Conventions

Language and Translations

All translations are my own unless otherwise noted. Two of the translations have been published: Sōkyū's *Souvenirs for the Capital* as "*Souvenirs for the Capital*: A Travel Diary by Sōkyū," *Asiatische Studien—Études Asiatiques* 71, no. 2 (2017): 453–475; and selected poems from *Pilgrimage to Sumiyoshi* have appeared in "Excerpt from Ashikaga Yoshiakira's *A Pilgrimage to Sumiyoshi:* Translation with Commentary," *Transference* 3 (2015): 27–30.

I provide kanji and/or kana for individual Japanese words that do not appear in the *Oxford English Dictionary* or when necessary to consider the text in its material context. I have used the modified Hepburn system when romanizing names and titles of people, places, and works. I have transliterated the classical Japanese poems according to standard historical kana orthography (*rekishiteki kanazukai*). I preserve the distinctions of *h*-stem morae (*ha, hi, hu, he,* and *ho*), except in proper nouns and titles.

All poems from the three primary texts analyzed here are provided, with the romanized Japanese, in appendix 1. Within each text, poems are given an identifier consisting of the text's shortened title, followed by a number indicating the order of that poem's appearance within the text (e.g., *Souvenirs* 1). When the text cites in full a poem by someone other than the author, I include it in the listed poems, along with a heading that indicates the poet; all other poems are presumed to be by the attributed author of the text. For simplicity, I omit the Japanese romanization of the poem in the analytical chapters. Instead, I use the English translation and provide in a note the poem identifier, which can be used to find the Japanese in appendix 1. Important allusions appearing in the poems are explained wherever possible.

Names and Dates

Personal names in Japanese appear in the order of family name followed by given name, except when cited in English-language sources. When an author is known by a chosen name according to traditional convention (e.g., Matsuo Bashō as Bashō), I follow suit. In rendering imperial names that begin with the prefix *Go-* 後 ("Latter"), I capitalize the first letter of the name indicated rather than using a hyphen as in, for example, GoKōgon.

Masculine pronouns are used because the primary works construct an almost entirely male homosocial environment, mentioning women extremely infrequently. The implications, while important, are beyond the scope of the present study.

Historically, dates were calculated according to era names (*nengō* 年号), which were typically designated by imperial order and used by anyone with connections to the imperial court. The modern system of period names is much simpler in identifying far fewer historical periods and naming each after the geographical site of the most influential political office of the time (e.g., Heian, Kamakura, Muromachi, etc.). However, because inconsistencies in historical dates and names remain, it is necessary to use both naming systems for clarity and precision. During the Nanbokuchō period, the Northern and Southern courts each designated different era names according to their tracking of respective imperial reigns. Because the emperors of the Southern court were later interpreted as the official line, Southern court era names are often employed in early modern and modern historiography of the Nanbokuchō period. However, I typically use Northern court era names when relevant because the dates mentioned in the primary texts reflect the political affiliation of the authors to the Northern Court. In the primary texts themselves, precise dates are provided only occasionally. In the translations and analyses, I retain era names when giving dates, but for simplicity and clarity, I also convert dates to the closest equivalent in the Gregorian calendar whenever possible, using Arabic numerals. For consistency, I use the day-month-year format for both era names and Gregorian calendar dates. For example, "the seventeenth day of the eighth month of Bunwa 1" is rendered as "17/8 of Bunwa 1" and "25/9/1352."

Maps and Place-Names

The maps are labeled with historical province names. The borders reflect Edo-period province boundaries, which are approximate to the fourteenth-century context and which are suitable for the purposes of this literary

study. The province boundaries are derived from the "Tokugawa Japan GIS" (2004) dataset provided by the China Historical Geographic Information System at the Harvard-Yenching Institute. Physical features on the maps (coastlines, rivers, etc.) were constructed based on data from the *ArcGIS Living Atlas of the World*. Mountains, plains, rivers, lakes, bays, and other named topographical features are labeled in italics; of these, only mountains are indicated by a symbol (black triangle). Cities, towns, temples, shrines, barrier gates, and other named locations are labeled in plain text, and are indicated by a black dot. Larger dots indicate places of significance for the travel memoir in question, such as points of departure, destination, or other key interest. All maps were created by Gabriel Moss.

Although the travel memoirs are representations of journeys, only the map in the introduction (figure I.1) includes information about travel routes for comparative purposes. All other maps (figures 3.1, 4.1, 6.2, 7.1) are populated with place-names to reflect approximate locations relative to the others. I have chosen not to include travel routes in these maps because the linear order of an itinerary is just one way to read and interpret the medieval travel memoir. Even if the place-names necessarily appear in a linear order in the text, there are many more ways in which a non-linear impression of geographic space is constructed in the text: by repeating place-names; by arranging place-names in a linear order or in proximity in the text to suggest a topography that subverts the geographical locations indicated; by depicting places that are remote from the narrated traveler through their thoughts or imagination; by alluding to place-names in response to a social or emotional situation rather than geographic location or setting. The result of these rhetorical strategies is a narrative that is never entirely linear in terms of geographic space or time; the only true linearity is bibliographic, in the sense that it is a line of ink physically inscribing one word after another. In contrast to this, the narrative line leaps forward, doubles back, meanders, fades, fractures, and refracts.

Most place-names include the geographical or structural features in the name itself as, for example, in Kagamiyama (mountain) and Ishiyamadera (temple). Because the defining physical feature of a place is an important part of how its name sounds (especially for inclusion in *waka* poetry), I have chosen to preserve the geographical and structural features in Japanese for place-names whenever possible.

Place-names commonly have a possessive particle. If the possessive particle appears between the name and the geographical feature, the romanization is rendered as individual words (e.g., Shirakawa no Seki,

Kiyomi ga Seki). When the possessive particle is part of the name (unrelated to the geographical feature), it is rendered as a single word (e.g., Sayanonakayama).

There is also frequent wordplay with the pronunciation of the name as well as its literal meaning. For example, "Ōsaka" (literally "Hill of Meeting") of the Ōsaka Barrier (Afusaka no Seki) is frequently discussed in terms of meeting others during travel. I have therefore translated place-names into English whenever relevant to illustrate the depth of meaning in literary representations of important places. Because there is so much variation in how place-names have been preserved and used in Japanese and English alike, there will be inevitable exceptions, which I do my utmost to keep at a minimum and explain where relevant. The most frequent exceptions I make in this book are for names that have entered common use in English, such as Mount Fuji, or those that appear in important translations, in particular, Steven D. Carter's recent translation of Matsuo Bashō's travel memoirs, *Travel Writings*.