



F. FUKUZO TANAKA

*Songs of Hyakunin-Isshu
Anglicized*

THE COMPLETE 1938 EDITION WITH ORIGINAL VERSE

EXTREMES AND MODERATIONS:
EARLY SOUTHERN CALIFORNIA POETRY

A TEXT-TECH PAPERS PROJECT

Extremes and Moderations

Early Southern California Poetry

Extremes and Moderations is a Text-Tech Papers project devoted to recovering poetry written, published, and circulated in Los Angeles and Southern California. Each volume brings neglected books and poems back into view through carefully prepared texts, archival images, biographical context, and a clear record of the surviving sources.

Edited by Brian Kim Stefans

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6

Fujiwara, Teika

SONGS
of
HYAKUNIN-ISSHU
ANGLICIZED

•
Poems of Thirty-one Syllables Known as the
"TANKA" OR "WAKA"

Representing the Work of One Hundred Famous Poets and
Poetesses of Different Ages, Gathered by Sadaiye Fujiwara of
the Ancient Kyoto Court in the Year 1235 into
a Volume Known as the

"HYAKUNIN-ISSHU"

Translated into English in Original Form

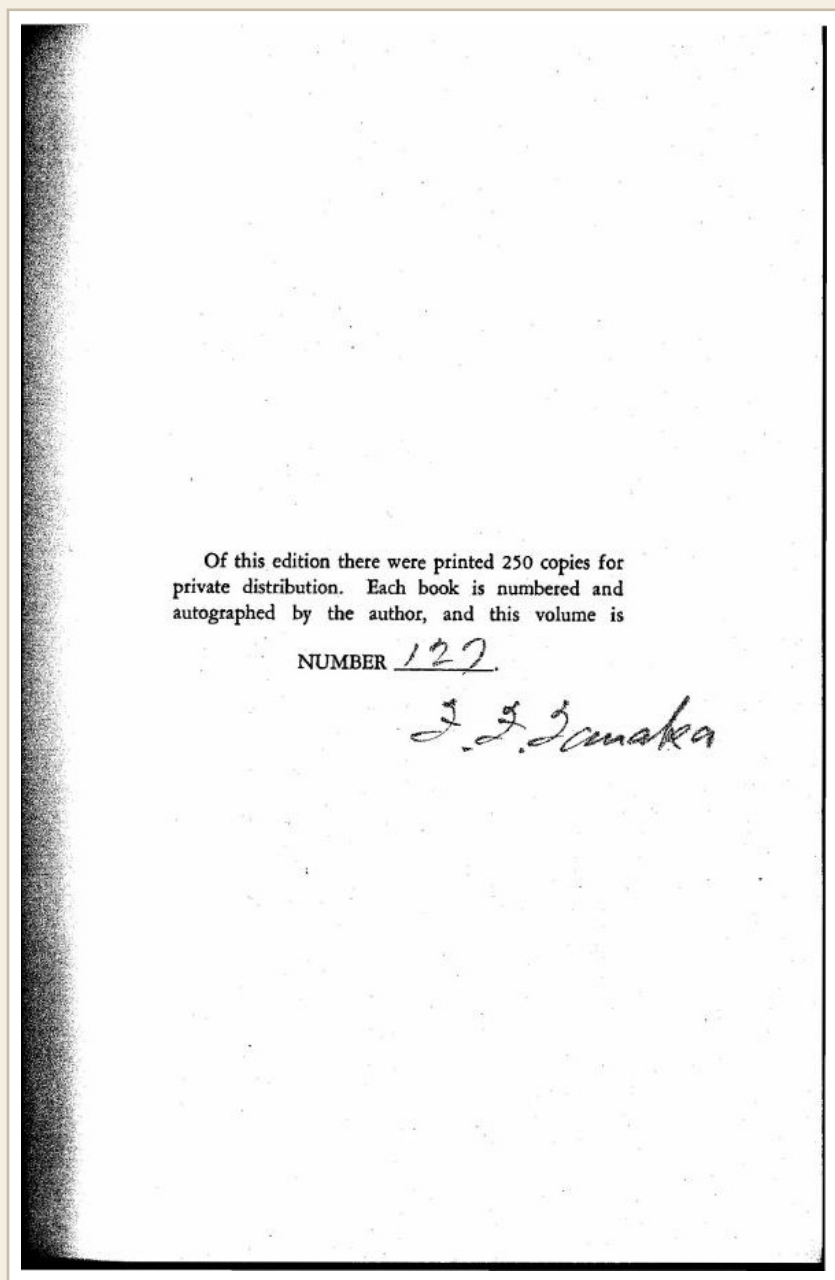
By

F. FUKUZO TANAKA

•
Originals in "Roma-Ji," Phonetic Spelling, Giving the Japanese
Syllabic Pronunciation, and also Showing the Translations
in Tanka Form of Thirty-one Syllables

•
THOUGHTS AUGMENTED AND
ILLUSTRATED

Title page of *Songs of Hyakunin-Isshu Anglicized* (1938), identifying F. Fukuzo Tanaka and his thirty-one-syllable method.



Limitation page of copy 122: one of 250 privately distributed copies, numbered and autographed by Tanaka.

INTRODUCTION

F. Fukuzo Tanaka, 1885–1948

F. Fukuzo Tanaka was a Japanese-born Los Angeles author whose two known books joined metaphysical self-help to an ambitious experiment in poetic translation. His *Essentials of Happiness* appeared in 1922; sixteen years later, from an address on South Hill Street, he privately issued 250 signed copies of *Songs of Hyakunin-Isshu Anglicized*, the earliest complete American book translation of the classical one-hundred-poem anthology. Tanaka retained a five-line, thirty-one-syllable shape, supplied romanized Japanese, and followed every translation with a prose “Significance of the Poem.” This edition resets the complete sequence from the original scan, preserves those integral glosses, and adds the only original poem yet securely identified in his writings.

Stage I | Metaphysical writing and *Essentials of Happiness*, 1922–1927

F. Fukuzo Tanaka was born in Japan on August 25, 1885, and died in Los Angeles on February 14, 1948. The surviving publications identify him in several forms: F. Fukuzo Tanaka on the 1938 title page, Dr. F. F. Tanaka in 1922, and Francis F. Tanaka in library cataloging. His precise birthplace, Japanese characters for his name, education, immigration date, family history, and the basis of the title “Dr.” have not yet been established. A later scholarly bibliography tentatively associated him with a different, much younger person; the birth and death record used by this project does not support that identification. The documentary record begins securely in Los Angeles with his first book.

Tanaka published *Essentials of Happiness: A Manual of Humanity, Its Character and Attainment* through J. F. Rowny Press in Los Angeles in 1922. The author’s presentation copy, inscribed to the University of California on December 30 of that year, states that the edition comprised one thousand copies. The book presents a highly systematic philosophy of self-mastery

organized around Tanaka's opposition between "Natural Force" and "Artificial Violence." Happiness, in his account, depends on discipline, concentration, health, right conduct, and alignment with nature. Its mixture of metaphysics, psychology, moral prescription, and practical counsel placed it near the era's New Thought and occult publishing culture, though no evidence has been located that ties Tanaka to a particular church or society. Some of its generalizations about sex and social hierarchy are sharply dated, but the book establishes the intellectual vocabulary that reappears in his later talk of nature, God, humanity, harmony, and universal order.

The book circulated beyond its private printing. Advertisements in the periodical *Broadcast* described it as a practical and comprehensive work and offered it by mail in 1922 and 1923. It was also listed in William C. Hartmann's *Who's Who in Occult, Psychic and Spiritual Realms* in 1927. These traces show that Tanaka's Los Angeles publication entered a national mail-order network of metaphysical books, even though contemporary reviews and a fuller account of his public career have not yet been recovered.

Stage II | Translation, private publication, and literary afterlife, 1938–1948

By 1938 Tanaka was living or working at 405 South Hill Street in downtown Los Angeles. From that address he completed *Songs of Hyakunin-Isshu Anglicized*, a full English version of the *Hyakunin Isshu*, the canonical sequence of one hundred waka attributed to one hundred poets. The title page says the poems were translated "in Original Form," with the originals in Tanaka's spaced phonetic "Roma-Ji," and that the volume's thoughts were "augmented and illustrated." Quality Typesetting Co. composed the book, and Trade Pressroom of San Francisco handled the presswork. Tanaka limited the edition to 250 privately distributed copies, each numbered and signed; the scanned witness is number 122. He dedicated the book to "the Advancement of Culture and Art."

Tanaka's method was both formal and interpretive. He rendered each waka in five English lines intended to preserve the Japanese total of thirty-one syllables, printed the romanized original above it, named the traditional poet below it, and followed the poem with his own prose explanation. These "Significance" paragraphs are not detachable editorial notes: they are part of

Tanaka's presentation, translating cultural references, identifying wordplay, and frequently expanding a court poem into a moral or psychological miniature. His preface acknowledges the limits imposed by linguistic and cultural difference, asks indulgence from Japanese readers, and frames the project as an attempt to bring the English book as close as possible to the Japanese anthology "in form and art but also in thought and idea."

The preface also preserves Tanaka's only presently verified original poem, a three-line hokku beginning "Hearts and minds are one." A footnote identifies it as coming from his accumulated manuscripts, suggesting that other original verse once existed. No manuscript collection has been found, and searches of the available Southern California journal archive have not produced another securely attributable poem. The present edition therefore distinguishes Tanaka's original lyric from the translated sequence while printing the 1938 book's one hundred poetic units complete.

Modern scholarship recognizes the unusual place of Tanaka's book in the translation history of the *Hyakunin Isshu*. Ingrid Helga Mayer's 2016 Hokkaido University dissertation catalogs it as the first complete American edition and examines its imitative thirty-one-syllable form alongside other English and German versions. The small private issue, variant catalog forms of Tanaka's name, and scarcity of biographical records have kept the book obscure. Yet its design reveals an immigrant author addressing two readerships at once: Anglophone readers needing cultural explanation and Japanese readers whom he asked to judge the translations' accuracy. Tanaka's two books, separated by sixteen years, thus record a sustained Los Angeles project of mediation—first between metaphysical principle and practical conduct, then between classical Japanese poetry and American English.

ORIGINAL PREFACE AND METHOD NOTE

Tanaka's complete 1938 statements of purpose

Preface

The attempt of the author in the presentation of this book is to duplicate in English the title book of *Hyakunin-Isshu*, not only in form and art but also in thought and idea. An earnest effort has been made to effect as close an approximation to the original as the limitations of translation will permit. That the task is stupendous is readily acknowledged by the author, who feels that the efficiency attained in accomplishing the purpose designated obviously remains purely relative. Due to the divergence of customs and traditions, language and land variations, and the disparity in national modes of thinking and living, the author asks such a measure of indulgence as may sufficiently compensate the difficulties which these circumstances may have occasioned.

With this thought, this volume is presented to those who know, in spite of the vast differences appearing and prevailing everywhere in the universe of material and spiritual existence, that: "Hearts and minds are one / When we assure ourselves in / Nature, God and man."

The author extends his greeting to those who indulge in the reading of this book. It will be gratifying to him if the book, in any way, furnishes enjoyment or enlightenment, or both.

To his Japanese friends who read the book, the author extends a special greeting and asks for their tolerance and sympathy in this difficult task, hoping that in their opinion the translations approach, with accuracy, the original.

F. Fukuzo Tanaka
405 South Hill Street
Los Angeles, California, U.S.A., 1938

Note on the Form

Translations in tanka form and originals in Roma-Ji are written next to each other so that the reader at a glance can sense the equality of the two versions—one the Japanese and the other, the English—not only in the syllabic enumeration of the verses but also in the thoughts and ideas represented in the songs.

Although tankas are literally thirty-one-syllable songs, occasionally some are written in thirty-two (one in this book, thirty-three). The author, by virtue of following his translations literally to the letter of the original, has written every one according to the variations in the originals with their deviations.

The reader who wishes to pronounce the Japanese as he peruses the poems, and also wishes to know something about the phonetics of the Japanese language, will find the key to pronunciation and general information dealing with the phonetics in the Appendix.

‘How to Learn and Master Hyakunin-Isshu’ is the chief source of the author’s information and knowledge. The word ‘Hyakunin-Isshu’ means, literally in implication, ‘one-hundred-persons-contributing-one-song-each.’

EDITORIAL NOTE

Texts, lineation, and sources

The copy-text for the original hokku and the translated sequence is the signed 1938 printing of *Songs of Hyakunin-Isshu Anglicized*. The two-page scan is the authoritative witness; a single-page derivative was used only as an OCR finding aid. Every poetic line and every corrected word in the prose glosses was checked against the scan.

Tanaka presents each item as a single unit: spaced romanized Japanese, a five-line English version, an attribution, and a “Significance of the Poem.” This edition retains that architecture. The glosses are Tanaka’s writing, not modern editorial notes. Obvious scan/OCR intrusions have been removed, but unusual printed diction—including “sere” in poem 51—has not been silently modernized.

The 1922 *Essentials of Happiness* is a prose treatise and is not reprinted in this poetry edition. It is represented in the biography, bibliography, and archival image section. Searches of the local periodical archive produced no additional verified poem by Tanaka. The unidentified yearbook photograph once kept with the project depicts Tami Nakamura, not Tanaka, and has therefore been excluded.

ORIGINAL VERSE

The surviving hokku from Tanaka's accumulated manuscripts

[Hearts and minds are one]

Hearts and minds are one
When we assure ourselves in
Nature, God and man.

Publication. Preface to *Songs of Hyakunin-Isbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 13. Tanaka's footnote identifies it as a hokku from his accumulated manuscripts.

SONGS OF HYAKUNIN-ISSHU *ANGLICIZED*

The complete 1938 collection

Dedicated to the Advancement of Culture and Art. The author's full preface and explanatory note are reset in the front matter of this edition.

ONE

Aki no ta no
Ka ri ho no i o no
To ma o a ra mi
Wa ga ko ro mo de wa
Tsu yu ni nu re tsu tsu!

As rude and shabby
Is the reed-roofed cottage barn
Of the autumnal farm
My garment becomes dewy
As I take my shelter there!

—*Tenchi-Tenno.*



SIGNIFICANCE OF THE POEM:

Tennos of Japan are compassionate toward their subjects. From time immemorial they have never failed to manifest this love. Some have gone so far as to practice poverty in order to know the real meaning of want. This poem is an evidence of one of the Tennos' sympathetic and human feeling for the humble cottagers throughout the country.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 19.

TWO

Ha ru su gi te
Na tsu ki ni ke ra shi
Shiro ta e no
Ko ro mo ho su cho-o
A ma no ka gu ya ma!

To see white garments
Along by Kagu Mountain
Hanging out to dry
Is to know that spring has passed
And summer's here in season!

—*Jito-Tenno.*

SIGNIFICANCE OF THE POEM:

As it is customary and hence almost institutional for white garments to be hung out on the slope of Mt. Kagu, during the summer, or prior to summer as the season starts, Her Highness, the Empress, upon beholding them for the first time in the season, realizes with surprise how swiftly the cycle of the year goes around.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 20.

THREE

A shi bi ki no
Ya ma do ri no o no
Shi da ri o no
Na ga na ga shi yo wo
Hi to ri ka mo ne-n!

I am to retire
In this long and lonesome night
With myself alone
As a wild copper pheasant
With its long and drooping tail!

—*Kakino-Motono-Hitomaro.*

SIGNIFICANCE OF THE POEM:

The original is highly figurative. The poet metaphorizes himself as a copper pheasant. This bird is said to be with its mate during the day but as the evening approaches he and his mate separate.

Publication. *Songs of Hyakunin-Issu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 21.

FOUR

Ta go no u ra ni
U chi i de te mi re ba
Shi ro ta e no
Fu ji no ta ka ne ni
Yu ki wa fu ri tsu tsu!

To Ta-go-no-u-ra,
As we set out to take a trip,
We'll see on the peak,
White Fuji in the distance,
Snow falling and piling high!

—*Yamabeno-Akahito*.

SIGNIFICANCE OF THE POEM:

Snow-capped Fujiyama, with its "general outline of a fan," or an "upside-down-suribachi-shape" (a kind of mortar specifically made for grinding a certain food) has been for centuries, and still is, a subject of which artists paint and sing in Japan very frequently. This poem represents one of such pictures we so often see in Japanese art. Especially this is true from Tagonoura.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 22.

FIVE

O ku ya ma ni
Mo mi ji fu mi wa ke
Na ku shi ka no
Ko e ki ku to ki zo
A ki wa ka na shi ki!

To hear stags calling,
Treading upon the maple leaves
In the deep mountain,
Is to induce forlornness
For the passing of the fall!

—*Sarumaru-Dayu.*



SIGNIFICANCE OF THE POEM:

Maple leaves on the ground and the calling of the deer are synonymous with the coming of winter. Here, the poet in reverie, as he travels along the mountain path, hears the sounds of the animals, which remind him of perennial nature, particularly of the season of the year—the way it fleets on and on.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 23.

SIX

Ka sa sa gi no
Wa ta se ru ha shi ni
O ku shi mo no
Shi ro ki wo mi re ba
Yo zo fu ke ni ke ru!

To see the whiteness
Of frost brightening the bridge
Spanned by the magpie
Is to know the night is here
And has grown deep and advanced!

—*Chunagon-Yakamochi.*



SIGNIFICANCE OF THE POEM:

This poem is simply a legendary tale symbolized in the picture of a frosty night. The bridge mentioned in the poem is none other than the milky way, which is said to be built by the magpie for the meeting of the weaver-maiden and the herd-boy on the seventh night of the seventh month. As the night grows later and deeper, the brighter and clearer the milky way appears.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 24.

SEVEN

A ma no hara
Fu ri sake mi re ba
Ka su ga na ru
Mi ka sa no ya ma ni
I de shi tsu ki ka mo!

This moon of the sea,—
Risen back of Mikasa Mount!
Brings before my eyes—
Here in this vast heavenly dome—
Scenes I knew and gazed upon!

—*Abeno-Nakamaro*.

SIGNIFICANCE OF THE POEM:

This poem was sung by the poet while he was on the high sea, returning to his native land, after a long absence from study abroad. As he saw the bright moon shining above the azure sky he thought of his home and his past.

Publication. *Songs of Hyakunin-Issu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 25.

EIGHT

Wa ga i o wa
Mi ya ko no ta tsu mi
Shi ka zo su mu
Yo wo u ji ya ma to
Hi to wa yu-u na ri!

Home, where the stag dwells—
South-east of the Capital,
Is my settlement;
In the voice of the people
I hear much discontentment!

—*Kisen-Hoshi*.

SIGNIFICANCE OF THE POEM:

Life is busy and confused when it departs from nature. The poet wishes to convey that, though happy and contented in his retirement, according to others, he may be a hermit or a simple mountaineer.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 26.

NINE

Ha na no i ro wa
U tsu ri ni ke ri na
I ta zu ra ni
Wa ga mi yo ni fu ru
Na ga me se shi ma ni!

The rain has faded me—
Transformed my feature flower,
Destroyed its color,
With its incessant pouring,
While I roamed and dreamt in vain!

—Onono-Komachi.



SIGNIFICANCE OF THE POEM:

The poem is highly figurative and symbolical; thus it becomes literally impossible to translate. However, in the first place, the singer was noted for her beauty and thus the "feature flower" in this case becomes herself. The poem is a depiction of herself no longer beautiful just as the flower would be if it had to endure destructive rain.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 27.

TEN

Ko re ya ko no
Yu ku mo ka e ru mo
Wa ka re te wa
Shi ru mo shi ra nu mo
O-o sa ka no se ki!

At this portal gate,
Coming, going, or parting,
Everyone meets,
By Ohsaka's custom house,
Known and unknown regardless!

—*Semi-Maru.*

SIGNIFICANCE OF THE POEM:

The poet merely conveys the idea, as it occurs to him, that everyone who travels must eventually find his way to this provincial border-station where the travelers are stopped to be examined for their right-of-way-credential-passes.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 28.

ELEVEN

Wada noha ra
Ya so shi ma ka ke te
Ko gi i de nu to
Hi to ni wa tsu ge yo
A ma no tsu ri bu ne!

Let everyone know,
Anglers of the fishing boats,
That I am now sailing,
Breaking through the numerous isles
Of the oceanic plain!

—Sangi-Takamura.

SIGNIFICANCE OF THE POEM:

This poem was written by Sangi-Takamura, the composer, while he was on the high sea en route to the remote island country, his place of exile. The poem is an expression of his utter dejection and forlornness.

Publication. *Songs of Hyakunin-Issu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 29.

TWELVE

A ma tsu ka ze
Ku mo no ka yo i ji
Fu ki to ji yo
O to me no su ga ta
Shi ba shi to do me-n!

The path of the cloud,
Rout away, heavenly wind,
With your mighty blow,
So that the angelic form
Of the maid'n be saved and seen!

—*Sojo-Henjo.*

SIGNIFICANCE OF THE POEM:

To fathom the thought of Japanese poems is a difficult task, especially this poem. One must use his keenest imagination to discern what the poet has in mind. This is simply a description of youth and its beauty and indicates how delightful it would be to remain in that state forever.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 30.

THIRTEEN

Tsu ku ba ne no
Mi ne yo ri o tsu ru
Mi na no ga wa
Ko i zo tsu mo ri te
Fu chi to na ri nu ru!

Of River Mina,
My love has grown deep and wide,
Becoming a stream,
Which once was only a spring
Atop Tsukuba Mountain!

—Yosei-In.

SIGNIFICANCE OF THE POEM:

The poet depicts himself as a river in metaphor, and its depth, his heart. In this particular case he names the River Mina, and its source, Mt. Tsukuba, in his love life. The meaning of the poem is: His admiration for the certain one was slight in the beginning but as the days passed it increased; as the spring atop Tsukuba Mountain made the stream of River Mina.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 31.

FOURTEEN

Mi chi no ku no
Shi no bu mo ji zu ri
Ta re yu e ni
Mi da re so me ni shi
Wa re na ra na ku ni!

A rambling figure,
I've allowed myself to be,
Of mojizuri,
Impressed with "forget-me-not,"
For you, just yourself, alone!

—Kawaharano-Sadaijin.

SIGNIFICANCE OF THE POEM:

"Forget-me-not" is substituted for "*Shinobu*," because the botanical name of "*davallia bullata*," of the latter means nothing in connection with this poem in translation. "*Mojizuri*" is a printed cloth of the said plant used as a dye pattern and is said to be very irregular and formless. Hence the meaning, of the poem is, that the person is very much confused and unsettled in his love affair.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 32.

FIFTEEN

Ki mi ga ta me
Ha ru no no ni i de te
Waka na tsu mu
Wa ga ko ro mo de ni
Yu ki wa fu ri tsu tsu!

For the sake of you,
Into the spring field I wended
To pick some young leaves,
Glancing at my toga sleeves
I found snow fallen thereon!

—*Kwoko-Tenno.*

SIGNIFICANCE OF THE POEM:

The poem is a description of a snow scene in early spring, as well as the Tenno's thoughtfulness for the certain one.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 33.

SIXTEEN

Ta chi wa ka re
I na ba no ya ma no
Mi ne ni o ru
Ma tsu to shi ki ka ba
I ma ka e ri ko-n!

Though parting brought me
To this Inaba's pine mount,
In my journeying,
I'll make an instant return,
If I am pined for at home!

—*Chunagon-Yukibira.*

SIGNIFICANCE OF THE POEM:

The words, "pine" and "waiting" are homonyms in Japanese. The poet, as he saw the pine trees on his journey, sang this song to connect the phonetical equivalent of the two words.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 34.

SEVENTEEN

Chi ba ya fu ru
Ka mi yo mo ki ka zu
Ta tsu ta ga wa
Ka ra ku re na i ni
Mi zu ku ku ru to wa!

The water turning
In this Tatsuta River
To such deep scarlet,
Was unequalled in the age
E'en of miraculous gods!

—*Ariharano-Narihira-Ason.*



SIGNIFICANCE OF THE POEM:

The poet sings the beauty of Tatsuta River, its crimson water, due to the crimson leaves of the maple trees floating in it. He wonders, as he beholds this marvelous scene, whether the tales as told in the age of the gods excel it.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 35.

EIGHTEEN

Su mi no e no
Ki shi ni yo ru na mi
Yo ru sa e ya
Yu me no kayo i ji
Hi to me yo ku ra-n!

Suminoe's waves,
Reaching the end of the shore,
E'en in the night time,
Try to escape watching eyes,
Following the path of dreams!

—*Fujiwarano-Toshiyuki-Ason.*

SIGNIFICANCE OF THE POEM:

The poet intimates in a few words, that it may be natural for lovers to try to escape the spying eyes of daytime, but when they feel as if they are not free to visit their dear ones when darkness hovers, they are unfortunate indeed.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 36.

NINETEEN

Nani wa ga ta
Mi ji ka ki a shi no
Fu shi no ma mo
A wa de ko no yo wo
Su go shi te yo to ya!

I think of myself
Unable to see him again
Even for a short time,—
Continuously mourning,
As my life fleets on and on . . . !

—Ise.



SIGNIFICANCE OF THE POEM:

Here the singer meditates on her love, as she is ready to depart this life, that she will never be able to enforce her strong emotion and make it a happy one, even if her life continued.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 37.

TWENTY

Wa bi nu re ba
I ma wa ta o na ji
Na ni wa na ru
Mi wo tsu ku shi te mo
A wa-n to zo o mo!

Since I'm discovered
I'm not allowed to see her
As I was before,
But I will never give up
E'en though I relinquish life!

—*Motoyoshi-Shinno.*

SIGNIFICANCE OF THE POEM:

This is a lover's predicament; in substance: If he must go without her love there is no use living. What an unfortunate, irreconcilable world he is living in!

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 38.

TWENTY-ONE

I ma ko-n to
I i shi ba ka ri ni
Na ga tsu ki no
A ri a ke no tsu ki wo
Ma chi i zu ru ka na!

Since I was promised
Her presence here, on this eve,
All this long bright night
I have tarried, waiting to see—
Morning breaks, as the moon pales!

—*Sosei-Hoshi.*



SIGNIFICANCE OF THE POEM:

The poem furnishes a picture of a serene moonlight night in contrast to a man disturbed and heavy in heart.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 39.

TWENTY-TWO

Fu ku ka ra ni
A ki no ku sa ki no
Shi o ru re ba
Mu be ya ma ka ze wo
A ra shi to yu ra-n!

Winds of the autumn,
The grass and plants, have beaten,
Blasted and shattered,
We shall name this stormy gale,
A tempestuous mountain blow!

—*Bunyano-Yasubide.*

SIGNIFICANCE OF THE POEM:

No matter how brilliant, fresh and strong we may seem at times, this life of ours is never secure. We may face storm in the midst of serenity, and we may perish today, even if our life has promised brightness! The poet sings of this truth in this poem.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 40.

TWENTY-THREE

Tsu ki mi re ba
Chi ji ni mo no ko so
Ka na shi ke re
Wa ga mi hi to tsu no
Aki ni wa a ra ne do!

Gazing at the moon
A thousand things come to mind—
Sorrow and anguish!
And I know this autumn night
Is not meant to be mine alone!

—Oyeno-Chisato.



SIGNIFICANCE OF THE POEM:

There may be literally thousands who feel as the poet, this very night of autumn, before this moon. However, somehow he feels very lonely and forsaken as he gazes upon it.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 41.

TWENTY-FOUR

Ko no ta bi wa
Nu sa mo to ri a e zu
Ta mu ke ya ma
Mo mi ji no ni shi ki
Ka mi no ma ni ma ni!

Not even a wreath
With me to make the offering—
I shall, this time, place
Gold maple leaves on the altar
To the god o' Mount Tamuke!

—*Kwanke.*

SIGNIFICANCE OF THE POEM:

When the poet visited the shrine city on his mission he was not able to face the altar of the gods in the proper manner of his usual reverential attitude because he had not the appropriate offering with him. However, he presented himself humbly, with the best gift available, a mere maple-leaf-twigg from Mt. Tamuke.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 42.

TWENTY-FIVE

Na ni shi o wa ba
O-o sa ka ya ma no
Sa ne ka zu ra
Hi to ni shi ra re de
Ku ru yo shi mo ga na!

If she is as her name—
"Ivy Vine"—implies her to be,
Of Ohsaka Mount,
She will make her secret trip,
Following her tendril path!

—*Sanjo-Udaijin.*



SIGNIFICANCE OF THE POEM:

The original is intricate in figure. Word-play is strong here. The meaning of the poem is: If she is true to her name she will find her way to meet her lover. "Ivy Vine" is substituted for the Japanese "*kazura*," which is a cord-like plant resembling closely the wisteria.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 43.

TWENTY-SIX

O gu ra ya ma
Mi ne no mo mi ji ba
Ko ko ro a ra ba
I ma hi to ta bi no
Mi yu ki ma ta na-n!

If the maple leaves
On Mount Ogura's summit
Possess a heart and soul
They will be as they are, till
His Highness comes in glory!

—*Teishin-Ko.*

SIGNIFICANCE OF THE POEM:

The poet wishes the scarlet sea of Mt. Ogura's maple leaves to remain until His Majesty's visit. The poem is a scenic portrayal of a marvelous spectacle of golden leaves of maple trees of Ogura Mountain.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 44.

TWENTY-SEVEN

Mi ka no ha ra
Wa ki te na ga ru ru
I zu mi ga wa
I tsu mi ki to te ka
Ko i shi ka ru ra-n!

River Izumi,
Running and bubbling over
The Plain of Mika,
Arouses my heart to meet
The one known only in name!

—*Chunagon-Kanesuke.*

SIGNIFICANCE OF THE POEM:

The original is rich in figures of speech. The poem is an expression of the poet's longing for some one known only to him in name, and his wonderment for this attitude.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 45.

TWENTY-EIGHT

Ya ma sa to wa
Fu yu zo sa bi shi sa
Ma sari ke ru
Hi to me mo ku sa mo
Ka re nu to o mo e ba!

Winter depresses,
Though the mountainous country
Is ever lonesome,
As grass dies and men depart,
Even more in desolation!

—*Minamotono-Muneyuki-Ason.*

SIGNIFICANCE OF THE POEM:

The poem is a depiction of a mountainous country and its desolate scene in winter.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 46.

TWENTY-NINE

Ko ko ro a te ni
O ra ba ya o ra-n
Ha tsu shi mo no
O ki ma do wa se ru
Shi ra gi ku no ha na!

They may elude my hand,
If I try to pluck them now—
These white chrysanthemums—
Scattered throughout garden plots
Silvered with season's first frost!

—*Oshi-Kawachino-Mitsune.*



SIGNIFICANCE OF THE POEM:

The poem is a description of an early morning frost. As the poet sees the garden he fancies that he may not be able to distinguish one colored bloom from another, as the frost covers them all.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 47.

THIRTY

Ari a keno
Tsu re na ku mi e shi
Waka re yo ri
A ka tsu ki ba ka ri
U kimono wa na shi!

Since dawn of that day
Parting us for evermore,
I am always sad
With each breaking of the morn
And the paling of the moon!

—*Mibuno-Tadamine.*

SIGNIFICANCE OF THE POEM:

The last time the poet and his loved one were together was about when the moon on the horizon commenced to wane and the eastern sky began to brighten. The poet is always reminded of her whenever he sees the moon in the dawn.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 48.

THIRTY-ONE

Asa bo rake
A ri a ke no tsu ki to
Mi ru ma de ni
Yo shi no no sa to ni
Fu re ru shi ra yu ki!

I thought 'twas the moon
Radiating its final beams,
Before morning breaks,
But it was snow blanketing
The country of Yoshino!

—*Sakanoeno-Korenori.*

SIGNIFICANCE OF THE POEM:

In Japan one is often confused with moonlight and the brightening of the sky just before dawn. The poet, on awakening, saw a brightness, which was neither dawn nor moon beams but snow falling in the distance.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 49.

THIRTY-TWO

Ya ma ka wa ni
Ka ze no ka ke ta ru
Shi ga ra mi wa
Na ga re mo a e nu
Mo mi ji na ri ke ri!

Bamboo wattled works,
The safeguarders of the bank,
Of the mountain stream,
Become, as wind blows the leaves,
The strongholds, of the maple trees!

—*Harumichino-Tsuraki.*

SIGNIFICANCE OF THE POEM:

Bamboo wattled works are erected as dikes along river banks to protect the earth from falling in. As the poet sees the maple leaves gathered there instead of running down the stream he thinks the scene odd and interesting.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 50.

THIRTY-THREE

Hi sa ka ta no
Hi ka ri no do ke ki
Ha ru no hi ni
Shi zu ko ko ro na ku
Ha na no chi ru ra-n!

Why in these spring days
Heav'nly rays so bright and light,
Should blossoms wither
And fall and scatter themselves
As if they were rejected?

—*Kino-Tomonori.*



SIGNIFICANCE OF THE POEM:

The poem is a description of late spring. The poet wishes the season to last longer.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 51.

THIRTY-FOUR

Ta re o ka mo
Shi ru hi to ni se-n
Ta ka sago no
Matsu mo mu ka shi no
To mo na ra na ku ni!

I befriended not
Those pine trees in yonder woods
In my early youth.
They, or who, shall be made close
To me as my comrades now?

—*Fujiwarano-Okikaze.*

SIGNIFICANCE OF THE POEM:

The main feature of the song in the original is the characteristic Japanese word-play, in addition to the euphonic harmony. The poet depicts the old age in which he alone outlives his friends and acquaintances.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 52.

THIRTY-FIVE

Hi to wa i za
Ko ko ro mo shi ra zu
Fu ru sa to wa
Ha na zo mu ka shi no
Ka ni ni o i ke ru!

Whether he has changed,
It is not for me to know,
Or whether he hasn't,
But the fragrance of these blooms
Remain as before, at home!

—Kino-Tsurayuki.

SIGNIFICANCE OF THE POEM:

The inn keeper, in wondering, wanted to know why his regular patron has been away so long. The poet who was a frequent guest there pointed to the plum blossoms in the garden and sang this poem: Though the inn keeper may not always know the constancy of everyone who stops at his place, this particular guest is unchangeable as these blossoms in the garden.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 53.

THIRTY-SIX

Na tsu no yo wa
Ma da yo i na ga ra
Ake nu ru o
Ku mo no i zu ko ni
Tsu ki ya do ru ra-n!

The night is still young
But in the summer dark hours,
Somewhere in the sky,
The moon lodges behind the clouds
E'en after the morning breaks!

—*Kiyoharano-Fukayabu.*

SIGNIFICANCE OF THE POEM:

The poet in reverie imagines that the summer nights are so short that the moon has no time to make a complete trip around the sky.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 54.

THIRTY-SEVEN

Shi ra tsu yu ni
Ka ze no fu ki shi ku
Aki no no wa
Tsu ra nu ki to me nu
Ta ma zo chi ri ke ru!

In the autumn field,
As the wind blows, the dew-drops
In their pearly beads
Sever ties from each other
And scatter as they tumble on!

—*Bunyano-Tomoyasu.*

SIGNIFICANCE OF THE POEM:

The poet depicts the dewy morning of the autumn field. He sees the dew-drops on the cob-webs, of sod, grass and grain, which as the wind blows spatter and fall like a broken string of beads.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 55.

THIRTY-EIGHT

Wa su ra ru ru
Mi wo ba o mo wa zu
Chi ka i te shi
Hi to no i no chi no
O shi ku mo a ru ka na!

For me, I care not,
Since I have bequeathed myself
In plea and prayer,
But I am now concerned with
The life of him whom I renounced!

—Ukon.

SIGNIFICANCE OF THE POEM:

Since submitting herself to the will of God, she is no longer burdened with cares that are of her own. She begins to feel for him whom she renounced.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 56.

THIRTY-NINE

Asa jiu no
o no no shi no ha ra
Shi no bu re do
A ma ri te na do ka
Hi to no ko i shi ki!

I've tried to conceal
My depth, heart and emotion
From others to know,
Though, my yearning to see her
Betrayed me in spite of all!

—Sangi-Hitoshi.

SIGNIFICANCE OF THE POEM:

To translate this poem to read like the original is literally impossible. Its meaning, however, is, that he had restrained his emotion as long as he could but because of its intensity he was unable to hide it.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 57.

FORTY

Shi no bu re do
I ro ni de ni ke ri
Wa ga ko i wa
Mo no ya o mo-o to
Hi to no to-o ma de!

I try not to show,
But 'tis revealed ne' ertheless,
My deep love for thee,
Till everyone suspects that
Thought which is deep in my heart.

—*Tairano-Kanemori.*

SIGNIFICANCE OF THE POEM:

The poet tries to show that it is hard for anyone to keep his love secret. The poem needs no further comment as this thought is plainly revealed in the verses.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 58.

FORTY-ONE

Ko i su cho-o
Wa ga na wa ma da ki
Ta chi ni ke ri
Hi to shi re zu ko so
O mo i so me shi ga!

I'm already known,—
Despite my complacency,—
As an ardent wooer,
Thinking no one suspected
Ever of my love-making!

—*Mibuno-Tadami.*



SIGNIFICANCE OF THE POEM:

This poem suggests somewhat the saying: "Never wear your heart on your sleeve." The tragedy of the poem is that the poet has never suspected anyone knowing his secret heart when in reality he had not achieved that state of ecstatic joy in love.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 59.

FORTY-TWO

Chi gi ri ki na
Ka ta mi ni so de wo
Shi bo ri tsu tsu
Su e no ma tsu ya ma
Na mi ko so ji to wa!

Until waves ascend
Over the pine-treed mountain,
Did we not promise,
As we wrung, twisted our sleeves,
To wait for our happy days!

—*Kiyoharano-Motosuke.*

SIGNIFICANCE OF THE POEM:

If one "wrings" sleeves, it is an indication of weeping in Japanese. If they "come in contact" with those of another in a certain acknowledged way, there is a saying in Japanese, that, "it may develop into or be the beginning of a romance." The meaning of the poem is, that the persons spoken of in the poem are so happy in their romance that they are brought to tears. The poet wishes that she will be his forever.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 60.

FORTY-THREE

A i mi te no
No chi no ko ko ro ni
Ku ra bu re ba
Mu ka shi wa mo no wo
O mo wa za ri ke ri!

I thought the meeting
Would quench my desire, instead,
It has multiplied
My predilection for it
More t' day than in days of yore!

—*Chunagon-Atsutada.*

SIGNIFICANCE OF THE POEM:

This poem can be interpreted in many different ways. According to the original, we can derive the following thoughts: Greed knows no end; wisdom increases as age advances; "anticipation is greater than realization;" and, we exaggerate or minimize our past at will, and make the present grave or light according to our state of mind.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 61.

FORTY-FOUR

O-o ko to no
Ta e te shi na ku ha
Na ka na ka ni
Hi to o mo mi o mo
Ura mi za ra ma shi!

Then, in my love dream,
If the thought of seeing her
Was not entertained,
There's now no reason to blame
Either her or me indeed!

—*Chunagon-Mototada.*

SIGNIFICANCE OF THE POEM:

The thought of "seeing" or "meeting" in Japanese is not merely to look upon one's face or to confront each other in person; but it carries with it a sentimental hope of happiness and rejoicing and of much satisfaction concluded in the forthcoming event.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 62.

FORTY-FIVE

A wa re to mo
Yu-u be ki hi to wa
O mo-o e de
Mi no i ta zu ra ni
Na ri nu be ki ka na!

To think of myself,
Leaving, without condolence
Of people I know,
Is to find that I have made
My life empty and soul-less!

—*Kentoku-Ko.*



SIGNIFICANCE OF THE POEM:

The thought of the poem is that the person is about to die of a broken heart, because of his incurable love for his loved one. Moreover, to think of himself going without friends and friends' sympathy is doubly tragic, for he has failed to accomplish anything particular and leaves nothing special behind.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 63.

FORTY-SIX

Yu ra no to wo
Wa ta ru fu na bi to
Ka ji wo ta e
Yu ku e mo shi ra nu
Ko i no mi chi ka na!

As is the boatman,
With his broken oars, crossing
Yuranoto Strait,
My love path knows no straight road,
Reaching for an unknown shore!

—*Soneno-Yosbitada.*

SIGNIFICANCE OF THE POEM:

The strait mentioned in the poem is a very dangerous pass. If the boatman breaks or loses his oars he must trust his destiny to the tide; he has no way of controlling the boat or the waves. The poet, likewise, compares his own love, or anyone else's for that matter, to the boatman of this particular strait.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 64.

FORTY-SEVEN

Ya emu gu ra
Shi ge re ru ya do no
Sa bi shi sa ni
Hi to ko so mi e ne
A ki wa ki ni ke ri!

Autumn has arrived.
I have encountered no one,—
And the mugura
Flourishes in abundance
In and 'round this lonesome home!

—Ekei-Hosbi.



SIGNIFICANCE OF THE POEM:

The poem is a description of the serene, quiet and lonesome days of autumn. The house in which the poet now lives was once the home of the famous Lords of Minamoto. "Mugura" is a plant, botanically known as "*Humulus Japonicus*."

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 65.

FORTY-EIGHT

Ka ze wo i ta mi
I wa u tsu na mi no
O no re no mi
Ku da ke te mo no wo
O mo-o ko ro ka na!

It is my self alone—
The rock, in the rapid flow—
That's crushed by the storm,
Driven by the mad waves, and,
I am broken and confused!

—*Minamotono-Shigeyuki.*

SIGNIFICANCE OF THE POEM:

The poet sings in tune with the mad scene of the storm raging about the river along the reefy banks and compares it to that of his confused state of affairs, due to the oppression coming from without.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 66.

FORTY-NINE

Mi ka ki mo ri
E ji no ta ku hi no
Yo ru wa mo e
Hi ru wa ki e tsu tsu
Mo no wo ko so o mo e!

My heart burns at night
Like the fire of the guardsmen
At the palace gate,
And as it turns to embers
My thot smolders throughout the day!

—*O-Nakatominio-Yoshinobu-Ason.*



SIGNIFICANCE OF THE POEM:

His love becomes more intense during the night than during the day, although during the day he thinks about it more. The poem is a figurative expression compared to the guardsmen burning the fire during the night at the gate of the imperial palace to warm themselves.

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 67.

FIFTY

Ki mi ga ta me
O shi ka ra za ri shi
I no chi sa e
Na ga ku mo ga na to
O mo i ke ru ka na!

My life was empty
As if it were dead in deed
Till you became mine,
Now that you and I are one
I want to live evermore!

—*Fujiwarano-Yoshitaka.*

SIGNIFICANCE OF THE POEM:

Because the certain one in the poet's mind did not show affection for him as he did for this particular one in question, he was utterly dejected in life. Since he was assured of the affection he had been expecting, he was brightened to a living reality.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 68.

FIFTY-ONE

Ka ku to da ni
E ya wa i bu ki no
Sa shi mo gu sa
Sa shi mo shi ra ji na
Mo yu ru o mo i wo!

Like the mogusa
Of Ibuki Hill, my thoughts
Do sere intensely,
And I am now uncertain,
Did I make my feeling known!

—Fujiwara-Sanetaka-Ason.

SIGNIFICANCE OF THE POEM:

"*Mogusa*" is a weed used therapeutically. Its dry leaves are crushed to make pills about as large as a grain of wheat, and burned on the affected area to relieve rheumatic pain. The poem is used as a simile to describe one's intense love for the certain one, and the wondering, if the loved one knows this.

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 69.

FIFTY-TWO

A ke nu re ba
Ku ru ru mo no to wa
Shi ri na ga ra
Na o u ra me shi ki
A sa bo ra ke ka na!

If the morning breaks
It will end with eventide,
That is evident,
Yet how reluctant I am
To part with this sunrise hour!

—*Fujiwarano-Michinobu-Ason.*

SIGNIFICANCE OF THE POEM:

That the poet and his comrade will meet again, he is certain, yet he dreads the separation. The thought is expressed in metaphor.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 70.

FIFTY-THREE

Na ge ki tsu tsu
Hi to ri nu ru yo no
A ku ru ma wa
I ka ni hi sa shi ki
Mo no to ka wa shi ru!

In disappointment
Until the morning's brightness
I lie here alone,
Awake the long, forlorn hours,
'Twixt the darkness and the dawn!

—*Udaisho-Michitsunano-Haba.*



SIGNIFICANCE OF THE POEM:

Even a moment is long when one is waiting for the loved one to come. The poetess expresses in song, that for one to stay awake all night expecting the arrival of the loved one is indeed time-trying and lonesome.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 71.

FIFTY-FOUR

Wa su re ji no
Yu ku su e ma de wa
Ka ta ke re ba
Ky-o o ka gi ri no
I no chi to mo ga na!

He's true, and may be
As long as life shall endure,
But for future sake,
I will make this day, the end,
Evermore, of my trust in him!

—*Gidosanshino-Haba.*



SIGNIFICANCE OF THE POEM:

Singer feels as if she may suffer some day, though she finds no particular fault with him, so far as he is concerned as a man at this moment. However, he is a man and no man is devoid of selfishness. Therefore she would rather face the hardship of separation today than to endure the apprehension of greater disappointment later.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 72.

FIFTY-FIVE

Ta ki no o to wa
Ta e te hi sa shi ku
Na ri nu re do
Na ko so na ga re te
Na o ki ko e ke re!

This famous cataract,
Though, in its course for long time,
Gives no water sound,
Yet 'tis flowing till this day,
In name and reputation!

—*Dainagon-Kinto.*

SIGNIFICANCE OF THE POEM:

The waterfall at Daigaku Temple, built by Saga-Tenno, dried up but its name remains. The original poem is rich in alliteration, and its homonyms are superb.

Publication. *Songs of Hyakunin-Isshū Anglicized* (San Francisco: Trade Pressroom, 1938), p. 73.

FIFTY-SIX

A ra za ra-n
Ko no yo no ho ka no
O mo i de ni
I ma hi to ta bi no
O-o ko to mo ga na!

Since I will not last—
As I am about to leave
This life forever,
I have but one fondest thought,
That is to see him once more!

—*Izumi-Shikibu.*

SIGNIFICANCE OF THE POEM:

The singer was gravely ill when she composed this poem. If her heart is translated in first person, it would be something like this: I can die without a feeling of remorse if I can only see him once more before I leave this world.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 74.

FIFTY-SEVEN

Me gu ri a i te
Mi shi ya so re to mo
Waka nu ma ni
Ku mo ka ku re ni shi
Yo wa no tsu ki ka na!

In casual eye straying,
Before I could ascertain
His identity,
The moon of the midnight sky
Vanished behind a dark cloud!

—*Murasaki-Shikibu.*



SIGNIFICANCE OF THE POEM:

The poem is a metaphorical description of herself and her imaginary lover synchronized in moon and cloud. In substance: She thought she saw him but he was lost in the crowd. The scene and the idea of the poem are identical. The cloud is also responsible for her losing trace of him.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 75.

FIFTY-EIGHT

A ri ma ya ma
I na no sa sa ha ra
Ka ze fu ke ba
I de so yo hi to wo
Wa su re ya wa su ru!

On the bamboo reed
Of the Ina Plain, the wind
Blows from Arima,
And sways and alters the course,
Tho the stalk be strong, steadfast!

—*Daini-Sanmi.*

SIGNIFICANCE OF THE POEM:

The poem is typically Japanese in figure. Without mentioning anyone in the construction, the bamboo reed is used as a man. The poetess tries to convey this thought here; that, although a man thinks it is woman who is not likely to carry out her constancy throughout life, often it is the man who though he thinks he is faithful, fails in time of real trial.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 76.

FIFTY-NINE

Ya su ra wa de
Ne na ma shi mo no wo
Sa yo fu ke te
Ka ta bu ku ma de no
Tsu ki wo mi shi ka na!

In peace I'd have slept;
Had I not remained awake,
Awaiting the night
To grow, deepen and unfold,—
And watched the moon as it d'clined.

—*Akazome-Emon.*



SIGNIFICANCE OF THE POEM:

As the poetess had a promise from her lover to come to see her, she had waited until the moon reached the morning sky. Had she known this would take place, she would have gone to sleep.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 77.

SIXTY

O-o e ya ma
I ku no no mi chi no
To-o ke re ba
Ma da fu mi mo mi zu
A ma no ha shi da te!

Since the stretch is long,
From Ohye to Ikuno,
And traveling weary,
I've neither seen missive nor
A-ma-no-ha-shi-da-te!

—*Koshikibuno-Naishi*.

SIGNIFICANCE OF THE POEM:

Amanohashidate is one of the "Three Scenes" of Japan, others being *Matsushima* and *Itsukushima*, noted for beautiful landscapes. This poem is the answer to an inquiry regarding the poetess' mother in *Ikuno*, a place beyond *Amanohashidate*. The intimation of the song is that she has neither seen her mother nor her letter.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 78.

SIXTY-ONE

I ni shi e no
Na ra no mi ya ko no
Ya e za ku ra
Ky-o ko ko no e ni
Ni wo i nu ru ka na!

Ancient Nara-Cho's
Double-petaled cherry blooms
In glowing colors
Give this day this august suite,
Sweet and delicate perfume!

—*Ise-Tayu.*

SIGNIFICANCE OF THE POEM:

Nara was the ancient capital of Japan. The poem was written on the occasion of presentation of a beautiful bouquet of cherry blossoms to the Lord Ichijo.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 79.

SIXTY-TWO

Yo wo ko me te
To ri no so ra ne wa
Ha ka ru to mo
Yo ni O-o sa ka no
Se ki wa yu ru sa ji!

To crow as you time,
As a crowing cock at morn,
In order to pass,
Will not bring you success at
Ohsaka' s custom house gate!

—*Seisho-Nagon.*

SIGNIFICANCE OF THE POEM:

An old Chinese legend tells that once upon a time someone had imitated the crowing of a cock in order to make the guardian of the custom house open the gate, so that he could steal through the passage. This poem is to remind her lover that he must be sincere and truthful in order to win her love.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 80.

SIXTY-THREE

I ma wa ta da
O mo i ta e na-n
To ba ka ri wo
Hi to zu te na ra de
Yu-u yo shi mo ga na!

Would I prefer to,
Rather than to ask someone,
Tell the depth myself,
To impart my present heart
Unbearable, itself, in weight!

—*Sakyotayu-Michimasa.*

SIGNIFICANCE OF THE POEM:

Since he, the poet, is not able to see her he will not be seen by her any more. This she may not know. Shall he disclose this fact directly or shall he not? Would it be wise to ask someone to do it for him? If he had the courage he would very much like to do it himself!

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 81.

SIXTY-FOUR

Asa bo rake
U ji no ka wa gi ri
Ta e da e ni
A ra wa re wa ta ru
Ze ze no a ji ro gi!

With the break of day,
As, gradually fades away,
The fog of Uji stream,
The bamboo mat fish trappers
Along the bank come to view!

—*Gon-Chunagon-Sadayori.*

SIGNIFICANCE OF THE POEM:

The poem is a description of Uji River in the early morning hours. The poet thinks the scene interesting and odd as he composes this song.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 82.

SIXTY-FIVE

U ra mi wa bi
Ho sa nu so de da ni
A ru mo no wo
Ko i ni ku chi na-n
Na ko so o shi ke re!

Though in my remorse,
And my constant compunction,
My sleeve is e'er wet,
I'm about to lose my name
In disillusion of love!

—*Sagami.*



SIGNIFICANCE OF THE POEM:

The thought the singer tries to convey here is that though she is neither extremely happy nor miserable in her love life, she is therefore not very enthusiastic in regard to the affair. When a sleeve is wet it is an indication of weeping.

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 83.

SIXTY-SIX

Mo ro to mo ni
A wa re to o mo e
Ya ma za ku ra
Ha na yo ri ho ka ni
Shi ru hi to mo na shi!

For you and for me
There is no consolation,
Lone wild cherry tree,
Save your familiar blooms
Know that we are alone here!

—*Sakino-Daiso-Jogyoson.*

SIGNIFICANCE OF THE POEM:

The poet, as he traveled along a remote country, wild woods and strange lands, one day encountered a blooming cherry tree and thought it the only familiar thing he had met so far in his present journey.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 84.

SIXTY-SEVEN

Ha ru no yo no
Yu me ba ka ri na ru
Ta ma ku ra ni
Ka i na ku ta ta-n
Na ko so o shi ke re!

Because of making,
Though it was only a dream,
His arm my pillow,
One spring night, I'm to besmirch
My name in vain delusion!

—*Suo-Naizi.*

SIGNIFICANCE OF THE POEM:

The poetess through gossip lost her good name, not knowing that her slight acquaintance with a man caused all this. She grieves over the mishap because she gained nothing and lost all.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 85.

SIXTY-EIGHT

Ko ko ro ni mo
A ra de u ki yo ni
Na ga ra e ba
Ko i shi ka ru be ki
Yo wa no tsu ki ka na!

If I live longer,
Though I am dead in spirit
In this weary world,
I will still as I do now
This moon of midnight befriend!

—*Sanjo-In.*

SIGNIFICANCE OF THE POEM:

Because the poet's affliction is growing graver he will never be able to see this beautiful moon again. However, if he should survive he would enjoy it as now.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 86.

SIXTY-NINE

A ra shi fu ku
Mi mu ro no ya ma no
Mo mi ji ba wa
Ta tsu ta no ka wa no
Ni shi ki na ri ke ri!

Wind-strewn maple leaves
Of the Mimuro Mountain's
Ever strong blowing
Are tapestry woven robes
Red'ning River Tatsuta!

—*Noin-Hoshi.*

SIGNIFICANCE OF THE POEM:

As the maple leaves of the nearby mountain float in the clear water of River Tatsuta, the scene is like a gorgeous brocade spread out in view.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 87.

SEVENTY

Sa bi shi sa ni
Ya do wo ta chi i de
Na ga mu re ha
I zu ko mo o na ji
Aki no yu-u gu re!

In my lonesomeness
I left my lodging quarter
To look for a change,
But I found the same ev'rywhere
At this time of autumn night!

—*Ryozen-Hoshi.*

SIGNIFICANCE OF THE POEM:

The poem is a description of a serene, tranquil autumn night. No further comment is needed to visualize the purpose and artistic effort of the poet.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 88.

SEVENTY-ONE

Yu-u za re ba
Ka do ta no i na ba
O to zu re te
A shi no ma ro ya ni
A ki ka ze zo fu ku!

The evening draws near,
As the autumnal wind blows
Over the rice field,
The swaying grain stalks pervade
The reeded cottage nearby!

—*Dainagon-Tsunenobu.*

SIGNIFICANCE OF THE POEM:

The poem is a description of the quietness and loneliness of autumn eves. As the poet sees the rice stalks swaying to and fro as a zephyr traverses the field, he fancies them as coming toward his residence.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 89.

SEVENTY-TWO

O to ni ki ku
Ta ka shi no ha ma no
A da na mi wa
Ka ke shi ya so de no
Nu re mo ko so su re!

Deeply roaring waves
Of the Takashi's seashore
In empty loudness,
Have ne'er meant my sleeves to be
Dry e'en if I try to trust!

—*Yusbi-Naishino-Keno-Kii.*

SIGNIFICANCE OF THE POEM:

The poetess wishes to convey the thought that she would not expect to trust or fall in love with a man who is too popular with the world, in fear that she might not receive full attention from him, and this might cause her unhappiness throughout her life.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 90.

SEVENTY-THREE

Ta ka sa go no
O no e no sa ku ra
Sa ki ni ke ri
To ya ma no ka su mi
Ta ta zu mo a ra na-n!

On the high mountain,
There bursts cherry in full bloom,
Atop its summit,
And I fear there may arise
A vapor cloud around the peak!

—*Gon-Chunagon-Masafusa.*



SIGNIFICANCE OF THE POEM:

The poet hopes that misty clouds will not obstruct the view of the blossoms so that he can enjoy the grandeurs while they last.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 91.

SEVENTY-FOUR

U ka ri ke ru
Hi to wo ha tsu se no
Ya ma o ro shi
Ha ge shi ka re to wa
I no ra nu mo no o!

For one in distress,
Divine mercy I besought
In supplication,
But not Mount Hatsuse's wind
To be stronger and stronger!

—*Minamotono-Toshiyori-Ason.*



SIGNIFICANCE OF THE POEM:

The poem is a symbolical subtlety acclaiming that not only has the poet's prayer been unanswered but even the condition of his friend has grown more grave in spite of it.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 92.

SEVENTY-FIVE

Chi gi ri o ki shi
Sa se mo ga tsu yu wo
I no chi ni te
A wa re ko to shi no
A ki mo i nu me ri!

Solemn was the promise
I placed and pledged my whole life
In its avowal,
But I find this year to be,
Though sad, already autumn!

—*Fujiwarano-Mototoshi*.

SIGNIFICANCE OF THE POEM:

He has waited for the fulfillment of their (his and his devoted one's) pledge and promise a long time, but the year already has advanced into the autumn. He knows nothing of the promise or fulfillment being taken up or considered by the party with whom he has made the agreement.

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 93.

SEVENTY-SIX

Wa da no ha ra
Ko gi i de te mi re ba
Hi sa ka ta no
Ku mo i ni ma go-o
O ki tsu shi ra na mi!

As I leave to sail,
And row out to see the ocean
Of the vast sea plain,
There in the sky are white waves
Rolling 'gainst the fleecy cloud!

—*Hojojino-Nyudo-Sakino-Kanpaku-Dajodaijin.*

SIGNIFICANCE OF THE POEM:

The poet tries to depict that, as he sails out on the ocean, the waves seem to appear as if they are clouds in the firmament.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 94.

SEVENTY-SEVEN

Se wo ha ya mi
I wa ni se ka ru ru
Ta ki ga wa no
Wa re te mo su e ni
A wa-n to zo o mo!

The rushing current
Of the rapid flow becomes
Broken and parted,
As it runs against the rock,
Yet it hopes to re-unite!

—*Sutoku-In.*

SIGNIFICANCE OF THE POEM:

Though the river in its rapid flow splashes and divides as it hits against the rock in its downward sweep, it nevertheless meets again in one current. The poet so symbolizes himself that his ambition will be thus fulfilled, if he has the endurance and strength to go through his present difficulties.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 95.

SEVENTY-EIGHT

A wa ji shi ma
Ka yo u chi do ri no
Na ku ko e ni
I ku yo ne za me no
Su ma no se ki mo ri!

The singing voices
Of sandpipers frequenting
The Awaji Isles,
Many a night keep awake
The folks of Sumanoura!

—*Minamoto-no-Kanemasa.*

SIGNIFICANCE OF THE POEM:

It somewhat saddens him to hear the sandpipers singing during the night, though it is only his one night's sojourn. He imagines that it would disturb those living here.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 96.

SEVENTY-NINE

A ki ka ze ni
Ta na bi ku ku mo no
Ta e ma yo ri
Mo re i zu ru tsu ki no
Ka ge no sa ya ke sa!

Clouds spread and gather,
As the autumnal wind blows,
In heaps here and there,
And as the moon glides back and forth
It seems brighter, 'twixt the clouds!

—*Sakyodayu-Akisuke.*



SIGNIFICANCE OF THE POEM:

This is a description of a moonlight night in autumn with a breeze strong enough to move the clouds. As the poet sees the moon as it plays peek-a-boo between the heaps of clouds here and there he seems to think the moon clearer and brighter.

Publication. *Songs of Hyakunin-Issbu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 97.

EIGHTY

Na ga ka ra-n
Ko ko ro mo shi ra zu
Ku ro ga mi no
Mi da re te ke sa wa
Mo no wo ko so o mo e!

My thought of the morn
Is disturbed as my tresses,
Long, black, and entangled,
All because I'm in the dark
As to his worthiness and trust!

—*Taikenmoninno-Horikawa.*

SIGNIFICANCE OF THE POEM:

The words in the poem are both homonymous and symbolical. The thought here is that the poetess wishes to say since men are fickle in regard to love, she does not always believe their words.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 98.

EIGHTY-ONE

Ho to to gi su
Naki tsu ru ka ta wo
Na ga mu re ha
Ta da a ri a ke no
Tsu ki zo no ko re ru!

I looked out to glimpse
As a cuckoo called its notes
Its resting corner,
But I saw only the moon
Waning in the morning sky!

—*Gotokudaijino-Sadaijin.*



SIGNIFICANCE OF THE POEM:

Japanese tradition makes mates of objects in their singing and painting. These objects mated are specific and permanent. Cuckoo bird and the early morning moon are an example. Plum blossoms and nightingales, bamboos and sparrows, pine trees and cranes, waterfalls and carps, and many others might be mentioned as examples of objects mated in Japanese art. The poem itself needs no further comment.

Publication. *Songs of Hyakunin-Isshū Anglicized* (San Francisco: Trade Pressroom, 1938), p. 99.

EIGHTY-TWO

O mo i wa bi
Sa te mo i no chi no
A ru mo no wo
U ki ni ta e nu wa
Na mi da na ri ke ri!

Though bleeds this my life,
As I struggle and endure,
It still continues,
And I find myself weeping,
Cannot stop tears from flowing!

—*Doin-Hoshi.*

SIGNIFICANCE OF THE POEM:

The poet sings of the indifference of people, and their coldness. Humanity needs sympathy most when it suffers, but on the contrary, it receives very little.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 100.

EIGHTY-THREE

Yo no na ka wa
Mi chi ko so na ke re
O mo i i ru
Ya ma no o ku ni mo
Shi ka zo na ku na ru!

There is no detour,
That I know of in this world,
To detract one's pain,
For I found reindeers weeping
E'en in remote mountain paths!

—*Kotaino-Kogudayu-Toshinari.*



SIGNIFICANCE OF THE POEM:

It is possible that life and suffering are synonymous. To try to dodge one without the other is futile. The poet sings this of the world and of man.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 101.

EIGHTY-FOUR

Na ga ra e ba
Ma da ko no go ro ya
Shi no ba re-n
U shi to mi shi yo zo
I ma wa ko i shi ki!

I will see the day,
If I survive on and on,
That this very hour,
Is longed and sought in future,
Though it seems unwanted now!

—*Fujiwarano-Kiyosuke-Ason.*

SIGNIFICANCE OF THE POEM:

The meaning of the poem is: Today's trouble, though it seems greater than at any other time, will be looked upon differently in the future, as to its seriousness, when a new one takes its place.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 102.

EIGHTY-FIVE

Yo mo su ga ra
Mo no o mo ko ro wa
Ake ya ra de
Ne ya no hi ma sa e
Tsu re na ka ri ke ri!

The day never dawns,
And the night-time continues,
When one is thoughtful,
And even the room around
Stays still, quiet and unmoved!

—*Shunye-Hoshi.*



SIGNIFICANCE OF THE POEM:

When one is restless and sleepless, due to mental activity and fatigue, everything seems to stay with the prolonging of the night.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 103.

EIGHTY-SIX

Na ge ke to te
Tsu ki ya wa mo no wo
O mo wa su ru
Ka ko chi ga o na ru
Wa ga na mi da ka na!

The moon brings sad thoughts—
Maketh me to look within
Mine own aching heart,
And in consequence causes
Tears to flow this very night!

—*Saigyō-Hoshi.*

SIGNIFICANCE OF THE POEM:

As the poet gazes at the moon he becomes saddened over the weaknesses of man, and weeps. He is disheartened because of the way mankind acts.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 104.

EIGHTY-SEVEN

Mu ra sa me no
Tsu yu mo ma da hi nu
Ma ki no ha ni
Ki ri ta chi no bo ru
A ki no yu-u gu re!

... That on maki leaves,
Still dewy, wet and undry
From the last shower,
Rise foggy and misty clouds,—
Is the way of autumn eves!

—*Jyakuren-Hoshi.*

SIGNIFICANCE OF THE POEM:

The poem is a description of quiet, serene autumn nights. "*Maki*" is a kind of tree botanically known as "*podocarpus chinensis*."

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 105.

EIGHTY-EIGHT

Na ni wa e no
A shi no ka ri ne no
Hi to yo yu e
Mi wo tsu ku shi te ya
Ko i wa ta ru be ki!

Though it was only
One night at Naniwa Inn
That I was with him
I should forget, but cannot,
My love, as I travel on!

—*Kwokamoninno-Betto.*

SIGNIFICANCE OF THE POEM:

The poetess waited vainly for the slight acquaintance with the man she met at the Naniwa Inn to develop into real love. The poem substantiates the futility of her fond dream.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 106.

EIGHTY-NINE

Ta ma no o yo
Ta e na ba ta e ne
Na ga ra e ba
Shi no bu ru ko to no
Yo wa ri mo zo su ru!

This life line of mine,
If it lasts, and I care to
Sustain it longer,—
I'll face a greater hardship
Someday than I now endure!

—*Shikiko-Naishinno.*

SIGNIFICANCE OF THE POEM:

The poetess sings this of herself: If her life is to end some day in utter dejection she would like to have it end now instead of waiting for that day. The longer she lives the greater the unhappiness multiplies in her life.

Publication. *Songs of Hyakunin-Issu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 107.

NINETY

Mi se ba ya na
O shi ma no a ma no
So de da ni mo
Nu re ni zo nu re shi
I ro wa ka wa ra ji!

If I could show him
The sleeves of the fishermen
Of Oshima's coast,
He'd know that though they are wet
Their color remains unchanged!

—*Infumoninno-Tayu.*



SIGNIFICANCE OF THE POEM:

Though the kimonos of fishermen get wet and soggy as they stroll along the coast, their colors do not change. My sleeves (interpreting the singer in first person), when wet, are stained, because I weep with my heart's blood for his infidelity and indifference. I wish he could be made to realize what I have been suffering!

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 108.

NINETY-ONE

Ki ri gi ri su
Na ku ya shi mo yo no
Sa mu shi ro ni
Ko ro mo ka ta shi ki
Hi to ri ka mo ne-n!

I am to retire
Alone with this daily robe
Tucked on my shoulders,
And as I hear the crickets chirp
The night is frosty and cold!
—*Gokyogokusessho-Zen-Dajodaijin.*

SIGNIFICANCE OF THE POEM:

If someone is with him he will not feel so cold and lonely, and he may not notice the chirping of the crickets nor the frost.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 109.

NINETY-TWO

Wa ga so de wa
Shi o hi ni mi e nu
O ki no i shi no
Hi to ko so shi ra ne
Ka wa ku ma mo na shi!

My sleeve is a rock—
Hidden, even in neap tide,
Of the open sea plain,
And it is seen by no one,
And is ne'er known to be dry!

—*Nijoinno-Sanuki.*

SIGNIFICANCE OF THE POEM:

How sad and lonesome she is for him, her lover does not know! When a woman's sleeve is not dry, it is an indication that she is weeping. Sleeve and rock are metaphorically identical here. A rock located beyond the lowest that the low tide can reach, cannot naturally be exposed either to be seen, or to have the opportunity of becoming dry.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 110.

NINETY-THREE

Yo no na ka wa
Tsu ne ni mo ga mo na
Na gi sa ko gu
A ma no o bu ne no
Tsu na de ka na shi mo!

Odd and int'resting
Is this world, as, on yonder
Seashore strand, I see
A fisherman with his rope
Pulling, towing his small boat!

—*Kamakurano-Udaijin.*



SIGNIFICANCE OF THE POEM:

How innocent and simple is nature! This thought occurred to him as he observed the simple life of a fisherman on the seashore, and as he realized he had but a few days to live, he was reminded of many thoughts. The thought back of the poem is: If he were to live longer he would like to be with and be like this simplicity of nature.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. iii.

NINETY-FOUR

Mi yo shi no no
Ya ma no a ki ka ze
Sa yo fu ke te
Fu ru sa to sa mu ku
Ko ro mo u tsu na ri!

As the autumn wind
Of Miyoshino Mountain
Goes into deep night
I can hear my village folk
Beating, pounding their garments!

—*Sangi-Masatsune.*

SIGNIFICANCE OF THE POEM:

The poet is on a sojourn. As he feels the autumn wind striking him late at night, the townspeople begin to beat their garments. He is reminded of the same happening at home. The poem is a description of a lonely and monotonous night in autumn.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 112.

NINETY-FIVE

O-o ke na ku
U ki yo no ta mi ni
O-o-o ka na
Wa ga ta tsu so ma ni
Su mi zo me no so de!

In veneration
I'm to pray for my people
And in deep respect,
But I feel unworthiness
Altho clothed in soot-dyed sleeves!

—*Sakino-Daiso-Jojien.*

SIGNIFICANCE OF THE POEM:

The original is very rich in symbolical expression. The poet, who is a priest, in this song tries to show his complete submission and obedience to the cause for which he serves. The sacerdotal robe is black.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 113.

NINETY-SIX

Ha na sa so-o
A ra shi no ni wa no
Yu ki na ra de
Fu ri yu ku mo no wa
Wa ga mi na ri ke ri!

It is not the snow—
The blossoms' fairness strewn on
The storm-stricken garden,
But 'tis I who am ageing,
Growing, making this temple white!

—*Nyudo-Zen-Dajodaijin.*



SIGNIFICANCE OF THE POEM:

This poem tells that the singer is growing old. As a storm rages in the garden it whitens the ground with scattered plum blossoms as if they were snow flakes. It is his hair that is turning white, that the poet refers to, not the plum blossoms nor the snow in the garden.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 114.

NINETY-SEVEN

Ko nu hi to wo
Ma tsu ho no u ra no
Yu-u na gi ni
Ya ku ya mo shi o no
Mi mo ko ga re tsu tsu!

Waiting for the one,
Who comes not, scorches my heart,
As the burning kelp
Of Ma-tsu-ho-no-u-ra's
Seashore in the evening calm!

—*Gon-Chunagon-Sadaiye.*



SIGNIFICANCE OF THE POEM:

This poem is highly figurative and symbolical in the original. Its value lies in its homonymy of words and its euphonical expression. Though the external aspect of the poem cannot be reproduced in translation, the original is interpreted to mean, that no one can be calm or dissuaded to remain calm when he is anxious to meet or see someone, especially if that person be a loved one.

Publication. *Songs of Hyakunin-Isshū Anglicized* (San Francisco: Trade Pressroom, 1938), p. 115.

NINETY-EIGHT

Ka ze so yo gu
Na ra no o ga wa no
Yu-u gu re wa
Mi so gi zo na tsu no
Shi ru shi na ri ke ri!

The sunset hour scene
Of the Ogawa River's
Wind-strewn oaken leaves,
Tells it is still summer time
As Misogi is performed!

—Junii-Iyetaka.

SIGNIFICANCE OF THE POEM:

As the poet saw the brown leaves of oak trees floating in Ogawa River it appeared to be autumn, but as he noticed the rite of *Misogi* performed, he realized it was still summer. *Misogi* is a body purification ceremony of priests who bathe themselves in cold water. It is a *Shinto* ritual and is performed in June, the last of the summer months of the lunar calendar.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 116.

NINETY-NINE

Hi to mo o shi
Hi to mo u ra me shi
A ji ki na ku
Yo wo o mo yu e ni
Mo no o mo o mi wa!

Since I care for all—
Loyal and rebellious,
Paternal to all,
I'm vexed with many problems,
Many thoughts of confusion!

—*Gotoba-In.*

SIGNIFICANCE OF THE POEM:

Gotoba-In regrets that a certain subject is rebellious, and is waging warfare in a certain part of the country. It pains him, as he observed this, for he is standing for the welfare of all.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 117.

ONE-HUNDRED

Mo mo shi ki ya
Fu ru ki no ki ba no
Shi no bu ni mo
Na o a ma ri a ru
Mu ka shi na ri ke ri!

To use this palace,
Ancient, battered, broken-roofed
For me to dwell in,
Reminds me of days gone by,
Glorious and majestic!

—*Juntoku-In.*

SIGNIFICANCE OF THE POEM:

The palace needs not only repairs but it also needs good care. As Juntoku-In saw this he was reminded of the splendor of the past.

Publication. *Songs of Hyakunin-Isshu Anglicized* (San Francisco: Trade Pressroom, 1938), p. 118.

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COLOPHON

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