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タイトル	慶応・明治・大正期に於ける『百人一首』の英語訳
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資料・解説：慶応・明治・大正期に於ける『百人一首』の英語訳

千　葉　宣　一

(1)　序

(2)　1866（慶応2年）刊行，JAPANESE ODES　V・ディキンズ訳

(3)　1898（但し，奥書には，明治三十一年十二月廿一日）刊行。英訳　百人一首附注釋　エフ・ヴヰ・ヂッキンズ訳。

(4)　1907（明治40年5月～8月）刊行。『早稲田文学』
Hyaku Nin Isshu in English, Yone Noguchi 訳。

(5)　1909（明治42年）刊行
A HUNDRED VERSES FROM OLD JAPAN　WN・ポータ訳

(6)　1917（大正6年）刊行
HYAKUNIN-ISSHU (SINGLE SONGES OF A HUNDRED POETS AND OTHER VERSE FROM OLD JAPAN)C・マコレイ訳

(1)　序

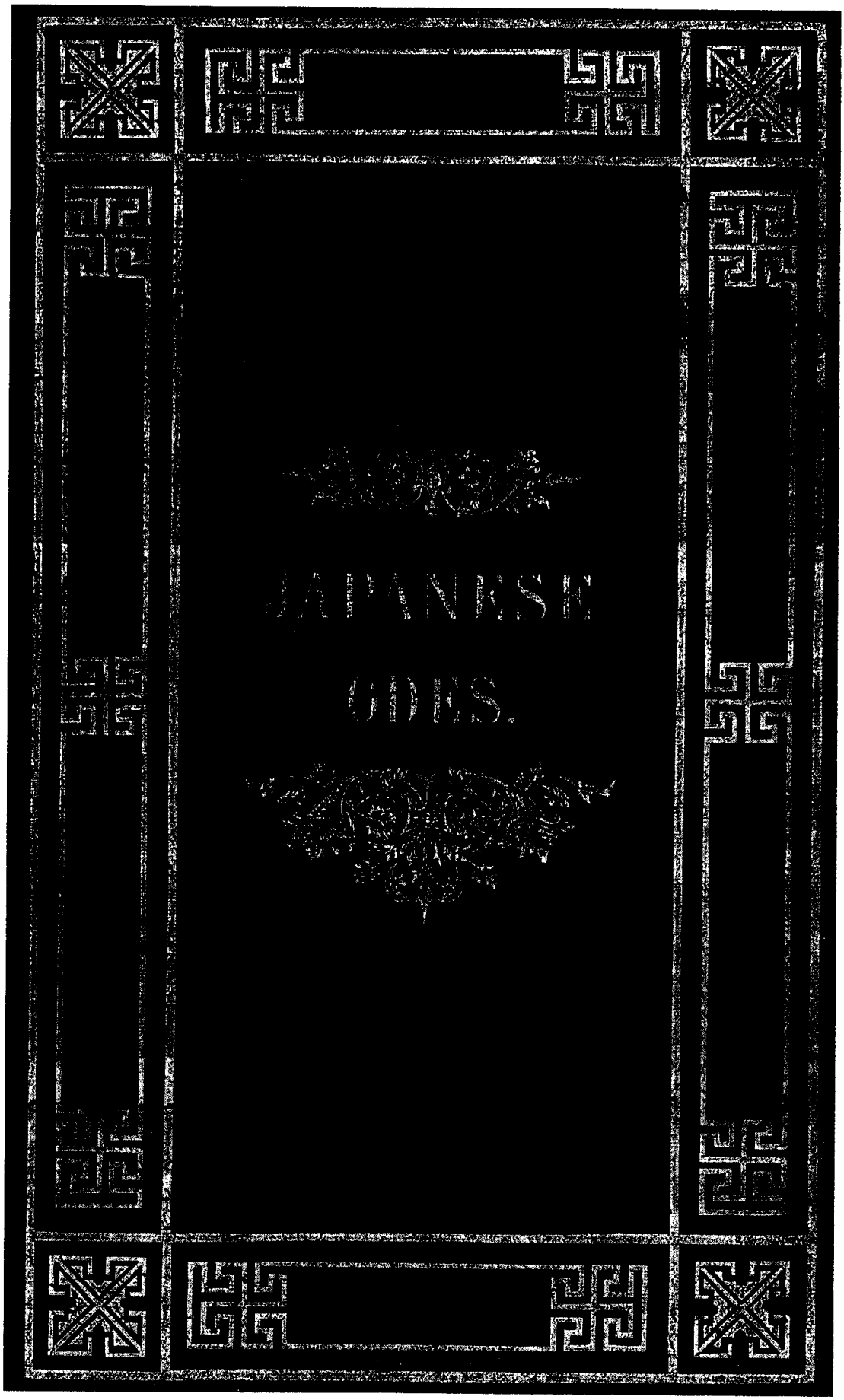
日本文学の通史が，英語圏を中心に，世界的に紹介されたのは，1899年に刊行された，W・G・アストンの，A History of JAPANESE LITERATURE である。同書は，大英博物館の司書や，商務省の翻訳官を務め，『トマス・グレイ』の研究や『シエクスピアからポープまで』で有名な英文学のスカラージャーナリストで，イブセンなど北欧文学にも通じていた，エドマントW・ゴスが編集した，Short Histories of the Literatures of the World の6巻である。注目すべきは，アメリカ文学史やロシア文学史よりも先に企画されていることで，ちなみに，第1巻は『古代ギリシヤ文学』，

第2巻は『フランス文学』，第3巻は，『近代イギリス文学』，第4巻は，『イタリア文学』，第6巻は，『スペイン文学』である。『日本文学史』で，アストンは，Hiaku-nin-shiu を紹介し，It was now that the practice began of making anthologes of Tanka consisting of one speoimen each of one hundred different authors. These are called Hiaku-nin-shu. The orginal collection of this Kind, which Contains Tanka from the seventh to the thirteenth centries, is at this day in the hands of Japanese schoolgirl.と述べ，F・V・デキンズの英訳を挙げている。

留意すべきは，受容の回路は実証できないが，1863年刊行の，レオン・ド・ロニのTEXTES JAPONAS・羅尼輯著，『日本文集』巴里—京都東學所石板印一千八百六十三年や1899年刊行の，ANTHOLOGIE JAPONAISE POÉSIES ANCIENNES ET MODERNES（詩歌撰葉）には，巻頭歌の，天智天皇の，〈秋の田のかりほのいほり　苫をあらり　我衣手は　露にぬれつつ〉が，引用されている事実である。また，日本文学の美的理念である，monono aware を，the Ah-ness g things と英訳したのも，アストンである。

(2)　すでに千葉千鶴子女史の，『百人一首の世界　付漢訳・英訳』(1998，和泉書院）によって，リプリント版がある。F・V・デイキンズに就いては，近刊のデキンズ全集の別冊の序文・ピーター・フ・コーニツキの解説が必読の文献であり，川村ハツエ女史の『F・V・デキンズ』(1997，七月堂）も有益である。残念ながら，『Chinese and Japanese repository 誌に，J・サマーズの指導で，試訳し，同誌に分載，発表した原文のテキスト・クリティクや，リプリントは今回，間に合わなかった。他日を期したい。

J・サマーズが編集した同誌は，1863年7月に創刊され，現在，バックナンバーは，No. XII JUNE 3, 1864まで確認している。


JAPANESE
ODES.

Chas. Wolcott Brooks.

百人一首

HYAK NIN IS'SHIU,

OR

STANZAS BY A CENTURY OF POETS,

BEING

JAPANESE LYRICAL ODES,

TRANSLATED INTO ENGLISH, WITH EXPLANATORY NOTES,
THE TEXT IN JAPANESE AND ROMAN CHARACTERS,
AND A FULL INDEX.

BY

F. V. DICKINS, M.B.

". . . . carmina non prius
Audita canto."—Hor.

國松村書

LONDON:
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1866.

PATRI MATRIQUE

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CARMINUM ANTIQUORUM JAPONENSIUM

DICAT

DEDICAT

FILIUS AUCTOR.

PREFACE.

—o—

THE Odes of which I have endeavoured in the following pages to give an English rendering are familiar in every Japanese household, high and low, and every Japanese child has his memory stored with, at least, some of them. But few even among tolerably well-educated persons can understand perfectly the ancient dialect in which these Odes are written, or explain the allusions contained in them, and hence has arisen a crowd of commentaries, among which much notable difference of opinion is to be met with. I have followed the text given in the **Hyak Nin Is'-shiu Mine no Kakehash,** or 'Steps to the Summit of the Hundred Odes of a Hundred Poets,'* which has appeared to me to be the fullest and most reliable of all the explanatory works on the subject that I have seen, and I have given short accounts of the allusions contained in the Odes, and of the authors of these, taken from the

* As we say, *Gradus ad Parnassum &c.*

above work. I have also added an Appendix, containing the original text, accompanied by some grammatical notes, intended chiefly to explain the word-plays so common in the Odes, and a vocabulary for the benefit of students of Japanese.

I do not pretend in all cases to have rendered the original with exactitude. For, differences of language and idiom, my imperfect acquaintance with many allusions, and, doubtless, imperfect appreciation of many metaphorical expressions, have compelled me sometimes to resort to a mere imitation where necessarily much of the force of the original disappears. Again, the helps to a thorough comprehension of the language are very few and very imperfect, and the reading of the various commentaries was very laborious, and too often with but little profit, because of the discrepancies of the explanations therein given. I must therefore ask for the indulgence of my readers, and especially of those among them who may have made a special study of the Japanese language, and who will doubtless detect errors and discrepancies in the following pages.

The Odes are all of a peaceful character, some didactic, some descriptive, and many amatory. Very often the point of the ode lies in a play upon

words, very telling in the original, but seldom capable of adequate rendering into English. The most ancient of them seem to have an antiquity of one thousand years, and the most modern of at least six hundred. Each ode has, on an average, thirty characters or syllables; sometimes one or two more when the sounds of these combine with the sounds of adjacent characters; and nothing in the nature of rhyme can be detected in them. They are always read in a somewhat monotonous singing falsetto, with scarcely any accentation or emphasis, being, as it were, a mere slow recapitulation of the syllables composing them.

They are written in the old Yamato language, free from any intermixture of Chinese derivatives, a very noble and harmonious tongue, but much disfigured now by the introduction of such ill-sounding Sinico-Japanese syllables as **rets', bats', mats', kats', shuts',** and the like.

The compilation of the **Hyak Nin Is'-shiu** was the work of Teika or Sadaihe (refer to Ode 97), and was completed on the 27th day of the 5th month of the 2nd year of the "nengo" **Bun-reki** 文歷. Teika was a "kuge" living near Mount Ogura in Yamashiro, and was a contemporary of the celebrated poet

Motogori. The **Hyak Nin Is'-shiu Mine no Kake-hash** is the work of a man of letters, named Koromo-gawa-daijin, and was published at Kioto and Ohosaka. There are three prefaces: the first, dated 8th day of 3rd month of 3rd year of **Bun-k'wa** (A.D. 1805); the second, by a man of Inaba, spring of the 2nd year of **Bun-k'wa** (A.D. 1805); the third, by Motoi Ohoira, without any date. We find also at the end of the second and last volume of the work a postface, but equally devoid of date and of interest.

The Odes are taken from various sources, and were at first inserted in the **Mei-gets-ki** 明月記 'Records of Illustrious Months;' also a compilation of Teika's; but were afterwards separated, and were finally delivered into the care of Ten-kei, a priest of the temple ef Naka no In, near the capital Kioto.

Finally, I would remind the reader, that the Odes of which the following translation is offered in no way lay claim to any high poetic merit, and are but prettily and somewhat cleverly-rendered metrical expressions of pretty but ordinary sentiments. But, whatever their intrinsic value may be, they are extremely popular with the Japanese, and on that account, rather than for any literary merit they may

possess, have I ventured to offer this English version of them to the public.

It was found impossible to adopt a uniform metre, for, while some stanzas were complete (as to their meaning) in themselves, and could be rendered almost literally, others were suggestive of much more than what was verbally expressed, and were, besides, so full of allusions and word-plays, that a literal version of these would have been quite unintelligible; and I found myself compelled to resort to an imitation of the original, in which more or less amplification was necessary to render even a small portion of the point and force, and to explain with any degree of clearness, the leading ideas (often very difficult to make out) of the Japanese stanza.

I must claim indulgence for any clerical errors or typographical faults, for the work has been prepared under very adverse circumstances, and, indeed, would never have seen the light but for the kind assistance and advice of Professor Summers, to whom also I am indebted for preparing the text in the original character, and to whom I here express my heartiest thanks.

LONDON, *November*, 1866.

JAPANESE ODES

(TRANSLATED FROM THE ORIGINAL).

—o—

I.—Ten-ji Ten-wo.[a]

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest well-nigh o'er,
Collected by my toiling hand:
Through tatter'd roof the sky I view,
My clothes are wet with falling dew.

---

[a] *Ten-wo* signifies "Emperor." Ten-ji (lit. *sapientia celestis*) was the son of To-mai ten-wo and the Princess Takara no Hime-miko, and died (lit. "became a god") in the *nengo Tenchi* (A.D. 671),* at the temple of Ots', in the province of Ohomi, and was buried at Yamashina, in the province of Yamashiro. The ode is found in the *Ko-kin-shiu*, or "Collection of Pieces Ancient and Modern;" but Japanese writers doubt the fact of Ten-ji being the author thereof.

* Vide "Yei-dai-nen-dai-ki."

II.—Ji-to Ten-wo.[a]

The pleasant spring hath passed away,
Now summer follows close, I ween,
And Ama's[b] secret summit * may
In all its grandeur now be seen;
Of yore the drying ground,
Whitened with angels' robes, spread far around.

III.—Kaki-no-moto no H'tomaro.[c]

The hill-side fowl his long-drooped tail
Sweeps o'er the ground—so drags the night.
My lonely plight
I mourn—my sleepless wretchedness bewail.

[a] Ji-to was the daughter of Ten-ji. Her mother was the daughter of Ishi-kawa-maro, a *daijin*, or nobleman of Saganoyamada. She married the Emperor Ten-mu, and after his death, in the 2nd year of *Dai-ho* (A.D. 702), assumed the government. The ode is extracted from the *Man-yo-shiu*, or "Collection of 10,000 Leaves," a miscellany of fugitive pieces.

[b] In the original *Ama-kagu yama*. The meaning of *kagu* is explained in the *Naru-beshi*, a work treating on the ancient language of Japan, and on common errors and misapplications of words.

[c] Son of Ko-sho, the fifth *nin-wo*, or "human king," so called from a kaki-tree *(Diospyros kaki)*, said to have overshadowed his birth-place. He is supposed to have become disgraced, because, in the *Man-yo-shiu*, the term *shisu* (used only with reference to persons of low

* In Milton we have "the secret top of Oreb."

IV.—Yamabe no Akah'to.[a]

From where my home,—
My lonely home,—on Tago's shore
Doth stand, the wandering eye may roam
O'er Fusiyama's summit hoar,
Whose lofty brow
Is whitened by th' new-fallen snow.

V.—Saru-maru Ta-iu.[b]

Now 'mid the hills the Momiji
Is trampled down 'neath hoof of deer,
Whose plaintive cries continually
Are heard both far and near;
My shivering frame
Now autumn's piercing chills doth blame.

rank) is employed to record his death. He is also called Kaki-no-moto no H'toshiu, *shiu* being equivalent to *maro*, the term of a rank among the *kuge*, or noblemen of the *Tenshi's* court, that, in the reign of *Ten-mu* (7th century of our era), was changed into *ason*.

[a] Of whom nothing is known. In the *Man-yo-shiu* he is supposed to have flourished in the reign of Gen-sho (1), who became *Tenshi* in A.D. 715.

[b] Of whom nothing is known. *Ta-iu* (2) is the appellation of a rank of the fifth order. The ode is found in the *Ko-kin-shiu*.

[c] *Acer dissectum*.

VI.—Chiu-nagon Yakamochi.[a]

Upon the bridge[b] where ravens, aye,
Do love to pass where hoar-frost's sheen,
When hoar-frost's glittering film is seen;
I trow the break of day is nigh.

[a] *Chiu-nagon* is a rank in the Mikado's court. Yakamochi was a great-grandson of a *mikoto*, or lord of Michinöomi, a *dai-nagon* of high rank, who flourished towards the end of the 8th century. In the *Honcho-bun-shiu* the following story is told of our author. His brothers, Otomonotsu and Takera, murdered a man, Tanetsugu, in the province of Oshiu. He is falsely implicated in the crime, and, with them, banished to an island; but his innocence being afterwards established through the agency of a friend, Tomonoyoshino, he is finally released, and a higher rank is bestowed upon him.

[b] The allusion is to a bridge in the imperial grounds, much resorted to by his majesty. The poet, availing himself of a word-play on the name of this bridge (at least, that seems to be the best explanation), insinuates a comparison between it and the famous Kasasagi-bash'. On *Tanabata* night (7th of 7th moon), the ravens *(kasasagi)* are supposed to fly towards the stars Shokujo* and Kengio,* and their long and densely-crowded line is said to form a bridge *(bash')* across the Amagawa river. The bridge of the *Tenshi* the poet contemplates with as much pleasure as if it were the latter-mentioned ideal bridge, for has he not contemplated it until nigh daybreak, as proved by his seeing the hoar-frost, which does not fall until very near morning?

* A goddess and god, from whose embraces resulted the "Amagawa," (3) or "milky-way." So in Grecian mythology we are told that it consisted of the droppings from Juno's breasts.

VII.—Abe no Nakamaro.[a]

On every side the vaulted sky
I view: now will the moon have peered,
I trow, above Mikasa high
In Kasuga's far-off land upreared.[b]

VIII.—Ki-sen Hosshi.[c]

My cabin doth in Tats'mi lie
Miako's[d] city near,
Yo-uji men my mountain call,
Yet still do I dwell here.

[a] Son of Funamori, a *kuge* of the rank of *Naka-tsukasa no ta-iu.* In the 8th month of the 2nd year of *Anki*(4), A.D. 716, he, with Agatamori and Kibi Daijin, visit China to investigate Chinese literature and civilization. Contrary winds detained him there, and it is said that he died in China. The *Nihon-gi* (5), "History of Japan," doubts his being the son of Funamori.

[b] Detained away from his own country, the author laments how that he cannot view the moon, which at this time will be rising above the well-known ridge of Mikama yama.

[c] Said to have been a son of Tachi-bana-naru-maru.

[d] Miako is the metropolis. The neighbouring district is divided into portions named after the signs of the Zodiac, among which are *Tats-mi,* "dragon-serpent." The ode is found in the *Ko-kin-shiu.*

IX.—Onono-ko-machi.[a]

Thy love hath passed away from me
Left desolate, forlorn—
In winter-rains how wearily
The summer past I mourn!

X.—Semi maro.[b]

Some hence towards the city haste,
Some from the city here speed by,
Here friends and strangers meet and part,
With kindly glance and careless eye;
Apt is the name it seems to me,
Ausaka gate, men give to thee.[c]

[a] In *Sei-shi-roku-hon* said to be sister of Dai-toku-ono, of whom nothing certain is recorded. In conjunction with Ono-tei-jin (probably a male relation), she is supposed to have composed many other odes found as the above in the *Ko-kin-shiu*. The book *Go-sen-shiu* mentions her in connection with a *henjo*, of the temple of Ishiyama, and, as this was a very ancient priestly rank, existent for a short time only after the introduction of Buddhism, she may have flourished about the reign of Bun-toku (6), in the early part of the 5th century.

[b] In *Kin-seki-monogatari* (7), "Relation of Events Ancient and Modern," he is supposed to be the son of Uda ten-wo, who flourished about A.D. 882. Becoming blind, he was incapable of succeeding to the throne, and he buried himself in a lonely hut, built beside an *ausaka* or mountain-path, close to a barrier-gate, where he endeavoured to while away the hours with playing on the *biha* (a sort of banjo-like musical instrument—the Chinese *pipa*, "guitar.")

[c] The point of the piece lies in a *jeu de mot* on the word *ausaka*, which means "a mountain pass or path," and which also may signify

XI.—Sangi Takamura.[a]

Ye fishermen, who range the sea
In many a barque, I pray ye tell
My fellow-villagers of me—
How that far o'er vast ocean's swell.
In vessel frail
Towards Yasoshima I sail.

"a place of meeting," wherefore the author praises the aptness of the term *ausaka no seki* applied to the barrier-gate sometimes erected across mountain roads, for here meet those who are journeying to or from the capital, here meet and part those who are acquainted and those who are unacquainted with each other.

[a] His entire title is Sangi-sadai-hen-jiu-san-i-onono-ason Takamura. According to *Bun-toku-jits-roku-hon*, he died in the 2nd year of *Nin-jin* (8) (A.D. 852). His father was Sangi-soshi-nogi Mine no Kami. Takamura, originally very poor, became rich, as supervisor of ships coming from China. Reported by envious people to the Tenshi as a robber and embezzler, he is banished to the *Yasoshima*, "eighty isles," near Oki, on the west coast of Nippon, on which occasion he indited his song to a friend. The Tenshi afterwards learns the innocence of the slandered Takamura, and restores him to his former rank.

XII.—So-jo Hen-jo.[a]

In fitful path across the sky,
By various winds of heaven forced,
Cloud-borne Otome glideth by—
Now hath the breeze its vigour lost
An instant, and her form so bright
For a fleeting moment greets my sight.[b]

[a] In youth called Mune-sada. Son of a *kuge*, Yas'yohe. In his sorrow for the death of the Tenshi Bun-toku, he became a priest, and died in the 2nd year of *Kam-pei* (9), A.D. 890. He is said to have inflicted death upon himself, according to the custom called *Niu-mets*, which is briefly as follows:—The sufferer is placed in a small stone enclosure, and covered with earth, a small pipe conveying to his mouth sufficient air to breathe. Here he remains till he dies of hunger and exhaustion. It is a kind of voluntary self-sacrifice even now, it is said, occasionally undergone in remembrance of a much-loved lord, for whom the sufferer prays incessantly until death. [This custom is the modified form of that ancient usage of burying the servants of a king or prince with their deceased master, mentioned in Herodotus and Japanese history.—J. S.]

[b] *Literally.*—"The winds of Heaven" cause the clouds to drift onwards lightly; if there be a lull, the form of Otome (a goddess) will linger for an instant in sight." [The poet, at a dancing-feast on one of the *Go-sek-ku** days, compares the motion of the dancing-girl to the fitful course of the cloud-borne goddess, Otome.]

* "Go-sek-ku" are five feast days—1st of 1st month, 3rd of 3rd month, 5th of 5th month, 7th of 7th month, 9th of 9th month. The "odd" is supposed to be the male or highest of the duals "odd and even," whence the choice of these days. The 11th month is not included, because 10 represents completion with the Jap. and Chin. philosophers.

XIII.—Yo-sei In.[a]

The Minagawa's waters fall
From Ts'kubaneyama's lofty peak:
In loving haste the waters all
For aye accumulate, and seek
The end of all their constant flow,
The sea that doth no limits know.[b]

XIV.—Kawara no Sadai-jin.[c]

Ah me! my soul with cares is vext,
Unnumbered, crowded, and perplext,
Than varied pattern more confus'd
On Mojidsuri[d] fabric used,
The produce of Shinobu's loom,
Shinobu in Michinoku land;
For whose sake whose but thine doth gloom
Hold o'er my failing heart command.

[a] Yo-sei In was so called after death. In life, Yo-sei Ten-wo. His name in youth was Sata-akira. His father was Sei-wa Ten-wo, his mother Queen Takai-ko, of Nijo, a place near Kioto. He became Tenshi A.D. 877, abdicated A.D. 884, and died in the 3rd year of *Ten-ryak* (10), A.D. 949, according to the *Nen-dai-ki*, above quoted.

[b] This ode is addressed to the Princess Tsuridono no miko, to whom the poet thus insinuates that his love for her, increasing day by day, accumulating as the waters of the waterfall, has at last become immeasurable in extent.

[c] Son of Sago Ten-wo and his *kisaki*, or queen, a daughter of the house of Ohohara. Died A.D. 895.

[d] *Mojidsuri* is a silk fabric embroidered with intricate designs of

XV.—Kwo-ko Ten-wo.[a]

Thy wishes, love, have I obeyed,
And 'mid the meadows have I strayed
In this spring-time, and sought with care
The wakana[b] plant that groweth there.
Lo on my sleeve
The falling snow its trace doth leave.[c]

XVI.—Chiu-nagon Yuki-hira.[d]

Inaba's lofty range is crowned
By many a tall pine-tree;
Ah quickly were I homewards bound
If thou shouldst pine for me.[e]

flowers, &c. Found in the *Ko-kin-shiu*, and addressed to the author's *kimi*, or mistress. The above translation is necessarily an amplification of the original, so far as words are concerned, but no new idea has been introduced.

[a] Son of Niu-mei Ten-wo and the daughter of Fuji-waro-notsuna-t'sne, a *daijōo daijin*. In early life his name was Toki-yasz'. He became Tenshi in the 8th year of *Gen-kei* (11), A.D. 834.

[b] *Wakana* is an eatable vegetable. In Chinese, *Tung-fung-tsai* (12), or "east-wind vegetable," the young *Brassica Orientalis*, that becomes eatable about the new year, when east-winds are common.

[c] The poet had gathered the *wakana* to please his mistress, and takes credit for having gone out in the cold to do so, in proof of which he shows the snow on his dress.

[d] Son of Heijo Ten-wo. In the reign of Yo Sei (Ode 13), became a *chiu-nagon*, and died 853 A.D. Found in *Ko-kin-shiu*.

[e] A close translation is impossible, and the above pretends only to be

XVII.—Ariwara no Narihira-ason.[a]

O Tatsta! when th' autumnal flow
I watch of thy deep, ruddy wave—
E'en when the stern gods long ago
Did rule, was ne'er beheld so brave,
So fair a stream as thine, I vow.

XVIII.—Fujiwara no Toshiyuki-ason.[b]

Tho' softly as the waves do break
On Suminoye's shore, I seek
To meet thee, love e'en in a dream,
To dread men's curious eyes I seem.

an imitation—of the original:—Yuki-hira leaves his wife to go to Inaba, and endeavours to soothe, by the above lines, her sorrow at his departure. The point of the stanza lies in the word-play on "mats" (see Appendix). In a former translation, a different but equally possible rendering is given. Below is the original pointed according to the two ways of explaining its sense:—1. Tachi-ware, Inaba no yama no mine no ōrŭ; mats to shi kikaba ima kaherikon. 2. Tachi-wakare Inaba no yama no mine ni ōrŭ mats (to iŭ koto) to shi kikaba. ima kaherikon. It is also possible that a word-play is intended on "toshi," "toshi" (p. xiv.), or "to shi" (13), but that I leave to the consideration of students of Japanese.

[a] Son of Yukih'ra (Ode 16) and the Princess Its'no Hime-miko. According to the *San-dai-jits-toku-hon*, he was the son of Awo Shin-wō and the daughter of Kammu Ten-wo, and died in the 4th year of *Gen-kei* (A.D. 880). He is said to have composed the song upon seeing a representation of the river Tatsta on a *biōbu*, or screen, in the apartments of Haru-mia, the *kisaki* (*vid.* Ode 13) of Nijō. The Japanese poets are never tired of praising the autumn, the fall of the leaf, and reddening of the waters of the streams, the various tints of the woods, and other autumnal beauties.

[b] Son of Azechi fuji-maro. According to the *San-dai-jits-toku-hon*,

XIX.—Ise.[a]

Scant are the joints of Ashi reed
That grow Nanihagata[b] nigh,
While time o'er e'en as brief space speed
Failst thou to greet my longing eye.
I fain would die![c]

XX.—Motoyoshi Shin-wo.[d]

Distracted by my misery,
How utterly forlorn am I;
Oh that I might thee once more see,
Tho' it should cost my life to me!

in the 2nd year of *Nin-wa* (A.D. 886), he was invested with the rank of *Kon-ye-no-soshoo*. According to the *Ko-kin-shiu*, during *Kam-pei* (889-897), the courtiers were assembled by order of the Tenshi, to whom each one presented a poem of his own composition. And on this occasion Fujiwara presents the above.

[a] A Princess, daughter of Fujiwara no Tsugu-kane, Lord of Ise, placed at the court of the Emperor Kwo-ko, in the 2nd year of *Nin-wa* (14), A.D. 886.

[b] Near Ohosaka.

[c] She means, she would rather die than not see her lover, were it only for a brief visit.

[d] *Shin-wo* is a title of the heir-apparent of the Tenshi. The author died in *Ten-kei* (15), A.D. 943.

XXI.—Sosei Hoshi.[a]

Oh, maiden! heedless of thy vow,
Why com'st thou not? 'Tis "long-moon" night,
And th' Ariake moon shines now,
Forgetfulless with welcome light.[b]

XXII.—Bunya no Yasuhide.[c]

Now autumn's gales, in various freak,
On herb, on tree, destruction wreak,
And wildest roar
The gusts that down from Mube[d] pour.

[a] Son of So-jo hen-jo, born before the latter became a priest (about A.D. 850). *Vide Yamato-monogatari*, or "Relation of Events in Yamato."

[b] Why is not the maid as faithful to her promise as the moon to her duty?

[c] Said to have been the great-grandson of Naga no Shin-wo and son of Ten-mu Ten-wo. According to the *Ko-kin-shiu*, he was a *kuge* of the country of Mika. Flourished in the 9th century. The poem was composed at a meeting of *kuge* in the palace of Kore-sada Shin-wo,* held for the purposes of literary intercourse and poetic competition.

[d] *Mube* or *Ube* is a mountain noted for the violent winds there met with.

* "Shin-wo" is the title of the brother of the reigning Tenshi, or heir-apparent.

XXIII.—Ohoye no Chisato.

How oft' my glance upon the moon hath dwelt,
Her secret power my soul subdued—
Her sadd'ning influence I alone have felt,
Though all men autumn's moon have viewed.

XXIV.—Kau-ke.

This time, I ween, no need there be,
A nusa[b] I should take with me:
The nishki of the maple-tree
Tamuke-yama thou dost show.
'Twill serve the gods full well, I trow.

[a] The author complains that, though all men view the moon, they do not become saddened as he does when he contemplates her. In the *Ko-kin-shiu* we are told that the above stanza was composed at the instance and in the apartments of the wife of Kore-sada Shin-wo.

[b] A *nusa* is an emblem or staff held in the hand during certain prayers. It is covered with an embroidered silk fabric called *nishki* (16). The point of the ode lies in this word *nishki*, which also means "autumnal tints." He will see the *momiji* (maples), with their autumn-red leaves (*nishki*), as he passes near Tamuke*-yama, and will not, therefore, need to take with him the *nishki*-covered *nusa*.

* For "Tamuke," see Appendix.

XXV.—Sanjo Udaijin.[a]

If thou'rt as fair as rumour thee
Doth paint, O deign my hut to grace,
And may thy path as secret be
To human eye as is the trace
Of Sanekads'ra[b] 'mid
Osaka-yama's forests hid!

XXVI.—Tei-shin Ko.[c]

The redd'ning leaves of th' momiji
That on Ogura's summit grow,
How pleasant 'tis their tints to see!
Ah! did they but their beauty know,
They would linger till there pass'd again
Our Emperor's miyuki[d] train.

[a] Died in the 2nd year of *Sho-hei* (A.D. 932). According to the *Go-ren-shiu*, the person addressed and the motive of the ode are equally unknown.

[b] The *sanekads'ra (uvario japonica)* is a slender creeper prostrate among the underwood, and not therefore easily seen. A mucilage extracted from this plant is used by women in dressing the hair, and also is employed in the manufacture of paper.

[c] The father of Tei-shin Ko was a nobleman of the name of Moto-tsune Ko, who died in the 3rd year of *Ten-ryak* (A.D. 949). He was a man of ability and valour, and on him was conferred the rank of *Sho-ichi II.* He is said to have accompanied Uda Ten-wo to Ohoigawa ;* and at this period probably was the ode composed.

[d] *Miyuki* (17) is the appellation of a journey or progress made by the Tenshi, or Emperor.

* There is a stream "Ohoigawa" in Enshiu, but that is not the one here meant.

XXVII.—Chiu-nagon Kaneske.[a]

Lo Idsmi's boiling waters flow,
With tumult vast, through Mika's plain;
My mind doth like confusion know,
A wretched prey to lover's pain.[b]

XXVIII.—Minamoto Mineyuki-ason.[c]

The hamlet bosom'd 'mid the hills
Aye lonely is; in winter-time
Its solitude with mis'ry fills
My mind, for now the rig'rous clime
Hath banished every herb and tree
And every human face from me.

[a] Son of Sachiŭ shō Toshimoto. Died in the 3rd year of *Shō-kei* (A.D. 933). The ode is found in the *Ko-kin-shiu.*

[b] The motive of the above ode is not clear. Probably, the author thereof refers to the doubtfulness of his seeing or hearing his mistress again.

[c] Son of Koretada Shin-wo, and grandson of the Emperor Ko-kwo Died in the 3rd year of *Ten-kei* (18). A.D. 940. The ode is found in the *Ko-kin-shiu.*

XXIX.—Ohoshi-ka-uchi no Mitsune.

I had to pluck thee, flower,—thought—
To pluck thee, flower, in vain I sought:
The earliest hoar-frost feigning thee,
Fair Shiragiku,[a] cheated me.

XXX.—Mibu no Tadamine.

The [b]Ariake-moonbeams will
In th' morning heaven linger still;
While I from thee—how hard the smart—
By Akadski [c] compelled, must part.[c]

[a] The *shiragiku* is a kind of white chrysanthemum. The ode is from the *Ko-kin-shiu.*

[b] *Ariake* is a term applied to the moon when she shines throughout the night. [c] *Akadski* is "the dawn of day," when the lover must depart, while the envied moon still lingers in the sky, mingling her rays with the grey beams of the dawn.

[c] The lover is envious of *Ariake* moon, that may linger after the *Akadski*, or dawn—in the sky—while he at *Akadski* must not linger in his mistress's dwelling.

XXXI.—Saka no uye no Korenori.

Now clearly broke the dawning day,
Ariake moon I thought to see—
The newly-fallen snow that lay
Round Yoshino[a] deceived me.
The whiten'd hill-side seemed
As tho' thereon the moonlight streamed.

XXXII.—Haru-michi no Tsuraki.[b]

The winds of autumn have amassed
Dried withered leaves in ruddy heaps,
Have them in th' mountain-torrent cast,
Whose stream in stony channel sweeps;
Amid the rocks that bar the way
The Mom-ji's reddened leaves delay.[c]

[a] Yoshino, otherwise Miyoshino, is a hill-village in Yamato. The ode is extracted from the *Ko-kin-shiu.*

[b] Son of Shoroku-i-no-jo Monobeno Kadoki. Died in the 3rd year of *Tei-k'wan* (19), A.D. 864.

[c] The poet visits the wilds of Shigayama, and, on seeing the masses of dried and autumn-reddened maple-leaves entangled among the rocks of the mountain streams, composes the above stanza.

XXXIII.—Kino Tomo-nori.[a]

'Tis a pleasant day of merry spring,
No bitter frosts are threatening,
No storm-winds blow, no rain-clouds low'r,
The sun shines bright on high,
Yet thou, poor trembling little flow'r,
Dost wither away and die.[b]

XXXIV.—Fujiwara no Okikaze.[c]

Of old companions bereft,
Men's friendship more I may not seek,
Nought but the ancient pine-trees left,
That grow on Takasago's peak,
Comrades of many a year now gone,
But not the friends for whom I mourn.

[a] Grandson of Take no Uchisukune, a famous warrior in the early wars with Chōsen (Corea).

[b] The poet refers to the blossoms of the *sakura (prunus cerasus)*, which wither about the end of spring.

[c] Son of Michinari. In the 11th year of *Yen-ki* (A.D. 911), we find him in an official position in the province of Sagami. The ode is extracted from the *Ko-kin-shiu.*

XXXV.—Ki no Tsurayuki.[a]

The comrades of my early days
Their former friend indifferent view,
Who with a wondering eye doth gaze
On th' village that of old he knew
So well. O flower! thy fragrancy
Alone familiar seems to me.

XXXVI.—Kyowara no Fukayaba.[b]

'Twas a summer's night, I scarcely thought
The evening hours had passed away
When dawn broke; long the moon I'd sought,
Nor knew where 'mid the clouds she lay.

[a] Flourished about the middle of the 10th century. Returning, after long absence, to his native village, he finds that no one recognizes him, and everything appears strange. But the fragrancy of the wild cherry *(sakura)* has not altered, and is still familiar to him. The ode is from the *Ko-kin-shiu.*

[b] According to *Seishirok'* (20), "Catalogue of Family Names," grandson of Bitats Ten-wo; in *Oho-kei-dsu* (21), "Complete Panorama of Families," of Toneri Shin-wo; in *San-dai-jits'-roku* (22), "True Catalogue of the Three Dynasties," son of Kyowara no Mahito.

[c] The night was so short, that the dawn broke unawares upon the poet, who had been contemplating the moon. The ode is from the *Ko-kin-shiu.*

XXXVII.—Bunya no Asayasu.[a]

Now dew-drops sparkling o'er the moor are seen,
The autumn gust sweeps howling by,
Scarce lurks an instant 'mid the reeds I ween:
In timid show'r the dew-drops fly,
And, scattered o'er the grass, there lie.[b]

XXXVIII.—Ukon.[c]

A solemn oath thou swor'st with me,
I dreamt thou wouldest constant be—
Forgotten, scorned, the penalty
Of death I almost cry on thee.

[a] Son of Bunya no Yasuhide.

[b] The above ode was composed at the request of the Emperor Daigo, in *Yen-ki* (A.D. 900).

[c] Daughter of Suyenawa-shosho, according to the *Yamato-monogatari*. Wife of the Emperor Kogun, who is supposed to have deserted her for the charms of another. But in the *Jiu-i-shiu* we are told that the motive of the poem is unknown.

XXXIX.—Sangi Hitoshi.[a]

Like humble Asajiu[b] amid
The reeds of Ono's moor hid,
I would my passion were concealed
But by its flower the Asajiu:
By my too ardent love for you
My secret passion stands revealed.[c]

XL.—Taira no Kanemori.

Tho' aye I strive my lot to hide,
My face to all the secret tells:
My changing visage, sorely tried,
Shows that deep passion in me dwells:
And all men ask,
What griefs my altered features task?[d]

[a] The father of Sangi Hitoshi died in the 3rd year of *Ten-ryak* (23).

[b] The *asajiu* is a plant that bears a conspicuous florescence. Another name for it is *tsubana*.

[c] The above ode is an address to the author's mistress. From the *Go-sen-shiu*.

[d] From the *Jiu-i-shiu* (24), where the ode is said to have been composed at the instance of the Tenshi Daigo, in *Ten-ryak* (A.D.) 949.

XLI.—Mibu no Tadami.[a]

My love for thee of every tongue
The daily theme is—far and wide
My name is bruited men among.
Ah me! my heart was sorely tried
With no unfounded fears, lest
My love to all should stand confest.

XLII.—Kyowara no Motosuke.[b]

When last each other we embraced,
A solemn vow of faith we swore,
And sealed it with the tears that chased
Adown our cheeks our drench'd sleeves o'er—
That we our oath would fail to keep
When th' waves o'erleapt S'ye's pine-crown'd steep.[c]

[a] Son of Mibu no Tadamine. The ode was composed on the occasion referred to in the note to Ode 40.

[a] Son of Fuka-yabu. Died 1st year of *Yei-so* (25). Found in the *Go-sen-shiu.*

[c] Reference to a proverb common in Michinoku :—To keep a vow while the waves do not overleap Suyemats-yama is to keep a vow for ever. The negative form here used is that of original.

XLIII.—Chiu-nagon Atsutada.[a]

I went to meet thee, dearest maid,
And when I parted loth from thee,
Upon my soul such mis'ry weighed,
I mourned the love that burdened me:
O that my heart
Were still unvexed by lover's smart!

XLIV.—Chiu-nagon Asatada.[b]

To love, were it not human fate,
Then men their fellows would not shun,
Their very selves they would not hate,
As since love's birth they've ever done.

[a] Son of Honjiu no Sadaijin. Died, according to the *Jiu-i-shiu*, in the 6th year of *Ten-kei*.

[b] Son of an *Udaijin*, *Sadakata*. Died in the 5th year of *Ten-toku** (26), A.D. 961. Composed, according to the *Jiu-i-shiu*, at the instance of the Emperor Daigo,, in *Ten-ryak* (A.D. 961).

* According to the "Hei-dai-nen-dai-ki," there are only four years in the "nengo Ten-toku."

XLV.—Ken-toku Ko.[a]

Ah, cruel one! thou pass'dst me by,
No glance of pity on me turned,
A careless scorn was in thine eye,
That mock'd the passion that in me burn'd:
Alas! alas!
Such woes my failing pow'rs surpass.

XLVI.—Sone no Yoshitada.[b]

The fishers' barques in safety glide
O'er th' broad expanse of Yura's bay,
Their rudder lost o'er Yura's tide,
In vague uncertain path they stray:
The course of love doth, too,
A like uncertain path pursue.

[a] Died in the 3rd year of *Ten-roku* (A.D. 972). The ode is extracted from the *Jiu-i-shiu*.

[b] Nothing known of him. The ode is from the *Shin-ko-kin-shiu*.

XLVII.—Yekeo Hoshi.

My mountain dwelling's roof of thatch
Is with Yahemugura moss o'ergrown,
Of passer-by no glimpse I catch,
I dwell uncheered and alone;
'Tis autumn time,
And mankind dread the rig'rous clime.[a]

XLVIII.—Minamoto no Shigeyuki.[b]

From th' pitiless rock are backwards flung
The wind urged floods in scattered spray.
With prayers from anguished heart-depths wrung,
I seek to make thee, love, obey;
As spurns the rock
The waves, dost thou my passion mock.

[a] According to the *Jiu-i-shiu*, the above ode is a lament on the ragged and dilapidated condition of the temple of *Kawara In*, of which the author was priest.

[b] Father Jigo-i-noge Kanenobu died in the province of Oshiu, in the *nengo An-wa* (A.D. 963). The ode was composed at the instance of Reisen In.*

* "In" is an appellation often given to the Tenshi after death.

XLIX.—Ohonakatomi[a] Yoshinobu-ason.

Th' Mikaki-mori through the night
(And men the warder Yeji name)
The watch-fire's blaze keeps full and bright;
When morning breaks, then dies the flame:
So, too, at dawn
My happiness is past and gone.

L.—Fujiwara no Yoshitaka.[b]

Ere I, O maid! had worshipped thee,
A drear, uncared-for life was mine:—
O may long years be granted me
Now that my heart, O maid, is thine!

[a] *Ohonakatomi* is the name of the rank of certain officers charged with religious duties. The author was a son of Yori-moto no Ason, and flourished in the reign of Bummu (27). The ode is from the *Shi-ka-shiu* (28), or "Poetical Anthology."

[b] Died in the 2nd year of *Ten-yen* (29), A.D. 974. Found in the *Jiu-i-shiu.*

LI.—Mother of Udai-sho Michi-tsuna.[a]

I have watched weeping through the night,
Deserted, desolate, alone,
Till now hath broke the morning light
I almost deemed for ever gone,
So slowly by
The creeping hours seemed to hie.[b]

LII.—Mother of Gi-do-san-shi.[c]

To keep the vows that lovers swear
Of faithfulness and constancy
Through life till death end worldly care,
O'ertasketh human frailty,
I trow. To-day
I'd fain my spirit fled away.

[a] Daughter of Fujiwara no Motoyas', wife of Higashi-san-jō-ses'-shō Kane-ihè-kō, authoress of the *Sei-reī-nik'ki* (30), "Daily Jottings in the Land having the Similitude of a Dragon-fly," *i.e.* in Japan, a miscellany of poetic fugitive pieces.

[b] The husband coming home late, has to wait some time at the gate of his house before he can rouse the sleepy porter to let him in. He is very angry at this, and begins to reproach his wife, who turns round upon him with the above complaint.

[c] Wife of Naka no kambaku Michi-taka-ko. Flourished about 1004. The ode is from the *Ko-kin-shiu.* Jealousy of her husband is supposed to be the motive of the piece.

LIII.—Fujiwara no Sane-kata-ason.[a]

To tell thee of my love were vain,
Its depth to me is scarcely known:
As writhes the flesh 'neath Moxa's pain,
The Moxa on Ibuki grown,
So madly writhes my spirit 'mong
Love's flames, ere now unknown, sore wrung.

LIV.—Fujiwara no Michinobu-ason.[b]

When day breaks, tho' full well I know
The darkness of the ensuing night
The hated day shall overthrow:
Yet aye the daylight do I hate,
And bitterly mourn
Th' unwelcome breaking of the dawn.[c]

---

[a] Little known of the author. The ode is from the *Jiu-i-shiu.*

[b] Son of T'sunenori-ko, and adopted son of Michikanèkō.

[c] The poet laments that the dawn separates him from his mistress, even though he knows that the day will be followed again by the more welcome night, when he will once more meet her. The ode is from the *Jiu-i-shiu.*

LV.—Dai-nagon Kin-tau.[a]

The noisy play of the waterfall
Hath ceased long ago,
Yet aye shall men its fame recall,
Tho' none now list its flow.[b]

LVI.—Ids'mi Sh'kibu.[c]

Ere long for me this world shall end,
Thus doth my mind to me foretell;
Ere long to other world shall wend
My soul that thee hath lov'd so well.
Ah! would that thou
But once more wer't beside me now.[d]

[a] Died in the 2nd year of *Cho-kiu* (31), A.D. 1041.

[b] An address to a waterfall in the grounds of the celebrated temple of Daikaku in Saga. The ode is from the *Jiu-i-shiu.*

[c] Daughter of Ohoye no Masatoki, wife of Yas'masa, Lord of Tamba.

[d] She was ill, and nigh upon death, when she addressed this ode to her absent lover (some say husband). The ode is from the *Jiu-i-shiu.*

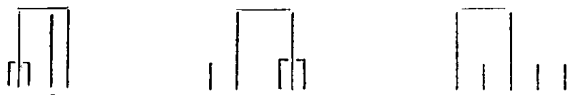
LVII.—Murasaki Shikibu.[a]

I ventured forth one moonlight night,
And then saw some one hastening past,
Ere I could tell who 'twas aright,
With dark clouds was the moon o'ercast,
Whose pallid ray
O'er th' middle night held tranquil sway.[b]

LVIII.—Dai-ni no Sammi.[c]

More fickle thou than th' winds that pour
Down Arima o'er Ina's moor,
And still my love for thee as yet
I have forgotten to forget.[d]

[a] Daughter of Ji-go-i-no-ge Fujiwara no Tametoki, celebrated as the authoress of *Gen-ji Monogatari*, a collection of histories 54 in number, to each of which is prefixed a figure composed of five upright strokes, variously connected by horizontal ones, thus—



&c., &c.,

and to these names are given which serve to designate the stories.

[b] She had gone to meet her lover, but the sudden darkening of the moon prevented her from finding him. The ode is from the *Ko-kin-shiu*, where it is explained that, even though she did not meet him, her fair fame was darkened from that instant, like unto the moon, just then suddenly concealed by the clouds.

[c] Daughter of Fujiwara no Nobutaka. Wife of Dai-ni Nariakira.

[d] An address to a faithless lover. The ode is from the *Jiu-i-shiu*.

LIX.—Aka-some Yemon.[a]

I wait thy coming, love—repose
Veils not mine eyes—far in the night
I watch the moon till nigh the close
Of her celestial path of light.[b]

LX.—Koshikibu no Naishi.[c]

The road that crosseth o'er the plain
Towards Ikuno 's full long for thee,
The road that far away doth gain
The distant range of Ohoye:
At Ama-no-hashi-date e'en
Thy footsteps yet hath no one seen.

[a] Daughter of Toki-mochi, Lord of Yamato, wife of Masaf'sa. Flourished in the reign of the Emperor Ten-mu, about the middle of the 7th century.

[b] Addressed to the *Kambaku*, Michitaka-kyo, a *kuge* of high rank, apparently disdainful of the authoress' love. The ode is from the *Jiu-i-shiu*.

[c] Daughter of Tachibana no Michisada, Lord of Idsumi, and his wife, Idsumi-sh'kibu (date unknown). Her mother, after the death of Michisada, married Yasumasa, and lived in Tango. She was celebrated for her poetic talent, and her daughter, too, enjoyed much poetic power. On some of the verses of this latter being read at the court, people refused to believe that they were the composition of the daughter, and averred that they were written by the mother, on hearing which Koshkibu replies as above. At Amanohashidate (probably somewhere between the place of her mother's residence and her own) her mother has never been, nor has her mother's handwriting (*vide* Appendix) ever been seen there, so that it is not possible that any aid from that quarter should have been afforded her. Ikuno, Ohoye, and Amanohashidate are all places in Tango.

LXI.—Ise no Ohoske.[a]

Of old the Yahezak'ra lent
To Nara,[b] capital of yore,
Its fragrancy, and now its scent
Hath spread our Kokonohe[c] o'er.

LXII.—Sei Sho-nagon.

Tho' thou, the guardians of the gate
Of Kan-kok'-kan, with false cock-crow,
Might'st cheat, and thus anticipate
The morn, thou ne'er canst cheat, I trow,
Ausaka's gate, that thee
Shall keep until the morning be.[d]

[a] Wife of Takahash'nari-jun, Lord of Chik'zen. The ode is from the *Shi-ka-shiu.*

[b] Nara, [c] Kokonohe, ancient capital cities. When the Emperor removed from the former to the latter, he took with him the *Yahezakura** trees, for which the former had been famous.

[d] Her lover cannot leave her until the morning, when the gate shall be opened, and thus, perforce, his visit to her must become publicly known. The allusion is to the story of *Mo-sho-gun* (32), a Chinese hero, who, flying by night from his enemies, found his further progress arrested by the barrier-gate of Kan-kok'-kan, which was never opened until cock-crow. One of his followers, however, Kei-mei by name, imitated so well the crowing of a cock, that, although it was yet scarcely dawn, the gate-ward was deceived, and threw the gate wide open, so that they were enabled to pass on. The ode is from the *Jiu-i-shiu.*

* "Yahezakura" is a species of "prunus."

LXIII.—Sakyo no Taifu* Michimasa.[a]

Now doth deep misery oppress
My vex'd and sorrow'd mind
To none will I my woe confess,
Save thee, among mankind:
With thee I seek
Of all my wretchedness to speak.[b]

LXIV.—Gon-chiu-nagon† Tadayori.[c]

By th' dim grey light of early dawn
I stray'd by Uji's wave,
From whence the rifting mist upborne
Me scattered glimpses gave
Of Zeze's stakes there set,
Whereon the fisher spreads his net.

[a] Son of Ishin-ko. Flourished about the time of the *nengo Gen-cho* (32), A.D. 1030. The ode is from the *Jiu-i-shiu.*

[b] "Would that I might tell thee myself, not by the mouth of another, how that now my thoughts are altogether intolerable to me."

[c] Son of Kin-to-kyo. Died in the 5th year of *Cho-kiu* (33), A.D. 1004. The ode is from the *Sen-zai-shiu.*

* "Sakyo no taifu," a rank of the 4th order in the court of the Mikado.

† "Gon-chiu-nagon," a high rank in the court of the Mikado.

LXV.—Sagami.[a]

Despised, I weep thy long neglect,
My tears drench my sleeve,
The happiness of my life is wrecked
In struggles to achieve
Thy stubborn love:
My fate might all men's pity move.[b]

LXVI.—Saki no dai-so-jo Gyoson.[c]

With thee, O mountain Sakura tree!
A lonely fate I moan,
Thy blossom only cheers me—
The only friend I own.

[a] Daughter of Minamoto no Yorimits-ason, wife of Ohoi no Kiu-suke.

[b] The above ode is from the *Jiu-i-shiu*, where it is said to have been composed in the 6th year of *Yei-sho* (34), A.D. 1051.

[c] Died by *Niu-mets* in the 1st year of *Ho-yen* (35), A.D. 1135. The ode is from the *Kin-yo-shiu*.

LXVII.—Suwo no Naishi.[a]

Had I made of thy proffer'd arm
A pillow for my wearied head,
No longer e'en than lasts the charm
Of a spring-night's dream—what had rumour said?
How would my fame
Have suffer'd from men's sland'ring blame!

LXVIII.—Sanjo no In.[b]

Fain would I in this world so hard
No longer live, but still must stay:—
How wistfully my eyes regard
The midnight moonbeams' tranquil sway!

[a] Daughter of Taira no Tsugu-naka, Lord of Suwo, and a *naishi* (lady-in-waiting) at the imperial court. At an assemblage in the palace she becomes sleepy, and calls to her servant for a *makura*, or pillow, whereupon the *Dai-na-gon* Tadaye offers his arm, that she may rest her head thereon, a gallantry which the lady refuses. The ode is from the *Sen-zai-shiu*.

[b] Son of the Emperor Reisen. Ascended the throne in the 3rd year of *K'wan-kwo* (A.D. 1011); fell into distress and illness, abdicated, and died. He laments in the above ode the miserable condition to which illness and misfortune have reduced him, and envies the tranquillity of the moonlit night. He appears to have been hard pressed by the opposition of the higher Daimios, and by these forced to resign his throne.

LXIX.—No-in Hoshi.[a]

Round Mimuro-yama lustily
The storm-winds roar and whirl,
And th' scatter'd leaves of th' momiji
In the reddening Tatsta hurl.

LXX.—Ryozen Hoshi.[b]

In lonely solitude my home,
And from my cabin when I stray,
Where'er my wand'ring eyes may roam,
The landscape that doth round me lay,
How desolate, how drear
Doth it at autumn-e'en appear.

[a] Son of Tachibana no Motoyasu, Lord of Hizen. The ode is from the *Jiu-i-shiu.*

[b] Nothing known of the author. The ode is from the *Jiu-i-shiu.*

LXXI.—Dai-nagon Tsune-nobu.[a]

Now twilight darkens, and the breeze
Rustles the homeside rice-fields 'mong,
And murmuring sounds my ear please,
As past my hut with thatch o'erhung
Of Ashi grass,
The sweeping gusts of autumn pass.

LXXII.—Yuu-shi-nai Shin-wo Kenokii.[b]

Thy beauty is throughout the land
As well-known as the furious play
Of billows on Takashi's strand,
That drench the venturesome with spray,
Who come their sweep too nigh:
So she who hath thee once beheld,
To tears of jealous love compelled,
Her sleeve shall ne'er be dry.

[a] Died in the 3rd year of *Ka-ho** (35), A.D. 1096. The ode is from the *Kin-yo-shiu* (36), "Collection of Golden Leaves."

[b] A *meikake*, or concubine of Shijaku In, who flourished about A.D. 930. The ode is from the *Kin-yo-shiu*, composed at the instance of the Emperor Horikawa.

* According to my "Nendai-ki," there are but two years in the "nengo Ka-ho."

LXXIII.—Saki no Chiu-nagon Masaf'sa.[a]

The Sakura trees in plenty grow
On Takasago's steep hill-side,
And now their crowded blossoms show;
O may no fogs their beauty hide,
No mists from hill-top rise
To veil their radiance from our eyes.[b]

LXXIV.—Minamoto no Toshiyori no Ason.[c]

As windy blasts down Hasse's steep
In furious path impetuous sweep,
So rudely thou my suit dost slight,
And scorn thy lover's hapless plight;
No more 'fore Hasse's shrine
Will I in suing prayer incline.[d]

[a] Son of Ooi no Chikanari. Died in the 2nd year of *Ten-yei* (36).

[b] The author, at an entertainment given by Osi no Ma-uchi, composes the ode as a tribute to the beauty of the Sakura trees, then in full bloom on the opposite hills. The ode is from the *Jiu-i-shiu*.

[c] Son of the *Dai-nagon*, Ts'nenobu' Kyo.

[d] He had prayed at the shrine of *K'wan-on* (patroness of lovers) on Hasse-yama, that his mistress might lend a favourable ear to his tale of love, but vainly, for he had been repulsed with scorn. The ode is from the *Sen-zai-shiu*.

LXXV.—Fujiwara no Mototoshi.

A covenant thou mad'st with me,
And as the Sasemo from th' dew,
So I my very life from thee
Drink in. Alas! I fear me
This autumn's days are now but few![a]

LXXVI.—Ho-sho-ji no Niudo* Saki no K'wanbaku† Daijo-daijin.[b]

In fisher's barque I onward glide
O'er th' broad expanse of ocean's tide,
And towards th' horizon when I turn
My glance I scarcely can discern
Where the white-tipped billows end,
That with the cloud-horizon blend.

[a] He had implored the Tenshi to grant to Kobaku (a son or other near relation) a certain dignity, and the Tenshi had promised to do so, but had put off from year to year the fulfilment thereof. Even this year again the poet fears his hopes will not be realised, as the last days of autumn are at hand, and Kobaku still waits for his elevation. The ode is from the *Sen-zai-shiu.*

[b] Died in the 2nd year of *Cho-kwan* (37), A.D. 1164, after having lived during the reigns of four Tenshi. The ode is from the *Shi-ka-shiu.*

* "Niudo" (38), one who enters upon the path (of righteousness or doctrine), is a term for a priest—or the whole title means "Chief Kambaku," a priest of the order of Hosho.

† "K'wanbaku" is the title of the highest officer of the Tenshi's court.

LXXVII.—Sh'yu toku In.[a]

The brawling stream against the rock
Its tumbling waters fiercely hurls,
Divided by the furious shock,
In double torrent onwards whirls:
In further flow
I trow a single stream 'twill show.[b]

LXXVIII.—Minamoto no Kanemasa.[c]

'Tween Awaji and Suma fly
The screaming sea-birds to and fro
Night after night; their ceaseless cry
Doth scarce a moment's sleep allow,
To whom his fate
Allots the ward of Suma's gate.

[a] Ascended the throne in the 2nd year of *Ho-an*, and died in the 2nd year of *Cho-k'wan* (A.D. 1164).

[b] An address to the author's mistress. Tho' obstacles prevent their union at present, and cause their lives to be led in different paths, yet eventually their hopes shall be attained, and their lives be spent in common. The ode is from the *Shi-ka-shiu*.

[c] Son of Mine no Kami Kanes'ke. The ode is extracted from the *Ko-kin-shiu*, where it is said to have been composed at the instance of the Emperor.

LXXIX.—Sakyo no Taiu Akisuke.[a]

When bloweth autumn's chilly blast,
Through rifts at times the moonbeams peep,
From 'mid the dark clouds drifting past,
And earth in pallid radiance steep,
I love to see
The bright-edged shadows o'er the lea.

LXXX.—Tai-ken-mon-in no Horikawa.[b]

I fear me thou wilt break the pact
Thou mad'st with me—thy love will pass
Away from me, whom thoughts distract,
As tangled as the unkempt mass
My raven tresses show,
That o'er my waking pillow flow.[c]

[a] Flourished about A.D. 1155. The ode is from the *Ko-kin-shiu*.

[b] Daughter of the *Dai-nagon*, Sanekyo, who flourished about the *nengo Ko-ji* (39), A.D. 1142.

[c] She is uncertain as to whether her lover will visit her again. The ode is from the *Sen-zai-shiu*, where we are told that it is one of a hundred composed at the Emperor's request.

LXXXI.—Gotokudaiji* Sadaijin.[a]

I heard the Hototogis[b] cry,
I searched throughout the echoing sky,
No Hototogis could espy,
The morning moon but met my eye.[c]

LXXXII.—Do-in Hoshi.[d]

What wretchedness is mine, O Life!
With what deep mis'ry thou'rt opprest!
With my sad lot I strive in strife,
That leaveth me nor peace nor rest;
The tears that flow
Down o'er my cheek my anguish show.

[a] Entered the priesthood in the 2nd year of *Ken-kiu* (40), A.D. 1198. The ode is from the *Sen-zai-shiu.*

[b] *Hototogis* means the cuckoo bird, or some species of goatsucker. The Japanese (like the Chinese) say that it cries through the night, and does so until its eyes become bloodshot.

[c] Possibly the poet complains of the cries of the cuckoo as Anacreon of the swallow in the ode : Τί σοὶ θέλεις ποιήσω.

[d] Date unknown. The ode is from the *Sen-zai-shiu.*

* "Gotokudaiji" means 'temple of Gotoku.'

LXXXIII.—Kwo-tai-ko-gu no Taiu.[a]

O'er th' world doth evil aye hold sway
I deemed, and far I fled away
Amid the hills:
But there the deer's sad cry, too, thrills.[b]

LXXXIV.—Fujiwara no Kyoske-ason.[c]

Were I to linger more in life,
What seemed of old a grievous strife
Would seem to be a burden slight,
To be borne almost with delight.[d]

[a] Became a priest in the 2nd year of *An-gen* (41), A.D. 1176.

[b] So that it is impossible to escape evil and its sequence misery. The ode is from the *Sen-zai-shiu.*

[c] Son of Sakyo no Taiu Akiske (see Ode 69).

[d] His wretchedness takes away all wish from him to live longer. Were he still to draw out his life, his misery would become so intolerable, that he would look back upon the grief that now assailed him as a slight burden, that he would scarcely bend under.

LXXXV.—Shyunye Hoshi.[a]

With wretched thoughts distracted I
On sleepless pallet restless lay
The livelong night: with wistful eye
I waited for the breaking day
Through chink of screen
That guards my chamber—peeping, seen.

LXXXVI.—Sai-gyo Hoshi.[b]

With deeper melancholy sways
The moonlit night my love-sick soul;
See how my face my woe betrays,
How down my cheek the tears roll.

---

[a] Son of Toshinori-ason. The ode is extracted from the *Senzai-shiu.*

[b] Son of Sai-mon no Taiu Yas'kyo. The ode is from the *Senzai-shiu.*

LXXXVII.—J'yakuren Hoshi.[a]

The passing shower onwards sweeps,—
Not yet upon the yew-leaves dried
Its scattered drops,—and lo! there creeps
The rising mist up yon hill-side
Of autumn e'en,
At twilight's chilly hour seen.

LXXXVIII.—Kwokamon In no Betto.[b]

[The plays upon words in this Ode render it quite untranslateable, with any approach, at all events, to the force and point of the original. I have subjoined an explanation of it in the Appendix.]

LXXXIX.—Shokushinai Shinwo.[c]

Of my life or soon or late the thread,
The withering thread perforce must snap:
I almost would 'twere now, I dread
Of longer life the sure hap—
The secret of our love displayed,
For e'er our happiness low laid.

[a] Son of Toshinari Kyo. The ode is from the *Ko-kin-shiu*.

[b] Flourished about the commencement of the 12th century. The ode is from the *Sen-zai-shiu*.

[c] Daughter of the Tenshi Gohirakawa no In. The ode is from the *Ko-kin-shiu*.

XC.—In-fu-mon In no Taiu.[a]

I would that I might show to thee
The island-fisher's oft-drenched sleeve,
I would that thine own eyes might see
How the salt waves their tints ne'er thieve;
From mine, alas!
Aye tear-bedewed, the colours pass.

XCI.—Go-kyo-goku-ses'sho Daijo-daijin.[b]

Now grasshopper's chirp the livelong night
I hear, now hoar-frost doth the ground
O'ercarpet, and in saddened plight,
My day-worn raiment yet unbound,
I strive in vain
On lonely couch repose to gain.[c]

[a] Died in the 4th year of *Kem-po* (A.D. 1210). The ode is from the *Sen-zai-shiu.*

[b] Son of Goho-shoji Kanesaneko. Died in the 1st year of *Ken-yei* (42), A.D. 1206.

[c] The above is from the *Ko-kin-shiu,* one of a hundred odes composed at the instance of the Tenshi.

XCII.—Nijo no In Samaki.[a]

My sleeve is as the rock unseen,
Ne'er bared at lowest ebb of tide,
And none do guess my grief, I ween,
Now how my tear-drenched sleeve's ne'er dried.

XCIII.—Kamakura no Udaijin.[b]

O that throughout an endless life
I might in peace dwell, far from strife!
For ever watch the fishing yawl,
And view the nets abundant haul:
How fair to me,
How pleasant such a lot would be!

[a] Daughter of Gohirakawa no In. Died A.D. 1165. The ode is from the *Sen-zai-shiu.*

[b] Son of Udaisho Yoritomo, and became *Kubo* A.D. 1303. The ode is extracted from the *Chok'-sen-shiu* (43).

XCIV.—Sangi Masatsune.[a]

Now autumn-gusts sweep
Down Miyoshino's steep,
  And far into the night so drear
The sound of beating of the cloth,
Borne to me on the night-wind forth,
  From my lonely village home, I hear.[b]

XCV.—Saki no Dai-so-jo Ji-yen.[c]

An ignorant man am I, unfit
  O'er all the multitude of men
In dignity supreme to sit:
  The simple priest's black robe again
  I would, a humble dweller on
  Wagatasoma, gladly don.[d]

[a] Died in *Sho-kiu* (44), A.D. 1221.

[b] In country villages the *kinota*, or beating of newly-woven cloth to render it supple, takes place in the 9th month, towards the end of autumn. The author hearing the sound thereof, listens to it, far into the night, his memory recalling to him the hamlet where he spent his boyhood, and the old familiar customs thereof, till he fancies that he is listening to the *kiñota* of his own village. The ode is from the *Ko-kin-shiu*.

[c] Son of Hoshoji Tadamichi-ko. Died by *Niumets*, in the 1st year of *Karoku* (45).

[d] It had been proposed that the author should become chief priest of

XCVI.—Niu-do Saki-no-dai-sojo Daijin.[a]

The court with Sakura's flowers is strewn
As thick as though the drifted snow
Did thereon lay: and I too soon
As withered low shall lie 'neath blow
Of man's inevitable foe.

XCVII.—Gon-chiu-nagon Sadaihe.[b]

On Mats'ho's shore, our meeting place,
At dusky hour of night, I wait
My longed-for mistress to embrace;
Ah, why then linger'st thou so late!
My ardent passion, than the fire
That heats the salt-pans, rages higher.

Hiyesan (Wagatatsoma), a position appertaining apparently to the rank of *Saki no dai-so-jo*, and the highest degree in the priestly hierarchy, which elevation he would, in his humility, excuse himself. The ode is from the *Sen-zai-shiu.*

[a] Flourished about A.D. 1227. An ode from the *Chok-sen-shiu.*

[b] Son of Toshi-nari. Entered the priesthood; died in the 2nd year of *Nin-ji* (46), A.D. 1241. He is otherwise known as Teika, and was the compiler of the present selection of odes. The above ode is from the *Chok'-sen-shiu.*

XCVIII.—Sho-san-mi Ihetaka.[a]

O'er Nara's streamlet softly blow
The winds in the now dim twilight,
The Misogi,* thereby set, show
That summer hath not yet gone quite.[b]

XCIX.—Gotoba no In.[c]

Some men me love, some men me hate
Inspire: whene'er I think upon
This miserable world, my fate
More pitiable doth seem to me.[d]

[a] Son of the *Chiu-nagon*, Mitsutaka Kyo. Died in the 3rd year of *Ka-tei* (47). A.D. 1237.

[b] The above ode is from the *Chok'-sen-shiu*, where we are told that the lines were inscribed upon a screen in the apartment of the Empress in the palace at *Nara*, the old name for the capital of Japan.

[c] Son of Takakura no In. He became Tenshi in *Ken-kiu*, was afterwards deposed by partisans of the *Kubo* or *Taikun*, and banished to the island of Oki, on the west-coast of Japan.

[d] The above ode is from the *Go-sen-shiu*, and the explanation in the *Kakehash'* suggests that it is a lament on the decadence of his power and inefficiency of his officers. His loyal servants he loves, his disloyal and tyrannical courtiers he hates, for to their evil conduct he attributes his present misery.

* "Misogi" are short pieces of bamboo split at the top, and having inserted in

C.—Jyuntoku In.[a]

On th' hundred-chambered palace lo[b]
A rent and tattered roof is seen,
Where rank Shinobu weeds do grow:—
How long, how hard our pain hath been![c]

[a] Son of Gotoba no In, whom he succeeded as Emperor. Afterwards he was deposed by Yoshitoki, and eventually he was banished to the island of Sado, about A.D. 1209.

[b] *Momo-shigi* (*vide* Appendix), *lit.* "the hundred houses, chambers, *or* apartments;" means also "the hundred officers of the *Dairi*," *or* "all the court officers." A better translation of the first line would, perhaps, be—

"On our imperial palace lo" &c. &c.

[c] The above ode is from the *Go-sen-shiu*, composed during the faction-wars of the 13th century, and a lament probably of the straits to which the Emperor was reduced by his rebellious vassals.

the cleft a piece of paper, on which is written a prayer or a sacred sentence. These emblems are placed in the ground always near a stream, on the last day of summer (last day of 6th moon), which in 1865 was the 14th of September.

ON JAPANESE PRONUNCIATION.

The vowels are sounded as in Italian, with few exceptions.

The consonants, single and double, as in English, for the most part, save that 'G' is always hard.

The aspirate is strongly marked.

The sound 'Hi' is peculiar, and resembles the 'hi' in the Spanish words **hijo hija,** anciently **fijo fija.**

'G,' when not at the beginning of a word, is almost equivalent to 'ng,' but is not so decided as 'ng' in 'singing.'

The 'u' in 'yu' is sounded almost like the German 'ü.'

'N' at the end of a word when the next word commences with a vowel-sound has some similarity to the Spanish 'ñ'—

E.g.: in 'señor,' 'mañana,' &c.

'U' at the end of a word or syllable is scarcely heard, but is still sufficiently so to be distinct.

The accent in polysyllables is on the penultimate, as in the word **Ihetāka,** but on the ante-penultimate if the penultimate syllable end in 'u,' thus: **Masátsune.**

In trisyllables the accent is on the penultimate, if this is long; but if short, it is then on the first syllable.

In dissyllables the accent is on the first syllable, unless the last is long, thus: **dōri.** If both are long, the accent is not marked.

Generally the accentuation is not emphatic and the utterance distinct. The pitch—"timbre"—and emotional tones of the Japanese voice are different from ours, are much fuller, less shrill, and cannot be learnt except from conversing with natives, or with others who have learnt them thoroughly.

APPENDIX.

I.

Aki no ta no kari-ho[a] *no iho no toma wo arami, waga koromo-de wa tsüyu ni nuretsutsu.*

LITERAL VERSION.—"One may see through the roof of my cabin, through the thatch made of the straw of the rice-sheaves of the fields of autumn. The dew doth fall upon and wet the sleeves of my garments."

(a) "Kari-ho" is literally 'the dried sheaves.'

II.

Haru sugite nats' ki ni kerashi, shiro tahe no koromo hos' chō ama no kagu yama.

LITERAL VERSION.—"The spring hath pass'd away, and the summer follows after it; and the secret top of Ama,[a] the drying-ground of the raiment of the white-clothed supernatural (beings) may now be seen."

(a) Ama no kagu" is the full name of the mountain which is situate in Yamato.

III.

Ashibiki[a] *no yama-dori no o no shidari*[b] *o no naga naga-shi yo wo h'tori ka mo nen.*

LITERAL VERSION.—"How can I in my loneliness sleep the night, so long, so long (as the tail of the long-trailing bird of Ashibiki-yama, *or* as the tail of the long-tailed hill-fowl that trails its tail on the ground) doth it appear to me."

(a) "Ashibiki" is the name of a mountain; also it has the meaning of "long-tailed."

(b) To hang down and trail on the ground.

IV.

Tago no ura ni uchi-idete[a] *mireba, shiro-tahe*[b] *no Fuji no taka ne ni-yuki wa furi-tsutsu.*

LITERAL VERSION.—"Just as I sally out upon the shore of Tago I look round, and lo! the snow has fallen on the high peak of Fuji (Fusi-yama).

(a) "Uchi" gives the idea of the commencement of an action. "Uchi-idete," 'just as I go out from.'

(b) White and glistening.

V.

Okuyama ni momiji fumi-wake naku Sh'ka no koye kiku toki zo aki wa kanashiki.

VI.

Kasasagi no wataseru hashi ni oku shimo no shiroki wo mireba yo zo fuke ni keru.

LITERAL VERSION.—"When I see the white of the hoar-frost that lays on the bridge that gives passage to the ravens, of a truth the night is far gone.

VII.

Ama no hara furi-sake mireba Kasuga naru Mikasa no yama ni ideshi ts'ki ka mo.

VIII.

Waga iho wa Miyako no Tats'mi sh'ka zo sumu Yowouji-yama to h'to wa iu nari.

LITERAL VERSIN.—"As to my dwelling in Tats'mi district nigh Miyako, 'tis so in truth, the men call the place Yowouji[a]-yama."

(a) There is a word-play on "Yowouji," the name of a hill—"Yo-wo-uji," 'the world is evil.' Despite the ominous name, he has long dwelt there.

IX.

Hana no iro wa[a] *utsuri ni kerina, itadsura ni wagami yo ni furu nagame seshi ma ni.*

LITERAL VERSION.—"As to love, it has faded away, alas! for

(a) "Hana no iro," lit. 'colour of flowers;' here 'love,' "yo ni furu," is explained as equivalent to "nan jo katarai suru."

me : the time of my loving intercourse with thee has become the time now of the long rains." She laments her lover's desertion of her.

The rendering I have in another place given of the above ode seems equally correct ; but the version here given is that preferred by the *Kake-hash'*. The former I subjoin :—

"Thy love hath passed away from me,
Left desolate, forlorn.
In winter-rains how wearily
The summer past I mourn."

LITERAL VERSION.—"Flower's tints have faded ; alas! that I advance in years in this world is a circumstance which causes men to glance at me"

X.

Kore ya kono yuku mo kaheru mo wakarete wa shiru mo shiranu mo osaka no seki.[a]

(a) A word-play on "o" of "osaka no seki," o (1) 'to meet.' "Osaka" also means 'a mountain-path ;' and "Osaka no seki" is the name of a place between Miyako and Ohods' on Lake Biwa.

XI.

Wada no hara Yasoshima kakete kogi idenu[a] *to h'to ni wa tsugeyo Ama no tsuribune.*

(a) "Fut. dub." of Idsuru.

XII.

Amatsu[a] *haze kumo no kayoiji fuki-tojiyo*[b] *Otome no sugata shi-bashi todomen.*

(a) Old genitive of "Ama," 'heaven.'

(b) Apparently 'to blow and bind,' 'to blow and stop,' the onward motion of the clouds, whereon Otome is borne,

XIII.

Tskubane[a] *no mine yori otsuru Mina*[b] *no gawa koi zo tsumotte fuchi to nari-nuru.*

(a) A mountain in Hitachi. (b) A river in Hitachi.

XIV.

Michinoku no Shinobu-mojidsuri, tare yüye-ni midare-some ni shi ware naranaku ni.

LITERAL VERSION.—"The *mojidsuri* of Shinobu[a] in Michinoku,"

(a) "Shinobu" is the name of a place in Michinoku or Oshiu, also of a kind of plant, possibly a species of "Trichomanes." It likewise means (and herein lies a word-play), 'to suffer,' 'to endure,' 'to conceal.'

or "the Shinobu-pattern *mojidsuri*," "for the sake of (or on account of) whom am I penetrated with intricate miseries?—to my destruction."

XV.

Kimi[a] *ga tame haru no no ni idete wakana tsumu waga koromo-de ni yuki wa furitsutsu.*[b]

(a) "Kimi" literally 'a lord,' here 'a mistress.'

(b) Old form of "furita" or "furishi."

XVI.

Tachi[a]*-wakare Inaba no yama no mine ni oru mats'*[b] *to shi kikaba ima kaherikon.*[c]

LITERAL VERSION.—"Now am I about to depart. On the summit of Mount Inaba the pines are plentiful. If I hear that thou pinest for me, quickly shall I come back to thee."

(a) Observe force of "tachi," 'about to depart.' "To shi" = "to suru."

(b) This may be either "Kaheri-komu," or a future of "Kaheri-kuru"—probably the former.

(c) The word-play is on "mats," meaning a pine-tree (2), or 'to wait for' (3).

XVII.

Chi-haya-buru[a] *kami-yo mo kikads' Tats'ta gawa karakurenai ni mids' kuguru to wa.*

LITERAL VERSION.—"As to thy waters, O Tatsta! how they thread their way, ruddy-hued; even the sternly-imperious gods of old have heard not (of beauty such as thine.)" Such appears to be the meaning of this somewhat obscure stanza.

(a) Attribute of a deity. May be rendered (4) 'stern, awful,' &c., lit. (5) 'brandishing with limitless rapidity,' or (6) 'smasher of a thousand swords,' or again (7) 'render of a thousand rocks.'

XVIII.

Sumi-no-ye[a] *no kishi ni yoru nami yoru sahe ya yüme no kayoi-ji h'to me yozuran.*

In the translation I have followed what appeared to me to be the best among the many explanations of this obscure stanza that I have read.

(a) Suminoye, a place in Sesshiu, anciently called Sumiyoshi. The word-play is on "yoru,"—in the first instance, meaning 'to strike against,' 'fall against with an implied gentleness;' in the second, 'night,' 'dusk,' &c.

XIX.

Nanihagata mijikaki ashi no fushi no ma mo awade kono yo wo sugushte yo to ya.[a]

(a) The exact force of such phrases as "yo to ya" is difficult to render. "Ya" is an interrogative particle, "to" indicates something quoted or said,—here, something likely or proper to be said. "Yo" is merely an emphatic and sometimes vocative particle. The whole, then, may be equivalent to the French "N'est ce pas? ne le dira-t-on-pas?"

XX.

Wabi-nureba[a] *ima hata*[b] *onadji Naniwa naru mi wo tskush'te mo awan to zo omo'.*

There is a word-play on Naniwa(8), a place near Miyako; *naniwa naru* also meaning *nan ja zo i*, 'how will it end—how will things turn out?' *Naru* also signifies 'to be in. exist at (a place).' Besides the above, there is the following *jeu de mots* on *mi wo tokushi*:—*Mi wo tskushi* (9), 'to make all possible efforts;' *miwotskushi* (10), a pole set up in the water to mark the depths thereof varying with the tide. [In the latter acceptation, the poet insinuates that his love is so great, that his sleeve is always wet with tears, as the tide-pole with sea-water.]

(a) Equivalent to "nangi wo sureba," 'since I am in misery.'

(b) "Ima hata" variously interpreted as "ima hatashte," 'now at last; "ima mata," 'now again,' 'now indeed.'

XXI.

Ima kon[a] *to iishi bakari ni nagats'ki no ariake no ts'ki wo machi-detsuru*[b] *kana.*

(a) An irregular 'future' from "karu," 'to come.'

(b) Appears to have the force here—'to wait for the coming forth.'

XXII.

F'ku kara ni aki no kusa ki no shihorureba Mube-yama kaze wo arashi to iuran.

XXIII.

Ts'ki mireba chiji[a] *ni mono koso kanashkere, wagami h'tots' no aki ni wa aranedo.*[b].

(a) 'Various,' lit. 'thousands.'

(b) Old form of "arazaredo mo" from "aru," 'to behave,' &c.

XXIV.

Kono tabi wa nusa mo toriaheds'[a] *Tamuke-yama*[b] *momiji no nish'ki kami no ma ni ma ni.*

(a) To intend to but not actually to grasp.

(b) A mountain in Yamato (Washiu),—(11), 'in front of, before me,'—thus, "Tamuke-yama" may mean 'the mountain before me.'

XXV.

Na ni shi owaba[a] *Osaka-yama*[b] *no sane-kadsura*[c] *h'to ni shirarede kuru yoshi mo gana.*

LITERAL VERSION.—"If thou answerest to report, like unto the *Sane-kadsura* that grows on Osaka-yama, unknown to men, mayst thou come here to me."

(a) (12) or (13), to 'answer to one's name and reputation.'

(b) "O" (au) of "Osaka" implies 'to meet with.'

(c) "Kadsura" is also a term for the long back hair of ladies of rank. "Sane" also may be read (14).

XXVI.

Ogura[a]*-yama no momiji-ba kokoro araba ima h'to tabi no mi-yuki matanan.*[b]

LITERAL VERSION.—"The maples-leaves of Ogura, had they understanding, they would linger till the imperial train now again passed."

(a) Ogura is a hill in Yamashiro.

(b) "Matanan," equivalent to "mats' naran."

XXVII.

Mika no hara wakite nayaruru Idsumi[a]*-gawa its' mi*[b] *ki tote ka koish'karuran.*

(b) "Its' mi," 'when I see,' 'shall see,' or 'have seen.'

(a) Idsumi is a river in Yamashiro.

XXVIII.

Yama-sato wa fuyū zo sabishisha masarikeru h'to me mo kusa mo karenu to omoheba.

LITERAL VERSION.—"As to the hill-village in winter, its loneliness is intolerable, when I think that I shall see no man, and tnat all vegetation will be withered up." The word-play here is on *karena*, which stands for *karenuru* or *kareru*, 'to dry up, wither away,'—the idiom, *h'to me mo kareru*, signifying 'to see no human face.'

XXIX.

Kokoro-ate ni oraba ya oran has'shimo no oki-madowaseru shiragiku no hana.

LITERAL VERSION.—"Were it my intention to pluck thee, shall I pluck thee? Will not the first hoar-frosts cheat me by resembling thee, O flower of the *Shiragiku*?"

XXX.

Ariake no tsurenaku miheshi wakare yori akadski bakari ukimono wa nashi.[a]

LITERAL VERSION.—"At the parting from thee, when *Ariake* is looked upon with sad envy, *Akadski* is indeed a wretched time."

(a) From "naru," 'to be,' 'become.'

XXXI.

Asaborake ariake no ts'ki to miru made ni yoshino[a] *no sato ni fureru shirayaki.*

(a) In Yamato.

XXXII.

Yama-gawa ni kaze no kaketaru shigarami wa nagare mo ahenu[a] *momiji narikeri.*

(a) "Nagare mo ahenu," lit. 'not to complete the flowing on,' 'not to flow further.'

XXXIII.

Hisakata no hikari nodokeki haru no hi ni shids'kohoro-naku[a] *hana no chiruran.*

(a) Here means 'restless, unquiet, not 'noble,' as in some dictionaries.

XXXIV.

Tare wo ha mo shiru h'to ni semu[a] *Takasago no mats' mo mukashi no tomo naranaku ni.*

(a) Old form of future dubitative of "suru."

XXXV.

H'to wa iza-kokoro mo shirads furu-sato wa hāna zo[a] *mukashi no ka ni nihoikeru.*

(a) Observe the force here of the emphatic particle "zo."

XXXVI.

Nats' no yo wa mada yoi nagara akenuru wo kumo no idsko[a] *ni ts'ki yadoruran.*

(a) Equivalent to "idsre no tokoro."

XXXVII.

Shira-tsuyu ni kaze no fukishiku aki no no[a] *wa tsuranuki tomenu tama zo chirikeru.*

(a) More strictly, a common, or portion of and untilled land.

XXXVIII.

Wasuraruru mi wo ba omowads'[a] *chigai-teshi h'to no inochi no oshiku mo aru kana.*

(a) Observe the construction "wasuraruru mi wo ba nowads," equivalent to "ware wasuraruru mono de aro to omowadshte."

XXXIX.

Asaji-fu[a] *no Ono no shino*[b]*-hara shinoburedo ama(ri)tte nado ka h'to no koish'ki.*

LITERAL VERSION.—"Though like the osier-moor of Ono (conceals) the *Asajiu*, I would conceal (my feelings of love for thee), they are too great, and I desire so much thy love."

(a) A name of a plant. (b) A moor covered with a kind of small bamboo.

XL.

Shinoburedo iro ni ide ni keri waga koi wa, mono ya omo to h'to no to made.

XLI.

Koisucho[a] *waga na wa madaki tachi ni keri, h'to shireds*[b] *koso omoi-someshi ga.*

LITERAL VERSION.—"As to the fact of my love (for thee), the fame thereof has quickly become public; yet how anxious was I that men should not know of it."

(a) Explained in the "Kakehash'" as equivalent to "Koi wo suru to i(f)u."

(b) Passive negative of "shiru" (15), 'to know,'—may be translated here as a negative potential.

XLII.

Chigiriki na katami ni[a] *sode wo shiboritsutsu*[b] *Suye no mats-yama nami kosaji to wa.*

(a) Equal to "Tagai ni," 'reciprocally.'

(b) "Sode wo shiboru," lit. 'to wring one's sleeve, to weep abundantly.'

XLIII.

Ai-mite no nochi no kokoro ni kurabureba, mukashi wa mo no wo[a] *omowazari keru.*

LITERAL VERSION.—"When I search my heart after having been with you (I find) that of old (before I knew you) I was not sad."

(a) "Mono wo omo," 'to be sad.'

XLIV.

Af' koto no taheteshi nakuba[a] *naka naka ni h'to wo mo mi wo mo uramizaramaji.*

(a) "Taheteshi nakuba" means 'were to cease and be no more.'

XLV.

Aware to mo if[a] *beki h'to wa omohohede, mi no itads'ra ni narinu-beki kana.*

LITERAL VERSION.—"Thou might'st have had pity on me, but thou passest me with indifference: of how great misery to me art thou the cause."

(a) "Aware wo if'" 'to have pity on.'

XLVI.

Yura[a] *no to wo wataru funa-bito kaji wo tahe yuku-ye mo shiranu, koi no michi kana.*

(a) Name of a place in Kii; also of another in Tango.

XLVII.

Yahemugura shigereru yado no sabishisha ni h'to koso mihene, aki wa ki ni keri.

The probable meaning is that given in the translation.

XLVIII.

Kaze wo itami[a] *iwa utsu nami no onore no mi kudakete, mono wo omo koro kana.*

LITERAL VERSION.—"The waves, driven by the wind, strike the rock (they are dashed into spray); my happiness (affected by your disdain of my love, is broken up. I am now very sad at heart."

(a) To suffer from the wind.

XLIX.

Mi-kaki-mori Yeji no taku hi wo yoru wa moyete, hiru wa kihetsutsu, mono wo[a] *koso omohe.*

(a) "Mono wo omo" (16), 'to be sad.'

L.

Kimi ga tame oshikarazarishi inochi sahe nagaku mo gana to omoikeru kana.

LITERAL VERSION.—"On account of thee, O my mistress! I cared for life; how heartily I wish it may last ever so long."

LI.

Nageki-tsutsu h'tori nuru yo no akuru ma wa ika ni hisash'ki mono to kawashiru.[a]

(a) Equivalent to "Oboshimeshi wo suru."

LII.

Was'reji no yuku-suye made wa katakareba keo wo kagiri no inochi to mo gana.

LIII.

Kaku to dani[a] *yeya*[b] *wa Ibuki no sashi-mogusa mo shiraji na*[c] *moyuru omoi wa.*

(a) 'As to the condition in which I am now.'
(b) "Yeya ibuki, ye iwanu (difficile dictu)." Ibuki is also the name of a hill in Omi.
(c) "Shiraji" is negative of "shiru," 'to know,' and also has the significance of 'white, unspotted.'

LIV.

Akenureba kururu mono to wa shiri-nagara nawo urameshki asaborake kana!

LV.

Taki no oto wa tahete hisashiku narinuredo, na koso nagarete nawo kikoehekeri.

LVI.

Arazaran kono yo no hoka no omoi-de ni ima h'to tabi af' koto mo gana.

LITERAL VERSION.—"The thought arises in me of going to a world other than this, which shall soon be not. O that I might once more now meet thee."

LVII.

Meguri-aite mishi ya sore to mo wakanu ma ni kumo-gakure ni shi yo-ha no ts'ki kana.

LVIII.

Arima-yama Ina no sasawara kaze fukeba ide-so-yo[a] *h'to wo wasure ya wasuru.*

(a) (17) 'One who matches with, is comparable to.'

LIX.

Yasurawade[a] *nenamaji mono wo sayo fukete katabaku made no ts'ki wo mishi kana!*

(a) "Yasurawads'," 'to wait and be disappointed.'

XL.

Ohoye-yama Ikuno no michi no tohokereba mada fumi mo mids' Amanohashidate.

The following plays on words are herein met with :—

Ikuno,[1] [2] the name of a place in Tango.

,, [3] 'the road by which one goes to—"

,, [4] equivalent (according to the *Kakehash*) to *ikura no hiroi ni,* 'ever so many broad plains,' or 'ever so broad a plain.

Fumi,[5] a footstep, to walk, to tread upon.

,, [6] handwriting, especially of a woman.

With these explanations, the various possible translations of the stanza will be easily effected.

[1]生 [2]野 [3]行之道 [4]幾 [5]跡 [6]書状

LXI.

Inishihe no Nara no Miako no yahezakura kyo Kokonohe[a] *ni nihoinuru kana.*

(a) Anciently written "Kokono-he," but oow "Koko-no-he," 'the place or locality here.' Hence a play upon words.

LXII.

Yo wo komete tori no sora ne wa hakaru tomo yo ni Ausaka no seki[a] *wa yurusaji.*

Yo ni au is explained as equivalent to *yo ni furu* (*vide* Append. Ode ix.), and with this signification—the latter clause of the verse would insinuate that the lover, however dexterous in the art of evading difficulties, could never overcome the obstacles that prevent his satisfying his love for the authoress.

(a) Ausaka no seki is a place in Omi.

LXIII.

Ima wa tada omoi tahenan to bakari wo h'to-dsute[a] *narade if*[b] *yoshi mo gana.*

(a) Message or communication by a third person.
(b) "If'" is pronounced "iu," like 'you.'

LXIV.

Asaborake Uji[a] *no kawa-kiri tahe-dahe ni araware-wataru Seze*[b] *no ajiroki.*

LITERAL VERSION.—"'Tis dawn. Here and there, in the rifts of the mist that hangs over the river of Uji, come into my sight the net-stakes of Seze."

(a) Uji, a river in Omi, falling into Lake Biwa. (b) Seze is on Lake Biwa.

LXV.

Urami-wabi hosanu sode da ni aru mono wo koi ni kuchinan: na koso oshikere.

LXVI.

Morotomo ni aware to omohe yama zakura hana yori hoka ni shiru h'to mo nashi.

LXVII.

Haru no yo no yüme bakari naru ta-makurani kahi-naku[a] *tatan na koso oshikere.*

(a) "Kahi-naku," (18) 'inelegant, improper, &c.'

LXVIII.

Kokoro ni mo arade uki yo ni nazarahcba koishikarubeki yo-ha no ts'ki kana.

LXIX.

Arashi fuku Mimuro no yama[a] *no momiji-ba wa Tatsta no ogawa no nishki narikeri.*

(a) Mimuro-yama is in Yamato.

LXX.

Sabishi sa ni yado wo tachi-idete nagamureba idsko mo onaji aki no yüugure.

LXXI.

Yüuzareba kadota no inaba otodsurete ashi no maroya[a] *ni akikaze zo fuku.*

(a) Lit. 'circular house,' here 'a thatched hut.' "Kadota" is the term given to a rice-field situate close to the house.

LXXII.

Oto ni kiku[a] *Takashi*[b] *no hama no adanami wa kakeji ya sode no nure mo koso sure.*

The word-play is on *adanami*:—

Adanami,[1][2] 'a roller or vast wave breaking on the shore,' or 'tide at the turn.'

,, [1][3][4] 'a vain inconstant man,'(19) equal to 'womanish, weak, &c.,' 'changeable.'

(a) "Oto ni kiku" is a phrase meaniug 'renowned, celebrated, famous.'

(b) Takashi is in the province of Idsumi.

[1]化　[2]浪　[3]各　[4]身

LXXIII.

Takasago[a] *no onohe no sakura saki ni keri to-yama no kasumi tatads mo aranan.*[b]

(a) A hill in Harima. (b) "Aranan," probably equivalent to "aru naran."

LXXIV.

Ukarikeru h'to wo Hasse[a] *no yama oroshi hageshikare to wa inoranu mono wo.*

(a) A hill in Yamato.

LXXV.

Chigiri okishi Sasemo[a] *ga tsuyü wo inochi nite aware gotoshio n aki no inumeri.*

The meaning of this stanza is somewhat obscure. *Inumeri* is explained as equivalent to *inu-yos'*, *inu* being negative of 'i,'[1] 'to be in ;) *yos'*,[2] 'appearance, fashion, mode of being, &c.'

(a) "Sasemogusa."(20)

LXXVI.

Wada no hara kogi idete mireba hisakata no kumoi ni mago oki[a]*-tsu shira-nami.*

(a) "Oki," 'the deep-sea, blue water.' "Tsu" is the old genitive termination.

LXXVII.

Se wo hayami iwa ni sekaruru taki-gawa no warete mo suye ni awan to zo omo.

LXXVIII.

Awaji[a] *shima kayo chidori no naku koye ni iku yo nezamenu Suma*[b] *no Seki-mori.*

(a) Awaji, a large island not far from Ohosaka. (b) Suma, in Sesshiu.

LXXIX.

Aki-kaze ni tanabiku kumo no tahe-ma yori more idsuru ts'ki no kage no sayakesa.

LITERAL VERSION.—"From the opening rifts in the clouds,

[1] 居 [2] 様子

which the autumn winds have spread thinly over the sky, glints out the beauty of the moonlight and its shadows." Note the force of *more-idsuru, moru* being used primarily to signify the action of water soaking through and dripping from anything.

LXXX.

Nagakaran kokoro mo shirads kuro kami no midarete kesa wa mono wo koso omohe.

LXXXI.

Hototogisu nakitsuru kata wo nagamureba, tada ariake no ts'ki zo nokoreru.

LXXXII.

Omoi-wabi satemo inochi wa aru mono wo uki ni tahenu wa namida narikeri.

LXXXIII.

Yo no naka yo michi koso nakere omoi iru yama no oku ni mo sh'ka zo naku naru.

LITERAL VERSION.—"In the world there is neglect of righteousness (there is but evil). Even among the wilds of the hills, wherein I have thought to penetrate, the deer's cry resounds."

LXXXIV.

Nagaraheba mata konogoro ya shinobaren ushi to mishi yo zo ima wa koishki.

LITERAL VERSION.—"As I continue to live on, even now do I endure much suffering. What seemed an evil world to me is now regretted by me" (*i.e.* the longer he lives the greater becomes his misery).

LXXXV.

Yo mo sugara[a] *mono omo koro wa akeyarade neya no hima sahe tsurenakari-keru.*

LITERAL VERSION.—"Towards the end of night, when I was

(a) (21) The ending of the night.

harassed with sad thoughts, the dawn had not yet broken ; even as to the chinks in my sleep chamber I was wretched (because they transmitted no signs of the welcome day-break).

LXXXVI.

Kageki[a] *tote ts'ki-ya wa mono wo omowasuru kakoji kao naru waga namida kana.*

(a) To sob, lament, &c.

LXXXVII.

Mura-same[a] *no tsuyü mo mada hinu*[b] *maki no ha ni kiri tachi-noboru aki no yüugure.*

(a) A shower, a passing shower. (b) Not to be dry.

LXXXVIII.

Naniwa-ye no ashi no kari-ne no h'to yo yuye mi wo tskushte ya koi-wataru-beki.[a]

The word-play here is on *Kari ne no htoyo* :—1st, (22) 'One joint of a reaped stalk (of Ashi).' 2nd,[1] 'A passing visit of one night only,' with the (1st) rendering), the sense of the whole will be :—"I have been with you for a space (of time), as short as the space of a joint of a reaped stalk of *ashi* that grows by Naniwa's creek, and &c." With the 2nd :—"I have enjoyed but a passing embrace with you for one night only (a time as short as the stubble of the *ashi* of Naniwa's creek, and I will exert my utmost that our love may endure."

(a) To go on loving.

LXXXIX.

Tama no o[a] *yo tanaba tahehene nagaraheba shinoburu*[b] *koto no yowari mo zo suru.*

(a) (23) Lit. 'the thread of a jewel,' a thread by which a jewel is suspended, here 'the course of life' metaphorically.

(b) To meet in secret, as lovers do, 'to conceal, hide.'

[1] 借寢之一夜

XC.

Misebayana Ojima no ama no sode da ni mo nure ni zo nureshi iro[a] *wa kawards.*

(a) "Iro" means 'colour, hue,' also 'love, passion, &c.' "Miseba yana" is equivalent to "misetai," the optative form of "miyeru," 'to cause to see, to show.'

XCI.

Kirigiris' naku ya shimo yo no samushiro[a] *ni koromo-katashki*[b] *h'tori ka mo nen.*

LITERAL VERSION.—"The grasshopers are chirrupping. This night, on the carpet of hoar-frost (or in the cold of the hoar-frost), sleeping with my head on my arm, how can I, if alone, gain repose?"

(a) "Samushiro" is the name of a kind of mat. "Samushi" means 'cold,' also 'desolate, solitary.'

(b) "Koromo-katashki" appears to signify the act of supporting one's-self on one elbow or arm, and thus sleeping without taking off one's dress.

XCII.

Waga sode wa shiho-hi ni mihenu oki no ishi no h'to koso shiranu kawaku ma mo nashi.

LITERAL VERSION.—"As to my sleeve, 'tis as the rock in deep water, not seen at low tide. Men know it not; and there is no dry spot thereon."

XCIII.

Yo no naka wa tsune ni mo gamona nagisa kogu ama no kobune no tsuna-de mo kanashi.

LITERAL VERSION.—"How desirable is the life here on earth. How pleasant to watch the net-haul of the small boats of the fishermen plying near the shore."

XCIV.

Miyoshino no yama no aki-kaze sayo fukete[a] *furu sato samuku koromo utsu nari.*

(a) Far into the night.

XCV.

Ohoke-naku uki-yo no tami ni ohokana Wagatatsoma ni sumi-zome no sode.

LITERAL VERSION.—"Must I, though unfit, preside over the

F

people of the empire. (No! may I don), the black-dyed sleeve on Mt. Wagatasoma."

XCVI.

Hana sasof' arashi no niwa no yuki narade furi-yuku mono wa wagami nari-keri.

LITERAL VERSION.—"It is not snow *(yuki)* on the courtyard, but blossoms strewn there by the blast. As to the falling of snow (*i.e.* by word-play—as to the advancing in years) I am such." There is a word-play here on *furi-yuku*, which (*yuku* being almost identical in sound with *yuki*, 'snow') may mean "the falling of the snow," or "the advancing in years."

XCVII.

Konu h'to wo Mats'ho no ura no yuunagi[a] *ni yaku ya mo shiho no mi mo kogaretsutsu.*

There is here a word-play on *Mats'ho; mats'* signifying 'to wait for, expect.' Mats'ho is in the island of Awaji. *Yaku ya mo shiho* is explained as equivalent to (24). q.v. *Ya* probably means 'place of hut,' and thus the literal version would be:—"In the pleasant evening, on the shores of Mats'ho, I wait for you, who come not. I become as the burnt-up and parched sea-weed and salt in the furnace-house (where the brine is boiled down to make salt)."

(a) The exact meaning of "yuunagi" (25) q.v. is doubtful.

XCVIII.

Kaze soyogu Nara no o-gawa no yuugure wa misogi zo nats' no shirushi nari-keru.

XCIX.

H'to mo oshi h'to mo urameshi ajiki-naku[a] *yo omof' yuwo ye ni mono omof' mi wa.*

(a) Equivalent to (26) or to (27) q.v.

C.

Momo-shigi-ya furuki nokiba no shinobu ni mo nawo amari aru mukashi nari-keri.

LITERAL VERSION.—"As to the *shinobu* on the decayed roof of the hundred-chambered palace, ah! too plentiful is it, and this since many years." There is a word-play on *shinobu*, which means 'a kind of weed,'[28] and also 'to suffer, endure.'[29]

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EXPLANATION OF ABBREVIATIONS.

Pr. n. 'proper name,' pl. 'place,' mt. 'mountain,' isl. 'island,' riv. 'river,' tmpl. 'temple,' v. 'vide,' v. a. 'verb active,' v. n. 'verb neuter,' lit. 'literally,' dub. 'dubitative,' caus. 'causative,' neg. 'negative,' p. 'page,' incl. 'inclusive,' cond. 'conditional,' par. 'particle,' part. 'participle—ial,' met. 'metonomy,' Roman characters refer to the Odes, Arabic characters refer to the pages.

A.

Abe no nakamaro, pr. n. vii.
Adanami, *vide* Append., Ode lxxii.
Agatamori, pr. n. vii. *(a)*
Aimiru, to see, to meet and see, to see mutually
Ajikinaku, *v.* Append., Ode xcix.
Ajiro, a kind of stake-net made of slender bamboos
Akadski, dawn of day
Aka some yemon, pr. n. *v.* lix.
Akenuru, equivalent to *akeru*, *akuru*
Akeyarade, neg. participial form of *ake-yaru*, 'to become daylight'
Aki, autumn
Akisuke, pr. n. *v.* lxxix.
Akuru *(akeru)*, to open, to grow light, to dawn
Ama, a fisherman, also (1) 'heaven'
Amagawa,[1] 'Milky-way,' *lit.* 'heaven river'
Amanohashidate, pl. *v.* lx *(c)*
Ama no kagu, a mt. *v.* App. ii.
Angen, *nengo*, A.D. 1175—1176 incl.
Anwa, *nengo*, A.D. 908—969 incl.
Arami, to see through, to see daylight through (as the holes in a tattered roof &c.), explained in the *Kakehash* as having a force equivalent to *asku arasa ni*
Aranedo, for *arazaredomo* cond. neg. form of *ara*
Arashi, a storm, gale
Araware (ru), to become evident
Ariake,[2] term for a moon that shines all night
Arima, pl. *v.* Append. lviii.
Ariwara no Narihira, pr. n. *v.* xvii.
Aru, to be, to have
Asaborake, dawn, the early morn.
Asajiu, pl. xxxix. *(b)*, *Saccharum spicatum* [Thunberg Fl. Jap.], also called *tsubana*
Asatada, pr. n. *v.* xliv.
Ashi, pl., *Phalaris arundinacea* [Thunberg Fl. Jap.]
Ashibiki, name of a mountain, also 'to saunter, to drag the feet after'

[1] 天川　[2] 有明

Ason, *v.* "Cat. of Titles"
Ats'tada, pr. n. *v.* xliii.
Au, to meet; by met, to love
Auzaka, a path up a mountain, name of a place
Awade, neg. part. form of *au*
Awaji, isl. *v.* Append. lxxviii.
Awamu—aū | **Awan**—au | fut. dub. form
Aware, compassion, pity—*wo iu*, 'to have compassion on; also 'alas! wretched!'
Awo, pr. n. *v.* xvii. *(a)*
Azechi fuji maro, pr. n. xviii. *(b)*

B.

Ba, the same as *ha*
Bakari, only, just
Beki,[1] equivalent to Latin *bilis*, only met with as a terminal form of verbs
Betto, *v.* "Cat. of Titles"
Biha, banjo, *v.* x. *(b)*
Biobu, a screen
Bitats, pr. n. *v.* **xxx**vi. *(b)*
Bummu, name of an emperor, *v.* **xx**vii. *(a)*
Bun toku,[2] pr. n. *(a)*
Bun toku jits' rok', *v.* "Catal. Jap. Works"
Bunya no Asayasu, pr. n. xxxvii.
Bunya no Yasuhide, pr. n. xxii.

C.

Chidori, a kind of sea-bird
Chigiriki, preterit form of *chigiru*,[3] 'to make a vow or promise'
Chi haya buru, *v.* Append. xvii.
Chiji ni, variously, *v.* Append. xvii.
Chikuzen, a province of Nippon
Chiu na gon, *v.* "Cat. of Titles"
Chiru, to scatter, disperse, blow away as the wind does the leaves
Chō *(teū)*, place or position where verb's action occurs, or material object (not agent) by means of which verb's action is affected
Cho kiu, *nengo*, A.D. 1040—1043 incl., *v.* Table of Char.
Chok' sen shiu, *v.* "Cat. Jap. Works"
Cho' k'wan, *nengo*, A.D. 1163—1164 incl., *v.* Table of Char.

D.

Da, subject or matter of discourse, condition, fact, &c.
Daigo, pr. n. *v.* xxxvii. *(b)*
Dai ho, *nengo*, A.D. 701—703 incl.
Dai jō dai jin, *v.* "Cat. Titles"
Daikaku, temple in Saga
Dai na gon, *v.* "Cat. of Titles"
Dai ni, *v.* "Cat. of Titles"
Dai toku ono, *v.* ix. *(a)*
De, for *sode*, a particle, which see a post-position 'by means of'
Dō in, pr. n. *v.* lxxxii.

F.

F'ke ni keru, old form of past tense of *f'kerū*, 'to grow late'
Fuchi, deep water
Fuji, name of Fusiyama
Fujiwara, a place used at one time as a capital city
Fujiwara no Okikaze, pr. n. *vide* xxxiv.
Fujiwara no Toshiyuki, pr. n. *v.* xviii.
Fujiwara no Tsunatsune, pr. n. xv. *(a)*

[1] 可　[2] 文徳　[3] 契

Fujiwarano Yoshitaka, pr. n. l.
Fukishku, to blow with a continuous sweep
Fuki tojiru, to blow-stop, to cease blowing, to lull
Fuku, to blow
Fumi, to tread on, to walk on
Fumi-wake, to tread underfoot and make way through
Funabito, a sailor, boatman, fisherman
Funamori, pr. n. *v.* vii. *(a)*
Fureru *(furu)*
Furisake-miru, to contemplate or look round at, with the head lain back and the face upturned
Furi-yuki, to advance in years, to go on getting old
Furu, to grow older [*yo ni furu* as a locution may mean 'to love mutually as men and women;' *nanjo no kataraí sūru* is a Jap. explanation]
Furu,[1] to fall down, to pour, as rain, snow, &c.
Furuki, old, ancient
Fushi, an internode or joint of a bamboo, &c.
Fusiyama *(Fujisan)*, a celebrated volcano, about 40 miles from Yokohama—height 12,000 feet. Always called *Fuji san* by the natives
Fuyu, winter

G.

Ga, an adversative particle, almost equivalent to 'but;' an emphatic *wa*; a genitive post-particle
Gamona,[2] desirable, pleasant
Gana, the same as kana, an emphatic word at the end of a phrase often denoting wonder and expressing a desire
Gen-ji monogatari, *v.* "Cat. Jap. Works"
Gen kei, *nengo*, A.D. 876—885, *v.* Table of Char.
Gi-do-san-shi, pr. n. *v.* lii.
Gensho, *nengo*, A.D. 715—716 incl. *v.* iv. *(a)*—*v.* Table of Char.
Gon-chiu-nagon, *v.* "Cat. Titles"
Gohirakawa, an emperor's name
Gohoshoji Kanesaneko, pr. n. *v.* p. 47 *(b)*
Go-kyo-goku-sessho, pr. n. or title, *v.* xci.
Go-sek'ku, *v.* xii. *(b)*
Go-sen-shiu, *v.* "Cat. Jap. Wks."
Gotoba no In, posthumous name of an emperor, *v.* xcix.
Gotokudai, name of a temple
Kotoshi (Gotoshi), it is like (that which precedes), it is thus, accordingly, so, similar
Gyōson, pr. n. *v.* lxvi.

H.

Ha,[3] a leaf
Hageshki, violent, rude, stormy
Hama, beach, strand, shore
Hana, flower [*Hana no iro*, a phrase signifying 'enjoyment of love']
Hara, *lit.* 'plain' [*ama no hara*, 'vault of heaven']
Haru, spring
Haru-mia, pr. n. *v.* xvii. *(a)*
Haramichi no Tsuraki, pr. n. xxxii.
Hashi *(bash')*, a bridge
Hasse, mt. *v.* Append. lxxi.
Has-shimo, the first or earliest hoar-frost

[1] 降　[2] 薏　[3] 葉

Hayamu, to quicken
Hei jo, pr. n. *v.* xvi. *(d)*
Hi,[1] sun, day, light
Higashi san jo sessho Kane ihe, pr. n. *v.* 28 *(a)*
Hikari, light, brilliance, splendour
Hima, crevice
Hime miko, a title, princess, royal highness
Hinu, negative form of *hiru*,[2] 'to dry, become dry
Hiru, daylight, day as opposed to night
Hisash'ku, for a long time
Hisakata, the heavens, the skies
H'to, man (*homo*)
H'to maro, *v.* "Cat. of Titles"
H'tori, alone, by one's-self
H'toshiu, the same as *h'tomaro*
H'tots', one
Hizen, province of Japan
Ho, rice-sheaf or bundle
Ho an, *nengo*, A.D. 1120—1123 incl. *v.* Table of Char.
Hoka (no),[3] outer, other
Hon jiu, pr. n. *v.* xliii. *(a)*
Horikawa, an emperor, *v.* 38 *(b)*
Hos', v. a. to dry, to put out to dry
Hoshi, *v.* "Cat. of Titles"
Hosho ji, tmpl.
Hototogis', swallow, or some kind of goatsucker
Hoyen, *nengo*, A.D. 1135—1140 incl., *v.* Table of Char.

I.

Ibuki, pl. *v.* Append. liii.
Ideshi, past tense (book language form) of *idsuru*, 'to go out, sally forth, &c.'
Idesoyo, *v.* Append. lviii.
Idete *(idsuru)*
Ids'ko,[4] *ids're no tokoro*, 'where? in what place?'
Idsmi shkibu, pr. n. *v.* lvi.
Idsumi, a province of Nippon
Idsmi, riv. *v.* Append. xxvii.
Idsuru, to go, go out, sally forth
Ihetaka, pr. n. *v.* xcviii.
Iho, old form of *ihe*, 'house, hut, &c.'
Iishi—iu, preterit form
Ika ni, how! how much! how-soever!
Iku,[5] how much? how many?
Ikuno, pl. *v.* lx. *(c)*
Ima, now, at once
Ima hata, *v.* Ode xx.
In, *v.* "Cat. of Titles," often signifies 'a college or monastery or brotherhood,' as in *Tai ken mon in no Horikawa* [*Horikawa* of the brotherhood of *Tai ken mon*]
Ina, pl. *v.* Append. lviii.
Inaba, a district in Nippon, *v.* xvi.
Inaba, the rice-plants, the rice-plants and their long leaves, the foliage of rice-plants
In fu mon in, pr. n. *v.* xc.
Inishiye, old, ancient, most anct.
Inochi, life
Inoru, to pray to, adore, implore
Inumeri, *v.* Append. lxxv.
Iro, colour, tint, lust, desire
Iru, to be in, to enter, penetrate
Ise, name of a princess, *v.* xix.
Ise no Ohoske, pr. n. *v.* lxi.
Ishi, a stone, a rock
Ish' kawa maro, pr. n. *v.* ii. *(a)*
Ishiu, pr. n. *v.* 34 *(a)*
Ishiyama, pl. *v.* 6 *(a)*

[1] 日 [2] 幹 [3] 外 [4] 何所 [5] 幾

Itadsura, 'mischief;' *ni quel dommage, c'est dommage*
Itamu, *lit.* to hurt, spoil; *kaze wo itami*, as used here, means, 'by the violence of the wind'
Its', a princess, *v.* xvii. *(a)*
Iu, to say, speak, call, name
Iuran, the same as **iu**
Iwa, rock, stone
Iza kokoro, a mental condition of doubt, uncertainty

J.

Jiu go i no ge, *v.* 'Cat. of Titles"
Ji go i no ge Kanehobu, pr. n. *v.* 26 *(b)*
Jiu i shiu, *v.* "Cat. Jap. Works"
Ji to, name of an emperor, *v.* ii.
Ji yen, pr. n. *v.* xcv.
Jyakureu, pr. n. lxxxvii.
Jyüntoku In, posthumous name of an emperor*v.* c.

K.

Ka, interrogative particle
Ka,[1] fragrance
Kadota, *lit.* door-rice-field, a rice-field close to the door or hut
Kage, shadow, or abstractedly the contrast between light and shade
Kagiri, end, limit, boundary, termination
Kagu, to be secret, hidden, &c.
Kaheru, to return
Kaheri kon, either *kaheri komu*, or *kakeri kuru*[2]
Ka hi naku, *v.* Append. lxvii.
Kaho, *nengo*, A.D. 1094—1095 in. *v.* Table of Char.
Ka ho, face, visage
Ka ji, a rudder
Kake ji ya, *v.* Append. lxxii.
Kaki no moto, pr. n. *v.* iii. & notes
Kako ji, radical form of *Kakots'*, 'to lament, be inwardly sad'
Kaku to da ni, in this condition, thus, in such a condition as my present one
Kamakura, pl. in Sagami
Kami, god, hair of the head
Kami yo, age of the gods
Kampei, *nengo*, A.D. 889—897 incl., *v.* Table of Char.
Kana, an emphatic particle at the end of phrases
Kanashi [in Ode 93] explained in *Kakehash* as equivalent to *omoshiroi*,[3] 'pleasant, delicious, &c.'
Kanashki, also *kanashi*, sad, pitiable, wretched, what induces sadness or misery
Kaneske, pr. n. *v.* xxvii.
Kan ke, *v.* xxiv.
Kan kok'kan, pl. *v.* lxii.
Kara, after
Karakurenai, reddish, ruddy, brown-hued
Karenu, probably for *karenuru*, old form of *kareru*, 'to wither, become dried up' [*h'to me mo kusa mo kareru*, not to see a human form, and to be in a place where the vegetation has all dried up — as it does in winter]
Kari, reaped, cut
Kari ne, *v.* Append lxxxviii.
Ka roku, *nengo*, A.D. 1225—1226 incl., *v.* Table of Char.
Kasasagi, raven
Kasuga, name of a district in Jap.
Kas'mi, fog, mist

[1] 香　[2] 歸來　[3] 面白

Kata, place, quarter, position
Katabuku, to incline downwards, to set (of the moon)
Kataku, hard, difficult
Katami ni, mutually, on each side; also sometimes,—in memory of
Katashki, to sleep with the head on one's arm
Katei, *nengo*, A.D. 1235—1237 incl., *v.* Table of Char.
Kawa, river, often *gawa*
Kawaku, to dry, be drying, or dry
Kawara, pr. n. *v.* xiv.
Kawara in, tmpl. *v.* xlvii. *(a)*
Kawaru, to change
Kawashiru, exact sense of this word [which is in none of my native dictionaries] not apparent
Kayo, to pass on
Kayoiji, path, of anything passing on, or passing to and fro
Kaze, wind
Kei mei, pr. n. *v.* 33 *(d)*
Kem po, *nengo*, A.D. 1213—1218 incl., *v.* Table of Char.
Ken giu,[1] 'dragging-ox;' name of a constellation comprising part of *Aquarius* and *Capricorn*
Ken toku, pr. n. *v.* xlv.
Ken yei, *nengo*, A.D. 1206, *v.* Tab. of Char.
Keri, an old preterit termination
Kesa, this morning
Keu[2] (kyo), to-day
Ki, tree — radicle of *kuru*, 'to come'—preterit form as in *chi-giriki*
Kibi daijin, pr. n. *v.* vii. *(a)*
Kiheru,[3] to go out, become extinguished
Kikoheru (Kita), a passive form
Kiku, to listen, hear
Kimi, lord—poetically, 'mistress'
Ki ni kerashi, have ceased to come
Kinota, *v.* p. 49 *(b)*
Kinotomonori, pr. n. *v.* xxxiii.
Kino Tsurayuki, pr. n. *v.* xxxv.
Kin seki monogatari, *v.* "Cat. Jap. Works"
Kin tau, pr. n. *v.* lv.
Kin to, pr. n. *v.* 34 *(b)*
Kin yo shiu, *v.* "Cat. Jap. Wks."
Kiri, mist
Kioto, the ordinary term of the *Miyako* or capital
Kirigiris, grasshopper
Kisaki, queen or spouse
Ki sen, pr. n. *v.* viii.
Kishi, coast, shore
Ko, *v.* "Cat. of Titles"
Kobaku, pr. n. *v.* 40 *(a)*
Kobune, boat, small vessel
Kogaruru, to become burnt or charred
Kogi, a scull
Kogi idsuru, to go forth by rowing
Kogun, pr. n. an emperor, *v.* xxxviii. *(c)*
Koi, love
Kois'cho, the fact of being in love
Koi-wataru, to seek to gain the love of some one
Koji, *nengo*, A.D. 1142—1143 in. *v.* Cat. of Char.
Ko kin shiu, *v.* "Cat. Jap. Wks."
Kokonohe, *v.* Append. lxi.
Kokoro, heart, sense, intelligence
Kokoro-ate, intention, purpose
Komu—kuru, fut. dub. 'to come'
Kono, 'this,' used with a noun fol.
Kore, 'this,' used generally without a noun following

[1] 牽 [9] 今 [3] 滅

Koresada, pr. n. *v.* xxiii. *(a)*
Koro, time, epoch, instant
Koromo, an old word—'garment,' more accurately 'outer garment'
Koromo de, sleeve
Kosaji (kos') negative radical form from *kos'*, 'to cross, get across, pass over, &c.'
Kosh kibu, pr. n. *v.* lx.
Ko sho, pr. n. *v.* iii. *(c)*
Koso, rather, certainly, indeed—frequently used as an elegant redundancy
Koto, matter, affair, fact—after a verb gives this an infinitival, sometimes a substantival force
Koye, voice, cry
Kubo, *v.* "Cat. of Titles"
Kuchi nan = **kuchi naran**, from *kuchiru* or *kuts'ru*, 'to crumble into decay'
Kudaku, to break to pieces, shatter into atoms
Kuge, *v.* 'Cat. of Titles"
Kuguru, applied to the flowing of water among obstacles, and partial *ralentissement* thereof
Kumo, cloud
Kumo gakure, cloud-darkening
Kumo i, cloud-wall, the firmament, the empyrean
Kurabu, to compare with
Kuro kami, black hair
Kuru, to come, arrive
Kururu, to darken, become evening
Kusa, grass, herbs, as distinguished from *ki*, 'shrubs or trees'
Kwanbaku, *v.* "Cat. of Titles"
Kwan kwo, *nengo*, A.D. 1008, *v.* Table of Char.
Kwo ko, *v.* xv.
Kwo ka mon In, pr. n. lxxxviii.
Ken kiu, *nengo*, A.D. 1190—1198 incl., *v.* Table of Char.
Kwo tai ko gu, *v.* "Cat. of Titles"
Kyoske, pr. n. *v.* lxxxiv.
Kyowara no Fukayaba, pr. n. *v.* xxxvi.
Kyowara no Mats'to, xxxvi. *(b)*
Kyowara no Moto'ske, pr. n. xlii.

M.

Ma, interval, spot, place, portion of time, place, or circumstance
Mada, yet, still
Made ni, up to, until
Machidetsuru, to go out and wait for, or to wait for the sallying forth of
Madaki, quickly, without delay
Mago, apparently means in lxxvi. 'to become blended with'
Maki, a kind of yew-tree
Man yo shiu, *v.* "Cat. Jap. Wks."
Maro ya, round hut, a sort of rude dwelling, with thatched roof, often used by hermits
Masaf'sa, pr. n. *v.* lxxiii.
Masari (ru), to be in excess
Matanan = **machi naran**, a fut. dub. of *mats'*, 'to wait for'
Matsu,[1] a pine tree' (2) to wait for, hope for, expect
Me, eye, sight
Meguri au, to go out and look for some one
Mei kake, a concubine
Mi,[3] myself, ones'-self, self; (4) radical of *miru*, 'to see, behold, look at'
Miako, capital city, Kioto
Mibu no Tadami, pr. n. *v.* xli.

[1]松 [2]待 [3]身 [4]見

Mibu no Tadamine, pr. n. *v.* xxx.
Michi kane, *v.* 29 *(b)*
Michimasa, pr. n. *v.* lxiii.
Michinari, pr. n. *v.* xxxiv. *(c)*
Michinobu, pr. n. *v.* liv.
Michinoku, name of a province, *Oshiu*[1]
Michi no omi, a pl.
Michi taka, pr. n. *v.* 28 *(b)*
Michi tsuna, pr. n. *v.* li.
Midare(ru), to be in confusion, physical or mental
Midare some, to be penetrated with confusion, trouble, &c.
Mids',[2] water (3) not to see
Mijikaki, short, brief (of space and time)
Mika (Mikawa), a province of Nippon
Mikado, *v.* "Cat. of Titles"
Mikaki mori, *v.* "Cat. of Titles"
Mikasa, name of a mountain
Mi ki, an old preterit form from *miru*
Mikoto, *v.* "Cat. of Titles"
Mimuro, mt. *v.* Append. lxix.
Mina, name of a stream
Minamoto no kanemasa, pr. n. lxxviii.
Minamoto Mineyuki, pr. n., *v.* xxviii.
Minamoto no Shigeyuki, pr. n. *v.* xlviii.
Minamoto no Yorimits. pr. n. *v.* 35 *(a)*
Mine, summit, peak
Miru, to see, look at, behold
Misogi, *v.* note xcviii.
Mi wo tskushi, *v.* Append. xx.
Miyoshino = Yoshino
Miyuki, *v.* xxvi. *(d)*
Mo, also, and—intensitive or emphatic particle
Mojidsuri, *v.* 9 *(d)*
Mogusa = moxa, a common Artemisium used as local cautery
Momiji, generic name of maples
Momoshigi, *v.* c.
Mono, thing, person, he, she, or it, who, which, &c.
More idsuru, to drip out of, shine out of
Morotomo ni, together, in company—**no**, 'all of them'
Mosho gun, pr. n. *v.* 33 *(d)*
Motoyasu, pr. n. *v.* 28 *(a)*
Motoyoshi, pr. n. *v.* xx.
Moyuru, to be consuming, burning away
Moxa (mogusa)
Mube, mt. *v.* Append. xxii.
Mukashi, old, ancient, long ago—(if repeated) 'once upon a time'
Murasaki shkibu, pr. n. *v.* lvii.
Murasame, a sudden shower of rain

N.

Na, name, fame, reputation—an adjectival termination, a contraction for *nasaru*
Nadoka,[4] how! how much! ever so greatly, &c.
Nagaku (-ki -shi), long
Nagame, for **naga ame**, long rain, continuous rain
Nagamuru, to glance at, take a look at
Naga nagashi, poetic for *nagashi*, 'which see'
Nagara, *lit.* 'interval;' may be translated after a verb by 'whilst, although, &c.

[1]陸奥 [2]水 [3]不見 [4]奈何

Nagare mo ahenu, not to continue to flow on
Nagaruru, to be flowing on
Nagats'ki, 'long moon,'—that is, the 9th month
Nageku, to bemoan, bewail
Nagisa, beach-shore—or perhaps the water near the shore
Naho, more, rather
Naishi, *v.* "Cat. of Titles"
Naka naka ni, for *naka ni*, 'profoundly, extremely, to the core, &c.
Naka nots'kasa no ta-iu, *v.* "Cat. of Titles"
Nakere, do not, is not
Nakitsuru, an old form of *naku*
Naku, to cry, scream, &c.—said of animals
Nami, wave
Namida, a tear
Nani, what? how?
Na ni shi ou, *v.* Append. **xxv.**
Nani wagata, pl. *v.* Append. **xix.**
Nara, pl. *v.* Append. lxi.
Nara naku = naranu or **naku-naru**
Nari, the simple copula,—is,—*est*
Nariakira, pr. n. *v.* 31 *(c)*
Naru, to become, to be, to be in, as *Kasuga naru yama*, 'the hill in Kasuga'
Naruheshi, *v.* "Cat. Jap. Works"
Nashi, is not—also (from *nasu*) becomes, causes to be, &c. — causative form of *naru*
Nats, summer
Nen, fut. dub. of *neru*, 'which see'
Nenamaji, the same as **ne naru maji**, will not sleep, cannot sleep
Neya, sleeping-chamber
Nezamenu, negative form of *nezameru*, *lit.* 'to sleep,—awake,' involves the idea of a continuous natural sleep throughout the night
Ni, a post-position, 'in, with, by,'
Nihoi, to smell at, perceive odour of
Nihon gi, the same as **Nippon ki**, *v.* "Cat. of Jap. Works"
Nijo, a pl. near Kioto
Nijo no jo In Samaki, pr. n. *v.* **xcii.**
Ninji, *nengo*, A.D. 1240—1242 in. *v.* Table of Char.
Nin jin, *nengo*, A.D. 851—853 in. *v.* Table of Char.
Nin wa, *nengo*, A.D. 885—888 incl. *v.* Table of Char.
Nin wo,[1] human king, the name given to the latter dynasty of *Mikados*
Nish ki, *v.* **xxiv.** *(c)*
Niudo, *v.* "Cat. of Titles"
Niumei, pr. n. *v.* **xv.** *(a)*
Niumets,[2] to enter destruction, *v.* **xii.** *(a)*
Niwa, a court-yard
No, genitive post-particle,—a common or portion of unlaboured land
Noboru, to ascend
Nobutaka, pr. n. *v.* 31 *(c)*
Nochi, after, with *no* preceding; succeeding, with *no* following
Nodokeki, for *nodoka*, 'pleasant temperature'
No in, pr. n. *v.* lxix.
Nokiba, eaves of a roof
Nokoreru, passive form of *nokoru*, 'to except, take out of'

[1] 人王　[2] 入滅

Nureru, to be wet [*mids' ni nureru*, to be wet with water]
Nuretsutsu, old form of past tense of *nureru*
Nuru, used for *neru*, 'to get to sleep'
Nusa, *v.* xxiv. *(b)*

O.

O, tail
Ogawa, small river, brook
Ogura, mt. *v.* Append. xxvi.
Oho, to preside over, preside over as protector
Ohoi, riv. *v.* 15*
Ohoi no Chikanari, pr.n. *v.* 39 *(a)*
Ohoi no Kius'ke, pr. n. *v.* 35 *(a)*
Oho kei ds', *v.* "Cat. Jap. Wks."
Ohoke naku,[1] unfit, unequal to
Ohonakatomi, *v.* "Cat. of Titles"
Ohosaka, a city about 30 miles from the capital Kioto
Ohoshi-ka-uchi no Mitsune, pr.n. *v.* xxix.
Ohoye, pl. *v.* lx. *(c)*
Ohoye no Chisato, pr. n. *v.* xxiii.
Ohoye no Masatoki, pr.n. *v.* 29 *(c)*
Ojima, small islands, islets, name of several places and of some isle-clusters
Oki, isl. *v.* xi. *(c)*
Oki madowaseru, to put on and cause to deceive, to be on and cause to deceive
Oku (okishi), to put, place, set, sometimes to do, perform
Oku, interior, inland [*okuyama*, inner, and therefore wilder, hills]
Omi, one of the provinces of Nippon
Omo,[2] to think, to believe, to regret
Omohoyede,[3] (*omohoheds*), not to perceive, not to take notice of
Omoi wabaru,[2, 4] to ask of, implore
Onaji, the same, alike
Ono, pl. *v.* Append. xxxix.
Onohe,(30) peak of a hill
Ono no Komachi, pr. n. *v.* ix.
Onore, reflective pronoun, 'one's-self, his-her-itself'
Ono tei jin, *v.* ix. *(a)*
Oroshi—in *yama oroshi*, 'a hill-gust of wind'
Oru, to break, break off
Oru,[5] to grow [*tokoro ni*, 'to be growing in any place']
Osaka no seki, pl. *v.* Append. x.
Osaka yama, mt. *v.* Append. xxv.
Oshi, loveable, praiseworthy, excellent
Osh'karu, to be loveable, regrettable,—sometimes 'lamentable'
Oshiu, a province in N. E. of Nippon, otherwise Michinoku—*q.v.*
Oto, noise [*nikiko*, 'famous, renowned']
Otodsurete, rustling, making a sound
Otome, name of a (6) or goddess
Otomonots', *v.* vi. *(a)*
Oto no kiku, *v. Oto*
Ots', pl. in Omi
Otsuru, to fall from a height downwards

R.

Rei sen, pr. n. of an emperor. *v.* 26 *(b)*
Ryo zen, pr. n. *v.* lxx.

S.

Sangi Takamura, *v.* xi.

[1]無負氣 [2]思 [3]不覺 [4]訴 [5]生 [6]天女

San jo, an emperor, *v.* lxviii.
Sasabara, a plain covered with a kind of small bamboo
Sasemo (plant)
Sashi (**sasu**), to press down upon, to apply something to
Sashi mogusa, a species of *moxa* plant (*Artemisium*)
Saso. The only *saso* I can find in Jap. dict. means 'to lead on, allure on.' In xcvi., *Hana saso arashi* probably means 'the wind that allures the flowers' from the plum-trees
Satemo, alas! alas!
Sato, village
Sayakesa, equivalent to *azayakasa* 'purity, brightness, splendour'
Suyo fukeru,[1] to become late (said of the night)
Se, course, or flowing, or current of a river
Sei, pr. n. *v.* lxii.
Sei rei nik'ki, *v.* "Cat. Jap. Wks."
Sei shi rok', *v.* "Cat. Jap. Wks"
Sekaruru, to become arrested or stopped by some obstacle
Seki, a barrier-gate
Seki mori, guard of a *seki*
Semi maro, pr. n. *v.* x.
Sen (fut. dub.) *suru*
Sen zai shiu, v. "Catal. of Jap. Works"
So wo hayami, to hasten onwards the current
Sabish'ki, lonely, solitary
Sabishisa, loneliness, solitude
Sachiu sho, *v.* "Cat of Titles"
Sadaihe, pr. n. *v.* xcvii.
Sa dai jin, *v.* "Cat. of Titles"
Sadakata, pr. n. *v.* xliv. *(b)*
Sagami, pr. n. *v.* lxv.; also name of a province in Nippon
Saga ho Yamada, a pl. *v.* ii. *(a)*
Sahe,[2] a poetic word, equivalent sometimes to *made*, *tomo*, &c.
Sahe mon no taiu Yaskyo, pr. n. v. 45 *(b)*
Saigyo, pr. n. *v.* lxxxvi.
Saka no uye no Korenori, pr. n. *v.* **xxxi.**
Saki ni keru, past form of *saku*, 'to burst into bloom'
Saki no chiu nagon, *v.* "Cat. of Titles"
Saki no dai so jo, *v.* "Cat. Titles"
Sakura, a kind of tree (*prunus sp.*)
Sakyo no taiu, *v.* "Cat. of Titles"
Sammi, pr. n. *v.* lviii.
Samashiro, a kind of mat on which one sleeps
San dai jits roku, *v.* "Cat. of Jap. Works"
Sanekadsra, plant, **xxv.** *(b)*
Sane kata, pr. n. *v.* liii.
Sangi Hitoshi, pr. n. *v.* **xxxix.**
Sangi Masatsune, pr. n. *v.* **xciv.**
Shi, radical of *suru*
Shibashi, for an instant, briefly
Shiboru, to wring (out the water)
Shids kokoro naku. (probably) trembling, unquiet
Shigarami, dyke or weir across a river — here 'a mass of dead leaves acting more or less as a dyke'
Shigayama, pl.
Shigereru. to be grown over thickly
Shiho, sea-water, tide, salt
Shiho hi, low-tide
Shihoruru, soaked, wet through, to wet, or be wet through

[1] 更深　[2] 副

Shigaku, an emperor, *v.* 38 *(b)*
Shi k'wa shiu, *v.* "Cat. of Jap. Works"
Shima, an island
Shimo, hoar-frost
Shin ko kin shiu, *v.* "Cat. of Jap. Works"
Shinobu, to conceal, hide, fear, suffer, endure—name of a plant —name of a hill in Oshiu
Shin wo, *v.* "Cat. of Titles"
Shiragiku, pl.-(a kind of chrysanthemum), *v.* xxix. *(a)*
Shiraji, negative radical of *shiru*, or 'white, lustrous, unspotted, pure'
Shiranami, white wave
Shirareru, to be known, to get to know
Shira tsuyü, white dew
Shira yuki, white or brilliant snow
Shiroki, white, pure, whiteness
Shiro tahe, dazzling-white
Shiru, to know, to be acquainted with
Shirushi, to make known, a sign of
Sh'ka, deer
Sh'ka zo, thus it is, yet—a poetic form of *sh'karu zo*
Sho gun, *v.* "Cat. of Titles"
Sho hei, *nengo*, A.D. 931, *v.* Table of Char.
Sho ichi, *v.* Cat. of Titles"
Sho ku jo,[1] *lit.* 'weaving-woman' —the name of the star *Wega*, *a*, in *Lyra*
Shokushinai, pr. n. *v.* lxxxix.
Sho nagon, *v.* "Cat. of Titles"
Sho roku i no jo, *v.* "Cat. Titles"
Shyunye, pr. n. *v.* lxxxv.
Shyutoku, pr. n. *v.* lxxvii.
Sode, sleeve
So jo, *v.* "Cat. of Titles"
Some (ru), to dye
Sone no Yoshitada, pr. n. *v.* xlvi.
So sei, pr. n. *v.* xxi.
Sore, that (not generally used with a noun)
Soyogu, to blow softly—*soyozoyo fku*
Sugara,[2] end, termination
Sugata, form, appearance, shape, semblance, person
Sugu, to pass on, pass by, pass over
Sugusu, to overpass, transgress, come to the end of, terminate
Suma, pl. *v.* Append. lxxviii.
Suminoye, pl. *v.* Append. xviii.
Sumi zome, black-dyed
Sumu, to live on, dwell on
Suwo, pr. n., *v.* lxvii.—also a province of Nippon
Suye, mt. in Oshiu
Suye ni, up to the end of

T.

Ta, rice-field
Tabi, time, epoch [*konotabi*, 'this present time']
Tachibana narumeru, pr. n. *v.* viii. *(c)*
Tachi wakaru, to rise and depart
Tada, only, just, but
Tadaye, pr. n. *v.* 36 *(a)*
Tada yori, pr. n. lxiv.
Tago, pl. *v.* Append. iv.
Tahe dahe ni, by openings here and there
Tahema, a spot where there is deficiency of
Taheru, to be deficient, to become exhausted, to put an end to, stop

[1] 織女　[2] 終

Tai-ken-mon-in no Horikawa, pr. n. *v.* lxxx.
Taikun, *v.* "Cat. of Titles"
Taira no Kanemori, pr. n. *v.* xl.
Taira no Tsugu naka, pr. n. *v.* 36 *(a)*
Ta iu, *v.* "Cat. of Titles"
Taki hashi nari jun, pr. n. *v.* 33 *(a)*
Takakura, pr. n. *v.* 51 *(c)*
Takane, lofty peak or summit
Takasago, pl. *v.* Append. **xxxiv.**
Takashihama, pl. *v.* Append. lxxii.
Take no Uchisukune, pr. n. *v.* **xxxiii.** *(a)*
Takera, pr. n. *v.* vi. *(a)*
Taki, waterfall
Taki gawa, cascade-like stream
Taku, to set on fire
Tama, jewel, ball, drop
Ta makura, arm-pillow, the arm on which one rests the head as on a pillow
Tame ni, for, on account of, for sake of
Tametoki, pr. n. *v.* 31 *(a)*
Tamba, a province of Nippon
Tami, people, populace
Tamuke, mt. *v.* Append. **xxiv.**
Tanabiku, to spread thinly over, to lie in thin masses over
Tanetsugu, pr. n. *v.* vi. *(a)*
Tango, a province of Nippon
Tare, 'who?
Tachi (tats), to arise—*tatan*
Tats mi, *v.* viii.
Tatsta, name of a stream
Tei ka, pr. n. *v.* 50 *(b)*
Tei shiu, pr. n. *v.* **xxvi.**
Ten ji, pr. n. *v.* i.
Ten kei, *nengo,* A.D. 938—946 incl. *v.* Table of Char.
Ten mu, pr. n. *v.* ii. *(a)*
Ten ryak', *nengo,* A.D. 947—956 incl., *v.* Table of Char.
Ten shi, *v.* "Cat. of Titles"
Ten toku, *nengo,* A.D. 957—960 in. *v.* Table of Char.
Ten yen, *nengo,* A.D. 937—957 in. *v.* Table of Char.
To, a particle indicating that what precedes is qnoted, or implying that—also a *copulative particle*
Todomuru, to remain, stop, linger, stay at rest
Tohoku, to be distant
Toki, time, period, when
Toki mochi, pr. n. *v.* 32 *(a)*
Toki yas', pr. n. *v.* xv. *(a)*
Toma, thatch, roof
To mai, *v.* Ode i., note *(a)*
Tomenu, not to stop
To mo, *to* particle, and *mo* particle, equivalent to 'as well as'
Tomonoyosbino, pr. n. *v.* vi. *(a)*
Toneri, pr. n. xxxvi.
Tori, to take, a bird
Tori aheds, *v.* Append. xxiv.
Toshi, *to* particle, and *shi* radical of *suru,* 'to do, act'
Toshimoto, *v.* pr. n.
To te, represented by a Japanese character apparently equivalent to *to sh'te,* or *to omōte*
Tou, to ask, demand
Toyama,[1] other hill
Toshi nori, pr. n. *v.* 45 *(a)*
Tsu, old genitive post-particle
Tsubana = asajiu, a kind of plant
Tskubane, name of a mountain
Tsugu (geru), to tell, inform
Tsuki, moon, month
Tskus',[2] to exhaust

[1] 外山　[2] 盡

Tsumori, to accumulate, grow bigger, deeper, fuller
Tsumu, to pluck, pull
Tsuna-de, the rope of the net by which it is hauled in
Tsune ni, always, continually
Tsune nobu, pr. n. *v.* lxxi.
Tsune nori, pr. n. *v.* 29 *(b)*
Tsuranuku, to penetrate among, perforate
Tsurenaku, expressive of a countenance full of grief, angry and sad
Tsuribune, angling-boat, fisher-boat
Tsutsu, an old preterit form
Tsuyu, dew

U.

Uchi idsuru, to go out, sally forth; *uchi* denotes commencement of an act; *uchi idete*, 'just as one goes out,' 'as soon as one goes out'
Uda, pr. n. *v.* x. *(b)*
Udaijin, *v.* "Cat. of Titles"
Uji, pl. *v.* Append. lxiv.
Ukarikeru, to be unsteady, inconstant
Uki'ushi, evil, miserable
Uki yo, 'floating world,' universe, empire
Ukon, pr. n. *v.* xxxviii.
Un ki, *nengo*, A.D. 715—716 incl., *v.* Table of Char.
Ura, bank or margin (of a lake, &c.)
Uramesh'ki, hateful
Uramu, to dislike
Utsuri, to fade, wither,—as said of life, beauty, &c.

W.

Wa, post particle, indicating—sometimes a nominative case; sometimes a separation of a phrase from the rest of the sentence
Wabinuru = wabiru, exact meaning not apparent, explained as equivalent to *nan gi wo suru*, probably signifies 'to implore of, ask of'
Wada no hara = unabara,[1] the open ocean
Waga, 'I, mine,' sometimes 'he, his'
Wagami, myself
Wagatatsoma, mt. *v.* Append. xcv.
Wakana, 'young vegetable,' *Brassica orientalis*
Wakanu, to group, encircle; in Ode lvii. probably has the sense of 'recognise'
Wakare ru, to be separated, to be parted from
Wakaru, to divide, separate, part from—*v. n.*
Waku, to boil—*v. n.*
Ware, the personal pronoun 'I'
Warete (waru), to divide into parts
Was'reru, to be forgotten, abandoned
Was'ru, to forget, abandon
Wataru,[2] *lit.* 'to cross over, to take passage to,' more especially 'by water,'—here probably (3) 'to seek for,' *(koi watera)* 'to seek after love'
Wataseru, to cause to cross over, to give passage to

[1] 和田原 [2] 渡 [3] 亘

Wo, post particle, generally denominating accusative case

Y.

Ya, an expletive particle, an interrogative particle, — also (1) night; and (2) a house, dwelling (in comp. chiefly)
Yado, a house, hut, dwelling
Yadoruru, to find place in, to rest in
Yahemugura, pl. xlvii.
Yahezakura, sp. of *Prunus*
Yakamochi, pr. n. *v.* 6
Yaku, to burn—*v. n.*
Yama, mountain, hill
Yamabe no Akah'to, pr. n. *v.* iv.
Yamadori, hill-fowl (a sort of pheasant)?
Yama gawa, hill-stream
Yamashina, a pl. in Yamato
Yamato, a province of Nippon
Yamato monogatari. *v.* "Cat. of Jap. Works"
Yamazakura, wild *sakura*, a species of *Prunus*
Yama zato, hill-village
Yasoshima, 'eighty isles' on the west-coast of Nippon
Yasumasa, pr. n. *v.* 29 *(c)*
Yasurau, to wait and meet (a person), to wait for
Yasyohe, pr. n. *v.* xii. *(a)*
Yei dai nen dai ki, *v.* "Cat. of Jap. Works"
Yei so, *nengo*, A.D. 980
Yeji, *v.* "Cat. of Titles'
Yekeo, pr. n. *v.* xlvii.
Yen ki, *nengo*, A.D. 901—922 incl. *v.* Table of Char.
Yen shiu, province of Nippon, otherwise Tohotomi
Ye ya ibuki = ye iwanu, *v.* Ap. liii.
Yo,[1] night; an appellative particle; (3) world, life, existence; age, generation (4)
Yoguru, to put aside, remove
Yo ha,[1, 5] midnight
Yo hi,[7] night-time
Yo mo sugara,[8] end-night — towards the end of night
Yori, from, than
Yori moto. pr. n. *v.* 27 *(a)*
Yoritomo, pr. n. *v.* 48 *(b)*
Yoru, to be against, fall against or upon; (1) night, evening
Yo sei, pr. n. *v.* xiii.
Yo shi, good, excellent, 'it is well'
Yoshino, pl. *v.* Append. xxxi.
Yoshinobu, pr. n. *v.* xlix.
Yowari, end, termination
Yowouji, name of a hill near Kioto
Yuki, snow; also root-form of *yuku*[6] 'to go, proceed'
Yuki hira, pr. n. *v.* xvi.
Yuku, to go, proceed
Yuku ye, *lit.* going and coming, path
Yume, a dream
Yura no to, pl. *v.* Append. xcvi.
Yuugure, evening, dusk
Yuunagi, exact meaning not apparent—*lit.* evening calm
Yuu shi nai shin wo Kenokii, pr. n. *v.* lxxii.
Yuuzaru, to grow dusk, become evening
Yuye, because of, amount of, *propter*

Z.

Zeze (or **Seze**), pl. *v.* Append. lxiv.
Zo, an emphatic particle

[1]夜 [2]家 [3]世 [4]代 [5]半 [6]行 [7]宵 [8]終

ADDENDA AND ERRATA.

Mojidsuri (Ode xiv.) is also the name of a curiously-marked rock on Mt. Shinobu, in Oshiu.

For an explanation of *Yowouji* (Ode viii., line 3) the reader is referred to the Appendix.

IN TRANSLATIONS,

Page 4,	Ode 6,	line 2—	for where	read	*when.*
,, 4,	note *(a)*,	„ 4—	,, shiu	,,	*sui.*
,, 5,	„ *(a)*,	,, 2—	,, Anki	,,	*Unki.*
,, 10,	,, *(e)* . . .	,,	tachi ware	,,	*tachi wakare.*

IN APPENDIX,

Ode 17,	line 2—	for	yozuran	read	*yoguran.*
,, 17	,, 7—	,,	strfke	,,	*strike.*
,, 20	,, 6—	,,	tokushi	„	*ts'kushi.*
,, 21	,, 3—	,,	karu	,,	*kuru.*
,, 21	,, 4—	,,	force here	,,	*force here of.*
,, 27	,, 1—	,,	nayaruru	,,	*nagaruru.*
,, 28	,, 5—	,,	kareno	,,	*karenu.*
,, 31	,, 2—	,,	shirayaki	,,	*shirayuki.*
,, 33	,, 1—	„	kohoro	,,	*kokoro.*
,, 34	,, 1—	,,	ha	,,	*ka.*
,, 61	,, 3—	,,	oow	,,	*now.*
,, 68	,, 1—	,,	nazaraheba	„	*nagaraheba.*
,, 75	,, 1—	,,	gotoshio n	,,	*gotoshi no.*
,, 86	,, 1—	,,	Kageki	,,	*Nageki.*
,, 89	„ 1—	,,	tanaba	,,	*tahenaba.*

IN INDEX,

Article	*Ji go i no ge Kane*	line 1—	for	Jo go i no ge Kanehobu	read	*Jiu go i no ge Kanenobu.*
,,	*Arami*	,, 5—	„	asku	read	*usku.*
„	*Arancdo*	,, 2—	„	ara	,,	*aru.*
,,	*Ashi*	,, 1—	„	arandinacea	,,	*arundinacea.*
,,	*Naruheshi*	,, 1—	„	naruheshi	,,	*narubeshi.*
,,	*Ninjin*	,, 1—	„	ninjin	,,	*ninjiu.*
,,	*Omoiwabaru*	,, 1—	„	wabaru	,,	*wabiru.*
,,	*Oto*	,, 1—	„	nikiko	,,	*— ni kiku.*
,,	*Saso*	,, 4—	,,	asashi	,,	*arashi.*
„	*Yuye*	,, 1—	„	amount	,,	*on account.*

CATALOGUE OF TITLES

OF THE AUTHORS OF THE PRECEDING ODES.

—o—

Ason 朝臣 *lit.* 'Court official,' a vassal, attendant on the imperial court at Miako, a dignity of the 3rd or 4th class.

Betto 別當 an official rank, of which the duties and position are unknown to me.

Dai jin 大臣 'high officer,' title of a person having an official position at the Court of the *Dairi;* a dignity of the 2nd and 5th classes.

Sa dai jin 左大臣 left-hand or superior

Nai dai jin 內｜｜ inner or middle

U dai jin 右｜｜ right-hand or inferior

degrees of the rank *Daijin.*

Dai jo dai jin 大政大｜ 'high officer and illustrious administrator,' the title of the highest office in the *Dairi's* court—a dignity of the first class.

Dai ni 大貳 *lit.* 'Great Second,' a rank attributed to the Lady Sammi in Ode 58.

Dai sho 大將 'Great Leader,' a dignity of the fourth order.

U dai sho 右大將 right-hand or inferior

Sa dai sho 左｜｜ left-hand or superior

degree of the rank *Dai-sho*

Gon Chiu Na gon a subdivision of the rank *Chiu-nagon, v. Nagon.*

CATALOGUE OF TITLES.

Ho shi 法師 *lit.* 'officer of rites or customs,' properly a term for a priest of Buddha.

H'tomaro equivalent to *Ason.—q.v.*

In 院 'Court, College &c.,' a posthumous imperial title.

Jiu go i no ge 從五位下 Lower division of the second class of the fifty order of rank. *Sho go i* 正五位 would mean the first class of the *Go i* 五位 or fifth order.

Ko 公 equivalent, perhaps, to our 'duke,' or to 'nobleman.'

Kuge 公家 a courtier in the *Dairi's* court.

Kubo 公方 imperial personage, or princely; a common title of *Taikun.*

K'wanbaku 關白 title of the highest officer but one in the court of the *Dairi*; a dignity of the first class.

Kwo tai ko gu 皇太皇后 *Kwo ko o* means 'the imperial empress:' and the former seems to be the name of an officer in attendance on her.

Mikado 御門 royal corner or gate; a designation of the *Tenshi.*

Mikoto 尊 honourable or pre-eminent.

Mikaki mori 御垣守 'Captain of the Guard of the Imperial Palisades.'

Nagon 納言 high officers in the court of the *Dairi.*

Dai na gon	大	|	Superior Officer of	3rd order
Chiu nagon	中	|	Middle ,, ,,	
Sho na gon	小	|	Inferior	4th.

CATALOGUE OF TITLES.

Naishi 內侍 'those who wait within,' a term for the emperor's 12 wives, or sometimes for a lady-in-waiting.

Niudo 入道 a term for a *bonze*—see notes to Ode 76.

Oho naka tomi 大中臣 *vide* notes to Ode 49.

Sa chiu sho 左中將 a rank next to *Daisho.*

Saki no 前 chief or first.

Shinwo 親王 heir-apparent or sometimes prince of blood royal.

Sho ichi i 正一位 first division of the first order of rank.

Sho roku i no jo 正六位上 upper division of the first class of sixth order of rank.

Sho gun 將軍 'a leader in war,' a designation of the temporal emperor.

So jo 僧正 'Buddhistic rectitude' a rank among the priests of the monasteries of Mt. Hiye.

Dai so jo **大僧正** the superior or chief *So jo.*

Tai kun 大君 the temporal emperor, a term, 'great prince,' never used by the natives.

Ta iu 大夫 'eminent one,' a rank of 5th and sometimes 6th class.

Sa kyo no ta iu **左京大夫**

Naka tsukasa no ta iu **中敕大夫**

Ten shi 天子 'heaven-son,' Emperor. or *Mikado,* or *Dairi,*

Ten wo 天王 'heaven-king,' Emperor, or *Mikado,* or *Dairi.*

Where "Fujiwara" occurs in a name, it must be taken as the name of a place where at one time the Court was held. "No" gives a genitive force to the word preceding it.

CATALOGUE OF JAPANESE WORKS.

REFERRED TO IN THE PRECEDING PAGES.

—o—

Chok' sen shiu 勅 選 集

Collection of Selections made at the command of the Emperor.

Gen ji monogatari 源 氏 物 語

History of Affairs of the Original Families.

Go sen shiu 後 撰 集

Collection of After-selections.

Hon cho bun sui 本 朝 文 粋

Which probably means "Official purity in Japan."

Jiu i shiu 拾 遺 集

Collection of Additional Pieces.

Kin seki monogatari 今 昔 物 語

Relation of Events Ancient and Modern.

Kin yo shiu 金 葉 集

Collection of Golden Leaves, a miscellany of short poems.

Ko kin shiu 古 今 |

Collection of Odes Ancient and Modern.

Man yo shiu 萬 葉 |

Collection of 10,000 Leaves.

Mei gets ki 明 月 記

Records of Illustrious Months.

CATALOGUE OF JAPANESE WORKS.

Nippon ki 日本記
Records or Description of Japan.

Narubeshi 南留別志
A Treatise on Errors of Words and Misapplications of Phrases.

Oho kei ds' 大系圖
Complete Panorama of Families.

Sei rei nik'ki 蜻蛉日記
Daily Jottings in the Land having the similitude of a Dragon-fly [*i.e.* in Japan]

Sei shi roku hon 姓氏緑本
Book of the Catalogue of Family Names.

San dai jits roku 三代實錄
True Catalogue of the Three Dynasties.

Sen zai shiu 千載
Collection of pieces written during a period of 1,000 years—*or probably*, Collections of a Thousand Records.

Shi ka shiu 詞花
Poetical Anthology.

Shin ko kin shiu 新古今
New edition of the *Ko-kin-shiu.*

Yei dai nen dai ki 永代年代記
An Epitome of Japanese History.

Yamato mono gatari 大和物語
Relation of the Affairs of Yamato.

TABLE OF NENGO CHARACTERS.

An	安	Ho	鳳	Ko	康	Ro	老
Chi	治	Ji	字	Ko	護	Roku	祿
Chi	雉	Jiu	壽	Ko	衡	Roku	錄
Chiu	中	Ka	嘉	K'wa	化	Sei	齊
Cho	長	Kei	景	K'wan	觀	Shi	至
Do	同	Kei	慶	K'wan	寬	Shin	神
Do	銅	Ken	建	Kyo	亨	Sho	勝
F'ku	福	Ken	乾	Man	萬	Sho	承
Gen	元	Ki	龜	Mei	明	Sho	昌
Hak	白	Ki	喜	Mon*	文	Sho	正
Hei	平	Ki	龜	Nin	仁	Sho	祥
Ho	寶	Kiu	久	Rei	靈	Shiu	朱
Ho	保	Kits'	吉	Reki	曆	So	祚

* or *Bun.*

Tai	大	Toku	德	Wa	和	Yei	永
Tai	泰	U	烏	Wo	應	Yen	廷
Tei	貞	Un	雲	Yei	永	Yo	養
Tei	禎	Wa	和	Yen	廷	Yuu	弘
Ten	天	Wo	應	Yo	養		

TABLE OF CHARACTERS.

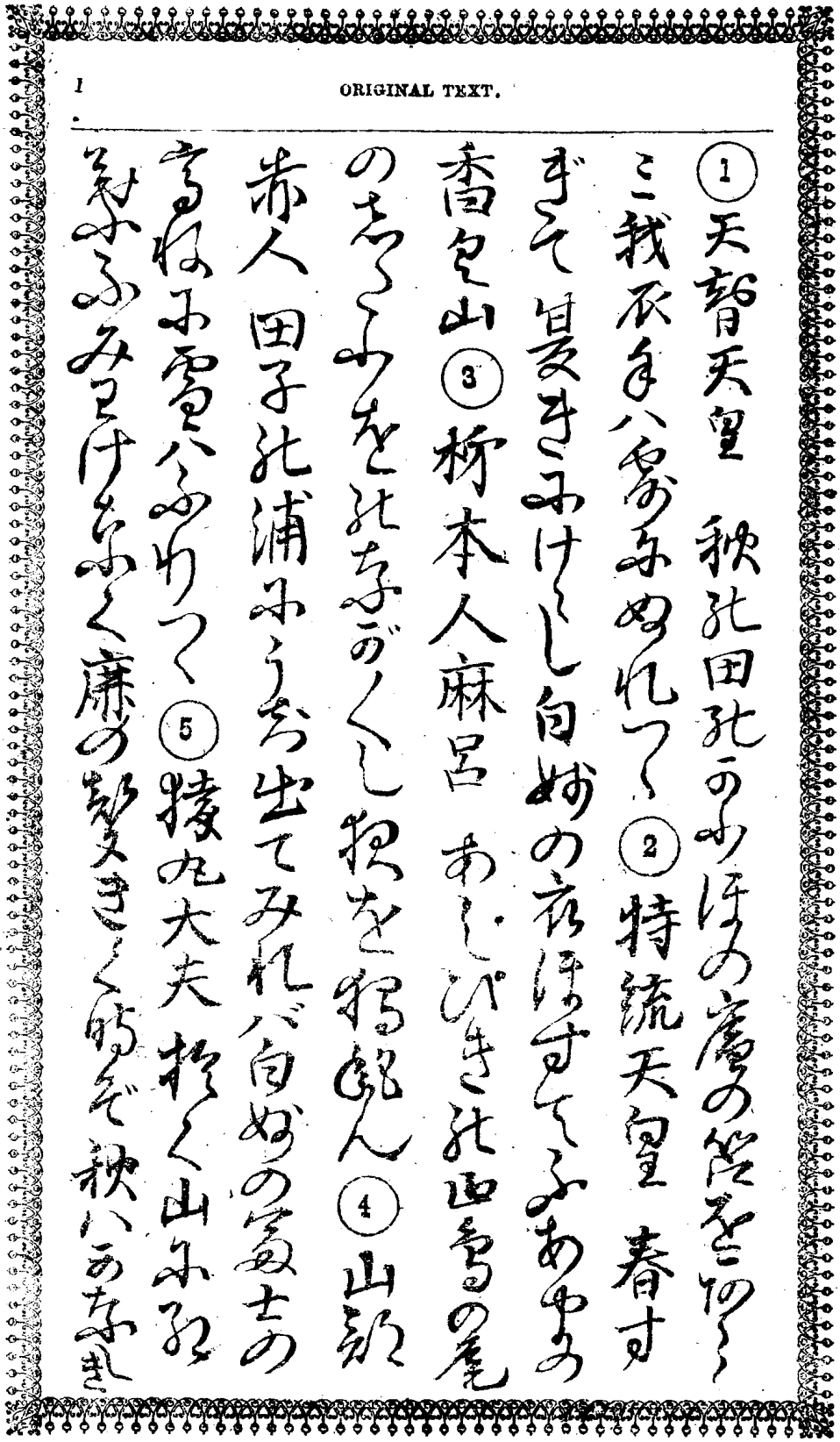
IN TEXT.

2 大 夫
3 天 川
12 東 風
17 幸 行
16 錦
27 文 武
32 孟 當 見
38 入 道

IN APPENDIX.

1 洽
2 松
3 待
4 千 甲 振
1 千 劍 破
6 千 磐 破
8 何 者 成
9 身 盡
10 濡 標
11 手 向
12 名 負
13 應 各
14 眞 寐
15 知
16 物 思
17 是 當 人
18 無 甲 斐
19 妒 娜 人
20 芭 天 戟
21 終 夜
22 刈 根 之 一 節
22 *bis.* 玉 之 緒
24 燒 藻 墁
25 夕 和
26 味 氣 無
27 詮 無
28 垣 衣
29 思

百人一首
英壬京都倫敦印刷
丙寅年十一月　申雅客筆



1. ORIGINAL TEXT.

①天智天皇　秋田苅苫屋の露の袖をいた
こ我衣手ハ露ニぬれつゝ　②特統天皇　春す
ぎて夏きにけらし白妙の衣ほすてふあまの
香久山　③柿本人麻呂　あしびきの山鳥の尾
のしだりをのながながし夜を独かも寝ん　④山部
赤人　田子の浦ゆうち出てみれば白妙の富士の
高ねに雪ハふりつゝ　⑤猿丸大夫　おく山にもみぢ
ふみわけなく鹿の聲きくときぞ秋ハかなしき

⑥中納言家持　加へて包せ給ふおくれ
の白きをみれバ夜ぞ更ぬる⑦安倍仲麻呂
天ぢ原ふりさけみれバ春日なる三笠の山に
てし月ぞ⑧壺揆法師　是の度ハ我の負つゝ志の
ぶまでをうち出と人にふみわ⑨小野小町
是ぢ色ハうつりにけりないたづらに我身世にふ
るながめせしまに⑩喜撰　おれやこのひともの
別れてハ志るも志らぬも逢坂の関

11 参議篁。 ㊁ 海の原八十島かけてこぎ出ぬと人には
つけよあま士の釣舟 (12) 僧正遍昭 天つ風雲の通ひぢ吹
とぢよをとめのすがた (13) しばしとどめん 阿倍仲麻呂
くはねの山に月おくるみかの川原に袖をさへてぞ渡るとよ
わめる (14) 河原左大臣 みちのくのしのぶもぢずり誰故に
みだれそめにし我ならなくに (15) 光孝天皇 君
がため春の野に出て若菜つむ我ころもでに雪はふりつ
つ (16) 中納言行平 立わかれいなばの山の峰に生る
まつとしきかば今かへりこむ

ゐつゝしきバ今こゝのゝん(17)在京業平の朝臣。ちゝ
ぶる神代もきゝ給ふ田川のゝくれなゐの水くゝ
とハ(18)藤原敏行朝臣。住の江の岸ゐる鶴ら
るさへや夏のゝらひざろ人めもくらん(19)伊勢雑
波のゝみじくなき声のうらめしきもあハで此君をゐ
してゐるとや(20)元良親王つびぬれバ今をこゝ同じ
難波なるみをつくしても逢んとぞ思ふ(21)素性法
師。今こんといひしばかりの小長月の有明の月を待出つるかな

(22) 文屋康秀　吹のこす秋の草木のしをるれバ
べき風をあらしといふらん (23) 大江千里　月見れバ
ちぐさ物こそかなしけれ　我身ひとつの秋にハあら
ねど (24) 僧正遍昭　ことわりも哀とぞ見る
猿丸の大夫　奥山に紅葉ふみわけなく
(25) 三條右大臣　名にしおハゞ逢坂山のさねかづら
人にしられでくるよしもがな (26) 貞信公　
小倉山峯のもみぢ葉心あらバ今一度のみゆきまたなん
(27) 中納言兼輔　みかの原わきてながるゝいづみ川
いつみきとて

てくこひしのこもん (28) 源宗于朝臣 山里八冬そ寂
しさ増さる人めも草もかれぬと思へは (29) 凡河
内躬恒 心あてにをらばやをらん初霜のおきまとはせ
ん白菊の花 (30) 壬生忠岑 有明のつれなく見へ
し別れより暁ばかりうきものはなし (31) 坂上是則
朝ほらけ有明の月と見るまてによしの里にふれる
白雪 (32) 春道列樹 山川の水風のまかせ為ならす
ハやふの花もあへぬなりけり

(33) 紀友則 ひさかたの光のどけき春の日に
しづ心なく花の散るらん

(34) 小野小町 花の色はうつりにけりないたづらに
わが身よにふるながめせしまに

(35) 紀貫之 人はいさ心も知らず故郷は
花ぞ昔の香に匂ひける

(36) 清原深養父 夏の夜はまだ宵ながら明けぬるを
雲のいづこに月宿るらん

(37) 文屋朝康 白露に風の吹きしく秋の野は
つらぬきとめぬ玉ぞ散りける

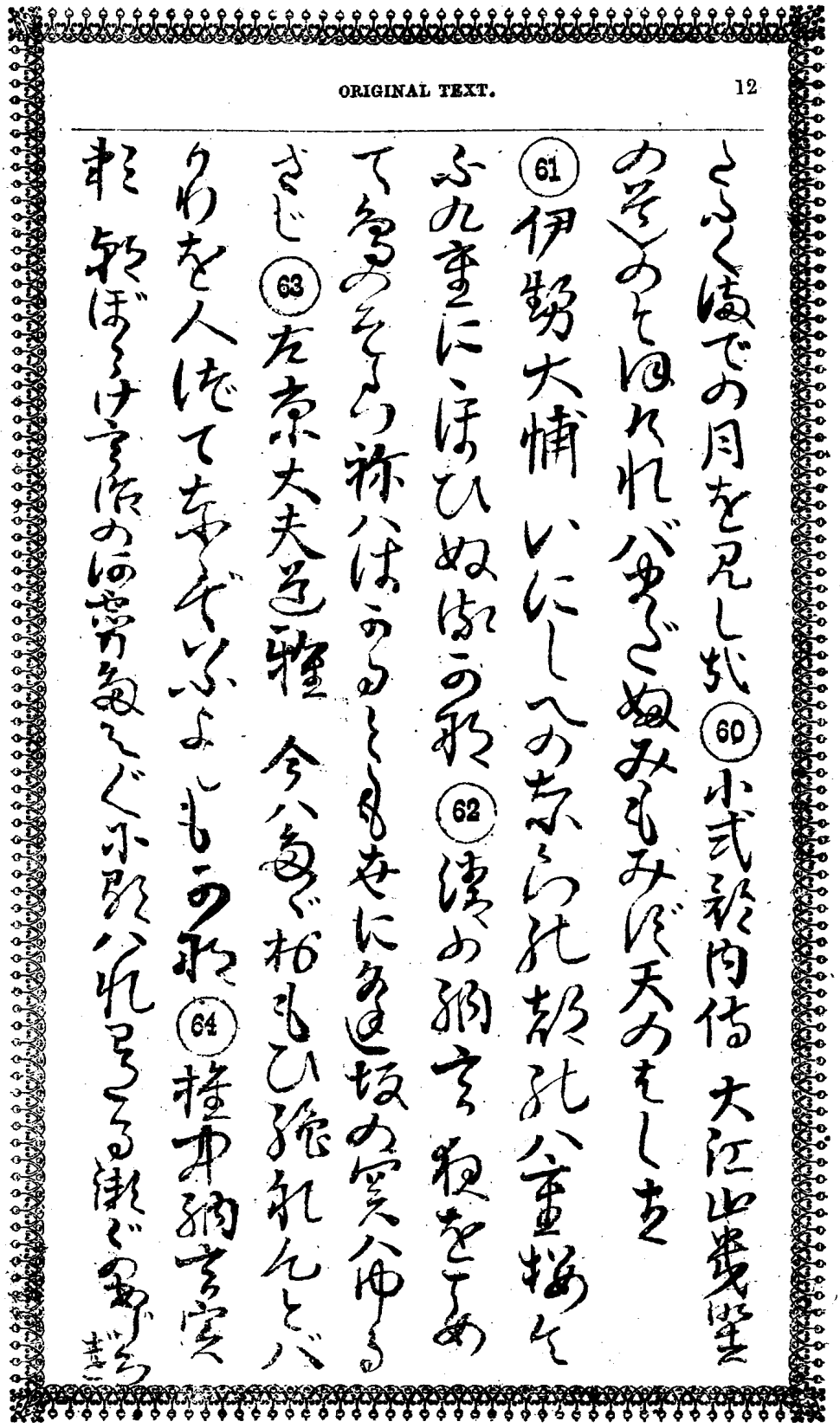
(38) 右近 忘らるる身をば思はず誓ひてし
人の命の惜しくもあるかな

そびちのひてし人の名のをしるを多の歌(39)多く儀等
海苔生の小野のもの名忘れどのまりてちどの人
北古ひしき(40)正兼盛 ちのぶれど名忘出ぶるり
ごの名八物や思ふと人北をふ海で(41)壬生忠見
高砂てふごの名はすぎちぶ人志れ交てそ
思ひそめしク(42)清原元輔 ちぎりきかのつみ小袖
をきをりつ末の松山浪こさじ小辻(43)本朝言設忠
あひみての後の名ぶくぶれバ志のしハ物をおも八

ざゐわ (44) 中納言敦忠 あふ事の
くバ中く不人をも 身をも恨ざらまし (45) 謙徳公
あれともいふべき人ハおもほへで身の
朱ぬべき哉 (46) 曽祢好忠 ゆら乃と
のぢを ゆく舟の (47) 恵慶法師
八重葎 茂れる宿の 淋しきに 人こそ見えね 秋
ハきにけり (48) 源重之 風をいたみ 岩うつ浪の おのれ
のみくだけて物を思ふ頃哉 (49) 大中臣能宣朝臣

法垣内氏の為く次のような文章を書いて
思へ(50)藤原義孝君の為免をしくざりし今ぞ
へなげくものゝ心と思ひくらふ(51)右大将道綱母
京ぞきこてわぬる枝のわくる時いのふひさしきお
とのハしは(52)儀同三司母　去れじの行すえはでハの
さゝれバとふをこのぎりの気ともの行(53)藤原実方
歌は　のくと為ふえやハぶきれさしも草なれも
しこみもゆと思ひを(54)藤原定頼は　明ぬれバく

ふく風を　(54)
(55) 大納言公任　滝の
(56) 和泉式部　わすら
(57) 紫式部　めぐりあひて
(58) 大貳三位　ゆく
(59) 赤染衛門　やま



さふく浪での月を見し折(60)小式部内侍　大江山幾野の道のとほければまだふみもみず天の橋立

(61)伊勢大輔　いにしへの奈良の都の八重桜けふ九重にほひぬるかな

(62)清少納言　夜をこめて鳥のそらねはかるともよに逢坂の関は許さじ

(63)左京大夫道雅　今はただ思ひ絶えなんとばかりを人づてならでいふよしもがな

(64)権中納言定頼　朝ぼらけ宇治の川霧絶えだえにあらはれわたる瀬々の網代木

(65) お探こゝろみこそびねさめぬ袖ぞ冬ある物を哀れ
ちぎりおきしを惜しと思へ
(66) 前大僧正行尊 もろともにあはれと思へ山桜
おれる人も我しれ
(67) 周防内侍 春の夜の夢ばかりなる手枕に
かひなく立たん名こそ惜しけれ
(68) 三條院 心にもあらでうき世に
ながらへばこひしかるべき夜半の月かな
(69) 能因法師 嵐ふく三室の山のもみぢ葉は
龍田の川の錦なりけり
(70) 良暹法師 さびしさに宿を立ちいでて
眺むれば

を立出てあごのむれバいづこもおなじ秋の夕ぐれ
(71)大納言殿信　夕されバ門田のいなバ音づれて芦の
まろ屋ホ面のきこの世ぞ哀く(72)祐子内親王家紀伊
音にきく高師の浜のあだ波のよるべも社かぬれ
もてそすれ(73)前中納言匡房　高砂のおのへの桜
さき纔にをわと也遠のこのすゑ多しずもあらしふん
(74)源俊頼朝臣　このわたの郷人をたつをの山おろし
らなでしのれと八祈らぬ元弘を(75)藤原基俊

契り置しさせも露を命にて　あはれことしの秋もいぬめり (76)

法性寺入道前関白太政大臣

わたの原こぎ出てみれば久堅の雲ゐにまがふおきつ白浪

(77)

崇徳院

瀬をはやみ岩にせかるる滝川のわれても末にあはんとぞ思ふ (78)

源兼昌

淡路島かよふ千鳥の鳴く声に幾夜ねざめぬ須磨の関守

(79)

左京大夫顕輔

秋風にたなびく雲の絶間よりもれ出る月の影のさやけさ (80)

待賢門院堀川

なごらんじも志〻史母愛れみざれてたさへその
をてて思ふ牙(81)猿沢大寺左大臣　本とゞぎ次給つる
のことをおぼのおもれバ多ゞ有明ゝ月ぞおぼれ侍
(82)芝居法師　おもひびさてゝも今八市原野を
うきふ生へぬ人をゞ生れわ(83)皇太后宮大夫俊家
ゐ礼本と逆こそなけれおもひ出ゝ侍山礼奥にも志
のぞ鳴る方法(84)藤原清輔朝臣　なごのゝへバ遠ゝ此
比せ志礼を礼んうしとみし世ぞ今八恋しき

(85) 後鳥羽院もすのうも社わもふしろハのやそ
称せのひ半へつれお系りけり (86) 二ぢ的法咋ちぐ
きとてタせハ礼社をわもハ次るのこちごの白ち
我後の那 (87) 寂蓮法咋むらさめ社志もはごひ
ぬ袖礼美ふにきわち礼田る秋社夕ぐれ
(88) 皇嘉門院別当社芦社のわ称社一叡仲
恩みをつくしてや恋ふるべき (89) 式子内親王ほ乃
徒ち強たバ堂へねふごのへバ恋ふるのちとりそ

ぞ(90)殷富門院大輔　見せばやな雄島の海士の袖だにも濡れにぞ濡れし色はかはらず(91)按察使権大納言　きみぐ次吟色やれ相乃さむしろに衣片敷こよひもやしきかるもねん(92)二條院讃岐　我袖生ほひ不見へぬ仲乃石乃人をまつ松のわくごとも乱しも(93)源倉右大臣　世孔申八志ゝ不生ゝのもゝ志満こぐ海人乃を舟の綱手かなしも(94)大弐三位　雁盤涯　みちのく乃安達乃黒石いわほとも人を思はゞ我かくおもはん

(95) 前大僧正慈円 わが
ものと 思ふ
ものから
この身
さへ
あはれ
いかに
(96) 入る
月の
こころ
なるらん

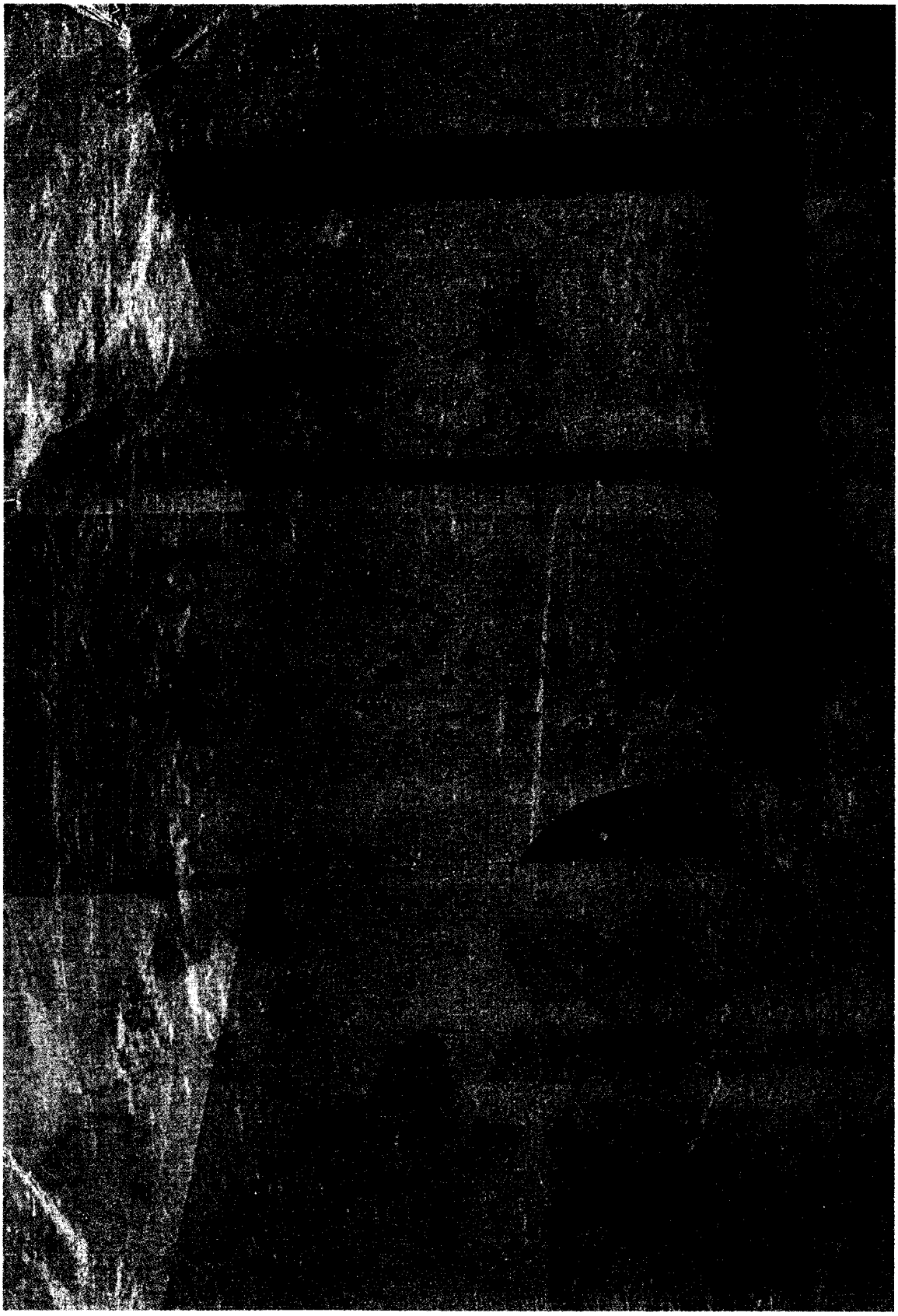
(97) 権中納言定家 来ぬ人を
まつほの浦の
夕なぎに
やくや
もしほの
身もこがれ
つつ

(98) 従二位家隆 風そよぐ
ならの小川の
夕暮は
みそぎぞ
夏の
しるしなりける

(99) 従三位
為家 わた
の原
こぎ
出でて
見れば
ひさかたの
雲ゐに
まがふ
沖つ
白波

(100) 参議
雅経 み
よし野の
山の
秋風
さよ
ふけて
ふるさと
寒く
衣
うつ
なり

(3)　当時，幾多の女学校等で教科書として使用され，重版されたと推定されるが，発行部数が不明なのが残念であり，注釈者，松浦與三松に就いては不詳である。

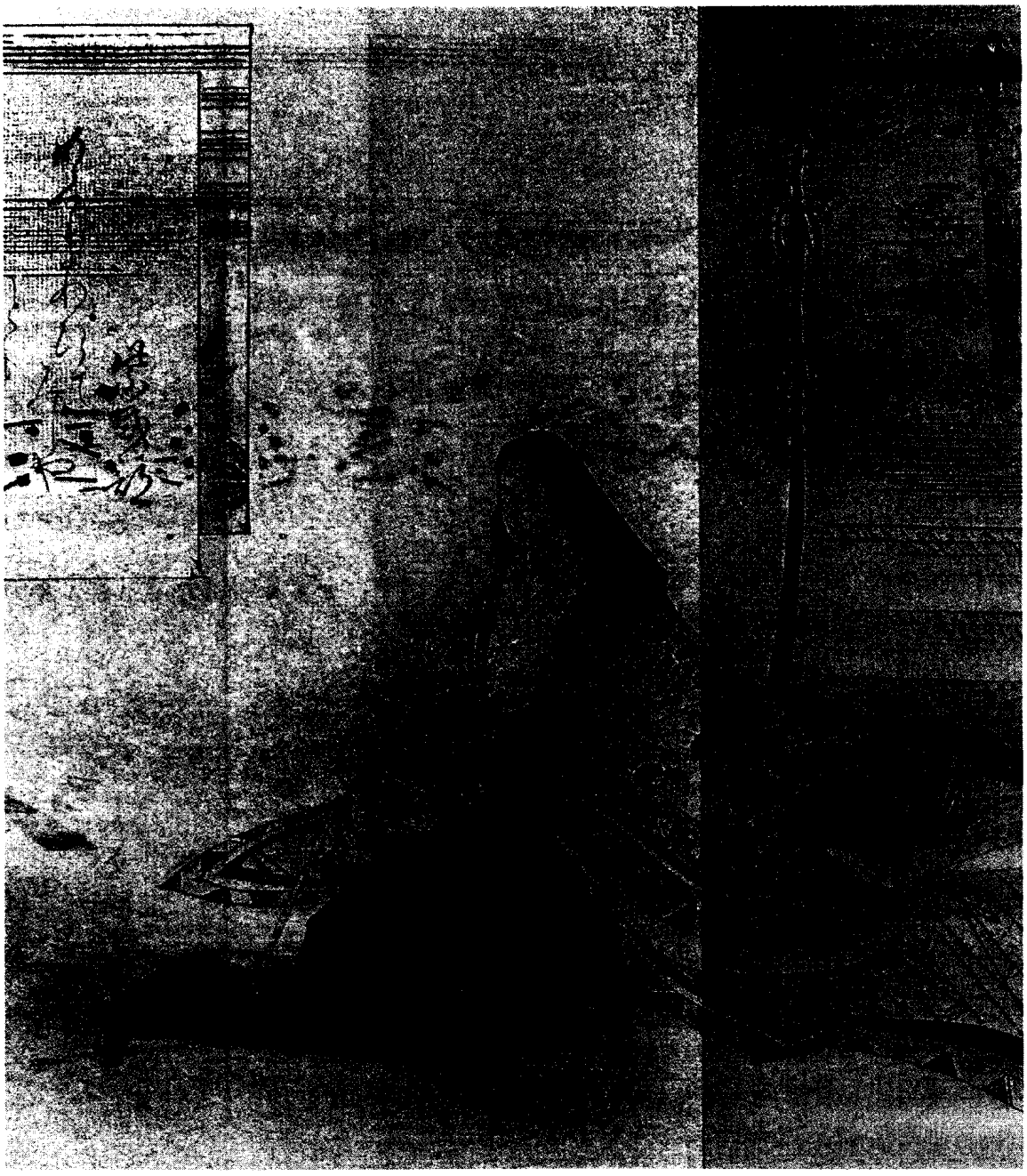


PREFACE.

ALTHOUGH the Ogura Hyaku-nin-isshu is so popular that boys and girls at primary schools know them by heart, it is somewhat surprising that the clever English translation of Doctor Dickins is too little known to attract the attention of young students of English. After all this is not without reason. The English and Japanese languages differ so much in orgin and in development and are so unlike one another in their grammatical structure and idiom, that the learning of one of these languages by the poem naturally speaking the other must always present great difficulty.

This little work by Mr. Matsuura is intended to remove some of this difficulty by providing notes on and explanations of all difficult passages, and I am sure that readers will agree that the attempt has been most successful.

A Foreign Friend of the Author.



A HUNDRED JAPANESE STANZAS.

Translated

by

F. V. DICKINS.

英譯百人一首

附註釋

天智天皇

秋の田のかりほの庵のとまをあらみ
我ころもではつゆにぬれつゝ

I.—TENJI TENNŌ.

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest well-nigh o'er,
Collected by my toiling hand:
Through tatter'd roof the sky I view,
My clothes are wet with falling dew.

2

前頁英譯の註釋

lowly hut, 賤しき小屋の意にて假庵を指す.

is thatched, 葺合はされたるとの意

rice-sheaves frequent stand, 稻束の彼方此方散在する樣を言ひ爲せるなり.

well-nigh o'er, 殆んど終んとするの意.

toiling hand, 骨折りける手と言ふ語にて秋稼に克く働ける吾手との義なり

tatter'd roof, 隙間の存する屋根なり.

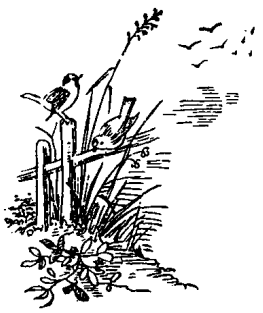
此譯原意と違ふを頗る甚しく直譯にもあらず意譯にもあらず精神譯とも名つけ難し左れば換骨の体とや名つけんか.

天智天皇の此歌を詠せられし眞の意は野守住居の淋しさわびしさをいと深く憐み給ひしなり寂寥なる野の末にいぶせき粗造なる小屋を結び秋冷の霜氣に襲れつゝ住み暮す有樣を描かれ之に同情を表されて吾衣手はぬるゝと仰せられたるなり.

然るに此譯文は

秋稼も今は終へなんとして彼所此所稻の束れたるが其野邊に散在せり吾手は藁を取集め來り其藁もて葺きなせる賤しき小屋に吾は住み暮す隙ある屋根より天上をば見透すとがある又其隙より洩れ來る露は吾衣裳を濕す

と意義の違ふところ異國のとて敢て尤めずとするも原文と比較し其品の優劣同日の論にあらざるなり



持統天皇

春すぎてなつきにけらし白妙の
衣ほすてふ天のかく山

II.－JITŌ TNENŌ.

The pleasant spring hath passed away,
Now summer follows close, I ween,
And Ama's secret summit may
In all its grandeur now be seen ;
Of yore the drying ground,
Whitened with angels' robes, spread far around.

summer follows close, 夏は直く引續き來る.

I ween. 吾は思ふとの意.

secret summit, 天の香山は神靈の峯なれば容易に見るを叶はざる神秘の峯と言ふ意味にて此秘密の峯と譯せり.

In all its grandeur, 非常に立派の意.

Of yore, 古昔よりの意.

drying ground, 物干場.

angels' robes, 天人の衣といふ意なれば天人の羽衣といふが如き意.

此原歌持統天皇の御作の意に就きては種々の解釋ありて皆各見るべき所あり譯者は其中の一つ山水の景色を詠められたりと云ふ意のものを取りたるが如し左るにても未だ克くせるものと言ひ難し譯の意は,

快き春も今は早や過き果てゝ夏は引續き來りぬらし天の香山の峯は此初夏の天に明白に見える其樣は古來久しく造物者が此山をば天人の衣を干す場所に充てたるが如く邊り遙に白妙の景色を作りなせり

との意なり.

4

柿本人麿

足曳の山どりの尾のしだりをの
ながゝゝしよをひとりかもねん

III.—KAKI-NO-MOTO NO HITOMARO.

The hill-side fowl his long-drooped tail
Sweeps o'er the ground—so drags the night.
My lonely plight
I mourn—my sleepless wretchedness bewail.

The hill-side fowl, 此山側に住める鳥と云ふ義にて山鳥を指す.

long-drooped tail, 長く垂れたる尾.

drags the night. 夜を引くといふ語にて drag は比喩に用ふれば困しく過すと言ふ意味なり故に此所にては憂く夜を明すといふ意を持つ.

sleepless wretchedness, 夜寝がてにて.

bewail, 悲む又は哀むの意.

此篇稍や克く原文を譯せりされど未だ獨り寝の淋しさを描かざるは少しく遺憾なり意は,

山鳥は長き尾を曳きつゝ山地を歩むが其と同じく吾は長夜をひん々々と過ごす吾淋しき有様よ嗚呼吾は寝られずして夜を過ごす

となり輾轉反覆の狀自ら見ゆ.

5

山邊赤人

田子の浦にうちいでゝ見れば白妙の
ふじのたかねに雪はふりつゝ

IV.—YAMABE NO AKAHITO.

From where my home,—
My lonely home,—on Tago's shore
Doth stand, the wandering eye may roam
O'er Fusiyama's summit hoar,
Whose lofty brow
Is whitened by th' new-fallen snow.

wandering eye, 四方彼方此方を打眺め一點に定まり居らぬ目.
roam o'er, 徜徉にて眼があちこちさまよふと云ふ意なり.
lofty brow, 高俊なる側面.
此詩は克く原文を譯せり意味少しくも變れる所なし意は,
田子の浦に立てる淋しき家より遙か彼方にある富士の峯を眺むれば新しく降れる雪は富士の高き面を白妙に文なせり
となり.

6

猿丸太夫

奥山にもみぢふみわけなく鹿の
こゑきくときぞあきはかなしき

V.—SARUMARU TAYŪ.

Now 'mid the hills the Momiji
Is trampled down 'neath hoof of deer
Whose plaintive cries continually
Are heard both far and near;
My shivering frame
Now autumn's piercing chills doth blame.

'mid the hills, 小山の中にの意.

is trampled, は踏み荒さるゝの意なり.

plaintive cries, 悲哀なる鳴聲.

My shivering frame, 吾が慄ふ身体.

autumn's piercing chills doth blame. 肌を刺すが如き秋冷は吾を襲ふとの意.

此詩も亦原歌の意を失せず.

奥山の紅葉は鹿の蹄に踏み荒さるゝ其鹿は悲哀の聲を以て鳴き通すが吾は此を聞き感じて身体慄ふばかりなり況して秋冷の身を刺すが如きあるに於て今更の感ありとなり.

7

中納言家持

鵲のわたせるはしにおく霜の
　　白きをみれば夜ぞふけにける

VI.—CHŪNAGON YAKAMOCHI.

Upon the bridge where ravens, aye,
　Do love to pass where hoar-frost's sheen,
When hoar-frost's glittering film is seen;
　I trow the break of day is nigh.

ravens, は夜明の時に渡る鳥なり鵲の意か.

aye, は始終なり.

hoar frost's sheen, は白霜の輝ける様なり.

hoar frost glittering film, 白き霜の薄く降り置きたる所を意味す.

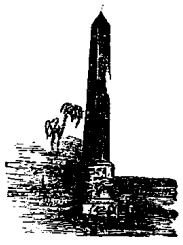
I trow, は吾は信ずとの意.

break of day, 夜明の事なり.

此歌は禁中に宿直したる時暁天に御階の邊に置き渡したる白霜を見て夜寒の實景をよみたるものなるが譯の意も夜明の實景を描かんと勉めたりされど原歌とは如何にや.

　鵲の常に好みて往來せる橋上に白き霜が降り來れば夜は更け渡りて暁天近きを知る.

との意なり.



8

安倍仲麿

あまのはらふりさけ見ればかすがなる
三笠の山にいでし月かも

VII.—ABE NO NAKAMARO.

On every side the vaulted sky
I view : now will the moon have peered,
I trow, above Mikasa high
In Kasuga's far-off land upreared.

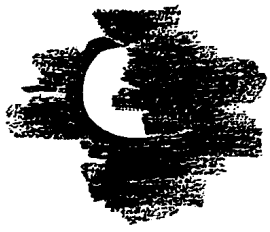
vaulted sky. 蒼々たる天上.

moon have peered, 月は現はれたり.

此詩亦遠く原歌に及はす意は

蒼々たる天は四方果なし吾は今遠き春日なる邊に露はれ出てたる三笠山上月の出づるを見る.

さなり



9

喜撰法師

わが菴は都のたつみしかぞすむ
　世をうぢ山と人はいふなり

VIII.—KISEN HŌSHI.

My cabin doth in Tats'mi lie
　Miyako's city near,
Yō-uji men my mountain call,
　Yet still do I dwell here.

I dwell here, は吾は此所に棲む.

此詩は原歌の意の全体を盡さず元より世を宇治山と人は云ふが如き句は英語に譯すべきにあらず原歌の眞意を得ざるは道理なり此詩の意味は

余が庵は都の巽の方に近く立ちてあるに世間の人々はよをうぢと呼び稱ふ.

との意なり.

10

小野小町

花のいろはうつりにけりないたづらに
我身よにふるながめせしまに

IX.—ONO NO KOMACHI.

Thy love hath passed away from me
Left desolate, forlorn—
In winter-rains how wearily
Thy summer past I mourn!

desolate, forlorn, 共に打捨る見棄るの意.

wearily, 疲れての意にて徒らにと言ふ意となる.

此原歌は人生の衰ふる様を克く寫して餘りなしと言ふべきに此詩は到底及ぶべきにあらず意は,

艶は吾より去り行きたり吾は後に取り殘されていとかなし徒らに霖雨の中に夏は過ぎ去れり歎息の至なり.

となり.

11

蟬　　丸

これやこのゆくもかへるもわかれては
しるもしらぬもあふさかの關

X.—SEMI MARU.

Some hence towards the city haste,
Some from the city here speed by,
Here friends and strangers meet and part,
With kindly glance and careless eye;
Apt is the name it seems to me,
Ausaka gate, men give to thee.

此譯別に困難なる言句なし勿論原歌の意の深妙にして實情を克く描ける如きはあらず意は,

市即ち都の方へ急き行く人もあれば又都より出て他へ急く人もある顔知の友人もあれば知らぬ他人もある親切なるなりにて行くもあれば知らぬ顔で去る人もある人々か逢阪の關と名くるも實に適當に見ゆる.

となり.

12

參　議　篁

和田のはら八十島かけてこぎ出ぬと
人にはつげよあまのつり舟

XI.—SANGI TAKAMURA.

Ye fishermen, who range the sea
In many a barque, I pray ye tell
My fellow-villagers of me—
How that far o'er vast ocean's swell.
In vessel frail
Towards Yasoshima I sail.

range, は海上漕ぎ行くなり.

In many a barque, は數十里の三本檣船になり.

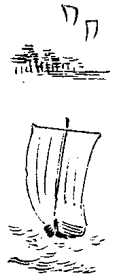
of me, は吾が消息なり.

swell, は波濤の連續なり.

文の意は,

漁師共よ汝等は船に乘り海上を漕くが余は今かよわき舟にて遠方八十島の方へ行くから其由吾村人に告けてよ.

となり.



13

僧正遍昭

天津風くものかよひぢ吹とぢよ
乙女のすがたしばしとどめん

XII.—SŌJŌ HENJŌ.

In fitful path across the sky,
By various winds of heaven forced,
Cloud-borne Otome glideth by—
Now hath the breeze its vigour lost
An instant, and her form so bright
For a fleeting moment greets my sight.

forced, は過去分詞にして乙女にかゝり風に押されての意なり.
Cloud-borne, は雲中に包まるゝなり.
flecting moments, は過去ると早き瞬間と云ふ事にて暫時なり.
文の意は,

天上に在る程よき道に雲中女は天の原吹き渡す風によりて通過するが今一寸風の力を失はしめて呉れよ左すれば彼の立派なる容顔が暫時吾の眼中に止まるから.

となり.

14

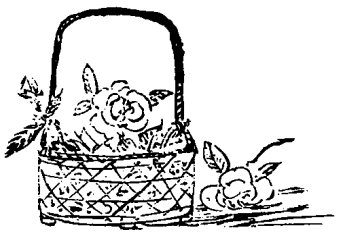
陽成院

つくばねのみねよりおつるみなの川
戀ぞつもりてふちとなりぬる

XIII.—YŌSEI IN.

The Minagawa's waters fall
From Ts'kubaneyama's lofty peak:
In loving haste the waters all
For aye accumulate, and seek
The end of all their constant flow,
The sea that doth no limits know.

In loving haste, は潺々として流るゝ如きを言ふ.
For aye, 永劫の間.
constant flow, 絶え間なき流れなり.
doth no limits know. 限り知られざる.
此譯にては皆の川をは某河の固有名詞とせり意は,
筑波山の高峯より流れ下る河水は流れ流れて永劫の間に集まり又大海の方に流れ口を尋ぬる.
となり戀ぞ積りて淵となりぬるの意何れにあるやを知る克はず.



15

河原左大臣

みちのくのしのぶもぢずりたれゆゑに
みだれそめにし我ならなくに

XIV.—KAWARA NO SADAIJIN.

Ah me! my soul with cares is vext,
Unnumbered, crowded, and perplext,
Than varied pattern more confus'd,
On Mojidsuri fabric used,
The produce of Shinobu's loom,
Shinobu in Michinoku land;
For whose sake whose but thine doth gloom
Hold o'er my failing heart command.

cares, は氣に懸る事の數多を指すなり.

Unnumbered, crowded, perplext, は皆 cares の形容詞なり.

varied pattern, は種々雜多の紋を置ける織物の見本なり即ち紋摸形を云ふ.

whose but thine, 誰のか誰のでもない即ち汝のなりさの意.

Hold o'er my failing heart command, は吾の破れ易き弱き心を支配するさにて弱き吾心全体に苦悶がはびこり居るさなり.

嗚呼吾の精神は澤山種々雜多の氣張り事に苦められて居るが其氣懸事は奥州信夫の産物なる信夫ずりの模様よりも一層甚だしく入り込みて居る此は誰の故かさ言ふに別に外の人の爲では無い汝を慕ふ爲である吾の心の苦しさは弱き心も破れやせんさする.

さなり.

16

光孝天皇

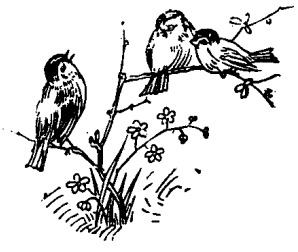
君がためはるの野にいでてわかなつむ
我がころも手に雪はふりつゝ

XV.—KWŌKŌ TENNŌ.

Thy wishes, love, have I obeyed,
And 'mid the meadows have I strayed
In this spring-time, and sought with care
The wakana plant that groweth there.
Lo on my sleeve
The falling snow its trace doth leave.

love, は呼び懸の言葉にして吾が愛する汝よと云ふなり.

吾は汝の願ふ所に従ひました吾は斯く初春に牧場等の野外に彷徨物色して若菜をば摘み來れり見られよ吾袖には降りかゝりたる白雪殘れり是れ汝を愛する結果なり.



17

中納言行平

たちわかれいなばの山の峯におふる
まつとしきかば今かへりこむ

XVI.—CHŪNAGON YUKIHIRA.

Inaba's lofty range is crowned
By many a tall pine-tree;
Ah quickly were I homewards bound
If thou shouldst pine for me.

were, は subjunctive mood を用ゐしものにて茲には未來想像を意味するなり.

homeward bound, 歸らんとするの意.

pine 慕ひ待つの意.

此原歌は稻葉の山のいなばを行なばに通はせ松の木のまつを待に言ひかけたるものなるが斯かる床しき言語の運用は吾邦語の特色として誇るに足るべく到底英語などには望むべくもあらざるに不思議や茲に松の木のまつと慕ひ待つのまつと共に同文字 pine を用ゐて顯はすを得しは此詩に一段の趣味を添へたり.

今我れの行かんとする因幡國の山は高き松の木もて飾られて居るが其まつと等しく汝が我れを待ち慕ふて居ると聞かば直く歸り來るであらふ.

となり.

18

在原業平朝臣

千早振神代もきかず龍田川
からくれないに水くゝるとは

XVII.—ARIWARA NO NARIHIRA ASON.

O Tatsta! when th' autumnal flow
I watch of thy deep, ruddy wave—
E'en when the stern gods long ago
Did rule, was ne'er beheld so brave,
So fair a stream as thine, I vow.

th' autumnal, は秋の草木との意.

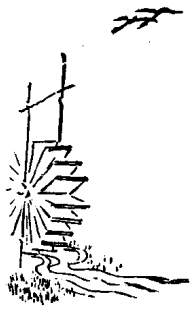
the stern gods, 勢権ある神々と云ふ意.

Did rule, 社界の法規を作られたるとの意.

So brave, は a stream, の形容詞にして奥床しき意なり.

龍田の川よ汝の上を秋の紅葉が浮び流れる時は遠く神代にさへ見る能はざりし如き奥床しき艶麗なる深紅色の波がたつが其の波には吾れは見とれるよ.

となり蓋し原歌の意を盡せるもの乎.



19

藤原敏行朝臣

住の江のきしによる波よるさへや
夢のかよひぢ人めよくらむ

XVIII.—FUJIWARA NO TOSHIYUKI ASON.

Tho' softly as the waves do break
On Suminoye's shore ; I seek
To meet thee, love e'en in a dream,
To dread men's curious eyes I seen.

Tho', は Though, の略字なり.

softly as the waves do break, は波の岸に打寄せて砕くるのは輕く靜かなれどと言ひ汝を思ふの念切なりと云ふの意を一層強ふする所面白し,

love e'en in a dream, To dread men's curious eyes, 夢路にさへ人目を恐れ避けんとするほど汝を愛し思ふて居るぞよ. curious とは世人の事を好んで求めてせんさくせんとするを言ふなり

住の江の波は靜かに打ち寄する. 斯かる夜に吾の御身を戀ふるのあまり夢に他人の目をはゞかりむる.

となり此意原歌の全意を寫さず.

20

伊勢

難波がたみじかきあしのふしのまも
あわでこのよをすぐしてよとや

XIX.—ISE.

Scant are the joints of Ashi reed
That grow Naniwagata nigh.
While time o'er e'en as brief space speed
Failst thou to greet my longing eye.
I fain would die!

Scant, は短きさの意なるが Scant の前に as の略されて居りて其略されたる as が as brief の as と相對應するものと知るべし

as brief space speed, は as brief space speed as Scant are the joints of.....にして as brief の as は such と同意義なり speed は space にかゝりて過ぎる僅の間と譯すべし.

While time o'er, は別に深き意なく唯時は過き行くが其の過ぎる僅の時と下に掛かるなり.

to greet my longing eye, 汝を見んとて待ち焦かれて居る目に滿足を與へよとの意.

fain, は副詞にして喜びてとの意.

難波潟近邊に生ふる蘆の節の間は僅かのものなるが其の短き間さへも汝は吾の戀ひ慕ふて居る目に逢ふて滿足を與へて呉れなゝが今となりては吾は喜んで死するぞやと.

切なる情を訴ふるなり.

21

元良親王

わびぬれば今はたおなじ浪花なる
身をつくしてもあはむとぞおもふ

XX.—MOTOYOSHI SHINNŌ.

Distracted by my misery,
How utterly forlorn am I;
Oh that I might thee once more see,
Tho' it should cost my life to me!

Distracted, は心の錯亂せしを云ふ.
misery, 心の苦しみ.
forlorn, 絶望にして生きかひなしとの意.
Tho' は Though.
should cost my life, 一命を棄てざるべからず.
that 事よ.

心配の爲に心も亂れて最早生き甲斐もなき境遇となりたがこうなるからにはよし一命を棄つるとも今一度そなたに逢ひたぬぞや.

となり原歌の意を盡せるに近し.

22

素性法師

今こむといひしばかりに長月の
有明のつきをまち出づるかな

XXI.—SOSEI HOSSHI.

Oh, maiden! heedless of thy vow,
Why com'st thou not? 'Tis "long-moon" night,
And th' Ariake moon shines now,
Forgetfulness with welcome light.

heedless of thy vow, 汝は誓に氣も掛けずにの意.

long-moon, 原歌の長月とあるを直譯せしものにして邦文の長月とは九月の異名なり.

Ariake moon, は十六日以後の月にして夜遲く出つるなり.

Forgetfulness with welcome light, 樂しき月の光の消え失せ易き樣に汝は忘れつぽい御人かなとの意ならん.

嗚呼嬰よそなたは誓ひてし言葉に氣もとめず何故來ないのか今は九月で夜も長きに一夜待ち明かしもうはや月が出でたるにそなたは光の失せ易い樣に忘れつぽい御方だな.

となり此詩英米人の克く解し得るや否や疑し.

23

文屋康秀

吹からに秋の草木のしをるれば
むべ山風をあらしといふらむ

XXII.—BUNYA NO YASUHIDE.

Now autumn's gales, in various freak,
On herb, on tree, destruction wreak,
And wildest roar
The gusts that down from Mube pour.

in various freak, 種々の心變りにてと云ふ言葉にして風のあちこちと方向定めず吹くを云ふなり.

Destruction wreak, Destruction は wreak の目的にして破壊を被らしむるとの意.

wildest roar, 亦 wreak の目的なり.

gusts, 一陣の風と云ふ意.

down pour, 吹きなろす.

此詩原歌の一端を譯し得たるに過きず殊に Mube を某山の固有名詞とせしが如き更に興味なく反て味を削げり.

今は秋風があちこちと吹きすさび柴や木の枝葉を折り碎きむべ山から吹き下す風は草木をして婆娑たる音を爲さしむ.

となり.

24

大江千里

月みればちゝにものこそかなしけれ
我身ひとつのあきにはあらねど

XXIII.—ŌYE NO CHISATO.

How oft' my glance upon the moon hath dwelt,
Her secret power my soul subdued—
Her sadd'ning influence I alone have felt,
Though all men autumn's moon have viewed.

subdued, 壓服する.

sadd'ning influence, 人を悲ましむる感化力なり.

autumn's moon, は have veiwed の目的なり.

幾く度も月を眺めたが遂にそが一種の隠密なる力もて吾が精神を壓服して誰しも秋の月は眺むる筈ならんも月の哀れつぼくする力を感するのは我れ獨の様に思はれた.

25

菅　　家

此たびはぬさもとりあへず手向山
もみぢのにしき神のまにまに

XXIV.—KAN-KE.

This time, I ween, no need there be,
A nusa I should take with me:
The nishiki of the maple-tree
Tamuke-yama thou dost show.
'Twill serve the gods full, well I trow.

This time, 度々來るが此度はその意.

The nishiki of the maple-tree Tamuke-yama thou dost show, 手向山よ汝は紅葉の錦を呈しなす.

nusa, は邦語にして旅行する時に安全を神に祈る爲に持參する御幣のことなり.

此度は幣を持つて來る必要が無いと思ふて持ち來らざりしが手向山の立派の紅葉の錦を神前に捧げまゐらすればそれで充分だと思ふたからだ.

26

三條右大臣

名にしおはゝあふさか山のさねかづら
人にしられてくるよしもがな

XXV.—SANJŌ UDAIJIN.

If thou'rt as fair as rumour thee
Doth paint, O deign my hut to grace,
And may thy path as secret be
To human eye as is the trace
Of Sanekads'ra 'mid
Osaka-yama's forests hid!

as fair as rumour thee doth paint, thee は paint の目的なり. 風評が汝を彩色する(即ち持て囃す)通りに美麗ならば, trace, は在る所を云ふなり.

deign to grace, 垂顧せよとの意にして原歌に所謂る來るよしもがなの意なり.

thy path 汝の過ぎ通りて來る道.

若し汝は人の噂する程美麗な御方なりせば逢阪山のさねかつらが山の中に隱されて人に知られぬ樣に人知れず窃に來て吳れよかし.

となり

貞　信　公

小倉山みねのもみぢ葉こゝろあらば
いま一たびのみゆきまたなん

XXVI.—TEISHIN KŌ

The redd'ning leaves of th' momiji
That on Ogura's summit grow,
How pleasant 'tis their tints to see!
Ah! did they but their beauty know,
They would linger till there pass'd again
Our Emperor's miyuki train.

would, は願意を含む

redd'ning leaves, 小倉山を赤くする葉.

'tis, の it は to see を受くるなり.

tints, は see の目的にて着色を云ふ.

They, は leaves を指す.

but, は唯と云ふて意を強ふするなり.

did, の前には if のあるものと知るべし.

小倉山に生ふる紅葉はいかにも奇麗な観物なるが若し紅葉にして已れの美なるを知らば幸に今一度陛下の御輿が傍を御過しなさる迄散らずに待ちて居つて呉れよ.

と願意を含むなり.

28

中納言兼輔

みかのはらわきてながるゝいづみ川
いづみきとてか戀しかるらむ

XXVII.—CHŪNAGON KANESUKE.

Lo Idsmi's boiling waters flow,
With tumult vast, through Mika's plain;
My mind doth like confusion know,
A wretched prey to lover's pain.

boiling water, 沸騰の狀を爲して湧き出る水との意.

flow, は water にかゝる.

tumult vast, vast は tumult の形容詞にして tumult とは水の湧く時音のして擾々と迸出するを云ふ.

like confusion, like は confusion, の形容詞にして confusion は know の目的なり意は水の湧出する時沸騰の狀を爲して紛亂を極むるが其に等しき混亂との意なり.

A wretched prey, は my mind と全格に在りて凄慘なる餌と云ふ意なり.

lover's pain, いとしき人の爲に自ら苦しむると云ふ意にしていとしき人の苦みに非ず.

know, は玆に experience と云ふ意にして confusion を今現に受けて居るとなり.

泉より迸り出でゝみかの原を擾々として貫流する河水を見よ如何に紛亂の狀なるかよ今に吾心は實に戀の病の爲殆と動きも出來ぬ樣な餌となり終りたとも云ふべき吾心は其と等しき紛亂を極めて居るぞや

となり後半は全く原歌の意を失ひたり.

29

源宗于朝臣

山里は冬ぞさびしさまさりける
人めも草もかれぬと思へば

XXVIII.—MINAMOTO NO MUNEYUKI ASON.

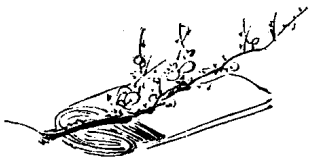
The hamlet bosom'd 'mid the hills
Aye lonely is; is in winter-time
Its solitude with mis'ry fills
My mind, for now the rig'rous clime
Hath banished every herb and tree
And every human face from me.

my mind, は fills の目的なり.

banished, 追放する即ち人目より追ひ遠ざけるとの意.

bosomed, 閉ち籠められたる.

山の中に在る村里はいつも淋しきものなるが冬は殊に淋しさ増さりて吾心は不快もて充たさる何さなれば冬は酷寒の爲草木も人目の外に追はれ私を訪ふ人も亦無ければなり.



30

凡内内躬恒

心あてにをらばやをらんはつ霜の
おきまどはせるしらぎくの花

XXIX.—ŌCHIKŌCHI NO MITSUNE.

I had to pluck thee, flower,—thought—
To pluck thee, flower, in vain I sought:
The earliest hoar-frost feigning thee,
Fair Shiragiku, cheated me.

flower, は花よと呼懸の詞なり.

thought, 何れが花なるか考へたと云ふ意にして其裏面には迷ふたと云ふ意を暗々に含むなり.

in vain I sought, 探したけれども無駄であつた.

earliest hoar-frost, 白き初霜.

feigning thee, 假飾する所で即ち分ちかぬる樣にするを.

Fair shiragiki, cheated me, 之も吾を欺きたる立派な白菊よと呼懸の詞なり.

花よ吾はそなたを摘まんと甚た捜索したれども白き初霜がそなたを假飾して何れが白菊とも分ちかれ到度探し當られなかつたよ吾を欺いた白菊の花よ.

となり.

31

壬生忠峰

有明のつれなくみえしわかれより
あかつきばかりうきものはなし

XXX.—MIBU NO TADAMINE.

The Ariake-moonbeams will
In th'morning heaven linger still;
While I from thee—how hard the smart—
By Akatsuki compelled, must part.

While, 其折に.

linger, は尙天に殘るさの意.

how hard the smart, は how hard the smart is と譯して見れば意自ら解せん. なんさしたかなしい事であらふと云ふをなり.

有明の月はまだ天に懸り居るのにもう其中に暁となりたれば實に心苦しきをなから不得已汝に別れねばならぬ. さなり此詞に用ゐたる語句は或は意義原歌の語句のに等しきものあらんも此一詩の意と原歌の意を比較するに意義全く異にしてありあけの云々さの歌の譯詩さは到底見るべからざるのみならず其意の深遠亦深く原歌に及ばず.

32

坂上是則

朝ぼらけ有明の月とみるまでに
よしの丶里にふれるしらゆき

XXXI.—SAKA-NO-UYE NO KORENORI.

Now clearly broke the dawning day,
Ariake moon I thought to see—
The newly-fallen snow that lay
Round Yoshino deceived me.
The whitened hill-side seemed
As tho' thereon the moonlight streamed.

broke, は day の働詞にして夜が明けたと云ふなり.

thought to see, Ariake moon は see の目的にして有明の月を見るのだと想つたとの意.

as moon-light streamed, 月光と流れたと云ふ句にして即ち月の光がうつりたる様を云ふ.

夜がはつきり明けたからして有明の月を見るのだと思つたのにそれではなく吉野の里に今積りた雪が吾を欺いたのであつて白みたる小山の側が宛然其上に月の光がうつる様に見えたのであつた.

となり

33

春道列樹

山川にかぜのかけたるしがらみは
ながれもあへぬもみぢなりけり

XXXII.—HARUMICHI NO TSURAKI.

The win ls of autumn have amassed
Dried withered leaves in ruddy heaps,
Have them in th' mountain-torrent cast,
Whose stream in stony channel sweeps;
Amid the rocks that bar the way
The Momiji's reddened leaves delay.

bar the way, 路を塞きて恰も柵を形成して居る,

delay, 止まり滞りて居る,

此詩徒に冗に流れて而も尚原歌の意を盡す能はざるは遺憾なき能はず.

秋風がしわがれたる紅葉を岩間を迯る流れの内へ累く積み上げたら柵の如く路を塞く岩の内に紅葉がよどみ止まりて居る.

となり.

34

紀　友　則

久かたのひかりのどけきはるの日に
　しづこゝろなく花のちるらん

XXXIII.—KINO TOMONORI.

'Tis a pleasant day of merry spring,
　No bitter frosts are threatening,
No storm- winds blow, no rain-clouds low'r,
　The sun shines bright on high,
Yet thou, poor trembling little flow'r,
　Dost wither away and die.

bitter frosts, 烈霜の意.

threatening, 下らんとしつゝありさの意にして例令ば雨模様がするさか云ふ模様するさ云ふ字なり.

no rain clouds lower 雨雲の低く下りたるものもない.

trembling　動揺するさの意にして原歌に所謂しづ心なくさの字.

今や閑かなる春の日にして烈霜の下らんとする模様もなく嵐の吹くともなく雨雲の低く下るものさてもなく日光は中天高く輝き渉りて居るのに尚憫むへきしづ心なき花は萎れ散るなり.

さなり

35

藤原興風

たれをかもしる人にせん高砂の
松もむかしのともならなくに

XXXIV.—FUJIWARA NO OKIKAZE.

Of old companions bereft,
Men's friendship more I may not seek,
Nought but the ancient pine-trees left,
That grow on Takasago's peak,
Comrades of many a year no gone,
But not the friends for whom I mourn.

bereft, 奪はれたるの意にして己れの年老ひて友達の過き去りしとを云ふ.

comrades of many a year, 多年の伴侶と云ふ意にして高砂の松と指すなり.

Takasago, は邦語にて山の總稱なり.

no, no comrades なり.

古き友達は皆世を去り行きて仕舞ひもう世の中に知る人を求めんよふもなく唯高砂の峯に古く生ふる松の木の外一人もあることなきが彼多年の伴侶なる松木は一も逝くものとては無けれども此は吾れの今求め得られないとて歎いて居る朋友ではないのである.

となり.

36

紀貫之

人はいざ心も知らずふるさとは
花ぞむかしの香ににほひける

XXXV.—KI NO TSURAYUKI.

The comrades of my early days
Their former friend in different view,
Who with a wondering eye doth gaze
On th' village that of old he knew
So well. O flower! thy fragrancy
Alone familiar seems to me.

Their former friend, さは吾れ即ち紀貫之自身のことにて三人称を以て一人称の性質を帯ふるものを表せり

indifferent view, は view imdifferently にして syllable の制限ある爲め斯くは用ゐしものにて view は comrades の働詞にして friend なる目的を持つ.

wondering eye, 眺むる其樣樣の變りて居る爲怪み訝りて眺むる目との意

of old, 古より

此村の昔の友達は吾を變らぬ者と古と一樣に見るだらふが其吾は古より克く識つて居る此村の變りたる爲訝り珍しく眺めて居るが嗚呼花よ獨り花の香こそは古に變らず矢張吾の舊識なれ.

となり.

37

清原深養父

夏の夜はまだよひながらあけぬるを
雲のいづこに月やどるらむ

XXXVI.—KIYOWARA NO FUKAYABU.

'T'was a summer's night, I scarcely thought
The evening hours had passed away
When dawn broke; long the moon I'd sought,
Nor knew where 'mid the clouds she lay.

scarcely thought, ぞふにもさう思はれなかつた程だ.

had passed, thought と過去を用ゐたれば茲に大過去を用ゐしなり,

Nor, ... も亦無しとの意

long, は for long time の意にして sought の副詞なり,

she, は moon の代名詞.

夏の短き夜であつたからが明けた折にももう夜は過ぎ去つたとは殆んど思はれなかつた位で月は雲の中に隠れて居るのだろふと思つて長く探したけれども分らなかつた.

となり.

38

文屋朝康

白露にかぜのふきしく秋の野は
つらぬきとめぬ玉ぞちりける

XXXVII.—BUNYA NO ASAYASU.

Now dew-drops sparkling o'er the moor are seen,
The autumn gust sweeps howling by,
Scarce lurks an instant 'mid the reeds I ween:
In timid show'r the dew-drops fly,
And, scatterd o'er the grass, there lie.

o'er the moor, 空野に渉りて.

sparkling, 燦々たる光を發しつゝ.

sweeps by, by は dew-drops の傍を吹くとなり.

scarce, は副詞なり.

an instant, は lurk の noun adverb, にして須臾と云ふ意.

lurk の主格は略されたるなり故に此主格として gust を用ゐて讀まば明かなり.

In timid show'r, 細雨となつてとの意なり.

今空野に渉りて露が燦々たる光りを放ちて居つたが秋風が怒號吹き凄びて鳥渡声の間に潜み止まつたかと思ふか思はぬ内瞬くひまに露は細雨の様に飛び交ひ其處にある草の上に離散した.

となり.

右　　近

忘らるゝ身をばかもはずちかいてし
人の命のをしくも有かな

XXXVIII.—UKON.

A solemn oath thou swor'st with me,
I dreamt thou wouldest constant be—
Forgotten, scorned, the penalty
Of death I almost cry on thee.

solemn oath, 神佛かけたる誓と云ふが如くいと莊嚴なるを云ふ,

would constant be, 心變らずにあれかしと願を表す,

Forgotten, scorned, は共に過去分詞にして I を形容して居るなり即ち忘れられたる愚弄されたる私しと云ふなり.

神佛かけて誓てしそなたは心變らずにあれかしと思ふて反てそなたに忘れられみくだされ居る身上をも思はずそなたに天罰(誓にそむきたる罰を云ふ)の來らんとを哭泣して居る程だ

となり此譯詩先つ遺憾なし.

40

参　議　等

淺茅生のをのゝしのはらしのぶれど
あまりてなどか人のこひしき

XXXIX.—SANGI HITOSHI.

Like humble Asajiu amid
The reeds of Ono's moor hid,
I would my passion were concealed
But by its flower the Asajiu :
By my too ardest love for you
My secret passion stands revealed.

Asajiu, 即ち淺茅生は邦語にしてつばなの葉の生ふるを云ふなれども此處にて誤りてAsajiuと云ふ一種の草として書けり.

would, は獨立の働詞にして望みしとなり were, subjunctive moodを用ゐしものにして玆に事實にあらぬをを表せり,

Passion, 愛戀の情,

But by its flower the Asajiu, But は打ちけしの字なり淺茅生は花の爲にはあしの内には隱され居れなぬ即ち花あるが爲に人に知らるゝが我れは汝を愛するの情切なる爲に人に噂さるを云ふを起すなり,

小野のしの原に隱され居る小さき淺茅生の様に私の愛情も隱して置きたるが淺茅生の花の吹く爲に人目に入る如く吾は汝を愛する念切なる爲に吾の情は洩露して忍びかぬる

となり.

41

平　兼　盛

忍ぶれどいろにいでにけり我こひは
ものや思ふと人のとふまで

XL.—TAIRA NO KANEMORI.

Tho' aye I strive my lot to hide,
My face to all the secret tells:
My changing visage, sorely tried,
Shows that deep passion in me dwells:
And all men ask,
What griefs my altered features task?

lot, は hide の目的にして運又は身の上と云ふ意なり.

to all, 世間の人にとの意.

tells, の主は face にして secret は其目的なり.

sorely tried, させまいと痛く試みた.

task の主は griefs にして features は其目的なり意は壓すると云ふ事にして如何なる悲しみが汝の容貌を壓するにやそんなに顔の色の變はとなり.

吾は常々身の上を隱さんと勉むれども吾顔は秘密を世人に暴露し變らせてはならぬと痛く骨折りをすれどもどふしても變り勝ちなる吾の形容は中に秘む深き情を示して世人は汝の心の中にはどんな悲しみがあるのだと問ふ程だ.

となり.

42

壬生忠見

戀すてふわが名はまだき立にけり
人しれずこそおもひそめしが

XLI.—MIBU NO TADAMI.

My love for thee of every tongue
The daily theme is—far and wide
My name is bruited men among.
Ah me! my heart was sorely tried
With no unfounded fears, lest
My love to all should stand confest.

theme, 持て囃さるゝ題目の意.

every tongue, 各人と云ふが如し.

far and wide, 世の中に廣く遠き所までとの意.

bruited, 廣く喧傳さるゝ.

with no unfounded fears, 唯根もなく恐れたるにはあらで心から恐れて.

list, ...せぬ爲にと譯すべし.

吾が汝を戀ひ慕ふと云ふとは日々廣く世人の口にのぼるとなるが吾名も亦喧傳さるゝ嗚呼吾戀は公然知られんとを恐れて隨分心も痛め骨も折りしに.

となり.

清原元輔

契りきなかたみに袖を絞りつゝ
末の松山波こさじとは

XLII.—KIYOWARA NO MOTOSUKE.

When last each other we embraced,
A solemn vow of faith we swore,
And sealed it with the tears that chased
Adown my cheeks our drench'd sleeves o'er—
That we our oath would fail to keep
When th'waves o'erleapt S'ye's pine-crown'd steep.

embraced, 抱き合ふた.

vow of faith, 互に信ず合ふて末永く互に變らずなさの誓.

steep, 嶮岨なる山.

adown, 上に.

drenched, 濕りたる.

that, 事の爲にと譯すべし.

末の松山は海岸にあれども高くして波の踰ゆるが如き事あるなし.

最後に抱合ふた時變るな變らずと誠をこめて涙に咽せび袖を絞りあふて誓ひしは萬一末の松山を波の超ゆるが如き時ありて互に誓ひに背くこともあらんかを氣遣ふてなり.

となり(末の松山を波の超ゆるごときは勿論にして若し萬一にも斯かる事あらばと誓の固きを表すなり).

44

中納言敦忠

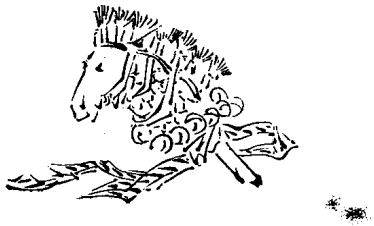
あひ見てのちの心にくらぶれば
むかしはものを思はざりけり

XLIII.—CHŪNAGON ATSUTADA.

I went to meet thee, dearest maid,
And when I parted loth from thee,
Upon my soul such mis'ry weighed,
I mourned the love that burdened me:
O that my heart
Were still unvexed by lover's smart!

loth いやいやながらの意.
weighed 憐れさ増さるの意.
lover's smart, 戀男の心なやみ.

愛する汝と會ふて分れた時には吾が情の上に一種の憐が増し來る是れ戀てふ者が吾を悲ましむるより來るなり嗚呼戀人の心中の苦しさ吾が心の破れざらんを願ふも得ざらめやは.



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中納言朝忠

あふをのたへてしなくばなかゝゝに
人をも身をもうらみざらまし

XLIV.—CHŪNAGON ASATADA.

To love, were it not human fate,
Then men their fellows would not shun,
Their very selves they would not hate,
As since love's birth they've ever done.

human fate, 人間に神より命ぜられたるものとなり.

were it not, は subjunctive mood にして if it were not と同しき意にして人の盡すべきものなるが若しないとすればと事實にあり得べからざるとを云ふなり it は to love のとなり.

Their fellows, 仲間同輩.

義を愛すると云ふことは人間の天職とも云ふべきが假し天職にあらずとすれば人間は愛と云ふものが世に生れてから以來爲したらん樣に人目を避け忍び又自身を恨む樣な事もあらぬであろふ.

となり.

46

謙徳公

わはれともいふべき人はおもほへで
身のいたづらになりぬべきかな

XLV.—KENTOKU KŌ.

Ah, cruel one! thou pass'dst me by
No glance of pity on me turned,
A careless scorn was in thine eye,
That mock'd the passion that in me burn'd:
Alas! alas!
Such woes my failing pow'rs surpass.

pass'dst me by, 吾の傍を過ぎた.

failing powers, 弱き心との意.

嗚呼殘酷な御人かな汝は吾の傍を過きたのに哀憐の一目をさへ吾に向けるともせずに反而汝の眼中には吾が心の中に燃ゆる愛情を蔑視する様な吾を氣にも懸ないで侮辱するの相を帶びて居つた嗚呼吾の弱き心は斯かる悲哀には打勝つとは出來得ない.
で遂には死に至らんとの意を含むなり.

47

曾禰好忠

由良の戸をわたる舟人かぢをたえ
　行衛もしらぬ戀のみちかな

XLVI.—SONE NO YOSHITADA.

The fisher's barque in safety glide
　O'er th'broad expanse of Yura's bay,
Their rudder lo·t o'er Yura's tide,
　In vague uncertain path they stray :
　　The course of love doth, too,
　　A like uncertain path pursue.

barque, 三本帆の船.
glide, 徐ろに流れる.
expanse, 青海原.
vague, 茫々たる.
over, は(の間に)との意.

漁夫の船は由良濱の青海原をいとも安らかに流れ行くが一朝潮の中に楫を失ふ事もあらば茫々たる行衛も知らぬ海路を漂はねばならぬ如く戀の路は不確かな路を追ひ行かねばならぬとだ.

となり.

48

惠慶法師

八重葎しげれるやどのさびしきに
人こそ見えね秋は來にけり

XLVII.—YEKEI HŌSHI.

My mountain dwelling's roof of thatch
Is with Yahemugura moss o'ergrown,
Of passer-by no glimpse I catch,
I dwell uncheered and alone:
'Tis autumn time,
And mankind dread the rig'rous clime.

thatch, 屋根を葺く材料にして茅藁の類なり.

Yahemugura, 八重葎にて葎の幾重にも繁れるを云ふなれども譯文には一種の苔と見做したり.

glimpse, 鳥渡一目見るとなり.

mankind dread, 總ての人が恐れ縮んで居る.

山に在る宿の葺屋根には八重葎の苔が生ひ茂りていさも寂しきにそば行く人とてもなく不快に獨りで住んで居るとだが思へばもう秋も寒て人は寒さを恐れる樣な氣候になつたのだ.

となり.

源　重之

風をいたみいはうつなみのおのれのみ
くだけて物を思ふころかな

XLVIII.—MINAMOTO NO SHIGEYUKI.

From th' pitiless rock are backwards flung
The wind urged floods in scattered spray.
With prayers from anguished heart-depth wrung,
I seek to make thee love, obey;
As spurns the rock
The waves, dost thou my passion mock.

The wind urged floods, 風に激したる多量の水さのとにて荒波を云ふなり.

anguished, 悲めたる.

heart-depth, 心の奥.

wrung, wrung from にして心の奥底から出でたと云ふなり.

風に激した荒波はつれなき岩に水泡となりて突戻さるゝが私は痛く悲めた心の奥底から汝に嘆願して愛してもらひ吾思ひを遂げたいと思ふのに岩が波を打反す様にそなたもつれなく吾が思を遂げさせない.

となり.

50

大中臣能宣朝臣

御垣守衛士のたく火の夜はもえて
ひるはきえつゝ物をこそ思へ

XLIX.—OHONAKATOMI YOSHINOBU ASON.

Th' Mikaki-mori through the night
(And men the warder Yeji name)
The watch-fire's blaze keeps full and bright;
When morning breaks, then dies the flame:
So, too, at dawn
My happiness is past and gone.

Mikakimori, とは衛門の士にして天子の御門を守護する者なり，邦語.

men the warder Yeji name, 名は衛士なる門番の人々.

keeps, Mikakimori と men とは共に keeps の主にして blaze は其目的なり.

みかきもりは番をするが爲に夜中燃火すれども晝は彼火焔も消失せる如く夜明となれば吾の幸も過き行く.

となり原歌に比して意單.

51

藤原義孝

君がためをしからざりし命さへ
ながくもがなとおもひけるかな

L.—FUJIWARA NO YOSHITAKA.

Ere I, O maid! had worshipped thee,
A drear, uncared-for life was mine:—
O may long years be granted me
Now that my heart, O maid, is thine!

worshiped, 非常に愛すると云ふ時用ゆ.

drear, uncared-for, 共に life の形容詞なり.

that, 事の爲に.

may be granted! 賜はれるよと云ふなり.

此原歌は常々逢ひたいと思ふて居る女に逢ひ得て後詠せられしもの.

嬢よ前に汝を痛く愛して相逢ふ爲には吾が命さへ惜くもあらざりしに一度逢ふて以來は汝に末永く逢ひたい爲に命長かれと祈り居るぞや.

となり.

52

右大将道綱母

なげきつゝひとりぬる夜のあくる間は
いかに久しき物とかはしる

LI.—MOTHER OF UDAISHO MICHI TSUNA.

I have watched weeping through the night,
Deserted, desolate, alone,
Till now hath broke the morning light
I almost deemed for ever gone,
So slowly by
The creeping hours seemed to lie.

watched, は眠らずに居る.

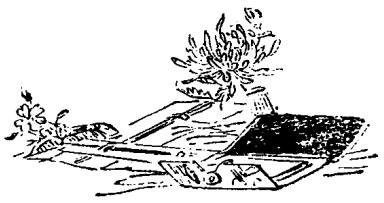
Deserted, 棄てられて.

deemed for ever gone, have の略されてあるものにして幾久敷過きたと思つた.

So slowly by, by は creeping by なり slowly は creeping の副詞なり.

獨り寢の淋しく今朝日の出るまでも一夜を泣き明かしたら幾久敷過去りた樣に思はれ彼の徐ろに行く時さへ疾走して去つた樣に思はれた.

さなり此處深く意を酌まんことを要す.



儀同三司母

わすれじの行すゑまではかたければ
けふをかぎりの命ともがな

LII.—MOTHER OF GI-DŌ-SAN SHI.

To keep the vows that lovers swear
Of faithfulness and constancy
Through life till death end worldly care,
O'ertasketh human frailty,
I trow. To-day
I'd fain my spirit fled away.

death end worldly care, end は death の働詞にしてends と書く可きものなり.

worldly care は此世の思慮なり.

human frailty 人間の薄弱なると.

O'ertasketh, 重職に過くさなり.

spirit, 魂魄.

互に誠を盡さん忘れまじと誓ひし言葉を死して此世の事を思はぬ様になる迄も守らんとは人間のかよはきには到底耐へ得べきにあらざれば戀人に忘られずに居る今の中に此世を逃れて死する方よからんと.

なり

54

藤原實方朝臣

かくとだにえやはいぶきのさしもぐさ
さしもしらじなもゆるおもひを

LIII.—FUJIWARA NO SANEKATA ASON.

To tell thee of my love were vain,
Its depth to me is scarcely known:
As writhes the flesh 'neath Moxa's pain,
The Moxa on Ibuki grown,
So madly writhes my spirit 'mong
Loves flames, ere now unknown, sore wrung.

writhes the flesh, 肉を扭ることを云ふ

'neath Moxas pain, もぐさのいたみの下にとなり即ち灸點を以て例せり,

Loves flames, 熱情,

ere now unknown, 今は歌に詠すれば知らるゝが今迄は知られざりし,

sore wrung, my spirit を形容する詞にして痛く苦しめられたと云ふ意,

吾が汝を愛すると云ふとは汝に告げても無駄ならんがどんなに吾は汝を愛するか其深さは吾れ自身も知られない位で今迄は人に知られずに痛く苦しんだ吾の精神は伊吹山に生ふるもぐさで肉を焼く時肉がよれる様な痛みがするが其の痛みの様にそんなに狂暴に熱情の中にもまれ揉れて居る事よ

となり

55

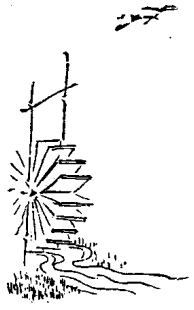
藤原道信朝臣

明ぬればくるゝものとはしりながら
猶うらめしき朝ぼらけかな

IV.—FUJIWARA NO MICHINOBU ASON.

When day breaks, tho' full well I know
The darkness of the ensuing night
The hated day shall overthrow:
Yet aye the daylight do I hate,
And bitterly mourn
Th' unwelcome breaking of the dawn.

The darkness, は overthrown の主格なり
ensuing night, 次の夜.
此は朝の別れのつらきを詠せしもの.
明ければ復次の夜がきていやな事はなくなつて復逢ふと出來るのは克く知つて居るのに尚も日光がいやでならず明方は不快で恨らめしくてならぬ.
となり.



56

大納言公任

瀧の音はたへて久しくなりぬれど
名こそながれて猶きこえけれ

LV.—DAINAGON KINTŌ.

The noisy play of the waterfall
Hath ceased long ago,
Yet aye shall men its fame recall,
Tho' none now list its flow.

play of the waterfall, 瀧の下れ落つるを.

list, 傾聽する.

瀧の滔々として流れ下つる音は絶へてより久しくなりしが其瀧の名は今も尚常々人々が追想して居るけれども其流れる音に耳傾くる者は一人もない

となり唯一の叙事体の文の如くにして更に意なく原歌とは到底日を同ふして語るべからず.

和泉式部

あらざらむ此世のほかの思ひ出に
今一たびのあふ事もかな

LVI.—IZUMI SHIKIBU.

Ere long for me this world shall end,
Thus doth my mind to me foretell;
Ere long to other world shall wend
My soul that thee hath lov'd so well.
Ah, would that thou
But oncemore wer't beside me now.

Ere long, 久しからずして.
wend, は行くと云意にしてsoulの働詞なり
world, は獨立の働詞にして主格Iの略されてあるなり.
But, 唯今一度の唯なり
wert, 二人稱の單數に用ゐるverb to beなり.
beside, は傍なり,
thee, はhath lovedの目的にしてthouはwertの主格なり.

吾の爲には此世も久しからずして終ると吾の心が今から知らして居ればあんなに汝に愛着した吾の魂魄も亦久しからずしてあの世に行くと思へば嗚呼唯一度あなたのおそばにありたや.

となり.

58

紫　式　部

廻りあひて見しやそれともわかぬ間に
雲かくれにし夜半の月かな

LVII.—MURASAKI SHIKIBU.

I ventured forth one moonlight night,
And then saw some one hastening past,
Ere I could tell who 'twas aright,
With dark clouds was the moon o'ercast,
Whose pallid ray
O'er th' middle night held tranquil sway.

ventured forth 進んで行つた.

aright, 正しくの意にしてtellの副詞なり.

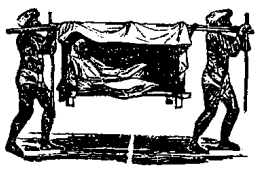
was overcast, は曇る,

whose, moonの代名詞.

pallid ray, 青白き物凄き光.

tranquil sway, 静かな物淋しき風つき.

一夜月の下を進み行きしに急き過き去りたる人を見しがそが誰なりしや確乎と見分けぬ間に叢雲の爲に月は曇りて朦朧たる物凄き光は夜半淋しさを増したさなり



大貳三位

有馬山ゐなのさゝはら風ふけば
いでそよ人をわすれやわする

LVIII.—DAI-NI NO SAMMI

Make fickle thou than th' winds that pour
Down Arima o'er Ina's moor,
And still my love for thee as yet
I have forgotten to forget.

make, 看出すと云ふ意.

fickle, 變り易きを云を下に than あるなれば比較級と見るべし.

as yet, 尚.

forgotten to forget 原歌に所謂.

忘れや忘るの意ならんも唯 forget を二字用ゐしに止まり意味に於ては差異あり即ち忘れるとを忘れたの意.

有馬山より猪名の野へ吹下す風よりも尚一層汝はそはゝゝと心變りのする人だのに尚吾は汝を忘れはしないとなり.

60

赤染衛門

やすらはでねなましものを小夜ふけて
かたぶくまでの月を見しかな

LIX.—AKASOME YEMON.

I wait thy coming, love—repose
Veils not mine eyes—far in the night
I watch the moon till nigh the close.
Of her celestial path of light.

love, いとしき人よと呼懸の辭なり.

repose, 安臥にて veils, の目的.

veils, 被らす.

nigh the close, 月が西に入り終らんとする頃迄.

celestial, 天の.

her, は月の代名詞.

いとしき人よ吾は日をも休めず汝の來るのを夜の遲くまで空行く月の西に傾き終らんとする頃迄も月を眺めながら待ち居つたよ.

となり

小式部内侍

大江山いくのゝみちの遠ければ
まだふみも見ずあまのはし立

LX.—KOSHIKIBU NO NAISHI.

The road that crosses o'er the plain
Towards Ikuno's full long for thee,
The road that far away doth gain
The distant range of Ohoye:
At Ama-no-hashi-date e'en
Thy footsteps yet hath no one seen.

full long, 形容詞にして略されたる is の predicate adjective なり.
far away, 亦 full long と同しき格なり.
doth gain, 達する.

野や原を超えて生野へ行くのも遠き大江山へ到着するのも何れも汝の行くには長途遠路に過ぐれば天の橋立では汝の足跡を見たものは誰もない.
となり大に原歌の意を誤りて譯せり.

62

伊勢大輔

いにしへのならの都の八重櫻
けふこゝのへにほひぬるかな

LXI—ISE NO OHOSUKE.

Of old the Yahezak'ra lent
To Nara, capital of yore,
Its fragrancy, and now its scent
Hath spread our Kokonohe o'er.

of old, of yore, 共に昔よりとの意.

lent, 供える.

Yayezakura, lent の主にして.

fragrancy, は目的なり.

Capital, は Nara と同格に在り.

此原歌は九重の上に奈良の櫻花を捧呈したる時詠せられしもの.

古來八重櫻は昔の都なる奈良に芳香を呈して居つたが今日は九重の上に匂ふとかな.

となり.

清少納言

夜をこめてとりのそら音はかるとも
世にあふさかの關はゆるさじ

LXII.—SEI SHŌNAGON.

Tho' thou, the guardians of the gate
Of Kan-kok'-kan, with false cock-crow,
Might'st cheat, and thus anticipate
The morn, thou ne'er canst cheat, I trow,
Ausaka's gate, that thee
Small keep until the morning be.

Kan-kok'-kan, は世人の知る如く孟嘗君が臣下をして巧に鶏鳴を眞似しめ以て過ぐるを得たる所なり.

false, 僞の.

anticipate the morn, 朝とならぬ内に朝と見せたる.

此原歌は男より函谷關の故事を言含めたる歌を贈りし時戯れて返せし歌なりと.

假令汝はそらなきの鳥の聲で朝を裝ふて函谷關の番人をたぶらかし得るとも逢阪山の番人を僞くとは出來ないから逢阪山の番人は朝が來るまで汝を待たせるだろふ.と逢阪山の逢ふと云ふ字を互に相逢ふと云ふに通はし番人を自らせに例せるなり然れとも譯詩にては此等の意を等しく盡す能はず.

64

左京太夫道雅

今はたゝおもひたえなんとばかりを
人づてならでいふよしもがな

LXIII.—SAKYŌ NO TAIFU MICHIMASA.

Now doth deep misery oppress
My vex'd and sorrow'd mind
To none will I my woe confess,
Save thee, among mankind:
With thee I seek
Of all my wretchedness to speak,

Save thee, among mankind, 人類の中に汝を措へよと云ふなれば死せずに居れとなり.

With thee, は to speak with thee と續くべきもの.

今は深き不快と苦しみが吾の擾れた悲哀に暮るゝ心を壓して堪難きに立至りたるが私の苦しみを誰も人には白狀せないから萬望戀人よ永らへよ吾は汝に吾の難澁して居る事を告けたい

權中納言定頼

朝ぼらけ宇治の川ぎりたえだえに
あらわれわたる瀬々のあじろ木

LXIV.—GON-CHŪNAGON SADA YORI.

By th' dim grey light of early dawn
I stray'd by Uji's wave,
From whence the rifting mist upborne
Me scattered glimpses gave.
Of Zeze's stakes there set,
Whereon the fisher spreads his net.

By, 頃ひの意.
the rifting, 離れる.
Me, は gave, の目的.
scattered, あちらこちら.
Of Zexe's は glimpse of Zeze's, と連續して讀むべし.

明方早くまだ薄暗き頃ほひ宇治川の傍を逍遙せしに霧が川を離れてたえ々に晴れ行きて次第に漁夫が網を廣けて置く瀬毎々の杙が見ゆる樣になつた.

となり.

66

相　　模

うらみわびほさぬ袖だにある物を
戀にくちなん名こそおしけれ

LXV.—SAGAMI.

Despaired, I weep thy long neglect.
My tears drench my sleeve,
The happiness of my life is wrecked
In struggles to achieve
Thy stubborn love:
My fate might all men's pity move.

Despaired, 汝の愛に失望してとの意にして原歌に所謂恨みわびなり.

stubborn love, 確乎として心變りのせぬ愛.

fate, 境遇と云へば玆に甚だ解し易し.

恨みわび汝の永らく無音なるを悲む故涙はいつも袖を浸してありとあらゆる吾の快樂は汝の確かな愛を得ん事を勉むる爲に消失して仕舞ふ實に吾の今の運命は人をして哀憐の情を起さしむるに足る.

となり.

三　條　院

心にもあらでうき世にながらへば
　　戀しかるべき夜半の月かな

LXVI.—SANJŌ NO IN.

Fain would I in this world so hard
　No longer live, but still must stay :—
How wistfully my eye regard
　The midnight moonbeams' tranquil sway !

this world so hard, こんなに苦しい此浮世.

wistfully, は慕はしくと云ふ意を含む.

儘ならぬ浮世には最早長らへたいとも思われど尚今暫くは止まりて居ればならぬと思へばどんなに夜半の月の物淋しき風采が吾には慕はしく眺めらるゝよ.

此原歌は三條院の近き中位を去らんとの御下心ありし時夜宮中に月を見て詠せられしものなれば最早近き中に位を去る積なれど今暫くは止まりて居るが宮中に月を見るも今晩が終りなるべければ位を去りて後今夜の事を想回せば嘸や戀しく思ふらんとなり

68

前大僧正行尊

もろともにあはれとおもへ山さくら
花より外に去る人もなし

LXVII.—SAKI NO DAISŌJŌ GYŌSON.

With thee, O mountain Sakura tree!
A lonely fate I moan.
Thy blossom only cheers me—
The only friend I own.

own, 持つて居る.

此原歌は行尊和尚の大峯を獨り過きける時傍に山櫻の咲けるを見て詠めるとなり.

嗚呼山櫻よ吾は汝の淋しき境遇をあはれと思ふが汝の花は今吾を慰めて呉るゝ唯一のもので且今吾が持つ唯一の知人なれば吾をもあはれと思へ.

となり.

周防内侍

春の夜のゆめばかりなる手まくらに
かひなくたゝん名こそおしけれ

LXVIII.—SUWŌ NO NAISHI.

Had I made of thy proffer'd arm
A pillow for my wearied head,
No longer e'en than lasts the charm
Of a spring-night's dream—what had rumour said?
How would my fame
Have suffer'd from men's sland'ring blame!

Had, a 前に If のあるものと知るべし.

no longer, より長くではなく.

charm, 人の抵抗し得ぬ様に人を迷し奉くものを云ふ.

若し今妾が汝の出して下された御手を疲れた頭の枕としたならば短き春の夜の夢の間ほども經ぬ程でもどんな浮名が立つであろふが吾の名は世人の誹謗の爲にどんなに苦めらるゝか實にそらおそろしや.

となり.

70

能因法師

あらしふくみむろの山のもみぢ葉は
立田の川のにしきなりけり

LXIX.—NŌ-IN HŌSHI.

Round Mimuro-yama lustily
The storn-winds roar and whirl,
And th' scatter'd leaves of th' momiji
In the reddening Tatsuta hurl.

storm-winds, 嵐.

hurl, は winds の働詞にして leaves は hurl の目的なり.

三室山を嵐がうなり吹き廻して散りたる紅葉を龍田の川へ吹飛ばして龍田の川を赤くして錦の様に見せる.

となり.

良　暹　法　師

さびしさにやどをたちいでながむれば
いづこもおなし秋の夕くれ

LXX.—RYŌZEN HŌSHI.

In lonely solitude my home
And from my cabin when I stray,
Where'er my wand'ring eyes may roam,
The landscape that doth round me lay,
How desolate, how drear
Doth it at autumn e'en appear.

最初の一行中にisなる働詞の略されてあるなり. 即ち吾宿は淋しく單獨なりとなり.

wandering eyes, あちこち何處となく眺め廻す目なり.

autumn-e'en, e'en は even の略にして晩と云ふ字なり.

あまり淋しさに宿を立出であちこちと眺むればいづくも目に入る景色は秋の夕暮でいかにも物淋しく哀れつぼいをだ.

となり.

72

大納言經信

夕ざれば門田のいな葉おとづれて
　　あしのまろやに秋かぜぞふく

LXXI.—DAINAGON TSUNENOBU.

Now twilight darkens, and the breeze
　Rustles the homeside rice-fields 'mong,
And murmuring sounds my ear please,
　As past my hut with thatch o'erhung of Ashi glass,
　　The sweeping gusts of autumn pass.

twilight, 黄昏.

my ear, は please の目的なり.

darkens, 玆には自働詞にして暗くなつたさの意.

As, 時に.

今は夕さりてたそがれ時となりけるが稲田の中に在る家のわきに微風は裟裟たる音をなし居るがそが声で葺きた吾がまろやを吹き過ぐる時は颯々として吾の耳を慰めてくれるその秋風がそよ吹き過きる.

となり.

祐子内親王家紀伊

音にきくたかしのはまのあだなみは
かけじや袖のぬれもこそすれ

LXXII.—YŪ-SHI NAI-SHIN-NŌ-KE NO KII.

The beauty is throughout the land
As well-known as the furious play
Of billows on Takashi's strand,
That drench the venturesome with spray,
Who come their sweep to nigh:
So she who hath thee once beheld,
To tears of jealous love compelled,
Her sleeve shall ne'er be dry.

The beauty, 汝の美なる事.

The venturesome, 名詞にして氣に懸けずに傍へ行く人.

their sweep to nigh, は to their sweep nigh なり.

beheld, 唯見ると云ふに止まらず幾分か情に於て關係を生ずる時と云ふ意なり.

That, は事程左樣にと下のSoに續くなり.

たかしの濱の荒波の擧動の樣に汝の美なるさは全土誰人も知れる事なるがその荒波が打寄する傍へ行く人を水泡ともて濕す樣に汝と一度深き交を結ぶ者は疾病の爲にいつも袖の乾く間さてはあらぬなるべし.

となり.

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權中納言匡房

高砂のをのへのさくらさきにけり
外山の霞たゝずもあらなん

LXXIII.—GON CHŪ-NAGON MASAF'SA

The Sakura trees in plenty grow
On Takasago's steep hill-side,
And now their crowded blossoms show ;
O may no fogs their beauty hide,
No mists from hill-top rise.
To veil their radiance from our eyes.

hill-side, 山邊.

show, 此場合自働詞なり.

radiance, 一點より發して四方八方に擴がる光にして今櫻花の燦爛たるを云ふなり.

高砂の山邊の嶮岨なる所に櫻木が澤山生ひ茂りて居るが今此處より其の萬朶の花を見る事が出來る嗚呼希くはもやも此美を隱してはくれるな又峯なら霧が立ちて此の燦爛たるものを蔽ふてもくれるな.

となり.

源俊頼朝臣

うかりける人をはつせの山おろし
はげしかれとはいのらぬものを

LXXIV.—MINAMOTO NO TOSHI-YORI ASON.

As windy blasts down Hasse's steep
In furious path impetuous sweep,
So rudely thou my suit dost slight,
And scorn thy lover's hapless plight;
No more 'fore Hasse's shrine
Will I ensuing prayer incline.

As, 下のSoに續く.

down, はsweep downなり.

furious path, 猛烈な進行で.

impetuous, impetuously ならさるべからされとも詩なれば不得已用ゐしなり.

Suit, 請求.

slight, 侮蔑する.

fore Hasse's shrine, はつせの社の前に.

此原歌は女をなびかん爲にはつせの神に祈りしに尚なびかさりしを恨みて詠せしもの.

はつせの山を猛しく吹きをろす嵐の樣に殘酷に吾の請求を汝は謝絶したのみならず反而吾の薄命なる境遇を侮蔑したがもうはつせの社の前に次の祈を致しはせまぬ.さなり.

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藤原基俊

契をきしさせもが露を命にて
あはれをしの秋もいぬめり

LXXV.—FUJWARA NO MOTOTOSHI.

A covenant thou mad'st with me,
And as the Sasemo from th' dew,
So I my very life from thee
Drink in. Alas! I fear me.
This autumn's days are now but few!

covenant, 盟約.

Sasemo, さしもぐさの事.

as, so に續く.

Drink in, I drink in my very life from thee, の意にして汝から命をもらつた様にと云ふなれば命にかけて頼みとして居つたと事り.

I fear me, 氣遣はしいとの意.

but few, もうないとの意.

汝とちぎり置きし爲めきしも草が露から自分の命を養ふて行く様に吾は汝の爲に命と養ふて行く程命にかけて汝を手頼として居りしに嗚呼氣遣はしき事よ今年も最早秋は過き去りしに何の音沙汰もない.

となり.

法性寺入道前關白大政大臣

和田のはらこぎ出て見れば久かたの
雲井にまがふおきつしらなみ

LXXVI.—HŌ-SHŌ-JI NO NIU-DŌ SAKI NO K'WAN-PAKU DAI-JŌ-DAI-JIN.

In fisher's barque I onward glide
O'er the broad expanse of ocean's tide,
And towards th' horizon when I turn
My glance I scarcely can discern
Where the white-tipped billows end,
That with the cloud-horizon blend.

white-tipped, 白く尖りて見ゆるなり.

that, 事の爲にさ譯すべし.

glide, 徐ろに進む.

cloud horizon, 雲のかゝりてある地平線.

漁夫の船に掉して大洋流の大海原を徐ろに進み地平線の方に眺を放つに雲のかゝりて居る地平線さまかふていつこで白波が終りて居るか水天髣髴さして殆んさ判別し得ぬ.

さなり.

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崇徳院

瀬をはやみ岩にせかるゝ瀧川の
われてもすゑにあはむとぞおもふ

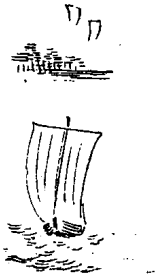
LXXVII.—SH'YU TOKU IN.

The brawling stream against the rock
Its tumbling waters fiercely hurls,
Divided by the furious shock,
In double torrent on-wards whirls:
In further flow
In true a single stream 'twill show.

hurls, stream の働詞なり.

流れは岩に逆ふて怒號し迸飛する水を四方に散しつゝ其劇しき衝突の爲に二つに分れて二瀬となりて前み流れる併して尚少し進みた後には實に其の二瀬が一の流となるのである.

となり.



源　兼昌

淡路島かよふちどりのなくこゑに
いく夜ねさめぬ須磨の關もり

LXXVIII.—MINAMOTO NO KANEMASA.

"Tween Awaji and Suma fly
The screaming sea-birds to and fro
Night after night; their ceaselesse cry
Doth scarce a moment's sleep allow,
To whom his fate
Allots the ward of Suma's gate.

"Tween, は between の略字.
to and fro, あちらこちら.
Night after night, 夜な夜な.
Whom, は sea birds の his は ward の代名詞にして ward は護衛者の事なり.

淡路島と須磨との間を千鳥が夜な夜なあちこちと飛び交ふが其とやみなき鳴聲は吾に一瞬間の睡眠をも許さぬが須磨の關守は吾れにも其護衛の役目を分けるのだ.
となり.

80

左京太夫顯輔

秋風にたなびく雲のたえまより
もれいつる月のかげのさやけさ

LXXIX.—SAKYŌ NO TAIU AKISUKE.

When bloweth autumn's chilly blast,
Through rifts at times the moonbeams peep,
From 'mid the dark clouds drifting past,
And earth in pallid radiance steep,
I love to see
The bright-edged shadows o'er the lea.

rifts, 雲のすきまの事なり.

at times, 時々.

steep, の主は moonbeams にして earth は其目的なり steep は浸すと云ふ字なり.

bright-edged over the lea, 恰も縁取りたらん様に野の内丈け光り輝くを云ふ.

冷かな秋風が吹けば時々漂ひ行く(たなびく)黒雲の隙間より月が洩れ出であざやかな光りに地面を浴せしむるが其野原にうつるさやけき影を見るのを吾は愛するよ.
となり.

待賢門院堀川

ながからん心もしらずくろかみの
みだれてけさはものをこそおもへ

LXXX.—TAI.KEN-MON-IN NO HORIKAWA.

I fear me thou wilt break the pact
Thou mad'st with me—thy love will pass
Away from me, whom thoughts distract,
As tangled as the unkempt mass
My ravel tresses show.
That o'er my waking pillow flow.

thoughts, 描く種々の想像.

unkempt mass は my ravel tresses と全格に在り.

ravel, は働詞なれども茲に形容詞の如くにして用ゐたり結ばざるを云ふ.

unkempt mass, は梳らざる毛髪の事.

waking pillow, 眠られずにして居る其枕.

共に換した誓ひを破られて汝の愛を失ふ事もあらんかと色々にもの思ひのせられて吾の心は眠られずにして居る其枕に懸りて居る永く梳らさる亂れた髪の縺れてある様に亂れて居る

となり.

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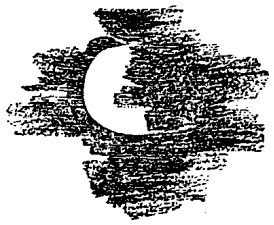
後徳大寺左大臣

郭公なきつるかたをながむれば
たゞありあけの月ぞのこれる

LXXXI.—GOTOKUDAIJI SADAIJIN.

I heard the Hototogisu cry
I searched throughout the echoing sky,
No Hototogisu could espy,
The morning moon but met my eye.

杜鵑の鳴くと聞いたから其聲の響ひき渉りた方を捜したけれど杜鵑を見るとは出來得ないで唯ありあけの月だけが目に入りたり
となり.



道因法師

おもひわびさても命はあるものを
憂にたえぬはなみだなりけり

LXXXII.—DŌ-IN HŌSHI.

What wretchedness is mine, O Life!
With what deep mis'ry thou'st oppress!
With my sad lot I strive in strife,
That leaveth me nor peace nor rest;
The tears that flow
Down o'er the cheek my anguish show.

Life, を capital letter もて書き初めしは personified したるを以てなり.

anguish, は show の目的なり.

strive in strife, 争ひ争ふさの意.

嗚呼身の上よ吾のは何さした悲愴なのであるよ何さした又深い不幸て壓せられて居る事よ吾は平安も無事も共に吾を離れて吳れてはならぬさ思ふて悲境に逆ふて争ひ争ふが頬を流れる涙を見ても吾の憂悶して居る事は分かるだろふ

さなり此も亦原歌の意と去る遠し.

84

皇太后宮大夫俊成

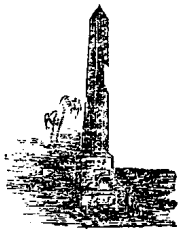
世の中よ道こそなけれおもひいる
山のをくにも鹿ぞなくなる

LXXXIII.—KWŌ-TAI-KŌ-GŪ NO TAIU.

O'er th' world both evil aye hold sway
I deemed, and for I fled away
Amid the hills:
But there, the deer's sad cry, too thrills.

deemed, 思ひ入る一途に深く思ひ込む事なり.
and for, 其故にと云ふ意なり.

浮世には至る所悪魔が幅を振ふて居るからして何れへか避けん道をと一途に思ひ込んで小山の中へ隠れたがそこにも矢張鹿の鳴く聲を聞くをもて見れば悪魔が居るのと見える
と原歌の意に近し.



藤原清輔朝臣

ながらへばまだ此でろや忍ばれん
うしと見し世ぞ今はこひしき

LXXXIV.—FUJIWARA NO KIYO-SUKE-ASON.

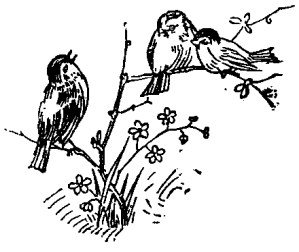
Were I to linger more in life
What seemed of old a grievous strife.
Would seem to be a burden slight,
To be borne almost with delight.

grievous strife, 不幸と争ふていつも悲に暮れ居る事.

burden slight, slight は burden の形容詞なり.

were, subjunctive mood にして前に if の略されてあるなり.

若し吾が尚生き長がらへて居れば昔(即ち今の事を意味す)の苦しき悲境と争ふた其の憂しと見し世も突然喜しく暮されて苦しみは唯僅かなりし様に思ひ反さるゝならんさなり.



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俊恵法師

夜もすがらもの思ふころはあけやらで
閨のひまさへつれなかりけり

LXXXV.—SHUNKE HŌSHI.

With wretched thoughts distracted I
On sleepless pallet restless lay
The livelong night: with wistful eye
I waited for the breaking day
Through chink of screen
That guards my chamber—peeping, seen.

screen, 隔物の總稱にして茲に雨戸を云ふ.

peeping, seen, は the breaking day seen, peeping through the chink of screen と讀むべし.

pallet, 小さき褥.

distracted, lay distracted なり.

色々と悲しき物思ひに沈んで心も亂れ眠むるとも出來得ないで閨の内に安き心もなく横はりて居れば夜もいやになつて目を張りて吾室を圍んで居る戸の隙間から朝日ののぞき込むのを待つて居る

となり.

87

西行法師

歎けとて月やはものをおもはする
　かこちがはなるわがなみだかな

LXXXVI.—SAIGYŌ HŌSHI.

With deeper melancholy sways
　The moonlit night my love-sick soul;
See how my face my woe betrays,
　How down my cheek the tears roll.

moonlit, lit は light の過去或は過去分詞なるが今 moonlit にて過去分詞として用ゐしものにて此れ syllable に制限ある詩にては深く尤むる能はず.

betrays, 内事を洩すを云ふ.

月夜は吾の戀病に苦んで居る精神を悲哀に感せしむるが吾の卽ち顔はどんなに吾は内愁歎に暮れて居るかを知らしめどんなに吾の頰を涙が流れるかを見ても亦分るだろふ

となり.

88

寂蓮法師

むらさめのつゆもまだひぬ槇の葉に
霧たちのぼるあきのゆふくれ

LXXXVII.—JYAKUREN HŌSHI.

The passing shower onward sweeps,—
Not yet upon the yew-leaves dried
Its scattered drops,—and to! there creeps
The rising mist up yon hill-side
Of autumn e'en,
At twilight's chilly hour seen.

passing shower, 非常なる驟雨.

and to! 而してそれにと意を強めて云ひ爲せるなり.

Of autumn e'en, は at twilight's chilly hour of metumn's e'en なり.

up, creeps up なり.

seen, の主は前述べし景色の全体なり.

篠つく様な驟雨が止みてまだ檜木の上にあちらこちらと載りて居る露が乾かぬ間にもう其上に向ふの山邊から霧が立ち昇りて居るのが秋の冷かなたそがれ頃に見らるるなり.

89

皇嘉門院別當

難波江のあしのかりねの一夜ゆゑ
身をつくしてや戀わたるべき

LXXXVIII.—KWŌKAMON-IN NO BETTŌ

(The plays upon words in this Ode render it quite untranslateable, with any approach, at all events, to the force and point of the original.)

此歌英詩に譯する克はずと譯者は言ふ異樣の外國の手ぶり異樣の言葉とて物せんとすさもありぬべし註譯者も今如何とする克はず姑く其ことよしを書き付け他日博雅の眞譯の出でんを待つ.

90

式子内親王

玉の緒よたえなばたえねながらへば
忍ぶるものよはりもぞする

LXXXIX.—SHOKUSHI NAI SHINNŌ.

Of my life or soon or late the thread,
The withering-thread perforce must snap:
I almost would 'twere now, I dread
Of longer life the sure hap—
The secret of our love displayed,
For e'er our happines low laid.

Of my life, は thread of my life. にして thread は後の withering thread と同格に在り.

Of longer life, は the sure hap of longer life の意なり.

low laid, 埋めらるゝを.

吾の命の緒は遠からずに無理にも絶たればならぬが吾は出來得べくんば今直ぐに絶ちたい程にて今後生き長らへる命數を忌み嫌ふのは今日迄人目を忍びて來た吾の戀の秘密が暴露されて永久吾の快樂が埋めらるゝからだとなり.

欵冨門院大輔

見せばやなをじまのあまの袖だにも
ぬれにぞぬれし色はかはらじ

XC.—IN-FU-MON IN NO TAIU.

I would that I might show to thee
The inlaid -fisher's oft-drenched sleeve,
I would that thine own eyes might see
How salt waves their tints ne'er thieve;
From mine, alas!
Aye tear-bedewed, the co'ours pass.

inlaid fisher, 水中をくゞりて貝類を漁する者本邦之をあまと云ふ.

From me, alas! 鹽水はあまの着物から色を奪はないけれども私からは涙が奪ふとの謂ひなり.

汝にあまの時々濕れる袖が見せたいどんなをがあつても鹽水は決してあまの被服から色を奪はないををも見せたい嗚呼併し悲しいをにも吾の衣はいつも涙に濯かれる爲め其色も漸々さめるをだとなり.

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後京極攝政前太政大臣

きりぎりすなくやしも夜のさむしろに
衣かたしきひとりかもねん

XCI.—GO-KYŌ-GOKU-SES'SHO DAIJŌ-DAIJIN.

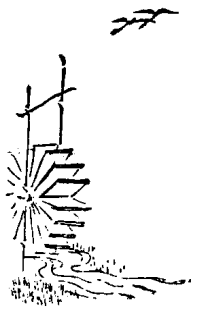
Now grasshopper's chirp the livelong night
I hear now hoar-frost doth the ground
O'ercarpet, and in saddened plight,
My day-worn raiment yet unbound,
I strive in vain.
On lonely couch repose to gain.

O'ercarpet, 毛氈の如くに降り布くを.

raiment unbound 着物を脱がずに.

此原歌は寒き夜獨寢されし淋しさを詠ぜられたるなり.

きりぎりすは終夜啼ち白霜は地上一面に降り布きていさも寒き淋しき夜吾は淋しき閨の内で休まんと悲しき境遇に在りて勉めたけれども無駄であつたさなり.



二條院讃岐

我袖はしほひに見えぬ沖の石の
人こそしらねかはくまもなし

XCII.—NIJŌ NO IN SANUKI.

My sleeve is as the rock unseen
Ne'er bared at lowest ebb of tide,
And none do guess my grief, I ween,
Now how my tear-drenched sleeve's ne'er dried.

lowest ebb of tide, 大干汐のとき.

吾袖は水中にひそみ居る沖の石が大干汐にさへも露れ出ずに濕りてある樣に誰も吾の悲しみを知る人とてはなけれども涙にぬれる吾袖がいつも乾く間とてなきことかなさなり.

94

鎌倉右大臣

世の中はつねにもがもなぎさこぐ
あまのをぶねのつなでかなしも

XCIII.—KAMAKURA NO UDAIJIN.

O that throughout an endless life
I might in peace dwell far from strife!
For ever watching the fishing yawl,
And view the nets abundant haul:
How fair to me,
How pleasant such a lot would be!

that, 住み得る事よ.
far from strife, 劇しき競争場裡を離れて.
The nets abundant haul, 引く澤山のあみと譯すべし.

嗚呼吾生命をして限なくせしめ浮世を離れて平安に住むことを得せしめ永久漁船に見され澤山のあまが曳のあみを見て暮さしめばどんなに吾は滿足で斯かる境遇はどんなに愉快なものであろふ

となり.

參議雅經

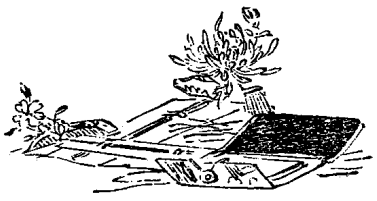
みよしのゝ山の秋かぜさよふけて
古里さむく衣うつなり

XCIV.—SANGI MASATSUNE.

Now autumn gusts sweep
Down Miyoshino's steep,
And far into the night so drear
The sound of beating of the cloth,
Borne to me on the night-wind forth,
From my lonely village home, I hear.

far into the night, 夜更けて
beating of the cloth, 里人が夜寒さむを忍び晒布を撲すとなり
So drear, は the sound の形容詞なり.

今はみ吉野の山から吹き下す秋風寒く夜更けて里人の衣撲つ物淋しき音の夜風に運ばれて來るから吾は淋しき村里にて其音を聞きゝて居るとなり.



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前大僧正慈圓

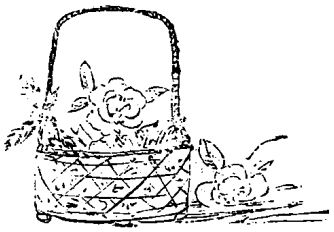
われはけなくうきよのたみにわれはふかな
わがたつそまにすみぞめのそで

XCV.—SAKI NO DAI SŌ-JŌ JI-YEN.

An ignorant man am I, unfit
O'er all the multitude of men
In dignity supreme to sit:
The simple priests' black robe again
I would, a humble dweller on
Wagatatsusoma, gladly don,

supreme, は dignity の形容詞
Wagatatsusoma, は叡山の異名.
dweller, は I と同格に在り.

吾れ尚至らずして衆の上に立ち高位に座するとは出來ないから叡山に住まふ卑しき吾は甘んじて今一度かの氣輕るなすみそめの衣を着よふと
なり原歌の意をいたく失へり.



97

入道前太政大臣

花さそふあらしのにはのゆきならで
ふりゆくものは我身なりけり

XCVI.—NIŪ-DŌ SAKI-NO-DAJŌ DAIJIN.

The court with Sakura's flower is strewn
As thick as though the drifted snow
Did thereon lay : and I too soou
As withered low shall lie 'neath blow
Of man's inevitable foe.

Soon as, 櫻の花が散る樣に早く.

withered, は low lie withered なり.

inevitable foe, 人の抵抗し得られざる仇さの意にて玆には月日の過き行き年の老ふるを云ふ.

庭には散りた櫻花が散り敷きて宛然雪の降り積つたよふだが吾も此櫻の花の樣に過き行く月日には勝ち得で漸々衰へて埋まり行くさなり.

98

權中納言定家

来ぬ人をまつほのうらの夕なぎに
やくやもしほの身もこがれつ

XCVII.—GON-CHŪ-NAGON-SADA-IHE.

On Mats'ho's shore, our meeting place,
At dusky hour of night, I wait
My longed-for mistress to embrace;
Ah, why linger'st thou so late!
My ardent passion, than the fire
That heats the salt-pans, rages higher.

Matsuho, 淡路に在り鹽を焼く所なり.
longed-for mistress, 待ち焦かれて居る其愛婦.

常々會するまつほの浦で夕暮れ時に互に抱き合はんと思ほひて汝を待ち焦かれて居るのに何故こんなに永く來ないのか吾の切なる情はもえて鹽焼くかまの火よりも一層高く熱されて居るのに.

となり.

正三位家隆

風そよくならの小川の夕暮は
御祓ぞなつのしるしなりける

XCVIII.—SHO-SAN-MI IHETAKA.

O'er Nara's streamlet softly blow
The winds in the new dim twilight,
The Misogi, thereby set, show
That summer hath not yet gone quite.

new dim twilight, 今此の暗き黄昏.

Misogi, 夏の河祓のこと.

thereby set, 夏がある爲に置かれたる河祓.

奈良の小川の上を今此薄暗き夕暮れ時に風が颯々と吹くが夏のある爲に置かれたる水祓ひをして居るのを見ればまだ夏は全く過ぎ去りたるのでもないのであろふと此文以外に風が小川の上を過ぎていさも涼しく秋が來た樣に思るれども水祓するのを見れば云々と解すれば克く原歌の意を盡し且つ興もいと深けれど此譯詩のみを獨立せしめて解せば如何にや.

100

後鳥羽院

人もをしひともうらめしあぢきなく
世を思ふゆゑに物おもふ身は

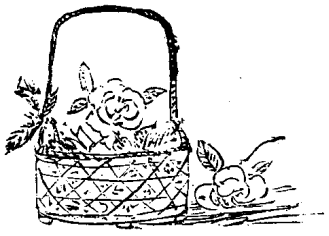
XCIX.—GOTOBA NO IN.

Some men love, some men me hate
Inspire: when e'er I think upon
This miserable world, my fate
More pitiable doth seem to me.

Some men love, some men me hate Inspire, は Some men whom I love, some men whom I hate, inspire me. との意なり.

吾が此あわれ仕極の浮世を想ひ廻らせば吾身の程が尚一層此浮世よりもあわれに思はれて吾が愛する人々も恨む人々も共に吾を感ぜしむるぞや

となり.



順　徳　院

百敷やふるき軒端のしのぶにも
猶あまりあるむかしなりけり

C.—JYUNTOKU IN.

On th'hundred-chambered palace lo
A rent and tattered roof is seen,
Where rank Shinobu weeds do grow :—
How long, how hard our pain bath been !

hundred-chambered, 原歌に所謂ももしきのを譯したる意ならんか兎も角茲には百の房室あるさの字なり.

lo, 視よと云ふ間投詞にして syllable の具合上且は興を添えん爲に投入したるものか.

A rent ant tattered roof, 破れた隙間のある屋根 rent は rend の過去にして茲には形容詞の如くに用ゐたり.

rank, 生ひ茂げる.

on th' hundred, の on は百敷の上の屋根と云ふ如き意にして百敷の宮殿から見ゆるさの意に非らず注意せよ.

百敷の宮殿の上にしのぶ草の生ひ茂れる破れ朽ちたる屋根が見ゆる其屋根を見るにつけても思ふがざんなに長くざんなにひざく吾輩は苦しんだよ

此原歌は順徳院殿が皇室の衰へしを歎ぜられ玉ひて詠ぜられ玉ひしものなりさぞ.

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(4)　ヨネ・ノグチについては,『日本現代文学大事典』人名篇（明治書院,平成6年の千葉宣一執筆の,「野口米次郎」も参照されたし。外山明三郎編全4巻版の『詩人ヨネ・ノグチ研究』を始め,一切の作品年表から黙殺,無視されているのは不可んである。

Hyaku Nin Isshu in English

Translated by Yone Noguchi.

1

My clothes wet with the midnight dews—
Through the roof mat,
In this temporal hut,
For our harvest.

Tenchi Tenno.

2

Has Spring passed away?
Did Summer already come?
Lo, Kagu Yama! There
the white gowns are seen being dried.

Jito Tenno.

3

What a long night!
How could I sleep alone!
How the night drags!—(Dragging
As a mountain fowl's long-dropped tail!)

Kakinomoto no Hitomaro.

4

From Tago Ura,
I behold Fuji's white summit,—
Over the high summit,
The snow falling and falling on.

Yamabe no Akahito.

5

How sad is Autumn,
When you hear the deer's cry.
With his hoofs upon the maple leaves,
Amid the deeper hill!

Sarumaru Dayu.

6

Must be done the night:
Over the Kasasagi bridge in the sky,
The frost white, I see,
Is set already.

Chunagon Yakamochi.

7

Behold the heavenly vastness,
The sky of the moon!
Is it not the same moon I once saw,
Out of Kasuga's Mikasa hill?

Abe no Nakamaro.

8

My hut is southward of the city,
Here like this I live alone:
Why, people call here Ujiyama.
(The "World-sad Hill")!

Kisen Hoshi.

9

The flowers and my love,
Passed away under the rain,
While I idly looked upon them:
Where is my yester-love?

Ono no Komachi.

10

Here some depart, here some return,
Once they part, and they meet here again,—
The people who know and who know not:
'Tis Ausaka Gate (the "Meeting Height Gate").

Semimaru.

11

O thou, fisher's boat,
Tell men that I sailed.
Away into the eighty isles,
Into the bluest field,—the sea!

Sangi Takamura.

12

O heavenly wind,
Blow and stop the road of clouds!
Let the beauties, nay, the angels,
For a while be with us!

Sosho Henjo.

13

From the Tsukuba summit,
Mina no Kawa drops down,
And the waters gathered make the depth!
Oh so is love.

Yozeiin.

14

Why does thy heart so stir,
Mojizuri of Michinoku's Shinobu loom?
Whom my heart does stir to?
Alas, nobody but my love!

Kawara no **Sadaijin.**

15

For thy sake,
I come out in the Spring field,
And the wakana I gather,—
Lo, the snow-flakes falling on my gown.

Kwoko Tenno.

16

Now we part. The pine-tree grows.
There on the Inaba mountain top.
If thou shouldst say "pine" *
I to you will soon return.

Chunagon Yukihira.

17

I did not hear even in the gods' age,—
Behold Tatsuda Gawa!—
The waters were reddened so
By the autumn leaves.

Ariwara no Narihira.

18

I think of thee,
I go along the road of dream to meet thee,
How I fear people's curious eyes!
(Oh my love riding on the waves of dream!)

Fujiwara no Toshiyuki Ason

19

Must I pass the days and world.
Not seeing thee,
Even for a short time,—short
like the ashi joints of the Nauiwa shore?

Ise.

20

Now it will be same whatever it be.
Oh what a misery!
I might think to see thee once more
Even for my own life.

Motoyoshi Shinno.

*Matsu in Japanese, meaning "wait."

21

Now I have to wait
Only for the Naga Tsuki morning moon [1] to appear,
But thy word of promise
To come and see me soon!

Sosei Hoshi.

22

Under the wind-blow,
The Autumn grasses and trees wither away.
Is it not right to call
A yama kaze [2] "storm"?

Bunya no Yasuhide.

23

To gaze upon the moon
Is to be sad in a thousand ways,
Though all the Autumn
Is not meant to be my own self's.

Oye no Chizato.

24

A nusa I could not bring with me this time,
Oh god, but the brocade of maple leaves
Of the Tamuke mountain
Will serve for thy will.

Kanke.

25

Is there no way to come [3] as secret
As the trace of a sanekatsura vine
Of the Osaka mountain?
(Oh, reel [4] of the vine!)

Sanjo no Udaijin.

1 Ariake in original.
2 Yama kaze" is mountain and wind, which two characters make one "storm" (arashi).
3 "To come is kuru in Japanese, "reel" also being kuru. Such a jugglery of words is one phase of our Japanese tanka.
4 Hinting "sleep."

Hyaku Nin Isshu in English.

Translated by Yone Noguchi.

26

The maple leaves on the Ogura mountain top,
If they knew, would wait
For the Emperor's miyuki train
To pass once more.

Teishinko.

27

Like the Izumi stream
Boiling down through the Mika plain,
Oh, my heart!
When did I see her to love so!

Chunagon Kanesuke.

28

The mountain village in Winter
Will be lonelier. Oh, to think
That every humam face and grass
Are to die away from me!

Minamoto no Muneyuki Asom.

29

How shall I pluck
The white chrysanthemum? 'Tis hard
To choose one from those
With the earliest frost thickly set.

Ochikochi no Mitsune.

30

There's nothing more hard
Than an early morning parting.
Oh, how heartless
The morning moon * does appear!

Miba no Tadamine.

Ariake in Original.

31

I thought that it might be
The shadow of the morning moon, *
But the white snows fall
On the yoshino village.

Sakanouye no Korenori.

32

The hurdle that the wind built
Over the mountain river
Is nothing but the maple leaves
Not run down.

Harumichi no Tsuraki.

33

'Tis the Spring day
With lovely far-away light.
Why the flowers must fall
With hearts unquiet?

Ki no Tomonori.

34

Who shall I make my friend?
Even the Takasago pine-tree
Could not remain
As an old friend of mine.

Fujiwara no Okikaze.

35

I know not what one thinks
Of me. But at the home
The flowers are perfumed
In fragrance old and same.

Ki no Tsurayuki.

* Ariake in Original.

36

The Summer night will break
When the evening scarcely passed,
What cloud will the moon
Take as her lodging place?

Kiyowara no Fukayabu.

37

Over the Autumn field
Of white dews, in gust,
Lo, the stringless pearls
Are scattered away.

Bunya no Asayasu.

38

I do not mind of myself
To be forgotten by him,
But for his own life's sake
I have to grieve.

Ukon.

38

'Tis too much to keep secret. (Oh I would
My heart were unrevealed like that
Of grass-grown One's bamboo bush!)
Why do I love her so?

Sangi Hitoshi.

40

Alas, my face betrayed
The secret of my love.
All men ask me why
I am so sad.

Taira no Kanemori.

41

That I love thee
Is known already. Ah, me!
I had been thinking that
No one would know it.

Mibu no Tadami.

42

Didst not thou promise me,
With sleeves full of parting tears, thy heart
Would be safe like Suyeno Matsuyama
Where no billow comes?

Kiyowara no Motosuke.

43

Oh, to think the sad heart of mine
After meeting with thee!
No sorrow I had
In the olden time.

Gonchunagon Atsutada.

44

Oh, if there were no meeting
And loving! I should have
Nothing to resent,
Nothing of myself and others.

Chunagon Asatada.

45

There's no one to say
Even a word of pity on me.
Oh my lover lost!
What a misery of my life!

Kentokuko.

46

The boatman of the Yura strait
Lost his rudder, and knows not
How to cross!
Oh the way of love!

Sone no Yoshitada.

47

My hut with Yaemugura
Thickly grown is sad:
Here nobody will be seen,
But Autumn has come.

Yekei Hoshi.

48

A crushed wave I am
Against the rock, in storm:
Oh, these days!
What a lonely thought of mine!

Minamoto no Shigeyuki.

49

Through the night the Mikakimori guards
Burn the fire: Oh, my heart!
But the fire will die in day:
Oh, my dying thought!

Onakatomi Yoshinobu Ason.

50

For thee, I thought,
I would not mind about my life.
But I pray now to be
Given the longest life.

Fujiwara no Yoshitaka.

Hyaku Nin Isshu in English.

Translated by Yone Noguchi.

51

How could I tell thee
My burning heart?
(Ah, my heart burning as under
An Ibuki Moxa's sting!).

Fujiwara no Sanekata Ason.

52

Day will be followed by
The darkness of night when I shall meet thee,
And yet I do hate
The breaking of dawn.

Fujiwara no Michinobu Ason.

53

What a long time
To the dawn
When I weep through the night,
And sleep alone!

Mother of Udaisho Michitsuna.

54

To vow for the future long
With faith and unforgetfulness would be
Too hard. Oh, I pray,
To-day, to have my life done!

Mother of Gido Sanshi.

55

'Tis long time now since.
The waterfall ceased its voice,
But the fame does run,
And is to be heard still.

Dainagon Kinto.

56

Who knows when I shall die!
Oh, for pity's sake,
I pray to see thee
Once more!

Izumi Shikibu.

57

I met him by chance,
And I parted from him ere I could tell
Who he was. Alas, passed in the cloud
The midnight moon!

Murasaki Shikibu.

58

(The wind may blow
From Arima Hill and Inano bamboo bush.)
Ah, passing wind of thy love!
But how could one forget thee!

Daini no Sanmi.

59

I should not wait for him,
But go to sleep. Alas, I have been gazing
Upon the moon in deep night
Till she begins to fall.

Akazome Yemon.

60

'Tis far away to Ohoye mountain,
And to Ikuno plain. I have never stepped
In Ama no Hashidate yet.
(Alas, no letter I have seen!)

Koshikibu no Naishi.

61

'Tis the eight-folded cherry blossom
Of Nara capital of yore :
To-day in this nine-folded palace
It will shed its perfume.

Ise no Osuke.

62

Thou might'st try to cheat me,
With the false voice of a bird,
But the Ausaka gate
Shall not allow thee in.

Seisho Nagon.

63

Alas, there's no way
But to ask one to tell thee
That we will try
To forget.

Sakyo no Tayu Nichimasa.

64

From amid the Uji river the mists fade
At early morn,
The fisher's net stakes begin
To appear, here and there.

Gonchunagon Sadayori.

65

From my resentment, in tears
My sleeves are drenched.
What a shame to ruin my name
In such an empty love!

Sagami.

66

Be sad with me,
Oh, mountain cherry blossom!
I have no one
Knows my heart but thee.

Saki no Daisojo **Gyoson.**

67

For a short while,—short
Like a Spring night dream, in taking
Thy arm for my pillow, what a shame
To have a bad rumor rise!

Suwo no Naishi.

68

In spite of myself, I am
Lingering in this world:
Ah, what longing
For the midnight moon!

Sanjo no In.

69

The Mimuro Mountain maple leaves
In blowing storm,
Weave the blockade
For the Tatsuda stream.

Noin Hoshi.

70

From loneliness I wander
Out of my own home:
Lo, 'tis the same everywhere
This Autumn eve!

Ryosen Hoshi.

71

At eve.
By the ashi grass hut,
The Autumn gusts pass, calling on
The gate-side rice plant leaves.

Dainagon Tsunenobu.

72

'Tis known to the world,
Ah me, the fickle waves
Of the Takashi strand do drench
One's sleeves with spray.

Yushi Naishinnoke Kii.

73

On Takasago Mountain
The cherry trees are blossoming:
The mists from the other hills
Shall not rise, I pray.

Saki no Chunagon Masafusa.

74

Oh, did I pray
The Hatsuse mountain blast,
Nay, his heartlessness, to be furious?
Nay, I did not!

Minamoto no Toshiyori Ason.

75

The sasemo's life is a dew.
Ah me! Where's thy promise?
Autumn of this year
Is passing away.

Fujiwara no Mototoshi.

Hyaku Nin Isshu in English.

Translated by Yone Noguchi.

76

Over the expanse of sea
I row. Behold the far-away sky,
Nay, the billows white
In the distance!

Hoshoji Nyudo Sakino-kanpaku
Dajodaijin.

77

Like a hurrying, rock-hurling mountain stream
I wish to be: its double torrents
Will meet in the end.
Oh the way of love!

Shutokuin.

78

By the cry of the plovers
That frequent Awazi Isle,
How many nights art thou awakened,
Guard of the Suma gate?

Minamoto no Kanemasa.

79

From the rifts of the clouds
Drifting abroad in the Autumn wind,
What a clear shadow
Of the peeping moon!

Sakyo no Tayu Akisuko.

80

My heart, I pray,
To last long. Ah, this tangle
of the black tresses of mine!
Ah, my anxiety of this morn!

Taiken Monin Horikawa.

81

Behold
The sky where the cuckoo sung!
There remains
Only the morning moon.

Gotoku Daiji Sadaijin.

82

And I have my life still
Under wretchedness of thought,
But my own tears alone
Under sadness cannot stand.

Doin Hoshi.

83

Alas, 'tis the world;
There's no way to follow,
Even into the deep of a hill
The deer's cry I hear.

Kotai Kogu no Tayu Toshinari.

84

Were I to linger longer in life,
The present days would grow dear again:
Oh, now I long for
The days I deemed sad in past.

Fujiwara no Kiyosuke Ason.

85

All the night long I thought
It will never dawn:
Even the chink of my chamber door
Is heartless to me, not inviting the morn.

Junei Hoshi.

86

The moon has nothing to make
Me think and cry,
But, alas, my own tears alone
Do lament and fall.

Saigyo Hoshi.

87

The dews of the passing shower
Are not yet dried.
Lo, the mist rising up
Toward the maki leaves, this Autumn eve!

Jakuren Hoshi.

88

'Twas a short one night love
At the Niniwa shore. (Short 'twas
Like a joint of the shore reed.)
Why do I long, exhausting me so?

Koka Monin no Betto.

89

Oh, thread of my life,
Be torn off now if it must!
I fear in longer life
My secret would be hard to keep.

Shikishi Naishiuno.

90

I might show thee
How the Oshima island fishers' sleeves
Never change their tints, though wet through.
But, alas, tearful sleeves of mine!

Inpuku Monin no Osuke.

91

List, the crickets sing!
Upon the mat of the frost night,
I, my raiment not yet unbound.
Have to sleep alone.

Gokyogoku Sessho Sakino
Dajodaijin.

92

My sleeves are like
The wide sea rocks unseen
Even at the lowest tide. Nobody would know
That their tears never dry.

Nijonoin Sanuki.

93

Let my life be so!
Oh, to be carried away by the sight
Of a fisherman's yawl at the shore,
And by his hauling of the net.

Kamakura no Udaijin.

94

Down Miyoshino the Autumn wind blows,
The night is deep:
The beating sound of cloth
From my mountain home is cold.

Sangi Masatsune.

95

Ah, to save the sad world,
Dare I attempt!
At this Wagatatsu Soma,
See my black-robed sleeves!

Sakino Daisojo Jiyen.

96

'Tis not the stormy snow
Luring the garden flower,
But what is falling fast
Is nothing but my own self.

Nyudo Sakino Dajodaijin.

97

Ah, my heart pining
Like fire heats the salt water
In the evening calm of Matsuho shore!
Wouldn't my love come?

Gonchunagon Sadaiye.

98

The evening breeze blows
On the nara tree stream. To see
The Misogi feast might be the sign
Of Summer not yet gone.

Junii Iyetaka.

99

I prize him,
I res nt him too,
I deem this world miserable.
What wandering thought of mine?

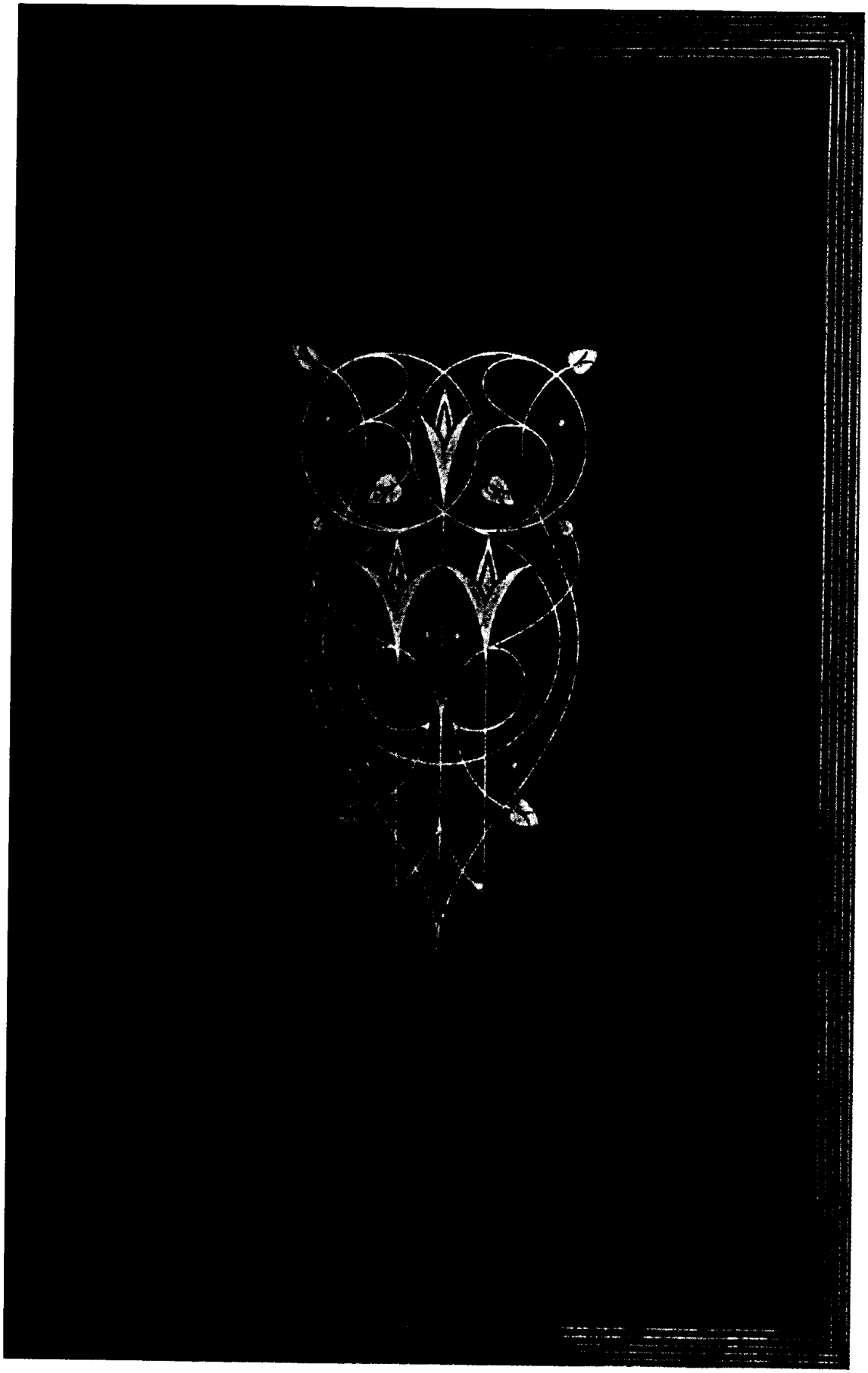
Gotoba no In.

100

Alas, the palace!
See the Shinobu vine
On the olden eaves! Oh, what longing
For the by-gone days!

Juntokuin.

(5) チエバレン教授やクレー・マコレー教授，Ｆ・Ｖ・デキンズ，特に後の早大教授，内ヶ崎作三郎の親切な助力により，曖昧な箇所の意味を解明した由である。学的肖像は未詳。多数のジャポニズム風のイラストレエションが，外交官，クリスチャン等に興味をあたえ，クリスマスの贈物として珍重？された。



A HUNDRED VERSES FROM OLD JAPAN

BEING A

TRANSLATION OF THE HYAKU-NIN-ISSHIU

BY

WILLIAM N. PORTER

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INTRODUCTION

THE *Hyaku-nin-isshiu*, or 'Single Verses by a Hundred People', were collected together in A.D. 1235 by Sadaiye Fujiwara, who included as his own contribution verse No. 97. They are placed in approximately chronological order, and range from about the year 670 to the year of compilation. The Japanese devote themselves to poetry very much more than we do; and there is hardly a home in Japan, however humble, where these verses, or at least some of them, are not known. They are, and have been for many years, used also in connexion with a game of cards, in which the skill consists in fitting parts of the different verses together.

Japanese poetry differs very largely from anything we are used to; it has no rhyme or alliteration, and little, if any, rhythm, as we understand it. The verses in this Collection are all what are called *Tanka*, which was for many years the only form of verse known to the Japanese. A *tanka* verse has five lines

and thirty-one syllables, arranged thus : 5–7–5–7–7 ; as this is an unusual metre in our ears, I have adopted for the translation a five-lined verse of 8–6–8–6–6 metre, with the second, fourth, and fifth lines rhyming, in the hope of retaining at least some resemblance to the original form, while making the sound more familiar to English readers.

I may perhaps insert here, as an example, the following well-known *tanka* verse, which does not appear in the *Hyaku-nin-isshiu* collection :—

Idete inaba
Nushinaki yado to
Narinu tomo
Nokiba no ume yo
Haru wo wasuruna.

Though masterless my home appear,
When I have gone away,
Oh plum tree growing by the eaves,
Forget not to display
Thy buds in spring, I pray.

This was written by Sanetomo Minamoto on the morning of the day he was murdered at Kamakura, as related in the note to verse No. 93.

It is necessarily impossible in a translation of this kind to adhere at all literally to the text ; more especially as Japanese poetry abounds in all sorts of

puns, plays upon words, and alternative meanings, which cannot be rendered into English. For example, a favourite device with Japanese verse-writers is to introduce what Professor Chamberlain calls a ' pivot-word ', which they consider adds an elegant touch to the composition. An instance of this will be found in verse No. 16, where the word *matsu*, though only appearing once, must be understood twice with its two different meanings. It is almost as if we should say, ' Sympathy is what I *need*less to say I never get it.' Other peculiarities of Japanese verse, as Professor Chamberlain points out, are the ' pillow-word ', or recognized conventional epithet (see verse No. 17), and the ' preface ', where the first two or three lines appear to have only the slightest connexion with the main idea, and simply serve as an introduction (see verse No. 27).

The *Hyaku-nin-isshiu*, like all Japanese classical poetry, contains no Chinese words, such as are so extensively introduced into the modern spoken language ; it consists of poetical ideas clothed in poetical language, compressed within the regulation metre, embellished with various elegant word-plays, and is absolutely free from any trace of vulgarity. In the old days it was only the nobles, court officials, and church

dignitaries, who wrote verses ; or at all events only their verses have been handed down to our time, and the lower classes were not supposed to know anything at all about the art.

Thus, it is related that long ago Prince Ota Dokwan was hunting with his retinue on the mountains ; and, a storm of rain coming on, he stopped at a mountain inn, to request the loan of a rain-coat ; a girl came at his call, and retired into the hut, coming back again in a few minutes looking rather confused, and without saying a word she humbly presented the Prince with a yamabuki blossom (a kind of yellow rose) on an outstretched fan. The Prince, much incensed at being trifled with like this, turned on his heel, and went off in high dudgeon ; until one of his attendants reminded him of a well-known verse, which runs :—

Nanae yae
Hana wa sake domo
Yamabuki no
Mi no hitotsu dani
Naka zo kanashiki.

The yamabuki blossom has
A wealth of petals gay ;
But yet in spite of this, alas !
I much regret to say,
No seed can it display.

The words as printed in the last couplet mean, 'I am very sorry that it has not a single seed'; but, if *mino* is taken as one word, it would mean, 'I am very sorry that (the yamabuki, i. e. herself, the mountain flower) has not any rain-coat'. And this was the maiden's delicate apology. The Prince, we are told, was astonished to find such culture and learning in a peasant girl!

Perhaps what strikes one most in connexion with the *Hyaku-nin-isshiu* is the date when the verses were written; most of them were produced before the time of the Norman Conquest, and one cannot but be struck with the advanced state of art and culture in Japan at a time when England was still in a very elementary stage of civilization.

The Collection, as will be seen, consists almost entirely of love-poems and what I may call picture-poems, intended to bring before the mind's eye some well-known scene in nature; and it is marvellous what perfect little thumbnail sketches are compressed within thirty-one syllables, however crude and faulty the translation may be; for instance, verses Nos. 79, 87, and 98. But the predominating feature, the under-current that runs through them all, is a touch of pathos, which is characteristic of the Japanese. It shows out

in the cherry blossoms which are doomed to fall, the dewdrops scattered by the wind, the mournful cry of the wild deer on the mountains, the dying crimson of the fallen maple leaves, the weird sadness of the cuckoo singing in the moonlight, and the loneliness of the recluse in the mountain wilds; while those verses which appear to be of a more cheerful type are rather of the nature of the 'Japanese smile', described by Lafcadio Hearn as a mask to hide the real feelings.

Some explanation is necessary as to the names of the writers of the different verses. The Japanese custom is to place the family or clan name first, followed by the preposition *no* (of), and then the rest of the name; but, as this would be appreciated only by those who are familiar with the language, the names have been transposed, and the titles and ranks translated, as far as possible, into English. At the same time the full name and title have also been given on the left hand page in their Japanese form; for many of these names, such as Yamabe no Akahito, Abe no Nakamaro, Ono no Komachi, are so well known to Japanese students that they would hardly be recognized in their transposed form.

A word may be added as to pronunciation, for the benefit of those who are not familiar with Japanese;

every vowel in poetry must be sounded, there are no diphthongs, a long vowel is lengthened out, as if it were two syllables, a final *n*, which was originally *mu*, must be sounded as a full syllable, and a final vowel is generally elided, if the following word begins with a vowel. The continental sound is to be given to *a*, *e*, and *i*, and the aspirate is sounded.

The illustrations have been reproduced from a native edition of the *Hyaku-nin-isshiu*, which probably dates from the end of the eighteenth century, and which has been kindly lent to me by Mr. F. V. Dickins, C.B., to whom I am much indebted ; as will be seen, they generally illustrate the subject of the verse, but occasionally they appear to represent the conditions under which the verse was written.

For most of the information contained in the notes the present Translator is indebted to the researches of Professor B. H. Chamberlain, F.R.G.S., Professor Clay MacCauley, and Mr. F. V. Dickins, C.B. ; his thanks are also due to Mr. S. Uchigasaki, for his kind assistance towards the meaning of some of the more obscure passages. He makes no claim that his verses have any merit as English poetry ; nor, where there is so much uncertainty among the Japanese themselves as to the real meaning of some of these old verses, does he claim

that his translation is in all cases the correct one. In two or three instances the original has been purposely toned down somewhat, to suit English ideas. He has, however, tried to reproduce these Verses from Old Japan in such a way, that a few of the many, who now are unfamiliar with the subject, may feel sufficient interest in them to study a more scholarly translation, such as that by Mr. F. V. Dickins, recently published in the *Journal of the Royal Asiatic Society*, or Professor MacCauley's literal translation, both of which are evidently the result of hard labour and great care; and may thus learn to appreciate a branch of Japanese art which has been far too much neglected up to the present.

W. N. P.

'Whatever Defects, as, I doubt not, there will be many, fall under the Reader's Observation, I hope his Candour will incline him to make the following Reflections: That the Works of *Orientals* contain many Peculiarities, and that thro' Defect of Language few *European* Translators can do them Justice.'

WILLIAM COLLINS.

I

TENCHI TENNŌ

Aki no ta no
Kari ho no iho no
Toma wo arami
Waga koromode wa
Tsuyu ni nure-tsutsu.

I

THE EMPEROR TENCHI

OUT in the fields this autumn day
They're busy reaping grain;
I sought for shelter 'neath this roof,
But fear I sought in vain,—
My sleeve is wet with rain.

The Emperor Tenchi reigned from A.D. 668 to 671, his capital was Otsu, not far from Kyōto, and he is chiefly remembered for his kindness and benevolence. It is related, that one day he was scaring birds away, while the harvesters were gathering in the crop, and, when a shower of rain came on, he took shelter in a neighbouring hut; it was, however, thatched only with coarse rushes, which did not afford him much protection, and this is the incident on which the verse is founded.

The picture shows the harvesters hard at work in the field, and the hut where the Emperor took shelter.

2

JITŌ TENNŌ

Haru sugite
Natsu ki ni kerashi
Shirotae no
Koromo hosu teu
Ama-no-kagu yama

2

THE EMPRESS JITŌ

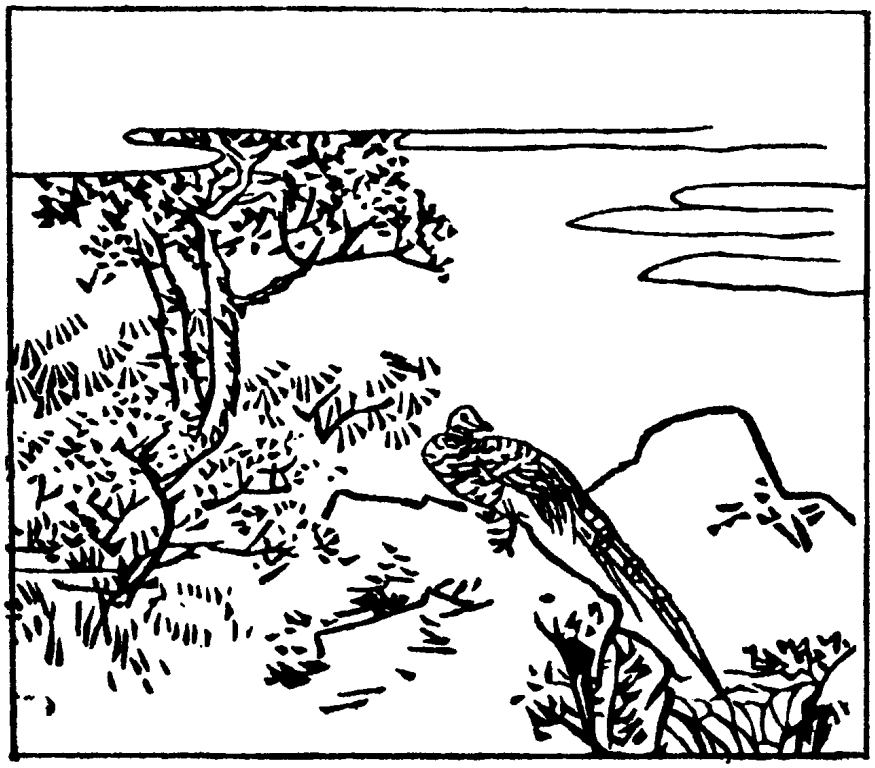
THE spring has gone, the summer 's come,
And I can just descry
The peak of Ama-no-kagu,
Where angels of the sky
Spread their white robes to dry.

The Empress Jitō reigned A.D. 690–696, during which time saké was first made and drunk in Japan; she was the daughter of the Emperor Tenchi, the writer of the previous verse, and she married the Emperor Temmu, ascending the throne herself on his death. The poem refers to a snow-capped mountain just visible on the horizon. One of the Nō dramas relates, that an angel once came to a pine forest on the coast near Okitsu, and, hanging her feather mantle on a pine tree, climbed a neighbouring mountain to view Mount Fuji; a fisherman, however, found the robe and was about to carry it off with him, when the angel re-appeared and begged him to give it her, as without it she could not return to the moon where she lived. He only consented to do so, however, on condition that she would dance for him; and this she accordingly did, draped in her feathery robe on the sandy beach under the shade of the pine trees; after which she floated heavenward, and was lost to view.

3

KAKI-NO-MOTO NO HITOMARO

Ashibiki no
Yamadori no o no
Shidario no
Naga-nagashi yo wo
Hitori ka mo nemu.



3

THE NOBLEMAN KAKI-NO-MOTO

LONG is the mountain pheasant's tail
That curves down in its flight;
But longer still, it seems to me,
Left in my lonely plight,
Is this unending night.

The writer was a foundling, picked up and adopted by Abaye at the foot of a persimmon tree, which is in Japanese *kaki*, from which he got his name. He was an attendant on the Emperor Mommu, who reigned A.D. 697–707, and was one of the great poets of the early days of Japan; he is known as the rival of Akahito Yamabe (see next verse), and after death was deified as a God of Poetry. There is a temple erected in his honour at Ichi-no-Moto, and another at Akashi, not far from Kobe; he died in the year 737.

In the fourth line *nagashi* may be taken as the adjective 'long', or the verb 'to drift along'; and *yo* may mean either 'night' or 'life'; so that this line, which I have taken as 'long, long is the night', may also mean 'my life is drifting, drifting along'. *Yamadori* (pheasant) is literally 'mountain bird', and *ashibiki* is a pillow-word for mountain, which is itself the first half of the word for pheasant.

4

YAMABE NO AKAHITO

Tago no ura ni
Uchi-idete mireba
Shirotae no
Fuji no takane ni
Yuki wa furi-tsutsu.

4

AKAHITO YAMABE

I STARTED off along the shore,
The sea shore at Tago,
And saw the white and glist'ning peak
Of Fuji all aglow
Through falling flakes of snow.

Akahito Yamabe lived about A.D. 700, and was one of the greatest of the early poets; he was contemporary with Kaki-no-Moto, the writer of the previous verse, and like him was deified as a God of Poetry. Tago is a seaside place in the Province of Izu, famous for its beautiful view of Mount Fuji.

5

SARU MARU TAIU

Oku yama ni
Momiji fumi wake
Naku shika no
Koe kiku toki zo
Aki wa kanashiki.

5

SARU MARU, A SHINTO OFFICIAL

I HEAR the stag's pathetic call
  Far up the mountain side,
While tramping o'er the maple leaves
  Wind-scattered far and wide
  This sad, sad autumn tide.

Very little is known of this writer, but he probably lived not later than A.D. 800. Stags and the crimson leaves of the maple are frequently used symbolically of autumn.

6

CHŪ-NAGON YAKAMOCHI

Kasasagi no
Wataseru hashi ni
Oku shimo no
Shiroki wo mireba
Yo zo fuke ni keru.

6

THE IMPERIAL ADVISER YAKAMOCHI

WHEN on the Magpies' Bridge I see
The Hoar-frost King has cast
His sparkling mantle, well I know
The night is nearly past,
Daylight approaches fast.

The author of this verse was Governor of the Province of Kōshū, and Viceroy of the more or less uncivilized northern and eastern parts of Japan ; he died A.D. 785. There was a bridge or passageway in the Imperial Palace at Kyōto called the Magpies' Bridge, but there is also an allusion here to the old legend about the Weaver and Herdsman. It is said, that the Weaver (the star Vega) was a maiden, who dwelt on one side of the River of the Milky Way, and who was employed in making clothes for the Gods. But one day the Sun took pity upon her, and gave her in marriage to the Herdboy (the star Aquila), who lived on the other side of the river. But as the result of this was that the supply of clothes fell short, she was only permitted to visit her husband once a year, viz. on the seventh night of the seventh month ; and on this night, it is said, the magpies in a dense flock form a bridge for her across the river. The hoar frost forms just before day breaks. The illustration shows the Herdboy crossing on the Bridge of Magpies to his bride.

7

ABE NO NAKAMARO

Ama no hara
Furisake-mireba
Kasuga naru
Mikasa no yama ni
Ideshi tsuki kamo.

7

NAKAMARO ABE

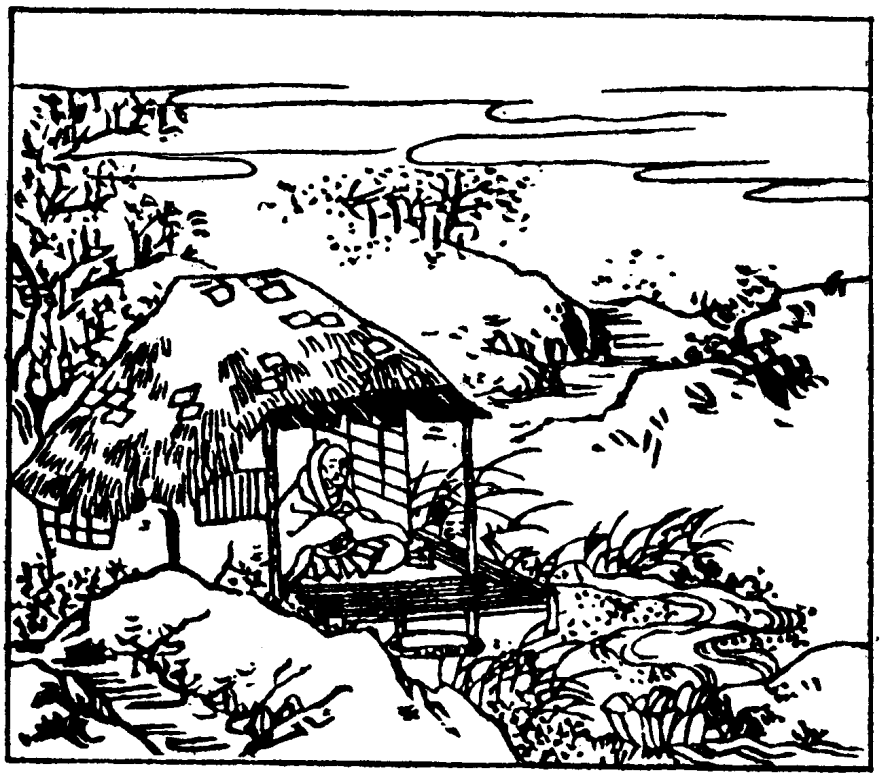
WHILE gazing up into the sky,
My thoughts have wandered far;
Methinks I see the rising moon
Above Mount Mikasa
At far-off Kasuga.

The poet, when sixteen years of age, was sent with two others to China, to discover the secret of the Chinese calendar, and on the night before sailing for home his friends gave him a farewell banquet. It was a beautiful moonlight night, and after dinner he composed this verse. Another account, however, says that the Emperor of China, becoming suspicious, caused him to be invited to a dinner at the top of a high pagoda, and then had the stairs removed, in order that he might be left to die of hunger. Nakamaro is said to have bitten his hand and written this verse with his blood, after which he appears to have escaped and fled to Annam. Kasuga, pronounced Kasunga, is a famous temple at the foot of Mount Mikasa, near Nara, the poet's home; the verse was written in the year 726, and the author died in 780.

8

KIZEN HŌSHI

Waga iho wa
Miyako no tatsumi
Shika zo sumu
Yo wo Uji yama to
Hito wa iu nari.



8

THE PRIEST KIZEN

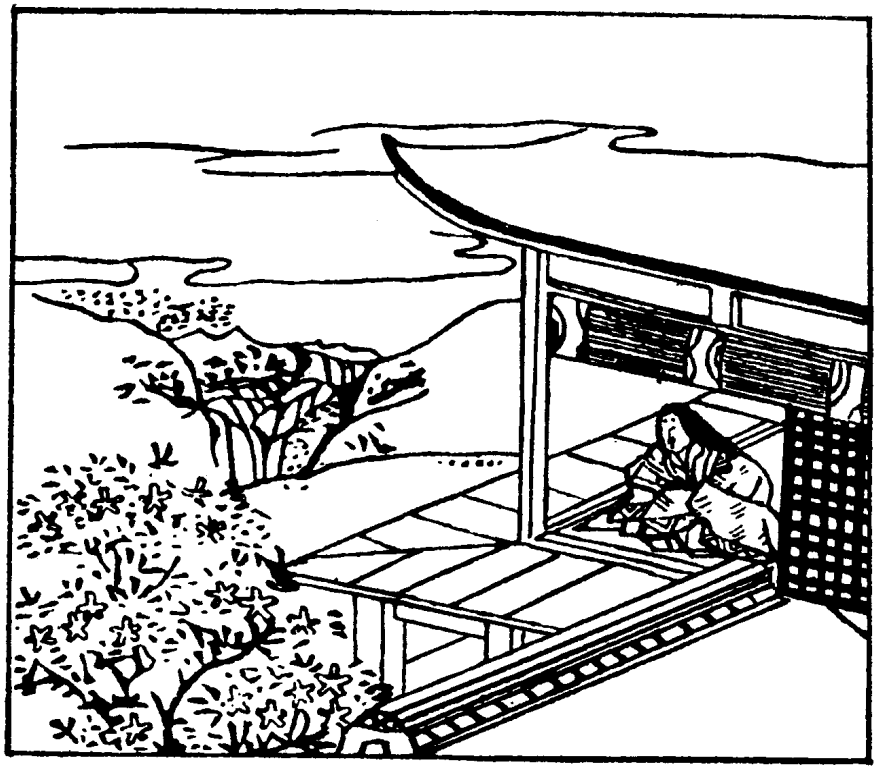
MY home is near the Capital,
My humble cottage bare
Lies south-east on Mount Uji; so
The people all declare
My life's a 'Hill of Care'.

The priest Kizen lived on Mount Uji, which lies south-east of Kyōto, at this time the Capital. The word *uji* or *ushi* means 'sorrow'; so he says that, as he lives on Mount Sorrow, his friends say his life is 'a mountain of sorrows'. Notice also the two words *yama to* in the fourth line, which, if read as one word, form the ancient name of Japan. In the picture we see the priest sitting alone in his little hut, his poverty being shown by the patches on the roof.

9

ONO NO KOMACHI

Hana no iro wa
Utsuri ni keri na
Itazura ni
Waga mi yo ni furu
Nagame seshi ma ni.



9

KOMACHI ONO

THE blossom's tint is washed away
By heavy showers of rain;
My charms, which once I prized so much,
Are also on the wane,—
Both bloomed, alas! in vain.

The writer was a famous poetess, who lived A.D. 834–880. She is remembered for her talent, her beauty, her pride, her love of luxury, her frailty, and her miserable old age. The magic of her art is said to have overcome a severe drought, from which the country suffered in the year 866, when prayers to the Gods had proved useless.

The first and last couplets may mean either 'the blossom's tint fades away under the continued downpour of rain in the world', or 'the beauty of this flower (i. e. herself) is fading away as I grow older and older in this life'; while the third line dividing the two couplets means, that the flower's tint and her own beauty are alike only vanity. This verse, with its double meaning running throughout, is an excellent example of the characteristic Japanese play upon words.

IO

SEMI MARU

Kore ya kono
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Ausaka no seki.

10

SEMI MARU

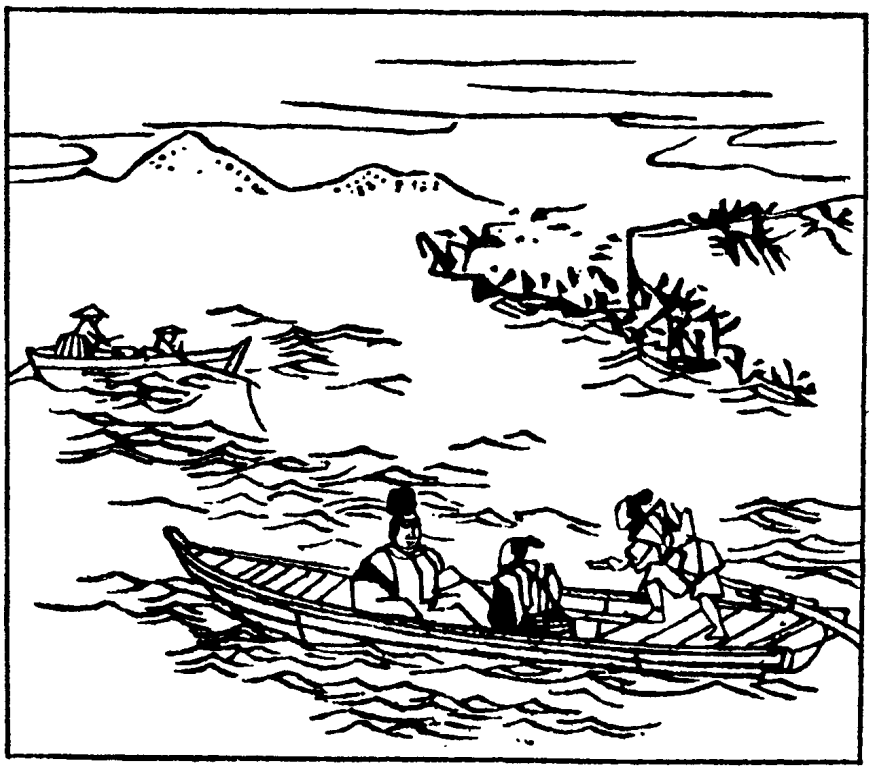
THE stranger who has travelled far,
The friend with welcome smile,
All sorts of men who come and go
Meet at this mountain stile,—
They meet and rest awhile.

Semi Maru is said to have been the son of the Emperor Uda, who reigned A.D. 888–897. He became blind, and so, being unable to ascend the throne, he retired to a hut on the hills, near to a barrier gate, and amused himself with his guitar. The translation does not fully reproduce the antithesis of the original—' this or that man, people coming and going, long lost friends and strangers '. The last line is literally ' the barrier on the mountain road of meeting ' ; and Ōsaka no Seki, as the name is now spelled, a small hill on the edge of Lake Biwa, not far from Kyōto, is the site commemorated in this verse.

II

SANGI TAKAMURA

Wada no hara
Yasoshima kakete
Kogi idenu to
Hito ni wa tsugeyo
Ama no tsuribune.



II

THE PRIVY COUNCILLOR TAKAMURA

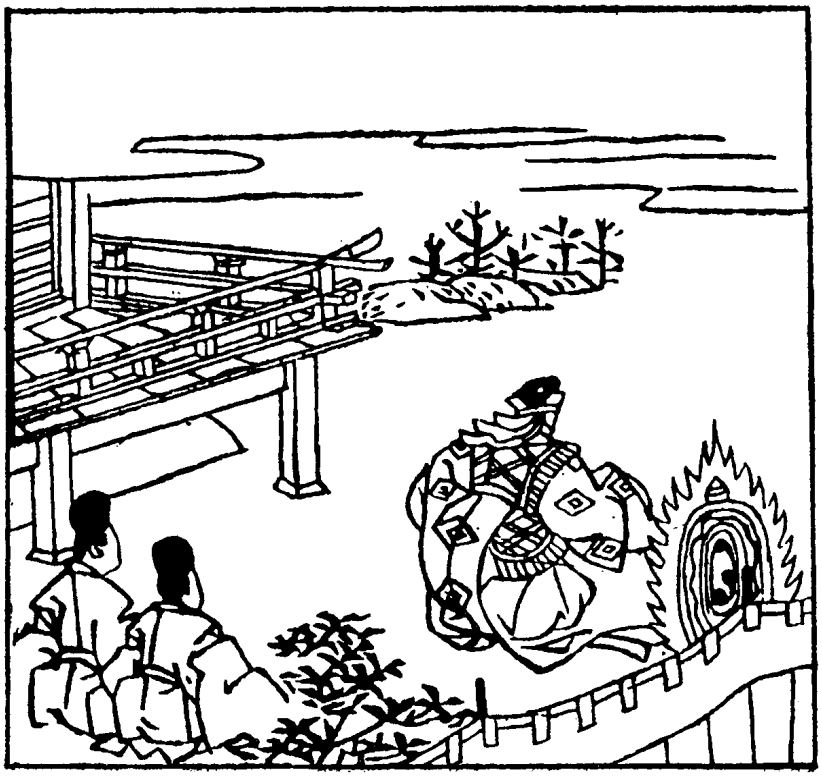
OH! Fishers in your little boats,
Quick! tell my men, I pray,
They'll find me at Yasoshima,
I'm being rowed away
Far off across the bay.

Takamura, a well-known scholar, rose from poverty to riches on being appointed a Custom-house officer for the ships trading to and from China. His enemies reported him to the Emperor as an extortioner and a thief, and he was deported to Yasoshima, a group of small islands off the coast; he is said to have composed this song and sung it to the fishing-boats, as he was being carried off. He was afterwards pardoned and reinstated, dying in the year 852.

12

SŌJŌ HENJŌ

Amatsu kaze
Kumo no kayoiji
Fuki tojiyo
Otome no sugata
Shibashi todomemu.



12

BISHOP HENJŌ

OH stormy winds, bring up the clouds,
And paint the heavens grey;
Lest these fair maids of form divine
Should angel wings display,
And fly far far away.

The poet's real name was Munesada Yoshimune, and he was the great-grandson of the Emperor Kwammu. On the death of the Emperor Nimmyō, to whom he was much devoted (A.D. 850), he took holy orders, and in the year 866 was made a bishop. He died in the year 890, at the age of seventy, from being buried, by his own wish, in a small stone tomb covered with soil, with only a small pipe leading from his mouth to the open air; he remained thus, until hunger and exhaustion put an end to his life. He is said to have composed the above verse, before he entered the priesthood, on seeing a dance of some maidens at a Court entertainment; he pretends that the ladies are so beautiful that they can be nothing less than angels, and he is afraid they will fly away, unless the wind will bring up the clouds to bar their passage. In the picture he is shown with two acolytes, apparently addressing the wind.

13

YŌZEI IN

Tsukuba ne no
Mine yori otsuru
Mina no kawa
Koi zo tsumorite
Fuchi to nari nuru.

13

THE RETIRED EMPEROR YŌZEI

THE Mina stream comes tumbling down
From Mount Tsukuba's height;
Strong as my love, it leaps into
A pool as black as night
With overwhelming might.

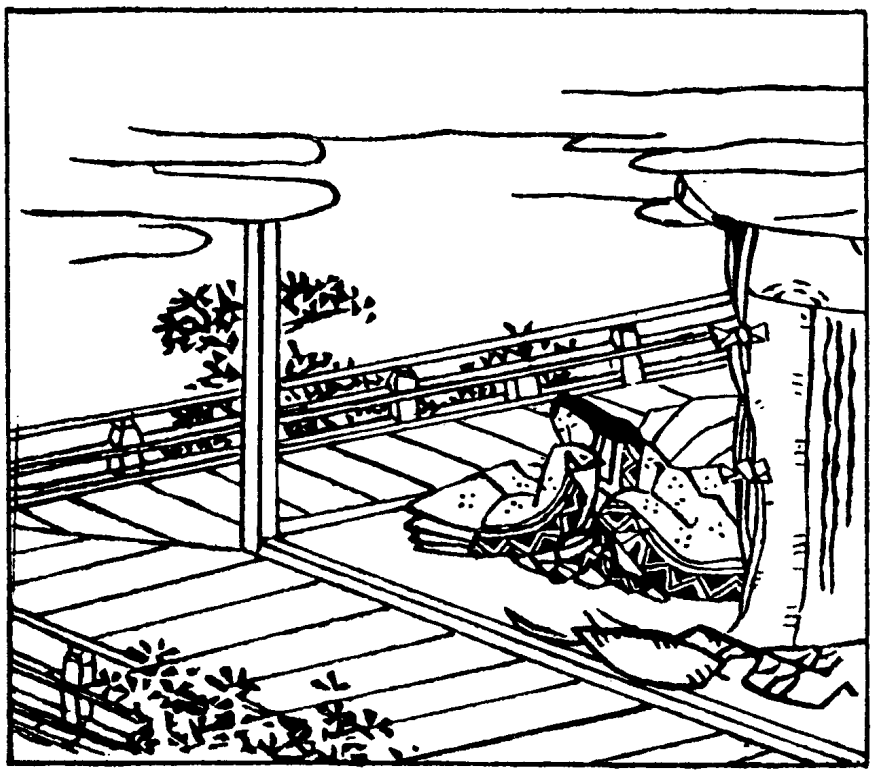
It was a frequent custom in the old days for the Emperors of Japan to retire into the church or private life, when circumstances demanded it. The Emperor Yōzei, who was only nine years of age when he came to the throne, went out of his mind, and was forced by Mototsune Fujiwara to retire; he reigned A.D. 877–884, and did not die till the year 949. The verse was addressed to the Princess Tsuridono-no-Miko. Mount Tsukuba (2,925 feet high) and the River Mina are in the Province of Hitachi.

Koi here means the dark colour of the water from its depth, but it also means his love, and is to be understood both ways. Note also *mine*, a mountain peak, and *Mina*, the name of the river.

14

KAWARA NO SADAIJIN

Michinoku no
Shinobu moji-zuri
Tare yue ni
Midare-some nishi
Ware naranaku ni.



14

THE MINISTER-OF-THE-LEFT OF THE KAWARA (DISTRICT OF KYŌTO)

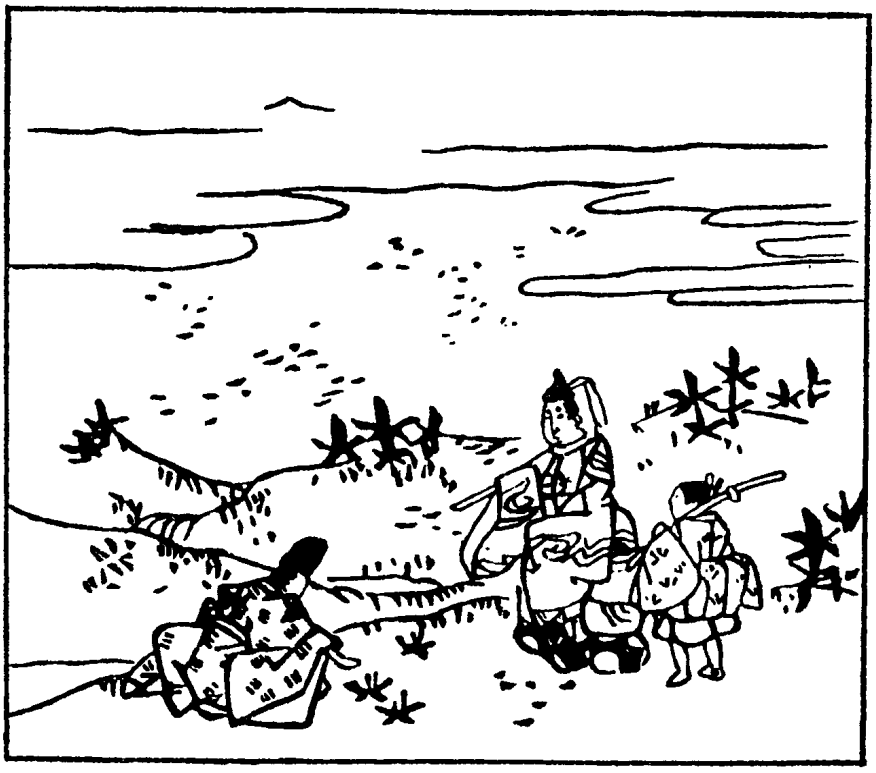
AH! why does love distract my thoughts,
Disordering my will!
I'm like the pattern on the cloth
Of Michinoku hill,—
All in confusion still.

The old capital of Kyōto was divided into right and left districts, and the above is only an official title; the poet's name was Tōru Minamoto, and he died in the year 949. At Michinoku, in the Province of Iwashiro, in old times a kind of figured silk fabric was made, called *moji-zuri*, embroidered with an intricate pattern, which was formed by placing vine leaves on the material, and rubbing or beating them with a stone until the impression was left on the silk. There is a hill close by, called Mount Shinobu, and a small temple, called Shinobu Moji-zuri Kwannon. *Shinobu* can also mean 'a vine', 'to love', or to 'conceal (my love)'. The meaning of this very involved verse appears to be, that his thoughts are as confused with love as the vine pattern on the embroidered fabric made at Mount Michinoku. The picture seems to show the lady with whom the poet was in love.

15

KWŌKŌ TENNŌ

Kimi ga tame
Haru no no ni idete
Wakana tsumu
Waga koromode ni
Yuki wa furi-tsutsu.



15

THE EMPEROR KWŌKŌ

MOTHER, for thy sake I have been
Where the wakana grow,
To bring thee back some fresh green leaves;
And see—my koromo
Is sprinkled with the snow!

Kwōkō was raised to the throne by the Fujiwara family, when the mad Emperor Yōzei was deposed; he reigned A.D. 885–887, and is said to have composed this verse in honour of his grandmother.

Wakana, literally 'young leaves', is a vegetable in season at the New Year; a *koromo* is really a priest's garment, but is used here for the Emperor's robe.

In the picture we see the Emperor gathering the fresh green leaves, and the snow falling from the sky.

16

CHŪ-NAGON ARIWARA NO YUKI-HIRA

Tachi wakare
Inaba no yama no
Mine ni ōru
Matsu to shi kikaba
Ima kaeri-komu.

16

THE IMPERIAL ADVISER YUKI-HIRA ARIWARA

IF breezes on Inaba's peak
Sigh through the old *pine* tree,
To whisper in my lonely ears
That thou dost *pine* for me,—
Swiftly I'll fly to thee.

Yuki-hira was the Governor of the Province of Inaba, and half-brother of the writer of the next verse ; he died in the year 893, aged 75.

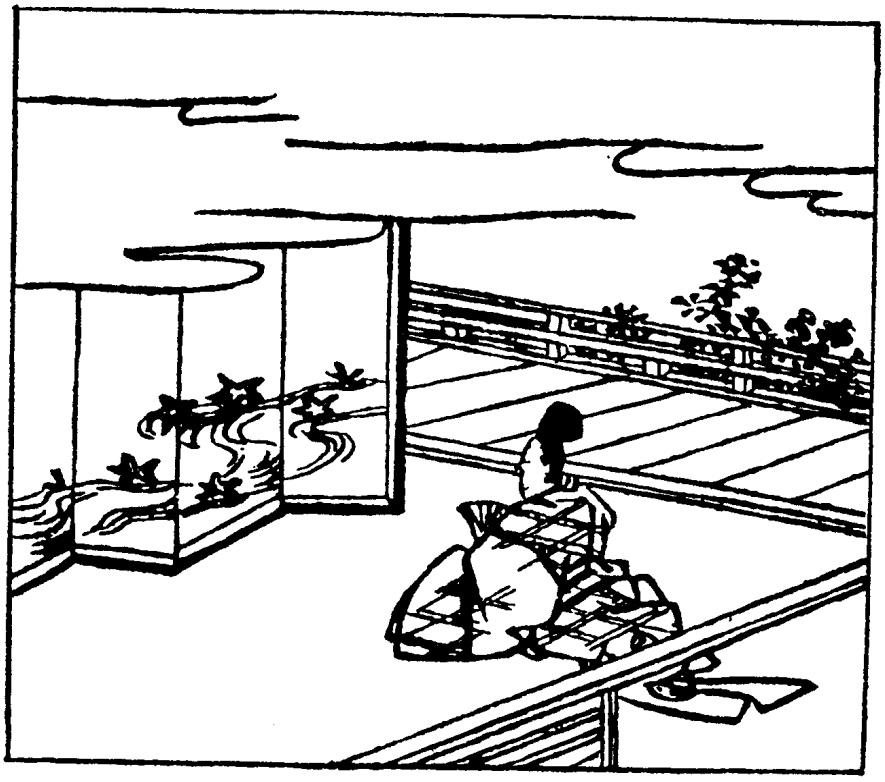
The word *matsu* in the original may mean ' a pine tree ', but it may also mean ' waiting and longing for '. This is an instance of a ' pivot-word ', imitated to a certain extent in the translation, although in English we have to employ the word twice over, while it only appears once in the Japanese.

The illustration shows the pine tree on the mountain, and the poet standing under it with two attendants.

17

ARIWARA NO NARI-HIRA ASON

Chi haya furu
Kami yo mo kikazu
Tatsuta gawa
Kara kurenai ni
Mizu kuguru to wa.



17

THE MINISTER NARI-HIRA ARIWARA

ALL red with leaves Tatsuta's stream
So softly purls along,
The everlasting Gods themselves,
Who judge 'twixt right and wrong,
Ne'er heard so sweet a song.

The writer, who lived A.D. 825–880, was the grandson of the Emperor Saga, and was the Don Juan of Old Japan ; he was banished because of an intrigue he had with the Empress, and his adventures are fully related in the Ise-Monogatari. The Tatsuta stream is not far from Nara, and is famous for its maples in autumn. *Chi haya furu*, literally ' thousand quick brandishing (swords) ', is a ' pillow-word ', or recognized epithet, for the Gods, and almost corresponds to Virgil's *Pious Aeneas*, and Homer's ' *Odysseus, the son of Zeus, Odysseus of many devices* '. It may be noted that these ' pillow-words ' only occur in the five-syllable lines, never in the longer lines.

In the picture we see the poet looking at a screen, on which is depicted the river with the red maple leaves floating on it.

18

FUJIWARA NO TOSHI-YUKI ASON

Sumi-no-ye no
Kishi ni yoru nami
Yoru sae ya
Yume no kayoi-ji
Hito-me yokuramu.

18

THE MINISTER TOSHI-YUKI FUJIWARA

TO-NIGHT on Sumi-no-ye beach
The waves alone draw near;
And, as we wander by the cliffs,
No prying eyes shall peer,
No one shall dream we're here.

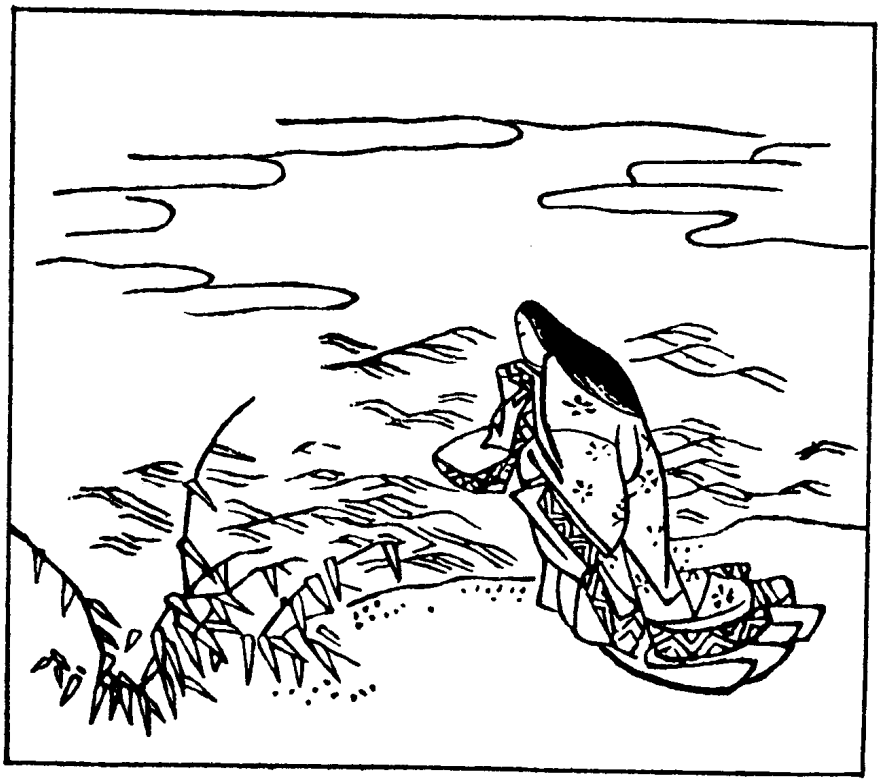
Toshi-yuki, who lived A.D. 880–907, was an officer of the Imperial Guard, and a member of the great and influential Fujiwara family. This family rose into power in the reign of the Emperor Tenchi, and became almost hereditary ministers-of-state. For a long period the Emperors chose their wives from this family only, and to this day a large number of the Japanese nobility are sprung from the same stock. Sumi-no-ye, or Sumi-yoshi, is in the Province of Settsu, near Kobe.

Note the word *yoru* used twice; in the first instance as a verb, meaning 'to approach', and in the next line meaning 'night'. The illustration shows Toshi-yuki walking on the beach, and evidently waiting for the lady to join him.

19

ISE

Naniwa gata
Mijikaki ashi no
Fushi no ma mo
Awade kono yo wo
Sugushite yo to ya.



19

THE PRINCESS ISE

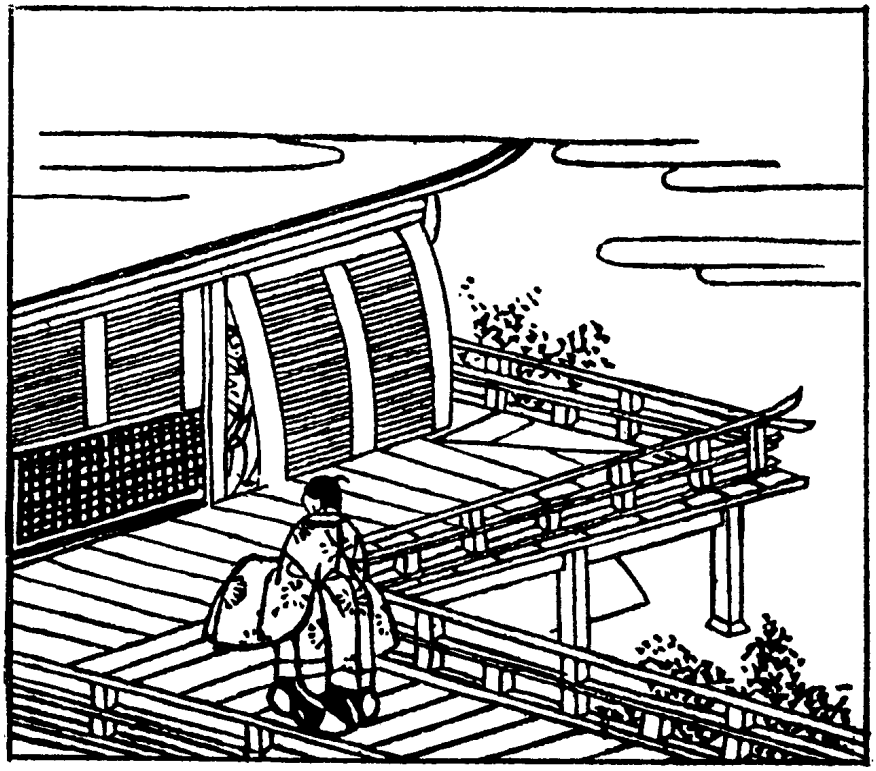
SHORT as the joints of bamboo reeds
That grow beside the sea
On pebble beach at Naniwa,
I hope the time may be,
When thou 'rt away from me.

The Princess Ise was the daughter of Tsugukage Fujiwara, the Governor of the Province of Ise; hence her name. She lived at the Imperial Court, and was the favourite maid of honour of the Emperor Uda, who reigned A.D. 888–897. She was noted for her talents and gentle disposition, and was the mother of Prince Katsura. Naniwa is the old name of Ōsaka. The picture shows the Princess on the pebble beach at Naniwa, and to the left are the bamboo reeds.

20

MOTO-YOSHI SHINNŌ

Wabi nureba
Ima hata onaji
Naniwa naru
Mi wo tsukushite mo
Awamu to zo omou.



20

THE HEIR-APPARENT MOTO-YOSHI

WE met but for a moment, and
I'm wretched as before;
The *tide* shall *measure* out my life,
Unless I see once more
The maid, whom I adore.

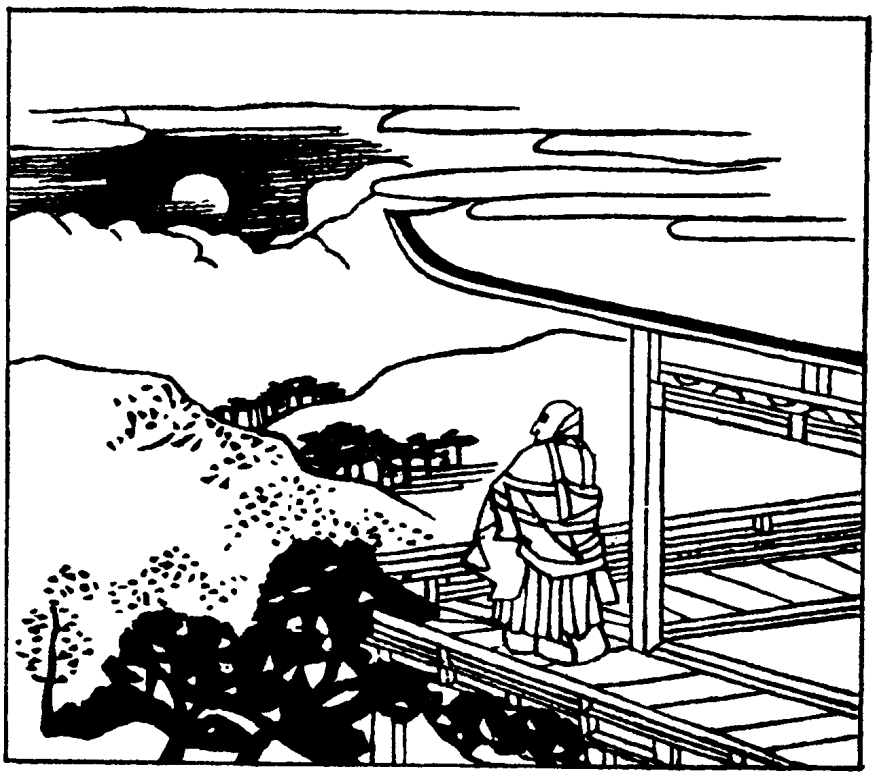
The composer of this verse was the son of the Emperor Yōzei, who reigned A.D. 877–884; he was noted for his love-affairs, and he died in the year 943.

Mi wo tsukushite mo means 'even though I die in the attempt', but *miotsukushi* is a graduated stick, set up to measure the rise and fall of the tide; and Naniwa, the modern seaport of Ōsaka, seems to have been inserted chiefly as the place where this tide-gauge was set up. The poet may have meant, that the river of his tears was so deep as to require a gauge to measure it; or, as Professor MacCauley reads it, he was hinting, that if he could not attain his ends his body would be found at the tide-gauge in Naniwa Bay. The picture seems to show the poet on the verandah and his lady-love looking through the screen.

21

SOSEI HŌSHI

Ima kon to
Iishi bakari ni
Naga-tsuki no
Ariake no tsuki
Wo machi izuru kana.



21

THE PRIEST SOSEI

THE moon that shone the whole night through
This autumn morn I see,
As here I wait thy well-known step,
For thou didst promise me—
'I'll surely come to thee.'

Sosei is supposed to have been the son of Bishop Henjō, the writer of verse No. 12, born before the latter entered the church, about the year 850. His name as a layman was Hiro-nobu Yoshi-mine, and he became abbot of the Monastery of Riyau-inwin at Iso-no-kami, in the Province of Yamato.

22

BUNYA NO YASUHIDE

Fuku kara ni
Aki no kusa ki no
Shiborureba
Mube yama kaze wo
Arashi to iuramu.

22

YASUHIDE BUNYA

THE mountain wind in autumn time
Is well called 'hurricane';
It *hurries canes* and twigs along,
And whirls them o'er the plain
To scatter them again.

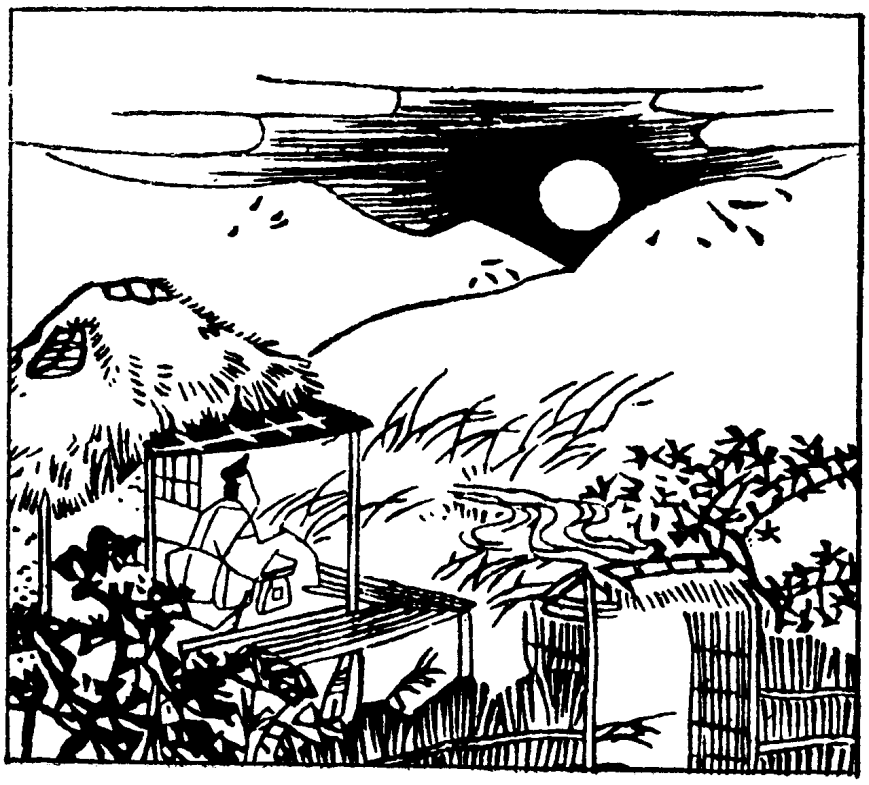
This well-known writer lived in the ninth century, and was the father of Asayasu, who composed verse No. 37; he was also Vice-Director of the Imperial Bureau of Fabrics.

The point of this verse lies in the ideographic characters of the original; *yama kaze* (mountain wind) being written with two characters, which, when combined, form *arashi* (hurricane), and this, of course, it is quite impossible to reproduce correctly in the translation. The picture shows the wind blowing down from the mountain behind the poet and waving his sleeves about.

23

ŌYE NO CHISATO

Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo.



23

CHISATO ŌYE

THIS night the cheerless autumn moon
Doth all my mind enthrall;
But others also have their griefs,
For autumn on us all
Hath cast her gloomy pall.

Chisato Ōye is said to have lived about the end of the ninth century; he was the son of a Councillor, and a very fertile poet. He was also famous as a philosopher, and acted as tutor to the Emperor Sei-wa, who reigned A.D. 859–876.

24

KWAN-KE

Kono tabi wa
Nusa mo tori-aezu
Tamuke-yama
Momiji no nishiki
Kami no mani-mani.

24

KWAN-KE

I BRING no prayers on coloured silk
To deck thy shrine to-day,
But take instead these maple leaves,
That grow at Tamuké;
Finer than silk are they.

The name given above means 'A house of rushes', but the poet's real name was Michizane Sugawara; he was a great minister in the Emperor Uda's reign and a learned scholar; his works comprise twelve books of poetry and two hundred volumes of history; he was degraded in A.D. 901, and died two years later, an exile in Kinshū, aged fifty-nine. He is worshipped as Tenjin Sama, the God of Calligraphy, and is a favourite deity with schoolboys.

Nusa are strips of coloured silk or cloth inscribed with prayers, which were presented at temples in the old days. Tamuke-yama no Hachiman, a temple at Nara, is the scene of this verse; it is famous for its maple leaves, and the poet intended to say, that the crimson colour of its own maples was finer than any brocade that he could offer. Another allusion is, that *Tamuke-yama*, near Nara, means 'The Hill of Offerings'.

25

SANJŌ UDAIJIN

Na ni shi owaba
Ausakà yama no
Sanekazura
Hito ni shirarede
Kuru yoshi mo gana.

25

THE MINISTER-OF-THE-RIGHT OF THE SANJŌ (DISTRICT OF KYŌTO)

I HEAR thou art as modest as
The little creeping spray
Upon Mount Ōsaka, which hides
Beneath the grass; then, pray,
Wander with me to-day.

The writer's real name was Sadakata Fujiwara, and he died A.D. 932. For an account of the Fujiwara family see verse No. 18. Mount Ōsaka mentioned here is the same place as that referred to in verse No. 10, and when spelled *Ausaka* it means 'a hill of meeting'. The suggestion is, that if she is really like the creeping vine which grows on Meeting Hill, she will come and meet him.

26

TEI-SHIN KŌ

Ogura yama
Mine no momiji-ba
Kokoro araba
Ima hito tabi no
Miyuki matanamu.

26

PRINCE TEI-SHIN

THE maples of Mount Ogura,
If they could understand,
Would keep their brilliant leaves, until
The Ruler of this land
Pass with his royal band.

The above is the posthumous name given to Tada-hira Fujiwara, Imperial Chief Minister of State; he died about the year 936. It is related that the Emperor Uda, after his abdication, visited Mount Ogura in Yamashiro province, and was so greatly struck with the autumn tints of the maples, that he ordered Tada-hira to invite his son, the Emperor Daigo, to visit the scene; and this verse was the invitation. The picture shows the Emperor with his attendants, and the maples all around him.

27

CHŪ-NAGON KANESUKE

Mika no hara
Wakite nagaruru
Izumi gawa
Itsu miki tote ka
Koishi-karuramu.

27

THE IMPERIAL ADVISER KANESUKE

OH! rippling River Izumi,
That flows through Mika plain,
Why should the maid I saw but now
And soon shall see again
Torment my love-sick brain?

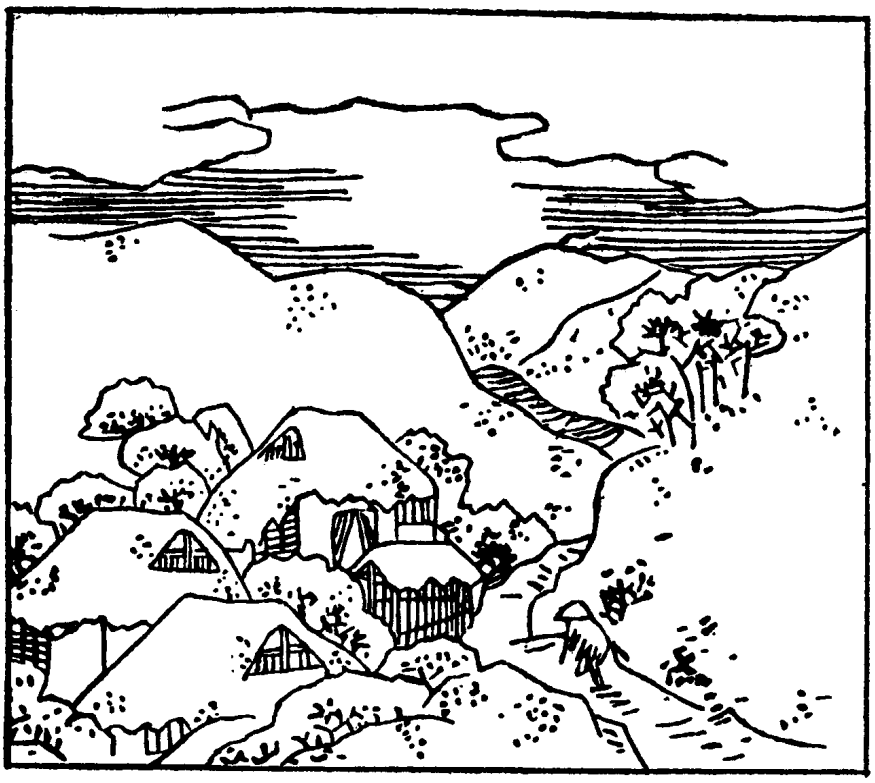
Kanesuke was a member of the Fujiwara family; he died in the year 933. The River Izumi is in the Province of Yamashiro.

The word-plays in this verse are—*Izumi*, in the third line, which is imitated in the next line, and *Mika*, which is also repeated in the third line. The first three lines of this verse, about the river flowing through the plain, form a 'preface', and appear to be inserted merely because *itsu miki* (when I have seen her) sounds like *Izumi*.

28

MINAMOTO NO MUNE-YUKI ASON

Yama zato wa
Fuyu zo sabishisa
Masari keru
Hito-me mo kusa mo
Karenu to omoeba.



28

THE MINISTER MUNE-YUKI MINAMOTO

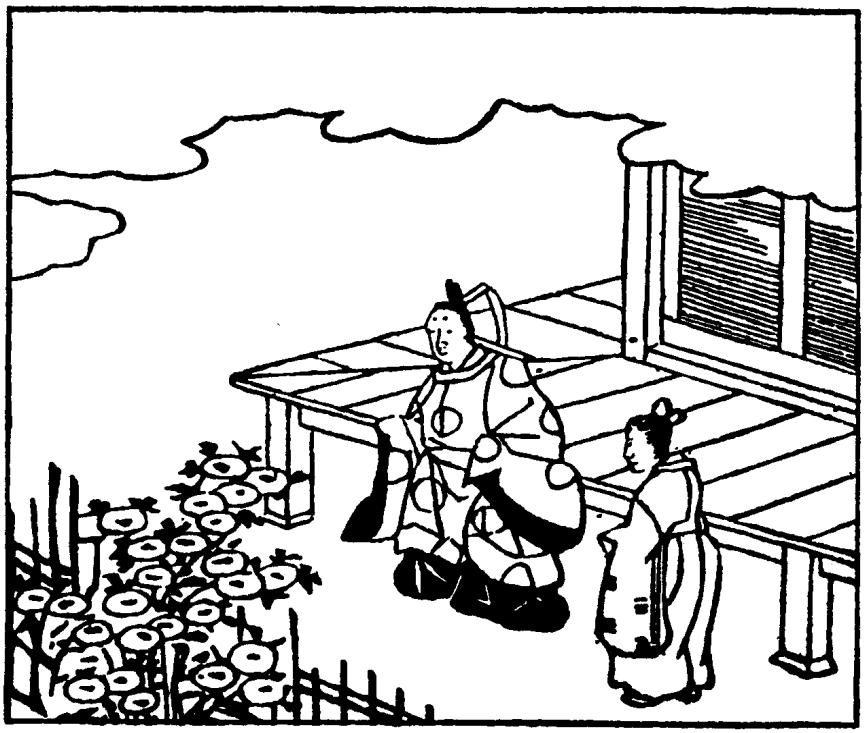
THE mountain village solitude
In winter time I dread;
It seems as if, when friends are gone,
And trees their leaves have shed,
All men and plants are dead.

The poet was a grandson of the Emperor Kwōkō, and died A.D. 940. The Minamoto family, who sprang from the Emperor Seiwa, who reigned 856–877, was at one time very powerful, and produced many famous men, including Yoritomo, the great founder of the Shōgunate. The Taira family and the Minamotos were the Yorks and Lancasters of mediaeval Japan; but, after thirty years of warfare, Yoritomo finally defeated his rivals in a great battle fought at Dan-no-ura, in the Straits of Shimonoseki, in 1185; the entire Taira family was exterminated, including women and children, and the infant Emperor Antoku. The Minamoto clan themselves became extinct in 1219, when Sanetomo was murdered at Kamakura, as related in the note to verse No. 93.

29

ŌSHI-KŌCHI NO MITSUNE

Kokoro-ate ni
Orabaya oramu
Hatsu shimo no
Oki madowaseru
Shira giku no hana.



29

MITSUNE ŌSHI-KŌCHI

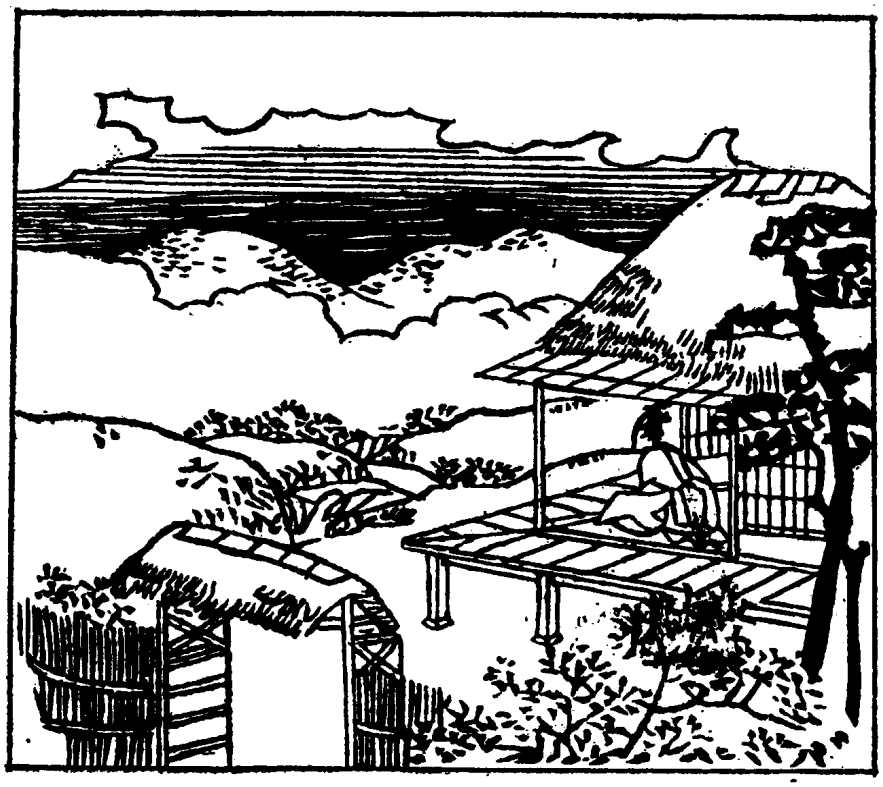
IT was a white chrysanthemum
I came to take away;
But, which are coloured, which are white,
I'm half afraid to say,
So thick the frost to-day!

Mitsune lived some time in the beginning of the tenth century, and was one of the compilers of *Odes Ancient and Modern* (the *Kokinshiu*). The illustration shows him with a boy in attendance, trying to make up his mind which flower he will pick.

30

NIBU NO TADAMINE

Ariake no
Tsurenaku mieshi
Wakare yori
Akatsuki bakari
Uki-mono wa nashi.



30

TADAMINE NIBU

I HATE the cold unfriendly moon,
That shines at early morn ;
And nothing seems so sad and grey,
When I am left forlorn,
As day's returning dawn.

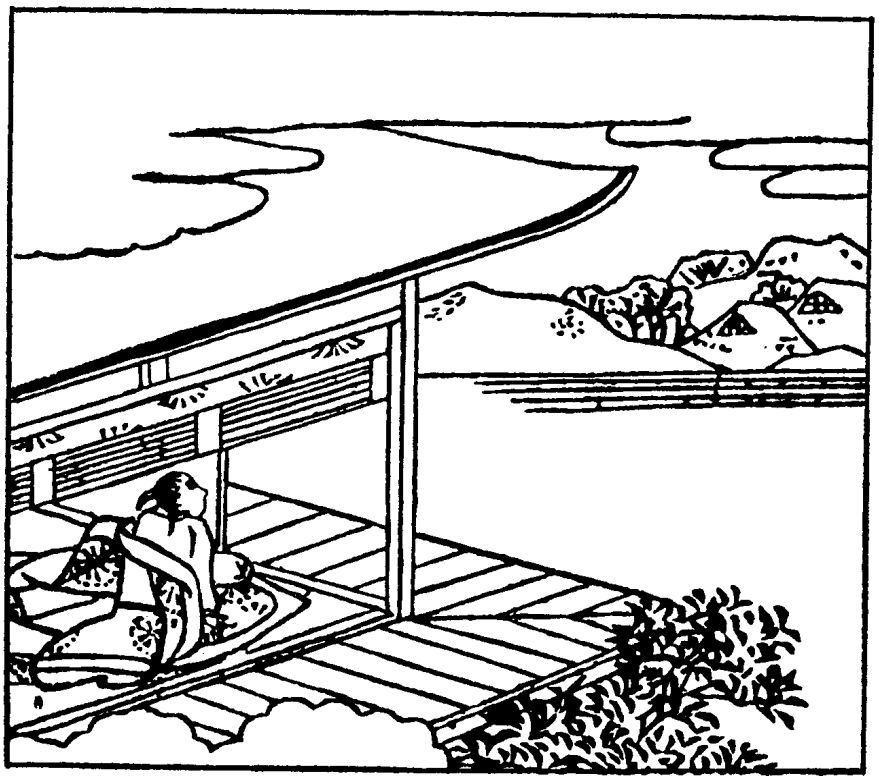
The writer lived to the age of ninety-nine, and died in the year 965. He was, like the composer of the previous verse, one of the compilers of the *Kokinshiu*, and was also the father of the author of verse No. 41.

The picture seems to show the poet all alone looking out at the early dawn, but the moon is not visible.

31

SAKA-NO-UYE NO KORENORI

Asaborake
Ariake no tsuki to
Miru made ni
Yoshino no sato ni
Fureru shira yuki.



31

KORENORI SAKA-NO-UYE

SURELY the morning moon, I thought,
Has bathed the hill in light;
But, no; I see it is the snow
That, falling in the night,
Has made Yoshino white.

Little is known about this poet, but he is said to have lived some time in the tenth century. Yoshino is a mountain village in the Province of Yamato, famous for its cherry blossoms; at one time it contained the Imperial Summer Palace. In the illustration we see the poet looking across at the village on the hills all covered with snow.

32

HARUMICHI NO TSURAKI

Yama gawa ni
Kaze no kaketaru
Shigarami wa
Nagare mo aenu
Momiji nari keri.

32

TSURAKI HARUMICHI

THE stormy winds of yesterday
The maple branches shook;
And see! a mass of crimson leaves
Has lodged within that nook,
And choked the mountain brook.

The writer of this verse died in the year 864.

33

KINO TOMONORI

Hisakata no
Hikari nodokeki
Haru no hi ni
Shizu kokoro naku
Hana no chiruramu.

33

TOMONORI KINO

THE spring has come, and once again
The sun shines in the sky;
So gently smile the heavens, that
It almost makes me cry,
When blossoms droop and die.

Tomonori Kino was the grandson of Uchisukune Take, a famous warrior, and nephew of Tsura-yuki, who composed verse No. 35; he was one of the compilers of the *Kokinshiu*, and died at the beginning of the tenth century. He refers in this verse to the fall of the cherry blossoms.

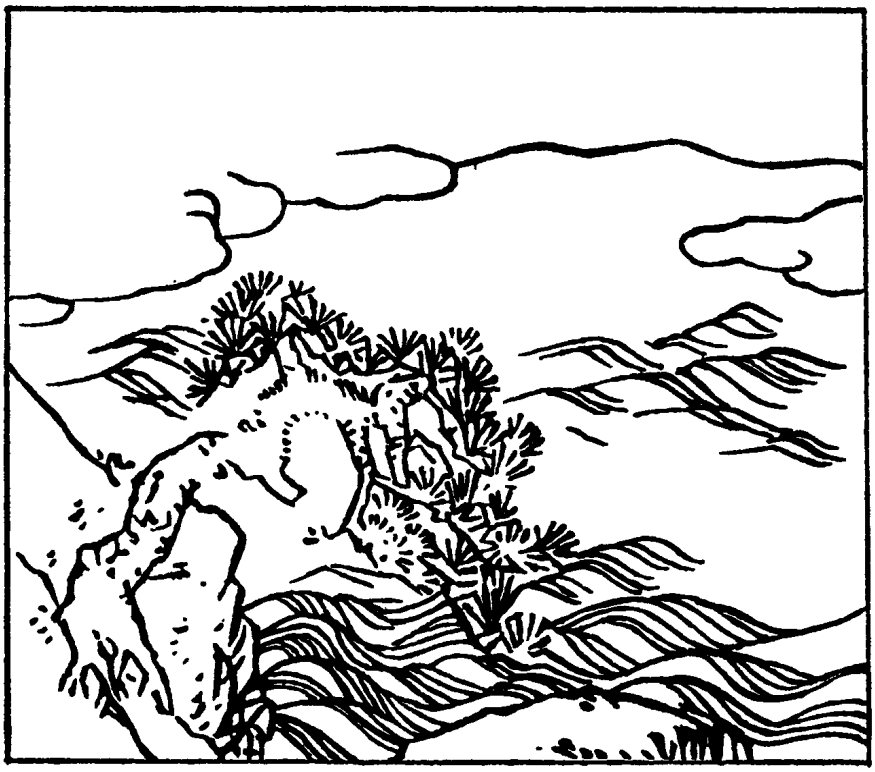
Hisakata is a ' pillow-word ' for heaven, without any definite meaning in the present day; it is generally used in poetry in conjunction with such words as sun, moon, sky, or, as in this case, ' the light ' (of heaven).

The picture shows the poet with his attendant, watching the petals falling from the cherry tree.

34

FUJIWARA NO OKI-KAZE

Tare wo ka mo
Shiru hito nisemu
Takasago no
Matsu mo mukashi no
Tomo nara-naku ni.



34

OKI-KAZE FUJIWARA

GONE are my old familiar friends,
The men I used to know;
Yet still on Takasago beach
The same old pine trees grow,
That I knew long ago.

Oki-kaze, the son of Michinari, was an official in the Province of Sagami in the year 911; the date of his death is unknown, but he is mentioned as being alive as late as the year 914. Takasago, which is mentioned again in verse No. 73, is a seaside place in the Province of Harima, famous for its pine trees; the pine tree is one of the recognized emblems of long life in Japan, because it is believed that after a thousand years its sap turns to amber.

35

KINO TSURA-YUKI

Hito wa iza
Kokoro mo shirazu
Furu sato wa
Hana zo mukashi no
Ka ni nioi keru.

35

TSURA-YUKI KINO

THE village of my youth is gone,
New faces meet my gaze;
But still the blossoms at thy gate,
Whose perfume scents the ways,
Recall my childhood's days.

The writer of this verse, who lived A.D. 884–946, was a nobleman at Court, one of the greatest of the classical poets, and the first writer of Japanese prose. He was the chief compiler of the *Kokinshiu*, in which work he was assisted by the authors of verses Nos. 29, 30, and 33. This work consists of twenty volumes, containing some eleven hundred verses, and was completed in the year 922. It is related that Tsura-yuki once visited a friend after a long absence; and on being asked jestingly by the latter, how he could remember the way after such a long interval of time, the poet broke off a spray of blossoms from a plum tree growing at the entrance, and presented it to his friend with this impromptu verse.

36

KIYOWARA NO FUKA-YABU

Natsu no yo wa
Mada yoi nagara
Akenuru wo
Kumo no izuko ni
Tsuki yadoruramu.

36

FUKA-YABU KIYOWARA

TOO short the lovely summer night,
Too soon 'tis passed away;
I watched to see behind which cloud
The moon would chance to stay,
And here's the dawn of day!

Nothing is known of this writer, except that he was the father of the author of verse No. 42.

37

BUNYA NO ASAYASU

Shira tsuyu ni
Kaze no fukishiku
Aki no no wa
Tsuranuki-tomenu
Tama zo chiri keru.

37

ASAYASU BUNYA

THIS lovely morn the dewdrops flash
Like diamonds on the grass—
A blaze of sparkling jewels! But
The autumn wind, alas!
Scatters them as I pass.

Asayasu, the son of the author of verse No. 22, lived about the end of the ninth century. He is said to have composed this verse at the request of the Emperor Daigo in the year 900. To liken the dewdrops to jewels or beads (*tama*) is typical of Japanese verse. The picture shows the grass, and the dewdrops scattered on the ground in front of the poet.

38

UKON

Wasurararuru
Mi woba omowazu
Chikahite-shi
Hito no inochi no
Oshiku mo aru kana.

38

UKON

MY broken heart I don't lament,
To destiny I bow;
But thou hast broken solemn oaths,—
I pray the Gods may now
Absolve thee from thy vow.

The Lady Ukon is supposed to have been deserted by her husband, and in this poem she regrets, not so much her own sorrow, as the fact that he has broken his sworn oath, and is therefore in danger of divine vengeance. The illustration shows her all alone at the gate, with the house in the background, evidently waiting for the husband who has forsaken her.

39

SANGI HITOSHI

Asajū no
Ono no shinowara
Shinoburedo
Amarite nado ka
Hito no koishiki.

39

THE PRIVY COUNCILLOR HITOSHI

'TIS easier to hide the reeds
Upon the moor that grow,
Than try to hide the ardent love
That sets my cheeks aglow
For somebody I know.

Little is known of this poet, except that he lived some time in the tenth century.

Note the word *shinowara*, meaning 'a bamboo moor', contrasted with *shinoburedo* in the next line, which means ' though I might manage to conceal '.

The picture shows Hitoshi on the wild moor, with the reeds growing all around him.

40

TAIRA NO KANEMORI

Shinoburedo
Iro ni ide ni keri
Waga koi wa
Mono ya omou to
Hito no tou made.

40

KANEMORI TAIRA

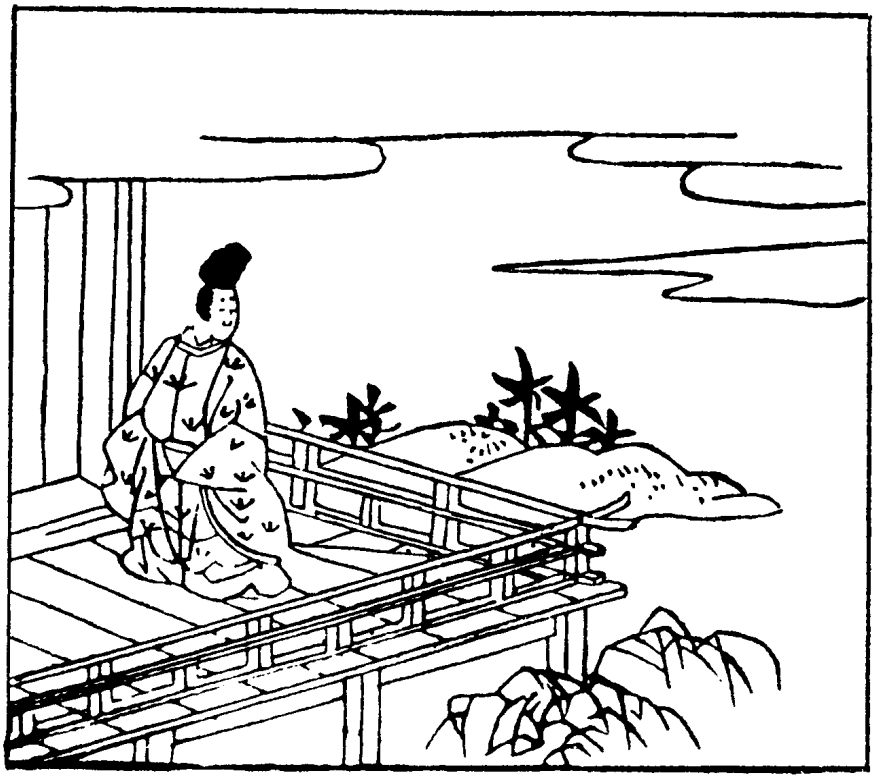
ALAS! the blush upon my cheek,
Conceal it as I may,
Proclaims to all that I'm in love,
Till people smile and say—
'Where are thy thoughts to-day?'

This verse is said to have been composed in the year 949, at the request of the Emperor Daigo. The Taira family sprang from the Emperor Kwammu, attained great influence three hundred years later, but finally fell before the power of the Minamoto clan in the year 1185 (see note to verse No. 28).

41

NIBU NO TADAMI

Koi su tefu
Waga na wa madaki
Tachi ni keri
Hito shirezu koso
Omoi-someshi ga.



41

TADAMI NIBU

OUR courtship, that we tried to hide,
Misleading is to none;
And yet how could the neighbours guess,
That I had yet begun
To fancy any one?

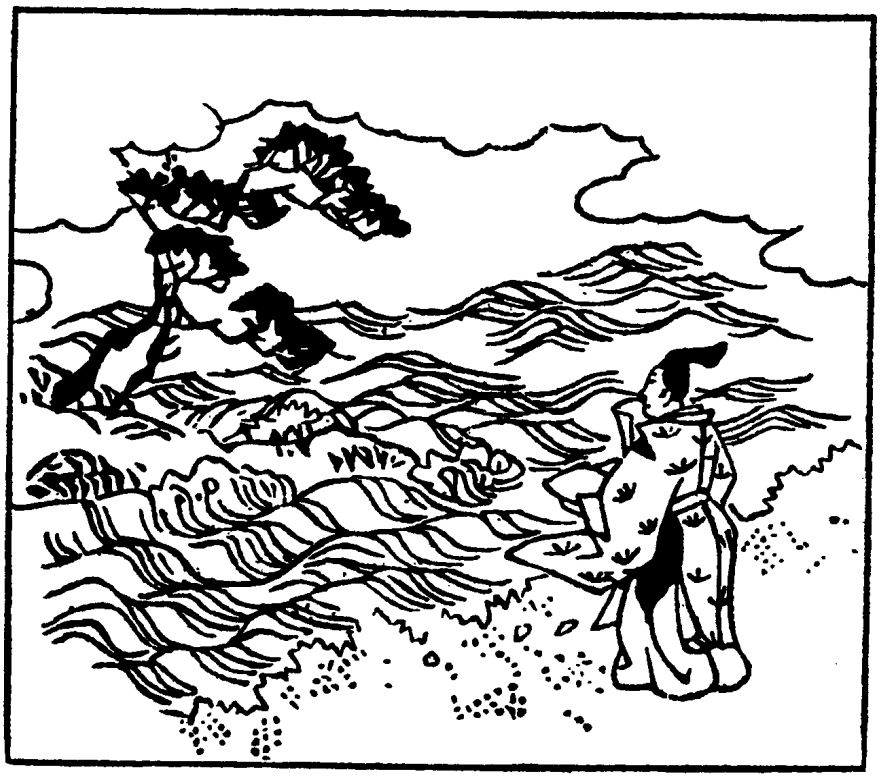
This poet was the son of the writer of verse No. 30, and he is said to have composed the poem on the same occasion as is mentioned for No. 40.

The word *omoi* in the last line is a 'pivot-word', used firstly in connexion with the fourth line, meaning 'I thought' (nobody knew), and also in conjunction with *someshi*, where it means 'I began to be in love'.

42

KIYOWARA NO MOTO-SUKE

Chigiriki na
Katami-ni sode wo
Shibori-tsutsu
Sue no Matsu-yama
Nami kosaji to wa.



42

MOTO-SUKE KIYOWARA

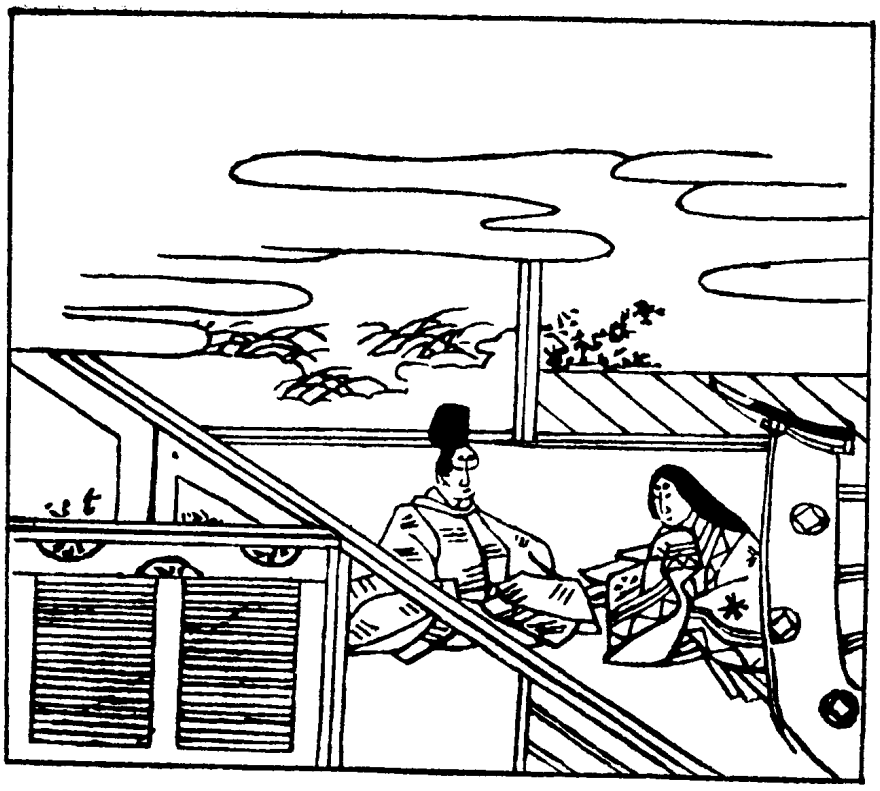
OUR sleeves, all wet with tears, attest
That you and I agree
That to each other we'll be true,
Till Pine-tree Hill shall be
Sunk far beneath the sea.

Moto-suke lived towards the close of the tenth century, and was the son of the writer of verse No. 36. The idea of one's sleeves being wet with tears is a common one in Japanese poetry. Matsu-yama, or Pine-tree Hill, is in Northern Japan, on the boundaries between the Provinces of Rikuchū and Nambu. In the illustration the hill with the pine tree on the top appears to be just sinking beneath the waves.

43

CHŪ-NAGON YATSU-TADA

Ai-mite no
Nochi no kokoro ni
Kurabureba
Mukashi wa mono wo
Omowazari keri.



43

THE IMPERIAL ADVISER YATSU-TADA

HOW desolate my former life,
Those dismal years, ere yet
I chanced to see thee face to face;
'Twere better to forget
Those days before we met.

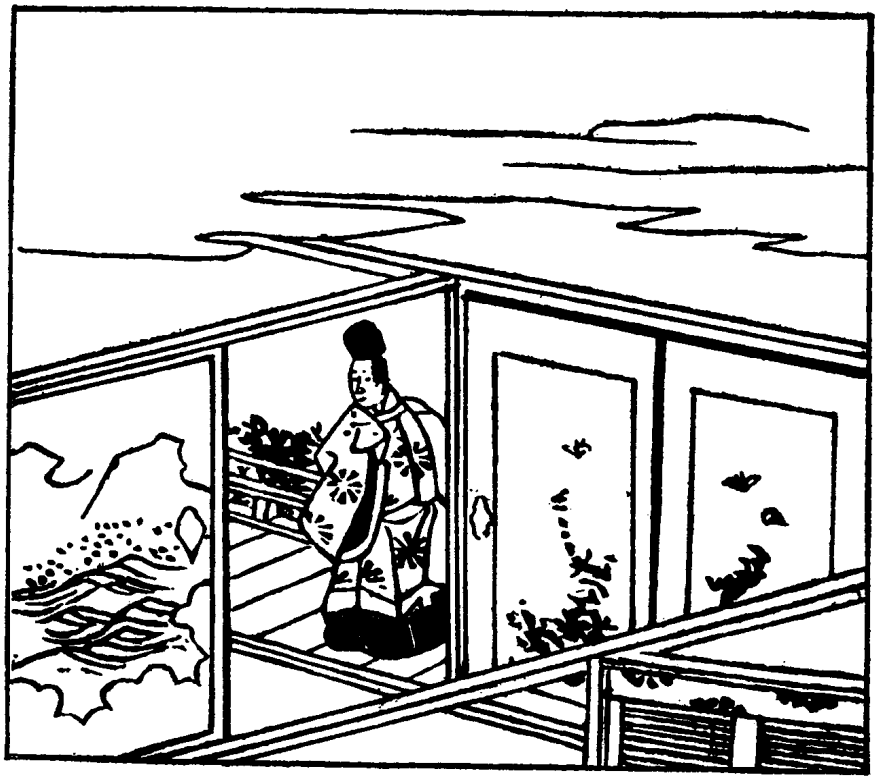
Yatsu-tada was a member of the great Fujiwara family, and is said to have died in the year 943.

It is interesting to note in these illustrations, as in nearly all old Japanese pictures, that the artist either takes off the roof of the house or removes part of the wall when he wishes you to see what is going on indoors.

44

CHŪ-NAGON ASA-TADA

Au koto no
Taete shi nakuba
Naka naka ni
Hito wo mo mi wo mo
Uramizaramashi.



44

THE IMPERIAL ADVISER ASA-TADA

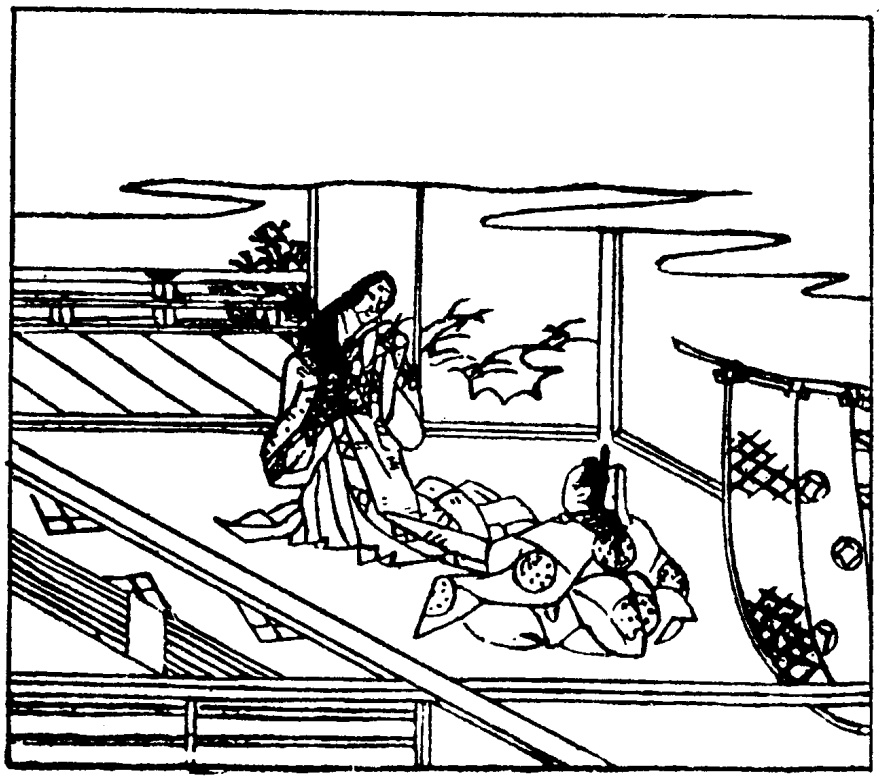
TO fall in love with womankind
Is my unlucky fate;
If only it were otherwise,
I might appreciate
Some men, whom now I hate.

The writer of this verse was the son of Sadakata, a Minister-of-the-Right, and is said to have died in the year 961. The verse was composed at the instance of the Emperor Daigo, and is apparently written in praise of a life of single blessedness. The translation does not give the full force of the last two lines, which mean literally, ' I should not dislike both other people and myself too.' The illustration shows Asa-tada walking on the verandah outside his house, perhaps composing this verse.

45

KEN-TOKU KŌ

Aware to mo
Iu beki hito wa
Omohoede
Mi no itazura ni
Narinu beki kana.



45

PRINCE KEN-TOKU

I DARE not hope my lady-love
Will smile on me again ;
She knows no pity, and my life
I care not to retain,
Since all my prayers are vain.

The real name of the writer of this verse was Koretada Fujiwara ; he died in the year 972, and Prince Ken-toku is his posthumous name.

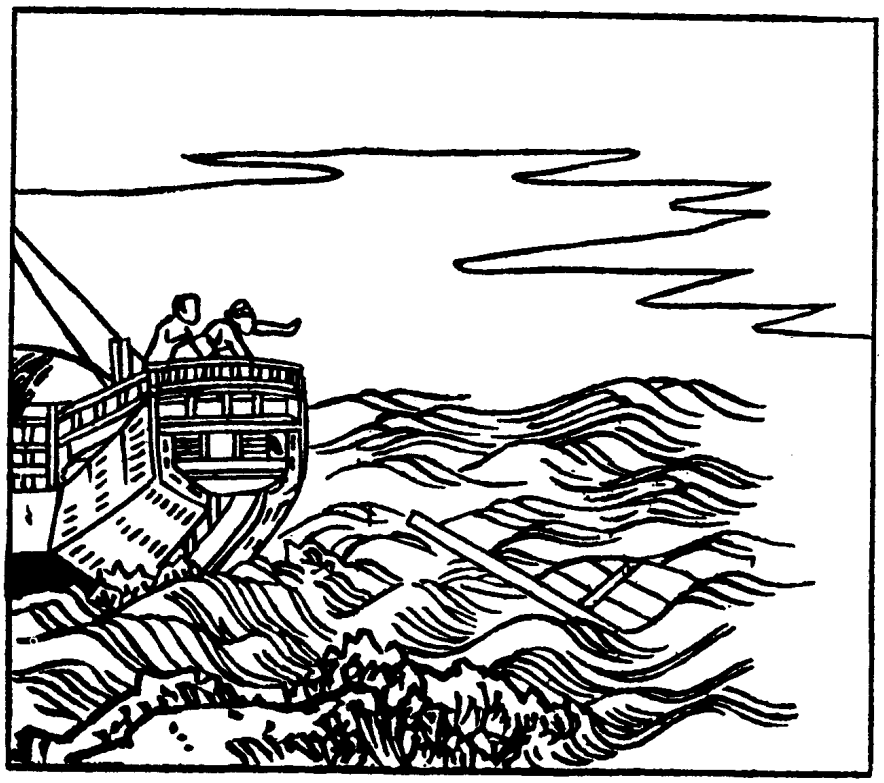
Aware to mo means, in conjunction with the next line, ‘ that she would give me words of pity ’ ; but *aware tomo* can also mean ‘ to meet as a friend ’.

In spite of the Prince's fears, the illustration seems to suggest that his lady-love changed her mind, and came to visit him once more.

46

SŌ NE-YOSHI-TADA

Yura no to wo
Wataru funabito
Kaji wo tae
Yukue mo shiranu
Koi no michi kana.



46

THE PRIEST NE-YOSHI-TADA

THE fishing-boats are tossed about,
When stormy winds blow strong;
With rudder lost, how can they reach
The port for which they long?
So runs the old love-song.

Nothing is known of the writer of this verse, but he is said to have lived in the tenth century. The meaning, not very clearly expressed in the translation, is that the course of true love is as uncertain as the course of the rudderless fishing-boats. In the illustration we see the fishing-boat tossing about on a rough sea and the rudder duly floating away astern.

47

YE-KEI HŌSHI

Yaemugura
Shigereru yado no
Sabishiki ni
Hito koso miene
Aki wa ki ni keri.

47

THE PRIEST YE-KEI

MY little temple stands alone,
No other hut is near;
No one will pass to stop and praise
Its vine-grown roof, I fear,
Now that the autumn 's here.

The Priest Ye-kei lived about the end of the tenth century, but nothing is known about him. In the picture he is shown outside his humble little temple with its patched roof and the vine growing up the wall.

48

MINAMOTO NO SHIGE-YUKI

Kaze wo itami
Iwa utsu nami no
Onore nomi
Kudakete mono wo
Omou koro kana.

48

SHIGE-YUKI MINAMOTO

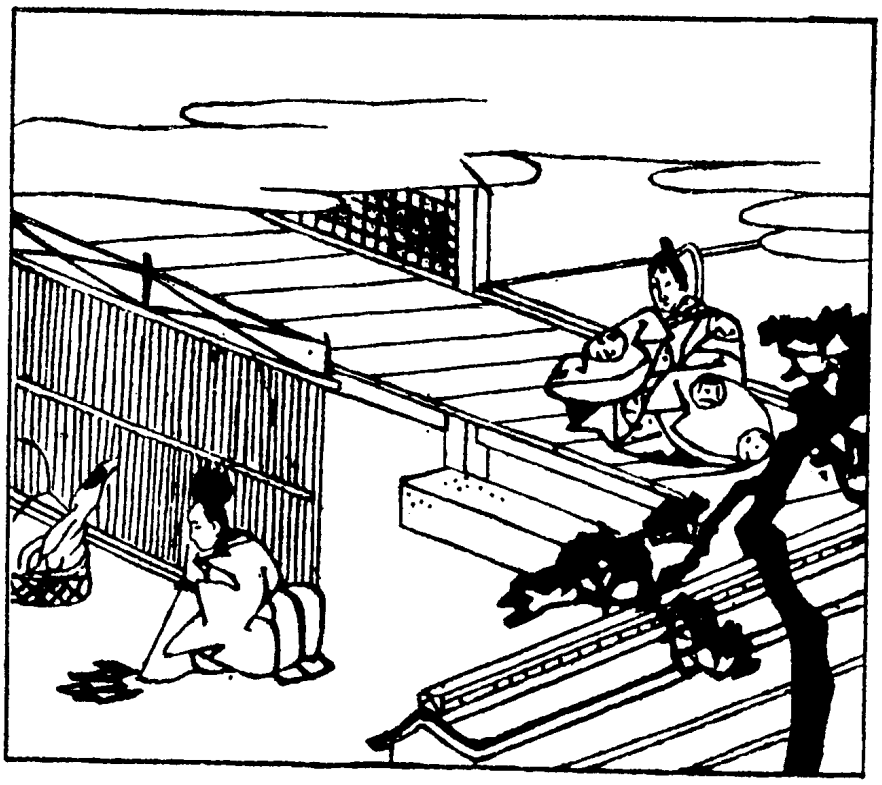
THE waves that dash against the rocks
Are broken by the wind
And turned to spray ; my loving heart
Is broken too, I find,
Since thou art so unkind.

The writer of this verse is said to have died in the year 963 ; for a note about the great Minamoto family, see verse No. 28. In the picture we see Shige-yuki, with an attendant carrying his sword, walking on the shore, while the waves break into spray at his feet.

49

ŌNAKATOMI NO YOSHI-NOBU ASON

Mikaki mori
Eji no taku hi no
Yo wa moete
Hiru wa kie-tsutsu
Mono wo koso omoe.



49

THE MINISTER YOSHI-NOBU, OF PRIESTLY RANK

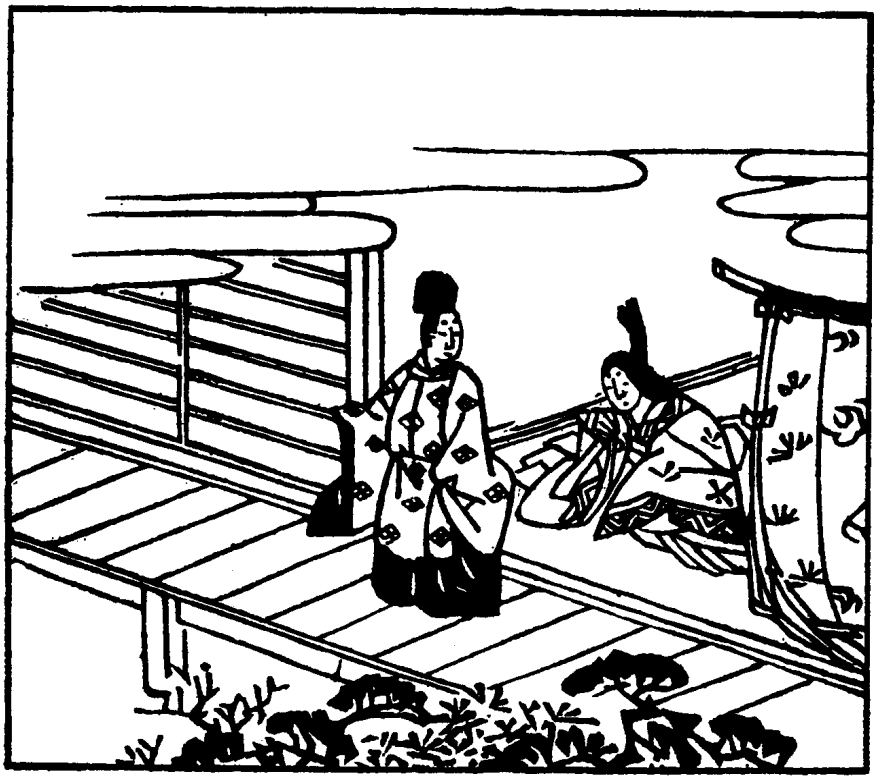
MY constancy to her I love
I never will forsake;
As surely as the Palace Guards
Each night their watch-fire make
And guard it till daybreak.

The author was the son of the Minister Yorimoto, and he lived during the latter part of the tenth century. The illustration shows the watchman outside the Palace tending his fire.

50

FUJIWARA NO YOSHITAKA

Kimi ga tame
Oshikarazarishi
Inochi sae
Nagaku mogana to
Omoi keru kana.



50

YOSHITAKA FUJIWARA

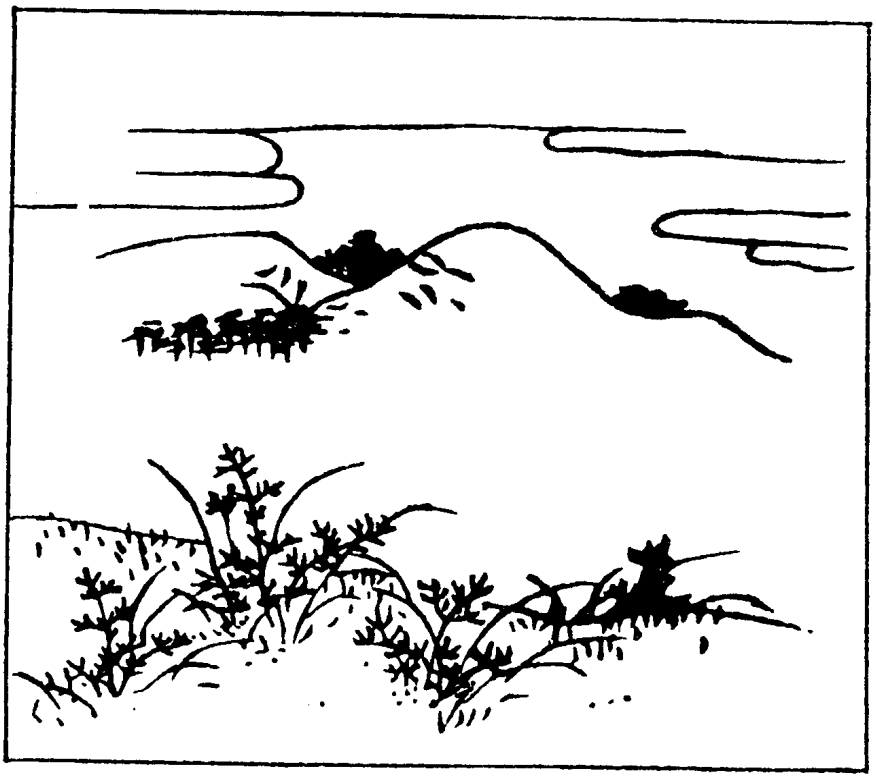
DEATH had no terrors, Life no joys,
Before I met with thee;
But now I fear, however long
My life may chance to be,
'Twill be too short for me!

Yoshitaka died in the year 974. See verse No. 18 for a note of the Fujiwara family.

51

FUJIWARA NO SANEKATA ASON

Kaku to dani
Eyawa Ibuki no
Sashi-mogusa
Sashimo shiraji na
Moyuru omoi wo.



51

THE MINISTER SANEKATA FUJIWARA

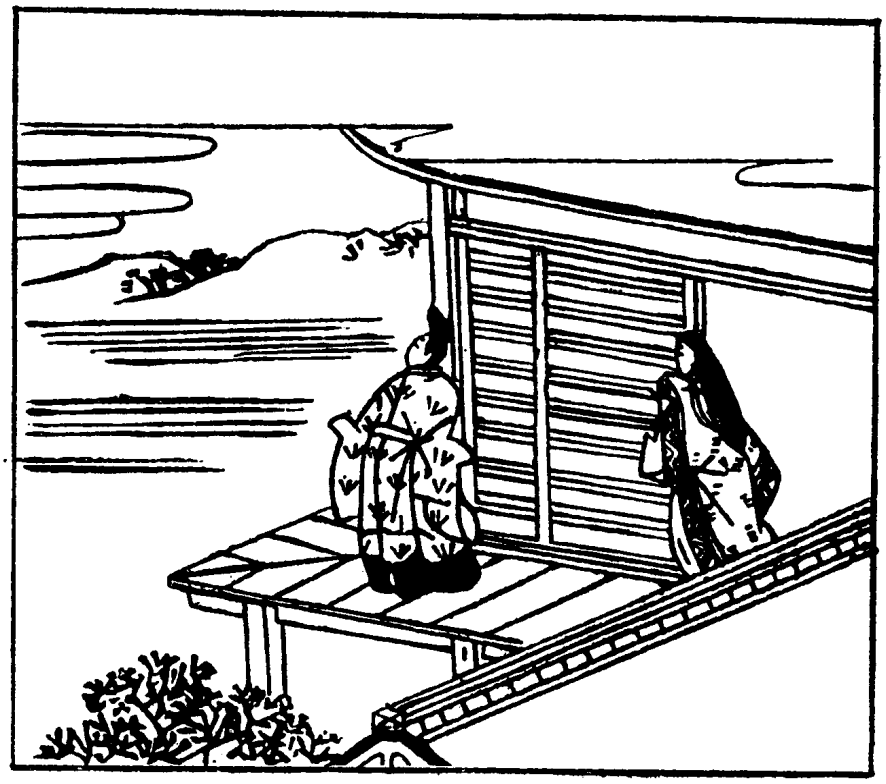
THOUGH love, like blisters made from leaves
Grown on Mount Ibuki,
Torments me more than I can say,
My lady shall not see,
How she is paining me.

The writer lived some time at the close of the tenth century. The artemisia plant (or mugwort) is used in Japan for cauterizing; a conical wad of the leaves or blossoms is placed on the spot, lit at the top, and allowed to burn down to the skin; this produces a blister, and is extremely painful. Ibuki is a hill, between the Provinces of Omi and Mino, famous for its artemisia, but *ibuki* can also stand for *iu beki*, which, in conjunction with *e ya wa*, would mean, 'Ah! how could I tell her!' But *eyawa* as one word means 'indescribable!' Notice also *sashimo* in the third and fourth lines; *sashi-mogusa* means 'the artemisia plant', but *sashi mo* means 'even though it is smarting'; *sashimo*, in one word, can also mean 'in such a way'. This verse is a very good example of the way the Japanese love to play upon words. The picture seems to show Mount Ibuki with the mugwort growing on it.

52

FUJIWARA NO MICHI-NOBU ASON

Akenureba
Kururu mono to wa
Shiri nagara
Nao urameshiki
Asaborake kana.



52

THE MINISTER MICHI-NOBU FUJIWARA

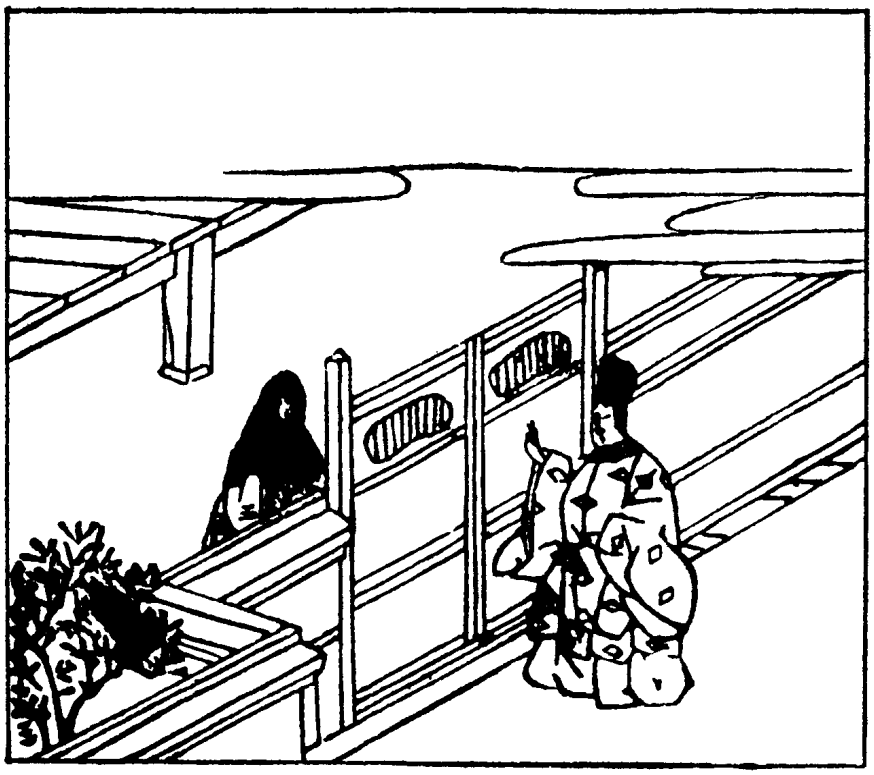
ALTHOUGH I know the gentle night
Will surely follow morn,
Yet, when I'm wakened by the sun,
Turn over, stretch and yawn—
How I detest the dawn!

Michi-nobu lived in the tenth century. He is shown in the illustration with his wife on the verandah, watching the day break.

53

UDAISHŌ MICHI-TSUNA NO HAHA

Nageki-tsutsu
Hitori nuru yo no
Akuru ma wa
Ikani hisashiki
Mono to kawa shiru.



53

THE MOTHER OF MICHI-TSUNA, COMMANDER OF THE RIGHT IMPERIAL GUARDS

ALL through the long and dreary night
I lie awake and moan;
How desolate my chamber feels,
How weary I have grown
Of being left alone!

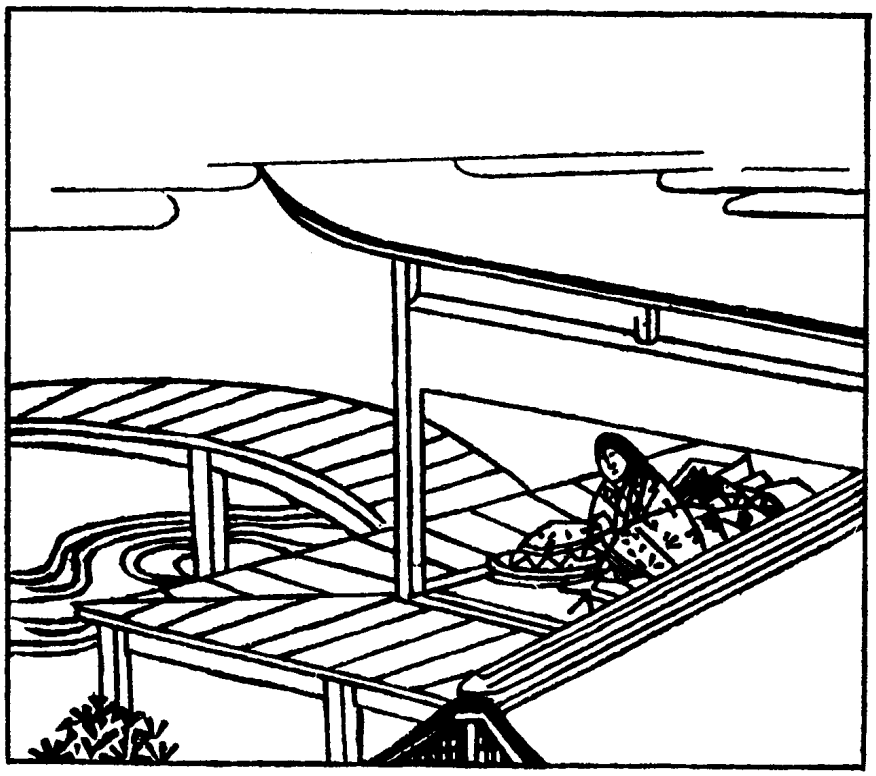
This lady was the daughter of Motoyasu Fujiwara, and the wife of the Regent Kaneie; she was famous for her beauty, and lived in the reign of the Emperor Mura-kami (947–967). It is related, that her husband returned home late one night, and, having to wait a moment or two before she let him in, he angrily reproached her, and she replied with this verse (see illustration).

Yo no akuru ma means 'until the dawn', but *akuru ma* also suggests that the room is empty when he is away.

54

GIDŌ-SANSHI NO HAHA

Wasureji no
Yukusue made wa
Katakereba
Kyō wo kagiri no
Inochi tomo gana.



54

THE MOTHER OF THE MINISTER OF STATE

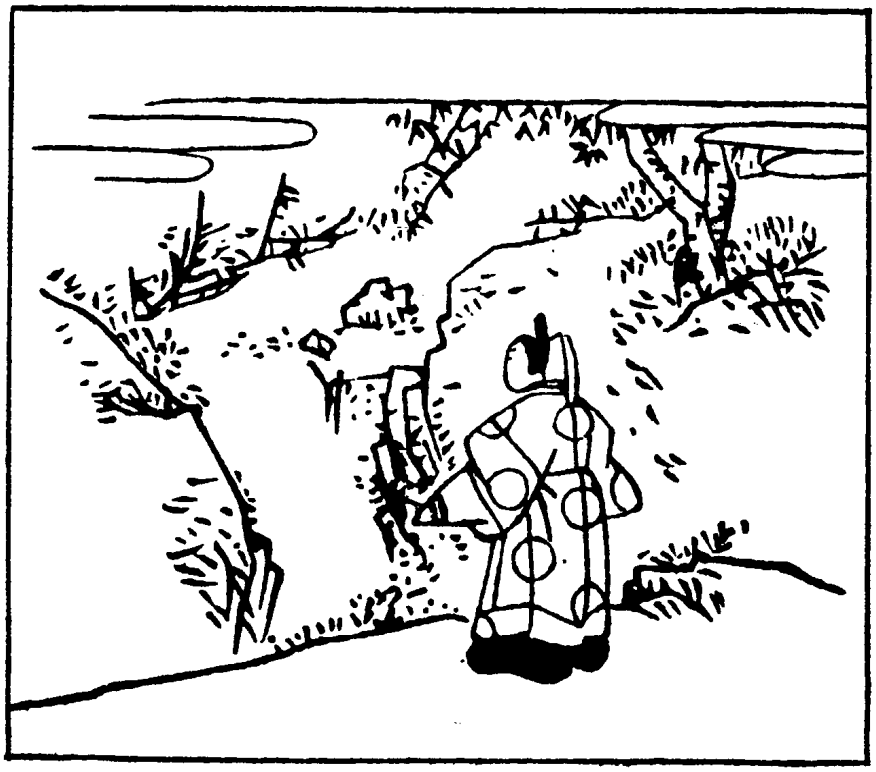
HOW difficult it is for men
Not to forget the past!
I fear my husband's love for me
Is disappearing fast;
This day must be my last.

The real name of this lady was Taka, and her son's name was Korechika Fujiwara. She lived about A.D. 1004, and it is supposed that this verse was written in a fit of jealousy against her husband; she is shown in the picture all alone at home bewailing her lot.

55

DAI-NAGON KINTŌ

Taki no oto wa
Taete hisashiku
Narinuredo
Na koso nagarete
Nao kikoe kere.



55

THE FIRST ADVISER OF STATE KINTŌ

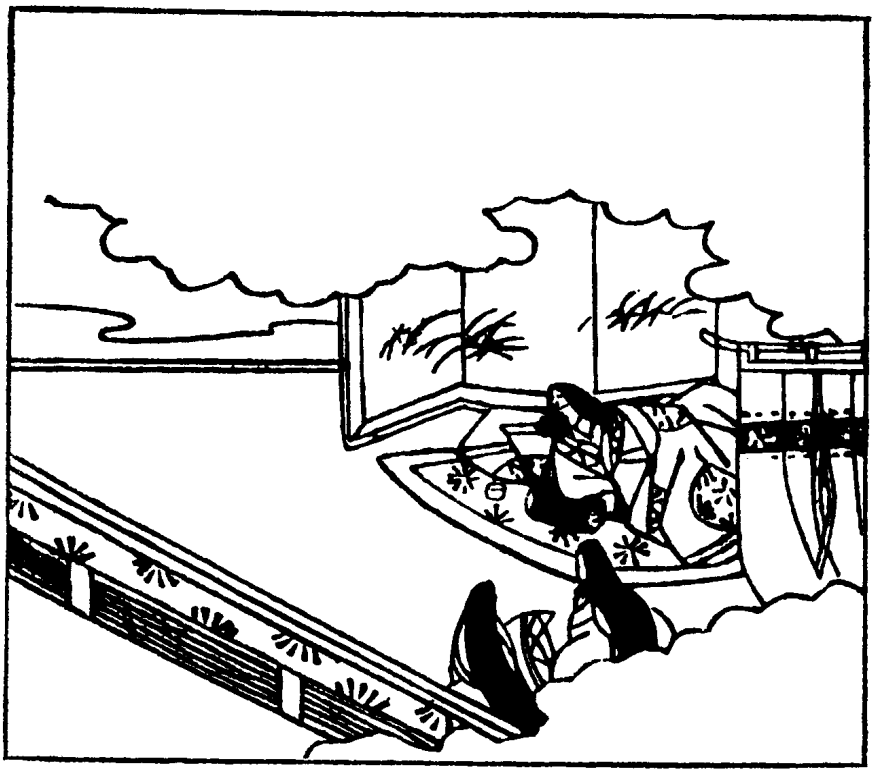
THIS waterfall's melodious voice
Was famed both far and near;
Although it long has ceased to flow,
Yet still with memory's ear
Its gentle splash I hear.

This poet was the father of the writer of verse No. 64, and was a member of the Fujiwara family at the zenith of their power; he was a great statesman and scholar, and died in the year 1041. The verse was written in praise of a waterfall that had been made by the orders of the Emperor Saga early in the ninth century, but which had by this time ceased to exist; and the illustration well shows the watercourse now run dry.

56

IZUMI SHIKIBU

Arazaramu
Kono yo no hoka no
Omoide ni
Ima hito tabi no
Au koto mo gana.



56

IZUMI SHIKIBU

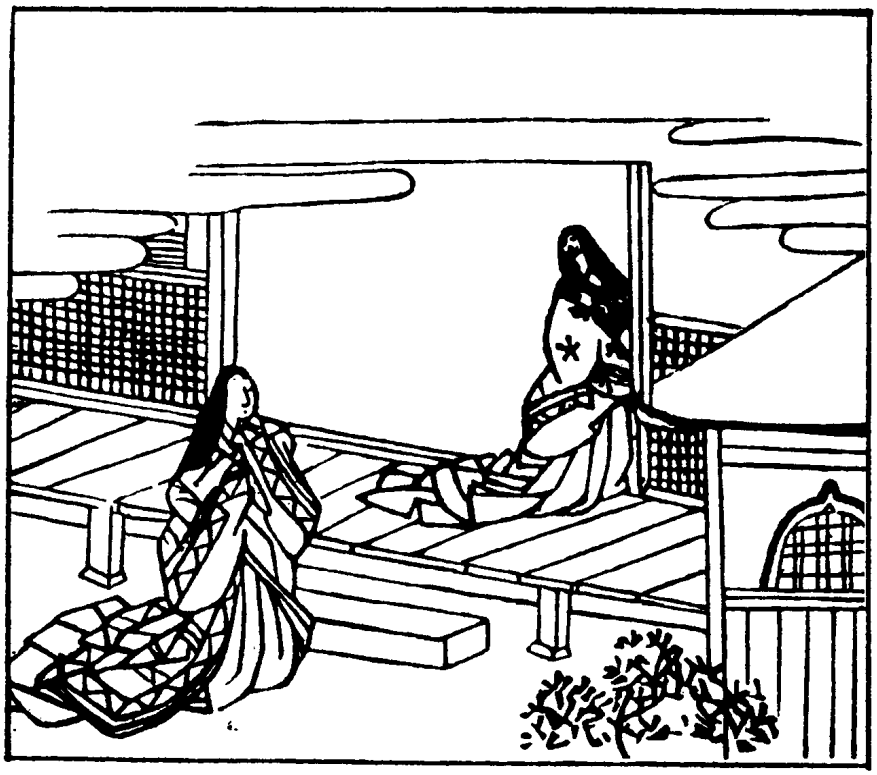
MY life is drawing to a close,
I cannot longer stay,
A pleasant memory of thee
I fain would take away;
So visit me, I pray.

This lady was the daughter of Masamine Ōye, and the wife of Michisada Tachibana, Governor of the Province of Izumi, hence her name; and also was the mother of the author of verse No. 60. She lived about the latter end of the tenth century, and was one of the lady poets who gave distinction to that period. The verse was addressed to her husband or lover just before her death, and in the illustration we see her on her deathbed, with two servants in the foreground.

57

MURASAKI SHIKIBU

Meguri-aite
Mishi ya sore tomo
Wakanu ma ni
Kumo gakure nishi
Yowa no tsuki kana.



57

MURASAKI SHIKIBU

I WANDERED forth this moonlight night,
And some one hurried by;
But who it was I could not see,—
Clouds driving o'er the sky
Obscured the moon on high.

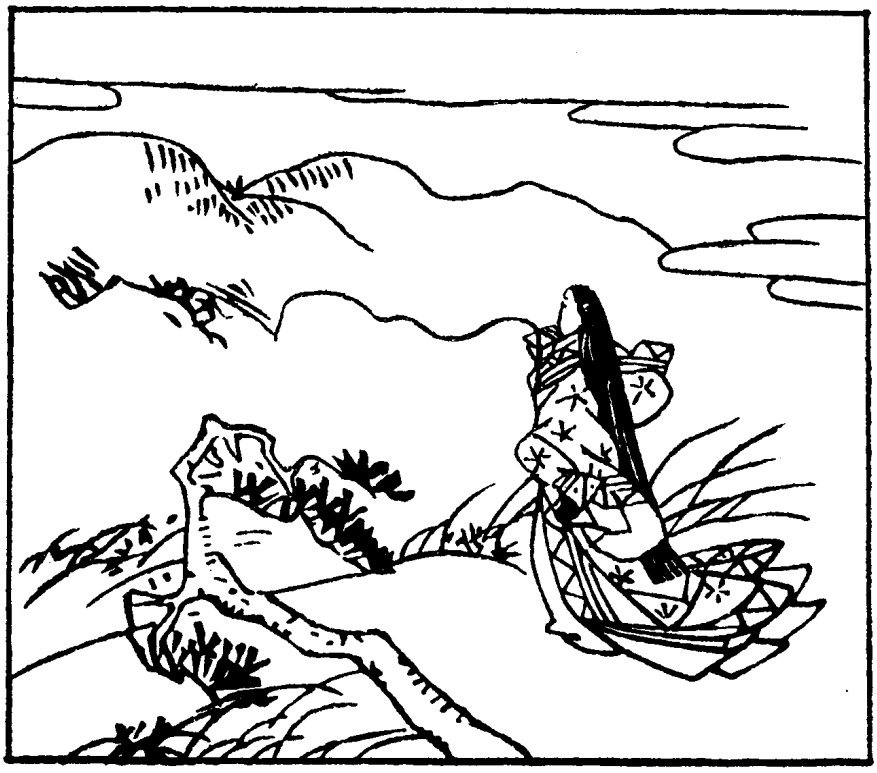
This lady lost her mother when very young, and her father, the minister Toyonari Fujiwara, married again. Her skill at composing verses caused her stepmother to become jealous, and the latter treated her with great cruelty. She married Nobutaka, a nobleman, and the following verse was written by her daughter. She is famous in Japanese literature as the authoress of *Genji Monogatari*, a historical work in fifty-four sections, which she wrote in the monastery of Ishiyama, near Kyōto. She was one night taking a moonlight stroll on her verandah and caught sight of her lover; but, though she barely recognized him, the *Kokinshiu*, from which the verse is taken, adds that you are to understand that her reputation was overshadowed from that moment, like the moon behind the clouds. She died in the year 992.

Sore tomo can mean either 'though I glanced at him', or else (*wakanu*, I did not recognize) 'that friend'.

58

DAINI NO SAMMI

Arima yama
Ina no sasawara
Kaze fukeba
Ide soyo hito wo
Wasure yawa suru.



58

DAINI NO SAMMI

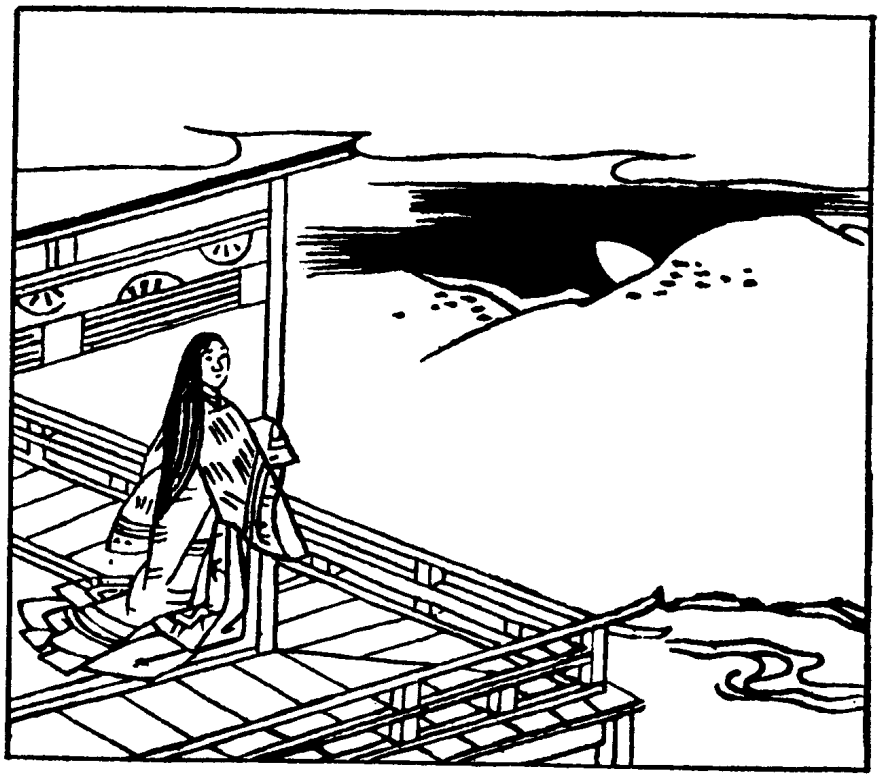
AS fickle as the mountain gusts
That on the moor I've met,
'Twere best to think no more of thee,
And let thee go. But yet
I never can forget.

The name given above is only a title, and the real name of this lady is unknown ; she was the daughter of the writer of the previous verse, and the wife of Daini Nariakira. The picture shows her on the moor composing the verse. Note the echoing sound in the last line, '*Wasure* ya*wa* *suru*.'

59

AKAZOME EMON

Yasurawade
Nenamaji mono wo
Sayofukete
Katabuku made no
Tsuki wo mishi kana.



59

AKAZOME EMON

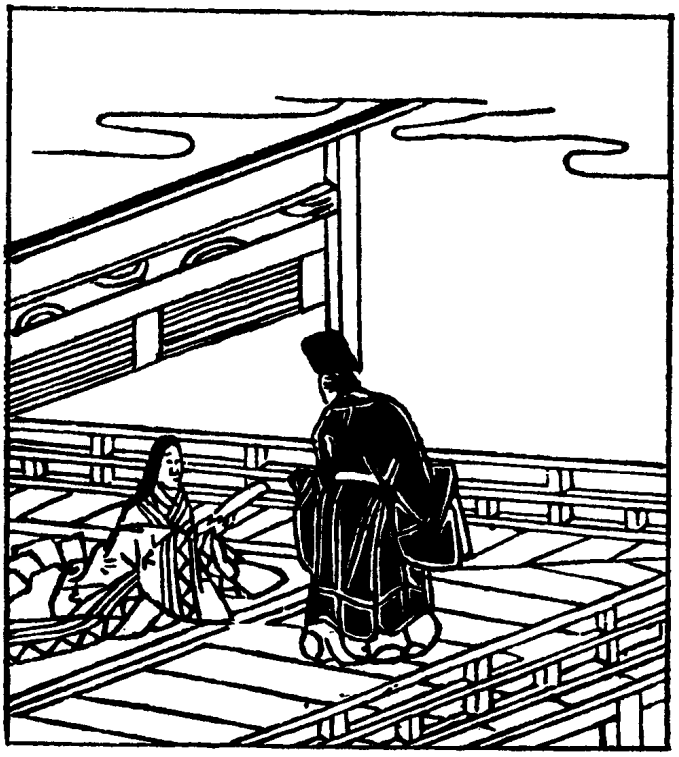
WAITING and hoping for thy step,
Sleepless in bed I lie,
All through the night, until the moon,
Leaving her post on high,
Slips sideways down the sky.

This writer is again a lady; she is said to have addressed the verse to Michinaga Fujiwara, who held the office of Regent under the Emperor Ichijō (A.D. 987–1011) and his two successors. Regent here must be understood not exactly as a temporary or vice Emperor, but rather as the Emperor's confidential adviser, and the official through whom all communications were made. Notice the moon in the illustration just disappearing behind the hill.

60

KO-SHIKIBU NO NAISHI

Ohoye yama
Ikuno no michi no
Tohokereba
Mada fumi mo mizu
Ama-no-Hashidate.



60

LADY-IN-WAITING KO-SHIKIBU

SO long and dreary is the road,
That I have never been
To Ama-no-Hashidate;
Pray, how could I have seen
The verses that you mean?

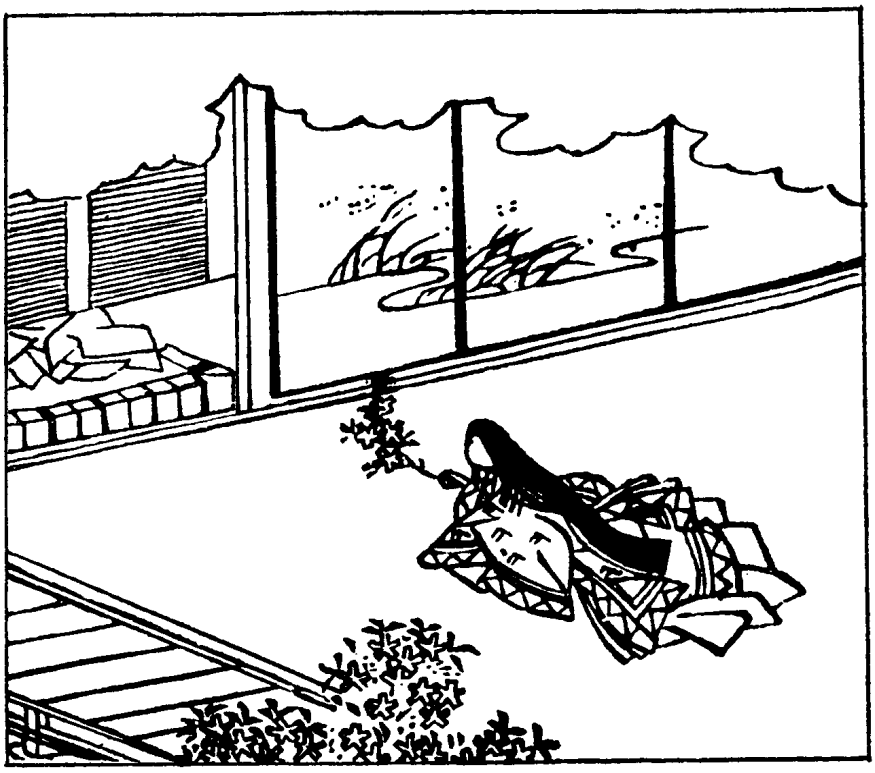
Koshikibu was the daughter of the writer of verse No. 56, and early became known as a poetess. The story goes, that she was suspected of getting help from her mother in composing poetry; and on one occasion, during the absence of the latter at Ama-no-Hashidate, she was selected to take part in a poetical contest at Court. A day or two before the event a nobleman laughingly asked her, if she was not expecting a letter from her mother, hinting that she would otherwise be unable to produce a poem good enough for the contest, and she, touching his sleeve, improvised the above verse. The original brings in not only Ama-no-Hashidate, a picturesque bay in the Province of Tango, but also two other proper names, Mount Ohoye and Ikuno, which are on the road there from Kyōto; but this the translation fails to do.

The last couplet can mean 'I have not walked to or seen Ama-no-Hashidate', and also, 'I have not seen any letter from Ama-no-Hashidate.'

61

ISE NO TAIU

Inishie no
Nara no Miyako no
Yaezakura
Kyō kokonoe ni
Nioi nuru kana.



61

THE LADY ISE

THE double cherry trees, which grew
At Nara in past days,
Now beautify this Palace, and
Their blossoms all ablaze
Perfume the royal ways.

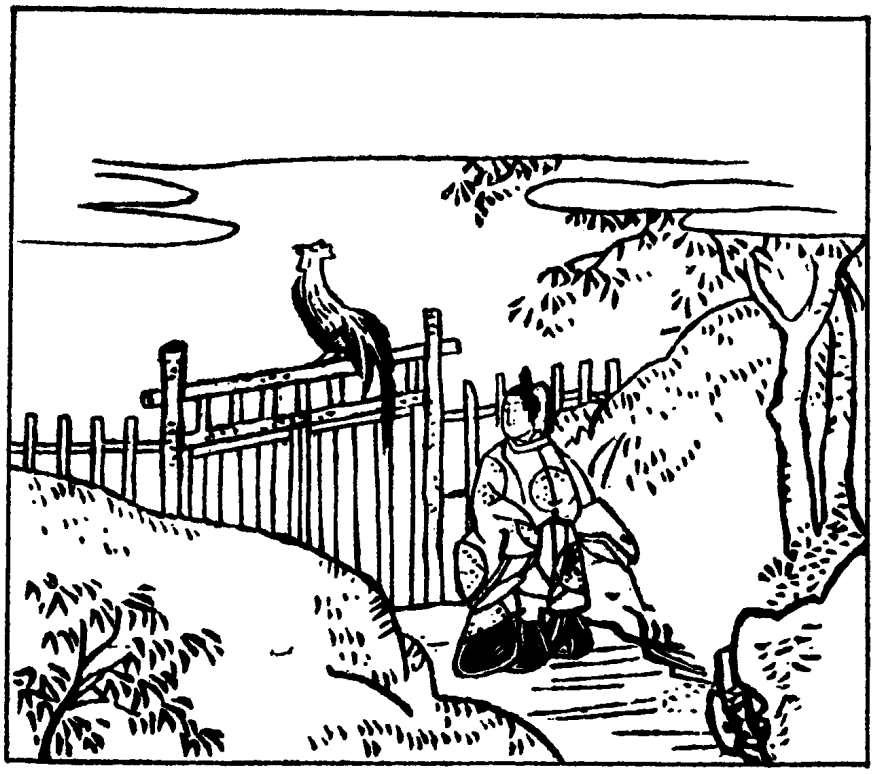
The Lady Ise was another of the famous literary women, that distinguished the Imperial Court at the end of the tenth century ; she was associated with the Province of Ise, from which she gets her name. Nara was the capital city from A.D. 709 to 784, after which the Court moved to Kyōto. It is related, that during the reign of the Emperor Ichijō (A.D. 987–1011) a nobleman presented him with a spray of the eight-petalled cherry trees that grew at Nara ; the Emperor was so delighted, that he had the trees, or perhaps cuttings from them, brought to Kyōto, and this verse commemorates the event.

Kokonoe (Palace) really means ' ninefold ', and refers to the nine enclosures of the Imperial Residence ; it is here contrasted with *yaezakura*, the eightfold or double cherry blossom.

62

SEI SHŌ-NAGON

Yo wo komete
Tori no sorane wa
Hakaru tomo
Yo ni Ausaka no
Seki wa yurusaji.



62

THE LADY SEI

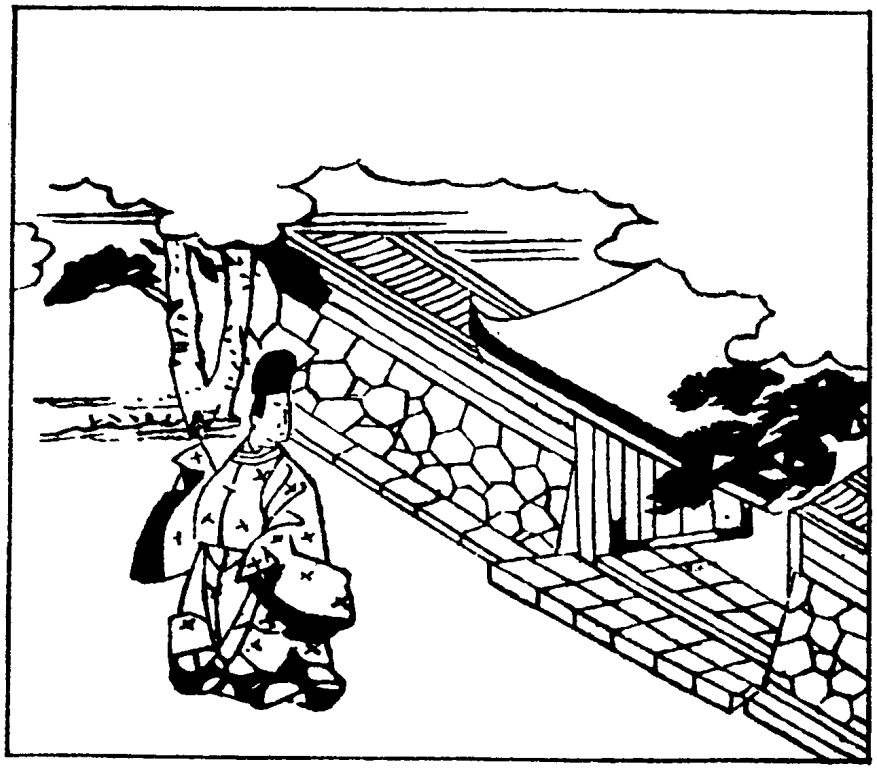
TOO long to-night you've lingered here,
And, though you imitate
The crowing of a cock, 'twill not
Unlock the tollbar gate;
Till daylight must you wait.

The Lady Sei, Shō-nagon being merely a title, was the daughter of the writer of verse No. 42, and the authoress of *Makura-no-Sōshi*, or 'A story book to keep under one's pillow'; she was, with the writer of verse No. 57, one of the greatest of Japanese authors. She was a lady-in-waiting at Court, and retired to a convent in the year 1000. This verse has reference to the Chinese story of Prince Tan Chu, who was shut up with his retainers in the town of Kankokkan; the city gates were closed from sunset to cockcrow, but during the night one of the Prince's followers so successfully imitated the crowing of a cock, that the guards, thinking it was daybreak, opened the gates, and the fugitives escaped under cover of the darkness. It is related, that the Emperor once noticed Lady Sei admiring the freshly fallen snow, and asked 'How is the snow of Korohō?' She at once raised the window curtain, showing that she recognized the allusion to the verse 'The snow of Korohō is seen by raising the curtain'.

63

SAKYŌ TAIU MICHIMASA

Ima wa tada
Omoi-taenamu
Tobakari wo
Hitozute narade
Iu yoshi mo gana.



63

THE SHINTO OFFICIAL MICHIMASA, OF THE LEFT SIDE OF THE CAPITAL

IF we could meet in privacy,
Where no one else could see,
Softly I'd whisper in thy ear
This little word from me—
'I'm dying, Love, for thee.'

Michimasa was a member of the Fujiwara family, who lived about the year 1030. He fell in love with the Princess Masako, a priestess of Ise; but when the Emperor heard of this, he put the Princess into confinement, where she was strictly guarded by female warders, and this verse was Michimasa's request to her to try to arrange a private meeting with him. The words *omoi-taenamu*, which is the message he sends to her, mean, 'I shall die of love'; but they can also mean 'I shall think no more about you'; so perhaps he intended the verse to be read in different ways, according to whether it reached the Princess, or fell into the hands of her guards. In the picture Michimasa is shown outside the fortress, where the Princess is confined.

64

GON CHŪ-NAGON SADA-YORI

Asaborake
Uji no kawagiri
Tae-dae ni
Araware wataru
Seze no ajiro-gi.

64

THE ASSISTANT IMPERIAL ADVISER SADA-YORI

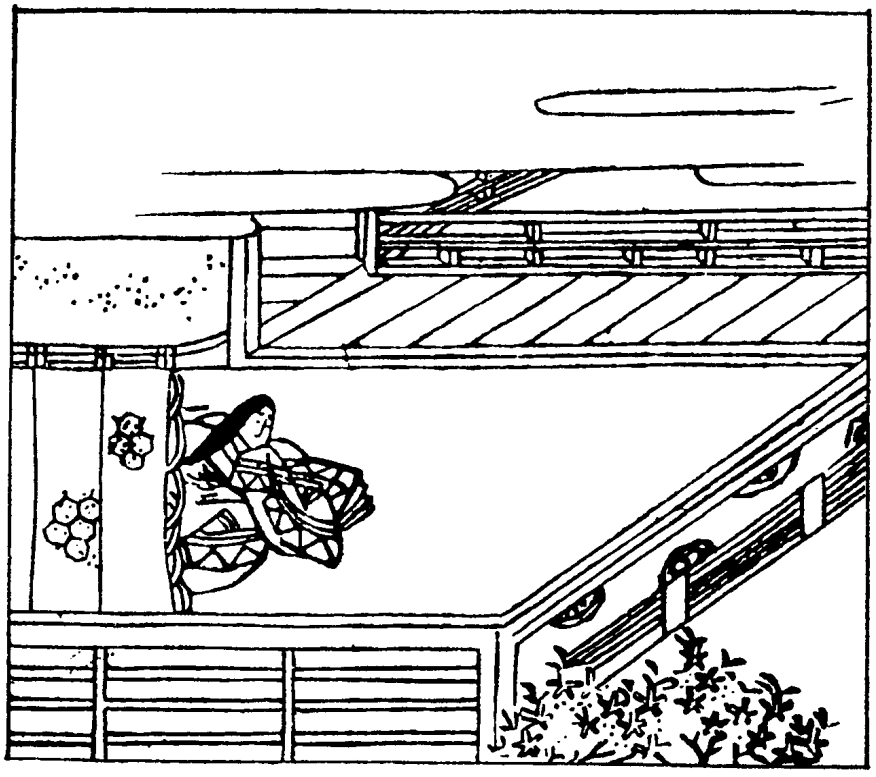
So thickly lies the morning mist,
That I can scarcely see
The fish-nets on the river bank,
The River of Uji,
Past daybreak though it be.

The writer was the son of the author of verse No. 55 ; he died in the year 1004. The River Uji is in the Province of Omi, and drains into Lake Biwa. Seze is a village on the lake-side, and a suburb of the larger town of Otsu. The poet, looking across the river, can hardly make out the fish-nets on the shore at Seze, because of the rising morning mist.

65

SAGAMI

Urami wabi
Hosanu sode dani
Aru mono wo
Koi ni kuchinamu
Na koso oshikere.



65

SAGAMI

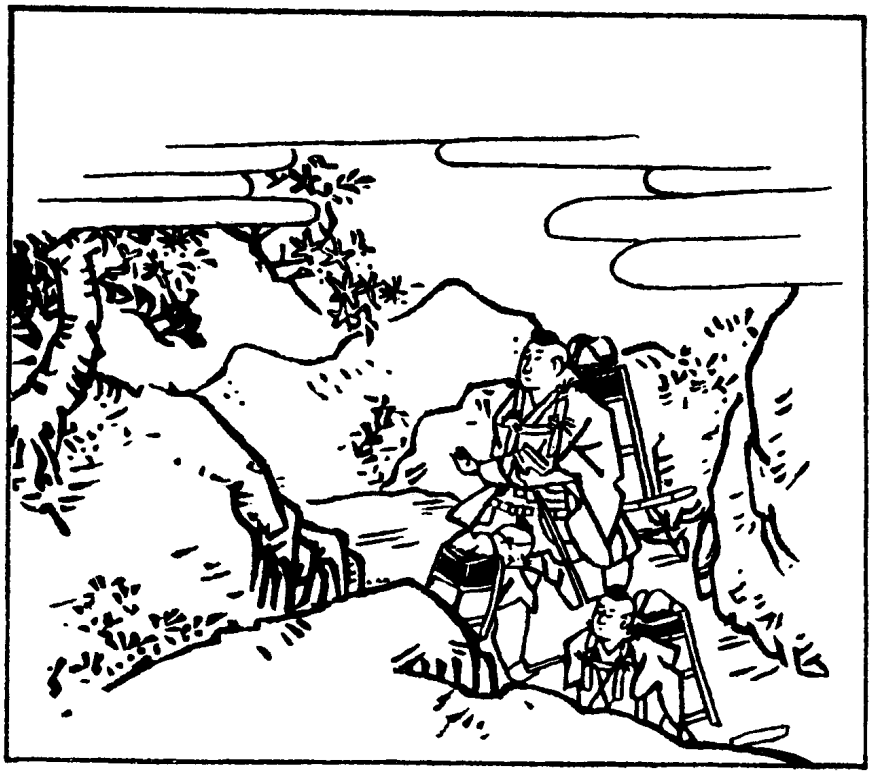
BE not displeased, but pardon me,
If still my tears o'erflow;
My lover's gone, and my good name,
Which once I valued so,
I fear must also go.

This lady was the wife of Kinsuke Ōye, the Governor of the Province of Sagami, from which she got her name. The verse is said to have been composed at an Imperial poetical contest in the year 1051. The incidents mentioned in these verses are not all supposed to have really taken place; many of the poems, including this one, were simply written on a given subject for one of the poetical contests, which were so common at the period.

66

DAISŌJŌ GYŌSON

Morotomo ni
Aware to omoe
Yama zakura
Hana yori hoka ni
Shiru hito mo nashi.



66

THE ARCHBISHOP GYŌSON

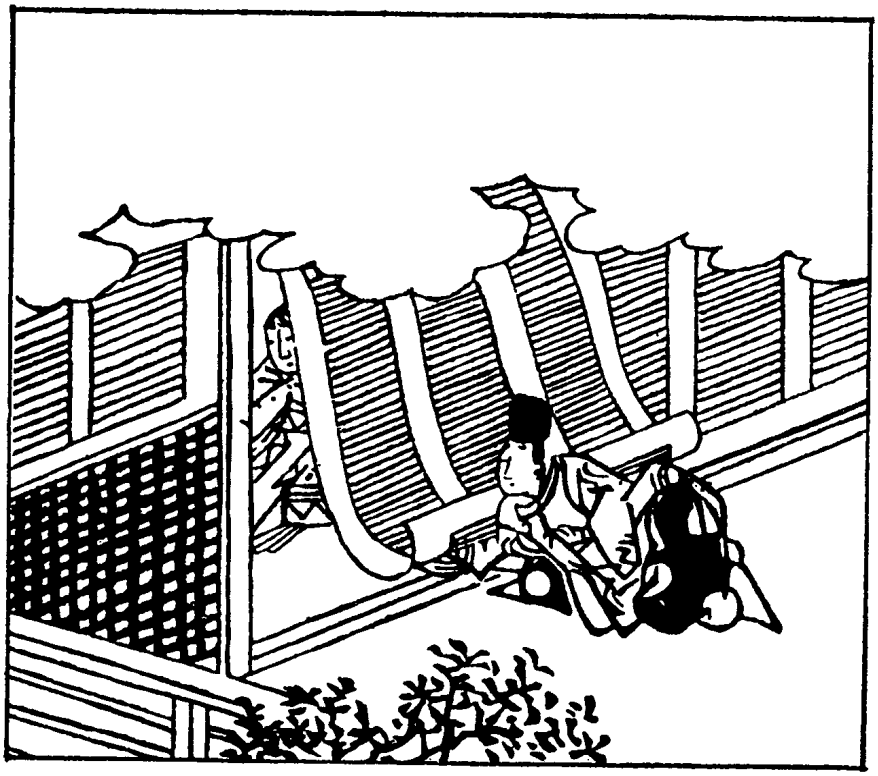
IN lonely solitude I dwell,
No human face I see;
And so we two must sympathize,
Oh mountain cherry tree;
I have no friend but thee.

The Archbishop is said to have ended his life in the year 1135, by the method described in the note to verse No. 12. The scene of this poem was the sacred mountain Ōmine, in the Province of Yamato, famous for its cherry blossoms, and the illustration shows the Priest with his two attendants addressing the cherry tree.

67

SUWO NO NAISHI

Haru no yo no
Yume bakari naru
Te-makura ni
Kainaku tatan
Na koso oshi kere.



67

THE LADY-IN-WAITING SUWO

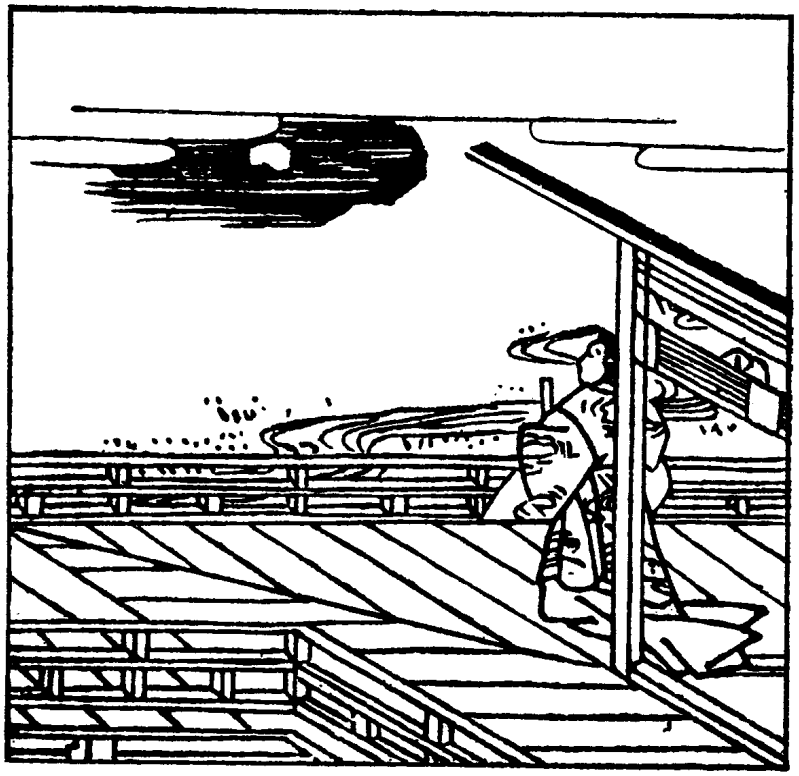
IF I had made thy proffered arm
A pillow for my head
For but the moment's time, in which
A summer's dream had fled,
What would the world have said ?

The authoress was the daughter of Tsugunaka Taira, the Governor of the Province of Suwo, and a lady-in-waiting at the Court of the Emperor Goreizei, who reigned A.D. 1046–1068. She was present one day at a long and tedious court function, and, feeling very tired and sleepy, she called to a servant for a pillow; a nobleman on the other side of the screen, the First Adviser of State Tadaie, gallantly offered her his arm, with a request that she would rest her head there, and she replied with this verse. She intended him to understand that, though she was willing to accept him as her husband for life, she feared that his attachment would last no longer than a fleeting summer-night's dream.

68

SANJŌ IN

Kokoro ni mo
Arade uki yo ni
Nagaraeba
Koishikarubeki
Yowa no tsuki kana.



68

THE RETIRED EMPEROR SANJŌ

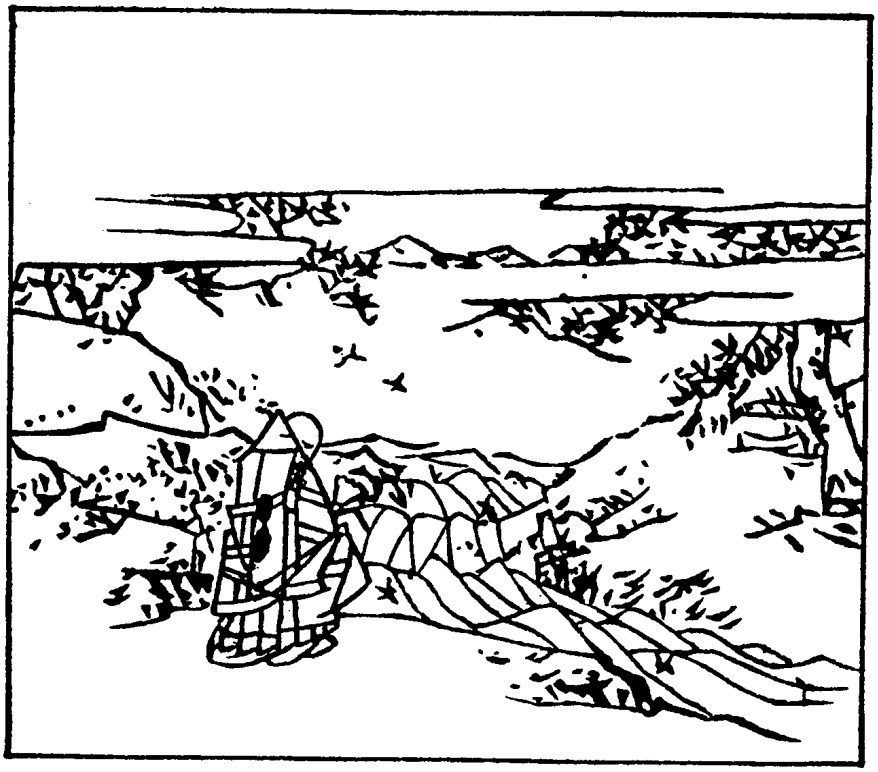
IF in this troubled world of ours
I still must linger on,
My only friend shall be the moon,
Which on my sadness shone,
When other friends were gone.

The Emperor Sanjō, who reigned A.D. 1012–1015, was the son of the Emperor Reisei ; he fell into ill health, his palace was burnt down twice, and he was forced to abdicate by Michinaga Fujiwara (see verse No. 59).

69

NŌ-IN HŌSHI

Arashi fuku
Mimuro no yama no
Momiji-ba wa
Tatsuta no kawa no
Nishiki nari keri.



69

THE PRIEST NŌ-IN

THE storms, which round Mount Mimuro
Are wont to howl and scream,
Have thickly scattered maple leaves
Upon Tatsuta's stream;
Like red brocade they seem.

The poet's lay name was Nagayasu Tachibana; he was the son of Motoyasu Tachibana, the Governor of the Province of Hizen. Mount Mimuro and the Tatsuta River are both in the Province of Yamato, not far from Nara. The picture is not very clear, but the river is plainly depicted, and maple leaves are scattered all around.

70

RIYŌ-ZEN HŌSHI

Sabishisa ni
Yado wo tachi-idete
Nagamureba
Izuko mo onaji
Aki no yūgure.

70

THE PRIEST RIYŌ-ZEN

THE prospect from my cottage shows
No other hut in sight;
The solitude depresses me,
Like deepening twilight
On a chill autumn night.

Nothing is known of this author, but he appears to have lived during the eleventh century. The Priest appears in the illustration, looking out over the bare landscape, with his tiny hut in the background.

71

DAI-NAGON TSUNE-NOBU

Yūsareba
Kado-da no inaba
Otozurete
Ashi no maroya ni
Aki kaze zo fuku.

71

THE FIRST ADVISER OF STATE TSUNE-NOBU

THIS autumn night the wind blows shrill,
And would that I could catch
Its message, as it whistles through
The rushes in the thatch
And leaves of my rice-patch.

Tsune-nobu, a member of the Minamoto family, was famous as a man of letters in the eleventh century, and died in the year 1096.

72

YŪSHI NAISHINNŌ KE KII

Oto ni kiku
Takashi no hama no
Adanami wa
Kakeji ya sode no
Nure mo koso sure.

72

THE LADY KII, OF THE HOUSE OF PRINCESS YŪSHI

THE sound of ripples on the shore
Ne'er fails at Takashi;
My sleeves all worn and wet with tears
Should surely prove to thee,
I, too, will constant be.

The Lady Kii lived at the Court of the Emperor Horikawa, who reigned A.D. 1087–1107. Takashi is a seaside place in the Province of Izumi, not far from Ōsaka, and on the shore we see the Lady Kii, perhaps composing this verse to her lover.

73

GON CHŪ-NAGON MASAFUSA

Takasago no
Onoe no zakura
Saki ni keri
Toyama no kasumi
Tatazu mo aranan.

73

THE ASSISTANT IMPERIAL ADVISER MASAFUSA

THE cherry trees are blossoming
On Takasago's height;
Oh may no mountain mist arise,
No clouds so soft and white,
To hide them from our sight.

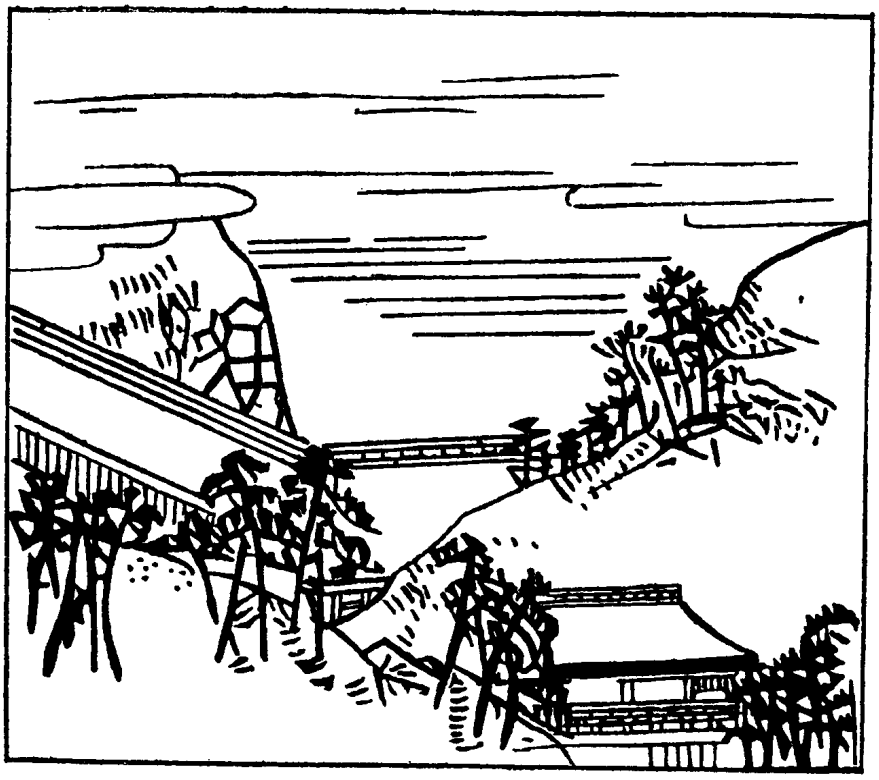
This poet was the son of Chika-nari Ooi, and died in the year 1112. Takasago is on the sea-coast in the Province of Harima, and is also mentioned in verse No. 34.

Masafusa with his attendant appears in the illustration admiring the cherry trees on the mountains, over which, however, the clouds are already beginning to gather.

74

MINAMOTO NO TOSHI-YORI ASON

Ukari keru
Hito wo Hatsuse no
Yama-oroshi
Hageshikare to wa
Inoranu mono wo.



74

THE MINISTER TOSHI-YORI MINAMOTO

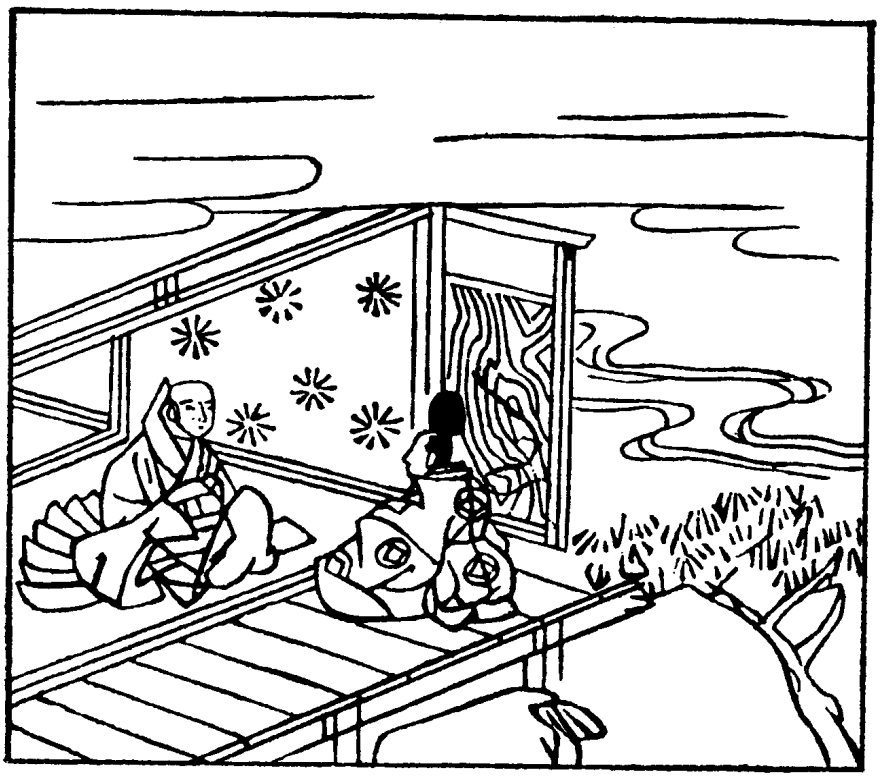
OH! Kwannon, Patron of this hill,
The maid, for whom I pine,
Is obstinate and wayward, like
The gusts around thy shrine.
What of those prayers of mine?

Toshi-yori is supposed to have been the son of the writer of verse No. 71; he probably lived early in the twelfth century. Hatsuse is a mountain village near Nara, in the Province of Yamato; the temple there is dedicated to Kwannon, Goddess of Mercy, 'who looketh for ever down above the sound of prayer.'

75

FUJIWARA NO MOTOTOSHI

Chigiri okishi
Sasemo ga tsuyu wo
Inochi nite
Aware kotoshi no
Aki mo inumeri.



75

MOTOTOSHI FUJIWARA

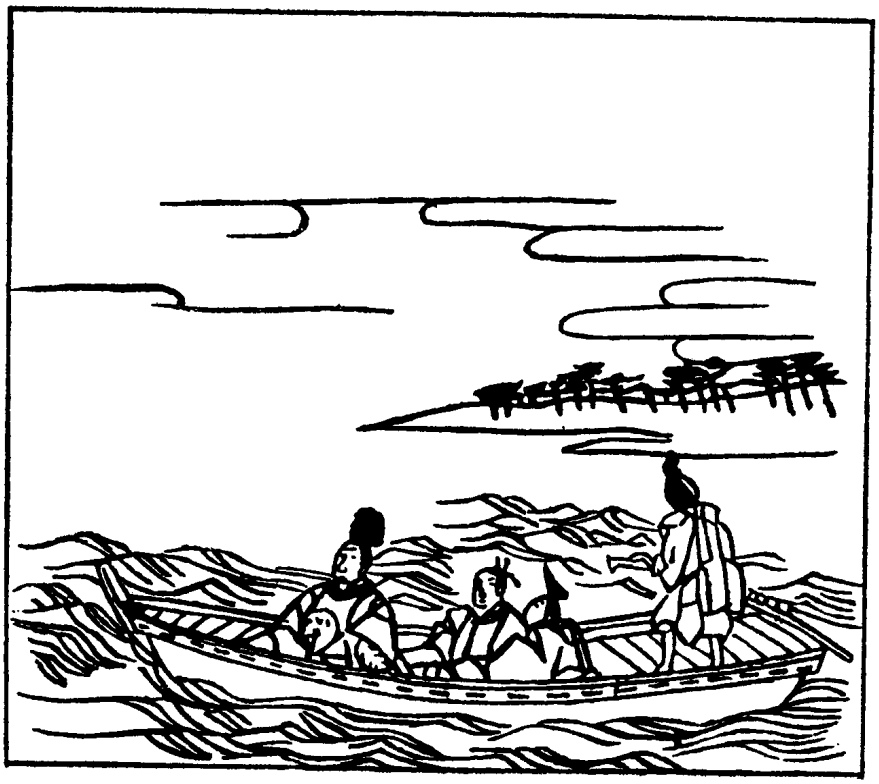
IT is a promise unfulfilled,
For which I humbly sue;
The dainty little mugwort plant
Relies upon the dew,
And I rely—on you.

The writer lived early in the twelfth century, when the Court was given over to intrigue. Tadamichi Fujiwara, the Regent, had promised him a post of honour for his son, but had, year after year, failed to fulfil it. The verse is a gentle reminder, and the last couplet, which does not appear in the translation, delicately hints that the autumn of the present year also is slipping away. In the illustration we see Mototoshi addressing his petition to the Regent.

76

HŌSHŌ-JI NYŪDŌ SAKI NO KWAMBAKU DAIJŌDAIJIN

Wada no hara
Kogi idete mireba
Hisakata no
Kumoi ni magau
Okitsu shira nami.



76

THE LATE REGENT AND PRIME MINISTER, THE LAY PRIEST OF THE HŌSHŌ TEMPLE

WHEN rowing on the open sea,
The waves, all capped with white,
Roll onward, like the fleecy clouds
With their resistless might;
Truly a wondrous sight!

The real name of this poet was Tadamichi Fujiwara, mentioned in connexion with the previous verse, who retired from the world and entered the church. He was the father of the author of verse No. 95, and is supposed to have died in the year 1164, at the age of sixty-eight.

The ‘ pillow-word ’ *hisakata*, here used in connexion with the clouds, is referred to in the note to verse No. 33.

77

SUTOKU IN

Se wo hayami
Iwa ni sekaruru
Taki-gawa no
Warete mo sue ni
Awan to zo omou.

77

THE RETIRED EMPEROR SUTOKU

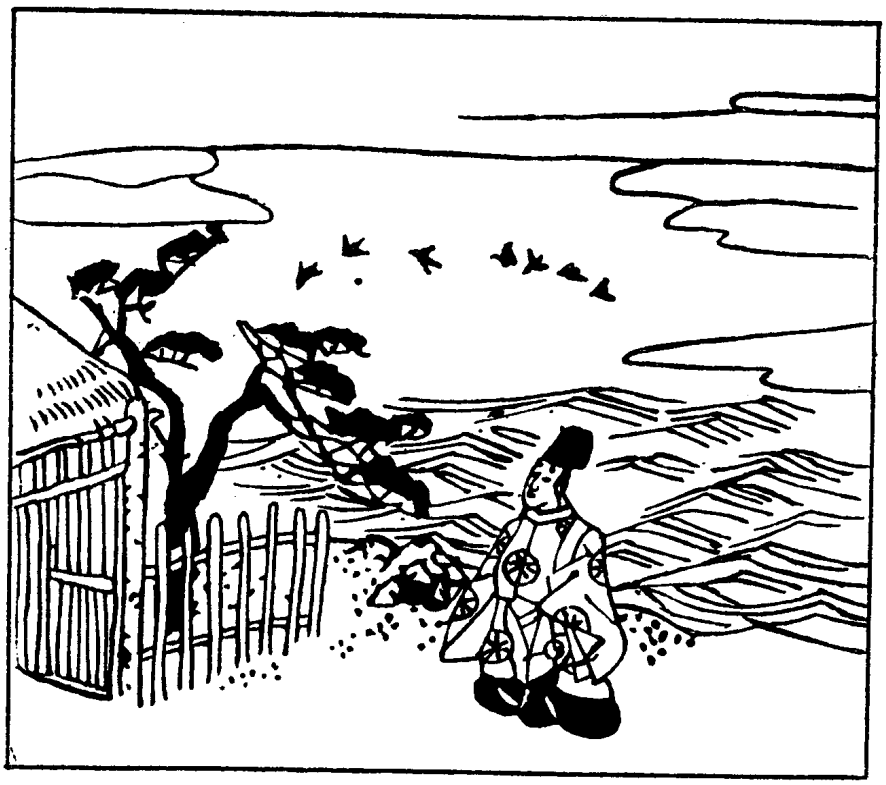
THE rock divides the stream in two,
And both with might and main
Go tumbling down the waterfall;
But well I know the twain
Will soon unite again.

The town of Kamakura, where is the great bronze image of Buddha Amida, was built by this Emperor, who reigned A.D. 1124–1141; he was then forced by his father, the ex-Emperor Toba, to abdicate in favour of his brother, the Emperor Konoye; afterwards he entered the church, and died in the year 1164, an exile in the Province of Sanuki. This verse is intended to suggest the parting of two lovers, who will eventually meet again.

78

MINAMOTO NO KANEMASA

Awaji shima
Kayou chidori no
Naku koe ni
Iku yo nezamenu
Suma no seki-mori.



78

KANEMASA MINAMOTO

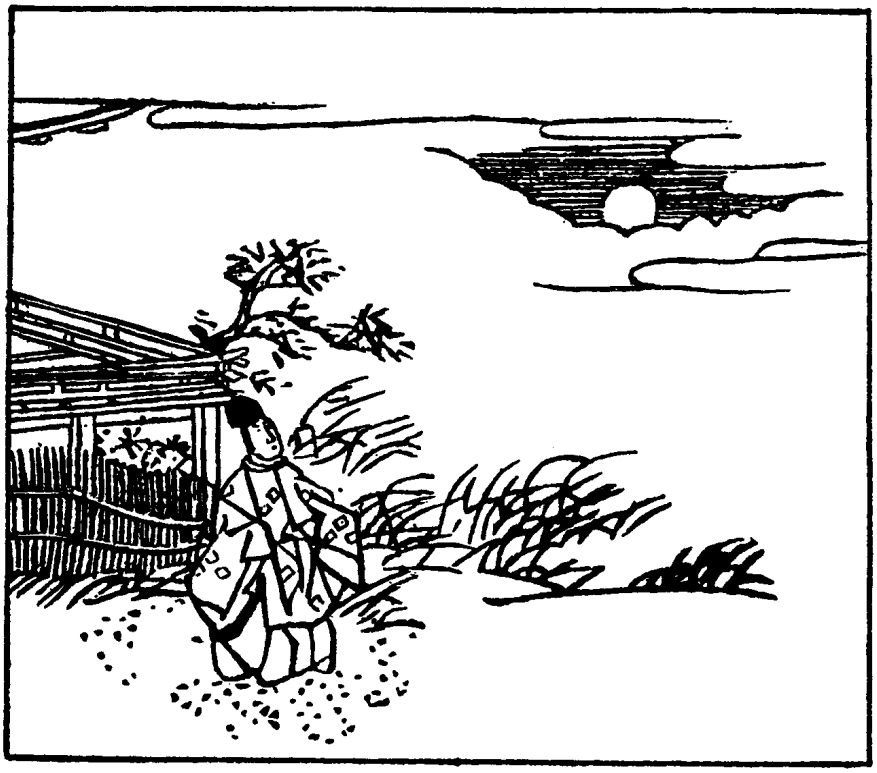
BETWEEN Awaji and the shore
The birds scream in their flight;
Full oft they've made the Suma Guard
Toss through a sleepless night,
Until the morning light.

The writer was the son of Kanesuke, and died about the year 1112. *Chidori* are snipe or plovers, but here are apparently meant for seagulls. Awaji is a large island in the Inland Sea, near Kobe, and Suma is a point on the mainland in the Province of Settsu, immediately opposite.

79

SAKYŌ NO TAIU AKI-SUKE

Aki kaze ni
Tanabiku kumo no
Taema yori
More-izuru tsuki no
Kage no sayakesa.



79

THE SHINTO OFFICIAL AKI-SUKE, OF THE LEFT SIDE OF THE CAPITAL

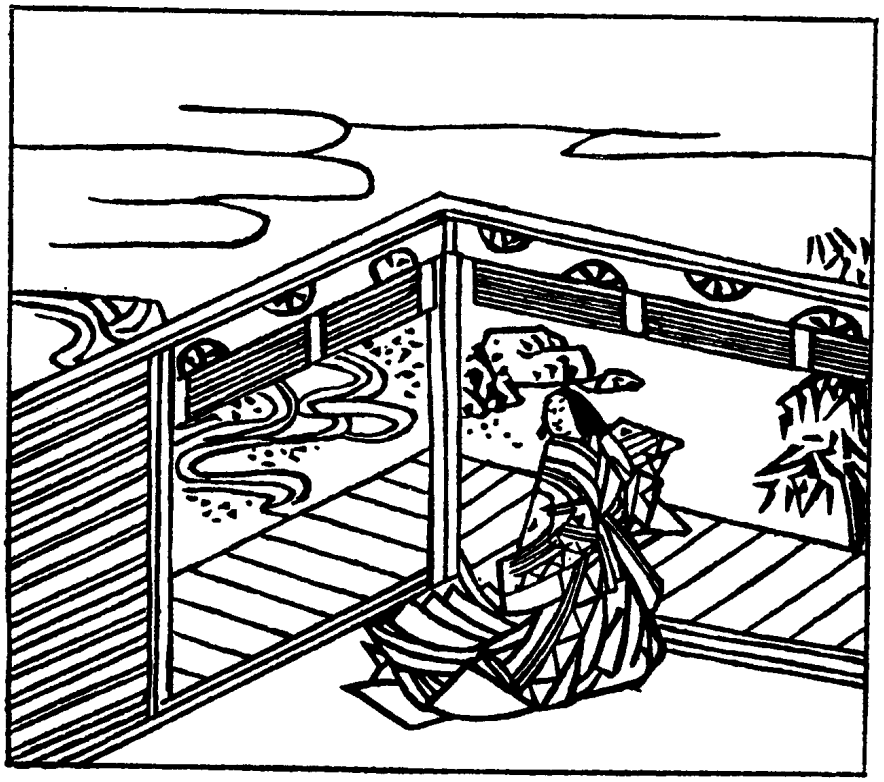
SEE, how the wind of autumn drives
The clouds to left and right,
While in between the moon peeps out,
Dispersing with her light
The darkness of the night.

Aki-suke died about the year 1155. *More-izuru* literally means, that the light of the moon 'leaks out'; the verse is a charming example of a Japanese picture-poem. Probably the first word of the verse was purposely made to coincide with the poet's first name in sound, although the two words are written with different characters in the original.

80

TAIKEN MON-IN HORIKAWA

Nagakaran
Kokoro mo shirazu
Kuro kami no
Midarete kesa wa
Mono wo koso omoe.



80

LADY HORIKAWA, IN ATTENDANCE ON THE DOWAGER EMPRESS TAIKEN

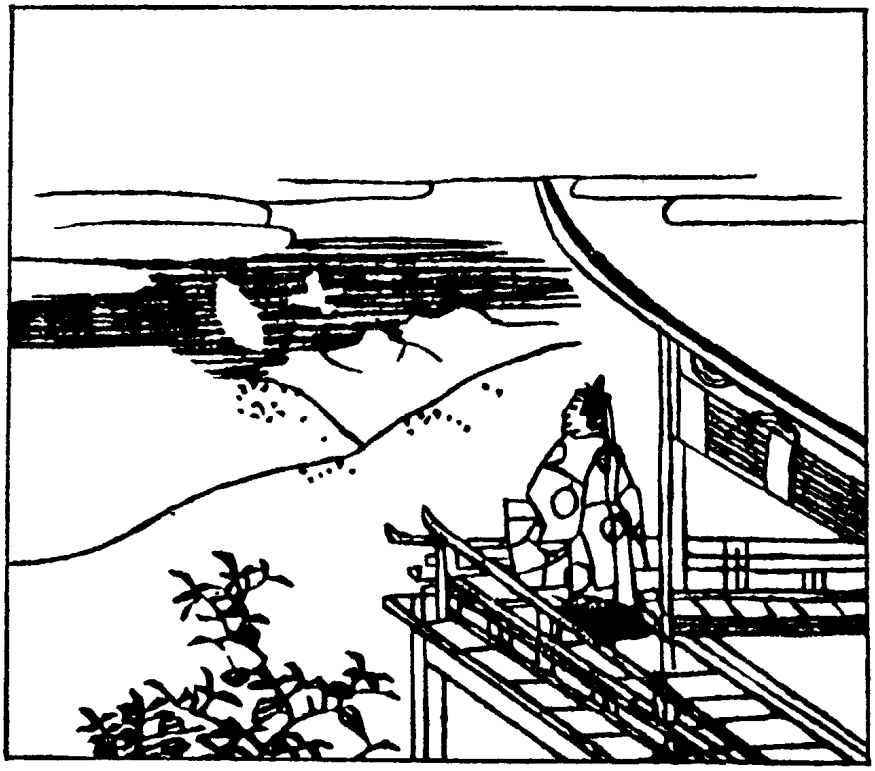
MY doubt about his constancy
Is difficult to bear;
Tangled this morning are my thoughts,
As is my long black hair.
I wonder—Does he care?

Lady Horikawa was the daughter of the First Adviser of State, Sane-kyo, who lived about the year 1142. In this verse she is anxiously pondering, how long her lover will continue to be true to her; and she discovers, that her ideas on the subject are as tangled and disordered as her hair is.

81

GO TOKUDAI-JI SADAIJIN

Hototogisu
Nakitsuru kata wo
Nagamureba
Tada ariake no
Tsuki zo nokoreru.



81

THE MINISTER-OF-THE-LEFT OF THE TOKUDAI TEMPLE

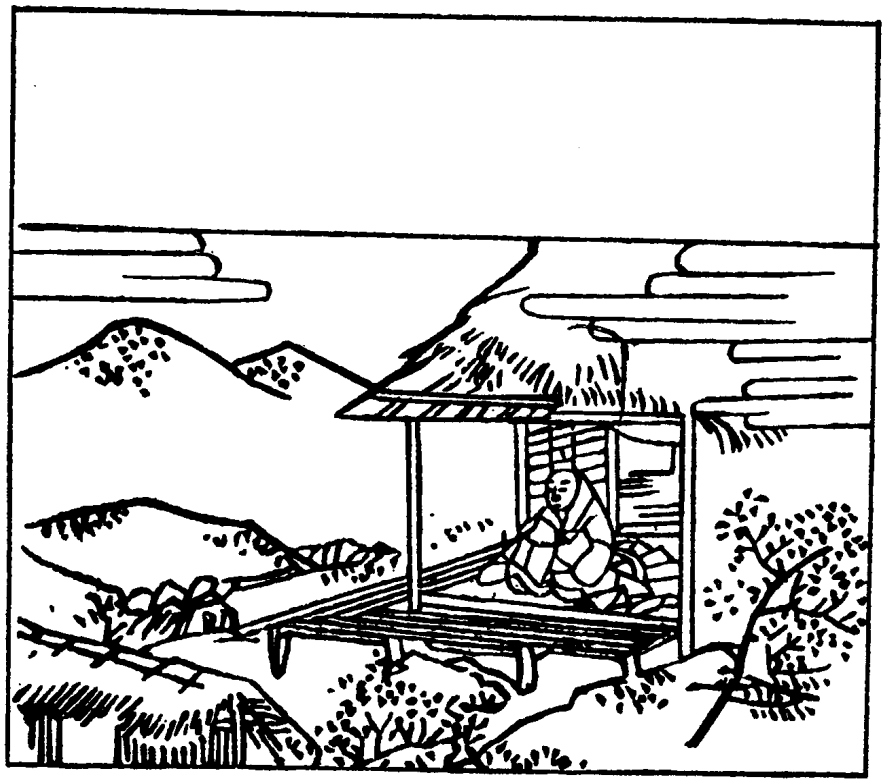
THE cuckoo's echo dies away,
And lo! the branch is bare;
I only see the morning moon,
Whose light is fading there
Before the daylight's glare.

The writer's name was Sanesada Fujiwara, and he entered the priesthood in the year 1198. The cuckoo, according to Japanese tradition, cries through the night until its eyes become bloodshot. It is supposed to come from the Spirit-land across the mountains of Hades, about the end of the fifth month, to warn the farmer that it is time to sow his rice. In the illustration we see the morning moon setting behind the hills, and the cuckoo flying away.

82

DŌ-IN HŌSHI

Omoi-wabi
Satemo inochi wa
Aru mono wo
Uki ni taenu wa
Namida nari keri.



82

THE PRIEST DŌ-IN

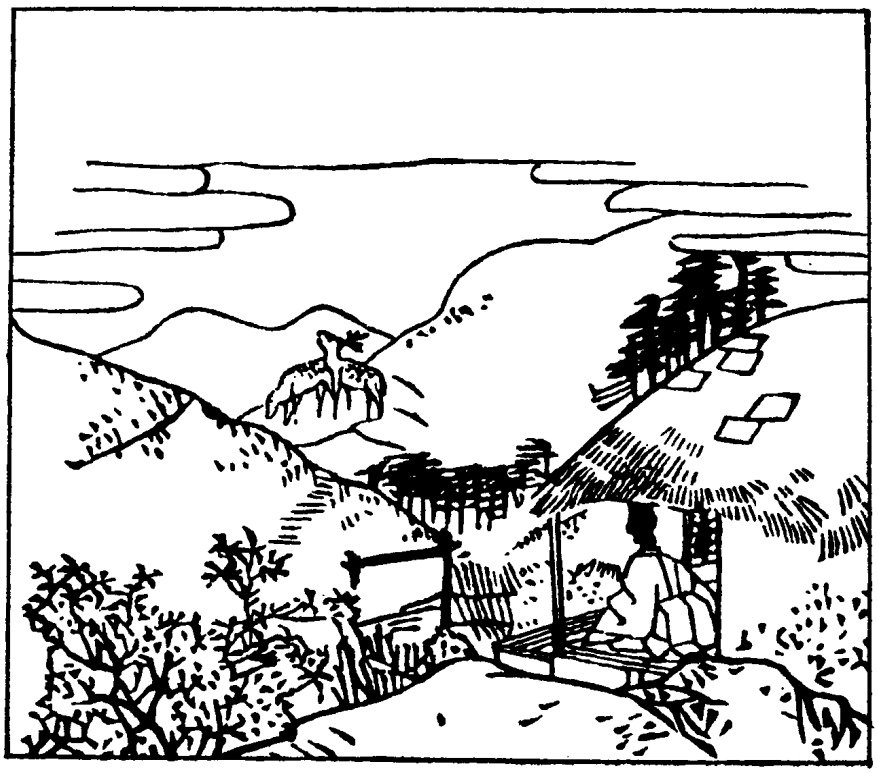
HOW sad and gloomy is the world,
This world of sin and woe!
Ah! while I drift along Life's stream,
Tossed helpless to and fro,
My tears will ever flow.

The Priest Dō-in was a member of the Fujiwara family. The date of this verse is not known, but it was probably written in the twelfth century. The illustration shows the priest alone in his hut, lamenting over the sorrows of humanity.

83

KWŌ-TAI-KŌGŪ NO TAIU TOSHI-NARI

Yo no naka yo
Michi koso nakere
Omoi iru
Yama no oku ni mo
Shika zo naku naru.



83

TOSHI-NARI, A SHINTO OFFICIAL IN ATTENDANCE ON THE EMPRESS DOWAGER

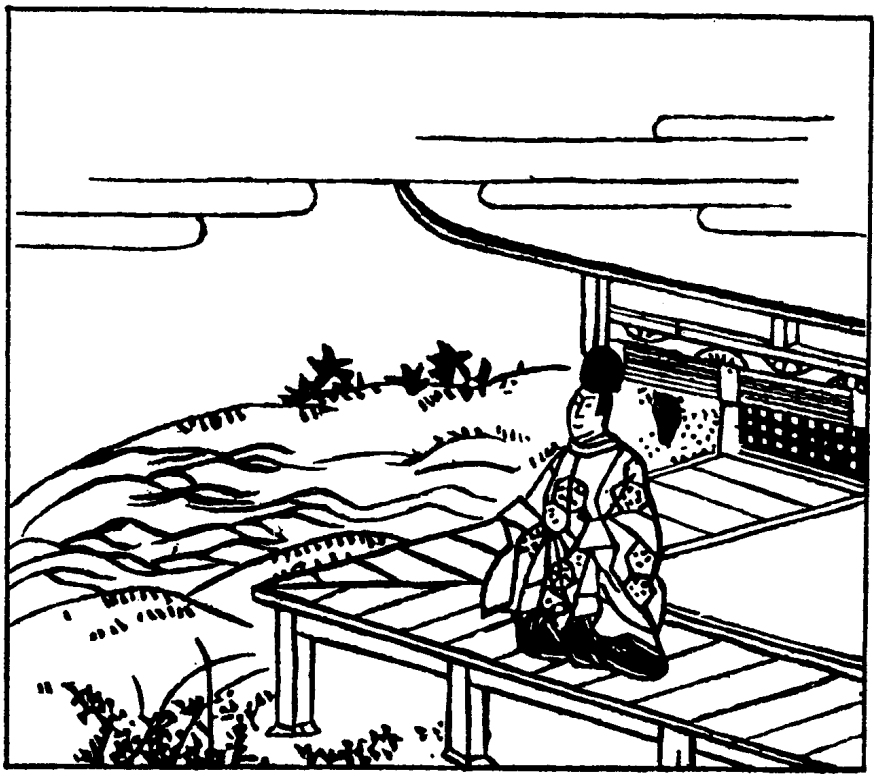
FROM pain and sorrow all around
There 's no escape, I fear ;
To mountain wilds should I retreat,
There also I should hear
The cry of hunted deer.

Toshi-nari was a celebrated poet and nobleman in the reign of the Emperor Gotoba. He, however, gave up his position at Court and entered the church in the year 1176. He was the father of the writers of verses Nos. 94 and 97, and died in the year 1204, at the age of ninety-one.

84

FUJIWARA NO KIYOSUKE ASON

Nagaraeba
Mata konogoro ya
Shinobaremu
Ushi to mishi yo zo
Ima wa koishiki.



84

THE MINISTER KIYO-SUKE FUJIWARA

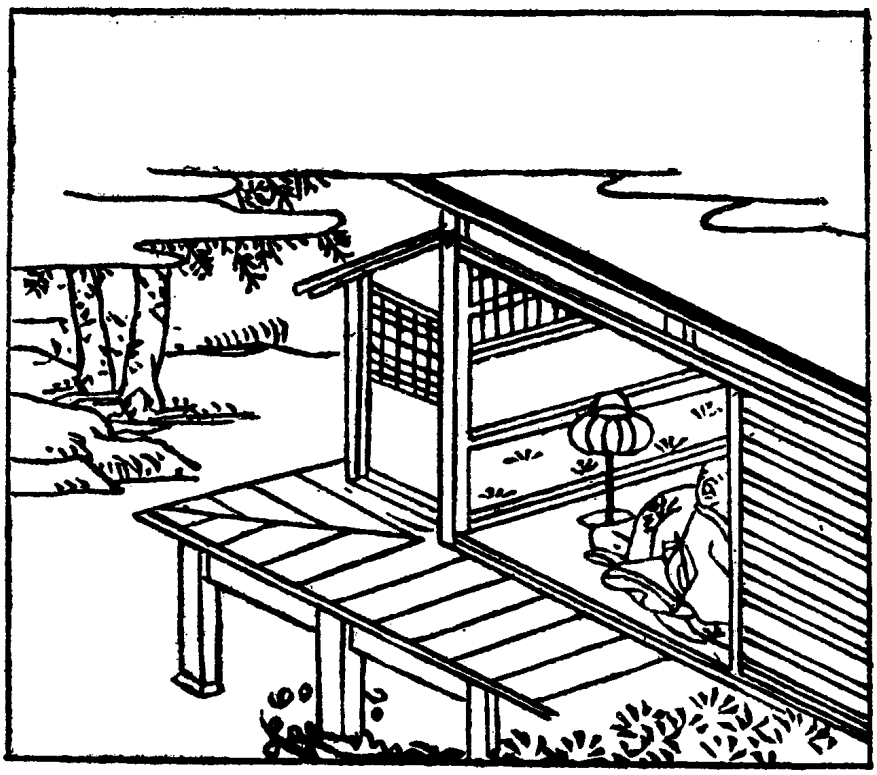
TIME was when I despised my youth,
As boyhood only can;
What would I give for boyhood now,
When finishing life's span
An old decrepid man!

Kiyo-suke was the son of the writer of verse No. 79, and lived in the latter part of the twelfth century.

85

SHUN-YE HŌSHI

Yomosugara
Mono omou koro wa
Ake yarade
Neya no hima sae
Tsurena kari keri.



85

THE PRIEST SHUN-YE

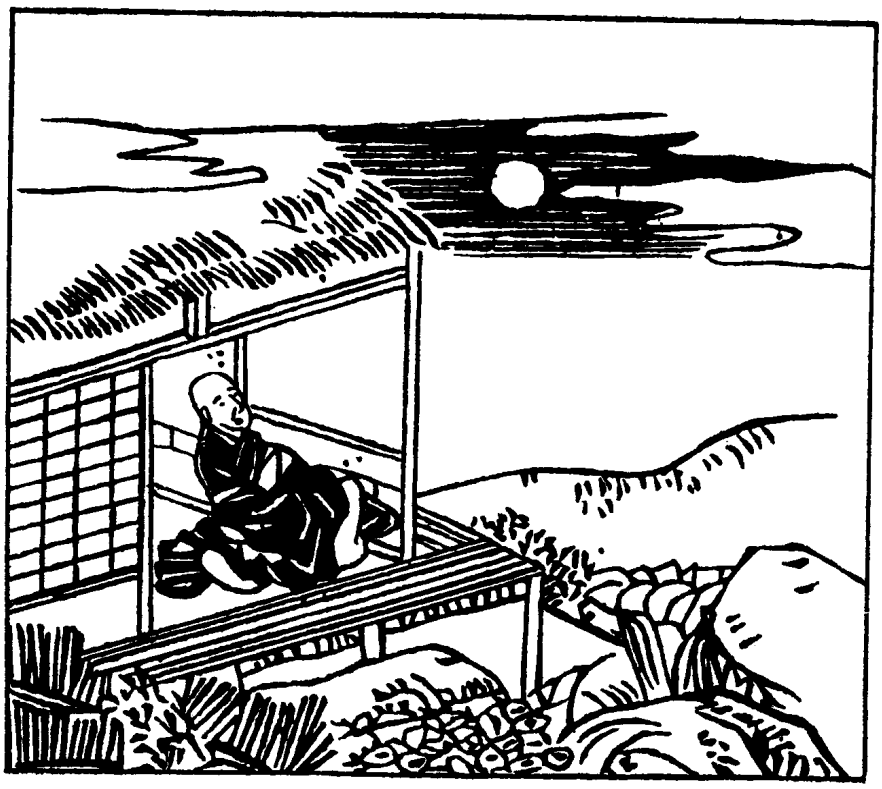
ALL through the never-ending night
I lie awake and think;
In vain I look to try and see
The daybreak's feeble blink
Peep through the shutter's chink.

This priest was the son of the author of verse No. 74. He describes in this poem a sleepless night, when he looks in vain to catch the first glimpse of daybreak through the joints of the sliding screens, that form the walls of a Japanese house. But in the picture, as will be noticed, one of the sliding screens is removed, in order to show the priest within.

86

SAIGYŌ HŌSHI

Nageke tote
Tsuki ya wa mono wo
Omowasuru
Kakochi-gao naru
Waga namida kana.



86

THE PRIEST SAIGYŌ

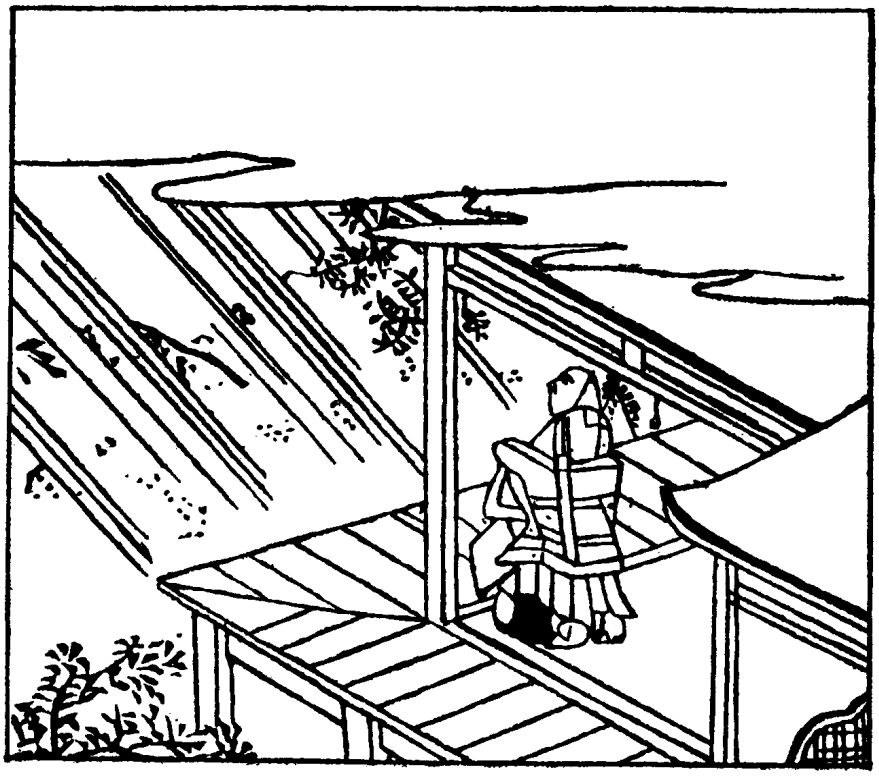
O'ERCOME with pity for this world,
My tears obscure my sight;
I wonder, can it be the moon
Whose melancholy light
Has saddened me to-night?

Saigyō was a member of the Fujiwara family, an eccentric monk, and a famous poet, who lived A.D. 1115–1188. He was once in attendance on the Emperor, when a bird by fluttering its wings began scattering the blossoms of a plum tree. The Emperor directed him to drive off the bird, but the priest, with an excess of zeal, killed it by a stroke of his fan. On reaching home his wife told him that she had dreamt that she was changed into a bird and that he had struck her; and this incident made such an impression upon him, that he retired from Court, and spent the rest of his life in the church.

87

JAKU-REN HŌSHI

Murasame no
Tsuyu mo mada hinu
Maki no ha ni
Kiri tachi-noboru
Aki no yūgure.



87

THE PRIEST JAKU-REN

THE rain, which fell from passing showers,
Like drops of dew, still lies
Upon the fir-tree needles, and
The mists of evening rise
Up to the autumn skies.

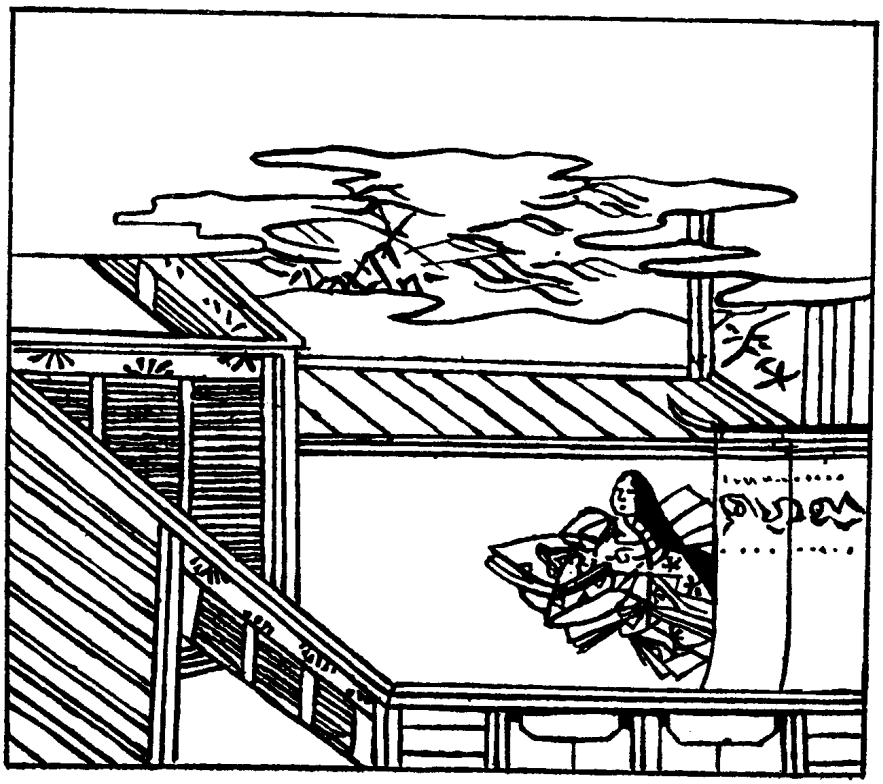
This verse is a good example of a picture verse, intended to call up the scene to one's imagination. Jaku-ren was another of the great Fujiwara clan, and lived about the end of the twelfth century.

Murasame means ' rain falling in showers, here and there ', and the illustration plainly shows it raining on one side of the house only.

88

KWŌKA MON-IN NO BETTO

Naniwa e no
Ashi no karine no
Hito yo yue
Mi wo tsukushite ya
Koi wataru beki.



88

AN OFFICIAL OF THE DOWAGER EMPRESS KWŌKA

I'VE seen thee but a few short hours;
As short, they seemed to me,
As bamboo reeds at Naniwa;
But tide-stakes in the sea
Can't gauge my love for thee.

This verse was written some time in the twelfth century; and Naniwa is the ancient name of Ōsaka.

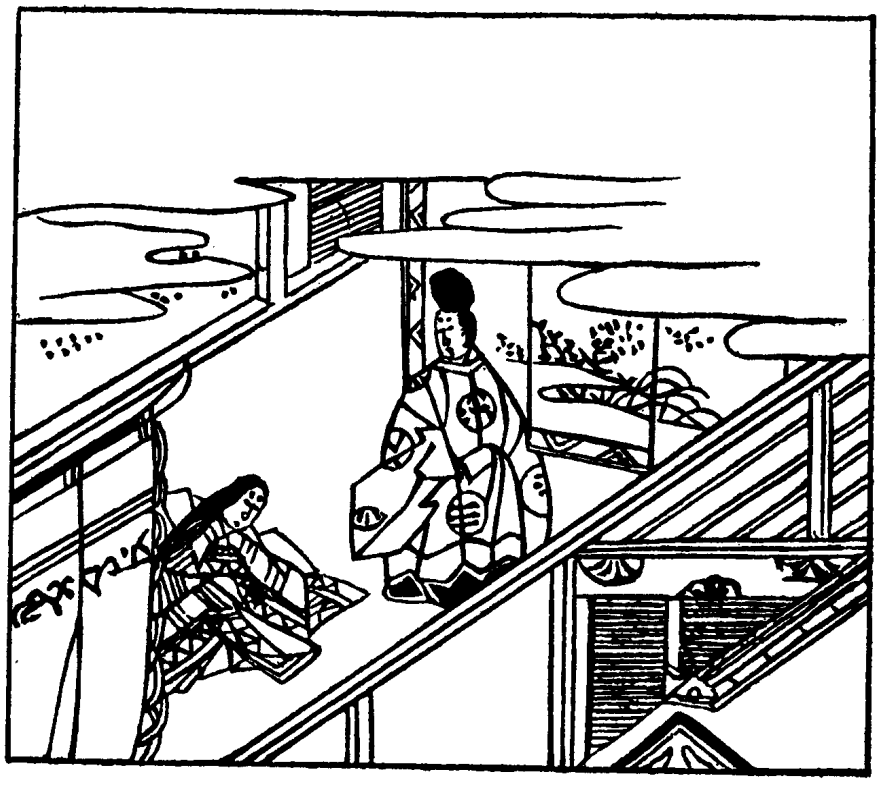
There are several double meanings in this verse; lines 2 and 3 can mean either 'one section of a reed cut off between the joints', or 'one night's sleep as short as a reed'. In the fourth line also, *miotsukushi* means a tide-gauge, as explained in the note to verse No. 20, but the whole line, taken as printed, reads, 'How can I be already tired of thee!' The contrast here is between the length of only one section of a short reed and the long stake set up to measure the rise and fall of the tide.

The illustration seems to show the lady to whom the verse was addressed.

89

SHIKISHI NAISHINNŌ

Tama no o yo
Taenaba taene
Nagaraeba
Shinoburu koto no
Yowari mo zo suru.



89

PRINCESS SHIKISHI

THE ailments of advancing years
Though I should try to hide,
Some day the thread will break, the pearls
Be scattered far and wide;
Age cannot be defied.

The Princess was the daughter of the Emperor Goshirakawa, who reigned A.D. 1156–1158. In this short reign, however, the country suffered from a very severe earthquake and a devastating civil war.

The second line is a play upon the two verbs *tae*, which are both pronounced the same, but which are written with different ideographic characters. The first couplet, taken literally, reads, 'If the string of pearls (i. e. my life) *break*, I must *bear* it.'

The illustration seems to show the Princess sitting down with a nobleman in attendance.

90

IMPU MON-IN NO ŌSUKE

Misebayana
Ojima no ama no
Sode dani no
Nure ni zo nureshi
Iro wa kawaraji.

90

THE CHIEF VICE-OFFICIAL IN ATTENDANCE ON THE DOWAGER EMPRESS IMPU

THE fisher's clothes, though cheap, withstand
The drenching they receive ;
But see ! my floods of tears have blurred
The colours of my sleeve,
As for thy love I grieve.

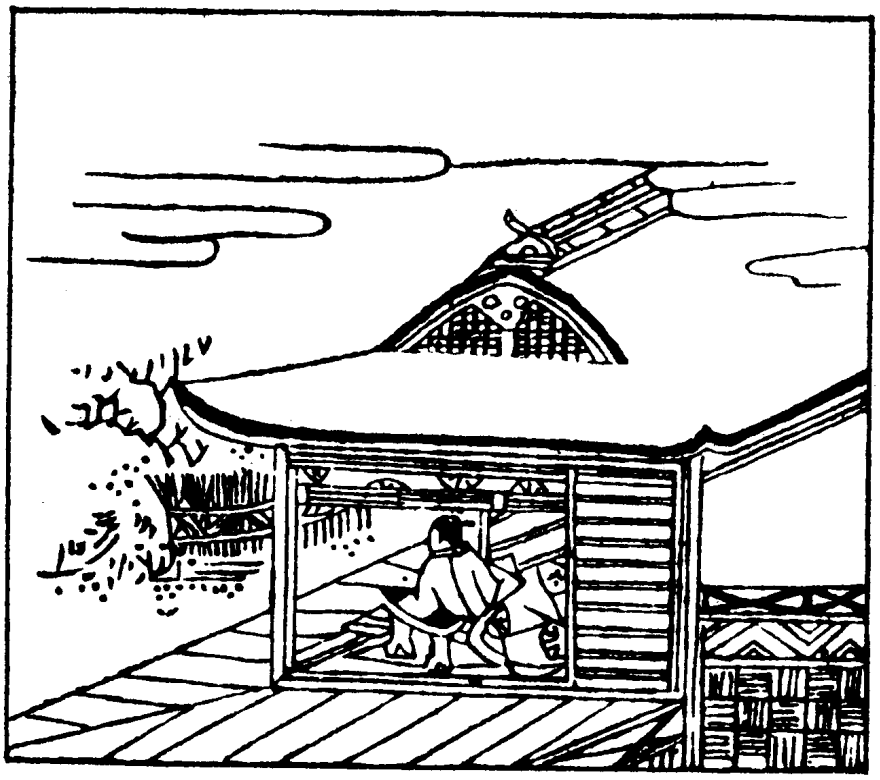
The writer is said to have been one of the Fujiwara family, and to have died in the year 1210. Ojima is an island in the Inland Sea.

In the last line the word *iro* can mean both ' colour ' and ' love ' ; so that the meaning is, the writer's love will remain as constant as the colour of the fisher's clothes, even though drenched with salt water. In connexion with this word *iro*, it may be mentioned that a crimson maple leaf, when sent by a lady to her lover, is a gentle hint that she wishes to see him no more ; the meaning being, that as the colour (*iro*) of the leaf has changed, so her love (*iro*) has changed also.

91

GO-KYŌ-GOKU SESSHŌ SAKI NO DAIJŌDAIJIN

Kirigirisu
Naku ya shimo yo no
Samushiro ni
Koromo katashiki
Hitori kamo nen.



91

THE REGENT AND FORMER PRIME MINISTER GO-KYŌ-GOKU

I'M sleeping all alone, and hear
The crickets round my head;
So cold and frosty is the night,
That I across the bed
My koromo have spread.

This writer was another of the great Fujiwara family, and died in the year 1206.

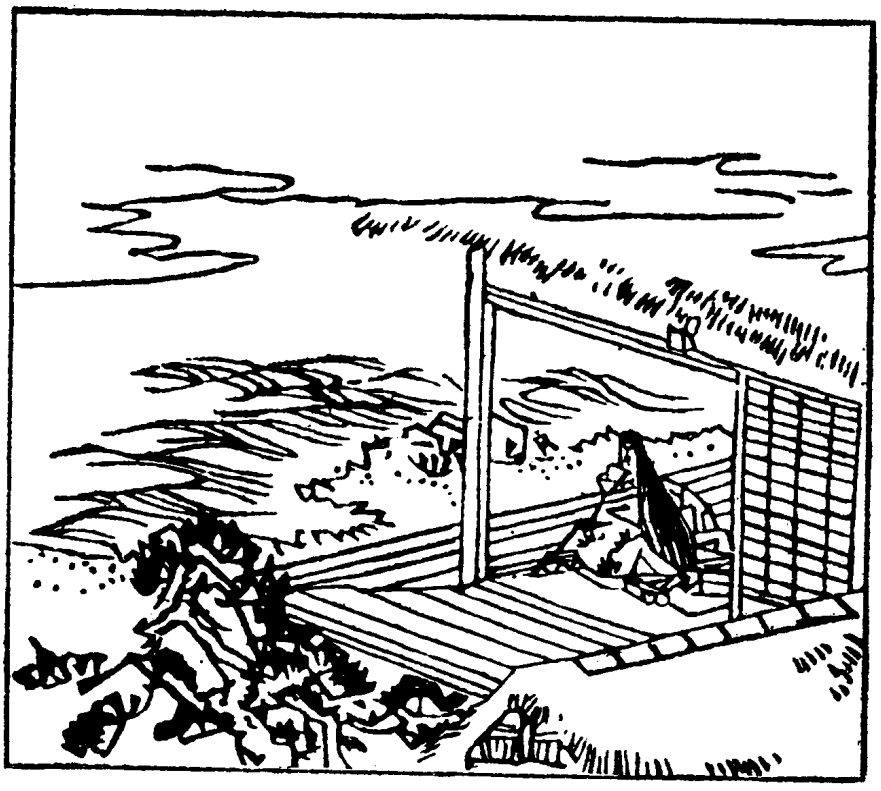
The word *kirigirisu*, a cricket, is supposed to represent its song; the Japanese say that the chirping of crickets means cold weather.

In the picture the poet is sitting up in bed with his arm on his pillow, listening to the crickets; and in the original illustrated edition underneath the verse is drawn a cricket hiding in the grass.

92

NIJŌ IN SANUKI

Waga sode wa
Shiohi ni mienu
Oki no ishi no
Hito koso shirane
Kawaku ma mo nashi.



92

SANUKI, IN ATTENDANCE ON THE RETIRED EMPEROR NIJŌ

MY sleeve is wet with floods of tears
As here I sit and cry;
'Tis wetter than a low-tide rock,—
No one, howe'er he try,
Can find a spot that 's dry!

The Lady Sanuki was one of the Minamoto family, and lived at the Court of the Emperor Nijō, who reigned A.D. 1159–1165. She was the daughter of the retired Emperor Goshirakawa, and died A.D. 1165.

93

KAMAKURA UDAIJIN

Yo no naka wa
Tsune ni moga mo na
Nagisa kogu
Ama no obune no
Tsunade kanashi mo.

93

THE MINISTER OF THE RIGHT DISTRICT OF KAMAKURA

I LOVE to watch the fishing-boats
Returning to the bay,
The crew, all straining at the oars,
And coiling ropes away;
For busy folk are they.

The name of the writer of this verse was Sanetomo Minamato, the second son of the great General Yoritomo. He was a famous man of letters, and was murdered in the year 1219 by his nephew, the Priest Kugyō, at the Temple of Hachiman at Kamakura, whither he had gone to return thanks for his promotion to a high office of state. He seems to have had a premonition of his coming fate; for that morning, while being dressed, he composed the farewell poem to his plum tree given in the Introduction, and pulling out a hair he gave it to his servant, bidding him keep it in memory of him. The assassin sprang out from behind a tree, which is still pointed out to-day, growing at the side of the temple steps, cut him down, and ran off with the head. Kugyō was caught and executed, but the head was never found, and so the single hair was buried in its stead.

94

SANGI MASATSUNE

Miyoshino no
Yama no aki kaze
Sayo fukete
Furu sato samuku
Koromo utsu nari.

94

THE PRIVY COUNCILLOR MASATSUNE

AROUND Mount Miyoshino's crest
The autumn winds blow drear ;
The villagers are beating cloth,
Their merry din I hear,
This night so cold and clear.

Masatsune was a son of the writer of verse No. 83 ; he died in the year 1221. He appears in the illustration sitting alone in his house, listening to the sound of the villagers beating the cloth to make it supple.

95

SAKI NO DAISŌJŌ JIYEN

Ōkenaku
Uki yo no tami ni
Ōu kana
Waga tatsu soma ni
Sumizome no sode.

95

THE FORMER ARCHBISHOP JIYEN

UNFIT to rule this wicked world
With all its pomp and pride,
I'd rather in my plain black robe
A humble priest abide,
Far up the mountain side.

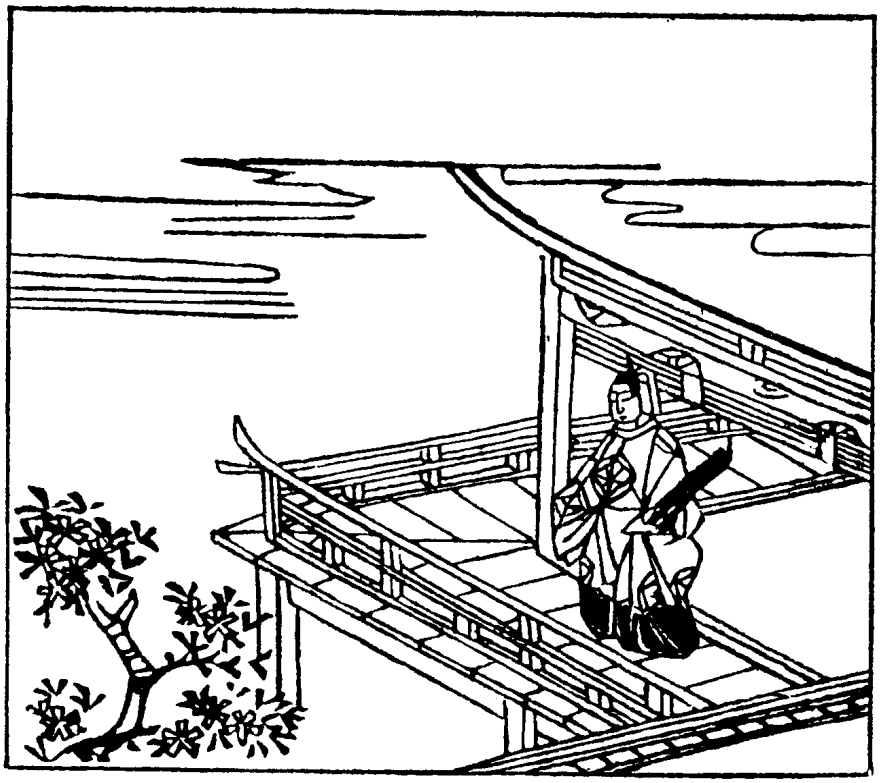
The Archbishop was a son of the author of verse No. 76. He had just been promoted to his exalted rank, which entailed living at the Temple of Mount Hiei, near Kyōto, and this is his modest deprecatory verse on his new appointment. He is said to have put an end to his life by the method described in the note to verse No. 12.

In the picture we see the Archbishop in his robes, and the great Temple of Mount Hiei, while in the distance are the wild hills where he longs to be.

96

NYŪDŌ SAKI DAIJŌDAIJIN

Hana sasou
Arashi no niwa no
Yuki narade
Furi yuku mono wa
Waga mi nari keri.



96

THE LAY-PRIEST, A FORMER PRIME MINISTER OF STATE

THIS snow is not from blossoms white
Wind-scattered, here and there,
That whiten all my garden paths
And leave the branches bare ;
'Tis age that snows my hair !

The writer's name was Kintsune; he retired from office to enter the church, and died in the year 1244, aged seventy-six.

Note the play upon *yuki*, ' snow,' and *yuku*, the verb ' to go ' ; *furi yuku* means ' going to fall ' (as snow), but *furi* also suggests the idea of ' growing old '. He says it is really he himself that is fading and falling, rather than the petals of his garden flowers blown by the storm.

The picture does not seem to illustrate the verse very well ; it is probably meant to show Kintsune on his verandah, lamenting over his increasing years ; but in the original edition, from which the pictures were taken, fallen cherry blossoms are shown underneath the verse at the bottom of the page.

97

GON CHŪ-NAGON SADA-IYE

Konu hito wo
Matsu-hō no ura no
Yūnagi ni
Yaku ya moshio no
Mi mo kogare-tsutsu.

97

THE ASSISTANT IMPERIAL ADVISER SADA-IYE

UPON the shore of Matsu-hō
For thee I pine and sigh;
Though calm and cool the evening air,
These salt-pans caked and dry
Are not more parched than I!

Sada-iye, of the Fujiwara family, was the Compiler of this Collection of verses; he was the son of Toshinari, the writer of verse No. 83, and he entered the priesthood, dying in the year 1242, at the age of eighty.

Matsu-hō is on the north coast of the Island of Awaji, in the Inland Sea; but the word also means 'a place of waiting and longing for somebody'. *Kogare* means 'scorching or evaporating' (sea-water in the salt-pans), but it also has the meaning 'to long for, or to love ardently.'

The illustration shows two men carrying pails of sea-water to the salt-pans.

98

JŪNII IYE-TAKA

Kaze soyogu
Nara no ogawa no
Yūgure wa
Misogi zo natsu no
Shirushi nari keri.

98

THE OFFICIAL IYE-TAKA

THE twilight dim, the gentle breeze
By Nara's little stream,
The splash of worshippers who wash
Before the shrine, all seem
A perfect summer's dream.

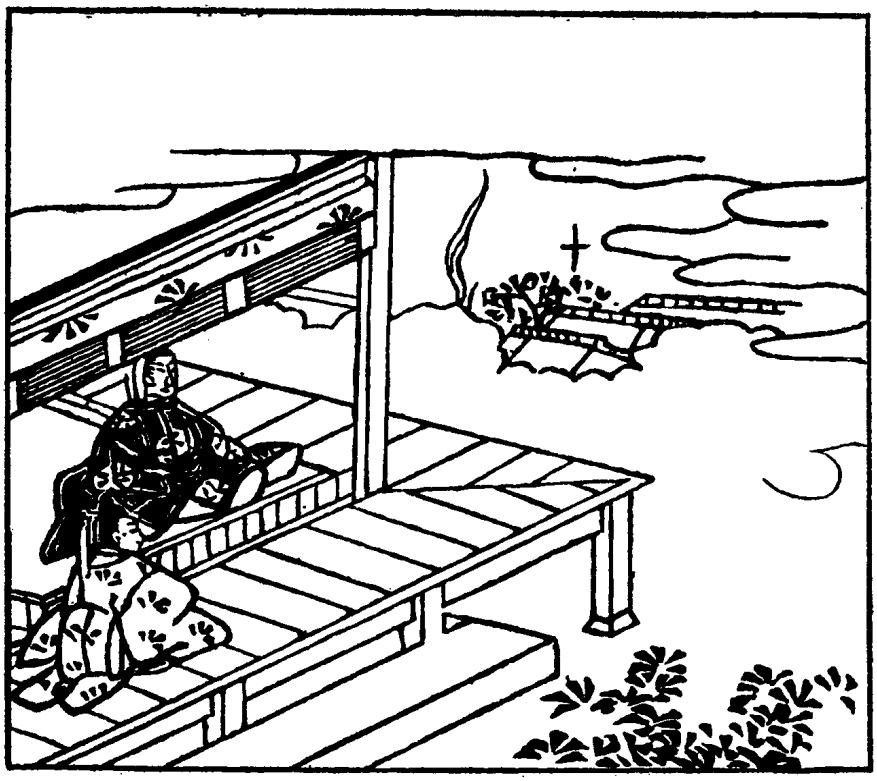
Iye-taka was another of the great Fujiwara family; he died in the year 1237.

The word *misogi* means the Shinto ceremony of purifying the body before worship by washing or sprinkling with water. This verse is said to have been inscribed on a screen in the apartments of the Empress at Nara.

99

GOTOBA NO IN

Hito mo oshi
Hito mo urameshi
Ajiki-naku
Yo wo omou yue ni.
Mono omou mi wa.



99

THE RETIRED EMPEROR GOTOBA

HOW I regret my fallen friends
How I despise my foes!
And, tired of life, I only seek
To reach my long day's close,
And gain at last repose.

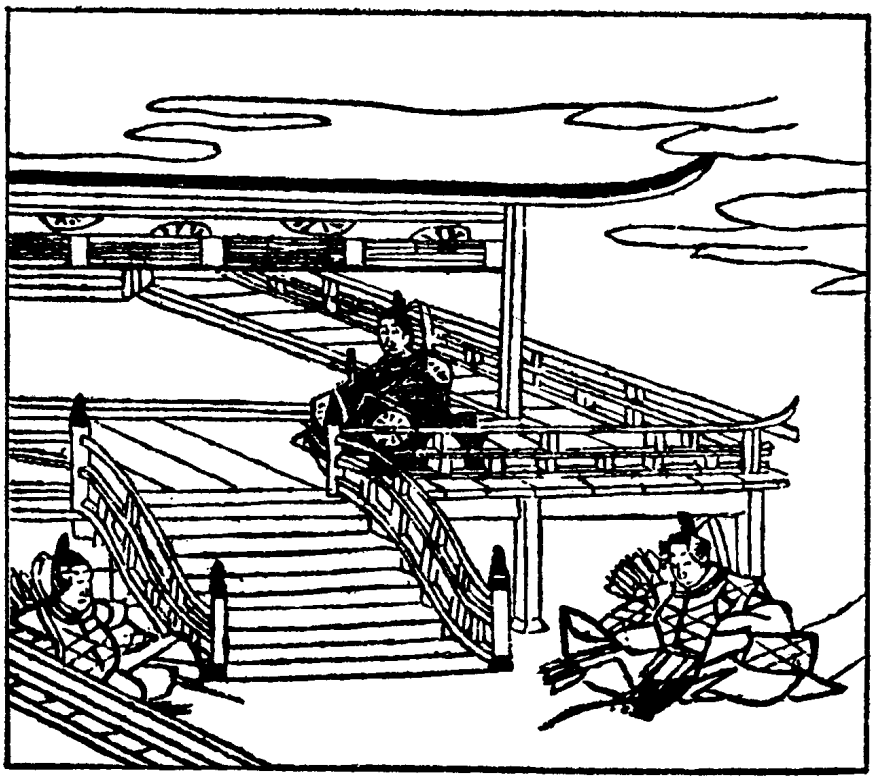
The Emperor Gotoba, or Toba II, reigned A.D. 1186-1198. He was the son of the retired Emperor Takakura, and was banished to Amagori, in the Oki Islands, where he took the name of Sen-Tei, busied himself in making swords, and died in the year 1239. He was very sensitive to noises, and it is said that the frogs of the pool of Shike-kuro have been dumb ever since the year 1200; for their croaking at night disturbed his rest, and he commanded them to be silent. It was in the eleventh year of his reign that the title of Shōgun was created and conferred upon the great General Yoritomo; which title, down to the year 1868, was borne by the real rulers of the country, the Emperor himself being not much more than a figure-head.

Notice the resemblance in sound between the first and second lines, and between the fourth and fifth lines, not fully brought out in the translation.

100

JUN-TOKU IN

Momoshiki ya
Furuki nokiba no
Shinobu ni mo
Nao amari aru
Mukashi nari keri.



100

THE RETIRED EMPEROR JUN-TOKU

MY ancient Palace I regret,
Though rot attacks the eaves,
And o'er the roof the creeping vine
Spreads out and interweaves
Unpruned its straggling leaves.

This writer was the third son of the Emperor Gotoba, author of the previous verse; he reigned A.D. 1211–1221, and was deposed like his father, and banished to the Island of Sado. It was during his reign that the first Japanese warships were built by Sanetomo, the writer of verse No. 93, who headed a rebellion against the Emperor.

Shinobu means 'a creeping vine', but it is also the verb 'to long for'; and the verse suggests that the Emperor, while mourning over the decay of the Imperial power, still longs for the old Palace, neglected and grown over with creepers as it is.

And so the Collection ends, as it began, with two verses by Imperial poets.

02

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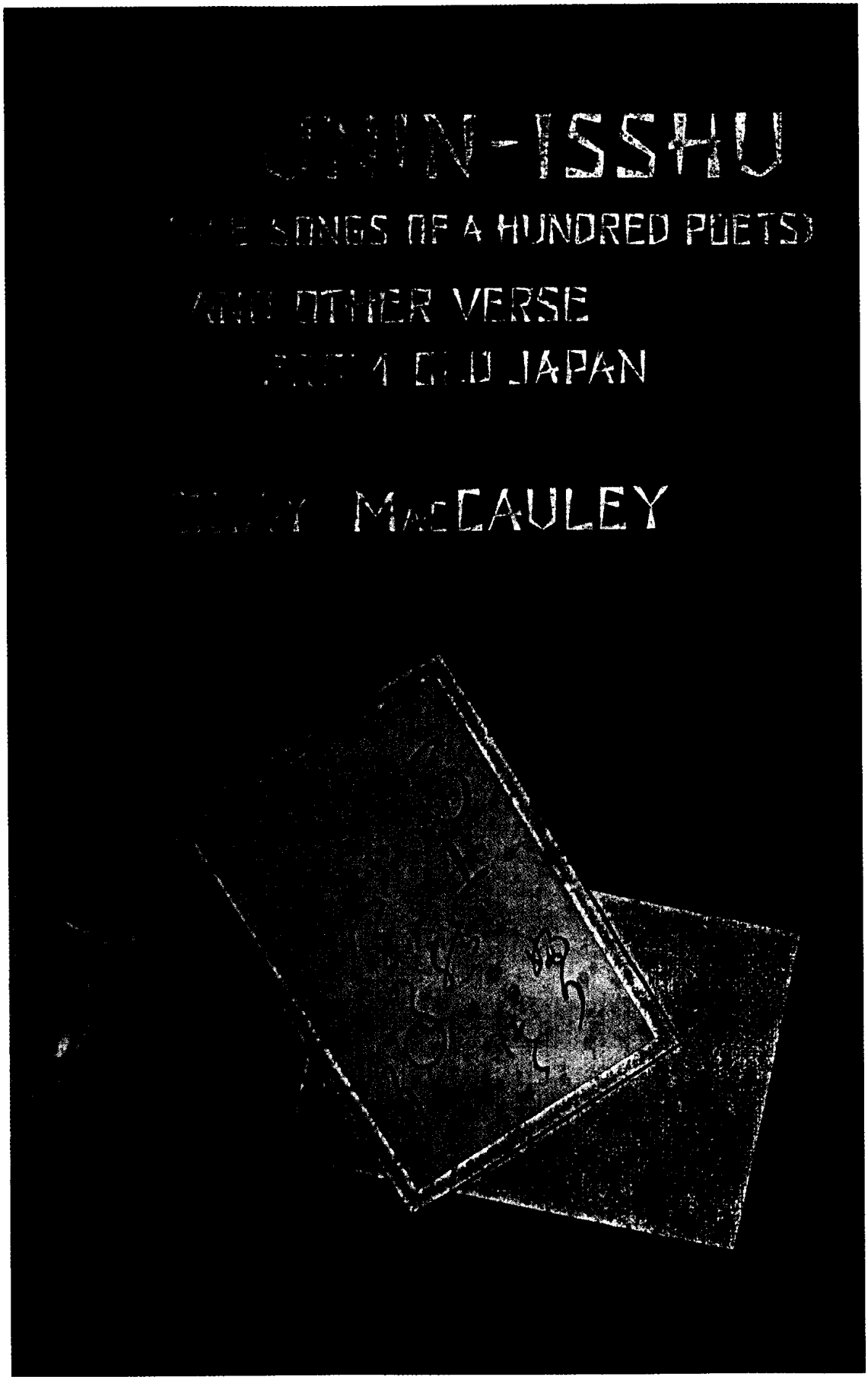
(6)　アメリカの宣教師，日本アジア協会々長等を務める。序文で，世界文学の領域で，日本の詩が個性的でユニークである点を強調，外国人の百人一首論として，方法的視点からも分析，綜合的に最も注目される。いかんながら文学的生涯を解明する資料，情報は極めて断片的である。


SHIN-ISSHU
SONGS OF A HUNDRED POETS)
OTHER VERSE
JAPAN
MacCAULEY

HYAKUNIN-ISSHU

(SINGLE SONGS OF A HUNDRED POETS)

AND

NORI NO HATSU-NE

(THE DOMINANT NOTE OF THE LAW)

LITERAL TRANSLATIONS INTO ENGLISH

WITH

RENDERINGS ACCORDING TO THE ORIGINAL METRE

BY

CLAY MacCAULEY, A.M. D.D.

EX VICE-PRESIDENT OF THE ASIATIC SOCIETY OF JAPAN: AUTHOR OF "AN INTRODUCTORY COURSE IN JAPANESE;" "JAPANESE LITERATURE;" "THE JAPANESE LANDSCAPE;" "JAPAN'S PRESENT DANGERS AND NEED;" ETC., ETC.

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1917

PREFATORY NOTE.

The following Preface was prepared about twenty years ago for the publication, by the Asiatic Society of Japan, of the accompanying English metrical renderings of the *Hyakunin-isshu*. With slight additions I give it place in the republication here made.

I wish to add that during the many years that the book has been accessible as part of the Society's "Transactions," it has received an unexpectedly cordial consideration from scholars, not only in America and in England, but in other countries, especially in Japan. Also, it has been freely used by quotation. And, in recent years, I have been often asked to give the whole work a reprint in popular form.

The Council of the Asiatic Society, in answer to my request for this privilege, has cordially given its consent; and, with that, this volume has been made and is now offered to the public through the general book trade.

And I wish to say further, that I have ventured to associate with these renderings of

Japan's ancient "Century of Songs," a comparatively recent poetic "find" brought to me; an extraordinary achievement in Japanese verse-making;—more than three hundred years old; an *acrostic* of the forty-seven syllabics that compose Japanese speech; a *naga-uta*, or "long poem," in which "The Dominant Note of the Law" of Buddhism is given expressive and beautiful tone.

CLAY MACCAULEY.

TOKYO, JAPAN, 1917.

PREFACE.

About six years ago, (1893) at the house of a Japanese friend, my attention was first called to the *Hyakunin-isshu* (The Single Songs of a Hundred Poets). The members of the family were using them as a "parlor-game." Not knowing that the poems had ever been translated into the English language, I soon afterwards asked one of my students and friends, Mr. Iwao Hasunuma, to translate them for me. Mr. Hasunuma's rough-hewn work became the foundation upon which the structure here reared was laid.

Nearly four years ago I had rendered a large part of the poems into the form of English quatrains. Mr. F. V. Dickin's versified paraphrase of these poems, at about that time, came into my hands. It had been made thirty years previously,—evidently under many limiting circumstances. The desire then awoke in me to attempt to put the *Hyakunin-isshu* into English in literal translations that should, at the same time, follow the metre of the Japanese originals. More than a year ago

this venture was carried to completion. To day, (1899), after much re-study, amendment and amplification, I make the work public.

In the preparation of the work, I have received much valuable assistance that I here gratefully acknowledge. I am greatly indebted His Excellency Sir Ernest Satow, who placed at my disposal notes on the *Hyakunin-isshu* made by him during his reading of the poems in 1872, "with a very good teacher." These notes I have had with me during the final revision of these pages. I am under obligation, too, to Dr. W. G. Aston's "History of Japanese Literature," and to his "Grammar of the Japanese Written Language;" to Professor B. H. Chamberlain's essay "Upon the Use of Pillow-words and Plays upon Words in Japanese Poetry," and to his "Introduction" to the "Classical Poetry of the Japanese;" and also, to the "History of the Empire of Japan," published by order of the Imperial Department of Education, translated by Captain F. Brinkley. Quite recently, "*Die Lieder de. Hundert Dichter*," "*eingeleitet und übersetzt von P. Ehmann*,"—an issue of the German Society for "*Natur und Völkerkunde Ostasiens*,"—has come to me, and I wish

to acknowledge further, in connection with some biographical dates and certain obscure grammatical forms, assistance from the notes of this generally excellent German translation. As far as I know, besides Mr. Dickins's English rendering, and that of Mr. Ehmann in German, there is no other translation of the *Hyakunin-isshu*, excepting a French version of a score and more of the *tanka* by Professor Léon de Rosny, in "*Anthologie Japonaise*," a work which I have seen but have not had opportunity for using. Some special items of information gathered concerning the origin of the whole compilation and its adaptation for the purposes of card-playing, I owe to my friend Mr. Saichiro Kanda.

Again thanking those whose labors I have used for the furtherance of my own efforts, I submit the completed work to the kind indulgence of any who may wish to gain some insight into the essay of the Japanese mind to express itself in poetry.

CLAY MACCAULEY.

TOKYO, JAPAN, 1899.

INTRODUCTION

INTRODUCTION.

Japanese poetry, regarded as part of the world's literature, is individual and unique. It had its origin in a prehistoric age ; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech ; and it reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy ; but, so far, there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry, therefore, carries one far back in the centuries, and into a literary realm that lies as isolated in the world of letters as the Empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan I invite you to turn to the collection of poems known as the *Hyakunin-isshu*. This collection may fairly be accepted as representative of that which is characteristic, as a whole, of the unique poetry of this people. It is not the largest single collection of Japanese poems ; it did not originate, as was true of most other collections, under Imperial direction ; nor does it contain any of the few longer poems that once promised much for the future

of Japanese poetry; but, in these single songs in one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of them are distinctive in form and in subject-matter, and nearly all of them were produced in that period of Japan's history whose literature has been commended as "classic." Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has been for a long time, in largest part the household poetry of the Japanese. It appears in almost all Japanese homes in the form of a game at cards, in which man, woman and child repeat over and over again in their play the measures and thoughts of these verses. In brief, there is no other gathering of Japanese poems so manageable for a single course of study. For all ordinary investigations, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan; and for readers in Europe and America it will serve to show well the kind of poetic production and literary pleasure that has the largest favor with this people.

These "Single Songs of a Hundred Poets" were not gathered together in this form until towards the middle of the Thirteenth Century. At that time many comprehensive and accepted compilations of verse were in circulation. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorised histories as the *Kojiki* (Record of Old Things), and the *Nihon-shoki* (History of Japan), which brought the traditions and records of the country down

from the farthest past to about the end of the Seventh Century of the Christian era. But, near the middle of the Eighth Century, during the reign of the Empress Koken, Tachibana no Moroe began to collect into one work all the poems then extant, which work, in the Ninth Century, as supplemented by Ōtomo no Yakamochi and others came into literature as the celebrated *Manyōshū* (Collection of Myriad Leaves). In the twenty volumes constituting this collection there are 4,515 poems, among which are gathered 268 of what are called *naga uta*, "long songs," because they are composed of more than the five lines to which the standard Japanese poem is limited. The "long songs," or *naga uta*, of the *Manyōshū* are spoken of as especially admirable. They have been used for centuries by Japan's poets as models of their kind. Among the many writers distinguished in the *Manyōshū* are Kakinomoto no Hitomaro (No. 3), Yamabe no Akahito (No. 4), and Ōtomo no Yakamochi (No. 6), specimens of whose verse as here numbered, appear in the *Hyakunin-isshu*.

In the Tenth Century, after the Imperial capital had been fully established in Kyōto and a hundred years and more of the dominance of Chinese influence in Japanese literature had passed, a revival of literature distinctively Japanese took place. By order of the Emperor Daigo, between the years 905 and 922 A.D., Ki no Tsurayuki (No. 35), a poet of the rank of the earlier Hitomaro, made a new compilation of verse, called the *Kokinshū* (Ancient and Modern Songs). This work is now esteemed the finest, and it is the most studied, collection of poems in Japanese literature. It contains more than 1,100 "songs,"

or *uta*, only 5 of which are *naga uta*. This work, divided into twenty parts, has among its treasures quite a number of *uta*, of the standard measure commonly known as *tanka*, which are repeated as here numbered, in the *Hyakunin-isshu*. Among the *tanka* so quoted, is the one ascribed to the Emperor Tenchi (No. 1), and those written by Sarumaru (No. 5), Kisen (No. 8), Ono no Komachi (No. 9), Henjō (No. 12), Kawara no Sadaijin (No. 14), Yukihira (No. 16), Narihira (No. 17), Yasuhide (No. 22), Kanesuke (No. 27), Muneyuki (No. 28), Ōshikōchi (No. 29), Korenori (No. 31), Okikaze (No. 34), and Fukayabu (No. 36). It was at this period in the empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech.

Fifty years later than the compilation of the *Kokinshū*, about 970 A.D., a school of poetry was established in the Imperial Palace ; and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various collections of verse, supplementary of the *Manyōshū* and the *Kokinshū*, were then made under Imperial command. Between the time of the completion of the *Kokinshū* (922 A.D.), and of the gathering of the *Hyakunin-isshu* (1235 A.D.), no less than seven authorised and distinguished collections of poems were made. These were 1. *Gosenshū* (After Collection), 2. *Shūishū* (Gathered Remnants), 3. *Goshūishū* (Post-Gathered Remnants), 4. *Kinyōshū* (Golden Leaves), 5. *Shikwashū* (Wild Flowers), 6. *Senzaishū* (Immortal Songs) and 7. *Shinkokinshū* (New Kokinshu). These works together with the *Kokinshū* are

known in literature as the *Hachidaishū* (Collections of Eight Dynasties). They are all possessed of much merit. It is said that the *Shinkokinshū* "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style refined and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best *tanka* reproduced in the *Hyakunin-isshu*. For example, those written by Hitoshi (No. 39), and Tadami (No. 41) are found in the *Gosenshū*; those by Ukon (No. 38), Kanemori (No. 40), Kentokuko (No. 45), Eikei (No. 47), Yoshitake (No. 50), Sanekata (No. 51), Michinobu (No. 52), Kintō (No. 55), Izumi Shikibu (No. 56), Daini no Sammi (No. 58), Akasome Emon (No. 59), Sei-Shōnagon (No. 62), Michimasa (No. 63), Masafusa (No. 73), are taken from the two *Shuishū*; those by Gyōson (No. 66), Tsunenobu (No. 71), Yushi Naishin no Kii (No. 72), are quoted from the *Kinyoshū*; those by Yoshinobu (No. 49), Ise no Ōsuke (No. 61), Hōshōji no Nyūdo (No. 76), Sutoku-in (No. 77), are from the *Shukwashū*; and those by Sadayori (No. 64), Suwo no Naishi (No. 67), Toshiyori (No. 74), Mototoshi (No. 75), Horikawa (No. 80), Go-Tokudaiji (No. 81), Dōin (No 82), Toshinari (No. 83), Shunye (No. 85), Saigyō (No. 86), Kwoka Mon-in no Bettō, (No. 88), Impu Mon-in no Taiu (No. 90), Nijō no In no Sanuki (No. 92), Jien (No. 95), are from the *Senzaishū*. The *Shinkokinshū* was in large measure only a re-editing of the poetical collections made subsequently to that of the *Kokinshū*. The leading poets

of the later time, that is, towards the Thirteenth Century, were Toshinari, Saigyō, Ietaka (Karyū), and Sadaie. Special mention should be made of the poet-Shōgun, Sanetomo (No. 93), of the end of the Twelfth Century, whose songs, it has been said, " find no parallel in cognate compositions subsequent to the Nara Epoch."

With this store of poetic treasures at command, some one about the year 1235, A.D. brought together these " Songs of the Hundred Poets " as one anthology. Just by whom and how the *Hyakunin-isshu* came to be gathered is no longer known. Certainly, in its present form, its editorship is doubtful. The author of the *Dai Nihon-shi* (History of Great Japan) was satisfied, upon the authority of the *Mei-getsu-ki* (Record of Brilliant Months), that the collection was made by Teikakyō, whose family name was Fujiwara no Sadaie (No. 97). Sadaie, or Teikakyō, held high office. He was an Imperial Vice-Councillor prior to, and under the reign of the Emperor Shijō (1233-1242 A.D.). He was also one of the leading poets of his day. Under his direction the *Shinkokinshū* was compiled. The *Mei-getsu-ki* was, it is said, a daily record kept by Teikakyō. The original manuscript has almost wholly perished. Indeed, some of the supposed authorised sheets of the work are doubtful. And there is much question whether the present form of the *Hyakunin-isshu* is that which it had at the first.

Among the traditions connected with the compilation of the anthology is this :—Teikakyō was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends,

or relatives, was a noble named Utsunomiya Yasaburo, or Renshō, who became a lay-priest, or *nyūdō*, and lived in a cottage in the village of Ogura in Saga. In the "Record of Brilliant Months" it is stated, "I wrote for the *shōji* of the 'Middle House of Saga,' colored papers, and sent them. At night I sent them to Ringo." Ringo, whose name is generally known as Tameie, was Teikakyō's son and was married to Utsunomiya Yasaburo's daughter. With some, the supposition is that the latter, Renshō, who was a poet also, had requested Sadaie through the son to write down, with his skilled pen, a hundred poems which he, Renshō, had selected for the decoration of *shōji* in his new country house at Ogura. Sadaie obligingly complied with the request. Were this story true, Renshō, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tameie, as it is said, copied the poems from the *shikishi*, or thick fancy-colored paper, used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the *shōji* in the poet's own country house at Ogura-yama, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason, the songs show unequal merit; some, displaying the very finest quality, appearing side by side with others that are of inferior worth. The mode of production of the collection

however, is a matter of comparative indifference, This "Century of Songs" exists:—by the fortune of circumstances, in time it became known everywhere as the *Ogura Hyakunin-isshu*.

How the hundred poems happened to come into use for a household game at cards is not known. The first definite notice of the game is found after the time of the fourth Shōgunate, or in the age of *Genroku* (1688-1703 A.D.). It was in this period that Kaibara Yekken wrote the "Great Learning for Women" (*Onna Daigaku*), and other books for the education of women. Special attention was paid to the education of girls then. Girls' books were much in demand. At that time the *Hyakunin-isshu* became useful as a text-book for private female education. During the Shōgunate, when the poems had been transferred to separate cards, a package of the *Hyakunin-isshu* was looked upon as a part of the bride's household outfit. At that time, many *samurai* in Kyōto, skilled in calligraphy, aided in the financial support of their households by writing the hundred poem-cards for the market. Some of these cards, written by well known noblemen, have had great pecuniary value. A story is handed down, that about six hundred years ago, the Imperial Court guards had a habit in night-watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extemporized poems, *renga*, and of seeing how one part would fit with another. This verse-play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the *utagaruta*, or "song-cards," is unknown. We must be satisfied with the fact that two centuries or

more ago, the poems somehow had gained place in the homes of the Japanese people in the form of a game, whereby they have become the common property of old and young, and are to-day memorized as household words. (*See Transactions of the Asiatic Society of Japan. Vol. II, page 120.*)

Before making a closer examination of the *Hyaku-nin-isshu*, let us take a glance at Japanese poetry generally. What are its special characteristics,—in form, in content and in general quality ?

Simplicity and brevity in its forms, are probably the most prominent characteristics that appear to an eye accustomed to, and familiar with, the poetry of the West. The standard model for Japanese poetic structure is a five-versed stanza, named the *tanka*, in which all the songs of the *Hyakunin-isshu*, and of by far the most of Japanese poems, are embodied. The *tanka* is composed of only thirty-one syllabics. These syllabics are arranged in five verses, or measures; the first and third measures containing as a rule five syllabics each; and the second, fourth and fifth measures, each including seven. Usually these five verses may be divided into two complete parts; namely, the "first," or "upper," part (*kami no ku*), made up of the first three lines, and the "second," or "lower," part (*shimo no ku*), consisting of the fourth and fifth lines. The reputed most ancient song treasured in Japanese tradition, the song of the god Susa-no-o, sung at the building of the bridal palace for a celestial pair, is the prototype of this popular measure.

"When this Great Deity first built the palace of

Suga," says the *Kojiki* "clouds rose up thence. Then he made an august song. That song said :—

"*Yakumo tatsu*
Izumo yae gaki
Tsuma gomi ni.
Yaegaki tsukuru :
Sono yae gaki wo !"

Or, in somewhat free translation, imitating the original metre :—

"Many clouds appear :—
Eight-fold clouds a barrier raise
Round the wedded pair.
Manifold the clouds stand guard,
O that eight-fold barrier-ward !"

Besides the *tanka* there are numerous variations in arrangement of the fundamental five and seven-syllabic verses, but the limits of this study prevent their illustration. There are, however, two extremes of composition that may be noticed in passing ; the *naga uta*, or "long song," and the *hokku*, or "first verse." The *naga uta* is indefinite in length. It is made up of couplets of the two kinds of verses,—the five and the seven syllabled verses,—the end of the poem being in an additional seven syllabic verse. The *hokku* is a complete poem contained in only seventeen syllabics that make up the first three lines, or "part" of the *tanka*. The *hokku* must be an exceedingly compact bit of word and thought skill to be worth anything—as literature. The following *hokku*, which is also an acrostic of the word *yutaka*, "fruitfulness," "abundance,"—is a good illustration of its kind.

Yu-fudachi ya
Ta-wo mi-meguri no
Ka-mi naraba.

If the summer shower
Would but round the rice-fields go
As it were a god !

So far as cadence is concerned, Japanese poetry is almost without it. Careful students of the language, like Dr. W. G. Aston, and Professor B. H. Chamberlain, fail to find any. "The cadence of Japanese poetry," the former says, "is not marked by a regular succession of accented syllables as in English." It has, says the latter, "neither rhyme, assonance, alliteration, accentual stress, quantity, nor parallelism."

These judgments are true, but with some qualification. It is true that Japanese verse has normally an irregular cadence ; yet, much of it may easily receive, and often does receive in the reading, the movement of some of the simpler measures of English poetry. It is common, for example, to hear such verses as the following read as though they were composed in trochaic movement : —

Nikumarete
Nikumi kaesu na
Nikumarero
Nikumi nikumare
Hateshi nakereba.

Hated through you be,
Hate for hate do not return ;
Hatred given accept.
If for hatred you give hate,
Then to hating comes no end.

So, in a Buddhist hymn, *Nori no Hatsune* (The Dominant Tone of the Law), its lines generally take the rhythm of English anapestic verse, as :—

Itazura goto ni hi wo kasane ;
Rokushiu ruten no tane wo maki ;
Hakanaku kono yo wo s'gosu nari, etc.

i.e. in translation :—

In spending my days chasing things that are trifles :
In sowing the seed of the six-fold migration ;
I pass through the world with my life purpose baffled, etc.

This rather extraordinary work of versification is given in full at the close of this volume.

Speaking broadly, however, the prosody dominant in Western poetry does not appear in the poetry of Japan, except, we may say, through the influence of a natural but unacknowledged rhythmic instinct.

Again, in the construction of Japanese verse there are certain special rhetorical oddities, such as redundant expletives and phrases, called "Pillow-words" and "Introductions," that are of especial importance in a study of this poetry. These expressions are purely conventional ornaments or euphonisms. Much of the superior merit of this verse-writing depends also upon a serious use of puns and of other word-plays. By way of description of these special verbal devices let me repeat the words of an honored member of the Asiatic Society of Japan, Professor B. H. Chamberlain, as given in an essay more than twenty years ago. (*Transactions, Vol. V. p.* 81.) The "Pillow-words" says Prof. Chamberlain, "are as a rule, simple epithets

that were formerly applied quite naturally and appropriately to various objects, places and actions, but which in most cases by the process of phonetic decay, by being used in connection with expressions having but a very distant affinity to the expressions they originally served to define," etc., " have become almost unrecognisable and practically devoid of meaning." " They are prefixed to other words merely for the sake of euphony. Almost every word of note has some ' Pillow-word.' " Dr. W. G. Aston in his admirable work on " Japanese Literature " names " Pillow-words " " stock conventional epithets," something after the fashion of Homer's ' swift-footed ' Achilles, or ' many-fountained ' Ida." They are " survivals from a very archaic stage of the language."

The special " Pillow-words," " Introductions " or " Prefaces " used in the *Hyakunin-isshu* will be properly noticed as they occur in the following study. Here, by way of illustration of what has been said it will suffice to note the first " part " of the Third Song of the collection. This *tanka* contains the " Pillow-word," *ashibiki no*, " foot-drawing ", associated with *yama dori*, " mountain-pheasant." The first " part " of the *tanka* is a " Preface " for the sentiment that follows. *Ashibiki no yama dori no o no shidari o no*, is literally, " the downward curving feathers of the tail of the foot-drawing mountain-pheasant," a phrase practically meaningless as here used, except as it may be a combination ot sound and thought that tends to intensify and to fix the dreary plaint of the second " part " of the *tanka*, which tells of the loneliness of " the long, long night."

Another very common special device in Japanese poetry is the use of the Pun, or of *kenyōgen*, a word subjected to two definitions, to convey the writer's meaning. This interpretation is thereby often accomplished gracefully and with special clearness. At times the *kenyōgen* occasions most agreeable intellectual surprises. In the Tenth *Tanka*, for example, the poet helps along his meaning quite pleasantly with play upon the word-sound, "*Osaka*," which means, as thus written, "Great Hill," or "Slope," and, when written "*Ausaka*," is "Hill of Meeting." The same fact is true of like words in many others of the songs.

A third word-play of little worth, and considerably wanting in dignity to Western literary judgment, is the use of so-called "Pivot-words." These words serve to complete one thought and to begin another, neither having logical connection with the other. As such words occur they will be explained in the notes that follow. Here, this English sentence may serve to illustrate how a "Pivot-word" works:—"As the chariot approached, I said to the driver, 'Alight!' (a light) that guides our foot-steps through dark ways." The command "Alight!" "to descend" has the same sound as the words, "a light," that "guides;" but between the two there is no logical connection. Yet, while the word closes the sentence of command, it serves, also, to open the descriptive passage that follows. Speaking of these and other word-plays special to Japanese serious poetry, Professor Chamberlain remarks:—"There is nothing in the nature of things constraining us to associate plays upon words with the ridiculous. Each literature must be a law unto itself."

The subject-matter, or content, of the poetry of the Japanese, to characterise it generally, is simple and, ordinarily, serene emotion in reference to persons, or to objects in nature. Still broadly characterising it,—it is, in general quality of expression, in high degree, refined, dainty, elegant and subdued. It is meditative, not didactive. It is suggestive and impressionist, like Japanese painting. It is given over to small fancies wrought under the lyric impulse. Poetic imagination, as known in the West, has no place in Japanese verse. There never could have been a Dante, Milton, Shelley, Wordsworth or Browning under Japanese poetic limitations. Poetry is not, in Japan, a means chosen for sounding and recording the depths of profound spiritual experience. It has never been, and could not be, the vehicle of an epic.

Yoshida Kenkō, in the Fourteenth Century, wrote in his delightful reveries, called "Weeds of Idleness" (*Tsure-zure gusa*);—"Japanese poetry is especially charming. Even the toil of an awkward peasant or of a woodman, expressed in poetic form, delights the mind. The name of the terrible wild boar, also, when styled '*fusui no toko*' sounds elegant." This passage seems to disclose the Japanese poetic "charm,"—an effect produced by the embodiment of simple fancies in brief, refined speech. Ki no Tsurayuki, long before Kenkō's time, wrote in his preface to the *Kokinshū*; "Poetry began when heaven and earth were created. In the age of the swift gods it would seem that as yet there was no established metre. Their poetry was artless in form and hard of comprehension. It was in the age of man that Susa-no-o made the first poetry

of thirty and one syllables. And so, by the vain multiplication of our thoughts and language we came to express our love for flowers, our envy of birds, our emotion at the sight of the hazes which usher in the spring, or our grief at beholding the dew. As a distant journey is begun by our first footsteps and goes on for months and years ; as a high mountain has its beginning in the dust of its base and at length arises aloft and extends across the sky like the clouds of heaven, so gradual must have been the rise of poetry." Tsurayuki thus, also, discloses the Japanese poetic ideal,—the commonest notions in the form of simple but refined verse as patterned for man by a god in the far past. In Tsurayuki's catalogue of the themes which through poetic expression had "soothed the hearts of the Emperors and the great men of Japan in bygone days," he does not anywhere carry the reader beyond such things as, joy in spring flowers, and in autumn moons, and their like ; beyond love, eternal as Mount Fuji's smoke, or yearning like a cricket's cry, and grief made deeper by flowers shed from their stalks in the spring, or leaves falling in autumn. All his long list of themes lies on the same level of thought and feeling. "Poetry," he said, "drew its metaphors from the waves and the fir-clad mountains, or the spring of water in the midst of the moor. Poets gazed on the under leaves of the autumn lespedeza, or counted the times a snipe preens its feathers at dawn, or compared mankind to a joint of bamboo floating down a stream, or expressed their disgust with the world by the simile of the river Yoshino, or heard that the smoke no longer rises from Mount Fuji." Beyond these things

Japanese poetry does not go. It remains where, according to Western ideals and aims, poetry is but little advanced from the place of its beginnings, or where its highest excellence consists in merely the refinement of rudimentary form and content.

In carrying on our study, it is desirable that we should have somewhat in mind, further, the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers.

The *Hyakunin-isshu* is a collection of verse whose poems date from the latter part of the Seventh to the beginning of the Thirteenth Century. Most of the songs were written in the Ninth and in the Tenth Century. Throughout most of the period covered by this anthology, the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one really sees, explains much that is characteristic of the compositions. Poetry was a polite accomplishment, and it varied with the varying fortunes of its exalted source. Before the Eighth Century, that is, "the age of Nara," the Imperial capital was changed almost as often as the Emperors were changed Court-life thus was consequently comparatively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, through the larger part of the Eighth Century, seven Emperors reigned in succession, and, on account of a growing intercourse with China, Court-life then became increasingly ceremonious and ornate.

Towards the end of the Eighth Century, under the

Emperor Kwammu, the site of Kyōto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain unchanged for eleven hundred years. At that time, too, and for the next four hundred years, the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal and industrious habits of the Nara age by degrees disappeared. The ruling class entered upon a career of high culture, refinement and elegance of life, that passed, however, in the end, into an excess of luxury, debilitating effeminacy and dissipation. It was during the best part of these memorable centuries that Japanese literature as *belles-lettres*, culminated, leaving to aftertimes, even to the present day, models for pure Japanese diction. The Court nobles of the Tenth, Eleventh and Twelfth Centuries had abundant leisure for the culture of letters. They devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were re-unions at daybreak among the spring flowers, and boat rides during autumnal moon-lighted nights, by aristocratic devotees of music and verse, who vied with one another in exhibits of their skill with these arts. Narihira (No. 17), it is said, "the celebrated beau and *dilettante* of the times of the Emperors Montoku and Seiwa, was a typical specimen of these devotees of refinement and sensuous gratification." In much of the verse of this "Century of Song," the sentimentality, the refinement and the laxity of morals of the pleasure-loving courtiers and aristocrats of the latter

half of the *Heian* age (800-1186 A.D.) are exhibited. The poems are, in good part, an instructive comment on the life of the high classes of the times.

The treatment of the *Hyakunin-isshu* offered in these pages is to be accepted as a literary rather than as a scholastic work. Here, results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible, have been attached to the translations. *The translations themselves are, as strictly as is possible for English renderings, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measures of the "tanka," and, where possible with fidelity to literalness, have been clothed in poetic terms.* Some biographical information, and some illustrative comments upon the writer's meanings have been attached to each poem. These last named notes, it is hoped, will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1. *Nature*, or reflection upon and description of scenes in the outer world; 2. *Sentiment*, or moods associated with the milder human emotions, such as melancholy, pensiveness, regret, sympathy, contentment, gratitude, friendship, filial love, loyalty and the like. A third group, belonging to the deeper ranges of emotion, but distinctive enough to

be regarded separately, is composed of those poems which are an outburst of the passion *Love*. Love poems are in a high degree characteristic of Japanese, as of all other poetry. In this collection, forty-six of the *tanka*, nearly half of the songs, have for their motive, some phase of this great human passion. Twenty-nine of the *tanka* are given to the more ordinary sentiments; and twenty-five to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writers' fine fancies drawn from imagination's realm.

We shall not here pass all the songs in review. But, to illustrate the judgment just made, I invite attention to a few songs which show some noticeable skill in form and mood, considered as utterances of the Japanese muse.

The Fourth *Tanka*, for instance, is a delicate bit of suggestion and impressionism concerning a scene in nature. In its English form I have named it, "Beauty made Perfect." From the coast of Tago is seen one of Japan's very best sea views and landscapes. Rising as its centre and crown is the "peerless mountain," Fuji. The picture is at any time one of supreme beauty. But the Japanese poet would add yet one touch to the consummate excellence.

When to Tago's coast
　　I the way have gone, and see
Perfect whiteness laid
　　On mount Fuji's lofty peak
　　By the drift of falling snow.

So, also, in Song Seventeen where the poet celebrates the delight he felt at beholding the scarlet leaves of autumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of tradition, when the gods, so it was said, held visible sway in the world, and all marvels were seen and done.

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red
Such as here in Tatta's stream.

In *Tanka* Twenty-two, there is a punning word-play that does not ill befit even serious verse. The word *arashi* may mean "storm," or it may mean, "wild," or violent." The poet wrote :—

Since, 'tis by its breath
Autumn's leaves of grass and trees
Riven are and waste,
Men may to the mountain wind
Fitly give the name, "The Wild."

A refined and delicate picturing of the magic wrought by the early frost of autumn is presented is song Twenty-nine.

If it were my wish
White chrysanthemum to cull :—
Puzzled by the frost
Of the early autumn time,
I, by chance, might pluck the flower.

Then, an effect of a falling snow is beautifully and picturesquely shown in the Thirty-first *Tanka* :—

At the break of day,
Just as though the morning moon
Lightened the dim scene,
Yoshino's fair hamlet lay
In a haze of falling snow.

Again, the fancy of likening dew-drops to gems, such as is given in the Thirty-seventh Song is quite pleasing :—

In the autumn fields,
When the heedless winds blow by
O'er the pure-white dew,
How the myriad, unstrung gems
Everywhere are scattered round.

Passing over the many other verses devoted to scenes in Nature, let us turn from this group, with a glimpse of "The Beautiful World" given in the Ninety-third *Tanka*. The writer we will suppose was, on a lovely day, seated near the sea-shore. What he saw led him to exclaim :—

Would that this our world
Might be ever as it is!
What a lovely scene!
See the fisherwoman's boat,
Rope-drawn, rowed along the shore.

The group containing *uta* expressive of the serene or milder sentiments, is quite varied in mood and merit. Song number Five, is one of the most attractive of them all. It

was inspired by the poet's hearing "a stag's cry in autumn":—

In the mountain depths,
Treading through the crimson leaves,
Cries the wandering stag.
When I hear the lonely cry,
Sad,—how sad,—the autumn is!

The Eleventh Song, however, is one of deep, pathetic feeling:—"An Exile's Farewell." It is an appeal to the insensate boats of the fishermen, the only objects connected with human life that witnessed the poet's unhappy start for the place to which he had been banished.

O'er the wide, wide sea,
Towards its many distant isles,
Rowing I set forth.
This, to all the world proclaim,
O ye boats of fisher-folk!

In Japan, as elsewhere, sadness is especially associated with moonlight; also with the autumn among the seasons.

And in Japan, under the Buddhist faith, a pessimistic tone is exceptionally prominent in literature. These facts will help to explain the Twenty-third *Tanka*.

Gazing at the moon
Myriad things arise in thought,
And my thoughts are sad:—
Yet, 'tis not for me alone,
That the autumn time has come.

In the Twenty-eighth *Tanka*, a mood accompanying a winter scene appears :—

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are :—so runs my thought.

A longing for friendship, that inclines man in solitude to take even the lifeless things about him into his companionship, is beautifully shown in the Sixty-sixth *Tanka*, in a personifying address to a solitary cherry-tree.

Let us each for each
Pitying hold tender thought,
Mountain-cherry flower !
Other than thee, lonely flower,
There is none I hold as friend.

To one who has felt the exquisite but pensive beauty of the scenery near Suma, a peculiar charm pervades the Seventy-eighth Song,—"A Night at Suma's Gate." In ancient times there was an Imperial barrier at the place.

Guard of Suma's gate,
From your sleep how many nights
Have you waked at cries
Of the plaintive sanderlings
Migrant from Awaji's isle ?

There is a note of hope in the Eighty-fourth Song ; an agreeable departure from the general sadness of these poems of Sentiment :—"The Transfigured Past."

If I long should live,
Then, perchance. the present days
May be dear to me :—
Just as past time fraught with grief
Now comes fondly back in thought.

Many others of these poems of the sentiments are worth repeating as illustrative of our theme, but let us now turn to the third group,—that which is gathered about the mighty power moving in all human life,—Love.

Tanka Thirteen tells of " Love Perfected." The poet uses the figure of a mountain rill becoming a full, serene river.

From Tsukuba's peak
Falling waters have become
Mina's still, full flow.
So, my love has grown to be :—
Like the river's quiet deeps.

In *Tanka* Sixteen, by means of two word-plays ;—one upon the word *Inaba*, a mountain, or district bearing this name, to which the poet was going, and, also, the Phrase, " if I go ; " the other upon the word *matsu* meaning " a pine tree," also to " wait," as one *pining* for another may wait :—by means of these word-plays, an assurance of " Faithful Love " is well given.

Though we parted be ;
If on mount Inaba's peak
I should hear the sound
Of the pine-trees growing there,
Back at once I'll make my way,

In the Eighteenth Song, one of the distinctive devices of Japanese poetry, the " Preface " and the euphonic " Introductory-word " appear. In an English rendering the word " gathered " reproduces, approximately, this device. The first two lines of the stanza are to be regarded as purely introductory. The theme is " Secret Love."

Lo ! the gathered waves
On the shores of Sumi's bay !
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

The solicitude of a woman about the safety of a man who had deserted her, showing thereby the self-effacement that love at times effects, is well expressed in the Thirty-eighth *Tanka*. The lover had sworn to the gods that he would never desert his mistress. The wronged woman, therefore, feared that the gods might execute vengeance.

Though forgotten now,
For myself I do not care ;—
He, by oath, was pledged ;
And his life that is forsworn,
Such a thing of pity is !

" Unconfessed Love " that betrays itself is the theme of the Fortieth Song :—

Though I would conceal,
In my face it yet appears,—
My fond, secret love ;
So much that he asks of me
" Does not something trouble you ? "

"Love Perplexed" is pictured in the Forty-sixth Song under the simile of a mariner at sea, with rudder lost.

Like a mariner
Sailing over Yura's strait
With his rudder gone;—
Whither o'er the deep of love
Lies the goal, I do not know.

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown in the Fiftieth Song:—

For thy precious sake
Once my eager life itself
Was not dear to me.
But, 'tis now my heart's desire,
It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged, is told in these anxious verses of Song Fifty-four,—"A Woman's Judgment.":—

If, "not to forget"
Will for you in future years
Be too difficult,
It were well this very day
That my life,—ah me!—should close.

Distrust of one who has a reputation for insincerity and unfaithfulness finds place in *Tanka* Seventy-two, under the guise of dread of the waves of the beach of Takashi.

Well I know the fame
Of the fickle waves that beat
On Takashi's strand.
Should I e'er go near that shore
I should only wet my sleeves.

Struggle to conceal a love that may not be shown to the one beloved, is admirably exhibited in the Eighty-ninth *Tanka*, in an apostrophe to self. The poet wrote :—

Life ! Thou string of gems !
　　If thou art to end, break now ;
For, if yet I live,
　　All I do to hide my love,
　　May at last grow weak and fail.

These are but a few of the many songs of which Love, in some of its phases, is the theme. I shall quote only one more from this group. It is the one written by the poet Teikakyō, or Sadaie, the compiler of this anthology, the *Hyakunin-isshu*. It is a vivid picture of a common scene on Awaji island, used in simile here to show the poet-lover's impatience in waiting :—

Like the salt sea-weed
　　Burning in the evening calm
On Matsuo's shore,
　　All my being is aglow
　　Waiting one who does not come.

Here our Introduction to this " Century of Song " may end and the way among the songs themselves be entered.

No one knows better than the present writer, the difficulties one meets in making the venture here made, or how unsatisfactory are the results gained. The real charm of these dainty bits of verse will forever elude the quest of one who, foreign to the Japanese people and their language, seeks to discover it, and to show it to the world.

But I have done faithful service in my search. I hope that some measure of attainment has been secured.

HYAKUNIN-ISSHU

(SINGLE SONGS OF A HUNDRED POETS)

2

I.

TENCHI TENNO.

* * * * * * * *

Aki no ta no
Kario no io no
Toma wo arami
Waga koromode wa
Tsuyu ni nure-tsutsu.

LITERAL TRANSLATION:—

Arami		*wo*	*toma*
Because of the coarseness		(*acc.*)	of the rush-mat
no	*io*	*no*	*kario*
of	the hut	of	temporary-hut
no	*ta*	*no*	*aki*
of	the rice-field	of	autumn,
wa		*waga*	*koromode*
so far as	(concerns)	my	sleeves
nure-tsutsu		*ni*	*tsuyu.*
they are becoming wet		with	dew (or rain).

Kario, in the phrase *kario no to no*, is a generic name applied to a certain kind of house, *i.e.*, "temporary-house," "shed," "hut"; whence the apparent redundancy of the phrase, "the house of the temporary house." The meaning is, "the house" of the *kind* called "temporary-house"; as, if one should say, "a warehouse-house." The sign of the accusative case, *wo*, when placed before adjectival nouns in *mi*, as here—*toma wo arami*,—has the force of such prepositional phrases as, "because of," "by means of," "on account of," etc. Thus:—"Because of the coarseness (in texture) of the rush-mats,—my sleeves are growing wet, etc." *Tsutsu* is a verbal suffix showing simultaneity, or association in time of action, as;—"The rush-mats being coarse, at the same time from the falling, or dripping dew, my sleeves become wet."

I. 3

TENCHI TENNO.

AN EMPEROR'S SYMPATHY.

Coarse the rush-mat roof
　　Sheltering the harvest-hut
Of the autumn rice-field ;—
　　And my sleeves are growing wet
　　With the moisture dripping through.

EXPLANATORY NOTE. This *tanka*,—a short poem wrought under a strictly prescribed standard metre, (*See Introduction*)—has been ascribed to the Emperor (*Tennō*) Tenchi, whose reign covered the period between the years 668 and 672 A.D. He had his seat of government at Otsu near Kyōto. His reign was long famed for its benevolence.

The writer, it is said, gave expression, in the poem, to sympathy with his subjects to whom had fallen the hard lot of work in the rice-fields. The temporary shelter-sheds, built by the laborers near their fields for use during the harvest time, did not protect them from the season's fogs and rains. In imagination the Emperor had placed himself in one of these harvest-huts. He embodied his fancied experience and mood in this verse.

In form, the poem does not quite comply with the standard measure of the *tanka*. In the third verse,—*toma wo arami*,—are six syllables instead of the required five. Such variations in Japanese verse, however, are not infrequent.

Throughout the English renderings of these ancient poems, as already said, a venture has been made to reproduce, in meaning, metre and mood, the Japanese originals. Naturally, the attempt has met with a widely varying success. On account of certain grammatical peculiarities, an adequate reproduction of this *tanka* by the Emperor Tenchi has not been well secured.

II.

JITO TENNO.

* * * * * * * *

Haru sugite
Natsu kinikerashi
Shirotae no
Koromo hosu tefu
Ama-no-kagu yama.

LITERAL TRANSLATION:—

Natsu	*kinikerashi*		*haru*
Summer	seemingly has come,		spring
sugite	———	*Ama no* -	*Kagu yama*
being past.	(Lo!)	Heaven's	Perfume-Mount
———	*tefu*	*hosu*	*koromo*
(where),	it is said,	are dried	clothes

no *shirotae.*
of surpassing whiteness.

Some editors substitute for *hosu tefu* (*tefu* is pronounced *chō*), the word *hoshitaru* or *tari*. With these adjectival affixes Mount *Ama-no-Kagu* would be described as "white with drying clothes." *Shirotae* is a poetical term for "pure," "surpassing," "exquisite," "silk-white" whiteness. *Kashi* is a suffix conveying the notion of "likeness," or seemingness."

II. 5

JITO TENNO.

MOUNT AMA-NO-KAGU ;—A PICTURE.

Spring, it seems, has passed,
And the summer come again ;
For the silk-white robes,
So 'tis said, are spread to dry
On the " Mount of Heaven's Perfume. "

EXPLANATORY NOTE. The Empress (*Tennō*) Jitō, a daughter of the Emperor Tenchi and reigning from 690 to 696 A.D., is reputed to have been the writer of these verses.

Mount *Ama-no-Kagu*, it is supposed, is a hill that rises not far from Nara. In the summer-time the slopes of this mountain were often white with drying-clothes spread over them by the people of the villages lying around the base of the mountain. The Empress probably had this summer scene in mind when she wrote her song or, the song may be descriptive of a late fallen snow upon the hill's slope, being, in semblance, the outspread white robes laid there in summer time.

6

III.

KAKINOMOTO NO HITOMARU.

* * * * * * * *

Ashibiki no
Yamadori no o no
Shidari-o no
Naga nagashi yo wo
Hitori ka mo nen.

LITERAL TRANSLATION:—

Shidari-o no
(Ah!) The downward curving tail-feathers

no	*o*	*no*	*ashibiki*	*yama-*
of	the tail	of	the foot dragging	mountain-
dori	*naga nagashi*		*yo*	*wo*
pheasant!	The long, long		night	(acc.)
nen		*mo*		*nitori ka,*
sleep I		indeed		alone?

In this translation an attempt has been made to render literally a "Pillow-word" and a "Preface,"—verbal oddities that are common in Japanese verse. (See *Introduction.*)

It is not certain, however, that the Japanese original has been fairly represented here. *Ashibiki no,* a "pillow-word" associated with "mountain" and with the things of mountains, may, or may not, have been derived from *ashi hiku,* "to drag the foot." Some commentators think rather that the term is a derivative of words meaning "covered with trees," or "thickly growing trees,"

The first three lines, or "part," of the poem serve no other purpose than to introduce the longing lament of the last two lines, or "part." *Ashibiki no* naturally precedes *yamadori;* with *yamadori* is naturally associated *shidari-o;* the whole combination making a euphonic introduction or "preface" to *naga-nagashi yo. Naga-nagashi* is an intensive form of *nagashi,* "long in time." *Mo* here gives special emphasis to *hitori,* "alone." *Nen* is composed of the two syllables *ne-nu.*

III. 7

KAKINOMOTO NO HITOMARU.

A SONG OF LONGING.

Ah! the foot-drawn trail
Of the mountain-pheasant's tail
Drooped like down-curved branch!—
Through this long, long-dragging night
Must I keep my couch alone?

EXPLANATORY NOTE. The writer of this *tanka*, Hitomaro Kakinomoto, lived towards the close of the Seventh and probably during the first third of the Eighth centuries. There is but little that is trustworthy in the accounts of his life. He was an officer at the Imperial court; and at times, so it is said, was a personal attendant on the Emperor Mommu (697-707 A.D.). Hitomaro ranks among the first of Japan's poets.

The poem is a love-song intelligible rather through the mood aroused by its tone, than through explicit verbal expression:—*i.e.* by the tedium accompanying the movement indicated in the slow "foot drawn trail," and in "the long, long-dragging night."

8

IV.

YAMABE NO AKAHITO.

* * * * * * * *

Tago no ura
Ni uchi-idete mireba
Shirotae no
Fuji no takane ni
Yuki wa furi-tsutsu.

LITERAL TRANSLATION:—

Uchi-idete	*ni*	*ura*	*no Tago*
Going out	to	the coast	of Tago,
mireba	*yuki*		*wa furi-tsutsu*
when I see	snow		at the same
time falling	*ni* on	*taka* the high	*ne* peak
no of	*shirotae no* pure-white		*Fuji.* Fuji.

In the verse *ni uchi-idete mireba* the terminal and initial vowel sounds of the first three words flow together: *ni-u* becoming *nyu* and *chi-idete* becoming *ch'-idete.* The nine syllables are thus reduced in reading to the normal seven. *Uchi* is an emphatic or euphonic prefix to the verb *idete*;—it has no particular meaning here. In the *Manyōshu* this song is given, but in a somewhat different form.

IV. 9

YAMABE NO AKAHITO.

BEAUTY MADE PERFECT.

When to Tago's coast
I the way have gone, and see
Perfect whiteness laid
On Mount Fuji's lofty peak
By the drift of falling snow.

EXPLANATORY NOTE. Akahito of Yamabe, writer of this *tanka*, lived a few years later than Hitomaro, under the reign of the Emperor Shōmu (724-748 A.D.). He shares with Hitomaro the reputation of greatest excellence among the poets of ancient times.

In these lines the poet intended to call to mind the lovely landscape of the coast of Tago in Suruga. But wonderfully beautiful as it is, he saw its beauty enhanced to perfection with one of its components, Mount Fuji, receiving a covering of snow.

10

V.

SARUMARU TAYU.

* * * * * * * *

Oku yama ni
Momiji fumi-wake
Naku shika no
Koe kiku toki zo
Aki wa kanashiki.

LITERAL TRANSLATION:—

Wa	*aki*	*kanashiki*	*zo*
As for	autumn,	it is sad	(*emph.*)
toki	*kiku*	*koe*	*no*
at the time	I hear	the voice	of
shika	*naka*	*fumi-wake*	
the stag	cry,	treading through	
———		*momiji*	
and scattering		red maple-leaves	
ni	*yama*	*oku.*	
in	the mountain	depths.	

The compound *fumi-wake*, meaning "to tread upon, break and scatter," is used to indicate progress made through obstacles.

The mountain paths in autumn are covered with fallen leaves. *Momiji* are properly the red, not exclusively maple, leaves of autumn. *Zo* is a particle used chiefly to give emphasis to antecedent words.

V. 11

SARUMARU TAYU.

THE STAG'S CRY IN AUTUMN.

In the mountain depths,
　　Treading through the crimson leaves,
Cries the wandering stag.
　　When I hear the lonely cry,
　　Sad,—how sad—the autumn is!

EXPLANATORY NOTE. Sarumaru, whose office was that of Tayū, an attendant at a Shintō shrine, lived probably before 800 A.D, In the *Hōjōki*, written in the year 1212 A.D. by Kamo Chōmei who became a hermit and dwelt in a ten-feet square (*hōjō*) hut on Ōharayama. near Kyōto, is a passage telling of his daily walks. It reads, "I cross Mount Sumi, I make a pilgrimage to Iwama, I worship at Ishiyama, or else I thread my way over the plain of Awadzu and pay my respects to the remains of the old Semimaru (No. 10). I cross the river Tagami and visit the tomb of Sarumaru Tayū."

This song depicts the deepening of autumn's melancholy by the plaintive cry of a stag, heard from the depths of mountain forests,—the one sound breaking the pervading silence.

12

VI.

CHUNAGON YAKAMOCHI.

* * * * * * * *

Kasasagi no
Wataseru hashi ni
Oku shimo no
Shiroki wo mireba
Yo zo fuke ni keru.

LITERAL TRANSLATION:—

Yo	*zo*			*fuke ni keru*
The night	(*emph.*)			has far advanced,
mireba	*wo*	*shiroki*	*no*	*shimo*
when I see	(*acc.*)	whiteness	of	frost
oku	*ni*	*kasasagi no*		*wataseru*
lying	upon	the magpies'		stretched-across
hashi.				
bridge.				

Keru is a particle that, as a suffix, gives a preterit sense to verbs, —*fuke ni keru*, = "has far advanced."

VI. 13

CHUNAGON YAKAMOCHI.

A WINTER MIDNIGHT IN THE PALACE COURT.

If the "Magpie Bridge,"—
　　Bridge by flight of magpies spanned,—
White with frost I see :—
　　With a deep-laid frost made white :—
　　Late, I know, has grown the night.

EXPLANATORY NOTE. Yakamochi, by office *Chūnagon*, or Imperial State Adviser of the Middle Rank, is much esteemed for his poetic skill. He flourished towards the close of the Eighth Century.

In this poem, the writer notes the far advance of night by the appearance of hoar-frost (which forms when the night is well advanced) upon the timbers of the "Magpie Bridge," a passage-way in the Imperial Palace grounds. This name "Magpie Bridge" was given by popular superstition to the "Milky Way," of the skies. *Kasasagi* is a kind of raven, or magpie.

It was believed in ancient times in China, Korea and Japan, that the *kasasagi* on the seventh day of the seventh month of each year bridged "the River of Heaven,"—the "Milky Way,"—by interfolding their wings, so that the *hataorime*, or the weaver,—bride of the heavenly herdsman—might cross it for her annual visit to her spouse. The myth in many forms has been a favorite in Japan. It easily found a place among the poetic and symbolic names that were given to the many structures that were parts of the Mikado's Palace,—the home of "the Son of Heaven."

14

VII.

ABE NO NAKAMARO.

* * * *· * * * *

Ama-no-hara
Furi-sake mireba
Kasuga naru
Mikasa no yama ni
Ideshi tsuki ka mo.

LITERAL TRANSLATION:—

Mireba	*furi-sake*	*Ama-no-hara*
When I look	afar (o'er)	Heaven's Plain,
mo ka	*tsuki*	*ideshi*
is it	the moon	(that has) come forth
ni yama		*no* *Mikasa*
upon the mountain		of Mikasa
naru	*Kasuga.*	
being in	Kasuga?	

Ama-no-hara is a poetic name for the sky. *Furi-sake miru* is mad forcible by the use of *furi,—furu* "to brandish," as with a weapon. *Mo* is sign of emphasis upon the antecedent thought. *Naru=ni ar.u,* "to be in," or "at."

VII. 15

ABE NO NAKAMARO.

A THOUGHT OF HOME.

When I look abroad
　　O'er the wide-stretched " Plain of Heaven,"
Is the moon the same
　　That on Mount Mikasa rose,
　　In the land of Kasuga ?

EXPLANATORY NOTE. It is said that the poet, Nakamaro of Abe, wrote this poem during a farewell entertainment given to him at the sea-side by some friends in China, when he was about to return to his home near Nara in Japan, The time was the middle of the Eighth Century.

The verses tell of the poet's longing for home as he saw the risen moon shining over the ocean that lay between China and his native land. Had that same moon risen in the home land to be seen there by those who were dear to him ?

16

VIII.

KISEN HOSHI.

* * * * * * * *

Waga io wa
Miyako no tatsumi
Shika zo sumu
Yo wo Uji yama to
Hito wa iu nari.

LITERAL TRANSLATION :—

Wa	*waga*	*io*		*tatsumi*
As for	my	hut		(it is) south-east
no	*miyako*	*shika*	*zo*	*sumu.*
of	the capital city ;	thus	(*emph.*)	I dwell.
wa	*hito*	*iu nari*	*yo*	*wo*
As for	men,	they say	of the world	(*acc.*)
to		*Ujiyama.*		
that it is		a "Mount of Sorrow."		

VIII. 17

KISEN HOSHI.

A BUDDHIST'S REFLECTION.

Lowly hut is mine
South-east from the capital :—
Thus I choose to dwell ;—
And the world in which I live
Men have named a " Mount of Gloom."

EXPLANATORY NOTE. The priest (Hōshi) Kisen, writer of these verses, lived at Mount Uji not far from the capital city, Kyōto. The nearness in pronunciation of the word *ushi*, "gloom," or "sorrow," to that of the word *Uji*, the name of the place of his home, prompted him to carry on his reflections by means of a pun, a device which, as has been noted, is common in Japanese versification.

Various opinions exist among commentators as to the real purport of his reflections. One says, "The idea is that the author flees to a remote mountain, *Ujiyama*, to escape the sorrows of this world, but fipns that sorrow still pursues him, in the name of the mountain." Another remarks that, the author leaving the Capital for a distant place, so that he may shun the world, people have named the place the "Mount of Shunning." Yet another interprets the poet as thinking of Mount Uji, his home, "'as a very pleasant place.' Why then has it been so misnamed,—'Mount of Sorrow'? Why take a pessimistic view of the world while nature may be enjoyed?"

The *tanka* is obscure in meaning, or rather, as we see, it easily yields to various interpretations. Tsurayuki (No. 35) in his criticism of the more ancient poets wrote, "Kisen is profound, but the connection between the beginning and the end is indistinct. He may be compared to the autumn moon, which, as we gaze on it, is obscured by the clouds of dawn."

18

IX.

ONO NO KOMACHI.

* * * * * * * * *

Hana no iro wa
Utsuri ni keri na
Itazura ni
Waga mi yo ni furu
Nagame seshi ma ni.

LITERAL TRANSLATION:—

Wa	*hana no*	*iro*	
As for	the flower's	color,	(it)
utsuri-ni-keri	*ni*	*ma*	
passed away	in	the time	
seshi	*nagame*	*itazura ni*	
(I) did	long-gazing	vainly,	
waga	*mi*	*furu ni*	
(while) my	body (*i.e.* I)	was going through	
yo.			
the world.			

In reading the first line, *hana no iro wa*, elide the *o* sound of *no*, thus,—*hana n'iro wa*. *Seshi*, is the preterit form of *suru*, "to do." *Waga mi*, "my body,"="myself,"="I." *Yo*, "the world,"="this life." *Furu* associates the idea of the *furu*, "fall of rain,"—*naga ame*, "long rain,"—(an idea played with by the poet in the word *nagame*, "looking" or "gazing,")—with *furu* "to pass," which refers to "the passing" of one's life in the world.

IX. 19

ONO NO KOMACHI.

VANITY OF VANITIES.

Color of the flower
　　Has already passed away
While on trivial things
　　Vainly I have set my gaze,
　　In my journey through the world.

EXPLANATORY NOTE. Komachi of Ono was a famous poet living in the middle of the Ninth Century, 834—880, A.D. She was famous as well for her beauty as for her poetic ability. In his preface to the *Kokinshū*, Tsurayuki (No. 35) said, "Ono no Komachi" shows "feeling in her poems, but little vigor. She is like a lovely woman who is suffering from ill-health."

This song carries a double meaning throughout. The poet associated her beauty with the color of a flower. As the latter perished under the "falling,"—*furu*,—of "long-rains," *naga ame*,—so her beauty had faded while she was "passing,"—*furu*—through the world, "gazing upon,"—*nagame*,—or giving her time to, "trifles."

20

X.

SEMIMARU.

* * * * * * * * *

Kore ya kono
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Ausaka no seki.

LITERAL TRANSLATION:—

Yuku mo kaeru mo			*wakarete*
(For those) either going or returning,			having
———		*wa*	*shiru*
been separated		as for;	(for those) either
mo shiranu mo			*kore ya*
knowing or not knowing,			this truly,
kono	*seki*	*no*	*ausaka.*
this (here, is)	the gate	of	meeting-hill.

Ausaka is literally "meeting-hill" or "slope." The word is pronounced Ōsaka, which, as pronounced, may also mean "Great Hill."

X.

SEMIMARU.

AT THE OSAKA BARRIER.

Truly, this is where
Travellers who go or come
Over parting ways,—
Friends or strangers, – all must meet ;
'Tis the gate of " Meeting Hill."

EXPLANATORY NOTE. This poet, Semimaru (No. 5), living towards the end of the Ninth Century, was famous as a musician.

Just before reaching the city of Kyōto ,on the Tōkaidō, the main throughfare of the east sea-provinces of Central Japan, one passes Ōsaka, an important place, because there the road leads over a low ridge, in a narrow defile, across the mountain-barrier that separates. Kyōto and the eastern part of the Empire.

In ancient times an Imperial guard-house was located there Past this barrier, travellers to and from Kyōto, and the east and north, must go. The poet Semi-maru in his picture of the busy scene there, played upon the words *Ōsaka* "Great Hill," or "Slope," and *Ausaka*, (Ōsaka) " Hill of Meeting."

28

XI.

SANGI TAKAMURA.

* * * * * * *

Wada-no-hara
Yasoshima kakete
Kogi-idenu to
Hito ni wa tsuge-yo
Ama no tsuri-bune.

LITERAL TRANSLATION:—

Hara	*no*	*wada*	*kakete*
(O'er) the plain	of	the ocean,	towards
yasoshima			*kogi-*
the eighty (*i.e.* many) islands,			rowing
idenu	*to*	*ni*	*hito* • *wa*
I go forth:	that,	to	men —
	tsuri-bune	*no*	*ama*
(O!)	fishing boats	of	the fisher-women
tsuge	*yo*		
proclaim!	(*emph.*)		

Kakete from *kakeru* in the sense of "passing from one thing to another." The *tsuri-bune*, fishing boats, are here personified, and are charged with a message to the home-folk and to mankind. *Yo* is an imperative exclamation.

XI. 23

SANGI TAKAMURA.

AN EXILE'S FAREWELL.

O'er the wide, wide sea,
　　Towards its many distant isles,
Rowing I set forth.
　　This, to all the world proclaim,
　　O ye boats of fisher-folk !

EXPLANATORY NOTE. Ono no Takamura, was by office a Privy Councillor (*Sangi*), and was also a noted scholar. He lived in the Ninth Century. Having at one time lost favor with the Court authorities, by some supposed show of disrespect to the Emperor, he was banished to the Oki islands. These islands are famous in Japan's traditions and history. Several historic personages have suffered banishment to them. They were, to ancient navigators, "far away." Men of high degree, who were considered dangerous to the State, were of course powerless there.

Takamura's poem is a pathetic legacy to his friends at Kyōto as he started upon his journey to the solitude of the distant archipelago. No one of human kind being present to bid him farewell, he intensified the sense of his loneliness by a plea that even the empty fishing boats he passed should become his messengers to the world.

XII.

SOJO HENJO.

* * * * * * * * *

Ama-tsu-kaze
Kumo no kayoiji
Fuki-toji yo
Otome no sugata
Shibashi todomen.

LITERAL TRANSLATION:—

Kaze-tsu-ama	*fuki*	*toji*	*yo*
Winds of Heaven,	blowing,	close	(*emph.*)
kayoiji	*no*	*kumo*	*todomen*
the thoroughfares	of	the clouds.	I would
———	*shibashi*	*otome no sugata.*	
detain	a little while	these virgin forms.	

Tsu is here a genitive suffix. *Todomen* is read as a four-syllabled word, *to-do-me-nu.*

XII. 25

SOJO HENJO.

ANGELS ON EARTH.

O ye Winds of Heaven!
In the paths among the clouds
Blow, and close the ways,
That we may these virgin forms
Yet a little while detain.

EXPLANATORY NOTE. The Bishop (*Sōjō*) Henjō was of Imperial descent. During his early years he bore the name Yoshimune no Munesada. Upon the death (850 A.D.), of the Emperor Nimmyō, with whom he was in high favor and to whom he was much devoted, he took orders as a Buddhist priest. About sixteen years later, a short time before his death, he was made a bishop. Tsurayuki wrote of Bishop Henjō as a poet that, though a skilful versifier he lacked real feeling. "He excels in form, but substance is wanting. The emotion produced by his poetry is evanescent. I might liken him to one that should conceive an artificial passion for the mere painted semblance of a maiden."

It is said that the poet saw, at a Court festival, called the *Toyo no Akari no Sechie*, "Feast of the Light of Plenty," given in connection with the first offering of rice to the gods and to the Emperor in autumn (*Niiname Matsuri*), a dance of some nobles' daughters. He was so charmed by the scene that he likened the young maidens to heavenly beings. As, according to ancient belief, the pathways of the celestial beings lie through unclouded skies only, he prayed the winds that they would close with clouds the ways leading to the heavenly home.

26

XIII.

YOZEI IN.

* * * * * * * *

Tsukuba-ne no
Mine yori otsuru
Minano-gawa
Koi zo tsumorite
Fuchi to nari nuru.

LITERAL TRANSLATION :—

Minano-gawa			*otsuru*	*yori*
(Like) Minano river,			falling down	from
mine	*no*		*Tsukuba-ne*	
the ridge	of		the peak of Tsukuba,	
koi		*zo*		*tsumorite*
(so my) love		(*emph.*)		accumulating
to nari nuru			*fuchi.*	
has become at last			a deep pool.	

In, associated with the name of an Emperor, indicates abdication of sovereignty. *Tsukuba-ne*, is a contraction of *Tsukuba*, the name of a mountain, and *mine*, "peak." *Zo* indicates emphasis of the thought expressed. *Nari-nuru* is a poetic form of the suffix *nari* and expresses completion of action. *Nuru* is the contracted form of the adjective *inuru* "past" or "preceding," and indicates completed action.

XIII.

YOZEI IN.

PERFECTED LOVE.

From Tsukuba's peak,
　　Falling waters have become
Mina's still, full flow:
　　So my love has grown to be;
　　Like the river's quiet deeps.

EXPLANATORY NOTE. The retired Emperor (*In*) ***Yōzei***, whose reign extended from 877 to 884, A.D., is credited with the authorship of this *tanka*.

The writer likened his love to the still, deep waters of the Minano river, that, from small and feeble beginnings, on the mountain's heights had at last, reaching the plains below, become serene, strong and full in their flow.

28

XIV.

KAWARA NO SADAIJIN.

* * * * * * * *

Michinoku no
Shinobu mochizuri
Dare yue ni
Midare somenishi
Ware naranakuni.

LITERAL TRANSLATION:—

Dare yue ni		*somenishi*
For whose sake		(have I) begun to be
midare		*shinobu*
disordered,		(like the) *shinobu*-fern
mochi zuri	*no*	*Michinoku*
figure-print	of	Michinoku, (if
———	*ware*	*nara*
not for yours?)	I	am
naku ni.		
not (a man to change).		

Somenishi has the twofold meaning of "beginning," and of "dyeing,"—*someru* "to begin," or "to dye." The phrase can read, "beginning to be confused or bewildered," as a lover, or being "dyed with a confused pattern," as a fabric.

Shinobu,—a kind of fern or grass, whose leaves are much tangled, or intricate in form, was in ancient times placed upon cloth and rubbed with a stone until the cloth was stained with its outlines. *Nara naku=naranu*, "am not."

XIV. 29

KAWARA NO SADAIJIN.

A LOVER'S PROTEST.

Michinoku print
Of *shinobu's* tangled leaves!
For whose sake have I,
Like confused, begun to be?
Only yours! I can not change!

EXPLANATORY NOTE. The name of this poet, is Minamoto Tōru. His death occurred in 949 A.D. His official title heads the *tanka*,—*Sadaijin*, that of one of the highest officials of the Council of State,—the Minister of the Left,—residing in a part of the Capital, Kyōto, called Kawara

The poem is understood largely by inference. In one of the parts of the province of Mutsu, Michinoku, printed-cloths were made in old times. They were interesting from their odd tangle of lines, taken, as described above, from a kind of fern, or grass, grown there.

The poet wished to remove any ground of suspicion of his loyalty from the mind of the woman he loved. Hence, a description of his bewildered, embarrassed, confused mind as lover. He likened that to a Michinoku *shinobu* print. And he protested that all his own confusion of mind and conduct was because of her and of his love or her. He was of such nature, he asserted, that he could not be othef than faithful.

30

XV.

KOKO TENNO.

* * * * * * * *

Kimi ga tame
Haru no no ni idete
Wakana tsumu
Waga koromode ni
Yuki wa furi-tsutsu.

LITERAL TRANSLATION :—

Kimi ga tame					*idete*	*ni*
(For) thy sake					going forth	into
no	*no*	*haru*			*tsumu*	
the field	of	spring			to pluck	
wakana		*yuki*	*wa*		*furi*	
young green herbs ;—the		snow	(as for)		falling	
tsutsu	*ni*	*waga*	*koromode.*			
meanwhile	upon	my	clothes-			
hands (*i.e.* sleeves).						

Read *ni-idete* as three, not four, syllables,—*ni'dete*. *Ga* is here a genitive sign, = "you of sake," = "your sake."

XV. 31

KOKO TENNO.

FILIAL LOVE.

It is for thy sake
　　That I seek the fields in spring,
Gathering green herbs,
　　While my garment's hanging sleeves
　　Are with falling snow beflecked.

EXPLANATORY NOTE. The Emperor Kōkō reigned but three years,—885-887 A.D. He has been named "a sagacious monarch." He is reputed to have written these verses as descriptive of filial devotion,—of his love for his grandmother,—that took him into the wet spring fields for her sake, while wearing the long, pendant, ceremonial sleeves that covered his hands and were thereby bedraggled by the falling snow.

32

XVI.

CHUNAGON YUKIHIRA.

* * * * * * * *

Tachi wakare
Inaba no yama no
Mine ni ofuru
Matsu to shi kikaba
Ima kaeri-kon.

LITERAL TRANSLATION:—

Tachi wakare	*kikaba*	*shi*	*to*
Being separated,	if I hear	(euph.)	that
matsu	*ofuru*	*ni*	*mine*
the pine-tree,	growing	upon	the peak
no	*yama*	*no*	*Inaba*
of	the mountain	of	Inaba,
kaeri-kon		*ima.*	
(I shall) come back		immediately	

Tachi is an auxiliary prefix to *wakare*, and is here chiefly euphonic. *Inaba* is the name of a Japanese province, but it has also another meaning, "if I go." *Matsu* is a two-fold word. It may mean "a pine-tree," or "to wait;" much as the English word "pine" may mean a "pine tree," or "to pine," while waiting. *Shi* here has no other office than that of aiding in producing euphony. *To* is the subordinating conjunction "that," introducing the assertion that follows;—"The sound of the pine tree; *that*, should I hear," etc. *Kon* is two syllabled and is so read,—*ko-nu*.

XVI. 33

CHUNAGON YUKIHIRA.

PROMISE AT PARTING.

Though we parted be ;
If on Mount Inaba's peak
I should hear the sound
Of the pine-trees growing there,
Back at once I'll make my way.

EXPLANATORY NOTE. Yukihira, an Imperial Privy Councillor (*Chūnagon*), died in 893 A.D. He was distinguished through services given to several of the Mikados during a long life. He was half-brother to Ariwara no Narihira *Ason*. His full name was Ariwara no Yukihira *Ason*. *Ason* was originally the family designation of the second of the eight chief families of ancient times. Later, it became an honorary prefix to the names of Court-officials above a certain rank.

Yukihira had been appointed Governor of the province of Inaba. In this *tanka* he assured his loved one that if he should hear the sound of "the pine tree" in the land of Inaba, he would know thereby that she would be "waiting," or "pining" for him, and he would return at once. The poem exhibits several characteristic plays upon words.

34

XVII.

ARIWARA NO NARIHIRA ASON.

* * * * * * * * *

Chihayaburu
Kami yo mo kikazu
Tatsuta gawa
Kara-kurenai ni
Mizu kukuru to wa.

LITERAL TRANSLATION:—

Kikazu			*mo*
I have not heard,			even (of the)
chihayaburu,	*kami-yo*		———
mighty	god-age,		such
———	*wa*	*to*	*kukuru*
a thing	as (this),	that	binds
mizu	*ni*	*kara karenai*	
water	with	Chinese deep-scarlet	
———	*Tatsuta gawa*		
color, (at)	Tatsuta-river		

Chihayaburu is probably derived from *itchi hayai*, "most early," or the "quickest," and *furu*, "manner;" the whole word meaning "having the manner of swiftness or strength." It is a "pillow-word" for *kami*. As such it has not much more significance than the definite article.

Kara-kurenai ni mizu kukuru, indicates a kind of dyeing by which parts of the fabric are so bound up that, when dipped in the dye, they do not take the dye-stuff's color.

XVII. 35

ARIWARA NO NARIHIRA ASON.

AUTUMN AT TATTA RIVER.

I have never heard
　　That, e'en when the gods held sway
In the ancient days,
　　E'er was water bound with red
　　Such as here in Tatta's stream.

EXPLANATORY NOTE. The writer of this song, *Ason* Narihira, lived between 825 and 880 A.D. He was a man of princely birth, of distinguished culture and of notorious gallantries. He was exiled on account of his intimacy with the Empress.

The *Ise Monogatari*, founded, it is said, in large part upon diaries left by Narihira, celebrates him in the adventures of the young Court noble who is its central figure. But it is not necessary to assume that all the adventures ascribed to the hero ever happened. Literature at the time dealt freely in fancy as well as fact.

As a poet, Narihira was somewhat obscure and extremely concise, as the present *tanka* shows. Tsurayuki wrote of him, "He overflows with sentiment, but his language is deficient." He characterized Narihira's style as like "a closed flower that hath lost its color, but whose fragrance yet remaineth."

The river Tatta (*Tatsuta*), not far from Nara, near the famous temple of Hōryuji, is celebrated for its beauty, especially in autumn when the leaves of the maples growing along its banks change color. The poet recalled the lovely autumn scene there, likening it to cloth on whose blue back-ground exquisite scarlet-figures were outlined. Such loveliness had never been heard of, even in the splendid Divine past.

36

XVIII.

FUJIWARA NO TOSHIYUKI ASON.

* * * * * * * * *

Suminoe no
Kishi ni yoru nami
Yoru sae ya
Yume no kayoiji
Hito me yokuran.

LITERAL TRANSLATION:—

Nami	*yoru*	*ni*	*kishi*	*no*
Waves	gather	upon	the coast	of
Sumi-no-e		*sae*	*ya*	*yoru*
Bay of Sumi!		Even	!	at night,
kayoiji			*no*	*yume*
in the thoroughfares			of	dreams,
yokuran		*hito-me.*		
(I) shall avoid		men's eyes		

Sumi-no-e, is the ancient name given to Sumiyoshi Bay near Osaka. *Ya* is a particle placed after a word, often expressing doubt, or interrogation. *Yokuran* is read as a four syllabled word *yo-ku-ra-nu.*

XVIII. 37

FUJIWARA NO TOSHIYUKI ASON.

SECRET LOVE.

Lo! the gathered waves
On the shore of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

EXPLANATORY NOTE. *Ason* Toshiyuki, the writer of this song, died at the early age of twenty seven (907 A.D.). He was an officer in the Imperial Guard.

The first two verses of the *tanka* are another illustration of "the Preface" in Japanese poetry. *Yoru*, or "gathering" of the waves, seems to serve no other purpose than to prepare the way in sound for *yoru*, "night," a word on which the writer's theme turns.

So anxious was the lover that his attachment should not become publicly known, that he insists he must avoid the eyes of men in his visits to the beloved, even though such visits are made only in his dreams.

38

XIX.

ISE.

* * * * * * * *

Naniwagata
Mijikaki ashi no
Fushi no ma mo
Awade kono yo wo
Sugushite yo to ya.

LITERAL TRANSLATION:—

Sugushite yo		*kono*		*yo*		*wo*	
Pass through		this		life,		(*acc.*)	
awade		*mo*				*ma*	
not meeting		even				for the space	
no	*fushi*	*no*	*mijikaki*			*ashi*	
of	joint	of	short			reed	
Naniwagata			*to*		*ya.*		
of Naniwa marsh?		—	that,		do you say?		

Fushi no ma has the two-fold meaning of a "space of time," and of an "interspace in length." The word-piay here turns upon this double sense of the words, picturing, in one direction, moments or minutes, and, in the other, the joints of an insignificant water-rush. *Gata=kata*, "sea-shore" "marsh."

XIX. 39

ISE.

A LOVER'S REPROACH.

Even for a space,
　　Short as joint of tiny reed
From Naniwa's marsh,
　　We must never meet again
　　In this life? This, do you ask?

EXPLANATORY NOTE. The Lady of Ise, prominent in the Court of the Emperor Uda (888-897 A.D.); the Mikado's favorite; mother of a Prince, Katsura; an accomplished scholar and of most amiable personal qualities, was prominent about the year 890 A.D. Her father Tsugukage Fujiwara was Governor of the province of Ise, whence came the name by which the daughter is known in literature.

Through the word-play of the song the writer reproached her lover with a question of his question. "Do you ask me not to meet you again,—not even for a moment,—though it be for the most minute moment?

40

XX.

MOTOYOSHI SHINNO.

* * * * * * *

Wabinureba
Ima hata onaji
Naniwa naru
Mi wo tsukushite mo
Awanu to zo omou.

LITERAL TRANSLATION:—

Wabinureba		*ima*	*hata*
Since I am distressed,		now	moreover
onaji			
(it is) the same (whatever happens).			
awanu		*mo*	*tsukushite*
I will meet (you)		even (if)	destroying
mi	*wo*	*naru*	*Naniwa.*
my body	(*acc.*)	is in	Naniwa (bay).

Mi wo tsukushite = "destroying my body," or "taking my life." In this phrase is embodied another *mi wo tsukushi*, which means, "a tide-gauge." *Naru*, see No. 7.

XX. 41

MOTOYOSHI SHINNO.

RESOLVE IN DESPAIR.

Now, in dire distress,
　　It is all the same to me!
So, then, let us meet
　　Even though it costs my life
　　In the Bay of Naniwa.

EXPLANATORY NOTE. The writer of this *tanka* was the Prince (*Shinnō*) Motoyoshi, son of the Emperor Yōsei who reigned from 877 to 884 A.D.

Prince Motoyoshi was noted for his love-adventures. In the present song he gave utterance to a mood following the exposure of a forbidden intimacy. It shows the recklessness of despair. Publicity had made his affairs about as bad as they could be. Further attempts at concealment were useless. Therefore, he resolved, he would meet his mistress. Loss of his life might be the penalty he would pay, but that mattered not; "it is all the same to me."

The word-play, with the two fold meaning of *mi wo tsukushi*, suggests both "the destruction of life," and "the tide-gauge" of the bay of Naniwa where his death might be met.

42

XXI.

SOSEI HOSHI.

* * * * * * * *

Ima komu to
Iishi bakari ni
Nagazuki no
Ariake no tsuki
Wo machi-izuru kana.

LITERAL TRANSLATION:—

Bakari ni	*to*	*iishi*	*ima*
Only because	that	he said,	"In a
———	*komu*		*machi-*
moment	I come,"		I have waited
	izuru	*kana*	*tsuki*
(until) the coming out,		alas!	of the moon
no	*ariake*	*no*	*nagazuki*
of	day-break	of	the long month.

Ariuke-no-tsuki, is "the moon shining the night through and remaining visible at day-break;" but here the writer probably refers to the moon as it appears, or rises, about day-break, *i.e.* on the twentieth or twenty-first day of the lunar month.

Nagazuki, "long month," or as some say, an abbreviation for *ina-kari tsuki*, "rice-cutting month," was the month of the old Japanese calendar almost synchronous with the present October.

Machi-izuru is read as four syllables not five. *Mach'-izuru kana*, is an exclamation, = "indeed!" "in truth!" "alas!"

XXI. 43

SOSEI HOSHI.

FAITHFUL WAITING.

Just because she said,
"In a moment I will come,"
I've awaited her
E'en until the moon of dawn,
In the long month, hath appeared.

EXPLANATORY NOTE. The writer of this song, the Buddhist priest (*Hōshi*) Soṣei, lived towards the end of the Ninth Century adn was, as a layman, named Yoshimine no Hironobu. He, it is said, was Bishop Henjō's son. Bishop Henjō was married before he took priestly orders.

The poet tells in his *tanka* of an all-night vigil he had made, awaiting the coming of the loved one, who had promised an immediate return. He had so fully trusted her just because she had given her word in promise.

44

XXII.

BUNYA NO YASUHIDE.

* * * * * * * *

Fuku kara ni
Aki no kusaki no
Shi orureba
Mube yamakaze wo
Arashi to iuran.

LITERAL TRANSLATION:—

Kara ni fuku			*aki no*
As, by means of its blowing,			autumn's
kusaki no			*shiorureba*
grasses and trees			are hanging
———		*mube*	*yama*
down broken,		fitting (is it),	mountain
kaze	*wo*	*iuran*	*arashi*
wind	(*acc.*)	be called	"The Wild" (or "Fierce)."

Kara ni=yue ni, "on account of." *Shi orureba*, is, according to some commentators, composed of *shi*, "branch," and *oru*, "to break." Others say that *shi oru* is equivalent to *shibomi-oreru*, "fade and break off," and that "hang down bent," is the ancient meaning.

XXII. 45.

BUNYA NO YASUHIDE.

THE MOUNTAIN WIND.

Since 'tis by its breath
　　Autumn's leaves of grass and trees
Riven are and waste,—
　　Men may to the mountain-wind
　　Fitly given the name, " The Wild."

EXPLANATORY NOTE. Yasuhide of Bunya, a greatly celebrated writer, lived in the latter part of the Ninth Century. He has been criticized as giving to his verses more beauty of form than worth of content. Tsurayuki said of him,—" He is skilful in the use of words, but they match ill with his matter, as if a shopkeeper were to dress himself in fine silks."

This *tanka* holds a graceful play upon the Japanese names of " a storm," *arashi*; and of " wild," " fierce," " violent," " savage " actions, *arashi*.

46

XXIII.

OE NO CHISATO.

* * * * * * * *

Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo.

LITERAL TRANSLATION:—

Mireba	*tsuki*		*chiji ni*
When I look (at)	the moon,		in myriad
———	*mono*	*koso*	*kanashi kere*
ways	things,	indeed!	are sad;
aranedo		*wa ni*	*aki*
although it is not,		as concerns	the autumn,
no	*waga mi*	*hitotsu.*	
for	myself	alone.	

Read *aki ni wa* in the last verse as *aki n' wa.*

XXIII.

OE NO CHISATO.

THE SADNESS OF AUTUMN.

Gaze I at the moon,
Myriad things arise in thought,
And my thoughts are sad ;—
Yet, 'tis not for me alone,
That the autumn time has come.

EXPLANATORY NOTE. Oe of Chisato, it is supposed, lived towards the end of the Ninth Century.

In this poem, much celebrated and often quoted in Japanese literature, the writer tried to tell of the loneliness and sadness that came to him with the autumn evenings ;—yet, not for him only had the autumn come ; his experience was that of multitudes of others — perchance in sadness, too.

48

XXIV.

KAN KE.

* * * * * * * *

Kono tabi wa
Nusa mo tori-aezu
Tamuke yama
Momiji no nishiki
Kami no mani-mani.

LITERAL TRANSLATION:—

Wa	*kono*	*tabi*	*tori-aezu*	*mo*
As for	this	time,	I had not	even
———		*nusa*		*mani-mani*
time to bring		nusa.	(Here are) at the pleas-	
	no	*kami*	*nishiki*	*no*
ure	of	the gods,	brocades	of
momiji			*Tamuke yama.*	
the red leaves			of "The Mount of Offering."	

Nusa were, in ancient times, strips of silk, or cloth, in five colors, white, yellow, purple, green and black. They were scattered in front of a god's shrine, or placed there bound to wands of sacred wood, as an accompaniment to a petition for divine favor.

Tamuke yama is the name of a mountain near Nara. The word *Tamuke* is a derivative of *tamuke,* "the offer of any thing to a god," or "to the spirit of one dead."—"The action is of stretching out the hands in supplication;" hence *Tamuk yama,* "Mount of Offering."

Manimani in from *mama ni,* "according to one's choice or pleasure." *Tori-aezu* is be read *tor' aezu* in order to give the proper metre to the line.

XXIV. 49

KAN KE.

ON TAMUKE YAMA.

At the present time,
Since no offering I could bring,
See, Mount Tamuke!
Here are brocades of red leaves,
At the pleasure of the god.

EXPLANATORY NOTE. Kan Ke—"the House of Kan,"—was a name of Sugawara of Michizane, a man of distinction and of many accomplishments in art, literature and statecraft. He lived during the latter part of the Ninth and in the first part of the Tenth centuries. He died in 903 A.D. at the age of fifty-nine, while serving as a minor officer in the administration of Kyūshū, to which post he had been degraded as the result of an intrigue against him, when he held one of the highest Imperial offices, that of "Minister of the Right" (*Udaijin*). After his death he was deified as *Tenjin Sama* and worshipped as "the God of Learning and Calligraphy."

The chef temple dedicated to *Tenjin Sama* is located at Dazaifu, in north-western Kyūshū; the place of Michizane's exile, and the ancient seat of the government of the island.

This poem was composed, so it is said, at a time when Michizane attended the Mikado on an excursion to *Tamuke yama*. It was not proper that a subject should make an offering of his own on such an occasion. Therefore, let the god, should he be so pleased, accept from him, instead of the absent *nusa*, the brocades of scarlet leaves then lying upon the mountain.

50

XXV.

SANJO UDAIJIN.

* * * * * * * *

Na ni shi owaba
Ausaka yama no
Sane kazura
Hito ni shirarede
Kuru yoshi mo gana.

LITERAL TRANSLATION:—

Sane-kazura	*no*	*Ausaka*
(If) the creeping vine	of	" Meeting-Hill
yama	*owaba*	*shi ni*
mountain,"	really accords	with its
na	*mo kana yoshi*	*kuru*
name,	is there not some means	to come
———		*shirarede*
(or draw it in to thee)		without (the act) be-
———	*ni*	*hito.*
coming known	to	men?

Ausaka is both the Osaka Hill, and a "Meeting-Hill," (No. 10.) *Sane-kazura* is a creeping vine, that grows on Mount Ōsaka, and at many other places. It is here located on Mount Ōsaka simply for the sake of the word-play thereby made possible. *Kuru*, means both "to come," and "to draw in," as a rope, "hand over hand." *Yoshi* is "way," "means," "opportunity," "chance." *Gana* is here an emphatic exclamation of wish, with *ga=ka* as interrogative sign. Read *shi owaba* as *sh'owaba.*

XXV.

SANJO UDAIJIN.

FOR SECRET TRYST.

If thy name be true,
　　Trailing vine of "Meeting Hill,"
Is there not some way,
　　Whereby, without ken of men,
　　I can draw thee to my side?

EXPLANATORY NOTE. The writer of this *tanka*, Fujiwara no Sadakata, *Udaijin*, or "Minister of the Right" under the Mikado Daigo, and dwelling in Sanjō, the third great thoroughfare of Kyōto, lived in the early part of the Tenth Century. He died in 932 A.D.

This poem depends for its interpretation almost wholly upon the suggestions of its word-plays. The lover pleads with his mistress to continue her secret visits to him. If it be really true that the creeping vine is to be found on the "Hill of Meeting," is there not some means by which to draw it in, hand over hand, secretly, to its very end; that is, to the place (or time) of meeting?—In other words, "Can you not manage in some way secretly still to come to me?"

52

XXVI.

TEISHIN KO.

* * * * * * * *

Ogura yama
Mine no momiji-ba
Kokoro araba
Ima hito-tabi no
Miyuki matanan.

LITERAL TRANSLATION:—

Momiji-ba		*no*	*mine*
(If) the maple leaves		of	the peak
no	*Ogura yama*	*araba*	*kokoro*
of	Mount Ogura	have	heart
———	*hito tabi*	*ima*	*no*
(or minds),	one time	more	of
miyuki	*matanan*		
Imperial visit	they will wish to await.		

Read *kokoro* as *kok'ro*. In *matanan*, the *nan* is expressive of "wish" or "desire." *Machi nan* is an equivalent for "desirous of waiting." *Nan* is read as two syllables, *na-nu*.

XXVI.

TEISHIN KO.

THE MAPLES OF MOUNT OGURA.

If the maple leaves
　　On the ridge of Ogura
Have the gift of mind,
　　They will longingly await
　　One more august pilgrimage.

EXPLANATORY NOTE. Lord (*Kō*) Teishin is the posthumous name of the Imperial Chief Minister of State, Fujiwara no Tadahira, who with his two sons occupied the three highest offices of the State at the same time, thus greatly strengthening the power of their family as the Imperial power began to decline. He died about 936 A.D.

The Mikado Uda, after his abdication and his becoming *Ho-o*, "an Imperial devotee of religion," had visited Mount Ogura in the autumn time when the variegated foliage greatly beautified the landscape. It is a tradition that he ordered the poet to recommend to his son, the reigning Emperor Daigo, a visit to the lovely scene. This *tanka* is the poet's invitation to his august Sovereign to make the journey; representing that even the insensate things of nature would, rejoice if they could, were he to favor them with his presence and be gladdened by the beauty they could show him.

54

XXVII.

CHUNAGON KANESUKE.

* * * * * * * *

Mika no hara
Wakite nagaruru
Izumi gawa
Itsu miki tote ka
Koishi-karuran.

LITERAL TRANSLATION:—

Ka — Why
koiski-karuran — do I so fondly think of (her)?
itsu miki — When have I seen (her)?
tote — that saying,
Izumi gawa — The river Izumi
wakite nagaruru — gushing forth, running
Mika no hara. — over Mika's plain.

Izumi, "a spring of water," and *itsu mi*, "when see," make the chief word-play of this *tanka*.

XXVII. 55

CHUNAGON KANESUKE.

A LOVER'S QUESTION.

Over Mika's plain,
　　Gushing forth and flowing free,
Is Izumi's stream.
　　I know not if we have met:
　　Why, then, do I long for her?

EXPLANATORY NOTE. The Imperial Privy Councillor (*Chūnagon*) Kanesuke Fujiwara lived at the beginning of the Tenth Century.

In this poem the poet makes rather a subtle word-play. In the first three lines he speaks of the "gushing forth," and "running abroad," of the Izumi river. Then he uses for his special purpose, the query—"When did I see?—(*itsu miki*), or, was it only from rumor spread abroad, that I came to long for her of whom I think"? The words *mika*, "see?" and *Izumi ga* (or *ka*) "when see?" and *itsu miki tote ka*, "when did I see?"—("I do not remember;")—are all suggestive of the writer's uncertainty as to what is the cause of his fondness.

56

XXVIII.

MINAMOTO NO MUNEYUKI ASON.

* * * * * * * * *

Yamazato wa
Fuyu zo sabishisa
Masari keru
Hito-me mo kusa mo
Karenu to omoeba.

LITERAL TRANSLATION:—

Wa yama zato		*sabishisa*
As for a mountain village,		loneliness
zo fuyu	*masari keru*	*hito-me*
in winter	has increased, (as)	human eyes,
mo	*kusa mo*	*karenu*
and also	grasses,	have disappeared:—
to	*omoeba.*	
that,	when I think of it, (is true).	

Karenu="withered away;" anciently "to separate," as, "to avert one's eyes from anything." It is equivalent to both "the absence of visitors," and "the withering away of vegetation." The last line should read *karen' to omoeba*, to make the correct measure of the *tanka*

XXVIII. 57

MINAMOTO NO MUNEYUKI ASON.

A MOUNTAIN VILLAGE IN WINTER.

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are;—so runs my thought.

EXPLANATORY NOTE. *Ason* Muneyuki Minamoto lived during the first half of the Tenth Century.

In this song, the writer tells of how lonely a mountain village becomes in winter, when both of the elements that have been enlivening it are gone. The summer guests have disappeared and the verdure of the scene has withered away.

58

XXIX.

OSHIKOCHI NO MITSUNE.

* * * * * * * * *

Kokoro-ate ni
Orabaya oran
Hatsu-shimo no
Oki madowaseru
Shiragiku no hana.

LITERAL TRANSLATION:—

Orabaya	*kokoro-ate*
If I wish to pluck it,	by guess
oran	*shiragiku no*
it may be plucked,—	the white chrys-
hana	*oki mado-*
anthemum flower	placed under

waseru *no* *hatsu shimo.*
the delusion of the first frost.

Kokoro-ate "a heart-hit," "conjecture," "guess." *Oki-madowaseru*, "putting on deception." *Hatsu-shimo*, "first," or "autumnal, frosts."

Read *kokoro ate ni* as *kok'ro ate ni.* Read *oran* as three syllables *o-ra-nu.*

XXIX.

OSHIKOCHI NO MITSUNE.

THE FROST'S MAGIC.

If it were my wish
　　White chrysanthemum to cull ;—
Puzzled by the frost
　　Of the early autumn time,
　　I by chance might pluck the flower.

EXPLANATORY NOTE. This *tanka* was composed by Ōshikōchi no Mitsune, distinguished as one of the compilers of the *Kokinshū*. He lived at about the beginning of the Tenth Century.

The poem has been variously interpreted. One commentator gives this as its meaning ;—it is impossible to judge, on account of an accumulation of the white frost, which flower is the white chrysanthemum among many the many frost-covered chrysanthemum flowers. Perhaps one might, by a guess, pluck a white flower—but only by chance. Another critic thinks the writer intended to say, that under so great an accumulation of frost one could not, except by chance, distinguish the flowers from frost. Yet another critic says, the scene of intermingled flowers and frost is so lovely that the poet could not bear to destroy its beauty by plucking any of the flowers.

60

XXX.

MIBU NO TADAMINE.

* * * * * * * * *

Ariake no
Tsurenaku mieshi
Wakare yori
Aka-tsuki bakari
Uki mono wa nashi.

LITERAL TRANSLATION :—

Yori wakare
Since parting (from her),
tsurenaku
cold and unfeeling,

---

appearing at day-break,
uki mono
disagreeable thing,
aka-tsuki.
the day-break.

mieshi
(she) looking
ariake no
(like) the moon
wa nashi
there is no
bakari
so much so, as

Ariake,—the moon that shines at and after day-break, is spoken of as "cold and unfeeling," because it shines on as though unmindful of, or indifferent to, the coming of the day.

Bakari is equivalent here to *hodo dake*, etc., and is quantitative, —"as much as."

XXX.

MIBU NO TADAMINE.

LOVE'S CRUELTY.

Like the morning moon,
Cold, unpitying was my love.
Since that parting hour,
Nothing I dislike so much
As the breaking light of day.

EXPLANATORY NOTE. The writer of this song *Mibu* (*Nibu*) *no Tadamine* died, so it is said, in 965 A.D., at the age of ninety-nine years.

This poem, is illustrative of the best of Japanese versification, both in form and in content. Its motive is to express how deeply the lover felt the coldness and indifference shown him by his mistress. Her cruelty has made even the dawn itself detestable.

62

XXXI.

SAKANOUE NO KORENORI.

* * * * * * * * *

Asaborake
Ariake no tsuki to
Miru made ni
Yoshino no sato ni
Fureru shirayuki.

LITERAL TRANSLATION:—

Shirayuki			*fureru ni*
The white snow			falling upon
sato	*no Yoshino*	*to*	*miru*
the village	of Yoshino,	that	I see
made			*tsuki*
much as (if it were)			the moon (light)
no ariake			*asaborake.*
of the morning moon,			at day-break.

Asaborake, is equal to *asa,* " morning" and *hirake* " opening," *i.e.,* " day-break."

" *Yoshino,* is a mountain village, much celebrated for the beauty of its situation, and particularly for its masses of cherry bloom in the spring. It is the source whence have come myriads of the cherry trees that bloom throughout Japan and give fame to the Japanese landscape; also, make famous much of its prized literature.

XXXI.

SAKANOUE NO KORENORI.

SNOW FALL AT YOSHINO.

At the break of day,
　　Just as though the morning moon
Lightened the dim scene,
　　Yoshino's fair hamlet lay
　　In a haze of falling snow.

EXPLANATORY NOTE. But little is known of this poet, Korenori Sakanoue, who lived at some time during the Tenth Century.

The writer composed this song, it is said, when, during a journey in Yamato, he saw snow falling upon Yoshino. His fancy was that the snow-fall made the landscape look as though it were lightened by the pale shining of the moon at dawn, or by moon-light when the scene was obscured in mist, or haze.

64

XXXII.

HARUMICHI NO TSURAKI.

* * * * * * * *

Yamagawa ni
Kaze no kaketaru
Shigarami wa
Nagare no aenu
Momiji narikeri.

LITERAL TRANSLATION:—

Wa shigarami
As for the pile and wicker-bank barrier,

kaketaru — laid along
no kaze — by the wind
ni — in
yamagawa — the mountain stream,
nari keri — it is only
momiji — red maple-leaves,
aenu no — that can not
nagare. — flow away.

XXXII. 65

HARUMICHI NO TSURAKI.

A FANCY IN AUTUMN.

In a mountain stream,
　　Builded by the busy wind,
Is a wattled-barrier drawn.
　　Yet 'tis only maple leaves
　　Powerless to flow away.

EXPLANATORY NOTE. Tsuraki Harumichi flourished about the beginning of the Tenth Century.

The poem embodies a dainty conceit about a drift of fallen scarlet autumn-leaves blown against the bank of a stream and kept motionless there. To his fancy they lay there as though they were a *kaketaru*,—a row of the shore's piling, (common in Japan), that is bound together by enwoven willows, or bamboos, and placed along a stream's bank for its protection.

66

XXXIII.

KI NO TOMONORI.

* * * * * * * * *

Hisakata no
Hikari nodokeki
Haru no hi ni
Shizu-kokoro naku
Hana no chiruran.

LITERAL TRANSLATION:—

Ni hi no haru — In the days of spring, (when)
hisakata no — long-enduring
hikari — light
nodokeki — is cheering; (why),
naku — without
shizu-kokoro — quiet mind (*i.e.* impatiently), (do)
hana — flowers
chiruran. — scatter?

Hisakata no is a "pillow-word" applied to "heaven," and to celestial objects. There is no general agreement among commentators as to the derivation of this word. It is supposed to be a contraction of *hi no sasu kata*, "the side on which the sun shines." It is derived also from *hisago no katashi no*, "having the form of a gourd," though why so derived it is difficult to explain.

An explanation offered is, that in the beginning, the universe existed as a great plastic sphere, which in time began to take shape as two spheres, having, at length, the form of a *gourd*, or of the figure 8. At last these two spheres separated, the upper one becoming the sun, the lower one, itself finally dividing, becoming the moon and the earth. According to this explanation the heavens might naturally be spoken of as "gourd-shaped." By others *hisakata* is defined as "long duration," "everlasting," "eternal." *Chiruran* is read as a four syllabled word, *chi-ru-ra-nu.*

XXXIII. 67

KI NO TOMONORI.

THE FLEETING LIFE OF FLOWERS.

In the cheerful light
Of the ever-shining Sun,
In the days of spring ;
Why, with ceaseless, restless haste
Falls the cherry's new-blown bloom ?

EXPLANATORY NOTE. Tomonori Ki, nephew of Tsurayuki and collaborator with him in the compilation of the *Kokinshū*, "Ancient and Modern Songs," died early in the Tenth Century.

In this *tanka* the poet wonders why the cherry-flowers so speedily perish in the cheerful, quiet days of spring when there is so much to make life worth the living.

68

XXXIV.

FUJIWARA NO OKIKAZE.

* * * * * * * * *

Tare wo ka mo
Shiru-hito ni sen
Takasago no
Matsu mo mukashi no
Tomo naranaku ni.

LITERAL TRANSLATION:—

Tare wo ka mo		*sen*	*ni*
Who (*acc.*) ? (emph.)		shall I have	in (among)
shiru-hito			*mo*
known-persons (*i.e.* friends)?			while even
matsu	*no Takasago*		*naranaku ni*
the pines	of Takasago		are not
tomo	*no*	*mukashi.*	
companions	of (my)	old times.	

Read *sen* of the second verse as two syllables, ***se-nu.***

XXXIV. 69

FUJIWARA NO OKIKAZE.

SOLITUDE IN OLD AGE.

Whom then are there now,
In my age (so far advanced,)
I can hold as friends?
Even Takasago's pines
Are not friends of former days.

EXPLANATORY NOTE. Okikaze Fujiwara flourished in the first quarter of the Tenth Century, and was in 911, A.D. in office in the province of Sagami.

One of the symbols of old age, in frequent use in Japanese literature, is two pine-trees near Takasago on the sea-coast west of Kobe, in the province of Harima. They are personified as a man and a woman, and are known as *Aioi-no-Matsu*, "the growing old together pines." But in Motokiyo's *Noh no Utai*, "Takasago" (1455 A.D.), one old fir tree at Takasago and another at Suminoye near Osaka are thus designated. The "old man" of this *Noh* poem, says, "Whom can I take to be my friend? Except the fir-tree of Takasago, my ancient comrade, there is none to converse with me of the by gone days. So I make my own heart my companion, and thus give utterance to my thoughts."

In this song, it is supposed, that the poet intended to tell of the solitude of old age, as though he would say,—"My age is far advanced. The friends of my life have all passed away. Whom can I regard as friends remaining? The old pine-trees of Takasago have lived during my life and they are associated with men as representing old age. Yet, they never were, and cannot be, friends with whom one can commune. In truth, I am absolutely friendless so far as true friends, or friends of many years, are concerned."

70

XXXV.

KI NO TSURAYUKI.

* * * * * * * * *

Hito wa iza
Kokoro mo shirazu
Furusato wa
Hana zo mukashi no
Ka ni nioi-keru.

LITERAL TRANSLATION:—

Iza	*wa*	*hito kokoro*
No, indeed!	as for	the human heart
mo shirazu		*wa*
it can not be known;		but so far
furusato		
as concerns my native village,		
the flowers	*zo*	*nioi-keru*
hana	(*emph.*)	are emi ting odor,
ni ka	*no*	*mukashi.*
with the fragrance	of	old times.

Iza, is an exclamation of denial, "not so"! *Zo* is used to emphasize the poet's assertion about the flowers of his native place.

XXXV. 71

KI NO TSURAYUKI.

CONSTANCY IN FRIENDSHIP.

No ! no ! As for man,
How his heart is none can tell,
But the plum's sweet flower
In my birthplace, as of yore,
Still emits the same perfume.

EXPLANATORY NOTE. Tsurayuki Ki was a member of a noble family of Imperial descent. He died in 946 A.D. sixty-four years old. During his career he held many prominent positions in official life and was distinguished for his rank in literature. In prose he left two works that are classics of the Japanese language :—his record of a homeward journey from Tosa when he was recalled from his governorship there ;—the *Tosa Nikki* ("Tosa Diary"), 935 A.D., and his preface to the *Kokinshū* ("Ancient and Modern Poems"). He was the chief compiler of the *Kokinshū* ; appointed to this work by the Emperor Daigo in 905 A.D., having for his assistants Ōshikōchi no Mitsune (No. 29), Mibu (Nibu) no Tadamine (No. 30), and Ki no Tomonori (No. 33). In the *Kokinshū*, "the best pieces that had been produced during the previous one hundred and fifty years" were to be gathered and treasured. It was completed in 922 A.D. Its twenty volumes contain about eleven hundred poems nearly all of which are *tanka*.

A story told of Tsurayuki relates, that he once went to see a friend after a long absence. His friend upon meeting him jestingly asked him, how it was that he could so easily find his way to the house. Seeing a plum-tree-at the gate of the house, in full bloom, Tsurayuki broke a spray of flowers from it, and, handing it to his friend, extemporised the present *tanka*, intending thereby to reply, that, whatever might have happened in his friend's mind or heart in absence, himself, at least, was as constant as this fragrant flower-tree, in its blooming each spring.

72

XXXVI.

KYOWARA NO FUKAYABU.

* * * * * * * * *

Natsu no yo wa
Mada yoi nagara
Akenuru wo
Kumo wo izuko ni
Tsuki yadoruran.

LITERAL TRANSLATION:—

Wa	*yo*	*no*	*natsu*
As for	the night	of	summer,
nagara	*made*	*yoi*	*akenuru wo*
while (it is)	yet	the evening,	it dawns.
ni	*izuko*		*no*
In	what part (*i.e.* where)		of
kumo	*tsuki*	*yadoruran.*	
the clouds (does)	the moon	find a	

place to rest?

In the phrase *akenuru wo,—wo* is emphatic and marks a pause.

XXXVI. 73

KYOWARA NO FUKAYABU.

A SUMMER NIGHT'S FANCY.

In the summer night,
　　While the evening still seems here,
Lo! the dawn has come.
　　In what region of the clouds
　　Has the wandering moon found place?

EXPLANATORY NOTE. Nothing of special value is known of the writer of this *tanka*, Fukayabu of Kiyowara.

The meaning of the poem is,—the summer's night, of which the poet sang, seemed to him so short that, while he imagined it yet the evening, the next day's dawn had appeared. But in so short a nigh. what had become of the moon? It could not have crossed the skyt It must then have found a hiding place among the clouds!—This is a characteristic Japanese poetic conceit.

74

XXXVII.

BUNYA NO ASAYASU.

* * * * * * * *

Shira-tsuyu ni
Kaze no fukishiku
Aki no no wa
Tsuranuki-tomenu
Tama zo chirikeru.

LITERAL TRANSLATION:—

Wa no	*no*		*aki*
As for the field	of		autumn,
fukishiku	*no*	*kaze*	*ni*
(by the) strong blowing	of	the wind	upon
shira-tsuyu		*tsuranuki-tomenu*	
the white dew,		the strung-unfixed	
tama	*zo chirikeru.*		
beads	are scattered about.		

Tsuranuki-tomenu, "not fixed by boring and stringing," as beads upon threads.

XXXVII.

BUNYA NO ASAYASU.

SCATTERED GEMS.

In the autumn fields,
When the heedless wind blows by
O'er the pure-white dew,
How the myriad unstrung gems
Everywhere are scattered round!

EXPLANATORY NOTE. Asayasu of Bunya lived at the close of the Ninth Century. He was the son of Yasuhide of Bunya, writer of *tanka* No. 22.

The poem composed, it is said, at the request of the Emperor Daigo, 900 A.D., embodies a delicate, beautiful fancy; the likening to gems, of dew drops pendant on the autumn grass and scattered by a passing breeze.

76

XXXVII.

UKON.

* * * * * * * *

Wasuraruru
Mi woba omowazu
Chikaiteshi
Hito no inochi no
Oshiku mo aru kana.

LITERAL TRANSLATION:—

Wasuraruru				*woba mi*
Being forgotten,				for myself
omowazu				*oshiki mo aru*
(I do) not care.				It is pitiable—isn't
kana	*no*	*inochi*	*no*	*hito*
it?—(on account) of		the life	of	the man.

Read *oshiku* as *osh'ku.*

XXXVIII. 77

UKON.

LOVE'S SOLICITUDE.

Though forgotten now,
For myself I do not care :
He, by oath, was pledged ;—
And his life, who is forsworn,
That is, ah ! so pitiful.

EXPLANATORY NOTE. Lady Ukon, of whom but little is known gave expression in this *tanka* to the devotion of self-forgetting love.

A lover had vowed eternal fidelity. He had invoked upon himself divine punishment should be prove faithless to his vow. The woman was deserted in the course of time, but in her grief she suffered more through the fear that her recreant lover would die under the outraged justice of the gods, than that herself would be degraded through the pain caused by the wrong done to her.

78

XXXIX.

SANGI HITOSHI.

* * * * * * * * *

Asajïfu no
Ono no shinowara
Shinoburedo
Amarite nado ka
Hito no koishiki.

LITERAL TRANSLATION:—

Shinowara no	*ono*	*no*
The small-bamboo plain's	field	of
asajifu		*shinoburedo*
thick-growing rushes!		Though I bear
———	*nado ka*	*amarite*
it with patience,	why is it	too much
———	*koishiki no hito.*	
(to bear),	the keeping one in thought with love?	

Asajifu is "a clump of *chigaya* and other plants growing in profusion together." *Ji* is *chi* with the *nigori*, or double dots at the side of the syllabic *chi* to show its change into *ji*. *Ji* is a syllabic indicating *chigaya*, a sort of small rush or reed. The first two lines of the poem form a "preface" whose sole purpose seems to be a euphonic preparation, by use of the word *shino in shinowara*, for the expression *shinoburedo*.

XXXIX. 79

SANGI HITOSHI.

LOVE IS LORD.

Bamboo-growing plain,
With a small-field bearing reeds!
Though I bear my lot,
Why is it too much to bear?
Why do I still love her so?

EXPLANATORY NOTE. Very little is known of the Privy State Councillor (*Sangi*) Hitoshi. He lived at some time in the course of the Tenth Century.

The poet wonders why it is, that, while he seeks to bear with patience, or to control, the love that has taken possession of him, he is yet powerless to do so. With characteristic Japanese fancy he thinks of a field that "bears" rushes; and with that fancy he writes of how he "*bears*" his overpowering love.

80

XI.

TAIRA NO KANEMORI.

* * * * * * *

Shinoburedo
Iro ni ide ni keri
Waga koi wa
Mono ya omou to
Hito no tou made.

LITERAL TRANSLATION:—

Wa waga koi
As for my love,

shinoburedo
though I conceal it,

ni iro
in my color (*i.e.* face)

keri ni ide
it has appeared;

made
so much so

to
that

hito no tou
he asks,

omou mono ya.
"Are you thinking of something?"

Shinoburedo here has the meaning of "concealment," rather than of "patient endurance." In the second verse read *ni ide* as *n' ide.*

XL. 81

TAIRA NO KANEMORI.

LOVE'S SELF-BETRAYAL.

Though I would conceal,
In my face it yet appears,—
My fond, secret love :—
So much that he asks of me,
" Does not something trouble you ? "

EXPLANATORY NOTE. Kanemori of Taira lived in the middle of the Tenth Century.

In this *tanka* the poet tells of the futility of attempts to conceal one's love. According to a Japanese proverb, "Smoke and love can not be concealed."

82

XII.

MIBU NO TADAMI.

* * * * * * * * *

Koi su tefu
Waga na wa madaki
Tachi ni keri
Hito shirezu koso
Omoi-someshi ga.

LITERAL TRANSLATION:—

Tefu koi su
The saying that I am in love;—

waga na wa		*madaki*
(for that) my name		already
tachi ni keri	*ga*	*omoi-*
has gone abroad,	although	I began
someshi	*hito shirezu*	*koso.*
to love	no one knowing it	(*emph.*)

Su is an abbreviated form of the auxiliary verb *suru*, "to do. *Koso* is an emphatic particle. *Madaki* is an adverb, "before daylight," or "already." It is used especially in poetry.

XLI.

MIBU NO TADAMI.

LOVE, A TELL TALE.

Though, indeed, I love ;
Yet, the rumor of my love
Had gone far and wide,
When no man, ere then, could know
That I had begun to love.

EXPLANATORY NOTE. Tadami of Mibu, son of Tadamine one of the compilers of the *Kokinshū*, lived in the Tenth Century.

The theme of this *tanka* is very like that of the song just preceding, exemplifying in another way the proverb there cited.

84

XLII.

KIYOWARA NO MOTOSUKE.

* * * * * * * *

Chigiriki na
Katami ni sode wo
Shibori tsutsu
Sue-no-matsu yama
Nami kosaji to wa.

LITERAL TRANSLATION:—

Chigiriki na — *katami ni*
(We) have, indeed, sworn — mutually,
shibori tsutsu — *sode* — *wo*
while wringing (our) — sleeves, — (acc.) (that)
nami — *kosaji to wa*
the waves — shall not cross over
yama — *Sue-no-matsu.*
the "Mount of the Pines of Sue."

Chigiriki na is made emphatic and explanatory by *na*,—"Have we not indeed, sworn!" *Chigiri* is a contraction of *te-nigiru* "to grasp hands," a term used in later times only between lovers.

In Mutsu, in Northern Japan is a ridge called *Sue-no-matsu yama*, with which this song is associated.

XLII.

KIYOWARA NO MOTOSUKE.

LOVE'S REPROACH.

Have we not been pledged
By the wringing of our sleeves,—
Each for each in turn,—
That o'er Sue's Mount of Pines
Ocean's waves shall never pass?

EXPLANATORY NOTE. Motosuke of Kiyowara lived towards the close of the Tenth Century.

The poem refers to on older one preserved in the *Kokinshū* :—

Kimi wo okite
Adashi gokoro wo
Waga motaba
Sue-no-matsu yama
Nami mo koenan.

"The waves shall cross over Mount Sue-no-matsu if I shall ever love any other one than you." Or, "Our love shall continue unchanged so long as the waves do not flow over Mount Sue-no-matsu."

The writer, it is supposed, wrote this song for a friend, in reference to one whom this friend loved but whose affection had failed.

86

XLIII.

CHUNAGON ATSUTADA.

* * * * * * * *

Aimite no
Nochi no kokoro ni
Kurabureba
Mukashi wa mono wo
Omowazari keri.

LITERAL TRANSLATION:—

Kurabureba *ni* *kokoro*
When I compare (it) with the feeling

no nochi *no* *aimite*
of the after time of my having met her,

wa mukashi
as for (the feeling of) the old time,

omowazari keri mono wo.
I did not (then) trouble about things at all.

Omowa preceded by *mono* has the meaning of "thoughtful," "full of care," "concerned." *Zaru* equals *zu-aru*," not to be." It is a negative suffix to verbs.

XLIII.

CHUNAGON ATSUTADA.

LOVE AFLAME.

Having met my love,
　　Afterwards my passion was,
When I measured it
　　With the feeling of the past,
　　As, if then, I had not loved.

EXPLANATORY NOTE. Very little is known of this writer, the Imperial State Adviser Atsutada of the Fujiwara family. He died t is said, in 943 A.D.

The poem tells of how his love was intensified after he had once met his mistress. Compared with the passion then aroused, the feelings of former days were as though they had been nothing.

88

XLIV.

CHUNAGON ASATADA.

* * * * * * * *

Au koto no
Taete shi nakuba
Naka-naka ni
Hito wo mo mi wo mo
Urami zaramashi.

LITERAL TRANSLATION:—

Nakuba taete shi	*aukoto no*
If there were not at all	any meeting
———	*naka-naka ni*
with her,	then, on the contrary, (or
———	*urami zaramashi*
in the end,)	I should not find fault
mo hito wo	*mo mi wo.*
either concerning her, (*acc.*)	or concernihg myself.

Shi is merely euphonic. *Taete* is here "quite," "entirely;" with the negative *nakuba*, it means "not at all." *Naka-naka ni*, is ordinarily "contrary to," or "beyond expectation." Here it has the force of "on the contrary," or "in the end."

XLIV. 89

CHUNAGON ASATADA.

LOVE'S UNCERTAINTY.

If a trysting time
There should never be at all,
I should not complain
For myself (oft left forlorn),
Or of her (in heartless mood).

EXPLANATORY NOTE. The writer of this *tanka*, the State Adviser Asatada, was the son, it is said, of the "Minister of the Right (*Udaijin*), Sadakata no Fujiwara, "*Sanjō*," under the Emperor Daigo in the first half of the Tenth Century. It is supposed that his death took place in 961 A.D.

The song may be interpreted as a general reflection upon the untroubled mood of the recluse, or, better probably, as praise of the fancied mental peace that would follow complete separation from an uncertain, or fickle, lover. It is delightful to meet with her, is the speaker's mood, but if I could not meet with her at all, in the end I should not have to lament either her heartlessness, or my own loneliness.

90

XLV.

KENTOKU KO.

* * * * * * * * *

Aware to mo
Iu beki hito wa
Omohoede
Mi no itazura ni
Narinu beki kana.

LITERAL TRANSLATION:—

Omohoede Not believing	*iu beki hito wa* that there is one who will say,
aware "Pitiable!"	*to mo* that even
mi no itazura ni (by) my own folly	*narinu beki* I shall become (nothing),
kana. alas!	

Omohoede is from *omohoeru*, = *omou* "to think"; *de* is a negative particle. *Beki* is an auxiliary adjective with the sense of probability, "may,"—of duty, "should,"—of contingency, "would,"—or of possibility "could"—etc.; *iu beki hito* "one who would say." *Itazura ni naru* is a poetic expression for "to die of love,—of disappointed affection."

XLV.

KENTOKU KO.

LOVE IN DESPAIR.

Sure that there is none
　　Who will speak a pitying word,
I shall pass away.
　　Ah! my death shall only be
　　My own folly's (fitting end).

EXPLANATORY NOTE. Lord (*Kō*) Kentoku lived in the latter part of the Tenth Century. It is said that he died in 972 A.D. The present name was posthumous; his real name having been Koretada Fujiwara.

The poem is thus interpreted by some commentators;—"I do not care for the woman who would pity me, but I am about to die for one who does not love me." Others, more correctly probably, take the verses to mean, "You do not love me, the man you ought to love, and therefore I am dying!"

It is said that the writer addressed the *tanka* to one whose love had failed him, and who had then avoided meeting him The poem is praised as being very beautiful in form; and as charged with only tender reproach.

92

XLVI.

SONE NO YOSHITADA.

* * * * * * * *

Yura no to wo
Wataru funabito
Kaji wo tae
Yukue mo shiranu
Koi no michi kana.

LITERAL TRANSLATION:—

Funabito		*tae kaji*	*wo*
(Like) the sailor		having lost his rudder	(*acc.*)
wataru to mo	*no*	*Yura*	*mo*
crossing the strait	of	Yura,	even
yukue		*michi*	*no koi*
the way to the end,		in the path	of love,
shiranu		*kana.*	
is unknown (to me),		alas!	

Tae for *taete*, is from *taeru* "to make an end of," "to become extinct," "to lose." *Yukue*, "the place whither anything goes," "has gone," = "goal," or "destination." *Kana*,--a particle having exclamatory force. It usually expresses "wonder," "surprise" or "lament," and is placed at the end of the sentence.

XLVI. 93

SONE NO YOSHITADA.

LOVE IN PERPLEXITY.

Like a mariner
　　Sailing over Yura's strait
With his rudder gone,—
　　Whither, o'er the deep of love,
　　Lies the goal, I do not know.

EXPLANATORY NOTE. Nothing in particular is known of the writer of this *tanka*, Yoshitada of Sone. He lived in the Tenth Century.

The poet laments the difficulty he finds in making "the course of his true love run smooth" and sure. He is like one in a rudderless boat, with no haven in sight, and being at the mercy of the lawless winds and waves. Besides, beyond the strait of Yura lies the mighty ocean and all its dreadful dangers.

94

XLVII.

EIKEI HOSHI.

* * * * * * * *

Yae-mugura
Shigereru yado no
Sabishiki ni
Hito koso miene
Aki wa ki ni keri.

LITERAL TRANSLATION:—

Ni sabishiki	*no*	*yado*	*shigereru*
To the loneliness	of	the cottage,	over-
———	*yae*		*mugura*
grown with	eight-fold (*i.e.* many)		hop-vines,
aki	*wa*		*ki ni keri*
autumn	as for		has come

hito koso miene.
although man indeed is not seen.

Miene is from *mieru* "to be visible," with the negative suffix *ne*, "although not." *Yae-mugura*, the Japanese hop, a climbing vine with leaves maple-shaped and covered with fine hairs. *Koso* is " particle of special emphasis, derived from *ko*, "this" and *so*, "that.a *Keru* perfect of *kuru*, "to come." As a suffix it generally indicates past time for the preceding verb.

XLVII. 95

EIKEI HOSHI.

A LONELY SCENE.

To the humble cot,
　　Overgrown with thick-leaved vines
In its loneliness,
　　Comes the dreary autumn time ;—
　　And not even man is there.

EXPLANATORY NOTE. About the priest (*Hōshi*) Eikei, practically nothing is known. He flourished in the latter half of the Tenth Century.

In this *tanka* a three-fold loneliness is made the theme :—a vine-overgrown, remote, lone cottage ; the coming of autumn; the absence of man.

96

XLVIII.

MINAMOTO NO SHIGEYUKI.

* * * * * * * * *

Kaze wo itami
Iwa utsu nami no
Onore nomi
Kudakete mono wo
Omou koro kana.

LITERAL TRANSLATION:—

Nami	*utsu*	*iwa*
(Like) the waves	striking	a rock,
wo *kaze* *itami*		*kana*
because of the wind's violence,		(so) it is, alas!
onore nomi		*koro*
I alone,		at present time
omou	*mono wo*	———
thinking	over things,	(who am)
kudakete.		
dashed into fragments.		

Wo, accusative sign, is here equivalent to "by means of." This particle is "frequently found in Japanese where in English a preposition would be used," (No. 1.) *No* after *nami* is to be understood as standing for *no gotoku*, = "like," "similar to." *No* frequently occurs in ancient poetry in the sense of *no gotoku*.

XLVIII. 97

MINAMOTO NO SHIGEYUKI.

LOVE REPELLED.

Like a driven wave,
　　Dashed by fierce winds on a rock,
So it is, alas!
　　Crushed and all alone am I;
　　Thinking over what has been.

EXPLANATORY NOTE. Shigeyuki Minamoto is but little more than a name in literature. He lived in the Tenth Century,

The fancy in this *tanka* is, that, as wind-driven waves cannot move the rocks they meet but are themselves dashed over and broken upon the rocks, so, the lover,—who here speaks,—when he is driven forward under the stress of his emotions, is crushed against his mistress's rigid heartlessness.

Japanese critics esteem this a beautiful poem.

98

XLIX.

ONAKATOMI NO YOSHINOBU ASON.

* * * * * * * * *

Mikaki-mori
Eji no taku hi no
Yoru wa moete
Hiru wa kie-tsutsu
Mono wo koso omoe.

LITERAL TRANSLATION :—

No hi	*taku*	*no*	*eji*
(Like) the fire	kindled	by the	guard
mikaki-mori			*moete*
at the Imperial Palace gates,			burning
yoru *wa*	*kie-tsutsu*	*hiru*	*wa*
by night, (as for)	extinguished	by day,	(as for)
koso omoe mono wo.			
I am, indeed, thinking over things.			

Read *yoru wa moete* eliding the first *e*,—*yoru wa mo'te*. Read *koso omoe*, *kos'omoe*. *Mono wo koso omoe* is interpreted as "a troubled brooding over affairs."

XLIX. 99

ONAKATOMI NO YOSHINOBU ASON.

LOVE AS A FLAME.

Like the warders' fires
　　At the Imperial gateway kept,—
Burning through the night,
　　Through the day in ashes dulled,—
　　Is the love aglow in me.

EXPLANATORY NOTE. *Ason* Yoshinobu Ōnakatomi lived in the latter part of the Tenth Century.

The poet compared his love to the watch-fires kept at the Imperial Palace gates ;—aflame and bright by night, when the world is still and dark ;—smouldering, dull or, seemingly, dead when the world is alight and astir.

100

L.

FUJIWARA NO YOSHITAKE.

* * * * * ** *

Kimi ga tame
Oshikarazarishi
Inochi sae
Nagaku mo gana to
Omoikeru kana.

LITERAL TRANSLATION:—

Sae inochi	*oshikarazarishi*
Even (my) life,	that was not dear (to me),
kimi ga tame	*nagaku mo gana*
for your sake	long may it be:—
to kana	*omoikeru.*
that, indeed,	I have thought.

Mo-gana is expressive of very strong desire,

L. 101

FUJIWARA NO YOSHITAKE.

PURSUIT AND POSSESSION.

For thy precious sake,
　　Once my (eager) life itself
Was not dear to me.
　　But 'tis now my heart's desire
　　It may long, long years endure.

EXPLANATORY NOTE. Yoshitake Fujiwara lived in the latter half of the Tenth Century. His death probably occurred in 974 A.D.

The sentiment embodied in this *tanka* seems to be this:—The lover, before he had an opportunity for meeting with his mistress, had been desperate enough to be ready to risk his life for her sake,—careless of consequences. But now, that he had met her, life had become precious to him. He prayed that it might be prolonged far into the coming years.

102

LI.

FUJIWARA NO SANEKATA ASON.

* * * * * * * * *

Kaku to dani
E ya wa ibuki no
Sashi-mogusa
Sashimo shiraji na
Moyuru omoi wo.

LITERAL TRANSLATION:—

Kaku to dani — *e ya wa ibuki*
That it is as much as (it is,) — how could I tell?

moyuru — *omoi*
(Consequently) my burning — feelings

shiraji na
may not be known (to her, that they are)

sashimo — *sashi-mogusa* — *no*
of the same degree — (as the) moxa — of

(*Ibuki.*)
(Mt. Ibuki).

Ibuki is an excellent example of the frequent word-play in Japanese verse, and in ornamental prose also, namely, the use of two meanings embodied in one word (*kenyōgen*), or in the sound of a word, to express related ideas. *Ibuki* stands here primarily for *iu beki*, "could or should tell," *i.e.* "How could I tell (her)?" Secondarily, *ibuki* recalls *Mt. Ibuki*, a mountain celebrated for the excellence of the *moxa*, a soft wool-like tissue made from the leaves of the plant *Artemesia*, and used as a counter-irritant, by burning it upon the skin. *Sashi*, in *sashi-mogusa* is only euphonic, for use in connection with the words *sashimo shiraji*. *Dani* in affirmative sentences means "at least," "as it is," etc. In negative sentences it signifies "even," "so much as." *Ya*, is a particle of interrogation, but is seldom used in asking for information. Its use is chiefly rhetorical.

LI.

FUJIWARA NO SANEKATA ASON.

LOVE BEYOND TELLING.

That, 'tis as it is,
　　How can I make known to her?
So, she ne'er may know
　　That the love I feel for her
　　Like Ibuki's moxa burns.

EXPLANATORY NOTE. *Ason* Sanekata Fujiwara lived during the latter part of the Tenth Century.

The two thoughts of this song are cleverly bound together in the "pivot-word" *ibuki*. The word ends one of the thoughts and leads the other. My love cannot be *told* to her, and so, she cannot know how intense it is;—burning, as it does, into my being even as the *moxa* from *Ibuki* mountain.

104

LII.

FUJIWARA NO MICHINOBU ASON.

* * * * * * * * *

Akenureba
Kururu mono to wa
Shirinagara
Nao urumeshiki
Asaborake kana.

LITERAL TRANSLATION:—

Shiri nagara	*kururu mono to wa*
Though I know	that it is to grow dark
(again, even if)	*akenureba* it has dawned,
nao nevertheless,	*urameshiki asaborake* more detestable is the break of day,
kana. indeed!	

Wa is specifically a distinguishing or isolating particle. But often as here, it can not be well rendered in translation. Its absence from the translation makes no difference, so far as conveying the meaning of the original is concerned.

LII. 105

FUJIWARA NO MICHINOBU ASON.

THE REBEL, LOVE.

Though I know full well
That the night will come again
E'en when day has dawned ;—
Yet, in truth, I hate the sight
Of the morning's coming light.

EXPLANATORY NOTE. *Ason* Michinobu Fujiwara, of the Tenth Century, wrote this song to tell of the misery felt by a Japanese Romeo at being driven from his Juliet by the coming of the morning. Night would come again, he knew, and open the way to her whom he loved; but, that notwithstanding, the dawn that parts him from her is hateful.

106

LIII.

UDAISHŌ MICHITSUNA NO HAHA.

* * * * * * * *

Nageki-tsutsu
Hitori nuru yo no
Akuru ma wa
Ika ni hisashiki
Mono to ka wa shiru.

LITERAL TRANSLATION:—

Ka wa shiru *ika ni* *hisashiki mono to*
Do you know how long
ma wa akuru
the time until it becomes light,
no yo *nuru*
of the night (when I am) sleeping
hitori *nageki-tsutsu.*
alone, at the same time sighing?

Nuru=neru "to sleep." *Akuru ma* is the equivalent of *akuru made no aida, i.e.* "the time of waiting until the opening."

LIII. 107

UDAISHŌ MICHITSUNA NO HAHA.

A LONELY VIGIL.

Sighing all alone,
　　Through the long watch of the night,
Till the break of day :—
　　Can you realize at all
　　What a tedious thing it is ?

EXPLANATORY NOTE. This writer, the mother (*haha*) of Michitsuna, a Commander of the Right Imperial Guard (*Udaishō*), and wife of the Imperial Prime Minister, or Regent, Kaneie, lived in he latter part of the Tenth Century, at the time when luxury and dissipation began to take full possession of the Imperial Court.

Once, so it is said, the poet was reproached by her husband for her slowness in opening a door for him upon his return late at night. Her answer was embodied in the present *tanka*.

108

LIV.

GIDO SANSHI NO HAHA.

* * * * * * * * *

Wasureji no
Yukusue made wa
Katakereba
Kefu wo kagiri no
Inochi to mo kana.

LITERAL TRANSLATION:—

Katakereba	*wa*	*made*
If it is too difficult (for him)	—	on into
yukusue	*wasureji no*	*to mo*
the (far) future,	not to forget;	so, even
kana	*kagiri no*	*inochi*
ah me!	the end of (my)	life
———	*kefu wo.*	
(would better be)	to-day	

LIV.

GIDO SANSHI NO HAHA.

LOVE'S JUDGMENT.

If " not to forget "
　　Will for him in future years
Be too difficult ;—
　　It were well this very day
　　That my life, ah me ! should close.

EXPLANATORY NOTE. *Gido Sanshi* is a designation equivalent to *Jundaijin*, the name of the Court-official ranking in the second degree below the Prime Minister in ancient times ; and later, of the officer just below " the Minister of the Right," But this name has been specifically applied to the official spoken of in this title. His real name was Korechika Fujiwara. His mother (*haha*), the writer of the present *tanka*, was Taka, the daughter of Takashima no Mahito Naritada, and wife of the Minister Regent, Michitake Fujiwara. She lived at the opening of the Eleventh Century.

The meaning of the poem seems to be :—" If it be too difficult for the betrothed one not to forget, although he has sworn never to forsake me, it would be far better were my life closed this very day, than for me to live long and go through the misery of neglect and desertion."

110

LV.

DAINAGON KINTŌ.

* * * * * * * * *

Taki no oto wa
Taete hisashiku
Narinuredo
Na koso nagarete
Nao kikoe kere.

LITERAL TRANSLATION:—

Oto	*no*	*taki*	*wa*
Though the sound	of	the water-fall	as for
hisashiku			*taete narinuredo*
long			has become silent,
na	*koso*		*nagarete*
its name,	the more so,		has flowed
———	*nao kikoe kere.*		
(forth, and is)	still more heard.		

Kere=keru

LV. III

DAINAGON KINTŌ.

A FAMOUS WATERFALL.

Though the waterfall
In its flow ceased long ago,
And its sound is stilled;
Yet, in name it ever flows,
And in fame may be yet be heard.

EXPLANATORY NOTE. The Chief State Adviser (*Dainagon*) Kintō was one of the "Four *Nagon*" who gave lustre to the Imperial administrations at the end of the Tenth and at the opening of the Eleventh centuries, the time of the culmination of the classic literature of Japan. The *Nagon*, or "Advisers of the State;" were of three Classes, 1. *Dai*, 2. *Chu*, 3. *Shō*. We read of one celebrated woman who bore the third rank, Lady Sei Shonagon. Her title, however, was probably merely decorative, as titles associated with Court ladies at that time often were. But Lady Sei was of noble birth, and was one of the "Ladies-in-waiting" at the palace. It is said, that, when the Empress died in 1000 A.D., Lady Sei retired to a convent, where she spent the rest of her life. (*See No. 62*). Dainagon Kinto was a member of the Fujiwara family when the Fujiwaras had practical control of the Empire. He died in 1041 A.D.

In this poem Kintō celebrated an ancient waterfall, that had been constructed in the early part of the Ninth Century for the Emperor Saga. Two hundred years later, at its deserted site, the poet sang of it as famous in story, although its sound and beauty, as parts of outward nature, had long ceased to exist.

LVI.

IZUMI SHIKIBU.

* * * * * * * *

Arazaran
Kono yo no hoka no
Omoide ni
Ima kito-tabi no
Au koto mo gana.

LITERAL TRANSLATION:—

Arazaran
I (soon) shall not be (*i.e.* shall soon die).

ima hito-tabi	*no*	*au*
One more time	of	meeting
mo gana	*ni*	*omoide no*
can there be? (It is)	for	recollection

hoka no kono yo.
(when I am) beyond this world.

In *arazaran*, the terminal *ran* is equivalent to *de aro* "shall probably be," and is pronounced here as though composed of two syllabics, *ra-nu*.

LVI. 113

IZUMI SHIKIBU.

A SOUVENIR IN DEATH.

Soon I cease to be ;—
　　One fond memory I would keep
When beyond this world.
　　Is there, then, no way for me
　　Just once more to meet with thee ?

EXPLANATORY NOTE. The poet whose name is attached to this *tanka* as Lady Shikibu, was the wife of Michisada Tachibana Governor of Izumi at the end of the Tenth Century. During the reign of the then Emperor, Ichijō (987-1012 A.D.), Japanese literature reached great excellence, notably under the culture of women connected with the Imperial Court. Among these women may especially be mentioned, besides Izumi Shikibu, also Murasaki Shikibu, Sei Shōnagon, Akazome Emon and Ise Taiu, or Ōsuke. From the second and third named of these writers came two works,—the *Genji Monogatari,* and the *Makura no Soshi,*—esteemed the best of purely Japanese compositions regarded as embodiments of literary style. Izumi Shikibu also produced a highly admirable piece of prose, the *Izumi Shikibu Monogatari,* purporting to be correspondence with her lover, a son of the Emperor Reizei who reigned 968—969 A.D.

In the *tanka* here quoted, the writer tells of the pleading of a dying woman with her lover. She begged for one more meeting with him, that she might have a happy memory to carry with her into the world entered by death.

N4

LVII.

MURASAKI SHIKIBU.

* ε * * * * * *

Meguri aite
Mishi ya sore to mo
Wakanu ma ni
Kumo kakure nishi
Yoha no tsuki kana.

LITERAL TRANSLATION:—

Meguri-aite
Meeting (him) upon the road,—

mishi ya
" Have I seen (him)?"

sore to mo
If it were

ni ma
so or not, while

wakanu
I can not

——
decide (this),

kana
alas!

tsuki
the moon

no yoha
of mid-night

kumo
in cloud

kakure-nishi.
had bid

Read *meguri aite* as *meg'ri aite*. *Nishi* is a particle, suffixed to verbs to give them pluperfect tense.

LVII. 115

MURASAKI SHIKIBU.

UNCERTAIN RECOGNITION.

Meeting in the way—,
　　While I can not clearly know
If 'tis friend or not ;—
　　Lo ! the midnight moon, ah me !
　　In a cloud has disappeared.

EXPLANATORY NOTE. Lady Shikibu Murasaki, celebrated as the author of the standard classic in Japanese literature named *Genji Monogatari* (1004 A.D.), was the daughter of a noble of the Imperial Court, Fujiwara Tametoki, and lived in the latter part of the Tenth Century. She died, it is said, in the first part of the Eleventh Century,—earlier, according to other accounts. It was said that she was beloved by one of the sons of the Emperor Daigo. She was the wife of a noble, Nobutaka, whom she survived a number of years. Her daughter, who was influenced by the mother's literary inclinations, and wrote a novel called *Sagoromo Monogatari* (1040 A.D.), was the author of the *tanka* next following this. The name Shikibu was originally an abbreviation of the title *Shikibushō* an Imperial department in ancient times that had in charge the rites and ceremonies of the Court. The title may have been borne at some period, by ladies in special service to the Empress. At length, it probably became an official title held by some Court ladies, having lost particular association with office.

The poem here given is considered one of noteworthy ingenuity and beauty. Moon and lover are identified in the poet's fancy. In her walk the writer meets suddenly with some one ; but, before she can decide whether he is her friend or not, the midnight moon is hidden by cloud ;—the friend has disappeared.

116

LVIII.

DAINI NO SAMMI.

* * * * * * * *

Arima yama
Ina no sasahara
Kaze fukeba
Idesoyo hito wo
Wasure ya wa suru.

LITERAL TRANSLATION:—

Kaze fukeba ——	*Arima yama*
If the wind blows (from)	Mt. Arima
sasahara	*no Ina*
upon the bamboo-plains	of Ina.
ide soyo	*wasure ya wa suru*
Well, indeed!	how shall I forget
hito wo.	
him?	

Ide, "well," "indeed," "behold," is an exclamation used to attract attention. In connection with *soyo*, = *sore wo*, it is used only in poetry. Here it directs attention to a complaint made. *Soyo* has a double usage in these verses,—(a) the exclamatory use just spoken of, and (b) a use descript ve of "the rustling of leaves,"—*soyo-soy*.—from the gentle blowing of a breeze.

LVIII. 117

DAINI NO SAMMI.

LOVE IN ABSENCE.

If Mount Arima
　　Sends his rustling winds across
Ina's bamboo-plains :—
　　Well ! in truth, 'tis as you say ;—
　　Yet how can I e'er forget ?

EXPLANATORY NOTE. Murasaki Shikibu's daughter, here named by her rank of honor,—the third (*Sammi*),—and from the title of her father or husband, (*Daini,*) wrote these verses as a reply to a complaining lover.

The first "part," or three lines, of the *tanka* is a "preface" to the second "part." It serves chiefly to exhibit the word-play made with *ide soyo*. By using the "wind of Mount Arima" as an introduction, the exclamation *ide soyo* suggests also "the rustling," *soyo-soyo*, of leaves, which a breeze effects. Also, "Mount Arima" may be likened to the lover; and "the bamboo plain" of Ina, lying at the foot of Mount Arima, to the writer herself. Mount Arima's breeze may be regarded as the lover's letter; and the rustle of the bamboo as her response. The lover had complained of her infrequent communication with him. "Yes! it is as you say," she replies. "We doubt each other in our long silences. But if you do not forget me, I do not forget you."

118

LIX.

AKAZOME EMON.

* * * * * * * *

Yasurawada
Nenamashi mono wo
Sayo fukete
Katabuku made no
Tsuki wo mishi kana.

LITERAL TRANSLATION:—

Yasurawade *nenamashi mono wo*
Without waiting (for him) I would better have slept.

sayo *fukete* *kana*
The night having far advanced, alas!

mishi tsuki *wo* *katabuku*
I saw the moon (*acc.*) until its

made no.
decline.

LIX. 119

AKAZOME EMON.

A VAIN VIGIL.

Better to have slept
Care-free, than to keep vain watch
Through the passing night,
Till I saw the lonely moon.
Traverse her descending path.

EXPLANATORY NOTE. It is said that Lady Akazome Emon wrote this poem for the mistress of the Regent (*Kwampaku*) Michinaga, who held this office under the Emperor Ichijō and his two immediate successors. The *Kwampaku* was "the official who received reports prior to their transmission to the sovereign." With this privilege Michinaga gained exceptional power in affairs of State. The Fujiwara family for a long time held this great office Under Michinaga as *Kwampaku* his family reached the summit of its influence.

The story is told, that Michinaga had promised a visit to his beloved but did not keep his promise. Early the next morning Lady Akazome composed this *tanka* for the *Kwampaku's* favorite, to be sent to the negligent lord and lover.

120

LX.

KOSHIKIBU NO NAISHI.

* * * * * * * *

Ōe yama
Ikuno no michi no
Tō kereba
Mada fumi mo mizu
Ama-no-hashidate.

LITERAL TRANSLATION:—

Ōe yama		*Ikuno no michi no*
(As) the Mount Ōe		Ikuno road (to
———	*tō kereba*	*mada mizu*
Tango)	is far,	not yet have I seen
mo fumi	*Ama-no-hashidate.*	
or trodden	*Ama-no-hashidate.*	

Fumi is a *kenyōgen* with the double meaning of "treading," and of "a letter." The syllalic *ō* in *Ōeyama* and in *tōkereba* is prolonged in pronunciation, with the value of two syllables, as *o-o*.

Ama-no-hashidate ("Bridge of Heaven"), is a long, narrow pine-covered strip of sand, almost closing the mouth of a large bay in the province of Tango. It is part of one of the three most celebrated places of beautiful natural scenery in Japan. A road from Kyōto to Tango once passed through the plain of Iku *via* Mount Ōe.

LX.

KOSHIKIBU NO NAISHI.

AN ATTACK WELL MET.

As, by Ōe's mount
And o'er Iku's plain, the way
Is so very far,—
[redacted]et even seen
Ama-no-hashidate.

EXPLANATORY NOTE. The "Lady-in-waiting" (*Naishi*), in the Imperial palace, Koshikibu, daughter of Izumi Shikibu, became skilful in poetry in her youth. But, as her mother was a poet of great ability and fame, many persons suspected Koshikibu of getting help for her pen from the mother. In reference to this suspicion the story is told, that, once upon a time, the mother and her husband Yasumasa went to Tango. During their absence a poetical contest was held in the Imperial palace. Koshikibu was chosen as one of the competitors in it. A few days before the tournament, Koshikibu happened to meet the *Chūnagon* Sadayori, who asked in a jesting tone, "Have you received a letter from your mother lately. You must be very anxious." Sadayori was about to pass on, when, to his amazement, Koshikibu seized him by the sleeve, reciting the *tanka* here quoted. The *Chūnagon* was not skilful enough to reply in kind; he could only jerk his sleeve free from Koshikibu's grasp and make a hasty retreat. From this time the fame of the young lady increased rapidly. Her death took place at quite an early age.

The merit of the verses lies in their smoothness and skilful word-play. *Mada fumi mo mizu Ama-no-hashidate* may mean either, "I have not yet had a letter from *Ama-no-hashidate*," or, equally well, "I have not yet had the experience of being at *Ama-no-hashidate*."

122

LXI.

ISE NO ŌSUKE.

* * * * * * * *

Inishie no
Nara no miyako no
Yaezakura
Kefu kokonōe ni
Nioinuru kana

LITERAL TRANSLATION:—

Kefu	*ni*	*kokonoe*
To-day	in	the "Nine-fold" (Palace)
kana	*nioinuru*	*yae-*
ah!	odor arises (from)	the eight-fold
zakura	*no*	*miyako* *no*
cherry blossoms	of	the capital, of
Nara	*no*	*inishie.*
Nara,	of	olden times.

The *yaezakura* is a many-petalled cherry blossom of great beauty *Yae*, "eight-fold," is here put in contrast with *kokonoe*, "nine-fold."—*Kokonoe*, "the Nine-fold," was a name given to the Imperial Palace erected in Kyōto, from the fact of its being enclosed within nine walls. *Kefu* (*kyō*), "to-day," stands in contrast with *inishie*, "ancient day."

LXI. 123

ISE NO ŌSUKE.

FROM THE OLD TO THE NEW.

Eight-fold cherry flowers
That at Nara,—ancient seat
Of Our State,—have bloomed ;—
In Our Nine-fold Palace court
Shed their sweet perfume to-day.

EXPLANATORY NOTE. Ise Ōsuke, or Daisuke, or Taiu, as the characters composing the name may be read, was among the literary women of distinguished ability belonging to the brilliant Imperial Court of her day, at the close of the Tenth and early in the Eleventh centuries. *Ōsuke*, etc. are titles given to a "Vice-Minister of State." *Ise* is the name of the province with which the poet had become associated, as was the like fact also with Izumi Shikibu (No. 56), or Lady Ise (No. 19).

It is the story, that, a courtier having returned from a trip to Nara brought with him as a present to the Emperor Ichijō (987-1012 A.D.), a branch of the many-petalled cherry flowers blooming there. Nara had been the Imperial capital until 794 A.D., when removal to Kyōto took place. More than two centuries had passed at the time the Emperor Ichijō came to the throne. Delighted with the present of the cherry flowers, the Emperor ordered the Lady Ōsuke of Ise to commemorate it in verse. The *tanka* she then wrote is greatly admired both for its beauty in structure and its glorification of the cherry-blossom, the most praised among Japanese flowers,—the emblem of patriotism and loyalty.

124

LXII.

SEI SHONAGON.

* * * * * * * *

Yo wo komete
Tori no sorane wa
Hakaru to mo
Yo ni Ausaka no
Seki wa yurusaii.

LITERAL TRANSLATION:—

To mo wa — Though
sorane no — the feigned crowing of
tori — the cock,
yo wo komete — the night being far advanced,
hakaru — (may) deceive, (yet)
yo ni — in the world.
seki no — the gate of
Ausaka — Osaka (the Hill of Meeting)
wa yurusaji. — does not allow (any such thing.)

Yo wo komete, literally "having shut in," or, "included the night,"="late at night,"="midnight." *Ausaka no seki*, "Gate of Meeting Hill;" a play with the name of the well known barrier gate on Osaka pass, east of Kyōto (No. 10). *Ji* in *yurusa-ji* is a negative particle, an "equivalent of *mai* in the spoken language, and of *bekarazu* of the later written language."

LXII.

SEI SHONAGON.

A WARNING.

Though in middle night,
By the feigned crow of the cock,
Some may be deceived ;—
Yet, at *Ausaka's* gate
This can never be achieved.

EXPLANATORY NOTE. Sei (family name) *Shōnagon* (an honorary title) shares with Murasaki Shikibu the distinction of leadership among the authors of the classic literature of Japan. Her great work was the *Makura no Sōshi* ("Pillow Sketch Book") a model of Japanese diction. *See No. 55.*

A story told of the present poem, is, that, the *Dainagon* Yukinari, one of the four great *Nagon*, (No. 55), having been with Sei Shonagon one night and having left her rather early, sent as an excuse for his hasty depature the message that, as the Emperor (Ichijō) was then in seclusion from the world, his attendants also must not be seen in public. The crowing of a cock, he added, had taken him from her because he feared that day-break was near. This poor excuse gave opportunity for Lady Sei to make use in her verse of a well-known Chinese story. The story ran ;—

A Chinese prince was once held captive in a hostile country, with a large number of his followers. He somehow managed to escape with them, and had gone as far as a barrier called *Kankokukwan*, which was opened only at cock-crow in the mornings. At this barrier, late at night and closely pursued, one of his retainers, *Keimei*, imitated the crowing of a cock. He imitated it so well that the neighborhood-cocks, also began crowing. The barrier-guards, deceived, threw open the gates, and *Mōshōku*, with his friends, escaped. Sei Shonagon's retort to Yukinari was made with reference to this story. The gate of *Kankokukwan* may be opened by a cheating of its keeper with imitated cock-crowing, she intimated, but at the barrier at *Ausaka* (Osaka) there shall be no cheating in that way ;—that is, the gate of the "Hill of Meeting," which she guards, will bear no such deceit.

126

LXIII.

SAKYŌ NO TAYU MICHIMASA.

* * * * * * * *

Ima wa tada
Omoi-taenan
To bakari wo
Hitozute narade
Iu yoshi mo gana.

LITERAL TRANSLATION:—

Mo gana yoshi iu *narade*
Is there no means to say, without
hitozute *to bakari*
a messenger intervening, only this?
wo ima wa tada *omoi-taenan.*
that now I shall cease to torture my life
—
(about you)?

LXIII.

SAKYŌ NO TAYU MICHIMASA.

A RELINQUISHMENT.

Is there now no way,
　　But through others' lips, to say
These so fateful words,—
　　That, henceforth, my love for you
　　I must banish from my thoughts?

EXPLANATORY NOTE. In ancient times the Imperial capital, Kyōto, was divided into two sections for purposes of local government,—"the Left" (*Sakyō*), and "the Right" (*Ukyō*) Magistracies. Early in the Eleventh Century, Michimasa Fujiwara was Head Magistrate (*Tayū*) of the Left (*Sakyō*).

A story associated with the present *tanka* is, that, Michimasa had formed an attachment for the Princess Masako who had had in charge the shrine of Ise. The Emperor learned of their secret meetings. He at once put the princess under female guardians, by whom no opportunity for an interview with her lover was allowed. The poet Michimasa accepted the privation, but he wrote, "The only thing I now can do is to give up my love for you, yet I still wish I could speak with you and tell you this, myself, rather than through the lips of another."

128

LXIV.

GON-CHUNAGON SADAYORI.

* * * * * * * *

Asaborake
Uji no kawagiri
Taedae ni
Araware-wataru
Seze no ajiro-gi

LITERAL TRANSLATION:—

Asaborake
(Lo!) at dawn,
no Uji
of Uji-(river)
ajiro-gi
the fishing-basket stakes
wataru
disclosed to view.
kawa-giri
when, the river mist
taedae ni
bit by bit (disappearing),
araware
are wholly

Taedae-ni, "at intervals," "gradually," expresses the slow lifting of the mist. *Aijro-gi*,—poles attached to baskets woven of thin bamboo strips; the baskets being set into the stream, as substitutes for nets, for the purpose of catching fish.

LXIV.

GON-CHUNAGON SADAYORI.

A CLEARING MIST AT UJI.

Lo ! at early dawn,
When the mists o'er Uji's stream
Slowly lift and clear,
And the net-stakes on the shoals,
Near and far away, appear !

EXPLANATORY NOTE. The Vice, or *ad-interim*, *Chūnagon* "Second Councillor," Sadayori, was son of the *Dainagon*, Fujiwara Kintō (No. 55.)

In this *tanka* he pictured a beautiful scene at a place always spoken of as beautiful, the river at Uji. The scene described is that at day-break when the mists, slowly rising, disclose, part by part stretching far away, the lines of stakes that cross the river's shallows and keep secure the baskets of fine bamboo-work placed there to serve for netting certain small fish that abound in the stream.

130

LXV.

SAGAMI.

* * * * * * * *

Urami-wabi
Hosanu sode dani
Aru mono wo
Koi ni kuchinan
Na koso oshi kere.

LITERAL TRANSLATION:—

Oshi kere *na koso*
How deplorable (it is) that my name
kuchinan *ni koi*
is corrupted (by the rumour) of my love.
aru mono wo *dani sode*
the fact being (that) even my sleeves
hosanu *urami wabi.*
are not dry, (on account of) my hate and misery.

LXV. 131

SAGAMI.

GRIEF IN MISERY.

Even when my sleeves,
Through my hate and misery,
Never once are dry,—
For such love my name decays :—
How deplorable my lot!

EXPLANATORY NOTE. Lady Sagami, so named from her husband's, Kinsuke Ōe's, office, that of governor of Sagami, lived in the Eleventh Century.

This *tanka*, it is said, was composed as a contribution to a poetical contest held in the Imperial palace in 1051, A.D. It is, like so many others of these, and of like collected songs, in all probability not a transcript from personal experience, but from the poet's play of fancy. It records the lamentation of a neglected woman over the injury done to her reputation by a love-affair which she is supposed to have and to prize, while, in fact, her garments' sleeves are scarcely ever dry from the tears that flow, because of her hate of the man and her consequent misery.

132

LXVI.

SAKI NO DAISŌJŌ GYŌSON.

* * * * * * * *

Morotomi ni
Aware to omoe
Yamazakura
Hana yori hoka ni
Shiru hito mo nashi.

LITERAL TRANSLATION:—

Morotomo ni	*aware*	*to omoe*
Together	pitiable,	that think
yamazakura		*hana yori*
O mountain cherry flower!		Your flowers besides,
hoka ni	*shira hito*	*mo nashi.*
other	friend	there is none.

LXVI.

SAKI NO DAISŌJŌ GYŌSON.

FRIENDS IN SOLITUDE.

Let us, each for each
　　Pitying, hold tender thought,
Mountain-cherry flower!
　　Other than thee, lonely flower,
　　There is none I know as friend.

EXPLANATORY NOTE. Gyōson, here named the "late," or "former" (*saki*) archbishop (*Daisōjō*), in these verses represented himself as a friendless wanderer, associated in a remote mountain wild with a cherry-tree, whose beautiful bloom and fragrance none but himself enjoyed. "Let us pity each other; for I know none as friend except you, and you no other friend but me."

Tradition locates the site of the incident at Ōmine, a sacred peak not very far from Yoshino, a place famous for cherry bloom. Ascending Ōmine, the poet unexpectedly came upon a lone cherry-tree covered with lovely flowers.

134

LXVII.

SUWO NO NAISHI.

* * * * * * * * *

Haru no yo no
Yume bakari naru
Tamakura ni
Kainaku tanan
Na koso oshikere.

LITERAL TRANSLATION:—

Oshikere na koso	*tatan*
How pitiable (if) my name	shall be
———	*kai naku*
spread abroad,	without my actually
———	*tamakura*
deserving it,	(for having used) an arm-pillow
bakari naru yume	*no* *yo* *no* *haru.*
only for the dream,	of a night of spring.

LXVII. 135

SUWO NO NAISHI.

FOR DAME RUMOR'S SAKE.

If, but through the dreams
Of a spring's short night, I'd rest
Pillowed on this arm,
And my name were blameless stained,
Hard, indeed, would be my fate.

EXPLANATORY NOTE. The story goes, that, one night when a daughter of Tsugunaka of Taira, Governor of Suwo, the Lady Suwo, one of the Ladies-in-waiting (*Naishi*) in the court of the Emperor Goreizei (1046-1069 A.D.), was keeping watch with some of her companions, she became drowsy and expressed a wish that she had a pillow. Immediately, an Imperial officer, Tadaie by name, who was in a room adjoining, thrust his arm under the curtain-screen dividing the rooms, saying, "Please use this arm as a pillow." Lady Suwo, the tradition says, declined the offer with these verses. Their meaning is that for so slight an indiscretion the cost might be overmuch.

136

LXVIII.

SANJŌ-NO-IN.

* * * * * * * * *

Kokoro ni mo
Arade ukiyo ni
Nagaraeba
Koishikaru beki
Yoha no tsuki kana.

LITERAL TRANSLATION:—

Kokoro ni mo arade		*nagaraeba*
If, against my will,		I should long live
ni	*ukiyo*	
in	this world so full of vicissitudes,	
koishikaru beki	*yoha no tsuki*	*kana.*
I should pine for	the midnight moon,	alas!

LXXIII. 137

SANJŌ-NO-IN.

REMEMBERED HAPPINESS.

If, against my wish,
In the world of sorrows still,
I for long should live ;—
How then I would pine, alas !
For this moon of middle-night.

EXPLANATORY NOTE. The retired Emperor (*In*) Sanjō (1012-1017 A.D.), occupied the throne in the century when the Imperial power steadily gave way before the increasing aggressions of the Fujiwara family. He was placed upon, aud removed from, his seat of sovereignty, during the dominance of the *Kwampaku* Michinaga Fujiwara (No. 59). It is said that Michinaga once wrote a poem declaring that all the world was created for his own use. Under Michinaga, the Emperors were disposed of at the *Kwampaku's* pleasure.

The poem here ascribed to the Emperor Sanjō, was called forth by the prospect of his own forced abdication. He thought that, perhaps, soon after his abdication he would depart from this life; but, should he live long in the sad world, he should live regretting the happiness of his past life, of which the midnight moon, which he then saw shining, would remind him.

138

LXIX.

NŌIN HOSHI.

* * * * * * * *

Arashi fuku
Mimuro no yama no
Momijiba wa
Tatsuta no kawa no
Nishiki narikeri

LITERAL TRANSLATION :—

Momijiba wa	*no*	*yama*	*no*
The maple leaves	of	the Mount	of
Mimuro		*arashi fuku*	
Mimuro,		when the wild wind blows,	
narikeri		*nishiki*	*no*
have become, indeed,		the brocades	of
kawa no Tatsuta			
the river of Tatta.			

LXIX. 139

NŌIN HOSHI.

THE RIVER TATTA IN AUTUMN.

By the wind-storm's blast,
　　From Mimuro's mountain slopes
Maple leaves are torn,
　　And, as (rich) brocades, are wrought
　　On (blue) Tatta's (quiet) stream.

EXPLANATORY NOTE. The priest (*Hōshi*) Nōin is said to have been a son of Motoyasu Tachibana, Governor of the province of Hizen. As a layman he was named Nagayasu Tachibana.

He pictured in this *tanka* a lovely mountain scene at the well known, maple-bordered Tatsuta, or Tatta, river, not far from Nara. Where, and what, Mount Mimuro is, remains still an unanswered question. There are in Yamato, a Mount Mimuro and a Tatta river; but they are so widely separated from each other that the leaves of the one could not possibly be blown to the surface of the other. It is supposed that the writer must either have located his scene at another Mimuro mountain and Tatta river than those of Yamato, or have been ignorant of the topography of his scene. However, the geographical uncertainly does not injure the beauty of the word-pictures drawn in the poem.

140

LXX.

RYŌZEN HŌSHI.

* * * * * * * *

Sabishisa ui
Yado wo tachi-idete
Nagamureba
Izuko mo onaji
Aki no yūgure.

LITERAL TRANSLATION:—

Sabisbisa ni In my lonelines,		*tachi-idete* going forth from
yado wo the house.	*nagamureba* if I look around,	*izuko* everywhere
mo onaji also the same	*aki no yūgure.* autumal twilight.	

Read *tachi-idete* as *tach' idete*, and *yūgure* as *yuugure*.

LXX. 141

RYŌZEN HŌSHI.

TWILIGHT IN AUTUMN.

In my loneliness
From my humble home gone forth,
When I looked around,
Everywhere it was the same ;—
One lone, darkening autumn eve.

EXPLANATORY NOTE. Nothing in particular is known of the priest (*Hōshi*) Ryōzen, author of this *tanka.*

The motive of the writer seems to have been to show that the loneliness seen and felt in nature in the autumn is the effect of a reality there. "Being very lonely I leave my house, and lo! everywhere is the same autumnal twilight." An "autumn-eve feeling," in Japanese literature is understood to be one of sadness.

In the *Fudokoro no Suzuri* of Saikoku (No. 78), the writer speaks of having gone to "the flowery Yashima." But," even though it was spring, there were no cherry-flowers; so, with feeling suited to an autumn eve, I approached a mat-roofed shed which stood near the beach."

142

LXXI.

DAINAGON TSUNENOBU.

* * * * * * * *

Yūzareba
Kado-da no inaba
Otozurete
Ashi no maro-ya ni
Aki kaze zo fuku.

LITERAL TRANSLATION:—

Yūzareba			*inaba*
When the evening comes,			the leaves of rice-stalks
no			*kado-da*
of			the field at the gate,
otozurete			*aki*
having knocked (at the door),			the autumn
kaze zo	*fuku*	*ni*	*maro-ya*
wind	blows	into	the round hut
no	*ashi.*		
of	rushes.		

Ashi no maro-ya, a cottage, or hut, made wholly—walls and roof—of rushes.

LXXI.

DAINAGON TSUNENOBU.

AN EVENING BREEZE IN AUTUMN.

When the evening comes
From the rice leaves at my gate
Gentle knocks are heard ;
And, into my round rush-hut,
Autumn's roaming breeze makes way.

EXPLANATORY NOTE. Minamoto Tsunenobu died in 1096 A.D. He was distinguished in the brilliant period of letters and general culture that Japan passed through at the beginning of the Eleventh Century. He was also one of the "Four *Nagon*" (Advisers of State). (No. 55.) During the Tenth and Eleventh centuries two families, the Fujiwara and the Minamoto, practically held the Imperial administrations under their control, and were most prominent in statecraft and in letters.

In the present verses Tsunenobu presents a graphic picture of a peasant's hut, and the blowing of a breeze at nightfall in the autumn ;—a beautiful fancy it is of the "tapping" at his gate, and the entry into his house of the "roaming" breeze.

144

LXXII.

YUSHI NAISHINNŌ-KE NO KII.

* * * * * * * *

Oto ni kiku
Takashi no hama no
Adanami wo
Kakeji ya sode wo
Nure mo koso sure.

LITERAL TRANSLATION:—

Adanami wa		*no hama no*
As for the vain waves		of the beach of
Takashi		*kiku ni oto*
Takashi,		I know their fame.
kakeji ya		*mo*
I will not go near them!		Certain,
koso sure nure	*no*	*sode.*
indeed, will be the wetting	of	my sleeves.

Hama no Takashi, "the beach of Takashi" in Izumi, not far from Osaka. *Kakeji ya* is derived *kakeru*, "to hook on," or "com- into contact with," and the negative affix *ji*, and the exclamatory *ya*.

LXXII. 145

YUSHI NAISHINNŌ-KE NO KII.

FOREWARNED, FOREARMED.

Well I know the fame
　　Of the fickle waves that beat
On Takashi's strand !
　　Should I e'er go near that shore
　　I should only wet my sleeves.

EXPLANATORY NOTE. Lady Kii of the House of the Princess (*Naishinnō Ke*) Yūshi. lived towards the end of the Eleventh Century in the Court of the Emperor Horikawa (1087-1109 A.D.)

The poem, here quoted, has for its motive lack of confidence in her lover, a being, however, probably only of Lady Kii's fancy. "Your unfaithfulness is as notorious as the waves of Takashi's beach are famous; I will not trust you, or them. Should I go near them or you, the result would be only the wetting of my hanging sleeves—with the salt spray, or—my bitter tears." The sleeve is an emblem or interpreter of love to the Japanese.

146

LXXIII.

GON-CHUNAGON MASAFUSA.

* * * * * * * * *

Takasago no
Onoe no sakura
Saki ni keri
Toyama no kasumi
Tatazu mo aranan.

LITERAL TRANSLATION:—

Sakura	*no*	*onoe no takasago*
The cherries	of	that mountain peak
———		*saki ni keri*
far away		have bloomed; (may)
kasumi	*no*	*toyama*
the haze	of	the hither hills

tatazu *mo aranan.*
not over spread (the scene).

Takasago is not here the name of a place. It means "accumulated sand," or "high-sanded," and is associated as a "pillow word" with mountain summits. It has the force of indicating a peak "far away," or "distant." *Toyama*, tells of low mountains or "hills intervening." *Onoe* is, properly, tbe slope just below a mountain peak. *Tatazu mo aranan*, expresses a wish. *Nan=na-nu.*

LXXIII. 147

GON-CHUNAGON MASAFUSA.

MOUNTAIN CHERRY-BLOOM.

On that distant mount,
O'er the slope below the peak,
Cherries are in flower ;—
May the mists of hither hills
Not arise to veil the scene.

EXPLANATORY NOTE. Nothing in particular is on recorded of the Imperial Vice-Chancellor Masafusa. He died, it is said, in 1112 A.D.

In this *tanka* he pictured a lovely scene in spring,—a mountain side covered with cherry-bloom: but the poet feared to lose the beauty. Such beauty is often veiled in Japan by sudden advances of mountain mists.

148

LXXIV.

MINAMOTO NO TOSHIYORI ASON.

* * * * * * * *

Ukari keru
Hito wo Hatsuse no
Yama oroshi
Hageshi kare to wa
Inoranu mono wo.

LITERAL TRANSLATION :—

Inoranu mono wo
I did not pray (to Kwannon, the god of the Hase
—— *to wa* *kare* *hageshi*
temple;) that he should become fierce,
yama oroshi no Hatsuse
(like) the mountain storms of Hase,—(that is,)
hito wo —— *ukari keru.*
the man (who is now so) unkind.

At Hase (*Hatsuse*), near Nara, is a famous temple dedicated to the Japanese "Goddess of Mercy," *Kwannon.* "Kwannon's mercy is higher than the mountains and deeper than the torrent-river's valley."

LXXIX.

MINAMOTO NO TOSHIYORI ASON.

MISCARRIED PRAYER.

I did not make prayer
(At the shrine of Mercy's God),
That the unkind one
Should become as pitiless
As the storms of Hase's hills.

EXPLANATORY NOTE. But little is known of this poet, *Ason* Toshiyori of the Minamoto family. It is said that he was a son of the *Dainagon* Tsunenobu (No. 71).

In his verses the poet recites the plaint of one who had met with treatment from her lover far unlike that which she had prayed for at *Kwannon's* shrine, at Hase. The loved one had become even colder and more heartless to her than before her prayer,—as chilling and unkind, indeed, as the wind of Hase's hills. Her prayer before the altar of the "Goddess of Mercy," had been for something wholly different.

150

LXXV.

FUJIWARA NO MOTOTOSHI.

* * * * * * * * *

Chigiri okishi
Sasemoga tsuyu wo
Inochi nite
Aware kotoshi no
Aki mo inumeri.

LITERAL TRANSLATION:—

Chigiri okishi — Greatly promised,
tsuyu — (it was like) the dew
wo sasemo — upon the moxa plant;
ga — (*nom.*)—being
nite — —
inochi — life.
aware — Alas!
kotoshi no aki — this year's autumn
mo — also
inumeri. — is about to pass away (and the promise has not been fulfilled).

LXXV.

FUJIWARA NO MOTOTOSHI.

HOPE DEFERRED.

Though your promise was
"Like the dew on moxa plant,"
And, to me, was life;
Yet, alas! the year has passed
Even into autumn time.

EXPLANATORY NOTE. The poet Mototoshi Fujiwara, lived in the first half of the Twelfth Century, at a time when the degeneracy of the Imperial Court began to be accompanied by base intrigue and open strife.

This poem was addressed to the *Kwampaku*, or Regent, then in power, Tadamichi Fujiwara, who, it seems, had made Mototoshi a promise to promote the poet's son to an office of higher rank than he then held. The failure of the Regent to fulfil his promise, and the protest of the poet, may be taken as signs of the time of intrigue, falsehood and uncertainty then becoming characteristic in official circles. The "Hogen Insurrection" occurred during this period;—a war of relatives against kindred, under the spur of ambition,—a conflict, spoken of as one, "that destroyed human relations and ignored all the principles of morality."

The phrase, "Dew upon *mogusa*," refers to an ancient poem ascribed to a god, in which the deity says, "Only have faith, and my kindness shall meet your wish, as the reviving dews fall upon the parched *mogusa*."

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LXXVI.

HŌSHŌJI NO NYŪDO SAKI NO KWAMPAKU DAIJŌ-DAIJIN.

* * * * * * * *

Wada-no-hara
Kogi-idete mireba
Hisakata no
Kumoi ni magau
Okitsu shira-nami.

LITERAL TRANSLATION:—

Kogi-idete (When,) having rowed out		*wada-* on the plain
no-hara of the sea	*mireba* I look around,	*shira-* the white
nami waves of the offing	*okitsu*	*magau ni* I mistake for
hisakata no the ever-shining	*kumoi.* sky.	

Hisakata, is a "pillow-word," here connected with *kumoi,* "the place where the clouds are," *i.e.* "the sky." Taguchi says, that *hisakata=hi no sasu kata,* "the side whence the sun comes." According to Mabushi, *hisakata=hisago-kata='* gourd shaped *'."* (No. 33).

LXXVI. 153

HŌSHŌJI NO NYŪDO SAKI NO KWAMPAKU DAIJŌ-DAIJIN.

A VIEW AT SEA.

O'er the wide sea-plain,
As I row and look around,
It appears to me
That the white waves, far away,
Are the ever shining sky.

EXPLANATORY NOTE. The powerful and unscrupulous Regent (*Kwampaku*), and Prime Minister of State (*Daijō-daijin*), Tadamichi Fujiwara, spoken of in the "Explanatory Note" immediately preceding, late in life gave up worldly affairs and became a religious recluse. He was known thereafter as the Lay Priest, (*Nyūdo*) of the temple Hōshōji. He died in the latter part of the Twelfth Century, (in 1164, it is said,) at the age of sixty-eight. To him, whose life had been filled with disgraceful intrigue and violence, is ascribed the graceful and quiet *tanka* here qnoted.

154

LXXVII.

SUTOKU-IN.

* * * * * * * * *

Se wo hayami
Iwa ni sekaruru
Takigawa no
Warete mo sue ni
Awan to zo omou.

LITERAL TRANSLATION:—

Takigawa no Like a cascade-stream	*sekaruru* blocked up
ni iwa by a rock,	*se wo hayami* its current being swift,
warete mo though divided,	*sue ni* in the end
awan it shall be joined again;	*to zo omou.* so I think.

LXXVII. 155

SUTOKU-IN.

FAITH IN REUNION.

Though a swift stream be
By a rock met and restrained
In impetuous flow,
Yet, divided, it speeds on,
And at last unites again.

EXPLANATORY NOTE. The Emperor Sutoku was a prominent actor in the Hogen Insurrection in opposition to his uncle the *Kwampaku* Tadamichi, and his father, the ex-Emperor Toba, who was practically the sovereign at the time, *i.e.* during the second quarter of the Twelfth Century, and for a while longer. Sutoku's father compelled his abdication (1142 A.D.) in favor of his brother the Emperor Konoye. After his father's death (1158 A.D.) he declared war against the Regent Tadamichi, and those who had placed Go-shirakawa upon the throne at the Emperor Konoye's death nearly two years previously. In the one conflict that took place Sutoku's power was broken. He then became a priest, and was made an exile in the province of Sanuki in Shikoku. Upon his abdication of the Imperial throne he received the title *In*, the name indicating the fact of abdication.

The present *tanka* is a love song, expressive of confidence in reunion with the one beloved after an enforced separation.

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LXXVIII.

MINAMOTO NO KANEMASA.

* * * * * * * *

Awajishima
Kayou chidori no
Naku koe ni
Iku-yo nezamenu
Suma no sekimori.

LITERAL TRANSLATION:—

Iku yo — How many nights
nezamenu — have you waked
out of sleep,
sekimori no Suma — guard of the gate of Suma,
naku koe ni — at the cries
no — of
kayou- — the many
chidori — beach-birds
Awajishima — of the isle of Awaji?

LXXVIII. 157

MINAMOTO NO KANEMASA.

A NIGHT AT SUMA'S GATE.

Guard of Suma's Gate,
From your sleep, how many nights
Have you waked at cries
Of the plaintive sanderlings,
Migrant from Awaji's isle?

EXPLANATORY NOTE. This poet, Kanemasa Minamoto, died at some time early in the Twelfth Century,—it is said in 1112 A.D.

In the *tanka* here preserved, the writer is supposed to give expression to the mood he felt, when spending a night once at the Suma barrier, not far from Kobe to the westward, and just opposite the island of Awaji. The scene at this point is very beautiful and serene;—the cry of the *chidori*, often heard there, is thought to be one of tender melancholy.

In the *Fudokoro no Suzuri* of Ibara Saikoku (1687 A.D.), is this passage,—"Listening to the cries of the plovers that frequent the Isle of Awaji, one may perceive the sadness of the things of this world."

158

LXXIX.

SAKYŌ NO TAYŪ AKISUKE.

* * * * * * * *

Akikaze ni
Tanabiku kumo no
Taema yori
More-izuru tsuki no
Kage no sayakesa.

LITERAL TRANSLATION:—

Sayakesa no			*tsuki no kage*
How clear and bright (is the)			moonlight,
more-izuru	*yori taema*	*no*	*kumo*
breaking out	from the rifts	of	the clouds,
tanabiku	*ni*	*akikaze.*	
spread about	by	autumn.	

Read *more-izuru* as *more'zuru.*

LXXIX. 159

SAKYŌ NO TAYŪ AKISUKE.

MOONLIGHT AMONG CLOUDS.

See, how clear and bright
Is the moon-light finding ways
'Mong the riven clouds
That, with drifting autumn-wind,
Gracefully float o'er the sky!

EXPLANATORY NOTE. Akisuke, the Chief Magistrate, or Vice-Minister (*Tayū*) of the Left Section (*Sakyō*) of the Imperial city Kyōto, in the Twelfth Century, died at about the middle of the century (1155 A.D.).

This poem is an exquisite description of one of nature's most enchanting scenes.

160

LXXX.

TAIKEN MON-IN NO HORIKAWA.

* * * * * * * * *

Nagakaran
Kokoro mo shirazu
Kurokami no
Midarete kesa wa
Mono wo koso omoe.

LITERAL TRANSLATION:—

Nagakaran *shirazu*
If it may be for a long time ? Not knowing
kokoro mo *kesa wa*
his mind about it, this morning
mono wo koso omoe *midarete*
I am thinking anxiously,—my thoughts disordered
kurokami no.
like my black hair.

Kurokami no is in part a "pillow word" for *midarete*, "distracted," "confused," "tangled." It has here an especially appropriate application. *Midarete* well depicts both "hair," and "thoughts."

LXXX. 161

TAIKEN MON-IN NO HORIKAWA.

IN DOUBT.

If it be for aye
　　That he wills our love should last?
Ah, I do not know!
　　And this morn my anxious thoughts,
　　Like my black hair, are confused.

EXPLANATORY NOTE. Lady Horikawa, designated as being in attendance upon the Empress Dowager (*Mon-in*) Taiken, gave expression in these verses to the doubting anxiety of a woman who has given her love wholly, but knows not yet whether a lasting affection has been aroused as a return for it.

162

LXXXI.

GO TOKUDAIJI NO SADAIJIN.

* * * * * * * * *

Hototogisu
Nakitsuru kata wo
Nagamureba
Tada ariake no
Tsuki zo nokoreru.

LITERAL TRANSLATION:—

Nagamureba	*kata*	*wo*
When I look	in the direction	(*acc.*)
hototogisu	*nakitsuru*	*tada*
the cuckoo	has cried,	only
ariake no tsuki zo	*nokoreru.*	
the day-break moon	remains.	

LXXXI. 163

GO TOKUDAIJI NO SADAIJIN.

A SPIRIT VISITANT.

When I turned my look
Toward the place whence I had heard
Hototogisu,—
Lo ! the only object there
Was the moon of early dawn.

EXPLANATORY NOTE. This Minister of the Left (*Sadaijin*) of of Tokudaiji was the junior, or second *Sadaijin,* and was the grandson of the original *Sadaijin* of Tokudaiji, a temple founded by the grandfather. The name of the poet was Sanesada of Fujiwara. It is recorded that he became a priest in 1198 A.D.

In this *tanka* the poet embodied one of the quaint and suggestive fancies characteristic of Japanese poetry:—"I looked at the sky as soon as I heard the cry of the cuckoo, but the bird had already flown and the morning-moon only was visible." "It is to be noted that the *hototogisu* does not cry more than once or twice a day, and then chiefly at dawn or at evening." "It is supposed that the bird comes from the spirit-land and makes its appearance about the end of the fifth month, to warn the farmer that it is time to sow rice. It has a mournful note, repeating its own name."

In the *Hōjōki* of "Chōmei (No. 5), the popular notion concerning the bird is thus expressed,—"In summer the *hototogisu* is heard, who by his reiterated cry invites to a tryst with him on that rugged path which leads to Hades."

164

LXXXII.

DŌIN HŌSHI.

* * * * * * * * *

Omoi wabi
Sate mo inochi wa
Aru mono wo
Uki ui taenu wa
Namida narikeri.

LITERAL TRANSLATION:—

Omoi wabi
Thinking sadly ;—

sate mo inochi wa
although my life

aru mono wo
is still an existing thing,

namida narikeri
my tears, indeed,

uki ni toenu wa.
(my) sorrow can not endure.

LXXXII.

DŌIN HŌSHI.

IN MY MISERY.

Though in deep distress
(Through the cruel blow), my life
Still is left to me :—
But my tears I can not keep ;
They can not my grief endure.

EXPLANATORY NOTE. The priest (*Hōshi*) Dōin, who was one of the Fujiwara family, tells in this *tanka* of one's misery under a love that could no longer trust, or find happiness in, the loved one.

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LXXXIII.

KWOTAI KŌGU NO TAYŪ TOSHINARI.

* * * * * * *

Yo no naka yo
Michi koso nakere
Omoi-iru
Yama no oku ni mo
Shika zo nakunari.

LITERAL TRANSLATION:—

Yo no naka yo		*nakere*
Ah! within the world,		there is not
michi koso		
a way at all (to escape from misery).		
omoi iru	*mo*	*yama no oku ni*
Going into	even	the mountain's
———	*shika*	*naku*
remotest depths,	the stag	is (heard)
nari.		
crying (with his melancholy voice).		

Omoi-iru has the double meaning of "retiring into the depths of thought," and of "entering," as into a mountain's recesses.

LXXXIII. 167

KWOTAI KŌGU NO TAYU TOSHINARI.

NO ESCAPE FROM SORROW.

Ah! within the world,
Way of flight I find nowhere.
I had thought to hide
In the mountains' farthest depths;
Yet e'en there the stag's cry sounds.

EXPLANATORY NOTE. The poet Toshinari, whose name is often read according to its Chinese pronunciation *Shunzei*, flourished in the latter part of the Twelfth Century, and was in the service of the Empress Dowager (*Kwotai*) Kōgu at a time when the clan wars of the Taira and Minamoto were in progress. He took priestly orders, it is said, in 1176 A.D., and died in the year 1205.

In these verses the writer declared that, wherever one may go in the world of either mind or body, he can not escape sorrow, or sorrow's signs.

The cry of the stag is thought by the Japanese to be especially plaintive and sad. (*See No. 5.*)

168

LXXXIV.

FUJIWARA NO KIYOSUKE ASON.

* * * * * * * *

Nagaraeba
Mata konogoro ya
Shinobaren
Ushi to mishi yo zo
Ima wa koishiki.

LITERAL TRANSLATION:—

Nagaraeba
If I continue to live for some time,

konogoro ya — this time, indeed,
mata — again (or, also)
shinobaren — shall be longed for, (just as)
yo — time
zo — (*emph.*)
mishi to ushi — once regarded as sorrowful,
ima wa — now
koishiki. — (is) fondly thought of.

In *Shinobaren, ren* is pronounced *re-nu.*

LXXXIV. 169

FUJIWARA NO KIYOSUKE ASON.

THE TRANSFIGURED PAST.

If I long should live,
　　Then, perchance, the present days
May be dear to me ;—
　　Just as past time fraught with grief
　　Now comes fondly back in thought.

EXPLANATORY NOTE. *Ason* Kiyosuke Fujiwara, was the son of the *Tayū* Akisuke, writer of *tanka* No. 79. He lived in the latter part of the Twelfth Century.

In the verses here quoted, the poet celebrated the transfiguring power of time as it is celebrated in the modern declaration, "the past is enshrined in beauty."

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LXXXV.

SHUNYE HŌSHI.

* * * * * * * * *

Yo mo sugaru
Mono omou koro wa
Akeyarade
Neya no hima sae
Tsurenakarikeri.

LITERAL TRANSLATION:—

Yo mo sugaru
Throughout the night,
——
the time)

akeyarade
the day not dawning,
———
(in the shutters)

tsurenakarikeri.
are, indeed, heartless.

koro
while (*i.e.* during

mono omou wa
I am anxiously thinking,

sae hima
even the crevices

no neya
of my bed room,

Read *mono omou* as *mon'omou.*

LXXXV. 171

SHUNYE HŌSHI.

WAITING AND LONGING.

Now,—as through the night
Longingly I pass the hours,
And the day's dawn lags,—
E'en my bedroom's crannied doors
Heartless are, indeed, to me.

EXPLANATORY NOTE. The priest (*Hōshi*) Shunye was son of the *Ason* Toshiyori Minamoto (No. 74).

In these verses the poet laments his vain hours of waiting for the coming of the loved one. He declares that, even the chinks in the *amado*, or "outer shutters," of his bed-room are cruel, in that they do not show the light of coming day that he may go forth and forget the night's misery.

172

LXXXVI.

SAIGYŌ HŌSHI.

* * * * * * * * *

Nageke tote
Tsuki ya wa mono wo
Omowasuru
Kakochi gao naru
Waga namida kana.

LITERAL TRANSLATION:—

Tsuki ya wa — Is it the moon
mono wo omowasuru — while thinking over things?
kana — alas!
kakochi — have my troubled
tote nageke — saying, "Lament!"
waga — My
namida — tears,
gao naru. — face.

LXXXVI. 173

SAIGYŌ HŌSHI,

MOONLIGHT SADNESS.

Is it then the moon
　　That has made me sad, as though
It had bade me grieve ?
　　Lifting up my troubled face,—
　　Ah ! the tears, the (mournful) tears !

EXPLANATORY NOTE. The priest (*Hōshi*) Saigyō was a member of the great Fujiwara family in its time of decadence.

This *tanka*, ascribed to him, is interpreted as the outflow of emotion occasioned, but not caused by, the moonlight. It is, as though the poet had said, "When I look at the moon, I become unutterably sad, and my eyes fill with tears. But I know now that the moon does not cause my sadness; that, really is the outflow of my own inner mood.

174

LXXXVII.

JAKUREN HŌSHI.

* * * * * * * * *

Murasame no
Tsuyu mo mada hinu
Maki no ha ni
Kiri tachi-noboru
Aki no yūgure.

LITERAL TRANSLATION:—

Aki no yūgure		*kiri*		*tachi noboru*
An autumn-evening		mist.		rising
ni ha	*no*	*maki*		*tsuyu*
to the leaves	of the fir-trees;			the drops
no	*murasame*	*mo*	*mada*	*hinu.*
of	the showers	even	yet	not dried.

Aki no yūgure="an autumn evening." This is a poetic symbol for loneliness and dreariness. *Murasame* is "the falling of rain, here and there, in sudden showers." The use of the tree *maki*, a kind of fir, would "indicate that the scene was laid in deep valleys."

LXXXVII. 175

JAKUREN HŌSHI.

A CHEERLESS NIGHT-FALL.

Lo, an' autumn eve !
　　See the deep vale's mists arise
'Mong the fir-tree's leaves
　　That still hold the dripping wet
　　Of the (chill day's) sudden showers.

EXPLANATORY NOTE. The priest (*Hōshi*) Jakuren lived at the close ot the Twelfth Century, He was a member of the Fujiwara family.

In this *tanka* the poet depicts graphica'ly a dreary scene in nature.

176

LXXXVIII.

KWŌKA MON-IN NO BETTŌ.

* * * * * * * *

Naniwa e no
Ashi no karine no
Hitoyo yue
Mi wo tsukushite ya
Koi wataru beki.

LITERAL TRANSLATION:—

Yue hitoyo
For the sake of one night, (or of one joint, or node,
no karine
of a rush,) of transient sleep, (or of rush
no ashi *no Naniwa-e*
node cut off,) of the rushes of the Bay of
koi wataru beki
Naniwa, (where we met,) must I live, longing
mi wo tsukushite ya.
for him, (or wade,) my body exhausting? (or by
depth-measuring gange?)

In this *tanka* there is an especially noteworthy embodiment of Japanese poetic "word-play," *Naniwa-e* is (1) the name of the place where the lovers, here celebrated, met; also (2) it is the name of a bay near Osaka, famous for its rush-growth. *Karine* is a *kenyōgen*, or word with the two meanings, (1) "a transient, or short, sleep," and (2) "the stump, or severed joint of a rush." *Hito-yo* is (1) "one night," and (2) "one joint of a rush." *Mi wo tsukushite*, is (1) "exhausting one's self," as with longing; and (2) "a water-depth measuring gauge." *Wataru* is (1) "to pass," as through life, and (2) "to wade," as in water.

LXXXVIII. 177

KWŌKA MON-IN NO BETTŌ.

A PRISONER OF LOVE.

For but one night's sake,
Short as is a node of reed
Grown in Naniwa bay;
Must I, henceforth, long for him
With my whole heart, till life's close?

EXPLANATORY NOTE. The High Stewardess (*Bettō*) of the Empress Dowager Kwōka was a daughter of Toshitaka of the Fujiwara family and lived probably in the Twelfth Century.

In this *tanka* the poet showed great skill in her art. The verses can be read with either of the meanings,—(1) "For the sake of one small joint, cut from the reeds of Naniwa bay, shall I wade the waters in which stands a depth measuring gauge?" or (2) "For the sake of the short sleep of only one night by Naniwa bay, must I now long for him with my whole heart, all my life through?"

The writer's purpose, evidently, is to express, through the "*double entendre*," a longing that has been aroused with only the acquaintanceship of the moment; a "love at first sight" that seemed to be becoming a "love for life."

178

LXXXIX.

SHOKUSHI NAISHINNŌ.

* * * * * * * * *

Tama-no-o yo
Taenaba taene
Nagaraeba
Shinoburu koto no
Yowari wo zo suru.

LITERAL TRANSLATION:—

Tama-no-o yo — String of Gems (*i.e.* my Life)!
taenaba — If you will end,
——— (or break,)
taene — end! (now).
nagaraeba — If I continue to live,
shinoburu koto no — my effort to conceal (or suppress my love,)
yowari wo zo suru. — may indeed become weakened.

Tama-no-o, "thread of gems," is suggestive of *tamashii*, "spirit," "soul," "life." The suggestion is here connected with *taenaba*, "to break," or "to cut," and the *naga*, "long," of *nagaraeba*, "if I live long."

LXXXIX.

SHOKUSHI NAISHINNŌ.

DREAD IN SECRET LOVE.

Life! Thou string of gems!
If thou art to end, break now.
For, if yet I live,
All I do to hide (my love)
May at last grow weak (and fail).

EXPLANATORY NOTE. The Imperial Princess (*Naishinnō*) Shokushi, or Shikiko, was a daughter of the Emperor Goshirakawa (1156-1159 A.D.).

In this poem the singer apostrophized her "life," or "soul,' distressed by the effort to conceal a love to which she had yielded. "If you are to end, O my life! then end, lest, should you longer last, I fail in my effort to conceal my vow."

180

XC.

IMPU MON-IN NO TAIU.

* * * * * * * * *

Misebaya na
Ojima no ama no
Sode dani mo
Nure ni zo nureshi
Iro wa kawarazu.

LITERAL TRANSLATION:—

Misebaya na
Oh! that he could look (upon my sleeves).

dani mo sode *no* *ama*
Even the sleeves of the fisherwomen

no Ojima *nure ni zo*
of Ojima (an island), wet through and

nureshi *wa* *iro*
again wet, as far as (concerns) color,

kawarazu.
do not change.

XC. 181

IMPU MON-IN NO TAIU.

ANGUISH UNDER DESERTION.

Let me show him these !
E'en the fisherwomen's sleeves
On Ojima's shores,
Though wet through and wet again,
Do not change their dyer's hues.

EXPLANATORY NOTE. Lady Taiu, a daughter of Nobunari of the Fujiwara family, was in the service of the Empress Dowager Impu in the Twelfth Century. Her death occurred, it is said, in 1219 A.D.

In the anguish, chosen by the writer for her poetic fancy, the sufferer longed to show her tear-stained sleeves to her faithless lover, that, perchance, the sight might move him to renewed tenderness.

It has been said, by way of explanation of the *tanka*, that, in the very extremity of misery tears of blood will flow ; that, surely the hardest heart must be moved by the sight of garments stained with blood-tears. A more probable explanation, however, is that the grief of the deserted mistress was so great that she shed tears so copious and bitter that the color of her sleeves was changed. How great must have been her grief, then, when even the garments of fisher-women, constantly exposed to the sea's salt spray, still hold their color. It is habitual with the Japanese, when in distress, to cover their faces with the long sleeves of their garments.

182

XCI.

GO-KYŌGOKU NO SESSHŌ DAIJŌDAIJIN.

* * * * * * * * *

Kirigirisu
Naku ya shimo yo no
Sumushiro ni
Koromo katashiki
Hitori ka mo nen.

LITERAL TRANSLATION:—

Samushiro ni — On a cold mat,
katashiki koromo — (in) doubled over (bed)-clothes,
hitori ka mo nen — sleep I, alas! alone
shimo yo no — this frosty night,
kirigirisu naku ya. — while the cricket cries?

Samushiro, "a straw mat;" here the term is equivalent to *samui* "cold" and *mushiro,* "straw mat." *Koromo katashiki,* is "drawing the dress, or bed-cover, over one from the side"; *i.e.* folding it over, so that one lies upon half of it, using the other half as cover.

XCI. 183

GO-KYŌGOKU NO SESSHŌ DAIJŌDAIJIN.

IN LONE POVERTY.

On a chilling mat,
Drawing close my folded quilt,
I must sleep alone,
While all through the frosty night
Sounds a cricket's (forlorn chirp).

EXPLANATORY NOTE. The Prime Minister (*Daijōdaijin*) and Regent (*Sesshō*) Go-Kyōgoku was a member of the Fujiwara family's circle of relationship. He lived through the disturbed closing years of the Twelfth Century, dying early in the Thirteenth Century (1206 A.D.).

The description give in the poem here quoted is suggestive of great poverty and isolation. In the poet's fancy he is possessed of but one piece of bedding. That, he folds about him as he lies down for sleep upon a cold mat in a frosty night;—the chirping cricket only intensifying his cheerless solitude.

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XCII.

NIJŌ-NO-IN NO SANUKI.

* * * * * * * *

Waga sode wa
Shiohi ni mienu
Oki no ishi no
Hito koso shirane
Kawaku ma mo nashi.

LITERAL TRANSLATION:—

No ishi no oki
Like a rock of the open sea,
mienu ni shiohi
invisible (even) at ebb tide,
waga sode wa *ma mo nashi*
(is) my sleeve never for a moment
kawaku *hito koso shirane.*
dry; no one knowing (of its existeuce).

Oki no ishi no read as *oki no'shi no.*

XCII.

NIJŌ-NO-IN NO SANUKI.

HIDDEN AND UNHAPPY LOVE.

Like a rock at sea
E'en at ebb-tide hid from view
Is my (tear-drenched) sleeve :—
Never for a moment dry,
And unknown in human ken.

EXPLANATORY NOTE. Lady Sanuki, an attendant in the Court of the Retired Emperor (*In*) Nijō who held the throne from 1159-1166 A.D., was a member of the Minamoto family. This family, which had had great power as a military body through the Eleventh Century, and had lost much of it in the Hogen Insurrection (No. 75), was brought almost to ruin at the time of the Emperor Nijō, with the defeat of Yoshimoto in what is called the "Insurrection of Heiji" (1159 A.D.).

The writer, in this poem, likened her love—a secret love and a sad love—to a rock hidden in the depths of the ocean; never dry and ever unknown to men. The sleeve is an emblem of love in Japan.

186

XCIII.

KAMAKURA NO UDAIJIŃ.

* * * * * * * *

Yo no naka wa
Tsune ni moga mo na
Nagisa kogu
Ama no obune no
Tsuna de kanashi mo.

LITERAL TRANSLATION:—

Wa yo no naka	*moga mo na*
As for this world,	would that it were
tsnne ni	*kanashi mo*
so always.	How lovely (the scene,)!
———	*tsuna de* *no*
(the drawing) by means of a rope	of
obune	*no* *ama*
the small boat	of the fisherwomen,
koyu nagisa.	
rowing along the beach.	

Kanashi, "sad," "melancholy," has also the meaning of "tenderness," and of "pensive pleasure."

XCIII.

KAMAKURA NO UDAIJIN.

THE BEAUTIFUL WORLD.

Would that this, our world,
Might be ever as it is!
What a lovely scene!
See that fisherwoman's boat
Rope-drawn, rowed along the beach.

EXPLANATORY NOTE. "The Minister of Kamakura," Sanetomo Minamoto, was the son of Yoritomo who led the Minamoto forces in the notable civil wars of the end of the Twelfth Century. Sanetomo in 1204 A.D. was given the high position of *Seii-taishōgun*, —or *Shōgun*, Generalissimo of the Imperial Government,—becoming thus the third holder of his father's great title. But, with him, the office was only nominal. Not allowed to make practical use of it, he devoted himself to literature. He received, subsequently, various honorary titles. He is known specifically as "The Minister of Kamakura." In 1219 A.D. while Sanetomo was worshipping at the shrine of Hachiman in Kamakura, he was murdered by his nephew Kugyō. a priest. With this event the Minamoto family finally lost its power and, as a clan, ceased to exist.

188

XCIV.

SANGI MASATSUNE.

* * * * * * * * *

Miyoshino no
Yama no aki kaze
Sayo fukete
Furusato samuku
Koromo utsunari.

LITERAL TRANSLATION:—

Sayo fukete			*aki kaze*
The night having far advanced,			the autumn wind
no	*yama*	*no*	*miyoshino*
of	the mountain	of	great Yoshino
———		*furusato*	*samuku*
(blowing),		the old village	is cold,
———		*koromo utsunari.*	
(and the sound)		of cloth being beaten (is heard).	

XCIV.

SANGI MASATSUNE.

AN AUTUMN MOOD.

From Mount Yoshino
Blows a chill, autumnal wind,
In the deepening night.
Cold the ancient hamlet is ;—
Sounds of beating cloth I hear.

EXPLANATORY NOTE. The State Councillor (*Sangi*) Masatsune was a son of the Tayu Toshinari (No. 83), and a member of the Fujiwara family.

In these verses Masatsune, as is characteristic of Japanese poets after describing a scene, deepens the mood aroused thereby, with a single added thought. (No. 4.) Here, "the sound of the beating of cloth," especially associated with the growing chill of the autumn-time, has been chosen for the sake of producing this effect.

190

XCV.

SAKI NO DAISŌJŌ JIEN.

* * * * * * * * *

Ōkenaku
Ukiyo no tami ni
Ōu kana
Waga tatsu-soma ni
Sumizome no sode.

LITERAL TRANSLATION:—

Ni tami no ukiyo
Over the people of this miserable world,

ōkenaku ōu — *kana*
I am bold enough to spread, — indeed,

sumizome no sode — *waga tatsu ni*
my black-dyed sleeve;— — I, living on this

soma.
wood-cutter's mountain (*i.e. Mount Hiei* near Kyoto).

Read *ōkenaku* as *ookenaku*. Read *ōu* as *oou*.

XCV. 191

SAKI NO DAISŌJŌ JIEN.

AN ARCHBISHOP'S MEDITATION.

Though I am not fit,
　　I have dared to shield the folk
Of this woeful world
　　With my black-dyed (sacred) sleeve : —
　　I, who live on Mount Hiei.

EXPLANATORY NOTE. The writer was a son of the Fujiwara Tadamichi (No. 76), and was a priest of the highest rank in one of the largest temples on Mount Hiei, near Kyōto, a mountain at one time among the chief sacred centers of the Empire.

As archbishop (*Daisōjō*), Jien felt himself burdened with the spiritual welfare of the whole people. In these verses he meditated upon his great responsibility, with the feeling of personal unworthiness to bear it. The "black-dyed sleeve" is priestly; the act of spreading one's sleeve over another is protective. There is here a suggestive metaphor for the archbishop's office and ministry.

192

XCVI.

NYUDO SAKI NO DAIJŌ-DAIJIN.

* * * * * * * *

Hana sasou
Arashi no niwa no
Yuki narade
Furi yuki mono wa
Waga mi nari keri.

LITERAL TRANSLATION:—

Narade yuki	*no*	*niwa*
It is not the snow	of	the garden
arashi		*sasou hana*
where the wild wind		leads the flowers
———		*furi-yuku*
(that is passing away);—		(but) the thing
mono wa		*waga mi narikeri.*
that is falling away, (indeed,)		is myself.

Furi-kuru has two meanings:—(1) "to fall," as rain, snow, or leaves; and (2) "to pass," as through life, *i.e.* "to grow old," "to decay," or to "perish."

XCVI. 193

NYUDO SAKI NO DAIJŌ-DAIJIN.

ON FALLEN FLOWERS.

Not the snow of flowers,
That the hurrying wild-wind drags
Round the garden court.
Is it that here, withering, falls :—
That in truth is I, myself.

EXPLANATORY NOTE. The Prime Minister Kintsune, who was active in civil affairs in the first half of the Thirteenth Century retired from his office and took monastic vows late in life. He diep at the age of seventy-five, in the year 1244. A.D. He was the founder of a temple, and progenitor of the family, named *Saionji*.

In this *tanka* Kintsune indulged in a melancholy reflection upor man's decay in old age.

194

XCVII.

GON-CHŪNAGON SADAIE.

* * * * * * * *

Konu hito wo
Matsuo no ura no
Yūnagi ni
Yaku ya moshio no
Mi mo kogare-tsutsu.

LITERAL TRANSLATION:—

Moshio no yaku ya	*mi mo*
Like the sea-weed burning	myself also
kogare-tsutsu	*yūnagi ni*
am inflamed (with feeling)	in the evening calm,
no ura	*no Matsuo*
of the cast	of Matsuo (or waiting place),
wo	*hito konu.*
on account of	one not coming.

Matsuo is a small village on the north coast of the island of Awaji, at the entrance to the Inland Sea. The word contains, *matsu* "to wait." Hence there is the double meaning,—"the coast of Matsuo," and "the shore where one waits" for the coming of some one. *Moshio* may mean either "sea-water," or, as in poetry, often, "salt sea-weed."

XCVII. 195

GON-CHŪNAGON SADAIE.

LOVE'S IMPATIENCE.

Like the salt sea-weed,
　　Burning in the evening calm,
On Matsuo's shore,
　　All my being is aglow
　　Waiting one who does not come.

EXPLANATORY NOTE. The Imperial Vice-Councillor (*Gon-Chūnagon*) Sadaie Fujiwara was, under the name of *Teikakyō*, the compiler of these "Single Songs of a Hundred Singers," the *Hyaku-niu-isshu*. The poet died in the year 1242, A.D. at the age of eighty.

He chose for his own contribution to this "Century of Song," this love song, The verses may be read as above translated, or they may be rendered,—"I am boiling like the sea-water heated on the coast of Matsuo, where I wait for one who comes not."

198

XCIX.

GO TOBA-NO-IN.

* * * * * * * * *

Hito mo oshi
Hito mo urameshi
Ajiki naku
Yo wo omou yue ni
Mono omou ni wa.

LITERAL TRANSLATION:—

Hito mo oshi
(Some) men are pitiable,

hito mo
some men,

urameshi
too, are odious (to me),

yue ni
because

omou *yo wo*
I consider this world

ajiki naku
wearisome;—

mono omou mi wa.
I who am anxious (or full of care).

XCIX. 199

GO TOBA-NO-IN.

AN EMPEROR'S LAMENT.

For some men I grieve ;—
Some men hateful are to me ;—
And this wretched world
To me, weighted down with care,
Is a place of misery.

EXPLANATORY NOTE. The Emperor Go-Toba, who was placed upon the throne in 1186 A.D. was compelled to leave it thirteen years afterwards, in 1199 A.D.

For a long time he cherished the purpose of recovering for the Imperial authority its ancient power aud respect. With the death of the third Kamakura *Shōgun*, Sanetomo (No. 93), he made his great venture. But he suffered complete defeat at the hands of the usurping Hōjō family's forces (1221 A.D.), under Yoshitoki. He was banished to the Oki islands, where he died in 1239 A.D.

In this *tanka*, the abdicated and defeated sovereign expressed his grief for friends now leaderless and without help; his hate for his enemies; and his weariness with the fallen world and with life.

200

C.

JUNTOKU-IN.

* * * * * * * * *

Momoshiki ya
Furuki nokiba no
Shinobu ni mo
Nao amari aru
Mukashi narikeri.

LITERAL TRANSLATION:—

Momoshiki ya
O Place paved with a Hundred Stones! *i.e.*

"the Imperial Palace," *mukashi* the olden
narikeri time is, indeed,
shinobu ni mo than the fern even (clings to them).
no of
furuki nokiba. the old eaves
nao amari aru more even (longed for)

Momo-shi-ki, "hundred-stone-castle," a "pillow-word" for the name of the Imperial Palace. By metonomy the term is used for the power that had place in the Imperial Palace. *Shinobu* means a kind of "fern" (No. 14,) and also "to long for."

C. 201

JUNTOKU-IN.

FOR GLORY THAT WAS.

O Imperial House!
When I think of former days,
How I long for thee!—
More than e'en the clinging vines
Hanging 'neath thine ancient eaves.

EXPLANATORY NOTE. The Emperor Juntoku, at the failure of the Emperor Go-Toba's effort to recover the lost Imperial prestige from the Kamakura Shōgunate (1221 A.D.), was banished to the island of Sado. Go-Toba (No. 99) was sent into exile at the Oki islands at the same time.

Juntoku, in his island prison, it is said, wrote this *tanka* giving expression to his grief over the fall of the Imperial Power. When he thought upon his former state he longed for it, he said, even more fondly and tenaciously than the climbing fern, growing under the time-worn and decaying eaves of the palace itself, clung to and held fast the ancient walls.

NORI NO HATSU-NE

(THE DOMINANT NOTE OF THE LAW)

NORI NO HATSU-NE.

(THE DOMINANT NOTE OF THE LAW.)

AN *I-RO-HA* HYMN.

I have long been interested in the fact—or is it tradition merely?—that Kukai, the wonder of Buddhist sainthood and scholarship of twelve hundred years ago, not only invented the popular script of Japan, the *Hiragana* syllabary, but, so arranged the syllabics that they may be read as a profoundly interpretative Buddhist poem. Every Japanese child, in learning his alphabet, may, therefore, be taught to repeat it as a poem in which the conviction fundamental in in Buddhism is graphically concentrated.

Kukai, who, two hundred years after his death, received from the Emperor Daigo recognition for his marvellous work by being given the title *Kōbō Daishi*, or "Great Teacher who spread the Law abroad," placed the forty-seven syllables of the Japanese language in a melodic order, as follows,—*I, ro, ha, ni, ho, he, to, chi, ri, nu, ru, wo, wa, ka, yo, ta, re, so, tsu, ne, na, ra, mu, u, wi, no, o, ku, ya, ma, ke, fu, ko, ye, te, a, sa, ki, yu, me mi, shi, we, hi, mo, se, su.* Like *A, B, C,* etc., for the English, these syllabics soon became fixed for the Japanese people as their alphabet.

By very slight and legitimate linguistic changes in their reading, Kōbō transformed this syllabary into a poem

of eight lines, composed of standard seven and five syllabled verses in alternation, as follows:—

Iro wa nioedo
Chirinuru wo—
Waga yo tare zo
Tsune naramu.
Ui no oku-yama
Kyo koete,
Asaki yume miji
Ei mo sezu.

Read in this form, the pessimism that may lead one to seek "the enlightenment which came through Buddha" is offered to all who read. Thereby it has become a perpetual lesson to every child in Japan. I cannot render into English verse a wholly exact translation of the original Japanese, but I have amused myself with putting into the original metre, in English, what is almost a literal reproduction of Kōbō's thought:—

E'en though clothed in colors gay—
Blossoms fall, alas!
Who then in this world of ours
Will not likewise pass?
Crossing now the utmost verge
Of a world that seems,
My intoxications fails,—
Fade my fleeting dreams.

But this skilfully wrought alphabetic versification by Kukai, preparing, as it does, a whole people for an offered

gospel, is repeated here only to introduce a yet more interesting piece of kindred verse-making.

* * * * *

Several years ago my interest in this *I-ro-ha* syllabary poem was much heightened by my coming across some verses, or rather a hymn, said to have been written about three hundred years before, by a noted priest named Kwai Han.

The hymn stood under the title *Nori no Hatsu-Ne*, which may be translated,—"The Dominant Note of the Law." I found the verses to be not only a profound and impressives series of religious meditations by a learned Buddhist, but also an entertaining literary curiosity. It is an *acrostic* of forty-seven verses having this peculiarity, that each verse begins with one of the Japanese syllabics in the regular succession of Kōbō Daishi's alphabet. Kwai Han, it is said, wrote substantially, the following note in connection with his acrostic hymn:—As Kōbō Daishi composed the *I-ro-ha* that he might clearly teach the essential law of Buddha to the Japanese people, so will I, in honor of my spiritual ancestor, take these same *I-ro-ha* characters and make them the initials of the separate lines of a hymn which will carry forward the same pious object.

It is impossible, of course, to render the hymn, in its acrostic form, into equivalent English, but I have attempted to give it, metrically, an equivalent English reproduction, with close adherence to its Japanese phrasing.

Little annotation is needed for an understanding by English readers of the poem. It will help, however, for

these readers to remember that in Buddhist mythology there are six possible transmigrations which the human being can make before he passess into the realm of those who are "saved." According to the merits of the man's deeds he passes at death into the state of "angel," "demon," "brute," or of other creatures, or, it may be, into that of "man" again. The "River of Three Paths" is a river flowing in the underworld, according to the Buddhist mythology, over which the souls of the dead go; to enter a road which divides into three paths leading, respectively, to the worlds of "Demons," of "Brutes," and of the "Hungry Ones." "*Namu Amida Buddha*," is an invocation peculiar to the Buddhist sects whose followers rely upon the merits of the all merciful deity, *Buddha Amida*, for their release from the evils of existence. "From the time of putting faith in the saving power of Buddha, we do not need any power of self-help, but need only keep his mercy in heart and invoke his name." In the Hymn, this invocation is called "The Prayer."

The essential factors in Buddhism through which "The Way of Salvation" is gained are included in the terms, "Rite, Priesthood and Buddha." These are the *Sambō*, the three precious things of Buddhism; namely, the Buddhist ritual and body of doctrine, or the "Law"; the Priesthood, or the "Church;" and salvation into Nirvana, or "Buddhahood."

And "The Land of the Holy," *Jōdō*, —"The Pure Land,"—is the name which Kwai Han's sect has given to the abode of those who enter the Buddhist Heaven.

It is believed, also, by many that when the Buddha

was born he sank from his mother's side upon a blue lotus-flower, and, says the legend, from his body radiated a brilliant light that illuminated the universe. Soon afterwards, the child descended from the lotus, pointed with his right hand to heaven, with his left to the earth, and exclaimed with the voice of a lion;—"I alone, of all beings in heaven above and under the heavens, am worthy of honor."

The metric form of the Japanese verse used in this poem is a series of couplets of the seven and five syllabled standard verses, arranged in a kind of four footed anapestic rhythm; as, for example,—*Itazura-goto ni hi wo kasane.*

I-ta-zu-ra-go-to-ni,=7 syllabics;

Hi-wo-ka-sa-ne.=5 syllabics.

This form is repeated throughout the forty-seven syllabary initiated couplets.

Nori no Hatsu-Ne.

***I**tazura-goto ni hi wo kasane,*
***R**okushu ruten no tane wo maki,*
***H**akanaku kono yo wo sugosu nari.*
***N**ingen shō wo ukeshi yori,*
***H**otoke ni naru wa ima naru zo,*
***H**enji mo tanome shinzu beshi.*
***T**okaku kono yo wa ume no yo no,*
***C**hiri ni majiwaru uki mi nari.*
***R**inki haradachi nikute guchi,*
***N**urakura kazaru aku go mo,*

Ruiseki tsui ni yama to nari.
Onore to otsuru " Sanzu gawa."
Waga nasu waza no mukui nari.
Kanarazu tanin wo uramumaji.
Yo ni nagaraete inazuma no,
Tada isshō wa yume no yo zo,
Renri to chigiru tsuma ya ko mo,
Sore mo shibashi no nasake nari.
Tsuku-zuku omoe waga kokoro,
Nen-nen uki yo ni hadasarete,
" Namu " to tanomishi koto mo nashi.
Raise no koto wa baji no kaze,
Mujō no arashi itsu no koto,
Uso bashi iū to utagōte,
Ima no ima made hi wo kurashi,
Nozomi wa subete nochi no tame,
Omoeba waga mi wa uramashi ya.
Kurō no uchi ni ureshiki wa,
Yamiji wo terasu mi-Hotoke no,
Masse no shyujō wo awaremite,
Keyaku ni meguru on jihi wa,
Fuchi ni nio yama ni mo hishi gatashi.
Kōdai muhen no go kedō ni,
Enji au mi zo arigataki.
Tenjō Tenge wo yubisashite,
Amaneku shushō wo satoshi keru.
Sanagara yuihō ukeshi mi wa,
Kie Bu-ppō-sō no Sam-Bō uo,
Yume ni mo tonae tatematsure.
Mei go wa kokoro no hana nareba,

Mida mo rasetsumo arawareru,
Shin-jin korashi nenzu beshi.
Eō ri Sanzu no seigwan wa,
Hitoe ni mandara ikken wo,
Motomeshi enishi no kudoku nari.
Semete Kushō no toku areba,
Sugu ni Jōdo ni irinubeshi.

* * * * * *

THE DOMINANT NOTE OF THE LAW.

In spending my days chasing things that are trifles ;
In sowing the seed of the six transmigrations ;
I pass through the world with my life-purpose baffled.

Since gaining my birth among those that are human,
Just now I have learned that I may become godlike ;
And now I seek Buddha's help, trusting the promise.

This world, after all,—it is only a dream-world ;
And we, after all, are vain selves with dust mingled.
Our jealousies, angers and scoffing reproaches,
All evils we do, though disguised by our cunning,
At last become massed like the bulk of a mountain,
And we are crushed down to "The River of Three Paths ;"—
A fitting reward for our self-prompted actions,
Whose ills each must bear, never blaming another.

Live I a long life,—'tis like flashing of lighting ;
Live I but one life,—lo ! 'tis lived in a dream-world ;

Grow I into one life with wife and with children,—
The love of such one life abides but a moment.

Think how to the depths has my heart been affected!
Engrossed by my bonds to a world that is fleeting,
Naught led me to pray,—"*Namu Amida Buddha.*"

As wind to the ear of a horse seemed the future;
Reminded of death's blast, I answered, "When comes it?"
The preacher I trusted not; thought he spoke falsely;
And thus has my time sped to this very moment.

I thought that desire brings good with fulfilment;—
Oh! how I lament as I think of what has been.

But yet in this troubled life comes consolation:—
Adorable Buddha, enlightens the dark way;
Has pity on all those who live in these last days;
To all gives compassion and blessed redemption,
Whose depth or whose height passes ocean or mountain.
Thanksgiving forever to Buddha's salvation;
All bountiful, boundless, to me it given.

Up-pointing towards heaven, down-pointing 'neath heaven,
The Buddha sheds lights upon all who are living.

* * * * * *

Now, knowing the Law as the Law has been given,
The blest triple treasure,—Rite, Priesthood and Buddha,—
I lift up my song, though I sing in a dream-world.

If sorrow and knowing are both the mind's flowering ;
If demon or Buddha with each is attendant ;
Then let all my faith upon knowing be centered.
Up-striving, away from " The River of Three Paths,"
A glance at the Fulness Divine of all Goodness
Will gladden my eyes,—the reward of my striving.

Recite then the Prayer ;—for by its mere virtue
Your pathway will enter the " Land of the Holy."

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GENERAL INDEX.

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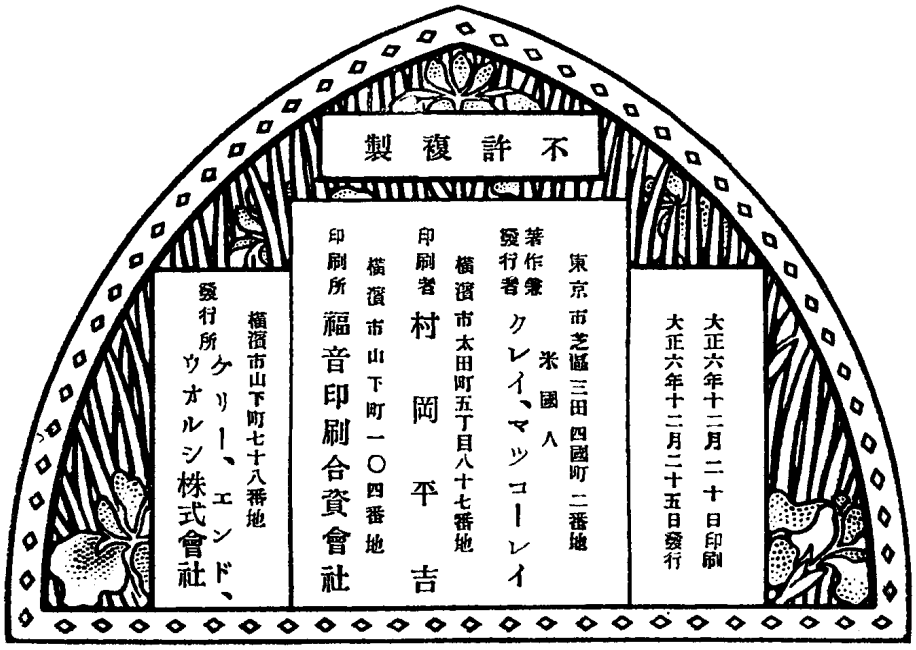
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