

Journey to the origin of the Shigitatsu Sawa maple

Susan Ott Ralph 12/21/2025



This story began last year when Alan Rothblatt said let's go find the Shigitatsu sawa tree. We found it easily enough, next to the west fence, and it still has the metal tag attached to the trunk so we could be sure it was the correct tree. The leaf veins form a beautiful reticulated pattern, especially when the sun shines through the leaf.



Alan said that it was named after a poem, which he quoted. I thought it was a lovely idea, but then forgot the poem, so I decided to look it up. This soon led to a post from the botanical gardens at the University of British Columbia (<https://forums.botanicalgarden.ubc.ca/threads/acer-palmatum-shigitatsu-sawa.30815/>)

"In the original foreword to "Japanese Maples" (Vertrees) Hideo Suzuki states that the cultivar 'Shigitatsu sawa' has long been associated with a twelfth century Japanese poem.

"An old writing, Chikinsho Supplement, published in 1710, illustrates thirty-six cultivars. Associated with the name of each cultivar is an old, famous poem. For instance, beside the precise drawing of the leaf of an old cultivar called 'Shigitatsu sawa', is a poem printed in artistic calligraphy. . . ."

Some may find this recent article interesting: [A Wisp of Snipes: Translating Medieval Japanese Poetry by Paul S. Atkins](#), where the author discusses fifty different translations of this same thirty-one syllable poem.

That was the moment I decided I was going to find the article by Paul Atkins and the 1710 drawing. This quest took twists and turns along the way.

First was to find the article, but the link on the forum did not work and it was not in the library. The author is a professor of Asian languages and literature here at the University of Washington and had given the Washin Kai public lecture about haiku in 2022, which I attended. (it was great, you can see it on You Tube). So I wrote and asked him for a copy. He replied saying *"I'm so glad to hear you are interested in my article about the snipe poem. It is a real blast from the past for me. Attached please find a .pdf. Unfortunately, I published it online in a forum that has since gone defunct, so it may be hard to find."*

This appealing article discussed the poem in detail (the form is waka, also called tanka, a sequence of 31 syllables arranged in five units of 5,7,5,7 and 7. This form preceded haiku).

こゝろなき身にも哀はしられけりしぎたつ沢の秋の夕暮

kokoro naki
mi ni mo aware wa
shirarekeri
shigi tatsu sawa no
aki no yugure

He gathered 50 translations, including his own:

Even someone
without a heart
may be deeply moved—
snipe taking flight from a marsh
in the autumn twilight

In the article is a link to images of a 17th century calligraphed version of the poem, part of an exhibit at the Seattle Art Museum called the *Deer Scroll*, painted by Tawaraya Sôtatsu with calligraphy by Kôetsu. That link did not work either, so I asked Gail Joice for help. She said the Deer Scroll had a special place in her heart because she was a courier to carry it for SAM to Japan for exhibitions. “It is a lovely masterpiece of autumn”. There had been an online exhibit, but it was taken off-line. She gave me some other links, and I was able to locate this:

Paul Atkins collaborates with Seattle Art Museum

On May 5, the Seattle Art Museum opened its exhibition of an exquisite scroll from the early 17th century, with the contributions of Paul Atkins, assistant professor of Japanese literature. Professor Atkins' expertise played a critical role in the museum's development of an interactive computer display of the reconstructed 72-foot-long *Poem Scroll with Deer* for the “Five Masterpieces of Asian Art: The Story of Their Conservation” exhibition. “Professor Atkins' expertise in ancient poetry provided the essential link between the artwork, the latest computer technology, and our local viewing audience,” says Yukiko Shirahara, curator of Asian art for the museum.

The scroll is a combination of poetry from the *Shin Kokinshû*, a poetry anthology ordered by Retired Emperor Go-Toba in 1201, the calligraphy of Hon'ami Kôetsu (1558-1637), and the painting of Tawaraya Sôtatsu (1576-1643). Professor Atkins translated the scroll's 28 autumn poems into modern English and supplied analyses and background to aid appreciation of their meaning. In addition, he provided information on the anthology from which the poems were taken.

The exhibition technologically reconstructs the *Deer Scroll* in its entirety for the first time since it was divided and sold. A prominent Japanese businessman split the scroll in half for display at a tea ceremony he held in 1935. After his death in 1938, the scroll



Deer painted in gold and silver by Tawaraya Sôtatsu complement the calligraphy of Hon'ami Kôetsu in *Poem Scroll with Deer*.

was further segmented and sold. In 1951, the Seattle Art Museum acquired the latter half of the scroll. The first half is owned by five museums and two private collectors. In order to reproduce an authentic viewing experience, the museum has combined images of all segments to construct a virtual recreation of the entire scroll.

The latter half of the *Deer Scroll* can be viewed along with the computer display at the museum through Sept. 9 or virtually under the “Exhibitions” listing on the museum's website at: <http://www.seattleartmuseum.org>. The virtual tour is a permanent feature of the museum's website.

I was not sure if the segment of the Deer Scroll in the above newsletter was the one with the Saigyo poem. This took some searching. Deep in the webpage of the art museum I found the answer: (https://hmc.seattleartmuseum.org/pages/view.php?search=%40%401210&k=&modal=&display=list&order_by=resourcetype&offset=0&per_page=72&archive=&sort=ASC&restypes=&recentdaylimit=&foredit=&noreload=true&access=&ref=2997) a lecture by Miyeko Murase, and on minute 22 she showed this section with the poem and read it. This section was in the Yamatane Museum of Art; the legend in their website also clearly states it was the Saigyo poem.



Back to Co-Pilot:

[I sent the image from the deer scroll]

You said: does this calligraphy match the Saigyō poem?

Copilot said: I carefully examined the calligraphy in the image. The text visible around the deer does not match the Saigyō poem:

*「こころなき身にも哀はしられけりしぎたつ沢の秋の夕暮」
("Even to one without a heart, sorrow is known...")*

Why it doesn't match:

The Saigyō poem contains distinctive phrases like 「こころなき身にも」 and 「しぎたつ沢」, which are not present in the calligraphy on this painting.

The calligraphy here uses different kanji and kana arrangements, and the overall structure suggests a different poem or inscription, possibly related to deer (shika) and autumn scenery, which is a common theme in Japanese art.

 *So the answer is: No, this calligraphy does not match the Saigyō poem.*

Would you like me to:

- (a) Attempt a transcription and translation of the actual calligraphy in this painting, or*
- (b) Explain the symbolism of deer and autumn in Japanese art and poetry?*

You said: Paul Atkins translated this as the poem by Saigyō

Copilot said: Copilot Thank you for clarifying! If Paul Atkins identified this as Saigyō's poem, that makes sense because the visual style and theme (deer in autumn) align with the poem's mood. Let's verify:

The Saigyō poem in question is:

*こころなき身にも哀はしられけりしぎたつ沢の秋の夕暮
("Even to one without a heart, sorrow is known—snipes rise from the marsh in the autumn evening.")*

Comparing to the calligraphy in the painting:

The painting shows flowing kana and kanji arranged vertically around the deer.

I can make out fragments like 「秋」 and 「夕」, which strongly suggest autumn and evening.

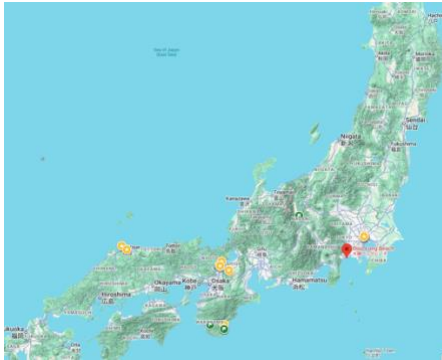
The overall brushwork and placement resemble the traditional way waka poems were inscribed on paintings (shikishi or kakemono style).

While the exact characters are partially stylized and hard to read, the presence of seasonal words and the attribution to Saigyō by a scholar like Atkins strongly supports that this is indeed the same poem.

 *Conclusion: Yes, this painting likely contains Saigyō's poem, written in highly cursive calligraphy.*

Saigyō was a famous poet, who lived from 1118-1190. He was a Buddhist monk who travelled most of his life, living in huts as a hermit. His poems were included in the major anthology of waka poems. The snipe rising from the marsh, together with poems by Teika and Jakuren, are known as “**Sanseki**” or the Three Evening Poems of Autumn.

He composed this poem in a small hut in Oiso, and since then the hut at the snipe-marsh has been a well-known place, visited by Bashō and painted by Hokusai and Hiroshiga. Even today there is a poetry retreat there.



Hiroshiga



Hiroshiga



Hokusai



Hokusai



The poem has captured the imagination of many artists.



Tanyu, 1665



Komai Yoshinobu 1765



Suzuki Harunobu 1768



Suzuki Harunobu, ca. 1770. The Three Evening Poems (Saigyō on the left)



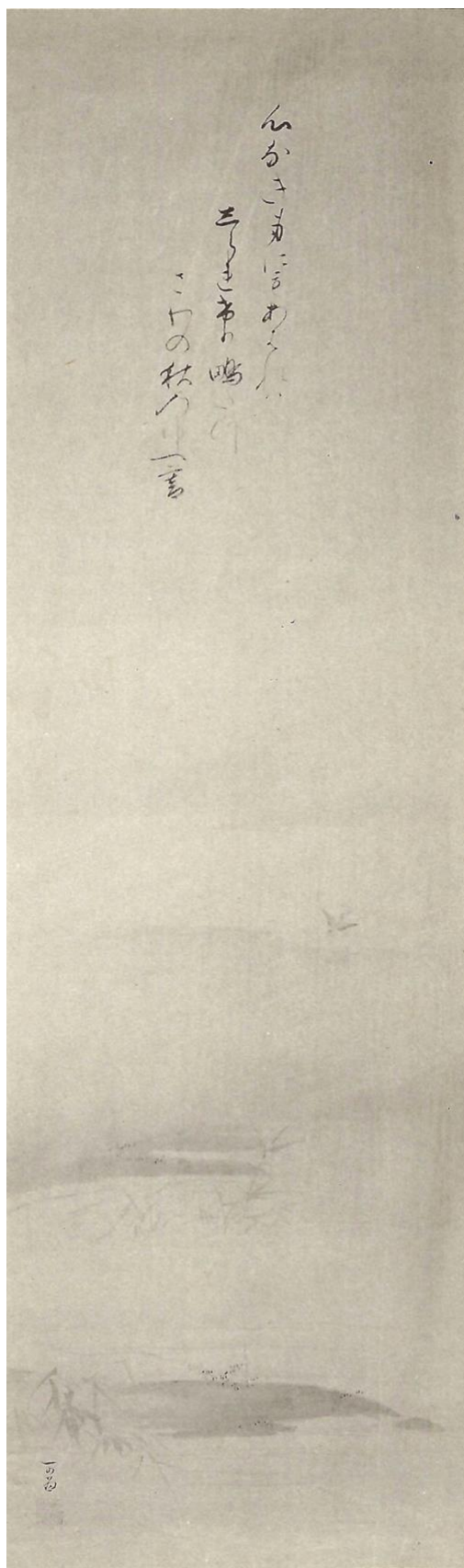
Shunsho 1775



Hokusai



Gekko ~1886



Autumn Evening Twilight

By Ikkei (浮田一蕙 1795-1859)



Kiyonga1785

This screen, by Tosa Mitsucki (1654/81) is called Autumn Maples with Poem Slips.



The poems are written in calligraphy and I could not tell if any were the Snipes rising from the marsh poem by Saigyō. The description from the Art Institute of Chicago said that Waka poems were selected from imperial anthologies and the word momijiba (maple leaves) appear in each poem. Since that word was not in Saigyō's poem I was not sure if it was included, even though his was one of the most famous autumn waka poems.

So I tried using Artificial Intelligence. Four times:

Mitsuoki's *Autumn Maples with Poem Slips*

- **Subjects:** The painting shows brilliant autumn maple trees, meant to evoke a sense of melancholy beauty after courtiers have departed from a viewing party.
- **Poem slips:** Slips of paper, known as *tanzaku*, with classical poetry written on them are shown fluttering from the branches. This is the only evidence of human presence in the scene.
- **No Saigyō:** While Saigyō was a famous poet, he is not depicted in this particular work. [🔗](#)

Is there a poem by Saigyo in Mitsuoki autumn maples poems?

Yes, the screens *Flowering Cherry and Autumn Maples with Poem Slips* by Tosa Mitsuoki contain a poem by Saigyō. The screen set, likely painted around 1675, depicts autumn maples and spring cherry blossoms, with *tanzaku* (paper slips) inscribed with poems hanging from their branches. 

Key details about the screens and the poems:

- **Waka verses:** The poems on the slips are waka verses, a classical 31-syllable form of Japanese poetry.
- **Classic anthology:** The verses were selected from revered 12th- and 13th-century imperial anthologies known as the *Chokusenshū*.
- **The poem:** One screen in the set shows an autumn maple tree, to which a 12th-century poem by the priest-poet Saigyō is attached. This reflects the courtly practice of writing poems on paper slips and hanging them from trees during seasonal viewings.
- **The commission:** The artwork was created for or gifted to Empress Tōfukumon-in, reflecting the refined, courtly taste of her era. 

◆ AI Overview



No, Tosa Mitsuoki did not include a poem by Saigyo in his "Mitsuoki autumn maples poems" collection, but a famous painting by Katsukawa Shunshō depicts a scene with a poem by Saigyo, which might be the source of the confusion. The collection is likely by Mitsuoki, but the poem may not be. 

- There are paintings by Tosa Mitsuoki that feature autumn maples, such as the ones in the [Metropolitan Museum of Art](#).
- It is possible that one of these paintings includes a poem by Saigyo, but this is not definitively confirmed.
- Therefore, the answer is no, there is no poem by Saigyo in the "Mitsuoki autumn maples poems" collection, as it is not a confirmed source of information.

Mitsuoki autumn maples did this include Saigyō?

It is highly likely that Tosa Mitsuoki's screen painting, *Autumn Maples with Poem Strips*, includes poetry by Saigyō. The screens feature verses from famous collections of Japanese literature, and Saigyō's poetry was enormously popular during the period and is featured in a number of the included anthologies. 

Here is a breakdown of the connection:

- **The artwork's verses:** Mitsuoki's screens, including *Autumn Maples*, depict poem strips (*tanzaku*) with verses drawn from revered classical anthologies of Japanese literature. The specific compilations referenced were the 21 imperial anthologies collectively called the *Chokusenshu*, which span the 10th to the 15th centuries.
- **Saigyō's popularity:** The poet-priest Saigyō (1118–1190) was extremely influential and prolific. He was heavily featured in the imperial anthologies from that era, including the *Shin Kokinshu*, where he had more poems included than any other poet.
- **A renaissance of classical taste:** Mitsuoki painted these screens in the 17th century for Empress Tōfukumon-in, who sponsored a revival of interest in classical courtly art and literature. This renaissance drew heavily from the themes and authors, like Saigyō, of the 12th and 13th centuries.
- **Saigyō's autumn poetry:** Saigyō wrote extensively about autumn and the transient beauty of nature, themes that align perfectly with the subject matter of Mitsuoki's painting. One of his most well-known poems, for example, is called "Winds of Autumn". 

So, I wrote to the Art Institute of Chicago

On Saturday, October 25, 2025, at 2:11:17 PM UTC-4 susan ott ralph wrote:

Hello,

I have been trying to find out if a poem by Saigyō is on the painting by Mitsuoki called Autumn Maples with Poem Strips.

I get opposing answers from AI! I have attached four of them.

I can't seem to find any articles about this, but I'm sure somebody must have translated the poems on the strips!

Please let me know!

Thanks, Susan Ott

(docent at the Seattle Japanese Garden)

Reply from the Art Institute of Chicago

*Hello Susan,
Our artwork records only indicate that the poetry slips depicted bear
legible quotations from twelfth- and thirteenth-century anthologies.
Nothing more specific.
Best of luck in your research.*

I could not believe that such an important screen painting from 17th Century Japan in such a prestigious art museum would not have been examined by dozens of art historians, surely some must have translated the poem slips. So, I finally located a book at the UW Art Library:

Beyond golden clouds: Japanese screens from The Art Institute of
Chicago and the Saint Louis Art Museum
Call Number: ND1053 .B49 2009
Barcode: 39352072436447
By: Katz, Janice,

As expected, there was a long chapter about the Autumn Maples screen, including translations of every poem strip. NONE of them were our poem by Saigyō.

So . . . a dead end, but it was a beautiful screen that I'd like to see someday.



MEANWHILE

If you look carefully at all the paintings about the poem, there are no maple trees. So how did this poem get linked to maples?

To solve this, I had to find the Chikinsho, the book that was quoted in the foreword to the book on Maple Trees. Google first gave results for Chicken Shop. Insisting on “Chikinsho” I eventually found that it was a gardening book. It is also spelled Jinkinsho. At this point I asked Azusa Tanaka, the librarian at the U.W. East Asia library, and she found some on-line links to books in Japan. There were 20 volumes, all in calligraphy. There were many drawings of flowers, that I’ll come back to someday, and 4 volumes had maple leaves. Now all I had to do was figure out which of these drawings was the Shigitatsu sawa.

But to go back a step, who wrote this book?

I found this segment on an educational blog called “Daruma Museum” and since these links sometimes disappear, I’m just going to copy the story directly. It’s by Gabi Greve and well worth checking out for other stuff about Japanese Culture.

<https://darumamuseumgallery.blogspot.com/2007/05/japanese-gardens.html>

Somei is the home of one of the most famous gardeners in Edo: **Ihei Masatake**. Masatake is the son of perhaps the greatest landscape gardener ever -- Ihei Sannojo -- and many believe that Masatake is as good at actual gardening as his famous father. The Ihei family first got into the landscaping business back in the early days after Edo was founded. Masatake's grandfather was a simple farmer in the northern suburbs of Edo. Back then, most of the farms in the area grew only rice and vegetables for sale in the city, though a lot of farmers supplemented their income by working part time as gardeners and handymen at the estates of daimyo who lived nearby.

Ihei Masatake's grandfather was named **Hotsukimaru**. Since he was just a poor farmer, he did not have a last name. In Edo, most of the low-class people do not have a surname, because surnames are a sign of respect, and only fairly important people are allowed to have one. Hotsukimaru got a job working as a gardener and handyman at the estate of the Todo family, who were the rulers of Tsu province, in southern Japan. When Hotsukimaru was still a young man one member of the family, **Todo Ihei**, brought back some azalea bushes from his home in Tsu province and asked Hotsukimaru to plant them in the garden. The azaleas from southern Japan were more colorful than any Hotsukimaru had ever seen before, so he took cuttings home to his farm and carefully raised the bushes around his house. He soon discovered that if he carefully bred different plants together, the colors of the flowers were slightly different. After carefully tending the azaleas for about ten years, he had bred some beautiful varieties of different azalea, including purple, red, and even white varieties. After several years, when the new bushes had grown big enough, he brought these new varieties back to the Todo family estate and planted some in the gardens. When he saw them, Todo Ihei was amazed! He thought the bushes were so beautiful that he immediately appointed Hotsukimaru the head of all gardeners on the estate, and urged him to continue working to try to develop new varieties.

To show how pleased he was with the new types of azaleas, Todo Ihei asked the Shogun to let Hotsukimaru use a family name. When the Shogun saw the beautiful flowers, he agreed, as long as Hotsukimaru promised to grow some azaleas to plant in the gardens at Edo Castle. Hotsukimaru felt deep gratitude for his master. Once he got a last name, he would no longer be just a poor farmer -- he would be somebody important. To show his gratitude, he asked if he could take the name Ihei as his family name (so he would be named after his master). Todo Ihei agreed, and from that day on, everyone in the area knew of the gardener **Ihei Hotsukimaru**. Ihei Hotsukimaru's son, Sannojo grew up on the Todo estate, and worked with his father in the gardens. More and more daimyo in the area started planting large and elaborate gardens, so they could show off to their neighbors. As the demand for gardeners increased, Hotsukimaru and Sannojo set up a family landscaping business. Although many other farmers in the area also began doing landscape work at the daimyos' estates, the Ihei family was the most famous. All the daimyo wanted to have their landscaping done by the **Ihei ueki-ya (the Ihei landscaping company)**.

Sannojo learned all about azaleas from his father, but he could see that there was a strong demand for all sorts of flowering trees and bushes. He started to study every type of flowering tree and bush he could find, and planted many different varieties on his farm in Komagome. By the time Sannojo was thirty, he had developed several new varieties of **ume** (plum trees) and **sakura** (cherry trees). Since the new types were more colorful and had more flowers, all the daimyo wanted to buy them for their gardens, so they could show off to their friends. Sannojo became very wealthy selling the new types of cherry trees, plum trees, azaleas and other flowering bushes. When they saw how successful the Ihei family had become, most of the other farmers in the area stopped growing rice and began raising ornamental plants instead.

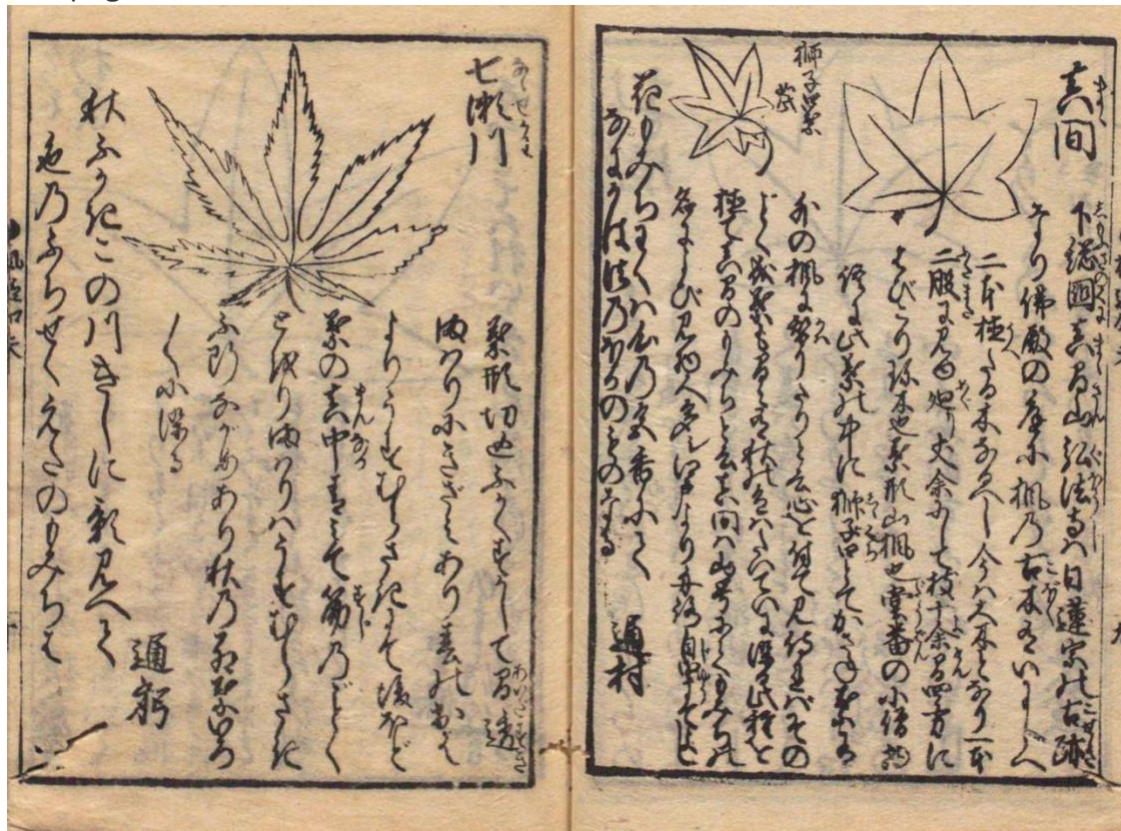
By the time Masatake was born, Somei was the center of a huge landscaping business. From the time he was a little boy, every hour of the day he spent doing landscape work for rich daimyos, or trying to breed new varieties of flowers. The demand for trees and shrubs to plant in the elaborate gardens of Edo provides work for hundreds of farmers, and the convenient location of the Somei area -- on the main road leading into the suburbs where all the daimyo live -- makes it the "flower and garden center" of the entire country.

Naturally, every daimyo wants to have the most unique plants in their garden, so they can show off to the other daimyo. Therefore, the Somei uekiya (landscape gardeners of Somei) search far and wide for new varieties of plants. Not only do they try to breed new varieties of popular flowers; they also search in the forests for new species that might make good ornamental plants. They even import seeds and cuttings from countries far, far away.

In 1695, Ihei Sannojo published a best-selling book on gardening that gave information on over 2000 different types of plants, including varieties from as far away as Africa and South America.

At this point was a link which gives a "page not found" error . . .

The pages in Jinkinsho looked like this:



Many of the leaves looked like they could have been Shigitatsu, so I tried to copy and paste the script into CoPilot (despite the previous errors, I thought I could at least get the gist of the words) but nothing seemed even close.

Then I found a copy that used the current Japanese kana. Many copies and pastes. Still no luck.

Go-Uta-in Temple
The crimson-colored leaves of the path are scattered
The clouds are gradually falling away
The guideposts are leaf-shaped, small, thin, and long, with incisions

My clothes are deep and loose, and I like the way they're tucked into my hand. They're greener than the spring leaves, and their color remains unchanged through the summer. They're smeared with medicine, making for a good, sleepless gaze. The autumn leaves are also good.

しふかく間ははらりとすきてへりにこきさ
みしほらしくあり春の出葉より青く夏も
かわらぬ色なり葉しけり付て不漸ながめ
よし秋紅葉もよし

後宇多院
くれなゐのちしほのもみちめすて
雲のいづくにしくれゆくらむ
道しるべ 葉形にいさくほそ長く切込すか

御製
はるかなるみねのもみちのかくれねは
たづめる道もまよはざりけり
御所染 葉形大きく春の出葉青き内に白く
ふかはり有てあすか川といふに似たり白

一八九

The leaves are dyed red.
The wavy, rounded shape is well-cut and the edges are well-defined.
The size is deep and the spring is here.

くまわりて染る
葉形丸み有切込すかしよくまはりに
大ききみふく有り春の出はべに紅かき

地錦抄附録卷之四

The leaves change color in the summer too, and in the fall they turn deep red, pale crimson, and yellow

初花
葉形やしほもみちに似て春の出葉も
やしほのこく赤
く色よしきてもと
見る間にはやく色
さめてうす紅色又
ながめあり夏もう
すかき色段々青葉
とかはりうす白き星有て吹絵のごとく不漸
ながめ有秋紅葉もたいていに染る

のこく見事に染
後西院
さゝなみやよるさへ見よともみちはの
うつるもてらす池の月かけ

一八八

The leaves are beautifully dyed. Gosain. Even at night, the cherry blossoms and the path are beautiful. The moonlight shines over the pond. The splendid shape of the yashiki resembles the path. The spring leaves emerge. The yashiki are a beautiful red. As I gaze upon them, the color fades quickly to a pale crimson. And there's a beautiful view. Summer is fading, and the leaves gradually turn green. A pale white star appears, and the snake's web resembles a painting. A beautiful view of autumn. The leaves turn red in autumn

Then I discovered an article from the Chiba University Matsudo library about an earlier collection by this family (by now I'm starting to realize that there were several different versions, additions, supplements, etc.). So maybe the statement by Suzuki in the foreword to the Maple book just had the incorrect date.

Kokasen Kaedeshu (Collection of Maple with Old Poets)

Ito, Ihee IV (1676–1757).
Published in 1710.

Written by Ito, Ihee IV, this pictorial book provides real-size color illustrations of maple leaves of 36 species and cultivars, each with the name, characteristics and the old waka poem from which the name is derived.



Right: "Tamukeyama" (waka by Sugawara, Michizane)
Left: "Meigetsu" (waka by Prince Nakatsukasakyo, Tomohira)

歌僊楓集 目録

一表	同裏	二	三	四	五	六	七	八	九	十
小倉	高雄	八潮	笠取山	赤地錦	手向山	名明	註連之内	常盤山	截錦	
權中納言定家	高倉院 御製	六條修理大夫顯季	在原元方	後白河院 御製	菅家	中務卿具平親王	周防内侍	紀淑望	壬生忠嶺	

Old Poems of Kaede 1

I found a copy of the Kokasen Kaedeshu, there was quite a bit of overlap between that and the Jikinsho, but I thought that the Shigitatsu might be there. This 3 volumes, and pages that looked very much like a table of contents, listing the name of the tree and of the poet.

There were about 100 titles, so I copied the table of contents and sent them to Prof. Atkins, and asked if he could look and see if any of them contained Saigo.

I thought I was almost there . . .

Then he wrote back, "I don't see Saigyō's name among the authors."

So back to square one.

I had found an article by Yasuhiro Mizutani in the library catalog, called "The Gardening Books by Masatake Ito in the Tokugawa Period." This also listed the waka poems, and I tried copying and pasting using Google translate, but nothing matched. I also found a reference to a book of poems at the UW East Asia Library, in the special collection, with the title "Shigitatsu Sawa". Perhaps there would be a clue there? I made an appointment to see this book.

The book of poetry was quite lovely but all in Japanese script and did not seem to have anything to do with maple trees. I explained to Azusa what I was trying to find, and wondered if she knew how I could get into contact with Yasuhiro Mizutani, who was listed as a faculty member for Nagoya University. She said she'd look into it.

She found this from the Nagoya Horticultural and Floral Museum:

<https://nagoyaengei.co.jp/hakubutukan/hakubutu/miyabi/sanseki.htm>

MAPLE LEAVES AT THREE EVENINGS - - - Ogasawara Saemonnojo Ryoken

Successor to Ito Ihei Sannojo (III), an Edo-period horticulturist famous for his many works, including "Kadanchikinsho," Ihei Masatake (V) devoted himself to collecting maple varieties and developing new varieties.

As a result, in 1767, he published a work entitled "Kokasen Kaede" (Ancient Maples), modeled after the Thirty-Six Immortal Poets, along with famous poems. This was followed in 1720 by "Shin Kasen Kaede" (New Kasen Kaede), introducing 36 varieties, just like the first part. In 1721, he added 28 more varieties as "Additional Maple Leaf Collection," creating a trilogy of 100 maple varieties, whose names were compared to waka poems and presented to the public.

As a result, the names of maple varieties became more sophisticated, and they became attractive horticultural species, and remain so to this day.

However, **I have always wondered why the poems about the Three Evenings by Jakuren, Saigyō, and Teika, which are representative of autumn, are not included among the 100 waka poems.** However, a few years ago, I came across a print called "Picture of Three Evening Maples" in the catalog of a used bookstore, and I had a hunch that this was it! I was fortunate enough to be able to acquire it. I introduce it here as a newly discovered document.

Ihei Masatake was fully aware of the Three Evenings poems, and instead of including them in the 100, he planned to create a suitable variety and then publish it as a separate project once it was complete. This was in 1742 (the second year of the Kanpo era).



"Maple Trees at Three Evenings." Masatake's favorite maple varieties, "Makitatsuyama," "Shigitatsusawa," and "Uranotomaya," are depicted (owned by Zokaen Bunko).



The variety "Shigi Tatezawa." Of the three varieties named by Masatake after the San'yatsu waka poems, this is the only one that still exists. (Photo: Shigeru Maruyama)

The Three Evening Maples are as follows:

Makitatsuyama

Jakuren-hoshi -

There was no loneliness in his color An autumn evening at Makitatsuyama

Shigitatsusawa

Saigo-hoshi -

His heartless body knew how pitiful it was An autumn evening at Shigitatsusawa

Urano Tomaya

Teika-no-Ason -

Looking out, there was not a single flower or road to be seen An autumn evening at Urano

狀左略



茶、煎たしめて、お茶
 あつたりいじりてうさ
 おせんようのきりぎりす
 けり極てもち箱より
 取り又も枕はるゝ
 とまゝにうさぐさ
 かれ枕をきくわらひ
 関西にありてお茶や

西泠法師

あふれはるるも
あふれはるるも