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A Hundred Verses from Old Japan



being a translation of the
Hyaku-nin-issu

by William N. Porter



This early translation of one of Japan's most famous anthologies of poetry has preserved its charm for almost seventy years, and it is a distinct pleasure for the publisher to bring it back into print with its original delightful woodcut illustrations. William N. Porter, in translating the work, clearly performed a labor of love, and the fact that several other translations of it have appeared in later years in no way diminishes the value of his accomplishment.

The *Hyakunin Isshu* (or *Isshiu*, as Mr. Porter transliterates the word) dates from the thirteenth century and is by far the most popular of classical poetry anthologies among the Japanese. Its title literally means "one hundred poems by one hundred poets," and the one hundred poets that it presents are universally known among their countrymen, even seven centuries later. The collection, as Mr. Porter points out in his introduction, consists almost entirely of love poems and picture poems intended to bring some well-known scene to mind, and, as he continues, it is astonishing "what perfect little thumbnail sketches are compressed within thirty-one syllables."

Mr. Porter's translations of the poems are accompanied by brief but excellently informative background notes, all of them pleasant

(continued on inside back cover)

A HUNDRED VERSES
FROM OLD JAPAN



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HUNDRED VERSES
FROM
OLD JAPAN

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Hyaku-nin-isshiu

by WILLIAM N. PORTER

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PUBLISHER'S FOREWORD

This early translation of one of Japan's most celebrated anthologies of poetry has preserved its charm for almost seventy years, and it is a distinct satisfaction to make it available once more for the pleasure of discerning readers. First published in 1909 and unjustly out of print for far too long a time, it makes a new appearance here for the enjoyment of all who appreciate writing of a truly engaging quality. Mr. Porter's translation is truly a labor of love, and the fact that several other English translations of the work have appeared in later years in no way diminishes the value of his accomplishment.

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lables." The long-standing love of the Japanese for this evocative and intensely human poetry is reflected in the translation, and the publisher takes more than the usual amount of pleasure in bringing Mr. Porter's book once more to light.

INTRODUCTION

THE *Hyaku-nin-issui*, 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-issui* 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 *needless* 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-issui* 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-issui*, 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 *Oriental*s contain many Peculiarities, and that thro’ Defect of Language few *European* Translators can do them Justice.’

WILLIAM COLLINS.

TENCHI TENNŌ

Aki no ta no
 Kari ho no iho no
 Toma wo arami
 Waga koromode wa
 Tsuyu ni nure-tsutsu.



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.

JITŌ TENNŌ

Haru sugite
Natsu ki ni kerashi
Shirotae no
Koromo hosu teu
Ama-no-kagu yama



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 reappeared 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.

KAKI-NO-MOTO NO HITOMARO

Ashibiki no
Yamadori no o no
Shidario no
Naga-nagashi yo wo
Hitori ka mo nemu.



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.

YAMABE NO AKAHITO

Tago no ura ni
Uchi-idete mireba
Shirotae no
Fuji no takane ni
Yuki wa furi-tsutsu.



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.

SARU MARU TAIU

Oku yama ni
Momiji fumi wake
Naku shika no
Koe kiku toki zo
Aki wa kanashiki.



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.

CHŪ-NAGON YAKAMOCHI

Kasasagi no
Wataseru hashi ni
Oku shimo no
Shiroki wo mireba
Yo zo fuke ni keru.



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.

ABE NO NAKAMARO

Ama no hara
Furisake-mireba
Kasuga naru
Mikasa no yama ni
Ideshi tsuki kamo.



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.

KIZEN HŌSHI

Waga iho wa
 Miyako no tatsumi
 Shika zo sumu
 Yo wo Uji yama to
 Hito wa iu nari.



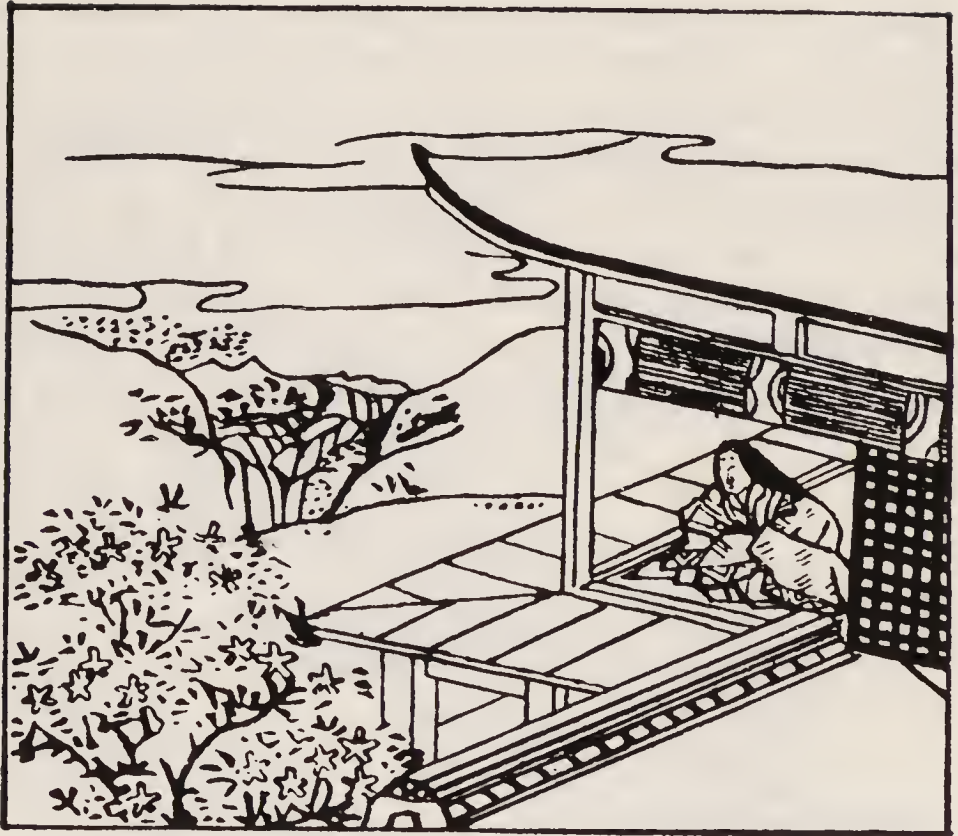
THE PRIEST KIZEN

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.

ONO NO KOMACHI

Hana no iro wa
Utsuri ni keri na
Itazura ni
Waga mi yo ni furu
Nagame seshi ma ni.



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 down-pour 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.

SEMI MARU

Kore ya kono
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Ausaka no seki.



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.

SANGI TAKAMURA

Wada no hara
Yasoshima kakete
Kogi idenu to
Hito ni wa tsugeyo
Ama no tsuribune.



II

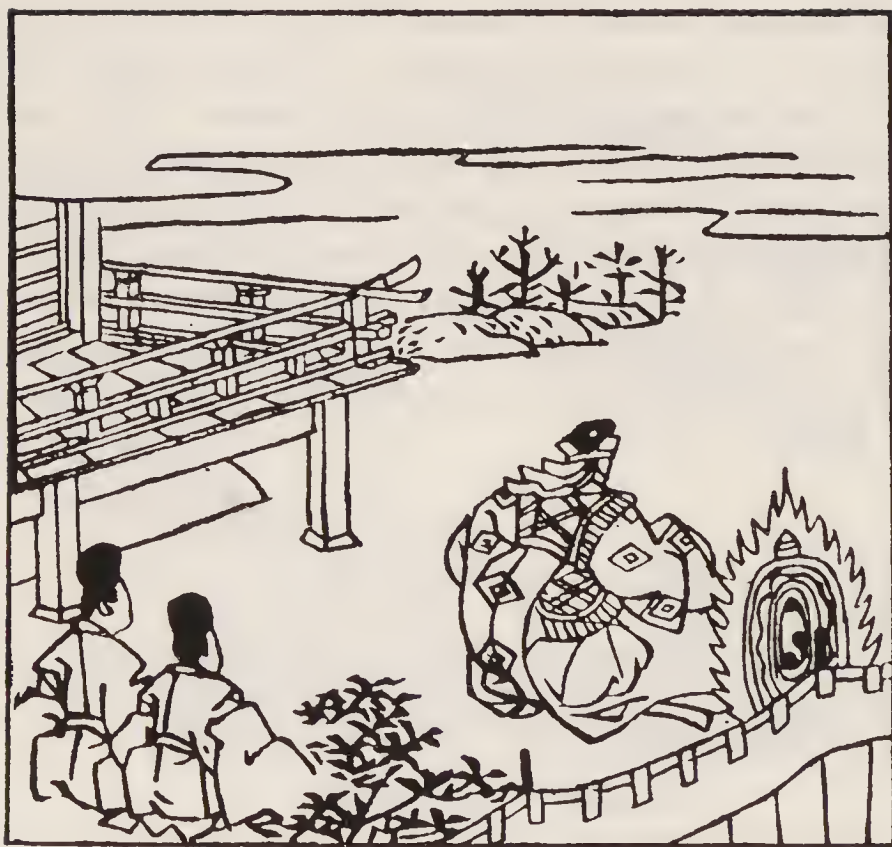
THE PRIVY COUNCILLOR TAKAMURA

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.

SŌJŌ HENJŌ

Amatsu kaze
Kumo no kayoiiji
Fuki tojiyo
Otome no sugata
Shibashi todomemu.



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.

YŌZEI IN

Tsukuba ne no
Mine yori otsuru
Mina no kawa
Koi zo tsumorite
Fuchi to nari nuru.



THE RETIRED EMPEROR YŌZEI

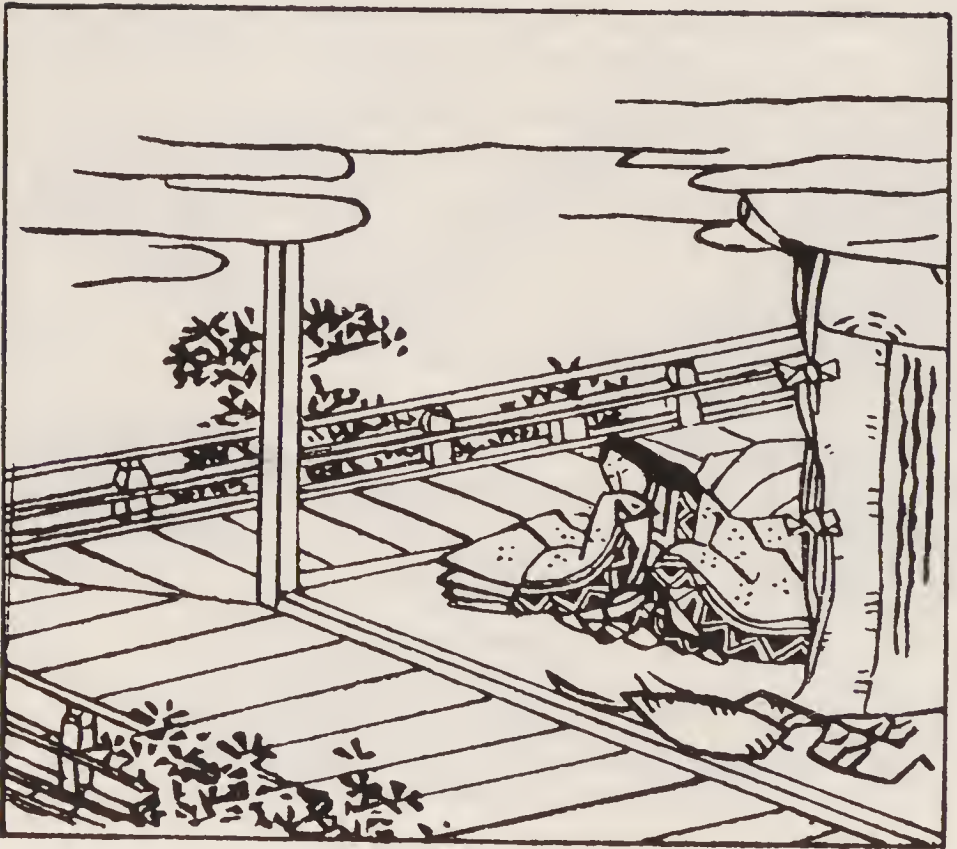
THE Mina stream comes tumbling down
 From Mount Tsukuba's height ;
 Strong as my love, it leaps into
 A pool as black as night
 With overwhelming might.

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.

KAWARA NO SADAIJIN

Michinoku no
Shinobu moji-zuri
Tare yue ni
Midare-some nishi
Ware naranaku ni.



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.

KWŌKŌ TENNŌ

Kimi ga tame
 Haru no no ni idete
 Wakana tsumu
 Waga koromode ni
 Yuki wa furi-tsutsu.



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.

CHŪ-NAGON ARIWARA NO YUKI-HIRA

Tachi wakare
Inaba no yama no
Mine ni ōru
Matsu to shi kikaba
Ima kaeri-komu.



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.

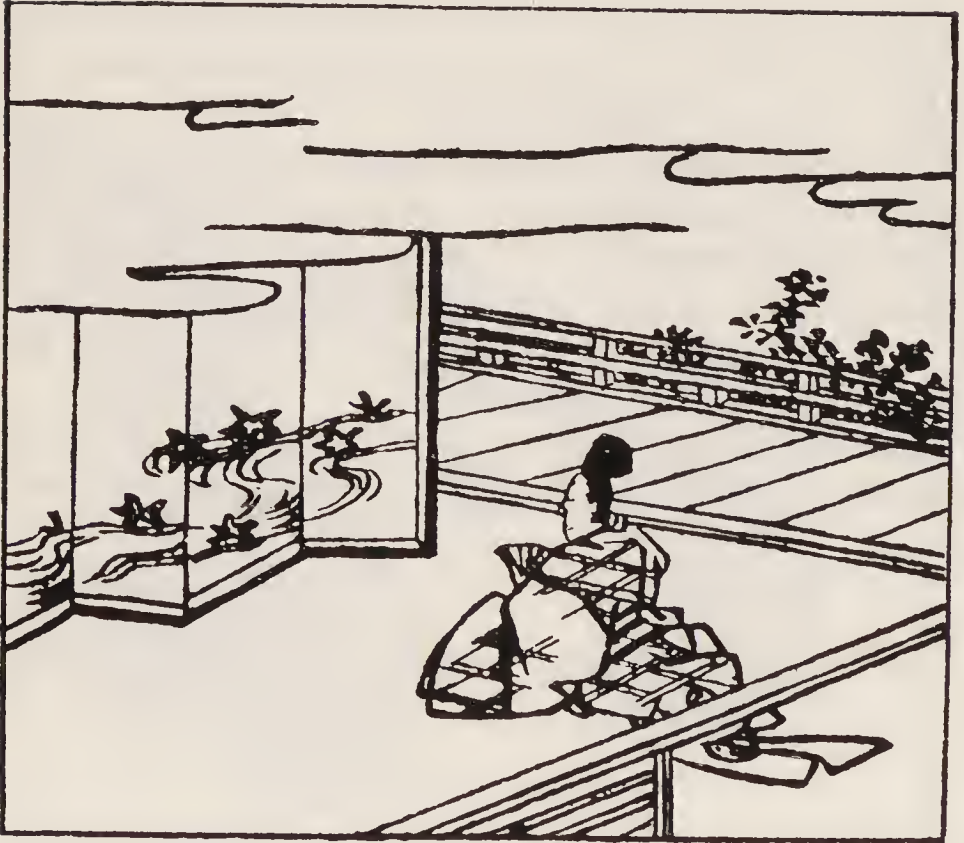
Yuki-hira was the Governor of the Province of Inaba, and half-brother of the writer of the next verse ; he died in the year 893, aged 75.

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.

ARIWARA NO NARI-HIRA ASON

Chi haya furu
Kami yo mo kikazu
Tatsuta gawa
Kara kurenai ni
Mizu kuguru to wa.



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 ' *Odyseus, the son of Zeus, Odyseus 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.

FUJIWARA NO TOSHI-YUKI ASON

Sumi-no-ye no
Kishi ni yoru nami
Yoru sae ya
Yume no kayoi-ji
Hito-me yokuramu.



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.

ISE

Naniwa gata
Mijikaki ashi no
Fushi no ma mo
Awade kono yo wo
Sugushite yo to ya.



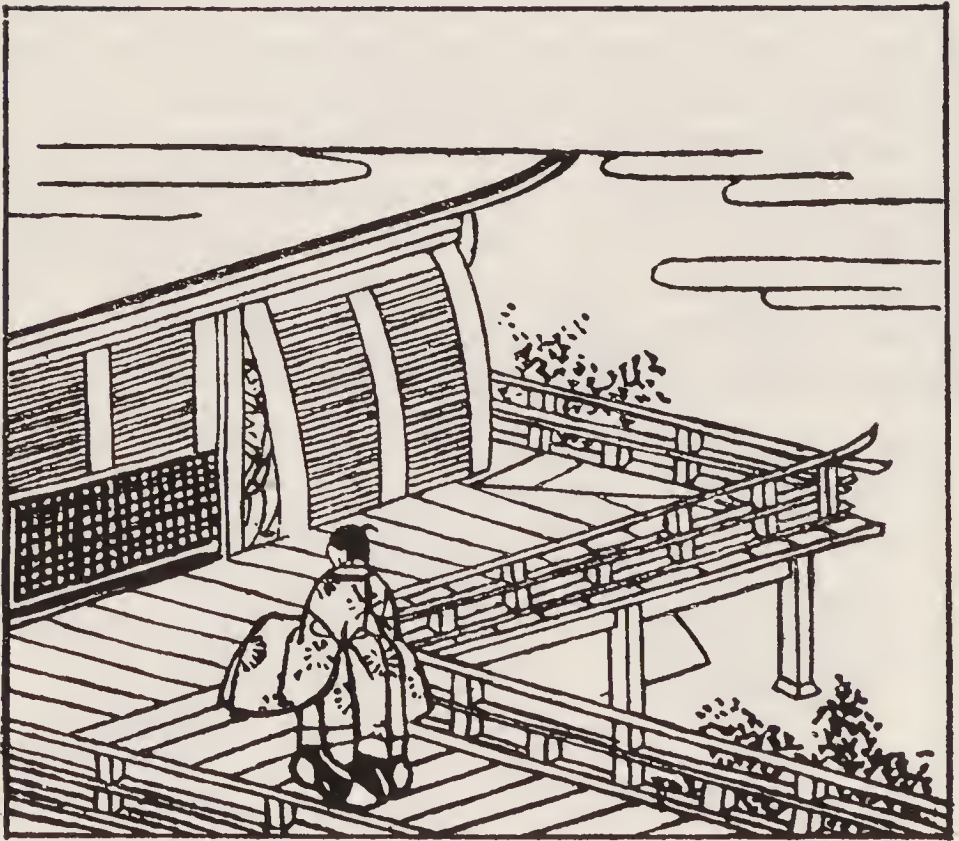
THE PRINCESS ISE

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.

MOTO-YOSHI SHINNŌ

Wabi nureba
 Ima hata onaji
 Naniwa naru
 Mi wo tsukushite mo
 Awamu to zo omou.



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.

SOSEI HŌSHI

Ima kon to
Iishi bakari ni
Naga-tsuki no
Ariake no tsuki
Wo machi izuru kana.



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.

BUNYA NO YASUhide

Fuku kara ni
Aki no kusa ki no
Shiborureba
Mube yama kaze wo
Arashi to iuramu.



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.

ŌYE NO CHISATO

Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo.



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.

KWAN-KE

Kono tabi wa
Nusa mo tori-aezu
Tamuke-yama
Momiji no nishiki
Kami no mani-mani.



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 '.

SANJŌ UDAIJIN

Na ni shi owaba
Ausaka yama no
Sanekazura
Hito ni shirarede
Kuru yoshi mo gana.



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.

TEI-SHIN KŌ

Ogura yama
Mine no momiji-ba
Kokoro araba
Ima hito tabi no
Miyuki matanamu.



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.

CHŪ-NAGON KANESUKE

Mika no hara
Wakite nagaruru
Izumi gawa
Itsu miki tote ka
Koishi-karuramu.



THE IMPERIAL ADVISER KANESUKE

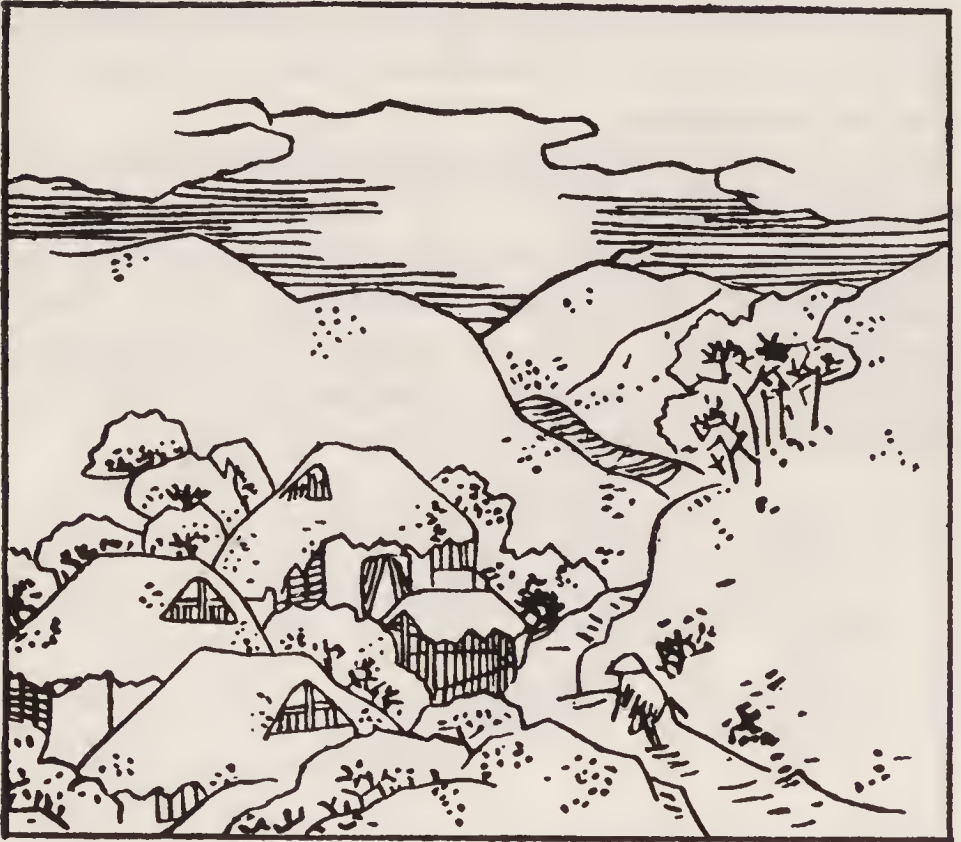
OH! rippling River Izumi,
 That flows through Mika plain,
 Why should the maid I saw but now
 And soon shall see again
 Torment my love-sick brain?

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*.

MINAMOTO NO MUNE-YUKI ASON

Yama zato wa
Fuyu zo sabishisa
Masari keru
Hito-me mo kusa mo
Karenu to omoeba.



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.

ŌSHI-KŌCHI NO MITSUNE

Kokoro-ate ni
 Orabaya oramu
 Hatsu shimo no
 Oki madowaseru
 Shira giku no hana.



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.

NIBU NO TADAMINE

Ariake no
 Tsurenaku mieshi
 Wakare yori
 Akatsuki bakari
 Uki-mono wa nashi.



TADAMINE NIBU

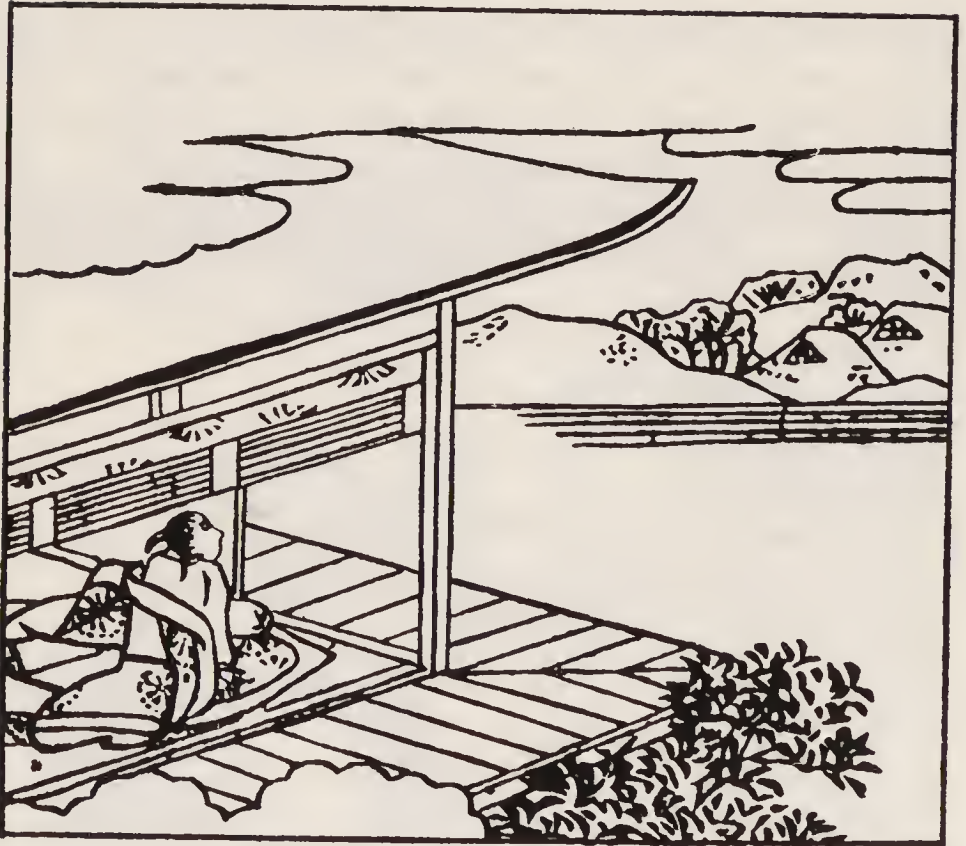
I HATE the cold unfriendly moon,
That shines at early morn ;
And nothing seems so sad and grey,
When I am left forlorn,
As day's returning dawn.

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.

SAKA-NO-UYE NO KORENORI

Asaborake
Ariake no tsuki to
Miru made ni
Yoshino no sato ni
Fureru shira yuki.



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.

HARUMICHI NO TSURAKI

Yama gawa ni
Kaze no kaketaru
Shigarami wa
Nagare mo aenu
Momiji nari keri.



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.

KINO TOMONORI

Hisakata no
Hikari nodokeki
Haru no hi ni
Shizu kokoro naku
Hana no chiruramu.



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.

FUJIWARA NO OKI-KAZE

Tare wo ka mo
Shiru hito nisemu
Takasago no
Matsu mo mukashi no
Tomo nara-naku ni.



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.

KINO TSURA-YUKI

Hito wa iza
Kokoro mo shirazu
Furu sato wa
Hana zo mukashi no
Ka ni nioi keru.



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.

KIYOWARA NO FUKA-YABU

Natsu no yo wa
Mada yoi nagara
Akenuru wo
Kumo no izuko ni
Tsuki yadoruramu.



FUKA-YABU KIIYOWARA

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.

BUNYA NO ASAYASU

Shira tsuyu ni
Kaze no fukishiku
Aki no no wa
Tsuranuki-tomenu
Tama zo chiri keru.



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.

UKON

Wasuraruru
Mi woba omowazu
Chikahite-shi
Hito no inochi no
Oshiku mo aru kana.



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.

SANGI HITOSHI

Asajū no
Ono no shinowara
Shinoburedo
Amarite nado ka
Hito no koishiki.



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.

TAIRA NO KANEMORI

Shinoburedo
Iro ni ide ni keri
Waga koi wa
Mono ya omou to
Hito no tou made.



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).

NIBU NO TADAMI

Koi su tefu
Waga na wa madaki
Tachi ni keru
Hito shirezu koso
Omoi-someshi ga.



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'.

KIYOWARA NO MOTO-SUKE

Chigiriki na
Katami-ni sode wo
Shibori-tsutsu
Sue no Matsu-yama
Nami kosaji to wa.



MOTO-SUKE KIWOWARA

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.

CHŪ-NAGON YATSU-TADA

Ai-mite no
Nochi no kokoro ni
Kurabureba
Mukashi wa mono wo
Omowazari keri.



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.

CHŪ-NAGON ASA-TADA

Au koto no
Taete shi nakuba
Naka naka ni
Hito wo mo mi wo mo
Uramizaramashi.



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.

KEN-TOKU KŌ

Aware to mo
Iu beki hito wa
Omohoede
Mi no itazura ni
Narinu beki kana.



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.

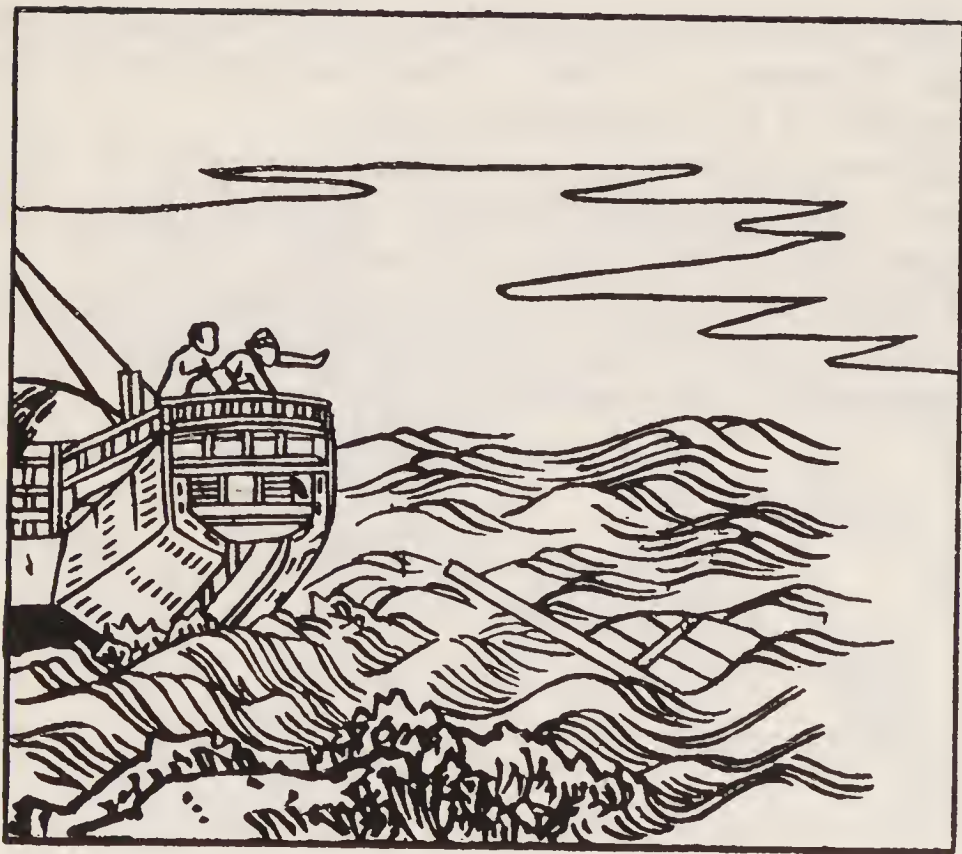
The real name of the writer of this verse was Koretada Fujiwara ; he died in the year 972, and Prince Ken-toku is his posthumous name.

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.

SŌ NE-YOSHI-TADA

Yura no to wo
Wataru funabito
Kaji wo tae
Yukue mo shiranu
Koi no michi kana.



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.

YE-KEI HŌSHI

Yaemugura
Shigereru yado no
Sabishiki ni
Hito koso miene
Aki wa ki ni keri.



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.

MINAMOTO NO SHIGE-YUKI

Kaze wo itami
Iwa utsu nami no
Onore nomi
Kudakete mono wo
Omou koro kana.



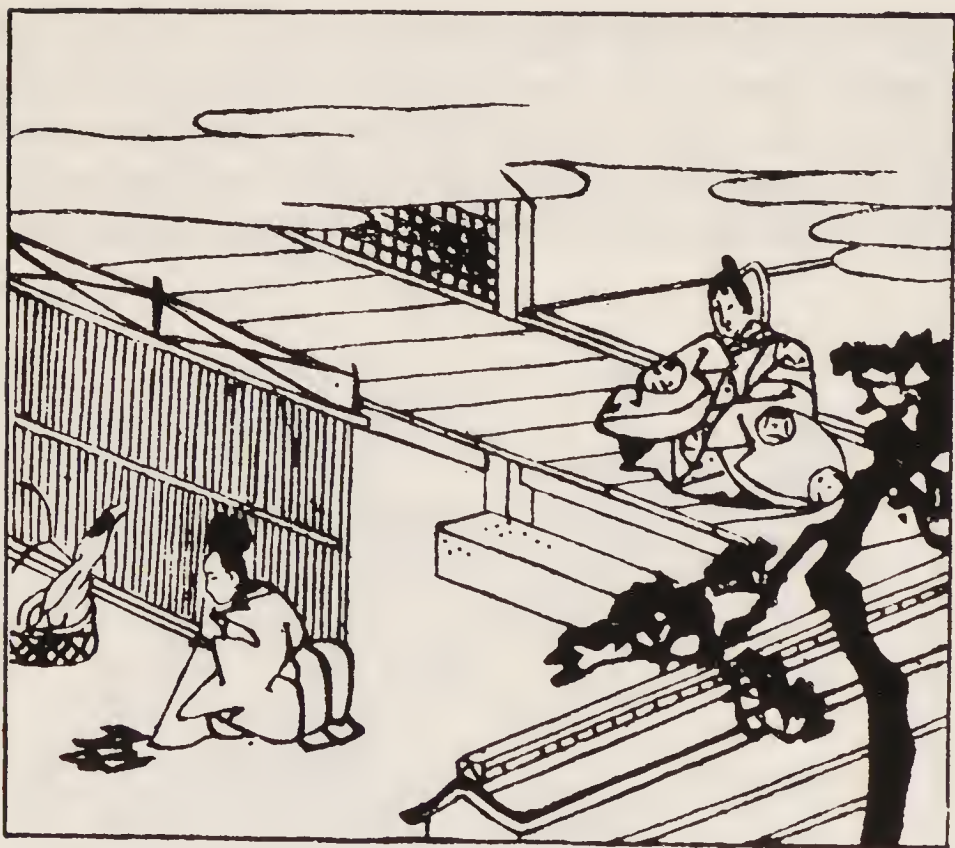
SHIGE-YUKI MINAMOTO

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.

ŌNAKATOMI NO YOSHI-NOBU ASON


Mikaki mori
Eji no taku hi no
Yo wa moete
Hiru wa kie-tsutsu
Mono wo koso omoe.



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.



FUJIWARA NO YOSHITAKA

Kimi ga tame
Oshikarazarishi
Inochi sae
Nagaku mogana to
Omoi keru kana.



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.

FUJIWARA NO SANEKATA ASON

Kaku to dani
Eyawa Ibuki no
Sashi-mogusa
Sashimo shiraji na
Moyuru omoi wo.



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.

FUJIWARA NO MICHINOBU ASON

Akenureba
Kururu mono to wa
Shiri nagara
Nao urameshiki
Asaborake kana.



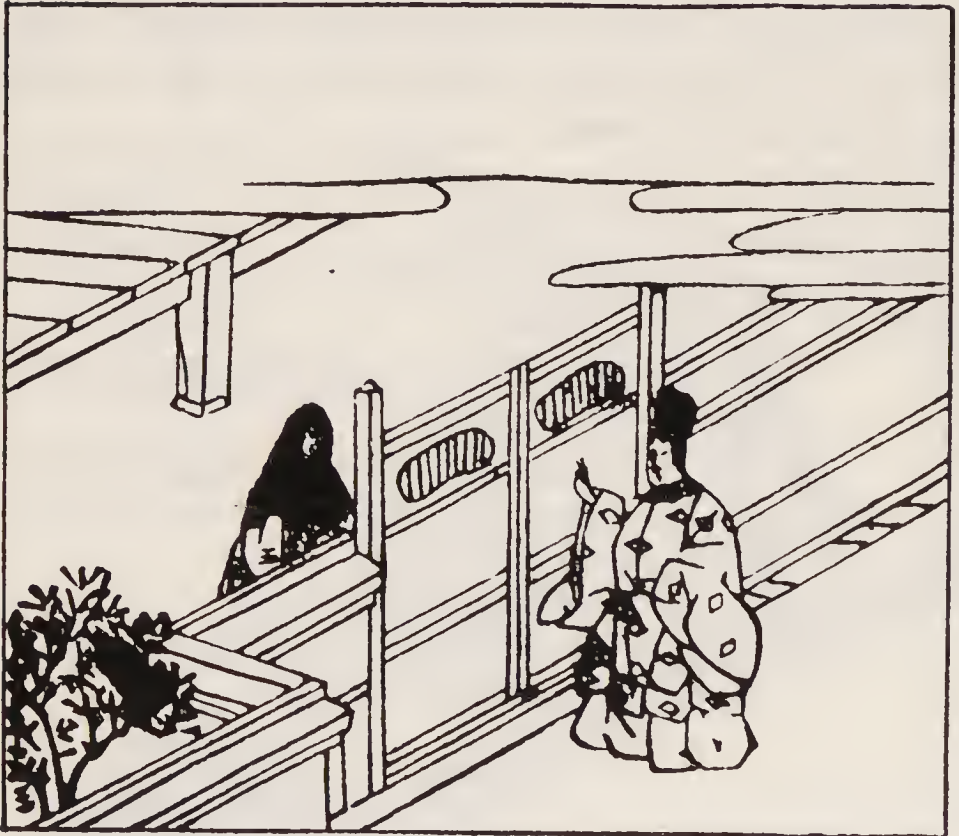
THE MINISTER MICHINOBU FUJIWARA

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.

UDAISHŌ MICHU-TSUNA NO HABA

Nageki-tsutsu
Hitori nuru yo no
Akuru ma wa
Ikani hisashiki
Mono to kawa shiru.



THE MOTHER OF MICHU-TSUNA, COMMANDER
OF THE RIGHT IMPERIAL GUARDS

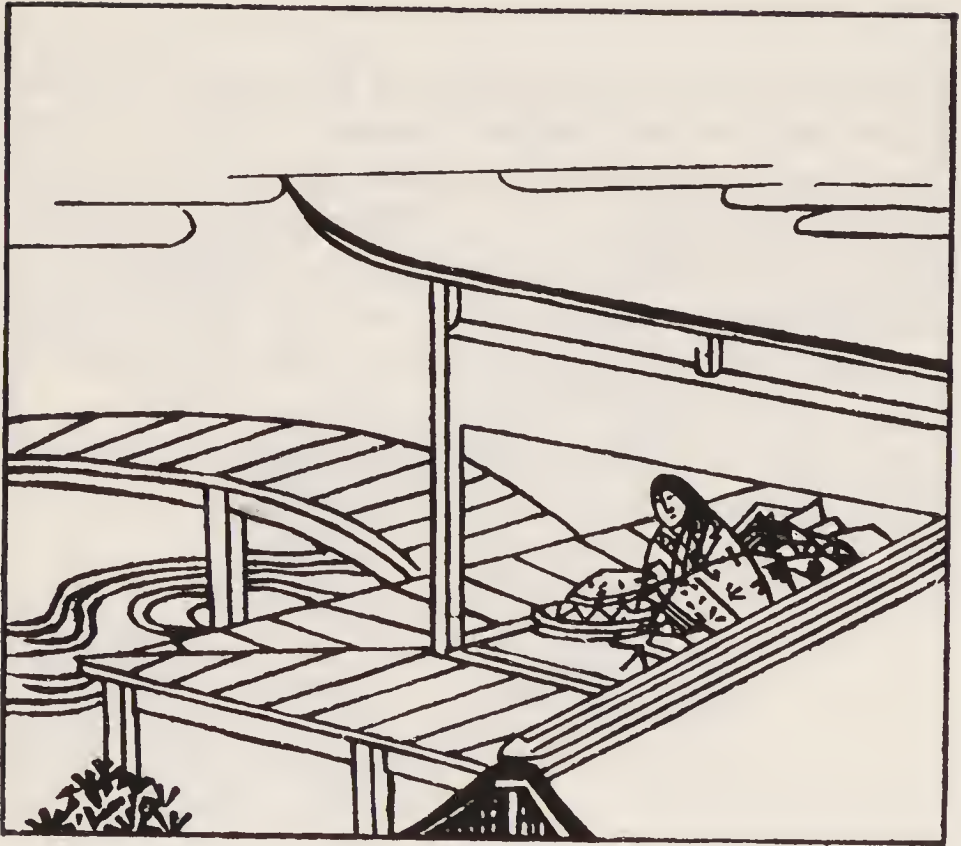
ALL through the long and dreary night
I lie awake and moan ;
How desolate my chamber feels,
How weary I have grown
Of being left alone !

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.

GIDŌ-SANSHI NO HAHA

Wasureji no
Yukusue made wa
Katakereba
Kyō wo kagiri no
Inochi tomo gana.



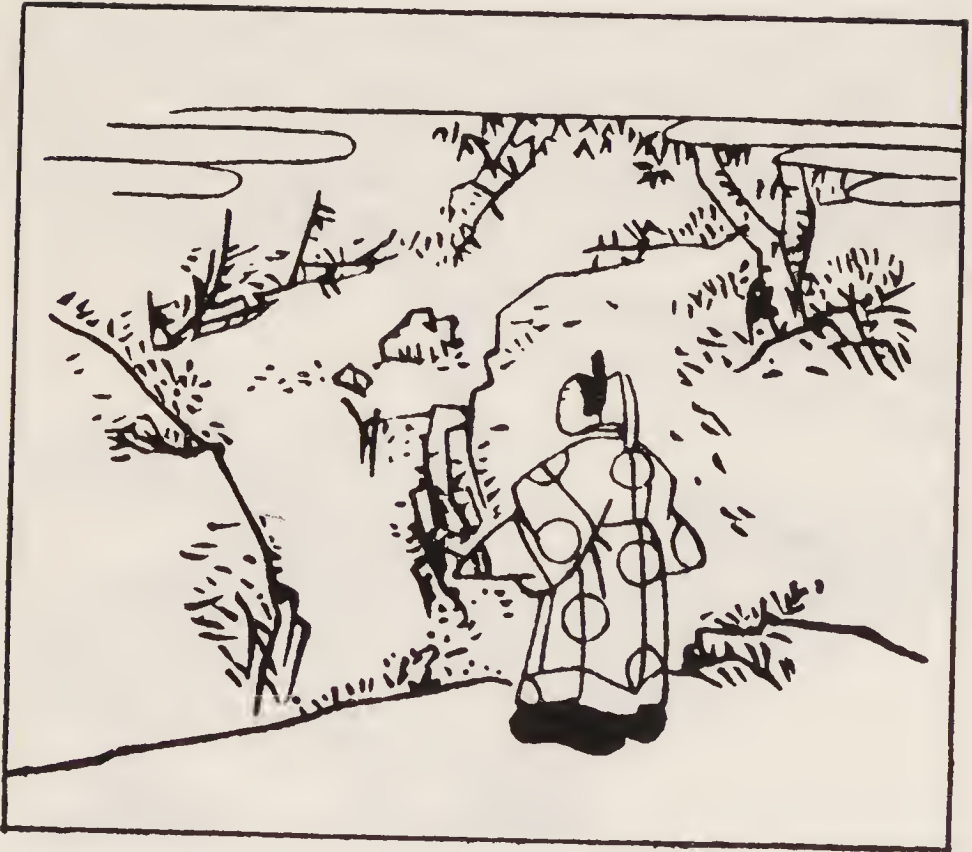
THE MOTHER OF THE MINISTER OF STATE

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.

DAI-NAGON KINTŌ

Taki no oto wa
Taete hisashiku
Narinuredo
Na koso nagarete
Nao kikoe kere.



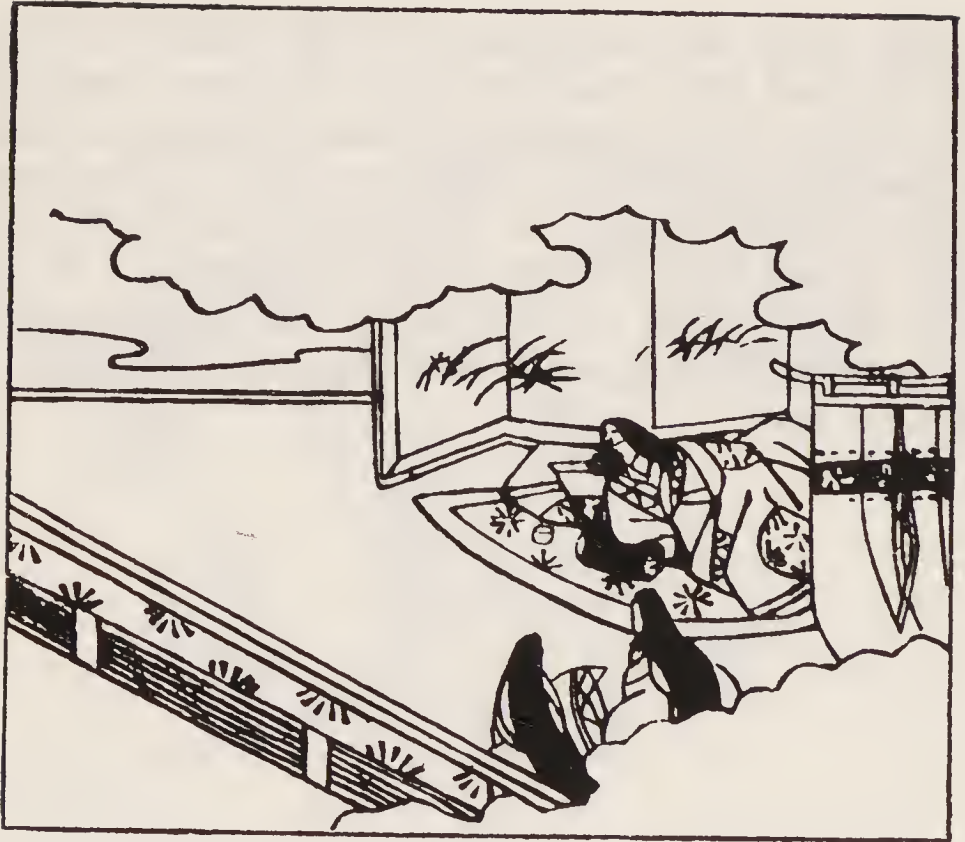
THE FIRST ADVISER OF STATE KINTŌ

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.

IZUMI SHIKIBU

Arazaramu
Kono yo no hoka no
Omoide ni
Ima hito tabi no
Au koto mo gana.



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.

MURASAKI SHIKIBU

Meguri-aite
Mishi ya sore tomo
Wakanu ma ni
Kumo gakure nishi
Yowa no tsuki kana.



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 *Kokinshū*, 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'.

DAINI NO SAMMI

Arima yama
Ina no sasawara
Kaze fukeba
Ide soyo hito wo
Wasure yawa suru.



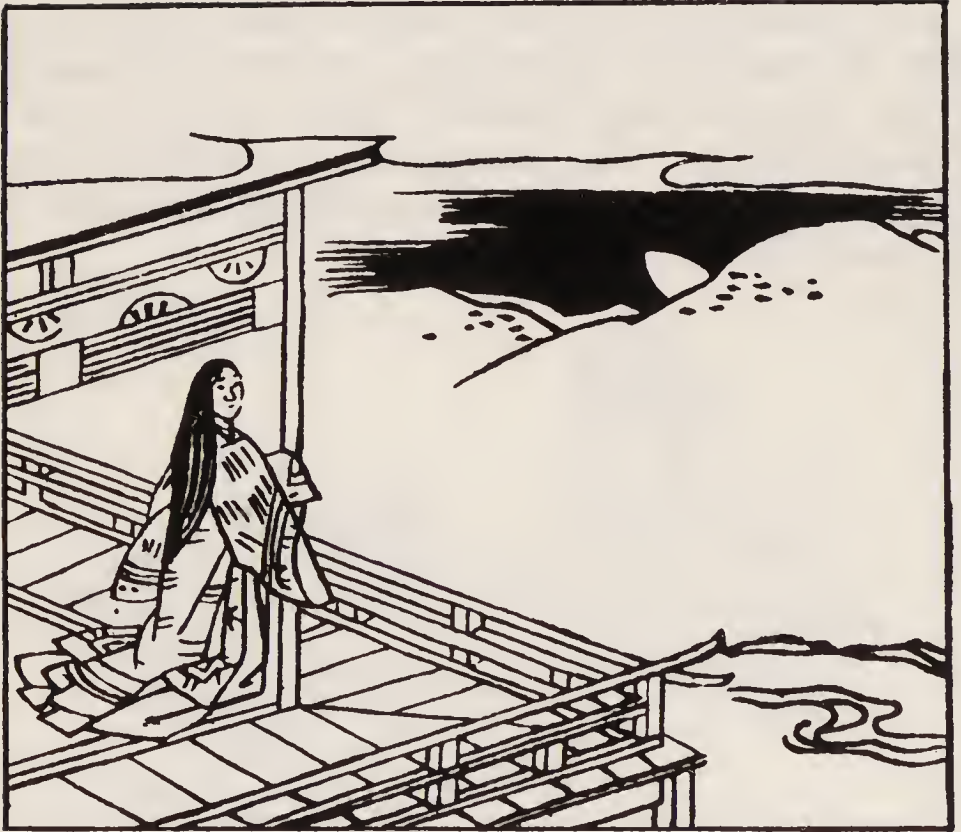
DAINI NO SAMMI

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 yawa suru.*'

AKAZOME EMON

Yasurawade
Nenamaji mono wo
Sayofukete
Katabuku made no
Tsuki wo mishi kana.



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.

KO-SHIKIBU NO NAISHI

Ohoye yama
Ikuno no michi no
Tohokereba
Mada fumi mo mizu
Ama-no-Hashidate.



LADY-IN-WAITING KO-SHIKIBU

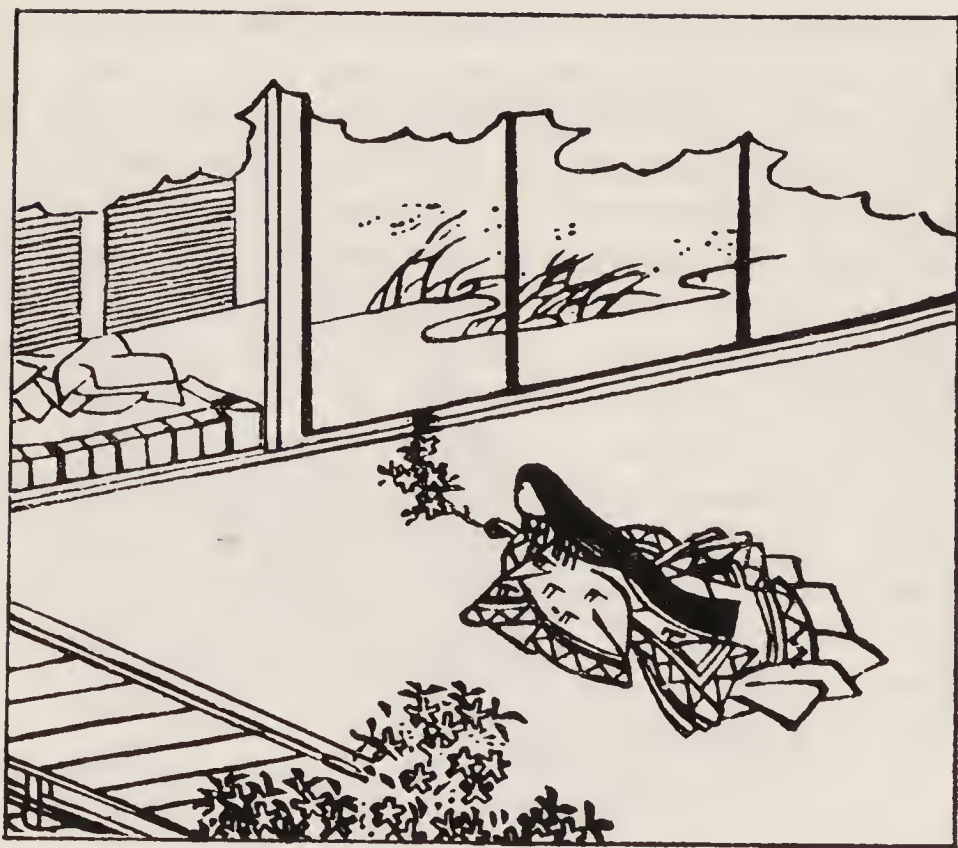
SO long and dreary is the road,
 That I have never been
 To Ama-no-Hashidate ;
 Pray, how could I have seen
 The verses that you mean?

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.'

ISE NO TAIU

Inishie no
Nara no Miyako no
Yaezakura
Kyō kokonoe ni
Nioi nuru kana.



THE LADY ISE

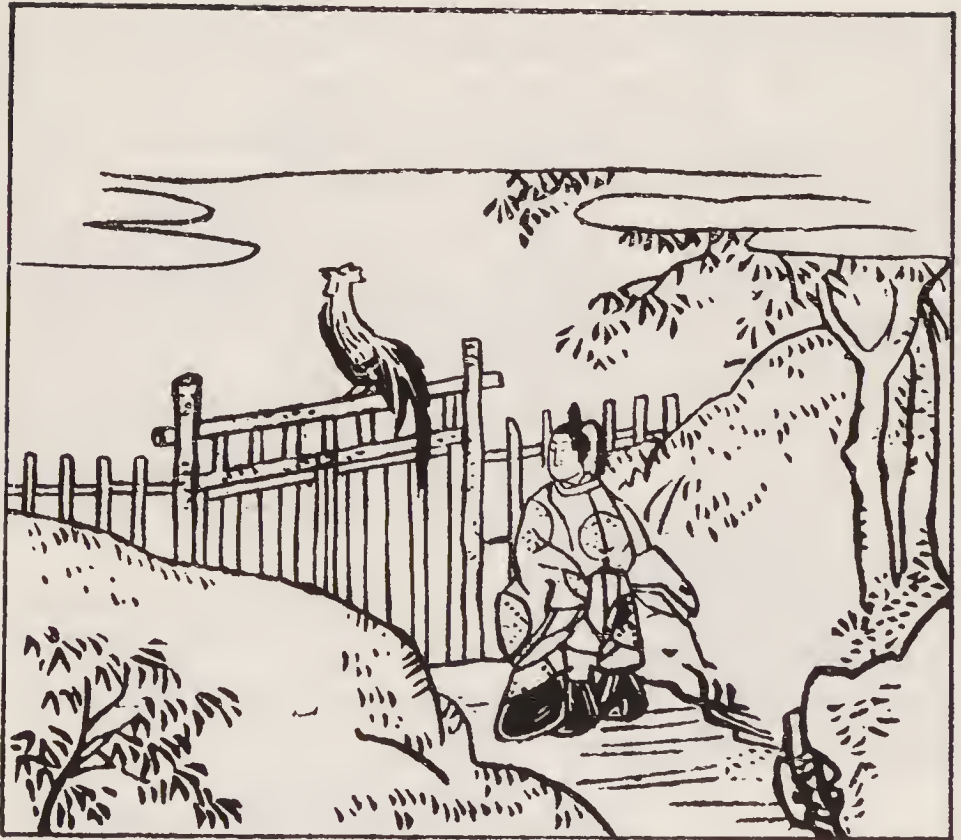
THE double cherry trees, which grew
 At Nara in past days,
 Now beautify this Palace, and
 Their blossoms all ablaze
 Perfume the royal ways.

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 *yaesakura*, the eightfold or double cherry blossom.

SEI SHŌ-NAGON

Yo wo komete
Tori no sorane wa
Hakaru tomo
Yo ni Ausaka no
Seki wa yurusaji.



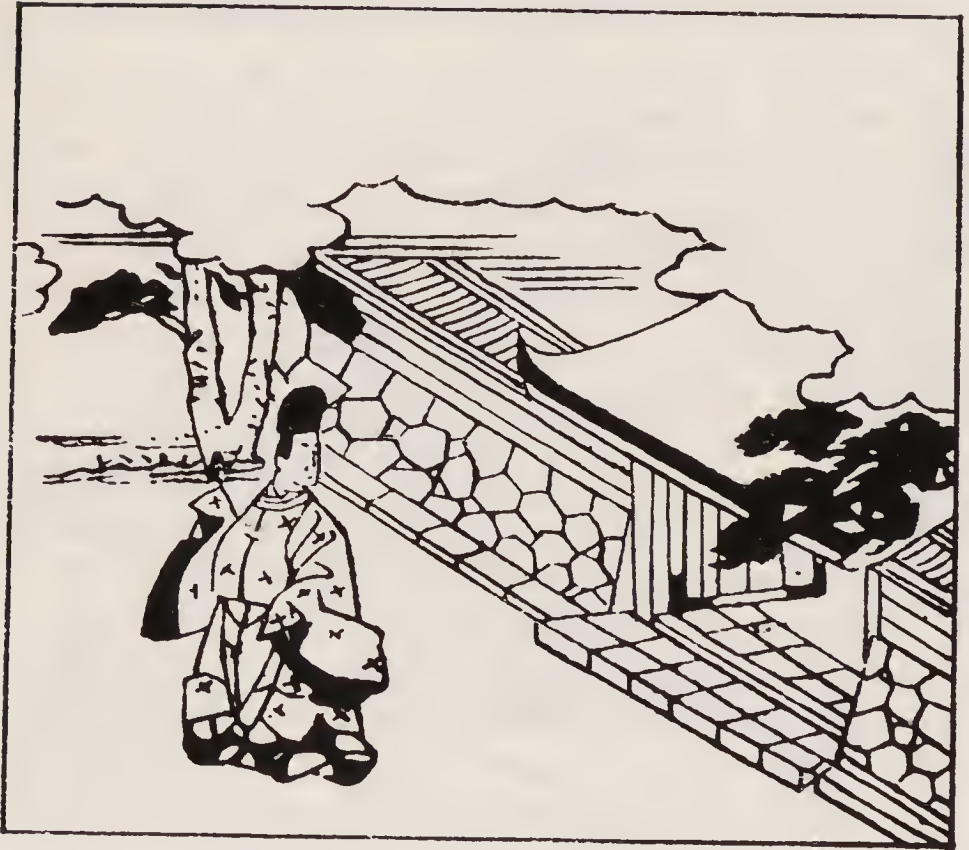
THE LADY SEI

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'.

SAKYŌ TAIU MICHIMASA

Ima wa tada
Omoi-taenamu
Tobakari wo
Hitozute narade
Iu yoshi mo gana.



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.

GON CHŪ-NAGON SADA-YORI

Asaborake
Uji no kawagiri
Tae-dae ni
Araware wataru
Seze no ajiro-gi.



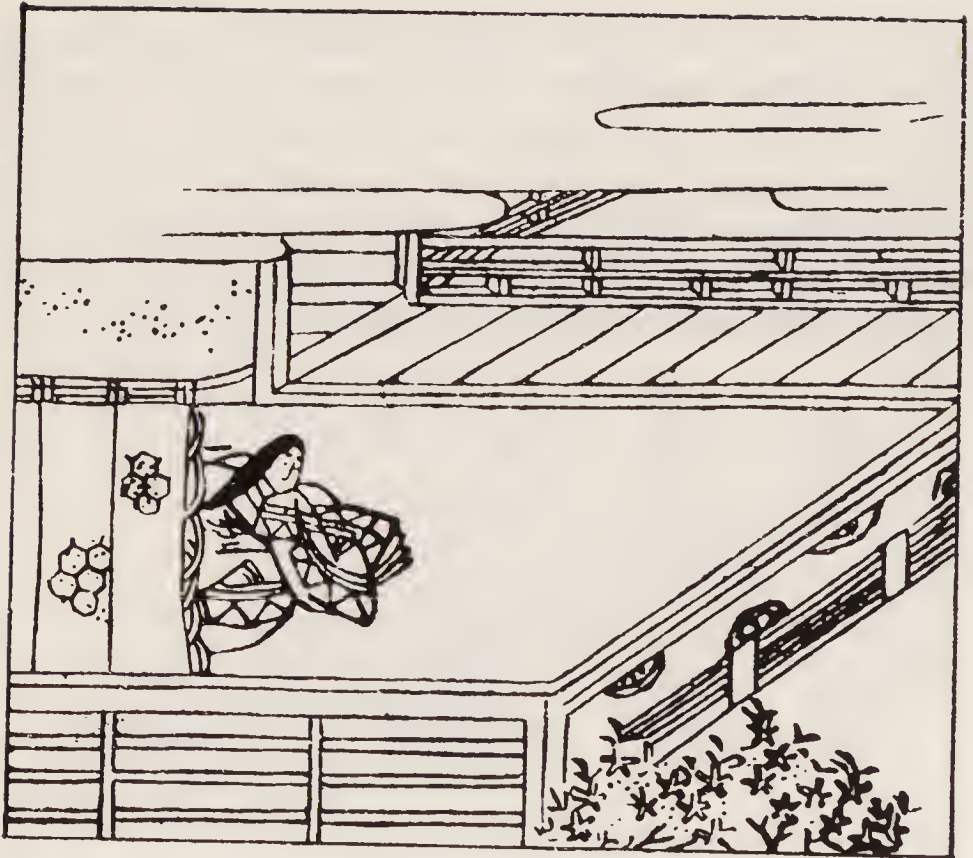
THE ASSISTANT IMPERIAL ADVISER SADA-YORI

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.

SAGAMI

Urami wabi
 Hosanu sode dani
 Aru mono wo
 Koi ni kuchinamu
 Na koso oshikere.



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.

DAISŌJŌ GYŌSON

Morotomo ni
Aware to omoe
Yama zakura
Hana yori hoka ni
Shiru hito mo nashi.



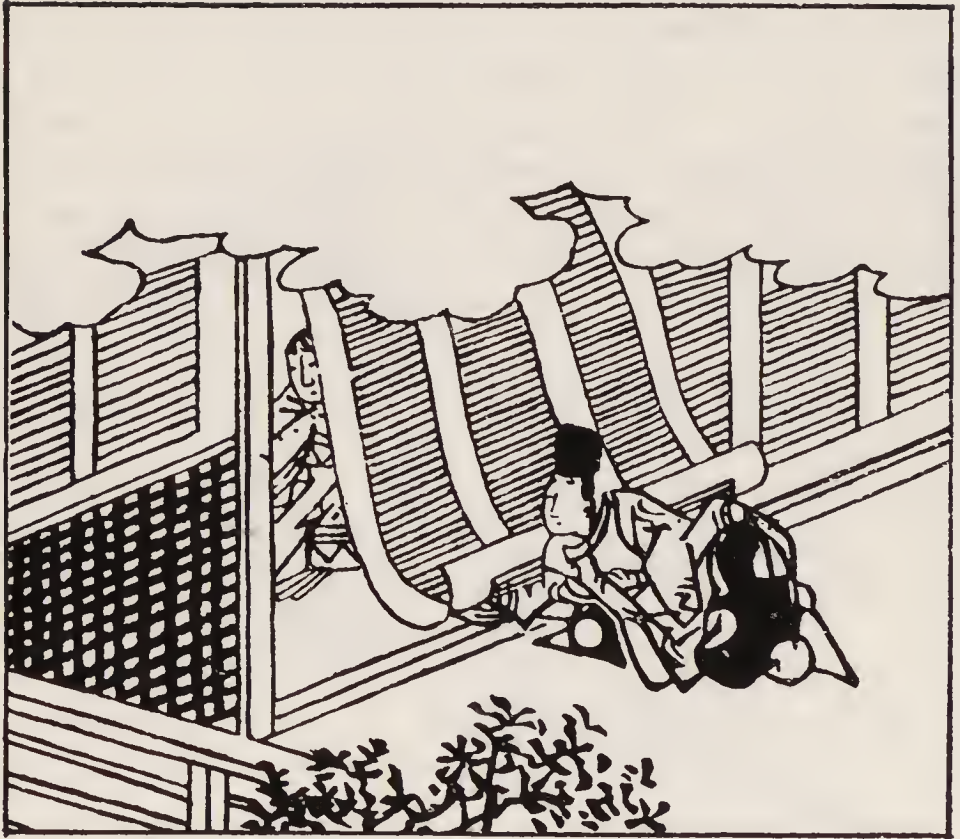
THE ARCHBISHOP GYŌSON

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.

SUWO NO NAISHI

Haru no yo no
Yume bakari naru
Te-makura ni
Kainaku tatan
Na koso oshi kere.



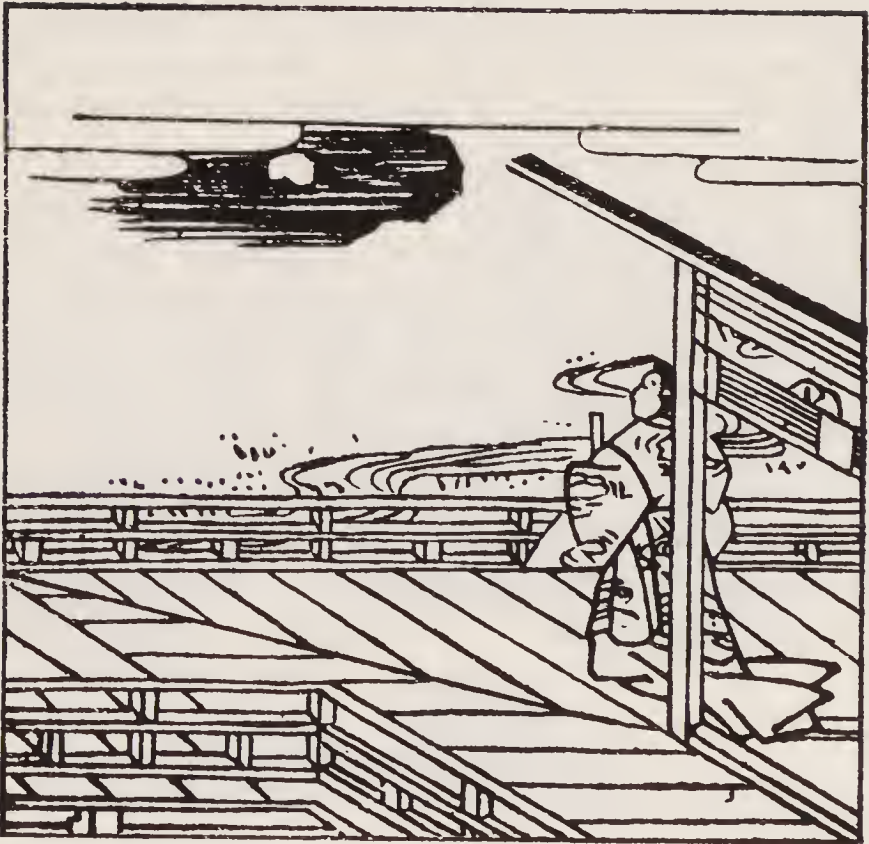
THE LADY-IN-WAITING SUWO

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.

SANJŌ IN

Kokoro ni mo
Arade uki yo ni
Nagaraeba
Koishikarubeki
Yowa no tsuki kana.



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 Reizei; he fell into ill health, his palace was burnt down twice, and he was forced to abdicate by Michinaga Fujiwara (see verse No. 59).

NŌ-IN HŌSHI

Arashi fuku
Mimuro no yama no
Momiji-ba wa
Tatsuta no kawa no
Nishiki nari keri.



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.

RIYŌ-ZEN HŌSHI

Sabishisa ni
Yado wo tachi-idete
Nagamureba
Izuko mo onaji
Aki no yūgure.



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.

DAI-NAGON TSUNE-NOBU

Yūsareba
Kado-da no inaba
Otozurete
Ashi no maroya ni
Aki kaze zo fuku.



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.

YŪSHI NAISHINNŌ KE KII

Oto ni kiku
Takashi no hama no
Adanami wa
Kakeji ya sode no
Nure mo koso sure.



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.

GON CHŪ-NAGON MASAFUSA

Takasago no
Onoe no zakura
Saki ni keru
Toyama no kasumi
Tatazu mo aranan.



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.

MINAMOTO NO TOSHI-YORI ASON

Ukari keru
Hito wo Hatsuse no
Yama-oroshi
Hageshikare to wa
Inoranu mono wo.



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.'

FUJIWARA NO MOTOTOSHI

Chigiri okishi
Sasemo ga tsuyu wo
Inochi nite
Aware kotoshi no
Aki mo inumeri.



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 Moto-toshi addressing his petition to the Regent.

HŌSHŌ-JI NYŪDŌ SAKI NO KWAMBAKU
DAIJŌDAIJIN

Wada no hara
Kogi idete mireba
Hisakata no
Kumoi ni magau
Okitsu shira nami.



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' *bisakata*, here used in connexion with the clouds, is referred to in the note to verse No. 33.

SUTOKU IN

Se wo hayami
Iwa ni sekaruru
Taki-gawa no
Warete mo sue ni
Awan to zo omou.



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.

MINAMOTO NO KANEMASA

Awaji shima
Kayou chidori no
Naku koe ni
Iku yo nezamenu
Suma no seki-mori.



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.

SAKYŌ NO TAIU AKI-SUKE

Aki kaze ni
Tanabiku kumo no
Taema yori
More-izuru tsuki no
Kage no sayakesa.



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.

TAIKEN MON-IN HORIKAWA

Nagakaran
Kokoro mo shirazu
Kuro kami no
Midarete kesa wa
Mono wo koso omoe.



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.

GO TOKUDAI-JI SADAIJIN

Hototogisu
Nakitsuru kata wo
Nagamureba
Tada ariake no
Tsuki zo nokoreru.



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.

DŌ-IN HŌSHI


Omoi-wabi
Satemo inochi wa
Aru mono wo
Uki ni taenu wa
Namida nari keri.



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.



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.



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.

FUJIWARA NO KIYOSUKE ASON

Nagaraeba
Mata konogoro ya
Shinobaremu
Ushi to mishi yo zo
Ima wa koishiki.



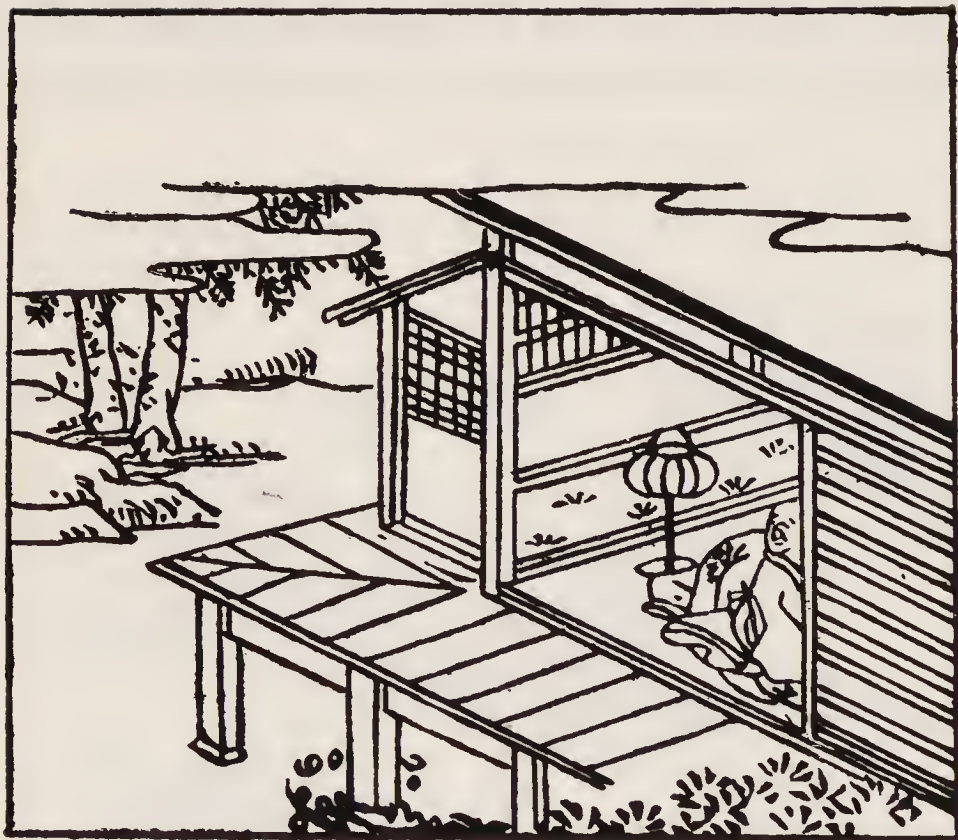
THE MINISTER KIYO-SUKE FUJIWARA

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.

SHUN-YE HŌSHI

Yomosugara
Mono omou koro wa
Ake yarade
Neya no hima sae
Tsurenā kari keri.



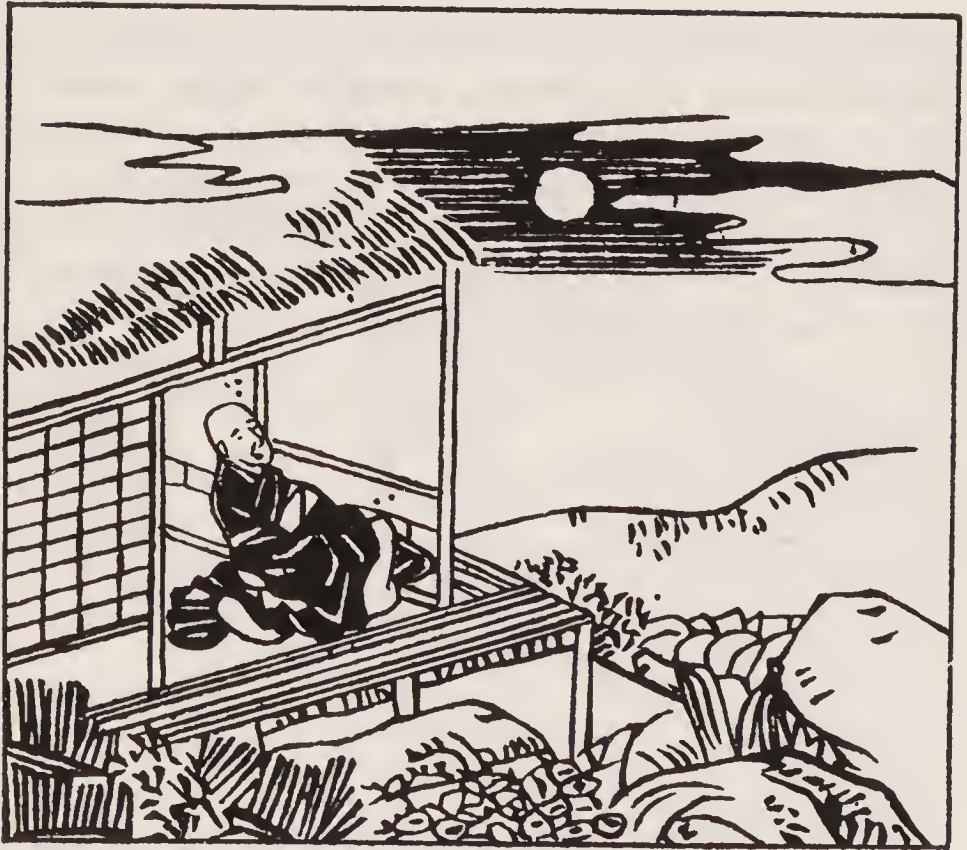
THE PRIEST SHUN-YE

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.

SAIGYŌ HŌSHI

Nageke tote
Tsuki ya wa mono wo
Omowasuru
Kakochi-gao naru
Waga namida kana.



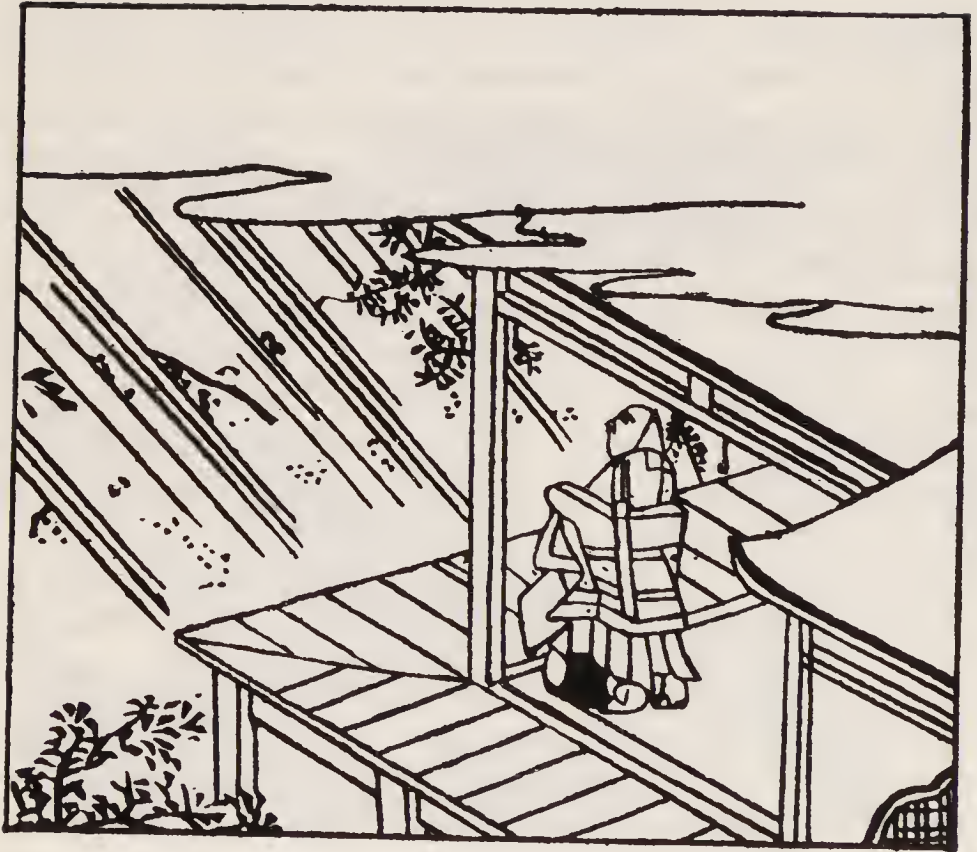
THE PRIEST SAIGYŌ

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.

JAKU-REN HŌSHI

Murasame no
 Tsuyu mo mada hinu
 Maki no ha ni
 Kiri tachi-noboru
 Aki no yūgure.



THE PRIEST JAKU-REN

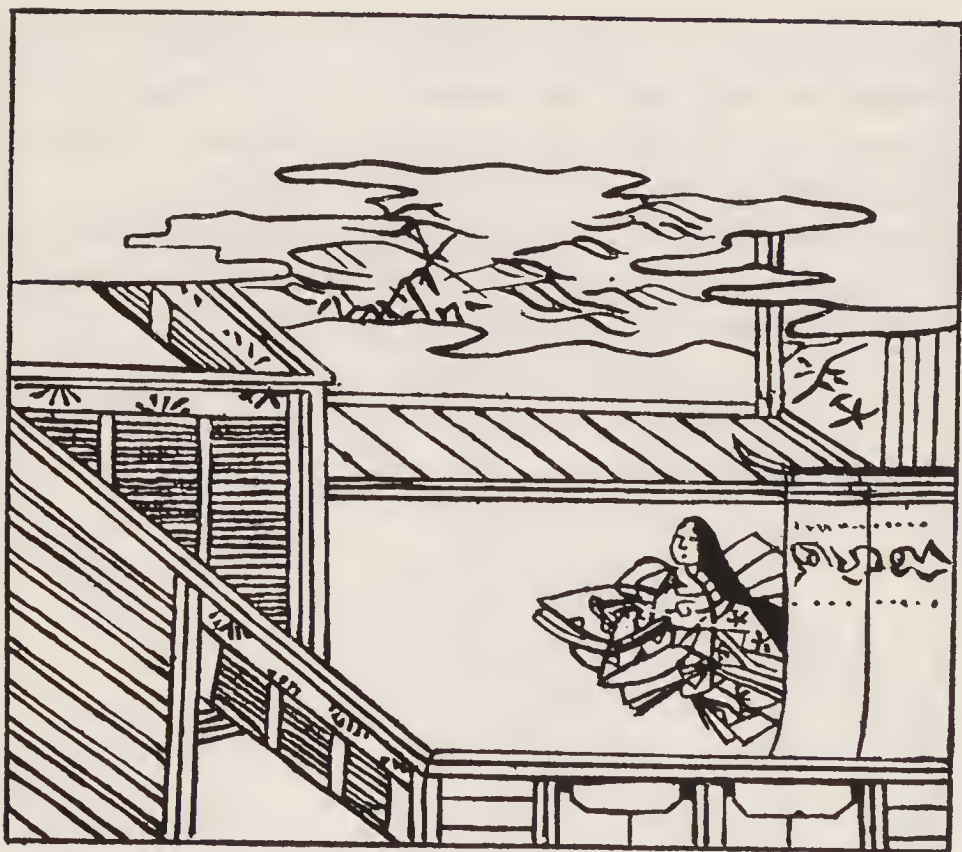
THE rain, which fell from passing showers,
Like drops of dew, still lies
Upon the fir-tree needles, and
The mists of evening rise
Up to the autumn skies.

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.

KWŌKA MON-IN NO BETTO

Naniwa e no
Ashi no karine no
Hito yo yue
Mi wo tsukushite ya
Koi wataru beki.



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.

SHIKISHI NAISHINNŌ

Tama no o yo
 Taenaba taene
 Nagaraeba
 Shinoburu koto no
 Yowari mo zo suru.



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.

IMPU MON-IN NO ŌSUKU

Misebayana
 Ojima no ama no
 Sode dani no
 Nure ni zo nureshi
 Iro wa kawaraji.



THE CHIEF VICE-OFFICIAL IN ATTENDANCE
ON THE DOWAGER EMPRESS IMPU

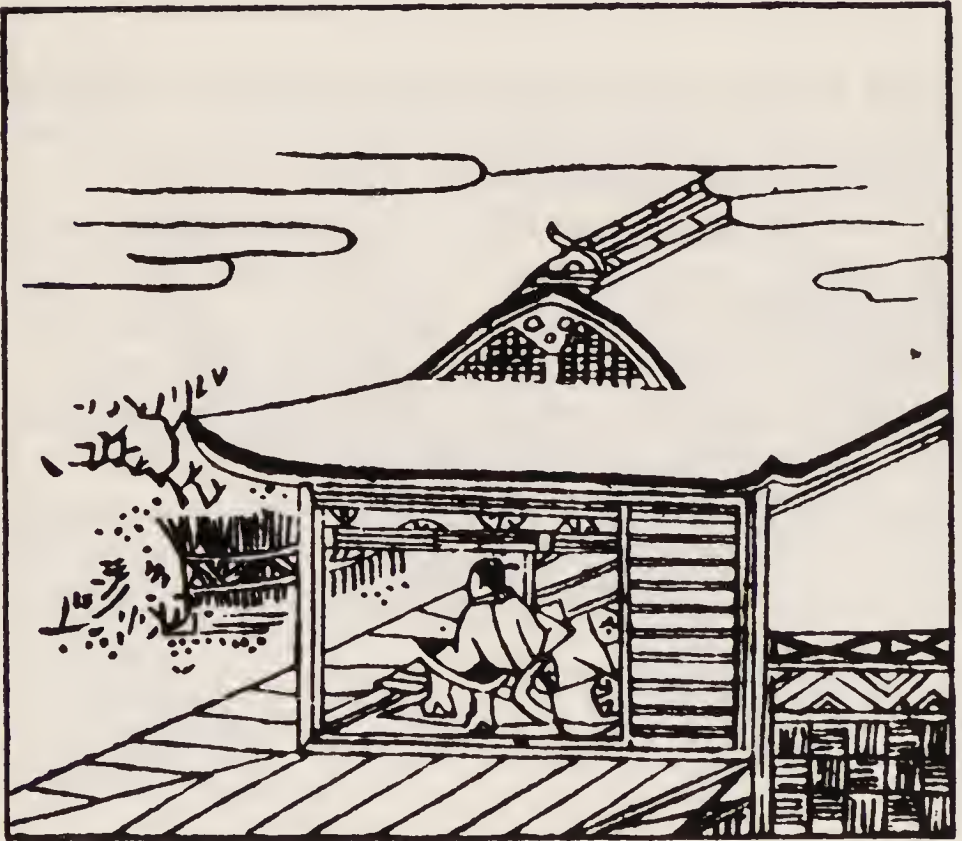
THE fisher's clothes, though cheap, withstand
The drenching they receive ;
But see ! my floods of tears have blurred
The colours of my sleeve,
As for thy love I grieve.

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.

GO-KYO-GOKU SESSHŌ SAKI NO DAIJŌDAIJIN

Kirigirisu
 Naku ya shimo yo no
 Samushiro ni
 Koromo katashiki
 Hitori kamo nen.



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.

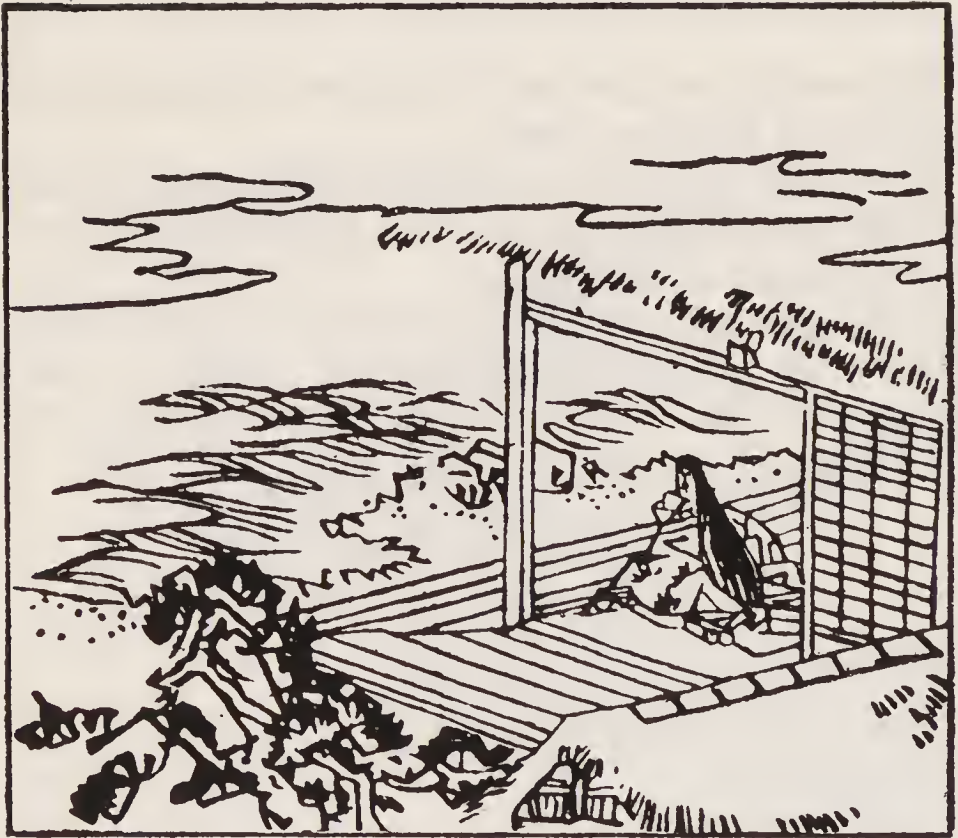
This writer was another of the great Fujiwara family, and died in the year 1206.

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.

NIJŌ IN SANUKI

Waga sode wa
Shiohi ni mienu
Oki no ishi no
Hito koso shirane
Kawaku ma mo nashi.



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.

KAMAKURA UDAIJIN

Yo no naka wa
Tsune ni moga mo na
Nagisa kogu
Ama no obune no
Tsunade kanashi mo.



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 Minamoto, 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.

SANGI MASATSUNE

Miyoshino no
Yama no aki kaze
Sayo fukete
Furu sato samuku
Koromo utsu nari.



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.

SAKI NO DAISŌJŌ JIYEN

Ōkenaku
 Uki yo no tami ni
 Ōu kana
 Waga tatsu soma ni
 Sumizome no sode.



THE FORMER ARCHBISHOP JIYEN

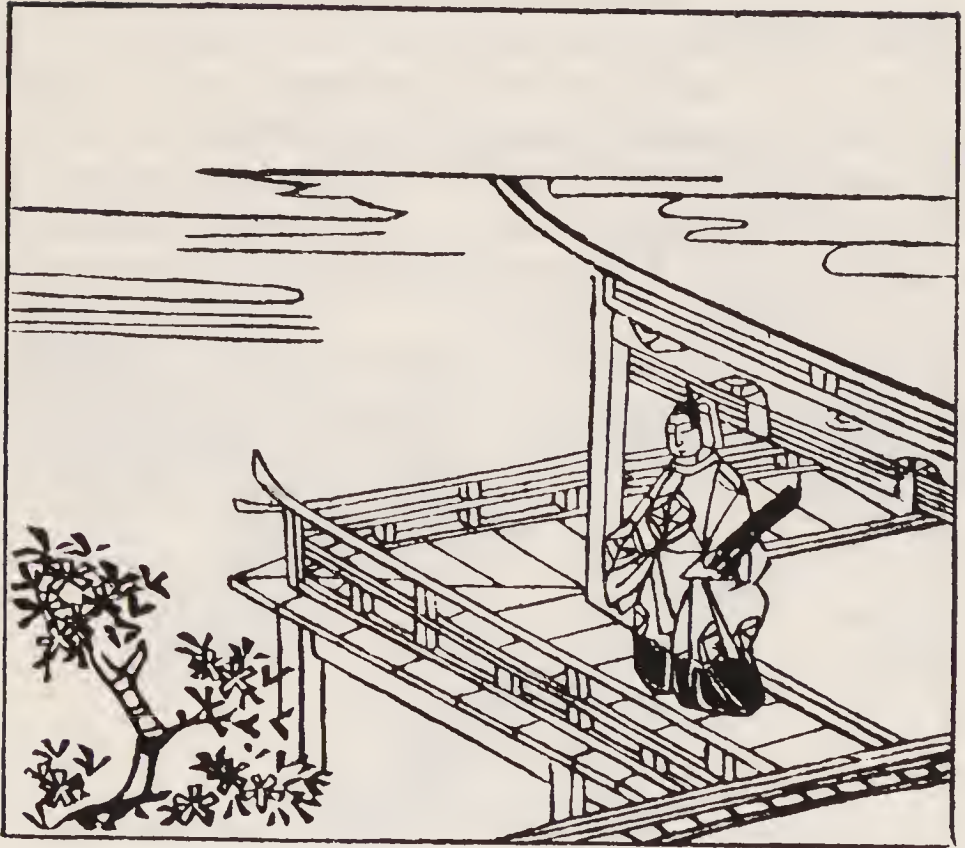
UNFIT to rule this wicked world
With all its pomp and pride,
I'd rather in my plain black robe
A humble priest abide,
Far up the mountain side.

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.

NYŪDŌ SAKI DAIJŌDAIJIN

Hana sasou
 Arashi no niwa no
 Yuki narade
 Furi yuku mono wa
 Waga mi nari keri.



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.

GON CHŪ-NAGON SADA-IYE

Konu hito wo
 Matsu-hō no ura no
 Yūnagi ni
 Yaku ya moshio no
 Mi mo kogare-tsutsu.



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} of verses ; he was the^{son} of Toshi-nari, 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.

JŪNII IYE-TAKA

Kaze soyogu
Nara no ogawa no
Yūgure wa
Misogi zo natsu no
Shirushi nari keri.



THE OFFICIAL IYE-TAKA

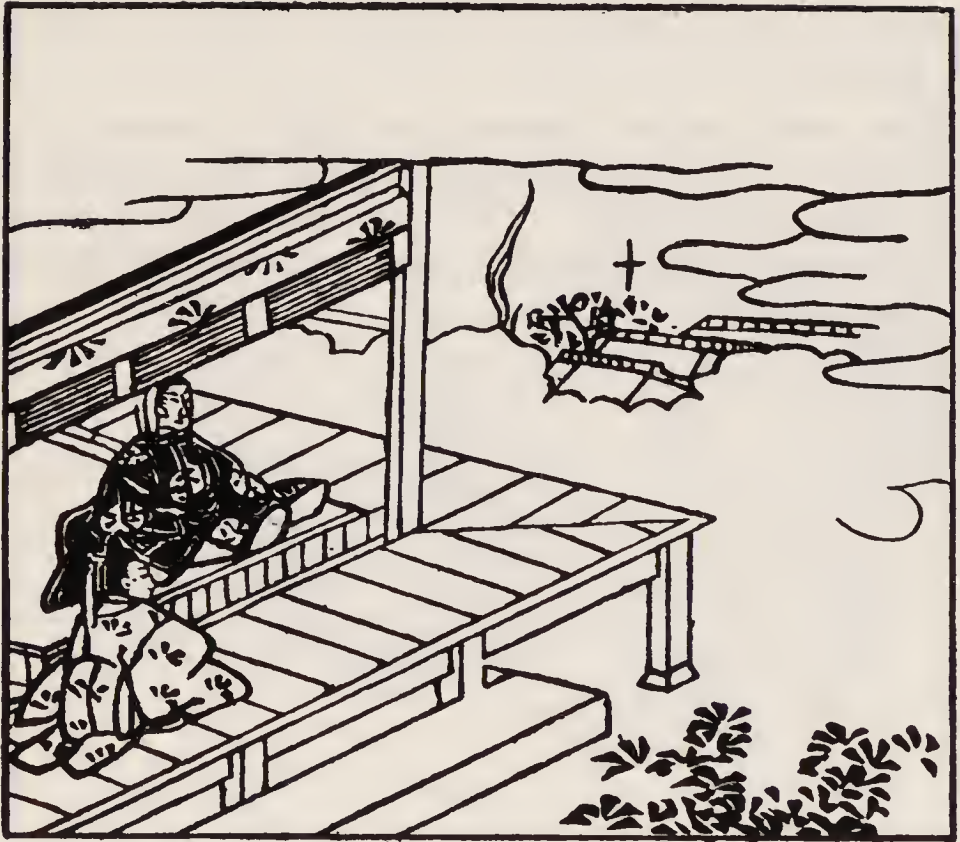
THE twilight dim, the gentle breeze
By Nara's little stream,
The splash of worshippers who wash
Before the shrine, all seem
A perfect summer's dream.

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.

GOTABA NO IN

Hito mo oshi
Hito mo urameshi
Ajiki-naku
Yo wo omou yue ni.
Mono omou mi wa.



THE RETIRED EMPEROR GOTOBA

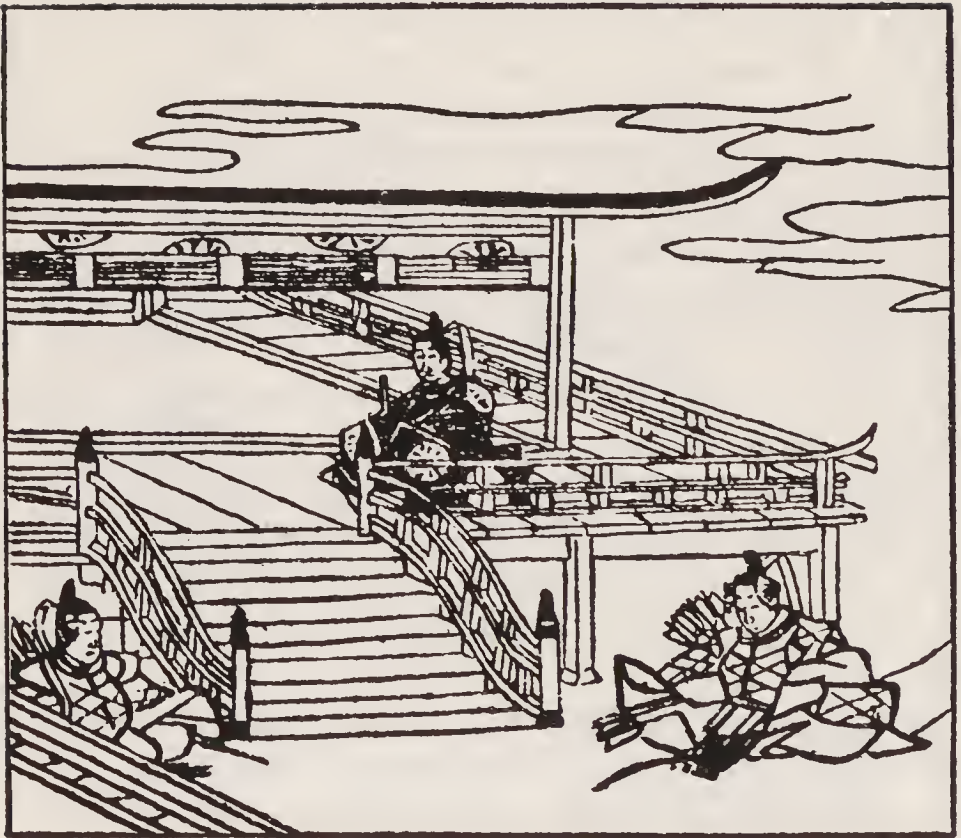
HOW I regret my fallen friends
How I despise my foes !
And, tired of life, I only seek
To reach my long day's close,
And gain at last repose.

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.

JUN-TOKU IN

Momoshiki ya
Furuki nokiba no
Shinobu ni mo
Nao amari aru
Mukashi nari keri.



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.

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to read and none of them written in bore-somely scholarly fashion. In fact, his version of this celebrated collection of Japanese poetry is ideally suited to readers who are making their first acquaintance with the work and who appreciate writing of a truly engaging quality.

Cover illustration: screen painting of the Sanjū Rokkasen (Thirty-six Famous Poets) by Sakai Hōitsu (1761–1828). Courtesy of the Smithsonian Institution, Freer Gallery of Art, Washington, D.C.



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