JAPANESE
ODES.
GIFT OF

GEORGE W. WALES,

OF BOSTON,

26 July, 1875.
HYAK NIN IS'SHIU,
OR
STANZAS BY A CENTURY OF POETS,

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

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

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PREFACE.

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

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

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

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

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

The compilation of the Hyak Nin Is'-shū was the work of Teika or Sadaiehe (refer to Ode 97), and was completed on the 27th day of the 5th month of the 2nd year of the "nengo" Bun-reki 文 歴. Teika was a "kuge" living near Mount Ogura in Yamashiro, and was a contemporary of the celebrated poet
Motogori. The *Hyak Nin Is'-ahiu Mine no Kake-hash* is the work of a man of letters, named Koromo-gawa-daijin, and was published at Kioto and Ohosaka. There are three prefaces: the first, dated 8th day of 3rd month of 3rd year of *Bun-k'wa* (A.D. 1805); the second, by a man of Inaba, spring of the 2nd year of *Bun-k'wa* (A.D. 1805); the third, by Motoi Ohoira, without any date. We find also at the end of the second and last volume of the work a postface, but equally devoid of date and of interest.

The Odes are taken from various sources, and were at first inserted in the *Mei-gets-ki* 'Records of Illustrious Months;' also a compilation of Teika's; but were afterwards separated, and were finally delivered into the care of Ten-kei, a priest of the temple of Nakano In, near the capital Kioto.

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

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

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

_London, November, 1866._
JAPANESE ODES

(TRANSLATED FROM THE ORIGINAL).

I.—Ten-ji Ten-wo.

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

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

* Vide "Yei-dai-nen-dai-ki."
II.—Ji-to Ten-wo."

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

III.—Kaki-no-moto no Hitomaro." The hill-side fowl his long-drooped tail
Sweeps o'er the ground—so drags the night.
My lonely plight
I mourn—my sleepless wretchedness bewail.

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

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

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

* In Milton we have "the secret top of Oreb."
IV.—Yamabe no Akah’to.⁴

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

V.—Saru-maru Ta-in.⁵

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

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

⁴ Of whom nothing is known. In the Man-yo-shiu he is supposed
to have flourished in the reign of Gen-sho (1), who became Temshi in
A.D. 715.

⁵ Of whom nothing is known. Ta-in(2) is the appellation of a rank
of the fifth order. The ode is found in the Ko-kin-shiu.

¹ Acer dissectum.
² A 2
VI.—Chiū-nagon Yakamochi.

Upon the bridge where ravens, aye,

Do love to pass where hoar-frost’s sheen,

When hoar-frost’s glittering film is seen;

I trow the break of day is nigh.

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

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

* A goddess and god, from whose embraces resulted the “Amagawa,” (6) or “milky-way.” So in Greelan mythology we are told that it consisted of the droppings from Juno’s breasts.
VII.—Abe no Nakamaro. 

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

VIII.—Ki-sen Hosahl.

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

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

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

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

d Miako is the metropolis. The neighbouring district is divided into portions named after the signs of the Zodiac, among which are Tats-mi, “dragon-serpent.” The ode is found in the Ko-kin-shiu.
IX—Onomo-ko-machi.
Thy love hath passed away from me
Left desolate, forlorn—
In winter-rains how wearily
The summer past I mourn!

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

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

b In *Kin-seki-monogatari* (7), "Relation of Events Ancient and Modern," he is supposed to be the son of Uda ten-wo, who flourished about A.D. 892. Becoming blind, he was incapable of succeeding to the throne, and he buried himself in a lonely hut, built beside an *ausaka* or mountain-path, close to a barrier-gate, where he endeavoured to while away the hours with playing on the *biha* (a sort of banjo-like musical instrument—the Chinese *pipa*, "guitar.")

* The point of the piece lies in a *jeu de mot* on the word *ausaka*, which means "a mountain pass or path," and which also may signify
XI.—Sangi Takamura.*

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

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

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

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

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

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

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

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

XIV.—Kawara no Sadai-jin.

Ah me! my soul with cares is vexed,  
Unnumbered, crowded, and perplexed,  
Than varied pattern more confus'd
On Mojidsuri fabric used,

The produce of Shinobu's loom,  
Shinobu in Michinoku land;  
For whose sake whose but thine doth gloom  
Hold o'er my failing heart command.

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

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

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

d Mojidsuri is a silk fabric embroidered with intricate designs of
XV.—Kwo-ko Ten-wo."
Thy wishes, love, have I obeyed,
And 'mid the meadows have I strayed
In this spring-time, and sought with care
The wakana plant that groweth there.
Lo on my sleeve
The falling snow its trace doth leave."

XVI.—Chiu-nagon Yuki-hira."
Inaba's lofty range is crowned
By many a tall pine-tree;
Ah quickly were I homewards bound
If thou shouldst pine for me."

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

a Son of Niu-mei Ten-wo and the daughter of Fuji-ware-notsu-nat'sne, a daijo daijin. In early life his name was Toki-yasz'. He became Tenshi in the 8th year of Gen-kei (11), A.D. 834.
b Wakana is an eatable vegetable. In Chinese, Tung-fung-teai (12), or "east-wind vegetable," the young Brassica Orientalis, that becomes eatable about the new year, when east-winds are common.
c The poet had gathered the wakana to please his mistress, and takes credit for having gone out in the cold to do so, in proof of which he shows the snow on his dress.
d Son of Heijo Ten-wo. In the reign of Yo Sei (Ode 13), became a chiu-nagon, and died 853 A.D. Found in Ko-kin-shiu.
e A close translation is impossible, and the above pretends only to be
XVII.—Ariwara no Narihira-asōn.*

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

XVIII.—Fujiwara no Toshiyuki-asōn.b

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

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

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

b Son of Azechi fuji-maro. According to the San-dai-jits-toku-hon,
XIX.—Ise.

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

XX.—Motoyoshi Shin-\textit{wo}.\textsuperscript{d}

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

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

\textsuperscript{a} A Princess, daughter of Fujiwara no Tsugu-kane, Lord of Ise, placed at the court of the Emperor Kwo-ko, in the 2nd year of \textit{Nin-\textit{wo}} (14), A.D. 886.

\textsuperscript{b} Near Ohosaka.

\textsuperscript{c} She means, she would rather die than not see her lover, were it only for a brief visit.

\textsuperscript{d} \textit{Shin-\textit{wo}} is a title of the heir-apparent of the Tenshi. The author died in \textit{Ten-\textit{kei}} (15), A.D. 943.
XXI.—Sosei Hoshi.

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

XXII.—Bunya no Yasuhide.

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

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

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

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

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

* "Shin-wo" is the title of the brother of the reigning Tenahi, or heir-apparent.
XXIII.—Choye no Chisato.

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

XXIV.—Kau-ke.

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

---

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

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

\(^*\) For "Tamuke," see Appendix.
XXV.—Sanjo Udaijin.\(^a\)

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

XXVI.—Tei-shin Ko.\(^c\)

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

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

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

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

\(^d\) Miyuki (17) is the appellation of a journey or progress made by the Tenabi, or Emperor.

\(^*\) There is a stream "Ohoigawa" in Enshū, but that is not the one here meant.
XXVII.—Chiu-nagon Kaneaka.\textsuperscript{a}

Lo Idsni's boiling waters flow,
With tumult vast, through Mika's plain;
My mind doth like confusion know,
A wretched prey to lover's pain.\textsuperscript{b}

XXVIII.—Minamoto Mineyuki-aso.\textsuperscript{c}

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

\textsuperscript{a} Son of Sachiū shō Toshimoto. Died in the 3rd year of Shiō-kei (A.D. 933). The ode is found in the Ko-kin-shū.

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

\textsuperscript{c} Son of Koretada Shin-wo, and grandson of the Emperor Ko-kwo. Died in the 3rd year of Ten-kei (18). A.D. 940. The ode is found in the Ko-kin-shū.
XXX.—Choshi-ka-uchi no Mitsune.

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

XXX.—Mibu no Tadamine.

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

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

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

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

B
XXXI.—Saka no uye no Korenori.
Now clearly broke the dawning day,
Ariake moon I thought to see—
The newly-fallen snow that lay
Round Yoshino\(^a\) deceived me.
The whiten’d hill-side seemed
As tho’ thereon the moonlight streamed.

XXXII.—Haru-michi no Tsuraki.\(^b\)
The winds of autumn have amassed
Dried withered leaves in ruddy heaps,
Have them in th’ mountain-torrent cast,
Whose stream in stony channel sweeps;
Amid the rocks that bar the way
The Mom-ji’s reddened leaves delay.\(^c\)

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\(^a\) Yoshino, otherwise Miyoshino, is a hill-village in Yamato. The ode is extracted from the Ko-kin-shū.

\(^b\) Son of Shoroku-i-no-jo Monobeno Kadoki. Died in the 3rd year of Tsi-k'wan (19), A.D. 864.

\(^c\) The poet visits the wilds of Shigayama, and, on seeing the masses of dried and autumn-reddened maple-leaves entangled among the rocks of the mountain streams, composes the above stanza.
XXXIII.—Kino Tomo-nori.  
'Tis a pleasant day of merry spring,  
No bitter frosts are threatening,  
No storm-winds blow, no rain-clouds low'r,  
The sun shines bright on high,  
Yet thou, poor trembling little flow'r,  
Dost wither away and die.  

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

---

* Grandson of Take no Uchisukune, a famous warrior in the early wars with Chōsen (Korea).

* The poet refers to the blossoms of the *sakura* (*Prunus cerasus*), which wither about the end of spring.

* Son of Michinari. In the 11th year of *Yen-ki* (A.D. 911), we find him in an official position in the province of Sagami. The ode is extracted from the *Ko-kia-shiu.*
XXXV.—Ki no Tsurayuki.

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

XXXVI.—Kyowara no Fukayaba.

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

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


c The night was so short, that the dawn broke unawares upon the poet, who had been contemplating the moon. The ode is from the Ko-kin-shiu.
XXXVII.—Bunya no Asayasu. a

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

XXXVIII.—Ukon. c

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

a Son of Bunya no Yasuhide.
b The above ode was composed at the request of the Emperor Daigo, in Yan-ki (A.D. 900).
c Daughter of Suyenaswa-shosho, according to the Yamato-monogatari. Wife of the Emperor Kogun, who is supposed to have deserted her for the charms of another. But in the Jiu-i-shu we are told that the motive of the poem is unknown.
XXXIX—Sangi Hitoshi.

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

XL—Taira no Kanemori.

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

---

a The father of Sangi Hitoshi died in the 3rd year of Ten-ryak (23).
b The asajiu is a plant that bears a conspicuous florescence. Another name for it is tsukuba.
c The above ode is an address to the author's mistress. From the Go-sen-shis.
d From the Jiwu-shi (24), where the ode is said to have been composed at the instance of the Tenshi Daigo, in Ten-ryak (A.D.) 949.
XL. — Mibu no Tadami.†

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

XLII. — Kyowara no Motosuke.‡

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

* Son of Mibu no Tadamine. The ode was composed on the occasion referred to in the note to Ode 40.
* Son of Fuka-yabu. Died 1st year of Fei-so (25). Found in the Go-sei-shiu.
* Reference to a proverb common in Michinoku:—To keep a vow while the waves do not overlap Suyematsu-yama is to keep a vow for ever. The negative form here used is that of original.
XLIII.—Chiu-nagon Atsutada.  
I went to meet thee, dearest maid,  
And when I parted loth from thee,  
Upon my soul such mis’ry weighed,  
I mourned the love that burdened me:  
O that my heart  
Were still unvexed by lover’s smart!

XLIV.—Chiu-nagon Asatada.  
To love, were it not human fate,  
Then men their fellows would not shun,  
Their very selves they would not hate,  
As since love’s birth they’ve ever done.

* Son of Honjui no Sadaijin. Died, according to the Jiu-i-shi, in the 6th year of Ten-kei.

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

* According to the “Hei-dai-nen-dai-ki,” there are only four years in the “nengo Ten-toku.”
XLV.—Ken-toku Ko. a

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

XLVI.—Sone no Yoshitada. b

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

a Died in the 8th year of Ten-roku (A.D. 972). The ode is extracted from the Jiu-i-shiu.
b Nothing known of him. The ode is from the Shin-ko-kin-shiu.
XLVII.—Yakeo Hoshi.

My mountain dwelling’s roof of thatch
Is with Yahemugura moss o’ergrown,
Of passer-by no glimpse I catch,
I dwell uncheered and alone;

’Tis autumn time,
And mankind dread the rig’rous clime.

XLVIII.—Minamoto no Shigeyuki.

From th’ pitiless rock are backwards fung
The wind urged floods in scattered spray.
With prayers from anguished heart-depths wrung,
I seek to make thee, love, obey;

As spurns the rock
The waves, dost thou my passion mock.

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

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

* “In” is an appellation often given to the Tenshi after death.
XLIX—Ohonakatomi* Yoshinobu-asin.

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

L.—Fujiwara no Yoshitaka. b

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

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

b Died in the 2nd year of Ten-yen (29), A.D. 974. Found in the Jiu-i-shiu.
LI.—Mother of Udai-aho Michi-tsuna. *

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

LII.—Mother of Gi-do-san-shi. c

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


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

c Wife of Naka-no-kambaku Michi-taka-ko. Flourished about 1004. The ode is from the Ko-kira-shiu. Jealousy of her husband is supposed to be the motive of the piece.
LIII.—Fujiwara no Sane-kata-asou.

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

LIV.—Fujiwara no Michinobu-asou.

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

* Little known of the author. The ode is from the Jiu-i-shia.
* Son of T'sunenori-ko, and adopted son of Michikanèkô.
* The poet laments that the dawn separates him from his mistress, even though he knows that the day will be followed again by the more welcome night, when he will once more meet her. The ode is from the Jiu-i-shia.
LV.—Dai-nagon Kin-tau.  

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

LVI.—Ida'mi Shikibu.  

Ere long for me this world shall end,
Thus doth my mind to me foretell;
Ere long to other world shall wend
My soul that thee hath lov'd so well.

Ah! would that thou
But once more wer't beside me now.  

* Died in the 2nd year of Cho-kiu (31), A.D. 1041.
  
* An address to a waterfall in the grounds of the celebrated temple of Daikaku in Saga. The ode is from the Jiu-i-shiu.
  
* Daughter of Ohoye no Masatoki, wife of Yas'masa, Lord of Tamba.
  
* She was ill, and nigh upon death, when she addressed this ode to her absent lover (some say husband). The ode is from the Jiu-i-shiu.
LVII.—Murasaki Shikibu.

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

LVIII.—Dai-ni no Sammi.

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

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

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

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


* An address to a faithless lover. The ode is from the Jiu-i-shū.
LIX.—Aka-some Yemon. a

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

LX.—Koshikibu no Naishi. c

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

a Daughter of Toki-mochi, Lord of Yamato, wife of Masafusa. Flourished in the reign of the Emperor Ten-mu, about the middle of the 7th century.
b Addressed to the Kambaku, Michitaka-kyo, a kuge of high rank, apparently disdainful of the authoress' love. The ode is from the Jiu-i-shiu.
c Daughter of Tachibana no Michisada, Lord of Idsumi, and his wife, Idsumi-sh'kibu (date unknown). Her mother, after the death of Michisada, married Yasumasa, and lived in Tango. She was celebrated for her poetic talent, and her daughter, too, enjoyed much poetic power. On some of the verses of this latter being read at the court, people refused to believe that they were the composition of the daughter, and averred that they were written by the mother, on hearing which Koshikibu replies as above. At Amanohashidate (probably somewhere between the place of her mother's residence and her own) her mother has never been, nor has her mother's handwriting (vide Appendix) ever been seen there, so that it is not possible that any aid from that quarter should have been afforded her. Ikuno, Ohoye, and Amanohashidate are all places in Tango.
LXI.—Ise no Choake.

Of old the Yahezak're lent
To Nara,² capital of yore,
Its fragrancy, and now its scent
Hath spread our Kokonche³ o'er.

LXII.—Sei Sho-nagon.

Thou, thou, the guardians of the gate
Of Kan-kok'kan, with false cock-crow,
Might'st cheat, and thus anticipate
The morn, thou ne'er canst cheat, I trow,
Ausaka's gate, that thee
Shall keep until the morning be.⁴

² Wife of Takahash'nari-jun, Lord of Chik'zen. The ode is from the Shi-ka-shiu.
³ Nara, Kokonche, ancient capital cities. When the Emperor removed from the former to the latter, he took with him the Yahezakura trees, for which the former had been famous.
⁴ Her lover cannot leave her until the morning, when the gate shall be opened, and thus, perforce, his visit to her must become publicly known. The allusion is to the story of Mo-sho-gun (32), a Chinese hero, who, flying by night from his enemies, found his further progress arrested by the barrier-gate of Kan-kok'kan, which was never opened until cock-crow. One of his followers, however, Kei-mei by name, imitated so well the crowing of a cock, that, although it was yet scarcely dawn, the gate-ward was deceived, and threw the gate wide open, so that they were enabled to pass on. The ode is from the Jiu-i-shiu.
* "Yahezakura" is a species of "prunus."
LXIII.—Sakyo no Taifu* Michimasa.*
Now doth deep misery oppress
My vex'd and sorrow'd mind
To none will I my woe confess,
Save thee, among mankind:
With thee I seek
Of all my wretchedness to speak.  

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

* Son of Ishiu-ko. Flourished about the time of the nengo Gen-cho (32), A.D. 1030. The ode is from the Jiu-i-shiu.
† "Gon-chiu-nagon," a high rank in the court of the Mikado.
* "Sakyo no taifu," a rank of the 4th order in the court of the Mikado.
LXV.—Sagami.\*  
Despised, I weep thy long neglect,  
My tears drench my sleeve,  
The happiness of my life is wrecked  
In struggles to achieve  
Thy stubborn love:  
My fate might all men’s pity move.\b

LXVI.—Saki no dai-so-jo GyoSon.\c  
With thee, O mountain Sakura tree!  
A lonely fate I moan,  
Thy blossom only cheers me—  
The only friend I own.

\* Daughter of Minamoto no Yorimits-ason, wife of Ohoi no Kin-suke.  
\b The above ode is from the Jiu-i-shiu, where it is said to have been composed in the 6th year of Yi-sho (34), A.D. 1051.  
\c Died by Neu-mets in the 1st year of Ho-yen (35), A.D. 1185. The ode is from the Kin-jo-shiu.
LXVII.—Suwo no Naishi. *

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

LXVIII.—Sanjo no In. 

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

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

b Son of the Emperor Reisen. Ascended the throne in the 3rd year of K'wan-huo (A.D. 1011); fell into distress and illness, abdicated, and died. He laments in the above ode the miserable condition to which illness and misfortune have reduced him, and envies the tranquillity of the moonlit night. He appears to have been hard pressed by the opposition of the higher Daimios, and by these forced to resign his throne.
LXX.—No-in Hoshi.

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

LXX.—Ryozen Hoshi.

In lonely solitude my home,
And from my cabin when I stray,
Where'er my wand'ring eyes may roam,
The landscape that doth round me lay,

How desolate, how drear
Doth it at autumn-e'en appear.

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

b Nothing known of the author. The ode is from the Jiu-i-shiu.
LXXXI.—Dai-nagon Tsune-nobu.

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

LXXXII.—Yuu-shi-nai Shin-wo Kenokii.

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

* Died in the 3rd year of Ka-ho (35), A.D. 1096. The ode is from the Kin-yo-shi (36), “Collection of Golden Leaves.”

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

* According to my “Nendai-ki,” there are but two years in the “nengo Ka-ho.”
LXXIII.—Saki no Chiu-nagon Masafusa. a

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

LXXIV.—Minamoto no Toshiyori no Asan. c

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

a Son of Ooi no Chikanari. Died in the 2nd year of Ten-yei (36).
b The author, at an entertainment given by Oai no Ma-uchi, com-
poses the ode as a tribute to the beauty of the Sakura trees, then in
full bloom on the opposite hills. The ode is from the Jiu-i-shiu.
c Son of the Dai-nagon, Ts'nenobu Kyo.
d He had prayed at the shrine of K'wan-on (patroness of lovers)
on Hasse-yama, that his mistress might lend a favourable ear to his
tale of love, but vainly, for he had been repulsed with scorn. The
ode is from the Sen-zai-shiu.
LXXV.—Fujiwara no Mototoshi.
A covenant thou mad'st with me,
And as the Sasemo from th' dew,
So I my very life from thee
Drink in. Alas! I fear me
This autumn's days are now but few! a

LXXXVI.—Ho-sho-ji no Niudo b Saki no K'wanbaku t Daijo-daijin. b

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

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

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

* "Niudo" (88), one who enters upon the path (of righteousness or doctrine), is a term for a priest—or the whole title means "Chief Kambaku," a priest of the order of Hoakio.

† "K'wanbaku" is the title of the highest officer of the Tenshi's court.
LXXVII.—Sh’yu toku In.

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

LXXVIII.—Minamoto no Kanemasa.

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

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

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

* Son of Mine no Kami Kanes’ke. The ode is extracted from the Ko-kin-shiu, where it is said to have been composed at the instance of the Emperor.
LXXXIX—Sakyo no Taï Akisuke.\textsuperscript{a}

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

LXXX—Tai-ken-mon-in no Horikawa.\textsuperscript{b}

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

\textsuperscript{a} Flourished about A.D. 1155. The ode is from the \textit{Ko-kin-shÅ"

\textsuperscript{b} Daughter of the \textit{Dai-nagon}, Sanekyo, who flourished about the \textit{nengo Ko-ji} (39), A.D. 1142.

\textsuperscript{c} She is uncertain as to whether her lover will visit her again. The ode is from the \textit{Sen-zai-shÅ"u}, where we are told that it is one of a hundred composed at the Emperor's request.
LXXXI.—Gotokudaiji. * Sadaijin.
I heard the Hototogis b cry,
I searched throughout the echoing sky,
No Hototogis could espy,
The morning moon but met my eye. c

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

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

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

c Possibly the poet complains of the cries of the cuckoo as Anacreon of the swallow in the ode: Τῷ σὺν θελείς ναίσσω.

d Date unknown. The ode is from the Sen-xai-shiu.

* "Gotokudaiji" means 'temple of Gotoku.'
LXXXIII.—Kwo-tai-ko-gu no Taiu.  

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

LXXXIV.—Fujiwara no Kyoake-ason.  

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

---

a Became a priest in the 2nd year of An-Gen (41), A.D. 1176.

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

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

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

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

LXXXVI.—Sai-gyo Hoshi.

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

* Son of Toshinori-asun. The ode is extracted from the Sens
zai-shiu.

b Son of Sai-mon no Taiu Yas'kyo. The ode is from the Sens
zai-shiu.
LXXXVII.—Jyakuren Hoshi.*

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

LXXXVIII.—Kwokamon In no Betto. b

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

LXXXIX.—Shokushina Shinwo. c

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

* Son of Toshinari Kyo. The ode is from the Ko-kin-shiu.
b Flourished about the commencement of the 12th century. The ode is from the Sen-zai-shiu.
c Daughter of the Tenshi Gohirakawa no In. The ode is from the Ko-kin-shiu.
XC.—In-fu-mon In no Taiu.∗

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

XCL.—Go-kyo-goku-ses'ho Daijo-daijin.∗

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

∗ Died in the 4th year of Kom-po (A.D. 1210). The ode is from the Sen-nai-shiu.
∗ Son of Goho-shoji Kanesaneko. Died in the 1st year of Ken-yei (42), A.D. 1206.
∗ The above is from the Ko-kin-shiu, one of a hundred odes composed at the instance of the Tenshi.
XCII.—Nijo no In Samaki.

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

XCIII.—Kamakura no Udaijin.

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

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

b Son of Udaisho Yoritomo, and became Kubo A.D. 1303. The ode is extracted from the Chok'-sen-shiu (49).
XCIV.—Sangi Masatsune.

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

XCV.—Saki no Dai-so-jo Ji-yen.

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

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

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


d It had been proposed that the author should become chief priest of
XCVI.—Niu-do Saki-no-dai-sojo Daijin.a
The court with Sakura's flowers is strewn
As thick as though the drifted snow
Did thereon lay: and I too soon
As withered low shall lie 'neath blow
Of man's inevitable foe.

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

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

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

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

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

XCIX.—Gotoba no In.

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

---

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

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

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

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

* Misogi* are short pieces of bamboo split at the top, and having inserted in
C.—Jyuntoku In.*

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

* Son of Gotoba no In, whom he succeeded as Emperor. Afterwards he was deposed by Yoshitoki, and eventually he was banished to the island of Sado, about A.D. 1200.

b Momo-shigi (vide Appendix), lit. "the hundred houses, chambers, or apartments;" means also "the hundred officers of the Daity," or "all the court officers." A better translation of the first line would, perhaps, be— "On our imperial palace lo" &c. &c.

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

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

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

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

The aspirate is strongly marked.

The sound 'Hi' is peculiar, and resembles the 'hi' in the Spanish words hijo hija, anciently figo figa.

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

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

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

E.g.: in 'señor,' 'mañana,' &c.

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

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

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

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

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

I.

*Aki no ta no kari-ho* no iho no toma wo arami, waga koromo-de wo tsuyui ni nureteku.

**Literal Version.**—“One may see through the roof of my cabin, through the thatch made of the straw of the rice-sheaves of the fields of autumn. The dew doth fall upon and wet the sleeves of my garments.”

(a) “Kari-ho” is literally ‘the dried sheaves.’

II.

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

**Literal Version.**—“The spring hath pass’d away, and the summer follows after it; and the secret top of Ama,* the drying-ground of the raiment of the white-clothed supernatural (beings) may now be seen.”

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

III.

Ashibiki* no yama-dori no o no shidari* o no naga naga-shi yo wo kitori ko mo nen.

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

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

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

IV.

Tagono urani uchi-ideb no mireba, shiro-take no Fujino taka ne ni-yuki wo furiteatsu.

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

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

(b) White and glistening.

V.

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

VI.

Karasagi no waqaseru hashi ni oku shimo no shiroki wo mireba yo zo fuke ni kera.

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

VII.

Ama no hara furise no mireba Kasuga naru Mikasa no yama ni ideshi teki ka no.

VIII.

Waga ihe wo Miyako no Tats'mi sh'ka zo sumu Yowouji-yama to k'io wo itu nari.

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

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

IX.

Hana no iro wa udnuri ni korina, itadura ni uogami yo ni furu nagame sesshi ma ni.

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

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

me: the time of my loving intercourse with thee has become the time
now of the long rains." She laments her lover's desertion of her.
The rendering I have in another place given of the above ode
seems equally correct; but the version here given is that preferred by
the Kake-hashi. The former I subjoin:—
"Thy love hath passed away from me,
Left desolate, forlorn.
In winter-rains how wearily
The summer past I mourn."

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

X.
Kore ya kono yuku no kaheru mo wakarete wa shiru no shiranu
ma osaka no seki. (a)

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

XI.
Wada no hara Yasashima kake te kogidenu* to h'to ni wa tsugeyo
Ama no tsuribune.

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

XII.
Amatsu* hase kumo no kayoji fuki-tojiyo* Otome no sugata shi-
bashi todomen.

(a) Old genitive of "Ama," 'heaven.'
(b) Apparently 'to blow and bind,' 'to blow and stop,' the onward motion of the
clouds, whereas Otome is borne.

XIII.
Takubane* no mine yori otsuru Mina* no gawa koi zo tsunami fuchi
to nari-nuru.

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

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

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

(a) "Shinobu" is the name of a place in Michinoku or Oshiu, also of a kind of
plant, possibly species of "Trichomanes." It likewise means (and herein lies a
word-play), 'to suffer,' 'to endure,' 'to conceal.'
or "the Shinobu-pattern mogiduri," "for the sake of (or on account of) whom am I penetrated with intricate miseries?—to my destruction."

XV.

_**Kimi** ga tame haru no no ni ide to wakana temu waga koromo-de ni yuki wa furitsu.<b>

(a) "Kimi" literally 'a lord,' here 'a mistress.'
(b) Old form of "furita" or "furishi."

XVI.

_Tachi-wakare Inaba no yama no mineni oru matsu to shi kikoba ima kakerikon._

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

(a) Observe force of "tachi," 'about to depart.' "To shi" = "to suru."
(b) This may be either "Kaheri-komu," or a future of "Kaheri-kuru"—probably the former.
(c) The word-play is on "matsu," meaning a pine-tree (2), or 'to wait for' (9).

XVII.

_Chii-haya-buru* kami-yo mo kikabi Tatsi ga wa karakureni ni mids' kaguru to wo._

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

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

XVIII.

_Sumi-no-ye no kashi ni yoru nami yoru sahe ya yume no kayo-ji kito me yozuran._

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

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

XIX.
Nanibagata mijikaki ashi no fushi no ma no awade kono yo wo sugushte yo to ya.

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

XX.
Wabi-nureba\* ima hata\(b\) onadji Naniva naru mi wo takushi te mo awan to zo omo.

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

(a) Equivalent to "nangi wo sureba," 'since I am in misery.'
(b) "Ima hata" variously interpreted as "ima hatashi," 'now at last; 'ima mata," 'now again,' 'now indeed.'

XXI.
Ima kon\(b\) to tishi bakarini nagats'ki no ariakeno te'ki wo machidetsuru\(b\) kana.

(a) An irregular 'future' from 'karu,' 'to come.'
(b) Appears to have the force here—'to wait for the coming forth.'

XXII.
F'ku karani aki no kusa kino shigoruba Mube-yama kaze wo arashi to iuran.

XXIII.
Te'ki mireba chij\(b\) ni mono koso kanashkere, wagami k'tots'no aki ni wa aranedo.\(b\).

(a) 'Various,' lit. 'thousands.'
(b) Old form of "arazaredo mo" from "aru," 'to behave,' &c.
XXIV.

Kono tabi wa nusa mo toria hexa a Tamuks-yama b momiji no nish ki kami no ma ni ma ni.
(a) To intend to but not actually to grasp.
(b) A mountain in Yamato (Washiu),—(11). 'In front of, before me,'—thus, "Tamuks-yama may mean 'the mountain before me.'"

XXV.

Na ni shi owaba b Osaka-yama b no same-kadsura c h'oni shirarede kuru yoshi no gana.

LITERAL VERSION. — "If thou answerest to report, like unto the Same-kadsura that grows on Osaka-yama, unknown to men, mayst thou come here to me."
(a) (12) or (13), to answer to one's name and reputation.
(b) O 'an of "Osaka" implies to meet with.
(c) Kadsura is also a term for the long black hair of ladies of rank. "Bun" also may be read (14).

XXVI.

Ogura yama no momiji ba kokoro aruba ima h'ito tabi no mi yuki matanaka b.

LITERAL VERSION. — "The maples-leaves of Ogura, had they understanding, they would linger till the imperial train now again passed."
(a) Ogura is a hill in Yamashiro.
(b) "Matana," equivalent to "mats' naran."

XXVII.

Mika no hara wa kite nayaruru lidesi gawa itsi mi b ki tote ka koish karuraru.

(b) "Itsi mi," 'when I see,' 'shall see,' or 'have seen.'
(a) Idaumi is a river in Yamashiro.

XXVIII.

Yama-sato wa fuya no sabishisha masarikaru h'ito me mo kusa mo karenu to omobeta.

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

Koresada, pr. n. v. xxiii. (a)
Koro, time, epoch, instant
Koromo, an old word—'garment,' more accurately 'outer garment'
Koromo de, sleeve
Kosaji (kos') negative radical form from kos', 'to cross, get across, pass over, &c.'
Koshikibun, pr. n. v. lx.
Ko sho, pr. n. v. iii. (e)
Koso, rather, certainly, indeed—frequently used as an elegant redundancy
Koto, matter, affair, fact—after a verb gives this an infinitival, sometimes a substantival force
Koye, voice, cry
Kubo, v. 'Cat. of Titles'
Kuchinanan = kuchi naran, from kuchiru or kuts'ru, 'to crumble into decay'
Kudaku, to break to pieces, shatter into atoms
Kuge, v. 'Cat. of Titles'
Kugurun, applied to the flowing of water among obstacles, and partial ralentissement thereof
Kumo, cloud
Kumogakure, cloud-darkening
Kumo-i, cloud-wall, the firmament, the empyrean
Kurabu, to compare with
Kurokami, black hair
Kuru, to come, arrive
Kururu, to darken, become evening
Kusa, grass, herbs, as distinguished from ki, 'shrubs or trees'
Kwanbaku, v. 'Cat. of Titles'
Kwan kwo, nengo, A.D. 1008, v. Table of Char.
Kwo kō, v. xv.

Kwo kamon In, pr. n. lxxxviii.
Ken-ku, nengo, A.D. 1190—1198 incl., v. Table of Char.
Kwo tai ko gu, v. 'Cat. of Titles'
Kyoake, pr. n. v. lxxiv.
Kyowara no Fukayaba, pr. n. v. xxxvi.
Kyowara no Matsu-to, xxxvi. (b)
Kyowara no Moto'sake, pr. n. xlii.

M.
Ma, interval, spot, place, portion of time, place, or circumstance
Mada, yet, still
Madeki, up to, until
Machidetsuru, to go out and wait for, or to wait for the sallying forth of
Madaki, quickly, without delay
Mago, apparently means in lxxvi. 'to become blended with'
Maki, a kind of yew-tree
Man-yoshu, v. 'Cat. Jap. Wks.'
Maro ya, round hut, a sort of rude dwelling, with thatched roof, often used by hermits
Masa'sa, pr. n. v. lxxiii.
Masari (ru), to be in excess
Matanana = machi naran, a fut. dub. of matsu, 'to wait for'
Matsum, a pine tree' (2) to wait for, hope for, expect
Me, eye, sight
Meguri, to go out and look for some one
Meikake, a concubine
Mi, myself, one's-'self, self;
(4) radical of miru, 'to see, behold, look at'
Miko, capital city, Kioto
Mibunotadami, pr. n. v. xli.

松 待 身 见
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Mibu no Tadamune, pr. n. r. xxx.
Michi kane, r. 29 (b)
Michimasu, pr. n. v. lxiii.
Michinari, pr. n. v. xxxiv. (c)
Michinobu, pr. n. v. liv.
Michinoku, name of a province, "Ochii"
Michi no omi, a pl.
Michi taka, pr. n. v. 28 (b)
Michi tsuna, pr. n. v. li.
Midare (ru), to be in confusion, physical or mental
Midare some, to be penetrated with confusion, trouble, &c.
Mida,2 water (b) not to see
Mijikaki, short, brief (of space and time)
Mika (Mikawa), a province of Nippon
Mikado, v. "Cat. of Titles"
Mikaki mori, v. "Cat. of Titles"
Mikasa, name of a mountain
Mi ki, an old preterit form from miru
Mikoto, v. "Cat. of Titles"
Mimuro, mt. v. Append. lixix.
Mina, name of a stream
Minamoto no kanemasa, pr. n. lxxxviii.
Minamoto Mineyuki, pr. n., v. xxxviii.
Minamoto no Shigeyuki, pr. n. v. xlviii.
Minamoto no Yoshimita, pr. n. v. 35 (a)
Mine, summit, peak
Miru, to see, look at, behold
Miso gi, v. note xxviii.
Miyoshino = Yoshino
Miyuki, v. xxxvi. (d)

Mo, also, and—intensive or emphatic particle
Mojidsuri, v. 9 (d)
Mogusa = moza, a common Arthemisia used as local cauteray
Momiji, generic name of maples
Momoshigi, v. e.
Mono, thing, person, he, she, or it, who, which, &c.
More idsuru, to drip out of, shine out of
Morotomo ni, together, in company—no, 'all of them'
Moshohun, pr. n. v. 33 (d)
Motoyasu, pr. n. v. 28 (a)
Motoyoshi, pr. n. v. xx.
Moyuru, to be consuming, burning away
Moxa (mogusa)
Mube, mt. v. Append. xxii.
Mukashi, old, ancient, long ago—(if repeated) 'once upon a time'
Murasaki shikibu, pr. n. v. lvii.
Murasame, a sudden shower of rain

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

1陸奥 2水 3不見 4奈何
APPENDIX

XLII.
Chigiriina katamini* sode wo shiboritsutsu Suye no mats-yama nami koeji to wa.
(a) Equal to "Tagai ni," 'reciprocally.'
(b) "Sode wo shiboru," lit. 'to wring one's sleeve, to weep abundantly.'

XLIII.
Ai-mite no nochi no kokoroni kurureba, mukashi wa mono wo* omowazari kuru.

LITERAL VERSION.—"'When I search my heart after having been with you (I find) that of old (before I knew you) I was not sad.'"
(a) "Mono wo omo," 'to be sad.'

XLIV.
Af koto no tahetshi nakuba* naka nakan to wo no mi wo no uramizaramaji.
(a) "Tahetshi nakuba" means 'were to cease and be no more.'

XLV.
Awaretomo* beki h'ito wa omohide, mi no itadon ni narinubeiki kana.

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

XLVI.
Yura* no to vo wataru funa-bito kaji wo taku-yu-ye mo shiranu, koi no michi kana.
(a) Name of a place in Kii; also of another in Tango.

XLVII.
Yahemugura shigereru yado no sabishisha ni h'ito koso mihene, aki wo ki ni keri.
The probable meaning is that given in the translation.
APPENDIX.

XLVIII.

Kaze wo itami¹ iwa utsu namio onoro no mi kudakete, mono wo omo koro kana.

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

(a) To suffer from the wind.

XLIX.

Mi-kaki-mori Yajio no taku hi wo yoru wa moyete, hiri wo kihet-sutu, mono wo koro omohe.

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

L.

Kimi ga tame oshikarazari shi inochi sehe nagaku no gana wo omo keron kana.

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

LI.

Nageki-tsubu hi hoti nuru yono akuru ma wa ikan i hish'ki mono to kawashiru.²

(a) Equivalent to "Oboishimeshi wo suru."

LII.

Was'rejio no yuku-suye made wa katakareba keo wo kagirino inochi to wo gana.

LIII.

Kaku to dan² yeya³ wa Ibu ki no sashi-mogusa mo shirajina⁴ moyuru omoi wo.

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

LIV.

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

LV.
Takino oto wa tabete hishaku narinuredo, wa koso nagarete naso kikohekeri.

LVI.
Arazaran kono yono hokano omoi-de ni ima hito tabi aru koto no gana.

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

LVII.
Meguri-aite mishi ya sore to mo wakanus mani kumo-gakureshiki shi yo ha no tsuki kana.

LVIII.
Arima-yama Inano sasawara kaze Fukuba ide-so yo hito wo nasume ya nasume.

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

LIX.
Yasurawade\* nenamaji mono wo sayo Fukete katabaku made no tsuki wo mishi kana!\)

(a) 'Yasurawade:,' 'to wait and be disappointed.'

XL.
Okuyo-yama Ikuno no mishi no tokohereba mada 'umi no mids' Amanokashidate.

The following plays on words are herein met with:—

Ikuno,\(^1\) \(^2\) the name of a place in Tango.

\(^3\) 'the road by which one goes to—'

\(^4\) equivalent (according to the Kakehashi) to ikura no hirui mi, 'ever so many broad plains,' or 'ever so broad a plain.

\(^5\) Fumi, a footstep, to walk, to tread upon.

\(^6\) handwriting, especially of a woman.

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

\(^1\) 生 \(^2\) 野 \(^3\) 行之道 \(^4\) 幾 \(^5\) 跡 \(^6\) 書狀
APPENDIX.

LXI.

Inishihene Nara no Miako no yakazakura kyo Kokomohe ni nihon-nuru kana.

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

LXII.

Yo wo kome e tori no sora ne wa hakaru tomo yo ni Ausaka no seki wa yuruwasi.

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

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

LXIII.

Ima wo tada omoi takenan to bakari wo k'to-dnale narude if yo shi mo gana.

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

LXIV.

Asadorake Uji no kawa kiri tae dahe ni araware wataru Sese no ajiroki.

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

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

LXV.

Urami-wabi kusun no sode dan aru mono wo koi ni kuchinan na koso oshikere.

LXVI.

Moritomo ni aware to omohe yama zakura kana yori hokana shiru k'to no nashi.
APPENDIX

LXVII.
Haruno yo no yume bakari naru ta-makurani kahi-naku\* tatan na koso oshikere.
(a) "Kahi-naku," (18) "inelegant, improper, &c."

LXVIII.
Kokoro ni mo arade uki yoni nazaraheba koshilarubeki yo-ha no tsuki kana.

LXIX.
Arashi fuku Mimuron no yama\* no momiji-ba wa Tatstra no ogawa no nishki narikeri.
(a) Mimuro-yama is in Yamato.

LXX.
Sabishi sani yado wo tachi-ide to nagasareba idsko mo onaji aki no yuugure.

LXXI.
Yuzureba kadota no inaba otsurete ashi no maroya\* ni akikaze zo fuku.
(a) Lit. "circular house," here "a thatched hut." "Kadota" is the term given to a rice-field situated close to the house.

LXXII.
Otonikiiku\* Takashi\* no kama no adanami wa kazeji ya sodeno nure mo koso sure.

The word-play is on adanami:—
Adanami,\(12\) "a roller or vast wave breaking on the shore," or "tide at the turn."
\(18\) 4 "a vain inconstant man,"(19) equal to "womanish, weak, &c.," "changeable."
(a) "Otonikiiku" is a phrase meaning "renowned, celebrated, famous."
(b) Takashi is in the province of Idsumi.

1 化 2 浪 3 各 4 身
APPENDIX

LXXXIII.

Takanago\(^a\) no onoe no sakura sakini keri to-yama no kasumi tatadesu no aranan.\(^b\)
(a) A hill in Harima.  (b) "Aranan," probably equivalent to "aru naran."

LXXXIV.

Ukarikeru hito wo Ihasse\(^a\) no yama oroshi hageshikare to wa inoranu mono wo.
(a) A hill in Yamato.

LXXXV.

Chigiri okishi Sasemo\(^a\) ga tsuyu wo inochi nite aware gotoshion ati no inumeri.
The meaning of this stanza is somewhat obscure. Inumeri is explained as equivalent to inu-yos', inu being negative of 'i', '1 to be in; yos', 'appearance, fashion, mode of being, &c.'
(a) "Sasemogusa."(20)

LXXXVI.

Wadano hara kogyi ideite mireba hisakata no kumoi ni mago oki\(^a\) tsu shira-nami.
(a) "Oki," 'the deep-sea, blue water.' "Tsu" is the old genitive termination.

LXXXVII.

Se wo hayami ino ni sekuru taki-gawano warete mo suye ni awan to zo omo.

LXXXVIII.

Awaji\(^b\) shima kayo chidori no nakoyi ikuyo nezamenu Suma\(^b\) no Seki-mori.
(a) Awaji, a large island not far from Osaka. (b) Suma, in Sesshu.

LXXXIX.

Aki-kaze ni tanabiku kumo no take-ka yori more idesuru ts'kino kage no sayakasa.

LITERAL VERSION.—"From the opening rifts in the clouds,
which the autumn winds have spread thinly over the sky, giints out
the beauty of the moonlight and its shadows.” Note the force of
more-ideuru, moru being used primarily to signify the action of water
soaking through and dripping from anything.

LXXX.
Nagakuran kokoro mo shirads kuro kami no midarete kise wa
mono wo koso omohe.

LXXXI.
Horogusuru nakitsuru kata wo nagasureba, tada ariakso ts’ki zo
nokoruru.

LXXXII.
Omoi-wabi satemno inochi wa aru mono wo ukini takenu wo na-
midna narikeri.

LXXXIII.
Yono naka yo mitchi koso nakere omoi iru yamano okuni mo
sh’ka zo naku naru.

Literal Version.— “In the world there is neglect of righteous-
ness (there is but evil). Even among the wilds of the hills, wherein
I have thought to penetrate, the deer’s cry resounds.”

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

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

LXXXV.
Yo mo sugara mono omo koro wo akeyarade neya no hima sahe
tsurenakari-keru.

Literal Version.— “Towards the end of night, when I was

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

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

LXXXVI.

Kageki* tote ts'ki ya wa mono wo omowasure kakoji kao naru
waga namida kana.

(a) To sob, lament, &c.

LXXXVII.

Mura-same*a no tsuyu no mada hina b makino hani kiri tachi-
noboru aki no yasugura.

(a) A shower, a passing shower.

(b) Not to be dry.

LXXXVIII.

Naniwa ye no ashi no kari no no kito yo yuye mi wo takuiste ya
koi wataru beki.a

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

(a) To go on loving.

LXXXIX.

Tama no o*a yo tanaba tatehene nagarahaedob shinoburu b koton
yowari no zo suru.

(a) (23) Lit. "the thread of a jewel," a thread by which a jewel is suspended, here
the course of life metaphorically.
(b) To meet in secret, as lovers do, 'to conceal, hide.'

1 借 寝 之 一夜
APPENDIX.

XO.

Misebayana Ojina no amano sode dani mo nureni zo nureshi iro\(^a\) wa kawards.

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

XCI.

Kirigiris' naku ya shimo yo no samushiro\(^b\) ni koromo-kataashki\(^b\) h'ori ka mo nen.

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

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

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

XCII.

Waga sode wa shiko-hi ni mihenu oshi no ishi no h'to kara shiranu kawaku ma no nashi.

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

XCIII.

Yo no naka wa tsune ni no gamona nagisa kogu amano kobune no tama-de mo korasshi.

LITERAL VERSION.—"How desirable is the life here on earth. How pleasant to watch the net-haul of the small boats of the fishermen plying near the shore."
people of the empire. (No! may I don), the blackdyed sleeve on Mt. Wagatasoma.

XCVI.

_Hana kyo arashino niwano yuki narudo furuyuku mono wa wagami nari-keri._

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

XCVII.

_Konu k'ito wo Mats'ho no urano yuunagi ni yaku ya mo shihono mi no kogateru._

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

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

XCVIII.

_Kaze soegu Narano o-gawa no yugure wa misogi no mats' no hirushi nari-keru._

XCIX.

_H'ito mo oshi k'ito mo urameshi ajiki-naku yo omoj yuwo ye ni mono omoj mi wa._ (a) Equivalent to (28) or to (27) q.v.

C.

_Momo-shigi-ya furuki nokido no shinobuni mo nawo amari aru mukashii nari-keri._

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

EXPLANATION OF ABBREVIATIONS.

Pr. n. 'proper name,' pl. 'place,' mt. 'mountain,' tal. 'island,' riv. 'river,'
tmpl. 'temple,' v. 'vide,' v. a. 'verb active,' v. n. 'verb neuter,' lit. 'literally,'
dub. 'dubitative,' cans. 'cansative,' neg. 'negative,' p. 'page,' incl. 'inclusive,'
cond. 'conditional,' par. 'particle,' part. 'particle—al,' met. 'metonomy,'

Roman characters refer to the Odds, Arabic characters refer to the pages.

A.

Abeno nakamoro, pr. n. vii.
Adanami, vide Append., Ode Ixxii.
Agatamori, pr. n. vii. (a)
Aimiru, to see, to meet and see,
to see mutually
Ajikinaku, Append., Ode xcix.
Ajiro, a kind of stake-net made
of slender bamboo
Akadaki, dawn of day
Akasomeyemon, pr. n. v. lix.
Akenuru, equivalent to akeru, akuru
Akeyarade, neg. participial form
of akeru, 'to become daylight'
Aki, autumn
Akisake, pr. n. v. lxxix.
Akuru (akeru), to open, to grow
light, to dawn
Ama, a fisherman, also (1) 'heaven'
Amagawa,1 'Milky-way,' lit.
'heaven river'
Amaochashidate, pl. v. lx (c)
Amanokagu, a mt. v. App. ii.
Angen, nengo, A.D. 1175—1176 incl.

Anwa, nengo, A.D. 908—969 incl.
Arami, to see through, to see day-
light through (as the holes in a
tattered roof &c.), explained in
the Kakehash as having a force
equivalent to actsu arase ni
Aranedo, for arazaredomo cond.
neq. form of arara
Araashi, a storm, gale
Araware (ru), to become evident
Ariake,2 term for a moon that
shines all night
Arima, pl. v. Append. lviii.
Ariwara no Narihira, pr. n. v. xvii.
Aru, to be, to have
Asaborake, dawn, the early morn.
Asajiu, pl. xxxix. (b), Saccharum
epicatium [Thunberg Fl. Jap.],
also called trubana
Asatada, pr. n. v. xliv.
Ashi, pl., Phalaris arundinacea
[Thunberg Fl. Jap.]
Aahibiki, name of a mountain,
also 'to saunter, to drag the
feet after'

1 天川
2 有明
INDEX

Ason, v. "Cat. of Titles"
Ate’tada, pr. n. v. xiiiil.
Au, to meet; by met, to love
Anzaka, a path up a mountain, name of a place
Awade, neg. part. form of au
Awaji, ial. v. Append. lxxviii.
Awamu—al | fut. dub. form
Awan—au |
Aware, compassion, pity—wo isu, "to have compassion on; also 'alas! wretched!''
Awo, pr. n. v. xvii. (a)
Azechi fuji maro, pr. n. xvili. (b)

B.
Ba, the same as ha
Bakari, only, just
Beki,1 equivalent to Latin bilis, only met with as a terminal form of verbs
Betto, v. "Cat. of Titles"
Biha, banjo, v. x. (b)
Biobu, a screen
Bitata, pr. n. v. xxxvi. (b)
Bummu, name of an emperor, v. xxvii. (a)
Bun toku,2 pr. n. (a)
Bunya no Assayasu, pr. n. xxxvii.
Bunya no Yasuhide, pr. n. xxii.

C.
Chidori, a kind of sea-bird
Chigiriki, preterit form of chigiru,'to make a vow or promise'
Chia haya buru, v. Append. xvii.
Chikuze, a province of Nippon

Chiu nagon, v. "Cat. of Titles"
Chiru, to scatter, disperse, blow away, as the wind does the leaves
Chô (les’), place or position where verb's action occurs, or material object (not agent) by means of which verb's action is affected
Cho kiu, nengo, A.D. 1040—1043 incl., v. Table of Char.
Cho k’wan, nengo, A.D. 1163—1164 incl., v. Table of Char.

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

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

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

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

IN TRANSLATIONS,

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

IN APPENDIX,

Ode 17, line 2—for yozuran read yoguran.
,, 17, 7—strike.
,, 20, tokushi ts'kushu.
,, 21, karu kuru.
,, 21, force here force here of.
,, 27, 1—nagaruru nagaruru.
,, 28, 5—karen karen.
,, 31, shinayaki Shirayuki.
,, 33, kohoro kokoro.
,, 34, ha ka.
,, 61, oow note.
,, 68, nazaraheba ungarahabe.
,, 75, 1—gotoshio no gotoshin.
,, 86, 1—Kageki Nagaki.
,, 89, 1—tanaba takenaba.

IN INDEX,

Article Jiigo no ge Kane line 1—for Jogo no ge Kanchobu read Jiigo no ge Kanchobu.
,, Arami line 5—for asku read usku.
,, Araneko 2—ara aru.
,, Ashi 1—arandinacea arundinacea.
,, Naruheshi 1—naruheshi narubeshi.
,, Ninjin 1—ninjin ninjiu.
,, Omoi wabaru wabaru.
,, Oto 1—nikko — ni kiku.
,, Soso 4—asaashi asashi.
,, Yuge 1—amount on account.
CATALOGUE OF TITLES
OF THE AUTHORS OF THE PRECEDING ODES.

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

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

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

Sa Dai Jin 左大臣 left-hand or superior degrees of the rank Daijin.

Nai Dai Jin 内大臣 inner or middle Daijin.

U Dai Jin 右大臣 right-hand or inferior Daijin.

Dai Jo Dai Jin 大政大臣 'high officer and illustrious administrator,' the title of the highest office in the Daiiri's court—a dignity of the first class.

Dai Ni 大尼 [lit. 'Great Second,' a rank attributed to the Lady Sammi in Ode 58.

Dai Sho 大将 'Great Leader,' a dignity of the fourth order.

U Dai Sho 右大将 right-hand or inferior degree of the rank Dai-Sho.

Sa Dai Sho 左大将 left-hand or superior Dai-Sho.

CATALOGUE OF TITLES.

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

H'tomaro equivalent to Ason—q.v.

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

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

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

Kuge 公家 a courtier in the Dairi's court.

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

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

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

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

Mikoto 尊 honourable or pre-eminent.

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

Nagon 納言 high officers in the court of the Dairi.

Dai nagon 大 Superior Officer of 3rd order

Chiu nagon 中 Middle " "

Sho na gon 小 Inferior 4th.
CATALOGUE OF TITLES.

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

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

Cho naka tomi 大中臣 vide notes to Ode 49.

Sa chiu sho 左中將 a rank next to Daishō.

Saki no 前 chief or first.

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

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

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

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

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

Dai so jo 大僧正 the superior or chief Sojo.

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

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

Sa kyo no ta in 左京大夫

Naka tsukasa no ta in 中敕大夫

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

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

Where "Fujisawa" occurs in a name, it must be taken as the name of a place where at one time the Court was held. "No" gives a genitive force to the word preceding it.
CATALOGUE OF JAPANESE WORKS.
REFERRED TO IN THE PRECEDING PAGES.

Chok' sen shiu 勧選集
Collection of Selections made at the command of the Emperor.

Genji monogatari 源氏物語
History of Affairs of the Original Families.

Go sen shiu 後撰集
Collection of After-selections.

Hon cho bun sui 本朝文粹
Which probably means "Official purity in Japan."

Jin i shiu 柿遺集
Collection of Additional Pieces.

Kin seki monogatari 今昔物語
Relation of Events Ancient and Modern.

Kin yo shiu 金稪集
Collection of Golden Leaves, a miscellany of short poems.

Ko kin shiu 古今
Collection of Odes Ancient and Modern.

Man yo shiu 萬稪
Collection of 10,000 Leaves.

Mei gets ki 明月記
Records of Illustrious Months.
CATALOGUE OF JAPANESE WORKS.

Nippon ki 日本記
Records or Description of Japan.

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

Oho kei da 大系
Complete Panorama of Families.

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

Sei shi roku hon 姓氏総本
Book of the Catalogue of Family Names.

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

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

Shi ka shi 詞花
Poetical Anthology.

Shinko kin shi 新古今
New edition of the Ko-kin-shi.

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

Yamato mono gatari 大和物語
Relation of the Affairs of Yamato.
<table>
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<tr>
<th>TABLE OF NENGO CHARACTERS.</th>
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<th>TABLE OF CHARACTERS.</th>
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</tbody>
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[Digitized by Google]
百人一首
丙寅年十月 申雅客筆
ごすふ③殿富門院大輔見せばえとをしあの御士
の袖とふも急を急しむりはぶさ
④校院椚政
大政大忌きやく次喻也され相乃さもるのを
もあとにきき招すね
⑤二條院後枝ふ袖信ほほ
不見へ奴言乃石乃人を來念れ收のみ然し
⑥進倉右大臣さくせ中
皆千人のも寺ならく解
乃を我の身でみふしも
⑦急に儀雅遙
⑧乃ら其秋風さぶれで挾るさと必多く劣る
也させ
お AppComponentみ
びにさめ
抽どぞある
物を表さ
ちあん
名もなき
愛の
是
大
ね
正
切
信
と
も
ふ
あ
れ
思わ
に
此
の
ま
の
み
立
よ
し
し

⑤ 防内信
春花夜花
交べる
ち

⑥ 信

⑦ 良

⑧ 良

三
院

⑨ 良

⑩ 良
なお、この文は、更に詳述され Ere more detail is provided.

今こそ、この文は、更に詳述され Ere more detail is provided.

なお、この文は、更に詳述され Ere more detail is provided.

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なお、この文は、更に詳述され Ere more detail is provided.
とおく海での月を見しし、小試於内侍大江山驚嘆

伊勢大情に心のをかうか彼れ故に我に天のをしし

ふれ季にほひぬけの美

諸君のそら称はゆるももに百塚の雲

さば①左京大夫運繁、今宮と相もひ巡りんとき

りを人れて在せぶよも、の手②種事調書

やばやけ言語のに応じてはよく定へりるしと

秋帰ぼし言語のに応じてはよく定へりるしと

秋帰ぼし言語のに応じてはよく定へりるしと
原意に従って

(未完)
文書東妻、吹う木の音、木の音、木の音。

（22）

夜風をもとへ、月をもとへ、月をもとへ。

（23）

大江の星、月をもとへ。

（24）

かすみ、かすみ、かすみ。

（25）

月の花、月の花、月の花。

（26）

三條右大臣、名子の子、名子の子。

（27）

中納言信盛、みの室にまで立ち上る。
1. 天智天皇
2. 秋比売命

又

3. 天智天皇
4. 春日

又

5. 山吹

又

6. 麻吕

又

7. 田子ノ浦

又

8. 松丸

又

9. 笛丸

又

10. 赤鳥