Kyoto, so it may be incense from the other world, indicated concretely by the distant Yoshiwara quarter in Edo and brought to Murotsu earlier by a daimyo or a very high official (that is, someone in the other world) who also used the incense earlier in the Murotsu quarter. Here Saikaku, as mentioned, might be alluding directly to the legendary incense in the *nō* play *Hangan-kō* (*Soul-Recalling/Revealing Incense*), whose smoke has the power to reveal or "call" or bring back the forms of dead souls within it. If so, then Yonosuke and the daimyo mentioned by the woman were both given the same incense by the Tayū Wakayama in Yoshiwara, a licensed quarter sometimes (as in chapter 46) overlapped by Saikaku with the Pure Land. In the smoke of this incense, now used by Yonosuke, the various soul-forms and parinirvanas of the Murotsu women – on one level, the two souls and parinirvana of Saikaku's wife from two perspectives – also become visible. If Yonosuke possesses such a transformative incense in chapter 31, then he and the daimyo who stopped in Murotsu earlier would probably be doubles, and by utilizing his double – a metaphor for Yonosuke's traveling soul, which has already briefly visited the Pure Land in chapter 29) – Yonosuke seems in chapter 31 to have developed the ability to live on the border between this world and the other world – able, that is, to live in Book 5 and a bit in Book 6 at the same time. He has reconnected to a certain extent with his near-death experience in chapter 29 and his nascent traveling soul after a gap of two chapters (two years).

On a crossbeam that passes over the top part of the pillar at upper right in the picture is a small hexagonal crest – perhaps a metal ornament to cover a nail head – in the shape of a waterwheel. It has 6 spokes, each with a small bucket attached to it. The crest resembles the six-spoke crest in the jail in the picture for chapter 22, where it suggests the wheel of karma and perhaps Saikaku's dead wife, who seems to be represented throughout by hexagonal crests. In chapter 31 the hexagonal crest on the crossbeam may also be still another detail, like the six coins given to Jizō, suggesting that the woman Yonosuke meets during the Bon Festival is, on one level, the returned soul of Saikaku's dead wife and that the incense is for the repose of her soul (*tama*) in Tamba, from where the deadly thunderstorm suddenly appears in chapter 28. A waterwheel crest with 8 spokes is depicted in the picture for chapter 25, and this standard dharma wheel suggests a reference to the Buddha's deer park sermon and several sermons in the narrative. Moreover, in chapter 25 the woman promises to meet Yonosuke again on the last day of the Bon Festival of Returning Souls, so, from the point of view of chapter 31, the four women pilgrims in the puppet play in the picture for chapter 25 may be returning as souls at the time of the Bon Festival, as in the picture for chapter 31.

As in chapters 6, 11, 17, 25, and 53, the composition of the picture for this chapter may include an evocation of the Buddha's first sermon in the deer park in Sarnath, near Benares. The chapter number, 31, suggests that here Yonosuke may be overlapped with Shakyamuni Buddha at 31, when he made his first sermon, according to one Buddhist tradition in Japan. In the deer park the Buddha preached to 5 ascetics, who quickly became his first disciples, although in the picture for chapter 31 Yonosuke has only four (*shi*) listeners, perhaps because the women are on one level dead (*shi*) souls returning during the Bon Festival of Returning Souls. Yonosuke's sermon seems to reverse the Buddha's deer park sermon, since Yonosuke, too, "listens" hard to the image of each woman's soul as she "listens to" or tries to identify Yonosuke's incense, so both Yonosuke and the women equally "listen" to the largely visual and olfactory sermon. Therefore, all 5 people "listen" to the aromatic sermon together. If Yonosuke and the fourfold soul of Saikaku's wife are being overlapped in chapter 31 with the Buddha in the deer (*roku*) park, then the small wheel with 6 (*roku*) spokes fastened to the horizontal beam at upper right suggests the wheel of the Buddhist dharma, which the Buddha first turned with his sermon in the deer park. Since the wheel has six spokes rather than the more common eight spokes in most Buddhist dharma wheels, the sermon – perhaps about impermanence and communication between the Pure Land and the material world – is being made at least in part by the soul of Saikaku's wife. This seems to be emphasized by the fact that the woman sitting to Yonosuke's right, the near-double of the woman with the censer, wears spoke-like crests representing chrysanthemums – flowers that elsewhere in the novel, as well as in Tendai Buddhism, are used as images for the dharma wheel.

As for why the stretched-out woman with "I love sex" on the back side of her robe is seen from a Pure Land perspective, the reason is probably the same as the reason why the woman Yonosuke sleeps with places a bucket of water flowers, including lotus flowers, inside the mosquito net within which they sleep, symbolically turning it into the Pure Land. And it would surely be the same as the reason why the blissfully bathing maid in the picture for chapter 3 is viewed from high above – from the perspective of heaven or the Pure Land. In Saikaku's Buddhistic-shamanic vision, sexual ecstasy seems to be overlapped with the bliss – and the vision of bliss – of being reborn in the Pure Land. It is a vision that led some of Hōnen's early followers in Ōhara to believe that sexual ecstasy and meditation on the Pure Land could be fused into a single activity – until two priests were executed and Hōnen, Shinran, and other Pure Land Buddhist leaders were sent into exile. Saikaku probably sympathized with Hōnen and Shinran, since, in Japanese Mahayana terms, the overlapping of pure bliss and bodily sexuality would be examples of *shaba soku bodai*, "Samsara is nirvana," or *sokushin jōbutsu*, "Becoming a buddha in your own body." Hōnen, Shinran, and Rennyo all stressed these tendencies, weaving them in slightly subdued terms into their own

teachings about living in the visionary presence of the Pure Land in the midst of ordinary daily experience. Saikaku, as Emoto has argued, probably knew about the short-lived Ōhara Project to envision the Pure Land as part of daily temple life (cf. chapter 18), and Saikaku, too, seems to stress the importance of bodily spiritual love within non-priestly contexts among ordinary people in daily life.

The picture for chapter 31, when Yonosuke is 37, also seems to be suggesting to readers that this chapter is paired and partially overlapped with chapter 37, which takes place during preparations for the Bon Festival when Yonosuke is again 37. And with respect to incense, the picture for chapter 37 shows a Tayū's helper cutting pieces of fine incense, while Yonosuke himself becomes human incense by hiding under an empty foot warmer, heating it with his own desire in a space where there would normally be a charcoal fire lit in a brazier. In chapter 31, Yonosuke shares feelings of love with a woman with a mysterious background who may be related to the bodhisattva Jizō and who recognizes the otherworldly scent of his incense, while in chapter 37, Yonosuke himself symbolically becomes a kind of human incense who crosses the border between the material world and the Pure Land to share his love with the Tayū Yūgiri, who has long hair, like the woman in the picture for chapter 31. Moreover, in chapter 37, the chapter that is paired and partially overlapped with chapter 31, the owner of the Ōgiya performance house invites five men, including Yonosuke, to go with him on a picnic in the precincts of a Shinto shrine and Buddhist temple complex, where he leads a discussion about the various Tayū in the Osaka licensed quarter, thus reproducing the number of listeners to the Buddha's deer park sermon. In chapter 31, there are also five listeners, as in the deer park sermon, but no one takes the role of the Buddha – unless it is Wakayama, the Tayū in Yoshiwara (probably overlapped here with the Pure Land) in faraway Edo who gave the incense to the man who used it when he met the woman who correctly names of the incense Yonosuke uses, a Tayū who may suggest the soul of Saikaku's wife in the Pure Land.

Note: Some readers may have doubts about the spiritual dimension of chapter 31. However, the traces of spiritual depth in Saikaku's mixture of Pure Land Buddhism and the shamanic beliefs behind the Bon Festival of Returning Souls seem rather clear to me, at least, especially since the chapter puts great emphasis on *nuke-*, a two-syllable word meaning to escape, leave behind, omit, become free, or pass through. In chapter 31, Yonosuke and his companion ride on a *nuke-bune* to get to Murotsu. This is an undesignated boat that can be freely used for private purposes. It also means that the boat is unscheduled and can be flexibly used. This boat is a mini-image for the liminality of the whole chapter, in which the borders between life and death, female and male, sensual and spiritual, and divine and mundane are fluid and

constantly being renegotiated. The situation in chapter 38, the twin chapter with chapter 31, is much the same, and the chapter culminates in Yonosuke's discovery of a *nuke-michi*, a secret passageway, path of escape, or loophole. This open pathway is important and allows Yonosuke to travel unhindered to the Pure Land and then return to the material world at will, a freedom that changes his life and greatly enlarges his understanding of love.

§ A lot of gazing is going on in the picture for chapter 31. Yonosuke gazes at each performing woman as she smells the incense he passes around, hoping one of them will be able to recognize it. Two of the women also gaze at the woman who is catching the scent of Yonosuke's incense, though she herself is more interested in smelling the incense than in looking at it. In this situation Yonosuke, as the customer, has a certain amount of power over the women, but the women are portrayed as being slightly larger than Yonosuke, a difference that suggests they may have more spiritual presence and heft than he has, and the value of Yonosuke's money is completely rejected by the woman he is with. This suggests that Yonosuke may at this point in his life be unable to gaze at the woman to his left as if she were simply a sexual object. Instead, he is probably interested in discovering her spiritual identity in Book 6 (chapters 36-42).

Chapter 32 (5:4)

(Partially overlapped with chapter 38)

(Note: For readers of the first printing of the translation only, the picture for chapter 32 is misplaced: the correct picture is on page 241. The picture on page 241 in the first printing should be on page 237.)

The picture for chapter 32: Although public nō performances were strictly limited and regulated by the authorities, informal private nō performances, often at temples, were relatively easy to arrange with leading commoner nō actors. Yonosuke and his friend, after watching a private “practice performance” by some of these commoner nō actors, now party in the same or a nearby room opening onto the high wooden porch of the Shu-ami (Amida’s Jewel) Hall at Shōbōji Temple, which stands on the slopes of Mt. Ryōzen above and just north of Kiyomizu Temple in eastern Kyoto. Ryōzen (short for Ryōjusen) means Eagle Peak, and the mountain is believed to be a local manifestation in Japan of Eagle Peak (also called Vulture Peak) in India, where Shakyamuni Buddha is said to have preached many sutras, including the *Lotus Sutra*. In Mahayana Buddhism there are multiple interrelated Pure Lands, and in Japan Eagle Peak was widely believed to be the Pure Land presided over by Shakyamuni Buddha and is known as the Eagle Peak Pure Land. Yonosuke’s visit to the temple on Eagle Peak is therefore also a visit to a manifestation of a Pure Land zone within the material world. Shōbōji is a temple of the Ji Pure Land school that is loosely related to Hōnen’s Pure Land school, although it puts much emphasis on regular periods chanting Amida’s name as well as integrating worship and artistic performance, such as ecstatic singing, dancing, or writing renga linked verses. The large temple rented rooms to various kinds of groups, and the temple and the mountain were both famous as being access points to Shakyamuni Buddha’s Pure Land located in the floating world.

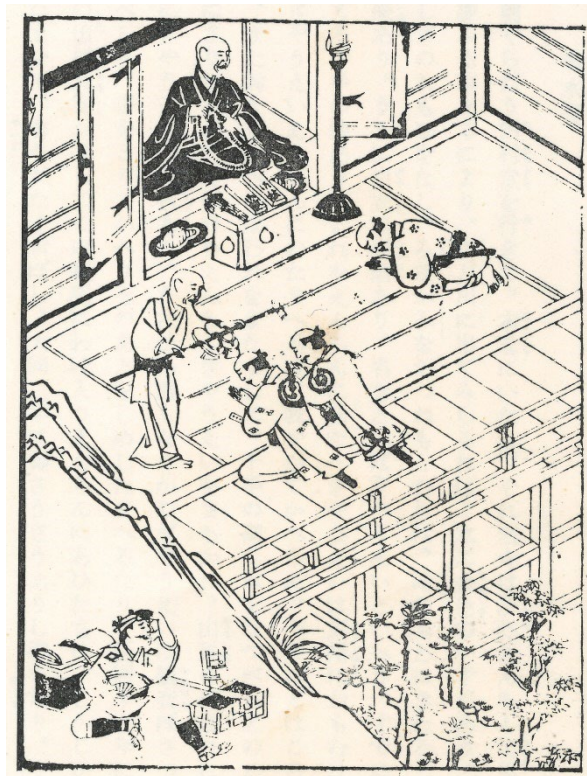
Yonosuke, wearing his wild pink crests, two of which are visible, sits with his right hand on his raised right knee, and with his left hand he holds a sake cup. Yonosuke holds the cup with two fingers, just as he does in the picture for chapter 7, although in that picture he uses his right hand. The temple serves vegetarian dishes but keeps sake on hand, at least

for guests. Even though other men wear medium-length swords, Yonosuke doesn't wear one, just as he doesn't in the pictures for 5:1, 5:3, 5:5, and 5:7. Beyond his left shoulder, wearing a medium-length sword and a black cloak, seems to sit his friend, apparently a lover of both *nō* and kabuki plays, who has invited him to visit the temple with him. Both men have childlike grins on their faces, and they obviously enjoy talking with two young kabuki actors of women's roles who wear their hair in the double-fold young men's *Wakashu-mage* style, although they have shaved off their long forelocks to comply with official regulations. After 1652 it was forbidden for young male actors to wear long forelocks, since forelocks were considered too alluringly erotic. In response, young male actors of female roles, in order to suggest women's hair, as well as their own forbidden forelocks, tied on folded cloth bands or folded kerchiefs called *yarō-bōshi* that abstractly but attractively suggested forelocks.

The actors mentioned in 5:4 were famous in the late 1650s and the 1660s. The actor with his left knee up who holds his sword nearly vertically wears three Takeda-bishi diamond-shaped crests, each consisting of four smaller diamond shapes, while two large white-capped wave designs splash across the bottom of his robe. The actor beside him sitting on the porch seems to be wearing cloud crests (cf. the picture for chapter 36), eight of which are visible. One of the actors may be Takii Sanzaburō (or Sanza). If Sanza is overlapped with the soul of Saikaku's wife here, then he is probably the actor with apparent cloud crests, since the soul of Saikaku's wife seems to be "hidden in clouds" in the second half of the novel. Sanza died in either 1675 or 1676, while Saikaku's wife died in 1675. The actor's apparent eight cloud crests may also be a reference to the Gion Shrine in Kyoto and its god of epidemics, Susanoō (also called *Gōzu Tennō*, the Bull-Headed Heavenly Emperor), who is related to Izumo, the Land of Eight Rising Clouds. The eight clouds might also refer to the historical Sanza's older lover and patron near the end of his life, an Edo magistrate whose title was Lord of Izumo. Behind the two actors kneels their assistant, probably sent by the actors' manager. On his sleeve the man wears an octagonal border enclosing the number 7. Near the railing in the foreground sits a young-looking temple monk with a sake-pouring pot near his right hand. He wears a design with small circles and diamond outlines. In the space in front of him are a sake cup stand, two trays, one on top of the other, and a plate with side dishes. At lower left stand bamboo, and at lower right stands a small maple tree. The Shōbōji Temple porch was famous for its panoramic view of Kyoto. A view from Mount Amida-ga-mine, just south of both Shōbōji Temple and Kiyomizu Temple, with its dragon-protected sacred waterfall, can be seen in the photo below taken with a slightly telescopic lens by the city of Kyoto. Kiyomizu Temple is lower down on Otowa Mountain just to the north, with the city of Kyoto spreading out in the distance. Shōbōji is beyond the high ridge just beyond Kiyomizu Temple.



As Shinoda points out, Saikaku's picture for chapter 32 contains a visual allusion to the picture of Shōbōji Temple (see below) in Book 1 of the *Kyō-warabe* guide to Kyoto (see the comments for chapter 13), so Saikaku may be suggesting the following comparisons. The two pictures share a similar though not identical composition, and there are six figures in both pictures if the statue of the Ji Pure Land school priest Saint Koku-a (1314-1405) in the Kyoto guidebook illustration is counted as a person. Yonosuke's friend, with his black cloak, resembles the black-robed statue of Koku-a, who restored the temple, where Hōnen had once led *nembutsu* chanting sessions in the early medieval period. Yonosuke, though sitting down with his right knee up, resembles the priest in a white robe and black sash with his right foot forward in the guidebook illustration, except that Yonosuke holds out a sake cup instead of the saint's holy staff and wooden clogs. The kneeling assistant at upper right resembles the kneeling believer in the guidebook picture, although the number 7 crest on his robe may refer



obliquely to the monk in the tree outside, who becomes the seventh member of the party, and the two young actors with their swords and crests parallel the two believers in the guidebook picture who listen to the priest's explanation about the staff and the wooden clogs that Saint Koku-a wore on his pilgrimage to the Ise Grand Shrine. The circular sake cup, the cup holder, and the low round tray in Saikaku's picture resemble the circular crests on the two believers' robes in the guidebook, and the attendant monk at lower center-left with a black sash and with circles and diamonds on his robe partially resembles the porter at lower left in the picture in the Kyoto guidebook. The porter has a black sash, pincers crests on his robe, and a box in front of him. He is directly alluded to by the porter sitting on a carrying box in the picture for chapter 13, another chapter that refers to the Pure Land.

If these parallels are intended, then Saikaku may be suggesting that in the picture Yonosuke is the *waki* or traveling monk in a contemporary *nō* play, while his friend is overlapped with the medieval Ji-Pure Land school Saint Koku-a. Perhaps, on one level, the friend reveals himself as a manifestation of Saint Koku-a by allowing Yonosuke to have a vision of the near-death and rebirth of the young monk Keijun in the tree outside, a vision similar in some respects to the vision shown to Koku-a by the female sun god Amaterasu, who appeared to Koku-a as a corpse and then revealed herself to be the sun god in Ise Shrine. If so, then Keijun – the young monk dying of longing in the tree – is Yonosuke's young double, and both seem to love the actor Sanza, though Yonosuke reveals his love only indirectly as

an observer in the text of chapter 32. The existence of this double and the glistening lights he gives off, which seem to consist of both prayer beads and shining bits of his soul leaving his body, would be a nocturnal version of what the sun god Amaterasu did when she showed her corpse to Saint Koku-a in order to stress his purity in contrast.

Part of Yonosuke-Saikaku's soul (perhaps his younger self from around 1660) seems to be embodied by the apprentice monk Keijun shining in the tree. He is a young man who loves and is later loved by Sanza, a beautiful male female-part actor, who was last known to be alive in 1675, the year Saikaku's wife died. Sanza here perhaps suggests the soul of Saikaku's wife, since he died or disappeared at about the same time she did. If the prayer beads in Keijun's hands refer to or are parallel with the beads held in the hands of the statue of Saint Koku-a in the picture of the temple in the Kyoto guidebook, then Yonosuke's friend in the black cloak, a modern embodiment of Saint Koku-a, might also, on some level of *gesaku* heaven, be a woman, perhaps the founder of women's kabuki O-Kuni (阿国), whose name, when written, is the reverse of Koku-a (国阿), a reversal suggesting doubling and androgyny. On stage O-Kuni would dress like a man and sometimes dress like her dead lover Nagoya Sanza (in *Amorous Man* a friend of Yonosuke's father) and bring him back to life during her performances. Likewise, Yonosuke's friend could be a woman acting as a man – the soul of Saikaku's dead wife disguised as a man, just as the actors of women's roles are men acting as women. If Yonosuke's friend is overlapped with O-Kuni, who was androgynous onstage, he may be possessed by 1) Koku-a, 2) O-Kuni, and 3) Saikaku's wife in the Pure Land, and, by going with his friend to the mountain temple, Yonosuke-Saikaku may cross the border between this world and Shakyamuni Buddha's Pure Land, and there he may speak tender words with his wife's soul indirectly by means of his young double, Keijun, and his wife's young double, the female-role actor Sanza.

The flashing and flickering lights near the temple – and the dynamic, flame-like bamboo leaves at lower left in the picture – suggest the fire of passion overflowing its normal bounds and hint that the temple is like the burning house in the parable in chapter 3 of the *Lotus Sutra*. In chapter 50 as well, the picture shows Yonosuke literally riding on an oxcart that leaves Kyoto and travels to the Iwashimizu Hachiman Shrine, where Shakyamuni is the basic buddha-form of the Shinto god Hachiman. It is one of three oxcars in chapter 50 hired by Yonosuke, suggesting the three carts waiting outside the burning house mentioned in the *Lotus Sutra*: in the parable about the world as a burning house, a father persuades his children to leave the house by describing three beautiful fictional carts just outside. The fictional carts are thus an example of a “means” to lead the children toward salvation, and in this case the ignorant include both Yonosuke and the actors and the man in the tree. In chapter 32 the burning house is suggested by the tree, which seems to be burning, by the early summer heat

inside the temple, and by the children's games, and in chapter 38, the paired chapter overlapped with chapter 32, the burning house is suggested by Yonosuke's own home (and by implication all of Kyoto), where the weather is very hot and Yonosuke's "forge-like" house is full of even hotter, emotionally intense old love pledges. In chapter 32, however, Keijun's suffering in the tree causes the guests and monks to run out of the "burning" temple, and a temporary solution to the wild spirituo-erotic love between Keijun and Sanza is reached. If Keijun is, on one level, Yonosuke's younger-self double, and Sanza is the androgynous younger double of Saikaku's wife when she was still alive, then perhaps a new, deeper love relationship in the Pure Land between Yonosuke-Saikaku and the soul of his dead wife is being suggested, as in the ending of chapter 38.

There seem to be at least two more important motifs in the picture. First, the soul of Saikaku's wife is 29 in chapters 32 and 38, and both chapters seem to overlap her soul with Siddhartha, the future Buddha, when he made his Great Renunciation and left his home and family to search for enlightenment when he was 29, according to one tradition. In chapter 32, a major renunciation is made by Sanza, a famous male actor of female roles who seems to suggest Saikaku's wife. He puts his whole career at risk by ignoring his many fans and would-be lovers and dedicating himself to the sincere but low-class menial temple worker Keijun (the young Yonosuke-Saikaku) for the rest of his/her life. Likewise, in the paired chapter, 38, Fujinami, like the young Buddha at 29, makes the difficult decision to leave her home and husband and become a nun (as required by law) in order to remain faithful to Yonosuke and continue her strong spirituo-sensual, telepathic love relationship with him.

And second, perhaps because the chapter takes place partly in Shakyamuni Buddha's Pure Land, it takes place simultaneously in at least two rather different times and places – in 1660 in Edo and in 1679 in Kyoto. The first year (1660) is the last year the kabuki actors Tamagawa and Itō could have appeared together, although Takii is first recorded on stage in 1661. Perhaps he played minor roles in 1660. The second year (1679) is the year Yonosuke-Saikaku is 38, Yonosuke-Saikaku's age in chapter 32 as well. In 1660, in chapter 13, Yonosuke-Saikaku is 19, and, like Shakyamuni at 19, according to another Buddhist tradition, he leaves his family and the world behind and becomes a monk living on the grounds of Emmei-in Temple in Edo, dedicated to the Seven-Faced Female Dragon God. Also in 1660, part of the "divine body" of this dragon god was transported to Emmei-in from Mt. Minobu in Kai province, widely believed to be another manifestation of Shakyamuni's Eagle Peak Pure Land in Japan, and this dragon deity became the Buddha-protecting female god worshiped as the main buddha at Emmei-in Temple along with Shakyamuni Buddha. Thus Yonosuke in Edo in 1660 enters Emmei-in Temple in the same year in which the Seven-Faced Female Dragon God has also entered it, suggesting that on one level Yonosuke is overlapped with

the female dragon god, who in turn seems to be overlapped with the soul of Saikaku's wife. Thus, in 1660 Emmei-in temple has become part of Shakyamuni Buddha's Pure Land, although the painting inside Yonosuke's hut in the picture for chapter 13 shows a lotus-filled lake in Amida Buddha's Pure Land. Saikaku himself belonged to the Pure Land school, but he also respected the *Lotus Sutra* and the Nichiren or Lotus school as well, as the painting of lotuses in his hut suggests. He seems to have regarded the various Pure Lands as all ultimately equal.

This would explain why the assistant in the picture for 5:4 with the number 7 on his robe is overlapped with the man in the Kyoto guidebook who is praying to Saint Koku-a: the assistant in chapter 32 may be praying, too, but to the Seven-Faced Female Dragon God in "Edo-Kyoto," so to speak, since Eagle Peak in Kyoto and Emmei-in in Edo are both manifestations of the same Eagle Peak Pure Land of Shakyamuni Buddha. Presumably 1660 and 1679 are simultaneous in chapter 32 because they are both in the timeless time zone of Shakyamuni Buddha's Pure Land, which is, ultimately, indistinguishable from the Pure Lands of Amida, Kannon, and the dragon king. And further linking the 1660 and 1679 time-flows into a simultaneous flow, Yonosuke-60 is 38 in 1660, while Yonosuke-Saikaku is 38 in 1679. Thus, on one level, *in 1679 everyone in chapter 32 in its 1660 register (except Yonosuke) may be dead* and in the Pure Land already, and the last few lines of the chapter may actually be its preface. Likewise, in chapter 38, Fujinami, overlapped with the soul of Saikaku's wife, was probably dead already in 1679 and in the Pure Land. The main difference between chapter 32 and chapter 38 is that in 32 the Pure Land is limited to a mountain temple; in 38 all of Kyoto is burning.

Although chapter 32 takes place on Shakyamuni's Eagle Peak, Pure Land Buddhism may also appear at the end of the chapter via the word "lover," *sukibito* 好人. In Pure Land Buddhism it is read *kōnin* and refers to someone who loves to repeat Amida Buddha's name, a practice which may also be represented by the number 10 (*jūnen*), apparently on the back of the kneeling man in the picture. It is the lowest of the five ranks of outstanding lovers of *nembutsu*, or chanting Amida Buddha's name. Perhaps this expression refers to Yonosuke-Saikaku as both 1) a great lover (*sukibito*) and 2) a great lover of both Shakyamuni and of Amida and of Amida's name and the Pure Land (*kōnin*). However, there is no consensus as to whether "this great lover" in the text refers to Keijun, Yonosuke, Saikaku, or even the narrator of the book, who is separate from Saikaku and who would probably have witnessed the confession. The last reading would seem to place Saikaku or the narrator among the actors and ironically make his claim possibly fictional. Perhaps Saikaku is being deliberately multivocal here in order to allow for all four readings, just as the chapter has three locations (Kyoto, Edo, and the Eagle Peak Pure Land) and at least three times (1660, 1679, and timeless

Pure Land time). In chapter 38, the paired chapter with chapter 32, literally hundreds of times are implied to coexist inside Yonosuke's hot Love Box.

§ In the picture for chapter 32 Yonosuke seems to be gazing hard, apparently at the young kabuki actor near the railing of the high temple porch, and the actor seems to be gazing back at Yonosuke. Yonosuke's companion, the second young actor of female parts, and the monk all seem to be gazing at the first actor with thoughts of love, so he seems to be the center of attention as well the possessor of a strong, charismatic gaze. This suggests he is the famous Takii Sanza, the actor who is a protagonist in the narrative. Has Yonosuke fallen in love with him? And/or, in the timeless time of this temple in Shakyamuni Buddha's Pure Land, is Sanza the visionary form of Saikaku's wife while she was still alive? And, since Yonosuke seems to be a fused, androgynous character, is Yonosuke-Saikaku also meeting again his younger self? Yonosuke's gaze suggests both respect and attraction – and also a feeling of *déjà vu*? On one level chapter 32 is straightforward and touching, but on another it is just as paranormal as chapter 38, its paired chapter.

Chapter 33 (5:5)

(Partially overlapped with chapter 39)

(Note: For readers of the first printing of the translation only, the picture for chapter 33 is misplaced: the correct picture is on page 237. The picture on page 237 in the first printing should be on page 241.)

The picture for chapter 33: Yonosuke (center) lies on his stomach on the tatami mat floor beyond a standing tray holding small cakes on the second floor of a performance house in the small Fukuro-machi licensed quarter in the harbor city of Sakai south of Osaka. To the left sit two of Yonosuke's male entertainer companions from Kyoto. One entertainer wears a black robe, although his hair style indicates he isn't a monk, while the other man wears a light-colored robe with occasional stripes, each flanked by pinstripes. To the right sit two performing women. The woman sitting farther back, like the other two performing women in the picture, has her hair in the Shimada-mage style. She wears four linked black-and-white pairs of hexagonal snowflake-ring crests, while the woman sitting by the railing wears a flowing water design that in some places resembles the design worn by the man across from her. Downstairs another performing woman is relaxing on the house porch beside the front entrance and in front of closed lattice shutters, although the house claims she has been "lent" to perform for a short time at another party in the quarter. She casually reaches for a discreet love letter, tied in a knot at one end to keep it confidential, that is brought to her by a young assistant. The woman wears diamond-outline crests that enclose the number 2 as well as one black and 2 white plum blossom crests, on each of which is visible 3 of its 5 petals. Moreover, both the woman on the porch and Yonosuke wear 3 visible 5-petal crests. Is this similarity the meaning of her 2 number-2 crests? Are the woman and Yonosuke doubles? The woman's young helper wears her moderately long hair in the freely flowing Sage-gami style. She walks toward the porch wearing two visible willow branch designs down her sleeve and back, which may be linked to the location of the licensed quarter in Willow Ward. The willows also return to the text of chapter 28, in which the nearly dead Yonosuke straggles into the same Willow Ward in Sakai in which this licensed quarter is located. Willows are associated in haikai with borders in haikai linked poetry, and the city name Sakai literally means 'border.' Willows are also associated with graves, souls, and the bodhisattva Kannon. In chapter 36 a

willow suggests snow and the border between life and death, while in the picture for chapter 3, a willow bends over a wall, another kind of border. And in the text of chapter 28 the narrator mentions “Sakai, the border between life and death.”

Yonosuke, wearing a robe with 3 of his wild pink floral crests visible on it, seems himself to be a human border, since his hair is strangely not in the style of an adult male. It is impossible to see the details of his hair style, but although he is 39 in this chapter according to the table of contents, he is not portrayed as an adult male with the top of his head shaved, as he is in previous chapters. Yonosuke may here be either a young man or *wakashu* who has only a small shaved area on the top of his head behind his forelocks, or a woman. In Saikaku’s depiction, it is impossible to tell whether there is a shaved area behind Yonosuke’s high-rising forelocks, so the entire top of his head may be covered with hair, which would indicate that he is female here. However, the two women have what seem to be white paper cords coming down the sides of their heads and ending near the tops of their ears, while Yonosuke has no such cord. As for Yonosuke’s age here, the hairlines at his temples have not been shaved at right angles – something that happens to Yonosuke in chapter 9, when he is 15 – so if Yonosuke is male here, he is probably 13-15. Ultimately, his gender is unclear. I think Saikaku deliberately placed a puzzle-picture (*nazo-e*) here, not as a game but to stimulate readers to stop and think about this and other contradictions in his novel, a work that seems to have different levels operating at the same time. Whether Yonosuke is here male or female, I will refer to him/her in this picture as being androgynous.

Saikaku obviously knew that Yonosuke’s hair contradicts his age and possibly his nominal gender, and the picture was not “corrected” in reprints done in Osaka. In the 1684 Kawasaki-ya pirated Edo edition, however, Moronobu’s illustration for chapter 33 “corrects” the contradiction and shows Yonosuke as an adult male with the top of his head shaved talking with two performing women on the right, while a man and a woman sit watching at left. Likewise, in Moronobu’s 1686 *Kōshoku sewa-e-zukushi* Edo picture book edition of the second half of *Amorous Man*, the picture for chapter 33 has again been “corrected.” Yonosuke is an adult male who sits talking with a female *kaburo* girl assistant as he looks downstairs.

However, Fujiwara 2011 rejects the suggestion that Saikaku was sloppy or made a mistake in his depiction of Yonosuke and argues that the contradiction is a sign to sensitive readers and viewers that they are being asked to try to think on a new level. Moreover, the representation of Yonosuke as a possible woman is congruent with the text of chapter 33, according to which Yonosuke expresses a strong aversion to sleeping with a performing woman or even being touched by one of the women. The picture seems to be indicating Yonosuke’s actual psychological and spiritual condition within his 39-year-old body: in chapter 33 Yonosuke may be revealing that he is possessed by both a female and a male spirit

or soul and is androgynous. If so, Yonosuke's three visible crests would be commenting on this situation, since throughout the book, three crests seem to suggest Yonosuke is mediating between two opposites, and since the two opposites here are two genders, Yonosuke's crests seem to indicate either that s/he is either androgynous or a third gender, as male actors of female kabuki roles were sometimes regarded to be. Moreover, two of the three crests are on Yonosuke's left sleeve, toward the two women, while her/his lower robe curves to his left in the same way, so the picture may imply that Yonosuke, while androgynous, is trending female.

Yonosuke's lower body looks strangely flat, and his lower robe looks empty and lies at a strange angle, almost like a bending willow limb. In fact, he seems to lack legs and feet, a standard characteristic of spirits and ghosts in puppet drama playscript illustrations of the period. In the text this possible anomaly is hinted at by the fact that Yonosuke is unable to stretch out his legs because they would get cold, an image that might suggest death and a ghostly lack of legs, as it seems to do in chapters 6, 11, and 24. Moreover, Yonosuke is told by Kokin in chapter 19 that he doesn't walk on the earth of Japan, and in the next chapter, 34, Yonosuke tells a story about an otherworldly daimyo whose feet never touch the earth, so Yonosuke's lack of feet in the picture for chapter 33 is presumably intentional.

Thus in chapter 33 in Sakai, a city literally named Border, Saikaku may be depicting Yonosuke as a human microcosm of Sakai who lies just north of the center of Sakai inside its north-south border zone, in this way suggesting that Yonosuke spans the gender border between male and female as well as the border between this world and the other world (with death to the north), between humans and spirits, between humans and bodhisattvas and buddhas, between various time-flows, and between various versions of himself. Above all, Yonosuke-Saikaku may be visiting a small, rundown licensed quarter because, as its name indicates, it is on a dead-end street (*fukuro-kōji*). *Fukuro* means 'bag, sack,' and *Fukuro-machi* suggests a city area that is the end of life and the beginning of death, thus presenting a chance for Yonosuke-Saikaku to cross the border between life and death and visit Saikaku's wife in the Pure Land.

In this sense, chapter 33, chapter 5:5 in the original, is intensifying a trend shown throughout Book 5 (chapters 29-35). As Hirabayashi 2016 points out, Book 5 has three boat voyages, the most in the novel. It also has two visits to port towns. These water travel images may suggest that Yonosuke is beginning to make journeys across the border between the material world and the other world, or the Pure Land, as in chapter 32. At the same time, 6 out of 7 chapters in Book 5 take place on a second floor or on or near a high temple porch supported by wooden pillars. As the temple porch in chapter 32 implies directly, the second-floor scenes may also be suggesting to readers that the first floors of structures here suggest

the material world, while second floors, as in chapter 33, suggest the Pure Land. If so, then the stairs in the performance house in this chapter suggest the border between life and death.

In view of this complex liminal imagery, the picture may be suggesting another version of Yonosuke-Saikaku who is overlapped with the androgynous bodhisattva Kannon, with the accepting and capacious Kannon acting as a medium overlapping Yonosuke-Saikaku and the soul of Saikaku's wife. In the picture for chapter 33, the soul of Saikaku's wife seems to be a particularly powerful half of Yonosuke, which might be why Yonosuke's reclining body bends toward the two women on his left. Sakai is the border zone where life and death overlap, so Yonosuke, with apparent psychological and physical realism, is portrayed as an androgynous body. Not only does Yonosuke have young male hair that partially overlaps with female hair styling, and invisible feet, but s/he may be making a Buddhist mudra or symbolic hand shape with both hands, a mudra that is commonly found on statues and in paintings of Kannon. Both of Yonosuke's hands are in shapes that resemble the protective Karana mudra that buddhas and bodhisattvas use to protect themselves against sickness, demons, and other obstacles – and sickness is precisely the topic that Yonosuke and one of his entertainer friends worry about in the text. The mudra may also be designed to help Saikaku protect the soul of his wife, who died of a sudden cold that soon became a high fever when she was 25 (an age which seems to be echoed by the chapter number in the original, 5:5, which can represent five fives). Perhaps, then, the picture shows Yonosuke as a composite female-male representation of the souls of both Saikaku and his wife on the border (*sakai*) between life and death. The middle fingers of the hands of the woman wearing snowflake ring crests also seem to be in the shape of the same mudra, so perhaps the two crests on Yonosuke's left sleeve imply he is already two-thirds of the way across the border.

Although Saikaku was not able to lower his wife's fever or prevent her from dying in 1675, the picture for chapter 33 may perform a prayer to the bodhisattva Kannon expressing his hope to remove any obstacles that could prevent his wife's soul in the Pure Land from making progress toward enlightenment there. The girl assistant in the street below with the willow branch design on her robe also suggests the willow branches that Kannon is sometimes portrayed as holding, and the woman sitting on the porch wears diamond crests containing the number 2, a number possibly suggesting that she is double in the picture and has two forms, her mortal body and soul on the porch in this world and her two souls (her traveling soul and her reborn soul on the second floor – the Pure Land – as well as her form as half of the androgynous Yonosuke. As Fujiwara stresses, the letter brought by the girl (a manifestation of Willow Kannon?) suggests a link back as far as the picture for chapter 2 and may indicate that Yonosuke's letter in chapter 2 (that is, the basic form of the double text of

Amorous Man) is now arriving and being understood by his wife's soul, O-Saka, whose reverse (*saka-sama*) body lies on the second floor and whose name is almost homophonous with Sakai, the location of chapter 33. The apparent allusion to chapter 2 suggests that Yonosuke in chapter 33 may be overlapped with Yonosuke at age 8 in chapter 2, which means that the high porch in chapter 2 is also overlapped with the second floor in chapter 33. This also suggests the undepicted presence of the daughter of the dragon king (overlapped with Saikaku's wife), who, according to chapter 12 of the *Lotus Sutra*, turned herself temporarily into a man (overlapped with Yonosuke) and achieved immediate enlightenment. The letter might indicate that on one level Yonosuke on the second floor is the young Yonosuke of chapter 2 with flowing forelocks, the male form of the dragon king's androgynous daughter in her female form on the ground floor. From the perspective of chapter 33 and Sakai, the woman at bottom right in the picture for chapter 2 is almost surely O-Saka, since she is standing in the part of the frame that corresponds to Otowa Falls in the Kyoto guidebook picture for Kiyomizu Temple, to which Saikaku is alluding, and the falls is believed to be the body of a dragon king. In chapter 2, Yonosuke is unable to deliver his love letter to O-Saka, but now, in chapter 33, he is able to deliver it via the young assistant to the woman sitting on the ground floor porch, thereby indicating that the male and female forms of the dragon king's daughter are now fused.

Thus Yonosuke once more seems to be overlapped not only with Saikaku but also with Saikaku's wife while she lived and, later, as a dead soul. In chapter 33 Sakai seems to play, rather dramatically, the role of the border with the other world that was crossed by the traveling soul of Saikaku's dead wife when it left her body at 25, when Saikaku was 34, a death that is also evoked in chapters 12, 23, 24, 28, 29, and elsewhere. In chapter 33 Yonosuke-Saikaku seems to want to follow the soul of Saikaku's wife by making a direct entrance into the other world, a process represented as going up to the second floor of the house. This is also suggested by the language of "lending" women to other parties, who "borrow" them for a while seems, since in Japanese popular Buddhism everything with a distinct living form "borrows" its form when it is born. As Yonosuke thinks to himself at the beginning of chapter 24, everything in the world is made up of a combination of five borrowed elements, and when you die you simply return those elements to the king of the other world. On one level, each time a woman is "lent" and goes downstairs, another soul seems to be born, and each time a woman comes back upstairs, another dead soul leaves its borrowed body and returns to the other world. The performance house seems, on one level, to be a busy border crossing point between the realms of life and death. This image and the image of the captured sea bream that swim in tubs positioned between life and death suggest that human life is short and fragile and that the soul of Saikaku's wife is being overlapped with the border-crossing

Yonosuke. The harbor images in the chapter may also comprise a larger image suggesting the dragon king's undersea Pure Land.

In chapter 28, when Yonosuke is 34, Yonosuke-Saikaku visits Sakai after a deadly boat journey, and in chapter 33, the original chapter number (5:5) suggests five fives, or 25, the age at which Saikaku's wife died. Even the numbers on the robe of the woman in the picture for chapter 33 sitting on the porch outside, twos and fives, suggest 25, as does the distribution of the 7 people in the picture into a group of 2 on the street and 5 on the second floor. The hexagonal snowflake crests on the woman on the second floor also suggest hexagonal turtle-shell crests, which seem to represent Saikaku's wife, as in, for example, the picture for chapter 12. Thus the androgynous (ambiguously gendered) and possibly legless Yonosuke in the picture may also embody the soul of Saikaku's dead wife about to leave her body when she was 25. In Buddhist terms, the port of Sakai lies on the edge of This Shore, and the river boat to which Yonosuke compares the house in Sakai, is also Amida's Boat on which Amida will guide the newly dead soul until the boat reaches the Pure Land.

However, although chapter 33 represents the 1675 time-flow, it also seems to evoke the time of 1680, since Yonosuke-Saikaku is 39 in chapters 33 and 39. In this year the soul of Saikaku's wife is 30, the age at which the Buddha achieves his Great Enlightenment, according to one Buddhist tradition. It seems likely that her nirvana in this case is also her parinirvana and that the picture for chapter 33 shows a parinirvana dying-Buddha picture of Saikaku's wife, with her living form suggested on the street level and her parinirvana form visible as an androgynous Yonosuke lying on the second floor – a double form that includes Yonosuke-Saikaku as well. The images of mortality and impermanence in chapter 33 are striking and interpenetrating and may well represent mutual enlightenment about the human condition experienced by Saikaku and Saikaku's wife at the time she dies in 1675 and again in 1680, when Saikaku may have felt his soul was becoming more proficient at communicating with his wife's soul in the Pure Land – on the second floor.

In chapter 33 the possible parinirvana of the androgynous Yonosuke, who seems to carry within him-/herself the souls of both Saikaku and Saikaku's dying wife when she is 25, differs from traditional Buddhist parinirvana representations, since Yonosuke is lying on his/her stomach. This form is also repeated in the picture for chapter 39, the chapter paired with chapter 33, by the woman lying on her stomach and supporting her head with her hands. Since Yonosuke is shown in feminine-male form in chapter 33, suggesting Saikaku experiencing near-death and emotional fusion with his dying wife and thus a temporary parinirvana (which is why he faces west rather than north), as in traditional parinirvana pictures. It is significant that the person lying on the floor in the picture for chapter 39 is a woman, who thus fills out the composite androgynous image formed by the overlap of the

two paired chapters, 33 and 39. This reclining posture may also found in the pictures for chapters 7, 37, 42, and 48, and it seems to be a depiction that reveals or suggests that the person lying on her or his stomach has no visible legs or feet and is viewed from the perspective of being on the border of or between the material world and the Pure Land. Uncannily, while Yonosuke's reclining shape in the picture for chapter 33 resembles that of the reclining woman in the picture for chapter 39, in the chapter 33 picture Yonosuke's hands are free, and with his hands Yonosuke may be making a mudra similar to the one apparently being made by the sitting woman in the picture for chapter 39, who wears lotus leaf crests, and by the reclining Yonosuke in the picture for chapter 37. The woman lying on her stomach in the picture for chapter 7 likewise looks at another woman wearing lotus leaf crests, suggesting that they are doubles who have died and been reborn on lotus leaves in the Pure Land, while the similar woman in the picture for chapter 48 watches Yonosuke receive a bowl of sake from the second floor, which, as in chapter 33, seems to suggest the Pure Land. In the picture for chapter 39, if the woman with lotus leaves on her robe represents Kannon, then in chapter 39 Kannon is making a Karana mudra to protect the soul of Saikaku's dead wife, who is now in the Pure Land, represented by the Shimmachi quarter in Osaka. In the picture for chapter 33, on the other hand, the androgynous Yonosuke her-/himself may embody both Saikaku and the soul of Saikaku's dead wife at the time of her death together with their merciful protector and guide, Willow Kannon.

Shinoda (2010: 122) has pointed out that the posture of the two women downstairs in the picture for 33 is a visual allusion to one frame of the picture of the Shimabara quarter in Book 2 of the *Kyō warabe* guidebook to Kyoto. With this visual allusion to the two women in the top right of the picture of the Shimabara quarter, Saikaku seems to be suggesting to readers that this small Sakai licensed quarter is not just a local place but also a street that ends at the border between this world and the other world. This further suggests that the street and the house in the picture for chapter 33 are overlapped with Shimabara in Kyoto and, also,



that Shimabara and the other large quarters evoked in Book 6 (chapters 36-41) are overlapped with the Pure Land. The chapters of Book 6 deal with a reality that is “hidden in clouds” and can only be fictionally depicted in an indirect way, but even a run-down, dead-end quarter like the Fukuro-machi quarter in Sakai shares something with the famous Shimabara quarter in Kyoto: they are both overlapped with the Pure Land.

In the picture for chapter 33, Yonosuke, lying halfway between the two visiting men and two Sakai performing women, is, as Yonosuke-Saikaku, a visitor in the other world, and as the soul of Saikaku’s dead wife, half of Yonosuke is now a new resident of the border of the Pure Land as well. Strangely the crests of the woman on the first floor seem to mirror this layout: the two men and two women on the second floor are balanced by the first-floor woman’s 2 diamond crests with the number 2 in them, and her 3 visible floral (plum blossom?) crests are balanced by Yonosuke’s 3 floral crests. Her crests, however, show only 3 of their 5 petals, creating a composite 9 image, which suggests the 9 ways of being born in the Pure Land and the 9-year age difference between Saikaku and his wife. If this picture shows her mortal form on ground level on the front porch, and, again on the second floor, her parinirvana form in which her soul and Yonosuke-Saikaku’s form are fused, then the two women on the second floor would seem to be the two souls of Saikaku’s wife: the woman wearing hexagonal snowflake rings in back suggests her death and the journey of her traveling soul to the Pure Land, and the woman in front wearing warmer, flowing water designs has perhaps been reborn on a lotus in a lake in the Pure Land. Representing the melting of snow, the woman in front is actually the third soul of Saikaku’s wife, since her traveling soul flows or travels back and forth between her soul in the Pure Land and her original living soul, which partially remains in the material world inside the heart-mind of

her husband, who is still alive in the floating world. Likewise, on the left on the second floor, the man in back wears a black robe, as if he were a lay monk or retiree. Perhaps he represents the mourning soul of Saikaku, while the man in front might suggest Saikaku's traveling soul, a new soul that can visit his wife's soul in the Pure Land and still return to the material world alive.

Perhaps Saikaku and his wife communicate so well in the other world in chapters 33 and 39 that they form a nirvana-parinirvana pair, a form which, as in chapter 18, seems to include the meaning of double death as double nirvana – physical death and spirituo-sexual ecstasy. However, in the picture for chapter 39 the perspective is from the point of view of the Pure Land, so the first floor also seems to be in the Pure Land, and the woman lying on her stomach may represent the fusion of Yonosuke-Saikaku and Saikaku's wife, because only the soul of Yonosuke's wife now permanently resides in the Pure Land, so their fusion-form take her shape. In chapter 33, however, since Yonosuke-Saikaku is still on the border, he is only a visitor to the Pure Land who can share his spiritual fusion-body with his wife's soul in the Pure Land during visits. Even so, the fusion between Yonosuke and the soul of Saikaku's wife is so strong that when Yonosuke worries during his stay at the house in the picture about catching a cold, he almost sounds like the soul of Saikaku's wife herself, who died of a fever that began as a "cold." On one level, as a visitor, Yonosuke must continue to remember and to gaze at the shape of his now-dead wife on the first floor across a certain distance – as an object in the past as well as a shared subject-position – from the second floor, where he writes letters to her in the form of *Amorous Man*.

Yonosuke-Saikaku is learning how to visit both worlds while he is still alive, like the women (souls) in the house who come and go. In chapter 33 the soul of Saikaku's wife is 30, the age at which the Buddha had his Great Enlightenment, so her nirvana is also her parinirvana and the centerpiece of the picture, but since the souls of wife and husband are fused even after death, Saikaku also seems to experience a kind of satori when he sees so many souls traveling back and forth between the material world and the Pure Land and sees his wife's soul travel between this world and the Pure Land like the freely-flowing water design on the woman sitting by the railing on the second floor in the picture. This concrete knowledge that his wife's soul is in the Pure Land – his cold legs seem to allow him to feel almost as if he were inside his wife's dying body – is her soul-gift to Yonosuke-Saikaku. He visualizes her gift as the large chests he decides to make for use in his future travels. Revising the Urashima Tarō legend once more, Yonosuke himself makes these soul-boxes as if they were the soul/jewel box given by the turtle woman – the dragon king's daughter – to her husband Urashima Tarō as a parting gift. These soul-boxes Yonosuke will carry with him on all his travels from now on, since his wife's soul has taught him how to travel safely and

together with her soul at all times by carrying his boxes full of their mutual souls, which will finally be opened and shown in public in chapter 53.

Somewhere deep in chapter 33 may be an allusion, still undiscovered, to chapter 2. For the moment, the letter the woman on the first floor receives looks suspiciously like an expanded version of Yonosuke's double letter in chapter 2, a continually self-writing double letter called *Amorous Man*.

§ The picture for chapter 33 is mysterious, since the mature Yonosuke is suddenly portrayed as a low-teens young man or perhaps as a soul without legs. Yonosuke seems to be gazing at the two women to his left with a friendly gaze, while two male entertainers on the second floor also gaze at the two women, perhaps with condescending eyes, since the performing women in this small quarter lack artistic training and don't know normal protocol – in the picture the two women simply look downward as if bored by these proud Kyoto men. According to the text, Yonosuke sometimes gazes down at the ground floor and sees performing women who were “borrowed” from the party on the second floor simply resting on the ground floor. The gaze of the woman on the porch is at a love letter being brought to her by her assistant, not on the customers waiting for her on the second floor. Since she and Yonosuke on the second floor seem, on one level, to be androgynously fused, one wonders if the letter she gazes at both from street level and from the second floor – through the eyes of the uncanny Yonosuke – is on one level the same double-letter written by young Yonosuke in chapter 2 that seems to be a figure for the double structure of the whole novel. If so, her gaze would be half of a mutual double gaze, half from the other world and half from the floating world.

Chapter 34 (5:6)

(Partially overlapped with chapter 40)

The picture for chapter 34: Yonosuke walks below sacred Mount Misen on Miyajima Island at the time of the Miyajima Fair, which began on 6/6 and ran to the end of the Sixth Month in conjunction with the 6/17 festival at the big Itsukushima Shrine on the island, which is not far from Hiroshima. The whole island was believed to be sacred, and in Saikaku's time ordinary people could not climb the mountain, which was believed to be divine. The Shinto shrine complex, which included a Buddhist temple within its precincts, had many shamans and priests and extends out over the ocean at high tide and was widely believed to be the topmost point of the dragon king's Pure Land on the bottom of the Inland Sea. Yonosuke, after apparently being young and androgynous in the picture for chapter 33, is once more portrayed as a mature male with a medium-length sword and with the top of his head shaved. He wears a long cloak with two of his floral wild pink crests visible on it and holds a partly-open folding fan in his right hand decorated with a design that shows tall miscanthus grass bending low. On his feet, Yonosuke seems to wear only *tabi* socks. Behind Yonosuke walks a younger man who has stylish flaring sidelocks and wears a medium-length sword. He is probably Yonosuke's traveling assistant Horikawa no Katsunojō, who seems to travel with Yonosuke even when he goes to see Tayū in faraway Kyushu and Edo but who appears only in this picture. He wears either famous Shimazu clan crests showing a cross-like number 10 within a circle or horse bit crests, both of which share the same form. Even though he is a "sandal-carrier," he seems to be walking barefoot here.

Yonosuke watches, apparently with great interest, a performing woman coming toward him as she conspicuously and sedately walks, probably from her lodgings, to a temporary performance house at the Miyajima fair, together with her girl helper (to her left) and her older matron (behind her), who helps her and gives her advice. The performing woman, has the gravitas of a Tayū of the highest rank – a contradiction, since Tenjin of the second rank were the highest-ranked performing women on Miyajima Island. She wears two visible Seven Pure Land Treasures crests, has a classic high Hyōgo-wage hairdo, and holds up the hems of her long robe with her right hand as she walks. Her left arm is inside her robe. She is portrayed as being slightly larger than the other figures in the picture, presumably to

stress her charisma and importance, and three other men also gaze adoringly at her. The matron wears three small circles or “white rice cake” crests and has a matronly Yarite hairdo, while her young assistant wears a willow tree design with three limbs visible. The design recalls the assistant in the picture for chapter 33 as well as the Willow District in the first part of that chapter, which, together with the willow design in chapter 34, form a cluster of three willow images. Her hair is in the Kaburo assistant style. Three men wearing dark-colored leggings pass by. The special delivery messenger with a bundle tied onto a pole over his shoulder who is about to pass Yonosuke wears crests consisting of circles enclosing two horizontal lines, suggesting the number 2; the man at lower right carrying a black box full of small items and looking back wears fourfold diamond-shape crests composed of four smaller slightly separated diamonds; and the man on the far side of the road staring back at the performing woman carries a sake cask and bundles on both ends of his pole and wears diamond-shape crests enclosing two horizontal lines, suggesting the number 2.

Unlike in the picture for chapter 33, one of Yonosuke’s feet is here clearly depicted, but the feet of the three women are not visible. Yonosuke usually wears white *tabi* socks together with straw sandals, but here in chapter 34, he seems to wear only white socks. He would probably be wearing quilted white cotton outdoor socks (*tabigutsu*) with thick soles, but it is the sixth lunar month (late July), and it might be unlikely that Yonosuke would be wearing extra-thick socks at the hottest time of the year. Moreover, the three men to the right of Yonosuke are all wearing straw sandals. An hypothesis would be that Yonosuke is wearing roughly the type of socks mentioned in the story he tells in the text about a daimyo, so he isn’t walking on the earth but, like his helper behind him, is walking slightly above the ground. Is Saikaku portraying Yonosuke as if he were a character in Yonosuke’s own parable? Yonosuke is not a lord riding in a palanquin, but he might not be walking on the earth, either: he might be hovering just above the ground in a holy site like Miyajima, especially since it may be on the border of the dragon king’s Pure Land and since the Tenjin woman has mysteriously become a Tayū wearing Pure Land crests and since she and her helpers do not have visible feet and may therefore be inhabitants of another world according to Japanese folklore. Is Yonosuke being depicted as a floating soul who has visited the border and outskirts of the Pure Land before and suspects that Miyajima is also part the Pure Land – the Pure Land not only of the dragon king but also of Amida and Kannon, who are also worshiped here.

If Yonosuke is depicted here as a soul traveling between the material world and the edge of the Pure Land, that would make the picture as allegorical as Yonosuke’s own puppet drama which he puts on. And it would connect the uncanny, possibly hovering image of Yonosuke with the contradictory, androgynous image of Yonosuke in the picture for the

previous chapter, 33. If Yonosuke is walking above the ground, this would also allude to the words in chapter 19 spoken by the woman Kokin, who mysteriously tells Yonosuke, “You aren’t someone who is on the earth of Japan.” Moreover, the middle woman in the picture for chapter 19 – who may be Kokin and who is the only one of the five performance house people in the picture for chapter 19 to have visible feet – seems to wear cotton socks but not sandals. In retrospect, she, too, might be walking above the ground. Yonosuke’s apparent companion is barefoot. Could he also be hovering?

As for the performing woman in the picture, Fujiwara (6-7) points out that the way she walks and the willow design on the robe of her young assistant are a visual allusion to the same picture of Shimabara in the *Kyō warabe* guidebook to Kyoto that is also alluded to by the previous chapter, 33. That is, Miyajima, too, seems to be universalized and linked to Kyoto and the Pure Land. In addition, the performing woman’s sash and robe are quite similar, and her young assistant’s collar and the way she holds her right arm and hand are clearly allusions to the picture of the Shimabara. The continuation of the willow design on the assistant is particularly striking, since it shows close continuity from chapter 33 to 34, just as chapter 33 continues part of 32. Fujiwara interprets the continued allusion to Shimabara to be an indication by Saikaku that the women in the Miyajima licensed quarter are far less sophisticated, but the overlap of the two licensed quarters may have a different purpose. It is true Yonosuke finds it easy to fool the performing women he and his friends meet on Miyajima and that he puts on a play to try to help them overcome their ignorance, but Yonosuke seems to have a definite plan. He seems to be trying to teach the performing women to take themselves more seriously. The overlap of Shimabara and Miyajima suggests a relation of equality in terms of spirituality and basic humanity. Thus, as in the picture for chapter 33, there is a gap between the picture and the text for chapter 34. In the picture, which seems to imply a spiritual point of view on a sacred island, the performing woman walking toward Yonosuke is portrayed as being a Shimabara Tayū with both an assistant and a matron to make sure everything goes well. She is even portrayed as being a little larger than Yonosuke, presumably to stress her presence and spiritual strength. That is why the Seven Pure Land Treasures crests on her robe seem to imply that she is in the Pure Land as well as being a human being, a condition that further implies that both Shimabara and Miyajima are in the material world while also being in the Pure Land. In the second half of the novel, Yonosuke sometimes seems able to see both the material world and the Pure Land at the same time. At times, as in chapter 35, Yonosuke expresses disinterest in small, rural licensed quarters, but often his spiritual double vision seems to be equalizing.

On Miyajima, an island that literally belongs to shamanic gods, Yonosuke may be especially impressed by the Itsukushima Shinto shrine and the large Buddhist temple nearby,

which, as mentioned, were believed by both Shinto and Buddhist pilgrims from around Japan to constitute the upper border of the dragon king's undersea Pure Land, so Saikaku, without hyperbole, may be portraying the Tayū-like performing woman in the picture and her two helpers as not walking on the earth, especially since none of their feet are visible. On one level, perhaps the performing woman, like Yonosuke, is half in the visible world and half in the other world of the dragon king's Pure Land. Her situation would resemble that of worshipers at the Itsukushima Shrine on Miyajima, which extends out from the shore, allowing worshipers to feel as if they were walking just above the water. Moreover, the Hyōgo-wage hair style of the performing woman in the picture, as in the picture for chapter 18 and elsewhere, suggests that on one level she is a bodhisattva or buddha as well as a god. By transforming a second-rank country Tenjin woman into a top-ranking Tayū in Shimabara, which is overlapped with the Pure Land, Saikaku's picture presents the Tenjin a walking nexus between different worlds who turns heads and proudly displays herself and her spiritual power.

Even more uncannily, the performing woman also seems to be specifically overlapped with a very famous Tayū in the Yoshiwara quarter in Edo. Fujiwara further points out that the performing woman in the picture for chapter 34 is portrayed as being very similar to the Tayū in the picture for chapter 46, in which Yonosuke, in 1674, manages to have a secret midnight meeting with a Tayū who seems to be the "Manji Takao," who died in 1660, 14 years earlier, so his meeting must be judged to be either an illusion or a vision of happenings in the timeless time of the Pure Land. When someone tells Yonosuke in chapter 34 that one of his puppets looks very similar to "that Edo Tayū," the reference must be to the very famous Takao. In order to stress the fact that Yonosuke chooses a very famous dead woman to be the model for his Tayū puppet, Saikaku seems to have overlapped Takao with the main figure in the picture for chapter 34.

Saikaku's picture thus seems to be a commentary on the text rather than an illustration. In the text, the three performing women Yonosuke and his friends meet don't recognize that Yonosuke is actually a "stylish" man, someone who operates and acts on many levels and, spiritually, doesn't walk on the ground of this earth. In one sense Yonosuke is like the daimyo in his parable – that is, he is someone who is also in another world. Yonosuke's point in his puppet drama seems to be that the three performing women don't know themselves. They need to recognize that they are not only performing women but also spiritual beings who are able to enter the Pure Land, just like the performing woman in the picture, who is out of place and overlapped with the very famous dead Tayū Takao. The Yoshiwara Tayū referred to in Yonosuke's puppet play tells the three men who visit her that she isn't "a god," yet Yonosuke's parable tells readers that she is something rather similar: the supernatural spirit

of a fox and also the spirit of the famous Tayū Takao. Moreover, the three performing women in chapter 34 may on one level suggest the 3 female gods of Itsukushima Shrine. Since only one Tayū is visible in the picture, she may suggest not a god but a bodhisattva – the daughter of the dragon god, Kannon’s assistant and one of the three female Buddhist gods that protect the Itsukushima Shrine. If so, then Yonosuke is probably the dragon woman’s male forms, as he seems to be in chapter 2 and elsewhere. Further, if the Tayū’s helpers are included, the picture shows 3 women, again suggesting the 3 female Buddhist gods who protect the Itsukushima Shrine. These 3 female gods have been identified by Hinotani (1988b) with the 3 performing women with Hyōgo-wage hair styling in seaside Teradomari in the picture for chapter 19, a chapter in which Yonosuke is said not to walk on the earth of Japan. The 3 women and 5 men in the pictures for both chapters 34 and 19 may be a mutual reference to each other and to the spiritual overtones in both chapters, which seem to be linked to each other on a deep level.

In chapter 34 Yonosuke-Saikaku is 40, and the soul of Saikaku’s wife is 31. When the Buddha was 31, according to one tradition, he delivered his first sermon, known as the deer park sermon, and Miyajima Island itself is a deer park that is even larger than the Nara deer park. The deer on the island are regarded as the sacred helpers of the three female Shinto gods of the Itsukushima Shrine, and humans are forbidden to hurt or hunt them, so they wander freely. As for the performance Yonosuke puts on when he visits a performance house on Miyajima, he gives a talk to the three performing women there and then puts on a miniature but uncut puppet play performance followed by a parable about a daimyo who doesn’t walk on the earth but lives in another world. The parable seems to hint that on a spiritual level Yonosuke, too, is not walking on earth: in one interpretation, Yonosuke is indicating that he, like the performing women, is in the Pure Land while also being in the physical world. The fact that in chapter 34 it is Yonosuke who gives the sermon seems to imply, once again, that he is androgynous and contains within him the soul of Saikaku’s wife, who is 31. The androgynous Yonosuke’s “deer park sermon” may therefore be given in the text by Yonosuke-Saikaku and in the picture by the soul of Saikaku’s wife, who is overlapped with the Tayū there. The soul of Saikaku’s wife in the Pure Land, now 31, may also be talking through Yonosuke, since her feet, and the feet of all three women, in the picture are hidden and may not be touching the earth. Perhaps it is the soul of Saikaku’s wife who causes Yonosuke to ask to meet strong, assertive women in chapter 34. If the five men in the picture for chapter 34 suggest the Buddha’s five listeners to his first sermon, then the sermon may be given by the body language of the apparent Tayū, who may, on one level, represent both the famous first (Manji) Takao and Saikaku’s wife, as well as the dragon king’s daughter and a female Shinto god of the Itsukushima Shrine. Probably for this reason, the Tayū Takao, who

is depicted in the picture for chapter 46, is clearly based on the depiction of the apparent Tayū in the picture for chapter 34 and also based on the Tayū with two helpers in the foreground of the picture of Shimabara in Book 2 of the *Kyō warabe* Kyoto guidebook picture that is alluded to by the picture for chapter 33 above.

The picture for chapter 34 thus seems to act out a dramatic version of part of the Buddha's deer park sermon. It contradicts the reader's assumption that she or he is reading an ordinary narrative, since the performing woman is larger and more impressive than the other figures, thus contradicting the stereotype that the performing women on Miyajima are ignorant, frivolous, unsophisticated country women. In addition, both Yonosuke and the man walking behind him do not seem to wear sandals and thus force the reader to ask why not. Are Yonosuke and the apparent Tayū on a sacred island on the border between the material world and the Pure Land, which seems to pervade the whole of Books 6 and 7 (chapters 36-49), including chapter 46, in which Takao appears.

Further, the number-10 semantic layer of the crests on the man behind Yonosuke suggests age 10, Saikaku's age when his wife was born, and the fact that Miyajima, or Shrine Island, was believed to be on the border of the dragon king's Pure Land suggests that on one level there is an overlap of the dragon king's daughter, Saikaku's wife, and the apparent Tayū in the picture. At the same time, the Buddha's deer park sermon is usually referred to as the First Turning of the Dharma Wheel, and two wheel-like circle crests can be found on the man behind Yonosuke. If these two circular crests with the number 10 inside them are overlapped at an angle, the total of two crosses inside one circle would together form an eight-spoked dharma wheel, the most common form of the wheel.

On a personal level, the picture's visual "sermon" seems to reveal that Yonosuke-Saikaku, with his two crests, contains the souls of both Saikaku and his wife, who is in the Pure Land. This would mean that Yonosuke-Saikaku himself is half in the Pure Land. And as Yonosuke-Saikaku watches the apparent Tayū walk toward him, he perhaps becomes aware that on one level she is his wife who, as before, is overlapped with the daughter of the dragon king. Yonosuke's apparent rapt gaze may tell readers that he has seen his wife and that she does not have visible feet or walk on the earth, so she may be in the Pure Land, as her Seven Pure Land Treasures crests may imply. The way Yonosuke and the woman seem to gaze at each other suggests that they both recognize one another. And since she wears two crests, she may be telling Yonosuke that she, too, has part of his soul inside her here in the Pure Land.

In one sense, this mutual gazing and recognition would represent Buddhism and Shinto fusing as doubles – a common feature of Japanese popular religion – since the main deities of the Itsukushima Shrine were three ancient Shinto female gods of the ocean and of storms,

the daughters of the wild god Susanoo, while the 3 main Buddhist gods worshiped at Daiganji, the Buddhist temple next to the shrine, were the dragon woman (the dragon king's daughter), the androgynous but usually female bodhisattva Nyoirin Kannon, and the female Buddhist god Benzaiten. If Yonosuke and his 2 companions in the text are, on one level, possessed by the 3 Shinto female gods of Miyajima as well as by the 3 female Buddhist gods, that would match the way the 3 men all wear the same clothes as their disguise, and if the apparent Tayū in the picture (the reborn soul of Saikaku's wife) is the female form of the dragon woman, with Yonosuke as her male form, this would help explain why the performing woman's size is so imposing here and why she, like Yonosuke, may not be walking on the earth of Japan.

The crests worn by the people in the picture may point toward this configuration. Yonosuke's two crests have a total of 10 petals, which repeat the 10-crests on the man behind him, suggesting Saikaku's age when his wife was born. And the 2 men with 2 crests containing 2 horizontal lines (*ni-hiki-ryō*) are wearing crests that also symbolize, in the Japanese heraldic tradition, two rising dragons (*ryō*). Further, the Shimazu crest, consisting of a cross within a circle, worn by the man behind Yonosuke, was commonly believed to represent two entwining dragons rising together up into the sky. This crest might further suggest male and female forms of the dragon king's daughter rising together to form the androgynous character Yonosuke.

§ In the picture for chapter 34 Yonosuke and a companion behind him gaze upward at a charismatic Tayū-like performing woman who is out of place on Miyajima. Nevertheless, she walks along a street together with her young assistant and older helper near the Itsukushima Shrine during the large late summer Miyajima Fair on the sacred island. Both Yonosuke and his companion seem awed by the woman, who is portrayed as slightly larger than the men, presumably to stress her psycho-spiritual power, since she may be overlapped with the Buddha delivering his deer park sermon together with Yonosuke and, in the picture, with her own body language. Two other men on the street also gaze at the woman with respectful, even awed looks. She seems to gaze deeply at Yonosuke with a mutual gaze, perhaps of mutual recognition, as she walks along exuding spiritual and physical attractiveness and presence with her motion and her robes.

Chapter 35 (5:7)

(Partially overlapped with chapter 41)

The picture for chapter 35: On the second floor of the Yoshida performance house in Shimmachi in Osaka, Yonosuke, still drunk, extends his right arm in order to place the small metal bowl at the end of his long bamboo pipe against the hips of a Tenjin, a performing woman of the second rank, after she has deliberately farted loudly twice in his face in order to show her dissatisfaction with him, apparently for ignoring her for a long time. Drunk, she kneels on a quilt which has a rising clouds or steam design on it. The edges of the bottom quilt have an Interlinked Seven Pure Land Treasures (*shippō-tsunagi*) design. The quilt above her is covered with four-part bird's nest crests (8 black and 5 or 6 white), each with 5 apparent diamonds at the center (*mokkō ni itsutsu waribishi*) that resemble the crests on Yoshino's robe in the picture for chapter 29, which are all white rather than mostly black. Yonosuke wears two visible wild pink crests. Beyond Yonosuke is the room's oil lamp on a stand, and to his right on the floor is a portable pipe and tobacco box, into which the house has presumably placed some fresh tobacco. At bottom right a young woman assistant to the Tenjin woman sleeps, head resting on her left arm. Her robe has 2 white and 2 black chrysanthemum crests (with 7-7-7-4 petals visible). She has a Kaburo hairdo.

The standing screen at upper left, which may have four or six panels in all, seems to separate Yonosuke from the man he came with to the house in order to provide them with privacy. The left panel of the standing screen shows a mountain road with a fast courier carrying mail, documents, or something light tied to a pole over his shoulder, as in the picture for chapter 34. In the right panel a walking horseman leads a packhorse with a box or boxes tied onto its back. Amplifying the effect of the sleeping young assistant's chrysanthemum crests, the edges of the standing screen is covered with smaller, partially visible chrysanthemum crests. The near pillow seems to have lost its cover, while the far pillow has 3 pairs of black and white overlapping rings on it. The visible part of the far wall of the room consists of sliding doors, very slightly open, made of wood frameworks covered with rice-paper, with thin boards at the bottom.

The contrasting postures of the two women in the picture may suggest that the picture contains elements that make it a striking variation on a traditional Buddhist parinirvana picture evoking Shakyamuni Buddha on his deathbed, as in the picture for chapter 18 and

elsewhere in the book. The text says that even the Buddha surely farted unintentionally, which in this context may mean not only that the Buddha was born into an ordinary human body but also that even the Buddha's soul left his body like an unintentional fart when he died. On one level the woman under the covers seems to represent the dying Buddha lying with her head toward the left (the north) as in traditional parinirvana pictures, but she is deliberately farting loudly and toward Yonosuke, while the woman's assistant asleep in the foreground, may be her double, a second representation of the dying Buddha, though her body is pointing in the opposite direction. Chapter 35 is the 35th chapter in *Amorous Man*, so in this chapter Saikaku may be overlapping the two women and their possible double parinirvanas with the Buddha's nirvana at age 35, according to one Japanese Buddhist tradition, in which, moreover, nirvana and parinirvana were often overlapped.

The assistant sleeps with her head toward the right (the south), the opposite direction to that of the kneeling, farting female Buddha under the covers near her whose head is toward the left, or north, according to the perspective of the Buddha's followers in the material world who mourn the Buddha's passing. The reverse-position parinirvana posture of the young assistant matches the directionality of Yonosuke in the picture for chapter 29, in which Yonosuke lies with his head toward the right (the south), and so, as in chapter 29, the *kaburo* assistant in chapter 35 may be portrayed from the reversed (*sakasama*) point of view of the Pure Land. The assistant thus seems to be in the Pure Land, while the farting woman still seems to be at least half in the material world. Her two farts also suggest her two souls leaving: the soul that governed her body while she was alive (often called *haku* 魄) and her traveling soul (often called *kon* 魂). In Book 5 of *Amorous Man* the Osaka licensed quarter, like the two other large quarters – and especially the second-floor rooms of performance houses in the quarters – seem to be on the border of the Pure Land. Thus the farting woman, who is a second-rank Tenjin or “heavenly god,” seems to be saying an abrupt, brusque, very impolite goodbye to Yonosuke by showing him the lower half of her body – symbolically the part remaining in the physical world after death, while her upper half, her soul, is “hidden in clouds” – the rising clouds literally depicted on the quilt below her that also has a Seven Pure Land Treasures design around its edges suggesting that she is halfway in the Pure Land. The white-colored bird's nest crests on the quilt above her hips contrast with the black color of the other similar crests, suggesting she is entering a new world that is the opposite of her earlier life on earth.

Yonosuke, too, seems to be partly in the other world, so he can presumably see both women. He uses his pipe in a way that reverses normal smoking: the bowl is upside down, and the wrong end is offered to the woman in the wrong place. The picture evokes a world of wholesale reversal also found during the Bon Festival in chapters 31 and 37. And in chapter

41, the paired chapter with 35, in which Yonosuke is 41, the Tayū Yoshida likewise farts and wears a robe covered with Seven Pure Land Treasures crests, since Book 6 (chapters 36-42) itself seems to take place in the Pure Land. Saikaku's picture for chapter 35 thus may be suggesting that the top, invisible half of the Tenjin woman is in the Pure Land bordered by the Seven Treasures, while the posture of her assistant suggests that the parinirvana transition to the other world for a female dying Buddha is complete from the perspective of the Pure Land, where she is fully visible. If the farts suggest death, then the two probably intentionally aimed farts loosed by the woman under the covers suggest the fact that the Tenjin has two souls: one is still partially connected to the material world (on one level, still connected to the living soul of Saikaku, her husband), and the other traveling toward the Pure Land. Since the assistant is young, the suggestion may be that she represents the part of the Tenjin woman – and the soul of Saikaku's wife – being reborn in the Pure Land.

The double-ring crests on the Tenjin's pillow in the picture for chapter 35 recall the crests of the woman whose wrist Yonosuke holds in the parinirvana-like picture for chapter 18 and the woman with double-ring crests on her robe pointing and saying goodbye to Yonosuke in the picture for chapter 19. The chrysanthemum crests visible along the border of the standing screen (16 crests showing alternating sides of chrysanthemums) are a design which might also imply the juxtaposition of two alternate worlds. The sleeping assistant also wears chrysanthemum crests, and chrysanthemums suggest dharma wheels, the 9/9 Chrysanthemum Festival (and longevity in Daoist paradise), as well as the 9 modes of being reborn in the Pure Land. Moreover, the assistant wears a total of 25 visible petals, which is also the age of Saikaku's wife in the year she died – and her age in chapter 28, whose picture may show Saikaku's wife dying. The assistant and the Tenjin showing her hips may thus be obliquely representing the soul of Saikaku's dead wife – a dead soul or "buddha" – as she leaves her former life completely and then enters the Pure Land – via the bridge-like corridor walked by Yoshida in chapter 41, the chapter paired and partially overlapped with chapter 35 in which Yonosuke is the same age (41) as in chapter 35. Yoshida's Seven Pure Land Treasures crests on her robes, as mentioned, may indicate that she is already in the Pure Land, which in chapter 41 is suggested by the Owari Seijūrō performance house in Yoshiwara and by its long, raised corridor, a possible passage (*nuke-ana*, as in chapter 37) connecting the floating world to the Pure Land which is. The Yoshida house in chapter 35 becomes in chapter 41 the transition site for the farting Tayū Yoshida's journey to and from the Pure Land (suggested by her naturalness about her own fart).

Yonosuke's left hand on his left thigh in the picture for chapter 35 is depicted in a way that resembles the Karana mudra, with its extended index and little fingers. This Buddhist mudra is believed to ward off danger, disease, demons, and bad energy, so Yonosuke may

be trying to protect himself from the loud farts coming from the woman's hips, farts that the woman deliberately aims at Yonosuke as a sign that she rejects his behavior. In a moment of meanness, the drunk Yonosuke then tries to punish the women for acting honestly and spontaneously and farting in his face instead of being glad to see him after a long absence.

At the same time, on another level, since death (parinirvana) in this context is also enlightenment (nirvana), the woman's two great farts may also be a sign of her double satori: her nirvana and her parinirvana. It seems likely that the woman's big satori-farts represent her decisive cutting of her ties to her former life and her decisive rebirth in the Pure Land, though presumably this transition will be difficult, especially because Yonosuke seems to want to cling to her past form in the physical world. However, since chapter 35 represents 1682, the woman's big double fart may also represent the publication of Saikaku's "crazy writing" (*tengō-gaki*) entitled *Life of an Amorous Man* in 1682. There is much humor in the fact that Yonosuke becomes petulant and short-tempered when he enters the year of the publication of the book he's in, but there may well be sorrow as well, since Yonosuke's long smoking pipe may also be evoking the cremation of the body of Saikaku's wife in 1675, as in verse 102 about her cremation from Saikaku's haikai requiem for her:

firefly light
from bottom to top

shiri-gashira kara
kakuru hotarubi

The crematory flames mix with flickering fireflies, and "bottom" also means hips, while "top" also means head. The two farts in Yonosuke's face here may also suggest the double structure linking 6 chapters in Book 5 to 6 chapters in Book 6. And, the final irony, revealed later by Yoshida in chapter 41, is that very smelly farts in the material world smell like spiritual incense in the Pure Land.

Further, at a metafictional level, Saikaku may again be using the alternating-chrysanthemum design screen edges and the moving or rising cloud or mist images on the lower quilt to suggest the zigzagging, oscillating reading route followed by readers who read the paired chapters one after the other, ignoring the boundaries between Books 5 and 6, instead of proceeding linearly within all of Book 5 and then linearly within all of Book 6. Saikaku may be giving another hint to readers that Book 6 takes place together with Book 5 but "hidden in clouds" in the Pure Land. This is the second of three such images, and it links back the rising clouds image in the picture for chapter 40 (paired with 34). It also appears for a third time in the picture for chapter 43, linking Book 7 to Books 5 and 6 across 6 missing years and linking Yonosuke-Saikaku to Yonosuke-60 and Yonosuke-54, since Yonosuke-Saikaku seems to end as the main timeline in the novel in chapter 42.

In short, the picture for chapter 35 may be a kind of pre-cubist cubist picture showing different planes and perspectives simultaneously: on one level a meaningless meeting between two drunk people who don't even like each other anymore, and on another level a woman who also suggests Saikaku's wife on her deathbed and still another woman (the assistant) who suggests a female buddha dying into the other world as well as the soul of Saikaku's wife being reborn in the Pure Land. This intertwining narrative continues throughout the paired chapters 35 and 41 and thus ends on the raised walkway in 41, i.e., in the Pure Land, where the Tayū Yoshida farts a satori-fart so pure that Yonosuke can't even tell for sure whether Yoshida farted or not.

Regarding the Tenjin woman in chapter 35 who farts, I hypothesize that on one level the chapter enacts an important metafictional moment: Yonosuke's old acquaintance, the Tenjin woman, is overlapped with the soul of Saikaku's wife, who protests against Yonosuke's poor treatment of her and against Yonosuke's continual meetings with non-Tayū women. She chides both Saikaku and Yonosuke for overlapping her with great Tayū Yoshino in chapter 29 but then leaving Tayū completely behind. "Why have you abandoned me and overlapped me with women who aren't Tayū in the Pure Land?" she seems to ask. "I was reborn in the Pure Land six years ago. Why do you keep wandering around the edges of the Pure Land, when I'm already living inside it? Please put an end to this nonsense, and come see me again in the Pure Land before the novel ends so we can keep up our relationship even after you finish the novel."

§ In the picture for chapter 35 only Yonosuke gazes. Although it is time for Yonosuke to leave, the performing woman and her assistant break quarters protocol and do not even look at him. Yonosuke's gaze thus coincides with a flash of anger on his face. He feels disrespected by the performing woman, although she wants him to know he has disrespected her by his extended absence, even though they have known each other for a long time, so she shows Yonosuke only her hips from under the quilt and then releases two loud, smelly farts toward him as her farewell message. Yonosuke, in a moment of small-mindedness, now gazes at her hips (the "end," in two senses, of her body) as he places the bowl of his long, thin pipe against them. Finally, on one level, the Tenjin woman is Yonosuke-Saikaku's wife and very aware that Saikaku is 41 and has finished writing *Amorous Man*, and with her two booming farts she is reminding Saikaku that married couples love each other for two lives and demanding that he continue to visit her in the Pure Land until he moves there permanently.

Chapter 36 (6:1)

Probable “Hidden in Clouds” Chapter 1

Partially Overlapped with Chapter 30

The picture for chapter 36: In the Shimabara quarter in Kyoto the Tayū Mikasa is tied to a willow tree in the garden of the Ōsaka-ya, the house of her manager, where she lives with other performing women who work for the same manager. She stands in only her underskirt during the first snow of the winter (visible on the willow limbs and the low sasa bamboo leaves) as punishment for loving a man like Yonosuke who can’t pay his bills and for refusing to separate from him. Her hair is done in a high, coiled Hyōgo-wage topknot, and her underskirt is covered with crests representing lightning. Since the bolts of lightning are connected, some also resemble key crests, so this may be a composite “lightning-key” image. Two younger performing women living in the house, her “younger sisters,” weep and commiserate with Mikasa after she refuses the black robe they’ve brought for her, since accepting it would require her to renounce Yonosuke and separate from him. The near woman wears three large four-petaled diamond-shaped floral crests with small stylized swords inside the petals and a black sash, while the woman beyond her wears a robe with three large cloud crests. Her long collar has a lattice design on it. In her left hand she holds a black or dark-colored robe, presumably hoping Mikasa will put it on. Both women wear Shimada-mage hairdos.

Together with Mikasa’s lightning crests, the large cloud crest on the farther weeping woman’s robes as she stands below snow clouds (*kumo*) suggests direct imagistic continuity with the Fire-Lightning, Hidden in Clouds image of death by lightning in the title of chapter 28 and with the homophonous spider (*kumo*) web design worn by Yoshino in chapter 29. Moreover, the young women together wear an interesting variation on Saikaku’s own crest (*maru ni chū-kage hana-bishi*), shown below, which an older Saikaku wears in his portrait by Haga Isshō (see chapter 17). The woman in front wears 4-diamond-shaped floral crests, but without the surrounding circles. The “circles” are supplied by the large cloud crests on the robe of the farther woman, since the wavy lines are clearly variations on circles. Wavy circles



surround other wavy circles to create cloud crests. Each woman wears three crests, so they match perfectly. The probable reason Saikaku uses cloud crests instead of ordinary circles (as he does in chapters 6, 17, and 37) would be because chapter 36 is the first of 6 chapters making up the Six Hidden in Clouds Chapters in *Amorous Man* – chapters that, as in chapter 28, suggest dying and visiting the Pure Land as well as “life” in the Pure Land. Perhaps Saikaku wants to suggest to alert readers that his crests are literally surrounded by, that is, hidden in or among clouds – a very polite, classical word for passing away.

Yonosuke is strangely missing from the picture for chapter 36, so Saikaku apparently wants to suggest 1) that Yonosuke is actually present in the picture, but in a hidden way, 2) that Saikaku and Yonosuke-Saikaku are partially overlapped, 3) that the character Yonosuke is androgynous and in this picture is represented by a woman, as in the picture for chapter 28, and 4) that Saikaku’s crest is worn compositely by two women because Yonosuke-Saikaku now has two souls – his ordinary living soul and a traveling soul that can visit the Pure Land, where Mikasa (overlapped with the soul of Saikaku’s wife) seems to be. Presumably Yonosuke’s near-death experience in chapter 28 has given him access to his traveling soul, with which he visited Yoshino in the Pure Land in chapter 29. With this traveling soul, Yonosuke-Saikaku is now able, on one level, to visit the Pure Land in the Six Hidden in Clouds chapters (36-41) as well as the Pure Land later in chapters 42-54. Saikaku’s crest also appears in the pictures for chapters 6 (where it is again related to clouds), 17, and 37. The fact that Saikaku’s crest appears 4 times in his pictures for *Amorous Man* parallels the fact that in 4 pictures (for chapters 28, 36, 51, and 52) Yonosuke does not directly appear seems related to the homophony of ‘death’ and ‘four’ in Japanese and thus to the death of Saikaku’s wife – her being hidden in clouds or among the clouds. The overlapping of Yonosuke with both Saikaku and the soul of Saikaku’s wife is striking and further evidence that the character Yonosuke on all four timelines is androgynous. In chapter 6, situated in the Pure Land, the bravery, energy, and spirit of Mikasa (the soul of Saikaku’s wife) simply overpower that of Yonosuke, who becomes barely visible.

The willow tree seems to imply the presence of a border here, as it often does in haikai poetry. In chapter 3 a willow bends over and crosses the fence between two yards – and

worlds – and in chapters 28, 33, and 34 it also implies borders. In chapter 36 it clearly suggests that Mikasa is literally on the border between life and death, but, given the deep connection between snow and death in the novel, she is probably in the Pure Land side of the border now. In addition, the absence of Yonosuke in the picture for chapter 28 and the apparent absence of the actually hidden-in-clouds Yonosuke in the picture for chapter 36 suggest that in chapter 29 one stream of narrative time flows from chapter 28 through chapter 29 to chapter 30 and through to chapter 35, while another flow branches off in chapter 29 and flows directly to chapter 36 and to the rest of Book 6 (chapters 36-42). This means that the ages of Yonosuke given in the table of contents for Book 6 are correct, as Maeda (1981 *passim*) has shown.

Since there seems to be a non-linear but direct narrative and temporal route running from chapter 28 to 29 and then to 36 and the rest of Book 6, and since chapter 28 seems to allude to the Minori chapter (no. 40) of *Genji* and chapter 29 seems to allude to the Maboroshi chapter (no. 41), it seems likely that the text and pictures of chapters 36 – 41 comprise Saikaku's unique 6 apocryphal Six Hidden in Clouds chapters of *Amorous Man* that very loosely allude to the 6 apocryphal chapters of *Genji* that advocates claimed came after the Maboroshi chapter in *Genji* and that the first 6 chapters of Book 6 (chapters 36-41) in *Amorous Man* constitute an example of the *tengō-gaki* or "crazy writing" mentioned in Saigin's Afterword. The content of Saikaku's chapters 36 to 41 owes little to the explicit content of forged manuscript versions of the alleged apocryphal *Six Hidden in Clouds Chapters* of an alleged 60-chapter *Genji*, or to the printed version of one such manuscript edited, augmented, and printed in Kyoto by Asai Ryōi sometime before 1670, and later, several times, with pictures by Moronobu in Edo. The apparent absence of Yonosuke from the picture for chapter 36 does resemble to a certain extent the way prince Genji dies by simply disappearing into thin air in *Hidden in Clouds*, the first of the 6 apocryphal *Genji* chapters printed by Ryōi, which Saikaku may well have read.

Instead of trying to adapt or parody the 6 apocryphal chapters allegedly belonging to *Genji*, the first 6 chapters of Saikaku's Book 6 continue to explore the implications of the images of death and half-death in chapter 28 and the images of being hidden-in-clouds in various senses in chapters 28, 29, and 30, since chapters 36 and 30 are linked twin chapters. Various aspects of these six subtle and partially implicit chapters (36-41) are discussed below in the comments on Saikaku's picture for each chapter. The cloud and lightning crests and the snow clouds implied in the picture for chapter 36 directly announce this complex interaction between fictionality, hiddenness, and death in these 6 chapters, as well as in chapters 30-35.

There is still another link between chapters 36 and 28: the key-crest design elements on Mikasa's underskirt recall the storehouse keys Yonosuke's mother gives him in chapter 28 – keys that change his whole life and allow him to freely visit various licensed quarters and fall in love with various famous Tayū performing women who work there. The key-crest elements on Mikasa's underskirt are ironic, however, since she and Yonosuke are now forcibly separated because of Yonosuke's sudden unexplained lack of money, even though in chapter 28 he has received the keys to his dead father's money-filled storehouses. Perhaps the key images on Mikasa's underskirt indicate that the wealth Yonosuke receives in chapter 28 has a different meaning in Book 6 and later. That is why the first chapter of the second half, chapter 29 is subtitled "Yoshino is the root and basis (of what comes after)." In addition, since the key-crest elements are linked to form lightning-bolt crests, they continue the central image of chapter 28 – the lightning storm which kills all the women in the boats and nearly kills Yonosuke, just as the cloud crest on the farther weeping woman in the picture for chapter 36 also continues the image of the deadly electrical storm clouds in 28. Mikasa's lightning-bolt underskirt also links lightning to sexual ecstasy and desire, continuing the euphemistic image of the women's "navels" in the text of chapter 28. The treasure that Yonosuke receives from his mother in chapter 28 seems to be the lightning-like ecstasy of true soul-love, of which silver and gold are only pale imitations. The real key to Yonosuke's fortune is his belated realization that the power of ecstatic love between souls that truly love each other is so strong that he is able to passionately love the souls of famous Tayū women in the Pure Land, all, on one level, dead and overlapped with the soul of Saikaku's wife. In this section Yonosuke's loves resemble a series of oxymoronic sensual *nō* plays.

Saikaku may also be comparing the key to the big warehouse of Yonosuke's dead father that is given to him in chapter 28 by his mother, a former Tayū, on the condition that he promise to give away all the money inside it to performing women with Yonosuke's realization in chapter 24 that he had until then been treating his male sexual organ as a hurtful sword with which to conquer women. Key versus sword, opening versus cutting. Yonosuke's great gift from his mother is her demonstration to him that the key to the lightning-like ecstasy of true sensual soul-love is infinitely superior to the self-defeating misidentification of his own sexuality with a cold, sharp, inanimate weapon. Moreover, the large lightning crests on the quilt covering the foot warmer in the picture for chapter 9 also suggest the widow's navel area and below, from which the couple's child has been born. The lightning designs on male loincloths in chapters 6 and 51 also give the lightning bolts sexually ecstatic implications on a cosmic level that transcends the border between life and death.

The lightning and clouds images may be related to another motif in the picture, since Mikasa is tied to a tree out in the snow at about the same time as the 11/8 Bellows Festival,

the time in chapter 29. The festival occurs at around the time of the winter solstice, which suggests a link between the decline and rebirth of the sun, the death and rebirth of the historical Yoshino in the Pure Land, and the symbolic death and extinguishing of fire in smith forges during the festival followed by the relighting of the forges. Tangerines, perhaps suggesting the sun and ritually placed before smith hearths at the Bellows Festival, also reappear in the text of chapter 36. Moreover, in the description of the hair oil seller Taemon, the line “He, too, grieved over what was happening” is an allusion to the *nō* play *Miwa*. This suggests that Mikasa, whose name refers to sacred Mt. Mikasa in Nara, is in the position of the female sun god Amaterasu, who is also worshiped at the Kasuga Shrine at the foot of Mt. Mikasa. In *Miwa*, the god of Mount Miwa performs a shamanic dance recounting how the sun god Amaterasu went into the Heavenly Rock Cave, throwing the primal cosmos into darkness and causing all the other gods to “grieve over what was happening,” a phrase that puts Taemon in the position of being overlapped with a shamanic Japanese god. In the myth the female god Uzume no Mikoto dances a naked dance that elicits so much laughter that Amaterasu looks out from the cave, causing the sun to reappear and light to return to the cosmos. In chapter 36, it is the combination of the two younger performing women, the oil seller Taemon, and later the buzzing crowd that, like ancient shamanic gods, manage to gain freedom for Mikasa, and she leaves the prison of her manager’s house, just as Amaterasu comes out of her cave while the sun emerges from thick clouds, suggesting the rebirth of Mikasa – and the soul of Saikaku’s wife – in the Pure Land.

The images in chapter 29 of forge hearth fires and candles being put out and then relit also recall the Fire Lightning Hidden in Clouds title of chapter 28, particularly because ‘fire’ and ‘sun’ were both pronounced *hi*. Being hidden in clouds, a traditional polite euphemism image for dying, becomes in chapter 36 also an allusion to the sun coming out of the clouds, suggesting transformation or rebirth after death. Moreover, the female sun god Amaterasu is worshiped in Ise, the destination of the pilgrimage in chapter 30, the paired chapter with 36. The implied parallel between the large Ise Shrine in chapter 30 and the Shimabara quarter in Kyoto implied in 36 may suggest that in chapter 36 Shimabara, like the Ise Shrine, is also an ecumenical Shinto entrance to the Pure Land. Since Yonosuke himself is implicitly compared to the female sun god Amaterasu in chapter 29, his absence from the picture for chapter 36 may suggest he, like Amaterasu – and like the soul of Saikaku’s wife – has withdrawn into a cave or thick clouds, throwing the world into darkness, that is, invisibility.

The reference to the female sun god Amaterasu also suggests that Yonosuke is androgynous and fused with his female half, Mikasa, who was said to be as strong as any man. It also suggests that both are spiritually fused as Mikasa-Amaterasu and physically unified by the intense lightning- or sun-like rays of love and sexual ecstasy, as suggested by

the lightning on Mikasa's underskirt in Saikaku's picture. Since only Mikasa is explicitly visible, this may imply that the perspective of the picture is, as in the picture for chapter 29, from the point of view of the Pure Land, where Mikasa has been reborn as a result of her true love for Yonosuke, while Yonosuke, who now has lots of metal money but still doesn't know what true love is, is not yet visible in the Pure Land, except indirectly, via his half-hidden crest. The fact that some of the lightning bolts resemble key crests further suggests that the silver in the storehouses of Yonosuke's father is an image pointing beyond itself toward something more important – ecstatic love and sexual fusion that is spiritual and otherworldly in its intensity, suggesting the radiance of buddhas and bodhisattvas in the Pure Land and the female sun god Amaterasu shining more brightly than any metal coin in the material world. Shining silver and gold were often used as an earthly analogy for buddha-light in Japanese Buddhism, and Amaterasu was widely believed to be a manifestation (*suijaku*) of the merciful, usually female bodhisattva Kannon. Thus an hypothesis: since in chapter 36 Yonosuke still seems to believe his fortune is literally in the form of coins and not a form of spiritual buddha-light, he is at first glance invisible in the Pure Land, specifically in the dimension or register of the licensed quarters that are transformed by sporadic free, true love into a part of the Pure Land within the material, floating world.

One further link with chapter 29 may be implied in the picture. Chapter 29 takes place when Yonosuke is 35, the age at which the Buddha achieved enlightenment, according to one Buddhist tradition in Japan. The similarity between the reclining Yonosuke in the picture for chapter 29 and the Buddha as depicted in paintings of his death or "complete enlightenment" – his parinirvana – is striking, as is the moment out of time when Mikasa produces half of a winter tangerine half a year later during the summer rainy season in chapter 36, which recalls the Buddha's deer park sermon during the rainy season when he was 36, according to one tradition, just as Yonosuke is 36 in both chapters 30 and 36. Chapter 30 is also the 30th chapter in the book, so it is also overlapped with the Buddha's enlightenment at 30, according to one tradition, and with the paired time-flows of paired chapters 30 and 36. The snowy scene in the picture for chapter 36 may therefore represent the overlapping of both the Buddha's enlightenment and his deer park sermon with Mikasa's ordeal under a snowy bodhi tree and her "sermon" about the timelessness of love when she gives the still fresh tangerine to Yonosuke in the summer rainy season and also when she explains to her manager why she loves Yonosuke so much she is willing to die for her love. Moreover, Kasuga Mountain stands next to the Nara deer park, where sacred deer run around wild, protected by the Kasuga Shrine gods, so Mikasa herself is in a kind of living deer park who gives still another a sermon in body language to two younger performing women (and to Yonosuke and Saikaku) as well as to Taemon about overcoming the fear of death and being faithful to one's true love. Thus

the willow tree in chapter 36 suggests 1) the bodhi (pipal) tree in the area just south of the snowy Himalayas under which the Buddha achieved enlightenment in winter and 2) the pipal tree under which the Buddha preached his first sermon in the deer park in Sarnath in India. In the scene of enlightenment, the role of the head demon Māra (see chapter 24), who tries to block the Buddha's satori, is in chapter 36 suggested by the owner of Mikasa's contract who opposes everything Mikasa does and by jealous customers who also oppose her. The two young performing women standing near Mikasa may at first look like the demon Māra's daughters (2 rather than 3). But readers who knew Saikaku's crests, and they would probably have been many among the first readers of the novel, would have suddenly realized – or become enlightened about – the fact that the two young women actually represent Saikaku and Yonosuke secretly weeping for the suffering Mikasa and offering her their deep, unwavering soul-love. In addition, the tree seems to mirror Mikasa's heart, overarching and temporarily erasing the border between Mikasa and Yonosuke-Saikaku and making their emotional and spiritual unity almost visible. And in the perspective created by the deer park, Mikasa's steadfast, unchanging love in the midst of constant change and severe suffering demonstrates the value of what Saikaku seems to view as the love-dharma and its turning wheel.

The implied overlap of Mikasa with Yonosuke-Saikaku and with the Buddha does not seem arbitrary, since Mt. Mikasa, after which Mikasa is named, was, along with Mt. Ryōzen (see chapter 32) in Kyoto and Mt. Minobu in Kai province (see chapter 13), believed to be a manifestation in Japan of Shakyamuni Buddha's Eagle Peak Pure Land, where Shakyamuni Buddha preached the *Lotus Sutra* and other sutras. Moreover, the dragon king Sagara, who was believed to live in the Pure Land at the bottom of nearby Sarusawa Pond in Kasuga, was believed to be a manifestation of the god of Mt. Mikasa, whose true form was Shakyamuni Buddha, the *honji* or basic spiritual form of the mountain. In the *nō* play *Kasuga Dragon God*, for example, the dragon god, ultimately a manifestation of Shakyamuni Buddha, tells Saint Myōe that on or near Mt. Mikasa he can see the Buddha's birthplace, the bodhi tree, Eagle Peak, and the deer park, and even the trees beneath which the Buddha died. Saikaku may be suggesting that the strong, androgynous Mikasa is a modern buddha of love whose actions and words are important for understanding both love and the structure of *Amorous Man*. The key crests unlocking the ecstasy of soul-love that are depicted on her underskirt may be suggesting that chapter 6 (1:6), in which young Yonosuke wears a loincloth with lightning crests on it and in which Saikaku's crest also appears, and the image of keys in the mirror-image chapter of chapter 6 or 1:6, that is, 36 or 6:1, is an important key to understanding the structure of *Amorous Man*. Further, since Mikasa also seems to be overlapped with the Buddha in the deer park, it is likely that Yonosuke's invention of a new form of travel in

chapter 30, the chapter paired with chapter 36, is also a sermon about human life and about the structure of the novel, especially its second half.

As for why this picture is one of four in the book that do not explicitly show Yonosuke, it is important to recall that some readers, who were familiar with Saikaku's 4-floral-diamond-shapes crest might have recognized Yonosuke-Saikaku hidden in the picture. For those who were unaware of this crest, however, various images in the picture link together or superimpose and suggest that both Yonosuke-Saikaku and Mikasa may be virtually present but fused into a single visual form, that of Mikasa, who is overlapped with the soul of Saikaku's wife and who, as mentioned, is at this point the spiritually and psychologically stronger of the two, since she has been reborn in the Pure Land dimension of the material world, thus causing the androgynous Yonosuke to take on Mikasa's spiritually stronger form in the picture. This suggests that Yonosuke is implied in the picture for chapter 36 by Mikasa, who contains 1) the soul of Saikaku's dead wife in the Pure Land, 2) the spiritually rather lost Yonosuke-Saikaku, who wants to die with Mikasa, and 3) the part of the soul of Saikaku's dead wife that remains inside Saikaku, perhaps spiritually guiding him. This interpretation seems plausible because, Mikasa takes her name from sacred Mikasa Mountain (Mt. Three Hats), a low, symmetrical mountain shaped like a wide rush traveling hat that rises behind the large Kasuga Shrine in Nara. In fact, the mountain is regarded to be both a manifestation of Shakyamuni Buddha's Eagle Peak Pure Land in Japan and the divine body of the foremost deity of the shrine, the thunder and lightning god Takemikazuchi no mikoto. The mountain was so sacred that in Saikaku's time only priests and shamans could set foot on it. Since Mikasa wears lightning crests on her underskirt, she may be suggesting to some readers that she, as a manifestation of the god of mountain, is also the male thunder and lightning god – or at least that her passion is as strong as the male lightning god's bolts. Further, Takemikazuchi had two Buddhist forms (*honji*), Shakyamuni Buddha and the Fukūkenjaku (Amoghapāsha) or the Unfailing Rope form of the bodhisattva Kannon. In Japan statues and depictions of Unfailing Rope Kannon most commonly have eight arms and carry a coiled rope or lasso in one of their left hands, a rope that Kannon uses to unfailingly catch souls and pull them toward salvation. This form of Kannon also wears a deerskin cloak over her/his shoulders, which may be the reason why this Kannon is closely connected with the Kasuga Shrine's main god, who rides on a sacred deer and presides over the many sacred deer in the Nara deer park.

These double Buddhist forms of the single main god of the Kasuga Shrine and of Mt. Mikasa may further suggest to viewers that Mikasa also has a spiritual double – Yonosuke – within her. In fact, since Kasuga is a center of dragon worship, and nearby Sarusawa Pond was believed to be part of the dragon king's underwater Pure Land, where the king's famous

ambigender dragon daughter also lives, it might have been fairly easy for viewers to have seen the “*yakko*” or stylish street tough Mikasa, as she was sometimes called, as being androgynous as well, sharing her strength and self-assertion with Yonosuke while he still remains almost invisible in the Pure Land, overshadowed by her bravery, energy, and spiritual strength. This interpretation would also suggest that the rope that ties Mikasa’s hands to the tree at far left is the opposite of what it seems, since it is actually Kannon’s unfailing rope, and Mikasa is being saved and pulled by Kannon toward rebirth in the Pure Land. Since Mikasa is probably a reference to the historical Tenjin named Mikasa (who has been promoted to Tayū by Saikaku because of the amazing strength of her love) left Shimabara in the year before the death of Saikaku’s wife, perhaps the rebirth of Mikasa and Saikaku’s wife in the Pure Land is being relatively directly imagined in chapter 36.

A similar reading might be possible for the picture for chapter 28, where Yonosuke also seems to be invisible, and such a reading might further suggest that both Mikasa and the ailing or dying woman in the boat in the picture for chapter 28 are overlapped with the soul of Saikaku’s dead wife. Moreover, both Mikasa and the woman in the bow of the boat in chapter 28 wear their hair piled upward in the Hyōgo-wage style, a style similar to that used by some bodhisattvas and buddhas in Buddhist art, as pointed out by Shinoda. And “buddha,” *hotoke*, is a common word in Japanese for a dead soul. If the ailing woman in the bow of the boat in picture for chapter 28 suggests Saikaku’s wife, then she is in a more extreme situation than Yonosuke-Saikaku, since she is dying. The intensity of her situation outshines Yonosuke’s weaker spiritual energy at this point, so she is the more visible half of the androgynous Yonosuke, especially if the perspective in chapter 28, too, is that of the Pure Land, where Yonosuke has yet to make an appearance. Also compare the pictures for chapters 51 and 52, the other two pictures in which Yonosuke is apparently absent. In the picture for chapter 51, Ko-Murasaki may suggest Murasaki Shikibu and therefore has the long, flowing hair preferred by Heian-period aristocratic women, and her name has great power. Presumably she is in the Pure Land. In the picture for chapter 52 both Yoshizaki and her two bride’s maids wear their hair in the Hyōgo-wage style, and Yoshizaki wears Seven Pure Land Treasures crests. At the ceremony described in chapter 52, which suggests a scene in the Pure Land, Yoshizaki is the emotional and spiritual center of the chapter, and Yonosuke becomes a mere bystander, so in this chapter Yoshizaki spiritually radiates more light than Yonosuke.

When Yonosuke is again visible, in chapter 37, his partial visibility (his head and arms) may indicate that he has learned to travel spiritually between worlds, or perhaps he is being aided by Kannon and is able to see and be seen in the Pure Land. Thus he’s invisible except for Saikaku’s crest in chapter 36, partially visible in chapter 37, in which Saikaku’s crest again

appears, and fully visible in chapter 38, where he is literally “at home” in the Pure Land, and afterwards. In chapter 39 he moves in and out of visibility, though his voice can be heard. In the picture for chapter 40 Hatsune walks on top of Yonosuke, not the floor, so she and Yonosuke seem to be in the other world. In the picture for chapter 41, when Yonosuke-Saikaku is 41 in 1682, the year in which *Amorous Man* was published, Yoshida’s feet are visible, but Yonosuke’s feet are invisible, suggesting that, from the point of view of the Pure Land, Yonosuke-Saikaku has begun to return to the material world in order to publish the novel, although his double, Koheh has visible feet and privately half-remains in the Pure Land. That is, Koheh, who, like the smith’s apprentice in chapter 29, seems to be a clear double for Yonosuke-Saikaku, may be the part of Saikaku’s soul that remains in the Pure Land while Saikaku is back in the world of the living.

The basic composition of the picture for the parallel chapter 30 is similar to that of the picture for chapter 36, although the picture for 30 seems to be depicted from the point of view of a border area in the material world (near the site of the ancient Ōsaka Barrier), while the picture for chapter 36 is depicted from the point of view of the dimension of the Shimabara quarter that is part of the Pure Land. Therefore, the basic visual trope in the picture for chapter 36 is reversal. The central figure in chapter 30 is Yonosuke’s male form, while the central figure in chapter 36 is Yonosuke’s female form, Mikasa, here the soul of Saikaku’s wife. After seeing a vision of Yoshino in the Pure Land in chapter 29, Yonosuke-Saikaku, despite his large inheritance, hasn’t yet discovered how to once more visit the Pure Land, so only Mikasa, his female half, is visible, except for Saikaku’s crest, in the picture for chapter 36. At the same time, in the picture for chapter 30 Yonosuke’s arms are outstretched, and he is pulled in two directions at once, as if he were being pulled toward chapters 30 and 36 (and Book 5 and Book 6) at the same time. During the next five chapters (30-35) Yonosuke will be active in 6 parallel pairs of chapters (36-41) at the same time. Inversely, in chapter 36 Mikasa’s arms are not extended but tied together, suggesting that chapters 30 and 36 (and the other double chapters) are not only spread apart but also tied tightly together. And the two women who are on both sides of the central figure in chapter 30 now both stand to Mikasa’s left in chapter 36, perhaps suggesting that, from the perspective of chapter 36, both chapters 30 and 36 are overlapped and not pulling against each other, as they appeared to do in chapter 30. Mikasa ties all three women into one. And in chapter 30 the main vertical shape is the bell tower, suggesting linear time, while the main vertical shape in chapter 36 is a willow tree with branches spreading out and extending over a border and into the Pure Land, with its curving timeless time.

It seems likely that, if Mikasa is in the Pure Land, then she is dead. The historical Mikasa left Shimabara in 1674, which is represented by chapter 27, so in 1677, the time-flow

of chapter 36, she might have died. This nearly matches Saikaku's own situation, since his wife dies in 1675, and in 1677 he would have carried out the third anniversary requiem (by Buddhist counting) for his wife's soul. Yonosuke-Saikaku's rushing to Mikasa's side in white robes might indicate a spiritual "meeting" with the soul of Saikaku's wife at the time of that requiem. Mikasa's name, Three Wide Hats, also suggests a third anniversary memorial, as does Mii-dera (Three Wells Temple) in chapter 30. Also in chapter 30, the 3 girls on a pilgrimage to see the female sun god, the 3 horses, and the three-person palanquin invented by Yonosuke all suggest a third anniversary. At that time Yonosuke, wearing death robes and guided by Taemon, but not shown directly, seems to passionately break through the barrier between life and death and temporarily meet Mikasa in the Pure Land.

Although Yonosuke is unshown directly but only on terms of Saikaku's crests, judging from later chapters, he seems to have made a breakthrough to the Pure Land based on the realization that reliance on Amida and Kannon and their spiritual light, and reliance on the light of Mikasa's soul-love, not the light of literal silver or gold, has become the currency or unit of value used in the Pure Land of the big licensed quarters. The basic point of view in the pictures for chapters 30 and 36 seems to be that of the Pure Land, and this orientation continues throughout Book 6, and Yonosuke seems to have an increasingly easier time visiting the Pure Land in the following five chapters of Book 6, whereas he only visits border areas in Book 5. The middle woman's cloud crests on one level suggest that chapter 36 is the beginning of the 6 Hidden in Clouds or Pure Land chapters in Book 6, while chapter 30 seems to suggest a broad vision of the fundamental (*kombon*) structure of the second half (chapters 29-54) of the novel. Now, in chapter 36, Yonosuke-Saikaku's traveling soul must try to reconnect with his wife's soul in the Pure Land, as he did in chapter 29, following his near-death experience in chapter 28, despite the fact that he is still living in the material world. Mikasa's underskirt design gives a silent sermon about inner heat and light, about non-dualism, and about the unbreakable strength of the barely visible but deeply spiritual fusion of her soul with the soul of Yonosuke-Saikaku.

§ As for gazes in the picture for chapter 36, the two women on the right who are on one level overlapped with Yonosuke-Saikaku hide their eyes as they weep for the Tayū Mikasa, who is tied to a tree in the snow in her underskirt. Mikasa, facing the real possibility of death, gazes pensively down at the snow. She no doubt sometimes gazes at the crying women, pitying them, since they are weak-spirited and have no Great Love to die for. Does she realize that Yonosuke-Saikaku is also there trying to become visible and thinking about how to help her? Though Mikasa is nearly naked, the picture is obviously not intended to invite one-dimensional, reifying gazes from male viewers. Instead, the picture calls for sympathy with

the suffering Mikasa and implies that her bravery, strong will, and deep feelings of love are admirable in the extreme.

Chapter 37 (6:2)

Probable “Hidden in Clouds” Chapter 2

Partially Overlapped with Chapter 31

The picture for chapter 37: The Tayū Yūgiri sits in a room at a performance house in Shimmachi in Osaka during a private, non-commercial tryst with Yonosuke. She calmly pretends to read a letter from a lover in order to deceive Gonshichi, her customer for the day, who is entering the room. Meanwhile Yonosuke hides under the quilt-covered foot-warmer and secretly watches. Yūgiri is portrayed as larger than either man, presumably to stress her importance and presence. Her long hair flows down her back, and her paulownia tree leaf (*kiri*) crest is a pun on *kiri*, ‘mist,’ which forms the second half of her name, Yūgiri, or Evening Mist. Her name is a reference to the Yūgiri chapter in *Genji* and Genji’s first son Yūgiri, and her three visible large crests are elegant “5-7 paulownia” crests, since they have three branches with 5, 7, and 5 blossoms at the top, with three leaves below. Elsewhere on her robe are fourfold diamond crests consisting of four small diamond shapes, some solid and some outlines. Fourfold diamond-shape crests often suggest mortality or death in *Amorous Man*. Yūgiri has had someone take out the burning charcoal or embers in the brazier underneath the foot-warmer, so Yonosuke is able to lie inside it. Only Yonosuke’s head and arms are visible. One five-petal wild pink crest can be seen on his right sleeve, along with one more petal of a similar crest on his left sleeve. Gonshichi wears long black lapels, a two-tone dark and light zigzag-design robe with crests consisting of two horizontal lines inside a circle, suggesting the number 2, and a sword of medium length. He keeps his arms and hands warm inside his robe.

Beyond the foot warmer, Yūgiri’s young assistant, her hair in the Kaburo style, wears large diamond-shaped floral crests above her sash and a whitecapped waves design below her sash and on her sleeves. Her floral crests are identical with the ones worn by the woman at center right in the picture for the previous chapter (36). Both are the same as one of Saikaku’s crests that has 4 floral diamond-shapes, except that they are not surrounded by a circle, as Saikaku’s crests are. Perhaps Saikaku is “hiding” his crests in “clouds” (of incense smoke) as he is in the picture for chapter 36, except that here he is suggesting the circles

around the floral diamond-shapes by “borrowing” the circles around Gonshichi’s crests the way a Japanese gardener borrows a local mountain. If so, bricolage versions of Saikaku’s crests, borrowing circles from Gonshichi, may suggest Gonshichi is a double of Yonosuke, a double status implied by the number 2 in the middle of his crests. If so, Gonshichi would suggest Yonosuke-Saikaku’s physical body, which is protesting against the out-of-body wanderings of Yonosuke’s traveling soul in the Pure Land beyond the borders of the material world. Meanwhile, the assistant (who also represents Saikaku, judging by her crests) cuts a piece of fine aloeswood incense into smaller sticks with the special hatchet she holds in her right hand as she glances anxiously at Gonshichi as she prepares to view his two-tone, two-part soul (especially his traveling soul, his *kon/-gon*), within clouds of rising incense smoke, as in the *nō* play *Hangan-kō* (*Soul-Recalling Incense*). Yūgiri’s incense has already revealed, under the foot-warmer, Yonosuke’s head and shoulders, which have become partly visible from the point of view of the Pure Land, showing that Yonosuke’s traveling soul is making clear progress in being able to visit the Pure Land.

Beside the assistant on the mat floor are a saw and a mallet. She has placed several pieces of cut incense on two pieces of paper nearby. The quilt over the foot warmer is covered with nine visible pentagonal bird’s nest crests that have five vines extending from the edges (*tsuru-mokkō*) with four small sword shapes at the center. On the sliding door partitions that form the back wall are, on the two right panels, morning glory vines and leaves as well as tall miscanthus grass beyond a brushwood fence, and, on the left, miscanthus grass rising above six nine-petaled wild chrysanthemums (asters). Morning glories bloom in early autumn, especially around the time when lotuses are cut just before the early autumn Bon Festival of Returning Souls that is evoked at the beginning of chapter 37. Chrysanthemums bloom in mid-autumn, while miscanthus grass becomes prominent in mid- and late autumn and early winter. Perhaps the plants depicted refer to and overlap the Bon Festival (7/14-16) and 12/25, the time evoked in the picture. Lunar 12/25 is in late January. Is the picture evoking two times in two worlds simultaneously, as in the picture for chapter 7?

If the small pieces of incense on the paper to the left of the young assistant are Genji Incense shapes seen as inverted, then they seem to resemble the incense shape number 13 (“Akashi”) representing the 13th chapter of *Genji*, although they also bear some resemblance to incense shape number 19 (“Usugumo,” Thin Clouds) representing the 19th chapter. Or Saikaku might be referring to Fujitsubo’s death at 37 in Chapter 19 (Yonosuke-Saikaku is 37 in chapter 37), and he might also be using “clouds” of incense smoke to suggest that chapter 37 and its twin chapter, 31, are “hidden in clouds,” a classical euphemism for being a dead soul. On the other hand, if the cut incense sticks are an allusion to number 13, then they would suggest Genji’s exile in Akashi by the Inland Sea and the great storm clouds he

encounters there. In addition, the number 13 famously refers to Ishiyama Temple, the thirteenth temple on the pilgrimage to 33 temples dedicated to Kannon in the Kyoto-Osaka area. It is the same temple where, according to legend, Murasaki Shikibu became inspired to begin to write *Genji*, beginning with the Suma and Akashi chapters. In chapter 30 of *Amorous Man* a maid in Ōtsu tells Kanroku and Yonosuke that the most popular woman in Ōtsu is Kannon, the androgynous but usually female bodhisattva of Ishiyama Temple who was said according to legend to have inspired Murasaki Shikibu, so the cut pieces of incense might be suggesting that Yūgiri is a manifestation of the compassionate Kannon.

Yūgiri may be both dead and alive. She is alive in the fictional time of chapter 37, but for Yonosuke-Saikaku the last scene in chapter 37 represents 12/25 in 1678, and the historical Yūgiri has died almost a year earlier on 1/6 in 1678, so on one level Yūgiri would be a newly reborn soul in the Pure Land, and her room would be in the Pure Land. The date 12/25/1678 would be 10 days before Yūgiri's memorial day (1/6), when her first anniversary Buddhist requiem will be held. Yūgiri was an Osaka Tayū superstar, and her death was widely mourned, as Saikaku's readers were surely aware. In fact, a memorial kabuki play, *Yūgiri nagori no shōgatsu* (*Yūgiri's Last New Year's*), was soon written and performed less than a month after her death, on 2/3 in 1678. The play was so popular that it was performed again in the sixth month, tenth month, and twelfth month – an unheard-of number of encore performances. Many more memorial performances were also put on in order to immortalize Yūgiri and collectively pray for her soul – following Buddhist practice – in the first, third, seventh, thirteenth, and seventeenth years after her death. Yonosuke's visit to Yūgiri's room therefore takes place at virtually the same time as the fourth production of the memorial play about Yūgiri in 1678. Saikaku may even be suggesting that Yonosuke-Saikaku's visit is a kind of private memorial service to pray for Yūgiri's soul.

Thus chapter 37 itself may in part be a requiem for the historical Yūgiri, whose soul appears at her first Bon Festival of Returning Souls in early autumn in 1678 and again in the Twelfth Month, when the memorial kabuki play was again being performed. This would give even more depth to the sadness and tears shed by the men during their outing at Ikudama Shrine during preparations for the Bon Festival in the first part of chapter 37. Yūgiri's recent death would also account for Yonosuke's passionate attempt to visit Yūgiri's soul between 7/11, the day of the outing, and 12/25, when Yonosuke succeeds in reaching her soul in the Pure Land, where he and Yūgiri experience nirvana (literally putting out the flame in the foot-warmer, an act recalling the blown-out candle in chapter 1 and the blown-out lamp in chapter 29) as well as "dying" while making love.

If one stream of time branches off into two after chapter 29 into the mostly paired Book 5 and Book 6, both chapter 30 and its paired chapter 36 represent the time of chapter 30 in

the novel, just as 31 and 37 are also paired on many levels. When overlapped with the Buddha's life, chapters 31 and 37 are on one level juxtaposed with the Buddha's first sermon in the deer park in Sarnath at 31, according to one tradition. In the picture for chapter 31, Yonosuke certainly resembles someone giving a talk or sermon to four disciples about the relation of incense and true love that lasts even into the next world, which incense smoke makes visible, again according to the *nō* play *Soul-Recalling/Revealing Incense*. In the picture for 37, however, the parallel is more complex. In the text, the discussion about famous Osaka Tayū women at the beginning of the chapter suggests a group sermon led by one of its members who acts as the coordinator for the other five members for this particular meeting, in the precincts of a big Shinto shrine that also includes within it a Buddhist temple – a group sermon ultimately about change and human mortality that is timed to coincide, as in chapter 31, with the Bon Festival of Returning Souls, which this year, for the first time, will include Yūgiri's soul.

In the second half of chapter 31, another sermon is given by the Tayū Yūgiri herself. Yūgiri seems to be overlapped with the Buddha teaching Yonosuke that there are hidden practices and passageways that allow communication and passage between the material world and the Pure Land and that only true love and sincere love letters can communicate between these two zones. Since many of Saikaku's readers must have known when the famous Yūgiri died, Yonosuke's hundred journeys on a hundred nights to the house where Yūgiri is performing represent his process or ordeal – made possible by Yonosuke's true love – of learning how to act like a dead soul (while he is still alive) and then how make the journey back again to the material world – that is, how to act like a dead soul during the Bon Festival in reverse. Yonosuke's hundred trips to Yūgiri's place represent a performative allusion to Fukakusa no Shōshō, the would-be lover of the Heian-period female waka poet Ono no Komachi in the *nō* play *Kayoi Komachi (Traveling to Komachi)* who makes a hundred trips to the home of Komachi, only to die on the hundredth trip. Yonosuke doesn't literally die, but the allusion suggests he has a near-death sexual experience together with Yūgiri on his hundredth trip and is therefore able to communicate with Yūgiri, who is herself already a dead soul.

When Yonosuke shows his true love to Yūgiri by repeatedly traveling to her place, Yūgiri agrees to meet him, and he gains the ability to temporarily pass from the floating world to the Pure Land like a dead soul visiting the material world during the Bon Festival, except in reverse. The early autumn paintings on the sliding doors of Yūgiri's room in the picture for chapter 37 suggest that Yonosuke's winter journey to her place is a kind of post-Bon Festival trip to the other world, where only the temperature suggests winter, and then

back again, a reversal of the Bon itinerary from the other world to the material world and then back again.

Parts of the sermons in both chapters 31 and 37 also seem to be about the overlapping nature of sexual “death” and physical death and the importance of dealing with both, including the possibility of ecstatic spiritual love in the Pure Land, a possibility displayed by Yonosuke in the picture for chapter 37, in which he himself is symbolically a big piece of charcoal burning inside the footwarmer with hot spirituo-sensual love for Yūgiri even though on the physical level the flame has been put out and it is rather cold in the room: he can warm Yūgiri’s cold soul-feet because he has learned how to partially enter the Pure Land for a short time and then return through a secret passageway. To be able to visit the Pure Land for the first time, Yonosuke apparently needed to virtually die for a while, as he does in the Inland Sea in chapter 28. Perhaps this is why Yonosuke’s prone position in the picture for 37 may be another example of a Saikaku-style parinirvana picture overlapped onto Yonosuke or his lover. If so, then in the picture for 37 Yonosuke is overlapped with the dying Buddha in a posture that he also takes in the picture for 33, where he lies on his stomach facing the viewer (that is, facing west) and has no visible legs, as if he were a dead soul. The prone Yonosuke may thus be overlapped with the Buddha’s parinirvana from an intermediate border position (Buddha facing west) that is halfway between the physical-world perspective of a parinirvana picture (facing north) and a full Pure Land position (facing south). This matches Yonosuke’s half-visibility in the Pure Land.

If, on one level, Yonosuke is in a modified parinirvana posture on his stomach part of the way into the Pure Land, his “intermediate parinirvana” would also be closely linked to the two women in possible parinirvana postures in the picture for chapter 31, the doubled or twinned chapter with 37. In the picture for chapter 31, Yonosuke is overlapped with the preaching Buddha, but in the picture for chapter 37 Yūgiri is overlapped with a female Buddha teaching Yonosuke with her actions about love in the Pure Land, while Yonosuke is overlapped with the dying Buddha – an image for Yonosuke’s love-induced virtual death that allows him to temporarily visit the dead Yūgiri, his female half, since on one level Yūgiri is Saikaku’s dead wife. Thus the pictures for chapters 31 and 37 seem to be separate yet also closely connected through the figure of the Buddha – another way of saying that Yonosuke is androgynous. In the picture for 36, only Mikasa is in the Pure Land, so she appears to human eyes to be alone, but in the picture for 37, Yonosuke has become enlightened to a certain extent by Yūgiri and is now able to partially enter the Pure Land for a short time, so he is now half-visible from the point of view of the Pure Land.

Yonosuke’s traveling soul visits the Pure Land only temporarily, so the reality principle (Yonosuke’s physical double, Gonshichi, who wears number-2 crests and a two-

color robe as if to show that he is a doppelganger and a borderer) requires him to return to the floating world after a short visit with Yūgiri. In this, Gonshichi resembles Bishū no Denshichi in chapter 42 and the rich man from Owari in chapter 43 in his role as Yonosuke's double, his competitor and opponent who forces Yonosuke-Saikaku not to go completely into the Pure Land but to return from time to time to the material world of the living. And, like Denshichi in chapter 42, Gonshichi's crest also suggests that both he and Denshichi are Yonosuke's doubles, a role made even clearer in chapter 43. One of Gonshichi's feet is visible, and he wears a two-tone robe, suggesting he is half of a pair with Yonosuke, making him Yonosuke's physical, mortal soul (his *haku* 魄 soul) perhaps much as the smith's assistant in chapter 29 and Koheh in chapter 41 seem to be Yonosuke's material doubles. The first syllable of his name also recalls the Gonzaemon house in chapter 36. The subtitle of chapter 37 indicates that Yonosuke under the footwarmer is symbolic firewood, and he here becomes a piece of human incense being "burned" by the heat of love as part of a symbolic process leading to his partial access to Pure Land, which is said in Buddhist writings to be filled with various wonderful fragrances. And as with soul-recalling incense, the invisible smoke from Yonosuke's burning body allows the dead Yūgiri to reappear and meet him in a Bon-like return in the Pure Land dimension or register of the Shimmachi quarter, a transformation prepared for earlier by the lotus-filled Ikudama Shrine ponds, a landscape resembling part of the Pure Land on this earth.

The turtles in the Ikudama Shrine lotus ponds at the beginning of the chapter suggest the soul of Saikaku's wife, who was probably named Turtle, and the death of the turtles seem to imply her death and rebirth on a lotus on in the Pure Land. Then, later in the chapter, the 12/25 date of Yonosuke's meeting with Yūgiri also seems to refer to the fact that Saikaku's wife died when she was 25. If Yūgiri is indeed a soul in chapter 37, then she may be overlapped with the soul of Saikaku's wife, and the six petals visible on Yonosuke's robe may suggest this. In addition, the pentagonal bird's-nest crests on the footwarmer cover are similar to the four-point bird's nest crests, perhaps suggesting death, that are worn by Yoshino, who is overlapped with the soul of Yonosuke-Saikaku's wife in the picture for chapter 29. The nine crests in the picture for chapter 37 also suggest the age difference between Saikaku and his wife, while their five-point shapes suggest Yonosuke's crests.

Moreover, the floral four-petaled diamonds crests on the robe of Yūgiri's assistant cutting incense in the background and the four-diamonds crests on Yūgiri's lower robe and at the center of the bird's nest crests on the foot warmer cover are similar though not identical to the four-diamonds crest worn by Saikaku in his portrait by Haga Isshō, which have a circle around the diamond shape. And the bird's nest crests on the foot warmer have five vines (*tsuru*) sprouting out of the edges that are homophonous with 'cranes' (*tsuru*) and thus linked

to 'Saikaku' or Western Crane. Five is also, of course, the number of petals on Yonosuke's own crests. However, the fact that 6 petals are visible on Yonosuke's sleeves may also indicate that the empty footwarmer-cum-nirvana-box is a secret love route or passage connecting Book 5 and Book 6. In fact, in the first part of chapter 37 the other five men at the outing are twice contrasted with Yonosuke, suggesting that they exist in the material world, the main world in Book 5, while Yonosuke eventually separates himself from the five men and discovers a secret passage to Yūgiri's soul in the Pure Land in Book 6 as well as a secret passage back to the material world and Book 5.

This contrast within chapter 37 further suggests, again, that on one level Book 5 evokes the border between this world and the Pure Land and is centered around Yonosuke-Saikaku and his five-petaled crest, while Book 6 includes the invisible soul-body of Yonosuke-Saikaku's wife in the Pure Land that is hidden in clouds. Meanwhile, Gonshichi, the representative of material reality, wears a robe that suggests he is strictly patrolling the border between the material world and the Pure Land and that, if he saw Yonosuke under the footwarmer, he would try to force Yonosuke to stay in the material world, where he belongs, since he is still part of the world of the living.

Yūgiri's somewhat larger size in the picture surely stresses her importance, but it also may be a deliberate reversal of normal perspective to suggest the Pure Land dimension and the unique perspective of the Shimmachi, Shimabara, and Yoshiwara quarters. Likewise, Yūgiri literally represents the gender reversal of the male Yūgiri, prince Genji's son in *Genji*. Perhaps for the same reason, Mikasa in chapter 36 is said to be a "mirror" (a model) for all performing women, and, at the same time, chapters 37 (6:2) and 13 (2:6) seem to be mirror-image chapters. For example, the Pure Land lake and lotuses and the incense sellers in the picture for chapter 13 mirror the Pure Land aspects of the picture for chapter 37, with chapter 13 marking a border between this world and the Pure Land, while chapter 37 suggests a successful short and partial trip to the Pure Land by Yonosuke, who is unable to experience enlightenment in chapter 13.

With his left hand, Yonosuke may be making the same Buddhist Karana mudra for protection and warding off danger and disease that, for example, the lead maid seems to be making in the picture for chapter 1. If he is, then he might be asking Kannon to protect him and the soul of Yūgiri, who has died young from an illness, and help her soul reach a higher spiritual stage in the Pure Land. If Yonosuke is also using the mudra to protect himself against the customer Gonshichi, then he would be directing the mudra against the physical part of himself, a rather humorous irony.

Two textual allusions in chapter 37 strengthen the image of Yūgiri as a spiritual being who exists in two worlds at once. The first is made when the five men who go on a picnic

with Yonosuke say that Yūgiri is the greatest Tayū in all of Japan. They do so by referring to the *nō* play *Benkei on the Bridge*, in which Ushiwaka, the young Yoshitsune, is said to be a swordsman with divine, supernatural powers, powers that Yūgiri is also implied to possess. The second allusion is to the *nō* play *Tadanori*, in which the ghost of the Taira warrior Tadanori describes how busy he and the rest of the Taira clan were in the period before the battle in which he was killed by the Minamoto supporter Okabe no Rokuyata. As in chapters 4, 6, and 7, this reference to *Tadanori* overlaps the dead Tadanori with Yonosuke's lover, here Yūgiri, and with the soul of Saikaku's dead wife. The name *Rokuyata* may also be alluded to by the six (*roku*) wild pink petals visible on Yonosuke's robe in Saikaku's picture for chapter 37 and suggest that Yonosuke and Yūgiri have "killed" each other during their Pure Land lovemaking.

The pictures for chapters 31 and 37 share the fact of having a slightly larger, imposing female figure, each presumably also suggesting the soul of Saikaku's wife. The main difference is that although Yonosuke leads the action in chapter 31, in chapter 37 it is Yūgiri who leads the action, while the visitor Yonosuke follows her directions. In chapter 37 it is also Yūgiri who seems to be the Buddha performing a sermon to both her male disciples (Yonosuke's traveling soul and Gonshichi), together with her girl assistant. Since on one level the performance house room seems to be in the Pure Land, the directionality and the figure giving the sermon (overlapped with the Buddha) are the reverse of the situation in chapter 31, which seems to be in a borderline zone between the Pure Land and the physical world. The words Yūgiri pretends to read are meaningless in this context, and they are nothing but a distraction to trick Gonshichi into becoming jealous, and she leads him away from Yonosuke. Yūgiri outwits and misleads the reality principle and probably death itself for a short time, thereby leaving Yonosuke with a faint but clear scent of the Pure Land and teaching him that deep faith and unchanging passion can provide access to the Pure Land even while one is alive – as long one's love is intense, spiritual, and completely sincere.

§ In the picture for chapter 37, everyone is gazing, but Yūgiri gazes the most significantly and dynamically, since she controls the action. Yūgiri is meeting Yonosuke freely and privately and against the rules, so her gaze at the letter seems both intense and relaxed. She pretends to be reading a love letter from one of her steady customers, so she is both gazing and play-acting as well as preparing to further fool the day's customer, who gazes jealously at the letter as he enters the room. Yūgiri's assistant, apparently unaware of Yūgiri's plan, gazes at Gonshichi with a look of alarm, while Yonosuke seems to trust Yūgiri and gazes with a relaxed look on his face, admiring her leadership ability.

Chapter 38 (6:3)

Probable “Hidden in Clouds” Chapter 3

Partially Overlapped with Chapter 32

The picture for chapter 38: In the small reception room (*ko-join*) attached to the back side of his house in Kyoto, Yonosuke sits in front of the alcove talking about the contents of a box labeled True Love Box that lie in front of him on the tatami mat floor. He holds a closed folding fan in his left hand and wears his medium-length sword and a robe with three wild pink crests visible on it, although the crest on his right shoulder conspicuously has only four petals instead of five. He points his right forefinger as he talks with Haru, who once worked in the Shimabara quarter as a matron and took care of many details for the Tayū Fujinami, who loves Yonosuke and is loved by Yonosuke but who has been forcibly married to a rich man who suddenly bought out her contract. Haru sits in a semi-formal way, with her left knee up. Her hair is tied high in the Hyōgo-wage style, and she wears seven visible *Genji* oxcart wheel crests, but the usual 8 spokes around the center have been left empty. The crests represent the wheels of oxcarts used by aristocrats in the age of *The Tale of Genji*. Haru’s husband, the Shimabara quarter entertainer Chōshichi, sits beyond her in a stiff, formal way, since on this day he is acting as Haru’s servant and is waiting on her. He also holds a folded fan in his left hand and seems to wear three visible Seven Pure Land Treasures (*maru ni shippō*) crests, or possibly bobbin (*maru ni hira-itomaki*) crests. Sitting equally stiffly behind Haru is an unmentioned woman who may be Yonosuke’s housekeeper or a helper Chōshichi has hired for his wife for the day. Her hair seems to be in a simplified variation on a Shimadamage style, and she wears five large sword-petaled chrysanthemum designs with 16 petals each. The text doesn’t mention the woman kneeling at right at all, but she wears a somewhat fashionable design on her robe, so I hypothesize that she may be the visionary form of the previous Tayū Fujinami (a half physical, half-telepathic presence) who is now a housewife, after a customer she didn’t love bought out her contract and married her. As Yonosuke confesses that her physico-visionary form visits him at night and makes love with him and has even left a real physical object with him. Perhaps she appears in the picture because, while Yonosuke confesses and gives off mental/psychic heat, she wants to be near him. Haru and Chōshichi don’t seem to see her, so perhaps she is visible only to Yonosuke –and to readers/viewers

. In the slightly raised alcove behind Yonosuke lie a tuft of hair and a written pledge of true love given to Yonosuke by Fujinami, which are especially dear to Yonosuke. Two love pledges with tufts of hair lie on the floor in front of Yonosuke, and three tufts of hair out of many more are visible above, hanging from a rising koto zither string, one end of which is tied to a deliberately rough, natural tree-trunk pillar in the alcove. The other end is not shown, leaving open the possibility that the string extends out infinitely toward Amida Buddha like a Rope of Goodness, mentioned in the text. Three more formal written love pledges, two placed together and one single pledge with a tuft of hair, lie on the floor of the corridor between the room and a row of wood and rice-paper sliding doors, beyond which lies a veranda or another room.

Yonosuke's house is probably being compared to the Burning House of Existence, a parable in chapter 3 of the *Lotus Sutra* that is alluded to in chapter 32, the chapter paired with chapter 38. As in chapter 32, the air is hot, and Yonosuke's mementos are burning with passion and attachment, and to the two visitors the reception room seems like a temple garden or courtyard filled with valuable metal objects offered to a temple that are about to be melted down to make a new large bell for the temple. The *Genji* oxcart wheel crests worn by Haru may allude to the wonderful "bodhisattva cart" parked outside the burning house mentioned by the father in the *Lotus Sutra* parable as a "means" for getting his children to feel curious and leave the dangerous burning house of existence. Both Yonosuke (see the picture for 32) and Haru here in chapter 38 may be overlapped by Saikaku with the merciful bodhisattva Kannon, who sometimes sits with her left knee up. This image, too, directly links chapter 38 to its paired chapter, 32, in which the adults and young men visiting a temple play like children, and the fiery glinting prayer beads of a young worker-monk burning with passion allude to the burning house of existence parable in the *Lotus Sutra*.

In chapter 38 Yonosuke seems to modify the *Lotus Sutra* and give his own version of the parable of the burning house, which he feels is about how love, if it is true and rooted in one's soul and reflects the supremely pure love and compassion of Amida, Kannon, and other buddhas and bodhisattvas, can purify and lead sentient beings toward truthful relationships and rebirth in the Pure Land. The pure love of Fujinami and Yonosuke and their doubles, Haru and Chōshichi, seems to be able to at least partially connect past and present and transform the fire of passion and attachment consuming Yonosuke's house and the temple in chapter 32 into a vision of the Pure Land visible in the material world. Even Yonosuke's posture suggests, as in the picture for chapter 11, that he's preaching and that the big round chrysanthemum crests worn by the housekeeper (or Fujinami/Saikaku's wife) on the right combine with Haru's *Genji* Cart Wheel crests to suggest an image of the dharma

wheel of love being turned and going forward. Even the round crests worn by Chōshichi may link the scene to the Pure Land and, in this context, may also suggest tiny dharma wheels.

Since 1653, when Yonosuke was 12, he began to receive (and make) promises of unending true love, many of which now fill his True Love Box – or Boxes, since there may be more than one box in this and the next room. This situation repeats the double time-scheme in chapter 32 and would mean the box exists in 1679 and 1653 and in all the times in between, since the pledges of love are from the whole time period. This structure of plural times mixed together polyphonically, as well as the existence of doubles in the chapter, is also indicated by the fact that Yonosuke wears a robe with three of his wild pink crests on it. Throughout the book this configuration seems to suggest the presence of one or more doubles and their close connection or spiritual fusion. In the case of chapter 38, Yonosuke-Saikaku would be continuing, to share his old, undying love with his dead double, Saikaku's wife, who, on one level, seems to suggest Fujinami. Yonosuke and Chōshichi are also mirror-like doubles: Yonosuke wears two crests on his right side and one on his left, while Chōshichi wears two crests on his left side and one on his right. In addition, each man wears two crests that are identical and one that is different. The picture seems to imply that just as Chōshichi is on this day acting as the servant of his revered wife, Yonosuke-Saikaku is now acting as a faithful servant of the soul of his departed but still beloved wife, here overlapped with the psychically gifted Fujinami.

The anomalous 4-petal crest on Yonosuke's right shoulder may suggest the homophony of Japanese words for 'four' and 'death.' If so, the homophony may indicate that in this picture Yonosuke's house is in the Pure Land. This represents a new stage in his spiritual journey. In chapter 36 he seems to be unable to visit the Pure Land, and in the picture for chapter 37 he is half-visible, indicating he is able to visit the Pure Land for a short period, but now, in chapter 38, he is not only fully visible in the Pure Land, but he has discovered that his own house is part of the Pure Land – he doesn't even need to visit a Pure Land temple, as in chapter 32, the paired chapter, because his own house is a kind of temple in the Pure Land, even though it is also in the middle of the burning floating world.

The True Love Box has been kept for 26 years, since 1653, when 12-year-old Yonosuke-Saikaku meets a bathhouse woman wearing turtle-shell crests, suggesting Saikaku's future wife, and thinks of the famous bathhouse in Edo opposite the mansion of the Lord of Tango province. The Tango connection may indicate that the True Love Box is a version of the soul/jewel box (*tama-tebako*) received by the legendary Urashima Tarō from the turtle woman (a variant of the dragon woman), his wife, at the bottom of the Japan Sea off Tango. Moreover, the soul of Saikaku's wife is 26 in chapter 29, the year after her death and her rebirth in the Pure Land (overlapped with Shimabara). If the love between Saikaku and his wife is the

unmentioned but transcendental source (the “base and root” mentioned in chapter 29) of the True Love Box, then the box would contain his soul and the soul of Saikaku’s dead wife, the turtle woman, who is now in the Pure Land. The box in some ways resembles the box the legendary Urashima Tarō receives, which contains his soul. His soul escapes when Urashima opens the box, causing him to become extremely old and turn into a crane in the Daoist Hōrai paradise, where he is reunited with his wife, the turtle woman. Together the two become the married couple gods of the Ura (or Urashima) Shrine in Ine in Yoza in Tango, on the Japan Sea.

When Yonosuke, like Urashima, opens his box full of the pledges of true love made by his lovers, pledges that represent their very souls, the pledge of Fujinami in Yonosuke’s alcove begins moving as if it were still filled with strong love and desire. At the same time, Yonosuke tells his visitors that Fujinami’s soul, which seems to be overlapped with the soul of Saikaku’s wife, visits Yonosuke, and they make physical love that is also visionary, as if they were both physically united yet also in the Pure Land, and Yonosuke has a roll of cloth left by Fujinami to prove the truth of what he is saying. Even Fujinami’s name, which means waves of purple wisteria, seems to evoke the Urashima legend, in which Urashima, after opening the box he received in the dragon king’s Pure Land, sees purple clouds rising up from inside it, an image often used by Buddhists to describe souls traveling to the Pure Land. In this way the great heat at the beginning of the chapter that suggests the fire of human attachment in the *Lotus Sutra* later comes to imply that Yonosuke’s house during the time he opens his box of true love pledges and airs them out is overlapped with the Pure Land. Once again Saikaku seems to imply that in his vision of the Pure Land it includes the non-duality of nirvana and samsara, spiritual and physical, love and sex, enlightenment and burning desire.

While the contents of Yonosuke’s box or boxes are being aired out, Yonosuke’s hot and emotionally steamy house seems to become not a dangerous fire to be escaped but an earthly dimension or register of the Pure Land. The pledges open a kind of psychic pathway between his house and the Pure Land that allows Yonosuke to experience an intense physico-spiritual love with Fujinami – and thus with the soul of Saikaku’s dead wife. The intensity of Yonosuke-Saikaku’s love in chapter 38 is so fierce it may further suggest that 1) all the love pledges in the box are, on one level, ultimately different forms of the Great Pledge made by Yonosuke and Fujinami and by Saikaku and his wife and that 2) Haru, in her role as helper and messenger, is on one level a form of the Matchmaker Kannon worshiped at Kiyomizu Temple, first invoked at the beginning of the novel in chapter 2.

In the paired chapters 38 and 32 spiritual events, flashes of unordinary desire, and spectral communication take place, and both chapters feature multiple confessions and

revelations (*sange*) of secret things. The spiritual events include the paranormal spiritual communication between Yonosuke's young double Keijun and Sanza, a young actor of female roles in chapter 32 and between Yonosuke and Fujinami in chapter 38. Since the temple in chapter 32 is also the burning house of existence mentioned in the *Lotus Sutra*, the temple is viewed primarily from the point of view of the material world, while Yonosuke's house in chapter 38, a place where "normal" and spectral reality seem to be reversed, appears to be more literally in the Pure Land, where Yonosuke's love treasures are aired out and purified by the heat of true love. These are Yonosuke's true treasures, not his chests of silver. The pure love of Yonosuke and Fujinami is balanced by their doting doubles, Haru and her husband Chōshichi, whose love is equally pure, while the lovers in chapter 32 are deep but still entangled in doubt and insecurity.

When Yonosuke-Saikaku began using his box, he was 12, and the historical Fujinami, presumably the Fujinami who worked in Shimabara in Kyoto was also 12. This can be inferred because the Kyoto evaluation book *Miyako monogatari* (1656) gives Fujinami's age as 15, and Yonosuke-Saikaku is also 15 in 1656. Like Takao, Fujinami seems to have been the same age as Yonosuke-Saikaku. Moreover, at 12 Yonosuke is shown in the picture for chapter 6 with a bathhouse woman who wears turtle-shell crests, suggesting Urashima's marriage to the turtle woman in the dragon king's Pure Land under the ocean. Moreover, chapter 12 of the *Lotus Sutra* describes how the dragon king's daughter temporarily changes her gender and gains enlightenment, so Saikaku may be overlapping Fujinami with the daughter of the dragon king, also known as the turtle woman, who also suggests Saikaku's wife. Since Saikaku and Fujinami were apparently the same age, Saikaku may be suggesting once more that Yonosuke-Saikaku is the male form of the turtle woman, also known as the androgynous dragon woman, while Fujinami would be the female form. If so, the picture would again show Yonosuke-Saikaku to be androgynous, that is, to also contain the soul of the turtle woman/Saikaku's wife/Fujinami within him as he talks with Haru, who is the double of Fujinami and shares deep feelings and secrets with her.

Thus, just as Yonosuke looks intensely at Haru in the picture, he may see himself as two people – as himself and as his wife's soul – outside himself, (perhaps in the shape of the woman sitting behind and to the right of Haru?), and this would be an invitation to viewers of the picture to also see Yonosuke as a double, androgynous person. Further, just as Saikaku and his wife's soul are doubles within Yonosuke-Saikaku, Haru and Chōshichi are also doubles, as indicated by Haru's seven visible crests and Chōshichi's name, Long Seven. And just as, on this day, Haru is Chōshichi's boss, Yonosuke-Saikaku feels the spiritual power of Fujinami/Haru and the soul of his own wife, who may sit behind Haru. They sit before

Yonosuke as residents of the Pure Land, while he is still a learner – a visitor to the Pure Land dimension of his own house.

The hypothesis that on one level Yonosuke and Fujinami are overlapped as a single androgyne receives some support from the probability that Saikaku is basing his version of Fujinami not only on the historical Fujinami but also on the historical Hanasaki, who became a Tayū in Shimabara in 1671 and left the quarter in 1675, the year Saikaku's wife died. Then, in 1677, Hanasaki cut off her hair and became a nun for two years, after which, in 1679 – the year represented by chapter 38 – she returned to the secular world in order to get married. Since Fujinami is known to have been a Tayū from 1655-1660, she belongs to the 1660 time flow in chapter 32, the chapter paired with chapter 38 that, like 38, has two time flows, 1660 and 1679. Chapter 32 mostly evokes the time around 1660, when Fujinami and Yonosuke are 19 and Yonosuke becomes a monk in chapter 13, when Yonosuke-60 is 38 (Yonosuke-Saikaku's age in chapters 32 and 38). In chapter 32, this 1660 time-flow is also that to which the actor Sanza and the young monk in the tree belong. In chapter 38, on the other hand, Hanasaki, whose purple robe with a 16-shape crest is a prominent true love pledge, lives in the time flow of 1679, 19 years later. In chapter 32 this double time-flow allows Yonosuke to be overlapped with a young ambigender – or “third gender” (Mostow 2016) – actor, while in chapter 38 this double time structure seems to allow Yonosuke-Saikaku to be overlapped (in around 1660) with Fujinami, with whom (like the Tayū Takao) he seems to be overlapped, while Saikaku's wife seems to be overlapped with both Fujinami and Hanasaki. As some readers surely knew, in 1679, the base time of chapter 38, Fujinami has long been absent from Shimabara and is perhaps dead, so the Fujinami who appears in 38 represents a fusion of both Fujinami and Hanasaki. In other words, the soul of Saikaku's wife is overlapped with both Fujinami and Hanasaki to indicate her further fusion with Yonosuke-Saikaku through time as half of an androgyne with Yonosuke and because Fujinami may already be dead in 1679. If so, Fujinami basically changes form from a body-and-soul to a double soul in the Pure Land. That double soul would consist of her soul in the Pure Land as well as the part of her soul that remains inside Saikaku, who still lives in the material world and temporarily visits the Pure Land. This double-soul status of Fujinami and the soul of Saikaku's wife may be indicated by the two crests on Yonosuke's right arm. Yonosuke-Saikaku is amazed by the sight of his own inner doubleness existing outside him. He is, like Chōshichi, male, but he also has the soul of his now-dead wife (suggested by the mysterious woman behind Haru?) inside him, constituting part of him, and at the same time he is able to meet his present soul-wife (suggested by Haru, the double of Fujinami) in the Pure Land register of his own house.

When Yonosuke-Saikaku is 38, as he is in chapters 38 and 32, the soul of Saikaku's dead wife is 29, the age at which Siddhartha left his home and the secular world, according

to one of the two main Japanese traditions. Fujinami leaving her home and her husband and going to a nunnery seems to be overlapped rather precisely with Siddhartha leaving his home and family behind as well as with the soul of Saikaku's dead wife leaving her home, family, and former life behind. Indeed, chapter 38 is largely about Fujinami's decision to leave the world and become a nun (a legal requirement for her getting a divorce) due to her unending strong love for Yonosuke, which causes her to reject her husband. Her love is overlapped with the spiritual quest of Siddhartha and is so transcendent that not only does her soul become semi-physical and visit Yonosuke in his home, but it also may appear disguised as a housekeeper. In the picture, Yonosuke seems to be pointing at the woman on the right as well as at Haru. Could the woman at right on one level be Fujinami's soul-as-wife (and the soul of Saikaku's wife) visiting Yonosuke's house in physical form (but visible only to Yonosuke?) while Haru and her husband also visit Yonosuke?

Metafictional note: In the alcove, part of the wall is left unplastered in order to create a window that stylishly shows the inner lattice-like construction of the wall, although the wall is not an outer wall and faces on a corridor beyond it. It is a common architectural gesture known as *shitaji-mado* or "reed-lattice window" in tea ceremony culture: a window retaining the surrounding wall's inner lattice structure, as did many windows in country houses. Unlike farm houses, however, in tea houses the outside of the lattice was often covered with a blind or screen. In the picture for chapter 38, there is simply black space beyond the lattice. The five vertical and three horizontal reed or bamboo poles tied with wisteria vines within this space may together also be a rebus implying 5:3, the number in the original for chapter 31, in which Yonosuke discreetly rents an unscheduled, special boat (*nuke-bune*) to visit the baths of Murotsu. If so, the latticed "window" in Saikaku's picture may suggest a *nuke-michi* or secret route or passageway of the type mentioned at the end of chapter 37, a passageway that connects chapter 31 with its paired chapter, 37. If so, the wall lattice in Yonosuke's alcove also symbolically suggests a secret, paranormal love-passageway between Yonosuke and Fujinami, whose love pledge is placed just below the lattice in the alcove, where it is worshiped by Yonosuke. Thus the lattice opening: 1) connects this world and the Pure Land, 2) connects six chapters in Book 5 to six parallel chapters in Book 6, and 3) indicates to readers that there are many such passageways in *Amorous Man*, since there also seems to be a secret passageway between chapters 37 and 38 and perhaps another between chapters 31 and 38. That is, the links between the 12 linked chapters in Book 5 and Book 6 are not simply between parallel chapters but radiate out in many directions like the petals of the chrysanthemum crests worn by the woman sitting on the right in the picture.

§ In the picture for chapter 38 Yonosuke's gaze is intense as he shows two friends many love pledges and objects given to him by lovers in the past, declarations of love that even now seem to be possessed or haunted by the souls of those who gave them. The atmosphere in the room seems tense, and Yonosuke is about to reveal some rather uncanny love experiences he's had, and both his friends seem to be interested and listening carefully. The woman on the right, who may be a visionary, telepathic visitor only Yonosuke can see, looks down, almost as if she were meditating, while Yonosuke and his two friends seem to share a kind of intersubjective, trans-personal gaze with spiritual and perhaps paranormal overtones.

Chapter 39 (6:4)

Probable “Hidden in Clouds” Chapter 4

Partially Overlapped with Chapter 33

The picture for chapter 39: Holding onto the low railing on the second floor of a performance house in the Shimmachi quarter in Osaka, Yonosuke, with two of his wild pink crests showing and without his sword, looks down on four unsuspecting Tayū talking together informally in the kitchen in the morning while they wait for their escorts, who will help them make a procession back to the houses in which they live in a different part of Shimmachi. The escorts have been slow to arrive because of the heavy snowfall outside. The woman on the right with her right knee raised wears a robe with seven lotus leaf crests visible on it, while the woman facing her in the foreground wears a flowing water design. The woman sitting on the left who holds a round black lacquered tray vertically in front of her wears five large chrysanthemum crests, probably with 12 petals each, and the woman stretched out on the floor beside her wears a white robe, with an Interlinked Seven Pure Land Treasures (*shippō-tsunagi*) design (cf. the pictures for chapters 1, 5, 29, 31, 35, 41, 42, 52, and 53) here and there and a sash with a lattice pattern. All four women wear their hair in the Shimada-mage style. On the kitchen floor are eight stacked trays for meals, a large rice serving bowl with a spatula on its lid, and rice bowls inside larger soup bowls. From a horizontal pole near the ceiling hang, from right to left, dried abalone, sea cucumbers, dried cuttlefish, and a small bundle of miso bean paste balls. On the wall of the next room beyond the women are stylized nails. Outside can be seen a low veranda covered with split and flattened bamboo.

The woman wearing lotus leaf crests extends only her left index finger and little finger. In some schools of Buddhism, a similar shape is known as the Karana mudra. In Japan the Karana mudra is often found on statues of the merciful bodhisattva Kannon and is used to ward off danger, sickness, or difficulty. The single right index finger extended by the woman in the foreground with the flowing water design seems to be pointing at the possible Karana mudra made by the woman wearing lotus leaf designs. Are both women believers in Kannon, or is Saikaku suggesting that the Tayū on the first floor who are acting in such a relaxed and nonchalant manner are bodhisattvas in their slovenly off-hours and that on one level the Shimmachi quarter is a version of the Pure Land in the visible, material world?

If the picture for chapter 39, an integral part of the six Hidden in Clouds chapters in Book 6, is suggesting that Shimmachi, like Shimabara and Yoshiwara, has a visionary

dimension, then several details suggest that the realistically depicted performance house in this picture is also overlapped with the Pure Land. For example, the food hanging from the ceiling suggests mundane food versions of the Buddhist narrative of heavenly beings (*tennin*) high above the human world dancing to beautiful music. The remarks about the dried food in the text may be an allusion to the title of the Heian period *Dust Dancing on the Rafters* (*Ryōjin hishō*) song collection. The text was not extant in Saikaku's time, but the title was known and mentioned in, for example, *Tsurezure-gusa* (*Random Writings*) 14. If Saikaku's picture evokes both the Pure Land and the material world, then it would go beyond even the picture for chapter 33, in which the second floor suggests the other world: here in chapter 39 even the first floor seems to be overlapped with the Pure Land, and Yonosuke feels relaxed enough here to indulge in peeping and observing the other Tayū after his lover Mifune has returned to the house where she lives.

The woman in the foreground pointing with her right forefinger bears a certain resemblance to statues and paintings of Nyoirin Kannon holding up a small cart wheel representing the dharma wheel on the tip of an index finger, although that is usually with her left hand. Sitting facing her, with her right knee up like another Nyoirin Kannon, is a woman whose seven large round lotus leaf crests suggest lotus leaves floating on a lake in the Pure Land, whose water is suggested by the design on the robe of the pointing woman in the foreground. At the same time, the two women facing each other on the right and the woman on her knees wiping a black bowl may together comprise a triptych – a three-woman image of Nyoirin Kannon – in which the woman holding up a round black tray suggests Kannon holding a large round jewel and her chrysanthemum crests suggest the small dharma wheel usually held by Nyoirin Kannon. Similar possible visual allusions to Nyoirin Kannon occur in the pictures for chapters 7 and 33.

Yonosuke must now hide himself on the second floor in order to be unseen by the women in this picture, so he is now visible to ordinary residents of the Pure Land. Later in the chapter, he is seen and addressed, so he has now attained a condition of visibility and normality, indicating that he has learned how to smoothly visit the Pure Land for short periods, although he is not yet a resident. And since Yonosuke-Saikaku is 39 in chapter 39, and his lover Mifune disappears from written records in 1680, when Saikaku is 39, the four women sitting together in the picture may represent the word 'death,' which is homophonous with 'four' in Japanese. That is, all four women may be reborn souls in the Pure Land, while Yonosuke, visiting, is a borderer and his lover Mifune is having ominous dreams, which may suggest she is dead already.

In the pictures for chapters 33 and 39, which are paired chapters, Yonosuke looks down from the second floor and watches performing women on the first floor, who, unaware

of his gaze, act in unprofessional ways. This parallel may be suggesting that the 12 paired or double chapters in Books 5 and 6 resemble a two-story building: from the perspective of Book 5 the first floor represents the visible world, and second floors suggest the Pure Land, while in Book 6 the perspective is that of the other world, so both floors are part of the Pure Land. Since Yonosuke is only a visitor who is learning how to travel to the Pure Land, his point of view seems to be evolving, and in chapter 39, his second climb to the second floor seems to imply that after his deep encounter the night before he is now able to freely but temporarily visit the Pure Land and meet historical Tayū such as Mifune who have already either retired or died by the time of the chapter in the Yonosuke-Saikaku time-flow. The allusion in the picture for chapter 33 to a picture of Shimabara in Book 2 of the *Kyō warabe* Kyoto handbook suggests that the rather poor performance house in Sakai is literally on the border (*sakai*) between this world and the Pure Land, with the willow on the assistant's sleeves on the first floor suggesting willow limbs bending across a border, as in the picture for chapter 3. In contrast, both the first and the second floor of the Nizaemon house in Shimmachi in chapter 39 are continuous under the same high ceiling and within the larger Pure Land. This may be why Yonosuke can make love with Mifune in chapter 39 but in chapter 33 has no desire and feels half-dead (he feels very cold and in danger of getting sick). Moreover, in chapter 33 the snow (associated with death) is only on the second floor of the house in the form of the snowflake ring crests on one woman's robe, while in chapter 39 unseen snow completely covers the house and the Shimmachi quarter. Wind in the form of a breeze in a willow tree may be present on the street outside in chapter 33, but in chapter 39 it is strong and blows both outside and inside, and it may refer to the death of Saikaku's wife by a "wind" or cold (*kaze*) and high fever when she was 25, a death that seems to be alluded to in both chapters.

In chapters 33 and 39 Yonosuke-Saikaku is 39, and the soul of Saikaku's wife is 30 years old. According to one of two main Japanese traditions concerning the Buddha's life, he achieved enlightenment at age 30, so the snow images in both chapters are appropriate, since the Buddha was believed to have achieved enlightenment on lunar 12/8 in a place not far from the snowy Himalayas. In the picture for chapter 33, Saikaku seems to interpret nirvana to mean the Buddha's parinirvana, and Yonosuke, apparently a young man or a woman, lies on his/her stomach – a possible innovative variation on the standard parinirvana posture of the dying Buddha – on the second floor, perhaps indicating that he/she is being reborn in the Pure Land. Yonosuke in chapter 33 seems to be androgynous, representing Saikaku and his wife together fused in a single body, as in the picture for chapter 4 and in the image of two lovers flying as a single bird that Yonosuke is so fond of in chapter 1. In chapter 39 a verbal cue in the text suggests there may be a parinirvana in this picture as well. In the street Yonosuke meets an entertainer named Hatsune no Taheh, and the name Hatsune, "First

warbler song (of the new year)," is homophonous with the first 3 syllables of *hatsu-nehan*, the Japanese transliteration of Sanskrit *parinirvāna*. Since this same homophony reappears in chapter 40, it seems to be important.

In chapter 39 the parinirvana form must be that of the woman lying on her stomach on the floor, with her head supported by her hands. Not only is her robe covered with linked Seven Pure Land Treasures crests, but since her posture would represent Saikaku's dead wife from the point of view of the Pure Land, a reversed parinirvana orientation would be appropriate to suggest her parinirvana enlightenment – and in fact she lies with her head toward the right, that is, the south according to parinirvana picture traditions. She thus lies with her head in the opposite direction to that of the dying Buddha in ordinary parinirvana pictures and in the same direction as the reclining Yonosuke in the picture for chapter 29 and the reclining young woman assistant in the picture for chapter 35. All three reverse the direction in which the Buddha traditionally lies in parinirvana pictures, which are depicted from the point of view of the material world, and this is because, I hypothesize, they are now in the Pure Land. In contrast, in the picture for chapter 33, Yonosuke, on the second floor, lies basically facing the viewer, that is, facing west, suggesting that he is coming-and-going, traveling across the border between both worlds. Since Yonosuke in the picture for chapter 39 is not lying on the floor, he is perhaps being portrayed as half-dead, a partially earth-bound soul, a condition necessary for him to visit the Pure Land and then be able to return to the floating world.

However, Saikaku's wife, at age 30 in chapter 39, may experience enlightenment as well as parinirvana. In chapter 39 the theme of Tayū acting in informal, spontaneous ways is foregrounded, so the enlightenment may be general. This suggests that all the Tayū and, at this point, Yonosuke as well, may have experienced some sort of nirvana: each is a *tathāgata*, or "one who has thus come/gone." The imperfect naturalness of the women and Yonosuke-Saikaku may suggest their ordinary "thusness." The strong image of the simple, spontaneous coming-and-going of the Tayū in chapter 39, which is prefigured by the nonchalant movements by women in chapter 33, where the women constantly come and go, ignoring the formal structure of the performance and, later, play cat's cradle and other games by themselves, may imply the women are in their natural mode as *tathagata*, or, in Japanese, as *nyorai*. In the context of the first six chapters of Book 6, which may be the Six Hidden in Clouds Chapters of *Amorous Man*, this would also imply that they are all in the Pure Land, so perhaps the mutual satori of Yonosuke-Saikaku and his wife's soul is the realization that they are capable of meeting again after her parinirvana, ignoring the border between life and death. And there has been an overall change in Yonosuke. In chapter 39 he is able to relax

and see and simply appreciate ordinary life in the Pure Land. His spiritual eyes seem to have become stronger.

Yonosuke's lover in chapter 39 is the historical Mifune, who has been exiled from Shimabara in Kyoto and sent to Shimmachi in Osaka for being too nonchalant and ignoring the quarter rules. Like Yoshino, she has broken a very strict taboo: she had an affair with the owner of a Shimabara performance house, a situation suggested by the fact that she has a nightmare and tries to commit suicide. Yonosuke, however, does not blame Mifune for breaking a strict quarters' rule forbidding affairs between performing women and performance house owners. Instead, Yonosuke ignores the rule and praises Mifune highly because she – and he – prioritize freedom, spontaneity, and true love over all. So, as he looks down at the reclining woman on the first floor in her Seven Pure Land Treasures crests and her reverse-parinirvana posture, Yonosuke may see a vision of Mifune and himself fused together in the woman's body, because he is still a visitor, and Mifune's soul (on one level the soul of Saikaku's wife) has more authenticity than his soul has in the Pure Land. This doubleness or androgyny might be suggested by Yonosuke's two visible crests.

The name Mifune refers to the name of a mountain, but it literally means Divine/Beautiful Boat. She was forced by her manager to leave Kyoto and go downstream to Osaka on a riverboat, and in Osaka she meets Yonosuke – and after a very difficult dream she has a satori experience and finally realizes she can continue to love Yonosuke even after death, since Yonosuke is not a temporary, one-life lover, like the performance house owner, whose love wasn't actually true and lasting.

The second floor in chapter 39 is the place where Yonosuke and Mifune make love, and physico-psychic lovemaking – a form of love mentioned in relation to Fujinami in the previous chapter, 38 – seems to be an important way of being that allows Yonosuke-Saikaku to naturally and robustly visit Mifune (on one level the soul of Saikaku's dead wife) in the Pure Land. Yonosuke and Mifune are obviously very intimate, even more intimate than most husbands and wives and even more intimate than Mifune and the performance house owner were. Chapter 39 goes beyond the circumstances of the historical Mifune and evokes a new stage of intimate soul-love that is shared between Yonosuke's soul and the soul of his dead wife. Yonosuke is still only a traveler to the Pure Land, but he does nothing but praise Mifune, so their spiritually sensual love seems likely grow only stronger.

Since all the women in chapter 39 seem to be in the Pure Land, even the action by two performing women of eating old dumplings from the offering plate to the Buddha is judged to be something benign – perhaps even something that marks them as spiritually advanced. Saikaku seems to imply that the women, even – or especially – when they break the rules, act spontaneously, or directly express their personal likes and dislikes, have transformative or

even spiritual powers. Saikaku's judgment seems to be not that the women are simply selfish, slovenly, or gluttonous but that they should protect their naturalness and freedom better by being very careful about whether they are being watched. Yonosuke praises Mifune's "illegal" private affair, and Saikaku seems to be suggesting that the women deserve to eat the offerings placed before a statue of the Buddha because they themselves are possible future bodhisattvas or even buddhas. This image is repeated in slightly different form in chapter 42 when Noaki eats baked dumplings that have earlier been placed before a statue of the Buddha. She does this on 2/15, the day of the Buddha's parinirvana, so Noaki's eating of the dumplings offered to Shakyamuni partially overlaps her with the dying Buddha.

§ In the picture for chapter 39 Yonosuke takes advantage of the fact that no one realizes he's still on the second floor of a performance house to secretly gaze at four Tayū who sit below in the kitchen talking informally and eating whatever they like before they return to the houses where they live. It was customary for performing women to not eat in front of a customer, so they must all be hungry by the time they leave. Yonosuke is fascinated by the naturalness and spontaneity of the prestigious Tayū, who show themselves to also be ordinary people, and he enjoys hearing their frank, honest opinions. This "secret" information also allows him to tease and joke with the women. The woman-woman gazes of the Tayū are also relaxed and humorous and outside the normal etiquette in the licensed quarter.

Chapter 40 (6:5)

Probable “Hidden in Clouds” Chapter 5

Partially Overlapped with Chapter 34

The picture for chapter 40: The Tayū Hatsune steps on Yonosuke during a lover’s quarrel in a room in the Tsuru-ya no Denza performance house in Shimabara in Kyoto. She wears her long hair down for sleeping, and her sleeping robe has 6 visible areas of triple-hexagon turtle shell (*komochi-kikkō*) crests on it and may be scarlet (represented by black) inside. She seems to be pulling on the ends of her sash, tightening it to assert her independence during the spat. Yonosuke, also with his hair down for sleeping, wears his usual wild-pink crests, with 8 visible, and turns his hips toward Hatsune, presumably to avoid being walked on from the front. The bottom quilt has a design of curving vertical lines representing rising clouds or steam. On the upper quilt or covers are 9 crests representing circular leafy wisteria branch wreaths, and along the edges of the upper quilt are diamond-shaped crests consisting of 4 small diamond shapes, only 3 of which are visible. The pillows, one on the bottom quilt and one on the tatami mat floor, have a design showing sinuous vines and vegetation spreading vigorously in every direction. Also on the straw floormats are a tall, toppled lamp stand or candle holder, a tray with an incense set on it, two overturned censers on the floor with incense smoke still rising from them, a long, thin pipe for smoking with a small bowl for holding tobacco at one end, a hair extension, and a long hairpin. At upper right, on the sliding doors that form one wall of the room, are depicted two young pine trees, symbols of longevity and a felicitous image for New Year’s and first lunar month, while on the standing screen just beyond the bedding is an autumn scene with tall, thin miscanthus field grass and, possibly, bush clover.

The fact that the lamp or candle is out may suggest nirvana (blowing out the flame of attachment) and parinirvana (death), both spiritual and sexual, as in chapter 29, where Yoshino wears spider (*kumo*) web designs, a parallel suggesting that Hatsune may, on one level, be a soul in the Pure Land. The spider (*kumo*) image used by Hatsune in the text perhaps suggests she is being overlapped with Yoshino. Yonosuke can intimately meet Hatsune only when she is partially hidden in thick clouds (*kumo*) of darkness and death. Dynamic, rising clouds as well as strong desire are also implied in the text by allusions to traditional waka

poems that evoke smoke from fires at Muro no Yashima (after which Hatsune's incense is named) that rises up to the clouds. In such poems, smoke from the waka poet's own inner fire of strong one-sided or irrepressible love rises upward in various ways above Yashima. From this point of view, the scent from the two overturned censers might be creating a cloud (*kumo*) of incense within which the otherworldly Hatsune, the self-declared spider (*kumo*), appears again as if she were alive. These images suggest that the picture for chapter 40 evokes, on one level, a scene in the Pure Land, hidden within clouds of incense smoke that reveal the forms of souls in the other world (*hangon-kō*).

The rising clouds or steam design on the emotionally steamy mattress may, like the incense smoke, also repeat the pun on *kumo* as both 'spider' and 'clouds.' Together with a series of partial-four(*shi*)-part diamond shapes, which suggest the homophonous word for death (*shi*), the wreath-like wisteria crests may suggest the purple clouds on which Amida Buddha and 25 bodhisattvas led by Kannon ride when they come to greet a newly dead soul and return with it to the Pure Land. Amida's purple clouds were often compared to clouds of purple wisteria blossoms. Together with the many turtle-shell crests on Hatsune's robe, the designs on the bedding may imply that Hatsune, overlapped with the soul of Saikaku's wife, is in the other world and that, on one level, the Shimabara quarter is a zone overlapped with Pure Land.

As mentioned, the name Hatsune, "First warbler's song (of the year)," is homophonous with the first three syllables of *hatsu-nehan*, the Japanese rendering of 'parinirvana.' The intelligent Hatsune is said to be able to fool even the Japanese gods, so she herself may be an otherworldly figure. Hatsune also wears turtle-shell crests, suggesting Turtle, the probable name of Saikaku's dead wife, while Tsuru-ya (the Crane House), the name of the performance house, suggests 'Western Crane' (Saikaku). This possibility is strengthened by the fact that Hatsune is busy until 1/25, so the picture depicts events on 1/26. These dates overlap uncannily with the fact that Saikaku's wife died when she was 25 and that Saikaku carried out the first memorial service for her when her soul was 26 – the age of the soul of Saikaku's wife and the historical Yoshino in chapter 29. The date may also evoke 1/25, the memorial death day of Hōnen, who founded the Pure Land school of Japanese Buddhism, to which Saikaku belonged. But, if so, why is Yonosuke, not Hatsune, the one lying in a possible nontraditional parinirvana posture, yet one which follows the traditional directionality of the Buddha's parinirvana?

An hypothesis would be that Yonosuke's posture, unlike his parinirvana posture in the picture for chapter 29, which seems to be a synoptic image of the whole second half of the book, is in chapter 40 depicted from a psychological and personal perspective. Hatsune and her foot uncannily reverse the situation with the dying Buddha's foot in traditional

parinirvana pictures. Instead of the old woman in parinirvana pictures who holds the Buddha's foot with her hand, as if to stop the Buddha from dying and leaving behind his followers, a situation reversed in the picture for chapter 18, Yonosuke should be the one holding Hatsune's foot or hand, just as the young man holds the old woman's hand in chapter 18, but he isn't. Instead, Hatsune is reminding Yonosuke he's still human and needs to return to the land of the living and not die completely during his visit. Yonosuke, completely awed by Hatsune, doesn't seem to understand his situation very well, so the exasperated Hatsune has to step on him in order to try to show him. Perhaps the soul of Yonosuke-Saikaku's wife, overlapped with Hatsune, is showing mercy on Yonosuke-Saikaku and preventing him from impetuously trying to physically die (in a parinirvana) and fully enter the Pure Land too soon, before he is ready to die. He's just experienced a "small death" love experience with Hatsune/his wife's soul, but he's not a dead soul, as he had partially been during his near-death experience in chapter 28. To show Yonosuke the difference, Hatsune reverses the situation in chapter 34, the chapter paired with chapter 40, and does what Yonosuke does to the performing women on Miyajima: she performs a parable telling Yonosuke that, in short, she's walking on him instead of walking on the floor because he refuses to recognize that she's a resident of the Pure Land and he isn't.

The lovers' spat seems to be, on one level, part of Hatsune's deer park-like sermon, since in chapter 40, and in its paired chapter 34 (set in the park for sacred deer on Miyajima Island), the soul of Yonosuke-Saikaku's wife is 31, the age at which, according to one tradition, the Buddha delivered his deer park sermon. Thus the wreaths depicted on the quilt and the apparently stylized half-chrysanthemums on the borders of the standing screen might both suggest the dharma wheel which the Buddha is said to have "turned" for the first time by making his deer park sermon. Therefore it is interesting that chapter 35, the next chapter after chapter 40 on the zigzag Reading Route B and the first chapter that takes place in the year following that in which chapters 34 and 40 take place, features a legend about a deer husband who is killed by a hunter and deeply mourned by his deer wife, who had warned him not to go on a trip, is similar to the warning apparently being given by Hatsune to Yonosuke. In the context of chapter 34, Hatsune in chapter 40 seems to be trying to make Yonosuke understand that if he stupidly tries to stay too long and experience parinirvana now, he will never be able to return the floating world at all.

At the same time, Hatsune seems to show that she is not an ordinary human but someone in the Pure Land by not walking on the earth (the floor) but on Yonosuke. In this she resembles the daimyo in Yonosuke's story in chapter 34, the paired chapter with chapter 40, who doesn't walk on the earth but lives in a different world from ordinary people, an image suggesting the other world. Moreover, the text suggests that Yonosuke is walked on

several times by Hatsune, so he may be lying under both of her feet many times. If so, then Yonosuke would be lying somewhere between the physical world and the Pure Land, and he would literally form the floor for Hatsune.

Saikaku seems to foreground Hatsune's feet by focusing at the beginning of the chapter on how Hatsune walks through the street, possibly wearing special high wooden clogs, as in chapter 39, but definitely making high, stylized Tayū steps that are quite different from ordinary human footsteps. Perhaps the title of the chapter refers both to Hatsune's formal procession in the street and to her more intimate procession on top of Yonosuke, that is, to the fact that Hatsune rarely simply walks directly on the earth of Japan since she has experienced a parinirvana. This image returns to chapter 19, where Kokin tells Yonosuke he isn't on the earth of Japan, thus apparently suggesting he is now partly in the other world, which in certain places or situations can be overlapped with the material world but is not of the material world. Kokin and Hatsune may both be overlapped with the soul of Saikaku's wife, who is, on a soul level, still androgynously fused with Yonosuke-Saikaku even in the Pure Land. This proximity-within-distance spatial relationship seems to be temporarily reversed during the lovemaking between Hatsune and Yonosuke-Saikaku, although only after Hatsune shows Yonosuke who is defining up and down. If the name Hatsune also refers to her first cry or "song" (*hatsu-ne*) of ecstasy of the new year, while with Yonosuke, then even that is humorously reversed at the end by her indignant cries during their lovers' quarrel/sermon.

Further, Saikaku may be proposing a theory of amatory bliss that is also a theory of reading by putting a rising cloud and steam design on the lower quilt in the picture. The curving, undulating lines rather directly suggest the dynamic relationship established by Hatsune and Yonosuke and the heat they have generated on the mattress. The design also suggests the zigzagging, oscillating Reading Route B available to readers who choose to read the paired chapters in pairs, ignoring the boundaries between Books 5 and 6, instead of moving forward in linear fashion, staying within all of Book 5 and then within all of Book 6. In this way Saikaku may be giving another hint to readers that, on one important level, Book 6 takes place "hidden in clouds" in the Pure Land, which is synchronous with Book 5 in terms of Yonosuke's ages.

Since both chapter 34 and 40 represent 1681 on the Yonosuke-Saikaku timeline, both chapters probably allude to the Buddhist seventh memorial requiem performed for the soul of Saikaku's wife in 1681 (six years after her death), while chapter 40 may also be a first-anniversary requiem for the historical Hatsune, who either died or left the quarter in 1680. In chapter 34, Yonosuke's six-act puppet play performance, which suggests the Six Hidden in Clouds Chapters in Book 6, and his sermon about not walking on the earth and being

aware of one's own spirituality seem to have clear requiem elements, while in chapter 40 all the incense and inter-worldly lovemaking suggest a requiem. Thus the picture for chapter 34, from the perspective of the physical world, suggests that Yonosuke-Saikaku and his wife's soul (the Tayū in the picture) are walking past each other in opposite directions, an image of the soul of Saikaku's wife in the Pure Land decisively leaving her previous life (but not Saikaku's soul) behind after the seventh-anniversary requiem.

Conversely, the picture for chapter 40 shows the gradual establishment of the soul of Saikaku's wife in the Pure Land from the point of view of the Pure Land. Hatsune's crests overlap her with the female turtle god in the Urashima Tarō legend who is also the dragon woman, the daughter of the dragon king who lives in the shrine complex on Miyajima (chapter 34) and in the dragon king's Pure Land, while Yonosuke, wearing 8 crests as he does in chapter 2 (1:2), is overlapped with the male form of the dragon woman when she appears at age 8 in chapter 12 of the *Lotus Sutra*. Thus Yonosuke-Hatsune and Saikaku and the soul of his wife are both implied to be androgynes, half of whom has died in the physical world. Since Hatsune/Saikaku's wife are now in the Pure Land, the active person performing the requiem is not Saikaku but his wife's soul that remains within him. Therefore, putting Yonosuke in a mock-parinirvana position shows the fusion of Hatsune and Yonosuke, and kicking Yonosuke away may, ironically, be an oblique prayer – Hatsune's intimate and spouse-like way of telling Yonosuke-Saikaku it's not yet time for him to die completely. As a big spider (*kumo*), Hatsune both hides in the clouds (*kumo*) of Book 6 in the Pure Land and at the same time grabs and possesses Yonosuke-Saikaku's living but partly otherworldly soul with a spiritual network of soul-connections resembling a spiderweb. The image could imply shamanic possession, and Saikaku may be suggesting that from here on his wife's soul/Hatsune has possessed him, and he will sometimes visit her in the Pure Land. The precursor for this physico-psychic relationship is Fujinami in chapter 38, a chapter in which Yonosuke confesses that he and Fujinami, though living in separate places, engage in a kind of visionary spirituo-sensual lovemaking.

§ The picture for chapter 40 shows Yonosuke with one of the most powerful, wild, and spontaneous Tayū in the novel. Hatsune's name seems to mean 1) that she cries out in ecstasy like a warbler and 2) that she has experienced parinirvana (*hatsu-nehan*), that is, death and then rebirth in the Pure Land. Hatsune is so quick-witted and self-aware that Yonosuke constantly feels overpowered and left behind by her mind during the performance he sponsors when he visits her in a performance house. Now, in the bedroom, Yonosuke has said something she didn't like (such as promising to stay in the Pure Land forever even though he is still alive?), and she has kicked him off the thick sleeping mat and now is literally

walking all over him. Like Yonosuke in chapter 19 and like the daimyo lord in the parable Yonosuke tells in chapter 34, Hatsune does not walk on the earth of Japan. Instead, she walks on Yonosuke. His upward gaze seems to be defensive, while her downward gaze at him is quite commanding.

Chapter 41 (6:6)

Probable “Hidden in Clouds” Chapter 6

Partially Overlapped with Chapter 35

The picture for chapter 41: On a low veranda facing a garden outside a tatami-mat room in the Owari-ya Seijūrō performance house in Yoshiwara in Edo, Yonosuke, now inexplicably either a great daimyo lord or a powerful hatamoto direct vassal of the shogunate, sits in the relaxed way of a lord with his left hand, which also holds a folded fan, on his sword. It is a medium-length sword, not a samurai’s long sword, since long swords were forbidden inside Yoshiwara. Facing Yonosuke is a merchant he patronizes, the dagger-seller Koheh, who kneels respectfully before his powerful patron. A large stepping stone lies beneath the veranda. The two men look intently at each other as they discuss the Tayū Yoshida’s fart, which she has just loosed, and ways they can entrap Yoshida into admitting a serious breach of etiquette that would give Yonosuke an excuse to separate from her. Yonosuke’s right hand and the folded fan in his left hand seem to point toward Yoshida, with the fan perhaps obliquely suggesting the “wind” of her fart. Three of Yonosuke’s usual five-petal wild pink crests are visible, but the crest on his right sleeve above the cuff has only four petals, not five, and the crest on his left shoulder also may have only four petals, although only three are visible. Koheh wears two visible measuring-box crests with two horizontal lines inside each that suggest the number 2. In the foreground Yoshida walks along a raised walkway with low railings that resembles a low land bridge that connects the performance-room building with another building near which the kitchen (a euphemism for the outhouse) and other rooms are located. Yoshida’s robe has a pattern of intermittent Interlinked Seven Pure Land Treasures crests (*shippō-tsunagi*). Her left hand is inside her sleeve, and with her right hand she holds up the hems of her robes as she walks. Her hair is in the Shimada-mage style. Ahead of her stands a small cherry tree, and behind her are two small maples.

The picture also presents a puzzle, since in the text Yoshida walks from the performance room to the “kitchen” along a hall (*rōka*) that is part of another wing or building of the performance house that also faces on the same garden. Judging from the text, the hall is wider than the small veranda on which Yonosuke and Koheh talk, and the eaves of the building probably extend out over it. The hall or corridor passes in front of several other rooms, not shown in the picture, although the sliding translucent doors separating the rooms

from the hall seem to be closed. Thus it is easy for Yoshida, when she returns, to make the fictional though dramatic gesture of trying to avoid stepping on the same noisy board again by opening one of the closed doors and going into one or two empty rooms on her way back. Yonosuke couldn't miss seeing her dramatic return route. An hypothesis would be that the raised corridor or low bridge is a reference to the picture for chapter 1. There the young Yonosuke, with three attendants, comes walking down a hallway that is portrayed as a gently arching bridge, an image that suggests 1) the Floating Bridge of Heaven, down which the primal parent gods descended before procreating the material world, 2) the descent of Yonosuke's soul into the floating world of Japan, and 3) the Yoshida Bridge below Mt. Fuji, which is alluded to in the picture for chapter 1, a bridge that seems to be linked to the Yoshida house in chapter 35 and to the Tayū Yoshida in chapter 41. By alluding in chapter 41 to this hall-bridge in the picture for chapter 1 and the descent of Yonosuke's soul, Saikaku would also be alluding to the fact that in chapter 41 Yonosuke-Saikaku is also 41, which is Saikaku's age when he publishes *Amorous Man* in 1682. This means that in one sense all the subsequent chapters will take place in a sensuo-spiritual realm that is not a direct continuation of the Yonosuke-Saikaku linear timeline. The remaining chapters must be reached by crossing a bridge that goes beyond the Yonosuke-Saikaku linear timeline into the past and the future until the last chapter, when Yonosuke is 60

Chapter 41 is the last of the apparent Six Hidden in Clouds chapters in Book 6, and Yoshida's subtle fart very softly echoes the two noisy farts of another performing woman in the Yoshida-ya house in Shimmachi in chapter 35, the parallel chapter paired with chapter 41, to clearly end the six pairs of parallel chapters in Books 5 and 6. In fact, Yoshida's single modest fart may indicate she is hidden in clouds in the other world now, while the two loud farts of the woman in chapter 35 seem to stress her divided, halfway status between worlds. The extensive Seven Pure Land Treasures design on Yoshida's robe suggests she is now in the Pure Land, along with the other Tayū who appear in Book 6, while the Tenjin ("heavenly god") woman of the second rank in chapter 35 is depicted as dual – her upper half invisible on a quilt bordered with Seven Pure Land Treasures crests, while her lower half remains in the visible and audible floating world. Thus Yoshida may suggest the soul of Saikaku's dead wife, whose born-again Pure Land fart escapes smoothly, while the Tenjin woman showing her hips in chapter 35 suggests the body of Saikaku's dead wife, who gives off two soul-farts: the soul-fart that dies with her body and the soul-fart that can travel and will head for the Pure Land. The assistant sleeping in the foreground may suggest the soul of Saikaku's wife arriving in the Pure Land, since her posture suggests a reverse-parinirvana viewed from the point of view of the Pure Land.

Yonosuke's identity in chapter 41 is ambiguous. At first his name is not even mentioned, and he is simply described as a powerful samurai lord, possibly a daimyo (he lives in an exclusive area containing the mansions of daimyo lords and high-ranking hatamoto vassals of the shogunate), but midway through the chapter he is, with no explanation, suddenly referred to simply as Yonosuke, a commoner – an impossible feat, since normally, except for mine owners and a few others, the classes were strictly segregated and distinguished, and Yonosuke of course has no history of being a daimyo or working directly for the shogunate. Moreover, Yonosuke arrives with the dagger merchant Koheh, who seems to be his humble commoner double. This is clear from suggestions in the text and from the fact that three crests are visible on Yonosuke's robe, a configuration that throughout the book seems to indicate the presence of a double (or doubles) that are closely linked or even fused through doubling. Here in chapter 41 Koheh is the outward double who seems to embody Yonosuke's inner duality as both a commoner and a samurai lord. Koheh's number 2 crests directly suggest he is Yonosuke's double, and his visible crests add up to four, while Yonosuke has one and perhaps two anomalous 4-petaled crests on his robe. These 4-petaled crests may once again be suggesting death (*shi*), a homonym of four (*shi*). If so, both men seem to suggest death. On the other hand, Koheh's business may resemble that of Saikaku's family, which lived on Spearsmiths' Block (Yariya-machi) in Osaka and may have sold or made swords, daggers, or spears. The number 2 crests on Koheh's robe could also mean he is a double of both Yonosuke-Saikaku and the writer Saikaku, who might be making a cameo appearance here. If so, Koheh would be a further double of Saikaku, who also seems to appear as the smith's apprentice in chapter 29, the space-time travel chapter that seems to act as a transitional chapter between the floating world in chapter 28 and the twelve paired chapters in Books 5 and 6 that include the Six Hidden in Clouds chapters in Book 6. In chapter 43, the Owari man (who echoes the Owari-ya house in chapter 41) is also depicted wearing number 2 crests, and he, too, is presented as if he were another Yonosuke double. However, the situation in chapter 41 could not be simply autobiographical, since Saikaku was an Osaka commoner, and it would have been virtually impossible for the merchant-class Yonosuke from Kyoto to suddenly become a daimyo lord or a high-ranking warrior directly serving the shogun and living near the shogun's castle in Edo. Saikaku is presenting readers with a contradiction. But, in light of Kokin's words at the end of chapter 19 about Yonosuke not walking on the earth of Japan and Yonosuke's parable at the end of chapter 34, being a great daimyo lord or the shogun's vassal in chapter 41 may mean that Yonosuke has become someone whose feet don't touch the ground – a characteristic, according to Yonosuke, of powerful lords, fox spirits, and other gods – and souls in the Pure Land, including,

apparently, the Tayū Yoshida, who, like the uncanny daimyo Yonosuke, walks above the earth on a bridge-like corridor – a Yoshida Bridge in the Pure Land.

Thus the double 2-crests worn by Koheh in the picture for chapter 41 seem to suggest that he and Yonosuke together represent Yonosuke-Saikaku's divided nature: Yonosuke-Saikaku is half in the other world (i.e., is a samurai lord) in Edo trying to communicate with the soul of Saikaku's wife while remaining half in his own body in the material floating world, like Koheh. Yoshida seems to understand and even stress this division, since she has a dog stand on its hind legs and raise its two front paws like a half-human being, an ironic metaphor for the divided Yonosuke. Likewise, Yonosuke is actually half of himself (his soul) as a visitor in the Pure Land, and Koheh, like the very material dog, is his material half, just as the smith's apprentice in chapter 29 is the material double of Yonosuke's soul, which has possessed the rich Kyoto merchant Haiya Jōeki, who actually married Yoshino. In chapter 41 the image of the dual Yonosuke, and the standing dog offer hints to readers that Book 6 takes place in the Pure Land, while chapter 35 and the other paired chapters in Book 5 take place along the border of the Pure Land.

On a literal level, the comparison of Yonosuke to a dog imitating a human and making begging motions toward Yoshida is insulting and is a clear message sent by Yoshida to the hypocritical Yonosuke. On another level, however, Yoshida, who is the soul of Saikaku's wife and actually walks on a walkway above the ground as someone who has been reborn in the Pure Land, seems to be showing compassion for Yonosuke, whose high rank indicates he has become too much a denizen of the Pure Land even though he is still alive in the human world. As the soul of Saikaku's wife, Yoshida may be rejecting Saikaku's attempt to become a regular member (a great lord) of the Pure Land, even though he is still living in a material human body. He is like a dog pretending to be a human, even though his soul is only visiting the Pure Land. As with the men mentioned at the end of the chapter, Yonosuke-Saikaku is "half-dead": he is in the Pure Land but not yet of it. Yonosuke-Saikaku is therefore on the verge of dying in the material world too soon – of being a dog (*inu*), which suggests 'not being' (*inu*) a human anymore. Cf. Yonosuke's words about his nurse in chapter 1.

In chapter 41, however, Yonosuke seems to realize this and wants to end his relationship with Yoshida, a situation suggesting that Saikaku is telling his wife's soul that he has now finished writing *Amorous Man* and will now publish it and thereby be forced to end their present method of meeting and find an alternative. Yoshida, overlapped with the soul of Saikaku's wife, easily grasps the situation and wisely sends Yonosuke back to the physical world with her proud, unabashed fart and her public confession of something that was normally considered one of the most embarrassing things a performing woman could possibly do. Yonosuke-Saikaku, however, seems to feel he must save face and uses clumsy

excuses to for cutting his current relationship with Yoshida, who seems to understand the novel better than Yonosuke-Saikaku and dexterously cuts their relationship herself, thereby ironically allowing the book to continue for thirteen more chapters in different time-flows.

The dog is also related to the tail (*shippo*) image in the fox-woman legend alluded to in chapter 34, and it also seems to be linked to chapter 41 by a near-pun on *Shippō*, the many Seven Pure Land Treasures designs on Yoshida's robe, and this links to the farts from the visible hips (the "tail") of the double-farting Tenjin woman in chapter 35 and the unseen hips of the Tayū Yoshida in chapter 41, the paired chapter. However, progression may also be indicated. The apparent Tayū woman on Miyajima Island in the picture for chapter 34 wears two Seven Pure Land Treasures crests, and the Tenjin woman in the picture for chapter 35 is surrounded by a strip of Seven Pure Land Treasures crests on the edge of a quilt, while Yoshida in the picture for chapter 41 is half-covered with the same Seven Pure Land Treasures design, which suggests that Yoshida has been reborn in the Pure Land. The dual, half-dead Yonosuke-Saikaku, in contrast, must stop following her from behind (her farting hips), since he is only a temporary visitor who must separate from her soul now, since he is leaving the Pure Land after making a visit.

Unlike the Tenjin woman in the picture for chapter 35, the Tayū Yoshida in the picture for chapter 41 seems to be walking on a walkway that is also a bridge which, like the walkway in the picture for chapter 1, seems to connect the material world with heaven/the Pure Land. The performance house in chapter 41 may be located in the Pure Land, but it has a bridge that always links it with the secular floating world. In chapter 35, by contrast, Yonosuke visits a room once used by the Tayū Ichihashi, or Town Bridge, who suggests the soul of Saikaku's dead wife, who has now left and crossed a bridge to another world. Now only a Tenjin remains – with hips and legs still in the visible world. Yoshida, on the other hand, seems to connect backward to Ichihashi and forward toward the former Tayū Takahashi (High Bridge) in chapter 43 and in chapter 49, where the present Takahashi seems to be related to the high bridge over the Milky Way in the Tanabata legend. Koheh (Saikaku's double in chapter 41) is also the name of the owner of the teahouse just outside Shimabara in chapter 49 who guides Yonosuke before a meeting with the contemporary Takahashi in that chapter. The bridges in the pictures for chapters 1 and 41 may both be versions of the Heavenly Floating Bridge in the ancient myth that links this world and the world of the gods, an apparent metaphor for the Pure Land. However, in chapter 41 Yonosuke is still tethered to the material world, and he can't understand how Yoshida is able to walk back and forth calmly and freely along the bridge, while leaving behind the sound of a fart, which may suggest her reborn soul in the Pure Land. In this context, the statement in chapter 35 that even the Buddha farted unintentionally here comes to mean that Yoshida is overlapped with the Buddha and that

she, like the Buddha, farts an unintentional fart that is natural and as pure as everything on the Pure Land is and not a fault to feel ashamed of.

Yonosuke-Saikaku is nominally a great samurai lord, a material-world metaphorical image that suggests he is in the Pure Land, but his double Koheh, whose name is a near-pun with “little fart,” is also a double of the writer Saikaku, who lived in an area of spear and sword smiths and sellers, and, ironically, a double of a dog standing on two legs. In chapter 41 Yonosuke-Saikaku finally seems to realize he needs to end his dangerously long trip to the Pure Land to see the soul of his wife and publish his novel, which has made the trip possible. The rest of the linear narrative, except for chapter 42, will have to be performed in combination with the time-flows of Yonosuke-60 and Yonosuke-54. In chapter 41 Yonosuke-Saikaku is 41 in 1682, and in the Tenth Month of 1682, Saikaku will publish *Amorous Man*. So Yonosuke-Saikaku makes up a flimsy and transparent excuse to leave Yoshida/his wife’s soul and return to the floating world. Overlapped with the soul of Saikaku’s wife, Yoshida helps Yonosuke to finish the temporary separation that he is unable to complete by himself.

At the same time, Yonosuke may be subtly showing Yoshida a Karana mudra with his left hand, which also holds his fan as it rests on his sword. If his hand is actually making this mudra shape, then Yonosuke-Saikaku is trying to protect and aid Yoshida and the soul of his wife from all harm and wishing her well in the Pure Land until he returns. On one level Yonosuke is a dishonest lord, but on another level he may be trying to send Yoshida and his wife’s soul spiritual energy and hinting of future contacts and trips to see her after publishing his novel.

In chapter 41 Yonosuke-Saikaku may be explicitly indicating to readers that Yoshida is also a form of the soul of his dead wife, with whom he is spiritually fused. First of all, the title number in the original, 6:6, is a double reference to his dead wife, who is often associated with the number 6, that perhaps suggests that Saikaku and his wife’s soul are doubles within the single androgynous character of Yonosuke. Further, on Yonosuke’s robe the two abnormal crests may have 4 and 3 petals, suggesting 4/3, the death date of Saikaku’s wife as well as Saikaku’s age (34) when his wife died. This might also suggest that the small bridge on which Yoshida walks is being compared, as in the picture for chapter 1, to Yoshida Bridge, near Mt. Fuji, a mountain famous for connecting this world and the divine world. Moreover, Yoshida is station no. 34 on the Tōkaidō route, also suggesting Saikaku’s age when his wife died on 4/3. And just as Yoshida’s robe, like the back of Yoshino’s standing screen in the picture for chapter 29, has on it many Interlinked Seven Pure Land Treasures crests, so the soul of Saikaku’s wife as Yoshida seems to be in the process of being reborn in the Pure Land: she no longer lingers or looks back at her previous life and now looks toward her new life with Saikaku’s soul while cutting most of her other ties with her past life.

One more historical circumstance may help explain why both Yonosuke and Yoshida separate from each other. At the very least, Saikaku seems to be humorously comparing the publication of *Amorous Man* and all its “crazy writing” – such as suddenly changing timelines – to both a great double fart (chapter 35) and to a small fart with a subtle, otherworldly scent (chapter 41), since in the Pure Land even farts are presumably like incense. These two metaphors have many nuances, but they are both related to ending the old relationship between Saikaku and his wife’s soul and creating a new one. The end of their old relationship and the approaching end of the novel is alluded to by the Owari-ya house, which seems to be a pun on another *owari* meaning ‘the end.’ It is also an allusion to human hips, the tail or back “end” of the body. In chapter 41 Yonosuke is 41, Saikaku’s age in 1682, when *Amorous Man* is published. Chapter 41 also seems to allude to chapter 41 of *Genji*, Maboroshi, or Daoist Wizard, the last chapter in which Genji appears alive as he takes steps to separate himself from ordinary life. It is also the chapter after which the apocryphal Six Hidden in Clouds Chapters were inserted by proponents of the chapters. Chapters 29, 35, and 41 all seem to allude to the Wizard chapter in *Genji*, and Saikaku both begins and ends his own different and unique six untitled but apparent Hidden in Clouds chapters at the point at which the six apocryphal chapters, which are unrelated in terms of content, were inserted into *Genji* by their advocates.

However, Yonosuke-Saikaku continues to be the Yonosuke referred to in the tables of contents for one more chapter, 42. In that chapter Yonosuke has a close double who is also a powerful rival for the love of the woman Yonosuke loves, though they later become good friends, so the 42nd chapter, seems to allude to the rivalry between Niou and Kaoru in Niou Miya, the 42nd chapter of *Genji*. From chapter 43 onward, the ages in the tables of contents match those of Yonosuke-60, and in chapter 43 Yonosuke is 49, which means that 6 years of Yonosuke’s life are blanked or whited out. It can be inferred, however, that these 6 missing years are probably overlapped with the time-flows in chapters 36-41 (6:1-6:6), the Hidden in Clouds chapters in Book 6. Yonosuke’s missing or invisible ages 43 through 48, through their absence, may be intended to indicate to close readers of the novel that there is an oblique or invisible Hidden in Clouds dimension to chapters 36-41.

§ In the picture for 41 Yonosuke gazes intently at his companion and apparent double Koheh as they discuss deceptive methods of ending his relationship with his steady, the Tayū Yoshida, who walks along a raised corridor in the foreground. She deliberately looks away from the two men, maintaining her elegant, dignified manner even after she has released a fart that was loud enough for the two men to hear. By refusing to act embarrassed or look at the men or give any sign that she knows she has farted, she deprives Yonosuke of a chance

to end their relationship by using false excuses and is able to end it honestly herself instead. Her strong body language, especially while showing her back to Yonosuke, is a kind of somatic female-male gaze, since, as a performing woman, she knows how she looks to others. Her “body-gaze” psychologically overpowers Yonosuke and allows her to save her dignity and her reputation. At the same time, by featuring farts in both chapters 35 and 41, which represent 1682, the year *Amorous Man* is published, Saikaku may be parodying himself and suggesting that his novel is a kind of enormous literary fart.

Chapter 42 (6:7)

The picture for chapter 42: Yonosuke lies on his stomach on the floor in a performance house in Shimmachi in Osaka, his legs and lower body invisible inside a large hanging mosquito net of the type the Tayū Noaki likes to shake and collapse. He wears his usual wild pink crests, three of which are visible, and holds a long pipe in his right hand. The wild pink petal partially hidden below the pipe stem is very wide and might be two petals, giving the crest a total of six petals, but this is uncertain. Yonosuke gazes upward with a look of almost adoration at Noaki, who is portrayed as being larger in size than Yonosuke, presumably in order to stress her charisma and her importance for Yonosuke. The two seem to be talking. Noaki, her hair in the Hyōgo-wage style, sits formally with her knees bent and with her arms and mouth hidden inside her robe as she looks down at Yonosuke. Noaki's robe has 12 visible Seven Pure Land Treasures crests on it. The crests have a number 10 design at their centers and four small single diamond shapes on the outside edge. The visible corner at the top of the net is also covered with an Interlinked Seven Pure Land Treasures design with the number 10 at the center of each crest. The side of the net has repeating designs resembling large carets that consist of small triple fourfold diamond shapes (*mitsu-mori waribishi*). At lower left sits Noaki's assistant, whose hair is in the Kaburo style. On her robe can be seen three large chrysanthemum crests with sword-shaped petals, and she fans Yonosuke with a non-folding fan. A pipe-smoking set on a tray is placed on the tatami mat floor in front of Yonosuke, while the wick of an oil lamp burns on top of a stand in the background. Maeda (1981 310) suggests that the ink painting of a mountain scene on the sliding doors might be intended to present a scene in Uji, presumably a view of Asahi Mountain near Uji. The painting stresses the top of the mountain, so it may be alluding to Noaki's typhoon (*nowaki*)-like peak experiences, a possibility also hinted at by the lower peaks in the painting and the many peak-like crests made up of small triple fourfold diamond crests on the mosquito netting. A Buddhist pagoda at a temple is visible further down the mountain.

The same two types of Seven Pure Land Treasures crests can also be seen on the crest on the left shoulder of one of Yoshino's attendants behind Yonosuke's shoulders and on the back of Yoshino's standing screen in the picture for chapter 29 – the chapter immediately before the series of paired double chapters that begins in Books 5 and 6. Thus the pictures for chapter 29 and 42 act as border or bookend pictures that “enclose” the 12 paired chapters

with Pure Land images. The small peak-like crests on the netting also consist of 12 small diamond shapes each, suggesting that the netting belongs to the Pure Land, so it seems significant that 12 Seven Pure Land Treasures crests are visible on Noaki's robe, as if she were summing up the 12 paired chapters, including the six Hidden in Clouds chapters, that seem to directly overlap with the Pure Land. In addition, Seven Pure Land Treasures crests also appear in the pictures for chapter 34 and 41, creating a double "ending" for the 12 paired chapters. Noaki's 12 Seven Pure Land Treasures crests and the fact that she is from Uji, with its Byōdō-in Temple, believed to be a manifestation of the Pure Land on earth, may suggest that in the picture for chapter 42 she is depicted as being in the Pure Land, while the interlinked or connected Seven Pure Land Treasures crests on the upper right corner of the netting would imply that the inside of the netting, too, is part of the Pure Land – a Pure Land zone in the material world – the dominant submerged image in all 12 chapters, especially as prefigured by the Pure Land-like netting Yonosuke sleeps in when he visits Murotsu in Chapter 31. Moreover, the warrior poet Minamoto no Yorimasa, three of whose waka Yonosuke wears as part of his paper cloak in chapter 42, committed ritual suicide in a garden in the Byōdō-in, presumably while repeating Amida Buddha's name and praying for rebirth in the Pure Land, since he was known to carry a small statue of Amida Buddha at all times.

The number 10 at the center of the Seven Pure Land Treasures crests on Noaki's robe likely continue the Pure Land motif and may indicate the series of 10 recitations of Amida Buddha's name that are repeated often by Pure Land Buddhist believers, especially when death seems imminent. In *Amorous Man*, however, the number 10 also seems to indicate Saikaku's age when his wife was born, and it often appears together with 9, the age difference between Saikaku and his wife. The number 9 appears three times in the picture: the two large chrysanthemum crests on the lower part of the robe of Noaki's assistant in the picture each have 9 visible petals. Moreover, after Yorimasa shot down the Nue flying chimera-like creature, as mentioned in the text, his assistant killed it by stabbing it 9 times. And Noaki seems to be in the Pure Land already, since she sometimes experiences sexual "death" 9 times, according to Saikaku's unconventional interpretation of the traditional 9 modes of dying and being reborn in the Pure Land.

This implied image of Noaki repeatedly entering the Pure Land by ecstatically dying 9 times is further suggested by allusions to two nō plays near the end of the chapter. The first, an allusion to the nō play *Nue*, evokes Yorimasa's assistant stabbing the night-flying Nue chimeric creature 9 times in the dark and then lighting a torch to get a good look at it, and the second allusion, to the nō play *Matsuyama Mirror*, compares Yonosuke lighting a lamp and gazing at Noaki to a Chinese emperor gazing at a picture of his dead lover. Juxtaposed, the two allusions suggest that Yonosuke lights a lamp and sees a double vision of Noaki both

as a flying chimera in terms of wild sensuality and as an intelligent, elegant woman. This dual capacity parallels the fact that Noaki's voice can be both very rough and uncanny, coming from the depths of her being, and also extremely gentle. In the opening chapter of the novel, Yonosuke's father compares performing women to alluring demons, and in chapter 42 Yonosuke's composite vision suggests that Noaki is both a talented woman and a demonic flying creature with great sensitivity and wild, untamed paranormal powers – that she is both civilized and otherworldly, beyond civilization.

Just as only half of Yonosuke is visible in the picture for chapter 42, on one level Noaki seems to be overlapped with the soul of Saikaku's wife, who also seems to be in the Pure Land. In chapter 29 Yoshino, whom Yonosuke marries, likewise seems to be in the Pure Land, and in the picture for chapter 29 one of her helpers wears large number 9 crests that contain many small number-10s within them. At the same time, Noaki's 12 crests suggest the 12th chapter of the *Lotus Sutra* and the dragon woman/turtle woman who is the daughter of the dragon king, a woman who often seems to be overlapped with the soul of Saikaku's wife. The 8 chrysanthemum petals on the right shoulder of Noaki's assistant may also allude to the fact that the dragon king's daughter was 8 when she changed her gender and gained instant enlightenment. This would fit Noaki's background, since the Uji River, near Noaki's birthplace, flows into the Yodo River and then into the Inland Sea, under which lies part of the dragon king's sea-bottom Pure Land.

Noaki's multivalent number 10 crests also seem to suggest that chapter 42 may be the first chapter in a new series of 10 chapters that are a loose allusion to the Ten Uji Chapters in *Genji*. The Ten Uji Chapters in *Amorous Man* appear to begin with chapter 42 and to end with chapter 51, three chapters before the end of the book, when Ko-Murasaki rejects Yonosuke and refuses to meet him again. The submerged image running through these 10 chapters is the unspeakably delicious taste of Uji green tea.

For Noaki, even the fan held by her assistant and her own name, which is very similar to *nowaki*, "Typhoon," suggests strong wind and therefore Saikaku's wife, who died of a strong "wind" or what would now be called a bad cold or influenza. The fan may also be a visual allusion to the warrior Yorimasa's ritual suicide in the Fan-Shaped Grass area of the Byōdōin Temple in Uji. And Yonosuke-Saikaku's apparent visit to the Pure Land takes the form of a spiritual vision, such as that of the Daoist shaman or wizard who makes a trip to the Daoist realm of the immortals to visit the soul of the dead Yang Guifei in Bai Juyi's "Song of Eternal Sorrow," alluded to in *Genji*, in chapter 41. It is also alluded to in chapter 23 and in chapter 29 in *Amorous Man*.

Yonosuke-Saikaku is 42 in this chapter, an age that represents Saikaku in 1683, the year following the publication of *Amorous Man*, so the chapter presents a vision of the future.

Since in 1683 the soul of Saikaku's dead wife would have been 33, her age overlaps with the meeting of the three lovers on 3/3 in the text and with the peak-like triple fourfold diamond crests depicted on the sides of the mosquito net. The 1683 time-flow makes chapter 42 the last chapter in the book chronologically, since chapter 54, numerically the last chapter in the book, represents 1682. In terms of linear time, chapter 42 takes place a year after chapter 54, whose fictional time is simultaneous with the time of the novel's printing in the tenth month of 1682, although time in the Pure Land is timeless. Thus the pictures for chapter 42 and 54 should be viewed stereoscopically, as loosely overlapped with each other, even though the content of each picture is rather different and the logistics impossible.

Yonosuke's posture, moreover, may be a form of parinirvana, a variation on his parinirvana-picture motif in chapter 37, where he lies below a footwarmer, and people with similar postures appear in the pictures for chapters 33, 39, 46, and 48. The important scene in chapter 42 that takes place on 2/15, the memorial day for the Buddha's death and parinirvana at most Buddhist temples in Japan, is especially suggestive in this regard. If Yonosuke lies in an unconventional parinirvana posture, he would be half dead in the picture for chapter 42 and half in in the Pure Land, if the Pure Land crests on the top corner of the net are any indication, while Noaki, shown completely, is dead (in two senses) and seems to be wholly in the Pure Land. Thus Yonosuke's half-visible reclining body may be overlapped with Yonosuke-Saikaku, who is half in the Pure Land with the soul of his dead wife, who is overlapped with Noaki, while the invisible lower half of his body remains in the material world, which is invisible because the perspective in the picture is that of the Pure Land. This relationship may also be indicated by the three crests visible on Yonosuke's robe. This configuration of three crests seems to indicate, throughout the book, the presence of a double (here Denshichi from Bishū, another name for Owari) or of self-doubling (of Yonosuke being androgynous). And these doubles and halves that are doubled become closely connected or even fused. Yonosuke's three crests seem to suggest his upper half (his soul) is the medium or mediation that links the doubles (his lower, physical body and Noaki's soul) for a total of three. And Yonosuke's doubling parallels the double-love achieved by Noaki herself: she can love Yonosuke-Saikaku's soul, represented in the picture for chapter 42 by Yonosuke, equally with his body, suggested by the man from Owari, whose home province also means "the end," thus indicating that as a double of Yonosuke he suggests the material, mortal half of Yonosuke-Saikaku, who must return to the material world at the "end" of each visit to the Pure Land – although at least once (or perhaps more times) Yonosuke's soul and body both managed to meet Noaki in the Pure Land. This doubling situation is discussed directly in chapter 43, when Yonosuke half-humorously tells Takahashi to cut him in two and meet his upper body while meeting the Owari samurai's lower body.

This situation requires that Yonosuke-Saikaku cannot be fully represented in linear time in the last 12 chapters of the book, since in chapter 41 Saikaku is 41 in 1682, when *Amorous Man* is published, while Yonosuke-60 is 60 in 1682. At the same time, in chapter 42 Noaki confesses her double-love and, on the Buddha's memorial death day (2/15), she eats doubly-offered rice cakes that are offered partly to the Buddha and partly to her, as if she were also the dead Buddha and her two lovers don't visit her on this day because they are busy worshipping her soul at Buddhist temples – and by eating the rice “blossoms” she symbolically accepts their prayers for the Buddha and for her soul, half of which is already in the Pure Land. This scene on 2/15 (*ni/jūgo*) seems to evoke Noaki's own ninefold parinirvana at 25 (*nijūgo*), the age at which Saikaku's wife died). Yet it is Yonosuke who is in a possible parinirvana posture in the picture for chapter 42. Perhaps, in the picture, Noaki has achieved her wish and now has two bodies, one female and one male – Yonosuke's androgynous parinirvana half-body that also includes Noaki's soul and the soul of Saikaku's wife. If so, then Yonosuke's 3 crests also suggest the fusion of Noaki (and Saikaku's wife) with both halves of Yonosuke-Saikaku.

From this perspective, both Yonosuke-Saikaku and the soul of Saikaku's dead wife are now at a delicate transition point, since Yonosuke-Saikaku is already 42 in this chapter, a year beyond Saikaku's age when *Amorous Man* was published and so is a future projection of Saikaku's soul, and the soul of Saikaku's wife is 33, also in the future. Yonosuke-Saikaku cannot continue as before. *Amorous Man* has been published, and he must return to the floating world, but he continues to visit the Pure Land periodically, as he does in the pictures for chapter 42 and 54, while Saikaku, also gaining inspiration from what he's learned about love and life while writing *Amorous Man*, writes new prose fictions. As for the final chapters of *Amorous Man*, Yonosuke needs to make a smooth transition or half-parinirvana from Yonosuke-Saikaku to the Yonosuke who lives to be 60, who will take on the formal role of moving the book forward in linear time according to the table of contents for Books 7 and 8. Yonosuke-Saikaku will have to allow other, heteroliner Yonosukes (Yonosuke-60 and Yonosuke-54) to also come forward until the book ends, when Yonosuke is 60. However, the next 6 years of Yonosuke's life are hidden in clouds and whited out, and in chapter 43, the next chapter, Yonosuke is 49. And when Yonosuke-60 is 49, Yonosuke-Saikaku is 30, so he will relive his ages 30-41 in different ways, making his timeline double during this period. At the same time, the soul of Saikaku's wife returns to age 21.

For Yonosuke-Saikaku, the picture for chapter 42, representing 1683, means, on one level, that it represents the year after Yonosuke sails off on his ship in chapter 54. Chapter 42, from this perspective, is the last chapter in the book in terms of linear time, since the launching and departure of Yonosuke's ship is explicitly overlapped with the publication of

Amorous Man in 1682, when Yonosuke Saikaku is 41 and Yonosuke-60 is 60. On one level, the picture for chapter 42 could be a metaphor for the Island of Women or for Kannon's Fudaraku Pure Land or for Yonosuke meeting the soul of Saikaku's wife in a time out of time that he and she may have discovered during the almost eight years since her death in 1675, represented by the seven and a half Books of *Amorous Man*. Because only half of Yonosuke – his upper half – is visible in the picture for chapter 42, the mosquito net may be an image of a large *nuke-ana* or secret passageway (as in chapter 37) between this world and the Pure Land through which the soul of Yonosuke-Saikaku continues to travel to meet the soul of his dead wife (in chapter 42 in the form of Noaki). Since the room in the picture for chapter 42 would be in the Pure Land, the material world (the mosquito net, holding Yonosuke's lower body) and the Pure Land (the room) would be overlapped (note the Pure Land crest on the top corner of the net), with the material world being located inside the Pure Land, and so on, like a Chinese box inside another box, with the various box-like spaces eventually implying a longer regress or passages by Yonosuke-Saikaku between the two worlds. Samsara is nirvana, and nirvana is samsara. Since Noaki's robe suggests she is overlapped with Yoshida in chapter 41, a nested box relationship may be suggested by Urashima Tarō's box and by Saikaku himself in chapter 38. This image further suggests that the ocean waves in the picture for chapter 54 may obliquely represent jostling simultaneous flows or waves of time that Saikaku believes he will experience as he continues to visit his wife's soul after publishing *Amorous Man*, living half in the Pure Land register of the material world and half in the Pure Land until he and his wife can both meet again beyond time in Kannon's Pure Land after his death.

Saikaku might have created this pathway of connotation and connection with his dead wife first by writing his requiem haikai in 1675 and then in a more focused way by writing *Amorous Man*. If so, the act of writing, especially writing fiction, may be represented in the picture for chapter 42. Writing fiction is a matter of referring to things that are "there" but are not physical or palpable, just as Yonosuke is depicted as only half "there" in the room in the picture for chapter 42. Has Saikaku discovered that for him writing itself is a worldly entrance into the Pure Land in the midst of the floating world? If so, perhaps the picture for chapter 54, representing a flow of time that is a prelude to the time of the Island of Women, is also a picture of the "sea" (*umi*) or the deep part of Saikaku's inkstone, while the border of the "sea" of ink is called the wharf (*hato*). As for the writing done inside the mosquito net, words fail. Is this what Saikaku means in chapter 42 by a person learning the meaning of the deep water of love? The picture for chapter 46 also shows Yonosuke without a lower body and suggests a parallel between shamanic soul-possession and writing. In this context, the man from Owari province (also *owari*, "the end") seems to represent borders and limits, while

Yonosuke represents relationship and the inability of borders such as death to fully contain moving souls or fluids such as ink or tea or love.

Finally, three questions. First, if chapter 42 represents the future, why does time seem to go backwards to the 1650s, when the *Masari-gusa* evaluation book, mentioned in the chapter, was published? Perhaps because Saikaku wants to evoke the nonlinear timeless time of the Pure Land – especially, since Noaki may already be dead and in the Pure Land by 1683. In fact, Nozeki, the Tayū on whom Noaki may be based, disappears from history in 1671, so she may well have died several years before *Amorous Man* was published. Nonlinear time is also suggested by the fact that in all 12 of the remaining chapters in the novel – in Books 7 and 8 – Yonosuke-Saikaku moves backwards in terms of linear time, since he has already reached the publication of the book in the twin chapters 35/41. Thus in chapter 43 Yonosuke-Saikaku is again 30, the age at which the Buddha experienced enlightenment, according to one tradition. And it is again the time of chapter 24, in which Yonosuke has a near-death experience.

Second, does Noaki's wish to have two bodies suggest that she is filled with hubris and overly strong desire and attachment (and that the soul of Saikaku's wife is overly attached to her husband in her former life)? Noaki's tearful confession may instead be suggesting that the soul of Saikaku's wife grieves because she cannot fully meet Yonosuke-Saikaku until he dies in the future. Noaki's desire to have two bodies may be a way of expressing the wish of the soul of Saikaku's wife to continue loving her husband, who is still alive, while she also consummates a second, soul-marriage in the Pure Land with Saikaku (as in chapters 29 and 52), since the karma linking husbands and wives was widely believed to last for two lives. Saikaku's basic view of Buddhism seems to have been in many ways influenced by popular Japanese Buddhism, especially the lenient and realistic Pure Land schools that recognized and did not condemn human weakness and desire, and his descriptions of Noaki are full of praise. In any case, the overlapping of sexual ecstasy with the bliss of both satori and death-and-rebirth recurs throughout *Amorous Man* and suggests Saikaku saw no basic contradiction between Noaki's continuing strong, sincere love and the possibility of rebirth in the Pure Land as well as remarriage there.

And third, why do both Yonosuke and Denshichi fail to visit Noaki on 2/15, the day commemorating the Buddha's death or parinirvana and a special day in the quarter? Perhaps because they are both at certain temples attending long ceremonies, including viewing traditional parinirvana pictures and listening to explanations of the pictures by the head priest of each temple. They are both no doubt also praying for both the Buddha and for Noaki, whom they both consider to be their personal buddha (*aga/waga-hotoke*). Chapter 42 seems to be about both Noaki's parinirvana and entry into the Pure Land as well as about the half-

parinirvana experienced by the androgynous Yonosuke-Saikaku, who, since his near-death experience in chapter 28, has been double, half in the material world and half in the Pure Land (including the writing of *Amorous Man*). This spiritual half seems in the picture for chapter 42 to be fused with the soul of Noaki/Saikaku's wife, a fusion which remains after she is reborn in the Pure Land. This allows the souls of Saikaku and his wife to meet and make love in two worlds at once, a condition mimicked by the writing of fiction. Meanwhile, Yonosuke and Denshichi make their visits to pray at temple ceremonies in the material world on 2/15, a date that, roughly speaking, may suggest 25 to them, making their prayers for both the Buddha and for the soul of Saikaku's wife, who died at 25.

§ In the picture for chapter 42 Yonosuke gazes up as if in a trance at the Tayū Noaki, who gazes down a bit obliquely at him in a room in a performance house. Yonosuke's expression is almost worshipful, suggesting he has fallen deeply in love with Noaki. Her expression suggests she may be a bit exhausted after she and Yonosuke have brought down the mosquito net nine times, according to the text. She doesn't need to gaze directly at Yonosuke, since she knows he adores her, and what just happened between them still remains too powerful to think about or discuss directly.

Blank White Gap

or

Secret Passageway?

Chapter 42 seems to be the first of the Ten Uji Chapters in *Amorous Man* that loosely allude to and recontextualize the apocryphal Ten Uji Chapters of *Genji* while also alluding to the rivalry between Niou and Kaoru in chapter 42 of *Genji*, Niou Miya. This chapter comes directly after the six Hidden in Clouds chapters (36-41) and it recontextualizes the six Hidden in Clouds chapters in *Amorous Man*. The notion that *Genji* had 60 chapters arose in the late Heian period, and speculation that secret or hidden chapters of *Genji* actually existed floated around certain levels of medieval interpretative discourse on *Genji* and gave rise to the circulation of actual apocryphal manuscripts, probably written in the Muromachi Period, that claimed to be one or more of those secret chapters. These forgeries were called The Hidden in Clouds Chapters of *Genji*, since they were six in number. Even in Saikaku's time the phrase "the 60 chapters of *Genji*" was still fairly common. I hypothesize that Saikaku, improvising from the stubborn tradition claiming that such chapters might be authentic, imagined a very different kind of Six Hidden in Clouds Chapters. In *Amorous Man* these six chapters are unnamed but seem integral, since they are part of the main text, yet they are parallel to and roughly synchronous with six chapters in Book 5 in a way that at first glance makes the chapters in Book 6 seem out of place, especially since in the six chapters (36-41) Yonosuke is the same age as he is in six earlier chapters, 30-35). The main reason chapters 36-41 are "hidden" seems to be because, on one level, they take place in the Pure Land, and the famous Tayū loved and esteemed by Yonosuke who appear in the chapters have actually died or "disappeared into the clouds."

The Six Hidden in Clouds Chapters (36-41) in *Amorous Man* are followed by chapter 42, which takes place in the future, a year after *Amorous Man* was published, and following that chapter Yonosuke-Saikaku retires as the character whose age is mentioned in the tables of contents of Books 7 and 8 (chapters 43-54), even though he continues to be active until the end of the book. However, in chapter 42, representing 1683, the future is also suggested inversely, by evoking the past: the *Masari-gusa* performing-women evaluation book mentioned in chapter 42 appears in 1656, the same year Yonosuke-Saikaku is 15 and has a

child with the widow who resembles Murasaki and Kannon in chapter 9. In chapter 42, Yonosuke moves back and forth between the future and the past, indicating that he is in a zone of relatively timeless time, a situation that suggests he may at least partly be in the Pure Land. And, following chapter 42, there is an unexplained gap of six completely absent ages/years for Yonosuke, since in chapter 43 Yonosuke-60, who now determines Yonosuke's primary age, is 49. In chapter 43 another "end"-man from Owari (homophonous with "end") province appears and tries to end the love between Yonosuke and the former Takahashi, and he partially succeeds, although Yonosuke continues to move forward by returning into the past: the historical former Takahashi disappears from history in 1671, the year Yonosuke-60 is 49 in chapter 43. Further, in chapter 43 Yonosuke-Saikaku is again age 30 – the age at which the Buddha achieves enlightenment according to one main tradition in Japan. Thus in the last 12 chapters, Yonosuke-Saikaku relives the last 12 years of his life (ages 30-41).

These contradictions suggest that multiple interrelated narratives, time-flows, and levels of meaning may be interacting. A look at the timelines in chapters 43-49 suggests a

Interactions between the timelines of the four Yonosukes in Book 7

Yonosuke-60	Yonosuke-54	Yonosuke-Saikaku and Saikaku's wife
Ch. 43, age 49 (7:1), 1671	Age 43, 4/3, o/w (overlapped with ch. 24 (4:3); ages 43-48 are a white gap or hole: not in table of contents	Age 30, o/w ch. 24 (4:3), 4/3 (wife's death date)
Ch. 44, age 50 (7:2), 1672	Ch. 44, age 44: blank, whiteout	Age 31, o/w ch. 25 (4:4), 4/4; cf. callboy
Ch. 45, age 51 (7:3), 1673	Ch. 45, age 45: whiteout	Age 32, o/w ch. 26 (4:5), 4/5; secret meetings
Ch. 46, age 52 (7:4), 1674	Ch. 46, age 46: whiteout	Age 33, o/w ch.27 (4:6) 4/6; Shimabara

Ch. 47, age 53 (7:5), 1675	Ch. 47, age 47: whiteout	Age 34, o/w ch. 28 (4:7) 4/7 & 4/3; wife's death
Ch.48, age 54 (7:6), 1676	Ch. 48, age 48: whiteout	Age 35, o/w ch. 29 (5:1) 4/8, haikai requiem, S's wife 26
Ch. 49, age 55 (7:7), 1677	Ch. 49, age 49, 49th day Buddhist requiem (7th 7th)	Age 36, o/w ch. 30 (5:2) and ch. 36 (6:1), 4/9, 1st 7th Buddhist requiem

possible interactive reading strategy. A glance at the chart above, based on the larger timeline chart in the Introduction, shows interesting patterns as well as interactions between the timelines of the three Yonosukes, as well as the timeline of Yonosuke-Saikaku's wife.

The first snow of the year is evoked in both chapters 42 and 43, before and after the 6-year white blank or gap, suggesting death and a blank space-time, or perhaps a rebirth or a reset (presumably in the Pure Land), and this blank, snow-like space-time lasts for 8 non-present years, since, in addition to these two chapters that evoke snow, Yonosuke-Saikaku's life from ages 43 to 48 – the time between chapters 42 and 43 – isn't given in any table of contents in the book, probably because in chapter 41 Yonosuke-Saikaku is 41, Saikaku's age when he publishes *Amorous Man*, so historical, linear time is replaced in chapter 42 by a kind of timeless time, indicated by the word "whiteout" in the chart. On the other hand, both Yonosuke-60 in and after chapter 43 allows the novel to continue unbroken until Yonosuke-60 declares himself to be 60 in the last chapter of the novel, chapter 54. The temporal continuity of the novel is both broken and unbroken, and the ages 43 to 48 do not appear in any of the book's tables of contents. They are literally hidden in clouds – or are they a hidden tunnel connecting the material world and the Pure Land, such as the secret escape route Yonosuke travels through in chapter 37?

Nevertheless, the chart clearly shows that the snow and white space and clouds are evoking the death of Saikaku's wife. *Amorous Man* consists of 7 Books of 7 chapters each, followed by an eighth Book containing 5 chapters – a structure which suggests a series of 7 weekly Buddhist requiems after a death held to see off a newly dead soul followed by a Shinto-style *naorai* or final communal meal eaten after a ceremony and consisting of food and sake offered earlier to the gods. The shorter length of Book 8 is indicated by the 7½ god-

welcoming ceremony in chapter 49, which indicates that Yonosuke is like a god who is temporarily able to visit the Pure Land and that Book 8 is like the *naorai* final ceremony following the first 49 requiem-like chapters. By juxtaposing and drawing on the 4 timelines of Yonosuke and Saikaku's life, Saikaku seems to be trying to suggest to readers that, on one level, the first 7 Books of the novel are a seven-part verbal requiem that evokes the death of Saikaku's wife and the whole first 49 days of the process during which her soul separates from her body and leaves for the Pure Land.

Chapter 43 seems to be a rather direct reference to lunar 4/3, the third of the fourth month, the day Saikaku's wife died, a reference that is underlined by the fact that in chapter 43, Yonosuke-Saikaku is again age 30 in chapter 24, which in the original is chapter 4:3, a chapter that is also overlapped with the deaths of 4 female avenging spirits as well as with the Buddha's nirvana after fending off many demons. Chapter 24 marks a new stage in Yonosuke's spiritual development, since it is the last chapter in which Yonosuke's age is mentioned in the text. In other words, on one level, Yonosuke, deeply shocked and deeply shaken by his near-death experience when his wife dies, enters a new temporal "gray zone" which is neither completely in the linear time of the floating world nor in the timeless time of the Pure Land. Moreover, chapter 43, with its own ceremony and images of emptiness and unspeakable blank white knowledge, implies that it refracts the death day (4/3) of Saikaku's wife. Thus the sequence of chapters 43-49 starts with the incomprehensible and unrepresentable death day of Saikaku's wife and continues until the first-seventh (*shonanka*) Buddhist requiem on 4/9 of 1675. At the same time, the 7 chapters of Book 7 partially refract and reenact the whole series of 7 weekly requiem services held during the first 49 days after the death of Saikaku's wife, with the final and most important seventh-seventh requiem on the 49th day being overlapped with chapter 49 – a chapter which also refracts the important seventh memorial requiem ceremony for Saikaku's wife in 1681.

Moreover, the "missing" 6 years/ages between chapters 42 and 43 seem to be an allusion to the narrative blank between chapter 41 (Maboroshi) and chapter 42 (Niou Miya) in *Genji*, and they also seem to refer to the timeless dimension of the Six Hidden in Clouds Chapters in the Pure Land in chapters 36-41 of *Amorous Man* that obliquely seem to reappear as six haikai verses in chapter 43 written by Takahashi and her guests, including Yonosuke: five verses brushed onto an initial first verse (hokku) which is the snowy white blank paper that serves as an objet hokku evoking the white snow outside. This blank zone between chapters 42 and 43, also a hokku blank zone that begins a new series of chapters starting with chapter 43, seems to suggest timeless time that allows the novel to continue into the future as well as to return to the past (1675) and also allows Yonosuke's six missing ages and years (43-48) and the existing but only dimly visible Six Hidden in Clouds Chapters to be

transformed into six missing or unthinkable days in the fourth lunar month in 1675. That is, by creating a “white hole” filled with nothing, the missing six years can also become six days that begin with lunar 4/3, that is, with the day of the death of Saikaku’s wife, and end with 4/8, the sixth day, by Buddhist counting, after his wife’s death day when Saikaku, probably dazed but also feeling a surge of desire and energy, composed his haikai requiem for his wife.

On one level this seems to mean that chapter 43, in which Yonosuke is 49 according to the table of contents for Book 7, evokes two days in 1675: 4/8, the day of Saikaku’s personal haikai requiem, and 4/9, the day of the official first-seventh requiem (the day of “the first snow”) led by a Buddhist priest for the soul of Saikaku’s wife. It should be noted that, since the linked verses in chapter 43 consist mostly of verses written by Takahashi (overlapped on one level with the soul of Saikaku’s wife) and her colleagues from the Kambayashi (Divine Woods) house, Saikaku may be implying that his haikai requiem in 1675 was largely written by the soul of his dead wife shamanically “speaking” through him. This would mean that even in 1675 Saikaku imagined himself (and proto-Yonosuke?) as being androgynous, an apparent structural feature of Yonosuke in *Amorous Man*.

Takahashi also seems to be implicitly androgynous. If Yonosuke’s 6 missing or blank ages (and years) also suggest the first 6 days after the death day of Saikaku’s wife, then on one level Takahashi’s double ceremony (haikai and tea) alludes to and symbolically recreates Saikaku’s own actions on both the sixth and seventh days after death, marked by the two parts of her performance – the linking of haikai verses on a blank hanging scroll suggesting infinity (4/8, day 6) followed by the tea ceremony (4/9, day 7). Together these two parts both constitute her commemorative re-creation of Saikaku’s own haikai requiem and his sponsorship of the first-seventh requiem service in 1675 for the soul of Saikaku’s wife. Thus the female Takahashi/the soul of Saikaku’s wife performs the actions of the male Saikaku. This shared agency and voice with his wife’s soul is found throughout Saikaku’s haikai requiem.

The continuity of Yonosuke-Saikaku beyond the linear-time Yonosuke-Saikaku, whose time ends in 1682 in chapters 35 and 41, is achieved by switching levels in the four timelines structure. After chapters 1-42, in which the Yonosuke-Saikaku timeline is primary, the narrative disappears into a six-year “white hole” that on one level tries to represent the timeless time of the Pure Land that seems to be overlapped with the “six hidden/missing in clouds” chapters (36-41) and thereby suggests that the six chapters (36-41) are partly invisible and partly visible. It also intersects with the time-flow of 1675, blending the time-flows of Yonosuke-Saikaku and Yonosuke-60. On one level, all of Book 7 seems to take place in 1675, although different local time flows also appear, and the 7 chapters also represent 7 years.

The white snow and blank space between chapters 42 and 43 also surely allude to but do not mimic the nine-year blank between chapters 41 (Maboroshi) and 42 (Niou Miya) in *Genji* and the fact that Genji's death is not directly evoked or mentioned but only vaguely hinted at. Chapters 41 and 42 in *Amorous Man* (6:6 and 6:7), represent Yonosuke-Saikaku moving from present time (chapter 41) to future time (chapter 42), a movement that sets the tone for the twelve remaining chapters and adds drama to the 6-year gap in Yonosuke's ages between age 42 in chapter 42 and age 49 in chapter 43. And because of the almost spiritual evocation of sexual ecstasy in chapter 42, the six-year gap in *Amorous Man* is highly if obliquely charged with spirituo-erotic blankness and whiteness that folds back and forms the unspoken base-tone in the "Hidden in Clouds" Pure Land chapters (36-41).

Nevertheless, the partial parallels here between *Genji* and *Amorous Man* suggest that it is the soul of Saikaku's wife, not Yonosuke, who is the main protagonist at this point. Yonosuke is not being evoked here as a "modern prince Genji" or imitating Genji. Rather, *it is the soul of Saikaku's wife who is being partially overlapped with Genji*, and her unmentioned death – represented obliquely by the death of numerous Kada women in their boats in chapter 28 – is what changes the flow and structure of *Amorous Man* and later brings about a transition to the ten Uji chapters of *Amorous Man*, beginning with chapter 42. The undescribed death of Saikaku's wife in 1675 that is suggested by the gap or blank between chapters 42 and 43 of *Amorous Man* also seems to bring about the elaboration of Yonosuke into two characters – or at least into Yonosuke and his psycho-spiritual double – in chapters 42 and 43. As in Niou Miya in *Genji*, in chapter 42 Yonosuke and his double Denshichi find themselves in a rivalry – but, as opposed to the situation in *Genji*, the rivalry finally ends with their becoming intimate friends and mutual lovers of Noaki. Instead of remaining a separate person, Yonosuke's rival in chapter 43, literally his mortal "end-man" from Owari (homophonous with "end"), seems to be part of Yonosuke who reminds him that he has limits and is mortal; or perhaps he acts as Yonosuke's unconscious, and Denshichi disappears after warning (Den) Yonosuke about physical death in Book 7 (-shichi) in parallel with the disappearance of half of Yonosuke's body in the picture for chapter 42, as if he were the earthly, material, bodily half of Yonosuke inside the mosquito net, while Yonosuke's spiritual half (his upper body) continues to maintain contact with the Pure Land and with the soul of Saikaku's wife (Noaki), with whom he shares a spiritual blend of blank, infinitely white Uji time along with half of his androgynous soul. In chapter 43 this complex rivalry is evoked back in 1675, as if two parts of Yonosuke, in the floating world and in the Pure Land, where dialoging with each other.

Chapter 43 (7:1)

The picture for chapter 43: The first Tayū to use the name Takahashi (High Bridge), that is, Takahashi I and Yonosuke sit defiantly on the porch in front of the Number 8 performance house in Shimabara in Kyoto as Takahashi challenges the authority of her manager and of the samurai from Owari province, who has been waiting to meet her in the Shichizaemon 7 performance house. The angry samurai now has his long warrior's sword raised, ready to attack. At upper left is the house entrance with noren half-curtains hanging in it, and behind Yonosuke are closed latticed shutters. Yonosuke sings and plays Takahashi's three-stringed shamisen with a plectrum. He is wearing his usual five-petaled wild pink crests, of which three are visible, along with Takahashi's five-leaved tangerine blossom crests, three of which are also visible. The tangerine blossom crest on Yonosuke's left sleeve is a slight variation, since its five leaves are light-colored, not dark. Presumably Yonosuke wears both his and her crests combined into one to show his deep love for Takahashi, and the two different crests are not small double crests but large individual ones, perhaps designed to show the full and complete sharing of identities or fusion between the two. Their fusion may also be expressed by the fact that Yonosuke plays Takahashi's shamisen while she sings a popular song about how difficult life in the licensed quarter is. Takahashi's hair is in a high Hyōgo-wage topknot hairdo, which in chapter 18 and elsewhere in the book, according to Shinoda 1995 and 2010 seems to suggest the hair style of bodhisattvas and buddhas in Buddhist art. Takahashi rests on Yonosuke's right thigh with a determined look on her face, completely ignoring the Owari samurai. Takahashi wears two visible five-leaved tangerine blossom crests on the light-colored upper part of her robe, and on the darker, lower part of her robe is a rising clouds or steam design, perhaps to show how hot her passion for Yonosuke is. The samurai stands in the street with the lower part of his robe tied up so he can move freely, and he threatens to cut down Takahashi because she refuses to visit him, as was arranged by her manager. His shorter second sword remains in its scabbard at his waist. His crest (two are visible) is an octagon with two parallel lines inside resembling the number 2. Two house employees try hard to restrain the Owari man. One wears a robe with vertical pinstripes, and the other wears two visible thick circle or "snake eye" crests. A third man who was sweeping the street has been knocked to the ground by the samurai and lies with his bamboo broom beside him.

He wears black leggings and has a Buddhist right-facing swastika (signifying ten thousand or myriad) crest on his upper right arm that indicates good fortune, prosperity, and peace.

This is one of only two pictures in the novel in which Yonosuke wears two crests, one a crest other than his own wild pinks. In chapter 49, in which he meets Takahashi II, he again wears two different crests in the picture. The fact that in chapter 43 he wears Takahashi's crests equally and intermingled with his own crests suggests strong fusion and shows great intimacy, even on his first meeting with her, so perhaps Yonosuke has been waiting for a long time to meet the popular Takahashi I, and he wants to impress her immediately. Or perhaps the picture is suggesting Yonosuke's deep feelings after meeting Takahashi rather than his literal robe, a technique used in the pictures for chapter 2 and 21. In the text, through an allusion to the *nō* play *Kantan*, it is implied that the two lovers already feel as if they've known each other for many years. With his unusual depiction of Yonosuke's crests, Saikaku seems to be suggesting that Takahashi has a special meaning for Yonosuke, and on one level she seems to be overlapped with the soul of Saikaku's dead wife.

The rising clouds or steam design on the dark lower part of Takahashi's robe links the picture for chapter 43 with two earlier pictures, where the design is found on bedding and seems to suggest strong passion as well as a parinirvana or death of a buddha. Here it seems to clearly imply that Takahashi's desire is increasing strongly like rising, billowing clouds or hot steam, just as her desire is as hot as the steam rising from her tea ceremony stove earlier. The image goes back to the picture for chapter 28, in which storm clouds and wind are about to capsize a boat and cause the riders to be "hidden in clouds," that is, to die; to the picture for chapter 29, in which Yoshino wears a visual pun (*kumo* as spider, with another *kumo* meaning clouds) on the upper part of her robe; to the picture for chapter 30, in which clouds are foregrounded; to the picture for chapter 35, in which the lower bedding has the same design on it, suggesting passion; and, finally, to the picture for chapter 40, in which the design is again visible on the bedding when Yonosuke meets a Tayū who claims she is a spider (*kumo*), another likely pun on clouds (*kumo*) and being "hidden in clouds."

Uncannily, Takahashi's talk about cutting herself in two as well as her choice of a bicolor robe with a design that visually divides her body at her waist return imagistically to the picture for chapter 42, which shows only Yonosuke's upper half, with his lower body hidden inside a mosquito net. Balancing this image of two halves is the Owari man, whose name seems to be a pun on 'end' (*owari*) and whose number-2 crests may indicate that he is Yonosuke's double, just as a similar Bishū (Owari) man is a double of Yonosuke in chapter 42 and just as Koheh, a seeming double of Saikaku, wears number-2 crests in the picture for chapter 41. Moronobu, in his picture for chapter 43 in the Kawasaki-ya Edo pirated edition, also seems to take the Owari man as Yonosuke's double, since he depicts both men as

wearing pincer crests, an image giving the picture a feeling of high tension between two males trying to mechanically solve a problem rather than displaying feelings of intense love and fusion between Yonosuke and Takahashi, as in Saikaku's picture. In Moronobu's picture, there are no similarities in the robes worn by Yonosuke and Takahashi that would indicate intimacy, and the brave Takahashi looks rather languid, passive, and without passion. Moronobu is interested in sharpening the struggle between two prideful men, while Saikaku focuses on the mutual respect, affection, and determination shown by both lovers, especially by Takahashi, who stoutly refuses to let the Owari man come between her and Yonosuke, even though the Owari man surely represents the material world reality principle. On one level, this means that the soul of Saikaku's wife must recognize that the end (*owari*) of her life has come, and that she must stop resisting and begin her journey to the Pure Land.

The further overlapping and fusion of Yonosuke and Takahashi with Saikaku and his dying or newly dead wife is suggested by the fact that 6 crests are visible on Yonosuke's robe, as if the soul of Saikaku's wife, whose probable name, Turtle, suggests the six-sided turtle-shell crest, remains inside Yonosuke-Saikaku's body despite his wife's death. This enduring fusion between wife and husband is further stressed by the fact that Yonosuke wears 3 of his own crests and 3 of Takahashi's tangerine crests. Throughout the book the presence of 3 crests on Yonosuke's robe seems to imply doubling, especially doubles that are closely connected or fused together. On one level, Saikaku's picture here suggests double doubling, that is, it suggests that Yonosuke-Saikaku and his lover's soul are doubles of each other and that, on one level, Saikaku's and his wife's souls cling so tenaciously together immediately after his wife has died that they must be physically forced apart by the samurai. Two of Takahashi's crests are visible on her robe, and 3 more are on Yonosuke's robe, and the couple wears 8 total crests, so perhaps the 8 crests suggest that Yonosuke and the Saikaku's newly dead wife are determined to stay together in the Number 8 House and ignore the fact that Saikaku's wife has recently died on 4/3 in 1675. Thus the chapter number, 43, seems to match the date (lunar 4/3) of the death of Saikaku's wife.

As Takahashi rests against Yonosuke's knee, her left hand is in a shape that resembles the Karana mudra or hand-sign, which seems to occur elsewhere in *Amorous Man*. This Buddhist mudra is used for warding off threats, danger, and problems such as sickness, demons, and bad energy. If Takahashi is indeed making a Karana mudra, it would presumably be to protect herself and Yonosuke from the life-threatening sword of the Owari samurai, who represents the reality of the end (*owari*) of her life, which both Saikaku and the soul are trying to deny. Neither of them can face the reality of her death and seem to believe her soul will soon return to her body, and her death will not have happened.

Since Yonosuke-Saikaku's role as the sole representative of linear time ended in chapter 42, in which he is 42 in 1683, the year after *Amorous Man* was published, Yonosuke in Book 7 and Book 8 (chapters 43-54) must be shared between Yonosuke-Saikaku, Yonosuke-60, and Yonosuke-54. This almost cinematic jump cut between Yonosukes is indicated more directly by the fact that there are no chapters in the book that directly evoke any of the three Yonosukes at age 43 through 48, though the latter two Yonosukes occasionally hover in the background. Yonosuke is invisible, a blank during this time period. In chapter 43 Yonosuke is simply listed in the table of contents as being 49, and the book continues from this point with Yonosuke aged from 49 to 60, when the book ends. This is the linear timeline of Yonosuke-60. On a different level, however, in 1671, when Yonosuke-60 is 49, the historical first Takahashi either retired from Shimabara or died, a situation that fits with chapter 43. At the same time, when Yonosuke-60 is 49 Yonosuke-Saikaku is 30, the age, according to one main Buddhist tradition, at which the Buddha achieved his Great Enlightenment (*daigo*) or nirvana. Thus the picture for chapter 43 may contain a reference to the Buddha's Great Satori, while the six "missing" ages or years of Yonosuke's life may also suggest six days, 4/3 to 4/8 in 1675, the first 6 days after the death of Saikaku's wife. (In Japanese Buddhism the day of death is counted as the first day after death.) Saikaku composed his own private haikai requiem for his wife's soul on 4/8, which seems to be overlapped with the last missing age, 48. If so, then the action in chapter 43 takes place on 4/9, the seventh day after the death of Saikaku's wife.

This leads to an hypothesis: in Book 7 (chapters 43-49) years are transformed into days, days that were so traumatic that Saikaku himself felt virtually dead when his wife died and during the days immediately afterward, and he may have felt as if he was not fully in the physical world – a form of major enlightenment regarding death. In any case, time seems to flow backward as well as forward in the narrative here, and 1671 (when Yonosuke-Saikaku is 30) and 1675 (when he is 34) both seem to intersect in chapter 43.

As mentioned, the rising clouds on Takahashi's robe are the third of three such images after those in chapters 35 and 40. Here in chapter 43, the rising clouds or steam may also suggest that Yonosuke's missing six years (ages 43-48) are literally invisible, snow-like, white, and hidden in clouds, that is, hidden in chapters 36-41 (6:1-6:6), which are paired and overlapped with chapters 30-35 (5:2-5:7). The rising clouds design thus 1) links Book 7 back to Book 6 (and to Books 5 and 6 both as a pair) across six invisible or hidden years in Yonosuke's life according to the tables of contents, 2) to a certain extent subordinates Yonosuke-Saikaku to the time lines of Yonosuke-60 and Yonosuke-54, since Yonosuke-Saikaku's timeline stops being primary after chapter 42, and 3) links the Pure Land not only with death ("hidden in clouds") but with the physical desire for Yonosuke felt by Takahashi's

“steaming” lower body that seems to fuse “death” and sexual ecstasy – or, in Japanese Mahayana Buddhist terms, *bonnō soku bodai* (worldly desire is enlightenment) and *shaba soku jikkō* (ordinary life is the Pure Land).

The references to snow, blank space, emptiness, and sexual ecstasy as being invisible registers of being in the text seem to suggest death is also in this register, since Shakyamuni Buddha was widely believed to have achieved his great enlightenment when he was 30 on 12/8 in the low foothills of the snowy Himalayas, and Yonosuke-Saikaku, now following the time-flow of Yonosuke-60, who is 49, is now age 30 again. Even the word for snow (*yuki*) is homophonous with ‘passing away,’ and Saikaku several times uses snow as an image for death, as in chapters 12, 33, 39, 42 and elsewhere. If Takahashi I, who is presumably about to leave Shimabara either naturally or because of her death during the time represented by chapter 43, is overlapped by Saikaku with the soul of Saikaku’s dead wife, then the tea ceremony in chapter 43 may on one level represent the “first-seventh” Buddhist requiem on 4/9/1675, on the “first seventh day” after her death and the day after Saikaku’s haikai requiem on 4/8, represented in chapter 43 by the haikai-composing meeting led by Takahashi before the tea ceremony. If so, then the haikai sequence led by Takahashi (the soul of Saikaku’s dead wife) in chapter 43 that begins with a pure, snow-like blank verse is suggesting both snow and death on a blank hanging scroll as well as spiritual, pure white tea. Yonosuke’s singing and shamisen-playing in the picture for chapter 43 probably contains references to Saikaku’s own enlightenment about his wife’s death and to his haikai requiem for his wife composed on 4/8 in 1675 and the Buddhist requiem held on 4/9, the “first seventh requiem” day.

If this hypothesis is correct, then on one level Takahashi represents the soul of Saikaku’s wife presiding over her own haikai requiem that was formally written by Saikaku on 4/8 and the first-seventh Buddhist requiem service for her on 4/9. And this would mean that Saikaku believed he was writing his haikai requiem together with his wife’s soul, and that would, further, mean that Saikaku also now believes he is writing *Amorous Man* together with his wife’s soul and that Yonosuke is a double, androgynous character who contains both Yonosuke-Saikaku and the soul of Saikaku’s wife.

In this context, the Owari man (the end/*owari* man) is a materialistic messenger telling Takahashi (the soul of Saikaku’s wife) that her life has truly ended and that she must now leave and attend the first-seventh requiem for her today, 4/9, the seventh day after her death. This requiem will be held for the purpose of peacefully separating her soul from her previous life (except for her relationship with her husband), and after this requiem she can never return home. Her soul, together with Yonosuke-Saikaku resist fiercely, but the Owari man demands that her soul attend the scheduled requiem. Chapter 43 ends with a standoff, but the requiem can’t be avoided. During the coming days she must cut herself off from thoughts

of remaining connected to her former home and life except for her husband/lover, while seven Buddhist requiems are held for her, one a week for the first 49 days after her death.

The Owari man would once more be, as in chapter 42, Yonosuke's double, with the pair together suggesting both sides of a deep conflict within Saikaku's own mind after his wife died. On the one hand, Saikaku experiences enlightenment about the inevitability of death and separation while, unlike the Owari man, he continues to love his wife crazily and remains strongly attached to her soul, and he believes that the love of husbands and wives continues into the next world, so he refuses to separate from Takahashi, even at the risk of his own life. The chapter ends inconclusively, since the first-seventh requiem is only the beginning of the 49-day process during which the soul gradually separates from its former life and environment and then, it is hoped, heads toward the Pure Land and new modes of love and communication. This situation presupposes that the 7 chapters of Book 7 (chapters 43-49) represent the 7 weekly Buddhist post-death requiems, with the seventh-seventh requiem on the 49th day occurring in chapter 49 (7:7), the 49th chapter of *Amorous Man*. And in the background of this cycle of seven requiems is a longer cycle of seven years. On this level the first anniversary requiem, the third anniversary requiem, and the seventh anniversary requiem are important. Book 7 (chapters 43-49) thus evokes both 7 weeks and 7 years (1675-81).

If the above reading is plausible, then Saikaku would again be overlapping the Buddha's great enlightenment, his nirvana, with the nirvana experienced by Yonosuke-Saikaku, together with the Buddha's final nirvana or parinirvana at the time of his death, repeated in chapter 43 by Takahashi, who suggests Saikaku's wife and who has just died on 4/3. Enlightenment about death happens to both Yonosuke and the soul of Saikaku's wife, since their souls are fused, although only Saikaku's wife experiences a parinirvana, while Yonosuke-Saikaku undergoes a near-death experience. Takahashi's posture in the picture may, like the posture of the woman Ōmi at middle right in the picture for chapter 11 and the two women facing each other at right in the picture for chapter 31, suggest a female parinirvana scene. However, Takahashi is reclining with her head pointing toward the south, so she is lying in the opposite direction to the Buddha in traditional parinirvana pictures, which presuppose the perspective of the material world, so Saikaku may be suggesting that Takahashi/his wife's soul is in the process of being reborn in the Pure Land as viewed from the perspective of the Pure Land. Saikaku's use of apparent nontraditional, reversed-directional parinirvana-picture directionality also seems possible in the pictures for chapters 29 and 35, chapters which may also take place from the point of view of the Pure Land. In contrast, in the picture for chapter 11 and in chapter 31, in which women lie with a similar posture but facing in opposite directions, the depiction at least partially follows the

directionality found in traditional parinirvana pictures, although one woman at lower right in the picture for chapter 31 does show reversed directionality, since she faces east.

The pictures for chapters 11 and 31 may represent a female parinirvana from the point of view of the material world, while Takahashi/Saikaku's wife in chapter 43 is, on one level, already dead (and has been since 4/3) and depicted from the point of view of the Pure Land, as are Yonosuke in the picture for chapter 29 and the young assistant in the picture for chapter 35. Still, in chapter 43, Saikaku's newly dead wife remains strongly attached to her former husband and her house (the Number 8 House), and she refuses to go back to the other house (the Number 7 House), which suggests the material world and the reality of her physical death and therefore the first-seventh requiem awaiting her. She wants to keep going forward toward Book 8 of *Amorous Man*. Moreover, the Number 8 House suggests she is overlapped with the fearless eight-year-old dragon woman in the *Lotus Sutra*. Her resolute actions suggest the soul of Saikaku's wife refusing to waver or think about giving up her love for her husband, while Saikaku himself is weaker and for the moment is of two minds. With the Owari or "end-man" samurai suggesting that material reality is all-powerful and that love ends with death. However, the fact that Takahashi lies with her head to the right (the south) and that she is not afraid of being cut down by the samurai, seems to indicate that she confidently believes the special love she has established with Yonosuke will endure into the next world and that her soul is already thinking of and spiritually in the Pure Land, which is suggested by the Number 8 House. In fact, the Buddhist swastika on the robe of the Number 8 House employee lying on the ground with his broom is a felicitous symbol connoting good fortune and enlightenment that literally means 'ten thousand' or 'myriad, infinite,' a concept that was prominent in shamanic Shinto as the sacred number 8 (*ya*), so the house may imply it is the Everything/Everywhere House or even Infinity House.

Also suggesting that Takahashi may be androgynous and that she and Yonosuke continue to share their souls even after her death is the fact that during the tea ceremony Takahashi is described with rhetoric used to describe Yoshitsune and other male medieval military heroes. Like Mikasa in chapter 36, Takahashi is both brave and manly as well as delicate and feminine. This partial gender mixing, again, suggests that Takahashi, confident of being spiritually fused with Yonosuke, has become enlightened to a certain extent and is already partially in the infinite, all-pervading Pure Land, suggested by the Number 8 or Infinity House.

In relation to *Genji*, chapter 43, with Takahashi meaning High Bridge, and with the evocation of the Uji River, its pure water, and Uji Bridge, clearly seems to allude to the Hashihime, or the Bridge Woman/Female God chapter of *Genji*, while the Hachi-monji-ya (Number 8 House) may echo the household of prince Hachi, the 8th prince. The rivalry of Yonosuke

and the Owari man, however, continues the oblique allusion to the Niou Miya chapter (42 in *Genji*) begun in the previous chapter, 42.

§ The samurai from Owari province stares fiercely at the Tayū Takahashi because she has ignored her scheduled meeting with him in order to be with Yonosuke and is very public about it. His angry gaze is a one-way male stare of offended pride and anger that tries to turn Takahashi into a material object that he can dominate by threatening her with his long sword. Takahashi looks by the samurai, not at him, and rejects the man's gaze. She is careful not to make eye contact or allow him to establish equality with her, and she asserts her agency by calmly singing a song, accompanied by her assistant, Yonosuke, who uses a plectrum to play her shamisen. Yonosuke also ignores the samurai, turning his head upward and in the opposite direction.

Chapter 44 (7:2)

The picture for chapter 44: Yonosuke again visits the Number 8 House (Hachimonji-ya) e), a performance house whose name suggests the Everything or Infinity House, in Shimabara in Kyoto, this time relaxing outside, presumably while enjoying the spontaneous improvisational performances of professional entertainers on the second floors of several performance houses and, later, on the street. Possibly the performances are over, and people now enjoy the cool air in the late afternoon or early evening. This is the same house Yonosuke visits in chapter 43, but the left side of the house front is shown in the picture for chapter 44, while the right side is shown in the picture for chapter 43. Yonosuke sits on a bench opposite two Tayū who have let down their hair and are relaxing on a bench in front of a lattice-covered front window with both thick and thin vertical slats at the bottom. They sit near the main entrance to the house, while a young assistant with her hair in a Kaburo hairdo comes out of the entrance carrying a tray with a pipe and tobacco set on it similar to the one depicted in the picture for chapter 42. The implication may be that Yonosuke has sponsored the day's free-form improvised performances for the pleasure of the various Tayū in the quarter, but especially for the Tayū Kaoru, The Fragrant One, or perhaps Kaoru is present only as a fragrance, since she herself doesn't appear in chapter 44. Usually, when a customer rented a bathhouse for the day, he made an appointment to meet a Tayū at a performance house on the same day and then paid to have the house take care of all the details for the baths, meals, and sake. It's not clear why two Tayū are depicted. Perhaps Kaoru is sitting with one of her Tayū friends. Or Yonosuke may be sponsoring many entertainers and two Tayū at the same time to increase the creative chaos by allowing the entertainers to do whatever they wanted.

The fact that Yonosuke has his hair down suggests that he also took a bath with the entertainers who later climb to the second floor of the Number 8 House in the narrative. Other entertainers also given free time may have spread out after bathing and gone to other nearby performance houses. He may also have paid to free many of the performing women from their schedules on this day so they could watch the performance. On this day the visible crests on Yonosuke's bathrobe differ from his usual crests. Instead of several wild pink floral

crests the bathrobe has a single very large wild pink crest visible on the back above rows of twelve large single fish-scale or dragon-scale crests along the cuffs and hem. The large wild pink crest has six petals instead of the normal five, creating a strikingly abnormal hexagonal crest, yet all the street performers were presumably wearing this same abnormal crest, since it was customary for the sponsor of a bathhouse party and all the attendees to wear the same bathrobes, so probably the crest has an important meaning for Yonosuke. The Tayū sitting on the bench opposite Yonosuke holds a round, non-folding fan over her right knee. She also wears a hexagonal design: four six-sided turtle-shell crests with double edges are visible amid another design showing autumn leaves floating down a stream or river. The Tayū to the left in the picture with her left hand resting on the bench wears four visible diamond-shaped floral crests with four large petals each, except for the partially visible crest on her left sleeve, which may have five petals, though they can't be seen. This crest is the same as Saikaku's own four-diamond-shape petals crest (*maru ni chū-kage hana-bishi*), as visible in his



portrait by Haga Isshō, except that Saikaku's crest also has a circle around the petals. Perhaps the Tayū is, like a gardener, borrowing a landscape feature from outside a garden – in this case borrowing a circle from the round shape of the fan in her right hand. The large petals seem to suggest a strong fragrance. Could this woman be Kaoru? Is she Saikaku overlapped with Kaoru? Saikaku's crest is also visible in chapters 6, 17, 36, and 37.

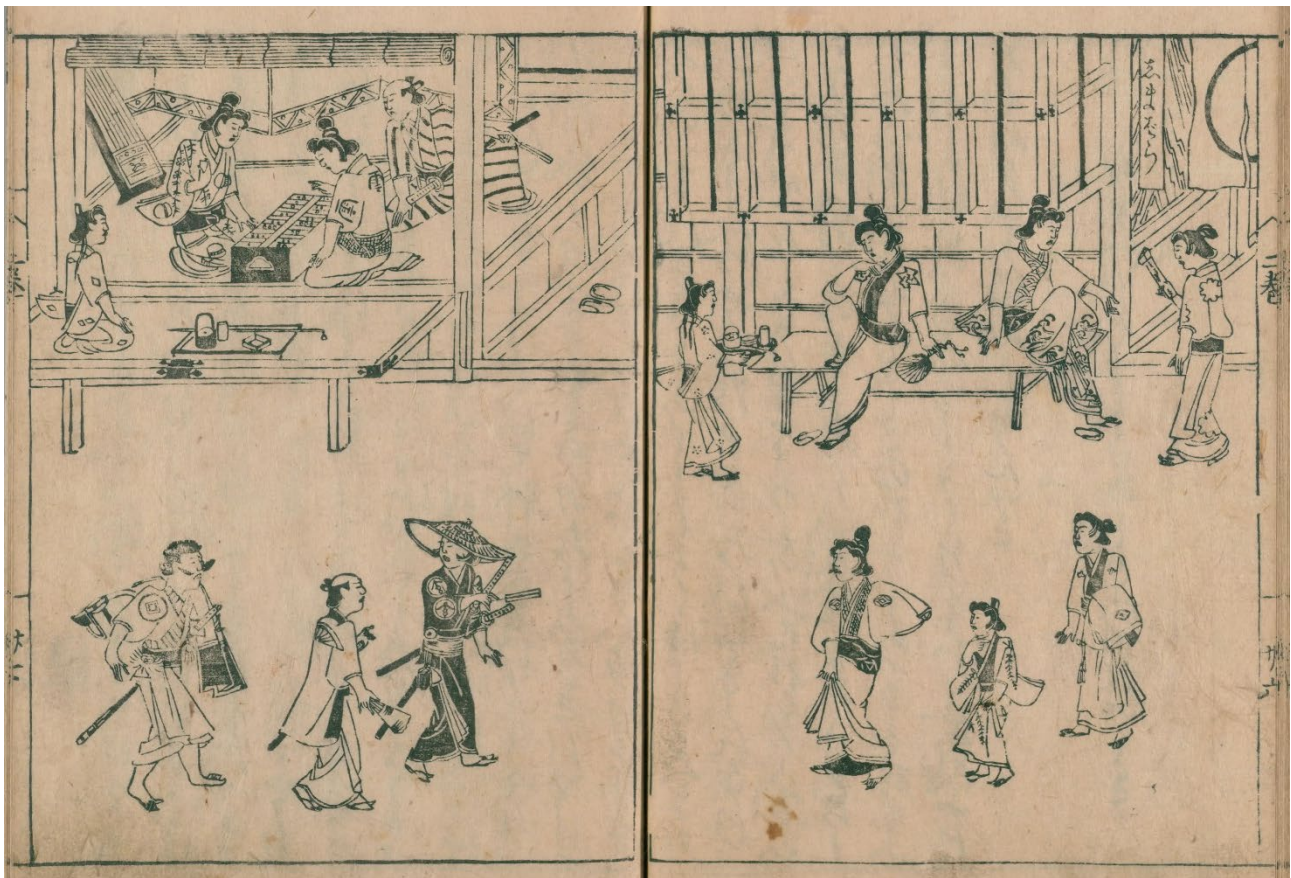
Or is the Tayū who sits upright opposite Yonosuke the “present Kaoru” mentioned at the beginning of the chapter but not described any further? The scene from nature on her robe might suggest a summer version of Kaoru's thicker fall robe with its autumnal images painted on it by Kano (also Kanō) Yukinobu, who died at forty on the 29th of the Fourth Month of 1682, six months before *Amorous Man* was published. Does the “Yuki-” in her name here suggest her passing (*yuki*). Literally the Yuki- in her name means ‘snow’ and repeats the snow in the title of chapter 43 and overlaps with the white of Kaoru's robe in the text of chapter 43. Since Yukinobu died in early summer, the summer scene on the Tayū's robe may be one of her last works. She was seen in early summer of 1682 but not seen in the fall, just as Kaoru is an invisible scent in the text of chapter 44. In any case, the turtle crests in the robe

of the Tayū opposite Yonosuke probably suggest that on one level she is the soul of Saikaku's wife. If the woman on the left end of the bench is overlapped with Saikaku, could there be a deep image here of Saikaku explaining something intimate to the soul of his wife?

In this picture Saikaku may, on one level, be suggesting that the Shimabara quarter is also a modality of the Pure Land. Going beyond simple hyperbole, Saikaku may be concretely comparing the Number 8 House in Shimabara with the dragon king's legendary palace on the bottom of the ocean. Both the Tayū sitting opposite Yonosuke and the house assistant wear water designs, and the dragon king's Pure Land is famously mentioned in chapter 12 of the *Lotus Sutra*, a chapter number echoed by Yonosuke's 12 triangular fish- or dragon-scale crests. In chapter 12 of the sutra the 8-year-old daughter of the dragon king, recalling the Number 8 House, shows her ability to immediately change genders. She also gains instant satori and demonstrates women's ability to achieve enlightenment. Moreover, the dragon king's ocean floor palace (and its variations on the bottom of Lake Biwa and Sarusawa Pond in Nara and elsewhere) was widely believed in Japan to be a very important Pure Land. The bathhouse rented by Yonosuke in chapter 44 also suggests a watery Pure Land. Moreover, the many entertainers hired by Yonosuke must all have been wearing the same fish-scale designs on their bathrobes. The dragon king's daughter is in Japanese legend usually called either the turtle woman or the dragon woman, and she marries the fisherman Urashima Tarō under the sea in her father's Pure Land. Saikaku first alludes to the dragon king in chapter 2, and in the picture for chapter 6 the bathhouse woman approaching Yonosuke when he is 12 also wears a six-sided turtle-shell crest design that may refer to the dragon king's Pure Land. Many other similar allusions appear in the novel, but the picture for chapter 44 may be offering a full-on "submerged image" of the Shimabara quarter operating in the dragon king's sea-bottom Pure Land, with the turtle woman/dragon woman sitting across from Yonosuke, whose scale crests identify him as a male form of the dragon woman and whose abnormal hexagonal crest on his back overlaps him with the turtle woman.

Saikaku's picture for chapter 44 also makes a pictorial allusion that may further suggest that the Shimabara quarter is here evoked as being overlapped with the Pure Land. The woman on the bench opposite Yonosuke and the young assistant coming outside with a pipe-smoking set are positioned in a way precisely opposite to the way they are portrayed in the picture of a Shimabara street in the *Kyō warabe* Kyoto guidebook (see below) that Saikaku alludes to in several other pictures. In the guidebook picture, the house entrance is at the upper left of the right frame. Since Saikaku's picture reverses the directionality of the women in the picture it quotes, it may be depicting Shimabara in its reverse-world mode, i.e., as a modality of the Pure Land as viewed from the perspective of the Pure Land, not from the perspective of the ordinary material world. Thus it is remarkable that the Tayū sitting

opposite the assistant bringing in a smoking set in the Kyoto guide picture sits in a way that shares certain resemblances – right knee up, right hand on her chin, head bent to the right – with Nyoirin Kannon images. Her two crests have left-facing swastikas in them, connoting good fortune and infinity. If the sitting woman on the left end of the bench is evoking the generally androgynous and usually female bodhisattva Kannon, then Saikaku may be representing Shimabara (“Island Field”), now transformed by the entertainers, as a form of the undersea Pure Land of the dragon king and his daughter, the turtle/dragon woman, who



also carried a great jewel signifying spiritual power. The oblique ocean image in the picture for chapter 44, in which the four depicted people sit or walk below the entertainers on the unseen second floor, would also be related to the image of the dragon king's Pure Land, which may be suggested here. The turtle/dragon woman is one of Kannon's intimate helpers, and her nearly round fan may suggest the miraculous jewel the dragon woman gives to Shakyamuni Buddha in the *Lotus Sutra*.

If Saikaku's picture is on one level presenting a view of Shimabara as overlapped with the Pure Land, then the turtle images would imply that the woman wearing turtle-shell crests who is sitting across from Yonosuke in the picture for chapter 44 is overlapped with both the

dragon king's enlightened daughter and the soul of Saikaku's dead wife. It would also suggest that Yonosuke's large six-petaled crest represents a fusion of his five-petaled wild pink crest with a six-sided turtle-shell crest, much as Yonosuke wears fusion crests that include Takahashi's crests in the picture for chapter 43. On one level, the fact that Yonosuke, wearing this unique fusion crest, sits opposite a woman who suggests the enlightened daughter of the dragon king overlapped with the soul of Saikaku's wife, who is wearing six-sided turtle-shell crests and traveling toward the Pure Land two weeks after her death might indicate that the picture and the text of chapter 44 are evoking the time of the second-seventh Buddhist requiem on the 14th day (by Buddhist counting) after the death of Saikaku's wife. The haikai-like objet links created by the entertainers, a virtual 20-verse *nijūin* renku linked-verse sequence consisting of physical objects, suggest Saikaku's own haikai requiem for his wife's soul, which Saikaku is now, in chapter 44, overlapping with the "second seventh" requiem service, since the haikai requiem was indeed a "second" requiem service doubling the first seventh Buddhist service. Saikaku seems to mention his haikai requiem twice in order to expand the meaning of both free-wheeling Danrin haikai verse-linking and comic oral storytelling into metaphors for the feeling of joy and liberation he feels his wife must feel as she proceeds onward toward the Pure Land. The people in Shimabara who witnessed the spontaneous free-form performance forgot everything and watched transfixed beyond time and even space for two or three hours. How much more transfixed must the soul of Saikaku's wife be at this time.

The woman suggesting Saikaku's wife in the picture may have a double who is sitting on the left end of same bench with her. This would be another indication she is a soul on the way to the Pure Land. The posture of the woman on the left end of the bench resembles nothing in the Kyoto guidebook picture. Rather, her posture resembles that of Takahashi as she lies on Yonosuke's thigh in the picture for chapter 43, although her head is facing in a different direction. The woman on the left in the picture for chapter 44, like Takahashi in the picture for chapter 43, may also be an opposite-direction variation on the dying Buddha in the parinirvana picture tradition – a variation that, as with Yonosuke in the picture for chapter 29, shows the dying Buddha from the point of view of the Pure Land rather than from the perspective of the material world. The four-sided diamond-shaped floral crests of the woman on the left on the bench that suggest Saikaku's own crest, may also allude to the homophony of the word for 'four' and the word for 'death' in Japanese, an homophony that is also echoed by 44, the chapter number, which suggests double-death – perhaps the death of Saikaku's wife and Saikaku's own near-death experience after watching her die so young.

If the reclining woman does represent the dying wife of Saikaku, then the woman on the right, opposite Yonosuke, would represent the soul of Saikaku's wife as she begins to

distance herself from her former body, on the left, after resisting any separation from her body in chapter 43. On the fourteenth day (by Buddhist count) after her death, the dead woman's soul would be very lost and just beginning her journey toward the Pure Land, so Saikaku may be making a visual prayer that his wife's soul will, like the dragon king's daughter, soon experience enlightenment and be reborn in the Pure Land, perhaps aided by Kannon. Moreover, the fact that there are two confrontational men in the picture for chapter 43 suggests that Yonosuke had there become split, divided between his normal self and a double, as if he were half-dead himself. In chapter 44, however, Yonosuke appears alone, with no male double, suggesting that he is having a strong vision of the Pure Land, and his hexagonal crest further suggests that he is resigned to his wife's death, and his soul now is attempting to soothe the soul of his wife by sponsoring a highly imaginative and mind-bending purification performance by entertainers on the second floor above them, as well as in the street, perhaps suggesting a higher level in the Pure Land, just as the performers are going beyond money and profit with the pure play of their improvisations. If so, the bath and the other water images in the picture might also be a reference to the soul of Saikaku's wife being spiritually washed and purified to prepare her for entering the Pure Land.

The Pure Land is also noted for its wonderful scents. Amida's 32nd vow is that his Pure Land will be permeated by countless fine fragrances, and when Amida comes to greet a soul who is about to die, his fragrance is believed to come before him. It seems possible that the picture for chapter 44 is suggesting the presence of the invisible scent (*kaori*) of the Tayū Kaoru by implying that the people in the picture are in the spiritually fragrant Pure Land. The scene is in Shimabara, but it is also in the Pure Land. That is, by being nowhere explicitly in the picture (except, perhaps, in the white of the page the picture is printed on, as in chapter 43), Kaoru, like a scent, is everywhere. Saikaku may have discovered haikai "scent links" (*kaori-zuke*) with the haikai-like links made by the entertainers in the different houses in chapter 44 several years before Bashō did with his *nioi-zuke* haikai scent links. The links between the various objet-verses linked by the entertainers create a fragrance that suggests Kaoru even though she isn't visually present, and chapter 44 (7:2) in the original, with digits totaling 9, may obliquely be suggesting a scent also coming from the soul of Saikaku's wife that partakes of the fragrance of the Pure Land.

In chapter 44 the haikai-like material object-linking is initiated by the nine entertainers in the Number 8 House, a performance house that suggests the dragon king's daughter at 8, Kaoru's white robe with 8 waka poems on it, Saikaku's haikai requiem on 4/8, which is also the Buddha's birthday, and possibly the 8 unmentioned years following chapter 42 in *Genji*. The 9 entertainers seem to be overlapped with the 9 modes of rebirth in the Pure Land as well as the 9-year age difference between Saikaku and his wife and the 9-year increase in

Kaoru's and Niou's ages in the Niou Miya chapter of *Genji*. The line of 9 men going up to the second floor of the Number 8 House seems to refer to the fact that there are 8 years unmentioned in the chronology of Kaoru's life in *Tale of Genji*. The *Kogetsu-shō* points out that Kaoru's 6th through 13th years are missing, for a total of 8 missing years, so chapter 42 takes place 9 years after chapter 41. The fact that the number of missing years in *Amorous Man* is 6 seems to indicate that Saikaku is not writing a modern adaptation of *Genji* but rather alluding to it as a double that deals with several similar problems. It seems impossible to decide whether the woman facing Yonosuke in the picture for chapter 44 is Kaoru or not, but she does seem to suggest the dragon king's enlightened daughter and the soul of Saikaku's wife as they move toward the Pure Land as subtly as a scent that remains in the mind long after the body has disappeared.

§ Yonosuke sits on a bench gazing at two Tayū talking together on the other side of a narrow street in the Shimabara quarter in Kyoto. They may be exchanging humorous stories about the skits and other performances they are seeing or have just seen. The apparently intimate woman-woman gazes of the two Tayū suggest easy-going equality. The exact nature of Yonosuke's gaze isn't completely clear, since his back and relaxed pose are stressed. He obviously enjoys watching and listening to the probably witty Tayū, and his posture in an informal bathrobe suggests he is friendly with both. The fish- or dragon-scale crests on his robe harmonize with the river water design on the robe of the Tayū opposite him and with the waves on the robe of the young assistant carrying a pipe and tobacco tray and may hint at the presence of several submerged narratives.

Chapter 45 (7:3)

The picture for chapter 45: Yonosuke secretly meets an unnamed Tayū in the firewood shed behind a performance house in the Shimmachi quarter in Osaka. A single wild pink crest is visible on Yonosuke's robe – his standard crest with five petals. He sits on bundles of firewood and holds the left wrist of the Tayū, who also sits on bundles of firewood. Her hair is in the Shimada-mage style, and her robe has repeating wide and narrow stripe patterns with each wide stripe having one to three narrow stripes parallel to it. It is impossible to see the full pattern, but Maeda (1981b: 359) takes these stripes to be stylized clouds (*kumo-dori*). In Yamato-e and later painting and illustration, largely linear clouds and mist, also called “spear-like” mist, are used to create depth. The S-shaped curves in one thick line at the woman's knee suggest stylized clouds or mist. However, the lines may represent running water, as the rather similar design on the robes of two assistants in the foreground of the picture for chapter 46 do. The Tayū's assistant, her hair in the Kaburo style, is stationed by a wall near the door of the outhouse, where she acts as a lookout and pretends the Tayū is inside. She holds a torch made of tightly twisted paper, wax, and oil. The outhouse has a board roof and a bamboo-latticed window. The assistant's robe, like the assistant's robe in the picture for chapter 44, has a splashing waves design on it. At upper right a roof with rocks holding down the slats stands above a wooden bathtub heated from below. Unlike the large bathhouse baths in chapters 6 and 44 and semi-large house baths for guests, this is a small one-person bath, probably for people working at the house. A large round exit pipe for smoke from a small earthen hearth below the bottom of the tub on the far side is visible, and a wooden cover is placed over the top of the tub, which is not in use.

Yonosuke holds the woman's wrist using only his right thumb and two middle fingers in a way that resembles the way he holds a sick-looking woman's wrist in the picture for chapter 18 and the nun's wrist in chapter 20. Holding her wrist rather than her hand, Yonosuke looks as if he might be checking the woman's pulse, perhaps to see whether she will remain alive long. The shape of Yonosuke's right hand is also similar to a Buddhist Karana mudra hand-sign for removing obstacles and sickness and keeping away demons. If Yonosuke is making this mudra, then he would be trying to either protect himself or to protect the Tayū from sickness or death or even from her own strong attachment to money. Does the round end of a bundle of firewood beyond the woman's right shoulder further

suggest a parody of a halo? If so, it would be an ironic Buddhist image: has it fallen off the top of the woman's head? A second round firewood bundle end, barely visible, can be seen directly beyond Yonosuke's head. It suggests still another ironic fake halo during this rather dusty and dirty tryst. The Tayū's assistant holds her small torch in a manner that resembles a parody of the Vitarka mudra, which signifies knowledge, transmission, teaching, and explanation. It is sometimes used by Amida in Buddhist art to indicate rebirth in the Pure Land, specifically in the 6th of the 9 modes (the "upper middle" mode) of rebirth. This, too, might be an ironic indication by Saikaku by means of the juxtaposition of the outhouse (literally "hidden snow") with the bath, that even this tawdry scene of deception in the picture takes place in the generally unrecognized Pure Land on this earth, a land or a dimension of a land in which even "dirty" things – such as the outhouse and the motives of this Tayū – will be accepted into the Pure Land if the person in the end shows purity of heart and sincere faith.

In addition, two more possible hints in chapter 45 that the Tayū is being overlapped on one level with a potential buddha or bodhisattva are 1) the scene in which she eats food in front of a Buddha statue as if the food were for her, and 2) the allusion in the text to the expression, "Shakyamuni Buddha's secret spending money," a phrase used to refer to something very surprising about someone and implying that even the Buddha was a human being. In the context of chapter 45, this ironic expression may suggest that even this dishonest Tayū can be reborn in the Pure Land and eventually (double irony) become enlightened if she accepts herself for what she is, confesses, and relies on Amida and his promise to accept all pure-hearted people into the Pure Land. If so, the image of the woman lying on a pile of firewood may, on one level, offer a glimpse of the cremation ground in Osaka where Saikaku took his wife's body and received back only cremated bone fragments to remember her by.

If the picture for chapter 45 shows even this trickster woman's possible parinirvana, then her reclining posture would be a slightly modified parody version of the Buddha's posture in traditional parinirvana pictures, since she lies on her right side with her head toward the left, that is, toward the north. That would mean that she would suggest the dying Buddha from the perspective of the material world. This perspective would also match Saikaku's own memory of realizing that he could no longer feel his wife's pulse, as evoked in the opening hokku in his haikai requiem for his wife. And Yonosuke might here be playing the part of the old woman in parinirvana pictures who touches the Buddha's foot, searching for a pulse – a role he seems to parody in chapter 18.

If the Tayū in chapter 45 is overlapped with Saikaku's wife, then the picture may show her soul at the end of its third week after death – when her parinirvana suddenly becomes problematic. Overcome with longing to return to her former home and attachment to her

former life, she tries to pretend she is still alive, while Yonosuke, though briefly fooled by the Tayū, soon judges that she is no longer a Tayū but a fraud, and so, on one level, he seeks to prevent his wife's soul from returning, using sharp satire to urge her soul to continue onward toward the Pure Land. Even so, Yonosuke-Saikaku himself seems tempted to look back, and on one level he seems, in the picture, to be spiritually holding very hard onto his memory of his wife's hand and wrist before she was cremated.

If it seems extravagant to see a connection, on one level, between an empty bathtub and the possible presence of buddhas and the Pure Land in this satirical chapter, then it should be noted that a somewhat similar cluster of images is found in one of Saikaku's other books. Bungo province, from where the Tayū's rich customer has come, is not only far to the west of Kyoto and Osaka but is also an area famous for its many hot-spring baths. In *Eternal Storehouse of Japan* 3:2, a rich man in Bungo has many baths in his mansion, and in them he uses only pure water carried all the way from Otowa Falls at Kiyomizu Temple in Kyoto, a falls governed by a dragon king. This Bungo rich man also owns a gold mine, and beside his mansion he has a smeltery that turns his gold into liquid form in bath-like containers. Likewise, the Tayū in chapter 45 is very concerned about gold in the form of coins, and when the man from Bungo sees her and speaks to her, she is eating rice offered to a presumably gold-leaf-covered Buddha statue. Is the Bungo man, with a touch of Amida, the Buddha of the west, asking the woman to look for her own buddha-light instead? The Tayū's basic mistake seems to be that she, like Yonosuke in chapter 36, has mistaken the light shining from silver and gold coins and from the surface of gold-gilt Buddha statues for true, spiritual buddha-light. The halo-like firewood bundle ends near Yonosuke's and the woman's heads that are not spiritual halos at all seem to be pointing out this same mistake.

Taking this hypothesis slightly further, if the rich man from Bungo in Kyushu in the west in chapter 45 is partially overlapped on one level with Amida, whose Pure Land is in the west, then the Tayū, overlapped with the soul of Saikaku's wife, is at one point on her journey overcome with a strong attachment to money (the materiality of her former life) and is unable to recognize Amida, deserting him on the second floor (the path to the Pure Land) and going backward toward her home in her previous life (Yonosuke-Saikaku) on the first floor in the woodshed in back of the performance house. On one level, chapter 45, on the one hand marking the third-seventh requiem for Saikaku's wife on the 21st day after her death, may be a kind of detour or period of wavering and confusion by the soul of Saikaku's wife during her journey toward the Pure Land. It would also be a period of weakness and self-blindness for the bereft Saikaku.

The single visible wild pink crest on Yonosuke's right sleeve follows the only other single visible crest worn by Yonosuke in the book in the picture for chapter 44. As opposed

to the idealistic fusion image created by the 6-petal crest in the picture for chapter 44, the 5-petal crest in 45 refers only to Yonosuke-Saikaku and on one level it might be closer to a stoic self-parody by Saikaku. It would suggest that the picture for chapter 45 is ironic, even sarcastic, and focused on Yonosuke-Saikaku's realization that Saikaku's wife is truly dead and will never return in bodily form. This makes the progress of her wavering soul more urgent than ever.

Looking back at the first part of Book 7, some details in the pictures for chapters 43-45 (7:1-7:3) could well serve as pictures for the first verses of Saikaku's thousand-verse haikai requiem written soon after his wife's death: placing his wife's pulseless hands palms together in prayer in *gasshō* position (verse 1), his wife's earlier recitation of 10 Amida-names (verse 2), and the washing of his wife's body (verse 3); and then, in verses 101 and 102, images of the cremation of the body. The ten Amida names might also be a larger reference to the ten Uji Chapters (42-51) as a whole.

§ The picture refers to the scene in which the man from Bungo worries about the Tayū and comes outside and calls out to her in the darkness in the direction of the outhouse and woodshed. The gazes of Yonosuke and the performing woman opposite him in the picture both seem to be gentle and express happiness and mutual attraction, but both people are simply acting, and the woman is a trickster who is breaking a strict unwritten quarters code that forbids performing women from becoming intimate with a customer who is already visiting another woman in the same quarter. The woman knows Yonosuke is seeing someone else, but she wants to seduce him because he is rich and, she assumes, foolish. Yonosuke's vanity is also satirized by Saikaku, but he has a male companion who returns him to reality. In the picture he is, mostly, at least, just playing along in order to teach the woman a lesson later. Holding a small torch, the Tayū's assistant, gazing down and away from the outhouse door, pretends to be waiting for the Tayū inside. All three people are engaged in deception: the two women try to deceive Yonosuke and the man from Kyushu, and Yonosuke deceives the Tayū he talks to regarding his intentions. Unable to judge value, the Tayū deceives herself, while Yonosuke, unable at first to judge an obviously fake invitation, shows excessive interest in self-righteously criticizing the Tayū.

Chapter 46 (7:4)

The picture for chapter 46: The picture overlaps at least two different times in the narrative. The Tayū Takao walks back to her living quarters through a street in Yoshiwara in Edo after a meeting with her very wealthy customer that has lasted until early evening. In the text Yonosuke watches Takao from the street, but in Saikaku's picture that time-flow is overlapped with another in which it is already past midnight, when Yonosuke lies waiting for Takao in the Owari-ya performance house, where he has rented a room in which he will have a short, very secret rendezvous with her. The picture may be representing Yonosuke's memory of his earlier view of Takao as he waits for her to arrive. Or, if Yonosuke is napping, the picture might represent Yonosuke's dream of Takao based on what he saw earlier. Takao wears a (deep red?) robe with stripes and a net design on the lower part, probably a reference to the small statue of the bodhisattva Kannon, which was caught in the net of two fishermen fishing in the Sumida River and became the main image at nearby Sensōji Temple in Asakusa. The upper part of her robe has two scarlet seven-point maple leaf designs suggesting the autumn foliage on Mt. Takao in Kyoto. Her high, coiled hair is in the Hyōgo-wage style, her left hand is inside her robe, and she holds up her lower robes with her right hand as she walks. Her feet are far apart, perhaps because she is walking in an elegant, stylized way used by a Tayū when she walked through the quarter streets while going to or returning from a performance house to the house where she lived. She wears sandals, common in dry weather in Saikaku's time, although later in the Edo period Tayū wore tall wooden clogs in all weather. Her two young helpers behind her also wear fall leaf designs along with flowing water designs similar to the pattern worn by the Tayū in the picture for chapter 45. Their hair is in the Kaburo style. The farther assistant carries a folded and knotted love letter to or from Takao in her right hand. Behind them Takao's matron helper, her hair in the Yarite style, wears the fall leaf design together with a two-tone long collar and a splashing whitecapped wave design similar to that worn by the assistants in the pictures for 44 and 45. Takao's male assistant also wears fall leaves as well as a long dark collar and leggings, and the front part of his sidelocks flare stylishly upward. The leaf designs on the robes of the matron and male assistant have six points, not seven.

As Fujiwara has shown, Saikaku's picture alludes once more to the picture of a street in the Shimabara quarter in the *Kyō warabe* guide to famous sights in Kyoto (cf. the right frame

of the picture in the comments on chapter 45 above). Takao, her assistants, and her older matron walk along together in a way that clearly refers to the picture of Shimabara, although there is only one assistant and no male helper in that picture. In his allusion, Saikaku has moved another assistant holding a folded letter in the Shimabara picture over to a position next to the other assistant in the Shimabara picture, so two assistants walk side by side behind Takao in Saikaku's picture. In this way the journey of the folded love letter continues from chapter 2 to 33 and then to 46. The letter seems to be accepted by the woman in the picture for chapter 33, so the letter in 46 may be a reply letter – from the Tayū Takao to Yonosuke. On one level this represents an exchange of love letters between Saikaku's still living soul and his wife's soul on her way to the Pure Land. And, since the allusion overlaps Shimabara – which Saikaku often associates, on one level, with the Pure Land latent in the material world – and Yoshiwara, the allusion tells readers that Yoshiwara is also sometimes part of the Pure Land on earth, a situation which allows the dead Takao II to make an impossible appearance from the past here in chapter 46: she died young in 1660 and seems to be overlapped with the soul of Saikaku's wife here. The reply letter will be delivered in the dark to Yonosuke during the time Yoshiwara and the timeless Pure Land are overlapped.

Yonosuke, half-visible beyond the lattice, seems to have dozed off as he waits for Takao. He uses his right arm as his pillow and rests his left hand on a pillow with a black lacquered wooden base. Yonosuke's lower body is not partially visible through the lattice. Perhaps, as in the pictures for chapters 33, 37, and 42, Saikaku is representing Yonosuke as having no visible legs or feet, that is, as either being in the Pure Land or at least as not being fully in the material world, just as Takao is described in chapter 46 as being out of this world – in various ways. Four of Yonosuke's crests are visible on his robe, and the crest on his right shoulder is not completely visible, yet it is abnormal, having only four petals instead of the normal five petals, suggesting that Yonosuke may be lying in a traditional parinirvana posture, perhaps half-dead as he waits for Takao to appear from the other world. This may also be an indication that Yonosuke's mind is in the other world in the days after his wife's death, since four (*shi*) is homophonous with the word for death (*shi*) and since chapter 46 on one level represents the fourth-seventh or the 28th day after the death of Saikaku's wife.

Yonosuke's way of lying on the floor seems related to the multiple time-flows in chapter 46. At the outset the text says the ancient poet and medieval god Narihira has shamanically possessed Yonosuke, a relationship that links Yonosuke to a ninth-century time-flow so old it is almost timeless and suggests the timeless time in the Pure Land. Saikaku has also overlapped other, larger time-flows in the narrative in order to suggest the depth of the psychological fusion between Takao and Yonosuke, who adores Takao and wears a copy of her red-leaf robe while traveling to Edo. For example, Saikaku evokes a parallel between

the situation in *Ise Tales* 77 and Yonosuke's feelings when Takao and her attendants pass by in the street. In *Ise Tales* 77 a man suggesting Narihira attends a large requiem for Takakiko, an imperial consort who has died young – probably a requiem on the 49th day after her death, the seventh-seventh Buddhist requiem. The many farewell offerings presented to the dead Takakiko's soul are placed on cut trees that have been moved so that they stand in front of the temple, causing Narihira to imagine that even the mountains in the area have come to the temple to pray for the soul of the dead young woman, and he writes this waka:

All the mountains	yama no mina
have moved, joining	utsurite kyō ni
today's service –	au koto wa
surely they mourn	haru no wakare o
this parting in spring	tou to narubeshi

The woman being mourned died on 11/14, only two weeks later than 10/29, the night of Takao's visit to see Yonosuke, but the requiem is probably taking place on the 49th day after death, on 1/2, the second day of the new year and at the beginning of lunar spring. The reference to mountains "moving" in Narihira's poem was often taken to be a reference to mountains "being moved" by uncontrollable sorrow when the Buddha died and experienced his ultimate nirvana (parinirvana) on 2/15, so "parting in spring" may indicate both the young woman's soul departing after going through the first 49 days in spring and the Buddha's parinirvana or final nirvana and parting from this world in spring on 2/15. Although the requiem service is not on 2/15, Narihira may be indirectly comparing the young woman's death with the death of the Buddha. Saikaku overlaps this allusion to Narihira's waka with the sight of the Tayū Takao and her helpers, who resemble beautiful mountains covered with fall leaves walking or "moving" elegantly through the street, but the allusion contains a hint of sorrow.

If the sight of Takao causes Yonosuke to remember the dying Buddha and the death of a young woman, then it is interesting that the pictures for the first four chapters in Book 7 (chapters 43-46) may all have a person in a roughly parinirvana position. In chapter 46 the figure is Yonosuke lying in a posture resembling that of the dying Buddha in the parinirvana picture tradition that seems to be alluded to in the picture for chapter 18 and elsewhere. Even though Yonosuke has a nice pillow, he uses his right arm and hand for his pillow in the same way the Buddha does in some parinirvana pictures. This would suggest that on one level Yonosuke may be in a kind of trance during a trip to the Pure Land, as in the picture for chapter 42. This would not be strange, since in chapter 46 Yonosuke, as elsewhere, seems to

embody both Yonosuke-Saikaku and the soul of Saikaku's wife. This would mean that here the androgynous Yonosuke is displaying both parts of himself: he has Yonosuke's male body together with the soul of Saikaku's wife, who has no feet, as in the picture for chapter 33 or like a dead soul. This would also suggest that Takao evokes the soul of Saikaku's dead wife in the Pure Land, while part of her soul remains within the half-living, half-otherworldly Yonosuke on his trip to the Pure Land with his wife's soul, which in chapter 46 has reached the fourth-seventh requiem on the 28th day after her death. Yonosuke-Saikaku is very anxious to meet and fuse temporarily with Takao, whom he often longs for and who seems to be his female double – like Saikaku's wife – who was born in the same year he was, and he wants to follow Takao and his wife's soul into the other world. His desire is surely made even stronger because part of the soul of Saikaku's wife remains within him and wants to be reunited with him, although she is heading for the Pure Land.

These relationships suggest that, viewed from a certain angle and under certain conditions, Yoshiwara can itself part of the Pure Land on earth. This is hinted at by the nearly timeless Narihira-centric time and the multi-time flow within which the journey from Kyoto to Edo (suggesting a trip from one world to another) takes place, by the overlapping of Takao's and Yonosuke's red robes with the robe of the Heian-period future empress consort from the Second Ward, and by the allusion to timeless legendary time implied by the six men (Yonosuke and his five companions), who claim they are setting out not for Yoshiwara but for Mount Ōe, home of a great medieval demon, since they want to visit the supernatural demon-lover Takao, another hint that Takao is in the other world. The fact that their group consists of six men and that the picture contains six human figures further suggests that Yonosuke is overlapped with Saikaku's wife, who seems to be represented throughout by six-sided turtle-shell crests.

There is still more layering taking place, since Saikaku seems to be overlapping the contemporary Tayū named Takao IV with the more famous Takao II (whom Saikaku calls the "first Takao"), who died at 19 on 12/18 in 1660. The time in chapter 46 outwardly belongs to 1680, when Takao IV was in Yoshiwara and Ko-Murasaki drank a cup of sake sent by a man in Kyoto and then returned it, but everything else resembles the situation surrounding Takao II in 1660, when Yonosuke is in Edo at 19 – when he is the same age as Takao II, another element suggesting fusion between the two – in chapter 13. As in chapters 13 and 32, two major time-flows seem to be intersecting. In chapter 46 Yonosuke, his face turning red with excitement when he sees Takao's crest in a Yoshiwara guidebook, is quite worried that Takao's autumn red leaves will soon be blown down and that something very bad will happen to her, so on one level he somehow realizes (via the 1680 time-flow?) that she will soon die young, and he does everything in his power to get a meeting with her while she is

still alive. In addition, Takao's extremely rich and powerful customer in chapter 46 who buys all her performances for months on end clearly resembles the powerful daimyo lord Date Tsunamune, who famously fell in love with Takao II until he was finally relieved of his daimyo status. As in chapter 13, when Yonosuke seems to be in both 1660 and 1680, and in chapter 32, when Yonosuke seems to be living equally in both 1660 and 1679, Yonosuke in chapter 46 lives in both 1660 and 1680, so he must know that Takao II, already dead in the 1680 time-flow, is still alive in the 1660 time-flow, though she will die on 12/18, which is already in 1661. In chapter 46, Yonosuke is 52, according to the table of contents for Book 7, but he meets a messenger from Ko-Murasaki in 1680, so I take 1680 to be the main date in chapter 46. In 1680 Yonosuke is also living in 1660. He is alive in two times simultaneously, and in 1680 he already knows Takao's death date in 1660. Moreover, since Yonosuke is also fully in the 1660 time-flow as well as the 1680 time-flow, and since he is fused with both Takao and Saikaku's wife, he apparently feels what Takao feels and senses strongly that Takao will die soon, causing his body to lie in a parinirvana posture, since he identifies so strongly with the already-dead-in-1680 Takao, as he does with the soul of Saikaku's wife. In addition, the powerful daimyo Tsunamune, who is probably the man monopolizing Takao's time in the 1660 time-flow, also seems to play a role as the ominous personification of money as death, as does the Owari samurai in chapter 43, who is here alluded to by the fact that Yonosuke is staying at the Owari-ya House, whose name contains a pun on *owari*, "the end."

Another reason why Yonosuke in chapter 46 may be lying in a parinirvana posture is Saikaku's allusion to the waka of a lonely woman in the last part of section 24 in *Ise Tales*. There a suffering woman hasn't heard from her husband for three years. He went to the capital and sent no letters to her, and she is unable to endure waiting for him any longer. In chapter 46, the male Yonosuke, as he hears the low booming of the midnight bell, suffers the same kind of loneliness and the pain of waiting that the woman in *Ise Tales* 24 feels. Androgynous, Yonosuke feels as if he is in the position of the wife in *Ise Tales*, and he worries that he been abandoned by the great Takao. In *Ise Tales* the wife finally dies after her husband returns unexpectedly and then leaves again when he finds she has promised to marry another man. In chapter 46, Yonosuke's half-parinirvana seems to indicate that he fuses with the dead soul of Takao/Saikaku's dead wife as well as with Narihira's dead wife. This seems clear, since Takao and Yonosuke go through a private though not legally binding marriage ceremony immediately after she finally arrives. Saikaku seems to be again affirming the common belief in his time that spouses maintain close karmic and emotional ties for two lives. The woman in *Ise Tales* 24 promises to marry twice, to two different men, while Yonosuke in chapter 46 marries twice to the same woman, the soul of Saikaku's wife, though she appears for the second time as the Tayū Takao in the Pure Land dimension of Yoshiwara.

There seem to be at least 6 time-flows in chapter 46. These are: 1) the ninth-century time-flow of Narihira and the future empress from the Second Ward and of Yonosuke while he is possessed by Narihira, 2) when the dead Takao II, the main focus, seems to be with her mysterious, ominous rich customer in 1660, 3) when Yonosuke is 52 years old in 1674, according to the table of contents for Book 7, 4) in the time of the fourth-seventh Buddhist requiem on the 28th day after death for the soul of Saikaku's wife in 1675, 5) in 1680, when the sake cup is exchanged between a man in Kyoto and Ko-Murasaki in Yoshiwara in Edo. In this time-flow Takao II has already died twenty years earlier, but she is (still) with her mysterious customer and visits Yonosuke in response to his ardent prayers. Beyond these 5 there is 6) the timeless time of the Pure Land, the time-flows of the souls of both Takao II and Saikaku's wife, who are in the Pure Land.

Takao II from the second time-flow seems to appear in the fifth time-flow by temporarily returning from the realm of death, a condition Saikaku suggests by having Takao ask Heikichi and Seyama, two living and warm-blooded people, to sit on the bedding Yonosuke and Takao will use to warm it for them. The image suggests that, as a returning soul, Takao's body is comparatively cold – an image that also evokes the proximity of death in chapters 11 and 33. Takao is also compared to a god by the time of her arrival – after midnight on the last day of the tenth month, the Godless Month, when the gods were believed to return to their home shrines after gathering at the Izumo Shrine during the Tenth Month – still another time-flow. Godly Takao's home shrine seems to be double: the Pure Land and Yoshiwara, a Pure Land on earth. At the same time, Yonosuke, half-visible, lies in a parinirvana position, so he may be a half-dead soul (he is certainly possessed by the long-dead and androgynous Narihira) visiting the Pure Land, since he strongly identifies with and emotionally fuses with the dead Takao. And at this point his body, too, seems to be a bit cool, giving Takao a further reason to ask the two fully alive people to warm up the bedding for her and Yonosuke. Yonosuke seems to half-realize that something very unusual is happening, and when the narrator exclaims that Takao is “out of this world,” he surely means it in at least two senses – from the point of view of Narihira inside Yonosuke and the point of view of Saikaku's narrator – that underlie the composition of the picture for chapter 46. Six flows of time in chapter 46 and probably more during the night of 10/29-30/1660 (or is it 1680?) all seem to be simultaneously overlapped in Saikaku's picture. Moreover, Yonosuke's posture in the picture suggests that just as Saikaku followed the soul of his dead wife in 1675 until he was half-dead, when Yonosuke meets Takao after midnight in chapter 46, he and Takao are both beyond the borders of the floating material world.

By depicting Takao with a net design on the lower part of her robe and three of her attendants with water designs on the lower parts of their robes, Saikaku may also be

indicating that Takao is a manifestation of the androgynous bodhisattva Shō-Kannon at Kinryūzan Sensōji, the Temple of the Golden Dragon, in Asakusa, not far from Yoshiwara. The temple was originally built to house a 1.8-inch golden statue of Shō-Kannon that was said to have come up in the net of two brothers fishing in the Sumida River in 628. Takao seems to be showing respect to Kannon – or is she indicating that she is a manifestation of Kannon? – by wearing a net design, while her two assistants and her older helper or matron all wear moving water images, apparently suggesting the Sumida River.

Perhaps with the help of Kannon, in chapter 46 the soul of Saikaku's newly dead wife seems to begin to move steadily toward the Pure Land after getting lost in chapter 45, and in chapter 46, in the fourth week after her death, she and her husband Yonosuke-Saikaku seem to be able to communicate over long distances. First the Kyoto man Hisa and Ko-Murasaki in Yoshiwara in Edo communicate in 1680 by sharing the same sake cup although they are 120 *ri* (293 miles) apart. Hisa and Ko-Murasaki are the doubles of Yonosuke and Takao, who is overlapped with the soul of Saikaku's wife, and, though temporarily separated after the death of Saikaku's wife, they finally meet again after a long detour by Yonosuke through a timeless zone together with the love god Narihira.

The person who carries the cup back to Kyoto after Ko-Murasaki has drunk from it is Kameya no Seiroku, or Pure Six of the Turtle Shop, a name that associates the number 6 with turtles and possibly with the Pure Land in a way that suggests that the man, whom Yonosuke (apparently wearing a female traveling robe the color of Takao's robe to honor Takao and fuse his soul with hers) meets on his way east toward Edo. Thus Kameya may be the male form of the soul of Saikaku's dead wife, probably named Kame (Turtle), a relationship which makes him a live double of the soul of Saikaku's wife. Yonosuke therefore meets himself, and after the meeting half of himself continues on to Edo, while the newly dead soul of his wife in male form (Kameya no Seiroku) heads west toward the Pure Land, which is overlapped with the Shimabara quarter in Kyoto. The apparent double gender-reversal of both Yonosuke-Saikaku and Saikaku's wife that takes place probably suggests that, having crossed the border between the temporal, material world and the outskirts of the timeless Pure Land, the soul of Saikaku's newly dead wife is now traveling as a man west toward the Pure Land together with part of Saikaku's soul inside her. At the same time, the gender of Yonosuke, presumably still dressed in ninth-century women's traveling robes in the colors (deep red and scarlet) of Takao's robes and in the style of the Heian period (in the robes of one of Narihira's lovers) is now reversed in the other world – especially the world of the pass over Mt. Utsu (Utsunoya Pass), said to be near an opening to the other world, and in the Heian period, since he is shamanically possessed by the love god Narihira, a god who was sometimes described as androgynous.

Further, Yonosuke and Hisa (the man who sent the sake cup to Ko-Murasaki in Edo), on the one hand, and Takao and Ko-Murasaki on the other, seem to be doubles, so when Yonosuke, going east, meets Kameya, going west, the two are for a short time able to meet and are deeply moved, and later, when Yonosuke is settling down in Edo, Kameya is returning the cup to Hisa in Kyoto. Thus, on one level, the soul of Yonosuke-Saikaku and the soul of Saikaku's wife are going toward and away from each other simultaneously, but they manage to meet even though they are separated by her death. The fact that the person in *Ise Tales* 9 who is overlapped with Kameya is a mendicant monk acts as a metaphor that compares the long journey of the soul of Saikaku's wife to the Pure Land in chapters 43-49 to the journey of a monk making a pilgrimage to distant temples.

The long-distance love between the Kyoto man Hisa (Long-Lasting) and Ko-Murasaki in Yoshiwara in Edo and the love between Yonosuke in Kyoto and Takao II in Yoshiwara are similar in many ways, although the second love is different in that Yonosuke travels to Edo, while Hisa is unable to go to Edo himself and must rely on a messenger to carry his personal sake cup and some sake to Ko-Murasaki and to return to Kyoto with the cup after Ko-Murasaki has drunk the sake with it. Moreover, the fact that the man carrying the sake cup back to Kyoto is named Pure Six of the Turtle Shop suggests that Ko-Murasaki is overlapped with the soul of Saikaku's wife, while Takao II is overlapped with both Saikaku's wife and with Saikaku himself – apparently ever since chapter 13. Both Tayū are also associated with colors: Ko-Murasaki with purple and Takao with deep red and scarlet. The parallels between both long-distance trips are unmistakable.

An hypothesis would be that, on one level, after a brief episode of confusion and circling by the soul of Saikaku's wife on and around the 21st day after death, her soul again begins to move forward toward the Pure Land, and it has now traveled a considerable distance (as far as Edo), but Yonosuke is having a hard time communicating with her soul, although he did succeed in communicating with her traveling soul once by sending a messenger, though he couldn't communicate directly with her. Frustrated, Yonosuke decides to shamanically travel as far as Edo and meet his wife's soul in timeless time (in many different time-flows simultaneously) in Yoshiwara, which is overlapped with the other world (it is like the legendary Mount Ōe, famous for demons, and the demon-lover Takao is a moving "Mountain of Love"). When Yonosuke sets out to meet his wife's soul directly, he faces many obstacles, but before he gets to Edo he is able to meet the male form of his wife (Pure Six of the Turtle Shop) going in the opposite direction, so he gains strength and later pleads his case in Yoshiwara. Finally, Yonosuke is allowed to very secretly meet, marry, and make love with the dead Tayū Takao II, who earlier rejected him 35 times and who is overlapped with both Yonosuke and Saikaku's wife. During this meeting, which takes place

on the night of 10/29, Yonosuke finally makes both spiritual and bodily contact on another level with the soul of Saikaku's wife (Takao). Yonosuke's difficult trip, which is also a time-trip, seems to ensure that he will be able to maintain contact with the soul of Saikaku's wife in the future as well. Saikaku's prose is of course much richer, more suggestive, and polysemous than this reconstruction can indicate.

Murasaki Shikibu wrote a largely realistic narrative mixed with romance, perhaps with the aid of Kannon and overseen in the late 17th century by Ko-Murasaki, while Saikaku writes a basically realistic but at times "magical realist" or spirituo-materialist novel, perhaps with the aid of Kannon and using a complex plot that resembles fishing nets that themselves resemble the spider webs on the robe of Takao in the picture for chapter 46 and the web worn by Yoshino in the picture for chapter 29. This may explain why the opening image of chapter 46, the dew and rain on "wet" Mt. Takao, suggests various kinds of liquids, including dyes, tears, and most fluid of all, time itself, and why these liquids, suggested on the robes of Takao's assistants seem wet and oceanic in Saikaku's picture. Saikaku emphasizes the way the Japanese language speaks of rain and dew "dyeing" maple leaves and making their colors more vivid, and so when Yonosuke goes to Yoshiwara with a dyer he is showing his intention to make Takao's colors become as wet and intense as possible. With the many doubles in the chapter, it is easy to overlook the obvious fact that even Yonosuke and Heikichi are doubles of a sort: while Heikichi works with liquid dyes, Yonosuke uses deep emotions and feelings as his dyes. As soon as Yonosuke arrives at Heikichi's house, his style of reading is compared to dyeing, and when he goes into a kind of trance and voices his worries about Takao's future, his cheeks are dyed red by his deep emotions. Yonosuke and Takao seem to have dyed each other across a great distance (note the letter in the hand of one of Takao's assistants) with their wet, deep feelings even before they meet.

The picture for chapter 46 seems to be the first in a series of four related pictures that are on one level meditations on visibility in the Pure Land. They also suggest that the soul of Saikaku's wife four and more weeks after her death may be moving toward or even through the outer edges of the Pure Land.

§ As for gazes in the picture for chapter 46, Yonosuke lies asleep, resting his head on his right hand as he waits for a top-secret short visit from a famous Tayū, who seems to be the dead Takao II. Does his left hand feel Takao already as it rests on his pillow – a form of tactile gazing? Or does the whole picture for chapter 46 represent Yonosuke's dream-gaze? The text says Takao arrives in the dark in an enclosed palanquin, so the scene in the picture is either overlapping two different times or is the content of Yonosuke's dream based on his catching sight of Takao passing by in the street earlier in the evening. Although neither Yonosuke nor

Takao gazes at anything specific in the picture, the whole picture seems to imply that their souls meet on a dreamlike, visionary level even before they physically meet in the literal dead of night. The letter seems to be the sign of their lasting interest in each other. In her earlier life Takao rejected Yonosuke 35 times, according to chapter 19, but now, apparently, Yonosuke is spiritually worthy of meeting her – and himself, since they are doubles. The four people behind Takao seem to be gazing at the sight of the imposing Tayū as she walks in a rhythmic way through the street.

Chapter 47 (7:5)

The picture for chapter 47: The visionary shape of the Osaka Tayū Washū appears behind Yonosuke during his trip to northern Shōnai, far from Osaka, apparently to buy rice wholesale. Although Yonosuke doesn't need money, he is apparently keeping up appearances as a rice merchant in his spare time. Perhaps he is also interested in visiting the three sacred mountains that rise to the southeast. In Shōnai, not far from the Japan Sea, he sits in a room in an inn that is probably attached to a rice wholesaling establishment, reading a letter from Washū and a month's worth of her diary that she's enclosed with her letter. The language of the text does not, however, rule out the possibility that Washū may actually be visiting Yonosuke. Her right hand touches Yonosuke's head, while her left hand is inside her spacious sleeve. She wears her hair in the Shimada-mage style, and on her robe are three hexagonal snowflake-ring crests, with two whitecapped ocean wave designs, one on her left sleeve and one above the bottom hem of her robe. Yonosuke wears two visible wild pink floral crests, although the crest on his right shoulder has only four petals instead of the normal five. With his right hand he holds a long pipe, while his left hand, like Washū's, is inside his left sleeve. A couple of pages of Washū's letter and dairy lie on the floor to his right. In front of him is a low tray with a tobacco smoking set on it. On the left is a standing tube for catching used ashes, in the middle is a small jar of fresh tobacco, and on the right is a container holding a smoldering piece of charcoal mostly covered with ashes for lighting the pipe. On the three sliding doors beyond Yonosuke and Washū are depicted hanging wisteria vines in bloom. The chapter takes place in early summer, in the fourth lunar month, when light purple wisteria blossoms are in bloom.

Hexagonal snowflake ring crests, high ocean waves, waves of flowering wisteria, and the far north are often associated with death in *Amorous Man*, and the image of snow that will melt on splashing waves is an especially stark image of impermanence. In this picture the link to death is also direct, since the vision of Washū apparently takes place soon after she has been forced to leave Osaka by her manager and go to Kyoto, where she says she expects to die soon. The four petals on Yonosuke's abnormal crest on his right shoulder also, as in chapter 46, suggests death, partly because Amida Buddha, together with Kannon and other bodhisattvas were widely believed to come down out of the sky standing on purple clouds in order to greet dying people and lead them to the Pure Land. In the late 17th century,

cargo ships from Osaka would begin sailing to ports on the Japan Sea coast of northern Honshu on lunar 4/1, so if Washū sent her thirty-day third month diary to Yonosuke on 4/1, she would have left for Kyoto on 4/3 (“the day after tomorrow”), and the letter would have reached Yonosuke on around 4/10 or shortly after that. The vision depicted in chapter 47 probably takes place soon after Washū leaves Shimmachi in Osaka for Shimabara in Kyoto. Snow (*yuki*) is homophonous with a verb meaning ‘leaving, going, passing away.’ The timing differs slightly from that of the fatal move to Kyoto made by the historical Washū, so the dates in chapter 47 may have been chosen to overlap with 4/3, the death date of Saikaku’s wife, who seems to be alluded to by Washū’s hexagonal snowflake crests. Perhaps Yonosuke sees a vision of Washū traveling to Kyoto, or perhaps she has died already, and her soul is traveling north through northern Shōnai on her way to the realm of death in the north.

Yonosuke-60, the Yonosuke who lives until 60 and whose ages are given in the table of contents for Book 7, is 53 in chapter 47, and when Yonosuke-60 is 53, the year is 1675 again, the same year in which Yonosuke-Saikaku is 34 again and his wife is 25 again. Moreover, when Yonosuke-Saikaku is 34, his father dies on 6/6 and he experiences the deaths of many fisherwomen friends in high waves during a storm on the Inland Sea soon after that, a disaster that parallels Saikaku’s situation at 34, when his wife dies at 25 on 4/3 in 1675. The time in chapter 47 is thus overlapped with the time chapter 28. The historical Washū was sent from Shimmachi in Osaka to Shimabara in Kyoto on lunar 10/6 in 1676, was demoted to Tenjin on 4/10 in 1677, and then she died on 8/5 in the same year. By compressing and overlapping events in her life, Saikaku seems to be suggesting that on one level Washū is being overlapped with his own wife dying at the beginning of the fourth month in 1675.

In the picture a total of 9 petals are visible on Yonosuke’s two crests, a number that recalls 3/9, the day, according to Washū’s diary, when she prays for her mother’s soul and has a requiem held for her at a Buddhist temple, exactly one month before the first-seventh requiem was held for Saikaku’s wife on 4/9. Saikaku also seems to use the number 9 throughout *Amorous Man* to refer to the 9-year age difference between himself and his wife as well as to the nine modes of rebirth in the Pure Land. In addition, the hexagonal snowflake crests worn by Washū suggest the hexagonal turtle-shell crests that seem to be linked throughout the novel to the soul of Saikaku’s wife, and Washū may suggest the soul of Saikaku’s wife leaving for the other world after going to Kyoto. If so, the two crests on Yonosuke’s robe (a motif that usually seems to refer to Yonosuke’s androgyny) may, since the right crest has only four petals, indicate that one of the two souls inside Yonosuke – the soul of Washū/Saikaku’s wife – is now a dead soul.

Washū’s long letter and diary as well as her appearance in a possible vision seem to be making a statement about the transience of human life and of all things, but they also

mention the importance of love that is strong enough to endure impermanence. Washū's writings might also be about the importance of believing in Kannon, since the "waves" of wisteria on the sliding doors and the ocean waves on her robe may refer to the purple "waves" or "clouds" on which Amida, Kannon, and many other bodhisattvas ride as they descend to greet the souls of dying people. In fact, Washū may be giving Yonosuke, who is staying near Sakata, not too far from Japan's northern border (*saka*-), a vision of the Pure Land. In fact, the picture for chapter 47 may be evoking a miniature view of Kannon's wisteria-filled Fudaraku Pure Land itself and suggesting that Kannon will guide the soul of Washū/Saikaku's wife as far as her Pure Land. Washū's very name obliquely refers to Kannon's Fudaraku Pure Land, since it is another name for Yamato province, which includes Nara. One of the most revered manifestations of Kannon's Pure Land in Japan is the area around and the sky above Nara's Kasuga Shrine, at which wisterias are believed to be the manifestation of its main god.

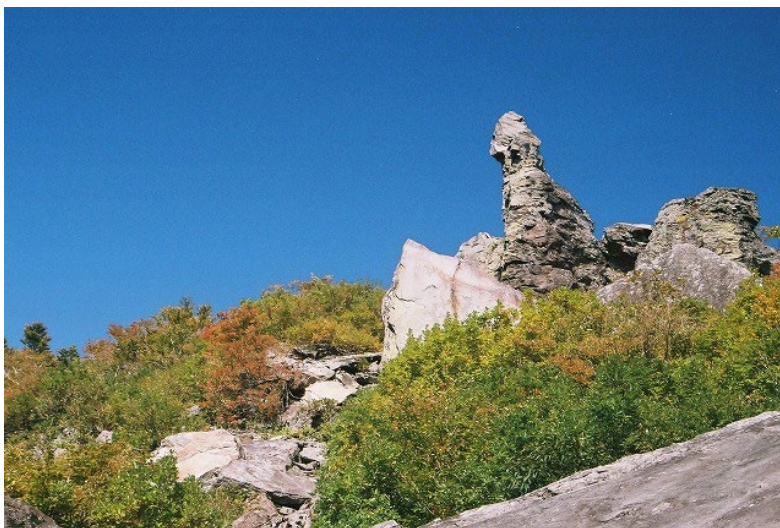
If the picture for chapter 47 suggests Kannon's wisteria-filled Pure Land, it would be an important link forward to the equally visionary picture for chapter 48. It would also suggest that on one level chapter 47 is overlapped with the fifth-seventh Buddhist requiem for the soul of Saikaku's wife on the 35th day after her death. The distance by boat from Osaka to Shōnai is about three times the distance by foot from Kyoto to Edo, which suggests that by the 35th day after death, the soul of Saikaku's wife has traveled further toward the Pure Land.

Moreover, Yonosuke is staying near Mt. Yudono, reputed to be full of spiritual power and popularly called the Mountain of Love. In chapter 46 Yonosuke meets the Tayū Takao, whom he regards a powerful "moving mountain of love" who feels more passion than ordinary people, but in chapter 47 he enjoys being near three very sacred mountains worshiped by pilgrims from around Japan. Both pilgrims (including Bashō in *Oku no hosomichi*) and groups of mountain monks known as Yamabushi (who worshiped mountains as gods and did many religious activities on their peaks and slopes), prayed and did various austerities on a group of three sacred mountains in northern Dewa province not far from where Yonosuke is staying: Mt. Haguro (Mt. Black Feather), Mt. Gassan (Mt. Moon), and Mt. Yudono (Mt. Bathhouse).

The climbing route usually began on Mt. Haguro and finishing on Mt. Yudono, which was popularly known as the Mountain of Love, itself the body of a god and the most sacred of the three mountains. The resident Yamabushi mountain monks based on and around on these three famous and revered mountains – including those staying in the town of Sagae, where Yonosuke visits a lover in chapter 24 – were loosely connected with the Tendai and Shingon schools of right-handed Tantric Buddhism as well as with Shinto, shamanism, and Daoism, and they carried out very secret Tantric ceremonies which involved the symbolic death of each mountain monk and then his rebirth. What went on during the ceremonies was

and is a strictly guarded mystery, but it is likely that Saikaku had heard about their existence and the fact that secret ceremonies were often carried out in dim or completely dark chambers within clusters of large boulders, of which there are many on the three sacred mountains. In fact, Saikaku seems to have known the haikai poet Akita Keiyō, who was a Shingon-school priest and a powerful leader of the Yamabushi who lived near Mt. Haguro. Keiyō even served as one of the twelve senior overseers (脇座) who sat near Saikaku while he composed four thousand haikai linked verses in a single day and night (called *Saikaku ōyakazu*) in 1680. Further, after Yonosuke decides in chapter 14 to leave the temple in whose precincts he has been living, he chooses to join a group of Yamabushi mountain monks from the Mt. Haguro area, and he does austerities with them and climbs Mt. Ōmine near Yoshino. Saikaku was almost surely familiar with the basic beliefs and practices that comprised Shugendō, the Way of Mountain Austerities.

Many of the secret ceremonies and austerities took place among clusters of boulders, especially on Gassan and the Mountain of Love. In Saikaku's time the Mountain of Love was so sacred that pilgrims and mountain priests could only go as far as certain places of worship around the base of the mountain, but ceremonies were held high up on Mount Gassan, especially at sites where natural boulders were clustered together. Each sacred cluster of boulders had a large phallic rock in it as well as a narrow, vertical space that could be used



as an entrance and exit to and from a central cave-like room. When I myself climbed Mt. Gassan, I saw one such rock cluster that had short red streamers hanging down from the top of the tall narrow exit. When I asked a person near me what the streamers were, the man turned out to be a famous scholar of Buddhist folk religion, Gorai Shigeru, and he explained that the red streamers represented symbolic blood that escaped from the mother during

childbirth. The streamers helped the participant in the ceremony to feel that the dark, womb-like space inside the clustered rocks was truly liminal and that during the secret ceremonies inside he had now been reborn at a more advanced spiritual level. The mountain itself is regarded as sacred and a fusion of female and male elements as well as Buddhist, Shinto, shamanic, and Daoist deities and powers. Several mountain monks told me they believed at Mt. Haguro was the mountain on which one achieved the death of one's present spiritual level, while Mt. Gassan represented the stage of rebirth and greater spiritual insight, and the Mountain of Love represented the chance for true enlightenment.

The best pictures I could find of sacred rock clusters were open access shots of clusters of boulders on Mt. Gassan. The first (above) is a wide shot of a whole cluster. The second shot (below) is a close view of the exit/entrance, inside which stands a gold statue of a female



Buddhist figure, apparently Kannon, but his/her name is given as Izanagi, the name of the Shinto male god who is half of the primal divine progenitor pair. The high vertical rock is considered to belong to the Diamond World mandala, while the dark "room" belongs to the Womb World mandala. Further, the area around the rock formation is called East Fudaraku, since it is believed to be a part of Kannon's Fudaraku Pure Land that exists in the material world. There are no red streamers hanging from the top of the exit, so perhaps this rock cluster is probably not being used for rebirth ceremonies but for ceremonies at an earlier stage in the cycle.

The Yamabushi mountain monk ceremony cycle is not a fertility rite, though Yamabushi were famous for praying for good crops and for the well-being of starving farmers during hard times. Rather, the ceremonies aimed at increasing spiritual insight. However, the exact nature of the ceremonies is unknown.

Saikaku surely knew about the ancient spiritual traditions surrounding the Mountain of Love and its two fellow mountains, including the belief that the mountain had the power to bring lovers together, and he may have set chapter 47 near the three sacred mountains in order to suggest to readers that that Yonosuke is deeply concerned about the fate of Washū's soul and about her rebirth in the Pure Land. The fact that the Mountain of Love (Mt. Yudono), Mt. Haguro, and Mt. Gassan, exist as part of Kannon's Pure Land in the floating world and are believed to be strong sites of spiritual energy may help Yonosuke see a vision of Washū's soul, if that is what Yonosuke sees, or, impossibly, to feel the hand of Washū touching his head. This difficult-to-deny spirituo-sensual tactile communication between Yonosuke and Washū suggests that when she leaves the room, a room whose walls are covered with waves of wistaria blossoms, beloved of Kannon, she may be entering or preparing to enter Kannon's Fudaraku Pure Land. In chapter 46, Takao herself is a mountain of love on the border between this world and the Pure Land, but Yonosuke's desire to be with his wife (Takao) is conflicts with his desire to see off his wife on her trip to the Pure Land, and he pulls his wife back into the world for a meeting. In chapter 47, however, it seems to be Yonosuke who has gone ahead, while the soul of Washū (his wife) is indecisive. As he waits for the soul of his wife near Mt. Yudono, one of the oldest and most spiritually powerful open zones in Japan lying between the material world and the Pure Land, Yonosuke reads a letter from Washū and part of her dairy. This causes Yonosuke's own mind to fuse so strongly with the soul of Washū/Saikaku's wife that she seems to step out of the back side of his body and then continue walking in the direction of the Pure Land. Yonosuke's great passion manages to reverberate rather precisely with the passion of Washū, and together they collaborate, and the soul of Washū/Saikaku's wife, though she is very sad, gains confidence and is able to walk straight toward the Pure Land.

§ Neither Yonosuke nor Washū seems to be gazing in the ordinary sense. They both seem to be meditating or lost in reveries about each other and their past and future love for each other. After reading Washū's diary, Yonosuke is so filled with Washū's first-person point of view that he begins to feel his eyes are her eyes and her words are his words. Perhaps it is a kind of out-of-body experience, and he sees more with his inner eyes than with his physical eyes. Just as he notices that he isn't in a normal condition, Yonosuke feels something on top of his head and along his spine that makes him wonder if he is stepping backwards out of his body, and he begins to "gaze" at Washū with his back and with the top of his head before he turns his head. At the same time, Washū has just been made conscious by her fingertips that Yonosuke, whom she thought was far away, has appeared right in front of her, as if flowing through her fingers. In the moment portrayed by the picture, neither lover is clearly gazing

at anything. They seem to be at the moment when, not focusing on anything, both people become half-conscious that they are both one organism that has begun to physically separate into two. A moment later they will become distinct and separate, but neither will be sure who is who. Washū will wonder whether Yonosuke's soul, hundreds of miles away, is telling her through her fingers that he got her letter, and Yonosuke will wonder whether part of Washū's soul stepped outside his body and spoke goodbye to him with her finger and then her voice as she prepared to enter the Pure Land. Both are now faced with the problem of reestablishing their trans-body shared-soul relationship in a new post-death environment.

Chapter 48 (7:6)

The picture for chapter 48: On the second floor of the Kamiya performance house in Shimmachi in Osaka the Tayū Azuma (吾妻 My Wife, My Partner) lowers a large tea bowl filled with warmed sake down to Yonosuke in the garden below using a paper rope with a sling at the bottom made from braided strips torn from old love letters from various customers, a sign that Azuma loves only Yonosuke. Azuma wears her hair in the Shimada-mage style, and on her robe are three Seven Pure Land Treasures crests with what appear to be small vines sprouting on the outer edges in four places. The performing woman sitting facing her, also with a Shimada-mage coiffure, wears sword-petaled chrysanthemum crests. They are only partially visible, but one crest has nine visible petals, and the other has ten. Beyond them sits the blind Zatō raconteur Hisa-ichi, whose job this night is to prevent Azuma from meeting other men after his jealous employer, a cotton merchant, has returned home. Hisa-ichi's contented expression, however, shows he is not aware of what Azuma is doing. He wears a long black collar or lapel on a robe that displays two kinds of fourfold diamond-shaped crests, each crest consisting of four smaller diamonds. His head is shaved, so he may be a Buddhist lay monk who works in the secular world as a story-teller. Yonosuke stands in the snow in the garden below, reaching for the cup of warm sake in a sling. Two of his usual wild pink crests are visible. He also wears a long, striped cap, leggings, thick socks, and sandals. Watching him through slightly opened sliding doors on the first floor is the Tayū Nagatsu, who is lying on her stomach as she watches him. She seems to be wearing a robe with a checked flagstone design. Below the low porch is a stepping stone, used for taking off footwear. Earlier Nagatsu's clogs were on it. At middle left is a basin of water made from a partially hollowed out tree trunk with a bamboo ladle resting on its top. Snow lies on the leaves of tall bamboo at lower left and low sasa bamboo bushes at lower right, and at upper left a full moon is visible shining through the snowstorm clouds.

Saikaku seems to be inviting readers to consider the full, clearly visible moon in a sky filled with thick clouds that drop more and more snow. He also asks readers to think about how a full moon could possibly be in the sky on the 25th of the month. According to the lunar calendar, the moon is full on the 15th or occasionally the 14th of each month, and on the night of the 25th it is a waning crescent moon in the last quarter with 21% of the moon visible. There is no way the crescent moon on the 25th could realistically be depicted as a full moon,

as any 17th-century reader would have known. The contradiction may suggest that the impossible moon is a figure for spiritual light or enlightenment, a meaning commonly expressed by the phrases *shinnyo no tsuki*, “the moon of thusness” and *kokoro no tsuki / mune no tsuki*, “the moon in one’s heart/mind.” Moreover, the strangely translucent clouds are also an image that goes back to an image in chapter 28: to be “hidden in clouds,” a traditional honorific euphemism for death used mainly for high-ranking or extremely esteemed people. In several chapters of the novel snow seems to connote death, and here in chapter 48 the moon mysteriously becomes unhidden beyond thick snow clouds as if it were shining into the material world from the Pure Land, which is normally hidden from humans by various clouds of ignorance and delusion. Moreover, the time is the 25th night of the lunar month, when the moon is a narrow waning crescent.

Since the night is getting late, the impossible full moon is probably moving toward the west, the direction of the Pure Land, and it draws attention to the fact that the blind entertainer Hisa-ichi tells many Buddhist tales and seems to be a lay monk and that, using his sense of touch (as in chapter 47), he declares Nagatsu’s skin to be the golden skin of a buddha statue that suggests the radiant form of a spiritual buddha. Hisa-ichi seems to be intended as a living metaphor for most people when it comes to understanding spirituality, but he is also directly though ironically compared to the Buddha through a reference to the humorous proverb “Ignorance is Buddha/Buddha-like,” that is, “Ignorance is bliss,” implying that Hisa-ichi’s inability to see what is going on in the room is also a form of satori – as well as a form of sensual bliss, because of what the Tayū Nagatsu is doing to him. He cannot see the physical moon, but the full moon in the sky in the picture seems to represent the image Hisa-ichi has of the moon in his heart, so it is impossibly round and is shining brightly.

The rope braided from strips of paper by Azuma is called a ‘Kanze twisted rope,’ a name which includes the first two syllables of the bodhisattva Kanzeon, often simply called Kannon. Alone, *kanze* means “seeing the world,” half of Kannon’s unique ability to see sentient beings and hear the cries or sounds (*on*) of beings suffering in the world and to help them, an aural ability also possessed to a certain extent by Hisa-ichi, who sensitively listens to the world. The name of the rope in this context may connote “seeing the world” from a spiritual point of view, a form of vision that would suggest that the humorous “buddha” Hisa-ichi, who normally can hear very well but not see, is now able to see a spiritual full moon shining down through snowstorm clouds on the fairly dark night of the 25th. Perhaps that is because the other explicit buddha in chapter 48, that is, Nagatsu, seems to have very good eyes, and she stares with deep concern from between slightly opened sliding doors on the first floor at Yonosuke out in the snow. Perhaps Nagatsu and Hisa-ichi form a double

buddha with both natural and spiritual vision, a parallel simulacrum suggesting that Azuma and Yonosuke are also paired buddhas. And both pairs suggest the androgynous bodhisattva Kannon, who is often represented by the full moon.

The full moon also commonly suggests the light of enlightenment shining down from the Pure Land – usually either Kannon’s or Amida’s. It is a standard image in Japanese literature and art, especially in Kasuga mandala paintings of Kannon’s Pure Land, commonly depicted as a full moon in the sky above Mt. Mikasa in Nara. Azuma’s Seven Pure Land Treasures crests, too, seem to imply that the second floor is the Pure Land, which is metaphorically said in sutras to be made up largely of seven luminous or shining gems and rare metals, treasures that are metaphors for spiritual light. Moreover, the shape of the large, wide-rimmed glazed tea bowl of warmed sake that Azuma lowers to Yonosuke repeats the circular image of the impossibly full moon, while the name of the type of tea bowl, *temmoku*, Heavenly Eye, named after Mt. Tianmu in China, literally suggests spiritual vision. Together, perhaps, the full moon and its doppelganger sake bowl suggest a pair of spiritual eyes, one being given by Azuma to Yonosuke (the bowl of sake as compassion and enlightenment) and one by Nagatsu (tactile bliss) to Hisa-ichi. In this case, Yonosuke may also be a double of Hisa-ichi – a visitor from the world of the living who is normally unable to see the Pure Land (the moon hidden in clouds) who has his inner eyes opened by Azuma and Nagatsu. And, as in the pictures for chapters 33 and 39, the Kamiya (Paper Shop) performance house itself seems to be a double of the paper rope braided by Azuma in order to lower the bowl of sake.

The Kamiya house also suggests letters written on paper, and its name seems to imply an opening between the material world and, in Hisa-ichi’s words, the important “next world.” The image of the house as a paper structure, such as a letter or a printed novel, connecting two worlds, is repeated not only by the twisted paper rope made by Azuma but by the common image of the Rope of Goodness (mentioned in chapter 38), which connects statues of Amida Buddha or the bodhisattva Kannon with the hands of believers who hold the other end of the rope as they pray at a distance. Thus Azuma almost seems to be a manifestation of Kannon lowering a rope of goodness from the Pure Land that connects her to Yonosuke shivering in cold snow in the snowy world of mortality. Yonosuke reaches out to touch the paper sling and cup, much as a believer holds one end of a Rope of Goodness or Hisa-ichi holds the hand of Nagatsu. This image would imply that Yonosuke is a believer in Azuma, while Azuma is overlapped with Kannon, who, with the help of Nagatsu, who pulls Yonosuke up the stairs to the Pure Land, allows him to visit Azuma even though he is still in the land of the living. If the chrysanthemums on the robe of the second performing woman suggest dharma wheels and presence of the Pure Land on the second floor, then perhaps this woman, too, is overlapped with a bodhisattva in the Pure Land.

The sake in the chapter title is pronounced *saka*, which is homophonous with “border” etc. and O-Saka in chapter 2, as if the sake were crossing the border between the Pure Land on the second floor and the snowy material world of transience and death below. The composite image created by this overlap is one of Yonosuke on the ground in the world of suffering and death and of Nagatsu and Hisa-ichi up above, together suggesting the androgynous Kannon, who, like the Spouse Kannon of Kiyomizu Temple, brings Yonosuke and Azuma together within her capacious androgyny. Azuma herself seems to have the characteristics of a buddha – she was born under the sign of shining metal and, like Nagatsu, no doubt has buddha-like golden (that is, lustrous) skin, a strikingly different kind of “metal” from the material gold owned by the possessive man who buys out Azuma’s contract at the beginning of the chapter – and the sake she lowers down to Yonosuke makes him feel as if he could live a thousand years (that is, as if he were in the Pure Land). When, finally, Nagatsu smuggles Yonosuke upstairs, he and Azuma are, in the text, left unseen and unheard, beyond normal perception. Yet they are clearly implied to be in the blissful Pure Land that Hisa-ichi parodies with his own humorous yet insightful exclamations of bliss. But *saka* also means ‘reverse,’ and for Yonosuke, this is a temporary visit, after which he will return to the ordinary visible world (*shaba*), and the future Azuma will choose suicide so that her soul will be free to love Yonosuke, not her husband, who bought her with money.

The picture seems on one level to imply not only a memory but also the progress of Azuma’s soul (the soul of Saikaku’s wife) after her death. If the first floor of the Kamiya house suggests the border (*saka*, *sakai*) between worlds and the second floor of the house is presented as the Pure Land that, like the sight of a full moon during a snowstorm, is invisible to ordinary unenlightened vision, then the rope made of strips of old letters seems to link back to the letter in the picture for chapter 2 and mark the reversal of that picture. In chapter 2, the 8-year-old Yonosuke calls from a high porch to his beloved O-Saka and his letter is delivered but rejected. The pictures for several other chapters show similar letters nearly being delivered, and then at last, in chapter 47, Yonosuke reads a letter from his lover in distant Shimmachi so intimate that the writer and he seem to have somehow written it together in a mutual vision. However, the letter in chapter 47 warns of death. In chapter 48, the movement is from the world of snow and death (Azuma’s death at the time of the narration of chapter 48) to the world of the Pure Land. Even the name of the block, Kuken (Nine Buildings) – suggests the age difference between Saikaku and his wife and the nine modes of being reborn in the Pure Land depending on the spiritual level of the individual. This is also suggested by the number of chrysanthemum petals on the robe of Azuma’s colleague on the second floor.

Yonosuke's passage up the house stairs from the floating world to the Pure Land is enabled when Azuma rips up her old letters and uses them as rope, much as Amida was believed to trawl for lost souls with his net and lift them up to the Pure Land. If young Yonosuke in chapter 2 indeed androgynously represents the male form of the dragon king's daughter and thus the soul of Saikaku's wife at age 8, then Yonosuke's love letter written on paper may be, on one level, a metonym for Saikaku's *Amorous Man*, a kind of long series of love letters printed on paper that Saikaku hopes will reach and soothe the soul of his dead wife and help them communicate. The name Azuma, meaning My Wife or My Partner, fits this reading, as does the ripping up of old letters, which resembles the way Saikaku rips times and places into strips of writing paper and braids them together again in new ways as he connects various chapters to each other in *Amorous Man* – a methodology that suggests the possibility that white paper is itself a spirituo-physical form of the Pure Land in the floating, material world, as is Takahashi's empty white-paper hanging scroll in chapter 43.

The date, 11/25, may also imply Kannon, since Kannon appears in the 25th chapter of the *Lotus Sutra*. In addition, the 25th of every month was celebrated as a special day to honor Hōnen, who founded the Japanese Pure Land school of Buddhism, and 11/25 was also the middle day in the week-long annual "O-Shimotsuki" memorial service to pray for the soul of Shinran, the founder of the True Pure Land school, who died on 11/28, while Saikaku's wife died at 25. If chapter 48 (7:6) on one level represents the sixth-seventh Buddhist requiem held for Saikaku's wife 42 days after her death in 1675, then the picture for chapter 48 seems to suggest that by the time of this requiem, on the 42nd day after her death, the soul of Saikaku's wife is in the Pure Land and is therefore able to glimpse the light of the full moon of enlightenment shining through the clouds and snow and other spiritual debris of death. Moreover, the implied overlap of Azuma and Kannon, the matchmaker bodhisattva of Kiyomizu Temple, suggests that the soul of Saikaku's wife is also overlapped with – or "within" the spiritual field of – the compassionate Kannon, also Kanzeon. Kannon's presence is indicated even by the Kanze-koyori paper rope used by Takahashi to lower warm sake to Yonosuke and to establish a soul-link between her new soul in the Pure Land after her suicide and Yonosuke's human soul.

In chapter 48 two further details connect Azuma with Saikaku's wife. First, Azuma dies young in early-middle summer on 5/8 in Empō 5 (1677), while in somewhat parallel fashion Saikaku's wife died young in early summer in Empō 3 (1675). And second, chapter 48 seems to evoke Saikaku's wife in a way that recalls chapter 8. Both chapters place importance on the fact that one or two characters are "metal people," that is, people born under the sign of metal (*kane-shō*) in the yin-yang five-elements divination system. In chapter 8 a gay male sex worker seems to be overlapped with Saikaku's wife, since both are born

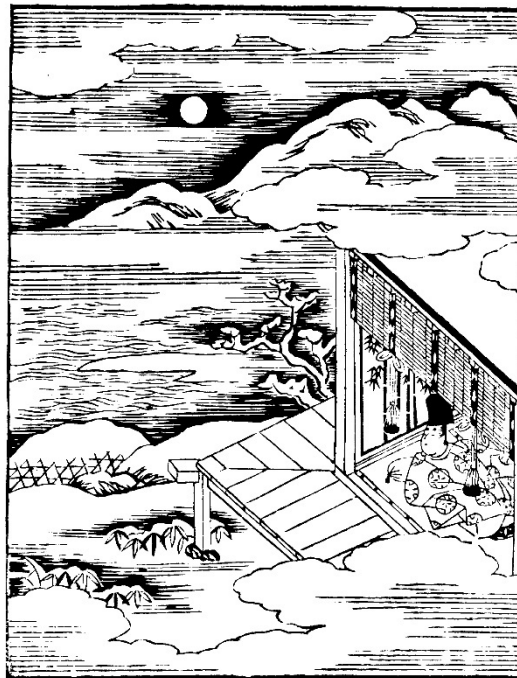
under the sign of metal and share other characteristics. In chapter 48 both Azuma and the man who buys out her contract are metal people, although the man is a metal (*kane*) person only materially, because he has a lot of money (*kane*). Saikaku's wife, too, was born under the sign of metal (and she also died on a day governed by metal), while Saikaku was also probably a metal person, but only materially, like Azuma's husband, because he was probably born and grew up in Spearsmiths' Block in Osaka. Judging by the location, Saikaku's family was likely involved with smithing or selling metal (*kane*) spears or swords or parts of similar metal weapons.

In chapter 46, Yonosuke-Saikaku seems to have a double named Hisa, Long, or Long-Lasting, who lives in Kyoto and sends a sake cup and sake by messenger to the Tayū Ko-Murasaki in Edo, and now again, in chapter 48, he has another apparent double named Hisa-ichi (Long-Lived Zatō). In chapters 46 and 47 Yonosuke-Saikaku learns about long-lasting love and about achieving long-distance spiritual communication, and in chapter 48 he realizes he is able to travel between worlds to meet the soul of his wife in the Pure Land (on the second floor) after her death. The doublings in chapters 46 and 47 suggest important discoveries, but in chapter 48 Yonosuke seems to discover how to directly visit the Pure Land. This discovery seems to be related to the fact that in chapter 48, as in chapter 29, Yonosuke-60 is 54, so Yonosuke-Saikaku is again 35 – the Buddha's age, according to one Buddhist tradition, when he gained enlightenment – and in chapter 48 he seems to experience satori under a strangely full moon in the Pure Land. The strong confluence of the time-flows of both Yonosuke-60 and Yonosuke-Saikaku in chapter 48 means that Yonosuke's visit to see Azuma is also overlapped with Yonosuke-Saikaku's visit to see Yoshino in the Pure Land in chapter 29. This also means that Azuma is being overlapped not only with the soul of Saikaku's wife but also with Yoshino. It is interesting, therefore, that the possible presence of a parinirvana posture by Yonosuke (suggesting his earlier near-death experience) in the picture for chapter 29 seems to be overlapped with a possible parinirvana on the first floor in the picture for chapter 48.

The picture for chapter 48 at first glance seems to be the first chapter in Book 7 not to include a parinirvana figure. However, on the first floor, barely visible through slightly open sliding doors, can be seen the Tayū Nagatsu, who is lying on her stomach and looking outside. Her posture resembles that of Yonosuke in the pictures for chapters 33 and 37 as well as that of the Tayū lying on her stomach in the picture for chapter 39 – all in possible parinirvana postures. On one level, Nagatsu, on the first floor, might, on one level, suggest Saikaku's wife on her parinirvana deathbed, while Azuma, upstairs, would evoke the soul of Saikaku's wife after she has reached the Pure Land and been reborn there. She tears up all her old love letters, which suggest her former ties to her previous existence, turning them into a paper rope,

which she uses to maintain her one true and lasting love relationship – with her former lover and husband, Yonosuke-Saikaku.

The duplex structure of the picture for chapter 48 is also suggested by a probable allusion in chapter 48 to the Agemaki chapter of *Genji*. As pointed out by David Gundry (2017: 54), Azuma's decision to show her unchanging love for Yonosuke by refusing to eat or drink until life leaves her closely resembles Ōigimi's decision to show her deep respect for her father and his warnings against trusting unreliable men by refusing food until she dies. Saikaku's picture for chapter 48 also shows some similarities with the last picture (see below) for the Agemaki chapter in the famous *E-iri Genji monogatari*, or *Illustrated Tale of Genji*, published in 1650, with which many of Saikaku's readers would probably have been familiar. Saikaku might be alluding to it here. In both pictures a winter full moon shines down on a house with open walls or windows in the foreground. Moreover, the ground in both pictures is covered with snow, and the leaves of low, small bamboos bend down under the weight of the snow. Kaoru deeply mourns the death of Ōigimi, who has died at 25 or 26, arranges for the seven weekly requiems for her soul, and thinks profound Buddhist thoughts as well as having passing thoughts of suicide himself as he gazes from a one-story house at the cold full moon above the partially frozen Uji River and a snowy landscape, while, in contrast, in



The picture for chapter 48, the bright full moon, seen clearly through snowstorm clouds, suggests enlightenment, especially the enlightenment of Azuma in the Pure Land, as suggested by her position on the second floor.

In short, while the Agemaki chapter often evokes dark, almost despairing thoughts and feelings about the difficulties of male-female love, the picture for Saikaku's chapter 48 suggests a two-part movement between Azuma's hopelessness and her steel will and suicide in the first part of the chapter because she is unable to meet Yonosuke, and, in the second part, her unbending will to spiritually communicate from the Pure Land with Yonosuke, who at first remains in the material world on the snowy ground – communication suggested by the cup of hot sake lowered by Azuma to Yonosuke, who stands in the snow outside the house before being led upstairs by Nagatsu. Thus the final scene in the multi-layered chapter 48 may not be a simple a flashback to an earlier time in Azuma's life before she commits suicide. Though the chapter seems to contain fragments from an earlier time in a linear time scheme, the final scene is less a flashback than a flash-forward – another reason for having a full moon on the night of the 25th of the lunar month. It is basically a vision of the future and of continuing communication between Azuma/Saikaku's wife and Yonosuke after her death and after Yonosuke has begun to learn how to communicate across the border between life and death. Obviously, Azuma and Yonosuke had long pledged their eternal true love and had planned to love each other for two lives, and they taught themselves how they would communicate if one of them died. Since their love was true and their will strong (like "metal") and their plan was a good one, it outlasted even the "metal man" and it gave Azuma confidence to die the way she did.

In the Agemaki chapter of *Genji*, Ōigimi and Naka-no-kimi have agency, as does Azuma in chapter 48. All three have the power to say "No" – to the unwanted advances of powerful courtiers or rich businessmen and, in Azuma's case, to the conception of marriage as a purely commercial relationship. The power to say "No" is very important, but it is monological in relation to mutual love, which is inherently dialogical. The two-part dialogical relationship between Azuma – who first meets Yonosuke in a secret, mutually chosen, non-commercial space in a dark bathhouse – and Yonosuke forms the basis of the spiritual relationship between Azuma and Yonosuke that in turn allows them to continue their love beyond the constraints of their environment, and they communicate even, apparently, across the border between life and death. If Azuma, literally "My Wife," is overlapped with the soul of Saikaku's dead wife, then perhaps this experience allowed Saikaku to write more generally and passionately in *Amorous Man* about mutual "underground" female-male love (chapter 26) and male-male love (chapter 32) in the underground social world of Kyoto and sporadically in the licensed quarters, especially in Books 6 and 7 (chapters 36-49).

Since Saikaku is here is probably alluding to Agemaki, the 47th chapter of *Genji*, why did he put the narrative about Azuma in the 48th chapter in *Amorous Man* instead of in the

47th? Perhaps because he also evokes a somewhat similar situation in the 47th chapter in *Amorous Man*, which is redolent of Ōigimi in the Agemaki chapter. In chapter 47, in which, on one level, Yonosuke-Saikaku's wife is again 25, the Tayū Washū, the female protagonist, wants to stay in Osaka, but her manager forces her to move to Kyoto, just as Ōigimi, like her younger sister, does not want to move from Uji to Kyoto in spite of the urgings of Kaoru and Niou. Washū resists, but she writes to Yonosuke that she faces criticism. And then Yonosuke sees a vision of Washū's soul saying how sad she is because she must leave in two days and that she is so opposed to leaving that "I will die very soon." The implication is that Washū knows she will be dead by the time her letter reaches Yonosuke. Readers are not given the details of her death, but in the vision the weeping Washū seems to be on the verge of dying or leaving life behind in order to avoid going to Kyoto. There is also an important reference to a character traveling toward the distant "eastern (*azuma*) sky" in chapter 47, a punning reference to *azuma* that might suggest exile or death, so perhaps Saikaku wanted to make a two-step allusion to the suicide of Ōigimi in *Genji*. There is still another reference to traveling toward the east in chapter 46, in which Yonosuke partially follows the route of Narihira's *Azuma-kudari* or "exile in the east" after some amorous indiscretions in the capital, a background element in Yonosuke's trip to Edo in the east in chapter 46, so the allusion may be three-stepped and polysemous, evoking the further meaning of *azuma* as "my wife" far away in the east, that is, in the Pure Land, as is eastern Yoshiwara in chapter 46. In the present context, "east" may also refer to the fact that Uji is southeast (*tatsumi*) of Kyoto.

§ Synesthetic tactile "seeing" leading to vision is hinted at in the picture for chapter 47, and spirituo-tactile gazing seems to be a major theme in the picture for chapter 48. The Tayū Nagatsu on the first floor and the Tayū Azuma on the second floor both gaze sympathetically at Yonosuke, who stands freezing out in the snowy garden. Azuma makes a long paper cord and lowers a bowl of warm sake to Yonosuke, who gazes at the bowl as if it were a divine gift, while Nagatsu prepares to secretly guide Yonosuke upstairs. On the second floor sits the blind monk-entertainer Hisa-ichi, a key to the picture. He will be unaware of Yonosuke's presence because Nagatsu distracts him with a massage, allowing Yonosuke and Azuma to meet. Their passionate meeting is compared to achieving Buddhist enlightenment while gazing at the full moon. Meanwhile, Hisa-ichi is blind to normal reality but, helped by Nagatsu, he experiences a sudden tactile enlightenment, as if he could sense the shining Buddhist full moon by means of her hands with his skin. Even earlier, however, Yonosuke and Azuma achieve an amorous enlightenment under the full moon as they gaze at a hanging sake bowl that is as round as the moon above and is a tactile extension of Azuma's hands. Their spiritual gazing or vision seems to be implied by 1) blindness to ordinary light and

sensitivity to impossible vision, 2) gazing synesthetically with the senses of touch and taste (the sake in the bowl, the heavenly lovemaking), a familiar motif in Saikaku's novel, and 3) the name of the type of tea bowl, called Temmoku, or Heavenly Eye(s), a name that here on one level implies heavenly or Pure Land gazing. Altogether, the people in the picture seem to be taking part in an impossible moon-viewing, or rather, moon-touching party in the Pure Land.

Chapter 49 (7:7)

The picture for chapter 49: Yonosuke stands inside the Shimabara quarter gate (at lower right) in Kyoto soon after dawn in the teahouse area. He wears four visible wild pink crests on his robe, and, as in chapter 43, where he also wears the crests of his lover, Takahashi I, here he is wearing a second crest, perhaps the crest of Takahashi II. His cloak is covered with well-curb crests, with each square well curb containing within it the number 10. The well curbs also seem to be an allusion to the nō play *Izutsu* (*The Well Curb*) and the Izutsu house in the first part of the chapter as well as the nō play's evocation of the soul of Narihira's first wife, his childhood lover, as she, now dressed as Narihira, thinks at first that her reflection in the well is that of Narihira. However, Yonosuke seems to have an anxious expression on his face. He wears his medium-length sword and holds a folded fan in his right hand as he talks with a man who appears to be the teahouse owner Koheh. A commoner, the man wears a medium-length sword as well as a cloak that has on it 6 net designs and 5 triple fish-scale crests, including parts of two such crests, for a total of 12 visible stylized fish-scales (or possibly dragon-scales). A third man at bottom right wears a wide woven reed hat to hide his face. He seems to look back at the other two men as he leaves Shimabara through the gate in the mostly wooden wall around the quarter. Like many visitors to the quarter, he may want to hide his identity, especially because he has spent the night in Shimabara, a fact he might not want known to some people in the social circles in which he lives. His robe has on it two types of diamond-shaped crests, each composed of four smaller diamond shapes, as on the robe of the raconteur in the picture for chapter 48 and elsewhere. On the movable front porch of the teahouse that, when the teahouse is closed, is pushed upward to form part of the front wall, stands a round lamp frame with a saucer for oil and a long wick in the upper part and a lamp oil container down below. The lamp seems to have gone out, so the teahouse may be the Fujiya Hikoemon teahouse mentioned in the text, where Yonosuke waits for a response from the Tayū Takahashi II, the successor to the earlier Takahashi I, who appears in chapter 43.

Why does Yonosuke frown? Is he just tired after making a trip? Assuming that on one level the character Yonosuke is androgynous and embodies the souls of both Saikaku and his wife and that *Amorous Man* is, on one level, about responding to the death of Saikaku's wife, then the following hypothesis suggests itself: on one level the 49th chapter in the novel is

partly about the 49th day after the death of Saikaku's wife, a day on which the final and most important of the seven weekly requiems is held. This requiem marks the end of the soul's initial wandering (*man-chūin*) and its passage to a new spiritual level. The seventh-seventh requiem, the culmination of six earlier weekly requiems, is believed to decisively direct the newly dead soul toward the Pure Land, and it is followed by a modest vegetarian banquet (*o-toki*) for all involved. In chapter 49 (7:7), the 9/9 Chrysanthemum Festival celebration in Shimmachi in Osaka at the beginning of the chapter indirectly suggests a ceremony such as a 49th day requiem and communal meal, and its double-9 dates suggest the 9 modes (*kuhon*) of entering the Pure Land by two souls, the soul of Saikaku's wife and, on a temporary basis, Yonosuke-Saikaku. This seems to be one reason why Yonosuke says, near the beginning of the chapter, that he feels as if he is in the Pure Land on this earth. But Saikaku writes that there are "two paths" within Yonosuke's mind or heart while he is in Shimmachi. Perhaps this refers to 1) the path of the soul of Saikaku's wife that remains inside Yonosuke-Saikaku in the physical world and 2) the path of the soul of Saikaku's wife, who has now, after some wandering, entered the Pure Land. If so, Yonosuke-Saikaku's main focus shifts from 1) the previous soul of Saikaku's wife when she was still alive (represented by Takahashi I in chapter 43), a soul that oversees a person's body (*haku* 魄) and continues to reside in Yonosuke's heart-mind, to 2) the newly reborn soul of his wife (overlapped with Takahashi II) as well as the traveling souls (*kon* 魂) of both wife and husband, which will now expand their role and travel between this world and the Pure Land.

The traveling soul of Saikaku's wife seems to be communicating with Yonosuke's soul, making itself felt inside Yonosuke when he visits a Tayū (her old soul?) in the Ōgi-ya or Fan House in Osaka, which suggests the *kaze* (both wind and a severe cold or fever) of which Saikaku's wife died. When the existence of his wife's new reborn soul (Takahashi II) is suddenly communicated to him by his wife's traveling soul, he suddenly leaves Osaka for the Shimabara quarter, also part of the Pure Land, that is associated with the cosmos (moon-viewing) and ancient time (the old capital) in a night journey that suggests the legendary journey on the night of the Tanabata Star Festival on 7/7 (suggested by the original chapter number 7:7) across the Milky Way by the Weaver Woman star in order to meet her lover, the Oxherd star, although in this case it is the Oxherd Yonosuke who travels to see his true love, the Weaver star. Takahashi's name, High Bridge, may also imply a night sky journey across the Milky Way, represented by the Yodo River. The allusion to this mythical journey suggests that Yonosuke's female half – or at least the sudden news about the rebirth of Takahashi II, the soul of Saikaku's dead wife that has that has traveled to the Pure Land and been reborn – is causing him to act in abrupt, impulsive ways he himself doesn't yet fully understand.

After arriving at a teahouse in Shimabara, Yonosuke is treated to a special invitation ritual, during which 7 messengers from Takahashi arrive to invite Yonosuke to come see her, and when the eighth messenger stops halfway to him, Yonosuke realizes that this is a Shinto 7½ ceremony, in which priests at a shrine are inviting him – a god – to visit their shrine –run by Takahashi II – during a festival. Just as Yonosuke is called a god at the end of chapter 28 and implied to be a god in chapter 46, so here, too, he seems to be an androgynous god. His previous female half (Takahashi I in chapter 43) also seems to be continuous with the new, reborn version (Takahashi II) in the Pure Land, where Takahashi II is said to resemble a daimyo lord, a very high status which throughout the novel seems to imply being a soul in the Pure Land. Saikaku's wife, having arrived in the Pure Land, seems to have three souls. The downsized first soul remains inside her husband in the material world, the second is her reborn soul that now lives in the Pure Land, and the third is the messenger-like traveling soul that she now uses to communicate with Yonosuke, especially now that Saikaku's new traveling soul that is also able to make journeys to the Pure Land and back. The three souls of Takahashi II (Saikaku's wife) are perhaps directly suggested by the fact that she is now staying at the Number 3 performance house.

In the picture for the chapter, which shows Yonosuke before he enters the teahouse, the male part of the androgynous Yonosuke doesn't yet understand why he is rushing so fast, so perhaps that is why he scowls and feels anxious without knowing why, though the elaborate greeting by Takahashi a little later surely puts him at ease. Or maybe he is impatient with himself because he doesn't want to keep Takahashi waiting during the very important night of 7/7, which is almost over already. His 4 wild pink crests seem to show he is still thinking deeply about death, which seems to be associated throughout the novel with the number 4.

The lamp that has gone out in the teahouse entrance in the picture suggests both nirvana (putting out the flame, as in chapter 1) and parinirvana (death and the entry of the soul of Saikaku's wife into the Pure Land in the form of Takahashi II, that is, the reborn form of Takahashi I). Perhaps Yonosuke also feels tense because he is being enlightened and realizes his female half has died (parinirvana) and is now in the process of being reborn in the Pure Land. At the same time, Koheh may, as with another Koheh in chapter 41, and as with the smith's assistant in chapter 29, be Yonosuke-Saikaku's double – his Pure Land double who, like Yonosuke, is also a male form of the dragon woman, the daughter of the dragon king. The fact that Koheh compares Yonosuke's quick overnight journey from sundown in Shimmachi to dawn in Shimabara in Kyoto to Saigyō's poems on the Pacific coast of Honshu in the east and on the Japan Sea coast in the west and the fact that he wears fish-scale (possibly dragon-scale) crests and net designs on his cloak in the picture seem to

suggest that the Shimabara Pure Land is, on one level, also the dragon king's Pure Land at the bottom of the ocean. If Shimabara is here overlapped with the dragon king's Pure Land, this might imply that Yonosuke-Saikaku, like the woman at the well in the *nō* play *The Well Curb*, who sees both herself and her lover (Narihira) fused together in her reflection on the surface of the well's water, is androgynous and traveling to be with the soul of Saikaku's dead wife in the Pure Land on the 49th day after her death. The net also recalls Amida's and Kannon's soul-saving nets – used in their roles as fishers of sentient beings – as in chapters 46 (Takao's robe design), and in Yonosuke's own fish- or dragon-scales crests in the picture for chapter 44.

The many number-10s on Yonosuke's cloak, combined with the date, 9/9 in Osaka and 9/10 in Kyoto, suggest the importance of both 9 and 10. In *Amorous Man* the number 10 often seems to represent Saikaku's age when his future wife was born, while the 9-year age difference between them seems to play a structural role throughout the book. The number 9 also suggests the 9 modes of entering the Pure Land. The number 10s placed inside the well curb crests on Yonosuke's cloak further suggest a gender reversal of the image in the famous *nō* play *Izutsu* (*The Well Curb*). In chapter 43, Yonosuke mixes Takahashi I's crests with his own crests – an expression of deep passion or even fusion – so in chapter 49 Yonosuke's second crests, the well curb crests, showing square wooden walls placed around the tops of wells, may belong or refer to Takahashi II and indicate Yonosuke's fusion with her. Shown below is a reconstructed 16th-century well and well curb from the Ichijōdani Asakura Ruins in Fukui prefecture. The well curb is partly stone and partly wood, and the well curb crest design worn by Yonosuke is based on the four wooden beams that form a rough square (or



a rectangle?) at the top of the curb. In the *nō* play, the soul or spirit of Ki no Arisune's daughter still feels emotionally fused with her dead former husband Narihira and wears his robe and headpiece. Finally she goes to the well where she and Narihira once played as children, and when she looks down into the well, for several moments she sees the reflection not of herself but of Narihira and feels completely fused with him, although at last she realizes who she sees.

In the picture for chapter 49 the number 10 on Yonosuke's cloak may indicate that he includes within his larger identity – larger than his male body – the souls of both Yonosuke-Saikaku and Saikaku's wife, who was 9 years younger than Saikaku and who, by Japanese counting, was born when Saikaku was 10, so the number 10 represents the beginning of their close relationship in the material world, although their karmic relations are no doubt older. The many number-10s on Yonosuke-Saikaku's cloak may indicate that Yonosuke's soul is fused with Takahashi II's soul (the soul of Saikaku's wife) and that he sees her image often, especially whenever he looks at himself in a mirror or in the well of memory. By wearing this cloak on 9/10, Yonosuke plays the role of the soul or spirit of Narihira's first wife (overlapped with Saikaku's wife) in the famous *nō* play *The Well Curb*, especially the part in which the wife's spirit, wearing Narihira's robe and headpiece, goes to the wall around the top of a well, and looks down into the well water and sees herself as Narihira, as if she were fused with him. In Saikaku's picture, the viewer is invited by the image to take the place of the spirit of Narihira's wife (Saikaku's wife), and just as the spirit of Narihira's wife thinks her reflection is fused with that of Narihira, the reader/viewer of Yonosuke's crests is invited to identify with the number 10. Close readers may remember chapter 4 and realize that the number 10 is an icon signifying that Saikaku's wife and Yonosuke are fused together for two lives (*fūfunisei*). Some readers may have noticed the similar way the number 10 seems to function in various parts of *Amorous Man* – the number 10 plays a prominent part on Yonosuke's robe even in the picture for the final chapter – so Yonosuke himself may well be aware of this fusion in a physical way. In the Shimabara quarter, which is here overlapped with the Pure Land, Yonosuke may sense that the soul of Saikaku's wife within him is being reborn in the Pure Land and guiding him forward toward a meeting in her new place of residence.

In short, the picture may show the soul of Saikaku's wife dressed as Saikaku in a fusion image, since in the Pure Land the energy of the soul of Saikaku's wife is probably even stronger than Yonosuke's energy, but their visual shape is identical, as in the *nō* play. The many number-10s may be the reflections from the point of view of the soul of Saikaku's dead wife, who may be experiencing her second birth (her rebirth in the Pure Land). Moreover, there are either 14 or 15 of the number-10 crests – the figure near Yonosuke's right hand could be an abbreviated 10, but it is ambiguous. If the number is 15, the crests would return exactly

to the picture for chapter 4, when Yonosuke is 10 and wears 15 crests and Saikaku's wife is being born. Yonosuke's four wild pink crests on his robe may also be pointing to chapter 4.

Since the number 10 often seems to suggest the crucial 10 recitations of Amida Buddha's name that are so important for a soul's rebirth in the Pure Land, the many 10s on Yonosuke's cloak may also indicate that Yonosuke-Saikaku is repeating Amida's name, *Namu Amida-butsu*, both for himself and for the soul of his wife. If Yonosuke-Saikaku is constantly repeating the seven syllables of Amida Buddha's name, then he has surely noticed that the net (*ami*) on the cloak of his double Koheh sounds like "-ami," a common suffix referring to "Amida" that devout Pure Land and True Pure Land believers attached to their names (as does even Raku-ami in chapter 15). When Yonosuke-Saikaku wears 12 single fish-scale crests in the picture for chapter 44, he seems to be fusing the 6-petaled crests of the woman across from him (that is, the soul of Saikaku's wife) with his own 5-petaled crests, and his double here in chapter 49 (Koheh) is wearing 5 triple fish-scale crests, for a total of 12 visible scales, which may suggest that Amida is facilitating the complex communication shared between Yonosuke-Saikaku and his wife's soul while it undergoes its radical change or rebirth. At the same time, there is a muted but clear resonance between Yonosuke's four wild pink crests and the many small crests on the robe of the man about to exit through the Shimabara gate. The man's diamond-shaped crests each consist of four smaller diamond shapes and link the reference to death made by Yonosuke's four crests with the image of visiting Shimabara, thereby suggesting that Shimabara is an earthly entrance point into the Pure Land. The exiting man has one crest that looks like two thick black parallel lines, but the crest also looks like a smudged four small diamond shapes in one larger diamond shape.

Since Koheh's cloak suggests the sea, he may, on another level, be – along with Yonosuke – a male form of the dragon king's daughter, who transforms herself into a man in front of the Buddha and achieves instant enlightenment in chapter 12 of the *Lotus Sutra*, an event apparently alluded to in chapter 2 (1:2) and elsewhere in the novel. This possibility is strengthened by the 12 fish-scale (or dragon-scale) crests visible on Koheh's robe, suggesting chapter 12 of the sutra, and by the mention of the dragon king's daughter at the beginning of the next chapter, 50. In the picture for chapter 44 as well, Yonosuke may be suggesting he is a male form of the dragon woman by wearing 12 fish- or dragon-scale crests along with a turtle image. As an androgynous double of the apparently androgynous Yonosuke – who also seems to be imitating the journey of the Weaver Woman star on the night of 7/7 by crossing from Osaka to Kyoto under the Milky Way in 7:7 (chapter 49) – Koheh may be reminding his double, Yonosuke, that he must make an inner adjustment, since an important part the soul of Saikaku's wife – her soul that has passed through the first 49 days – now seems to have reached the Pure Land. This represents a partial separation from the part of

her soul that remains in the material world with Saikaku, and this process of separation on one level makes Yonosuke-Saikaku anxious.

If the above hypothesis is at least partially accurate, then the reason Yonosuke suddenly and seemingly capriciously decides to leave the Shimmachi Pure Land and go to Shimabara Pure Land would be because Yonosuke's female half, the soul of Saikaku's wife, suddenly feels liberated after the "seventh-seventh" requiem on the 49th day after death (overlapped with both the 7/7 Tanabata Star Festival and the 9/9 Chrysanthemum Festival) and decisively leaves her former life in the physical world, except her husband, behind. Almost as if she were Yonosuke's unconscious mind, she leaves Osaka to see Takahashi II in Kyoto, who represents her future form, in the Shimabara Pure Land before the still material-world-bound Yonosuke understands what's happening. Yonosuke simply follows his female half and sets off, by implication, through the starry 7/7 sky – literally a "high bridge" – for Shimabara in Kyoto, where Takahashi II (High Bridge II) and her helpers form a "human bridge" connecting Shimabara to the Pure Land in the same way that divine magpies are said to form a bridge in heaven that allows the Weaver Woman star in the Tanabata legend to cross the Milky Way and meet her lover on 7/7, although in some versions it is the Oxherd star who crosses the Milky Way to see his lover the Weaver Woman star. When he was younger, Yonosuke may have gained a glimpse of this visionary bridge, as may be suggested by the mysterious high, arching bridge where there should be a shrine building in the picture for chapter 21.

In fact, simultaneously with the seventh-seventh requiem, the ceremonial Shinto festival-like 7½ invitations to Yonosuke that are carried out in the teahouse suggest that he and Takahashi II have promised to remarry in the Pure Land. This seems to mean that the soul of Yonosuke-Saikaku will be able to visit Takahashi II here sometimes like a god visiting a shrine festival. Since Koheh, Yonosuke's guide and double, seems to be another male form of the daughter of the dragon king, Takahashi II may now also be in the Fudaraku Pure Land of Kannon, where she is assisted by the dragon woman. This possibility is also hinted at by the legend about "Chrysanthemum water" sake drunk on 9/9, which gains its ability to grant eternal youth through its reliance on two lines in the 25th chapter of the *Lotus Sutra*, a chapter about the bodhisattva Kannon.

The well curbs on Yonosuke's cloak are linked and form a kind of lattice design that resembles a thick version the net designs on Koheh's cloak. In addition to stressing the similarity and doubleness of the two men, Yonosuke's design also links sea water and fresh water, and the placement of the four floral crests on his robe seems to allude to the Japanese folk belief that dragons often live at the bottoms of wells. On 7/7, at the same time as the Star Festival, many commoners carry out well-cleaning ceremonies, so Yonosuke's well-curb

design in the picture for chapter 49 (7:7) may be still another suggestion that the time of 7:7 is both 9/9 and 7/7, and 7:7 returns all the way back to chapter 2 (1:2), where Yonosuke for the first time seems to be a male form of the dragon woman from the sea-bottom Pure Land. Well curbs were also related to cleaning writing utensils on 7/7 (as mentioned in chapter 2), and this image is repeated by the mention of the Sata no Tenjin Shrine, passed by Yonosuke during his trip in chapter 49, since Tenjin (the soul of Sugawara Michizane) is the god of calligraphy and good writing. Thus the picture for chapter 49 may suggest a partial overlapping of the act of writing with visions of the Pure Land in the floating world, an image that Issa and Buson, for example, also sometimes suggest in their hokku.

But it is not only writing utensils which are purified on 7/7. The well curb crest design worn by Yonosuke suggests that all the wells, real and symbolic, in Takahashi's new home are being thoroughly cleaned and purified, just as wells across Japan are being purified on 7/7, as can be seen, for example, in this picture from chapter 2:1 of Saikaku's *Five Women Who*



Loved Love and is done not by Saikaku but in the style of the famous illustrator Yoshida Hambeh. The picture shown here, the right half of two facing pictures, shows workmen cleaning out a communal well on 7/7 in a poor urban area of Osaka. Some of the trash and detritus clogging the well can be seen on the ground in front of the large tub, and more can be seen on the facing page. Surely one reason Saikaku depicts Yonosuke as wearing many well curb crests is because he wants to imply that all or at least most of the strong attachments in the soul of Saikaku's wife to her former life (except to her husband!) have been cleaned

and purified during the seven requiems carried out over the last 49 days as well as by Saikaku's own requiem on the 8th day after his wife's death. In the clear water of all these purified mental wells, surely the number 10, signifying rebirth and fusion between Saikaku and his wife's soul, will surely be easy to make out.

The implied presence of the dragon woman (Takahashi II and Saikaku's wife) and her 8 messengers may also indicate that chapter 49 is the 8th chapter in the Ten Uji Chapters in *Amorous Man*.

The position of chapter 49 also suggests that it on one level represents the 7th year memorial requiem for Saikaku's wife in 1681. The first four long-term requiems were the first, third, seventh, and thirteenth-year requiems held to honor the dead person.

§ Yonosuke and Koheh gaze at each other in the early light. Yonosuke has a frown on his face, perhaps because he feels he is late and wants to meet Takahashi II before the 7/7 Tanabata Star Festival night is over. Or perhaps Yonosuke thinks it is uncanny that Koheh resembles him so closely. Or perhaps Yonosuke is tense because Takahashi II is a very prestigious Tayū. Or perhaps he realizes that a big change is now taking place inside him and inside Takahashi. Yet the mutual gaze of the two men is surely friendly, and the crests on their robes show close affinities. However, the visual allusion to the nō play *The Well Curb* on Yonosuke's cloak suggests that in chapter 49 Yonosuke is both male (like Narihira) and female (like Narihira's wife, the daughter of Ki no Arisune).

Chapter 50 (8:1)

The picture for chapter 50: Yonosuke and three entertainers ride on a strong oxcart normally used for carrying freight that has large fourteen-spoke wheels. It is the first of three rented oxcars in a procession traveling south, away from Shimabara in Kyoto. Yonosuke wears his usual wild pink crests, with three visible, and his medium-length sword. He points with his right forefinger, apparently at the man opposite him. The entertainer sitting to Yonosuke's left holds a bowl for drinking sake and wears non-contiguous fourfold diamond-shape crests with a fifth, smaller diamond shape or perhaps a large dot at the center. The entertainer at far right wears a splashed pattern woven into the fabric of his cloak. The man sitting opposite Yonosuke wears a dark cloak with two number 10 crests visible on it. The ox driver, wearing single fish/dragon-scale crests, with 14 visible, holds his prod up above him and looks back at the riders. The oxcars are traveling to the Yakujin-dō, a shrine next to a Shingon Buddhist temple named Gokuraku-ji, Paradise Temple, located at the foot of Otoko Mountain, on which the large Iwashimizu Hachiman Shrine is located. The Yakujin-dō Shrine was dedicated to the god of epidemics, especially the plague, and during the festival, from lunar 1/15 to 1/19, special purifications for all pilgrims to protect them from epidemics in the new year were carried out in front of the main shrine building.

The riders in the picture are not wearing the identical robes and long caps mentioned in the text – robes whose colors suggest a watery environment – so Saikaku may be indicating to readers that the picture is not simply an illustration but contains additional visual narrative elements. For example, the ox and ox driver may be an allusion to the Oxherd star, whose lover, the Weaver Woman star, crosses the Milky Way to see him one night a year on 7/7, as mentioned in chapters 1 and 2 and as suggested in chapter 49. The ox driver in the picture looks suspiciously like a younger Yonosuke, and Yonosuke's three visible crests may indicate that he has a double who is closely tied to him or fused with him – either the oxman or the man across from him, at whom he points, or both. In chapter 49 Yonosuke (apparently androgynously) imitates the legendary Weaver Woman star, who crosses the Milky Way on 7/7 by making a night journey from Shimmachi in Osaka to Shimabara in Kyoto in order to see the Tayū Takahashi II, or High Bridge, a name that suggests the bridge across the Milky Way in the Tanabata legend created by divine magpies for the two star lovers. The oxman in the picture for chapter 50 may on one level represent the Oxherd star the next day, after the

Tanabata festival, leaving Kyoto, where he met his lover for one night. If so, then he and Yonosuke seem to share a feeling of fondness and longing after both leave Kyoto, parts of which – Shimabara, certain temples, the theater district – are overlapped with the Pure Land.

The oxman also seems to be an allusion to the Chinese prisoner who acts as an ox herder for the lord of Hakozaiki in Kyushu in the *nō* play *Tōsen* (*The Chinese Ship*), alluded to in the text of chapter 50. The picture thus suggests the Chinese prisoner at last returning to China with both his two children born in China and his other two children born in Japan (perhaps suggested by the four men on the oxcart). The picture also projects itself forward toward the picture for chapter 53, in which Yonosuke mingles with Chinese merchants and sailors in Nagasaki, and the picture for the final chapter, 54, in which Yonosuke makes a sea voyage. The fish-scale (also dragon-scale) crests on the robe of the oxman link him with the sea, and they also continue the association of Shimabara with the dragon king's undersea Pure Land, which is mentioned by an entertainer at the beginning of chapter 50. Fish/dragon-scale crests are also found in the pictures of Shimabara in chapters 44 and 49.

The entertainer wearing number 10 crests repeats the number 10 in the well curb designs on Yonosuke's cloak in the picture for chapter 49 and looks forward to Jūzō or Tenth Storehouse in chapter 51. The number is appropriate because chapters 50 and 51 seem to be the last two of the ten chapters in *Amorous Man* that loosely allude to *Genji's* Ten Uji Chapters. In addition, the *kasuri* design on the man at far right includes lines crossing at right angles that resemble small well-curb designs, so he, too, is repeating the design on Yonosuke's cloak in chapter 49. It may also be relevant that the number of petals (5) on Yonosuke's crests and the number of diamond shapes (4) in the crests of the man with the sake bowl total 9, an important number in both chapters 49 and 50, since chapter 50 is the 9th of the apparent Ten Uji Chapters in *Amorous Man*.

The man in the black cloak is in the position of the woman Haru in the picture for chapter 38 who wears *Genji* Wheel crests, since his two circles with number-10 crests inside them resemble two wheels with four spokes each, especially since he sits right above one of the wheels of the oxcart. Together, these large wheels have 28 spokes, the number of chapters in the *Lotus Sutra* and the age of Saikaku's wife in chapter 50. Moreover, the man's two circle-wheels have a total of 8 spokes, suggesting an 8-spoke dharma wheel, as in the picture for chapter 34. And taken as number-10 husband-and-wife fusion wheels, as in the picture for chapter 49, the two crests might imply the aspect of Saikaku's wife whose soul constitutes half of the androgynous Yonosuke-Saikaku in both the material world and now in the Pure Land, although her physical body is no more. At the same time, the daughter of the dragon king, perhaps represented in her male form by the ox driver, who wears fish/dragon-scale crests and operates equally in both worlds, perhaps holds out the promise that Saikaku and

his wife can be spiritually married in a new form in the Pure Land after Yonosuke-Saikaku's death. In chapter 42, Noaki says Yonosuke and the Owari man (the End Man representing the material-world) are the two wheels on her single cart. In chapter 50, the man in a black cloak might represent a vision of Yonosuke's own two-soul identity in the other world in which the soul of Yonosuke-Saikaku and the soul of Saikaku's wife are already equally balanced like the two wheels of a cart.

The oxcart also suggests once more the parable of the burning house in chapter 3 of the *Lotus Sutra*, alluded to in the paired chapters 32 and 38. In the parable, a father creates the useful fiction that three wonderful carts wait outside his burning house, and he tells his children about them in order to persuade them to leave the house – the realm of attachment – before it burns them up. In chapter 38 the carts are alluded to by the *Genji* oxcart wheel crests in the picture, while in chapter 50 the implied three oxcarts and the oxman with 14 fish scale crests on his robe may be an allusion not only to the *Lotus Sutra* but also to *Genji*'s oxcart pilgrimage in Channel Markers (chapter 14) to the Sumiyoshi Shrine at age 28, which is, once more, the age of the soul of Saikaku's wife in chapter 50. This would seem to suggest that the oxman might be a double of both Yonosuke-Saikaku and Saikaku's dead wife as well as their fusion-body, suggested by the number 10. As for *Genji*, the small thatched house in chapter 50 where the 8 men receive a send-off party sponsored by the 9 Shimabara Tayū is perhaps an allusion to the small house in the Rough Country House (Azumaya) chapter of *Genji*. Moreover, both chapters are chapter 50 in their respective works.

Yonosuke sends presents to all 9 of the Tayū in Shimabara, but there are no years during the 1670s or early 1680s when there were 9 Tayū in Shimabara. The closest known years are New Year's 1676 with 8 Tayū and New Year's 1677 with 10 Tayū, dates that might suggest that the time of the pilgrimage is 1675, the year Saikaku's wife died. Without more information, the figure of 9 Tayū mentioned in the text is presumably fictional, which, again, suggests that Shimabara is here part of the Pure Land, since there are 9 modes of being reborn in the Pure Land. The fact that there are 9 Tayū with 9 *yarite* matrons or helpers of the 9 Tayū present at the send-off party as their representatives also suggests the 9-year age difference between Saikaku and his wife as well as the fact that chapter 50 is the 9th chapter in the Ten Uji Chapters in the book, which are alluded to by the 10-year contracts of the Tayū, the 10 gold coins given to the entertainers by Yonosuke, by the two number-10 crests on the man wearing a dark or black cloak, and by the fact that Saikaku was 10 in the year in which his wife was born and was thus 9 years older than his wife – all these combinations of 9 and 10 suggest that one of the 9 Tayū in Shimabara in chapter 50 is, on one level, probably the soul of Saikaku's wife, who has been reborn in the Shimabara Pure Land.

In this regard, the trip made by the men in chapter 50 to obtain talismans as protection against epidemics may be an oblique allusion to the Writing Practice (Tenarai), chapter 53 of *Genji* and the 9th of the 10 Uji Chapters. In chapter 50 of *Amorous Man* the shrine to the god of epidemics is not far from Uji, while in the Writing Practice chapter Ukifune is cured of a very serious condition, though one unrelated to an epidemic.

The entertainers' gifts to the Tayū of amulets from the shrine are an attempt to protect the Tayū against epidemics, a common cause of death in Saikaku's time. An epidemic was also the probable cause of the death of Saikaku's wife, and the amulet gift to her reborn soul, now a Tayū, would be a prayer to protect her against any similar misfortune in the future at any cosmic level. The 900 gold- and silver-foil-wrapped buns sent by Yonosuke are an even more direct gift of shining silver and gold, which suggest the light of the various bodhisattvas and buddhas in the Shimabara Pure Land. Since buns (*manjū*) are a word in Japanese with connotations similar to that of the English translation, the shining buns from the Futakuchiya (Two Entrances/Exits) Bakery are also a prayer that the Tayū have blissful love lives full of spiritual buddha-light and enlightenment in the Pure Land. And all the references to 9 and 10 seem to refer to the Pure Land, to Saikaku's wife, and to the important 10 repetitions of Amida's name. In addition, *manjū*, bun, is a half-homophone with *man-chūin*, a Buddhist term that refers to a newly dead soul completing the first 49 days of wandering after death and beginning a more stable course toward the Pure Land. The soul of Saikaku's wife seems to reach the 49th day in chapter 49, so chapter 50 may represent the 50th day after her death, the first day in which her soul has reached the stage of being a bodhisattva-bound Tayū in the Pure Land, while Yonosuke concentrates on praying for her and her colleagues' health and bliss.

As for the 8 men who temporarily leave Shimabara and re-enter the ordinary world (*shaba*) for a while, one theme of the chapter seems to be that they don't actually leave the Pure Land at all. On oxcarts with wheels that may suggest dharma wheels, the 8 men travel in order to pray at Otoko-yama, Male Mountain, sacred to the god Hachiman (Eight Flags), who is the Shinto form (*suijaku*) of Amida Buddha. In addition, the number 8 throughout the novel seems to suggest the enlightened 8-year-old daughter of the dragon king and her male form, or forms. These seem to include the oxman and the 8 riders, who are also compared to children leaving the burning house of the world of attachment. Yonosuke and the other seven riders seem to be learning compassion for others, and the purpose of their trip gradually shifts to giving gifts to their beloved Tayū. Even their visit to the shrine of the god of epidemics seems to take place in a kind of Pure Land-like register of being.

This is suggested by a further apparent overlap according to which the pilgrimage is a trip from the Shimabara Pure Land to the Otoko Mountain Shrine Pure Land, a form of the

dragon king's Pure Land located not far from the house Yonosuke visits as an 8-year-old boy in chapter 2. By showing only 4 of the 8 riders and implying the other 4, the tone of the picture becomes slightly otherworldly or at least expansive and suggestive beyond the visible world. Some of Saikaku's contemporary readers would probably have been able to recall here the famous legend of Somin Shōrai, the poor man who gave shelter to the god of epidemics and guided him to the dragon king's undersea Pure Land. In the dragon king's Pure Land the god marries the king's daughter, who in 8 years gives birth to 8 princes. As a reward for his kindness and help, the god of epidemics gives Somin Shōrai a guarantee that he and his descendants will escape epidemics if they call out his name, and the protective wooden amulets the entertainers buy for the Tayū have Somin Shōrai's name written on them. Is the oxman in the picture for chapter 50 also overlapped with Somin Shōrai? The god of epidemics is also named Gozu Tennō, or Ox-Headed Emperor, and he is more famously worshiped at the Gion Shrine, especially during the big Gion Festival in Kyoto. Yonosuke, the oxman, the ox, and the other entertainers are passing through very thick visible and invisible landscapes that seem to include continuous Pure Lands on earth. The basic movement in chapter 50 seems to be the expansion of the Pure Land outward from Shimabara toward a largely overlooked dimension of the rest of the ordinary visible world.

§ The picture for chapter 50 shows Yonosuke, 3 entertainers, an oxman, and an ox, part of a total procession of 11 men (8 travelers, 3 oxmen), 3 oxen, and possibly the manifestation of a god named Ox-Headed Emperor. Yonosuke gazes at the man across from him, while the others, including the oxman gaze at Yonosuke. The men are all commoners and friendly with each other, and they look at each other as basically equal, although they presumably look up to Yonosuke a bit because of his leadership and wealth. Nevertheless, Yonosuke and the oxman look as though they might be doubles and equal, as do Yonosuke and the man to his left with a bowl of sake in his hands. A major purpose of the trip is to get talismans from a special shrine to give to the 9 Tayū in Shimabara to protect them against epidemics, especially the plague. The gazes of the men are almost certainly influenced by this very real concern, and the men on the carts no doubt "gaze" from time to time at the vivid, palpable memories they carry in their minds of the 9 Shimabara Tayū. The gleaming eyes of the ox suggest he, too, is gazing at something transformative.

Chapter 51 (8:2)

The picture for chapter 51: In a room in a performance house in Yoshiwara in Edo, the tailor Jūzō (Tenth Storehouse), who is friendly with Yonosuke, kneels humbly while the famous Tayū Ko-Murasaki, mentioned earlier in chapter 46, brushes her certification that she has made love with Jūzō onto the end of his long loincloth in the light of a wick lamp. Ko-Murasaki was usually called simply Murasaki by her contemporaries, including Saikaku. The prefix Ko-, Little, is a term of endearment that might mean something like Latter Day Murasaki. . ‘Murasaki’ also means purple, and Ko-Murasaki might also be a pun on the word for deep purple (*ko-murasaki* 濃紫). Beside Murasaki is a box for her brush, inkstone, and ink. Her hair is untied and let down for sleeping and vaguely suggests the long hair of an ancient court woman such as Murasaki Shikibu. The lower part of Murasaki’s robe has a flowing water design, with water drops flying up here and there. On the upper part of her robe are two crests representing five-petaled Chinese bellflowers (*Platycodon grandiflorus*), with wide petals and small stylized shapes at the center. This was traditionally the crest of the Toki branch of the Seiwa Genji line of the Minamoto clan. However, the crest on Murasaki’s left shoulder is anomalous and contains only four petals, an irregularity that might suggest death in *Amorous Man*, so her two crests contain only 9 petals. This may, again, be a reference to the 9-year difference in age between Saikaku and his wife, or it might suggest the 9 modes of entering the Pure Land and be a sign that Ko-Murasaki is in the Pure Land in Yoshiwara. The five-petaled flowers on her robe are most commonly purple, and in Japanese ‘bell-flower color’ denotes a rather strong shade of bluish purple. Some bellflowers, however, are blue (literally ‘water-color’), and in chapter 9 a widow who may be possessed by the spirit of Murasaki Shikibu wears a blue robe the color of Lake Biwa, upon which Murasaki Shikibu, according to legend, was said to have gazed on a moonlit night when she was first inspired to write *Genji*. Jūzō holds both sides of one end of his loincloth, pulling it taut so Ko-Murasaki can write on its surface, certifying that she has done what she has just done.

There are 10 lightning crests on Jūzō’s loincloth, and he wears 10 visible crests on his robe: 8 tree peony crests and 2 small pincers crests that resemble diamond shapes with thick edges. His loincloth is suggestively covered with a lightning design, an image which resembles Yonosuke’s lightning-design loincloth in the picture for chapter 6. It also resembles the lightning designs on Mikasa’s underskirt in the picture for chapter 36. A further linking

of lightning and sexual ecstasy is implied in the text of chapter 28. As in the pictures for chapters 28, 36, and 52, Yonosuke is not explicitly depicted here, although Jūzō seems to be one of his proteges. However, Yonosuke himself may be indirectly represented by the lightning-crest loincloth, which he has probably given to Jūzō.

In Saikaku's picture Ko-Murasaki is depicted as being slightly larger than Jūzō, since she is a charismatic and talented Tayū who is very hard to meet. She also has the patina of Murasaki Shikibu in her name. She sits in a spiritually imposing and dignified position with her right leg up, as if she were Nyoirin Kannon in Buddhist art, while Jūzō is on his knees holding out his loincloth to her like a suppliant or a pilgrim waiting for a god's utterance. Ko-Murasaki's brush in this context almost seems to have something authorial about it, since it was widely believed that Kannon had helped Murasaki write her tale, especially *Suma* and *Akashi*. Is Saikaku implying that *Amorous Man* is *Genji* written on a loincloth?

The flowing water design on Murasaki's robe may be suggesting souls (*tama*) because of the many drops (*tama*) of water in it. The design also suggests river water and thus perhaps the Uji River and Uji tea (as in chapters 42 and 43), and it seems to indicate that Chapter 51 (8:2, whose numbers total 10) is the last of the Ten Uji Chapters in *Amorous Man* that begin with chapter 42. These ten chapters seem to be a loose allusion to the Ten Uji Chapters in *Genji*, just as the lightning crest loincloth, with its 10 stylized lightning bolts, seems to allude to Murasaki Shikibu's novel by referring back to sea water and the deaths by lightning and drowning of numerous women in chapter 28, "Hi-kaminari no kumogakure" (both "Fire Lightning Hidden in Clouds" and "Death by Lightning"), a chapter title that seems to allude to the six apocryphal Hidden in Clouds chapters believed by some to belong to *Genji*. In *Amorous Man* these six apocryphal chapters seem to be represented by the six chapters in Book 6 (36-41) that partly overlap with six chapters in Book 5 as well as by the apparently corresponding 6-year gap in Yonosuke's ages between chapters 42 and 43. In chapter 51 Ko-Murasaki writes on a lightning-covered loincloth, giving readers a hint that the six parallel chapters in Book 6 and Yonosuke's 6 missing ages are not a mistake but a crucial yet "hidden in clouds" part of the overall narrative, although it seems very unlikely that Saikaku believed the six suspicious chapters were actually written by Murasaki Shikibu. Instead, the claims of the believers in the authenticity of the chapters provided Saikaku with an occasion to parody an obvious forgery and thereby solve a structural problem in his own novel.

A link between chapters 51 and 28 is also suggested by the concrete way the lightning crests on the loincloth almost touch the water designs on Murasaki's robe and thus repeat in stylized form the deadly lightning strikes on the open sea in chapter 28 – a hint that Ko-Murasaki herself is a very passionate person. Moreover, in the picture for chapter 9, the lightning bolts on the footwarmer cover of the widow whom Yonosuke suspects is a

manifestation of Murasaki Shikibu, and with whom he has a child, are placed in a way that stresses the widow's physical passion. One of the lightning bolts in the picture for chapter 51 almost seems to be striking between waves on Murasaki's robe on the inside of her left thigh. Both water and lightning seem to suggest passion here and in other chapters.

By referring back to chapter 28 here, Saikaku may also be expressing his indebtedness to Murasaki Shikibu for helping him plan the structure of *Amorous Man* by leaving a gap suggesting Genji's death after chapter 41, a gap that parallels the gap in *Amorous Man* after chapter 28, when Yonosuke comes close to dying and a woman suggesting Saikaku's wife does die. By omitting Yonosuke from the picture for chapter 51, Saikaku may be indicating another kind of gap: just as Ukifune stoutly refuses to meet Kaoru in the last Uji chapter in *Genji*, in chapter 51 Murasaki adamantly refuses to meet Yonosuke again. From this point on, *Amorous Man* is going completely beyond the dark, obsessive world of Kaoru and Niou and their various attempts to control and manipulate women, which lead only to self-destruction for all the characters. It is a world that Murasaki analyzed and described with merciless precision and merciful understanding, but it is not the new world into which Yonosuke wants to enter, and so he praises Ko-Murasaki very highly for her decision. Perhaps Jūzō's trip to Edo is intended as a grotesque parody played out on a contemporary bourgeois stage of the naked, utilitarian way Jūzō, Kaoru and Niou use women as the objects of their monological male desire. Yonosuke's absence from the picture may represent Saikaku's judgment on Yonosuke's serious lapse in judgment in this whole episode, one that can only be overcome by Ko-Murasaki's strong rejection of his literal idiocy. Since Ko-Murasaki is on one level also overlapped with the soul of Saikaku's wife, her justified anger is probably a sign of her chastising love.

The merciful Tayū Ko-Murasaki, or just Murasaki, as she is usually called, does show compassion toward the confused Jūzō. This may suggest that she is overlapped with 1) the merciful bodhisattva Kannon, 2) the author Murasaki Shikibu, and, 3) as indicated by the anomalous four-petaled crest on her left shoulder, the soul of Saikaku's wife. The bodhisattva Kannon comes to greet newly dead souls on purple clouds, and her Fudaraku Pure Land paradise is filled with purple wisteria blossoms, suggesting the name Murasaki. Saikaku's picture for chapter 51 may be evoking a visionary, layered image of the soul of Saikaku's wife overlapped with Kannon manifesting herself as Murasaki Shikibu, who has inspired Saikaku while he wrote *Amorous Man* on, comparatively speaking, a piece of very private clothing. Perhaps the picture is a self-parodic representation of the scene of the initial writing of *Amorous Man*, with Saikaku praising Murasaki Shikibu and humorously comparing himself and his "crazy writing" (*tengō-gaki*) to the bumbling Jūzō, to whom Ko-Murasaki is nothing but a sexual object and a trophy to be temporarily possessed.

Another related reason Yonosuke is not explicitly depicted in the picture for chapter 51 may be that in this chapter Yonosuke-60 is 57 according to the table of contents. When Yonosuke-60 is 57 the soul of Saikaku's wife is 29. This is the age, according to one of two main traditions in Japan, at which Siddhartha renounced his life until then, left his home and family behind, and became a spiritual seeker and then the Buddha. In the other tradition, mentioned earlier, the future Buddha left the world at 19, which is also an important number in this chapter. Both 19 and 29 may be implied here, since the 9 petals on Murasaki's crests and the 10 lightning bolts on the loincloth total 19, but if the 10 crests on Jūzō's robe are included, the total is 29. In this way, Murasaki and the soul of Saikaku's wife, like Ukifune in the last chapter in *Genji*, seem to be distancing themselves, like Siddhartha, from the local worldly ties they maintained earlier in their lives.

If Saikaku is overlapping not only Kannon but also Shakyamuni Buddha with Murasaki and the soul of Saikaku's wife, then this might explain, on one level, why Murasaki is so adamant about refusing to see Yonosuke again. In chapter 51 the soul of Saikaku's wife may be refusing to linger any longer with her former karmic configuration, since she has been reborn in the Pure Land: instead, a new relationship between Saikaku and the soul of his wife will be proposed in the next chapter, 52. And the soul of Saikaku's wife/Murasaki/Kannon/Shakyamuni has decisively left behind all commercialized desire and any interest in pride, control, possession, and winning bets, as represented by Jūzō.

On one level, the main characters in the pictures for the chapters in Book 8 (50-54), following Takahashi's apparent acceptance of Yonosuke as a visitor into the Pure Land in chapter 49, seem to be depicted from a Pure Land point of view, so Murasaki/Saikaku's wife is depicted as slightly larger than the simple Jūzō, who doesn't see beyond physical sexuality and boasting. In fact, his box of "seven essential items" seems to be an impoverished but direct material parody of the "seven Pure Land treasures" or elements that are said to make up the Pure Land – and he is visible in the Pure Land only because he has been accepted by the merciful Murasaki. Yonosuke-Saikaku himself is also not yet a full-time resident of the Pure Land, and he is rejected by Murasaki for his dishonest role in tricking her, so Yonosuke's dim spiritual energy makes him completely invisible when he is overlapped with Murasaki's shining spirit. As in the picture for chapter 36, in chapter 51 Yonosuke may be the weaker, undepicted half of the joint soul he continues to share with his wife.

Some humorous self-irony may be implied if Murasaki's refusal to meet Yonosuke again is on one level a statement by Murasaki Shikibu making it clear to Saikaku that she is fed up with his vulgar and often inelegant use of *Genji* and wants to have nothing more to do with him or *Amorous Man*. In particular, Saikaku may realize that the use of the ruse of sending a protégé/double (Jūzō) to try to deceive Murasaki may have been too much for

Murasaki Shikibu to endure. And Saikaku knows his twisting of the ten Uji chapters and of delicious Uji tea almost beyond recognition, his adding of six hidden-in-clouds chapters in Book 6, and his mysterious disappearing of 6 years of linear time between chapters 42 and 43 may have especially aroused her anger. And Murasaki Shikibu is surely suspicious. Isn't Yonosuke-Saikaku trying to seduce her and deform her novel while claiming he's trying to modernize it, just as Kaoru tries relentlessly to seduce and control Ukifune in *Floating Bridge of Dreams*, the last chapter in *Genji*? Surely Saikaku needs to clear his mind and remember how Kaoru's attempt turned out. Can't he read?

§ As for gazes, in the picture for chapter 51 the Tayū Murasaki (Ko-Murasaki) gazes at the end of the loincloth of the tailor Jūzō as she writes a declaration on it that she slept with him on his first visit, something almost unheard of. Jūzō, who has been helped by Yonosuke, gazes intently at the words she writes, since he has avoided castration and succeeded in winning a bet. Murasaki is intelligent and has sharp eyes, and her experienced gaze told her almost immediately that the man was a naïve simpleton who had been set up to lose a big bet. And later she may suspect that Yonosuke himself is the secret man who set up the bet – just for the fun of it, in order to trick her. She has a compassionate heart and takes pity on Jūzō and allows him to win the bet, although she also enjoys herself. She also pities Yonosuke and tries to reawaken his spiritual understanding by completely rejecting him – an act that helps Yonosuke regain his spiritual balance. Since both characters in the picture gaze at Murasaki's writing, the picture may be a scene, as in the pictures for chapters 2 and 47, of the double or often multileveled writing that makes up so much of *Amorous Man*.

Chapter 52 (8:3)

The picture for chapter 52: This is the fourth and last picture in *Amorous Man*, after the pictures for chapters 28, 36, and 51, that does not show Yonosuke. The picture shows part of a First Landing Ceremony in a performance house in Kyoto. A “New Ship,” the Tayū Yoshizaki (on the right), has just moved from the Shimmachi quarter in Osaka to Shimabara in Kyoto, where she now lives in the house (*okiya*) of her manager, Kita Hachizaemon. She is now a new ship making her Shimabara debut by going through her First Landing or Docking ceremony in Kyoto at the Hachimonji-ya, the Number 8 performance house, a name suggesting House of Everything or Infinity House. The unusually long nine-day First Landing ceremony for the New Ship Yoshizaki contains a ritual that closely follows the form of a wedding and centers around the Tayū’s ritualistically important but not legally binding marriage to her first customer in her new location. In the picture, Yoshizaki’s left hand is inside her sleeve, while her right hand steadies her hems as she walks into the large main room at the performance house, where she will sit in the place of honor in front of many people. In the text Yoshizaki at first wears a pure white bride’s robe, but in the picture, she wears a white robe with a large number of interconnected Seven Pure Land Treasures (*shippō-tsunagi*) crests on it, suggesting that the ceremony is taking place in the Pure Land at a Pure Land level of spiritual purity that is purer than white. Yoshizaki’s sash has a waves design on it, appropriate for a New Ship docking in her new home port for the first time. She is preceded by two assistants, second-rank Tenjin women, who are acting as bridesmaids, and each holds the handle of a portable candlestick carefully with both hands. Later, the half-melted candles will be made into a single candle to symbolize the couple’s union. The near bridesmaid wears hexagonal snowflake-ring crests, six of which are visible, two of them overlapping. The bridesmaid beyond her wears a hanging wisteria-blossom branch design with four visible branches. All three women wear their hair in the high-rising Hyōgo-wage style.

The crests on Yoshizaki’s robe abstractly represent the Seven Pure Land Treasures – the seven basic elements making up the various Buddhist Pure Lands, the most famous of which in Japan is that of Amida Buddha, far to the west, but other Pure Lands belong to the bodhisattva Kannon, in Nara, Kumano, and far to the south, to the dragon king beneath the

sea, and to Shakyamuni Buddha on Mt. Ryōzen in Kyoto and elsewhere, although Saikaku seems to regard them all as equal. The Shimabara quarter itself is directly compared to the Pure Land in chapter 49, and it was metaphorically and humorously compared with the Pure Land in contemporary Japanese discourse, but in Saikaku's novel Yoshizaki's crests may hint that she and the other women in various chapters in the book who wear the same crest are actually, on one level, in the Pure Land. And, as with the women wearing the Seven Treasures crests in, for example, the pictures for chapters 31 and 34, Yoshizaki is also portrayed as slightly larger than those around her to suggest her charisma and importance. The size difference here reflects the new power and prestige Yoshizaki will have in Shimabara as a Tayū. In the same way, all three women in the picture for chapter 53, one of whom (in the center) also wears Seven Pure Land Treasures crests, would probably be larger than Yonosuke, if he were portrayed. The possibility that the picture for chapter 53 on one level suggests the Buddhist Pure Land is also increased by the prominent mention of the number 9 in chapter 53, a possible allusion to the 9 modes (*kuhon*) of being reborn the Pure Land. Further, 9 may also allude to Saikaku and his wife metonymically by mentioning the difference in their ages.

Snow and snowflake crests, such as those worn by the near bridesmaid, seem to be associated with transience and/or death throughout *Amorous Man*, and the hexagonal snowflake crests may also suggest the six-sided turtle-shell crest that seems to evoke Turtle, the apparent name of Saikaku's wife, who, on one level, is probably overlapped with the New Ship Yoshizaki. The probable reference to Saikaku's wife is doubled by the fact that six of the crests are visible. The wisteria designs on the robe of the farther bridesmaid may express the belief that both Amida and Kannon ride on purple clouds that stream down from the Pure Land when they descend to earth to greet newly dead souls and guide them to the Pure Land. These purple clouds were often compared in Buddhist writings to "waves" of purple wisteria blossoms hanging down from trellises, an image linked to the wave pattern on Yoshizaki's sash. In addition to serving as bridesmaids, the two women (Tenjin or "heavenly gods") may also be guiding and escorting Yoshizaki into the Pure Land, since she is new to Shimabara.

The historical Yoshizaki, a Tayū in Osaka, later became a Tayū in Shimabara in Kyoto on 3/21 in 1673, and she retired at 25 in 1675. This means she was born in the same year as Saikaku's wife, she was from Osaka, like Saikaku's wife, and she retired in the year Saikaku's wife died. The picture may therefore evoke both years, and Yoshizaki may rather directly represent an historical Tayū in Shimabara in 1673 as well as the soul of Saikaku's wife entering the Pure Land in 1675. Since chapter 52 presents a parallel between the memorial service for a Buddhist saint (Kōbō Daishi) and the First Landing ceremony, and since both

Yoshizaki and her symbolic groom during the ceremony are from Osaka, where they previously knew each other, the picture may be suggesting both a worldly wedding and, on another level, a second wedding in the Pure Land between the souls of Yonosuke's "visitor" (probably Saikaku) and the soul of Saikaku's wife, both of whom are from Osaka. If so, the picture would not show Yonosuke because Yonosuke consciously steps back and gives way to a doppelganger figure, a business "customer" from Osaka who obliquely suggests Saikaku. A slightly different interpretation would be that in the Pure Land Saikaku's soul and the soul of his dead wife, who were married in Osaka, have remarried by going through a second, spiritual marriage in the Pure Land. However, only the soul of Saikaku's dead wife is permanently in the Pure Land, so she is the one who is visible from a Pure Land perspective, while the still-living Saikaku (Yonosuke's guest) is merely a visitor and still nearly invisible from the Pure Land point of view of the picture.

The picture may also be trying to suggest the spiritual meaning of the First Landing ceremony that is taking place: the soul of Saikaku's wife/Yoshizaki, the New Ship, is overlapped with Amida's Boat (Mida no Fune), that is, the boat of Amida's compassion and his pledge to ferry all sincere humans to the Pure Land. Or perhaps the wisteria waves on the robe of one woman may suggest that Amida's boat is overlapped with the purple waves of the merciful bodhisattva Kannon.

The picture for chapter 52 may be a double picture of the soul of Saikaku's wife overlapped with Shakyamuni Buddha experiencing enlightenment. Yonosuke-60's age in chapter 52 is 58, and when Yonosuke-60 is 58, the soul of Saikaku's wife is 30, the age at which the Buddha achieved enlightenment, according to one of two main Buddhist traditions in Japan. The Osaka man knows Yoshizaki from her time in Osaka, that is, in the material world, so the "mysterious karma" mentioned by the house mistress refers to the common belief that a husband and a wife are karmically linked for two lives. In this case, the date of the 9-day symbolic wedding begins shortly after the death date of Buddhist Saint Kōbō on 3/21 and continues until 3/29 or 3/30. This makes the wedding come close to overlapping with the date of the death of Saikaku's wife on 4/3 and suggests that the "mysterious" karma is especially mysterious because the wedding is with a man Yoshizaki knew in her previous "life" in Osaka, a wedding, moreover, that follows a Buddhist saint's memorial ceremony that also took place in both ordinary time and Pure Land time. Just as the Buddha achieved enlightenment at 30, the soul of Saikaku's wife at 30 is overlapped with Yoshizaki, who discovers the intricacies of Shimabara, is transformed, and becomes a highly respected Shimabara Tayū, entering her new candle-lit Shimabara/Pure Land home as the guest of honor.

This non-typical “nirvana picture” may also be a parinirvana picture from the point of view of the Pure Land of the soul of Saikaku’s wife dying and then gaining enlightenment (parinirvana) and rebirth in the Pure Land at the same time as Yoshizaki leaves Shimabara in 1675. This double nirvana-parinirvana paired status is expressed in the text by the fact that this First Landing debut wedding is the second one Yoshizaki has experienced, since she had her first such “wedding” in Osaka, where, on one level, she married Saikaku. If the picture is from the point of view of the Pure Land, then Yonosuke and his “customer” friend (that is, Saikaku), are visitors to Shimabara and the Pure Land, and so they are invisible. Or, more accurately, to the extent that the androgynous Yonosuke contains the soul of Saikaku he is invisible in the picture for 52, but to the extent that Yonosuke also contains the soul of Saikaku’s wife, “he” is visible here as the shadowed, invisible half of Yoshizaki. If so, then the two assistants preceding Yoshizaki may also suggest, on one level, the two souls of Saikaku’s wife: 1) while she was living (her first marriage in Osaka followed by snow, that is, death) and 2) now in the Pure Land (her second marriage to Saikaku surrounded by the wisteria-like purple haze given off by Amida and Kannon).

Shinoda 1995 and 2010 has pointed out that the women in the pictures for chapter 18 and 53 are wearing their hair in the same high-piled Hyōgo-wage style, and he further points out that this style resembles the *tankei* 単髻 or single topknot hair style of the *hōkei* 法髻 (宝髻) or high topknot hair style seen on Buddhist representations of various bodhisattvas and buddhas. Shinoda’s insight also seems to hold for other occurrences of the Hyōgo-wage style in several chapters of *Amorous Man* that suggest an overlapping of the physical world with the Pure Land. In the picture for chapter 52 the three women have their hair in this tightly tied high-rising style, providing more evidence that all three women may be in the Shimabara quarter as overlapped with the Pure Land, where they are now in the process of being reborn. The transition from the latent images in chapter 50 of bodhi vehicles or carts, the dragon king’s Pure Land, and the fish-scale crests lead to a possible vision of Murasaki Shikibu and a humorous scene of mercy by Kannon in the picture for chapter 51, and now these images lead smoothly to the New Ship and her First Landing ceremony in chapter 52 that lasts 9 days, a number (*kuhon*) suggesting entrance into the Pure Land. The long ceremony, which takes the form of a virtual marriage ceremony, and the time of the chapter – between the death date of Saint Kōbō and death date of Saikaku’s wife – suggest death and rebirth or entrance into the Pure Land by Yoshizaki and the soul of Saikaku’s wife.

Saikaku may be indicating in still another way that Yoshizaki is now in the Pure Land by giving her an historically resonant name. As Saikaku surely knew, the True Pure Land Buddhist leader and reformer Saint Rennyo (1415-1499) was driven out of Kyoto by monk-warriors from Mt. Hiei and later established a temple and retreat complex in Yoshizaki in

Echizen near the shore of the Japan Sea that eventually became the ideological center of the large Ikkō Ikki uprising. Rennyo was famous for strongly asserting that women and men were completely equal in their ability to be reborn in the Pure Land and to experience enlightenment. He was even more explicit about the spiritual equality of women and men than Hōnen and Shinran, and he was surrounded by large numbers of women followers. Saikaku may once again be giving evidence of an ecumenical outlook, since he alludes not only to his own Pure Land school but also to the True Pure Land school. Yonosuke also visits the temples of the Ji Pure Land school and the Nichiren (Lotus) school. Further, he becomes a Yamabushi mountain ascetic for a while, and sometimes refers to the Zen school, and, in chapter 52, to the Shingon school. An official connection to a Buddhist temple was required by law during the Edo period, but this was a legal matter used for personal identity purposes and did not necessarily apply to the realm of personal belief and private worship.

Linked to Rennyo's emphasis on enlightenment and rebirth in the Pure Land for women is, once again, the image of the sea-bottom dragon king's genius-level and gender-shifting daughter, who achieves enlightenment at only eight. She seems to be present once more in chapter 52 with the bodhisattva she serves, Kannon, who protects those who go to sea. The fact that the main part of chapter 52 takes place in the Number 8 performance house suggests that Yoshizaki, the docking New Ship, is both Saikaku's wife and the 8-year-old genius female form of the dragon king's daughter, with Kannon hovering nearby on purple oceanic waves of wisteria blossoms, animated by the dynamic waves on Yoshizaki's sash. The whole ritual marriage ceremony in what, on one level, seems to be the dragon king's Pure Land (the Number 8 House) between Saikaku (the man from Osaka) and the soul of Saikaku's wife (the Tayū newly arrived from Osaka) who already know each other includes requiem sorrow (snowflake crests), but it also overflows with spiritual energy. This can be seen in the distance between the two shamanically alive pines evoked at the end of chapter 52, which represent two married seashore gods who meet intimately every day despite being physically located far from each other. The two distant pines mirror the female and male forms of the dragon king's daughter that to Saikaku become an image of marriage as a theater of continual soul-communication, even across the border between life and death.

§ The picture for chapter 52 shows the Tayū Yoshizaki making her appearance at her second First Landing ceremony, a virtual but serious and large-scale symbolic wedding ceremony with her first customer in her new home, Shimabara in Kyoto, where she has just moved from Osaka. Her apparently unwavering, faraway gaze and her look of confidence and composure surely reflect the fact that she is being highly honored and has gained much experience in Osaka and is determined to do a good job in Kyoto as well. Her two helpers,

who walk in front of her with candles, seem a bit unsure as they look at each other and seem to discuss various details of the ceremony. Soon Yoshizaki will sit down next to her ceremonial new husband in the place of honor at the head of the many people gathered in the room, and the 9-day ceremony will begin. Her gaze will no doubt remain intense and unwavering throughout, while the two assistants will have to look around and be constantly alert to details they must attend to.

Chapter 53 (8:4)

The picture for chapter 53: Yonosuke visits the Maruyama licensed quarter in the port city of Nagasaki in southwestern Japan. The three women shown are either performing women sitting in the elevated front room of a house in the Maruyama licensed quarter or three of the 44 life-sized dolls of famous Tayū that Yonosuke has brought with him to Nagasaki to show to the performing women there (Shinoda 2010: 212). If they are dolls, they must be sitting on the raised corridor between the back part of the nō drama stage mentioned in the text and the dressing room. Or the picture may be a hybrid view, since the room in which the women sit resembles a corridor or part of a bridge-like corridor raised above the ground, as if it were part of a nō stage, and there is no vertical lower wall below the room abutting on the street, but only open space, as if the women were on a bridge or raised corridor. The picture might also be overlapping a nō stage with a street in the Maruyama quarter itself and suggesting a street scene, with gawkers and potential customers walking by. The three women (or dolls) are slightly larger than life-sized and are a bit larger than the men in front of and below them, and, presumably to stress their relative importance, their hair is tied in the high-rising Hyōgo-wage style. The woman on the right wears four visible bird's nest crests with vines on the edges, and she sits on a folded black quilt or blanket placed on a mat that is bordered by representations of the number 10 within a lattice design. She seems to have her left knee raised, and perhaps her right knee as well, and she rests her left arm on her left knee. The woman in the middle wears a design of interlinked Seven Pure Land Treasures (*shippō-tsunagi*) crests, with a flowing water design on the lower part of her robe. She sits with her right knee raised on a black-bordered mat decorated with 5 autumn leaf crests and 6 small hexagonal snowflake ring crests, although one has only 5 points. The woman on the left wears weaving bobbin (*chigiri*) crests, 2 dark and 5 light. The word *chigiri* is homophonous with another *chigiri* meaning a firm promise or love vow, so the bobbin crests connote good luck in love relationships. Below her right sleeve, either on a small mat or on part of her robe, are 3 round whirlpool crests. She sits with her left knee raised, and along the edges of her large mat are diamond shapes composed of either 3 or 4 smaller, slightly separated diamonds. Behind the three women are two standing screens or wall panel paintings of a garden containing a bamboo, large rocks, and *Rohdea japonica* lilies, with small half-chrysanthemum crests along the edges of the screens.

Yonosuke, toward the left in the street, wears his medium-length sword and, on his cloak, two of his usual wild pink crests. Holding a folded fan in his right hand, he looks back toward a man to his right, who wears 3-star crests, perhaps asking the man (his guide?) something or perhaps (if the figures are dolls) explaining who the dolls represent. This man likewise wears a medium-length sword and is probably a commoner. Behind Yonosuke stands a man wearing a Chinese hat who seems to be pointing at the woman on the far right. He has a goatee, and he wears 6 visible crests, perhaps bird's nest or circle crests. The man on the right wearing a Chinese hat holds up a stiff fan shaped like a banana plant leaf to hide his face. He seems to wear young pines designs or perhaps triple pine tree crests. The Chinese man in front of him carries a long telescope on his shoulder that points upward, almost reversing the direction of the long telescope Yonosuke uses in chapter 3. The man has a goatee and seems to wear 6 visible cloud crests on his robe. At bottom right a Japanese man wearing contiguous fourfold-diamond crests, possibly in triple formations, seems to look at the woman on the left.

Shinoda (2010: 209-18) points out that the postures and shapes of the women or dolls resemble those of 3 of the 37 bodhisattvas sitting around Amida Buddha on a platform at the center of the famous Taima mandala depicting Amida's Pure Land. The woman on the left resembles a bodhisattva who sits in the lower left corner of the platform and does meditation on the various buildings in the Pure Land; the woman on the right resembles a bodhisattva who sits in the lower right corner of the platform, also doing meditation on the buildings of the Pure Land; and the woman in the center shows some resemblances to the bodhisattva Seishi, who sits near the center, just left of Amida and is paired with Kannon as one of Amida's two closest assistants. In the Taima mandala, which according to legend was woven by a nun in the eighth century, the bodhisattvas are depicted as androgynous-looking males.

Also striking, in my opinion, are the parallels between the three women in Saikaku's picture and figures in the part of the Taima mandala below the central section, that is, the figures on the two smaller platforms extending out into the lake to the right and left in the lower part of the main mandala. On the lower platform to the left sits another version of Amida on a large lotus. He gazes downward into the lake water and leads six bodhisattvas in doing "water meditation" (*suikan*) while transmitting to them the six active (*jiriki*) perfections or virtues (*pāramitā*) as taught by Shakyamuni Buddha, and on the lower platform that is on the right side of the lake sits another version of Amida who teaches six bodhisattvas



about the importance of *tariki*, passive power, or what could be called active dependence on Amida's compassion as he leads them in doing water meditation. Shown above is a version of the Taima Pure Land mandala copied in 1302 that is in the possession of Zenrinji Temple in Kyoto. The main platform with a large image of Amida on it is easy to see. The two smaller platforms on which Amida teaches active and passive water meditation are lower down to the left and right. The two Amidas just below the large main platform can be found by looking for the figure on each side with a halo around his head.

The uniform way in which all three women in Saikaku's picture stare abstractedly downward closely resembles the dreamy downward expressions on the faces of Amida and

the bodhisattvas as they meditate while gazing down into the lake, on which float boats and lotus leaves, many with newly reborn souls on them. In the picture for chapter 53, the posture,



head position, and expression of the woman in the middle, for example, resemble those of the sixth bodhisattva (shown above) doing water meditation while sitting just below and slightly to the left of Amida in this closeup view of the platform located at the lower left of the mandala. This closeup view is a copy based on a 1688 explanatory book about the

mandala (*Taima mandara eshō*) given in Washizu (2006: 131). The bodhisattva faces in the opposite direction to the woman at right in Saikaku's picture for chapter 53, yet all three women's dreamy, entranced expressions and postures and their heads turned downward or to the side are similar to those of several of the bodhisattvas on both the left and right platforms. And Shinoda finds several bodhisattvas with similar poses and facial expressions among the bodhisattvas in the larger group gathered around Amida, Kannon, and Seishi on the large platform higher up and in the middle of the mandala. In general, then, the three performing women (or dolls) in Saikaku's picture and the bodhisattvas on the three platforms in the mandala both have meditative, otherworldly expressions that differentiate them from ordinary performing women.

If bodhisattvas in the Pure Land mandala are being alluded to by Saikaku, it would help to explain why the women he depicts as sitting still and gazing meditatively contrast with the performing women sitting in the front room of a house in the Maruyama quarter in Nagasaki as depicted in *Nagasaki miyage*, a contemporary (1681) guidebook (Niwa 28-29).



The guidebook shows women of different ranks actively playing a shamisen or staring back at men in the street (in this case, a Chinese man) as they stare or walk by. The dreamy meditative postures and expressions of the women (or dolls) in the picture for chapter 53 and

the fact that the woman in the middle wears Seven Pure Land Treasures crests suggest that the women (or dolls) are indeed sitting in the Pure Land, which is made up of mixtures of the seven basic “treasures.” The flowing water design on the lower part of the robe of the middle woman and the snowflake and autumn leaf designs that suggest fallen leaves on a river are all congruent with water meditation, which includes meditation even on ice, and the number ten on the mat or rug under the woman on the right may suggest the important “ten recitations” of Amida’s name. And, as Shinoda also points out, all three female figures wear their hair in a high topknot (Hyōgo-wage) in a style that resembles the way many bodhisattvas and some buddhas wear headpieces (as in the Taima mandala) or coil their hair in other Buddhist art. Only two of the four women in the Nagasaki guidebook picture wear their hair in the high Hyōgo-wage style.

Many readers in Saikaku’s day would surely have been familiar with Amida and Pure Land imagery, and even those with no special knowledge might have noticed something meditative in the gazes of the three contemplative women. Moreover, the head of the woman on the right who sits on a mat bordered by number-10 crests rests her chin on the back of her right hand in a way that suggests the popular bodhisattva Kannon, especially Nyoirin Kannon, who often sits with one knee up, with her right hand on her chin. Does the lens of the telescope carried by the Chinese man, which is nearly aligned with the woman on the right, also suggest Kannon’s far-seeing gaze? Since the number 10 in *Amorous Man* often seems to connote Yonosuke-Saikaku’s age when Saikaku’s future wife was born, and thus her importance on one level of *Amorous Man*, the mat under the woman on the right that is bordered with 10s may suggest that the woman or doll sitting on the mat is the soul of Saikaku’s wife now meditating in the Pure Land. Moreover, if the three women in the picture are meditating on water (the water in Nagasaki harbor, for example), the water meditation theme would return to Murasaki Shikibu (in chapters 9 and 51), who, according to legend was watching the moon on the water of Lake Biwa when she got the idea of writing the *Suma* chapter of what would turn out to be her long novel. The hexagonal snowflake ring crests on the mat beneath the middle woman also suggest hexagonal turtle-shell crests and thus Saikaku’s wife. Moreover, the 3-bobbin (*chigiri*) crests on the woman on the left that are homophonous with another *chigiri* meaning a pledge or strong promise may indicate both the vows made by Amida and Kannon to help humanity as well as the firm pledges made by Saikaku and his wife to be true to each other for two lives, as in chapter 52.

If the three female figures are dolls brought by Yonosuke that realistically depict Tayū from the leading quarters, then the total number of dolls displayed (44 or double 4, i.e., dead souls now in the Pure Land) may also suggest the soul of Saikaku’s wife. The 17 dolls from Kyoto and 8 dolls from Edo total 25, the age at which Saikaku’s wife died, and the 19 dolls of

Osaka Tayū would suggest the age at which Shakyamuni Buddha left the world behind and Yonosuke's age (19) when he becomes a monk, just as Saikaku shaved his head completely in the year in which his wife died. Moreover, the total number of dolls suggests 4:4, the original number of the 25th chapter in *Amorous Man*, a chapter which seems to allude to chapter 25 of the *Lotus Sutra*, in which the spiritual powers of Kannon are explained. The picture for 4:4 also contains – as does the present picture – snowflakes together with running water, a juxtaposition implying impermanence and death (snow) as well as rebirth (water), as does the picture for chapter 33, which suggests Saikaku's wife at 25.

Yonosuke also remembers a waka poem by Abe no Nakamaro written in China that envisions, from China, the full moon rising far away in the east in Japan above Mt. Mikasa in Kasuga, a site famous as an entrance to Kannon's Pure Land. The allusion to Nakamaro's poem strengthens the parallel between the situation in the picture for chapter 3 and the picture for 53, in both of which a telescope appears and in both of which Yonosuke seems to see a vision of the "other side" – in chapter 3 beyond a wall and beyond Kyoto to Kasuga, and in chapter 53 beyond Japan, beyond the physical world, and into a paradisaal zone in the west beyond the setting moon that suggests Amida's Pure Land – or, more likely, the non-distinction between Amida's and Kannon's Pure Lands. Is the telescope held by the Chinese sailor in the picture for chapter 53 only for viewing women, or is the sailor also a Chinese double for Yonosuke – the configuration of the six men in the picture suggests he and Yonosuke are parallel – who holds an actual telescope but also offers readers a metaphor for Yonosuke's visionary moon-viewing. Yonosuke seems to want to view the moon rising not only above Nagasaki, at the western border of Japan, but also, at the same time, rising before his otherworldly eyes (his mental telescope) above Mt. Mikasa and Kannon's Pure Land in Kasuga, hundreds of miles to the east of Nagasaki, and later viewing the setting moon many hundreds of miles to the west in China, and then the spiritual moon beyond the western horizon in China as it enters the Pure Land of Amida at the western edge of the universe. All these moons would equally be the spiritual moon shining with the light of Kannon's Fudaraku Pure Land and Amida's Pure Land above Japan, China, and the universe.

Is Yonosuke being possessed by the moon god Tsukuyomi, who may appear at the beginning of chapter 53 in the form of the merchant who carries Yonosuke's silver to Nagasaki? The moon god plays an important role in the Gion Festival, yet the merchant reverses the schedule for the festival and wants to leave before the moon god float appears the week before. Does he want to reverse the order of the Gion Festival moon float because he views the floats from the perspective of heaven, or the Pure Land, which is the opposite of the order that normally applies in the material world? He does agree to carry Yonosuke's silver for him, thereby implying that silver is most valuable because it suggests spiritual light.

In fact, the “silver” Yonosuke entrusts to the man may fill 12 chests and contain 44 life-size dolls of Tayū now in the Pure Land, giving off spiritual light. It seems possible that for Saikaku images of the moon and of Kasuga may create an entrance to the “other-side moon” or “moon over there” (*atchi no tsuki*) that suggests the Pure Land.

The impossible vision of the moon during a snowstorm in the picture for chapter 48 is another example of this kind of oblique viewing of the other side. The impossible moon lighting the Pure Land in chapter 48 also suggests that 6/14, the impossible reverse-time date of the moon-god float going by given at the beginning of chapter 53 (it actually goes by on 6/7), is a contradiction that gives a hint to readers that chapter 53 takes place mainly in Pure Land time beyond the capital – Pure Land timeless time that can reverse ordinary Gion Festival time. Thus both the man who carries Yonosuke’s chest or chests of silver for him and Yonosuke himself seem to be overlapped with the moon god, who also rides on the moon-god float at the Gion Festival. The man who carries Yonosuke’s silver leaves the day before the full moon, and Yonosuke leaves two days before the famous 8/15 harvest moon. Moreover, during his journey west, Yonosuke remembers Abe no Nakamaro writing a poem about a cosmic full moon rising far to the east over sacred Mt. Mikasa, and he himself dreams of visions of a full moon setting in the far, far west “over there,” in the opposite direction. Then, apparently after the 8/15 moon has set, he arrives in Nagasaki, probably on 8/16 (the famed Eighth Month Izayoi moon), and there the Maruyama quarter seems to be overlapped with Amida’s Pure Land and perhaps with the Taima mandala’s vision of the Pure Land. Further, in Maruyama Yonosuke then sees the *nō* play *Mii Temple* that takes place on the night of the 8/15 full moon. However, if Yonosuke himself is being overlapped with the moon god, then he, too would arrive in Nagasaki on 8/15.

Yonosuke’s journey south to Osaka and then west to Nagasaki may also, as mentioned, include references to the Fudaraku Pure Land of the bodhisattva Kannon. Yonosuke’s imaginary re-vision of Nakamaro’s vision of the moon over Mt. Mikasa in Nara would have been associated by some of Saikaku’s contemporary readers with the invisible version of Kannon’s Pure Land that in the 17th century was widely believed hover in the sky above sacred Mt. Mikasa. In paintings, the presence of this Pure Land is often indicated by the image of a full moon over either Mt. Mikasa or a sacred deer, a messenger of the Kasuga god. In addition, Yonosuke disembarks at the South Bank (*minami no kishi*) in Osaka. The name refers to the Osaka theater district, but it also reverberates with *Shinkokinshū* poem 1854, an oracle waka by the Kasuga god about the construction of Nan’endō, an eight-sided hall dedicated to Kannon located on the south bank (*minami no kishi*) of Sarusawa Pond in Kasuga near Mt. Mikasa. The oracle waka compares the Pond to Kannon’s Pure Land on earth and therefore says the Kannon Hall is located on the south bank of the Pure Land. The Nan’endō

Kannon Hall was famous as the ninth temple on the major pilgrimage route of 33 Kannon temples in the Kyoto-Osaka area that Saikaku several times refers to, and it would have been well known to many readers. This apparent allusion seems to give the Pure Land of Kannon equal status with Amida's Pure Land in the west. It also represents Yonosuke's growing realization that the overlapping of the Pure Land with the floating world isn't limited to the three large licensed quarters but occurs in countless other areas, even on the borders of Japan and beyond Japan.

In chapter 53 Yonosuke-60 is 59, so the soul of Saikaku's dead wife is 31, the age at which Shakyamuni Buddha, in one major tradition, gave his deer park sermon to his fellow spiritual seekers. Moreover, images of Kannon's Pure Land in Kasuga in Nara in chapter 53 also suggest that the deer park in Kasuga is overlapped with the deer park in Sarnath, where the Buddha preached his first sermon. In chapter 53 the sermon by the soul of Saikaku's wife may be the three *nō* performances which show the importance of women's *nō* and link Tayū, the top rank in the big licensed quarters, to the older meaning of Tayū as the head actor and/or the leader of a drama or other artistic performance troupe. Yonosuke's exhibition and explanation of the Tayū dolls can also be considered part of the sermon, especially if they represent a kind of three-dimensional Pure Land mandala, as hinted at by the three women (or dolls) in the picture. If they do, then all 44 of the dolls displayed by Yonosuke probably present Tayū with dreamy expressions as they do meditation in the Pure Land. And temporalized, the total number of dolls, 44 or *shijūshi*, becomes 4/14. This is the date memorialized as the death date of Chūjō-hime (see chapter 11), the nun who is said by tradition to have woven with lotus thread the famous Taima Mandala. On 4/14 Chūjō-hime's soul is believed to have traveled to the Pure Land, so annually on this day a procession of monks representing Chūjō-hime, Amida, and 25 bodhisattvas, led by Kannon, accompany her as she symbolically walks the length of a long, raised passageway from a temple hall representing the material world to another temple hall representing the Pure Land.

Later Chūjō-hime was herself worshiped as a manifestation of Kannon, and Saikaku may be overlapping the soul of Chūjō-hime with the soul of Saikaku's wife and thus creating a multi-dimensional Pure Land mandala for the dead woman's soul on a Maruyama *nō* stage, a stage (overlapped, on one level, with the stages filled with buddhas and bodhisattvas in the Taima mandala) on which the spirits of numerous *nō* characters mix with the souls of 44 dead Tayū who are brought back to life during Yonosuke's narration – a *nō* stage that also resembles the high bridges in chapters 41, 43, and 49 and the high walkway at Taima Temple on 4/14. If so, Chūjō-hime makes her own visual contribution to the sermon by the soul of Saikaku's wife, since she long ago proved with her weaving skills that women can be reborn

in the Pure Land and gain enlightenment – a message that also seems to be suggested by the picture for 8:4.

The number 35 also seems to be significant in chapter 53. It is repeated twice during the party at the end, and 53 is a reversal of 35, suggesting that chapter 53 (8:4) may also be on one level the reversal of 4/8, the date of Saikaku's haikai requiem for his wife's soul. In any case, age 35 is important for Yonosuke-Saikaku and for the soul of Saikaku's dead wife, since it represents his age in the year following the year in which Saikaku's wife dies and since it is the age at which Yonosuke first travels to the Pure Land and meets the dead Yoshino, whom he marries in the Pure Land and to whom he remains dedicated to the very end of the book, using her petticoat for his boat's windsock in chapter 54. The woman sitting on the right in the picture for chapter 53 even wears bird's nest crests that are similar to those worn by Yoshino in the picture for chapter 29. And the number 35 was also a very prominent number, since it referred to the 35th vow of Amida Buddha – a solemn pledge to save all women and men who call out his name and to ensure that both women and men are reborn in the Pure Land.

The fact that there are 3 women or lifelike dolls in the picture and that 3 and not the normal 5 *nō* plays are on the program may also be a compound image, based on the special palanquin created by Yonosuke in chapter 30 that suggests that Books 5, 6, and 7 (chapters 29-49) take place not simply sequentially but also, simultaneously, on another level within a vertical, multi-layered temporal horizon within the timeless "time" of the Pure Land from the point of view of Book 8 (chapters 50-54). Thus, if the three women sitting on the raised bridge-like structure are actually dolls, then all 44 dolls are simultaneously implied, as in a mandala, although the actual women the dolls are based on lived in different places and at slightly different times. The 3 women or dolls or bodhisattvas depicted in the picture for chapter 53 and the 3 women's *nō* plays also foreshadow the figure in the bow of Yonosuke's ship in the picture for chapter 54 who wears 3 number-3 crests, suggesting the 9 modes or speeds of rebirth in the Pure Land. The picture for chapter 53 also seems to present the 9 modalities (3 levels of 3 sub-modalities each) of rebirth in the Pure Land in the way it groups people: from top to bottom, three bodhisattva-like women, three Chinese men, and three Japanese men, with Yonosuke standing between the third and second group.

The triple-3s picture for chapter 53 thus expands the image of 3 women in chapter 52 and is continued in the 3 threes worn by the figure standing in the bow of the ship in the picture for chapter 54. Moreover, the triple bobbin (*chigiri*) crests on the robe of the woman on the left suggest that Amida's 48 vows (*chigiri, gan*), including his 35th vow, apply to all humans of whatever country or gender. In terms of the picture's iconography, the other crests, too, may show the mercy of Amida and Kannon. The 3 women in the top, quick-rebirth group

on the stage or platform are represented by the 3-bobbins crest, while the 2 groups of 3 men in the street are suggested by the tripartite crests of the Chinese sailor at right and by the 3-stars crest worn by the man Yonosuke is addressing at lower left. The latter two groups may represent people who will be reborn more gradually because of their complex karma.

The box or boxes of silver Yonosuke entrusts to the “soul pole” (*tamaboko*) merchant at the beginning of chapter 53 may be the 12 boxes of large dolls Yonosuke displays on the *nō* stage. If the merchant is a manifestation of the Shinto moon god Tsukuyomi, as his language might suggest, then his Buddhist basic identity (*honji*) would be Amida Buddha. If so, it would also suggest that in *Amorous Man* the basic identity of silver, like gold, is a form of spiritual light and that the scene presented in the picture for chapter 53 is lit with the light of the moon god/Amida from the “other side” of Japan – and from Kannon’s Fudaraku Pure Land that is often depicted together with the full moon in Kasuga mandalas. It seems likely that the allusion in chapter 53 to Abe no Nakamaro’s visionary waka about the full moon over distant Kasuga is a hint to readers that the prose narrative is equally visionary. And since the moon also suggests time itself, its basic light in this picture suggests the overlapping of Pure Land timelessness and linear time in the floating world. Yonosuke’s large chests of dolls hanging from poles carried by two men each also suggest the floats moving through the streets of Kyoto during the Gion Festival, mentioned at the beginning of chapter 53, including the moon-god float with its famous high pole rising from its roof with a crescent moon at its top, which has been rotated to make it resemble a boat with a raised stern and bow floating through the sky. Lower down on the pole is a model of a boat, and just below the roof gable on the front of the float is a large carved turtle, which, in the context of chapter 53, may refer to the soul of Saikaku’s wife.

Moreover, on or about lunar 6/13 in 1675, the hundredth-day Buddhist requiem must have been held for the soul of Saikaku’s dead wife. This was an important requiem following the 49th-day requiem. Chapter 53 seems to begin on 6/14, the next day, and may commemorate that 1675 requiem. The chapter takes place seven years later, in 1681, when the soul of Saikaku’s wife, after the important seventh-year requiem in chapter 49, was presumably already in the Pure Land. In addition to the moon god and Amida, Kannon is also represented by the full moon in many of her Kasuga mandalas, so the life-sized dolls, which are the recreated souls of 44 outstanding Tayū, may be a composite image of the soul of Saikaku’s wife, with all the women in the book whom Yonosuke loves being on one level overlapped with the soul of Saikaku’s wife. Since there are 12 large chests or boxes, they might be a new version of the single soul-box given to Urashima Tarō by the daughter of the dragon king, who appears in chapter 12 of the *Lotus Sutra*.

The images in chapter 53 and the picture for chapter 53 are audacious and call for an audacious response, a neo-Danrin reading regime rooted equally in Danrin haikai and realistic worldly prose. In the last two chapters of the novel Saikaku seems to be challenging readers to leave behind timid reading habits and to try to glimpse what is on the other, the far side of Saikaku's writing – the moon “over there.”

§ The picture for chapter 53 includes various kinds of gazing. The traditional reading of this picture is that all the men shown, perhaps even Yonosuke, though at this point he seems somewhat enlightened, are gazing at the three performing women as high-value sexual commodities. If so, then their stares are examples of the traditional male reifying gaze that defines women as sex objects. The picture, however, seems to be more complex. The three women, sitting above the men, may represent three of the life-sized dolls Yonosuke displays on the *nō* stage of a performance house in Nagasaki. Further, Shinoda pointed out that the three women or dolls resemble three of the bodhisattvas in the Pure Land Mandala in Taima Temple near Nara. If so, the three female figures, who are slightly larger and more imposing than the males, would be gazing down with dreamlike expressions and meditating on the Pure Land (or at the floating world as the Pure Land?). The presence of a telescope suggests both water-gazing Buddhist meditation and the presence of the far-seeing and merciful bodhisattva Kannon, who is constantly looking for sentient beings to save. When the three Chinese and three Japanese men (including Yonosuke) as well as the reader all gaze at the dolls/women/bodhisattvas, they may be gazing on different levels of enlightenment. If the nine figures in the picture suggest the nine modes of rebirth in the Pure Land, then the three women have achieved rapid spiritual rebirth, while the second row (Chinese men, and, partially Yonosuke) would be men who can see great distances and can even see from the “other side” (China, the other world) and achieve moderately rapid rebirth in the Pure Land, while the men in the third or bottom row (partially including Yonosuke) see only their immediate surroundings and achieve rebirth more slowly. Yonosuke seems to stand between the second and third rows, so perhaps he is somewhere beyond staring at the women as commodities and instead gazes to a certain extent from the “other side” or Pure Land and appreciates the women's achievements not only as humans but also as potential or actual bodhisattvas.

Chapter 54 (8:5)

The picture for chapter 54: The Yoshi-iro Maru, the Ship of Good Desire, a private, unauthorized freighter, has left Japan and is underway in the Pacific, something highly illegal in Edo-period Japan. Yonosuke's small ship sails toward the legendary woman-ruled Island of Women, where women were said to be impregnated by the south wind and give birth only to baby girls. Yonosuke sits on top of a roofed section near the bow the ship and leans on the railing as he points at something with his left forefinger. He has on a medium-length sword and wears two of his usual wild pink crests on the upper part of his robe, while the lower part of his robe is covered with 15 characters representing the number 10. Yonosuke's wild pink crests are also on the ship's flag above him, with two more on the short curtains or bunting hanging down from the roof, for a total of 5 crests and 25 petals. Below Yonosuke sit two of his companions looking downward. A third companion stands in the bow where, shading his eyes, he seems to be watching the sky for signs of changes in the weather. Above him flutters a windsock made from an underskirt given to Yonosuke by the famous Tayū Yoshino, who marries Yonosuke in chapter 29. On the deck is a large earthen jar, probably containing an herbal formula for increasing stamina and energy, along with bundles and crates of lovemaking aids. Attached to the tip of the bow is a bundle of palm-fiber ropes called a *sagari* that hangs down mainly as a swaying ornament.

The lookout standing in the bow is often said to visually allude to the Man of Old, usually taken to be Ariwara no Narihira, gazing at *miyako* birds on the Sumida River as portrayed in the illustration for episode 9 of *Ise Tales* in influential early Edo-period Saga-bon editions (see below). In that and similar illustrations, the exiled Narihira, far from the capital, sits in the bow of a small Sumida River ferryboat and gazes upward with his right hand shading his eyes while three companions sit behind him in the boat, two looking sad, while the lookout standing in the bow of the Yoshi-iro Maru gazes upward with his right hand shading his eyes, while Yonosuke and two others look down, with glum expressions on their faces. The lookout wears three crests consisting of three parallel lines inside circles, an image suggesting the number 3, for a total of 9, thus alluding to episode 9 of *Ise Tales*. Saikaku, however, bases his allusion on a reversal: Narihira and his companions long for the capital when they learn that the birds they see on the Sumida River, far from Kyoto, are called



“capital birds,” but Yonosuke has told his companions that they will probably never see the capital again.

Yonosuke sits on a raised deck that serves as his small ship’s bridge, and he is busy pointing down, apparently at or into the ocean. In the context of the illustration for *Ise Tales* 9, the lookout is in the position of Narihira, and Yonosuke is in the position of a man, apparently a Buddhist priest, who sits behind Narihira in the boat. Yonosuke and two other companions seem to be gazing down at the water, much as the women (or dolls) in the picture for chapter 53 gaze downward. In this way, Saikaku may be suggesting to readers that much of the meaning of the picture for chapter 54 lies in the ocean or at the bottom of the ocean in the legendary Pure Land where the dragon king Shagara (or Sakatsura), whose name means “Ocean,” lives with his daughter, the dragon woman (also called the turtle woman), who may have the same name as Saikaku’s own dead wife, who was probably named Turtle. In chapter 12 of the *Lotus Sutra* the dragon king’s 8-year-old daughter demonstrates her ability to freely change her gender, and after that she goes on to achieve instant enlightenment, and she was widely loved from the medieval period on because she proved that women can achieve Buddhist enlightenment. And in medieval Japanese popular religion, as Saikaku shows in chapter 46, Narihira became a shamanic god of love who was believed by many to have the ability, like the dragon king’s daughter, to change his gender or be androgynous. Moreover, in chapter 2 and elsewhere in *Amorous Man*, Yonosuke shows signs of being a male form of the dragon king’s daughter, while Saikaku’s wife shows similar signs of being a female form of the dragon king’s daughter. In the marine context of Saikaku’s

picture, it therefore seems possible that Yonosuke points down at the ocean because he is again, as in chapter 2 and elsewhere, assuming the role of a male form of the dragon king's ambigender daughter and relying on her power to navigate his ship, since he has no known ability as a sailor, captain, or navigator. If the above were the case, it would also be eminently possible that the lookout in the bow of the boat would be another male form of the dragon king's daughter who has taken on a male form in order to help Yonosuke do his onboard duties more efficiently.

An hypothesis would be that Saikaku is overlapping the lookout with both Narihira and a male form of the dragon king's daughter and that Yonosuke is here the male form of the dragon king's daughter. This hypothesis is an extension of the basic working hypothesis of this commentary that the character Yonosuke is androgynous and consists of Yonosuke-Saikaku and the soul of Saikaku's wife. It also helps to explain why Yonosuke begins to plan for his sea journey together with seven companions but, when he announces that they will probably never see the capital again, six people are said to be surprised. I hypothesize that the seventh crew member is the man (the lookout?) who was not surprised by Yonosuke's announcement, a man who is the male form of the soul of Saikaku's dead wife and a male form of the daughter of the dragon king, who seems to be a spiritual protectress/protector of Yonosuke-Saikaku throughout the novel, perhaps with some help from the bodhisattva Kannon. Saikaku never says or shows how many people are on board the ship, but it seems likely that the ship carries eight people, so Saikaku is probably not trying to parody the traditional image of the ship carrying the seven gods of good fortune.

And the 15 number-10 crests that cover the lower part of Yonosuke's robe are likely to be a reference to chapter 4, when Yonosuke-Saikaku is 10 and wears 15 of his crests. Chapter 4 is very important for Yonosuke because it is the chapter during which Saikaku's wife is born and Yonosuke's life as an androgynous man begins, after some signs of the possibility of her birth in the first 3 chapters. The unspecified situation in chapter 54 may be that there are 8 people on Yonosuke's ship in the 8th Book of *Amorous Man* in the 8th year (1682) by Buddhist counting after the death of Saikaku's wife. And, of course, the ship seems to be protected by the dragon woman, who achieved enlightenment when she was only 8.

Yonosuke's pointing finger perhaps recalls the young Yonosuke at the end of chapter 1 who is said to have stood by a well curb with his childhood lover looking down into a well with her at their reflections, an allusion to the fusion image of the young Narihira and his childhood girlfriend in the nō play *The Well Curb* that is repeated in chapter 49, when, on one level, Saikaku's wife enters the Pure Land. In the picture for chapter 54, however, Yonosuke looks down into not a well but into the Pacific Ocean. Does he see on the ocean his reflection as the male form of the dragon king's daughter in her father's Pure Land?

In relation to Yonosuke's small 10-crests, the three 3-crests on the lookout's robe refer both to the 9-year age difference between Saikaku and his wife and to the 9 modes or tempos of rebirth in the Pure Land, which are classified into three groups of three modes each, as seems to be suggested by the composition of the picture for chapter 53. This reference would suggest that Yonosuke's ship, like Amida's Ship of Salvation (*Mida no fune*), also called the Dharma Ship (*nori no fune*), is crossing the sea between life and death, as in chapter 28, and heading for the Pure Land. Shinoda (2010: 211-16) suggests that the boat in the picture for chapter 54 is already in the Pure Land and is crossing Treasure Lake like the boats floating on the lake in the Taima Pure Land mandala, and Yonosuke's boat does bear a certain resemblance to the boats in the Taima mandala, but there are no ocean waves in the Pure Land mandala lake. Nevertheless, this interpretation would explain why the Narihira-like the lookout in the bow of the ship may also be overlapped with an emergent half-parodic, half-serious image of Nyoirin Kannon, with the round pennant hoop above the lookout serving as a dharma wheel above Kannon's open palm, though Kannon usually holds a dharma wheel above the palm of one of her left hands. If the lookout is on one level an oblique manifestation of Kannon, then the ship is probably sailing toward Kannon's Fudaraku Pure Land in the ocean far to the south, the direction into which the dragon king's daughter disappears in the *Lotus Sutra*. Narihira, Kannon, the dragon king's daughter, the soul of Saikaku's wife, and Yonosuke-Saikaku all seem to be androgynously crowded into the figure of the lookout, who seems to be a dense, polyphonic figure, a kind of Kannon statue with many heads and arms, as found in Buddhist art. Is the prolifically polymorphous and androgynous bodhisattva Kannon, who constantly shifts shapes in her quest to save all kinds of sentient beings in need in many situations, standing in the bow collecting in her single body a small multitude of souls now gathered in or on the way to her Fudaraku Pure Land?

At the same time, the composition of the picture, which has one person in the bow and three people further back, repeats the composition in the picture for chapter 28, the last chapter in the first half of the book. In that picture, one Kada woman lies in the bow of a small boat, while three other women sit farther back. In the picture for chapter 28, the woman in the bow wears turtle-shell crests, which suggest she may represent Saikaku's dying wife at 25, her age in chapter 28, when Yonosuke-Saikaku is 34, while in the picture for chapter 54 the man in the bow, like the oxman in the picture for chapter 50, looks as though he could be a younger double of Yonosuke. Perhaps this means that the lookout represents Yonosuke-Saikaku, who is 41 in 1682, while Yonosuke-60, who is 60 in 1682, is sitting on the bridge and looking down, not up. In many chapters, culminating in chapter 46, Yonosuke is partially overlapped with Narihira, and in chapter 54 the man in the bow might also suggest that

Yonosuke-Saikaku is overlapped with Narihira as well as overlapped with the soul of Saikaku's wife (the part of her soul that can leave the Pure Land and travel to the material world to communicate with Yonosuke-Saikaku), with all three overlapped within a fourth, the intricately connected male and female forms of the now presumably mature daughter of the dragon king, along with the bodhisattva she serves, Kannon. Meanwhile, the older Yonosuke-60 (another male form of the mature daughter of the dragon king), sitting above on the bridge, points both toward the large jar (*kame*) on the deck and also toward the waves and the dragon king's watery Pure Land below, above which the dragon king's androgynous daughter, the turtle (*kame*) woman/dragon woman, standing in her male form in the bow, may be doing the actual guiding of the ship as both the captain and the lookout.

In addition, the raised right hand of the lookout in the bow resembles and seems to be a reference not only to Narihira's hand but also to the raised right hand of Yonosuke during a sudden rainstorm in the picture for chapter 4 – the chapter during which the birth of Saikaku's wife is hinted at – as well as to the left hand of Yonosuke's chaperone, who holds a long pole that is about the same length as the pole holding up the windsock in the bow of the ship. The chaperon in the picture for chapter 4, with his hand raised to protect his eyes and face from falling rain seems in turn to be a visual allusion to a man in the illustration of Kiyomizu Temple in the *Kyō warabe* guidebook to Kyoto (see p. 33) who stands on the high porch of the temple. Shading his eyes with his left hand, he gazes out over Kyoto while his partner points down, like the Yonosuke who sits on his ship's bridge, at nearby Otowa Falls, with its shrine dedicated to a dragon king, Kurikara (Kulika), although there is also shrine to the dragon king Shagara just upstream. The man shading his eyes on the temple porch also holds a long traveler's staff that is almost as long as the pole holding up the windsock of Yonosuke's ship. Further, the rain in chapter 4 may be overlapped with the rain said to have been dropped by 9 dragon kings, including Shagara, on the baby Buddha to purify him soon after he was born. Thus the end of the novel may evoke its virtual beginning. Perhaps Saikaku is suggesting that the soul of his wife, now 32, who is born in chapter 4, has now been reborn in the Pure Land, and her traveling soul may now be traveling together with Yonosuke-Saikaku, who, like Saikaku, is now 41 in 1682, when Yonosuke's ship sets out and *Amorous Man* is published. Now overlapped on many levels with the universe and the Pure Land by means of their relationships with spiritual figures such as Kannon or the undersea dragon king and his daughter, many new experiences seem to await them.

The question remains, however, of why the man in the bow clearly also stares at something very high in the sky. If he were simply on weather watch, would he need to stare up at such a steep angle? Buddhist meditation directly on the sun usually involved gazing at the low, setting sun. One possible hint may come from Japanese heraldic discourse. The three

horizontal lines in the crests worn by the lookout are called *mitsu hiki-ryō* (三つ引き兩), and according to Numata (1968: 1156-59), the character for *ryō* (兩), 'two, both,' was used as shorthand for the more complex character for another *ryō* (龍) meaning 'dragon,' so the crest means, "Three dragons cross the sky." If Saikaku was familiar with this calligraphic usage, then the 3 three-line crests on the robe of the lookout would suggest 9 dragons rising into the sky. Regarded separately, the image might be of 9 dragons rising, a probable reference to the 9 dragons that flew above the baby Buddha, bathing him with fragrant rain soon after he was born, an image Saikaku may be alluding to in chapter 4 in order to compare the birth of his wife in the year Yonosuke is 10 in chapter 4 with the birth of the Buddha and, in chapter 54, with the rebirth of his wife in the Pure Land.

Another hint of rebirth may be provided by the last sentence of the chapter, which quotes the *nō* play *Fuji-san*, in which a Chinese official arrives at the foot of Mt. Fuji and asks for some of the elixir of immortality possessed by the god of the mountain. The official makes his request to a local fisherwoman, who later turns out to be the god of Mt. Fuji, though at first she says she will carry the request to the god. She then exits into the clouds around the peak of the mountain, disappearing into regions unknown to any human, much as the Yoshi-iro Maru disappears into unknown territory. Later in the *nō* play, however, the sky clears and two messenger gods descend from the sky with some of the elixir as a gift for the Chinese official. Saikaku may have made the allusion because Mt. Fuji is near Izu, from where Yonosuke's ship sets out, and because the many aphrodisiacs carried on board the Yoshi-iro Maru are a modern-day version of the elixir of immortality that was sought by the ancient Chinese.

An additional hypothesis would be that Yonosuke and the two men sitting on the deck below him all look down toward the ocean because they are meditating or expect to soon visit the dragon king's Pure Land on the ocean floor if the ship sinks, while the man standing in the bow looks upward as if he expects the Yoshi-iro Maru to be transformed into a spiritual vessel that will carry them all to Kannon's Fudaraku Pure Land. Perhaps this contradiction is foregrounded by Saikaku in order to ask readers to imagine a ship headed toward a more spiritual conception of the Pure Land beyond simple notions of up/down or inside/outside Japan.

It is interesting to compare Saikaku's picture for chapter 54 with the picture of the ship of the Chinese Daoist wizard Xu Fu as it reaches Kumano during his legendary search for the elixir of immortality said to exist in the islands east of China as related in chapter 4:1 of the 1686 *Honchō ressen-den* (*Legends of Daoist Wizards in Japan*), edited by Tanaka Genjun, with pictures that are thought to be by Saikaku. The bow of Xu Fu's ship, shown at center left of the picture, resembles somewhat the Yoshi-iro Maru, and the Kumano main shrine is

shown in the background, together with some sacred crows. There is no one resembling Narihira standing near the bow of Xu Fu's ship, but there is an elaborate almost vertical figurehead consisting of a large carving of the head of a dragon. If the picture is indeed by Saikaku, he may be alluding to his 1682 picture for chapter 54 by replacing the man standing



in the bow of the Yoshi-iro Maru, who may be the male form of the dragon king's daughter, with a dragon. Moreover, the next picture in *Legends of Daoist Wizards in Japan* shows two female gods dancing in the sky near the top of Mt. Fuji, which was also, according to legend, visited by Xu Fu and declared by him to be Mt. Penglai, the Mountain of the Daoist Immortals. This is the same legend drawn on by the nō play *Fuji-san*. The last line of chapter 54 quotes the nō play at the point at which the god of Mount Fuji ascends into the clouds surrounding its peak to get some of the mountain's elixir for Xu Fu – an elixir that may be parodied by the big earthen jar (*kame*, homophonous with 'turtle') on the deck of Yonosuke's ship.

Although on one level the Yoshi-iro Maru is sailing toward the mythical Island of Women, Matsuda Osamu (1978, 1982) and other scholars have pointed out that, on a realistic level, the trip of the Yoshi-iro Maru in some ways resembles, on a slightly larger scale, the medieval practice of setting out on a sea journey from the Kumano Shrine in a boat and letting ocean currents carry the boat in the direction of Kannon's Fudaraku (Potalaka) Pure Land, which was believed to rise up out of the southern ocean. Two such voyages were undertaken even in the 17th century, so Saikaku was probably aware of the practice, and he surely knew of the androgynous Kannon's Pure Land, which was also said to hover above Kasuga and Kumano. Moreover, the striking parallels between the images in chapters 28 and 54 suggest that Saikaku may be implicitly overlapping Kumano on the Kii Peninsula, toward

which Yonosuke travels in chapter 28, and the Izu Peninsula in chapter 54, an area where the fishermen of Kada, where Yonosuke stops in chapter 28, go on long trips to do much of their fishing, leaving behind an all-woman village for much of the year – thereby turning the village of Kada into a place that resembles the mythical Island of Women mentioned in chapter 54. There seems to be little doubt that on one level Yonosuke's ship is sailing to an Island of Women that is highly sensual, but Yonosuke image of the island is also suffused with Kannon's compassionate spirituality.

By comparison, Saikaku ends his next novel, *Shoen ōkagami* (*Great Mirror of Sensual Beauty*), with a picture in the last chapter (8:5) that shows Yonosuke's son Yoden, who, after seeing all the outstanding performing women in Japan, stands in the white robes of a dead person covered with the words of a sutra and immolates himself in a bonfire consisting of old love letters. At the moment of his death he is greeted not by Kannon and 24 other bodhisattvas but by outstanding Tayū, who have died and become bodhisattvas and who now introduce Yoden's soul to the Pure Land. Like several other pictures in *Great Mirror*, the



picture for chapter 8:5 seems to allude to its parallel picture, the picture for chapter 54 (8:5) of *Amorous Man*, and Yonosuke's ship suggests on one level a journey toward Kannon's Pure Land – a journey that, when made by monks setting out from Kumano, was believed to end in death. Further, in the picture for *Great Mirror* 8:5, on a cloud that is directly "above" Yoden stands the Tayū-bodhisattva Azuma (see *Amorous Man* chapter 48), who carries a censer of burning incense, and behind her is the Tayū-bodhisattva Yūgiri (see chapter 37), who carries

a flowering branch and wears hexagonal turtle-shell crests, associated with Saikaku's wife in *Amorous Man*. Further, at upper left is the Tayū-bodhisattva Yoshino, who marries Yonosuke in chapter 29 of *Amorous Man*. She wears connected Seven Pure Land Treasures crests and stands under a large parasol that suggests a Buddhist sun shade that is carried above a portable buddha-image or a coffin in a funeral procession. While the picture is a humorous parody, it is also surely a prayer by Saikaku for the souls of all the Tayū portrayed to be reborn in the Pure Land. In contrast, *Amorous Man* is a double novel that includes many elements of requiem prayer for the soul of Saikaku's wife and for the progress of her soul. Since Yonosuke seems to overlap his love for his dead wife with his love for all the women he meets, his affairs are usually very passionate and, increasingly, respectful. Therefore, the ending of *Amorous Man* is open, dynamic, and forward looking and suggests further transformations. Yonosuke wants to go beyond even the upper levels of the big licensed quarters, which at times seem to be overlapped with the Pure Land. The top women often manage to be creative and establish zones of freedom and true love for themselves (see Someya 2011), but the owners are all men. On the Island of Women, however, women are said to run everything by themselves, and Yonosuke seems to want to see how that system works. Thus in chapter 54 Yonosuke doesn't immolate himself. Instead, his voyage into the unknown seems to be sustained by his congenital curiosity and his belief in the spiritual power of women.

Amorous Man ends in a way that seems to show a new stage in the communication between Yonosuke and the soul of Saikaku's wife. Yonosuke sets out from Izu Peninsula at the end of the Godless Month (the tenth lunar month, roughly November), reversing the itineraries of almost all the gods in Japan, who set out from their home shrines and gather in Izumo in western Honshu during the Godless Month and then return home at the end of the month. Yonosuke, who is sometimes (as in chapters 28 or 46) described as a kind of god of love and eros, leaves home (Izu, Japan) at the very time the other gods of Japan are returning home to their local shrines after a month's absence, and his divine departure-return may be a statement that spatial directions are more complex when viewed from the perspective of the Pure Land. For Yonosuke, the Pure Land is both far away and directly at hand, within linear time and outside it. Therefore, the possibility that the present and future lookout and navigator of the Yoshi-iro Maru standing in the bow is also a form of his wife's soul may be one of Yonosuke-Saikaku's main claims in the novel. If so, then the ship leaving Japan and returning home is returning to the rest of Saikaku's life in a Japan that is also not simply Japan but a continually changing mixture of mundane Japan and the sacred sexuality Yonosuke has discovered in the Pure Land, that is also potentially overlapped with material Japan. Yonosuke's departure is also a return to another Japan and thus a rebirth in a Japan

where the ordinary and the strange, the living and the dead, the intimate and the distant, the profane and the Pure Land, Japan and the Island of Women are not separate or opposites but real possibilities – beginning with their evocation in fiction. This double-Japan of new possibilities is also suggested by the diapers Yonosuke loads on his ship. And this voyage toward a new, unknown Japan is also a voyage back in time, since as Saikaku knew, in terms of literature, the Island of Women had already been settled centuries earlier by Murasaki Shikibu and her colleagues. As Tamagami Takuya, alluding to Abraham Lincoln, put it (1975: 9), *The Tale of Genji* is “of women, by a woman, and for women.” It seems likely that Yonosuke’s ship will be constantly sailing in and out of different time-flows and through various new gender and class definitions.

On a personal level as well, perhaps Saikaku had to write *Amorous Man* in order to understand that he and his wife’s soul are part of an androgynous pair – a doubleness that also allows him to write prose fiction as well as haikai linked verse. By leaving Japan, Yonosuke-Saikaku simultaneously returns to Japan as a prose writer who has witnessed certain similarities between prose fiction and the Pure Land and who can now meet his wife’s soul whenever he picks up his brush to write. His Pacific Ocean will be the sea of deep ink in his calligraphy inkstone, and the Island of Women will no longer be a legendary distant land. Thus chapter 42, set in 1683, is chronologically the last chapter in the book – a year later than his journey in his ship in chapter 54 in 1682 – and chapter 42 will always in the future in terms of linear time. A strong faith in the openness of the future sustains Saikaku’s attempts to write across the borders between life and death and material reality and fiction. If the netting hanging in the picture for chapter 42 suggests the porous borders between the inside and outside of a work of literature, then perhaps Yonosuke and his ship sail unseen in 1683 inside the netting, along with the unseen lower half of Yonosuke’s body, while in chapter 42 Yonosuke’s upper half talks with Noaki in the Pure Land in 1683, that is, in timeless time and endless love, just as Saikaku is sometimes able to write fiction from a position that seems to be 1) ambigender and double, 2) inside and outside the world, 3) largely “realistic,” both outside and inside his own subjectivity and point of view, and 4) within and beyond linear time.

§ The picture for chapter 54 shows Yonosuke’s ship illegally leaving Japan and setting out into the Pacific toward the south – toward the Ryukyus, China, southeast Asia and beyond – and toward the legendary Island of Women, populated and governed by women, which seems on one level to be overlapped with the bodhisattva Kannon’s Pure Land. Yonosuke on the bridge, possibly representing Yonosuke at 60, has an androgynous gaze and seems to look down and point at the big jar (*kame*, also his wife’s soul?) on the deck and also at (and

into?) the ocean, perhaps doing his own kind of ocean water or wave meditation, while the seemingly androgynous man in the bow, on one level probably Yonosuke at 41, seems to gaze at the sky and the weather and at infinity, although his posture alludes to gazing at flying dragons and to illustrations of Narihira on a ferryboat on the Sumida River gazing at local birds. The two men sitting below Yonosuke seem to be gazing downward as if they were sad, or, alternately, doing water meditation or thinking deeply, as in the picture for chapter 53. If so, Yonosuke's ship may be headed both away from Japan and, simultaneously, toward Japan itself as a work of fiction refracted through the local fiction of *Amorous Man* and numerous future works, some rather different works of fiction by Saikaku and other writers already dimly perceptible. Unlike Narihira in *Ise Tales* 9, who was in temporary exile and who felt emotionally drawn back to the capital in Kyoto when he heard that some birds were called "capital birds" in an area far from Kyoto, Yonosuke seems to feel he is in permanent exile and heading back home as the great unknown to be explored, to a Japan that has not already been described, to expressions of love that are not bounded by rules or codes, to vulgar material scenes that are also part of the Pure Land. Since the ending of the novel is open-ended, Saikaku seems to be leaving the ending up to readers, who can choose from many interpretations (see, for example, the list of 16 well-known interpretations in Hirabayashi: 27-32) or make their own. In fact, since the ending of the novel is deliberately future-oriented, it fairly cries out for new interpretations. Judging from Yonosuke's last words, he seems to be heading toward a new dimension of Japan that has more freedom and needs no "capital" or dominant center that must be visited or worshiped or imitated, since prose fiction and a fearless imagination can help reveal any kind of place as part of the Pure Land – can imagine a space where, for example, all women are respected and treated the way they are on the Island of Women.

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