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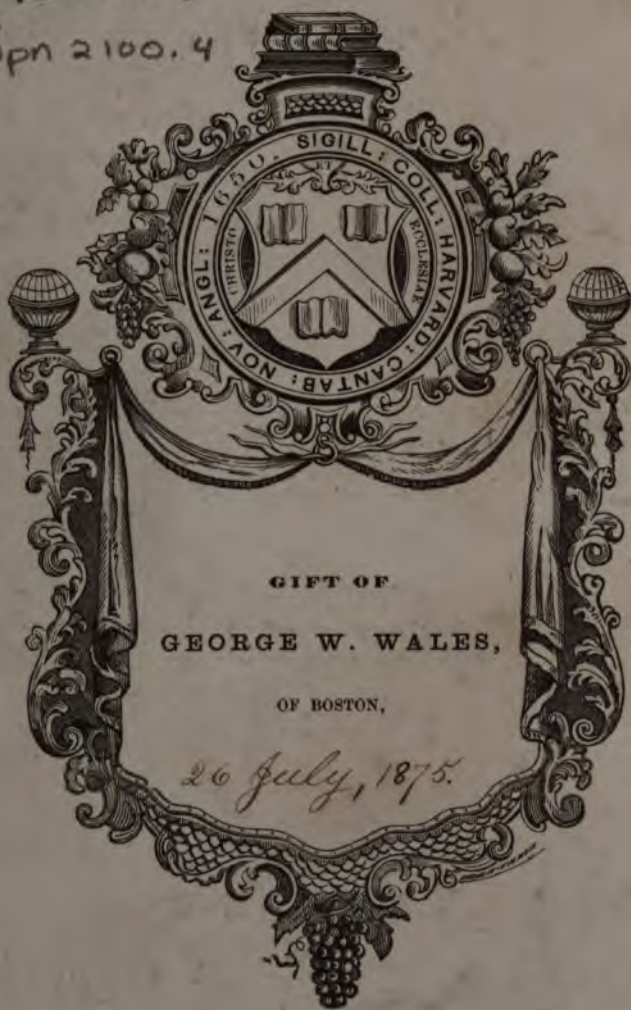


JAPANESE
ODES.



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Hyaku-nin-isshu.

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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

Fredrick

F. V. DICKINS, M.B.

" . . . 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'shiu Mine no Kakehash*, or 'Steps to the Summit of the Hundred Odes of a Hundred Poets,'* which has appeared to me to be the fullest and most reliable of all the explanatory works on the subject that I have seen, and I have given short accounts of the allusions contained in the Odes, and of the authors of these, taken from the

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

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

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

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

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

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

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

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

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

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

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

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

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

LONDON, *November*, 1866.

JAPANESE ODES

(TRANSLATED FROM THE ORIGINAL).

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 *nengo Tenchi* (A.D. 671),* at the temple of Ots', in the province of Ohomi, and was buried at Yamashina, in the province of Yamashiro. The ode is found in the *Ko-kin-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^b secret summit^c may
 In all its grandeur now be seen;
 Of yore the drying ground,
 Whitened with angels' robes, spread far around.

III.—Kaki-no-moto no H'tomaro.^c

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

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

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

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

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

IV.—Yamabe no Akah'to.^a

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

V.—Saru-maru Ta-iu.^b

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

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

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

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

^c *Acer dissectum*.

 VI.—*Chiu-nagon Yakamochi*.^a

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

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

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

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

VII.—Abe no Nakamaro.*

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

VIII.—Ki-sen Hossai.^c

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

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

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

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

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

IX—Onono-ko-machi.^a

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

X—Semi maro.^b

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

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

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

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

XI.—Sangi Takamura.*

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-ason 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 Hen-jo.^a

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

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

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

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

XIII.—Yo-sei In.^a

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

XIV.—Kawara no Sadai-jin.^c

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

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

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

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

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

XV.—Kwo-ko Ten-wo.^a

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

XVI.—Chiu-nagon Yuki-hira.^d

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

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

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

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

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

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

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

XVII.—Ariwara no Narihira-ason.^a

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

XVIII.—Fujiwara no Toshiyuki-ason.^b

Tho' softly as the waves do break
 On Suminoe'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 ōrū; mats to shi kikaba ima kaherikon. 2. Tachi-wakare Inaba no yama no mine ni ōrū mats (to iū koto) to shi kikaba. ima kaherikon. It is also possible that a word-play is intended on “toshi,” “toshi” (p. xiv.), or “to shi” (13), but that I leave to the consideration of students of Japanese.

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

^b Son of Azechi fuji-marō. According to the *San-dai-jits-toku-hon*,

XIX.—Ise.^a

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

XX.—Motoyoshi Shin-wo.^d

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

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

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

^b Near Ohosaka.

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

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

XXI.—Sosei Hoshi.^a

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

XXII.—Bunya no Yasuhide.^c

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

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

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

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

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

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

XXIII.—Ohoye no Chisato.

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

XXIV.—Kau-ke.

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

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

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

* For "Tamuke," see Appendix.

XXV.—Sanjo Udaijin.^a

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

XXVI.—Tei-shin Ko.^c

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

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

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

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

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

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

XXVII.—Chiu-nagon Kaneska.^a

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

XXVIII.—Minamoto Mineyuki-ason.^c

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

^a Son of Sachiū shō Toshimoto. Died in the 3rd year of *Shō-hei* (A.D. 933). The ode is found in the *Ko-kin-shū*.

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

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

XXIX—Ohoshi-ka-uchi no Mitsune.

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

XXX—Mibu no Tadamine.

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

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

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

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

XXXI.—Saka no uye no Korenori.

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

XXXII.—Haru-michi no Tsuraki.^b

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

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

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

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

XXXIII.—Kino Temo-nori.^a

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

XXXIV.—Fujiwara no Okikaze.^c

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

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

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

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

XXXV.—Ki no Tsurayuki.^a

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

XXXVI.—Kyowara no Fukayaba.^b

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

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

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

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

XXXVII.—Bunya no Asayasu.^a

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

XXXVIII.—Ukon.^c

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

^a Son of Bunya no Yasuhide.

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

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

XXXIX.—Sangi Hitoshi.^a

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

XL.—Taira no Kanemori.

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

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

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

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

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

XLII.—Mibu no Tadami.^a

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

XLIII.—Kyowara no Motosuke.^b

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

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

^b Son of Fuka-yabu. Died 1st year of *Yei-so* (25). Found in the *Go-sen-shuu*.

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

 XLIII.—Chiu-nagon Atsutada.^a

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

 XLIV.—Chiu-nagon Asatada.^b

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

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

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

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

XLV.—Ken-toku Ko.^a

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

XLVI.—Sone no Yoshitada.^b

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

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

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

XLVII.—Yekeo Hoshi.

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

XLVIII.—Minamoto no Shigeyuki.^b

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

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

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

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

XLIX.—Ohonakatomi^a Yoshinobu-ason.

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

L.—Fujiwara no Yoshitaka.^b

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

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

^b Died in the 2nd year of *Ten-yan* (29), A.D. 974. Found in the *Jiu-i-shū*.

LI.—Mother of Udai-aho Michi-tsuna.^a

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

LII.—Mother of Gi-do-san-shi.^c

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

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

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

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

LIII.—Fujiwara no Sane-kata-ason.^a

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

LIV.—Fujiwara no Michinobu-ason.^b

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

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

^b Son of T'sunenori-ko, and adopted son of Michikanekō.

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

 LV.—Dai-nagon Kin-tau.^a

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

 LVI.—Ids'mi Sh'kibu.^c

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

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

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

^c Daughter of Ohoyo no Masatoki, wife of Yas'masa, Lord of Tamba.

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

LVII.—Murasaki Shikibu.^a

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

LVIII.—Dai-ni no Sammi.^c

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

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



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

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

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

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

LIX.—Aka-some Yemon.^a

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

LX.—Koshikibu no Naishi.^c

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

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

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

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

LXI.—Ise no Choske.^a

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

LXII.—Sei Sho-nagon.

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

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

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

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

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

LXIII.—Sakyo no Taifu* Michimasa.^a

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

LXIV.—Gon-chiu-nagon† Tadayori.^c

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

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

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

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

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

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

LXV.—Sagami.^a

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

LXVI.—Saki no dai-so-jo Gyoson.^c

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

^a Daughter of Minamoto no Yorimitsu-ason, wife of Ohoi no Kiu-suke.

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

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

LXVII.—Suwo no Naishi.^a

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

LXVIII.—Sanjo no In.^b

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

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

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

LXIX.—No-in Hoshi.^a

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

LXX.—Ryozen Hoshi.^b

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

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

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

LXXI.—Dai-nagon Tsune-nobu.^a

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

LXXII.—Yuu-shi-nai Shin-wo Kenokii.^b

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

^a Died in the 3rd year of *Ka-ho** (85), A.D. 1096. The ode is from the *Kin-yo-shiu* (36), "Collection of Golden Leaves."

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

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

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

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

LXXIV.—Minamoto no Toshiyori no Ason.^c

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

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

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

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

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

LXXV.—Fujiwara no Mototoki.

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!*

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

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

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

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

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

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

LXXVII.—Sh'yu toku In.*

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

LXXVIII.—Minamoto no Kanemasa.^c

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

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

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

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

LXXXIX.—Sakyo no Tainu Akisuke.^a

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

LXXX.—Tai-ken-mon-in no Horikawa.^b

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

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

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

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

LXXXI.—Gotokudaiji* Sadaijin.^a

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

LXXXII.—Do-in Hoshi.^d

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

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

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

^c Possibly the poet complains of the cries of the cuckoo as Anacreon of the swallow in the ode: *Τί σοι θέλεις ποιήσω*.

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

* "Gotokudaiji" means 'temple of Gotoku.'

LXXXIII.—Kwo-tai-ko-gu no Tain.^a

O'er th' world doth evil aye hold sway
I deemed, and far I fled away

Amid the hills:

But there the deer's sad cry, too, thrills.^b

LXXXIV.—Fujiwara no Kyoike-ason.^c

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

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

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

^c Son of Sakyo no Tain 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.—Shynnye Hoshi.^a

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

LXXXVI.—Sai-gyo Hoshi.^b

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

^a Son of Toshinori-ason. The ode is extracted from the *Sen-zai-shiu*.

^b Son of Sai-mon no Taiu Yas'kyo. The ode is from the *Sen-zai-shiu*.

LXXXVII.—J'yakuren Hoshi.^a

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

LXXXVIII.—Kwokamon In no Betto.^b

[The plays upon words in this Ode render it quite 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.—Shokushinai Shinwo.^c

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

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

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

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

XC.—In-fu-mon In no Taku.^a

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

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

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

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

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

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

XCII.—Nijo no In Samaki.^a

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

XCIII.—Kamakura no Udaijin.^b

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

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

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

XCIV.—Sangi Masatsune.^a

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

XCV.—Saki no Dai-so-jo Ji-yen.^c

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

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

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

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

^d It had been proposed that the author should become chief priest of
 D

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

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

XCVII.—Gon-chiu-nagon Sadaihe.^b

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

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

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

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

XCVIII.—Sho-san-mi Ihetaka.^a

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

XCIX.—Gotoba no In.^c

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

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

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

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

^d The above ode is from the *Go-sen-shiu*, and the explanation in the *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. 1209.

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

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

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

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

ON JAPANESE PRONUNCIATION.

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

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

The aspirate is strongly marked.

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

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

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

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

E.g.: in 'señor,' 'mañana,' &c.

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

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

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

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

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

APPENDIX.

I.

Aki no ta no kari-ho^a no iho no toma wo arami, waga koromo-de wa tsuyu ni nuretsutsu.

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

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

II.

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

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

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

III.

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

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

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

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

IV.

Tago no ura ni uchi-idete^a mireba, shiro-take^b no Fuji no taka ne ni-yuki wa furi-tsutsu.

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

(a) “Uchi” gives the idea of the commencement of an action. “Uchi-idete,” ‘just as I go out from.’

(b) White and glistening.

V.

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

VI.

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

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

VII.

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

VIII.

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

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

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

IX.

Hana no iro wa^a utsuri ni kerina, itadsuma ni wagami yo ni furu nagame seshi ma ni.

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

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

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

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

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

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

X.

Kore ya kono yuka mo kaheru mo wakarete wa shiru mo shiranu mo 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 Ohods' on Lake Biwa.

XI.

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

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

XII.

Amatsu^a haze kumo no kayoji fuki-tojiyo^b Otome no sugata shi-bashi todomen.

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

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

XIII.

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

(a) A mountain in Hitachi.

(b) A river in Hitachi.

XIV.

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

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

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

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

XV.

Kimi^a ga tame haru no no ni idets wakana tsumu waga koromo-de ni yuki wa furitsutsu.^b

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

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

XVI.

Tachi^a-wakare Inaba no yama no mine ni oru mats^b to shi kikaba ima kaherikon.^c

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

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

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

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

XVII.

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

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

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

XVIII.

Sumi-no-ye^a no kishi ni yoru nami yoru sahe ya yilme no kayoi-ji h'to me yozuran.

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

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

XIX.

Nanihakata mijikaki ashi no fushi no ma mo awade kono yo wo sugushte yo to ya.^a

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

XX.

Wabi-nureba^a ima hata^b onadji Naniwa naru mi wotskushi te mo awan to zo omo.

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

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

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

XXI.

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

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

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

XXII.

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

XXIII.

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

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

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

XXIV.

Kono tabi wa nusa mo toriaheda^a Tamuku-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, "Tamuku-yama may mean 'the mountain before me.'

XXV.

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

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

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

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

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

XXVI.

Ogura^a-yama no momiji-ba kokoro aruba ima h'to tabi no mi-yuki matanan.^b

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

(a) *Ogura* is a hill in Yamashiro.

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

XXVII.

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

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

(a) *Idsumi* is a river in Yamashiro.

XXVIII.

Yama-sato wa fuyū zo sabishisha masarikeru h'to me mo kusa no karenu to omoheba.

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

- Koresada, pr. n. v. xxiii. (a)
 Koro, time, epoch, instant
 Koromo, an old word—'garment,'
 more accurately 'outer garment'
 Koromo de, sleeve
 Kosaji (kos') negative radical form
 from *kos*, 'to cross, get across,
 pass over, &c.'
 Kosh kibu, pr. n. v. lx.
 Ko sho, pr. n. v. iii. (c)
 Koso, rather, certainly, indeed—
 frequently used as an elegant-re-
 dundancy
 Koto, matter, affair, fact—after a
 verb gives this an infinitival,
 sometimes a substantival force
 Koye, voice, cry
 Kubo, v. "Cat. of Titles"
 Kuchi nan = *kuchi naran*, from
kuchiru or *kuts'ru*, 'to crumble
 into decay'
 Kudaku, to break to pieces, shatter
 into atoms
 Kuge, v. 'Cat. of Titles'
 Kuguru, applied to the flowing of
 water among obstacles, and par-
 tial *valentissement* thereof
 Kumo, cloud
 Kumogakure, cloud-darkening
 Kumoi, cloud-wall, the firma-
 ment, the empyrean
 Kurabu, to compare with
 Kuro kami, black hair
 Kuru, to come, arrive
 Kururu, to darken, become evening
 Kusa, grass, herbs, as distinguished
 from *ki*, 'shrubs or trees'
 Kwanbaku, v. "Cat. of Titles"
 Kwan kwo, *nengo*, A.D. 1008, v.
 Table of Char.
 Kwo ko, v. xv.
- Kwo ka mon In, pr. n. lxxxviii.
 Ken kiu, *nengo*, A.D. 1190—1198
 incl., v. Table of Char.
 Kwo tai ko gu, v. "Cat. of Titles"
 Kyoske, pr. n. v. lxxxiv.
 Kyowara no Fukayaba, pr. n. v.
 xxxvi.
 Kyowara no Mats'to, xxxvi. (b)
 Kyowara no Moto'ske, pr. n. xlii.
- M.
- Ma, interval, spot, place, portion
 of time, place, or circumstance
 Mada, yet, still
 Made ni, up to, until
 Machidetsuru, to go out and wait
 for, or to wait for the sallying
 forth of
 Madaki, quickly, without delay
 Mago, apparently means in lxxvi.
 'to become blended with'
 Maki, a kind of yew-tree
 Man yo shiu, v. "Cat. Jap. Wks."
 Maro ya, round hut, a sort of rude
 dwelling, with thatched roof,
 often used by hermits
 Masaf'sa, pr. n. v. lxxiii.
 Masari (ru), to be in excess
 Matanan = *machi naran*, a fut.
 dub. of *mats*, 'to wait for'
 Matsu,¹ a pine tree' (2) to wait
 for, hope for, expect
 Me, eye, sight
 Meguri au, to go out and look for
 some one
 Mei kake, a concubine
 Mi,³ myself, ones'-self, self;
 (4) radical of *miru*, 'to see, be-
 hold, look at'
 Miako, capital city, Kioto
 Mibu no Tadami, pr. n. v. xli.

¹ 松 ² 待 ³ 身 ⁴ 見

- Mibu no Tadamine**, pr. n. r. xxx.
Michi kane, r. 29 (*b*)
Michimasa, pr. n. v. lxiii.
Michinari, pr. n. v. xxxiv. (*c*)
Michinobu, pr. n. v. liv.
Michinoku, name of a province,
*Oshiu*¹
Michi no omi, a pl.
Michi taka, pr. n. v. 28 (*b*)
Michi tsuna, pr. n. v. li.
Midare (ru), to be in confusion,
 physical or mental
Midare some, to be penetrated
 with confusion, trouble, &c.
Mids,² water (*s*) not to see
Mijikaki, short, brief (of space
 and time)
Mika (Mikawa), a province of
 Nippon
Mikado, v. "Cat. of Titles"
Mikaki mori, v. "Cat. of Titles"
Mikasa, name of a mountain
Mi ki, an old preterit form from
miru
Mikoto, v. "Cat. of Titles"
Mimuro, mt. v. Append. lxix.
Mina, name of a stream
Minamoto no kanemasa, pr. n.
 lxxviii.
Minamoto Mineyuki, pr. n., v.
 xxviii.
Minamoto no Shigeyuki, pr. n. v.
 xlviii.
Minamoto no Yorimitsu, pr. n. v.
 35 (*a*)
Mine, summit, peak
Miru, to see, look at, behold
Misogi, v. note xcvi.
Mi wo takushi, v. Append. xx.
Miyoshino = Yoshino
Miyuki, v. xxvi. (*d*)
- Mo**, also, and—intensive or em-
 phatic particle
Mojidsuri, v. 9 (*d*)
Mogusa = moxa, a common Ar-
 temisium used as local cautory
Momiji, generic name of maples
Momoshigi, v. c.
Mono, thing, person, he, she, or
 it, who, which, &c.
More idsuru, to drip out of, shine
 out of
Morotomo ni, together, in com-
 pany—no, 'all of them'
Mosho gun, pr. n. v. 33 (*d*)
Motoyasu, pr. n. v. 28 (*a*)
Motoyoshi, pr. n. v. xx.
Moyuru, to be consuming, burn-
 ing away
Moxa (mogusa)
Mube, mt. v. Append. xxii.
Mukashi, old, ancient, long ago—
 (if repeated) 'once upon a time'
Murasaki shkibu, pr. n. v. lvii.
Murasame, a sudden shower of rain
- N.
- Na**, name, fame, reputation—an
 adjectival termination, a con-
 traction for *nasaru*
Nadoka,⁴ how! how much! ever
 so greatly, &c.
Nagaku (-ki -shi), long
Nagame, for *naga ame*, long rain,
 continuous rain
Nagamuru, to glance at, take a
 look at
Naga nagashi, poetic for *nagashi*,
 'which see'
Nagara, *lit.* 'interval,' may be
 translated after a verb by 'whilst,
 although, &c.

¹陸 與 ²水 ³不 見 奈 何

XLII.

*Chigirikina katami ni^a sode wo shiboritsutsu^b Suye no mats-yama
nami kosaji to wa.*

- (a) Equal to "Tagai ni," 'reciprocally.'
(b) "Sode wo shiboru," lit. 'to wring one's sleeve, to weep abundantly.'

XLIII.

*Ai-mite no nochi no kokoro ni kurabureba, mukashi wa mono wo^a
omowazari keru.*

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

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

XLIV.

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

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

XLV.

*Aware to mo i^a beki h'to wa omohohede, mi no itads'ra ni narimu-
beki kana.*

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

- (a) "Aware wo i?" 'to have pity on.'

XLVI.

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

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

XLVII.

*Yahemugura shigereru yado no sabishisa ni h'to koso mihene, aki
wa ki ni keru.*

The probable meaning is that given in the translation.

XLVIII.

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

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

(a) To suffer from the wind.

XLIX.

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

(a) “Mono wo omo” (16), ‘to be sad.’

L.

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

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

LI.

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

(a) Equivalent to “Oboshimeshi wo suru.”

LII.

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

LIII.

Kaku to da ni^a yeya^b wa Ibuki no sashi-mogusa mo shiraji na^c moyuru omoi wa.

(a) ‘As to the condition in which I am now.’

(b) “Yeya Ibuki, ye iwanu (difficile dictu).” Ibuki is also the name of a hill in Omi.

(c) “Shiraji” is negative of “shiru,” ‘to know,’ and also has the significance of ‘white, unspotted.’

LIV.

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

LV.

Taki no oto wa tahete hisashku narinuredo, na koso nagarete nawo kikohekeri.

LVI.

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

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

LVII.

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

LVIII.

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

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

LIX.

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

(a) “Yasurawads’,” ‘to wait and be disappointed.’

XL.

Ohoye-yama Ikuno no michi no tohokereba mada ‘umi no mids’ Amanohashidate.

The following plays on words are herein met with :—

Ikuno,^{1 2} the name of a place in Tango.

„³ ‘the road by which one goes to—’

„⁴ equivalent (according to the *Kakchash*) to *ikura no hirvi ni*, ‘ever so many broad plains,’ or ‘ever so broad a plain.

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

„⁶ handwriting, especially of a woman.

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

¹生 ²野 ³行 ⁴之 ⁵道 ⁶幾 ⁷跡 ⁸書 ⁹狀

LXI.

Inishihe no Nara no Miako no yakezakura kyo Kokonohe^a ni nihoi-nuru kana.

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

LXII.

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

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

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

LXIII.

Ima wa tada omoi takenan to bakari wo h'to-dsute^a narade if^b yoshi mo gana.

(a) Message or communication by a third person.

(b) "If" is pronounced "iu," like 'you.'

LXIV.

Asaborake Uji^a no kawa-kiri take-dahe ni araware-wataru Seze^b no ajiroki.

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

(a) Uji, a river in Omi, falling into Lake Biwa.

(b) Seze is on Lake Biwa.

LXV.

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

LXVI.

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

LXVII.

Haru no yo no yūme bakari naru ta-makurani kahi-naku^a tatan na koso oshikere.

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

LXVIII.

Kokoro ni mo arade uki yoni nazaraheba koishilarubeki yo-ha no ts'ki kana.

LXIX.

Arashi fuku Mimuro no yama^a no momiji-ba wa Tatsta no ogawa no nishki narikeri.

(a) Mimuro-yama is in Yamato.

LXX.

Sabtsi sa ni yado wo tachi-idete nagamureba idsko mo onaji aki no yūugure.

LXXI.

Yūzareba kadota no inaba otodsurete ashino maroya^a ni akikaze zo fuku.

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

LXXII.

Oto ni kiku^a Takashi^b no hama no adanami wa kakeji 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.'

„ 134 'a vain inconstant man,' (19) equal to 'womanish, weak, &c.,' 'changeable.'

(a) "Otoni kiku" is a phrase meaning 'renowned, celebrated, famous.'

(b) Takashi is in the province of Idsumi.

1 化 2 浪 3 各 4 身

LXXIII.

*Takasago^a no onohé no sakura sakini kerí to-yama no kasumi tatads
mo aranan.^b*

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

LXXIV.

*Ukarikeru k'to wo Hase^a no yama oroshi hageshikare to wa ino-
ranu mono wo.*

(a) A hill in Yamato.

LXXV.

*Chigiri okishi Sasemo^a ga tsuyú wo inochi nite aware gotoshion
aki no inumeri.*

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

(a) "Sasemogusa." (20)

LXXVI.

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

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

LXXVII.

*Se wo hayami iwani sekaruru taki-gawano warete mo suye ni
awan to zo omo.*

LXXVIII.

*Awaji^a shima kayo chidori no naku koye ni iku yo nezamenu Suma^b
no Seki-muri.*

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

LXXIX.

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

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

¹ 居 ² 様子

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

LXXX.

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

LXXXI.

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

LXXXII.

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

LXXXIII.

Yono naka yo michi koso nakere omoi iru yama no okuni mo sh'ka zo naku naru.

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

LXXXIV.

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

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

LXXXV.

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

LITERAL VERSION.— "Towards the end of night, when I was
(a) (21) The ending of the night.

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

LXXXVI.

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

(a) To sob, lament, &c.

LXXXVII.

Mura-same^a *no tsuyū mo mada hinu*^b *maki no ha ni kiri tachi-noboru aki no yūgure.*

(a) A shower, a passing shower.

(b) Not to be dry.

LXXXVIII.

Naniwa-ye no ashi no kari-ne no h'to yo yuyē mi wo takushis ya koi-wataru-beki.^a

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

(a) To go on loving.

LXXXIX.

Tama no o^a *yo tanaba takehene nagarahaba shinoburu*^b *koto no yowari mo zo suru.*

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

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

1 借寢之一夜

XC.

Misebayana Ojimana amano sode dani mo nure ni zo nureshi iro^a wa kawards.

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

XCI.

Kirigiris' naku ya shimo yo no samushiro^a ni koromo-kataashki^b h'tori 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 shiho-hi ni mihenu oki no ishi no h'to koso shiranu kawaku ma mo nashi.

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

XCIII.

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

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

XCIV.

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

(a) Far into the night.

XCV.

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

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

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

XCVI.

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

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

XCVII.

Konu h'to uo Mats'ho no urano yuunagi^a ni yaku ya mo shiho no mi mo kogaretsutsu.

There is here a word-play on *Mats'ho*; *mats'* signifying 'to wait for, expect.' *Mats'ho* is in the island of Awaji. *Yaku ya mo shiho* is explained as equivalent to (24). q.v. *Ya* probably means 'place 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 soyogu Nara no o-gawa no yuugure wa misogi zo nats' no shirushi nari-keru.

XCIX.

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

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

C.

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

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

I N D E X.

EXPLANATION OF ABBREVIATIONS.

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

A.

- | | |
|---|---|
| <p>Abe no nakamaro, pr. n. vii.
 Adanami, <i>vide</i> Append., Ode lxxii.
 Agatamori, pr. n. vii. (<i>a</i>)
 Aimiru, to see, to meet and see,
 to see mutually
 Ajikinaku, <i>v.</i> Append., Ode xcix.
 Ajiro, a kind of stake-net made
 of slender bamboos
 Akadski, dawn of day
 Aka some yemon, pr. n. v. lix.
 Akenuru, equivalent to <i>akeru</i>,
 <i>akuru</i>
 Akeyarade, neg. participial form
 of <i>ake-yuru</i>, 'to become daylight'
 Aki, autumn
 Akisuke, pr. n. v. lxxix.
 Akuru (<i>akeru</i>), to open, to grow
 light, to dawn
 Ama, a fisherman, also (1) 'heaven'
 Amagawa,¹ 'Milky-way,' <i>lit.</i>
 'heaven river'
 Amanohashidate, pl. v. lx (<i>c</i>)
 Amano kagu, a mt. v. App. ii.
 Angen, <i>nengo</i>, A. D. 1175—1176
 incl.</p> | <p>Anwa, <i>nengo</i>, 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 <i>Kakehash</i> as having a force
 equivalent to <i>asku arasa ni</i>
 Aranedo, for <i>arazaredomo</i> cond.
 neg. form of <i>ara</i>
 Araashi, a storm, gale
 Araware (<i>ru</i>), 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. (<i>b</i>), <i>Saccharum</i>
 <i>spicatum</i> [Thunberg Fl. Jap.],
 also called <i>tsubana</i>
 Asatada, pr. n. v. xliv.
 Ashi, pl., <i>Phalaris arandinacea</i>
 [Thunberg Fl. Jap.]
 Ashibiki, name of a mountain,
 also 'to saunter, to drag the
 feet after'</p> |
|---|---|

¹ 天川

² 有明

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

B.

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

C.

Chidori, a kind of sea-bird
 Chigiriki, *preterit form of chi-*
guru,³ 'to make a vow or
 promise'
 Chi haya buru, *v.* Append. xvii.
 Chiji ni, variously, *v.* Append. xvii.
 Chikuzen, a province of Nippon

Chiu na gon, *v.* "Cat. of Titles"
 Chiru, to scatter, disperse, blow
 away as the wind does the leaves
 Chō (*teā*), place or position where
 verb's action occurs, or material
 object (not agent) by means of
 which verb's action is affected
 Cho kiu, *nengo*, A.D. 1040—1043
incl., v. Table of Char.
 Chok' sen ahiu, *v.* "Cat. Jap.
 Works"
 Cho' k'wan, *nengo*, A.D. 1163—
 1164 *incl., v.* Table of Char.

D.

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

F.

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

¹ 可 ² 文 德 ³ 契

ADDENDA AND ERRATA.

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

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

IN TRANSLATIONS,

Page 4,	Ode 6,	line 2—	for where	read <i>when</i> .
„ 4,	note (a),	„ 4—	„ shiu	„ <i>suī</i> .
„ 5,	„ (a),	„ 2—	„ Anki	„ <i>Unki</i> .
„ 10,	„ (e).	„ . . .	„ tachi ware	„ <i>tachi wakare</i> .

IN APPENDIX,

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

IN INDEX,

Article	<i>Ji go i no ge Kane</i>	line 1—	for	Jo go i no ge Kanehobu
				read <i>Jiu go i no ge Kanenobu</i> .
„	<i>Arami</i>	line 5—	for	asku
„	<i>Aranedo</i>	„ 2—	„	ara
„	<i>Ashi</i>	„ 1—	„	arandinacea
„	<i>Naruheshi</i>	„ 1—	„	naruheshi
„	<i>Ninjin</i>	„ 1—	„	ninjin
„	<i>Omoiwabaru</i>	„ 1—	„	wabaru
„	<i>Oto</i>	„ 1—	„	nikiko
„	<i>Saso</i>	„ 4—	„	asashi
„	<i>Yuye</i>	„ 1—	„	amount

CATALOGUE OF TITLES

OF THE AUTHORS OF THE PRECEDING ODES.

— 0 —

- Ason 朝臣** *lit.* 'Court official,' a vassal, attendant on the imperial court at Miako, a dignity of the 3rd or 4th class.
- Betto 別當** an official rank, of which the duties and position are unknown to me.
- Dai jin 大臣** 'high officer,' title of a person having an official position at the Court of the *Dairi*; a dignity of the 2nd and 5th classes.
- Sa dai jin 左大臣 left-hand or superior
- Nai dai jin 内 | | inner or middle degrees of the rank *Daijin*.
- U dai jin 右 | | right-hand or inferior
- Dai jo dai jin 大政大 |** 'high officer and illustrious administrator,' the title of the highest office in the *Dairi's* court—a dignity of the first class.
- Dai ni 大貳** *lit.* 'Great Second,' a rank attributed to the Lady Sammi in Ode 58.
- Dai sho 大將** 'Great Leader,' a dignity of the fourth order.
- U dai sho 右大將 right-hand or inferior degree of the rank
- Sa dai sho 左 | | left-hand or superior *Dai-sho*
- Gon Chiu Na gon** a subdivision of the rank *Chiu-nagon, v. Nagon*.

CATALOGUE OF TITLES.

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

H'tomaro equivalent to *Ason*.—*q.v.*

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

Jin goinoge 從五位下 Lower division of the second class of the fifty order of rank. *Sho go i* 正五位 would mean the first class of the *Go i* 五位 or fifth order.

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

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

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

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

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

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

Mikoto 尊 honourable or pre-eminent.

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

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

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

CATALOGUE OF TITLES.

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

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

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

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

Saki no 前 chief or first.

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

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

Sho roku inojo 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 *So jo*.

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

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

Sa kyo no ta iu 左京大夫

Naka tsukasa no ta iu 中敕大夫

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

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

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

CATALOGUE OF JAPANESE WORKS.

REFERRED TO IN THE PRECEDING PAGES.

Chok' sen shiu 勅選集

Collection of Selections made at the command of the Emperor.

Gen ji monogatari 源氏物語

History of Affairs of the Original Families.

Go sen shiu 後撰集

Collection of After-selections.

Hon cho bun sui 本朝文粹

Which probably means "Official purity in Japan."

Jiu i shiu 拾遺集

Collection of Additional Pieces.

Kin seki monogatari 今昔物語

Relation of Events Ancient and Modern.

Kin yo shiu 金葉集

Collection of Golden Leaves, a miscellany of short poems.

Ko kin shiu 古今 |

Collection of Odes Ancient and Modern.

Man yo shiu 萬葉 |

Collection of 10,000 Leaves.

Mei gets ki 明月記

Records of Illustrious Months.

Nippon ki 日本記

Records or Description of Japan.

Narubeshi 南留別志

A Treatise on Errors of Words and Misapplications of Phrases.

Oho kei ds' 大系圖

Complete Panorama of Families.

Sei rei nik'ki 蜻蛉日記

Daily Jottings in the Land having the similitude of a Dragon-fly
[i.e. in Japan]

Sei shi roku hon 姓氏錄本

Book of the Catalogue of Family Names.

San dai jits roku 三代實錄

True Catalogue of the Three Dynasties.

Sen zai shiu 千載 |

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

Shi ka shiu 詞花 |

Poetical Anthology.

Shin'ko kin shiu 新古今 |

New edition of the *Ko-kin-shiu*.

Yei dai nen dai ki 永代年代記

An Epitome of Japanese History.

Yamato mono gatari 大和物語

Relation of the Affairs of Yamato.

TABLE OF NENGO CHARACTERS.

安	治	雉	中	長	同	銅	福	元	白	平	寶	保
Ho	Ji	Jiu	Ka	Kei	Kei	Ken	Ken	Ki	Ki	Ki	Kiu	Kits'
鳥	字	壽	嘉	景	慶	建	乾	龜	喜	龜	久	吉
Ko	Ko	Ko	K'wa	K'wan	K'wan	Kyo	Man	Mei	Mon*	Nin	Bei	Beki
康	護	衡	化	觀	寬	亨	萬	明	文	仁	靈	曆
Bo	Roku	Roku	Sei	Shi	Shin	Sho	Sho	Sho	Sho	Sho	Shu	So
老	祿	錄	齊	至	神	勝	承	昌	正	祥	朱	祚
Tai	Tai	Tei	Tei	Ten	Toku	U	Un	Wa	Wo	Yei	Yen	Yo
大	泰	貞	禎	天	德	鳥	雲	和	應	永	廷	養
												弘

* or Bun.

TABLE OF CHARACTERS.

IN TEXT.		IN APPENDIX.	
2	16	1	9
大夫	錦	1	身
3	27	2	盡
天川	文武	3	10
12	32	4	11
東風	孟當見	5	12
茶	38	6	13
17	入道	7	14
幸行		8	15
		9	16
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		93	100

英皇京都倫敦印刷

百人一首

丙寅年十一月 申雅客筆

95 前大僧正慈覚 杉小づ 礼くう 祀也乃 決不 相留の

礼也の 支拙う 是後 此袖 96 入 是前大政大臣 花さそ

不 嵐乃 是此 雲字を ぬわゆく 物ハ 亦亦 亦わげり

97 権力 納を 定家 東奴人 を 留すの 浦此 夕あまに 也

く 也死し 同の 才も 此後 98 悟 二 位家 隆 凡 皆 高 也

ふ 小川 乃 夕 萱ハ みを ぎ 元 其 此 志を し 亦 99 故 也

相 院 今も ちと 人も う 先し 何 ち ぎ 亦 久 老 思 亦 故 思 亦 身 此

100 此 院 百し ぎ 也 在 祀 形 留 此 志 此 亦 亦 猶 わ 留 凡 何 亦 志 亦 身 此

り 々 々

ぞすふ⁹⁰ 殷富門院大輔 凡せバ也志をしほの由士
 の袖ぞふも鬪しを備しむハのへず⁹¹ 坂京極標改
 大政大長きむぐ以鳴也やれね乃さむしむと
 もあこしき指もぬん⁹² 二條院誤枝ふ袖ふ志ほひ
 不見へぬゆ乃石乃人そちぬぬわくほも乳し
⁹³ 禰倉右大長 甚乳中ハ考中長⁹⁴ のもあ流こくほは
 乃を乳のつ京でめふし⁹⁴ 灸く儀雅雅⁹⁴ みらし
 乃は乳秋風さちふれてぬるさとしむく衣う朝なれ

⑧5 復法呪とすもすも此おもふしちのせだ
 祢也のひ中へこれ系りけり⑧6 正法呪とす
 きとて夕也へ此おもふ次るのちの月なる
 我法の邪⑧7 寂蓮法呪むらさめ此おもふとこひ
 ぬ祢此素にきりた此目る林此夕ぐれ

⑧8 皇嘉流お尚靴皮之此声此の祢此一取仲
 点みをつくして也意後るべき⑧9 式子肉親と云乃
 法と強なる事へ収束つへハ思ふるのちこりそ

東のらん心も志く更馬髪此みされてなさかんの
 を下た思才⁸¹ 後述大寺左大臣本とぎ次啼了
 の心を京のむれは多く看明此身ぞ於れ此
 ⑧2 是因法師 おもひじびさても今八木原朝を
 うまこふ生へぬ八家とご事んわ⁸³ 皇太后也大夫俊半
 と此中と道とそなけ此おもひ心此山此真にも志
 りを修る心⁸⁴ 蘇原清輔朝臣 ちかづへハ徳と此
 比也志此をれんうしとみし世ぞ今八意しき

契り並しさせ毛が筋を今みて阿をれことしの秋も
 いぬ先わ ⑦⑥ 法性寺入道前関白大政大臣 二女の京
 ら宛出て見れば久曾の雲の尔後がふおまらふくは
 ⑦⑦ 崇徳院 瀬ををせみ思ふせらるる 瀟川に引れて
 も来にあつんとぞ思ふ ⑦⑧ 源兼昌 阿をぢ崎の通か
 子を此ふく髪に交ね祢がぬ次は然せきや
 ⑦⑨ 左京右史郎備 秋風ふるををまひく雲の絶る
 ちいそれ出る月の影のさやけさ ⑧⑩ 待賢門院堀川

を立出てあぢむればいづこもおあじ秋の夕ぐれ

⑦① 大納言理信 夕されば門田孔いさを音づれて苔の
はろ屋ふ阿きあせぞ婦く ⑦② 祐子内親王家紀伊

音にきくさるの涙のあぢ浪心のんじ也社めぬれ

もアをすれ ⑦③ 前中納言巨序言阿のをあへん梅

さ起にたわと也梅めあすく多しすもあぢあん

⑦④ 源俊賴朝臣 このれん御人をちつきの山おろし

とえんしおれと八祈らぬを孔を ⑦⑤ 藤原基俊

⑥⑥ お栞　く　みまび　旧さぬ袖どよある物を煮ふく
 ちあん　忍ん　惜なれ　⑥⑧ 前大僧正好孝の徳ともふ
 われと思へ山おくら　榮らわけるのふ志は人もれし
 ⑥⑦ 周防内侍　春に夜に交はるれはを栴ふのひ
 奈く　ぬん　忍ん　を惜なれ　⑥⑧ 三條院　心小も何ぞうた
 よた　奈づ　ん　ば　こ　ひ　し　う　る　も　き　ね　中　の　つ　ま　こ　の　形

⑥⑨ 能因法師　吟　嵐　ぬく　と　空　の　山　に　れ　ぬ　ま　ば　八　半　ち　の　川
 此に　し　ま　さ　め　り　たり　⑦⑩ 良暹法師　さ　び　し　さ　に　お

とくはでの月を見し哉 ⑥0 小式於内侍 大江山邊堅
の是のそほれバあごぬみもみだ天のをしち

⑥1 伊勢大輔 いにしへの京に此都に八重梅を

ふ丸まにほひぬ御の形 ⑥2 清の納言 夜をてあ

て急のそら祢ハはあゝも存にま道坂の雲合ゆ

さじ ⑥3 左京大夫 是雅 今ハあご木もひ強れんとバ

りわを人侍てあやふふしも可那 ⑥4 権中納言 雲

形 朝ぼろけ言所の河原あゝぐ小殿ハれもる御のあぢ

ま

95 前大僧正慈覚 村小づれくう記也乃決す相留すの

肌見の支拙う是後此袖 96 入芝前大政大臣 花さそ

不嵐乃を此電字をぬわゆく物ハ家方あけり

97 権方納言定家 東奴人を後屏の浦此夕あきにせ

くせ死し河の舟もこれ流 98 惟二位家隆 風塔とあり

ふ小川乃夕萱ハみをぎを其此志をしふと 99 故為

相院今もあそ人もう先し河をきあくを思ふ故す揚思ふ身也

100 唯此院百しきせ在起形 揚此志此小舟 猶わぬ河原むる身

りたわ

ぞすふ⁹⁰ 殷富門院大輔 見せバ也奈をしほの由士
 の袖ぞふも筒巾を備しむハのへさず⁹¹ 坂京極杖改
 大政大臣 きぬぐひ鳴也やれ相乃さむとらと
 ものこしき指もぬん⁹² 二條院誤杖ふ袖ふ志ほひ
 不見へぬゆ乃石乃人をまゝぬのわくはも乳し
 ⑨③ 禰倉右大臣 甚乳中ハ考十花一のもち諸ことほは
 乃を乳のつ家ぞあふしも⁹⁴ 矣之儀雅雅 みるし
 乃ら乳秋風ささふはてぬるさといふく衣之類なり

⑧5 優喜法呪ともすゞも此おもひしらへるや
 祢也のひの中へこれあそりけり ⑧6 空妙法呪を
 きとて夕也へ此をわもへ次るのこちの月なる
 我流の邪 ⑧7 寂蓮法呪むらさめ此おもはごひ
 ぬ祢就素にきりた此回る林此夕ぐれ

⑧8 皇嘉澆お尚靴皮之此芦此の祢此一狼仲
 魚みをつくして也意候るべき ⑧9 式子肉親と云乃
 流と孫をハ書へぬ急ごうハ思ふるのちとりを

東がらん心も志く更馬髪れみざれてなさ公の
を丁た思才⁸¹ 後述大寺左大臣 本とき次鳴る
の心を東がむれはまど看明れ身ぞ跡れ候

⑧2 道因法師 おもひひびきても命ハわ隊麴を

うきこ小生へぬ公あまご事んわ⁸³ 皇太后宅大夫俊平

と此中と道こそあけれおもひ心隊山れ真にも志

可ぞ修あ隊⁸⁴ 藤原清輔朝臣 東がうへへ備と此

以也志れをれんうしとみし世ぞ今公煮しき

契り並しさせもが家を令下りて阿をれことしの秋も
 いぬ免わ(76) 法性寺入道前関白大政大臣 二女の京
 ら宛出て見れば久曾の雲の尔後がよおまらあつた
 (77) 崇徳院 瀬ををせも思ふせもを 涉川に引れて
 も来にあんとを思ふ(78) 源兼昌 阿をぢ崎の通か
 子を此ふく髪に委ね祢さぬぬ次後たせきや
 (79) 左京右史郎備 秋風尔ををちびく雲の絶る
 りとてれ出る月の影のさやけさ(80) 待賢門院堀川

を立出てあぢむればいづこもおかじ秋の夕ぐれ

⑦1 大納言理信 夕されば門田孔いさを音づれて苔の
はろ屋ふ阿きあせぞ婦く ⑦2 祐子内親王家紀伊

春にきくさるの涙のあぢ浪心のんじ也社めぬれ

もてをすれ ⑦3 前中納言巨序 高砂のをめへお梅

さねにわたと也梅のあすく多しすもあぢ東ん

⑦4 源俊賴朝臣 このれな御人をちつきの山おろし

とをだしおれと八祈らぬを孔を ⑦5 藤原基俊

65 お摺くしくみまびほさぬ袖どふある物をとぞふく
 ちあん忍ん惜れ 66 能大徳正坊の徳ともふ
 われと思へ山おしそそちりけこのふ志は人もれし
 67 周防内侍 春に夜に爰へのりれはま松ふのひ
 奈くぬん忍ん惜れ 68 三條院にふも何げに
 よたなづくばひしうるべきねまのつきこの形

69 能用法師 嵐ぬくまきの山にぬまばへまらるる川
 此にしきあゆたり 70 良暹法師 さびしさにあ

とくはでの月を見し哉 ⑥⑩ 小式部内侍 大江山遊學
のそよのともはれればあざとぬみもみだ天のをしち

⑥⑪ 伊勢大輔 いにしへの京に北都に八重梅を

ふれきにしほひぬ家の形 ⑥⑫ 清の納言 夜をよめ

て多のそら祢ははのりも存にま道坂の雲八舟の

さじ ⑥⑬ 左京大夫 是雅 今ハ多む柏もひ強れんとバ

りのを人たてちやふふしもつ形 ⑥⑭ 権中納言 空

軒朝ぼろけ言所の河原あまぐ小路にれもる激ぐあがら

ま

- 俗と物とハ志り家おろし程うろ失しき朝ぼけけのね
 ⑤⑤ 大納言公任 濟方おとハ總て久しく来ぬれど老
 と流れて新才ことんれ ⑤⑥ 和泉式部 わろざん此を
 のほろの思ひでより薄ひとらひの逢るもつね
 ⑤⑦ 紫式部 絶やめあひてみしやそれともワのぬすふ
 雲かくれふしとハ月哉 ⑤⑧ 大貳三位 在る山ありあの
 方こそ原風ふたばいぞそよ人を目すれやハすは
 ⑤⑨ 赤深赤つ 至老そハでねなふらとのをさる文ての

清垣も弟士の多く火のちりるへをいふまき入て拍をとり
 思へ⁵⁰ 藤原義孝君の多光をしきざりし命さ
 へふのくもわれと白ひき⁵¹ 右大御そは母
 志げまきつて拍ぬる板のわくるはひの小ひさしき拍
 とのハしは⁵² 儀同三司母志れじかたす名はで公の
 とわれはなふをのぎざりの板とも⁵³ 藤原実可
 朝長あくと多ふえやハハまきれ⁵⁴ しも⁵⁵ 年⁵⁶ さいしも⁵⁷ 志
 じふ見ゆと思ひを⁵⁴ 藤原道信朝長 明ぬれぐ

ざりし所⁽⁴⁴⁾中納言頼朝おふ事孔堂してし京
 くべ中く小人をも身をも恨まざるは⁽⁴⁵⁾謙徳公
 われれともいふべき人におもほして身れいこつて小
 年ぬべき所⁽⁴⁶⁾曾祢好忠ゆられとを誘ふ私人
 のちをぬへりへもあしぬ恋れさの形⁽⁴⁷⁾蕙若汁師
 八重薩志げれる名の淋しき小人てえ見えて林
 山草小なり⁽⁴⁸⁾源重之風をいへる案うつ浪のおめれ
 めとくぬらて物を思ふ以の形⁽⁴⁹⁾大中臣能宣朝臣

をべちのひてし人の氣のをしむるの如く ③ 冬儀等
 沙茅生の小聖の志のふ忍れど何事りてなどの人
 此あひしき ④ 小兼盛 志のふれど包ふ出ふなり
 己の志の物や思ふと人此をふ海で ⑤ 壬生志見
 意きてふ己の志のふと志のふなり人志れふ了そ
 思ひをめし ⑥ 清原元輔 ちぎりまかつとみ小袖
 を志をりつ志の松山浪とすじゆは ⑦ 中納言 志志
 わひみての後の志ふくふれバ志のし八拍を拍も八

③③ 紀友別ひさのふひのゆれどなき春の目もた
 心高くそよのちゆらん ③④ 藤原真風 ぬれをもち
 人ふせん言の松もむのしのなまらふくに

③⑤ 記君之人いさ心もちまふる黒公花をむし

音ふしほひん家 ③⑥ 清原深善父 奈つれ松かむ

宵あつらぬるを雲のいつる月をぞん

③⑦ 文彦朝康 白雲ふ風れふき志く秋の雲つらぬ

と宛ぬ玉ぞちわけ家 ③⑧ 右近 ことらるる力をバ相れ

てうこひしあきららん ②⑧ 深空に於て 山に八をさび
 しさほさあなる人めもあもあれぬと思人を ②⑨ 几河
 内躬恒、むあそふをばやをん初あわのおきほとせ
 家志くぎくれ花 ③⑩ 主生あ岑 有明のれれく見へ
 し別れちや曉をのろすもれあふし ③⑪ 坂上是則
 朝ぢくけ有明の月と見るやそふとしのく里みぬれ家
 志く雲 ③⑫ 春道列樹 山河に風のけあは志くみ
 八条のれもあぬあふふあわわ

②② 文彦兼孝 吹のうす小杖の字木の志をるれバ
 べら風をわじとしふらん ②③ 大江多里 月見れバ
 ちぐ小物了その物しえれお牙ひとつの杖小何れぬ
 ②④ 菟丸 出孔多びぬさもと聖あへば子向山ぬあ
 綿神のぬふく ②⑤ 三條右大臣 名不し村に多遠坂出れ
 さぬづう人ふたれでくる高しもの物 ②⑥ 眞信云をぐ
 ら山守のぬふバをわらバ今一度のぬゆきまもまむ
 ②⑦ 中納言魚捕 みる糸のきてちがらむらひつとま

直ぐしきバ今之少らん¹⁷ 在京業平朝臣。ちを也
 ぶる仲代もき顔立田川のうくれ家ぬ水とる
 とハ¹⁸ 藤原敏朝臣。臣の之の肯不る伝と
 るさ(也)夏ののちむいぢち人ぬとくらん¹⁹ 伊勢 籙
 波がくみじくまき芦の途乃中りもあはで此ををる
 してると也²⁰ 元良親王のびぬれバ今をと同じ
 難波をみるみをつくしても逢んとぞ思ふ²¹ 孝愷法
 昨今らんといひしげのめ小長月の有明の月を借出つる

冬儀管。又毎の原八十崎のけてとぎせぬと人み
 つけとあ士の化舟 ⑭僧心遍昭 天つ風雲の通ひぢ吹
 とぢちをとめすぢぢぢぢとめん ⑮阿東院侍
 くはぬの山をふりおるみあの川を横を測とあ
 わぬる ⑯河原左大臣 みちの志のぶもぢぢぢぢ
 みみぢぢれそぬふし我あぢぢぢぢ ⑰光孝天皇 君
 が堂の春の野ふ出てあ菜つむじぐ衣で小雪ふふつ
 ⑱中納言好平 立のれいあべの山此あふぢぢふる

⑥ 申納言家持 加すを記す多せ家持おおくわ
 の白きをみれば夜ぞ文不な ⑦ 安倍仲麻呂
 天竺原ぬゆさけみれば春日なるみのすの山ふい
 てし朝も ⑧ 喜捨法師 王の唐八都の多つと志の
 そを起世をうち函と人はいふあや ⑨ 小笠原小所
 学北をいふ所にけりあはれとづゝふとぞ身をせふ
 るをぐめせし使 ⑩ 増丸 出れやこのちもこのちも
 別れては志るもあはれぬもなほ境の冥

① 天智天皇 秋北田北の少将の館を焼く
 ② 我衣多八多ふぬれつ ③ 特統天皇 春す
 ④ ちそ ⑤ 其妻さふけし ⑥ 白妙の夜ほすてふあやの
 ⑦ 香包山 ⑧ 杵本人麻呂 あしびき北山鳥の尾
 のちろふを北をなくし ⑨ 扱を招郎人 ⑩ 山部
 赤人 田子北浦ふうち出てみれば白妙の宮士の
 ⑪ ちねふ雪ふみりつ ⑫ 猿丸大夫 ⑬ ちくく山ふね
 ⑭ ちふふみりけをなく ⑮ 麻の部又きく時を ⑯ 秋ハあふれ



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