

Shinkokinshū

*New Collection of Poems
Ancient and Modern*



Translated and introduced by
Laurel Rasplica Rodd

BRILL

Shinkokinshū

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Contents

Acknowledgments	VII
Note on Conventions and Editions	IX
List of Abbreviations	XII
Translator's Introduction	XIII
Japanese Preface	XLVI

Translation of *Shinkokinshū*

Book I:	Spring I	3
Book II:	Spring II	47
Book III:	Summer	79
Book IV:	Autumn I	126
Book V:	Autumn II	188
Book VI:	Winter	232
Book VII:	Felicitations	291
Book VIII:	Laments	313
Book IX:	Parting	354
Book X:	Travel	369
Book XI:	Love I	407
Book XII:	Love II	444
Book XIII:	Love III	475
Book XIV:	Love IV	508
Book XV:	Love V	551
Book XVI:	Miscellaneous Poems I	589
Book XVII:	Miscellaneous Poems II	650
Book XVIII:	Miscellaneous Poems III	690
Book XIX:	Shintō Poems	751
Book XX:	Poems on Buddhist Teachings	779

Appendices	807
Author Index and Brief Biographies	809
Texts Referenced	867
First Line Index	885
Bibliography	907
Index to Translator's Introduction	915

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Tokyo, Japan

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Note on Conventions and Editions

In referring to Japanese names, I retain the Japanese order, with the family name first. I also use the genitive *no* between the family name and given name when referring to pre-modern figures. In the Introduction, after a given individual has been introduced by full name, e.g., Fujiwara no Teika, I switch to the name he is customarily known by, in this case Teika. Many poets are best known by religious names or, in the case of women poets especially, by court titles or familial relationships. In order to make it easier for the reader to find additional information about the poets whose poems are included in the *Shinkokinshū*, by referring to either the brief biographies in the Author Index or to other reference works, I have elected to provide the full name of the poet with each poem, even when the original text provides only a given name or only a title. In addition, when a poet is referred to by a court or ecclesiastical title, I have provided a translation of the title. These usually are based on the translations of court titles in Helen Craig and William H. McCullough's *A Tale of Flowering Fortunes*.

In presenting the poems, I have used the five-line format that has become familiar in the west, both for the romanized poems and for the translations. I have also attempted 31-syllable translations, though I am well aware that this may lead to padding in English, as well as to enjambments not part of the original poems. In translating an anthology of nearly two thousand poems all of which are in the same form, it seems to me to lead to flabbiness and a loss of tension not to maintain a single form in the translations as well. In romanizing the poems, I have chosen to transliterate and maintain the historical spelling, as was done by Joshua Mostow in his *Pictures of the Heart*, rather than to modernize the romanization to correspond to contemporary conventions. This may allow some readers to look up vocabulary in a classical Japanese dictionary and, more importantly, it also helps to reveal the existence of homonyms or double meanings conveyed by certain syllables, which is sometimes concealed when the romanization is modernized and which then requires additional explanation in the notes. Except for the poems themselves, however, I have used Hepburn romanization for proper names and other Japanese words in the text.

In the translations, I have chosen to eschew capitalization except for the pronoun 'I' and proper nouns. I also avoid punctuation whenever possible, instead using spacing to indicate possible pauses when reading. Avoiding punctuation makes it possible now and then to convey double meanings in English in a manner that approximates the Japanese use of the 'pivot word' or *kakekotoba*. When possible, I maintain the order of introduction of imagery, and in

some cases I have been able to provide something close to a 'line-for-line' translation, though this is often not feasible given the great differences between English and Japanese syntax.

Birth and death dates of poets appear in the Author Index and Brief Biographies (Appendix A).

When citing a pre-modern date in the headnotes or translator's notes to the poems, I have used one of these formats: 26th day of the Third Month of Genkyū 2 (1205) or 1205/3/26. Because the year in the lunar calendar used in pre-modern Japan began one to two months later than under the solar calendar, readers should remember that the dates of the lunar calendar are a month or two later than those of the Western calendar. The natural phenomena associated in poetry with each month are thus those of several weeks later in the Western year. In addition, extra 'intercalary' months were occasionally inserted in order to bring the calendar back into agreement with the solar year. Days were divided into twelve periods of approximately two hours, designated by the animals of the Chinese zodiac, and days of the month also were so designated. Many court events and festivals were scheduled using this system; for instance, on the first Day of the Rat of a new year it was the custom for the courtiers to pick spring greens to make a tonic and to pluck pine seedlings to pray for long life and good health.

For the translation and annotation in this volume, I have relied heavily on the scholarship in the edition of the *Shinkokinshū* in the Shogakukan Nihon koten bungaku zenshū (NKBZ) series edited by Minemura Fumito and first published in 1974. Also invaluable were the annotated edition in the Iwanami Shoten Shin Nihon koten bungaku taikai (SNKBT) series edited by Tanaka Yutaka and Akase Shingo and first published in 1992, and Kubota Utsubo's *Shinkokinwakashū hyōshaku*, first published in 1952 by Tōkyōdō.

The NKBZ study, which serves as the base text for this translation, is based on a manuscript in the calligraphy of Yamazaki Sōkan (1465–1553), a late Muromachi *renga* poet and leader of *haikai* circles of his day, which is now owned by Tokyo Kyōiku University. This manuscript, according to Minemura, seems to be based on a version of the *Shinkokinshū* produced just before the final *kiritsugi*, or cutting and pasting process of editing the manuscript, which took place late in 1216. This version is often referred to as the *Ienaga bon*. Four poems included in this manuscript were later cut, the ones numbered 1603B, 1783, (1992)/1801, and (1994)1914 in the translation.¹

1 Minemura Fumito, ed., *Shinkokinwakashū*, Nihon koten bungaku zenshū (NKBZ) Vol. 26 (Tokyo: Shogakukan, 1974), 22–24.

Tanaka and Akase base their study in SNKBT on the *Den Reizei Tamesuke hitsu bon* held by the Kokuritsu Rekishi Minzoku Hakubutsukan, corrected by reference to a number of other extant manuscripts. The *Den Reizei Tamesuke hitsu bon* manuscript seems to be a reliable copy of a manuscript prepared by Fujiwara no Teika in 1209/6/19, copied by Teika's grandson Tamesuke in the Eleventh Month of 1300.² It includes a number of poems (numbered 1979 to 1995 in SNKBT) that were marked to be cut from the manuscript, some evidently because they were found to have already been included in earlier imperial anthologies, others without explanation.

All the poems included in the NKBZ *Ienaga bon* are translated in this volume. Where the numbering of the poems differs in the NKBZ and SNKBT, I have provided both numbers to make it easier for readers wishing to locate the poems in these editions. The first number is that of the SNKBT and the second is that of the NKBZ. The numbering of the poems in SNKBT is similar to that of the *Shinpen kokka taikan* (SKT), except that in the SNKBT edition, SKT poem 976 follows poem 973; that order is retained in this translation.

Due to the long and complicated compilation history of the *Shinkokinshū*, which will be discussed more fully below, it can be said that there is no definitive version. The extant manuscripts are generally divided into four types: 1) manuscripts deriving from the draft versions of the *Shinkokinshū* dating from around the time of the 1205/3/26 Completion Banquet; 2) manuscripts deriving from copies made during the period of *kiritsugi* editing; 3) manuscripts deriving from the version said to have been copied by Minamoto no Ienaga at the completion of *kiritsugi* in 1216/12/26 (*Ienaga bon*); 4) and manuscripts based on the heavily edited *Okī bon* produced by Gotoba while he was in exile on the island of Okī after the ill-fated Jōkyū Rebellion of 1221.

Despite the difficulties posed by this textual history, it is a boon to scholars to have this one important *chokusenshū*, or imperial anthology, with versions of the manuscript that indicate which of the compilers selected specific poems. Careful study of these choices may reveal a great deal about the poetic tastes of the individuals involved in the compilation of this anthology.³ The existence of various manuscripts that reveal some of the contentious process of cutting and pasting also provides a valuable resource for scholars interested in exploring how this astounding work of literature that weaves together poems produced over five hundred years by some five hundred poets came into being.

2 Tanaka Yutaka and Akase Shingo, eds., *Shinkokinwakashū*, Shin Nihon koten bungaku tai-kei (SNKBT) Vol. 11 (Iwanami, 1992), 604–5.

3 Tanaka and Akase, *Shinkokinwakashū*, 604.

List of Abbreviations

KKS	<i>Kokinshū</i>
MYS	<i>Man'yōshū</i>
NKBZ	Nihon koten bungaku zenshū
SKKS	<i>Shinkokinshū</i>
SKT	<i>Shinpen Kokka taikan</i>
SNKBT	Shin Nihon koten bungaku taikai

Translator's Introduction

On the 26th day of the Third Month of Genkyū 2 (1205), an elaborate banquet was held at the imperial palace in the Japanese capital, Heian-kyō, the city now known as Kyoto, to celebrate the presentation of an eighth imperially-ordered anthology of poetry, the *Shinkokinwakashū*, or New Collection of Ancient and Modern Japanese Poems, which is often called by the abbreviated title *Shinkokinshū*. Present at the banquet were the Retired Emperor Gotoba (1180–1239; r. 1183–1189), who had ordered the compilation of the anthology, as well as most of the compilers and other poets, along with courtiers, various members of the imperial family, and members of the religious hierarchy. They celebrated by listening to poems composed for the occasion, to the reading of the opening poems of each book of the interim draft of the *Shinkokinshū*, and to a program of music.¹

Like the other twenty imperial anthologies ordered by Japanese emperors between the early tenth century and the mid-fifteenth century, the *Shinkokinshū* was a major undertaking intended to represent the spirit of the age and to celebrate its greatness as well as to reaffirm the courtly literary tradition. Over the centuries this particular anthology has come to be recognized, along with the eighth-century *Man'yōshū* and the first of the imperially-ordered anthologies, the *Kokinshū*, as particularly rich in literary merit and particularly significant in Japanese literary history.

The *Shinkokinshū* was by no means complete at the time of the 1205 banquet, however. The compilers were still hard at work revising, proofing, re-ordering, and recopying the poems they had selected for inclusion, and the two prefaces (one in Chinese and one in Japanese) were still in draft. A clean copy of the working draft of the manuscript had to serve as the presentation text at the banquet. Fujiwara no Teika, one of the compilers, expressed his dissatisfaction with Gotoba's decision to hold a completion banquet. Not only was the event unprecedented, it was also premature. In his diary, *Meigetsuki*, Teika wrote: "We haven't been able to see the collection as a whole yet. There are too many errors in it, and having so many people working on it actually makes things worse."² For various reasons Teika decided not to attend the banquet,

1 For additional information on the presentation banquet, see Robert Huey, *The Making of Shinkokinshū* (Harvard University Press, 2002), 312–17, and Gotō Shigeo, *Shinkokinwakashū no kisōteki kenkyū* (Hanawa Shobō, 1968), 128–33.

2 *Meigetsuki*, Genkyū 2/3/23, I: 414–15. Translated in Huey, *The Making of Shinkokinshū*, 314. For detailed descriptions of various courtiers' responses to this event, see Huey, 312–21.

and the work of editing by the compilers did in fact continue for nearly another dozen years.

Compilation of the *Shinkokinshū*

The compilation of an imperial poetry anthology, or *chokusenshū*, was a major event of an imperial reign. The thirty-one syllable poetic form known as *waka*, or 'Japanese poem' (or *tanka*, 'short poem'), was the premier literary art of the Heian court. For centuries, courtship and proposals of marriage had been conducted through poetry, and all the other expressions of sentiment courtiers needed to produce—congratulations, grievances, apologies, greetings, expressions of grief or sorrow, statements of religious devotion—were also conveyed through poetic exchanges. Composition of poetry was central to both informal and formal events in the lives of the aristocracy. Reputations were made and lost by poetic prowess or lack thereof, and rank and position at court often depended upon poetic skill as well.

Imperial anthologies were designed to collect the outstanding literary work of each era, as well as earlier work that represented the contemporary aesthetic tastes and poetic concerns, and to hand them down to future generations. The first of these *chokusenshū*, the *Kokinwakashū*, or *Kokinshū*, which had been compiled in the early tenth century, became the model for the succeeding twenty anthologies.³ Compiled by a committee of courtiers at the behest of Emperor Daigo, the 1,111 poems in the *Kokinshū* were accompanied by a Japanese Preface by Ki no Tsurayuki (868?–945) and a Chinese Preface by Ki no Yoshimochi (d. 919). Together these prefaces and the poetic selections they introduced fixed the basic style and form of Japanese poetry, defined the aesthetics of the Japanese courtly literary tradition, and established the canons of Japanese poetic taste for centuries to come.

In his Japanese Preface to the *Kokinshū* Tsurayuki writes of the nature of Japanese poetry, its origins and history, and the circumstances that had given rise to poetic composition in Japan. The Preface opens with these famous lines about the nature of Japanese poetry:

3 For translations of the *Kokinshū* and its prefaces, see Laurel Rasplica Rodd with Mary Catherine Henkenius, *Kokinshū: A Collection of Poems Ancient and Modern* (Princeton University Press, 1984) and Helen Craig McCullough, *Kokin Wakashū: The First Imperial Anthology of Japanese Poetry* (Stanford University Press, 1985).

The seeds of Japanese poetry lie in the human heart and grow into the leaves of a myriad words. Many things happen to the people of this world, and all that we feel is given expression in description of things we see and hear. When we hear the warbling of the mountain thrush in the blossoms or the voice of the frog in the water, we know every living being has its song. It is poetry which without effort moves heaven and earth, stirs the feelings of the invisible gods and spirits, smooths the relations of men and women, and calms the hearts of fierce warriors.⁴

In the course of this prefatory essay Tsurayuki introduces several important critical terms: he argues for a balance in poetry between *kotoba* (word) and *kokoro* (heart, mind), which refer respectively to the materials and diction and to the spirit and conception of poetry, and the succeeding history of Japanese poetic approaches can be boiled down to constantly shifting attempts to find the proper balance between the two. The poetry of the *Kokinshū* was an aristocratic poetry, with a subject matter limited to topics deemed appropriate to courtly sensibilities, featuring descriptions of the phenomena of the changing seasons and expressions of human emotions such as love, mourning, grievance, and parting, or combinations of the two. It was influenced by the courtly Chinese poetry of the Six Dynasties era (ca. 222–589), and it exhibits many of the qualities of Six Dynasties poetry: obliqueness of expression, focus on the poet's mental processes even more than on the natural scene being described, witty reasoning, and a quality of 'elegant confusion.'⁵

The vast majority of the poems in the *Kokinshū* are *tanka*, poems of thirty-one syllables divided into phrases of 5, 7, 5, 7, and 7 syllables, with just a handful of poems in the *chōka* and *sedōka* forms most commonly associated with the eighth-century *Man'yōshū*.⁶ The later *chokusenshū*, including the *Shinkokinshū*, anthologize almost exclusively *tanka*. In each case, the anthology was intended to represent the tastes and tone of its particular age, with the compilers selecting varying ratios of older poems and newer ones to demonstrate the particular aesthetic values of their time.

4 Rodd, *Kokinshū*, 35. Ozawa Masao and Matsuda Shigehō, eds., *Kokinwakashū*, SNKBZ 11 (Tokyo: Shogakukan, 1994), 17.

5 For more on Chinese influences on *Kokinshū* style and poetics, see Helen Craig McCullough, *Brocade by Night: 'Kokin Wakashū' and the Court Style in Japanese Classical Poetry* (Stanford University Press, 1985), 1–73.

6 The *chōka*, or 'long poem,' consists of any number of alternating lines of five and seven syllables, concluding with an extra seven-syllable line. It is often accompanied by one or two 'envoys' (*hanka*) which have the form of the 31-syllable *tanka*. The *sedōka*, or 'head-repeated poem,' has six lines in lengths of 5, 7, 7, 5, 7, and 7 syllables.

In fact, the *Shinkokinshū* more than fulfilled the goal of collecting and preserving the outstanding poetry and representing the literary tastes of the turn of the twelfth century. Most readers and scholars are in agreement that the *Shinkokinshū* is supreme among the *chokusenshū* in terms of overall literary art and the high quality of the almost two thousand poems included and the depth of poetic sentiment it incorporates. It also represents the perfecting of the elaborate integration of the anthologized poems into a single whole by means of chronological progression or imagistic association from one poem to the next that had been begun in the *Kokinshū*, which is discussed more fully below in the section on the “Structure of the *Shinkokinshū* Anthology.” Still, the anthology and its highly-regarded ‘*Shinkokinshū* style’ rest firmly on the foundations of the tradition represented by these earlier collections.

Although the aesthetic values associated with the compilers of the *Shinkokinshū* differed from those of earlier generations, the anthology incorporates poetry by poets of the *Man'yōshū* and *Kokinshū* and later eras as well, weaving them together with innovative contemporary poetry. For example, this Spring poem from the *Shinkokinshū* (poem 22) by *Kokinshū*-era poet Ōshikōchi no Mitsune is representative of the intellectualizing and ‘elegant confusion’ most commonly associated with that earlier anthology, a quality still admired by the *Shinkokinshū*-era poets, if not often emulated by them:

idzure wo ka	which is this	how shall
hana to ha wakan	I distinguish the fallen	
furusato no	petals	unmelted
kasuga no hara ni	snow still blankets the ancient	
mada kienu yuki	village on Kasuga Plain	

Although the *Shinkokinshū* does incorporate some poems that are said to date from the time of the *Man'yōshū*, many poets of the era felt that *Man'yōshū* poetry, with its old-fashioned rhetorical devices and direct mode of declaration, was too archaic to emulate. Gotoba had expressly ordered that poems included in the previous seven imperial anthologies not be included in the *Shinkokinshū*, but a number of *Man'yōshū* poems or variations on *Man'yōshū* poems were selected for inclusion. One example is *Shinkokinshū* 897, said to have been “composed in the Eleventh Month of the twelfth year of Tenpyō [740] on an imperial journey to Ise Province” by Emperor Shōmu (701–56):

imo ni koi	I gaze out across
wakanomatsubara	Wakanomatsubara
miwataseba	yearning for my love—

shihohi no kata ni
tadzu nakiwataru

above shallow salt-tide shoals
cranes call out as they fly by

The direct statement of feelings of love and straightforward observation and description of aspects of nature that reflect the human emotion such as are found in this poem are typical of the poetry of the eighth-century *Man'yōshū*. These qualities are represented in the *Shinkokinshū* as well, particularly in poems known for the quality of 'loftiness' (*taketakashi*).

The *Shinkokinshū* Era

The *Shinkokinshū* was compiled in the early years of what is now known as the Kamakura period, 1185–1333, which saw a shift of political power from the Heian court to the Kamakura *bakufu*. A century earlier the Fujiwara regency system, by which members of the Fujiwara family controlled the imperial family, had crumbled, and the *insei* system of political control by retired sovereigns had been inaugurated by Retired Emperor Shirakawa in 1086. Succession disputes led to two outbreaks of warfare in the capital, the 1156 Hōgen and 1159 Heiji rebellions, which set the stage for the medieval system that was to come. The Heike clan expanded its dominance after these mid-twelfth century rebellions, but within a few years they had been defeated in the Genpei Wars by the Minamoto, led by Yoritomo, founder of the Kamakura shogunate. As H. Paul Varley writes, "Japan in the late 1100s was transformed from a comparatively peaceful and tranquil country under the rule of the imperial court to a tumultuous, strife-filled 'age of warriors.'"⁷ At the imperial court, still the center of production of *waka* and the other aristocratic arts, the young emperor Gotoba gave up the throne in 1184 and turned his attention to aesthetic pursuits. Recognized for his gifts as a calligrapher, painter, musician, equestrian, and archer, he was also a skillful *waka* poet.

With peace, the latter years of the twelfth century saw *waka* production flourish, especially with the encouragement of the youthful retired emperor. The "Six-Hundred-Round Poetry Contest" (Roppyakuban no utaawase) sponsored by Fujiwara no Yoshitsune and judged by Fujiwara no Shunzei in the early 1190s was unprecedented in its size and scope, and it may have been an inspiration to Gotoba. In 1200, Gotoba, who had thrown himself energetically into the practice of numerous arts and sports since his abdication in 1198, began to focus his considerable energies on sponsoring poetry events himself,

beginning in the Eighth Month with a hundred-poem sequence (*hyakushu-uta*) competition for which all the major poets of the day were invited to submit sequences of poems on assigned topics. Gotoba continued hosting events at his Minase villa and in the capital; among these events were additional hundred-poem and fifty-poem sequence (*gojissu uta*) competitions, in addition to poetry parties (*kakai*, or *utakai*), and poetry contests (*utaawase*), and commissions of poems inspired by paintings on screens (*byōbu no uta*). Gotoba organized poetry events at a rapid pace, building up to the massive “Fifteen-Hundred-Round Poetry Contest” (Sengohyakuban no utaawase) of 1201 and producing an enormous stock of poems from which the compilers of a new anthology could choose. (See Appendix B, Texts Referenced, for additional information on the various poetic events and collections from which *Shinkokinshū* poems were drawn.) These poems composed for ‘publication’ at formal or public occasions on assigned topics added to the large extant body of poems of the past, whether those composed for such formal occasions in earlier times or private poems composed on topics inspired by the poet’s own life experiences and gathered in personal poetry collections (*shikashū*) or diaries (*nikki*).

Gotoba also began planning for the production of a new *chokusenshū* in other ways. He established a Wakadokoro, or Poetry Bureau, at the Nijō Palace on 1201/7/28, and appointed a number of courtiers as its members.⁸ Minamoto no Ienaga was appointed Kaikō, or Recorder, of the Bureau. On 11/3 of the same year Gotoba ordered six of the members of the Wakadokoro—Fujiwara no Teika, Minamoto no Michitomo, Fujiwara no Ariie, Fujiwara no Ietaka, Fujiwara no Masatsune, and Jakuren—to begin the work of collecting poems, both poems of the past and poems by contemporary poets, for possible inclusion in the new anthology. The initial selections chosen by these six compilers were submitted to Gotoba around the Fourth Month of 1203, and Gotoba himself continued to add more poems as the compilers began the work of categorizing and ordering them.

8 The original appointees included Fujiwara no Yoshitsune, Minamoto no Michichika, Jien, Fujiwara no Shunzei, Minamoto no Michitomo, Fujiwara no Ariie, Fujiwara no Teika, Fujiwara no Ietaka, Fujiwara no Masatsune, Minamoto no Tomochika, and Jakuren. Over the next few years, Fujiwara no Takanobu, Kamo no Chōmei, and Fujiwara no Hideyoshi replaced Jakuren, Shunzei, and Michichika. Robert Huey provides detailed descriptions of the shifting Wakadokoro membership, activities, and functions in *The Making of Shinkokinshū*.

The *Shinkokinshū* Style and Aesthetic

Despite the return of peace and the increasing emphasis, led by Gotoba, on artistic practices, most of the *Shinkokinshū*-era poets had lived through the unease and destruction of the previous decades of political sparring and warfare, and many had been directly involved. They must surely have felt a constant sense of danger that the disorders could recur. A sense of impermanence permeated the age, and an awareness of the fragility and fleetingness of life is reflected in the poetry it produced. At the same time, the poets of the era felt themselves to be carrying the weight of centuries of *waka* tradition as they delved into its depths at this time of peril, feeling a nostalgia for the courtly past as well as an admiration for the poetry of past centuries. That *Shinkokinshū* poetry is felt to have the highest literary quality of all the *chokusenshū* is due in part to its status as the culminating product of the long history of the Heian court.

A leading poet of the anthology, who may be said to exemplify the *Shinkokinshū* aesthetic and attitude toward poetic composition and who was most instrumental in its development, is Fujiwara no Shunzei (1114–1204), who died just before its completion. Son of the poet Fujiwara no Toshitada (1071–1123), Shunzei had begun composing at an early age and soon was participating in poetry matches and producing hundred-poem sequences. He studied with, and admired, such innovative advocates of the descriptive style of poetry of the early twelfth century as Minamoto no Shunrai (or Toshiyori; 1053–1129), but also with the irascible conservative poet and critic Fujiwara no Mototoshi (?–1142). Shunzei's breadth of knowledge, poetic skill, and catholicity of taste led to his being chosen as judge of many poetry matches, beginning in 1166 with the "Poetry Contest at the Residence of Shigeie, Assistant Master of the Consort's Household" (Chūgū no suke Shigeie no ason no ie no utaawase). His judgments incorporated positive comments about the winning poems in the contests he judged, rather than merely finding fault as Mototoshi had been known to do, and his poetic ideals became more and more influential. Even after he took religious orders because of illness in 1176, Shunzei continued his literary activities, and in 1183 Retired Emperor Goshirakawa appointed him sole compiler of the seventh imperial anthology, the *Senzaishū*. Between the compilation of the *Senzaishū* and the production of the *Shinkokinshū*, Shunzei produced poetic treatises, including his influential *Korai fūteishō* (Poetic Styles Past and Present, 1197), a collection of his own poetry known as *Chōshūeisō*, and judgments for numerous poetry contests; and he provided guidance to the *waka* world, throughout which the *yūgen* style that he promoted became a basis for the heightening of tone and darkening of mood associated with the

Shinkokinshū. In his writings on poetry, Shunzei established a model that moved away from the expressive–affective model of lyric poetry production propounded by Tsurayuki in the *Kokinshū*: for Shunzei, the knowledge of poetry was essential to the poet in responding to nature. Poetry for him was profoundly intertextual, and it is clear that he believed that it is knowledge of poetry that gives the poet the heart and the ability to respond to the surrounding world⁹; Shunzei's views can be said to have influenced every poet of his generation and beyond. Earl Miner, Hiroko Odagiri, and Robert Morrell write, “There is a sense in which Shunzei fathered not only Fujiwara Teika [and other major poets whom he adopted into his family] but also one of the two greatest ages of Japanese poetry, ‘the age of the *Shinkokinshū*.’”¹⁰

Whereas the preceding *chokusenshū*, the *Senzaishū*, had been compiled by a single compiler, albeit a great one—Shunzei himself—and was held in high admiration, almost all the poets of the Wakadokoro who worked on the *Shinkokinshū* compilation had been taught by Shunzei, and so aspects of Shunzei's views of poetry are naturally reflected in their varied points of view. Shunzei wrote in his later years about the poetics he advocated in *Korai fūteishō*, which was written for Princess Shokushi (Shokushi naishinnō; 1152?–1201), an early disciple of Shunzei. His view of what made a good poem included the view that it causes people to know *aware*, the ways in which aspects of nature such as the spring blossoms or autumn leaves can stir the emotions and awareness of the ephemeral beauties of the world. Also, Shunzei felt that through poetry, people could come to know the elegant and the excellent, while at the same time being made to think of things that are not directly expressed in the words of the poem. Shunzei believed that it is not only the blossoms and leaves before one's eyes that one can appreciate through poetry, but also those images within the heart. This focus on a sometimes inexpressible deeper meaning that

9 Haruo Shirane, *Japan and the Culture of the Four Seasons* (New York: Columbia University Press, 2012), 7. As Esperanza Ramirez-Christensen writes in *Emptiness and Temporality* (Stanford University Press, 2008), 87: “Tsurayuki sees poetry as a universal human (and animal) response to experience expressed through the medium of figurative image. . . . For Shunzei, it is the *mediating* link between man and external reality, the means by which we come to *know* (*shiru*) not only Tsurayuki's originating source, the human heart (*hito no kokoro*), but also ‘the color and fragrance’ (*iro o mo ka o mo*) of things,” and Shunzei's theory of poetry is thus a symbolic one in contrast to Tsurayuki's expressive theory.”

10 Earl Miner, Hiroko Odagiri, and Robert Morrell, eds, *The Princeton Companion to Classical Japanese Literature* (Princeton University Press, 1985), 152.

lies below the surface or beyond the words gives the *Shinkokinshū* its symbolic quality.¹¹

A few *Shinkokinshū* poems may serve as examples of the dominant aesthetic qualities of the anthology: these qualities include the aesthetic of *yūgen*,¹² the darkness or colorlessness of imagery associated with *sabi*, the overtones and qualities of ethereal beauty associated with *yōen*, the pervasive awareness of the Buddhist concept of *mappō*, and the sense of impermanence or evanescence (*mujō*).

A prominent aspect of the *Shinkokinshū* style is the complex of qualities termed *yūgen*, which appears as a term of praise in Shunzei's poetry judgments and which he and his son Teika, along with contemporaries such as Kamo no Chōmei (1155?–1216),¹³ advocated as a poetic ideal. Often translated as 'mystery and depth' or as 'ineffable depth,'¹⁴ it is used to refer to poems that have a quality of deep, mysterious beauty and connotative richness. It alludes to the ways in which the fleeting phenomena of the world may be seen to gesture to meanings beyond their surface beauty in a manner which might be termed 'allegorical' or 'symbolic.'¹⁵ Originally a Buddhist term associated with the concept of 'emptiness' (*kū*; Skt. *śūnyatā*) of all phenomena—the belief that nothing exists independently and that all phenomena are thus interrelated and without 'self'—*yūgen* surely was connected to the practice of Buddhist meditation Shunzei advocated and which he associated with poetic production, as well. It

11 Tanaka and Akase, *Shinkokinwakashū*, 595–96.

12 For a detailed discussion of *yūgen* in *waka*, see Edwin Cranston, "Mystery and Depth' in Japanese Court Poetry" in *The Distant Isle: Studies and Translations of Japanese Literature in Honor of Robert H. Brower*, Thomas Hare, Robert Borgen, and Sharalyn Orbaugh, eds. (Ann Arbor, MI: Center for Japanese Studies, University of Michigan, 1996), 65–104.

13 Chōmei's poetic treatise *Mumyōshō*, composed between 1211 and 1216, is an important source of anecdotes, reflections on the genre of *waka*, and commentary on specific poems. See Kamo no Chōmei, *Mumyōshō*, in *Karonshū Nōgakuronshū*, Hisamatsu Sen'ichi and Nishio Minoru, eds., NKBT 65. (Tokyo: Iwanami Shoten, 1961) 35–98; and Hilda Kato, "The *Mumyōshō* of Kamo no Chōmei and Its Significance in Japanese Literature," *Monumenta Nipponica* 23:3–4 (1968): 321–430.

14 This translation is used by Esperanza Ramirez-Christensen in *Emptiness and Temporality: Buddhism and Medieval Japanese Poetics* (Stanford University Press, 2008), which provides a brilliant explication of many of the terms and concepts of medieval Japanese poetics.

15 See "Symbol and Yūgen: Shunzei's Use of Tendai Buddhism," in William LaFleur, *The Karma of Words*, 80–106, for extensive analysis of the quality of *yūgen* in a number of *Shikokinshū*-era poems by Shunzei, Teika, and Saigyō.

is a style deeply rooted in Tendai Buddhist practice and philosophy, and it brought a new profundity and seriousness to *waka* of twelfth-century Japan.¹⁶

In many *Shinkokinshū* poems images carrying Buddhist overtones, such as *munashiki sora* (empty sky) or *tsuyu* (dew) convey the sense that, as Shunzei himself wrote, “there exists a reciprocal flow of meaning between such things [as poetry] and the way of Buddhism, a way that maintains the interdependence of all things.”¹⁷ The character used to write *sora* (sky) can also be read *kū*, a Japanese reading of the Buddhist term for ‘emptiness’ or ‘formlessness,’ and *tsuyu*, dew, is a common symbol of impermanence. *Shinkokinshū* 358 by Fujiwara no Yoshitsune combines the two images:

kurekaku	as darkness begins
munashiki sora no	to dim the empty skies of
aki wo mite	autumn I gaze out
oboezu tamaru	unaware of the drops of
sode no tsuyu kana	dew gathering on my sleeves

Poems that have an atmosphere of *yūgen* often also incorporate the sense of sadness or deprivation associated with *sabi* or the quality of ethereal overtones associated with *yōen*. Shunzei himself associated *yūgen* with the qualities of *sabi*—desolation and decay, solitude and quietude—and he introduced this mode also as a positive one in *waka*. As Robert Brower and Earl Miner write, Shunzei “leavened” the darkness and deprivation these terms imply by incorporating other elements, such as a sense of ethereal beauty, allusions to older poems and narratives, intense Buddhist contemplation, and Shintō conceptions of a pure world.¹⁸ The quality of loneliness or isolation that lies at the heart of *sabi* is the pleasant loneliness experienced by the hermit who has retreated from the demands of society to live surrounded by the beauties of nature, but these are not the beauties of burgeoning spring or glorious summer days but rather those of somber, monochromatic—even withered and decaying—fall and winter scenes. A famous *waka* known for its quality of *sabi* is *Shinkokinshū* 362, a poem by the monk Saigyō from the first book of autumn poems:

16 Robert Brower and Earl Miner, *Japanese Court Poetry* (Stanford University Press, 1961), 233.

17 Translation by William LaFleur in *Karma of Words*, 90. Original text in *Korai fūteishō* edited by Ariyoshi Tamotsu, *Karonshū*, SNKBZ 87 (Tokyo: Shogakukan, 2002), 251.

18 Robert Brower and Earl Miner, *Japanese Court Poetry*, 265–71.

kokoro naki	even a body
mi ni mo ahare ha	which has rejected matters
shirarekeri	of the heart feels pangs
shigi tatsu saha no	of melancholy snipe rise from
aki no yufugure	the marsh evening in autumn

Still another example is *Shinkokinshū* 1337 by Fujiwara no Ietaka, a love poem that had earlier been judged by Shunzei, as judge of the “Selected Poetry Contest for the Hachiman Wakamiya Shrine” (Hachiman Wakamiya senka awase), to be the winner in its round because of the quality of *sabi* conveyed by the phrase “my trust brought me only these wintry blasts” (tanomeshi suwe ya/kogarashi no kaze).¹⁹

omohiiru	my sorrowing self
mi ha fukakusa no	fragile as autumn dew on
aki no tsuyu	the deep grasses of
tanomeshi suwe ya	Fukakusa has my
kogarashi no kaze	trust brought only these wintry blasts

Many of the great poems that exhibit the qualities of *yūgen* or *sabi* are linked to a positive valuation of retreat from secular life and were composed by men who thought of themselves as monks or as having at least semi-retired from court society. The hermit's hut became “not only the real or postured locus for literary composition but also one of literature's central topoi,”²⁰ as the retreat became both a sought-after shelter from the world and a central symbol of impermanence. In *Shinkokinshū* 1780/1778, Saigyō writes of his hermitage using a wordplay on *shiba* (brushwood) and *shibashi* (temporary, impermanent):

idzuku ni mo	there is nowhere I
sumarezu ha tada	can spend my life and so I'll
sumade aran	not live anywhere
shiba no ihori no	in this world impermanent
shibashi naru yo ni	as a fragile brushwood hut

The ethereal, delicate, romantic atmosphere of *yōen* often uses complex rhetorical techniques to develop its aura of magic or dream. Especially associated

19 Huey, *The Making of Shinkokinshū*, 174.

20 William LaFleur, *Awesome Nightfall: The Life, Times, and Poetry of Saigyō* (Boston, MA: Wisdom Publications, 2003), 62.

with Fujiwara no Teika, it is a quality frequently found in spring poems such as this famous one by Teika, *Shinkokinshū* 38, which alludes to the inconclusive last chapter of the *Tale of Genji* and which also has Buddhist overtones:

haru no yo no	the floating bridge of
yume no ukihashi	the dream of a brief spring night
todae shite	breaks off and in
mine ni wakaruru	the sky ribbons of side-trailing
yokogumo no sora	cloud drift away from the peak

The rich suggestion and implication, the ambiguity, and the complexity of the rhetoric in this poem were qualities for which Teika was criticized by many of his contemporaries, but which have ultimately led to his canonization as one of Japan's greatest poets.

The emphasis on the ineffable and inexpressible and the appreciation for the dark and lonely found in so many *Shinkokinshū* poems may have been encouraged by the widespread conviction on the part of the poets that theirs was an era of decline and even hopelessness. Not only was the twelfth century a time of political turmoil and warfare, it also was generally believed that the century marked the beginning of the *mappō*, or Latter Days of the Law, a millennium during which people would lose the capacity to understand Buddhist teachings or to practice them. The outbreak of fighting in the mid-twelfth century came almost exactly one century after 1052, the year in which the *mappō* was to begin, according to some calculations, and it was followed by many other natural and manmade calamities, reinforcing the hopelessness and bleakness of the literary expression of the times.²¹

As with so many aspects of poetic production in the twelfth century, Shunzei led the way in introducing poetry not just as a means of expressing ideas about religious topics and concepts but as an activity whose practice could in itself be a religious practice. He found in the concentration and contemplation he employed in composing poetry a parallel with the practice of meditation

21 Kamo no Chōmei's famous essay *Hōjōki* (Ten Foot Square Hut), written in 1212, provides a poetic description and meditation on the events of the late twelfth century. Its opening lines are a well-known statement of impermanence (*mujō*): "The current of the flowing river does not cease, and yet the water is not the same water as before. The foam that floats on stagnant pools, now vanishing, now forming, never stays the same for long. So, too, it is with the people and dwellings of the world." Translation by Anthony H. Chambers, "An Account of a Ten-Foot-Square Hut" by Kamo no Chōmei in Haruo Shirane, ed., *Traditional Japanese Literature: An Anthology* (New York: Columbia University Press, 2007), 624.

called *shikan* ('cessation and insight') most associated with Tendai Buddhism, a practice leading to mental stillness and clarity. Shunzei went so far as to argue that the 'deep mind' (*fukaki kokoro*) required for poetic composition is equivalent to the contemplative state of *shikan* and thus introduced the concept of poetic practice as Buddhist practice.²²

Another quality of *Shinkokinshū* poetry associated with the deeply Buddhist world view of the era is a pervasive sense of the passage of time, of transience and impermanence, or *mujō*. Buddhism teaches that all things are impermanent and that they are also without 'self' or substance because they are interconnected and cannot exist alone. These qualities of impermanence and ultimate 'emptiness' were seen by poets in both nature and human affairs. The Buddhist religious goal is the peace of nirvana that comes with the recognition of the instability of the things and events of this world—and their lack of 'reality'—and the consequent relinquishing of attachments to those things. The poetry of the Buddhist monk Saigyō (1118–90), a contemporary and friend of Shunzei, is most associated with the profound sense of *mujō*, as in this poem, *Shinkokinshū* 625:

tsu no kuni no	was it just a dream—
naniha no haru ha	that spring in Naniwa in
yume nare ya	the province of Tsu—
ashi no kareha ni	gusts of cold wind blow across
kaze wataru nari	the withered leaves of dry reeds

The contrast (and difficulty in distinguishing) between dream and waking reality or between a reflection and the original object are common tropes for the expression of an apprehension of the mutability of all things that underlies *mujō*. *Shinkokinshū* 824 by Ōe no Masahira is another poem that conveys a deep sense of the mutability of everything in life:

yomosugara	all the night long I
mukashi no koto wo	gazed upon those beloved
mitsuru kana	sights of days gone by—
kataru ya utsutsu	did we speak was that world
arishi yo ya yume	reality or a dream

22 *Korai fūteishō, Karonshū*, Ariyoshi Tamotsu, ed., SNKBZ 87 (Tokyo: Shogakukan, 2002), 250. See Esperanza Ramirez-Christensen, *Emptiness and Temporality*, 85–93, for further explanation of Shunzei's views on poetic and religious practice.

Shinkokinshū Rhetoric and Language

The style of poetry associated with the *Shinkokinshū* was described poetically by Fujiwara no Shunzei in his treatise *Korai fūteishō*: It “seems easy, but if one enters deeply into its realm, it extends vast as the empty sky or as the broad seas.”²³ In the judgments he wrote for the “Six-Hundred-Round Poetry Contest,” he noted somewhat more concretely that excellent style involved composing on a particular topic (*daiei*) with a proper balance of *kokoro* and *kotoba* responding to the demands of each period. Excellent poetry also might draw upon a number of rhetorical techniques, some old, some new.

All aspects of the expression of *Shinkokinshū* poetry can be said to be firmly rooted in the *waka* tradition. The three aspects of expression (*hyōgen*) twelfth-century poets and critics comment upon most are those that had been identified by Tsurayuki in his *Kokinshū* Preface three centuries earlier: *kokoro* (conception, content) and *kotoba* (diction, materials), which combine to form what Tsurayuki called *sama*, later commonly termed *sugata*: ‘style’ or ‘configuration’ or ‘overall impression.’ Many poets of the late eleventh and early twelfth century had a sense that *waka* had arrived at a standstill in terms of its development, and they argued about the state of poetry and tried in various ways to break the deadlock. Some earlier poets, such as Sone no Yoshitada (930–1000), had tried to expand the range of language permitted in *waka*, but *waka* vocabulary and diction were so firmly restricted by precedent that most poets focused on trying to expand the possible uses of that restricted language rather than expanding the admissible language itself. In terms of *kokoro*, too, not only were the topics for *waka* limited for the most part to those that had been incorporated into the *Kokinshū* and the two succeeding *chokusenshū*,²⁴ but the ways those topics were treated were also limited to the approaches of the past.

About half of the poems in the *Kokinshū* were composed on set topics (*dai*) for formal events, while many others are more ‘personal’ poems composed for various occasions in the courtiers’ lives. Composition on *dai* increased steadily in the following centuries. Within a generation or two after the *Kokinshū*, the

23 Quoted in Tanaka and Akase, *Shinkokinwakashū*, 595.

24 The second and third *chokusenshū* were the *Gosenshū* ordered in 951 by Emperor Murakami and compiled by the “Five Poets of the Pear-Jar Room,” Ōnakatomi no Yoshinobu, Kiyowara no Motosuke, Minamoto no Shitagō, Ki no Tokubumi, and Sakanoe Mochiki, and the *Shūishū* ordered by Retired Emperor Kazan, drafted by Fujiwara no Kintō, and evidently revised and enlarged by Kazan around 1010. The first three *chokusenshū* are collectively known as the “Collections of Three Eras” (*sandaishū*).

most common type of *waka* composition was not a poem written to be exchanged on a social occasion, but rather *daiei*, a poem composed on a set topic. *Daiei* involved presenting the aspects of the topic in a manner that corresponded as closely as possible to the ideal expression of that topic. One of the earliest occasions for *daiei* composition was the “Dairi no utaawase” (Palace Poetry Competition) of 960, in the judgments for which the important term *hon'i* (or *hoi*) is used to praise poems which capture the ‘essential character’ (*hon'i*) of a topic or experience.²⁵ For example, the judgment to round four on the topic of *sakura* in the “Dairi no utaawase” defines the *hon'i* of *sakura*, or cherry blossoms, as “the feeling of regretting the passing of the *sakura*” and makes it clear that this feeling is what the poem should convey.²⁶ *Shinkokinshū* poets were clearly working within a highly structured and restricted environment, and by the *Shinkokinshū* era the assumption was that any given *waka* had been composed on a set topic. Those poems whose topics were unknown are identified in the anthology as *dai shirazu*, “topic unknown.”

Shinkokinshū 975 by Minamoto no Yoritomo is an example of a poem in which the *hon'i* of Mt. Fuji—its association with rising smoke, despite the fact that Fuji's volcanic eruptions were by the twelfth century few and far between—is well presented:

michisugara	nowhere on the road
fuji no keburī mo	could I ever distinguish
wakazariki	the smoke that rises
haruru ma mo naki	from Fuji for never did
sora no keshiki ni	the hazy sky become clear

Topics for *waka* were sometimes borrowed from Chinese compositional practices and presented in Chinese, often in phrases of two or four characters, such as the four-character phrase ‘hearing snow late at night,’ the topic of *Shinkokinshū* 667 by Fujiwara no Norikane:

akeyaranu	in the dark before
nezame no toko ni	dawn I lie wakeful on my bed
kikoyu nari	I hear the sharp sound
magaki no take no	of bamboo cracking weighed down
yuki no shita wore	by snow on the brushwood fence

25 Tanaka and Akase, *Shinkokinwakashū*, 588.

26 Tanaka and Akase, *Shinkokinwakashū*, 589.

Shinkokinshū 668 by Emperor Takakura was composed when the high court nobles were writing poems on another four-character topic, 'gazing at snow on the mountain at dawn':

otoha yama
sayaka ni miyuru
shirayuki wo
akenu to tsuguru
tori no kowe kana

Otowa Mountain
the white snow gleams so clearly
so brightly that now
the sound of the cock crowing
reports the breaking of dawn

In addition to composing on set topics, it became more and more common in late Heian Japan to compose *kudai waka* based on a line from a poem written in Chinese, adapting or paraphrasing the Chinese. A relatively early example is *Shinkokinshū* 50, composed by the Mother of Yasusuke-ō on the topic 'Second Month snow falls on my robe,' a line from a Chinese poem by Tachibana no Aritsura. The couplet in the Chinese poem reads: "Breaking a spray of flowering plum, I thrust it into my hair; /Second Month snow falls on my robe."

mume chirasu
kaze mo koete ya
fukitsu ran
kaworeru yuki no
sode ni midaruru

scattering blossoms
of plum the breeze has engulfed
me it seems for on
my flowing sleeves fragrant snow
flakes scatter in confusion

Shinkokinshū 484 by *Shinkokinshū*-era poet Shokushi naishinnō alludes to a famous couplet by Chinese poet Bo Juyi on the sound of the fulling of cloth: "In the long nights of the Eighth Month, the Ninth Month, /Never do the thousand voices, ten thousand voices, cease":

chi tabi utsu
kinuta no oto ni
yume samete
mono omofu sode no
tsuyu zo kudakuru

a thousand strokes on
the fulling block awaken
me from my dreams—
dew drops on my pensive sleeves
shatter scattering thickly

Shunzei and his son Teika both argued for an ideal that balanced 'old diction, new treatment' (*kotoba furuku, kokoro atarashi*).²⁷ They insisted upon a reli-

27 For more on Fujiwara no Teika's life and poetry, see Michel Veillard-Baron, *Fujiwara no Teika (1162–1241) et La Notion d'Excellence en Poésie* (Paris: Institut des Hautes Études

ance on the *Kokinshū* (along with the next two *chokusenshū*, the *Gosenshū* and the *Shūishū*) for the basic elements of expression of poetry, while at the same time demanding some degree of originality in the treatment or approach to the topic, originality which could be effected through the aesthetics of *sabi*, *yōen*, and *yūgen*.

The language of the *Shinkokinshū* is in fact invigorated by a return to some rhetorical techniques of the past, including the *makurakotoba* and *joshi* of ancient poetry and the *kakekotoba* and *engo* that were prominent in the *Kokinshū* era. It is also marked by the prominence of some new techniques, including increased fragmentation in the language of the poem, use of *taigendome* (noun endings), and use of allusive variation.

Makurakotoba, or 'pillow words,' are formulaic modifiers, generally occupying a five-syllable line of a *waka*, that are always associated with a given word or semantically-related group of words and that add a quality of ritualistic expression to a poem. They typically modify the first word in the following line of the poem and may be "used partly for sound, partly for rhetorical amplification, and partly for imagery."²⁸ Often they modify place names and may be linked to them by a word play on the meaning of the name. Some are words of praise, others descriptive modifiers; the meanings of others are no longer known. Most common in the poetry of the eighth-century *Man'yōshū*, and perhaps used most effectively in the *chōka* of the great *Man'yōshū* court poet Kakinomoto no Hitomaro, these epithets continued to be incorporated into the poetry of later poets who wished to evoke qualities of ritual or public celebration, as in *Shinkokinshū* 16, which was composed by Shunzei for presentation to the Hiyoshi Shrine in Shiga:

sazanami ya	the pines on Shiga
shiga no hamamatsu	shores where the small waves roll in
furinikeri	have grown old in whose
ta ga yo ni hikeru	reign might these seedlings have
ne no hi naru ran	been plucked on which Day of the Rat

Sazanami ya (translated as 'where the small waves roll in') is a *makurakotoba* used to modify the place name Shiga and other sites on the shores of Lake Biwa.

Jo (or *joshi*) are extended modifiers, often called 'prefaces,' which may take up two or three lines of a *waka* or even extend into the fourth line and which

Japonaises, 2001).

28 Brower and Miner, *Japanese Court Poetry*, 12.

serve as an introduction to the 'main statement' of the poem found in the final lines. The *jo* is often linked to the remaining portion of the poem by a wordplay, and the two parts of the poem may also have a metaphoric connection. Like the *makurakotoba*, the *jo* is most associated with the poetry of the *Man'yōshū*, where it contributes to the overall effect of celebration, ritual, and public declamation. *Shinkokinshū* 99, composed by Gotoba for a celebration of Shunzei's ninetieth birthday, incorporates a *jo*, *yamadori no shidariwo* (the trailing tail of the mountain fowl), which is linked by the word *naganagashi* (very long, endless) to the main statement of the poem, "I'll not tire of gazing on the beauties of the cherries on distant mountains even on endlessly long days":

sakura saku	on distant mountains
tohoyamadori no	cherries bloom I'll not tire of
shidariwo no	their beauty even
naganagashi hi mo	during days endless as
akanu iro kana	trailing tails of mountain fowl

Two rhetorical devices that became prominent in the *Kokinshū* era are the *kakekotoba* and the *engo*. The wordplay of *kakekotoba* often serves to link a *jo* to the remainder of a poem, as in *Shinkokinshū* 99 above, in which *yama* (mountain) serves as a pivot for the phrases *tohoyama* (distant mountains) and *yamadori* (mountain birds). *Kakekotoba* also appear in poems without *jo*, linking one phrase to another through homophonic wordplay, with a word or part of a word having more than one meaning, one meaning being used with the preceding phrase and the second with the phrase that follows the *kakekotoba*. An example is found in *Shinkokinshū* 121 by Minamoto no Tomochika, in which *tanomu* means both 'to depend on' or 'shelter on' and the 'surface of the fields':

toki shi mo are	there may be other
tanomu no kari no	times yet the geese who sheltered
wakare sahe	on the fields choose to part
hana chiru koro no	now when blossoms are falling
miyoshino no sato	in lovely Yoshino village

Engo are groups of semantically associated words that are scattered through a single poem, emphasizing a particular imagistic pattern. They trace connections, link images, and add another layer of meaning, sometimes 'below the surface' of the poem's dominant message. Sone no Yoshitada makes effective use of *engo* in *Shinkokinshū* 187:

kari ni ku to
 uramashi hito no
 taenishi wo
 kusaba ni tsukete
 shinobu koro kana

once I reproached my
 love for lacking persistence—
 now he comes no more
 and my regrets grow as great
 as the heaps of reaped grasses

In this poem *kari ni* (temporarily; reaping) is a *kakekotoba*, so the first phrase means both 'reproached for reaping' and 'reproached for coming briefly.' *Kari ni* (reaping) also functions as *engo* with *kusaba* (blades of grass) and *shinobu* (hare's-foot fern.) *Shinobu* is also a *kakekotoba*, meaning 'to regret, to yearn' in addition to referring to the plant.

In *Kokinshū*-era poems, there is a tendency for the poem to divide into two parts—question and answer, statement and elaboration, wonderment and response, generalization and refinement—which often gives the poetry a quality the Japanese call *richiteki*, 'intellectualizing' or 'rationalizing.' The 'intellectualizing,' often emphasized by the practice of ending a poem with a highly inflected verb or adjective that takes up the entire final line of the poem, is the dominant quality of *Kokinshū waka*. *Shinkokinshū* 483 and the *Kokinshū* poem to which it alludes illustrate some of the differences between the styles that typify the two anthologies. *Shinkokinshū* 483 by Fujiwara no Masatsune is on the topic 'fulling cloth':

miyoshino no
 yama no aki kaze
 sayo fukete
 furusato samuku
 koromo utsu nari

lovely Yoshino
 autumn wind from the mountains
 tells us night grows late
 in our ancient village the sound
 of the fulling block rings cold

The *Shinkokinshū* focus on sensory images, here the sounds of the fulling block and the autumn wind, contrasts with the intellectual reasoning or speculation about natural phenomena found in the poem to which it alludes, *Kokinshū* 325 by Sakanoue no Korenori:

miyoshino no
 yama no shirayuki
 tsumoru rashi
 furusato samuku
 narimasaru nari

lovely Yoshino
 the white snows must be piling
 up in the mountains
 for in the ancient village
 the bitter cold increases

Where the poems of the eighth-century *Man'yōshū* often have *caesurae* after the seven-syllable phrases, giving a 5/7, 5/7 rhythm, the poetry of the *Kokinshū* set a pattern of 5/7/5, 7/7 that continued to dominate later compositions. By the time of the *Shinkokinshū*, it was not unusual to have *caesurae* after both the first and third lines, as poems tended to fragment into smaller and smaller syntactic units: 5, 7/5, 7/5. This fragmentation was intensified by the frequent use of *taigendome*, the practice of ending a poem with a noun rather than with the verbal or adjectival predicate of standard Japanese grammar.²⁹ Shunzei's Daughter uses *taigendome* effectively in *Shinkokinshū* 112, which concludes with a string of nouns, each modifying the next in a common *Shinkokinshū* pattern of 'N no N no N':

kaze kayofu	the wind traverses
nezame no sode no	the sleeves of waking moments
hana no ka ni	scenting them with blooms
kaworu makura no	whose perfume permeates this
haru no yo no yume	pillow of a spring night's dream

Shinkokinshū 1294 by Fujiwara no Ietaka, with *caesurae* after the first and third lines and *taigendome*, provides another good example of typical *Shinkokinshū* fragmentation of language:

omoihide yo	try to remember—
ta ga kanegoto no	whose promise was it that has
suwe naran	brought us to this end
kinofu no kumo no	this mountain wind all that's left
ato no yamakaze	of the clouds of yesterday

This new technique of fragmentation within a single poem contrasts with the impetus to create longer poetic works by integrating the individual *waka* into the extended sequences in the overall anthology, which is discussed below. In an extreme type of fragmentation, the first three lines (*kami no ku*) and last two (*shimo no ku*) are not only syntactically separate but have little or no overt connection in subject, imagery, or meaning. This famous poem by Saigyō (*Shinkokinshū* 362) exemplifies this sort of fragmentation, which developed into the 'distant link' (or *soku*, as it was later to be called in *renga*) between *kami no ku* and *shimo no ku*:

29 About 25 percent of *Shinkokinshū* poems end in nouns, compared to only about 5 percent in the *Kokinshū*.

kokoro naki	even a body
mi ni mo ahare ha	which has rejected matters
shirarekeri	of the heart feels pangs
shigi tatsu saha no	of melancholy snipe rise from
aki no yufugure	the marsh evening in autumn

Not only is there a syntactic break after the *kami no ku* (even a body which has rejected matters of the heart feels pangs of melancholy), there is a shift from declarative generalized statement to the descriptive mode of the *shimo no ku* (evening in autumn when snipe rise from the marsh). As Jin'ichi Konishi comments, "What we have here is a kind of descriptive symbolism, with the signification of the symbols hinted at by a more discursive passage before the images. The two parts of the poem are truly 'distant' from each other, but they have been integrated."³⁰

Honkadori, or allusive variation, involves the incorporation of some of the diction and conception of an earlier 'foundation poem' (*honka*), modifying it by adding something new, perhaps by setting the poem in a different season or by making a love poem of a seasonal poem or expressing a different emotional response. Poets of the *Shinkokinshū*, encouraged by Shunzei, were particular partisans of *honkadori*, and it is a striking aspect of *Shinkokinshū* poetry, one that goes a long way to explain the qualities of profundity and mysterious depth and the layering of meanings associated with the best poetry of this anthology. For example, Saigyō's famous *tsu no kuni* poem, *Shinkokinshū* 625, is an allusive variation on a poem of the past, *Goshūishū* 43 by Nōin:

kokoro aramu	if only I could
hito ni misebaya	share this with someone who would
tsu no kuni no	understand vision
naniha watari no	of spring around Naniwa
haru no keshiki wo	here in the province of Tsu

Saigyō adopts the setting of Nōin's poem, the port of Naniwa (Naniha) in the province of Tsu, but changes the season from spring to autumn and adds specific features, both visual and auditory, to Nōin's general allusion to the 'vision of spring' (*haru no keshiki*) around the bay: withered autumn leaves and the

30 Jin'ichi Konishi, "Association and Progression: Principles of Integration in Anthologies and Sequences of Japanese Court Poetry, A.D. 900–1350," trans. by Robert H. Brower and Earl Miner in *Harvard Journal of Asiatic Studies*, Vol. 21 (Dec. 1958), p. 121. This article is the seminal study on the integration techniques of the imperial anthologies.

wind that rustles through them. He also adds a layer of imagination or reminiscence, questioning the reality of the spring days he remembers from the past (and from Nōin's poem):

tsu no kuni no	was it just a dream—
naniha no haru ha	that spring in Naniwa in
yume nare ya	the province of Tsu—
ashi no kareha ni	gusts of cold wind blow across
kaze wataru nari	the withered leaves of dry reeds

Shinkokinshū poets also make use of *honzetsu*, allusion to famous narrative texts of the past, particularly *Genji monogatari* and *Ise monogatari*, which were much admired by Shunzei, who wrote in a judgment in the “Six Hundred Round Poetry Contest” that “those who compose poetry without reading *The Tale of Genji* are to be regretted.”³¹ Teika's famous poem on ‘the floating bridge of spring,’ *Shinkokinshū* 38, draws on the delicate beauty and mysterious setting of the last chapter of the *Tale of Genji* in a poem that recreates its atmosphere of *yojō* (overtones) and *yōen* (ethereal beauty):

haru no yo no	the floating bridge of
yume no ukihashi	the dream of a brief spring night
todae shite	breaks off and in
mine ni wakaruru	the sky ribbons of side-trailing
yokogumo no sora	cloud drift away from the peak

Another poem by Teika, *Shinkokinshū* 44, alludes not only to a poem that is found in both the *Kokinshū* (poem 747 by Ariwara no Narihira) and the *Ise monogatari*, but also to details of the prose setting in which the poem is embedded in *Ise monogatari* (*dan* 4). Teika's poem reads:

mume no hana	now the plum blossoms
nihohi o utsusu	spread their fragrance it settles
sode no uhe ni	on my flowing sleeves
noki moru tsuki no	and wars there with the moonlight
kage zo arasofu	that seeps through the crumbling eaves

31 Hagitani Boku and Taniyama Shigeru, eds., *Utaawase shū*, NKBT 74 (Tokyo: Iwanami Shoten, 1961), 442.

The prose context within the *Ise monogatari* tells us that this poem was composed by a man who had been visiting a young woman and was deeply in love with her, but was unable to visit her after she moved elsewhere. He visits her old home in the first month of the following year when the plum trees are in full bloom, but he sees little that reminds him of the past. He lies on the floor weeping until the moon sinks low and then composes this poem:

tsuki ya aranu	is this not that moon
haru ya mukashi no	is this spring not that spring we
haru naranu	shared so long ago
waga mi hitotsu ha	it seems that I alone am
moto no mi ni shite	unaltered from what was then

Teika incorporates the images of the plum blossoms, the abandoned house, and the tears of the lover from the *Ise monogatari* prose in addition to Narihira's impassioned query about the flow of time and memory expressed through fevered questioning of the seemingly unchanging moon and season.

While these direct allusions and quotations from earlier texts are central to the inventive intertextuality of the *Shinkokinshū*, it also is grounded in the development of *hon'i*, 'original meaning' or 'poetic essence,' which is based in the complex of meanings established in the poetry of the past. Thus, when a poet writes on a particular topic or evokes a particular image, it is imbued with the "cluster of emotional and aesthetic attitudes and associations developed by the literary tradition with regard to this particular topic."³² In *Korai fūteishō*, Shunzei invokes Tsurayuki's Japanese Preface to the *Kokinshū*, not to celebrate Tsurayuki's view that poetry emerges from direct response to the things and events of the world, but rather to argue that poetry is born of the poetry of the past. He writes: "As stated in the preface to the *Kokinshū*, Japanese poetry takes the human heart as its seed and grows into a myriad of leaves of words. Thus, without Japanese poetry, even if people visited the spring blossoms or viewed the autumn leaves, no one would know their color or splendor. Without Japanese poetry, what might we take as their true spirit [*moto no kokoro*]?"³³ As Haruo Shirane has observed, when Shunzei views the world around him, the images remind him of "the words and images of poems" and he "feels as if he can discern the quality of those poems. . . . Nature and the passage of the

³² *Korai fūteishō*, SNKBZ 87, 247.

³³ Hashimoto Fumio, Ariyoshi Tamotsu, and Fujihira Haruo, eds., *Karon shū*, NKBZ 87 (Tokyo: Shogakukan, 2002), 273. Translated in Haruo Shirane, "Lyricism and Intertextuality: An Approach to Shunzei's Poetics," *Harvard Journal of Asiatic Studies*, Vol. 50.1, 79.

seasons serve only as a reminder to Shunzei of various aspects of nature as they exist as figures, tropes, and signs in classical Japanese poetry.”³⁴

Major *Shinkokinshū* Poets

The *Shinkokinshū* era poets with the most poems included in the anthology are Saigyō (94 poems), Jien (92), Fujiwara no Yoshitsune (79), Shunzei (72), Shokushi naishinnō (47), Fujiwara no Teika (46), Fujiwara no Ietaka (43), Jakuren (35), Gotoba (34), and Shunzei's Daughter (29), all poets who were associated with the new styles of composition championed by Shunzei and the Mikohidari branch of the Fujiwara family. The aristocratic Kujō family, whose members included the Regent Kanezane, his younger brother Jien, and Kanezane's son Yoshitsune, were patrons of Shunzei and supported his poetic activities and innovations. Shunzei's own son Teika became a star of the new style, and Shokushi naishinnō, an imperial princess who was a daughter of Emperor Goshirakawa, and Shunzei's Daughter (actually his granddaughter whom he had adopted), as well as Jakuren, were all students of Shunzei, as was Gotoba himself. Fujiwara no Ietaka, who was married to a daughter of Jakuren and is greatly admired for the elegance of his expression, also often composed in the style of descriptive symbolism they championed.

The emperor who ordered the *Shinkokinshū* compilation—Retired Emperor Gotoba—wrote in “Gotoba-in gokuden”: “Shakua [Shunzei's religious name] had a gentle elegance, and his heart was deep (*yasashiku en ni, kokoro mo fukaku*) and he was empathic (*aware naru tokoro mo ariki*). . . . Saigyō was interesting and his heart too was especially deep.”³⁵ As Gotoba's writings make clear, he particularly revered Shunzei and Saigyō. Both were steeped in the tradition of the *Kokinshū*, both had begun their careers during the latter years of Shirakawa's governance as Retired Emperor (*insei*), and both were deeply affected by the Hōgen, Heiji, and Genpei Wars of the late twelfth century. They were also deeply affected by the new developments in *waka* lyricism that occurred among poets of the era of Shirakawa's *insei*. Among the developments of that period was the renewed interest in and admiration for the *Man'yōshū*

34 Shirane, “Lyricism and Intertextuality,” 81.

35 *Karonshū Nōgakuronshū*, Hisamatsu Sen'ichi and Nishio Minoru, eds., NKBT 65 (Tokyo: Iwanami Shoten, 1961), 145. See Robert H. Brower, “Ex-Emperor Go-Toba's Secret Teachings” in *Harvard Journal of Asiatic Studies*, Vol. 32 (1972), 5–70, for a full translation of this essay.

fostered by the father and son Minamoto no Tsunenobu and Toshiyori, which had brought a breath of fresh lyrical development to the *Kokinshū* tradition.

Among the poets of the past who are best represented in the *Shinkokinshū*, *Kokinshū* poet Tsurayuki has the most poems at 34, mid-Heian poet Izumi Shikibu (d. 976?) is represented with 25, *Man'yōshū* poet Kakinomoto no Hitomaro 23, Minamoto no Tsunenobu (1016?–1097) 19, and Sugawara no Michizane (845–903) and Sone no Yoshitada (ca. 930–early eleventh century) are represented by 16 poems each. In each case, the poems selected to represent these poets of the past can be said to be those that are most in accord with the overall *Shinkokinshū* aesthetic.

Compilers and Process of Compilation

The six poets Gotoba selected to compile the *Shinkokinshū* just a few months after he established the Wakadokoro were all in their thirties and forties, and the majority were associated with Shunzei and the Mikohidari house, although there was one representative of the conservative Rokujō family of poets. Each compiler was asked to choose poems and to submit them to Gotoba, a process that testifies to the breadth of taste Gotoba wished to have represented in 'his' anthology. According to the Japanese Preface to the *Shinkokinshū*, Gotoba determined that the anthology would include only *tanka*, with no representation of any of the other poetic forms of the past; that none of the playful or less seemingly poems that had been part of the *Kokinshū*, such as the *haikaika* or *mono no na* poems, should be included; that no poems already included in the previous seven *chokusenshū* were to be chosen, though poems from the *Man'yōshū* were eligible; and that selections were to include poems by poets admired in the past, especially poets of the *Kokinshū* era, as well as poems by contemporary poets.

The most famous of the six compilers is Shunzei's son, Teika (the name is also read Sadaie), who lived from 1162–1241 and whose long life was marked by great variety in both poetic style and critical taste. Arguably the most brilliant poet of his time and considered by many to be the greatest of *waka* poets and most influential figure in the history of Japanese poetics, Teika was among the younger and more innovative of the *Shinkokinshū* poets, and his "experiments with diction, rhetoric, and figurative language, as well as with new styles, modes and aesthetic effects, were widely imitated by his contemporaries."³⁶

36 Robert H. Brower, "Fujiwara Teika's Maigetsushō," *Monumenta Nipponica* 40.4 (Winter 85), 399.

He was also a complex man who suffered almost constant illness and who ultimately alienated many of his contemporaries and never achieved high rank. As a young man he had impressed Gotoba by his contributions to various *utaawase* Gotoba had sponsored (although Shunzei at first had to intervene to convince Gotoba to include Teika among the participants), and the two began a long, but contentious, relationship. Teika argued with Gotoba over the principles of selection for the *Shinkokinshū*, wishing to include only outstanding poems and to give less emphasis to the integration of poetic sequences in the anthology, while Gotoba's own 'rules' for selection emphasized the overall structure of the anthology and admitted poems of lesser quality that would set off the great examples and provide a smooth progression as a whole.³⁷ By 1220 their relationship had deteriorated to the point that Teika was censured and punished, but his fortunes were reversed the following year when Gotoba fomented the unsuccessful Jōkyū Rebellion against the Kamakura Shogunate and was himself exiled to the Island of Oki where he lived out the remainder of his life. Teika's later years were devoted to writing numerous works to instruct aspiring poets and works of poetic criticism, compiling as sole compiler the ninth official anthology, the *Shinchokusenshū*, and gathering and copying manuscripts of classical literary texts, and literally fathering the dominant poetic houses of the next centuries. Teika's descendants would come to dominate classical Japanese poetry for centuries after his death, and Teika's exemplary compilations of *waka* and treatises on *waka* shaped the poetics of several succeeding centuries of poets.

Minamoto no Michitomo (1171–1227) was perhaps the least prominent of the six compilers and may have been appointed because of the influence of his father, Minamoto no Michichika, a man of political power as well as a poet, historian, and diarist. He had married Shunzei's Daughter around 1190, but they had separated by 1202, at which time she entered Gotoba's service.

Another relatively low-ranking courtier, Fujiwara no Ariie (1155–1216) was celebrated for his skill at both Chinese and Japanese poetry and particularly for his skill at writing *waka* on Chinese topics. He was a member of the relatively conservative Rokujō branch of the Fujiwara, rivals to the Mikohidari branch to which Teika, Jakuren, and Ietaka belonged.

Fujiwara no Ietaka (or Karyū) (1158–1237) was master of a range of the *waka* styles of his age, but he seems to have been most recognized for the beauty of his diction, rather than the depth of his emotion. He married a daughter of Jakuren and was actively involved in many poetry matches and in composing

37 Robert Huey's *The Making of Shinkokinshū* provides a thorough description of the many events and decisions that went into the compilation of the *Shinkokinshū*.

poetry sequences. He persisted in his loyalty to Gotoba even after Gotoba's exile.

Fujiwara no Masatsune (1170–1221) studied poetry with Shunzei and later with Teika, and he became the founder of the Asukai house of poets and calligraphers. He was very active in the poetry competitions and events of the late twelfth and early thirteenth centuries.

The sixth compiler, Jakuren (1139?–1202), was a nephew of Shunzei, who adopted him as a son. After brief service at the court of Emperor Goshirakawa, he took Buddhist orders around 1172. Although aligned with the more conservative Rokujō poets as a young man, he later became a stalwart of the Mikohidari house. His death in 1202 meant that he participated only in the early months of *Shinkokinshū* compilation.

The five living compilers first submitted their selections to Gotoba around 1203/4/20 after they had worked for about a year and a half. Gotoba sorted through the submissions and began the process of addition and deletion that ultimately led to the selection of almost two thousand poems for the anthology. No emperor had taken such hands-on responsibility for the compilation of a *chokusenshū* in the past, a fact with which Teika often indicated his dissatisfaction in his diary, *Meigetsuki*.

Gotoba's initial review of the compilers' selections took about a year. In the middle of the Sixth Month of 1204 he finished this review, and on the 22nd of the Seventh Month he summoned the five compilers to the Wakadokoro and charged them with categorizing the poems that had been selected, following the basic format that had become standard for *chokusenshū*. The poems were divided into poems on the four seasons, love, and the other topics chosen for the twenty books of the anthology. Then each book's poems were analyzed for sub-topic and organized so that each one led into the next, in an extraordinarily detailed endeavor—"the culmination of earlier integrating techniques"³⁸—that ultimately produced an anthology that may be read, it may be said with only slight exaggeration, as a single unified work of lyric poetry.

Structure of the *Shinkokinshū* Anthology

The first imperial anthology, the *Kokinshū*, had established the model of the *chokusenshū*—commissioned by an emperor as a culminating cultural artifact of his reign, with poems selected by one poet or a committee from among the work of contemporary poets and poets of the past, organized by topic into

38 Konishi, "Association and Progression," 69.

either ten or twenty books of poems, and woven by imagistic or chronological or narrative links from one poem to the next into a unique, cohesive work of literature. It was unusual for the emperor who ordered the compilation of a *chokusenshū* to be as actively involved in the compilation process as was Gotoba. Not only did he host a steady stream of events designed to solicit large numbers of poems from the major poets of the era, he went so far as to actively involve himself in the selection and ordering of the poems. Even after the *Shinkokinshū* was 'completed' and submitted in 1205, Gotoba continued cutting, adding, and re-ordering the selections. Some poems that were cut had been discovered to have already been included in earlier *chokusenshū*; others were cut because their quality was felt to be inferior; still others were discovered to have been included more than once. But Gotoba did not stop with cutting; he went so far as to add a number of poems composed after the supposed completion of the anthology in 1205. Even after Gotoba was exiled to the island of Oki, he continued to revise, excising over three hundred additional poems to produce the version known as the *Oki bon*.

The structure the compilers decided upon for the *Shinkokinshū* anthology is modeled on the first imperial anthology, the *Kokinshū*, which had twenty books of poems divided by topic and both a Japanese Preface (*kanajo*) and a Chinese Preface (*manajo*). In the case of the *Shinkokinshū*, the Japanese Preface was assigned to Fujiwara no Yoshitsune and the Chinese Preface to Fujiwara no Chikatsune, both of whom incorporated Gotoba's views about poetry (*okokoro o taishite*) into their essays and wrote in his voice.³⁹ In contrast to precedent set by the *Kokinshū* prefaces, neither of the authors of the *Shinkokinshū* prefaces was a *Shinkokinshū* compiler.

The name *Shinkokinshū*, or "New *Kokinshū*," may indicate the extent to which the compilers of the *Shinkokinshū* revered the earlier collection, or it may even suggest their wish to produce an anthology greater than that first one. The nearly two thousand poems of the *Shinkokinshū* are divided among twenty books, as were the 1,111 poems of the *Kokinshū*, and the topics and order of the books are similar to those of the earlier collection, with a few changes: For example, the book of poems on Laments, or Grievances (Book XVI of the *Kokinshū*), is Book VIII of the *Shinkokinshū*, and there are no *Shinkokinshū*

39 Tabuchi Kumiko, in her study of differences in the versions of the Prefaces in the various manuscripts of the *Shinkokinshū*, argues that Fujiwara no Yoshitsune played the leading role in the preparation of both *Shinkokinshū* prefaces, writing the Japanese Preface himself and also editing the Chinese Preface after he himself requested that Chikatsune write it. Tabuchi Kumiko, "Shinkokinwakashū jo no seiritsu: Ibun o motsu denbon ni yoru saikōsatsu." *Bungaku* 4:2 (2003), 139–42.

books of Wordplays (KKS Book x), Miscellaneous Forms (KKS Book xix), or Court Poems (KKS Book xx). Instead the *Shinkokinshū* has three books of poems on Miscellaneous Topics (compared to *Kokinshū*'s two) and it also includes books of Shintō Poems (Book xix) and Poems on Buddhist Teachings (Book xx). The books of the *Shinkokinshū* and the numbers of the poems in each book are as follows:

I.	Spring I	Poems 1–98
II.	Spring II	Poems 99–174
III.	Summer	Poems 175–284
IV.	Autumn I	Poems 285–436
V.	Autumn II	Poems 437–550
VI.	Winter	Poems 551–706
VII.	Felicitations	Poems 707–756
VIII.	Laments	Poems 757–856
IX.	Parting	Poems 857–895
X.	Travel	Poems 896–989
XI.	Love I	Poems 990–1080
XII.	Love II	Poems 1081–1148
XIII.	Love III	Poems 1149–1233
XIV.	Love IV	Poems 1234–1335
XV.	Love V	Poems 1336–1434
XVI.	Miscellaneous I	Poems 1435–1585
XVII.	Miscellaneous II	Poems 1586–1687
XVIII.	Miscellaneous III	Poems 1688–1851
XIX.	Shinto Poems	Poems 1852–1916
XX.	Buddhist Poems	Poems 1917–1979

The poems that were selected for the *Shinkokinshū* were divided among these twenty books. As in the *Kokinshū*, the first half of the anthology is dominated by the six books of seasonal poems and the second half by the five books of poems on love. The poems within each book are grouped by sub-topic, and within the sub-topics they are ordered by elaborate principles of imagistic association and chronological and narrative progression that had been introduced in the *Kokinshū*. These integrating techniques were brought to a peak in the *Shinkokinshū* under Gotoba's leadership.

The logical arrangement of the seasonal poems, in which all the natural phenomena and events of the year are ordered chronologically, gives the sense of the flow of the passing seasons. The progression is from a time even before the first signs of spring's arrival through the glories of summer, decline of

autumn, and into the depths of winter, while the love poems take the reader through the stages of a courtly love affair from lonely solitude to falling in love, to the flourishing of the affair, and then to sorrow at its ending.⁴⁰

In the seasonal poems, the images of the various plants and animals and weather associated with each season unroll before the reader as in a picture scroll, beginning with poems expressing a still-unverifiable sense of spring's arrival in a mountain village, moving through the first grasses and green shoots pushing up through a blanket of snow, the arrival of the mountain thrush, the blossoming of the plum and cherry, and finally to poems expressing regret for the passing of spring. The other seasons proceed in a similar fashion.

Ordering chronologically is relatively simple with the seasonal poems, which follow the order of events in the year, but when it comes to the love poems and other topics, ordering is more complex. The books of love poems begin with the first yearnings for a lover perhaps not yet even glimpsed, continue through the early stages of courtship, the passion and fear of discovery that mark the height of the affair, and then the waning of passion, followed by regrets and loneliness. In the five books of love poems, the first poems find the lover yearning for a love unattainable with feelings that cannot yet be declared. The first poem of the first book of Love poems, *Shinkokinshū* 990, is by an anonymous author and merely suggests the possibility of love with the metaphor of a cloud on a distant peak:

yoso ni nomi	shall I never see
mite ya yaminan	her except from a distance—
kadzuraki ya	a white cloud clinging
takama no yama no	to the high peak of Takama
mine no shirakumo	Mountain in Kazuraki

The second book of Love poems, Book XII, finds the lovers still suffering because they must keep their love a secret. Shunzei's Daughter (*Shinkokinshū* 1081) picks up the metaphor of drifting clouds of smoke to describe her hopelessness:

shitamoe ni	burning deep within
omohikienan	me my yearning will consume
keburi dani	me only drifting
ato naki kumo no	smoke will linger a formless

40 Konishi offers a detailed analysis of the various techniques of integration used in several sequences of *Shinkokinshū* poems in "Association and Progression."

hate zo kanashiki cloud how sad will be its end

Book XIII, Love III, opens with a poem by Takashina no Kishi (*Shinkokinshū* 1149) expressing a woman's concerns about how long the affections of her lover will continue:

wasureji no	I'll never forget
yukusuwe made ha	you vow but difficult it
katakereba	is to trust in that
kefu wo kagiri no	distant future if only
inochi to mogana	my life could end with this day

Book XIV, Love VI, opens with *Shinkokinshū* 1234 by Fujiwara no Saneyori, who bemoans the infrequency with which the lovers can meet:

yohiyohi ni	night after night I
kimi wo ahase to	think of you my beloved
omohitsutsu	with yearning passion
hito ni ha ihade	yet I speak to no one and
ne wo nomi zo naku	merely raise my plaintive cries

Book xv, the final book of love poems, begins with *Shinkokinshū* 1336 by Fujiwara no Teika, who makes it clear that the lovers must now part and who implies a permanent parting:

shirotahe no	whitest mulberry
sode no wakare ni	are the sleeves we must now part
tsuyu ochite	dew drops tumbling down
mi ni shimu iro no	the autumn wind blows piercing
aki kaze zo fuku	my body with its color

The *kakekotoba aki*, which means both 'autumn' and 'fickleness,' suggests that the love affair is reaching its end. By the end of Book xv, the anonymous *Shinkokinshū* 1435/1434 confirms that the lovers will not meet again:

sashite yuku	there at the entrance
kata ha minato no	to the lagoon the waves rise
nami takami	high they look but then
uramite kaheru	return regretfully to
ama no tsuribune	the bay seamen's fishing boats

This poem contains three *kakekotoba*: *sashite* means 'heading toward' and 'thrusting [oars],' *kata* both 'direction' and 'lagoon,' and *uramite* both 'regretting' and 'seeing the bay.'

In addition to the linking of one poem to the next by imagistic association or by narrative progression through the stages of a love affair, sequences of poems in the *Shinkokinshū* are bound one to the next by a variety of other means, as well. Geographic progression from poem to poem may serve to link a group of poems, with the setting moving from the mountains to the foothills to the plains to the ocean, for example, or along the road from one well-known place name to another. There may be a chronological progression as poems take up the topics of various human activities and celebrations that take place throughout the calendar year. Other poems are linked by use of similar rhetorical techniques or similar grammatical elements, through similarity in tone or theme, or even through common allusion to a single poem or prose text of the past (a technique that becomes even more frequent in such later *chokusenshū* as the *Gyokuyōshū* and the *Fūgashū* and in the *renga* [linked verse] that became popular beginning in the twelfth century). In order to provide a rhythm to the overall anthology, as well as to facilitate the integration of the poems, poems of lesser impact (*ji no uta*, or background poems), are mixed among those of great power (*mon no uta*, or design poems), as the pattern stands out in relief against the neutral background of a brocade fabric.

Among the twenty books of the *Shinkokinshū*, Book XIX, the book of *Jingika* or Shintō poems, was evidently particularly challenging for the compilers to structure because of their concern about offending the gods who are the subjects or, in some cases, speakers of these poems. Gotoba himself ultimately came up with the solution of putting the poems not in a rank-ordering of the gods, but in an order based on a progression of seasonal images.⁴¹

After seven months of organizing, as well as correcting headnotes, eliminating duplicates, and all the other chores and irritating encounters involved in compiling, by committee and with imperial supervision, an anthology of this magnitude, Gotoba decided to celebrate the project at the banquet held on 1205/3/5. A title was selected that both evoked the connection to the *Kokinshū* and at the same time emphasized the innovation of the collection, which was to be simultaneously a return to the past and a step forward. At a time when the court was in eclipse with the rise of power of the Shogunate, the title evoked the glories of the early tenth-century reign of Emperor Daigo.

One way the *Shinkokinshū* differed from the *Kokinshū* was in the authorship of the prefaces. While both prefaces to the *Kokinshū* had been composed by

41 Huey, *The Making of Shinkokinshū*, 301–07.

compilers, Gotoba chose two non-compilers to prepare the prefaces to the *Shinkokinshū*: the author of the Japanese Preface was the Regent and Chancellor Fujiwara no Yoshitsune (1169–1206), while Hino no Chikatsune (1151–1210), tutor to both Gotoba and his son Emperor Tsuchimikado and the foremost Confucian scholar of his time, was chosen to prepare the Chinese Preface. (Interestingly, not only was Chikatsune not a compiler of the *Shinkokinshū*, but no *waka* by him are included in the anthology.) The subject matter of the prefaces is quite similar and the content was clearly influenced by Gotoba; both prefaces are written as though penned by him. The Japanese Preface was completed within a month after the presentation banquet, but the Chinese Preface may not have been completed until 1205/11/21.

However, the cutting and pasting continued even after the presentation banquet marked the supposed completion of the anthology. Gotoba removed some poems, but also added some, especially poems by contemporaries, possibly in an attempt to give the anthology an even more modern feel. His work even continued after his exile to Oki Island, and from 1235 to 1237 he revised the whole anthology again, removing over 370 poems, leaving about 1600 in the version of the anthology he completed while in exile. Gotoba had ordered the compilation of the anthology when he was 22 and had spent more than half his life on it. As a result, numerous versions of Gotoba's crowning achievement have been handed down, each with different numbers of poems because of the continuous editing the manuscript that incurred over decades.

This translation is based on two slightly different versions of the *Shinkokinshū* (one with 1978 poems, the other with 1979) which are both based on a copy produced by Fujiwara no Ienaga in the Twelfth Month of 1216. This was the last version of the anthology produced while Gotoba was still in the capital.

The Japanese Preface¹

Long ago, when heaven and earth were first formed and when human activities were not yet fixed,² Japanese poetry—*Yamato uta*³—the leaves of words⁴ of the Central Land of the Reed Plains,⁵ originated in the village of Suga⁶ where Inadahime dwelt. From that time until today the way of poetry has flourished, its stream unbroken, serving to mediate the feelings of those whose hearts are deeply colored with love and to govern the world and pacify the populace.

Because of this, generations of rulers have not abandoned Japanese poetry, and the many collections they have compiled have become possessions much treasured by the various families, so that there are few trees beneath which beautiful petals remain ungathered and there are no hidden grasses from

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- 1 Fujiwara (Gokiyōgoku) no Yoshitsune, Regent and Chancellor and also one of the members of the Poetry Bureau, composed the Japanese Preface, or Kanajo, in the voice of Retired Emperor Gotoba, completing it three days after the 1205/3/26 banquet celebrating the presentation of the anthology.
 - 2 Among the 'human activities' alluded to here is production of poetic forms. The poem composed by the god Susanoo no mikoto cited in note 6 below is said to be the first *tanka* composed in thirty-one syllables.
 - 3 *Yamato uta*, Japanese poetry, was so called to distinguish poetry written in Japanese from *Kara uta*, Chinese poetry.
 - 4 The phrase *koto no ha*, 'leaves of words,' here refers to poetry.
 - 5 Ashihara no nakatsu kuni is one of the ancient names of the islands of Japan. It refers to the human realm located between Takamigahara, the realm of the gods, and Yomi no kuni, the netherworld.
 - 6 Suga, located in Izumo Province, was the site where the storm god Susanoo no mikoto built a palace to live in with his consort Inadahime (also called Kushinadahime) and sang this poem, according to the *Kojiki* and *Nihon shoki*:

yakumo tatsu	in Izumo eight
izumo yaegaki	clouds rise forming an eightfold
tsumagome ni	fence to enclose
yaegaki tsukuru	husband and wife forming an
sono yaegaki o	eightfold fence that eightfold fence

In the Japanese Preface (Kanajo) to the *Kokinshū*, Ki no Tsurayuki cites this poem as the first in the thirty-one-syllable form which came to be known as *tanka*, or *waka*. (Rodd, *Kokinshū*, p. 36.)

which the dew of lovely thoughts may still seep.⁷ Even so, the jewels in the pure waters of the Sea of Ise are never exhausted no matter how many are collected,⁸ nor are the palace logs, the abundant timber of Izumi, ever depleted, no matter how many are felled.⁹ All things are like this. The path of Japanese poetry also must be the same.

For this reason I ordered Commander of the Right Gate Guards Minamoto no Michitomo, Minister of the Treasury Fujiwara no Ariie, Middle Captain of the Left Division Fujiwara no Teika, Former Assistant Governor of Kazusa Fujiwara no Ietaka, and Lesser Captain of the Left Guards Fujiwara no Masatsune to search widely, not distinguishing among poems old and new or those by high born or low, including both the words of the invisible gods and Buddhas and words conveyed in dreams of the jet black night,¹⁰ leaving no place unsearched, gathering them all. Those poems selected by each of them, like threads spun in summer,¹¹ did not form a single strand, and because their thoughts were as diffuse as clouds at night,¹² on mornings when the flowers were fragrant at the Green Cave palace,¹³ on evenings when the wind was cool on the jeweled courtyard, they dipped into the stream that flowed from

7 In other words, few superior poems remain uncollected; almost all have already been included in an imperial anthology, or *chokusenshū*. *Hana* (petals) and *ko no moto* (beneath the trees) are *engo*, as are *tsuyu* (dew) and *kusagakure* (hidden in the grasses).

8 The Sea of Ise lies off the Mie Prefecture coast. Yoshitsune is alluding to a *saibara*, or popular song, entitled “Sea of Ise”: “In the pure waters of the Sea of Ise/ between the tides/ I’ll pluck the sargasso grass/ I’ll gather shells/ I’ll gather jewels.”

9 Yoshitsune alludes to the anonymous *Man’yōshū* 2645:

miyagi hiku	like the woodsmen
izumi no soma ni	who stand among the timber
tatsu tami no	felled for palace logs
yasumu toki naku	in Izumi never resting
koiwataru kamo	my yearning goes on and on

The first three lines (like the woodsmen who stand among the timber felled for palace logs in Izumi) are a *jo* linked to the statement of the last line by the pivot *yasumu toki naku*, ‘no time of rest.’ The Izumi River, which ran through Yamashiro Province, was bordered by timberlands.

10 [*M/n*] *ubatama no* (generally interpreted as referring to the black, glossy fruit of the leopard-flower or blackberry lily [*Belamcanda chinensis*]) is a *makura kotoba* modifying *yume* (dreams). Poems said to have been conveyed in dreams include *Shinkokinshū* 798 and 814.

11 *Natsuhiki no ito no* (like threads spun in summer) is a *jo* modifying *hitosuji narazu* (not forming a single strand). See *Shinkokinshū* 1140.

12 *Yufube no kumo no* (like clouds at night) is a *jo* modifying *sadamegataki* (hard to firm up).

13 *Midori no hora* (green cave), which originally referred to the dwelling of a Taoist sage, here refers to Gotoba’s palace.

Naniwa Bay¹⁴ and determined which were muddied and which clear,¹⁵ and they followed the traces of Asaka Mountain¹⁶ to separate the deep from the shallow. They did not refuse those poems included in the *Man'yōshū*,¹⁷ nor did they select poems that were included in any of the collections of seven generations beginning with the *Kokinshū*.¹⁸ However, although they sported in the garden of words and ladled from the sea of brushes, it has happened in the past that birds that fly the skies evade the net and fish that live in the waters escape

- 14 A poem said to have been composed by the legendary Wani in celebration of the reign of Nintoku tennō at the Takatsu Palace at Naniwa, now called Ōsaka:

naniwazu ni	at Naniwa Bay
saku ya ko no hana	the trees are dressed in blossoms
fuyu komori	the winter-shrouded
ima wa harube to	trees are now dressed in blossoms
saku ya ko no hana	to tell the world spring has come

According to the *Kokinshū* Kanajo, this poem and the Asaka Mountain poem (see note 16 below) “are considered the mother and father of poetry and are used as the first texts for calligraphy practice.”

- 15 *Suminigoreru* (muddied and clear) functions as *engo* with *Naniwazu no nagare* (the stream from Naniwa Bay).

- 16 *Man'yōshū* 3807, “by a waiting woman”:

asaka yama	Asaka Mountain—
kage sae miyuru	a bright reflection shimmers
yama no i no	in the shallow spring
asaki kokoro o	but not so shallow is this heart
waga omowanaku ni	which cherishes your image

Asaka Mountain is in Fukushima Prefecture. The first three lines of the poem are a *jo* linked to the main statement of the poem by the word *asaki* (shallow). The phrase *fukaki asaki* (the deep and the shallow) functions as *engo* with the place name Asaka because of the sound similarity.

- 17 The identity of the compilers and date of completion of the *Man'yōshū*, the oldest extant anthology of Japanese poetry, are uncertain. Ōtomo no Yakamochi, generally considered to be the last editor, died in 785. The *Man'yōshū* contains 4,516 poems, mainly *tanka* and *chōka*, but also including some other forms and some poems of irregular form. It is written in a system of writing called *man'yōgana* that employs Chinese characters either as syllabic phonological symbols or for their semantic value.

- 18 The seven imperial anthologies preceding the *Shinkokinshū* were the *Kokinshū* ordered by Emperor Daigo and completed ca. 905, *Gosenshū* ordered in 951 by Emperor Murakami, *Shūishū* ordered by Retired Emperor Kazan and completed ca. 1005, *Goshūishū* ordered in 1075 by Emperor Shirakawa and completed in 1086, *Kin'yōshū* ordered by Retired Emperor Shirakawa and completed ca. 1127, *Shikashū* ordered in 1144 by Retired Emperor Sutoku and completed ca. 1154, and *Senzaishū* ordered in 1183 by Retired Emperor Goshirakawa and probably completed in 1188.

being caught, and so it may be now. The poems collected number some two thousand in twenty books. The collection has been named the New Collection of Poems Ancient and Modern, the *Shinkokinwakashū*.

From spring yearning for the first blossoms hidden in the mists rising on Mt. Tatsuta,¹⁹ the summer mountain nightingale of the sacred mountains yearning for his mate,²⁰ autumn's bright colored leaves on Kazuraki falling in the wind,²¹ to the end of the year in winter when snow piles up like white linen on the towering peak of Fuji,²² each poem has the mood of the particular time of year. Not only that, but when a poet knew the happiness of the lives of the people by gazing out from a high tower,²³ or awakened to the world of men by comparing their lives to the dew on the branch tips and the droplets on the stem,²⁴ grieved over a parting on the jeweled-staff road,²⁵ yearned for the capital from the long road from the provinces distant as the sky,²⁶ pined for one who is beyond the cloud-dwelling of Takama Mountain,²⁷ sought the famous bridge of Nagara rotted in the waves,²⁸ these feelings moved their hearts and could not but be brought forth in words.²⁹ Furthermore, the god of Sumiyoshi left behind the words "the ridge logs of the shrine roof,"³⁰ and Dengyō daishi spoke of his feelings on "climbing the timbered mountain."³¹ In this way, it is only this path by which the hearts of those unknown men of old are revealed and places we have never gone are made known.

19 This section is modeled on the *Kokinshū* Kanajo, where a poem from each of the various sections of the anthology is alluded to. The poems mentioned here come from each of the topical sections of the *Shinkokinshū* in order: Spring, Summer, Autumn, Winter, Felicitations, Laments, Parting, Travel, Love, Miscellaneous, Shinto Poems, and Buddhist Poems. The first poem alluded to is *Shinkokinshū* I: 85 from the first book of Spring poems.

20 *Shinkokinshū*, Summer, III: 194.

21 *Shinkokinshū*, Autumn II, V: 541.

22 *Shinkokinshū*, Winter, VI: 675.

23 *Shinkokinshū*, Felicitations, VII: 707.

24 *Shinkokinshū*, Laments, VIII: 757.

25 *Shinkokinshū*, Parting, IX: 857.

26 *Shinkokinshū*, Travel, X: 899.

27 *Shinkokinshū*, Love I, XI: 990.

28 *Shinkokinshū*, Miscellaneous Poems II, XVII: 1594/1592.

29 The *Kokinshū* Chinese Preface, or Manajo, inspired by the Preface to the *Mao-shih cheng-i* and the Major Preface to the *Classic of Songs*, begins with these words: "Japanese poetry takes root in the soil of one's heart and blossoms forth in the forest of words. . . . Emotion is born of intent; song takes shape in words." (Translation by Leonard Grzanka in Rodd, p. 379.)

30 *Shinkokinshū*, Shinto Poems, XIX: 1855.

31 *Shinkokinshū*, Buddhist Poems, XX: 1920.

To begin with, I followed the precedents of old and five times refused appointment³² before accepting my place in the line descended from Amaterasu ōmikami, but now I evade the title of ruler.³³ Although I dwell on Mt. Hakoya,³⁴ I support the imperial lineage,³⁵ and I do not forget the vows of those with the ranks of the stars [the nobility] to uphold our rule, continuing unchanged from the time when I was above the clouds all the abundant events under heaven, so that the multitudes of the populace sway like the grasses of Kasuga meadows and the seas of the four directions peacefully reflect the moon over the Dragonfly Isles.³⁶ Seeking the traces of Waka Bay,³⁷ we have selected the poems for this anthology to leave for the ages to come.

The *Man'yōshū* was the fountainhead of poetry. As time has passed and we have grown distant from it, it has become difficult for people of today to understand. The virtuous emperor of Engi appointed four men to compile the *Kokinshū*,³⁸ and in the Tenryaku era the wise emperor ordered five men to compile the *Gosenshū*.³⁹ After that, because the *Shūi*, *Goshūi*, *Kin'yō*, *Shika*, and *Senzai* collections were each undertaken by one compiler,⁴⁰ there must have been poems which escaped their hearing and which they overlooked. Thus I have not revised the precedent set by the *Kokin* and *Gosen* collections and have decided on five men to edit this collection. In addition, I myself have made choices and with my own hand I have edited. If one looks into the history of writings of far-off Morokoshi, although there are traces to follow, like those of

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- 32 Both the semi-legendary Japanese emperor Keitai (r. 507–31) and the Chinese Emperor Wu of the Han are said to have refused the throne five times before accepting it.
- 33 Gotoba resigned in 1198 and became In, or Retired Emperor.
- 34 A mountain where Taoist sages were said to dwell in China. Here it refers to the Retired Emperor's palace.
- 35 The reigning emperor was Gotoba's son Tsuchimikado.
- 36 Akitsushima, the Dragonfly Isles, is an old name for the Japanese islands.
- 37 Wakanoura, or Waka Bay, is on the coast south of Wakayama City in Wakayama Prefecture. It is often used as a metaphor for the 'pool' of *waka* that existed, from which poems could be selected.
- 38 Emperor Daigo (r. 897–930) was the ruler during the Engi era (901–23) when the *Kokinshū* was compiled by Ki no Tsurayuki, Ki no Tomonori, Ōshikōchi no Mitsune, and Mibu no Tadamine.
- 39 Emperor Murakami (r. 946–67) ordered the compilation of the *Gosenshū* during the Tenryaku Era (947–57). The compilers were Minamoto no Shitagō, Sakanoe no Mochiki, Ōnakatomi no Yoshinobu, Kiyowara no Motosuke, and Ki no Tokibumi.
- 40 The compilers of these collections were Fujiwara no Kintō (Retired Emperor Kazan was also heavily involved), Fujiwara no Michitoshi, Minamoto no Shunrai, Fujiwara no Akisuke, and Fujiwara no Shunzei, respectively.

plovers upon the beach,⁴¹ since the beginning of Yamato leaves of words [poetry] in our country, there is no such example in all the generations of the black bamboo.⁴² Among the anthologies of these generations, there are ancient examples of the inclusion of the sovereign's own poems,⁴³ but these do not exceed ten poems. Even so, this time, among the verses selected from here and there, my own poems number more than thirty. Because none of these was of such beauty as to captivate men's eyes, nor so unusual as to stop men's hearts, but rather they were difficult to distinguish one from another, their number piled up like the dried leaves of the forest, and they went unharvested like the floating weeds at the water's edge. So deeply have I been absorbed in thoughts of this path that I have not reflected on later ridicule.

On the twenty-sixth day of the third month of Genkyū 2 [1205], the writing was completed. Discounting that which is before our eyes and elevating that of which we have only heard,⁴⁴ we feel shame before the traces of things of old of Isonokami,⁴⁵ but we have dipped from the stream and sought the source in reviving this path that, like the Tominoo River, does not cease.⁴⁶ Although dew and frost replace each other in turn, this collection will be constant as pine trees in the wind, and though springs and falls come and go, the moon that traverses the sky will not be clouded. Those who have had the fortune to see this occasion rejoice in it. Will any who revere this path not yearn for this time?

41 Morokoshi is an old name for China. Crown Prince Xiao Tong (501–31) and other Liang dynasty scholars compiled the *Wen xuan*, the oldest surviving collection of Chinese literature organized by genre and one of the primary sources of literary knowledge for both Chinese and Japanese in pre-modern times. Crown Prince Xiao Tong's compilation of the *Wen hsuan* is being offered as a precedent for Gotoba's involvement in the compilation of the *Shinkokinshū*.

42 *Kuretake no* (of the black bamboo) is a *makurakotoba* modifying *yoyo*, which has two meanings: 'joints' of bamboo and 'generations.'

43 Anthologies beginning with the *Gosenshū* include poems by the emperors who ordered the compilation.

44 "Revering the ear and denigrating the eye" is a line from the "Eastern Metropolis Rhapsody" by Zhang Pingzi from the *Wen xuan*, 11.

45 Isonokami is a *makurakotoba* linked to *furu*, which means 'old' and also refers to a place name in Isonokami in Yamato Province.

46 *Shūishū* 1351 is attributed to a subject of Prince Shōtoku:

ikaruga ya	in Ikaruga
tominooogawa no	flows Tominoo River
taeba koso	should its flow cease
waga ōkimi no	only then might I forget
na o wasureme	the name of my revered lord

Tominooogawa (a river in Ikaruga in Nara) serves as a *jo* modifying the verb *tayu* (to cease).

Translation of Shinkokinshū



Spring I

1 *Imagining ‘the beginning of spring’*

miyoshino ha	lovely Yoshino
yama mo kasumite	mists hide the mountains from view
shirayuki no	but to the ancient
furinishi sato ni	village where but yesterday
haru ha kinikeri	the white snows fell spring has come

Fujiwara no Yoshitsune, Regent and Chancellor

This poem is one of a hundred-poem sequence composed for the 1178 “Udaijin no ie no hyakushu” sponsored by Yoshitsune’s father Fujiwara no Kanazane. The topic, ‘the beginning of spring,’ was assigned for that competition.

Yoshino in Yamato Province (Nara Prefecture) was famous for its cherry blossoms and is often given the decorative prefix *mi-* (lovely, fair). *Furinishi* (fallen [snow]; ancient [village]) is a *kakekotoba*. Yoshino was truly ancient, having been the site of an imperial villa as early as the reign of Emperor Ōjin (r. 270–310).

2 *On the beginning of spring*

honobono to	indistinctly yet
haru koso sora ni	it seems a new spring has come
kinikerashi	to the sky across
ama no kagu yama	Kagu mountain of the heavens
kasumi tanabiku	trail wispy banners of mist

Emperor Gotoba

This poem was composed for the “Hiyoshi sanjishshu.”

Kagu Mountain is in Kashihara City in Yamato (Nara Prefecture). *Ama no* (or *ame no*), ‘of the heavens,’ is a poetic modifier for this mountain, which was believed to have descended from the heavens and to be the site of the cave in which the Sun Goddess, Amaterasu, sequestered herself when she was angered by the misbehavior of her brother Susano-o, the Storm God.

The *honka* to which Gotoba alludes is *Man'yōshū* 1812:

hisakata no	on distant Kagu
ame no kagu yama	mountain of the heavens this
kono yufube	evening it seems spring
kasumi tanabiku	has arrived trailing behind
haru tatsu rashi mo	it wispy banners of mist

3 *A spring poem composed when she was presenting a hundred-poem sequence*

yama fukami	so deep the mountains
haru to mo shiranu	waiting unaware that spring
matsu no to ni	has come sporadic
taedae kakaru	taps on my pine bough door are
yuki no tamamidzu	jeweled drops of melting snow

Princess Shokushi

The poem was composed for the “Shōji ninen in shodo hyakushu” sponsored by Gotoba.

The *kakekotoba* ‘matsu,’ which means both ‘waiting’ and ‘pine,’ suggests the loneliness of the speaker isolated in the deep mountains.

4 *Composed when she was presenting a fifty-poem sequence*

kakikurashi	the sky darkens and
naho furusato no	in the untouched snow that falls
yuki no uchi ni	still on the village
ato koso miene	where I once lived I see no
haru ha kinikeri	footprints yet still spring has come

Kunaikyō

Gotoba requested fifty-poem sequences from various poets in 1201 and edited them into the “Rōnyaku gojisshu” in 1200.

Furu (falling [snow]; old [village]) is a *kakekotoba*. The absence of traces (*ato*) of spring intensifies the loneliness of the village where no humans leave their footprints (*ato*).

- 5 *Imagining 'the beginning of spring' when asked to compose a hundred-poem sequence during the time the Lay Monk and former Regent and Chancellor was Minister of the Right*

kefu to iheba	today this special day
morokoshi made mo	I thought of spring as something
yuku haru wo	that comes only to
miyako ni nomi to	our capital though we know it
omohikaru kana	journeys even to far Cathay

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Lay Monk and former Regent and Chancellor was Fujiwara no Kanezane, sponsor of the "Udaijin no ie no hyakushu" of 1178.

The *honka* is *Senzaishū* 302 by Daini no Sanmi:

haruka naru	among the rare things
morokoshi made mo	that journey as far as
yuku mono ha	distant Cathay is
aki no nezame no	this lonely dream-filled heart
kokoro narikeri	awake on an autumn night

- 6 *Topic unknown*

haru to iheba	because they say it's	
kasuminikeri na	spring mists veil the landscape	till
kinofu made	yesterday they were	
namima ni mieshi	visible between the waves	
ahadzi shima yama	mountains of Awaji Isle	

Shun'e

Awaji is one of the islands in the Inland Sea between Honshū and Shikoku.

- 7 *Topic unknown*

ihama todzishi	this morning it seems
kohori mo kesa ha	it's begun to melt ice that
tokesomete	clogged the spillways through

koke no shita midzu
michi motomu ran

the crags water now seeping
beneath the moss seeks release

Saigyō

8 *Topic unknown*

kaze maze ni
yuki ha furitsutsu
shikasuga ni
kasumi tanabiki
haru ha kinikeri

although the chilly
winds carry whirling snowflakes
even now we still know
spring has arrived at last
trailing its banners of mist

Anonymous

A variant of this poem is found, with slight differences in wording, in the *Man'yōshū* (1836; anonymous).

9 *Topic unknown*

toki ha ima ha
haru ni narinu to
miyuki furu
tohoki yamabe ni
kasumi tanabiku

this is the time of year
when spring arrives they say as
banners of mist trail
across distant mountainsides
where lovely white snow falls

Anonymous

In the *Man'yōshū* (1439) this poem is attributed to Nakatomi no Muraji. Tanaka and Akase interpret the first two lines slightly differently: “just as it has become the time of year when spring arrives.” *Mi-* (lovely) is a poetic prefix.

10 *Composed while imagining ‘lingering snow’ when he was presenting a
hundred-poem sequence during the reign of Retired Emperor Horikawa*

kasuga no no
shita moewataru

beneath the surface
of Kasuga field new buds

kusa no uhe ni
tsurenaku miyuru
haru no ahayuki

of grass push upward
as eager as my love through
a thin blanket of spring snow

Minamoto no Kunisada, Supernumerary Middle Counselor

The “Horikawa hyakushu” was presented to Emperor Horikawa (1079–1107; r. 1086–1107) around 1105.

Kasuga, a well-known poetic place name (*utamakura*) in the Yamato region, is now part of Nara Park in Nara City. *Shita moewataru* (burgeoning below) refers both to buds sprouting beneath the surface of the ground and to passion welling up within the lover’s breast.

11 *Topic unknown*

asu kara ha
wakana tuman to
shimeshi no ni
kinofu mo kefu mo
yuki ha furitsutsu

in fields I roped off
I’d thought to pick the young shoots
from tomorrow on
but yesterday and today
snow has continued to fall

Yamabe no Akahito

The poem appears with slight variations in wording in both the *Man’yōshū* (1427) and the *Wakan rōeishū* (36). The poet has marked this field as his, planning to pick spring greens there to supplement the winter diet and to celebrate the beginning of the new year.

12 *A screen poem composed in the Ten’ryaku Era*

kasuga no no
kusa ha midori ni
narinikeri
wakana tuman to
tare ka shimeken

already the grass
that covers Kasuga field
has turned a spring green
who has marked these fields as his
who will come to pluck these shoots

Mibu no Tadami

The Ten'ryaku Era (947–57) was part of the reign of Murakami (925–67; r. 946–67). Screen poems, composed to accompany paintings on screens, were written on cards and affixed to the screen.

Kasuga, now part of Nara Park, was a favorite location for picking the first spring greens.

13 *A spring poem composed when he was presenting a hundred-poem sequence to Retired Emperor Sutoku*

wakana tsumu	like white sleeves of girls
sode to zo miyuru	plucking young herbs on the plain
kasuga no no	of Kasuga on
tobuhi no nobe no	Tobuhi field are scattered
yuki no muragie	patches of unmelted snow

Fujiwara no Norinaga, former Consultant

Sutoku (1119–64; r. 1123–51) commissioned the “Kyūan hyakushu” in 1150.

Tobuhi (signal fire) field, part of the Kasuga plain, was the site where watch guards were placed in 712 during the reign of Empress Genmei (661–721; r. 707–15).

Two *honka* have been identified for this poem. *Kokinshū* 22 is by Ki no Tsurayuki:

kasuga no no	waving their pure white
wakana tsumi ni ya	hempen sleeves beckoning to
shirotahe no	each other are these
sode furihahete	maidens bound for Kasuga
hito no yuku ramu	meadow to pluck the young herbs

and *Kokinshū* 18 is anonymous:

kasuga no no	oh guardian of
tobuhi no nomori	the fields at Tobuhi
idete miyo	on Kasuga plain
ima ikuka arite	go out to look how many
wakana tsumitemu	days before we pluck young herbs

14 *For a screen painted in the Engi Era*

yukite minu	even those who don't
hito mo shinobe to	come to see them must yearn so

haru no no no
katami ni tsumeru
wakana narikeri

as a memento
of spring fields I pluck young herbs
and pile them in my basket

Ki no Tsurayuki

The Engi Era (901–23) was part of the reign of Daigo (885–930; r. 897–930), the emperor who commissioned the *Kokinshū*.

On the first Day of the Rat in the new year, courtiers picked spring greens to make a tonic and plucked pine seedlings to pray for long life and good health. *Katami* is a *kakekotoba* meaning both ‘memento’ and ‘bamboo basket.’

15 *On ‘young herbs,’ when he was composing a hundred-poem sequence on grievances*

saha ni ofuru
wakana naranedo
itadzura ni
toshi wo tsumu ni mo
sode ha nurekeri

it is not because
I have been plucking young herbs
growing in marshy
waters for in vain the years
pile up and my sleeves grow damp

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Poems of grievance (*jukkai*) treat personal unhappiness or dissatisfaction. Shunzei’s “*Jukkai hyakushu*” were composed when Shunzei was only 26, although his persona is that of an embittered old man complaining of having been passed over for promotion.

Tsumu (to pluck; to pile up) is a *kakekotoba* and also functions as an *engo* with *wakana* (young herbs).

16 *A poem on the Day of the Rat presented to the Hiyoshi Shrine*

sazanami ya
shiga no hamamatsu
furinikeri
ta ga yo ni hikeru
ne no hi naru ran

the pines on Shiga
shores where the small waves roll in
have grown old in whose
reign might the seedlings have
been plucked on which Day of the Rat

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

This poem was composed for the “Gosha hyakushu” in 1190, when Shunzei presented poems at five shrines. Hiyoshi (Hie) Shrine is located in Ōtsu in Ōmi (now Shiga Prefecture), site of the palace of Emperor Tenchi (626–71; r. 668–71). For the Day of the Rat, see 14.

Sazanami ya (translated here as ‘where the small waves roll in’) is a *makurakotoba* modifying Shiga and other places on the shores of Lake Biwa. *Ne* is a *kakekotoba* meaning both ‘root’ and ‘Rat.’

17 *When presenting a hundred-poem sequence*

tanigaha no	even icy waves
uchiidzuru nami mo	surging through floes in valley
kowe tatetsu	rills raise happy cries—
uguhisu sasoe	summon the mountain thrush
haru no yama kaze	spring wind from the high peaks

Fujiwara no Ietaka

The poem was composed for the “Shōji ninen in shodo hyakushu.”

The *uguhisu* (*uguisu*; *cettia diphore*), translated here as ‘mountain thrush,’ emerges to sing in early spring.

This poem is based on two *honka*, related by their sequential positioning in the *Kokinshū*. The first, *Kokinshū* 12 by Minamoto no Masazumi, is reflected in the first half of Ietaka’s poem:

tani kaze ni	warm breezes blowing
tokuru kohori no	down the valley slopes melt
hima goto ni	winter’s ice at each
uchiidzuru nami ya	crack a foamy wave bubbles
haru no hatsu hana	upward spring’s first showy blossoms

The second half of Ietaka’s poem alludes to *Kokinshū* 13 by Ki no Tomonori:

hana no ka wo	on the wings of
kaze no tayori ni	the wind I’ll send the fragrant scent
taguhete zo	of plum blossoms
uguhisu sasofu	a summons of spring to guide
shirube ni ha yaru	that longed-for mountain thrush to me

- 18 *Composed at the Poetry Bureau on the topic 'mountain thrush at the barrier'*

uguhisu no	a mountain thrush calls
nakedomo imada	but still the snow flakes fall on
furu yuki ni	cryptomeria
sugi no ha shiroki	needles silvery white
afusaka no yama	mountains of Ōsaka

Emperor Gotoba

This was composed for an “eigu utaawase,” a poetry competition held in the presence of an image of the great *Man'yōshū* poet Kakinomoto no Hitomaro, at the Poetry Bureau in 1202/2.

The checkpoint (*seki*) at Afusaka (Ōsaka) in the mountains west of Ōtsu in Shiga Prefecture was commonly invoked in *waka* because of the contrast between the literal meaning of the name (Meeting Slope) and the partings which took place at this first checkpoint on the road out of the capital. Other texts of the *Shinkokinshū* have ‘barrier’ (*seki*) for ‘mountain’ (*yama*) in the last line. Minemura points out that the barrier in the mountains serves figuratively as the barrier winter and spring must cross as one leaves and the other arrives. The *sugi*, or *cryptomeria japonica*, is a tall straight-growing cedar.

The *honka* is *Kokinshū* 5, an anonymous poem:

ume ga e ni	he cries on and on
kiwiru uguhisu	the mountain thrush perched on
haru kakete	branches of the plum
nakedomo imada	long-awaited spring has come
yuki ha furitsutsu	still the snows of winter fall

- 19 *Composed imagining 'lingering snow' for a hundred-poem sequence presented to Retired Emperor Horikawa*

haru kite ha	so that we may see
hana to mo miyo to	blossoms signs that spring has come
katawoka no	delicate snow falls
matsu no uhaba ni	sheathing the upper branches
ahayuki zo furu	of pines on Kataoka

Fujiwara no Nakazane

According to the “Horikawa hyakushu,” the author was not Nakazane but Fujiwara no Akinaka.

Kataoka may be a place name, or it may have been a common noun meaning a small hill on the side of a mountain (Tanaka and Akase) or a hill with one steep and one gentle slope (Minemura).

20 *Topic unknown*

makimoku no	at Makimoku
hihara mo imada	there are as yet no clouds to
kumoraneba	hide the cypress plains
komatsu ga hara ni	delicate snow falls to film
ahayuki zo furu	the meadow of little pines

Ōtomo no Yakamochi, Middle Counselor

Makimoku (now Makimuku) Mountain lies east of Sakurai City in Nara Prefecture. At its foot is a plain where cypress (*hinoki*; *Chamaecyparis obtusa*) grow. *Man'yōshū* 2314 is a slight variant of this poem.

21 *Topic unknown*

imasara ni	once more must wintry
yuki furame ya mo	snows fall yet again even
kagerofu no	as foxfires kindle
moyuru harubi to	the radiant spring air and
narinishi mono wo	tell us the season has changed

Anonymous

A variant of this poem appears as *Man'yōshū* 1835.

22 *Topic unknown*

idzure wo ka	which is this how shall
hana to ha wakan	I distinguish the fallen
furusato no	petals unmelted

kasuga no hara ni
mada kienu yuki

snow still blankets the ancient
village on Kasuga Plain

Ōshikōchi no Mitsune

The white petals of the plum, the first blossoms of spring, for which Kasuga was famous, coat the ground. *Furu* is a *kakekotoba*, meaning ‘fallen’ and also functioning as the first part of the word *furusato*, ‘ancient village.’ *Furu* (fallen) and *hana* (blossoms) are *engo*. Kasuga is written with characters meaning ‘spring day,’ and that image too is at work in the poem. According to the “Mitsune shū” this was composed as a screen poem.

23 *Imagining ‘lingering cold’ for the hundred-poem sequence contest held at his home*

sora ha naho
kasumi mo yarazu
kaze saete
yukige ni kumoru
haru no yo no tsuki

still no banners of
warm mist trail across the sky—
the wind blows cold and
the moon of the spring night darkens
as if to bring winter snow

Fujiwara no Yoshitsune, Regent and Chancellor

The “Roppyakuban no utaawase” was held at Yoshitsune’s mansion in 1193.

24 *Composed imagining ‘a moon on spring mountains’ at the Poetry Bureau*

yama fukami
naho kage samushi
haru no tsuki
sora kakikumori
yuki ha furitsutsu

deep in the mountains
moon beams gleam even colder
the spring moon shines bright
in a sky clouded over
snowflakes continue to fall

Echizen

Composed at a poetry party held by Gotoba at the Poetry Bureau in 1202/6.

- 25 *Composed on the topic 'spring scenery by the waterside' when they were composing Chinese poems and matching them to waka*

mishima e ya	ah Mishima Bay
shimo mo mada hinu	frost has melted though not yet
ashi no ha ni	dried on the sere stalks
tsunogumu hodo no	of reeds the warm spring breeze blows
haru kaze zo fuku	as though urging them to bud

Minamoto no Michiteru, Captain of the Left Gate Guards

In 1205/6 Gotoba sponsored the “Genkyū shiika awase” in which Chinese poems were paired with *waka* and their merits debated.

Mishima Bay, famous for its reeds, lay at the mouth of the Akuta River near Ōsaka. The *honka* is *Goshūishū* 43 by Sone no Yoshitada:

mishima e ni	across Mishima
tsunogumi wataru	Bay buds form on withered reeds
ashi no ne no	in a single night
hitoyo no hodo ni	short as a bit of tangled
harumekinikeri	root spring appears before us

- 26 *Composed on the topic 'spring scenery by the waterside' when they were composing Chinese poems and matching them to waka*

yufudzuku yo	a night of moonlight—
shiho michiku rashi	it must be the hour when the tide
naniha e no	floods and rushes in
ashi no wakaba wo	white waves cover the young blades
koyuru shiranami	of reeds at Naniwa Bay

Fujiwara no Hideyoshi

Composed for the “Genkyū shiika awase” of 1205/6.

Naniwa is the old name for Ōsaka. The bays along its shoreline were famous for reeds.

Compare *Kokinshū* 913, an anonymous poem:

nanihagata	it seems the tide is
shiho michiku rashi	now flooding in Naniwa

amagoromo
tamino no shima ni
tadzu nakiwataru

Bay crying the cranes
fly toward Tamino Isle
seeking fields of straw rain-cloaks

27 *A poem on spring*

furitsumishi
takane no miyuki
tokenikeri
kiyotakigawa no
midzu no shiranami

lovely snow that fell
and piled into drifts on high
peaks has melted now
white waves rise in the waters
of Kiyotaki River

Saigyō

Mi- (lovely) is a poetic prefix for 'snow.' The Kiyotaki (Clear Torrent) River is a tributary of the Ōi River. It flows through the hills west of Kyoto.

28 *A poem on spring*

ume ga e ni
monouki hodo ni
chiru yuki wo
hana to mo ihaji
haru no nadate ni

listlessly the snow
falls filming the bare branches
of the plum I'll not
call these blossoms for spring would
feel her reputation slighted

Minamoto no Shigeyuki

29 *A poem on spring*

adzusa yumi
haru yama chikaku
ihe wishite
taezu kikitsuru
uguhisu no kowe

drawing my bow of
catalpa I make my home
so near the mountains
of spring ceaselessly I hear
the call of the mountain thrush

Yamabe no Akahito

Adzusa yumi (catalpa bow) is a *makurakotoba* linked to the *kakekotoba haru* (to draw, pull; spring). This is a variant of the anonymous *Man'yōshū* 1829.

30 *A poem on spring*

ume ga e ni	flitting from branch to
nakite utsurofu	branch of plum singing the while
uguhisu no	the mountain thrush's
hane shirotahe ni	wings grow linen-white under
ahayuki zo furu	a thin coat of falling snow

Anonymous

This is an anonymous poem from the *Man'yōshū* (1840). Already in the Nara Period animals and flowers were being paired as symbolic lovers: the mountain thrush (*uguhisu*) visited his love, the plum; the *hototogisu* was attracted by the flowering mandarin orange; and the deer yearned for the autumn-blooming bush clover.

31 *When he was presenting a hundred-poem sequence*

uguhisu no	now those icicles—
namida no tsurara	frozen tears of the mountain thrush—
uchitokete	have melted but while
furusu nagara ya	still snug in his wintry nest
haru wo shiru ran	does he know that spring has come

Prince Koreakira

The poem was composed for the “Shōji ninen in shodo hyakushu” sponsored by Gotoba.

The *honka* is *Kokinshū* 4 by Fujiwara no Takaiko:

yuki no uchi ni	spring has come amidst
haru ha kinikeri	the icy lingering snows
uguhisu no	of winter surely
kohoreru namida	now the frozen tears of the
ima ya toku ran	mountain thrush will melt away

32 *Topic unknown*

iha sosoku	when tight-furled buds
tarumi no uhe no	of tender bracken uncurl
sawarabi no	above the icy
moeidzuru haru ni	cascade spilling down the rocks
narinikeru kana	then at last spring has come

Prince Shiki

In the *Man'yōshū* (1418) variant of this poem, the waters 'dash' or 'spurt' over the rocks (*ihabashiru*) rather than merely spill (*sosoku*). Other anthologies have *taruhi* (hanging ice, icicles) in place of *tarumi* (cascading water). *Sa-* is a poetic prefix modifying *wara-bi* (bracken).

33 *When he was presenting a hundred-poem sequence*

ama no hara	in the heavenly
fuji no keburu no	plain gray smoke that drifts skyward
haru no iro no	from Mt. Fuji
kasumi ni nabiku	fuses with trailing mists in
akebono no sora	spring colors the sky at dawn

Jien, former Major Archbishop

According to the "Shōji ninen in dainido hyakushu," Jien's topic was 'mist' (*kasumi*). Mt. Fuji in Shizuoka Prefecture was an active volcano until the Tokugawa Period.

34 *When he was presenting a hundred-poem sequence to Retired Emperor Sutoku*

asagasumi	the morning mists seem
fukaku miyuru ya	so dense is it because they
keburu tatsu	are fused with columns
muro no yashima no	of smoke and steam rising from
watari naru ran	Muro no Yashima's waters

Fujiwara no Kiyosuke

The poem was composed for the “Kyūan hyakushu.”

Muro no Yashima in Tochigi Prefecture was a pond famous for the steam that rose above it like smoke.

35 *Composed on ‘evening haze’*

nago no umi no	through rifts in the mist
kasumi no ma yori	over the seas of Nago
nagamureba	I catch glimpses of
iru hi o arafu	the white waves of the offing
okitsu shiranami	washing the setting sun

Fujiwara no Sanesada, Later Gotokudaiji Minister of the Left

The location of Nago is unclear.

36 *Composed on the topic ‘spring scenery by the waterside’ when a group of courtiers were writing Chinese poems and matching them to waka*

miwataseba	as I gaze across
yama moto kasumu	foothills obscured by mist at
minasegaha	Minase River
yufube ha aki to	how could I ever have thought
nani omohiken	evenings were autumn’s alone

Emperor Gotoba

The poem was composed for the “Genkyū shiika awase.”

Gotoba’s villa was located along the Minase River, which flows through Ōsaka and empties into Ōsaka Bay at Eguchi. This poem, one of the most famous of the *Shinkokinshū*, takes up the ancient debate over the beauties of the seasons. In the *Man’yōshū*, Princess Nukada chooses spring’s beauty over autumn. In the *Makura no sōshi*, Sei Shōnagon argues, “In spring it is the dawn, in autumn the evening.” Gotoba is forced by the spring beauty of Minase to revise the view that evening scenes are most appealing in the autumn.

- 37 *A poem composed imagining 'daybreak in spring,' for the hundred-poem poetry contest held at the residence of the Regent and Chancellor*

kasumi tatsu	heavy mist rises
suwenomatsu yama	veiling Suenomatsu
honobono to	Mountain dimly seen
nami ni hanaruru	breaking away from the waves
yokogumo no sora	clouds trail sideways in the sky

Fujiwara no Ietaka

The poem was composed for the “Ropyakuban utaawase.”
The *honka* is *Kokinshū* 1093:

kimu wo okite	if ever I should
adashigokoro wo	change my mind and banish you
waga motaba	from my heart then would
suwenomatsu yama	great ocean waves rise and cross
nami mo koenamu	Suenomatsu Mountain

- 38 *When commanded by Cloistered Prince Shukaku to compose a fifty-poem sequence*

haru no yo no	the floating bridge of
yume no ukihashi	the dream of a brief spring night
todae shite	breaks off and in
mine ni wakaruru	the sky ribbons of side-trailing
yokogumo no sora	cloud drift away from the peak

Fujiwara no Teika

The “Omuro gojishshu” was commissioned by Cloistered Prince Shukaku in 1198

“Yume no ukihashi” (floating bridge of dreams) is the title of the last chapter of the *Tale of Genji* (*Genji monogatari*), which tells the story of Ukifune (floating boat) and her decision to break off her affair with Kaoru and become a nun. A ‘floating bridge’ made of planks laid across a boat or raft was a particularly unreliable and insecure means of fording a river. *Hashi* (bridge) and *todae* (breaking off) are *engo*. The horizontal ribbon of cloud pulling away from the peaks indicates that it is dawn.

- 39 *Composed in a year in which the plum blossoms did not bloom until the Second Month*

shirurame ya
kasumi no sora wo
nagametsutsu
hana mo nihohanu
haru wo nageku to

can they be aware
I gaze on and on at the broad
skies veiled with mist
grieving over a spring when
no flowers show their beauties

Nakatsukasa

The *honka* is *Kokinshū* 15 by Ariwara no Muneyana:

haru tatedo
hana mo nihohanu
yamazato ha
monoukaru ne ni
uguhisu zo naku

no flowers show their
beauties in the lonely mountain
villages though spring
has come even the song of
the mountain thrush is cheerless

- 40 *A poem from the "Fifty-Poem Sequences Presented at the Residence of Prince Shukaku"*

ohozora ha
ume no nihohi ni
kasumitsutsu
kumori mo hatenu
haru no yo no tsuki

through the broad skies drift
billowing mists plum blossom
fragrance envelops
all yet the clouds don't completely
hide that moon of a spring night

Fujiwara no Teika

Composed for the "Omuro gojishshu."

The *honka* is *Shinkokinshū* 55 by Ōe no Chisato.

- 41 *Topic unknown*

worarekeri
kurenawi nihofu
ume no hana

we were able to
pluck them fragile plum blossoms
of glowing crimson

kesa shirotahe ni
yuki ha fureredo

despite the linen-white snow
blanketing all this morning

Fujiwara no Yorimichi, Uji former Regent and Prime Minister

Yorimichi's poem alludes to a line from a Chinese poem by Prince Kaneakira, *Wakan rōeishū* 98: "Possessing color, they're easily discerned beneath the lingering snow."

42 *On 'plum blossoms by the fence'*

aruji woba
tare tomo wakazu
haru ha tada
kakine no ume wo
tadzunete zo miru

who the owners may
be it little matters for
in spring we visit
merely to seek the blossoms
of plum along the hedgerow

Fujiwara no Atsuie

Compare these lines from a Chinese poem by Ki no Tadana, *Shinsen rōeishū* 17: "Wandering without destination, to no particular house,/Seeking the blossoms, not asking whose they might be."

43 *A poem composed imagining 'plum blossoms fragrant in the distance'*

kokoro araba
tohamashi mono wo
mume ga ka ni
ta ga sato yori ka
nihohikitsu ran

if it had a heart
I would put my question to
the fragrance of
the plum from whose distant village
has this beguiling scent come

Minamoto no Toshiyori

44 *When he was presenting a hundred-poem sequence*

mume no hana
nihohi o utsusu
sode no uhe ni

now the plum blossoms
spread their fragrance it settles
on my flowing sleeves

noki moru tsuki no
kage zo arasofu

and wars there with the moonlight
that seeps through the crumbling eaves

Fujiwara no Teika

Composed for the “Shōji ninen in shodo hyakushu.”

Compare *Kokinshū* 747 by Ariwara no Narihira (the poem is also found in *Ise monogatari* 4):

tsuki ya aranu
haru ya mukashi no
haru naranu
waga mi hitotsu ha
moto no mi ni shite

is this not that moon
is this spring not that spring we
shared so long ago
it seems that I alone am
unaltered from what was then

45 *When he was presenting a hundred-poem sequence*

mume ga ka ni
mukashi o toheba
haru no tsuki
kotahenu kage zo
sode ni utsureru

I ask the fragrance
of the plum about those days
gone by but there is
no answer the moon of spring
glimmers on my flowing sleeves

Fujiwara no Ietaka

Composed for the “Shōji ninen in shodo hyakushu.”

This poem too is based on the story and poem in *Ise monogatari* 4 and *Kokinshū* 747 (see 44). Here, too, tears soaking the speaker’s sleeves reflect the moonlight.

46 *From “The Fifteen-Hundred-Round Poetry Contest”*

mume no hana
ta ga sode fureshi
nihohi zo to
haru ya mukashi no
tsuki ni tohabaya

blossoms of the plum
whose sleeves did they brush and scent
with their sweet perfume
if only I could ask that
moon which has known springs of old

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the “Sengohyakuban no utaawase.”

Michitomo's poem alludes to *Kokinshū* 747 (see 44), as well as to *Kokinshū* 33, an anonymous poem:

iro yori mo	more than the color
ka koso aware to	of the flower the fragrance
omohoyure	delights my senses
ta ga sode fureshi	whose scented sleeve brushed against
yado no mume zo mo	the plum blossoms near my house

47 *From “The Fifteen-Hundred-Round Poetry Contest”*

mume no hana	of the color and
akanu iro ka mo	fragrance of the plum blossoms
mukashi nite	never tiring they
onaji katami no	recall long ago like this
haru no yo no tsuki	keepsake moon of a spring night

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Sengohyakuban utaawase.”

The *honka*, *Kokinshū* 37 by Sosei, also incorporates the phrase ‘akanu iro ka,’ ‘form/color and scent I never tire of’:

yoso ni nomi	the charm of blossoms
aware to zo mishi	on the plum trees enchants me
mume no hana	but it is when I
akanu iro ka ha	pluck a spray that form and scent
orite narikeri	blend their delights ever new

48 *Sent to Daini no Sanmi along with a branch of flowering plum*

minu hito ni	I gazed on them as
yosohete mitsuru	substitutes for someone I
mume no hana	never see blossoms
chirinan nochi no	of the plum once they’ve fallen

nagusame zo naki

I'll have no consolation

Fujiwara no Sadayori, Provisional Middle Counselor

Daini no Sanmi (Kenshi), nurse of Emperor Goreizei (1025–68; r. 1045–68), was the daughter of Fujiwara no Nobutaka and Murasaki Shikibu.

Sadayori's poem alludes to *Kokinshū* 67 by Ōshikōchi no Mitsune:

waga yado no
hanami gatera ni
kuru hito ha
chirinan nochi zo
kohishikaru beki

after the petals
in my garden have fallen
how I shall miss those
who came to visit only
to view the cherry blossoms

49 *Reply*

haru goto ni
kokoro wo shimuru
hana no e ni
ta ga nahozari no
sode ka furetsuru

each spring my heart is
captured again by blossoms
on the branches whose
fickle sleeve has brushed across
them releasing this perfume

Daini no Sanmi

Daini no Sanmi sent this to Sadayori in response to 48.

50 *Composed on the topic, 'Second Month snow falls on my robe'*

mume chirasu
kaze mo koete ya
fukitsu ran
kaworeru yuki no
sode ni midaruru

scattering blossoms
of plum the breeze has engulfed
me it seems for on
my flowing sleeves fragrant snow
flakes scatter in confusion

Mother of Yasusuke-ō

The topic is a line from a Chinese poem by Tachibana no Arisura, *Wakan rōeishū* 30: “Breaking a spray of flowering plum, I thrust it into my hair; /Second Month snowflakes fall on my robe.”

51 *Topic unknown*

tomeko kashi	come to visit me
mume sakari naru	now while the plum blossoms here
waga yado wo	in my garden are
utoki mo hito ha	at their peak for people like
wori ni koso yore	flowers have their seasons

Saigyō

Wori, meaning both ‘time’ and ‘breaking,’ functions as *engo* with *mume* (plum).

52 *A spring poem composed when she was presenting a hundred-poem sequence*

nagametsuru	though this day I spend
kefu ha mukashi ni	in wistful reveries may
narinu tomo	become a day of
nokiba no mume ha	the distant past plum blossoms
ware o wasuru na	by the eaves do not forget me

Princess Shokushi

The poem was composed for the “Shōji ninen in shodo hyakushu.”

53 *Composed on the topic ‘plum fragrance on my sleeve’ at the home of the Tsuchimikado Palace Minister*

chirinureba	petals fallen now
nihohi bakari wo	only their scent remains plum
mume no hana	blossoms lingered I
ari to ya sode ni	thought but it was only the spring

haru kaze no fuku

breeze wafting over my sleeves

Fujiwara no Ariie

Composed for the “Tsuchimikado naidaijin no ie no eigu no utaawase” at the residence of Minamoto no Michichika, the Tsuchimikado Palace Minister, on 1201/3/16.

The *honka* is the anonymous *Kokinshū* 32:

woritsureba
sode koso nihohe
mume no hana
ari to ya koko ni
uguhisu no naku

plucking an armful
of flowers clinging fragrance
perfumes trailing sleeves
a thrush warbles seeking plum
blossoms promised by the scent

54 *Topic unknown*

hitori nomi
nagamete chirinu
mume no hana
shiru bakari naru
hito ha tohikode

all alone I gazed
in wistful reverie and
the plum blossoms fell
without anyone who might prize
them coming here to visit

Hachijōin no Takakura

The *honka* is *Kokinshū* 38 by Ki no Tomonori:

kimi narade
tare ni ka misemu
mume no hana
iro wo mo ka wo mo
shiru hito zo shiru

my lord if not to
you to whom should I show these
blossoms of the plum
for you understand the joys
of their fragrance and splendor

55 *Composed on the line “Not bright, not dark, that misty moon” from the poem “Spring Night in Karyō” from the Monjū*

teri mo sezu
kumori mo hatenu
haru no yo no

not shining brightly
nor completely clouded over
there is nothing to

oborodzukiyo ni
shiku mono zo naki

compare with the mist-softened
moonlight of a night in spring

Ōe no Chisato

Kudai waka, *waka* composed on phrases from Chinese poetry, were presented to Emperor Uda in 894. The *Monjū* (Hakushi monjū) is a collection of the writings of the Chinese poet Bo Juyi, known in Japan as Hakurakuten.

- 56 *Composed when Princess Yūshi was living in the Wisteria Tub quarters, and all those court ladies and high court nobles who were expected to be there were debating whether the moon of spring or that of autumn had the most appeal, with almost everyone choosing the moon of autumn*

asamidori
hana mo hitotsu ni
kasumitsutsu
oboro ni miyuru
haru no yo no tsuki

faded to a pale grey
the blossoms too have become
one with the merging
haze seen through the mist lucent
moon of a night in spring

Daughter of Sugawara no Takasue

Yūshi (1035–1105) was a daughter of Emperor Gosuzaku (1009–45; r. 1036–45).

The Wisteria Tub (Fujitsubo) was one of the five buildings of the imperial quarters in the palace. The formal name was Higiyōsha, but the building was generally known as Fujitsubo because of the potted wisteria in front of it. This poem appears in the *Sarashina nikki* as the author's response to Minamoto no Sukemichi's inquiry as to which season most appealed to her. For the long tradition of debates over the beauties of spring and autumn, see 36.

- 57 *When presenting a hundred-poem sequence*

nanihagata
kasumanu nami mo
kasumikeri
utsuru mo kumoru
oborodzukiyo ni

at Naniwa Bay
even the waves are hidden
in soft spring haze yet
a gentle light shimmers in
the waters misty moon-lit night

Minamoto no Tomochika

Composed for the “Shōji ninen in shodo hyakushu.”

Naniwa Bay is now called Ōsaka Bay.

58 *For a hundred-poem poetry contest at the residence of the Regent and
Chancellor*

ima ha tote
ta no mu no kari mo
uchiwabinu
oborodzukuyo no
akebono no sora

now the time has come
even the geese that leave their
homes in the fields cry
in sorrow sky at daybreak
on a misty moon-lit night

Jakuren

The topic set for this poem in the “Ropyyakuban no utaawase” held in 1193 at the home of Fujiwara no Yoshitsune was ‘daybreak in spring.’

The geese fly south to Japan in the fall and return north in the spring. *Ta no mu* is a regional pronunciation of *ta no mo* (surface of the fields).

59 *Composed and sent when the Minister of the Punishments Ministry,
Fujiwara no Yorisuke, was sponsoring a contest*

kiku hito zo
namida ha otsuru
kaeru kari
nakite yuku naru
akebono no sora

it is those who hear
them whose tears fall as the wild
geese returning north
sob their haunting calls winging
across the pale sky at dawn

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The “Yorisuke utaawase” was held in 1169.

The *honka* of Shunzei’s poem is the anonymous *Kokinshū* 221:

naki wataru
kari no namida ya
oitsu ramu
mono omofu yado no
hagi no uhe no tsuyu

crying as they cross
the skies the wild geese must be
shedding tears dew drops
have fallen on the bush clover
by my melancholy house

60 *Topic unknown*

furusato ni
 kaheru kari ga ne
 sayo fukete
 kumodji ni mayofu
 kowe kikoyu nari

calls of the wild geese
 returning to their home towns —
 the night deepens as
 those lonely cries echo lost
 on the cloud roads of the sky

Anonymous

61 *On 'wild geese returning'*

wasuru na yo
 ta no mu no saha wo
 tatsu kari mo
 inaba no kaze no
 aki no yufugure

ah do not forget
 wild geese if you fly off from
 marshlands by the fields
 remember the winds of autumn
 evenings rustling the rice plants

Fujiwara no Yoshitsune, Regent and Chancellor

This poem was composed for the “Gokyōgokudono onjikaawase.”

Ta no mu means both ‘I ask you’ and ‘the surface of the fields,’ while *inaba* means both ‘leaves of young rice plants’ and ‘if you leave.’

62 *When he was presenting a hundred-poem sequence*

kaheru kari
 ima ha no kokoro
 ariake ni
 tsuki to hana to no
 na koso woshikere

the wild geese return
 home at daybreak knowing in
 their hearts the time has
 come no pity for the moon's
 self-esteem the blossoms' honor

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Shōji ninen in shodo hyakushu.”

Ari- functions as a *kakekotoba*, linking the phrases *kokoro ari* (having hearts) and *ariake ni* (at daybreak).

63 *A poem from the "Fifty-Poem Sequences Presented at the Residence of Prince Shukaku"*

shimo mayofu	lines of sleet crisscrossed
sora ni shiworeshi	the sky where the wild geese drooped
kari ga ne no	and faltered soft spring
kaheru tsubasa ni	rains caress their wings as they
harusame zo furu	return to those northern lands

Fujiwara no Teika

The "Omuro gojishshu" was commissioned by Shukaku in 1198.

64 *On 'spring rain and a secluded life'*

tsukudzuku to	a piercing sorrow
haru no nagame no	overwhelms me as I gaze
sabishiki ha	on the steady rains
shinobu ni tsutafu	of spring raindrops fall from eaves
noki no tamamidzu	where grasses of longing trail

Gyōkei, Major Archbishop

'Spring rain and a secluded life' is a compound topic (*musubidai*), a two-part topic presented in four Chinese characters.

Tsukuzuku to means both [rains fall] 'steadily' and [I feel] 'keenly,' while *nagame* (long rain; reverie) functions as a *kakekotoba*. The *shinobu*, or *shinobugusa* (*Polypodium lineare*), means literally 'grass of longing.' It is an evergreen fern commonly found growing in shady places such as the eaves of buildings and walls.

Compare this poem by Higo from the "Horikawa hyakushu":

tsukudzuku to	steadily I gaze
nagamete zo furu	out at the downpour raindrops
harusame no	spill from the eaves
wo yamanu sora no	beneath the grey sky which
noki no tamamidzu	releases ceaseless spring rains

65 *A poem from the "Poetry Contest Held at the Residence of the Consort in the Kanpyō Era"*

midzu no omo ni	across the surface
ayaori midaru	of the water the spring rain
harusame ya	traces a tangled
yama no midori wo	design will it dye anew
nabete somu ran	all the mountain greenery

Ise

The contest, "Kanpyō no ontoki no kisai no miya no utaawase," sponsored by Princess Hanshi, mother of Emperor Uda, in 893, is one of the earliest recorded poetry contests.

66 *When he was presenting a hundred-poem sequence*

tokiha naru	gentle spring rains fall
yama no ihane ni	on the unchanging carpet
musu koke no	of soft green moss
somenu midori ni	that gathers across the crags
harusame zo furu	of the evergreen mountains

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Shōji ninen in shodo hyakushu."

67 *Composed at the home of Lord Kiyosuke on the topic 'rice seedling beds in the rain'*

ame fureba	because of the rain
woda no masurawo	the yeomen in the little
itoma are ya	fields are at leisure
nahashiro midzu wo	leaving it to the skies to
sora ni makasete	water the rice seedling beds

Shōmyō

The *nahashiro* are the beds where rice seedlings sprout before they are transplanted to the fields. *Wo-* (little) is a poetic prefix. *Makasete* means both 'leaving it up to' and 'sowing.' *Masurao*, here used to refer to the peasants who labor in these fields, is most commonly used to refer to warriors, 'brave men.'

68 *Composed for a screen in the Engi Era*

harusame no	since the gentle spring
furisomeshi yori	rains began to dye the world
awoyagi no	anew the tint of
ito no midori zo	the delicate light green
iro masarikeru	willow threads has deepened

Ōshikōchi no Mitsune

The Engi Era (901–23) was part of the reign of Emperor Daigo, who commissioned the *Kokinshū*. Mitsune was one of the *Kokinshū* compilers.

Someshi (dyed) also means 'has begun.' *Someshi* (dyed), *ao* (blue/green), *ito* (thread), *midori* (green), and *iro* (color) form a pattern of *engo*, or associated images.

69 *Topic unknown*

uchinabiki	gently they sway for
haru ha kinikeri	yet another spring has come
awoyagi no	on the footpath
kage fumu michi ni	in the shade of green willows
hito no yasurafu	someone has stopped to rest

Fujiwara no Takatō, Senior Assistant Governor General of Dazai

According to Takatō's personal poetry collection, the "Daini Takatō shū," this was a screen poem composed for screens commissioned for Fujiwara no Michinaga's daughter's presentation as imperial consort.

Uchinabiki (gently swaying) is a *makurakotoba* modifying *haru* (spring). It functions here as *engo* with *awoyagi* (green willows).

70 *Topic unknown*

miyoshino no
ohokaha nobe no
furuyanagi
kage koso miene
haru mekinikeri

ancient willows so
small their leaves they cast no shade
along the banks of
the great river in lovely
Yoshino yet it is spring-like

Prince Sukehito

Mi- (lovely, fair) is a poetic prefix for Yoshino in Nara Prefecture.

Compare the anonymous *Kokinshū* 699:

miyoshino no
ohokaha nobe no
fujinami no
nami ni omohaba
waga kohime ya ha

like swirling sprays of
wisteria boughs by the great
river at lovely
Yoshino my love flows
to you in no common way

71 *One of a hundred-poem sequence*

arashi fuku
kishi no yanagi no
inamushiro
orishiku nami ni
makasete zo miru

helpless I gaze at
the sight of waves breaking on
the banks weaving and
spreading straw mats of slender
willow stems tossed by the storm

Retired Emperor Sutoku

The poem was composed in 1150 for the “Kyūan hyakushu.”

Orishiku is a *kakekotoba* meaning both ‘weaving and spreading a mat’ [of willow branches] and [waves] ‘breaking repeatedly.’ *Makasete* means both ‘giving in’ and ‘wrapping up’ and functions in the latter meaning as *engo* with *inamushiro* (rice-straw matting) and *orishiku* (weaving and spreading). Kubota Utsubo suggests that it is the shadows of the willow branches tossed in the wind that are ‘woven’ into a mat on the riverbank.

- 72 *On 'mist hiding distant trees' for the poetry contest of the Third Month
of the first year of Kennin*

takase sasū	ah the willow fields
mutsuta no yodo no	seen from the river crossing
yanagi hara	at Mutsuta as
midori mo fukaku	we pole the barge how deep the
kasumu haru kana	green how deep the mist this spring

Fujiwara no Kintsune, Provisional Middle Counselor

The "Shingū senkaawase" was sponsored by Gotoba in 1201/3.

Takase were light riverboats that could be poled through the shallows. The Mutsuta Ford was a crossing on the Yoshino River in Yoshino District of Nara. *Fukaku* (deep) describes both the mist and the greenery.

- 73 *A spring poem written when she was composing a hundred-poem
sequence*

haru kaze no	the fresh spring breeze blows
kasumi fukitoku	and unravels the mist in
taema yori	the rifts tangling
midarete nabiku	and swaying delicate threads
awoyagi no ito	of blue-green willow branches

Inbumon'in no Taifu

Haru (spring) also means 'to stretch' or 'to spread,' and *yori* (from) also means 'twisting' or 'spinning.' *Haru* (to spread, stretch), *toku* (to untie, unravel), *tae* (ending), *midarete* (tangling), *yori* (twisting, spinning), *nabiku* (to sway) and *ito* (thread) form a pattern of *engo*.

The *honka* is *Goshūishū* 76 by Fujiwara no Motozane:

asamidori	tangling and swaying
midarete nabiku	the delicate color of
awoyanagi no	the blue-green willows—
iro ni zo haru no	visible in their hue too is
kaze mo miekeru	the presence of the spring wind

74 *A spring poem from the "Fifteen-Hundred-Round Poetry Contest"*

shirakumo no	the blue-green willows
taema ni nabiku	sway in the rifts between
awoyagi no	the banks of white clouds
kadzuraki yama ni	on Kazuraki Mountain
haru kaze zo fuku	the brisk spring wind is blowing

Fujiwara no Masatsune

Composed for the "Sengohyakuban no utaawase."

The first three lines (the blue-green willows sway in the rifts between the banks of white clouds) function as a *jo* linked to the 'main statement' of the poem (the spring wind is blowing) by a pun on the place name Kadzuraki. *Kadzura* was the term for seasonal vines or flowers that were used to adorn the hair. Kadzuraki (Kazuraki) Mountain is located on the border between Nara Prefecture and Ōsaka City.

75 *A spring poem from the "Fifteen-Hundred-Round Poetry Contest"*

awoyagi no	strung like white jewels
ito ni tama nuku	drops of crystal dew sparkle
shiratsuyu no	on swaying threads of
shirazu ikuyo no	blue-green willows how many
haru ka henu ran	springs they've seen I cannot know

Fujiwara no Ariie

Composed for the "Sengohyakuban no utaawase."

The repetition of *shira-* in *shiratsuyu* (white dew) and *shirazu* (not knowing) forms the link between the *ushin no jo* (meaningful preface) of the first three lines and the 'main statement' of the fourth and fifth lines. The inversion in the last two lines (I do not know. How many springs have passed?) provides emphasis. *Henu* (passed) also means 'attached the warp threads to the loom' and functions as *engo* with *ito* (thread) and *nuku* (to string).

The *honka* are *Kokinshū* 27 by Henjō:

asamidori	along slender threads
ito yorikakete	of delicate twisted green
shiratsuyu wo	translucent dewdrops
tama ni mo nukeru	strung as small fragile jewels—

haru no yanagi ka

new willow webs in spring

and *Shūishū* 278 by Kiyowara Motosuke:

awoyagi no
midori no ito wo
kurikaeshi
ikura bakari no
haru wo henu ran

again and again
a new green adorns slender
threads of blue-green
willows how many springs they've
greeted in their new attire

76 *A spring poem from the "Fifteen-Hundred-Round Poetry Contest"*

usuku koki
nobe no midori no
wakakusa ni
ato made miyuru
yuki no muragie

mossy green deepest
jade dappled patches of young
grass scattered across
meadows clearly mark where snow
melted where it lingered

Kunaikyō

This poem defeated one by Jakuren with which it was paired in the "Sengohyakuban no utaawase"; the "Odorogashita" chapter of the *Masukagami* tells of the delight of Gotoba at the success of his protégée, Kunaikyō, in this contest.

77 *Topic unknown*

arawoda no
kozo no furu ato no
furu yomogi
ima ha harube to
hikobahenikeri

in the rough untilled
fields stand stumps of last year's growth
wild artemesia
now springtime has come new buds
are sprouting on withered limbs

Sone no Yoshitada

Yoshitada was notorious for using unconventional vocabulary, such as *furu ato* (old stumps), *furu yomogi* (old mugwort, *Artemesia vulgaris*), and *hikobae* (buds sprouting on cut-back stumps or roots).

78 *Topic unknown*

yakazu tomo
kusa ha moenan
kasuga no wo
tada haru no hi ni
makasetaranan

even if we do
not burn Kasuga Meadow
the grass will send up
new shoots better to leave it
to the blazing sun of spring

Mibu no Tadami

Other collections attribute this poem to Mibu no Tadamine or to Minamoto no Shigeyuki.

Moenan means both ‘will send up shoots’ and ‘will burn,’ and *hi* has the meanings ‘sun,’ ‘fire,’ and ‘day.’ *Haru no hi* (‘the springtime sun’ or ‘a spring day’) and the place name Kasuga are written with the same kanji, providing a visual link between the two phrases. Kasuga is now part of Nara Park, Nara City.

Compare *Kokinshū* 17, an anonymous poem:

kasuga no ha
kefu ha na yaki so
wakakusa no
tsuma mo komoreri
ware mo komoreri

not today do not
burn the Kasuga Meadows
now for here amidst
the soft spring-green grasses hide
my gentle sweetheart and I

79 *Topic unknown*

yoshino yama
sakura ga eda ni
yuki chirite
hana wosoge naru
toshi ni mo aru kana

Yoshino mountains
snow flakes scattering on bare
branches of cherry
trees surely this is a year
when the blossoms will come late

Saigyō

The mountains of Yoshino in Nara Prefecture were famous for the beauty of the cherry blossoms. The snowflakes are described as ‘scattering’ using the verb *chiru*, which is usually associated with falling blossoms; *chirite* and *hana* (blossoms) are *engo*.

- 80 *Composed when the party was writing on the topic 'awaiting the blossoms at a mountain retreat' when Retired Emperor Shirakawa was at Toba*

sakurabana	hoping to be first
sakaba madzu min to	to gaze on cherry blossoms
omofu ma ni	when they open many
hi kazu henikeri	are the days I have passed
haru no yamazato	here in this mountain village

Fujiwara no Takatoki

Shirakawa had a villa at Toba in Fushimi-ku, Kyoto.

- 81 *A poem from the poetry contest at the Teijinoin*

waga kokoro	to mountain slopes
haru no yamabe ni	of spring my impatient heart
akugarete	has gone wandering
naganagashi hi wo	restlessly I while away
kefu mo kurashitsu	another endless balmy day

Ki no Tsurayuki

In the "Teijinoin no utaawase" this poem is attributed to Ōshikōchi no Mitsune.

- 82 *Imagining 'reveling in the fields' for the "Hundred-Poem Poetry Contest Held at the Residence of the Regent and Chancellor"*

omofudochi	with my closest friends
soko to mo shirazu	I strolled through glades new to me
yukikurenu	till the day grew late
hana no yado kase	lend me shelter beneath these blossoms
nobe no uguhisu	mountain thrush of the fields

Fujiwara no Ietaka

The poem was composed for the "Ropyyakuban no utaawase."

The *honka* is *Kokinshū* 126 by Sosei:

omofudochi
haru no yamabe ni
uchimurete
soko to mo ihanu
tabine shite shi ga

oh that I might go
to spring's mountains and gather
with my closest friends
then we might choose to remain
together the short swift night

Compare also *Kokinshū* 95 by Sosei:

iza kefu ha
haru no yamabe ni
majirinamu
kurenaba nage no
hana no kage ka ha

come then just today
let us wander deep into
hills of spring should
the sun set might we not shelter
beneath the fragile blossoms

83 *When she was presenting a hundred-poem sequence*

ima sakura
sakinu to miete
usugumori
haru ni kasumeru
yo no keshiki kana

with cascades of cherry
blossoms fully opened all
is veiled in thin clouds
in the world about me there
is nothing but spring-colored mist

Princess Shokushi

The poem is from the "Shōji ninen in shodo hyakushu."

84 *Topic unknown*

fushite omohi
okite nagamuru
harusame ni
hana no shita himo
ika ni toku ran

sleeping I toss in
dreams and waking I sit in
reverie have these
gentle spring rains now loosened
the blossoms' undersashes

Anonymous

The *Kokin rokujō* attributes this poem to Yamabe no Akahito.

Compare *Kokinshū* 354 by Sosei:

fushite omohi
okite kazofuru
yorodzuyo ha
kami zo shiru ramu
waga kimi no tame

the gods testify
that waking I count them and
sleeping I dream of
them for my lord I wish a
life of uncountable years

85 *Topic unknown*

yukan hito
kon hito shinobe
harugasumi
tatsuta no yama no
hatsuzakurabana

all you who go and
all you who come must yearn now—
for warm spring mists
rise to hide those first cherry
blossoms on Mount Tatsuta

Ōtomo no Yakamochi, Middle Counselor

Tatsu is a *kakekotoba*, meaning ‘to rise’ and also functioning as the first two syllables of the name of Mount Tatsuta, which is located in Ikoma District, Nara Prefecture, west of the Tatsuta Shrine on the heavily traveled road between the Provinces of Yamato and Naniwa.

86 *Composed as a poem on ‘blossoms’*

yoshino yama
kozo no shiwori no
michi kahete
mada minu kata no
hana wo tadzunen

Yoshino mountains
turning from the path I marked
last year with broken
twigs I’ll visit blossoms in
directions I’ve yet to see

Saigyō

For Yoshino, see 1.

87 *Composed as a spring poem when they were writing poems and
presenting them at the Poetry Bureau*

kadzuraki ya
takama no sakura
sakinikeri
tatsuta no oku ni
kakarū shirakumo

ah Kazuraki
on the peak of Takama
cherries have blossomed
in the depths of Tatsuta
white clouds cling to the summit

Jakuren

The poem was composed for the “Santai waka.”

Takama (or Kongō) is the highest peak of the Kazuraki mountains on the border between Ōsaka and Nara Prefecture south of Tatsuta.

Two *honka* have been identified. One is the anonymous *Shinkokinshū* 990 below, and the other is *Kokinshū* 59 by Ki no Tsurayuki:

sakurabana
sakinikerashi mo
ashihiki no
yama no kahi yori
miyuru shirakumo

now it seems that
cherry blossoms have burst forth
at last from here I
see white clouds floating between
the rugged far-off mountain slopes

88 *Topic unknown*

isonokami
furuki miyako wo
kite mireba
mukashi kazashishi
hana sakinikeri

Isonokami
to the ancient capital
I've come to see those
flowers they thrust into their hair
so long ago now in bloom

Anonymous

The *Nakatsukasa shū* attributes this poem to the poetess Nakatsukasa and says it was a screen poem composed for a painting of Isonokami, the area now called Furu in Tenri City, Nara Prefecture, that was the location of the ancient capitals of Emperors Ankō (r. 453–56) and Ninken (r. 488–98).

Isonokami is a *makurakotoba* modifying *furuki*, which means ‘old’ and also contains the place name Furu.

89 *Topic unknown*

haru ni nomi
 toshi ha aranan
 arawoda wo
 kahesugahesu mo
 hana wo miru beku

if only spring were
 the one season of the year—
 in newly opened
 fields turning the earth again
 and again I'd view the flowers

Minamoto no Kintada

Arawoda wo (newly-turned fields) is a *makurakotoba* linked to *kahesu* (turning the soil)/*kahesugahesu* (repeatedly).

Compare *Kokinshū* 817, an anonymous poem:

arawoda wo
 ara sukikaheshi
 kaheshite mo
 hito no kokoro wo
 mite koso yamame

in newly opened
 fields they turn the earth again
 and again I'll not
 give up until I've seen his
 heart laid bare as often

90 *When someone broke off a spray of double cherry blossoms and sent it to him*

shirakumo no
 tatsuta no yama no
 yahezakura
 idzure wo hana to
 wakite woriken

white clouds drift across
 the peaks of Mount Tatsuta
 where eight-fold cherries
 bloom did you descry which were
 blossoms and pluck them for me

Dōmyō

Tatsu (to rise)/*Tatsuta* is a *kakekotoba*. For Mount Tatsuta, see 85.

Compare *Kokinshū* 337 by Ki no Tomonori:

yuki fureba
 ki goto ni hana zo
 sakinikeru
 idzure wo mume to
 wakite woramashi

where snow has fallen
 flowers appear on all the trees—
 clusters of white
 bloom from which of them can I
 pluck the fragrant plum blossoms

- 91 *When he was presenting a hundred-poem sequence*
Fujiwara no Teika

shirakumo no	spring season of white
haru ha kasanete	clouds layers of new billows
tatsuta yama	drift on Tatsuta
wogura no mine ni	Mountain surely the blossoms
hana nihofu rashi	dazzle on Ogura Peak

The poem was composed for the “Shōji ninen in shodo hyakushu.”
Tatsu (to rise)/Tatsuta is a kakekotoba. Ogura Peak is on Mt. Tatsuta.
 Compare these lines from *Man'yōshū* 1747, a *chōka* by Takahashi Mushimaro:

shirakumo no	billowy white clouds
tatsuta no yama no	rise above Mount Tatsuta
taki no uhe no	where frothy waters
ogura no mine ni	splash beneath Ogura Peak
sakiwoworu	and now in full bloom
sakura no hana ha...	the cloud-like cherry blossoms...

- 92 *Topic unknown*

yoshino yama	on Mount Yoshino
hana ya sakari ni	the cherry blossoms must now
nihofu ran	be their most dazzling—
furusato saranu	reluctant to leave their old
mine no shirakumo	home white clouds cling to the peak

Fujiwara no Iehira

For Yoshino, see 1.

- 93 *On 'flowers seen on a journey' for the "Poetry Bureau Poetry Contest"*

iwane fumi	climbing through the crags
kasanaru yama wo	of mountain upon mountain
wakesutete	leaving them behind
hana mo ikuhe no	the layered banks of blossoms

ato no shirakumo too now turn to white clouds

Fujiwara no Masatsune

The poem was composed for the “Shingū senkaawase.”

The *honka* is *Man'yōshū* 2422:

iwane fumu	climbing through the crags
kasanaru yama ha	of mountain upon mountain
aranedomo	is not necessary—
ahanu himane mi	still days we do not meet go
kohiwataru kamo	by as I yearn to see you

This poem also appears in a variant in *Ise monogatari* 74:

iwane fumi	climbing through the crags
kasanaru yama ha	of mountain upon mountain
hedatenedo	we are not parted
ahanu hi ohoku	and yet so many days go
kohiwataru kana	by as I yearn to meet you

94 *When presenting a fifty-poem sequence*

tadzunekite	visiting the new
hana ni kuraseru	flowers I spent the whole day
ko no ma yori	and suddenly through
matsu to shimo naki	the branches of the trees saw
yama no ha no tsuki	the moon of the mountain rim

Fujiwara no Masatsune

Composed for the “Rōnyaku gojisshu utaawase.”

95 *On ‘blossoms at my old home’*

chiri chirazu	whether their petals
hito mo tadzunenu	scatter or not no one will
furusato no	come to visit on

tsuyukeki hana ni
haru kaze zo fuku

dew-drenched blossoms near my old
home the soft spring breezes blow

Jien, former Major Archbishop

The poem was composed for the “Sentō kudai gojisshu.”

The *honka* is *Shūishū* 49 by Ise:

chiri chirazu
kikamahoshiki wo
furusato no
hana mite kaheru
hito mo ahanan

whether their petals
have scattered would that I could
ask if only I
could meet someone who's gone to
see blossoms at my old home

96 *For the “Fifteen-Hundred-Round Poetry Contest”*

isonokami
furu no no sakura
tare uwete
haru ha wasurenu
katami naru ran

Isonokami
who was it planted cherry
trees in ancient fields
of Furu to become springtime
souvenirs of one unforgotten

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the “Sengohyakuban no utaawase.”

Isonokami is a *makurakotoba* for the place name Furu; see 88. *Furu* also means ‘to grow old.’

The *honka* is *Gosenshū* 49 by Henjō:

isonokami
furu no yamabe no
sakurabana
uweken toki wo
shiru hito zo naki

Isonokami
cherry blossoms of the slopes
near ancient fields of
Furu no one is left who
knows when the trees were planted

97 *For the “Fifteen-Hundred-Round Poetry Contest”*

hana zo miru
michi no shibakusa

I'll see the blossoms
parting grasses on ancient

fumiwakete
yoshino no miya no
haru no akebono

streets with each stride—
daybreak in springtime at
palace ruins in Yoshino

Fujiwara no Sueyoshi, Senior Third Rank

Composed for the “Sengohyakuban no utaawase.” For Yoshino, see 1.
The *honka* is *Man'yōshū* 1048 by Tanabe no Sakimaro:

tachikahari
furuki miyako to
narinureba
michi no shibakusa
nagaku ohinikeri

time passes and change
goes on now in the ancient
capital's ruins
the grasses flourishing in
the streets grow ever longer

98 *For the “Fifteen-Hundred-Round Poetry Contest”*

asahi kage
nihoheru yama no
sakurabana
tsurenaku kienu
yuki ka to zo miru

the cherry blossoms
on the mountains radiant
in the morning sun—
I thought them white banks of snow
refusing to melt away

Fujiwara no Ariie

Composed for the “Sengohyakuban no utaawase.”
The *honka* is *Man'yōshū* 495 by Tanobe no Imiki Ichihiko:

asahi kage
nihoheru yama ni
teru tsuki no
akazaru kimi wo
yamagoshi ni okite

on the mountains
radiant in the morning sun
the moon still lingers
reluctant as I to leave
you behind peaks I must cross

Spring II

- 99 *On the mountain cherries in bloom painted on the screens used for the celebration of Shakua's ninetieth birthday at the Poetry Bureau*

sakura saku	on distant mountains
toho Yamadori no	cherries bloom I'll not tire of
shidariwo no	their beauty even
naganagashi hi mo	during days endless as
akanu iro kana	trailing tails of mountain fowl

Emperor Gotoba

Shakua was the religious name of Fujiwara no Shunzei. Twelve poets took part in a celebration of Shunzei's long life hosted by retired sovereign Gotoba on 1203/11/23 and modeled on a celebration held by Emperor Kōkō at the Poetry Bureau for the seventieth birthday of the *Kokinshū* poet Henjō.

Yama (mountain) serves as a pivot for the phrases *toho yama* (distant mountains) and *yamadori* (mountain birds). *Yamadori no shidariwo* (the trailing tail of the mountain fowl) is a *jo* linked by the word *naganagashi* (very long, endless) to the main statement of the poem.

This poem is an allusive variation on *Man'yōshū* 2802 (also *Shūishū* 778) by Kakimoto no Hitomaro:

ashihiki no	endless endless as
yamadori no wo no	trailing tails of the mountain
shidariwo no	birds on the rugged
naganagashi yo wo	peaks are the nights when it seems
hitori kamo nemu	I am destined to sleep alone

- 100 *A spring poem from the "Fifteen-Hundred-Round Poetry Contest"*

ikutose no	after springtimes of
haru ni kokoro wo	countless years my heart's tumult
tsukushikinu	is finally spent
ahare to omohe	ah do take pity on me

miyoshino no hana

flowers of fair Yoshino

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The “Sengohyakuban utaawase” was sponsored by Gotoba in 1201–02.

The prefix *mi-* (lovely) is a traditional poetic epithet for Yoshino; see 1.

Compare *Kin'yōshū* 556 by Gyōson:

morotomo ni

each and every

ahare to omohe

one take pity on me

yamazakura

mountain cherry blooms

hana yori hoka ni

other than these flowers

shiru hito mo nashi

there is no one to care

101 *For a hundred-poem sequence*

hakanakute

when I count up all

suginishi kata wo

the seasons past I've spent in

kazofureba

useless dreaming so

hana ni mono omofu

many springs have disappeared

haru zo henikeru

in musing on the blossoms

Princess Shokushi

This poem is included in the “Zenshō saiin hyakushu” in the *Shokushi naishinō shū*.

102 *Composed on the topic ‘gazing on mountain blossoms’ during the time
the author was Palace Minister*

shirakumo no

oh cherry blossoms

tanabiku yama no

on the mountains where soft white

yamazakura

clouds trail might I go

idzure wo hana to

to see which cloud is which

yukite woramashi

and pluck a spray of flowers

Fujiwara no Morozane, Kyōgoku Former Regent and Prime Minister

This poem may allude to *Kokinshū* 337 by Ki no Tomonori:

yuki fureba
 ki goto ni hana zo
 sakinikeru
 idzure wo ume to
 wakite woramashi

when snow has fallen
 white flowers appear on all
 the trees clusters of
 blooms from which of them can
 I pluck the fragrant plum blossoms

103 *When a group of courtiers was composing poems at the home of
 Princess Yūshi*

hana no iro ni
 amagiru kasumi
 tachimayohi
 sora sahe nihofu
 yamazakura kana

with the color of
 flowers spring mist spreads
 enveloping the sky
 overhead in the radiant
 glow of mountain cherries

Fujiwara no Nagaie, Provisional Major Counselor

Princess Yūshi was a daughter of Emperor Gosuzaku (1009–45; r. 1036–45). This poem was composed on the topic ‘cherry blossoms’ at a banquet at her residence on 1050/6/15 as part of the “Yūshi naishinō no ie no utaawase.”

104 *Topic unknown*

momoshiki no
 ohomiyabito ha
 itoma are ya
 sakura kazashite
 kefu mo kurashitsu

gentlefolk who dwell
 in the hundred-fold palace
 do no work it seems—
 today again they passed their time
 with cherry blossoms in their hair

Yamabe no Akahito

Momoshiki no (hundred-fold) is a *makurakotoba* for *ohomiya* (great palace).

This poem is attributed to Akahito in the *Akahito shū*, while *Kokin rokujō* attributes it to Kakinomoto no Hitomaro.

The poem on which it is based is the anonymous *Man'yōshū* 1883:

momoshiki no
 ohomiyabito ha
 itoma are ya

gentlefolk who dwell
 in the hundred-fold palace
 do no work it seems—

ume wo kazashite
koko ni tsudoheru

wearing garlands of plum
they have come to visit

105 *Topic unknown*

hana ni akanu
nageki ha itsumo
seshikadomo
kefu no koyohi ni
niru toki wa nashi

never tiring of
blossoms always I have
mourned their brief splendor
but on this night this one night
my sorrow is unrivaled

Ariwara no Narihira

This poem appears in *Ise monogatari* 29 with the headnote: “Long ago a man composed this poem when he was invited to a cherry blossom banquet at the residence of the Mother of the Crown Prince.” Tradition has it that this Crown Prince was Sadaakira, who became Emperor Yōmei; his mother was the Nijō Empress, Fujiwara no Takai-ko, consort of Emperor Seiwa.

106 *Topic unknown*

i mo yasuku
nerarezarikeri
haru no yo ha
hana no chiru nomi
yume ni mietsutsu

unable to sleep
peacefully fitfully I
tossed the spring night through
seeing in my dreams nothing
but falling cherry petals

Ōshikōchi no Mitsune

This is a poem from the “Teijinoin no utaawase,” held by Emperor Uda in 913, where the topic is given as ‘the beginning of spring,’ and the poem is attributed to Fujiwara no Okikaze or said to be anonymous, depending on the manuscript.

107 *Topic unknown*

yamazakura
chirite miyuki ni

were all the petals
of the mountain cherries to

magahinaba
idzure ka hana to
haru ni tohanan

fall and mingle with
the pure white snow I would ask
of spring which then are the blossoms

Ise

108 *Topic unknown*

waga yado no
mono narinagara
sakurabana
chiru woba e koso
todomezarikere

my possessions
and yet I have no way to
keep them from falling—
these lovely cherry blossoms
on the trees in my garden

Ki no Tsurayuki

According to the *Tsurayuki shū* this poem was composed in the intercalary second month of 915 on the topic 'seeing cherry blossoms at someone's house' for a set of screen poems.

109 *A poem from the poetry contest held at the residence of the Consort in the Kanpyō Era*

kasumi tatsu
haru no yamabe ni
sakurabana
akazu chiru to ya
uguhisu no naku

on highland slopes in
spring clouds of mist drift skyward
cherry blossoms fall
too soon too soon must you go
sings the tireless mountain thrush

Anonymous

This is a poem from the "Kanpyō no ontoki kisai no miya no utaawase."

110 *Topic unknown*

harusame ha
itaku na furi so

oh springtime showers
do not burst forth from the skies

sakurabana
mada minu hito ni
chiramaku mo woshi

on cherry blossoms—
how cruel to those of us
who have yet to behold them

Yamabe no Akahito

This is a slight variation on the anonymous *Man'yōshū* 1870.

111 *Topic unknown*

hana no ka ni
koromo ha fukaku
narinikeri
ko no shita kage no
kaze no manimani

permeated with
the fragrance of the blossoms
is the robe I wear—
gusts of scent borne by the wind
wafting through the shade of the trees

Ki no Tsurayuki

112 *From the "Fifteen-Hundred-Round Poetry Contest"*

kaze kayofu
nezame no sode no
hana no ka ni
kaworu makura no
haru no yo no yume

the wind traverses
the sleeves of waking moments
scenting them with blooms
whose perfume permeates this
dream of a spring night's pillow

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

For the "Sengohyakuban no utaawase."

113 *On being asked by Cloistered Prince Shūkaku to compose a fifty-poem sequence*

kono hodo ha
shiru mo shiranu mo
tamaboko no

these days the sleeves of
all those friends and strangers who
come and go with their

yuki kafu sode ha
hana no ka zo suru

bejeweled travelers' staffs in
hand bear fragrant flower scent

Fujiwara no Ietaka

Shūkaku, son of Emperor Goshirakawa, sponsored the “Omuro gojisshu” in 1198.

114 *One of five poems composed at the residence of the Regent and Chancellor*

mata ya min
katano no mino no
sakuragari
hana no yuki chiru
haru no akebono

will I again see
the hunt for cherry blossoms
on Katano Moor
petals of snow scattering
down at break of day in spring

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Regent and Chancellor was Fujiwara no Yoshitsune. Katano, near present-day Kin'ya in Hirakata City, Ōsaka, was an imperial hunting ground famous for cherry blossoms.

115 *When he was composing poems on the falling blossoms*

chiri chirazu
obotsukanaki ha
harugasumi
tanabiku yama no
sakura narikeri

impossible to
tell have they fallen or have they
not cherry blossoms
that cover the mountains where
warm white clouds of spring mist trail

Hōribe no Narinaka

The *honka* is *Shūishū* 49 by Ise:

chiri chirazu
kikamahoshiki wo
furusato no
hana mite kaheru
hito mo ahanamu

I would just like to
ask have they fallen or have they
not if only I
might meet someone who had gone
to see blossoms at my old home

116 *Composed when he went to a mountain village*

yamazato no
haru no yufugure
kite mireba
iriahī no kane ni
hana zo chirikeru

as I came to view
the evening scene in spring in
this mountain village
cherry petals descended
on echoes of vesper bells

Nōin

117 *Topic unknown*

sakura chiru
haru no yamabe ha
ukarikeri
yo wo nogare ni to
koshi kahi mo naku

misery-filled are
the mountain slopes in spring when
cherry blossoms fall—
I fled here to escape the world's
torment but to no avail

Egyō

118 *Invited to compose a poem by someone viewing the blossoms*

yamazakura
hana no shitakaze
fukinikeri
ko no moto goto no
yuki no muragie

beneath the blossoms
of the mountain cherries winds
rush turbulently
melting snow dapples the ground
at the foot of every tree

Mother of Yasusuke-ō

In the *Yasusuke-ō no haha shū* the headnote to this poem reads “having come to see the blossoms when they had all fallen.”

119 *Topic unknown*

harusame no
sohofuru sora no

raindrops trickle down
from the overcast spring sky

woyami sezu
otsuru namida ni
hana zo chirikeru

with no intermission
overflowing tears mingle
with the scattering petals

Minamoto no Shigeyuki

120 *Topic unknown*

karigane no
kaheru hakaze ya
sasofu ran
sugiyuku mine no
hana mo nokoranu

were they summoned by
the wind from the beating wings
of the calling geese
as they flew by on peaks they've
passed the blossoms too are gone

Minamoto no Shigeyuki

121 *A spring poem composed when he had been asked to write a hundred-poem sequence*

toki shi mo are
tanomu no kari no
wakare sahe
hana chiru koro no
miyoshino no sato

there may be other
times yet the geese who sheltered
on the fields choose to part
now when blossoms are falling
in lovely Yoshino village

Minamoto no Tomochika

Gotoba sponsored the “Shōji ninen in dainido hyakushu” in 1200. Yoshino in Nara Prefecture was famous for cherry blossoms. *Tanomu* (to depend on/shelter on; surface of the fields) is a *kakekotoba*.

The poem alludes to an exchange of poems in *Ise monogatari* 10 in which a young woman is referred to by her mother as “the wild goose that sheltered on the fields of lovely Yoshino”:

miyoshino no
tanomu no kari mo
hitaburu ni

the wild goose that
sheltered on the fields in
lovely Yoshino

kimi ga kata ni zo
yori to naku naru

cries out earnestly its vow
to yield only to you

Her suitor replies:

waga kata ni
yori to naku naru
miyoshino no
tanomu no kari wo
itsu ka wasuremu

only to me will
it yield calling out so
earnestly on fields
of lovely Yoshino how
could I ever forget this

122 *As though 'seeing mountain blossoms'*

yama fukami
sugi no muradachi
mienu made
wonohe no kaze ni
hana no chiru kana

deep in the mountains
clusters of green cedar stand
imperceptible
behind the falling blossoms
blown by winds from the summit

Minamoto no Tsunenobu, Major Counselor

123 *A poem on 'blossoms' composed for the hundred-poem sequences
presented in the reign of Horikawa*

ko no shita no
koke no midori mo
mienu made
yahe chirishikeru
yamazakura kana

now invisible
the green of the moss beneath
the trees so thickly
have the mountain cherries spread
their layers of fallen blooms

Minamoto no Moroyori, Major Counselor

The "Horikawa hyakushu" sequences were presented to Emperor Horikawa ca. 1105. Moriyori makes effective use of repetition of syllables in this poem: **ko** no shita/**koke**; **midori**/**mienu**; **yae**/**yamazakura**.

124 *Composed as one of ten poems on 'blossoms'*

fumoto made	if they never fell
wonohe no sakura	drifting down to the foothills
chirikozu ha	cherries of the peaks
tanabiku kumoto	would our gaze just pass them by
mite ya sugimashi	and see only white clouds trailing

*Fujiwara no Akisuke, Master of the Left Capital*125 *On the topic 'flowers fall and guests are few'*

hana chireba	all the blossoms have
tofu hito mare ni	fallen and visitors too
narihatete	come no more only
itohishi kaze no	the lonely sound of the wind
woto nomi zo suru	the hateful wind visits me

*Fujiwara no Norikane, Master of the Punishments Ministry*126 *Topic unknown*

nagamu tote	intently gazing
hana ni mo itaku	at blossoms I've come to know
narenureba	them intimately—
chiru wakare koso	to what sorrow will I fall
kanashikarikere	at parting when they scatter

*Saigyō*127 *Topic unknown*

yamazato no	if only there were
niha yori hoka no	some other road not passing
michi mogana	my mountain garden
hana chirinu ya to	visitors might come to ask
hito mo koso tohe	have all the blossoms fallen

Echizen

Minemura argues that the common interpretation (visitors would trample the fallen blossoms) attributes an unusual lack of sensibility to these hypothetical visitors. The translation follows his interpretation.

128 *On 'blossoms on the surface of the lake' composed for a fifty-poem sequence presented to the sovereign*

hana sasofu	inviting the petals
hira no yamakaze	to accompany it the wind
fukinikeri	blew down from Hira
kogiyuku fune no	Mountain now I can trace
ato miyuru made	wakes of the ships that row past

Kunaikyō

The “Sentō kudai gojishshū” was sponsored by Gotoba in 1201. Hira Mountain is in Shiga Prefecture west of Lake Biwa.

Kunaikyō's poem is an allusive variation on *Man'yōshū* 351 by Manzei:

yo no naka wo	to what shall I
nani ni tatohemu	compare this world of ours—
asaborake	to the white waves
kogiyuku fune no	in the wake of a ship
ato no shiranami	that rowed off at dawn

129 *On “the blossoms on the barrier road”*

afusaka ya	at Meeting Hill wind
kozuwe no hana wo	whistles through blossoms on slender
fuku kara ni	branches as the storm
arashi zo kasumu	grows it casts a haze over
seki no sugi mura	cedar groves at the barrier

Kunaikyō

Composed for the “Sentō kudai gojishshū.”

Afusaka (Meeting Hill) Barrier was on the road over Afusaka (Ōsaka) Mountain between Kyoto and Shiga Prefecture.

- 130 *A spring poem composed for a hundred-poem sequence presented to the sovereign*

yama takami	the lofty mountains
mine no arashi ni	are so high that the petals
chiru hana no	blown down from the peaks
tsuki ni amagiru	in the storm mist over the moon
akegata no sora	in the bright sky at daybreak

Nijōin no Sanuki

Composed for the “Shōji ninen in shodo hyakushu” of 1200.

- 131 *A spring poem composed for a hundred-poem sequence dedicated to the sovereign*

yama takami	mountains so lofty
iha ne no sakura	that when the cherry blossoms
chiru toki ha	fall in those rocky
ama no hageromo	ravines it seems feather robes
nadzuru to zo miru	of heaven caress the crags

Retired Emperor Sutoku

This poem is from the “Kyūan hyakushu.”

In Buddhist texts a *kalpa* is sometimes defined as the time it takes for a feather robe worn by a heavenly maiden to wear down an enormous rock if it brushes against it once every thousand years.

Compare the anonymous *Shūishū* 299:

kimi ga yo ha	my lord's life must
ama no hageromo	be a rocky crag impervious
mare ni kite	to the caress
nadzu to mo tsukinu	of the heavenly feather robe
ihaho naru ran	that brushes it so seldom

132 *Composed when a group were competing in the "Kasuga Shrine Poetry Contest"*

chirimagafu	from so far away
hana no yosome ha	petals dancing as they fall—
yoshino yama	splendors of Mount
arashi ni sawagu	Yoshino are white clouds whirled in
mine no shirakumo	tumult by the summit storms

Fujiwara no Yorisuke, Master of the Punishments Ministry

According to the *Yorisuke shū*, this poem was actually composed for a "Hiyoshi no utaawase" offered at Hie Shrine in Ōtsu, Shiga Prefecture.

Yoshino is a *kakekotoba*: *yoshi* means 'splendid' and also functions as part of the place name. For Yoshino, see 1.

133 *Composed on a painting of Mt. Yoshino on a sliding door of the Saishōshitennō-in*

miyoshino no	on the lovely peaks
takane no sakura	of the Yoshino mountains
chirinikeri	the cherry blossoms
arashi mo shiroki	are falling even the storm
haru no akebono	whirls white at daybreak in spring

Emperor Gotoba

The "Saishōshitennō-in shōji no waka" were composed to accompany paintings of places made famous in poetry on the sliding doors of the Saishōshitennō-in villa built by Gotoba in Higashiyama in 1207.

134 *For the "Fifteen-Hundred-Round Poetry Contest"*

sakura iro no	no trace remains of
niha no harukaze	the cherry blossom-colored spring
ato mo nashi	wind in my garden
tohaba zo hito no	a visitor would only see
yuki to dani min	lingering patches of snow

Fujiwara no Teika

Composed for the “Sengohyakuban no utaawase.”

The poem alludes to *Kokinshū* 63 by Ariwara no Narihira:

kefu kozu ha	if today I had
asu ha yuki to zo	not come tomorrow the blooms
furinamashi	would have fallen like
kiezu ha aritomo	snow though they lay unmelted
hana to mimashi ya	might I still see them as petals

135 *One year when he had slipped into the imperial palace grounds to see the blossoms, he put some petals which had fallen in the garden into the lid of an inkstone and sent them to the home of the Regent with this poem*

kefu dani mo	only just today
niha wo sakari to	these fallen blossoms decked my
utsuru hana	garden with glory—
kiezu ha aritomo	though the heaps lie unmelting
yuki ka tomo miyo	can you see them as snowdrifts

Emperor Gotoba

The Regent was Fujiwara no Yoshitsune. According to *Meigetsuki*, this event took place on 1203/2/15.

Gotoba alludes to a *honka*, *Kokinshū* 63 (see 134).

136 *Reply*

sasoharenu	is it for the sake
hito no tame to ya	of one uninvited guest
nokoriken	that it has lingered—
asu yori saki no	this white snow of blossoms that
hana no shirayuki	fell the day before tomorrow

Fujiwara no Yoshitsune, Regent and Chancellor

This poem too is an allusive variation on *Kokinshū* 63 (see 134).

- 137 *A poem sent to the home of Prince Koreakira with some double cherry blossoms plucked from the garden*

yahe nihofu
 nokiba no sakura
 utsurohinu
 kaze yori saki ni
 tofu hito mogana

the eight-fold petals
 of the cherry blossoms by
 my eaves have faded—
 if only a visitor
 had come before the winds blew

Princess Shokushi

The *honka* is from the “Wakamurasaki” chapter of *Genji monogatari*:

miyabito ni
 yukite kataramu
 yamazakura
 kaze yori saki ni
 kite mo miru beku

I shall go and tell
 them my elegant city
 friends make haste to see
 these mountain cherries before
 the ruinous winds arrive

- 138 *Reply*

tsuraki kana
 utsurofu made ni
 yahezakura
 tohe tomo ihade
 suguru kokoro ha

too unkind the heart
 that passed the days alone here
 never summoning
 me till their glory faded—
 these eight-fold cherry blossoms

Prince Koreakira

Tohe is a *kakekotoba* meaning ‘please visit’ and ‘ten-layered.’ The latter meaning functions as *engo* with *yahezakura* (‘eight-layered’ cherry blossoms).

- 139 *Composed when he was presenting a fifty-poem sequence*

sakurabana
 yume ka utsutsu ka
 shiragumo no
 taete tsunenaki

distant cherry blooms
 were they a dream? reality?
 evanescent
 white clouds fade before my eyes

mine no harukaze

spring winds sweep across the peaks

Fujiwara no Ietaka

Composed for the “Rōnyaku gojisshu utaawase” of 1201/2.

Taete (vanishing; completely) is a *kakekotoba*, as is *shira*-, which has the meaning ‘white’ (clouds) and also ‘not knowing’ (whether it was dream or reality).

The poem is an allusive variation on two poems, the anonymous *Kokinshū* 942:

yo no naka ha
yume ka utsutsu ka
utsutsu tomo
yume tomo shirazu
arite nakereba

is this world of ours
a dream or reality—
whether it be dream
or real I cannot say for
it exists yet is not there

and *Kokinshu* 601 by Mibu no Tadamine:

kaze fukeba
mine ni wakaruru
shirokumo no
taete tsurenaki
kimi ga kokoro ka

when the breezes blow
the white clouds take leave of
mountain peaks without
regret leaving not a trace
cold-hearted as my lover

140 *Topic unknown*

uramidzu ya
uki yo wo hana no
itohi tsutsu
sasofu kaze araba to
omohikeru woba

can I not envy
these blossoms hating this world
of misery they
longed for a beckoning breeze
to come and lure them away

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The *honka* is *Kokinshū* 938 by Ono no Komachi:

wabinureba
mi wo ukigusa no
ne wo taete

I have sunk to
the bottom and like the rootless
shifting water weeds

sasofu mizu araba
inamu to zo omofu

should the currents summon me
I too would drift away

141 *Topic unknown*

hakanasa wo
hoka ni mo ihaji
sakurabana
sakite ha chirinu
ahare yo no naka

we need no other
sign of our impermanence—
the cherry blossoms
open and already they fall
ah this world in which we live

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

142 *Composed for a hundred-poem sequence at the residence of the Lay Monk and former Regent and Chancellor*

nagamu beki
nokori no haru wo
kazofureba
hana to tomo ni mo
chiru namida kana

when I count up these
few springs remaining to me
when I may gaze my
fill how my tears overflow and
mingle with the falling blossoms

Shun'e

The "Udaijin no ie no hyakushu" was held at the residence of Fujiwara no Kanazane in 1178.

143 *Composed as a poem on 'blossoms'*

hana mo mata
wakaren haru ha
omohiide yo
sakichiru tabi no
kokorodzukushi wo

ah blossoms in spring
when we reach our last farewell
please remember me—
with such anxious feelings I
lived each time you bloomed then fell

Inbumon'in no Taiфу

144 *For the "Fifteen-Hundred-Round Poetry Contest"*

chiru hana no	spare at least those clouds
wasuregatami no	of the peak whose form recalls
mine no kumo	fallen blossoms I
so wo dani nokose	can't forget leave them behind
haru no yamakaze	please mountain breezes of spring

Fujiwara no Yoshihira, Middle Captain of the Left Guards

Wasuregatami functions as a *kakekotoba* meaning 'difficulty in forgetting' and 'a memento.'

The *honka*, which also uses the term *wasuregatami*, is *Kokinshū* 717, an anonymous poem:

akade koso	while still he loves you
omohan naka ha	best then to part before he
hanare name	wearies and leaves you
so wo dani nochi no	in this way you'll linger
wasuregatami ni	a memory he can't forget

145 *On 'falling blossoms'*

hana sasofu	having summoned all
nagori wo kumo ni	the blossoms carry their remains
fukitomete	off as white clouds and
shibashi ha nihohe	leave their beauty for a while
haru no yamakaze	oh mountain breezes of spring

Fujiwara no Masatsune

The poem was composed for the "Sentō jūnin utaawase."

146 *Topic unknown*

woshimedomo	how I grieved and yet
chirihatenureba	every petal has fallen
sakurabana	sweet cherry blossoms

ima ha kozuwe wo
nagamu bakari zo

still I gaze intently at
branches stark and barren

Retired Emperor Goshirakawa

147 *On 'the end of spring'*

yoshino yama
hana no furusato
ato taete
munashiki eda ni
harukaze zo fuku

old capital in
the Yoshino hills blossoms
are gone and footsteps
have died away on barren
branches spring breezes still blow

Fujiwara no Yoshitsune, Regent and Chancellor

This poem was composed for the “Ropyyakuban no utaawase” held at the author’s home in 1193.

Ato refers both to human ‘footprints’ and the ‘remains’ of the blossoms.

148 *Topic unknown*

furusato no
hana no sakari ha
suginuredo
omokage saranu
haru no sora kana

although their peak of
glory has passed blossoms of
the town where I once
lived their image lingers still in
the translucent sky of spring

Minamoto no Tsunenobu, Major Counselor

149 *Composed for a hundred-poem sequence*

hana ha chiri
sono iro to naku
nagamureba
munashiki sora ni
harusame zo furu

the blossoms fallen
the colors faded to naught
when in reverie
I gaze about me in that
empty sky the spring rains fall

Princess Shokushi

Iro (color, beauty) and *hana* (blossoms) are *engo*.

The *honka* is from *Ise monogatari* 45:

kuregataki	drawing near their end
natsu no higurashi	cicadas of the summer
nagamureba	when in reverie
sono koto to naku	I gaze around me somehow
mono zo kanashiki	all the world is heart-rending

150 *Composed on a day when the Ono Palace Chancellor went to see the blossoms at Gatsurinji*

ta ga tame ka	for whose sake should they
asu ha nokosan	be saved until tomorrow
yamazakura	sweet mountain cherries
koborete nihohe	release your tumbling glories
kefu no katami ni	as a keepsake of today

Kiyowara no Motosuke

The Chancellor was Fujiwara no Saneyori. Gatsurinji is in western Kyoto at the foot of Mt. Atago.

151 *On the Winding Waters Banquet*

karabito no	on this day Chinese
fune wo ukabete	people frolic setting boats
asobu tefu	a float they tell us—
kefu zo waga seko	today my friend decorate
hana kadzurase yo	your hair with sprigs of blossom

Ōtomo no Yakamochi, Middle Counselor

The Kyokusui no en, Winding Waters Banquet, was originally held on the first Day of the Snake in the Third Month and later came to be held regularly on the third day of the month. The participants sat one at each bend of a garden stream and tried to compose Chinese or Japanese poems before a floating sake cup passed them by. Those unable to compose had to drain the cup. This party was held at the mansion belonging to Yakamochi's family.

The poem also appears in the *Man'yōshū* (4153) and *Shinsen rōishū* (40).

- 152 *Composed on the topic 'the moon vanishes and the blossom-strewn waters are dark' at a Winding Waters Banquet held by Ki no Tsurayuki*

hana nagasu	by its light we should
se wo mo miru beki	view the petals floating on
mikadzuki no	the cup-laden waters
warete irinuru	but the three-day moon splintered
yama no wochikata	and sank behind the mountain rim

Sakanoue no Korenori

Composed for the “Ki shishō kyokusuien no waka.” Korenori has conveyed the topic, a line of Chinese verse, while also making reference to the day of the Winding Waters Banquet (see 151) and playing upon the dual meaning of *tsuki* (in the word *mikadzuki*): ‘moon’ and ‘sake cup.’ *Mika* also has a double meaning: ‘three-day’ and ‘large jug.’ In the latter sense it functions as an *engo* for *warete* (breaking, splitting) and *tsuki* (sake cups). A crescent moon is called a *katawarezuki*, a ‘broken’ or ‘fragmented’ moon.

Compare *Kokinshū* 1059:

yohi no ma ni	when the three-day moon
idete irinuru	climbs into the dark expanse
mikadzuki no	of night sky my heart
warete mono omofu	too becomes splintered and
koro ni mo aru kana	shadowed with melancholy

- 153 *When he had come to view the blossoms at the Urin'in only to find they had all fallen except for those on a few branches on one side*

tadzunetsuru	I came to visit
hana mo waga mi mo	the blossoms but they like me
otorohete	have begun to waste
nochi no haru tomo	away I cannot make a
e koso chigirane	promise for springs yet to come

Ryōzen

The Urin'in north of Kyoto in Murasakino was famous for cherry blossoms.

154 *For the "Fifteen-Hundred-Round Poetry Contest"*

omohitatsu
 tori ha furu su mo
 tanomu ran
 narenuru hana no
 ato no yufugure

resolutely they
 rise these birds counting on their
 nests of yesteryear—
 dusky evening after those
 familiar blossoms are gone

Jakuren

Composed for the "Sengohyakuban no utaawase."

155 *For the "Fifteen-Hundred-Round Poetry Contest"*

chirinikeri
 ahare urami no
 tare nareba
 hana no ato tofu
 haru no yamakaze

all fallen now
 ah who could have been so cruel—
 the mountain wind of
 spring comes again to visit
 after the blossoms are gone

Jakuren

Composed for the "Sengohyakuban no utaawase."

Compare *Kokinshū* 76 by Sosei:

hana chirasu
 kaze no yadori ha
 tare ka shiru
 ware ni oshiheyo
 yukite uramin

is there anyone
 who knows where these rough winds will
 lodge tonight please tell
 me that I may go reproach
 them with my unhappiness

156 *For the "Fifteen-Hundred-Round Poetry Contest"*

haru fukaku
 tadzune irusa no
 yama no ha ni
 hono mishi kumo no

deep into spring I
 wend my way through the depths of
 Irusa Mountain
 on the ridge pale colors of

iro zo nokoreru

clouds dimly seen still linger

Fujiwara no Kintsune, Provisional Middle Counselor

Fukaku functions doubly, meaning both 'deep into spring' and 'deep into the mountain.' *Iru* functions as a *kakekotoba*, meaning 'to enter' and also serving as part of the place name Irua. Irua Mountain is in Hyōgo Prefecture.

The *honka* is found in the "Hana no en" (Festival of the Cherry Blossoms) chapter of *Genji monogatari*:

adzusa yumi
irusa no yama ni
madofu kana
hono mishi tsuki no
kage ya miyuru to

the catalpa bow
is released on Irua
Mountain I wander
to glimpse again that fair moon
I once beheld so dimly

157 *Composed for a hundred-poem sequence presented to the sovereign*

hatsuse yama
utsurofu hana ni
haru kurete
magahishi kumo zo
mine ni nokoreru

in the fading blooms
on Hatsuse Mountain spring
draws to a close yet
lingering on the peaks are
the clouds we thought were flowers

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Shōji ninen in shodo hyakushu."

Hatsuse is in Nara Prefecture, Sakurai City.

158 *Composed for a hundred-poem sequence presented to the sovereign*

yoshinogaha
kishi no yamabuki
sakinikeri
mine no sakura ha
chirihatenu ran

Yoshino River
on its banks yellow mountain
roses have opened
surely the cherry blossoms
of the peaks have all fallen

Fujiwara no Ietaka

Composed for the “Shōji ninen in shodo hyakushu.”

The *yamabuki* (yellow mountain rose; *Kerria japonica*) blooms in late spring.
Yoshino River flows through Nara Prefecture at the foot of Yoshino Mountain.

Compare *Kokinshū* 124:

yoshinogaha	the blowing winds which
kishi no yamabuki	toss the yellow mountain roses
fuku kaze ni	on Yoshino
soko no kage sahe	River banks dim even their
utsurohinikeri	bright reflection in the depths

159 *Composed for a hundred-poem sequence presented to the sovereign*

koma tomete	stopping our horses
naho midzu kahan	to drink again at Tama
yamabuki no	River in Ide
hana no tsuyu sofu	swollen by dew from petals
ide no tamagaha	of yellow mountain roses

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed as part of a sequence offered to the Kasuga Shrine in 1190 for the “Gosha hyakushu.”

The Tama River flowing through Ide in Tsuzuki District near Kyoto was famous for *yamabuki* (see 158).

The *honka* is *Kokinshū* 1080:

sasanokuma	Sasanokuma
hinokumagawa ni	by the Cypress-Shade River
koma tomete	rein in your steed and
shibashi midzu kahe	let him drink the waters that
kage wo dani mimu	I may gaze after you a while

160 *Composed for the hundred-poem sequence presented in the reign of
Horikawa*

ihane kosu	so swift the waters
kiyotakigaha no	of Kiyotaki River

hayakereba	over boulders they
nami worikakuru	surge relentless waves strike banks
kishi no yamabuki	of yellow mountain roses

Minamoto no Kunizane, Provisional Middle Counselor

Composed for the “Horikawa hyakushu.”

The Kiyotaki River flows through western Kyoto at the base of Atago Mountain and empties into the Ōi River. *Wori-* in *worikakakuru*, ‘to pile one on top of the other,’ also means ‘season’; in the latter sense it is an *engo* for *yamabuki* (see 158).

161 *Topic unknown*

kahadzu naku	reflections seen now
kaminabigaha ni	in sanctifying waters
kage miete	of the river where
ima ka saku ran	little frogs peep they must be
yamabuki no hana	in bloom yellow mountain roses

Atsumi no Ōkimi

The purifying waters of sacred rivers (*kaminabigaha*) flow by mountains where shrines are located. For *yamabuki* (yellow mountain roses), see 158.

This poem is also included as *Man'yōshū* 1435.

162 *Composed for the “Teijinoin Poetry Contest” of the thirteenth year of Engi*

ashihiki no	on rugged far-off
yamabuki no hana	mountains yellow roses have
chirinikeri	already fallen
ide no kahadzu ha	surely the frogs of Ide
ima ya naku ran	must be crying sadly now

Fujiwara no Okikaze

The poem was composed for the “Teijinoin no utaawase” of 913.

Ashihiki no (translated as ‘rugged’) is a *makurakotoba* for ‘mountains.’ For *yamabuki* (yellow mountain roses), see 158.

Compare the anonymous *Kokinshū* 125:

kahadzu naku	the yellow mountain
ide no yamabuki	roses of Ide have fallen
chirinikeri	and frogs are crying
hana no sakari ni	if only I had come when
ahamashi mono wo	the blossoms were at their peak

163 *Composed at the Wisteria Banquet held at the Higiyōsha*

kakute koso	as they are today
mimaku hoshikere	so would I have them remain
yorodzuyo wo	for ten thousand years
kakete nihoheru	their fragrant form unchanging
fudjinami no hana	waves of wisteria boughs

Emperor Daigo

The Higiyōsha, more commonly known as the Fujitsubo, or Wisteria Tub, was one of the five main imperial palace buildings. It was customary to hold a banquet there each year when the wisteria was in bloom. This particular banquet was held on 902/3/20.

Kakete means both 'lasting' and 'hanging' and functions as *engo* with *fudji* (wisteria).

164 *Composed on the fourteenth of the Third Month of Tenryaku when he had gone to the Fujitsubo, where he admired the wisteria blossoms*

matowishite	gathered together
miredomo akanu	we friends untiring admire
fudjinami no	wisteria waves
tatamaku woshiki	rising to leave will bring us
kefu ni mo aru kana	sorrow on this day as well

Emperor Murakami

The first three lines are a *jo* linked to the last two by the dual meaning of *tatamaku*: '[waves] rising' and '[friends] rising to depart.'

This poem, composed on 950/3/14, is an allusive variation on *Kokinshū* 864, an anonymous poem:

omofudochi
matowiseru yo ha
kara nishiki
tatamaku woshiki
mono ni zo arikeru

my beloved friends
rising to tear myself away
from your company
this evening is painful as
rending fine Chinese brocade

165 *For a screen at the residence of Seishinkō*

kurenu to ha
omofu mono kara
fudjinami no
sakeru yado ni ha
haru zo hisashiki

surely the season
has passed I thought the blooms must
be gone yet at this
house where wisteria vines
flower spring is eternal

Ki no Tsurayuki

Seishinkō is the posthumous name of Fujiwara no Saneyori.

166 *On wisteria clinging to pines*

midori naru
matsu ni kakareru
fudji naredo
ono ga koro to zo
hana ha sakikeru

ever green are
the pines on which these waves of
wisteria twist
and cling yet blossoms open
in their accustomed season

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was composed in 915/2 to accompany a screen painting at the Saiin.

167 *Sent to the home of Lord Sanekata as spring drew to a close*

chirinokoru
hana mo ya aru to
uchimurete
miyamagakure wo

wondering if blooms
might still remain on distant
boughs ah if only
we could together search these

tadzunete shigana

hidden mountain recesses

Fujiwara no Michinobu

The recipient of this poem was Fujiwara no Sanekata.

The *honka* is *Kokinshū* 118 by Ki no Tsurayuki:

fuku kaze to
tani no midzu to shi
nakariseba
miyamagakure no
hana wo mimashi ya

if the blowing winds
and effervescent streams were
gone would I ever
see the hidden mountain blooms
come drifting before my eyes

168 *On 'the close of spring,' composed when he was undertaking a Buddhist retreat*

ko no moto no
sumika mo ima ha
arenu beshi
haru shi kurenaba
tare ka tohikon

my hermitage here
beneath the flowering trees
it too will crumble
away for once spring comes to
an end who then will visit

Gyōson, Major Archbishop

The *honka* is *Shikashū* 275 by Retired Emperor Kazan:

ko no moto wo
sumika to sureba
onozukara
hana miru hito ni
narinu beki kana

because I built my
hermitage here beneath these
trees I have become
quite naturally one who
admires the cherry blossoms

169 *Composed when he was presenting a fifty-poem sequence*

kurete yuku
haru no minato ha
shiranedomo
kasumi ni otsuru

though we cannot know
the anchorage where spring at
last will come to rest
boats laden with brushwood sink

udji no shibabune

into Uji River mists

Jakuren

The poem was composed for the “Rōnyaku gojisshu utaawase.”

The Uji River flows from Lake Biwa through Uji to join the Yodo River. *Minato* (harbor) and *fune* (boat) are *engo*.

The *honka* are *Kokinshū* 311 by Ki no Tsurayuki:

toshi goto ni
momidjiba nagasu
tatsutagaha
minato ya aki no
tomari naru ramu

each and every year
Tatsuta River carries
bright colored leaves past
is it because the river
mouth is autumn's anchorage

and *Senzaishū* 122 by Retired Emperor Sutoku:

hana ha ne ni
tori ha furu su ni
kaheru nari
haru no tomari wo
shiru hito zo naki

the birds to their nests
the blossoms to their old roots
return and yet there
is in this world no person
who knows the anchorage of spring

170 *Composed on 'the last day of the Third Month in a mountain dwelling'*

konu made mo
hana yuwe hito no
mataretsuru
haru mo kurenuru
miyamabe no sato

till no one came to
view these blossoms I still
awaited someone
but now this spring too has passed
lovely mountainside village

Fujiwara no Koretsuna

The last day of the Third Month marks the end of spring under the lunar calendar.

171 *Topic unknown*

isonokami
furu no wasada wo

tilling the early
rice fields at Furu in

uchikaheshi
urami kanetaru
haru no kure kara

Isonokami
again and again I cry
out against the end of spring

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Uchikaheshi (turning over, tilling; repeatedly) is a *kakekotoba* linking the *jo* (the early rice fields of Furu in Isonokami) to the ‘main statement’ (I cry out against the end of spring). Furu is now part of Tenri City in Nara Prefecture.

The *honka* are *Gosenshū* 513, an anonymous poem:

uchikaheshi
kimi zo kohishiki
yamato naru
furu no wasada no
omohiidetsutsu

again and again
my love for you wells up as
I remember how
they tilled the early rice fields
at Furu in Yamato

and *Man'yōshū* 1768 by Nikike no Ōbito:

isonokami
furu no wasada no
ho ni ha idezu
kokoro no uchi ni
kofuru kono goro

early rice fields of
Furu in Isonokami
form no ears of grain
I too pass these days with my
yearning hidden in my heart

172 *From the “Poetry Contest Held at the Residence of the Consort in the Kanpyō Era”*

mate to ifu ni
tomaranu mono to
shirinagara
shihite zo woshiki
haru no wakare ha

though I realize
it is not in my power
to command it to
stay how deeply I regret
the imminent passing of spring

Anonymous

Composed for the “Kanpyō no ontoki kisai no miya no utaawase.”

Compare *Kokinshū* 70, an anonymous poem:

mate to ifu ni
chirade shi tomaru
mono naraba
nani wo sakura ni
omohi masamashi

if you would but wait
lingering on the branches
as we beg of you
each spring what would we admire
more than you cherry blossoms

173 *Imagining 'the end of spring in a mountain dwelling'*

shiba no to wo
sasu ya hikage no
nagori naku
haru kurekakaruru
yama no ha no kumo

on my brushwood door
the sunbeams no longer gleam
spring too has begun
to fade suspended from the
mountain rim a still-bright cloud

Kunaikyō

From the "Tsuchimikado naidaijin no ie no utaawase" of 1201.

Sasu is a *kakekotoba* meaning both 'to close' and 'to strike' and is related to the word *to* (door) in both meanings. *Nagori naku* (without a trace) describes the disappearance of both the sunlight and spring. *Kakaru*, another *kakekotoba*, means both 'to begin [to grow dark, come to an end]' and 'to hang [on the mountain rim].'

174 *Composed when he was presenting a hundred-poem sequence*

asu yori ha
shiga no hanazono
mare ni dani
tare ka ha tohan
haru no furusato

after tomorrow
there will be scarcely any
to visit Shiga
flower gardens who will come
to this old home town of spring

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Shōji ninen in shodo hyakushu."

The *honka* is *Shūishū* 77 by Ki no Tsurayuki:

hana mo mina
chirinuru yado ha
yuku haru no
furusato to koso
narinu beranare

this dwelling where all
the blossoms have fallen has
surely now become
the old home left behind by
spring as it journeys onward

Summer

175 *Topic unknown*

haru sugite
natsu kinikerashi
shirotahe no
koromo hosu tefu
ama no kagu yama

spring has passed by and
summer has now come it seems
cool white linen robes
are spread to dry they say on
heavenly Kagu Mountain

Empress Jitō

Shirotahe no (of white linen or paper mulberry) is a *makurakotoba* for *koromo* (robe).
Kagu Mountain is in Nara Prefecture.

This poem is a variant of *Man'yōshū* 28.

176 *Topic unknown*

woshimedomo
tomaranu haru mo
aru mono wo
ihanu ni kitaru
natsugoromo kana

spring will not linger
despite our wish to hold it yet
another season
embraces us without
invitation ah summer robes

Sosei

Kitaru is a *kakekotoba* meaning both 'coming' and 'wearing.'

177 *On 'changing robes'*

chirihatete
hana no kage naki
ko no moto ni
tatsu koto yasuki

completely vanished
now beneath the trees even shadows
of the blossoms are
gone so easy now to leave

natsugoromo kana

in simply-cut summer robes

Jien, former Major Archbishop

Kage (shade; form) and *tatsu* (to depart; to cut out) are *kakekotoba*.

The *honka* is *Kokinshū* 134 by Ōshikōchi no Mitsune:

kefu nomi to
haru wo omohanu
toki dani mo
tatsu koto yasuki
hana no kage ka ha

not even on days
I am not yearning for
the departing spring
never is it easy to leave
the shelter of the blossoms

178 *On the topic 'as though only yesterday we saw spring off'*

natsugoromo
kite ikuka ni ka
narinuran
nokoreru hana ha
kefu mo chiritsutsu

for how many days
now have we been wearing these
airy summer robes
lingering cherry petals
still float to the ground today

Minamoto no Michinari

Kite has the dual meaning 'wearing [summer robes]' and '[summer] coming.'

179 *Composed as a poem on 'summer's beginning'*

worifushi mo
utsureba kahetsu
yo no naka no
hito no kokoro no
hanazome no sode

the seasons change and
we too change to fresh new robes—
blossom-dyed sleeves fade
as quickly as love in the hearts
of the people of this world

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Lines three and four, “in the hearts of the people of this world,” are a *jo* linked to the word *hana* (flower) in the word *hanazome* (flower-dyed). Dyes made from such plants as the moonflower were notoriously short-lived.

The *honka* is *Kokinshū* 795, an anonymous poem:

yo no naka no	this it is which fades
hito no kokoro ha	away as easily as
hanazome no	the dye of the moon
utsurohi yasuki	flower the heart of man in
iro ni zo arikeru	the midst of this world of love

Compare also *Kokinshū* 797 by Ono no Komachi:

iro miede	that which fades within
utsurofu mono ha	without changing its color
yo no naka no	is the hidden bloom
hito no kokoro no	of the heart of man in
hana ni zo arikeru	this world of disillusion

180 *Composed imagining ‘white deutzia resembling the moon’*

unohana no	scattered along
muramura sakeru	hedgerows deutzia clusters
kakine woba	brightly blooming seemed
kumoma no tsuki no	to be patches of moonlight
kage ka to zo miru	gleaming from between the clouds

Retired Emperor Shirakawa

The *unohana* (*deutzia crenata*) is a low-growing shrub with clusters of white early-summer blossoms.

181 *Topic unknown*

unohana no	in the season when
sakinuru toki ha	deutzia are in full bloom
shirotahe no	it looks to me as
nami mote yuheru	though the very hedgerows are

kakine to zo miru

bound with waves of white linen

Fujiwara no Shigeie, Senior Assistant Governor-General of Dazai

For *unohana*, see 180.

The *honka* are two anonymous poems, *Kokinshū* 911:

watatsumi no
kazashi ni saseru
shirotahe no
nami mote yuheru
ahadji shima yama

Awaji Island
rising like a mountain from
the midst of the sea
crowned with fine hair ornaments
bound with waves of white linen

and *Shūishū* 90:

unohana no
sakeru kakine ha
michinoku no
magaki no shima no
nami ka to zo miru

those hedgerows where
deutzia are in full bloom—
I look to see if
those are waves from Rough Fence Isle
in far off Michinoku

182 *Composed at the Shrine Hall when she was Kamo Virgin*

wasureme ya
afuhi wo kusa ni
hikimusubi
karine no nobe no
tsuyu no akebono

could I forget this—
dew at daybreak on the field
where I spent one night
having plucked and plaited heartvine
and grass a traveller's pillow

Princess Shokushi

Shokushi served as the Kamo Shrine Virgin from 1159 to 1169. The Shrine Hall was a temporary building erected in Miare Meadow north of the shrine at the time of the Kamo Festival. Those in service at Kamo spent one night there for purification before the festival, which took place in the Fourth Month.

Afuhi (*aoi*; *Asarum caulescens*), here translated as 'heartvine,' are small perennial herbs with heart-shaped leaves which were used as decorations during the Kamo Festival.

183 *On 'heartvine'*

ika nareba
sono kamiyama no
afuhigusa
toshi ha furedomo
futaba naru ran

how can it be on
holy Kami Mountain heartvine
growing since times long
past lives so many years yet
still wears its first foliage

Kojijū

Kamiyama ('god mountain') lies behind the Kamo Shrine. The phrase *sono kamiyama* contains a *kakekotoba*, as *sono kami* also means 'in days of old.' *Afuhi* ('heartvine'; see 182) leaves grow in pairs (*futaba*), and *futaba* also refers to the first growth of a plant, the cotyledon or 'seed leaves.' *Furedomo* means both 'although time passed' and 'although grown old.'

184 *When a picture of Asaka Marsh was painted on the sliding doors of the Saishōshitenno-in*

nobe ha imada
asaka no numa ni
karu kusa no
katsu miru mama ni
shigeru koro kana

short blades of grass still
cover the fields yet scarcely
noticed flowering
reeds of Asaka Marsh have
grown thick and ripe for reaping

Fujiwara no Masatsune

The Saishōshitenno-in was constructed by Gotoba in the eastern hills of Kyoto. Screen poems known as the "Saishōshitenno-in shōji no waka" were composed for the consecration of the main hall in 1207.

Asaka is a *kakekotoba*: with the preceding phrase *nobe wa imada, asa* means 'short,' while *Asaka* is the name of a marsh in Kōriyama City, Fukushima Prefecture. *Katsu miru* means 'barely see,' while *katsumi* refers to flowering reeds.

The *honka* is *Kokinshū* 677, an anonymous poem:

michinoku no
asaka no numa no
hanagatsumi
katsu miru hito ni
koki ya wataramu

oh flowering reeds
in the Asaka Marsh of
far Michinoku
will my love for one whom I've
scarcely seen last forever

- 185 *A summer poem from a hundred-poem sequence presented to Retired Emperor Sutoku*

sakura asa no
wofu no shita kusa
shigere tada
akade wakareshi
hana no na nareba

low growing grasses—
flourish cover the fields of
cherry hemp for your
very name recalls blossoms
that vanished while yet I yearned

Taikenmon'in no Aki

The poem was composed for the “Kyūan hyakushu.”
The honka is *Man'yōshū* 2687, an anonymous poem:

sakura asa no
wofu no shita kusa
tsuyu shi areba
akashite iyuke
haha wa shiru tomo

dew lies upon low
growing grasses spreading through
the fields of cherry
hemp please wait till day to leave
even should my mother know

- 186 *Topic unknown*

hana chirishi
niha no ko no ha mo
shigeriahite
amateru tsuki no
kage zo mare naru

all blossoms fallen
from the trees in the garden
the leaves are so thick
the sky-brightening moonlight
rarely filters through to the ground

Sone no Yoshitada

- 187 *Topic unknown*

kari ni ku to
uramashi hito no
taenishi wo
kusaba ni tsukete
shinobu koro kana

once I reproached my
love for lacking persistence
now he comes no more
and my regrets grow as great
as the heaps of reaped grasses

Sone no Yoshitada

Kari ni (temporarily; reaping) is a *kakekotoba*, so the first phrase means both 'reproached for reaping' and 'reproached for coming tentatively.' It also functions as *engo* with *kusaba* (blades of grass) and *shinobu* (hare's-foot fern). *Shinobu* is a *kakekotoba*, meaning 'to regret, to yearn' in addition to referring to the plant.

188 *Topic unknown*

natsukusa ha	summer grasses have
shigerinikeri na	carpeted the meadows with blades
tamaboko no	so long travelers
michiyuki hito mo	on the jeweled-sword road can
musubu bakari ni	twine them into prayer emblems

Fujiwara no Motozane

Tamaboko no (jeweled sword) is a *makurakotoba* for *michi* (road). Blades of grass were twined or braided into amulets to pray for a safe journey.

189 *Topic unknown*

natsukusa ha	summer grasses now
shigerinikeredo	grow deep and thick and yet you
hototogisu	oh nightingale have
nado waga yado ni	yet to sing one song why does
hitokowe mo senu	my garden still lack your voice

Emperor Daigo

The poem appears in *Ninna gyoshū* and probably should be attributed to Emperor Kōkō (830–87; r. 884–87) rather than Daigo.

The *hototogisu* is the *Cuculus poliocephalus*, a type of cuckoo, admired for its beautiful song and so translated here as 'nightingale.'

190 *Topic unknown*

naku kowe wo	unable to keep
e ya ha shinobanu	still is that why his song tells
hototogisu	us his hiding place

hatsu unohana no	in the shelter of early
kage ni kakurete	deutzia blooms nightingale

Kakinomoto no Hitomaro

For the *hototogisu*, see 189. For *unohana*, see 180.

- 191 *When on a retreat at Kamo, the branches at Kataoka were so lovely her companion wished at dawn "that a nightingale would sing"*

hototogisu	ah nightingale shall
kowe matsu hodo ha	I linger here awaiting
katawoka no	your song in the grove
mori no shidzuku ni	at Kataoka till drops
tachi ya nuremashi	of morning dew have drenched me

Murasaki Shikibu

For *hototogisu*, see 189. Kataoka is near the Kamo Shrine in northern Kyoto. Compare *Man'yōshū* 107 by Ōtsu no Miko:

ashihiki no	in steady drops from
yama no shidzuku ni	trees of these rugged mountains
imo matsu to	I stand awaiting
ware tachinurenu	my beloved lingering I
yama no shidzuku ni	am drenched by the mountain drops

- 192 *Inspired by a nightingale singing at dawn when she was on a retreat at Kamo*

hototogisu	ah nightingale come
miyama idzu naru	down from the lovely mountains—
hatsu kowe wo	who is listening
idzure no yado no	at which houses do they hear
tare ka kiku ran	your first song of the summer

Ben no Menoto

Mi- is a poetic prefix meaning 'lovely.' For *hototogisu*, see 189.

The *honka* is *Shūishū* 10 by Taira no Kanemori:

miyama idete	leaving those lovely
yoha ni ya kitsuru	mountains in the darkening
hototogisu	night the nightingale
akatsuki kakete	its sweet voice is heard only
kowe no kikoyuru	as dark passes into dawn

193 *Topic unknown*

satsuki yama	in the Fifth Month on
unohanadzuku yo	a night lit by deutzia
hototogisu	bright as moonbeams we
kikedomo akazu	hear untiring the nightingale's
mata nakan kamo	song will he sing once again

Anonymous

For *hototogisu*, see 189. For *unohana*, see 180.

This poem is a slight variant of *Man'yōshū* 1953.

194 *Topic unknown*

ono ga tsuma	is he yearning for
kohitsutsu naku ya	his mate calling out to her
satsuki yami	mountain nightingale
kannabi yama no	of the sacred mountains dark
yama hototogisu	beneath gloomy Fifth Month skies

Anonymous

For the *hototogisu*, see 189. A *kannabi yama* is a mountain where a shrine is located. Although it is designated as anonymous in the *Shinkokinshū*, Gotoba was the author of this poem.

According to *Meigetsuki*, the diary of Fujiwara no Teika, the original draft of the *Shinkokinshū* included the *honka* cited below, *Man'yōshū* 1938 by Yamabe no Akahito, in this position, but when the editors realized that poem had already been included in the *Shūishū* they replaced it with a poem which Gotoba composed especially for this spot in the anthology. The *honka* reads:

tabi ni shite
tsuma kôhi su rashi
hototogisu
kannabi yama ni
sayo fukete naku

on a journey and
longing for his mate it seems
sweet nightingale on
the sacred mountain he calls
out as the night grows deeper

195 *Topic unknown*

hototogisu
hitokowe nakite
inuru yo ha
ikade ka hito no
i wo yasuku nuru

ah nightingale just
one single song you sang and
then you flew away how
can I sleep peacefully on
a night when silence echoes

Ôtomo no Yakamochi, Middle Counselor

196 *Topic unknown*

hototogisu
nakitsutsu idzuru
ashihiki no
yamato nadeshiko
sakinikerashi mo

ah nightingale you
come singing lustily from
the rugged mountains
where Japanese carnations
surely have burst into bloom

Ônakatomi no Yoshinobu

For *hototogisu*, see 189. *Ashihiki no* is a *makurakotoba* modifying *yama* (mountain). The first three lines (nightingale come singing from the rugged mountains) are a *jo* linked by the *kakekotoba yama* (mountains; Yamato [Japan]) to the final statement of the poem. The *yamato nadeshiko*, or 'Japanese carnation,' is a pink, *Dianthus superbus*.

197 *Topic unknown*

futakowe to
nakitsu to kikaba
hototogisu

if only I could
hear you sing a second time
lovely nightingale

koromo katashiki
utatane ha sen

I would spread out half my robe
and fall into welcome slumber

Minamoto no Tsunenobu, Major Counselor

For *hototogisu*, see 189. Spreading half one's robe to sleep implies sleeping alone.

198 *Imagining 'hearing the hototogisu while waiting for a visitor'*

hototogisu
mada uchitokenu
shinobine ha
konu hito wo matsu
ware nomi zo kiku

lonely nightingale
still yearning still tentative
your muted cries heard
by no one but I who wait
for someone who does not come

Emperor Shirakawa

For the *hototogisu*, see 189.

199 *Topic unknown*

kikite shimo
naho zo nerarenu
hototogisu
machishi yogoro no
kokoro narahi ni

even having heard
your song still I cannot sleep
sweet nightingale for
my heart has grown accustomed
to nights of wakeful waiting

Minamoto no Arihito, Hanazono Minister of the Left

For the *hototogisu*, see 189.

200 *Hearing a nightingale at the temporary shrine*

unohana no
kakine naranedo
hototogisu
tsuki no katsura no

no deutzia bloom
in this hedgerow and yet the
nightingale still sings
his song deep in the shadow

kage ni naku nari

of the moonlit katsura

Ōe no Masafusa, former Middle Counselor

For the temporary shrine at Kamo, see 182.

For the *hototogisu*, see 189. For *unohana*, see 180. According to Chinese legend a *katsura* (*Cercidiphyllum japonicum*) tree grows on the moon. *Katsura* branches were used as decorations during the Kamo Festival. Here *katsura* refers both to the moon and to trees in the grove at Kamo, and *kage* means both 'light' of the moon and 'shadow' of the trees.

The *honka* is *Gosenshū* 148, an anonymous poem:

unohana no
sakeru kakine no
tsuki kiyomi
inezu kike to ya
naku hototogisu

so clear so brilliant
moonlight on the hedgerow where
deutzia blooms—
sleepless I listen for
the song of the nightingale

201 *A poem on the nightingale composed for a hundred-poem sequence requested by the Lay Monk and former Regent when he was serving as Minister of the Right*

mukashi omofu
kusa no ihori no
yoru no ame ni
namida na sohe so
yama hototogisu

remembering days
of old at my hut of grass
do not add your tears
to the steady fall of night
rain oh mountain nightingale

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Lay Monk and former Regent was Fujiwara no Kanezane, sponsor of the "Udaijin no ie no hyakushu" of 1178/7.

For the *hototogisu*, see 189.

This poem is based on a couplet by the Chinese poet Bo Juyi (*Wakan rōeishū* 555): "Beneath the brocade curtains, it is flower season in the Hall of State; /On Lu Shan Mountain I sit in a grass hut on a rainy night."

- 202 *A poem on the nightingale composed for a hundred-poem sequence requested by the Lay Monk and former Regent when he was serving as Minister of the Right*

ame sosoku	gusts of wind sweep through
hana tachibana ni	the flowering mandarin
kaze sugite	orange watered by
yama hototogisu	the rains mountain nightingale
kumo ni naku nari	sings sheltered in the dark clouds

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Lay Monk and former Regent was Fujiwara no Kanezane, sponsor of the “Udaijin no ie no hyakushu.”

For the *hototogisu*, see 189.

- 203 *Topic unknown*

kikade tada	if only I could
nenamashi mono wo	fall asleep content not to
hototogisu	hear but it is not
nakanaka nari ya	to be so oh nightingale
yoha no hitokowe	your single song at midnight

Sagami

For the *hototogisu*, see 189.

- 204 *Topic unknown*

ta ga sato mo	I never believed
tohi mo ya kuru to	there could be a village he
hototogisu	would fail to visit—
kokoro no kagiri	sweet nightingale awaiting him
machi zo wabinishi	my heart is torn by longing

Murasaki Shikibu

For the *hototogisu*, see 189.

According to *Murasaki Shikibu shū*, this poem was a reply to one received from someone who had not visited for a long time.

wasururu ha	to be forgotten
ukiyo no tsune to	is the way in this world of
omofu ni mo	misery I know
mi wo yaru kata no	and yet I grieve with nowhere
naki zo wabishiki	to go and no place to turn

205 *Composed on 'the nightingale' for the Kayanoin poetry contest the former Chancellor held in the eighth year of Kanji*

yo wo kasane	night upon night so
machikane yama no	difficult to wait high on
hototogisu	Mount Machikane
kumowi no yoso ni	I hear one song resound from
hitokowe zo kiku	beyond the clouds nightingale

Suō no Naishi

The contest was the “Kyōgoku no kanpaku saki no daijōdaijin no Kayanoin no utaa-wase” held at the mansion of Fujiwara no Morozane on 1094/8/19. The Kayanoin mansion was located south of Nakamikado and east of Horikawa in Kyoto.

For the *hototogisu*, see 189. Machikane Mountain is in Toyonaka City, Ōsaka. The name Machikane functions as a *kakekotoba*, meaning also ‘being unable to wait.’

206 *Composed on the topic “nightingale at the seashore”*

futakowe to	unless I hear
kikazu ha ideji	a second song I'll not set sail
hototogisu	nightingale no matter
ikuyo akashi no	how many nights I must moor
tomari nari tomo	awake till dawn at Akashi

Fujiwara no Kinmichi, Inspector

Akashi Bay in Hyōgo Prefecture was famous for the calls of the nightingales (*hototogisu*; see 189).

The name Akashi functions as a *kakekotoba*, meaning also ‘dawning’ or ‘being awake until dawn.’

207 *One of the summer poems composed for a hundred-poem sequence presented to the sovereign*

hototogisu	oh nightingale please
naho hitokowe ha	just give us one more song and
omohiide yo	awaken for us
oiso no mori no	memories of the past of
yoha no mukashi wo	midnight at Oiso grove

Fujiwara no Norimitsu, Minister of Popular Affairs

The “Shōji ninen in shodo hyakushu” was sponsored by Gotoba in 1200. Oiso Shrine is in Gamō District of Shiga Prefecture. For the *hototogisu*, see 189. This poem is an allusive variation on *Goshūishū* 195 by Ōe no Kin'yori:

adzumadji no	on the eastern road
omohide ni semu	let us remember once more
hototogisu	dear nightingale that
oiso no mori no	single song sung at midnight
yoha no hitokowe	in the grove at Oiso

208 *On the hototogisu*

hitokowe ha	with just a single
omohi zo ahenu	song how can I be certain
hototogisu	of you nightingale
tasogaredoki no	hidden in the darkening
kumo no mayohi ni	clouds as dusky shadows grow

Hachijōin no Takakura

For the *hototogisu*, see 189.

209 *For the "Fifteen-Hundred-Round Poetry Contest"*

ariake no	coldly indifferent is
tsurenaku mieshi	the moon which appears at dawn
tsuki ha idenu	while I linger here
yama hototogisu	waiting all the night long
matsu yo nagara ni	for the mountain nightingale

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the "Sengohyakuban no utaawase."

For the *hototogisu*, see 189.

The *honka* is *Kokinshū* 625 by Mibu no Tadamine:

ariake no	since that parting when
tsurenaku mieshi	I saw the cold indifferent
wakare yori	countenance of the
akatsuki bakari	fading moon I have known
uki mono ha nashi	nothing so cruel as dawn

210 *Composed and submitted when ten-poem sequences were composed at the home of the Gotokudaiji Minister of the Left*

waga kokoro	what am I to do
ika ni seyo tote	with my heart this is his cry
hototogisu	it seems nightingale
kumoma no tsuki no	calling out in the moonlight
kage ni naku ran	gleaming from between the clouds

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Gotokudaiji Minister of the Left was Fujiwara no Sanesada. According to *Chōshūeisō*, Shunzei did not attend this event, but did send three poems.

For the *hototogisu*, see 189.

211 *Composed imagining the nightingale*

hototogisu	crying nightingale
nakite irusa no	enters the Irua heights

yama no ha ha
tsuki yuwe yori mo
urameshiki kana

and I regret that
even more than when the moon
slips behind the mountain's edge

Fujiwara no Yorizane, former Chancellor

For the *hototogisu*, see 189. Irusa is a *kakekotoba*: Irusa Mountain is located in Hyōgo Prefecture, and the first two syllables, *iru*, also mean 'to enter.'

212 *Composed imagining the nightingale*

ariake no
tsuki ha matanu ni
idenuredo
naho yamabukaki
hototogisu kana

although I was not
waiting still the daybreak moon
has come into view
while deep within the distant
mountains the nightingale hides

Taira no Chikamune, Supernumerary Middle Counselor

For the *hototogisu*, see 189.

The poem is based on *Kokinshū* 691 by Sosei:

ima komu to
ihishi bakari ni
nagatsuki no
ariake no tsuki wo
machiidetsuru kana

by and by I'll come
he said and so I waited
patiently but I
saw only the moon of the
longest month in the dawn sky

213 *On the topic 'nightingale in the woods'*

suginikeri
shinoda no mori no
hototogisu
taenu shidzuku wo
sode ni nokoshite

come and then gone sweet
nightingale of the woods of
Shinoda yet here
lingering on my sleeves are
the drops which fell ceaselessly

Fujiwara no Yasusue

For the *hototogisu*, see 189. The woods of Shinoda were in Izumi, now part of Ōsaka.

214 *Topic unknown*

ika ni sen
 konu yo amata no
 hototogisu
 mataji to omoheba
 murasame no sora

what shall I do so
 many the nights he has not
 come nightingale just
 as I resolve not to wait
 the sky clouds with passing showers

Fujiwara no Ietaka

For the *hototogisu*, see 189.

The *honka* is *Shūishū* 848, attributed to Kakinomoto no Hitomaro:

tanometsutsu
 konu yo amata ni
 narinureba
 mataji to omofu zo
 matsu ni masareru

so many the nights
 I've hoped for a visit that
 did not come I'll not
 wait I thought and yet I've now
 grown so expert at waiting

215 *Composed when she presented a hundred-poem sequence*

kowe ha shite
 kumodji ni musebu
 hototogisu
 namida ya sosoku
 yohi no murasame

his sweet voice I heard
 as he flew crying along
 cloud roads nightingale
 does he shed his tears upon
 us night of scattered showers

Princess Shokushi

Composed for the "Shōji ninen in shodo hyakushu."

For the *hototogisu*, see 189.

The *honka* is an anonymous poem, *Kokinshū* 149:

kowe ha shite
 namida ha mienu
 hototogisu
 waga koromode no
 hitsu wo karanan

your sweet cries I hear
 yet no tears do you shed
 lonely nightingale
 please let me share with you
 my flowing flood-drenched sleeves

216 *For the "Fifteen-Hundred-Round Poetry Contest"*

hototogisu	ah sweet nightingale
naho utomarenu	still my understanding heart
kokoro kana	can feel no anger
na ga naku sato no	though this evening you sing your
yoso no yufugure	songs in another's village

Fujiwara no Kintsune, Supernumerary Middle Counselor

Composed for the "Sengohyakuban no utaawase."

For the *hototogisu*, see 189.

The *honka* is the anonymous *Kokinshū* 147:

hototogisu	ah sweet nightingale
na ga naku sato no	from village to village you
amata areba	sing your way never
naho utomarenu	lighting long ever keeping
omofu mono kara	distant from one who loves you

217 *Topic unknown*

kikazu to mo	though I've not yet heard
koko wo se ni sen	you nightingale I surely
hototogisu	will if I stay here
yamada no hara no	in dense stands of towering
sugi no muradachi	cedar on Yamada Plain

Saigyō

For the *hototogisu*, see 189. Yamada Plain is in Mie Prefecture.

218 *Topic unknown*

hototogisu	the sweet nightingale
fukaki mine yori	from far-off mountaintops has
idenikeri	emerged and now his
toyama no suso ni	voice draws near descending

kowe no ochikuru to the foot of nearby hills

Saigyō

For the *hototogisu*, see 189.

219 *Imagining 'a nightingale at dawn in a mountain dwelling'*

wozasa fuku	sheaves of bamboo grass
shidzu no maroya no	thatch the roof of my peasant
kari no to wo	hut I open my
akegata ni naku	makeshift door at dawn he sings
hototogisu kana	long-awaited nightingale

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

For the *hototogisu*, see 189. *Ake-*, the first two syllables of *akegata* (dawn), also function with the preceding phrase *to o ake* to mean 'opening the door.' *Wo-* is a decorative poetic prefix for *sasa*, dwarf bamboo grass. *Kari* (makeshift, temporary) also means 'reaping' and functions as *engo* with *sasa* (bamboo grass).

220 *A summer poem composed when various poets were asked to write five poems each*

uchishimeri	soaked through and yet these
ayame zo kaworu	sweetflags remain so fragrant
hototogisu	the nightingale sings
naku ya satsuki no	in the darkening evening
ame no yufugure	showers of the Fifth Month

Fujiwara no Yoshitsune, Regent and Chancellor

For the *hototogisu*, see 189. The fifth day of the Fifth Month was the day of the Tango no sekku, the Sweetflag Festival, an occasion on which the fragrant leaves and roots of the *ayame* (sweetflag, *Acorus calamus*) were placed under eaves, hung in rooms, and made into medicinal balls and hair ornaments to ward off diseases that accompanied the hot summer months. Often they were decorated with five-colored threads and artificial flowers.

This poem is an allusive variation on the anonymous *Kokinshū* 469:

hototogisu
 naku ya satsuki no
 ayamegusa
 ayame mo shiranu
 kohi mo suru kana

when nightingales sing
 in fragrant purple sweetflag
 of the Fifth Month I
 am unmindful of the warp
 on which we weave love's pattern

221 *When composing a hundred-poem sequence of poems of grievance*

kefu ha mata
 ayame no ne sahe
 kakesohete
 midare zo masaru
 sode no shiratama

again today I
 cry out even as I hang
 sweetflag roots aloft
 more and more abundant are
 the white jewels on my sleeves

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Shunzei's "Jukkai hyakushu" were composed in 1140.

For *ayame* and the Sweetflag Festival, see 220. *Ne* means both 'roots' and 'cries,' while *tama* refers both to 'jewels' (implying tears) and 'balls' of medicine that were used during the festival.

222 *To the person who sent a fragrant medicinal ball on the fifth day of the Fifth Month*

akanaku ni
 chirinishi hana no
 iroiro ha
 nokorinikeri na
 kimi ga tamoto ni

untiring I gazed
 yet still they fell petals whose
 bright mix of colors
 continue to linger there
 upon the sleeves of my lord

Minamoto no Tsunenobu, Major Counselor

For the medicinal balls, which were attached to sleeves with colored threads, and the Sweetflag Festival celebrated on the fifth day of the Fifth Month, see 220.

- 223 *Once when she lived in the room next to Murasaki Shikibu, she spent the whole night of the sixth of the Fifth Month musing, and in the morning she wrapped up a long root of sweetflag and had it delivered to Murasaki Shikibu with this poem*

nabete yo no	in this filthy world
uki ni nakaruru	where we weep and misery
ayamegusa	abounds do you think
kefu made kakaru	the sweetflag roots we hung and
ne ha ika ga miru	the cries we raised unrivaled

Jōtōmon'in no Koshōshō

The night of the sixth of the Fifth Month was the night after the Sweetflag Festival (see 220).

Sweetflag grows in swampy ground; hence the allusion to the filth of this world, a Buddhist reference. The poem includes three *kakekotoba*: *uki ni nakaruru* means both 'to be caused to weep by misery' and 'to be floated on mire'; *kakaru* means both 'hang' and 'thus'; and *ne* means 'roots' and 'cries.' The poem can be read both "What do you think of the roots of sweetflag which hung until this evening, the sweetflag which floats, they say, in the mire?" and "What do you think of the cries I cried this way until today, caused, they say, by this world's misery?"

- 224 *Reply*

nanigoto to	the pattern of life
ayame ha wakade	I cannot know today too
kefu mo naho	sweetflag roots fill my
tamoto ni amaru	sleeves to overflowing still
ne koso taesene	I cannot root out my cries

Murasaki Shikibu

For sweetflag, see 220. *Ayame* means both 'sweetflag' and 'reason' or 'pattern,' while *ne* means 'roots' and 'cries' as in Koshōshō's poem (223) to which Murasaki Shikibu is replying. *Taesene* (cannot stop) functions as an *engo* for *ne* (root), since the verb *tayu* can also mean 'to eradicate.'

225 *Imagining 'early rice shoots in mountain fields'*

sanahe toru	the waterways through
yamada no kakehi	mountain fields where we transplant
morinikeri	the early rice shoots
hiku shimenaha ni	must be leaking the sacred
tsuyu zo koboruru	straw rope we stretched spills dewdrops

Minamoto no Tsunenobu, Major Counselor

Kakehi were aboveground sluices for irrigating the dry fields where rice shoots were grown before being transplanted to irrigated fields. The field had been surrounded by a sacred straw rope (*shimenaha*) in a Shintō ceremony to mark the fields as protected by the *kami* and to ensure a good harvest.

226 *Composed about a scene of summer rain painted on a screen prepared for the ninetieth birthday celebration held for Shakua*

woyamada ni	sacred straw ropes we
hiku shimenaha no	stretched around the mountain fields
uchihahete	on and on they went
kuchi ya shinu ran	could they have rotted away
samidare no koro	now that summer rains have come

Fujiwara no Yoshitsune, Regent and Chancellor

Shakua was Fujiwara no Shunzei's religious name. The celebration was held by Gotoba at the Poetry Bureau on 1203/11/23.

See 225 for *shimenaha* (sacred ropes). *Uchihahete* is a *kakekotoba* meaning "stretching" (ropes) and "continuing" (until the rainy season).

227 *Topic unknown*

ika bakari	how drenched they must be—
tago no mosuso mo	those trailing hems of peasants
sobotsu ran	in the fields summer
kumoma mo mienu	rains fall so steadily now
koro no samidare	there are no breaks in the clouds

Ise no Taifu

228 *Topic unknown*

mishima e no	ah true reeds of
irie no makomo	Mishima Inlet when
ame fureba	the rains fall the reeds
itodo shihorete	droop still more withering for
karu hito mo nashi	there is no one to reap them

Minamoto no Tsunenobu, Major Counselor

Mishima Inlet is in Ōsaka, Mishima District, at the mouth of Yodo River near Takatsuki City. The *makomo*, 'true reeds,' that grow in marshy areas are used to make mats.

229 *Topic unknown*

makomo karu	so deep the marshy
yodo no saha midzu	waters of Yodo where they
fukakeredo	reap the true reeds yet
soko made tsuki no	the reflection of the moon
kage ha sumikeri	pierces clear through to the depths

Ōe no Masafusa, former Middle Counselor

This poem was originally composed as an autumn poem on the topic 'moon' for the "Horikawa hyakushu."

The Yodo area of Fushimi-ku, Kyoto, along the north bank of the Yodo River, was the source of reeds used for matting.

This is an allusive variation on *Kokinshū* 587 by Ki no Tsurayuki:

makomo karu	as the waters of
yodo no saha midzu	Yodo Marsh where they reap
ame fureba	true reeds swell and flood
tsune yori koto ni	when the long rains fall my heart
masaru waga koi	fills with ever-growing love

230 *Imagining 'lush green trees in the rain'*

tamagashiha	jewel-leaved oaks have
shigerinikeri na	grown so lush in the rains of

samidare ni
hamori no kami no
shime hafuru made

summer that surely
the leaf-guardian god will
surround them with sacred ropes

Fujiwara no Mototoshi

Tama- (jeweled) is a poetic prefix for *kashiha* (oak).

The *honka* is a poem by Fujiwara no Nakahira found in *Yamato monogatari*, 68:

kashihagi ni
hamori no kami no
mashikeru wo
shirade zo worishi
tatari nasaru na

not knowing you were
there leaf-guardian god of
the oak tree I broke
off a branch to carry home—
please do not curse me for it

231 *When composing a hundred-poem sequence*

samidare ha
ofu no kahara no
makomogusa
karade ya nami no
shita ni kuchinan

in the summer rains
we cannot cut the true reed
grasses in the bed
of Ou River surely
they will rot beneath the waves

Fujiwara no Kaneyane, Lay Monk and former Regent and Chancellor

The Ou (Ofu) River is in Izumo Province near Matsue.

232 *Imagining summer rains*

tamaboko no
michi yuki hito no
kototsute mo
taete hodo furu
samidare no sora

no longer any
word from that traveler on
the jeweled-spear road
just silence as time passes
sky of steady summer rains

Fujiwara no Teika

Tamaboko no (like a jeweled spear) is a *makurakotoba* for *michi* (road). *Furu* is a *ka-kekotoba* meaning (time) 'passes' and (rain) 'falls.'

The *honka* is *Shūishū* 937, attributed to Kakinomoto no Hitomaro:

kohi shinaba	if I should die of
kohi mo shine to ya	love would you tell love to die
tamaboko no	too no message comes
michi yuku hito ni	carried from that traveler
kotodzute mo naki	on the jeweled-spear road

233 *Imagining summer rains*

samidare no	gazing out upon
kumo no taema wo	the breaks in the clouds that set
nagametsutsu	loose the summer rains
mado yori nishi ni	from my window awaiting
tsuki wo matsu kana	the moon in the western sky

Arakida no Ujiyoshi

Though the moon rises in the east, breaks in the clouds have been so infrequent that the speaker is still waiting for the moon's appearance, now in the west, as dawn approaches.

234 *Composed for a hundred-poem sequence he was presenting*

afuchi saku	sandalwood in bloom
sotomo no kokage	outdoors beneath the trees dew
tsuyu ochite	drops fall the breeze that
samidare haruru	sweeps away early rains of
kaze wataru nari	summer must be passing by

Fujiwara no Tadayoshi, former Major Counselor

The "Rōnyaku gojisshu utaawase" was the occasion for this composition.

Sandalwood (*afuchi*, now called *sendan*) bears a lavender blossom in late spring and early summer.

235 *Composed for a fifty-poem sequence he was presenting*

samidare no
tsuki ha tsurenaki
miyama yori
hitori mo idzuru
hototogisu kana

oh how cruel is
the moon still hiding within
early summer rains
the nightingale emerges
alone from the lovely mountains

Fujiwara no Teika

The poem was composed for Gotoba's "Rōnyaku gojisshu utaawase."
For the *hototogisu*, see 189.

236 *Among the summer poems presented to the Grand Shrine*

hototogisu
kumowi no yoso ni
suginu nari
harenu omohi no
samidare no koro

he has passed beyond
that cloud dwelling in the sky
nightingale in this
season of early summer
rains when my thoughts never clear

Emperor Gotoba

This poem was composed as part of a fifty-poem sequence for Gotoba's "Rōnyaku gojisshu utaawase."
For the *hototogisu*, see 189.

237 *On 'the nightingale after the rain,' composed for the poetry contest of the Third Month of the first year of Kennin*

samidare no
kumoma no tsuki no
hareyuku wo
shibashi machikeru
hototogisu kana

for a time he too
awaited the bright moon now
gleaming clearly through
widening gaps in the clouds
after early summer rains

Nijōnoin no Sanuki

The poetry contest was the "Shingū senka awase."

238 *Topic unknown*

tare ka mata	who will remember
hanatachibana ni	me whenever flowering
omohiiden	mandarin orange
ware mo mukashi no	is fragrant when I too have
hito to narinaba	become someone of the past

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The *honka* is *Kokinshū* 139 (also found in *Ise monogatari*, 60), an anonymous poem:

satsuki matsu	breathing the fragrance
hana tachibana no	of orange flowers that wait
ka wo kageba	for the fifth month I
mukashi no hito no	remember the scented sleeves of
sode no ka zo suru	one I loved so long ago

239 *Topic unknown*

yukusuwe wo	who will long for me
tare shinobe tote	when I've reached my journey's end
yufukaze ni	shall I extract your
chigiri ka okan	promise from the evening wind
yado no tachibana	mandarin orange by my house

Minamoto no Michitomo, Commander of the Right Gate Guards

Michitomo composed this for the "Sengohyakuban no utaawase."

240 *On 'summer,' composed when she was presenting a hundred-poem sequence*

kaherikonu	thinking those days of
mukashi wo ima to	long ago days now lost to
omohi ne no	me might yet return
yume no makura ni	I sleep mandarin orange
nihofu tachibana	fragrant on my dream pillow

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

The *honka* is from *Ise monogatari* 32:

inishihe no	as the bobbin flies
shidzu no wadamaki	when they weave the blue striped cloth
kurikaheshi	returning again
mukashi wo ima ni	and again oh that those long
nasu yoshi mogana	ago days could be today

241 *On ‘summer,’ composed when he was presenting a hundred-poem sequence*

tachibana no	yearning grasses cling
hana chiru noki no	to eaves where the mandarin
shinobugusa	orange blossoms fall
mukashi wo kakete	dew wells up and overflows
tsuyu zo koboruru	pinning for times now long past

Fujiwara no Tadayoshi, former Major Counselor

Composed for the “Shōji ninen in shodo hyakushu.”

Shinobugusa (*Polypodium lineare*) is an evergreen fern that grows on neglected and decaying wooden eaves. *Shinobu* also means ‘yearning’ or ‘longing’ and functions as a *kakekotoba*.

242 *Composed when he was presenting a fifty-poem sequence*

satsuki yami	restlessly sleeping
mijikaki yoha no	in the fleeting darkness of
utatane ni	a brief fifth month night
hana tachibana no	mandarin orange blossoms
sode ni suzushiki	so cool on blanketing sleeves

Jien, former Major Archbishop

This poem was composed for the “Rōnyaku gojisshu utaawase.”

Compare the anonymous *Kokinshū* 139 (see 238).

243 *Topic unknown*

tadzunu beki
hito ha nokiba no
furusato ni
sore ka to kaworu
niha no tachibana

the one I should have
visited has left her old
home is that scent hers
a mandarin orange still stands
by the eaves in the garden

Anonymous

Nokiba (eaves)/*noki* (leaving) is a *kakekotoba*, as is *furu* (old)/*furusato* (home place).
Compare the anonymous *Kokinshū* 139 (see 238).

244 *Topic unknown*

hototogisu
hana tachibana no
ka wo tomete
naku ha mukashi no
hito ya kohishiki

nightingale crying
as you seek out the scent of
of mandarin orange
blossoms do you now yearn for
that one you knew long ago

Anonymous

Compare the anonymous *Kokinshū* 139 (see 238).

245 *Topic unknown*

tachibana no
nihofu atari no
utatane ha
yume mo mukashi no
sode no ka zo suru

fitfully sleeping
near the fragrant blossoms of
mandarin orange
even in my dreams I breathe
scent of sleeves of long ago

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The *honka* is *Kokinshū* 139 (see 238).

246 *Topic unknown*

kotoshi yori
hana sakisomuru
tachibana no
ikade mukashi no
ka ni nihofu ran

this year the first that
blossoms have opened on this
mandarin orange
how can they be scented with
that fragrance of long ago

Fujiwara no Ietaka

The *honka* is *Kokinshū* 139 (see 238).

247 *Composed for a fifty-poem sequence requested by Prince Shukaku*

yufugure ha
idzure no kumo no
nagori to te
hana tachibana no
kaze no fukuran

at twilight which cloud
of smoke does it traverse to
bring this memory—
breeze blowing through fragrant
mandarin orange in bloom

Fujiwara no Teika

This was composed for the “Omuro gojisshu.”

Two *honka* have been identified, one from the “Yūgao” chapter of *Genji monogatari*:

mishi hito no
keburi wo kumo to
nagamureba
yufube no sora mo
mutsumajiki kana

when I gaze upon
those clouds the drifting smoke of
that person I knew—
even the darkening sky
of evening becomes precious

and *Goshūishū* 214, attributed to Sagami:

samidare no
sora natsukashiku
nihofu kana
hana tachibana ni
kaze ya fuku ramu

early summer rains
fill a sky that recalls the past with
a fragrance of old—
the wind must be blowing through
mandarin orange blossoms

- 248 *When the court gentlemen were composing waka on 'a nightingale in a second Fifth Month' at the palace of the consort during the reign of Horikawa*

hototogisu	ah poor nightingale
satsuki minatsuki	unable to decide is
wakikanete	this the fifth month or
yasurafu kowe zo	the sixth his uncertain song
sora ni kikoyuru	echoes through the summer sky

Minamoto no Kunizane, Supernumerary Middle Counselor

Emperor Horikawa reigned from 1086–1107; his consort was Princess Tokushi (1060–1114), daughter of Emperor Gosanjō. An intercalary month, in this case a second Fifth Month, was periodically added to return the lunar calendar to correspondence with the solar (seasonal) calendar.

For the *hototogisu*, see 189.

- 249 *Topic unknown*

niha no omo ha	now no moonlight slips
tsuki moranu made	into my garden for that
narinikeri	summer canopy
kozuwe ni natsu no	flourishing to the tips of
kage shigeritsutsu	the branches shadows all

Retired Emperor Shirakawa

- 250 *Topic unknown*

waga yado no	season of reveling
sotomo ni tateru	in the refreshing coolness
nara no ha no	of dense green leaves on
shigemi ni suzumu	the oaks in my back garden—
natsu ha kinikeri	at last summer has arrived

Egyō

251 *A poem on 'cormorant fishing' for the hundred-poem sequence contest held at the residence of the Regent and Chancellor*

ukahibune	cormorant fishing
ahare to zo omofu	boats how they tug at my heart
mononofu no	myriad warriors
yaso udjigaha no	of Uji River lights flicker
yufuyami no sora	under the evening sky

Jien, former Major Archbishop

The “Roppyakuban no utaawase” was held in 1193 at the home of Fujiwara no Yoshitsune. Cormorant fishing takes place at night, when fires on the fishing boats are used to lure the fish to the surface, where they are scooped up by cormorants that are prevented from swallowing them by cords around their necks.

The Uji River flows out of Lake Biwa and joins the Yodo River in Fushimi, Kyoto. *Mononofu no* (of the warriors) is a *makurakotoba* modifying *yaso* (eighty; myriad), which in turn modifies *udji*. *Udji* functions as a *kakekotoba*; it means ‘clan’ as well as referring to the Uji River.

This poem is an allusive variation on *Man'yōshū* 264 by Kakinomoto no Hitomaro, poem 1648 below.

252 *On 'cormorant fishing' for the hundred-poem sequence contest held at the residence of the Regent and Chancellor*

ukahibune	cormorant fishing
takase sashikosu	boats poling through the swelling
hodo nare ya	waves of rapids is
musubohoreyuku	it their tossing that tangles
kagaribi no kage	beams of light from fishing flares

Jakuren

Composed for the “Roppyakuban no utaawase” held in 1193 at the home of Fujiwara no Yoshitsune. For cormorant fishing, see 251.

253 *For the “Fifteen-Hundred-Round Poetry Contest”*

ohowigaha	how many rapids
kagari sashiyuku	will they have crossed cormorant

ukahibune
iku se ni natsu no
yo wo akasu ran

fishing boats on Ōi
River poling by with lanterns
lit till the summer night dawns

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

From the “Sengohyakuban no utaawase.”

For cormorant fishing, see 251. *Sashi-* is a *kakekotoba*: *kagari sashi* means ‘extending, or holding up, fishing flares,’ and *sashiyuku* means ‘to pole along.’ The Ōi River flows along the Arashiyama hills of western Kyoto.

254 *From the “Fifteen-Hundred-Round Poetry Contest”*

hisakata no
naka naru kaha no
ukahibune
ika ni chigirite
yami wo matsu ran

cormorant fishing
boats plying the river that
flows on the distant
moon what karma from the past
makes them await the darkness

Fujiwara no Teika

From the “Sengohyakuban no utaawase.”

Hisakata no (distant) is a *makurakotoba* used to modify heavenly phenomena, here used metonymically for one of those phenomena, the moon. The Katsura River (a location suggested by the *honka*), which forms the lower reaches of the Ōi River, bears the name of the *katsura* tree which was believed to be visible on the moon (see 200). *Yami* (darkness) is a Buddhist metaphor for the unenlightened state; the moon, by contrast, is a symbol of enlightenment.

The *honka* is *Kokinshū* 968 by Ise:

hisakata no
naka ni ohitaru
sato nareba
hikari wo nomi zo
tanomu beranaru

because I dwell in
the village of Katsura
tree of the broad skies
I shall bask only in that
glorious light from above

255 *Composed when he was presenting a hundred-poem sequence*

isaribi no
mukashi no hikari

fishing flares of long
ago their lights still dimly

hono miete
 ashiya no sato ni
 tobu hotaru kana

visible but no—
 they're fireflies flitting about
 the village of Ashiya

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Shōji ninen in shodo hyakushu.”

Ashiya is in Hyōgo Prefecture.

The *honka* is from *Ise monogatari*; see poem 1589 below.

256 *Composed when she was presenting a hundred-poem sequence*

mado chikaki
 take no ha susabu
 kaze no oto ni
 itodo mijikaki
 utatane no yume

when I hear the sough
 of wind whispering through leaves of
 bamboo rustling near
 my window more fleeting still
 is the dream of my restless sleep

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

The poem is based on the opening lines of a poem by Bo Juyi, *Wakan rōeishū* 151: “On a night when the wind sighs in the bamboo / I lie down by the window; / When the moon lights the pine, / I go to the top of the watch tower.”

257 *When he and others were presenting poems on the topic ‘the night cooled by wind through the bamboos’ at Toba*

mado chikaki
 isasa muradake
 kaze fukeba
 aki ni odoroku
 natsu no yo no yume

when the wind rustles
 through the small bamboo thicket
 near my window I’m
 startled from my short summer
 night’s dream by thoughts of autumn

Fujiwara no Kintsugu, Supernumerary Master of the Crown Prince’s Household

Toba, in Fushimi-ku, Kyoto, was the site of one of Gotoba’s villas.

This poem is an allusive variation on two earlier *waka*, *Man’yōshū* 4291 by Ōtomo no Yakamochi:

waga yado no
isasa muradake
fuku kaze no
oto no kasokeki
kono yufube kamo

only a whisper
the wind that rustles through small
bamboo thickets near
my house so very faint is
the sound this quiet evening

and *Kokinshū* 169 by Fujiwara no Toshiyuki:

aki kinu to
me ni ha sayaka ni
mienedomo
kaze no oto ni zo
odorokarenuru

to my eyes it is
not clear that autumn has come
but the chill whisper
of the invisible wind
startles me to awareness

258 *Composed when he was presenting a fifty-poem sequence*

musubu te ni
kage midareyuku
yama no wi no
akademo tsuki no
katabukinikeru

with my cupped hands
I shattered the mirrored light
in the mountain well—
my thirst still unslaked the moon
slid over the horizon

Jien, former Major Archbishop

This is an allusive variation on *Kokinshū* 404 by Ki no Tsurayuki:

musubu te no
shidzuku ni nigoru
yama no wi no
akademo hito ni
wakarenuru kana

my thirst still unslaked
droplets from my cupped palms cloud
the pure mountain spring
still would I tarry with one
from whom I must now take leave

259 *For a painting of Kiyomi Barrier on the sliding doors of the
Saishōshitennō-in*

kiyomigata
tsuki ha tsurenaki
ama no to wo

Kiyomi Inlet
the indifferent moon lingers
at the sky portal—

matade mo shiramu	not waiting till it enters
nami no uhe kana	the crests of the waves whiten

Minamoto no Michiteru, Commander of the Left Gate Guards

Composed for the “Saishōshitenno-in shōji no waka.”

Kiyomi Inlet in Suruga Bay near Shimizu in Shizuoka Prefecture was, with the Kiyomi Barrier located there, a famous moon-viewing site. The ‘sky portal’ (*ama no to*) was a common metaphor through which the sun and moon were imagined to travel: when the portal opens, day breaks. ‘Portal’ (*to*) also suggests the barrier gate on the road at Kiyomi.

260 *For a hundred-poem contest held at his residence*

kasanete mo	so many piled up	
suzushikarikeri	and yet how cool they feel	on
natsugoromo	the delicate sleeves	
usuki tamoto ni	of my thin summer garments	
yadoru tsuki kage	moonbeams have found an abode	

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Roppyakuban no utaawase” on the topic ‘summer robes.’

261 *Composed on the topic ‘it is as cool as autumn beside the water’ when they were matching Chinese and Japanese poems at the residence of the Regent and Chancellor*

suzushisa ha	this welcome coolness
aki ya kaherite	can it mean autumn has returned
hatsusegaha	Hatsuse River
furu kaha no he no	deep shade cast by cedars on
sugi no shitakage	the banks by ancient waters

Fujiwara no Ariie

This *shūka awase*, a competition including both Chinese and Japanese poems, was held at the home of Fujiwara no Yoshitsune on 1203/7/27 and 1203/8/1.

Hatsuse River flows through Nara Prefecture. *Furu kaha* means ‘ancient river,’ and it also refers to the upper reaches of the Hatsuse, which run through Furu. Hatsuse is a *kakekotoba*: it names the river and, if the first two syllables are read *hadzu*, means ‘to be shamed,’ or, if read *hatsu*, means ‘to end.’

The *honka* is *Kokinshū* 1009, an anonymous *sedōka*:

hatsusegaha
furu kaha nobe ni
futamoto aru sugi
toshi wo hete
mata mo ahimimu
futamoto aru sugi

Hatsuse River
there by those ancient waters
towering two-trunked cedar
after years have passed
once more we’ll meet you and I
towering two-trunked cedar

262 *Topic unknown*

michi nobe ni
shimidzu nagaruru
yanagi kage
shibashi to te koso
tachitomaritsure

there by the roadside
where pure cool waters flowed in
the shade of willow
trees only for a moment
I said then paused and lingered

Saigyō

263 *Topic unknown*

yoraretsuru
nomose no kusa no
kagerohite
suzushiku kumoru
yufudachi no sora

dry and withered blades
of grass on the surface of
the fields darken in
shadow a sudden squall brings
cool clouds to the evening sky

Saigyō

264 *When presenting hundred-poem sequences to Retired Emperor Sutoku*

onodzukara
suzushiku mo aru ka

the coolness that comes
from nature a souvenir

natsugoromo
hi mo yufugure no
ame no nagori ni

left behind by
evening rains that close our days
as the sash ties summer robes

Fujiwara no Kiyosuke

Composed for the “Kyūan hyakushu” commissioned by Sutoku in 1150.
Hi mo yufu is a *kakekotoba* meaning ‘day and night’ and ‘to tie a sash.’
Compare the anonymous *Kokinshū* 515:

kara koromo
hi mo yufugure ni
naru toki ha
kahesugahesu zo
hito ha kohishiki

at twilight as I
tightly bind the sash of my
Chinese robe against
the chill night incessantly
my longings return to you

265 *For the “Fifteen-Hundred-Round Poetry Contest”*

tsuyu sugaru
niha no tamazasa
uchinabiki
hito mura suginu
yufudachi no kumo

dewdrops bejewel
bamboo grass swaying in my
garden a cluster
of cloud having released its
evening shower moves on

Fujiwara no Kintsune, Supernumerary Middle Counselor

Composed for the “Sengyohakuban utaawase.”
Tama (jewels) and *tsuyu* (dew) are *engo*.

266 *Imagining ‘clouds hiding the distant scene’*

towochi ni ha
yufudachi su rashi
hisakata no
ama no kagu yama
kumogakureyuku

surely now evening
showers fall in Tōchi
where Kagu Mountain
of the distant heavens hides
behind the billowing clouds

Minamoto no Toshiyori

The village of Tōchi is now part of Kashihara City in Nara Prefecture. The first two syllables of the name also mean 'distant.' *Hisakata no* (translated here as 'distant') is a *makurakotoba* for *ama* (heavens). For Kagu, see 2.

267 *On 'the summer moon'*

niha no omo ha	my garden has not
mada kawakanu ni	yet dried after the evening
yufudachi no	shower passed but in
sora sarigenaku	the empty sky already
sumeru tsuki kana	unclouded the bright moon gleams

Minamoto no Yorimasa, Junior Third Rank

268 *One of a hundred-poem sequence*

yufudachi no	not even the clouds
kumo mo tomaranu	that bring the evening showers
natsu no hi no	linger cicada
katabuku yama ni	cries sound shrill on the mountain
higurashi no kowe	where the summer sun dips low

Princess Shokushi

The *higurashi* (*Tanna japonensis*) is a variety of cicada. Traditionally an autumn image, here it evokes the cool aftermath of the summer shower and foreshadows the approach of autumn.

269 *For the "Fifteen-Hundred-Round Poetry Contest"*

yufudzuku hi	slanting rays of
sasu ya ihori no	evening sun flicker as I
shiba no to ni	close the brushwood door
sabishiku mo aru ka	of my hut and desolate
higurashi no kowe	cries of cicadas echo

Fujiwara no Tadayoshi, former Major Counselor

Composed for the “Sengohyakuban no utaawase.”

Sasu means both ‘to shine on’ and ‘to close.’

Compare the anonymous *Kokinshū* 490:

yufudzuku yo	the moon at twilight
sasu ya okabe no	gleams softly on the needles
matsu no ha no	of the pines waiting
itsu tomo wakanu	on the slopes as unchanging
kohi mo suru kana	is the love within my heart

and *Kin'yōshū* 406 by Fujiwara no Akisue:

higurashi no	cries of cicadas
kowe bakari suru	echo in the silence as
shiba no to ha	I leave my brushwood
irihi no sasu ni	door unfastened open to
makasete zo miru	the rays of the setting sun

270 *When he was presenting a hundred-poem sequence*

aki chikaki	a sign that autumn
keshiki no mori ni	is near in Keshiki grove
naku semi no	locusts cry dewdrops
namida no tsuyu ya	of their tears are they dyeing
shitaba somu ran	the lower leaves with scarlet

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Shōji ninen in shodo hyakushu.”

Keshiki (‘signs’) is also the name of a grove in Kagoshima Prefecture. The locusts are imagined to be weeping tears of blood, dyeing the leaves red as they anticipate the end of their short lives.

Compare these lines from “The Locusts” by Bo Juyi: “In the whistling autumn wind, / Locusts on the mountain cry and the trees turn scarlet.”

271 *When she was presenting a hundred-poem sequence*

naku semi no	voices of crying	
kowe mo suzushiki	locusts too are cool	already

yufugure ni
aki wo kaketaru
mori no shita tsuyu

autumn transfuses
the summer heat this evening
dew on grasses in the grove

Nijōnoin no Sanuki

Composed for the “Shōji ninen in shodo hyakushu.”

Tsuyu (dew) and *kaketaru* (hanging, clinging) are *engo*.

272 *Composed on seeing fireflies flitting upward*

idzuchi to ka
yoru ha hotaru no
noboru ran
yuku kata shiranu
kusa no makura ni

where are they going—
by night the fireflies rise in
uncertain paths not
knowing a destination
a traveller's pillow of grass

Mibu no Tadami

273 *Composed when he was presenting a fifty-poem sequence*

hotaru tobu
nozawa ni shigeru
ashi no ne no
yo na yo na shita ni
kayofu aki kaze

fireflies flit above
marshy lowlands where rushes
flourish night after
night the chilly autumn wind
rustles through the tangled roots

Fujiwara no Yoshitsune, Regent and Chancellor

The poem is from the “Rōnyaku gojisshu no utaawase.”

The first three lines (of roots of reeds that flourish in the marshy lowlands where fireflies fly) are a *jo* linked to lines four and five by the *kakekotoba yo* (night; joint). *Yo* (joint), *ashi no ne* (roots of reeds), and *shita* (bottom, beneath) are *engo*.

274 *Composed on 'enjoying the coolness,' when Yorisuke, Minister of the Punishments Ministry, held a poetry contest*

hisagi ofuru	on the steep slope where
katayama kage ni	red-bud oaks grow in the shade
shinobitsutsu	breezes secretly
fukikeru mono wo	blow unbeknownst to others
aki no yufukaze	faint evening winds of autumn

Shun'e

The contest was held by Fujiwara no Yorisuke, also a *Shinkokinshū* poet.

275 *On 'heavy dew on the wild carnations'*

shiratsuyu no	within the confines
tama mote yuheru	of the rough brushwood fence
mase no uchi ni	bound with jewels of
hikari sahe sofu	white dew they add their own light
tokonatsu no hana	blossoms of wild carnations

Retired Emperor Takakura

The *tokonatsu* is the wild carnation (*Dianthus surperbus*). A *mase* is a bamboo or brushwood fence bound together with rope.

The *honka* is a *waka* sent by Yūgao to Genji in the "Yūgao" chapter of *Genji monogatari*:

kokoroate ni	hoping my guess is
sore ka to zo miru	right not mere fancy I look—
shiratsuyu no	the glow of white dew
hikari soetaru	is joined by the brilliance of
yufugaho no hana	flowering evening faces

Minemura Fumito suggests an allusion also to a passage in the "Tokonatsu" chapter of *Genji monogatari*: "[Genji] had avoided showy plantings . . . but the choicest of wild carnation caught the evening light beneath low, elegant Chinese and Japanese fences." (Seidensticker, I 443)

276 *On 'evening faces'*

shiratsuyu no
nasake okikeru
koto no ha ya
honobono mieshi
yufugaho no hana

white dew settled on
leaves of words overflowing
with emotion—
it was but dimly seen that
flower of evening faces

Fujiwara no Yorizane, former Chancellor

Yufugaho (*yūgao*, 'evening faces') are the flower of the bottle gourd, *Lagenaria leucantha*, whose large white blossoms open in the evening. *Okikeru* (settled) functions as *engo* with *tsuyu* (dew) and *ha* (leaves). *Koto no ha* (leaves of words) alludes to Genji's response to Yūgao's poem in *Genji monogatari* (see 275), the *honka* of 276:

yorite koso
sore ka to mo mime
tasogare ni
honobono mitsuru
hana no yufugaho

only drawing near
will let you see what is here
in the twilight it
was but dimly seen flower
of the evening face

277 *From a hundred-poem sequence*

tasokare no
nokiba no ogi ni
tomosureba
ho ni idenu aki zo
shita ni kototofu

somehow there in
thick silvery reeds beneath
the eaves at twilight
autumn visits secretly
autumn still invisible

Princess Shokushi

Ho ni idenu means both 'not putting forth seed ears' and 'not appearing openly.' *Ho* (ears of grain) and *ogi* (reeds) are *engo*. *Ogi* (*Miscanthus sacchariflorus*) is a reed-like grass with silver-colored plumes.

278 *Composed as a summer poem*

kumo mayofu	autumn is carried
yufube ni aki wo	in drifting billows of cloud
komenagara	in the evening sky
kaze mo ho ni idenu	still the wind gives no sign it
ogi no uhe kana	soughs over tight-budded reeds

Jien, former Major Archbishop

Composed for Jien's "Ei hyakushu waka."

279 *Among poems presented to the Grand Shrine*

yamazato no	the rain clouds break up
mine no amagumo	on peaks towering above
todae shite	the mountain village
yufube suzushiki	dew glistens beneath dark green
maki no shita tsuyu	piners cool in the evening air

Emperor Gotoba

Gotoba dedicated poems at the Grand Shrine at Ise in 1209/2.

280 *For the screens used at the presentation of the Junior Consort at the palace in the sixth year of Bunji*

iha wi kumu	jewels spilling on
atari no wozasa	slender bamboo grass by this
tama koete	rock-pent spring where I
katsugatsu musubu	dip to drink drop by drop they
aki no yufu tsuyu	form autumn evening dewdrops

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

In the First Month of 1190, Ninshi, daughter of Fujiwara no Kanezane, was presented as Junior Consort at the court of Gotoba. This poem accompanied a screen painting of people "enjoying the coolness by a mountain well."

281 *For the "Fifteen-Hundred-Round Poetry Contest"*

katae sasu	on the lopsided
wofu no ura nashi	pear trees of Ofu Bay have
hatsu aki ni	fruits ripened or not
nari mo narazu mo	whether autumn has begun
kaze zo mi ni shimu	or not winds pierce my body

Kunaikyō

The first three lines are a *jo* linked by the dual meanings of the fourth line (whether or not [pears] have ripened; whether or not it has become [autumn]) to the statement of the last line, "winds pierce my body." The location of Ofu Bay is unknown.

The *honka* is *Kokinshū* 1099:

ofu no ura ni	the ripening pears
katahe sashi ohohi	on the side branches shelter
naruru nashi no	us along Ofu
nari mo narazu mo	Bay let us lie down here to
nete katarahan	talk of our love's fruition

282 *Composed when presenting a hundred-poem sequence*

natsugoromo	one side of my thin
katahe suzushiku	summer robe has become cool—
narinu nari	has the night grown so
yo ya fukenu ran	late somewhere in the broad sky
yukiahi no sora	the paths of the seasons cross

Jien, former Major Archbishop

The poem was composed for the "Sengohyakuban no utaawase."

The *honka* is *Kokinshū* 168 by Ōshikōchi no Mitsune:

natsu to aki to	tonight as summer
yukikafu sora no	and autumn cross paths on their
kayohidji ha	journey through the sky
katahe suzushiki	half the road is cooled by
kaze ya fuku ran	fresh rising breezes of fall

283 *For a set of screens depicting the months painted during the Engi Era*

natsu hatsuru	last day of summer—
afugi to aki no	of my fluttering fan and
shiratsuyu to	the white jewels of
idzure ka madzu ha	autumn dew which of them will
wokan to su ran	be the first to come to rest

Mibu no Tadamine

The Engi Era (901–923) was the reign period of Emperor Daigo during which the *Kokinshū* was compiled. This set of *tsukinami* screens on the annual events celebrated in each month was designed in 906.

Okan (shall set down; shall settle) functions as a *kakekotoba*, linking the two subjects, fan and autumn dew.

284 *For a set of screens depicting the months painted during the Engi Era*

misogi suru	cleansing myself I
kaha no se mireba	watch the swift river current
kara koromo	this Chinese-cut robe
hi mo yufugure ni	I tie the sash and waves rise
nami zo tachikeru	evening comes and day is gone

Ki no Tsurayuki

For the set of screens, see 283.

Kara koromo (Chinese robe) functions as a *makurakotoba* for *himo yufu* (to tie the sash). The line *hi mo yufugure ni* also means ‘day too [becomes] evening.’ *Tachikeru* is a *kakekotoba* meaning both ‘to rise’ and ‘to cut out.’ *Misogi* (ablutions), *koromo* (robe), *himo yufu* (tie the sash), and *tachikeru* (cut out) form a pattern of *engo*. Compare the anonymous *Kokinshū* 515 (see 264).

Autumn I

285 *Topic unknown*

kannabi no	hallowed mountain—
mimuro no yama no	on that dwelling place of
kuzu kadzura	gods tangled vines of
ura fukikahesu	arrowroot are tossed and turned
ki ha kinikeri	upside down autumn has come

Ōtomo no Yakamochi, Middle Counselor

Both *kannabi* and *mimuro* refer to sites where *kami* reside. *Kuzu* (arrowroot; *Pueraria thunbergiana*) is a low-growing vine. The irregularly shaped leaves have a lighter reverse side which is revealed when the wind turns them over.

286 *Imagining 'early autumn' for a hundred-poem sequence*

itsu shika to	suddenly every
ogi no ha muke no	blade of the reeds faces
kata yori ni	the same direction
sosoya aki to zo	ah then in the soft sough of
kaze mo kikoyuru	the wind I hear autumn's voice

Retired Emperor Sutoku

Sutoku sponsored the “Kyūan hyakushu” in 1150.

For *ogi*, see 277. *Sosoya* is a *kakekotoba* representing both the sound of the wind and an exclamation of recognition or comprehension.

The *honka* is *Shikashū* 106 by Ōe no Yoshitoki:

ogi no ha ni	ah now I know that
sosoya aki kaze	autumn wind has passed soughing
fukinu nari	through the blades of
kobore ya shinuru	flowering reeds all the white
tsuyu no shiratama	jewels of dew have been spilt

287 *Imagining 'early autumn' for a hundred-poem sequence*

kono nenuru	during the night as
yo no ma ni aki ha	I slept autumn must have come
kinikerashi	for the wind at dawn
asake no kaze no	is somehow different from
kinofu ni mo ninu	yesterday's summer breeze

Fujiwara no Suemichi

The poem was composed for the "Kyūan hyakushu" of 1150.

The *honka* is *Shūishū* 141, a variant of *Man'yōshū* 1555 by Aki no Ōkimi:

aki tachite	though scarcely a day
ikuka mo aranedo	has passed since the beginning
kono nenuru	of autumn still that
asake no kaze ha	wind at dawn as I waken
tamoto suzushi mo	is so chilly on my sleeves

288 *Composed for the screens used at the presentation of the Junior Consort at the palace in the sixth year of Bunji*

itsumo kiku	though I know this is
fumoto no sato to	the village of the foothills
omohedomo	where I've long listened
kinofu ni kaharu	how different from yesterday
yama oroshi no kaze	are the gusts of mountain storms

*Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left*289 *One of a hundred-poem sequence he was composing*

kinofu dani	even yesterday
tohan to omohishi	I thought that I would visit
tsu no kuni no	and now autumn has
ikuta no mori ni	come to Ikuta grove in
aki ha kinikeri	the fabled province of Tsu

Fujiwara no Ietaka

This poem was composed for the “Horikawa hyakushu.”

The Ikuta grove was located in what is now Ikuta District of Kōbe City. The province of Tsu was another name for Settsu Province, now Hyōgo Prefecture.

The *honka* is *Shikashū* 81 by Seiin:

kimi sumaba	if my lord still lived
tohamashi mono wo	there I would go to visit
tsu no kuni no	but the first winds of
ikuta no mori no	autumn blow through Ikuta
aki no hatsukaze	grove in the province of Tsu

290 *To accompany a painting of Takasago on the sliding doors of the
Saishōshitennō-in*

fuku kaze no	invisible is
iro koso miene	the color of the blowing
takasago no	wind yet autumn has
wonohe no matsu ni	come even to the pine on
aki ha kinikeri	the peak at Takasago

Fujiwara no Hideyoshi

Composed for the “Saishōshitennō-in shōji no waka.”

Mt. Takasago is in Hyōgo Prefecture. Onoe, here treated as a common noun (“on the peak”), may also be a place name, as there is an Onoe Shrine located at Takasago in present-day Kakogawa District of Hyogo Prefecture. It may also refer to a variety of pine that grows in the precincts of the shrine.

The *honka* is *Kokinshū* 169 by Fujiwara no Toshiyuki:

aki kinu to	to my eyes it is
me ni ha sayaka ni	not clear that autumn has come
mienedomo	but the chill whisper
kaze no oto ni zo	of the invisible wind
odorokarenuru	startles me to awareness

291 *Composed when he was presenting a hundred-poem sequence*

fushimi yama	Fushimi Mountain
matsu no kage yori	gazing out from this shelter

miwataseba
akuru ta no mo ni
aki kaze zo fuku

beneath the tall pines
as dawn breaks autumn winds blow
across the surface of the fields

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Shōji ninen in shodo hyakushu.”

Fushimi Mountain is in Fushimi District in Kyoto. *Fushi* also means ‘lying down’ and functions as *engo* with *akuru* (dawning).

292 *Composed for a fifty-poem sequence competition sponsored by Prince Shukaku*

akenuru ka
koromode samushi
sugahara ya
fushimi no sato no
aki no hatsu kaze

has dawn broken yet
how cold my flowing sleeves here
in Sugawara
first winds of autumn blow through
the village of Fushimi

Fujiwara no Ietaka

Composed for the “Omuro gojishshu.”

The village of Fushimi, located in Sugawara District of Nara City, had already fallen to ruin at the time of the *Kokinshū*, so the mention of it brings a sense of desolation. *Fushi* also means ‘lying down’ and functions as *engo* with *akenuru* (has dawned).

Compare *Kokinshū* 981, an anonymous poem:

iza koko ni
waga yo ha henamu
sugahara ya
fushimi no sato no
aremakū mo woshi

well then it is here
that I shall spend my life in
Sugawara though
it will bring me grief to see
Fushimi village crumble

293 *For the “Fifteen-Hundred-Round Poetry Contest”*

fukakusa no
tsuyu no yosuga wo
chigirinite

a fragile vow as
fleeting as dew on deep grass
at Fukakusa

sato woba karezu	yet autumn has returned	it will
aki ha kinikeri	not abandon this village	

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Sengohyakuban no utaawase.”

The village of Fukakusa (deep grass) is now part of Fushimi District, Kyoto. Tsuyu means both ‘dew’ and ‘slight, undependable’ and functions as a *kakekotoba*.

Compare *Kokinshū* 969 (*Ise monogatari* 8) by Ariwara no Narihira:

ima zo shiru	now I know what it
kurushiki mono to	is to wait how painful it
hito matamu	must have been for her
sato woba karezu	I will never abandon
tofu bekarikeri	those villages I should visit

294 *For the “Fifteen-Hundred-Round Poetry Contest”*

ahare mata	ah once again I
ika ni shinoban	wonder how I shall endure
sode no tsuyu	dew on flowing sleeves
nohara no kaze ni	autumn has come in the chill
aki ha kinikeri	winds whistling across the fields

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the “Sengohyakuban no utaawase.”

Tsuyu (dew) suggests tears brought on by the coming of autumn. *Tsuyu* (dew) and *aki* (autumn) are *engo*.

295 *For the “Fifteen-Hundred-Round Poetry Contest”*

shikitahe no	surely it has passed
makura no uhe ni	above this rough white linen
suginu nari	pillow the first chill
tsuyu wo tadzunuru	wind of autumn has come to
aki no hatsu kaze	visit the glistening dewdrops

Minamoto no Tomochika

Composed for the “Sengohyakuban no utaawase.”

Shikitahe no (translated as ‘white linen’) is a *makurakotoba* modifying *makura* (pillow).

The *honka* is *Kokinshū* 595 by Ki no Tomonori:

shikitahe no	beneath my rough white
makura no shita ni	linen pillow an ocean
ume ha aredo	of tears is found yet
hito wo mirume ha	we have no chance to meet no
ohizu zo arikeru	seaweed grows in these waters

296 *For the “Fifteen-Hundred-Round Poetry Contest”*

midzukuki no	even the leaves of
woka no kuzuba mo	the arrowroot that grows on
irodzukite	Mizuguki slope
kesa uraganashi	have colored poignantly this
aki no hatsu kaze	morning first winds of autumn

Kenjō

Composed for the “Sengohyakuban no utaawase.”

Midzukuki may be a proper name (there are places with this name in both Shiga and Fukuoka Prefectures). *Midzukuki no* (of the water stems) also functions as a *makurakotoba* for *woka* (slope, hill). *Ura* (back)/*uraganashi* (sad) functions as a *kakekotoba*. *Ura* (back) and *kuzuba* (arrowroot leaves) are *engo*, drawing on the common poetic reference to the wind turning over the leaves of arrowroot in the autumn. For *kuzu*, see 285.

The *honka* is an anonymous poem from the *Man'yōshū*, 2208:

kari ga ne no	the cries of wild geese
samuku nakishiyu	sound so cold as they fly by—
midzuguki no	that is why the leaves
woka no kuzuba ha	of arrowroot on the slope
irodzukinikeri	of water stems have changed hue

297 *For the “Fifteen-Hundred-Round Poetry Contest”*

aki ha tada	only the evening
kokoro yori oku	dew that forms in my heart in

yufu tsuyu wo
sode no hoka tomo
omohikeru kana

autumn but I thought
the drops on my sleeves the same
as those settling everywhere

Echizen

This poem was actually composed for the “Shōji ninen in dainido hyakushu” rather than for the “Sengohyakuban no utaawase.”

The *honka* is *Gosenshū* 1282 by Fujiwara no Tadakuni:

ware naranu
kusaba mo mono ha
omohikeri
sode yori hoka ni
wokeru shiratsuyu

I had thought them to
be something apart from me
these leaves of grass yet
white dewdrops have settled in
places other than my sleeves

298 *An autumn poem composed when he was presenting a fifty-poem sequence*

kinofu made
yoso ni shinobishi
shita ogi no
suweba no tsuyu ni
aki kaze zo fuku

until yesterday
hidden away somewhere else
chill autumn wind blows
across the dewdrops on the tips
of the reeds beneath my eaves

Fujiwara no Masatsune

Composed for the “Rōnyaku gojisshu utaawase.”

For *ogi*, see 277.

299 *Topic unknown*

oshinabete
mono wo omohanu
hito ni sahe
kokoro wo tsukuru
aki no hatsu kaze

even in that rare
person unaffected by
the world the first cool
winds of autumn awaken
a heart that knows deep feelings

Saigyō

300 *Topic unknown*

ahare ika ni
kusaba no tsuyu no
koboru ran
aki kaze tachinu
miyagino no hara

oh how heavily
those sparkling dewdrops must spill
from the blades of grass
autumn wind has begun to
blow across Miyagi Moor

Saigyō

Miyagi Moor is in present-day Sendai City in Miyagi Prefecture.

Compare the anonymous *Kokinshū* 1091:

misaburahi
mikasa to mohose
miyagino no
ko no shita tsuyu ha
ame ni masareri

oh guardsman remind
your master to wear his hat—
here on Miyagi
Moor the dewdrops fall from
the trees more heavily than rain

301 *Composed when presenting a hundred-poem sequence to Retired Emperor Sutoku*

mishibu tsuki
uweshi yamada ni
hita hahete
mata sode nurasu
aki ha kinikeri

around mountain fields
I planted till my sleeves were stained
with water I hang
wooden clappers again my
sleeves are damp autumn has come

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Kyūan hyakushu.”

Wooden clappers were hung around fields to scare off birds and animals. The speaker of the poem finds his sleeves damp once more, this time not with the muddy water of the rice fields, but with autumn dew and tears.

The *honka* is the anonymous *Man'yōshū* 1634:

koromode ni
mishibu tsuku made
uweshi ta wo

around the fields I
worked to plant till my sleeves were
stained by the waters

hikita waga hahe
mamoreru kurushi

I've hung the wooden clappers—
how hard to defend the fields

- 302 *Composed at home, when asked to write a poem on 'early autumn in a mountain retreat' during the time he served as both Middle Counselor and Middle Captain*

asagiri ya
tatsuta no yama no
sato narade
aki kinikeri to
tare ka shiramashi

those who do not dwell
here in this village near
Tatsuta Mountain
where chill morning mists rise which
of them could know autumn has come

Fujiwara no Tadamichi, Hōshōji Lay Monk and former Regent and Chancellor

Tatsu (to rise)/Tatsuta is a *kakekotoba*. Tatsuta Mountain is in Ikoma District, Nara Prefecture.

- 303 *Topic unknown*

yufugure ha
ogi fuku kaze no
oto masaru
ima hata ika ni
nezameseraren

with the evening light
the sound of wind blowing through
the flowering reeds
beneath the eaves grows louder—
again I'll lie awake at night

Prince Tomohira, Minister of the Central Affairs Ministry

For *ogi*, see 277.

- 304 *Topic unknown*

yufu sareba
ogi no ha muke wo
fuku kaze ni
koto zo tomo naku

when evening comes
the blades of the flowering
reeds all bend in one
direction in the winds and

namida ochikeri inexplicably tears fall

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

For *ogi*, see 277.

305 *When presenting a hundred-poem sequence to Retired Emperor Sutoku*

ogi no ha mo	do they too have a	
chigiri arite ya	bond that couples them	is that
aki kaze no	why the thin blades of	
otodzure somuru	flowering reeds are visited	
tsuma to nariken	first by souging autumn winds	

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Kyūan hyakushu.”

Chigiri (bond) refers to a karmic connection from a previous life that predestines a couple (here the reeds and the autumn wind) to marry. *Oto* (sound)/*otodzure* (visiting) and *tsuma* (starting point; wife) are *kakekotoba*. For *ogi*, see 277.

306 *Topic unknown*

aki kinu to	it is the chill wind
matsu fuku kaze mo	blowing through the pines that tells
shirasekeri	me autumn has come
kanarazu ogi no	although these needles are not
uhaba naranedo	the tips of flowering reeds

Shichijōnoin no Gondaibu

For *ogi*, see 277.

307 *Composed on the topic ‘autumn wind in Shinoda Grove’ when they were drawing topics by lot and writing poems*

hi wo hetsutsu	as the days pass by
oto koso masare	the autumn wind soughs louder

idzumi naru
shinoda no mori no
chie no akikaze

whistling through thousands
of branches in the grove of
Shinoda in Izumi

Fujiwara no Tsunehira

Shinoda Grove in Izumi Province (now Ōsaka City) was famous for camphor trees (*kusu no ki*).

The *honka* is the anonymous *Kokin rokujō* 1049:

idzumi naru
shinoda no mori no
kusu no ki no
chie ni wakarete
mono wo koso omoe

multifold as
the thousands of branches of
the camphor trees that
grow in Shinoda Grove in
Izumi are my sad thoughts

308 *For a hundred-poem sequence*

utatane no
asake no sode ni
kaharu nari
narasu afugi no
aki no hatsukaze

on my sleeves as I
awaken at dawn after
a brief summer nap
autumn's first breeze is felt in
the rustling of my weary fan

Princess Shokushi

Composed for the "Shōji ninen in shodo hyakushu."

Narasu (to rustle; to be accustomed) and *aki* (autumn; tiring of) are *kakekotoba*.

309 *Topic unknown*

te mo tayuku
narasu afugi no
okidokoro
wasuru bakari ni
aki kaze zo fuku

so cool the breath of
the first autumn breeze it has
made me forget where
I left that fan I fluttered
so long my arm grew weary

Sagami

310 *Topic unknown*

aki kaze ha
fukimusubedomo
shiratsuyu no
midarete okanu
kusa no ha zo naki

though the autumn wind
blows and gathers together
the drops of white dew
no blade of grass is without
a scatter of crystal beads

*Daini no Sanmi*311 *Topic unknown*

asaborake
ogi no uhaba no
tsuyu mireba
yaya hadasamushi
aki no hatsukaze

in the first daylight
dewdrops glisten on upper
leaves of flowering
reeds and I feel a sudden
chill the first breeze of autumn

Sone no Yoshitada

For *ogi*, see 277.

312 *Topic unknown*

fukimusubu
kaze ha mukashi no
aki nagara
arishi ni mo ninu
sode no tsuyu kana

although the wind that
blows and forms the dewdrops is
the wind of autumns
past still the drops on my sleeves are
unlike those of years gone by

Ono no Komachi

Musubu (to form; to tie) and *sode* (sleeve) are *engo*.

313 *Composed during the Engi Era for a set of screens depicting the months*

ohozora wo
ware mo nagamete

across the broad sky
I too gaze disconsolate

hikoboshi no
tsuma matsu yo sahe
hitori kamo nen

even on the night
the Herd Boy awaits his love
am I to sleep all alone

Ki no Tsurayuki

For the screens for which this was composed, see 283.

The Tanabata Festival on the seventh of the Seventh Month celebrates the meeting of the Herd Boy (the star Altair) and the Weaver Maid (Vega) who are able to meet but once a year when the Herd Boy is allowed to row across the River of Heaven, the Milky Way.

314 *Topic unknown*

kono yufube
furitsuru ame ha
hikoboshi no
to wataru fune no
kai no shidzuku ka

surely this evening
the raindrops splashing us are
spray flying from
the oars of the Herd Boy's boat
as he crosses the narrows

Yamabe no Akahito

For the Tanabata Festival celebrating the Herd Boy's crossing of the River of Heaven, see 313.

The poem is a variant of the anonymous *Man'yōshū* 2052.

315 *Composed imagining 'Tanabata' at the home of the Uji former Regent and Prime Minister*

toshi wo hete
sumu beki yado no
ikemidzu ha
hoshiahi no kage mo
omonare ya sen

as years pass even
the image of star meetings
reflected in the pond
near this house where we shall dwell
will become a familiar sight

Fujiwara no Nagaie, Supernumerary Counselor

The former Regent and Prime Minister was Nagaie's elder brother Fujiwara no Yori-michi.

For Tanabata, see 313. *Sumu* (to clear), *omo* (surface), *ikemidzu* (pond water), and *kage* (reflection) are *engo*. *Sumu* also means 'to dwell' and *omonare* means 'familiar'; both function as *kakekotoba*.

316 *A Tanabata poem sent during the reign of the retired sovereign Kazan*

sode hichite	drenching my sleeves I
waga te ni musubu	dip cupped hands into the water
midzu no omo ni	and on its surface
amatsu hoshiahi no	see the meeting of the stars
sora wo miru kana	gliding across the broad skies

Fujiwara no Nagayoshi

The *honka* is *Kokinshū* 2 by Ki no Tsurayuki:

sode hichite	today long-awaited
musubishi midzu no	day when spring begins will
kohoreru wo	the breeze melt icebound
haru tatsu kefu no	waters in which we once dipped
kaze ya toku ramu	cupped hands drenching summer sleeves

317 *Composed at the Tanabata Festival on the seventh day of the Seventh Month*

kumoma yori	through rifts in the clouds
hoshiahi no sora wo	I gaze off across the skies
miwataseba	where the stars meet
shidzugokoro naki	heart echoing the tumult
ama no kaha nami	of waves on heaven's river

Ōnakatomi no Sukechika, Chief Priest of the Ise Grand Shrine

For Tanabata, see 313.

318 *Composed for Tanabata*

tanabata no	the Tanabata
ama no hagaromo	lovers pile on heavenly
uchikasane	feather robes for warmth
nuru yo suzushiki	as they retire tonight and
aki kaze zo fuku	chilly autumn breezes blow

Fujiwara no Takatō, Senior Assistant Governor General of Dazai

In Japanese legend, angels wear robes of feathers. Here the star-lovers of Tanabata (see 313), too, are dressed in feather robes and use them as coverlets on their night together.

319 *Composed for Tanabata*

tanabata no	spellbound is my heart
koromo no tsuma ha	by the hem of this robe my
kokoro shite	Tanabata love
fuki na kaheshi so	ah first wind of autumn please
aki no hatsu kaze	do not turn it turn him back

Koben

For Tanabata, see 313. *Tsuma* means both 'skirt' or 'hem' and 'spouse.' *Na kaheshi so* means both 'do not turn back' and 'do not send back.'

The *honka* is the anonymous *Kokinshū* 171:

waga seko ga	eagerly I glimpse
koromo no suso wo	the splendid lining of my
fukikaheshi	love's hem blown back by
uramezurashiki	the first cool delicious breeze
aki no hatsukaze	to tell us autumn has come

320 *Composed for Tanabata*

tanabata no	my Tanabata
towataru fune no	love plies the narrows in his

kadji no ha ni
iku aki kakitsu
tsuyu no tamadzusa

boat on mulberry
oars how many autumns have
we penned words with jeweled dew

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Shunzei wrote this for his “Gosha hyakushu” and offered it at the Hiyoshi Shrine.

Tamadzusa is a poetic term for ‘letter.’ *Tama* also means ‘bead’ or ‘jewel’ and is linked imagistically to dew. The phrase ‘jeweled dew’ suggests tears and also implies impermanence. It was the custom on Tanabata (see 313) to collect dew to make ink to write messages on mulberry leaves, *kadji no ha*. The phrase *kadji no ha* also means ‘blades of oars’ and serves as a *kakekotoba*.

The *honka* is *Goshūishū* 242 by Kazusa no menoto:

ama no kaha
towataru fune no
kadji no ha ni
omofu koto wo mo
kakitsukuru kana

crossing the narrows
of heaven’s river oars of
his boat flat as leaves
of mulberry on which I’ve
I’ve written my thoughts of you

Kadji, in both Shunzei’s poem and Kazusa’s, is a *kakekotoba* meaning ‘oars’ and the plant *kaji* (*Broussonetia papyrifera*), a tree used to make paper. The first two lines of both poems are *jo* linked to the last two by this wordplay in the third lines.

321 *From a hundred-poem sequence*

nagamureba
koromode suzushi
hisakata no
ama no kahara no
aki no yufugure

gazing intently
my sleeves grow cool as I watch
there in the broad skies
the riverbed of heaven
revealed this autumn evening

Princess Shokushi

Hisakata no (translated here as ‘broad’) is a *makurakotoba* for *ama* (heavens).

- 322 *Written when they were composing hundred-poem sequences at his residence*

ika bakari	how it must pierce
mi ni shiminu ran	her flesh and chill her through and
tanabata no	through Tanabata
tsuma matsu yohi no	maiden waits tonight in
ama no kahakaze	the river wind of heaven

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

For Tanabata, see 313.

- 323 *On the topic 'Tanabata'*

hoshiahi no	this evening when stars
yufube suzushiki	will meet so cool the river
ama no kaha	of heaven now cold
momidji no hashi wo	autumn wind blows across that
wataru aki kaze	bridge of many-colored leaves

Fujiwara no Kintsune, Supernumerary Middle Counselor

For Tanabata, see 313. *Wataru* (to cross or blow across) and *hashi* (bridge) are *engo*. The *honka* is the anonymous *Kokinshū* 175:

ama no kaha	the weaver maiden
momidji wo hashi ni	longs for autumn's coming
watasebaya	hoping for a bridge
tanabata tsu me no	of many-colored leaves to
aki wo shi mo matsu	span the river of heaven

- 324 *Imagining 'Tanabata'*

tanabata no	unfailingly they'll
afu se taesenu	have their time Tanabata
ama no kaha	in which autumn did
ikanaru aki ka	they start to cross the constant

watarisomeken

rapids in heaven's river

Taikenmon'in no Horikawa

Composed for the "Kyūan hyakushu."

For Tanabata, see 313. *Se* means both 'time, chance' and 'rapids'; and *se* (rapids), *taesenu* (unfailing, constant), and *kaha* (river) are *engo*.

325 *Imagining 'Tanabata'*

wakuraba ni
ama no kaha nami
yoru nagara
akuru sora ni ha
makasezu mogana

rare the waves that roll
in on heaven's river rare
their meeting nights if
only I could keep the stars from
fading in the brightening sky

Kishi Joō, Junior Consort

For Tanabata, see 313.

The phrase *yoru nagara* means both 'while [waves] approach' and '[sky brightening] while yet it is night' and serves as a *kakekotoba*.

326 *Imagining 'Tanabata'*

itodoshiku
omohikenu beshi
tanabata no
wakare no sode ni
okeru shiratsuyu

pain tears at their hearts
till they must soon vanish at
the Tanabata
parting on the lovers' sleeves
settle droplets of white dew

Ōnakatomi no Yoshinobu

For Tanabata, see 313.

Kenu (vanished) and *tsuyu* (dew) are *engo*.

327 *For a screen at the residence of Middle Counselor Kanesuke*

tanabata ha
ima ya wakaruru

ah Tanabata
is it now that sad farewell

ama no kaha
kahagiri tachite
chidori naku nari

by heaven's river
the morning mists are rising
and plovers' cries can be heard

Ki no Tsurayuki

Fujiwara no Kanesuke (877–933) was Tsurayuki's patron.
For Tanabata, see 313.

328 *On the topic 'bush clover' for a hundred-poem sequence written during
the reign of Retired Emperor Horikawa*

kaha midzu ni
shika no shigarami
kaketekeri
ukite nagarenu
aki hagi no hana

in river waters
stands a simple weir bound to
the deer blossoms of
autumn bush clover are
unable to float away

Ōe no Masafusa, former Middle Counselor

The poem was composed for the "Horikawa hyakushu."

Shigarami (weir) suggests the 'entanglement' of the deer with the bush clover, which blooms during the mating season of the deer in the autumn and which often symbolizes the 'bride' the buck seeks. *Hagi* (Japanese bush clover, or *Lespedeza bicolor*) is a large shrub with reddish-pink blossoms.

329 *Topic unknown*

karigoromo
ware to ha suraji
tsuyu fukaki
nohara no hagi no
hana ni makasete

I will not rub my
hunting clothing with dye but
will leave that to these
blossoms of the bush clover
in the fields so thick with dew

Minamoto no Yorimasa, Junior Third Rank

For *hagi*, see 328.

The *honka* is the anonymous *Man'yōshū* 2101:

waga koromo
sureru ni ha arazu
takamatsu no
nobe yukishikaba
hagi no sureru zo

no one here to rub
my garments with bright dyes if
I could walk the fields
of Takamatsu the bush
clover would do it for me

330 *Topic unknown*

aki hagi wo
worade ha sugiji
tsukikusa no
hanazurigoromo
tsuyu ni nuru tomo

I cannot pass by
autumn bush clover without
breaking some branches
though dew may soak and fade this
robe dyed with moongrass flowers

Eien, Supernumerary Archbishop

Tsukikusa (moongrass; *Commelina communis*), now called *tsuyukusa* (dewgrass), was used as a dyestuff.

The *honka* is the anonymous *Kokinshū* 247:

tsukikusa ni
koromo ha suramu
asa tsuyu ni
nurete no nochi ha
utsurohinu tomo

I will print my robe
with fleeting moongrass flowers—
what care I if it
quickly fades when dampened by
the heavy dew of morning

331 *Composed when Prince Shukaku had commissioned fifty-poem sequences*

hagi ga hana
masode ni kakete
takamado no
wonohe no miya ni
hire furu ya tare

bush clover flowers
tangled in her flowing sleeves—
who is it flutters
her scarf at the palace on
the peak at Takamado

Kenjō

Composed for the “Omuro gojisshu.”

For *hagi*, see 328. Kenjō's use of the poetic prefix *ma* (true) gives an air of antiquity to his composition. Takamado Mountain in the eastern part of Takamado, Nara, was the site of the detached palace of Emperor Shōmu. The *hire* was an ancient scarf or stole-like garment worn by noblewomen.

The *honka* is *Man'yōshū* 4315 by Ōtomo no Yakamochi:

miyabito no	the proud courtiers'
sodetsuke koromo	long-sleeved garments are dyed with
aki hagi ni	the lovely hues of
niohi yoroshiki	autumn bush clover at the
takamado no miya	palace of Takamado

332 *Topic unknown*

oku tsuyu mo	no tranquility
shidzugokoro naku	for the settling dew either—
aki kaze ni	the chill autumn wind
midarete sakeru	scatters blossoms as they bloom
mano no hagi hara	bush clover fields of Mano

Yūshi Naishin'ō-ke no Kūi

The poem was composed for the "Horikawa hyakushu."

For *hagi*, see 328. The location of the fields of Mano is uncertain, as there are a number of plains called Mano in central Honshū.

333 *Topic unknown*

aki hagi no	come to me with robes
sakichiru nobe no	soaked through with the evening dew
yufutsuyu ni	through fields where bloom and
nuretsutsu kimase	fall petals of autumn bush
yo ha fukenu tomo	clover though the night grow late

For *hagi*, see 328.

Kakinomoto no Hitomaro

This poem is included as *Man'yōshū* 2252 as an anonymous poem.

334 *Topic unknown*

sawoshika no	the handsome stag
asa tatsu nobe no	rises from morning fields where
aki hagi ni	dewdrops settled on
tama to miru made	sprigs of autumn bush clover
okeru shiratsuyu	white jewels in the early light

Ōtomo no Yakamochi, Middle Counselor

Sa- (here translated as 'handsome') is a poetic prefix.

Yakamochi's poem is also found in the *Man'yōshū*, poem 1598.

335 *Topic unknown*

aki no no wo	parting the fields of
wakeyuku tsuyu ni	autumn I make my way as
utsuritsutsu	the shimmering dew
waga koromode ha	imparts to my trailing sleeves
hana no ka zo suru	the scents of many flowers

Ōshikōchi no Mitsune

336 *Topic unknown*

tare wo ka mo	whom do you await
matsuchi no yama no	maiden flowers on the peak
wominaheshi	of Matsuchi
aki to chigireru	there must be someone you vowed
hito zo aru rashi	to meet when autumn returned

Ono no Komachi

Wominaheshi (*ominaeshi*, *Patrinia scabiosaefolia*) is written with characters that mean 'maiden flowers,' leading to frequent wordplays in *waka*. Matsuchi Mountain lies on the border between Nara and Wakayama Prefectures. The place name Matsuchi serves as a *kakekotoba*, as the first two syllables, *matsu* (to wait), combine with the first line, *tare wo ka mo*, to mean "whom do you await?"

337 *Topic unknown*

wominaheshi
nobe no furusato
omohiidete
yadorishi mushi no
kowe ya kohishiki

maiden flowers now
remembering the wild fields
where you once flourished—
are the voices of insects that
sheltered there so dear to you

Fujiwara no Motozane

According to the *Motozane shū*, this poem was composed for the “Chūgū no nyōbo no utaawase” of 959.

338 *From the “Fifteen-Hundred-Round Poetry Contest”*

yufu sareba
tama chiru nobe no
wominaheshi
makura sadamenu
aki kaze zo fuku

at nightfall unsettled
maiden flowers of the fields
where jewels scatter
cannot decide how to turn
their pillows autumn winds blow

Fujiwara no Yoshihira, Middle Captain of the Left Guards

Composed for the “Sengohyakuban no utaawase.”

The phrase *tama chiru* is a *kakekotoba* meaning both ‘jewels [dewdrops; tears] fall’ and ‘souls unsettled.’ Turning one’s pillow in a certain direction was believed to lead to dreams of one’s beloved.

The *honka* is the anonymous *Kokinshū* 516:

yohi yohi ni
makura sadamen
kata mo nashi
ika ni neshi yo ka
yume ni miekemu

every night I
try to choose a different
direction to turn
my pillow which way did it
face that night we met in dreams

339 *On ‘purple trousers’*

fudjibakama
nushi ha tare tomo

these purple trousers—
who could the owner be I

shiratsuyu no
koborete nihofu
nobe no aki kaze

wonder spilling white
dewdrops autumn winds of
the fields carry their sweet perfume

Kōyū

Fudjibakama (*fujibakama*; *Eupatorium strechadosmum*), literally ‘purple trousers,’ is a perennial plant that bears fragrant purple blossoms in the fall. *Shira-* (not knowing; white) is a *kakekotoba* linking the phrases “I do not know the owner” and “white dew.”

The *honka* is *Kokinshū* 241 by Sosei:

nushi shiranu
ka koso nihohere
aki no no ni
ta ga nugikakeshi
fudjibakama zo mo

a sweet perfume
blended by an unknown hand blows
across autumn fields
who removed and hung them here
purple trousers of the meadow

340 *Composed when presenting hundred-poem sequences to Retired Emperor Sutoku*

usugiri no
magaki no hana no
asajimeri
aki ha yufube to
tare ka ihiken

glistening flowers
dawn-damp on the brushwood fence
hazy in thin mist
who was it once proclaimed that
in autumn it's the evening

Fujiwara no Kiyosuke

Composed for the “Kyūan hyakushu.”

Sei Shōnagon argues in the *Makura no sōshi*: “In autumn [it is] the evenings, when the glittering sun sinks close to the edge of the hills and crows fly back to their nests in threes and fours and twos; more charming still is a file of wild geese, like specks in the autumn sky. When the sun has set, one's heart is moved by the sound of the wind and the hum of the insects.” (Ivan Morris, p. 21)

- 341 *Composed for a hundred-poem sequence competition sponsored by the Lay Monk and former Regent and Chancellor, when he was Minister of the Right*

ito kaku ya	was I as wretched
sode ha shihoreshi	then were my sleeves as soaking
nobe ni idete	wet though I went out
mukashi mo aki no	into the fields and gazed at
hana ha mishikado	autumn flowers long ago

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Lay Monk and former Regent and Chancellor was Fujiwara no Kanezane. This poem was composed for the “Udaijin no ie no hyakushu,” which he sponsored in 1178/7.

- 342 *On seeing the autumn fields when he was in Tsukushi*

hanami ni to	of my own accord
hito yarinaranu	I came out to autumn fields
nobe ni kite	to view the blossoms
kokoro no kagiri	of Tsukushi but now my
tsukushitsuru kana	heart is completely consumed

Minamoto no Tsunenobu, Major Counselor

Tsunenobu had gone from the capital to Tsukushi in Kyushu to serve as Supernumerary Governor General of the Dazaifu.

Tsukushitsuru, which means ‘completely exhausted, consumed,’ contains the place name Tsukushi.

- 343 *Topic unknown*

okite min to	I'll see them when I
omohishi hodo ni	wake I thought and placed them near
karenikeri	but they withered and
tsuyu yori kenaru	fell more fleeting than the dew
asagaho no hana	flowers of the morning glory

Sone no Yoshitada

Okite is a *kakekotoba* meaning both ‘waking’ and ‘placing,’ and it also functions as *engo* with *tsuyu* (dew) in its third meaning, ‘settling.’ The flowers of the *asagaho* (*asagao*; *Pharbitis nil*), or Japanese morning glory, bloom in the morning and then soon wither.

344 *Topic unknown*

yamagatsu no	on the bamboo fence
kakiho ni sakeru	near the woodsman's cottage they
asagaho ha	bloom fleeting morning
shinonome narade	glories glimpsed through the gaps—
afu yoshi mo nashi	we can meet only at dawn

Ki no Tsurayuki

Shinonome means both ‘early dawn’ and ‘the gaps between the bamboo stalks.’ For *asagaho*, see 343.

345 *Topic unknown*

uragaruru	scattered as the dried
asadjigahara no	stalks of field grasses on
karukaya no	short-reed meadow their
midarete mono wo	tips burnt with frost my thoughts too
omofu koro kana	are unsettled this season

Sakanoue no Korenori

Karu is written with the character meaning ‘to reap’ and also has the meaning ‘to wither.’ The first three lines of the poem (scattering of the dried stalks of the meadow of short reeds touched by frost) are a *jo* linked to the main statement of the poem (my thoughts are unsettled this season) by *midarete* (scattering, being unsettled).

346 *Topic unknown*

sawoshika no	first feathery blooms
iru no no susuki	of plume grass soften Iru
hatsu ohana	Meadow where the buck

itsu shika imo ga
tamakura ni sen

now roams when may I pillow
my head on my sister's arm

Kakinomoto no Hitomaro

Sa- is a poetic prefix. Iru Meadow may refer to the area around Iru Shrine in Kyoto, or it may be a common noun referring to a meadow in a hollow. *Iru* also means 'to enter' and functions as a *kakekotoba*. The *susuki* (*miscanthus sinensis*) is a tall autumn grass that forms a white feathery plume. *Imo* (sister) was a term of affection used by men to women in ancient Japan.

The poem is a variant of the anonymous *Man'yōshū* 2277.

347 *Topic unknown*

wogura yama
fumoto no nobe no
hana susuki
honoka ni miyuru
aki no yufugure

Ogura Mountain
at its foot flowering plume
grass blankets the fields
spearheads dimly visible
this dusky autumn evening

Anonymous

Ogura Mountain is in Sagano in western Kyoto. *Ogura* (dusky) and *honoka* (dimly) are *engo*. *Ho* (ears, seedheads) functions as a *kakekotoba* as part of the word *honoka* (dimly). For *susuki*, see 346.

348 *Topic unknown*

honoka ni mo
kaze ha fukanan
hana susuki
musubohoretsutsu
tsuyu ni nuru tomo

if only a soft
breath of breeze would blow this way—
might it then tangle
the stalks of flowering plume
grass though all be soaked with dew

Kishi Joō, Junior Consort

349 *For a hundred-poem sequence*

hana susuki	flowering plume grass
mata tsuyu fukashi	dew drops lie thick once more
ho ni idete	on ripening ears
nagameji to omofu	I'll not gaze openly
aki no sakari wo	though autumn be in its prime

Princess Shokushi

Composed for the "Shōji ninen in shodo hyakushu."

Ho ni idete means both 'producing ears of grain' and 'becoming visible, doing openly.'

The *honka* are *Kokinshū* 242 by Taira no Sadafun:

ima yori ha	never again will
uhete dani miji	I plant it in my garden
hanasusuki	flowering plume grass
ho ni idzuru aki ha	for autumn when it opens
wabishikarikeri	is unbearably mournful

and *Shūishū* 770 by Shōkan:

shinobureba	when I hide my thoughts	
kurushikarikeri	my feelings pain me more	if
shinosusuki	only the flowerless	
aki no sakari ni	plume grass too might open	
nari ya shinamashi	with the fullness of autumn	

350 *When asked by the Regent and Chancellor to submit hundred-poem sequences*

nobe goto ni	it visits each field
otodzurewataru	and then moves to another—
aki kaze wo	autumn wind in vain
ada ni mo nabiku	is the seductive swaying
hana susuki kana	of the flowering plume grass

Hachijōnoin no Rokujō

The Regent and Chancellor was Fujiwara no Yoshitsune.

351 *On the topic 'morning grasses and flowers' for a Poetry Bureau poetry contest*

akenu tote	dawn has come	the deer
nobe yori yama ni	knows he must leave the fields	
iru shika no	for the mountains	sent
ato fukiokuru	on his way by the wind tossing	
hagi no shitakaze	the lower leaves of bush clover	

Minamoto no Michiteru, Commander of the Left Gate Guards

The contest was the "Keishō jishin no utaawase."

For *hagi*, see 306.

352 *Topic unknown*

mi ni tomaru	thoughts linger in my
omohi wo ogi no	mind as autumn winds sigh in
uhaba nite	the tips of reeds this
kono goro kanashi	is the season of sadness
yufugure no sora	darkening sky of evening

Jien, former Major Archbishop

For *ogi* (reeds), see 277.

353 *On 'reeds,' composed for a hundred-poem sequence presented during the reign of Retired Emperor Sutoku*

mi no hodo wo	my thoughts linger
omohitsudzukuru	on the limits of this life
yufugure no	as I listen to
ogi no uhaba ni	the wind traversing the tips
kaze wataru nari	of the reeds this evening

Minamoto no Yukimune, Minister of the Great Storehouse

Composed for the “Sutoku in shodo hyakushu.”

For *ogi* (reeds), see 277.

354 *When composing autumn poems*

aki ha tada	in autumn sad thoughts
mono wo koso omohe	fill my mind excluding
tsuyu kakaru	all else when I hear
ogi no uhe fuku	the mournful wind grazing the tips
kaze ni tsukete mo	of reeds laden with drops of dew

Daughter of Minamoto no Shigeyuki

For *ogi* (reeds), see 277.

355 *When presenting a hundred-poem sequence to Retired Emperor
Horikawa*

aki kaze no	the chilling autumn
yaya hadasamuku	wind blusters ever more
fuku nabe ni	piercingly it bites—
ogi no uhaba no	how mournful is the rustle
oto zo kanashiki	of the tip leaves of the reeds

Fujiwara no Mototoshi

Composed on the topic ‘reeds’ for the “Horikawa hyakushu.”

For *ogi* (reeds), see 277.

356 *When presenting a hundred-poem sequence*

ogi no ha ni	when the blades of reeds
fukeba arashi no	toss in the raging storm then
aki naru wo	at midnight are heard
machikeru yoha no	the cries of the amorous
saoshika no kowe	buck who awaited autumn

Fujiwara no Yoshitsune, Regent and Chancellor

From the “Shōji ninen in shodo hyakushu.”

Arashi is a *kakekotoba* meaning both ‘storm’ and ‘rough.’

357 *When presenting a hundred-poem sequence*

oshinabete	more powerful still
omohishi koto no	than all the images I’ve
kazukazu ni	ever called to mind
naho iro masaru	more resonant more plangent
aki no yufugure	is the evening in autumn

Fujiwara no Yoshitsune, Regent and Chancellor

From the “Shōji ninen in shodo hyakushu.”

358 *Topic unknown*

kurekaku	as darkness begins
munashiki sora no	to dim the empty skies of
aki wo mite	autumn I gaze out
oboezu tamaru	unaware of the drops of
sode no tsuyu kana	dew gathering on my sleeves

Fujiwara no Yoshitsune, Regent and Chancellor

Tsuyu (dew) and *aki* (autumn) are *engo*.

359 *When he was holding a hundred-poem sequence contest at his home*

mono omohade	without sorrowful
kakaru tsuyu ya ha	thoughts could such a dew as
sode ni oku	this settle on my
nagametekeri na	sleeves absentmindedly I
aki no yufugure	gazed at the autumn evening

Fujiwara no Yoshitsune, Regent and Chancellor

The occasion for the composition of this poem was the “Ropyyakuban no utaawase.”

Kakaru (to hang, cling; such, this kind of) is a *kakekotoba* and functions as *engo* with *tsuyu* (dew).

360 *On the topic 'autumn travel along a mountain path,' when the courtiers
were composing Chinese poems and matching waka to them*

miyamadji ya	ah deep mountain roads
itsu yori aki no	when did you first take on these
iro naran	autumnal colors
mizarishi kumo no	never have I seen such clouds
yufugure no sora	drifting in the twilight sky

Jien, former Major Archbishop

The "Genkyū shiika awase" was sponsored by Gotoba in 1205.

361 *Topic unknown*

sabishisa ha	sadness does not lie
sono iro to shi mo	in any one color no
nakarikeri	form evokes sorrow
maki tatsu yama no	mountains where tall cypress stand
aki no yufugure	on an evening in autumn

Jakuren

Iro means 'color,' but the same Chinese character, read *shiki*, is used in Buddhism to refer to 'form.'

362 *Topic unknown*

kokoro naki	even a body
mi ni mo ahare ha	which has rejected matters
shirarekeri	of the heart feels pangs
shigi tatsu saha no	of melancholy snipe rise from
aki no yufugure	the marsh evening in autumn

Saigyō

363 *Composed for a hundred-poem sequence requested by the monk Saigyō*

miwataseba	as I gaze afar
hana mo momidji mo	I see neither bright flowers
nakarikeri	nor autumn-colored
ura no tomaya no	leaves a reed-thatched cottage by
aki no yufugure	the bay evening in autumn

Fujiwara no Teika

The “Futamigaura hyakushu” was composed in 1186.

364 *When he was presenting a fifty-poem sequence*

tahete ya ha	can I endure this—
omohi ari tomo	even though I have a love how
ikaga sen	can I live on in
mugura no yado no	a house overgrown with wild
aki no yufugure	grasses evening in autumn

Fujiwara no Masatsune

Composed for the “Rōnyaku gojisshu utaawase.”

Mugura is a wild grass, *Galium aparine*, that flourishes in deserted places.

The *honka* is found in *Ise monogatari* 3:

omohi araba	if you love me let
mugura no yado ni	us lie together even in
ne mo shinamu	a house overgrown
hijikimono ni ha	with wild grasses even with
sode wo shirtsutsu mo	our sleeves spread beneath us

365 *Composed as an autumn poem*

omofu koto	the source of sorrow—
sashite sore to ha	there is nothing to point to
naki mono wo	as its stimulus
aki no yufube wo	on this autumn evening

kokoro ni zo tofu

I interrogate my heart

*Kunai kyō*366 *Composed as an autumn poem*

aki kaze no
itari itaranu
sode ha araji
tada ware kara no
tsuyu no yufugure

the autumn wind does
not decide to sweep across
one sleeve and leave
another I alone shed
drops of dew at eventide

*Kamo no Chōmei**Tsuyu* (dew) and *aki kaze* (autumn wind) are *engo*.The *honka* is the anonymous *Kokinshū* 93:

haru no iro no
itari itaranu
sato ha araji
sakeru sakazaru
hana no miyu ramu

spring does not decide
whether to appear in this
village or the other
yet we see flowers on one
tree but not another

367 *Composed as an autumn poem*

obotsukana
aki ha ika naru
yuwe no areba
suzuro ni mono no
kanashikaru ran

so hard to tell just
where in autumn lies the source—
the reason why all
the things of this world seem to
be inexplicably sad

*Saigyō*368 *Composed as an autumn poem*

sore nagara
mukashi ni mo aranu

all the same it's not
the world I knew long ago—

aki kaze ni
itodo nagame wo
shidzu no wodamaki

the wind of autumn
makes spinning thoughts return
like reels of ancient shizu

Princess Shokushi

Shizu is a blue-striped cloth. *Itodo* (more and more)/*ito* (thread) is a *kakekotoba* and functions as *engo* with *shidzu no wodamaki* (reels of shizu cloth). *Nagame wo shi* (having a reverie)/*shidzu* (cloth) is a *kakekotoba* pivoting on the syllable *shi*.

The *honka* is found in *Ise monogatari* 32:

inishihe no
shidzu no wodamaki
kurikaheshi
mukashi wo ima ni
nasu yoshi mogana

as in days gone by
when they spun the bobbins of
blue-striped shizu cloth
if only there were a way
to return those days to now

369 *Topic unknown*

higurashi no
naku yufugure zo
ukarikeru
itsumo tsukisenu
omohi naredomo

those evenings when
the cicadas shrill are
particularly
sorrowful although my own
sad thoughts are never-ending

Fujiwara no Nagayoshi

The *higurashi* is the evening cicada, *Tanna japonensis*.

370 *Topic unknown*

aki kureba
tokiha no yama no
matsu kaze mo
utsuru bakari ni
mi ni zo shimikeru

when autumn arrives
even the wind in the pines
on Mount Tokiwa
seems to change its color as
it penetrates my body

Izumi Shikibu

Mt. Tokiwa is in western Kyoto. The name, which means 'evergreen,' functions as *engo* with *matsu* (pine). *Utsuru* is a *kakekotoba* meaning both 'to move' and 'to change color, dye' and functions as *engo* with *shimikeru* (penetrates).

371 *Topic unknown*

aki kaze no	the autumn wind comes
yoso ni fukikuru	whistling from all directions
otoha yama	Otowa Mountain
nani no kusaki ka	which of the grasses and trees
nodokekarubeki	can accept it tranquilly

Sone no Yoshitada

Mt. Otowa is in the Uji District of Kyoto. *Oto* (sound)/*Otoha* (place name) is a *kakekotoba*.

372 *Topic unknown*

akatsuki no	neither drops of dew
tsuyu ha namida mo	settling at daybreak nor these
todomarade	tears can be restrained—
uramuru kaze no	only the sorrowful voice of
kowe zo nokoreru	the plaintive wind lingers on

Sagami

This poem was inspired by lines from a Chinese poem by Ōe no Asatsuna, *Wakan rōeishū* 215: "Since last night the wind's voice has become sadder; /With the dawn the dew of tears cannot be restrained."

373 *On the topic 'wind in the fields' for the "Poetry Contest Held at the Residence of the Hōshōji Lay Monk and Former Regent and Prime Minister"*

takamado no	near Takamado's
nodji no shinohara	slopes the tips of small bamboo

suwe sawagi
 sosoya kogarashi
 kefu fukinu nari

that line the field paths
 rustle now I know that wintry
 winds began to blow today

Fujiwara no Mototoshi

The “Hōshōji no nyūdō saki no kanpaku daijōdaijin no ie no utaawase” was held on 1121/9/12 at the residence of the lay monk Fujiwara no Tadamichi.

Mt. Takamado is near Kasuga Park in Nara City. *Shino* is a small grass-like bamboo, *Phyllostachys nigra*.

Compare *Shikashū* 106 by Ōe no Yoshitoki:

ogi no ha ni
 sosoya akikaze
 fukinu nari
 kobore ya shinuru
 tsuyu no shiratama

ah now I see that
 autumn winds have begun to
 blow through the reed blades
 for the white jewels of dew
 have spilled upon the ground

374 *For the “Fifteen-Hundred-Round Poetry Contest”*

fukakusa no
 sato no tsuki kage
 sashihisa mo
 sumikoshi mama no
 nobe no akikaze

in Fukakusa
 village the moonlight glitters
 and the heartache too
 is as it has always been—
 autumn wind sweeps through the fields

Fujiwara no Michitomo, Captain of the Left Gate Guards

Composed for the “Sengohyakuban no utaawase.”

Fukakusa is now part of Fushimi-ku, Kyoto.

The *honka* by Ariwara no Narihira is found in *Ise monogatari* 123 and also *Kokinshū* 971:

toshi wo hete
 sumikoshi sato wo
 idete inaba
 itodo fukakusa
 no to ya narinamu

ah Fukakusa
 if I go now leaving this
 village I've known so
 long will the deep grass become
 a wild and tangled field

375 *On 'the moon through the trees,' when she was presenting a fifty-poem sequence*

ohoaraki no	broad and coarse the leaves
mori no ko no ma wo	yet the trees' canopy is
morikanete	impenetrable
hitodanome naru	how deceptive is the name—
aki no yo no tsuki	bright moon of the autumn night

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Sentō kudai gojisshu” of 1201.

There are groves called Ōaraki in many parts of Kyoto and Nara. Ōaraki (“large, coarse tree”) suggests coarse foliage through which rain or moonlight could easily seep, but instead the moonlight is unable to penetrate the trees of the grove. The poem also plays on the dual meanings of *mori*—‘grove’ and ‘seeping.’

376 *When Cloistered Prince Shukaku had commissioned fifty-poem sequences*

ariake no	on my sleeve a flash
tsuki matsu yado no	as I await the daybreak
sode no uhe ni	moon at my dwelling
hitodanome naru	yet how deceptive it is—
yohi no inadsuma	the brilliant nighttime lightning

Fujiwara no Ietaka

The poem was composed for the “Omuro senka awase” of 1200.

377 *For the hundred-poem sequence contest held at the residence of the Regent and Prime Minister*

kaze wataru	not even in those
asadji ga suwe no	dewdrops clinging to the tips
tsuyu ni dani	of the low rushes
yadori mo hatenu	whipped by the wind can it find

yohi no inadsuma

shelter lightning of the night

Fujiwara no Ariie

Regent and Prime Minister Fujiwara no Yoshitsune sponsored the “Roppyakuban no utaawase” in 1193.

Asadji (*asaji*) is the sparsely growing, reed-like, perennial cogon grass (*Imperata cylindrica* var. *Koenig*).

378 *When presenting ten-poem sequences at Minase*

musashino ya
yukedomo aki no
hate zo naki
ikanaru kaze ka
suwe ni fuku ran

ah Musashi Moor
no matter how far I go
there is no end to
autumn what wind is it that
blows tips of distant grasses

Minamoto no Michiteru, Captain of the Left Gate Guards

Gotoba had a villa in Minase on the Minase River in Settsu Province (now Ōsaka).

Musashi Moor extended over parts of present-day Tokyo and Saitama and Kanagawa Prefectures. *Suwe* (tips; end) refers to both the tips of the plants on the moor and the boundaries of the moor itself.

379 *On ‘the moon’ when he was presenting a hundred-poem sequence*

itsu made ka
namida kumorade
tsuki ha mishi
aki machiete mo
aki zo kohishiki

till what age could I
gaze upon a moon undimmed
by clouds of tears able
to greet another autumn
how I still yearn to see it

Jien, former Major Archbishop

The poem was written for the “Shōji ninen in dainido hyakushu.”

Jien awaits the vision of the autumn moon, only to have his eyes clouded by the tears autumn calls forth.

380 *On 'the moon' for a hundred-poem sequence she was presenting*

nagamewabinu
 aki yori hoka no
 yado mogana
 no ni mo yama ni mo
 tsuki ya sumu ran

as I gaze I grieve
 if only there were a home
 without autumn—
 on the fields and mountains too
 it seems that clear moon must shine

Princess Shokushi

This poem was composed for the “Shōji ninen in shodo hyakushu.”

Sumu means both ‘to shine’ and ‘to live’ and functions as *engo* with *yado* (home).
 The poem may allude to *Kokinshū* 947 by Sosei:

izuku ni ka
 yo woba itohan
 kokoro koso
 no ni mo yama ni mo
 madofuberanare

where shall I go to
 renounce this sorrowful world
 whether in mountains
 or in fields my heart surely
 will be distracted and stray

381 *Topic unknown*

tsukikage no
 hatsu aki kaze to
 fukeyukeba
 kokorodzukushi ni
 mono wo koso omohe

brighter grows the moon's
 light as the winds of early
 autumn blow the night
 deepens as melancholy
 vanquishes my strength of heart

Retired Emperor En'yū

Fukeyukeba is a *kakekotoba* meaning both “when [the night] deepens” and “when the wind blows.”

Compare the anonymous *Kokinshū* 184:

ko no ma yori
 morikuru tsuki no
 kage mireba
 kokorodzukushi no
 aki ha kinikeri

when I see the moon's
 light seep through now-barren
 trees I realize
 how truly autumn has come
 to vanquish my strength of heart

382 *Topic unknown*

ashihiki no
yama no anata ni
sumu hito ha
matade ya aki no
tsuki wo miru ran

it seems that those who
make their homes on the other
side of these rugged
mountains can gaze upon it
without delay autumn's moon

Retired Emperor Sanjō

Ashihiki no (here translated as 'rugged') is a *makurakotoba* modifying *yama* (mountains).

Compare the anonymous *Kokinshū* 877:

wosoku idzuru
tsuki ni mo aru kana
ashihiki no
yama no anata mo
woshimu beranari

long-awaited moon—
how late it is to emerge from
behind the rugged
mountain crest how the other
side must long to hold it back

383 *On the topic 'dim moon through the clouds'*

shikishima ya
takamado yama no
kumoma yori
hikari sashisofu
yumihari no tsuki

in Shikishima
through rifts in the clouds circling
Mount Takamado
its light grows ever brighter—
new moon taut as a bent bow

Retired Emperor Horikawa

Shikishima is a poetic name for Yamato, referring either to Japan as a whole or to Yamato Province. For Mount Takamado, see 373. The last two syllables of Takamado, read *mato*, mean 'target' and function as *engo* with *yumi* (bow).

384 *Topic unknown*

hito yori mo
kokoro no kagiri

although more than all
the others I gazed in long

nagametsuru
tsuki ha tare tomo
wakaji mono yuwe

reverie until
my heart was replete the moon
does not favor anyone

Fujiwara no Yorimune, Horikawa Minister of the Right

Compare *Kokinshū* 193 by Ōe no Chisato:

tsuki mireba
chidji ni mono koso
kanashikere
waga mi hitotsu no
aki ni ha aranedo

when I gaze upon
that brilliant moon a thousand
things burden me with
sadness though surely autumn
does not come for me alone

385 *Topic unknown*

ayanaku mo
kumoranu yohi wo
itofu kana
shinobu no sato no
aki no yo no tsuki

I cannot help but
feel hatred for the cloudless
night the brilliant moon
of autumn illumines my
retreat Shinobu Village

Tachibana no Tamenaka

Shinobu (literally 'to retreat, hide') was the name of a village now part of Fukushima City.

386 *Topic unknown*

kaze fukeba
tamachiru hagi no
shita tsuyu ni
hakanaku yadoru
nobe no tsuki kana

when the winds blow
the moon of the fields lodges but
briefly in dewdrops
on the bush clover's lower
branches falling like jewels

Fujiwara no Tadamichi, Hōshōji Lay Monk and former Regent and Prime Minister

387 *Topic unknown*

koyohi tare	who watches tonight
suzu fuku kaze wo	as wind blowing through slender
mi ni shimete	bamboo pierces his
yoshino no take no	body who gazes upon
tsuki wo miru ran	the moon on Yoshino's Peak

Minamoto no Yorimasa, Junior Third Rank

Suzu is a slender, narrow-leaved bamboo, now called *shinodake*. Yoshino Peak refers to Kinbusen, the highest peak in the Yoshino Mountains, a site of Shugendō practice.

388 *When composing many poems on the topic 'the moon' at the residence of the Hōshōji Lay Monk and former Regent and Prime Minister*

tsuki mireba	as I gaze upon
omohi zo ahenu	the brilliant moon I cannot
yama takami	imagine which
idzure no toshi no	year's snowfall it is that lies
yuki ni ka aru ran	glistening still on mountain heights

Fujiwara no Shigeie, Senior Assistant Governor-General of Dazai

Composed for the "Hōshōji no nyūdō saki no kanpaku daijōdaijin no ie no utaawase" held at the residence of Fujiwara no Tadamichi.

Shigeie was inspired by these lines from a Chinese poem by Mimune no Masahira, *Wakan rōeishū* 255: "On Tien-shan, I am unable to discern what year's snow glistens; / In Ho-p'u, I imagine I see the jewels of former days."

389 *On the topic 'moon on the banks of the lake,' for a contest at the Poetry Bureau*

niho no umi ya	on the Nio Sea
tsuki no hikari no	when moonlight is mirrored in
utsuroheba	the waters on those
nami no hana ni mo	white-capped blooms of the waves too
aki ha miekeri	autumn's tints are visible

Fujiwara no Ietaka

The Nio Sea is a poetic name for Lake Biwa.

The *honka* is *Kokinshū* 250 by Funya no Yasuhide:

kusa mo ki mo	although the grasses
iro kaharedomo	and trees have all been transformed
watatsuumi no	the white-capped blooms of
nami no hana ni zo	the sea-crossing waves show no
aki nakarikeru	signs of impending autumn

390 *One of a series of poems on autumn composed when he was presenting a hundred-poem sequence*

fukeyukaba	late at night no smoke
keburi mo araji	from Shiogama Bay salt
shihogama no	kilns should obscure your
urami na hate so	beauty keep your resentment
aki no yo no tsuki	alive moon of autumn nights

Jien, former Major Archbishop

Jien was composing for the “Shōji ninen in dainido hyakushu.”

Shiogama, which means ‘salt kilns,’ is near Sendai in Miyagi Prefecture. Salt was produced by boiling seawater in salt kilns on the shore. *Ura* (bay)/*urami* (resentment) is a *kakekotoba*. The translation follows Minemura; others, including Tanaka and Akase, interpret *urami na hate so* to mean ‘don’t continue to be resentful’ and *fukeyukaba keburi mo araji* to mean ‘there should be no smoke once the night grows late.’

391 *Topic unknown*

kotowari no	it seems only right
aki ni ha ahenu	that these tears cannot resist
namida kana	autumn’s summons for
tsuki no katsura mo	even the moon laurel seems
kaharu hikari ni	to change in this radiance

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

In Chinese and Japanese legend, a *katsura* tree (*Cercidiphyllum japonicum*) grows on the moon.

The *honka* are *Kokinshū* 262 by Ki no Tsurayuki:

chihayaburu	even the arrowroot
kami no igaki ni	climbing the sacred fences
hafu kuzu mo	of the awesome gods
aki ni ha ahezu	cannot hold back autumn it
utsurohinikeri	too has donned its bright array

and *Kokinshū* 194 by Mibu no Tadamine:

hisakata no	does the broad autumn
tsuki no katsura mo	moon shine so much more brightly
aki ha naho	because it wants to
momidji surebaya	cover the moon laurel too
terimasaru ramu	in radiant fall leaves

392 *Topic unknown*

nagametsutsu	as I gaze afar
omofu mo sabishi	even my reveries grow
hisakata no	melancholy sky
tsuki no miyako no	at daybreak a new day comes
akegata no sora	to the palace on the moon

Fujiwara no Ietaka

The *makurakotoba hisakata no* modifies words associated with the sky, such as *tsuki* (moon).

393 *Composed on 'flowering grasses in the moonlight' when he was presenting a fifty-poem sequence*

furusato no	in my old village
moto ara no kohagi	the sparse stalks of bush clover
sakishi yori	blossomed and since that
yona yona niha no	time each night that passes brings

tsuki zo utsurofu

bright moonlight to the garden

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Sentō kudai gojishshu.”

The *honka* is the anonymous *Kokinshū* 694:

miyagino no
 moto ara no kohagi
 tsuyu wo omomi
 kaze wo matsu goto
 kimi wo koso mate

the sparsely scattered
 stalks of bush clover weighted
 with the heavy dew
 yearn for winds on Miyagi
 Moor as I long for my love

394 *Composed on the topic ‘autumn moon at a mountain home’ for a poetry contest in the Third Month of the first year of Kennin*

toki shi mo are
 furusatobito ha
 oto mo sede
 miyama no tsuki ni
 aki kaze zo fuku

just at this time when
 I no longer hear from those
 I once knew well on
 the moon over the lovely
 mountains the autumn winds sigh

Fujiwara no Yoshitsune, Regent and Chancellor

The contest was the “Shingū senka awase.”

Oto means ‘news’ (or ‘visits’) and also ‘sound.’ *Mi* (lovely) is a poetic prefix modifying *yama* (mountains).

395 *On the topic ‘moon deep in the mountains’ for the Poetry Bureau poetry contest of the fifteenth of the Eighth Month*

fukakaranu
 toyama no iho no
 nezame dani
 sa zo na konoma no
 tsuki ha sabishiki

even when I am
 not deep in the mountains when
 I wake from sleep in
 a dwelling in the foothills
 sad is the moonlight through the trees

Fujiwara no Yoshitsune, Regent and Prime Minister

The contest was the “Kennin gannen hachigatsu jūgoya senka awase.”

396 *On the topic ‘wind in the moonlit pines’*

tsuki ha naho	still no moonlight can
moranu konoma mo	seep through the branches of pines
sumiyoshi no	at Sumiyoshi
matsu wo tsukushite	though the autumn wind rages
aki kaze zo fuku	attacking every last tree

Jakuren

The poem was composed for the “Kennin gannen hachigatsu jūgoya senka awase.”

The coast at Sumiyoshi near Ōsaka was famous for the twisted pines growing there. The first two syllables of Sumiyoshi mean ‘being clear’ and suggest both the clear light of the moon and the vivid sound of the wind.

397 *On the topic ‘wind in the moonlit pines’*

nagamureba	as I sit and gaze
chidji ni mono omofu	a thousand things draw my thoughts—
tsuki ni mata	the brilliant moon and
waga mi hitotsu no	in addition on my self
mine no matsu kaze	alone pine winds from the peak

Kamo no Chōmei

The contest was the “Kennin gannen hachigatsu jūgoya senka awase.”

Chidji (literally ‘thousands’) and *hitotsu* (one) are *engo*.

The *honka* is *Kokinshū* 193 by Ōe no Chisato:

tsuki mireba	when I gaze upon
chidji ni mono koso	that brilliant moon a thousand
kanashikere	things burden me with
waga mi hitotsu no	sadness though surely autumn
aki ni ha aranedo	does not come for me alone

398 *Composed on the topic 'moon of the mountains'*

ashihiki no	in the shining dew
yamadji no koke no	on the velvet moss of these
tsuyu no uhe ni	paths through the rugged
nezame yobukaki	mountains awakened from my
tsuki wo miru kana	sleep I see the late night moon

Fujiwara no Hideyoshi

The *makurakotoba ashihiki no* (translated as 'rugged') modifies *yama* in *yamadji* (mountain path).

399 *On the topic 'autumn moon at the seacoast' for the Poetry Bureau poetry contest of the night of the fifteenth of the Eighth Month*

kokoro aru	drenched sleeves of fishing
wojima no ama no	folk of Ojima they too
tamoto kana	must know this fullness
tsuki yadore to ha	of heart though they are not soaked
nurenu mono kara	merely to capture the moon

Kunaikyō

The contest was the "Kennin gannen hachigatsu jūgoya senka awase."
Ojima Island is in Matsushima Bay in Miyagi Prefecture.

400 *On the topic 'autumn moon at the seacoast' for the Poetry Bureau poetry contest of the night of the fifteenth of the Eighth Month*

wasureji na	I'll not forget it—
naniha no aki no	the midnight sky in autumn
yoha no sora	over Naniwa
koto ura ni sumu	even if I see the moon
tsuki ha miru tomo	gleaming on another bay

Gishōmon'in no Tango

The contest was the “Kennin gannen hachigatsu jūgoya senka awase.”

Naniwa is the old name for Ōsaka. *Sumu* means both ‘to live’ and ‘to be clear; shine brightly.’

401 *On the topic ‘autumn moon at the seacoast’ for the Poetry Bureau poetry contest of the night of the fifteenth of the Eighth Month*

matsushima ya	at Matsushima
shiho kumu ama no	on the autumn sleeves of those
aki no sode	fisherfolk who dip
tsuki ha mono omofu	salt water the moon’s visits
narahi nomi ka ha	not only for those who grieve

Kamo no Chōmei

The contest was the “Kennin gannen hachigatsu jūgoya senka awase.”

The islands of Matsushima Bay in Miyagi Prefecture were famed for their beauty, and the shore was a famous site for salt making. The moon reflects equally on sleeves wet by waves or tears.

402 *Topic unknown*

koto tohan	I would like to know—
nojimagasaki no	how tattered are the robes
amagoromo	of the fisherfolk
nami to tsuki to ni	of the Cape of Nojima
ikaga shiworuru	beaten by waves and moonlight

Shichijōnoin no Dainagon

The Cape of Nojima, Nojimagasaki, may have been a place name on Awaji Island in the Inland Sea.

403 *On ‘moon by the seacoast’ for a Poetry Bureau poetry contest*

aki no yo no	does it mourn the moon
tsuki ya wojima no	of the autumn night drifting

ama no hara
akegata chikaki
oki no tsurifune

above Ojima
through heaven's plains as dawn nears—
fishing boat in the offing

Fujiwara no Ietaka

The contest was the “Keishō jishin no utaawase.”

For Ojima Island, see 399. The first two syllables of Ojima, read *oshi*, also mean ‘regrettable.’ *Ama* is a *kakekotoba* meaning both ‘fisherfolk’ and ‘heavens.’

404 *Topic unknown*

uki mi ni ha
nagamuru kahi mo
nakarikeri
kokoro ni kumoru
aki no yo no tsuki

in despair yet there
was no use sadly gazing
heavenward as my
heart clouded over with grief
the moon of the autumn night

Jien, former Major Archbishop

The poem was composed for the “Kagetsu hyakushu.”

405 *Topic unknown*

idzuku ni ka
koyohi no tsuki no
kumoru beki
wogura no yama mo
na wo ya kafu ran

could there be a place
where tonight's brilliant moon is
hidden behind clouds—
even dusky Ogura
Mountain must find a new name

Ōe no Chisato

For Ogura Mountain, see 347. The place name suggests the word *wogurashi* (dusky, dark).

406 *Topic unknown*

kokoro koso
akugarenikere
aki no yo no
yobukaki tsuki wo
hitori mishi yori

my heart has been drawn
away from me enchanted
ever since I gazed
alone on the luminous
late night moon of autumn

*Minamoto no Michinari*407 *Topic unknown*

kaharaji na
shiru mo shiranu mo
aki no yo no
tsuki matsu hodo no
kokoro bakari ha

one thing stays the same
the hearts of those who await
the autumn night's moon—
hearts of those I know and hearts
of those I have never met

*Jōtōmon'in no Koshōshō*408 *Topic unknown*

tanometaru
hito ha nakeredo
aki no yo ha
tsuki mite nubeki
kokochi koso sene

there is no one I
await tonight and yet as
I gaze out at that
bright moon of autumn I have
the feeling I must not sleep

Izumi Shikibu

If *mite* (seeing) is instead read *mide*, the poem may also be interpreted to mean, "I have the feeling I must not sleep without seeing the moon."

409 *Sent upon seeing the moon*

miru hito no
sode wo zo shiboru

the one who gazes
must stop to wring out dripping

aki no yo ha
tsuki ni ikanaru
kage ka sofū ran

sleeves whose reflection
is it that accompanies
the brilliant autumn night moon

Fujiwara no Norinaga

Kage, 'light' [of the moon], also suggests the 'image' or 'face' (*omokage*) of a person.

410 *Reply*

mi ni soheru
kage to koso mire
aki no tsuki
sode ni utsuranu
wori shi nakereba

I thought that image
your shadow always with me
for there is no time
when it is not reflected
on my sleeves moon of autumn

Sagami

411 *For the palace Poetry Contest of the fourth year of Eishō*

tsukikage no
sumiwataru kana
ama no hara
kumo fukiharafu
yoha no arashi ni

moonlight floods across
the plains of heaven the clear
sky is luminous
as the clouds are swept away
by a passing midnight storm

Minamoto no Tsunenobu, Major Counselor

Composed for the "Dairi no utaawase" sponsored by Emperor Goreizei on 1049/11/9.

412 *Topic unknown*

tatsuta yama
yoha ni arashi no
matsu fukeba
kumo ni ha utoki
mine no tsukikage

Tatsuta Mountain
passing storms in the deep of
night blow through the pines
the clinging clouds have dispersed
moonlight floods the peak they cloaked

Minamoto no Michiteru, Commander of the Left Gate Guards

For Tatsuta, see 85.

Compare the anonymous *Kokinshū* 994 (*Ise monogatari* 23):

kaze fukeba	as the raging winds
okitsu shiranami	keep white waves rising in
tatsuta yama	the offing in the deep
yoha ni ya kimi ga	of night is my lord crossing
hitori koyu ran	Tatsuta Mountain alone

413 *When presenting hundred-poem sequences to Retired Sovereign Sutoku*

aki kaze ni	through rifts torn in bright
tanabiku kumo no	banners of clouds trailing in
taema yori	the chilly autumn
moreidzuru tsuki no	wind it seeps that brilliant light
kage no sayakesa	shed by the crystalline moon

Fujiwara no Akisuke, Master of the Left Capital

Composed for the “Kyūan hyakushu.”

414 *Topic unknown*

yama no ha ni	all through the night
kumo no yokogiru	thick banners of cloud trail
yohi no ma ha	along the mountain rim—
idete mo tsuki zo	even when the moon rises
naho matarekeru	we’ll still await its beauty

Dōin

415 *Topic unknown*

nagametsutsu	flowing sleeves soaked through
omofu ni nururu	I gaze into the distance
tamoto kana	in wistful sorrow—

ikuyo ka ha min
aki no yo no tsuki

how many more nights will I
see the moon of autumn nights

Inbumon'in no Taifu

416 *Topic unknown*

yohi no ma ni
sate mo nenu beki
tsuki naraba
yama no ha chikaki
mono ha omohaji

if this were only
a moon I could have ignored—
falling asleep in
early evening I would not care
that it now nears the mountain rim

Princess Shokushi

417 *Topic unknown*

fukuru made
nagamureba koso
kanashikere
omohi mo ireji
aki no yo no tsuki

it is just because
I gaze until the night grows late
this melancholy
I will give no more thought to
the moon of the autumn night

Princess Shokushi

418 *When presenting a fifty-poem sequence*

kumo ha mina
harahihatetaru
aki kaze wo
matsu ni nokoshite
tsuki wo miru kana

I waited for cool
autumn winds to sweep away
all the clouds whipping
through the branches of the pines
leaving the bright moon behind

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Rōnyaku gojisshu."

Matsu (pine; to wait) is a *kakekotoba*.

419 *When composing fifty-poem sequences on 'the moon' at his home*

tsuki dani mo	the moon alone makes
nagusamegataki	the heart inconsolable
aki no yo no	this melancholy
kokoro mo shiranu	autumn night uncaring is
matsu no kaze kana	the mournful wind in the pines

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Kagetsu hyakushu."

The *honka* is the anonymous *Kokinshū* 878:

waga kokoro	above the mountain
nagusame kanetsu	Forsaken Old Woman of
sarashina ya	Sarashina shines
wobasute yama ni	the melancholy moon how
teru tsuki wo mite	inconsolable my heart

420 *When composing fifty-poem sequences on 'the moon' at the home of
Fujiwara no Yoshitsune*

samushiro ya	on thin straw matting
matsu yo no aki no	in the darkening wind of
kaze fukete	this waiting night's autumn
tsuki wo katashiku	she half-spreads the bright moonlight
udji no hashihime	the bridge maiden of Uji

Fujiwara no Teika

Composed for the "Kagetsu hyakushu."

Sa- in *samushiro* (thin straw matting) suggests 'thinness' or 'narrowness' and reminds the reader of the poverty of one who sleeps on such matting. The maiden spreads the moonlight (which is shining on her robe) for bedding, but only half of it, for she sleeps alone. Uji (Udji), which also can be read *ushi*, 'sad,' is located between Kyoto and Nara on the Uji River. A bridge has spanned the river there from the mid-

seventh century. Teika's innovative language has the wind 'darkening,' or 'growing late,' and the night 'waiting.'

The *honka* is the anonymous *Kokinshū* 689:

samushiro ni	tonight once again
koromo katashiki	does she spread but one side of
koyohi mo ya	her robe on the thin
ware wo matsu ramu	straw matting bridge maiden of
udji no hashihime	Uji does she still await me

421 *Topic unknown*

aki no yo no	the legendary length
nagaki kahi koso	of autumn nights is to no
nakarikere	avail for as I
matsu ni fukenu	waited darkness deepened in
ariake no tsuki	the pines glows the moon of dawn

Fujiwara no Tadatsune, Captain of the Right

422 *Composed on the topic 'moon on a path through the fields' when he was presenting a fifty-poem sequence*

yukusuwe ha	my destination
sora mo hitotsu no	and the sky become one on
musashino ni	Musashi Moor
kusa no hara yori	where from distant field grasses
idzuru tsukikage	there emerges bright moonlight

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sentō kudai gojisshu."

Musashi Moor spans parts of Tokyo, Kanagawa, and Saitama.

423 *On 'the moon after rain'*

tsuki wo naho
 matsu ran mono ka
 murasame no
 hareyuku kumo no
 suwe no satobito

are they still waiting
 for the moon to appear those
 village folk who dwell
 beyond this clearing in dark
 clouds left by autumn showers

Kunaikyō

Composed for the "Sentō kudai gojisshu."

424 *Topic unknown*

aki no yo ha
 yado karu tsuki mo
 tsuyu nagara
 sode ni fukikosu
 ogi no uhakaze

on an autumn night
 as the moon takes its lodging
 in glowing dewdrops
 my flowing sleeves are cooled
 by wind from the tips of reeds

Minamoto no Michitomo, Commander of the Right Gate Guards

For *ogi* (reeds), see 277.

425 *Topic unknown*

aki no tsuki
 shino ni yado karu
 kage takete
 wozasa ga hara ni
 tsuyu fukenikeri

autumn moon at its
 zenith lodging on clusters
 of narrow leaves—
 dewdrops gather thickly on
 the field of small bamboo grass

Minamoto no Ienaga

Shino is a *kakekotoba* meaning both 'thickly, densely' and 'narrow-leaved bamboo' (see 373). *Wozasa* (bamboo grass) and *shino* (narrow-leaved bamboo) are *engo*. The moon is reflected in the dew on the leaves of bamboo, and the moonlight brightens as the dew gathers thickly (*fukenikeri*) and the night grows later (*fukenikeri*).

- 426 *Composed at the Poetry Bureau on the night of the fifteenth of the Eighth Month of the first year of Genkyū on the topic 'moon seen from my home in the fields'*

kaze wataru	moonlight seeping through
yamada no iho wo	the watch hut in the mountain
moru tsuki ya	fields whipped by wind seems
honami ni musubu	to melt into the ice that
kohori naru ran	forms on the waves of rice sheaves

Fujiwara no Yorizane, former Chancellor

Gotoba sponsored the “Jūgoya utaawase” on 1204/8/15. The night of the fifteenth of the Eighth Month was the night of the harvest moon, the most popular night of the year for moon viewing.

Moru is a *kakekotoba* meaning ‘to guard’ and ‘to seep.’ *Nami* (waves) and *kohori* (ice) are *engo*. *Yorizane* alludes to a verse of a Chinese poem by Gung-cheng I, *Wakan rōeishū* 240: “Across a thousand or more leagues of Ch’in domain /Ice paves the earth . . .”

- 427 *Composed at a Poetry Bureau poetry contest on the topic 'moon seen from the fields'*

kari no kuru	awakened from my
fushimi no woda ni	dreams by geese winging toward
yume samete	the little fields of
nenu yo no iho ni	Fushimi I see the moon
tsuki wo miru kana	from my hut this sleepless night

Jien, former Major Archbishop

Composed for the “Kennin gannen hachigatsu jūgoya senka awase.”

Fushimi is south of Kyoto. The place name also means ‘lying down and seeing’ and functions as *engo* with *yume* (dream) and *tsuki* (moon).

- 428 *Composed at a Poetry Bureau poetry contest on the topic 'moon seen from the fields'*

inaba fuku	surrendering to
kaze ni makasete	the wind blowing through the rice

sumu iho ha
tsuki zo makoto ni
mori akashikeru

plants I spend the night
awake in my watchman's hut
guarding moonlight seeping in

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Kennin gannen hachigatsu jūgoya senka awase.”

Sumu (to live) also suggests its homonym ‘to be clear’ or ‘bright’ and functions as *engo* with *tsuki* (moon). *Mori* is a *kakekotoba* meaning both ‘seeping’ and ‘guarding.’

The *honka* are *Shinkokinshū* 455 below and *Goshūishū* 369 by Minamoto no Yoriie:

yado chikaki
yamada no hita ni
te mo kakede
fuku aki kaze ni
makasete zo miru

in my hut near
mountain fields never touching
my wooden clappers
I yield my role to the chill
autumn wind and gaze about me

429 *Topic unknown*

akugarete
nenu yo no chiri no
tsumoru made
tsuki ni harahanu
toko no samushiro

bedazzled and dazed
as the dust of sleepless nights
piles in drifts beside
me thin straw mat bedding left
unbrushed because of the moon

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

430 *Topic unknown*

aki no ta no
karine no toko no
inamushiro
tsuki yadore to mo
shikeru tsuyu kana

my rice straw matting
temporary resting place
in harvested fields
spread with dewdrops the moon seems
to implore to settle here

Ōnakatomi no Sadamasa

Karine is a *kakekotoba* meaning ‘temporary sleep’ (of the watchman staying in the fields to protect the harvest) and ‘stubble; cut stalks.’ *Karine* (stubble) functions as *engo* with *ta* (field) and *ina* (rice plant). *Mushiro* (mat) and *shikeru* (to spread) are also *engo*.

431 *Composed when he was presenting a hundred-poem sequence during
the reign of Retired Emperor Gotoba*

aki no ta ni	in the autumn fields
iho sasu shidzu no	the huts built by the peasants
toma wo arami	are thatched with coarse rush—
tsuki to tomo ni ya	together with the moonlight
moriakasu ran	will they be guarding till dawn

Fujiwara no Akisuke, Master of the Left Capital

Composed for the “Kyūan hyakushu.”

The *honka* is *Gosenshū* 302 attributed to Emperor Tenji:

aki no ta no	in the autumn fields
kariho no iho no	my temporary hut is
toma wo arami	thatched with coarse rush so
waga koromode ha	the flowing sleeves of my robe
tsuyu ni nuretsutsu	are constantly wet with dew

432 *An autumn poem composed when she was presenting a hundred-poem
sequence*

aki no iro ha	though autumn colors
magaki ni utoku	are becoming foreign to
nariyukedo	the brushwood hedges
tamakura naruru	the moonlight in my bedroom
neya no tsukikage	is familiar to my pillow

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

433 *One of a group of autumn poems*

aki no tsuyu ya
tamoto ni itaku
musubu ran
nagaki yo akazu
yadoru tsuki kana

surely the dewdrops
of autumn cluster thickly
on my flowing sleeves—
the moon clings to its lodging there
untiring through the long night

Emperor Gotoba

The *honka* is found in the “Kiritsubo” (Paulownia Court) chapter of *Genji monogatari*:

suzumushi no
kove no kagiri wo
tsukushitemo
nagaki yo akazu
furu namida kana

cries of bell crickets
ring to an end their voices
exhausted and yet
my steadily falling tears flow
untiring through the long night

434 *For the “Fifteen-Hundred-Round Poetry Contest”*

sara ni mata
kure wo tanome to
akenikeri
tsuki ha tsurenaki
aki no yo no sora

once again dawn has
come reaffirming evening’s
next approach and yet
the moon fades indifferent in
the sky of the autumn night

Minamoto no Michiteru, Commander of the Left Gate Guards

Composed for the “Sengohyakuban no utaawase.”

The *honka* is *Kokinshū* 625 by Mibu no Tadamine:

ariake no
tsurenaku mieshi
wakare yori
akatsuki bakari
uki mono ha nashi

since that parting when
I saw the cold indifferent
countenance of the
fading moon I have known
nothing so cruel as dawn

435 *Imagining the dawn moon for the Poetry Contest at the home of
Minister Tsunefusa*

ohokata ni
aki no nezame no
tsuyukeku ha
mata ta ga sode ni
ariake no tsuki

desolate autumn—
any who awaken must
be drenched with dewdrops
but does the moon of daybreak
ever lodge on others' sleeves

Nijōnoin no Sanuki

Composed for the “Minbukyō no ie no utaawase.”

Ariake (dawn) contains the word *ari-* (having, being), referring to the moon reflected in the teardrops on the speaker's sleeves.

436 *When presenting a fifty-poem sequence*

harahikane
sa koso ha tsuyu no
shigekarame
yadoru ka tsuki no
sode no sebak ni

so thickly settled
a deluge of dewdrops I
cannot brush away
lodging on my narrow sleeves
the bright moon's reflection

Fujiwara no Masatsune

The honka is *Kokinshū* 923 by Ariwara no Narihira:

nukimidaru
hito koso aru rashi
shiratama no
manaku mo chiru ka
sode no sebak ni

surely someone is
plucking these white jewels from
their string for they fall
without a moment's pause and
overflow my narrow sleeves

Autumn II

- 437 *Composed on 'a deer at evening' when a group of gentlemen were writing poems at the Poetry Bureau*

shitamomidji	the bright-colored leaves
katsu chiru yama no	fall steadily from the lower
yufu shigure	branches in evening
nurete ya hitori	showers on the mountain soaked
shika no naku ran	through the stag bells all alone

Fujiwara no Ietaka

- 438 *When presenting a hundred-poem sequence*

yama oroshi ni	carried by the storm
shika no ne takaku	howling down the mountains we
kikoyu nari	hear the cries of deer—
wonohe no tsuki ni	has the night grown so late while
sayo ya fukenu	the moon climbed over the peaks

Fujiwara no Sanefusa, Lay Monk and Minister of the Left

Composed for the “Shōji ninen in shodo hyakushu.”

- 439 *When presenting a hundred-poem sequence*

nowaki seshi	disheveled is his
wono no kusabushi	grassy bed in the little
arehatete	field tossed by autumn
miyama ni fukaki	storms the handsome stag's belling
sawoshika no kowe	echoes deep into the mountains

Jakuren

The use of the poetic prefixes *wo-* (little), *mi-* (lovely, fair), and *sa-* (handsome) gives the poem an antique flavor.

440 *Topic unknown*

arashi fuku	the stag bells loudly
makuzu ga hara ni	his reproaches from the fields
naku shika ha	of true arrowroot
uramite nomi ya	leaves twisted by raging storms—
tsuma wo kofu ran	does he yearn for his mate

Shun'e

The poem was composed for the “Taikōtaigōgū no suke Taira no Tsunemori ason no ie no utaawase.”

For *kuzu* (arrowroot), see 285. *Ma-* (true) is a poetic prefix. *Uramite* (reproaching; seeing the back) is a *kakekotoba* and functions as *engo* with *kuzu*, the leaves of which look silver when the wind turns them over.

441 *Topic unknown*

tsuma kofuru	searching for the place
shika no tachido wo	where the belling stag stands yearning
tadzunureba	for his mate chilly
sayama ga suso ni	autumn winds whistle across
aki kaze zo fuku	the skirts of nearby mountains

Ōe no Masafusa, former Middle Counselor

442 *A poem on 'autumn' composed when presenting a hundred-poem sequence*

miyamabe no	I hear it passing
matsu no kozuwo wo	through the tops of the pine on
wataru nari	the lovely mountain
arashi ni yadosu	slopes the cry of the lonely
sawoshika no kowe	buck carried by the storm

Prince Koreakira

Composed for the “Shōji ninen in shodo hyakushu.”

443 *Composed on the topic ‘hearing a deer in the evening’*

ware naranu	could sadder feelings
hito mo ahare ya	arise within the yearning
masaru ran	hearts of other men
shika naku yama no	in the mountains where the deer
aki no yufugure	cry so on autumn evenings

Minamoto no Michichika, Tsuchimikado Palace Minister

Shika naku is a *kakekotoba* meaning ‘deer cry’ and ‘crying thus.’

444 *When composing a hundred-poem sequence*

taguhekuru	will it dissipate
matsu no arashi ya	now pine-scented mountain storm
tayumu ran	that blew in with him—
wonohe ni kaheru	lonely cry of the handsome
sawoshika no kowe	buck returning to the peaks

Fujiwara no Yoshitsune, Regent and Chancellor

The poem is from Yoshitsune’s “Jūdai hyakushu” of 1191/12.

445 *For the “Fifteen-Hundred-Round Poetry Contest”*

naku shika no	awakened by mournful
kowe ni mezamete	voices of the belling deer
shinobu kana	I go on yearning
mihatenu yume no	sad autumn thoughts of a dream
aki no omohi wo	begun but left half-finished

Jien, former Major Archbishop

Composed for the “Sengohyakuban no utaawase.”

The *honka* is *Kokinshū* 609 by Mibu no Tadamine:

inochi ni mo	more lamentable
masarite woshiku	even than the loss of one's
aru mono ha	own precious life is
mihatenu yume no	the bereavement one feels on
samuru narikeri	waking from half-finished dreams

446 *On 'the deer' when he was holding a poetry contest at his home*

yo mo sugara	all the night long as
tsumadofu shika no	the cry of the buck seeking
naku nahe ni	his mate echoes drops
kohagi ga hara no	of dew are spilled upon that
tsuyu zo koboruru	field of little bush clovers

Fujiwara no Toshitada, Provisional Middle Counselor

According to the *Toshitada shū*, the contest was held not at Toshitada's home, but at the "Eighth Ward residence," the home of Fujiwara no Akitaka.

The *hagi* (bush clover; *Lespedeza bicolor*) is often treated as the 'mate' sought by the deer.

447 *Topic unknown*

nezame shite	awakened from my
hisashiku narinu	sleep I lay still as time passed—
aki no yo ha	has daybreak come at
ake ya shinu ran	last has the autumn night broken
shika zo naku naru	the stags cry in the distance

Minamoto no Michinari

448 *Topic unknown*

woyamada no	startled awake by
iho chikaku naku	the belling of a deer

shika no ne ni
odorokasarete
odorakasu kana

near my mountain hut
in the rice paddies now in
turn I'll startle him away

Saigyō

- 449 *Composed when a group was writing on the topic 'the appeal of autumn at a home by the fields' when Retired Emperor Shirakawa was in Toba*

yamazato no
inaba no kaze ni
nezameshite
yobukaku shika no
kove wo kiku kana

awakened by chill
winds rustling through the dried rice
leaves in the mountain
village I hear the voices
of the deer deep in the night

Minamoto no Morotada, Master of the Empress's Household

Shirakawa had a villa in Toba in Fushimi-ku, Kyoto.

- 450 *Composed at the tray garden contest of Ikuhōmon'in*

hitori ne ya
itodo sabishiki
sawoshika no
asa fusu wono no
kuzu no ura kaze

does he grow ever
more lonely sleeping alone—
arrowroot leaves tossed
by winds in the field where this
morning the handsome buck rests

Fujiwara no Akitsuna

Ikuhōmon'in was Princess Teishi (1076–1096), a daughter of Emperor Shirakawa. The tray gardens being paired in the contest would each have been accompanied by *waka*; both were judged in the competition. *Ura* (back) suggests that the wind is turning the leaves of the arrowroot so the silver-white undersides are visible. *Ura* also suggests *urami* (reproaches).

451 *Topic unknown*

tatsuta yama
 kozuwe mabara ni
 naru mama ni
 fukaku mo shika no
 soyogu naru kana

as the tree tops thin
 growing ever sparser on
 Tatsuta Mountain
 the deer moving deeper into
 the highlands rustle through dry leaves

Shun'e

For Tatsuta, see 85.

452 *Composed on 'the deer' after the "Poetry Contest Held at the Residence of Princess Yūshi"*

sugite yuku
 aki no katami ni
 sawoshika no
 wono ga naku ne mo
 woshiku ya aru ran

as a keepsake of
 an autumn now passed and gone
 does the handsome buck
 himself feel nostalgia for
 his voice belling in the fields

Fujiwara no Nagaie

Yūshi was the daughter of Emperor Gosuzaku. The "Yūshi naishinō no ie no utaawase" was held on the fifth day of the Sixth Month of 1050.

453 *For a hundred-poem sequence contest held at the residence of the Regent and Chancellor*

wakite nado
 iho moru sode no
 shihoru ran
 inaba ni kagiru
 aki no kaze ka ha

why is it my sleeves
 here in this watchman's hut are
 especially dampened
 can it be that the autumn winds
 blow only through the rice plants

Jien, former Major Archbishop

The contest was the “Roppyakuban no utaawase” sponsored by Fujiwara no Yoshitsune in 1292–93.

454 *Topic unknown*

aki ta moru	because I am here
kari iho tsukuri	in this temporary hut
waga woreba	built to guard autumn
koromode samushi	fields my flowing sleeves are cold
tsuyu zo okikeru	with thickly settling dewdrops

Anonymous

This poem is a variant of *Man'yōshū* 2174.

455 *Topic unknown*

aki kureba	when autumn comes my
asake no kaze no	hands are chilled by the biting
te wo samumi	winds at daybreak in
yamada no hita wo	the mountain fields I rest my
makasete zo kiku	noisy clapper and listen

Ōe no Masafusa, former Middle Counselor

The *hita* (clapper, noise-maker) is a device made of bamboo and wooden boards that was moved with a rope to scare animals and birds away from the fields.

456 *Topic unknown*

hototogisu	reaping now those fields
naku samidare ni	we planted in the rains of
uheshi ta wo	early summer as
karigane samumi	nightingales called cries of geese
aki zo kurenuru	are cold and autumn grows late

Yoshishige no Tamemasa

Kari (geese; reaping) is a *kakekotoba*. For the *hototogisu* (nightingale), see 189.

457 *Topic unknown*

ima yori ha	from this moment on
aki kaze samuku	I know autumn winds must grow
narinubeshi	ever colder how
ikadaka hitori	then will I be able to
nagaki yo wo nen	sleep the long night all alone

Ōtomo no Yakamochi, Middle Counselor

The poem is a variant of *Man'yōshū* 462.

458 *Topic unknown*

aki sareba	this autumn arrived
kari no hakaze ni	with the frost-covered wings of
shimo furite	the geese beating through
samuki yona yona	cold night after cold night and
shigure sahe furu	now the icy rains begin

Kakinomoto no Hitomaro

459 *Topic unknown*

sawoshika no	surely they will not
tsumadofu yama no	reap the fields of early rice
wokabe naru	near the lower slopes
wasata ha karaji	of mountains where handsome stags
shimo ha oku tomo	call their mates though frost settles

Kakinomoto no Hitomaro

This poem is a variant of the anonymous *Man'yōshū* 2220.

460 *Topic unknown*

karite hosu
yamada no ine ha
sode hichite
uheshi sanahe to
miezu mo aru kana

in this rice we reap
and leave to dry in paddies
in mountain fields I
cannot recognize those sprouts
we planted soaking our sleeves

*Ki no Tsurayuki*461 *Topic unknown*

kusaba ni ha
tama to mietsutsu
wabibito no
sode no namida no
aki no shiratsuyu

on the blades of grass
I've seen them come to rest like
jewels white dewdrops
of autumn those tears fallen
on the sleeves of one who grieves

*Sugawara no Michizane, Kanzō Chancellor*462 *Topic unknown*

waga yado no
obana ga suwe ni
shiratsuyu no
okishi hi yori zo
aki kaze mo fuku

on the flowering
tips of the plume grass outside
my home white dewdrops
settled and ever since that
day chill autumn winds have blown

Ōtomo no Yakamochi, Middle Counselor

The poem is a variant of *Man'yōshū* 1572.

463 *Topic unknown*

aki to iheba
chigiriwokite ya
musubu ran

was this their promise
as they left that they'd return
again with autumn—

asadji ga hara no
kesa no shiratsuyu

white dewdrops gleam this morning
on fields of cogon grass

Egyō

Chigiri (promising) and *musubu* (to tie, link, form [dewdrops]) are *engo*, as are *wokite* (settling) and *tsuyu* (dew). *Asadji* (cogon grass; *Imperata cylindrica*, var. *Koenig*) is a sparsely growing field grass.

464 *Topic unknown*

aki sareba
oku shiratsuyu ni
waga yado no
asadji ga uhaba
irodzukinikeri

now that autumn's here
the tips of the low-growing
reeds in my garden
are suffused with new color
as the white dewdrops settle

Kakinomoto no Hitomaro

For *asadji*, see 463.

This poem is a variant of the anonymous *Man'yōshū* 2186.

465 *Topic unknown*

obotsukana
no ni mo yama ni mo
shiratsuyu no
nanigoto wo ka ha
omohioku ran

incomprehensible
it seems what is it that these
white dewdrops regret
as they settle all across
the meadows and the mountains

Murakami

Shira- (not knowing)/*shiratsuyu* (white dew) is a *kakekotoba*. *Obotsukana* (unclear), *shira-* (not knowing), and *nanigoto wo ka ha* (on what things) are *engo*. *Omohioku* (to yearn for)/*oku* (to settle on) incorporates a *kakekotoba*. *Tsuyu* (dew) suggests tears shed over things which one regrets or yearns for (*omohioku*). *Oku* (settle) and *tsuyu* (dew) are *engo*.

- 466 *Imagining 'visiting the flowers in autumn fields' during
the time when Retired Emperor Goreizei was known as Crown Prince*

tsuyu shigemi	because the dew is
nobe wo waketsutsu	so thick-spread I return from
karakoromo	making my way through
nurete zo kaheru	the fields my Chinese robes soaked
hana no shidzuku ni	through by drops from the flowers

Fujiwara no Yorimune, Horikawa Minister of the Right

Goreizei (1025–68; r. 1045–68) was Crown Prince from 1037 to 1045.

- 467 *On 'heavy dew in the unvisited garden'*

niha no omo ni	spying the freely
shigeru yomogi ni	spreading artemesia
koto yosete	filling the garden
kokoro no mama ni	plot the dew too now settles
wokeru tsuyu kana	here to its heart's content

Fujiwara no Mototoshi

Yomogi is a wild artemesia, *Artemesia vulgaris*.

- 468 *When the courtiers were imagining 'field grasses thickly spread with
dew' at Retired Emperor Shirakawa's palace*

aki no no no	through autumn fields of
kusaba oshinami	grasses bending beneath their
woku tsuyu ni	thick covering of
nurete ya hito no	dewdrops is he going to
tadzuneyuku ran	visit drenched as he passes

Fujiwara no Nagazane

469 *When he was presenting a hundred-poem sequence*

monoomofu	from the sleeves of one
sode yori tsuyu ya	who sorrows the dew has learned
narahiken	its manner it seems
aki kaze fukeba	when the chill autumn winds blow
tahenu mono to ha	the drops cannot help but fall

Jakuren

Composed for the “Shōji ninen in shodo hyakushu.”

470 *Among his autumn poems*

tsuyu ha sode ni	how thickly dewdrops
monoomofu koro ha	settle on my sleeves in this
sa zo na woku	season of brooding thoughts
kanarazu aki no	yet I know their falling is
narahinaranedo	not confined to autumn alone

*Emperor Gotoba*471 *Among his autumn poems*

nohara yori	sensing a kinship
tsuyu no yukari wo	with the dewdrops of the fields
tazunekite	it comes to visit
waga koromode ni	the autumn wind blows cold on
aki kaze zo fuku	my flowing tear-drenched sleeves

Emperor Gotoba

The poem is from the “Kamo Kami no Yashiro sanjishshu.”

472 *Topic unknown*

kirigirisu	the chirping crickets—

yo samu ni aki no
 naru mama ni
 yowaru ka kowe no
 tohozakariyuku

as autumn passes each
 night growing colder—
 seem to weaken their voices
 fading into the distance

Saigyō

The *kirigirisu*, whose chirping marks the passing of autumn, is a Japanese katydid, *Gampsocleis buergeri*.

473 *A poem from the "Fifty-Poem Sequences Presented at the Residence of Prince Shukaku"*

mushi no ne mo
 nagaki yo akanu
 furusato ni
 naho omohisofu
 matsu kaze zo fuku

insects' cries last all
 the long night through untiring
 in the old village
 where my sorrows deepen with
 the wind blowing through the pines

Fujiwara no Ietaka

The poem was composed for the "Omuro gojissu."

Akanu (not tiring; not dawning) is a *kakekotoba*.

The *honka* is found in the "Kiritsubo" (Paulownia Court) chapter of *Genji monogatari* (see 433).

474 *From a hundred-poem sequence*

ato mo naki
 niha no asadji ni
 musubohore
 tsuyu no soko naru
 matsumushi no kowe

no footprints remain
 in my garden where feathery
 grasses are weighted
 with heavy dew yet underneath
 the pining crickets still cry

Princess Shokushi

The poem was composed for the "Shōji ninen in dainido hyakushu."

For *asadji* grasses, see 377. The *matsumushi* (*Calytropyphus marmoratus*), literally the 'pining insect,' is a type of cicada known today as the *suzumushi*. *Musubohore*

(choked with melancholy; gathering) is a *kakekotoba*. *Musubohore* (gathering) and *tsuyu* (dew) are *engo*.

475 *Topic unknown*

aki kaze ha	the fierce autumn wind
mi ni shimu bakari	penetrates my body as
fukinikeri	it whistles by is
ima ya utsu ran	my dear wife now fulling cloth
imo ga sagoromo	for her beloved's fair garments

Fujiwara no Suketada

Cloth is beaten with a wooden mallet on a fulling block to soften it and bring out the luster.

476 *Topic unknown*

koromo utsu	in Fushimi of
oto ha makura ni	Sugawara mallets strike
sugahara ya	cloth on fulling blocks
fushimi no yume wo	near my pillow how many nights
iku yo nokoshitsu	were my dreams left incomplete

Jien, former Major Archbishop

The village of Fushimi in Sugawara was in the vicinity of Saidaiji in Nara. The first syllable of Sugawara, *su-*, also means 'to make' [a sound] and serves as a *kakekotoba*. The place name Fushimi also means 'lying down and seeing' [a dream]. *Koromo* (robe), *makura* (pillow), *fushi-* (lying down), and *yo* (night) are *engo*.

477 *An autumn poem for the "Fifteen-Hundred-Round Poetry Contest"*

koromo utsu	again at the sound
miyama no iho no	of the fulling of cloth near
shibashiba mo	my brushwood hut in
shiranu yumedji ni	fair mountains I re-gather my

musubu tamakura

pillow for dream roads unknown

Fujiwara no Kintsune, Provisional Middle Counselor

Composed for the “Sengohyakuban no utaawase.”

Shiba (brushwood)/*shibashiba* (again and again) is a *kakekotoba* and functions as *engo* with *iho* (hut), as does *musubu* (to gather).

478 *On “fulling cloth under the moon” for a Poetry Bureau poetry contest*

sato ha arete
tsuki ya aranu to
uramite mo
tare asadjifu ni
koromo utsu ran

delapidated
village where I mourn the past—
is this not that moon
of old who is fulling cloth
near fields of tangled grasses

Fujiwara no Yoshitsune, Regent and Chancellor

The contest was the “Kennin gannen hachigatsu jūgoya senka awase.”

For *asadji* grass, see 377.The *honka* is *Kokinshū* 747 by Ariwara no Narihira:

tsuki ya aranu
haru ya mukashi no
haru naranu
waga mi hitotsu ha
moto no mi ni shite

is this not that moon
is this spring not that spring we
shared so long ago
it seems that I alone am
unaltered from what was then

479 *On ‘fulling cloth under the moon’ for a Poetry Bureau poetry contest*

madoromade
nagameyo tote no
susabi kana
asa no sagoromo
tsuki ni utsu kowe

they must be bemused
attempting to keep me from
sleep that could end my
reveries as they full robes
of hemp under the bright moon

Kunaikyō

Composed for the “Kennin gannen hachigatsu jūgoya senka awase.”

480 *For the “Fifteen-Hundred-Round Poetry Contest”*

aki to dani	how I wish I could
wasuren to omofu	forget that this is autumn
tsuki kage wo	but the moonlight gleams
sa mo ayani ni	so sadly and the mournful sound
utsu koromo kana	of the fulling block echoes

Fujiwara no Teika

Composed for the “Sengohyakuban no utaawase.”

481 *On “fulling cloth”*

furusato ni	in our old home town
koromo utsu to ha	I am pounding his garments—
yuku kari ya	wild geese overhead
tabi no sora ni mo	winging through the sky where he
nakite tsugu ran	goes call out and tell him so

Minamoto no Tsunenobu, Major Counselor

The poem alludes to lines from a Chinese poem by Liu Yuan-shu, *Wakan rōishū* 346, in which a wife is fulling a winter garment for her husband, who is away on military duty: “The journeying wild geese cut across the Northern Dipper; /Beneath the moon at the southern tower she beats the cold weather robes.”

482 *A screen poem for the residence of Middle Counselor Kanesuke*

kari nakite	wild geese fly crying
fuku kaze samumi	so cold is the blowing wind
karakoromo	wearing Chinese robes
kimi machigate ni	yearning for my love’s return
utanu yo zo naki	I full cloth night after night

Ki no Tsurayuki

Fujiwara no Kanesuke was known as the Tsutsumi Middle Counselor.

Chinese robe (*karakoromo*) originally denoted a garment in the Chinese style, but it became a poetic term for robes in general. It also functions as a *makurakotoba* linked to the *kakekotoba ki*- (wearing)/*kimi* (my love, you).

483 *Imagining 'fulling cloth'*

miyoshino no
yama no aki kaze
sayo fukete
furusato samuku
koromo utsu nari

lovely Yoshino
autumn wind from the mountains
tells us night grows late
in our old village the sound
of the fulling block rings cold

Fujiwara no Masatsune

For Yoshino, see 1.

The *honka* is *Kokinshū* 325 by Sakanoue no Korenori:

miyoshino no
yama no shirayuki
tsumoru rashi
furusato samuku
narimasaru nari

lovely Yoshino
the white snows must be piling
up in the mountains
for in the ancient village
the bitter cold increases

484 *Imagining 'fulling cloth'*

chi tabi utsu
kinuta no oto ni
yume samete
mono omofu sode no
tsuyu zo kudakuru

a thousand strokes on
the fulling block awoken
me from my dreams—
dew drops on my pensive sleeves
shatter scattering thickly

Princess Shokushi

Utsu (to strike) and *kudakuru* (to shatter) are *engo*. The poem alludes to a couplet on the sound of the fulling of cloth by Bo Juyi, *Wakan rōeishū* 345: "In the long nights of the Eighth Month, the Ninth Month, /Never do the thousand voices, ten thousand voices, cease."

485 *When presenting a hundred-poem sequence*

fukenikeri	the night grows late	near
yama no ha chikaku	the mountain rim hangs the clear	
tsuki saete	cold moon	in distant
towochi no sato ni	Tōchi village the voice of	
koromo utsu kowe	the mallet rings out on the block	

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

For Tōchi, see 266. *Tō-* (*towo-*) also means ‘distant,’ and the place name thus functions as a *kakekotoba*.

486 *Composed when he had stayed awake all night gazing at the unclouded moon of the night of the fifteenth day of the Ninth Month*

aki hatsuru	autumn nears its end
sayo fukegata no	and I gaze out at the moon
tsuki mireba	as the night grows late
sode mo nokorazu	my sleeves too are soaked through and
tsuyu zo okikeru	through by settling dew drops

Fujiwara no Michinobu

The night of the fifteenth of the Ninth Month was the night of the harvest moon, the premier night for moon viewing.

487 *When presenting a hundred-poem sequence*

hitori neru	sleeping alone	bright
yamadori no wo no	moonlight shapes jewels of frost	
shidariwo ni	on the trailing tails	
shimo okimayofu	of the mountain pheasants—	
toko no tsukikage	strewing them across my bed	

Fujiwara no Teika

Composed for the “Sengohyakuban no utaawase.”

The *honka* is *Shūishū* 778, attributed to Kakinomoto no Hitomaro:

ashihiki no	how can one sleep
yamadori no wo no	alone this night long as
shidariwo no	the long trailing tails
naganagashi yo wo	of the mountain pheasants
hitori ka mo nemu	that strut the rugged mountains

488 *One of fifty poems on the moon composed for the Regent and Chancellor
when he was Major Captain*

hitome mishi	in fields once admired
nobe no keshiki ha	by human eyes the grasses
uragarete	are withering bright
tsuyu no yosuga ni	moonlight still lodges there to
yadoru tsuki kana	keep company with the dew

Jakuren

The Regent and Chancellor was Fujiwara no Yoshitsune.

489 *Composed as a poem on ‘the moon’*

aki no yo ha	on an autumn night
koromo samushiro	although I pile up thin straw
kasanete mo	mats over my cold
tsuki no hikari ni	robes they are no match for
shiku mono zo naki	the flooding light of the moon

Minamoto no Tsunenobu, Major Counselor

Samushiro (thin straw mat)/*samushi* (cold) is a *kakekotoba*, as is *shiku* (to equal; to spread). *Shiku* (to spread) and *samushiro* (straw mat) are *engo*.

490 *Around the first of the Long Month*

aki no yo ha	interminable
haya nagatsuki ni	these autumn nights already
narinikeri	we have the Long Month's
kotowari nari ya	dusk-to-dawns no wonder we
nezame seraruru	awaken time and again

Emperor Kazan

The Long Month (*Nagatsuki*) was a name for the ninth month of the lunar calendar, so called because of the lengthening nights of autumn. *Nagatsuki* is a *kakekotoba* playing on these two meanings.

491 *When presenting a fifty-poem sequence*

murasame no	the passing shower
tsuyu mo mada hinu	left dewdrops still sparkling
maki no ha ni	on the evergreen
kiri tachinoboru	needles as the mist rises
aki no yufugure	on this evening in autumn

Jakuren

The poem was composed for the “Rōnyaku gojisshu.”

492 *Written as an autumn poem*

sabishisa ha	what is called sadness
miyama no aki no	is these drops of dew beneath
asagumori	evergreens drooping in
kiri ni shiworuru	the mists of a cloudy morning
maki no shitatsuyu	on fair mountains of autumn

Emperor Gotoba

493 *On 'river mist'*

akebono ya	as daybreak comes is
kahase no nami no	a skiff descending the high
takasebune	waves of the river
kudasu ka hito no	rapids a boatman's sleeves float
sode no akikiri	in the drifts of autumn mist

Minamoto no Michiteru, Commander of the Left Gate Guards

Taka- (high)/*takasebune* (shallow-draft boat) is a *kakekotoba*.

The *honka* is *Goshūishū* 324 by the Mother of Tsunenobu:

akenuru ka	has daybreak come then
kawase no kiri no	now and again through the rifts
taedae ni	in the mists over
wochikatabito no	the river rapids I glimpse
sode no miyuru ha	the sleeves of that distant one

494 *Composed on the topic 'mist' when he was presenting a hundred-poem sequence during the reign of Emperor Horikawa*

fumoto woba	foothills enveloped
udji no kahagiri	by the mists rising above
tachikomete	the Uji River
kumowi ni miyuru	while in the cloud-seat morning
asahi yama kana	sunlight strikes Mount Asahi

Fujiwara no Kinzane, Provisional Major Counselor

Composed for the "Horikawa *hyakushu*."

The Uji River flows through Uji near Mount Asahi (morning sun) south of Kyoto. *Kumowi*, 'cloud-seat' or 'dwelling place of the clouds,' is a traditional epithet for the sky.

The *honka* is *Shūishū* 202 by Kiyowara no Fukayabu:

kahagiri no	clouds of river mists
fumoto wo komete	have risen enveloping
tachinureba	the rolling foothills
sora ni zo aki no	and now the autumn mountains
yama ha miekeru	range across the sky above

495 *Topic unknown*

yamazato ni
 kiri no magaki no
 hedatezu ha
 wochikatabito no
 sode mo mite mashi

my mountain village—
 if it were not screened by mist
 like a brushwood fence
 then might I glimpse the sleeves of
 those so distant from me

Sone no Yoshitada

The *honka* is *Goshūishū* 324 by the Mother of Tsunenobu. See 493.

496 *Topic unknown*

naku kari no
 ne wo nomi zo kiku
 wogura yama
 kiri tachiharuru
 toki shi nakereba

the mournful cries of
 the wild geese are the only
 voices I hear on
 dark Ogura Mountain where
 the mists never lift or clear

Kiyowara no Fukayabu

For Ogura, see 347. Because the place name suggests the word *wogurashi* (dusky), the mountain is associated with darkness.

497 *Topic unknown*

kakiho naru
 ogi no ha soyogi
 aki kaze no
 fuku naru nahe ni
 kari zo naku naru

slender leaves of reeds
 swaying by my fence rustle
 while in the sighing
 of the autumn wind I hear
 the mournful cries of wild geese

Kakinomoto no Hitomaro

For *ogi* (reeds), see 277

Compare *Man'yōshū* 2134, an anonymous poem:

ashibe naru
 ogi no ha sayagi
 aki kaze no
 fukikuru nahe ni
 kari nakiwataru

near the rushes
 slender leaves of reeds rustle
 in the autumn wind
 that blows our way while overhead
 wild geese cross crying sadly

498 *Topic unknown*

aki kaze ni
 yama tobikoyuru
 karigane no
 iya tohozakari
 kumogakuretsutsu

with the autumn wind
 the cries of the geese fly off
 over the mountains
 growing ever more distant
 vanishing behind the clouds

Kakinomoto no Hitomaro

The poem is a variant of two similar *Man'yōshū* poems, 2136 and 2128.

499 *Topic unknown*

hatsu kari no
 hakaze suzushiku
 naru nabe ni
 tare ka tabine no
 koromo kahesanu

the first wild geese have
 returned their wings stir the air
 coolly into breeze—
 resting on a journey who
 does not sleep robes inside out

Ōshikōchi no Mitsune

Sleeping with one's robes inside out was believed to summon one's beloved to one's dreams.

500 *Topic unknown*

karigane ha
 kaze ni kiohite
 suguredomo
 waga matsu hito no

the cries of wild geese
 echo in competition
 with the howling winds
 yet from the one I await

kototsute mo nashi

there comes no message for me

*Anonymous*501 *Topic unknown*

yokogumo no
 kaze ni wakaruru
 shinonome ni
 yama tobikoyuru
 hatsu kari no kowe

in earliest dawn
 the banks of clouds are swept
 away by the winds
 and voices of the first geese
 come winging over the mountains

*Saigyō*502 *Topic unknown*

shirakumo wo
 tsubasa ni kakete
 yuku kari no
 kadota no omo no
 tomo shitafu naru

wings wrapped in fragments
 of white cloud as he flies off
 the wild goose yearns for
 his companions left behind
 in the fields beside my gate

Saigyō

503 *On the topic 'hearing wild geese flying across the moon' when presenting
 a fifty-poem sequence*

ohoe yama
 katabuku tsuki no
 kage saete
 tobada no omo ni
 otsuru karigane

Ōe Mountain
 the moon sliding down the sky
 sheds its bright light while
 on the surface of Toba
 fields the cries of wild geese fall

Jien, former Major Archbishop

Composed for the "Sentō kudai gojisshu."

Ōe Mountain is in Ukyo-ku, Kyoto, and Toba is in Fushimi-ku, Kyoto.

504 *Topic unknown*

murakumo ya	have those cloud clusters
kari no hakaze ni	been scattered by the winds from
harenu ran	the beating wings of
kowe kiku sora ni	wild geese in the sky where their
sumeru tsukikage	cries ring out bright moonlight shines

Chōe

505 *Topic unknown*

fukimayofu	across the wind-tossed
kumowi wo wataru	clouds scattered over the sky
hatsu kari no	the first wild geese fly
tsubasa ni narasu	habituating their wings
yomo no aki kaze	to the pervasive autumn wind

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Narasu is a *kakekotoba* meaning both “to make a sound” and “to accustom.”

506 *On ‘traveling a mountain path in autumn’ for a contest matching waka with Chinese poems*

aki kaze no	autumn winds entangle
sode ni fukimaku	in my sleeves trailing clouds of
mine no kumo wo	the mountain peaks carried
tsubasa ni kakete	along on their beating wings
kari mo naku nari	the wild geese too are crying

Fujiwara no Ietaka

Composed for the “Genkyū shiika awase.”

507 *Imagining “chrysanthemums blooming by the brushwood hedge in the moonlight”*

shimo wo matsu	still waiting for frost
magaki no kiku no	chrysanthemums by my brush
yohi no ma ni	hedge their deceptive
okimayofu iro ha	hue this evening borrowed from
yama no ha no tsuki	the moon on the mountain rim

Kunaikyō

Composed for the “Sentō kudai gojisshu.”

The change in the color of chrysanthemums after the first frost was much admired.

508 *Attached to a sprig of chrysanthemum for presentation when, during the reign of Emperor Toba, a request for chrysanthemums came from the Palace*

kokonohe ni	to the nine-layered
utsurohinu tomo	palace you may move fading
kiku no hana	chrysanthemum blooms
moto no magaki wo	but please never forget this
omohiwasuru na	brushwood fence where first you grew

Wife of the Hanazano Prime Minister

The Hanazano Prime Minister was Minamoto no Arihito. The epithet *kokonohe* (nine-layered) was traditionally used for the imperial residence. *Utsurofu* (to move; to change [color]) suggests both the transfer of the flowers to a new location and their fading colors. It functions as *engo* with *kiku* (chrysanthemums).

509 *Topic unknown*

ima yori ha	from this time forth there
mata saku hana mo	will be no other flowers
naki mono wo	to burst into bloom
itaku na oki so	oh dew on the chrysanthemums
kiku no uhe no tsuyu	do not settle so thickly

Fujiwara no Sadayori, Provisional Middle Counselor

The poem alludes to a couplet from *Wakan rōeishū* 267 by Yuan Chen: “It is not that I love chrysanthemums above all other blossoms, /It is only that after them no other flowers will bloom.”

510 *On ‘crickets in the withering fields’*

aki kaze ni	in cold autumn winds
shiworuru nobe no	the flowers of the fields fade—
hana yori mo	more pitifully
mushi no ne itaku	insects’ cries echo distantly
karenikeru kana	voices hoarsened by early frost

Prince Tomohira, Minister of Central Affairs

Karenikeru means ‘withered,’ ‘grown distant,’ and ‘hoarse.’

511 *Topic unknown*

nezame suru	awakening from
sode sahe samuku	sleep even my sleeves are chilled
aki no yo no	by the storm wildly
arashi fuku nari	raging this late autumn night—
matsu mushi no kowe	cries of the waiting crickets

Ōe no Yoshitoki

For the *matsu mushi*, or ‘waiting cricket,’ see 474.

512 *For the “Fifteen-Hundred-Round Poetry Contest”*

aki wo hete	as autumn passes
aware mo tsuyu mo	my feelings and the dew both
fukakusa no	deepen visiting
sato tofu mono ha	Fukakusa village of
uzura narikeri	deep grass now only the quail

Jien, former Major Archbishop

This poem was actually composed for the “Shōji ninen in shodo hyakushu.”

The syllables *fuka-* in the place name Fukakusa mean ‘deep,’ and function as a *ka-kekotoba* linked to both *aware* (emotions, feelings) and *tsuyu* (dew). *Aki* (autumn) also means ‘satiation’ and suggests the ending of a love affair. Fukakusa village is now part of Fushimi-ku, Kyoto.

The *honka* are *Kokinshū* 971 by Ariwara no Narikira:

toshi wo hete	oh Fukakusa
sumikoshi sato wo	if I go now leaving this
idete inaba	village I’ve known so
itodo fukakusa	long will the deep grass become
no to ya narinamu	a dense and tangled field

and the anonymous response, *Kokinshū* 972:

no to naraba	if all becomes dense
uzura to nakite	fields I will pass my days
nakiworamu	crying like the quail—
kari ni dani ya ha	surely love you will come
kimi ha kozaramu	if it’s only for the hunt

The two poems are also found in *Ise monogatari* 123.

513 For the “Fifteen-Hundred-Round Poetry Contest”

irihi sasu	the setting sun strikes
fumoto no wobana	plume grasses on the foothills
uchinabiki	bending them low whose
ta ga aki kaze ni	inconstancy saddens these quail
udzura naku ran	crying in the autumn wind

Minamoto no Michiteru, Captain of the Left Gate Guards

Composed for the “Sengohyakuban no utaawase.”

The *wobana* (*Miscanthus sinensis*) is a Japanese pampas grass with an ornamental feathery plume. *Aki* (autumn; satiety) and *u-* (miserable)/*udzura* (quail) are *kakekoto-ba*.

514 *Topic unknown*

ada ni chiru	fleetingly the dew
tsuyu no makura ni	settles cloaking those grassy
fushiwabite	pillows where they nest—
udzura naku nari	sad quail crying over their
toko no yamakaze	beds winds of Toko Mountain

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Grand Empress

Toko Mountain may have been in Ōmi (present-day Shiga Prefecture). The place name also means 'bed' and functions as *engo* with *makura* (pillow) and *fushi* (lying down). *U-* (miserable)/*udzura* (quail) is a *kakekotoba*.

515 *For the "Fifteen-Hundred-Round Poetry Contest"*

tofu hito mo	no more visitors
arashi fukisofu	now that autumn has arrived
aki ha kite	bringing tempests that
ko no ha ni udzumu	bury under fallen leaves
yado no michishiba	the grassy path to my home

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Sengohyakuban no utaawase."

Arashi (storm) can also read *araji* (unlikely to be [visitors]) and functions as a *kakekotoba*.

The *honka* are the anonymous *Shūishū* 205:

tofu hito mo	from now on there'll be
ima ha arashi no	no more visitors carried
yama kaze ni	by the tempests from
hito matsu mushi no	the mountains cries of insects
kowe zo kanashiki	are sad as they lie waiting

and a verse from the "Hahakigi" (Broom Tree) chapter of *Genji monogatari*:

uchiharafu
sode mo tsuyukeki
tokonatsu ni
arashi fukisofu
aki mo kinikeri

the sleeve that brushes
against the flowers becomes
dew-drenched too on wild
carnations blow the tempests
now that autumn has arrived

516 *For the "Fifteen-Hundred-Round Poetry Contest"*

iro kaharu
tsuyu woba sode ni
okimayohi
uragarete yuku
nobe no aki kana

dewdrops in new hues
scatter across my flowing
sleeves touching with
withering frost the tips of
grasses in the autumn fields

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Sengohyakuban no utaawase."

517 *An autumn poem*

aki fukenu
nake ya shimo yo no
kirigirisu
yaya kage samushi
yomogifu no tsuki

as autumn grows late
cry out crickets in the fields
on this frosty night
the clear moonlight lies cold on
the wild artemesia

Emperor Gotoba

Composed for the "Sentō kudai gojisshu."

For *yomogi*, wild artemesia, see 77. For the cricket, *kirigirisu*, see 472.
The *honka* is *Goshūishū* 273 by Sone no Yoshitada:

nake ya nake
yomogi ga soma no
kirigirisu
sugiyuku aki ha
ge ni zo kanashiki

cry out oh cry out
crickets of the field on wild
artemesia
stacked like cordwood truly
autumn's passing is sad

518 *When presenting a hundred-poem sequence*

kirigirisu	crickets of the field
naku ya shimoyo no	crying on this frosty night
samushiro ni	spreading but one side
koromo katashiki	of my robe upon this thin
hitori ka mo nen	straw mat shall I sleep alone

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in shodo hyakushu.”

Samu- (cold)/*samushiro* (straw mat) is a *kakekotoba*.

The *honka* are the anonymous *Kokinshū* 689 (see 420) and *Ise monogatari* 63:

samushiro ni	on my thin straw mat
koromo katashiki	spreading but one side of my
koyohi mo ya	robe again tonight
kohishiki hito ni	unable to meet my love
ahade nomi nemu	shall I sleep all alone

519 *For the “Fifteen-Hundred-Round Poetry Contest”*

nezame suru	awakening at
nagatsuki no yo no	night during the Long Month of
toko samumi	autumn my bed is
kesa fuku kaze ni	cold does the wind that blows this
shimo ya oku ran	morning leave this frost behind

Fujiwara no Kintsugu, Supernumerary Master of the Crown Prince's Household

Composed for the “Sengohyakuban no utaawase.”

For the Long Month, Nagatsuki, see 490.

520 *An autumn poem composed when presenting six poems at the Poetry Bureau*

aki fukaki	autumn deepens on
awadji no shima no	Awaji Island where

ariake ni
katabuku tsuki wo
okuru urakaze

in the light of dawn
the moon slides lower in the sky
launched by the wind from the bay

Jien, former Major Archbishop

Composed for the “Santai waka.”
Awaji Island is in the Inland Sea.

521 *Imagining the end of autumn*

nagatsuki mo
iku ariake ni
narinu ran
asadjī no tsuki no
itodo sabiyuku

during this Long Month
how many such daybreaks have
we counted as bright
moonlight on the withered grass
grew ever more cold and lonely

Jien, former Major Archbishop

For the Long Month, Nagatsuki, see 490. For *asadjī*, see 377.

522 *Composed when asked to write a hundred-poem sequence by the Regent
and Chancellor when he was still Major Captain*

kasasagi no
kumo no kakehashi
aki kurete
yoha ni ha shimo ya
saewataru ran

magpies linking wings
suspend a bridge from cloud to
cloud as autumn grows
later does the frost gleam bright
at midnight all across that span

Jakuren

The poem was composed for the “Sadaijin no ie no jūdai hyakushu” commissioned by Fujiwara no Yoshitsune.

Hashi (bridge) and *wataru* (cross) are *engo*. In the Tanabata legend, magpies form a bridge so the Herdboy (the star Altair) can cross the River of Heaven (the Milky Way) on the one night each year when he may meet his beloved, the Weaver Maid (Vega).

The *honka* is *Shinkokinshū* 620 by Ōtomo no Yakamochi; see below.

523 *Seeing that the cherry trees had begun to turn to autumn colors*

itsu no ma ni	unobserved it seems
momidji shinu ran	fall colors have tinged the leaves
yamazakura	of mountain cherries—
kinofu ka hana no	was it but yesterday I
chiru wo woshimishi	regretted falling blossoms

*Prince Tomohira, Minister of the Central Affairs Ministry*524 *On autumn leaves seen through mist*

usugiri no	because thin curtains
tachimafu yama no	of mist dance and sway upon
momidjiba ha	the mountains autumn's
sayaka naranedo	leaves are half-hidden yet
sore to miekeri	still I think them visible

*Emperor Takakura*525 *Composed as an autumn poem*

kannabi no	on the sacred slopes
mimuro no kozuwe	of Mount Mimuro how are
ika naran	the branch tips faring—
nabete no yama mo	on ordinary mountains
shigure suru koro	freezing rains are falling now

Hachijōin no Takakura

Kannabi and Mimuro may be taken as specific place names or as common nouns referring to dwelling places of the gods.

The *honka* is the anonymous *Kokinshū*:

tatsutagaha	the brilliant autumn
momidjiba nagaru	leaves float by on Tatsuta
kannabi no	River freezing rain
mimuro no yama ni	must already be falling

shigure furu rashi

on holy Mount Mimuro

- 526 *Composed on a painting of the Suzuka River on the sliding screens of the Saishōshitenno-in*

suzukagawa
fukaki ko no ha ni
hi kazu hete
yamada no hara no
shigure o zo kiku

Suzuka River
deep with drifting colored leaves—
days pass yet only
now do I hear the freezing rain
that fell on Yamada Plain

Emperor Gotoba

Composed for the “Saishōshitenno-in shōji no waka.”

The Suzuka River flows through Ise Province (Mie Prefecture) to empty into Ise Bay. The Yamada Plain is in the vicinity of the Ise Shrine.

- 527 *On the topic ‘autumn leaves’ when composing hundred-poem sequences at the home of the Lay Monk and former Regent and Chancellor*

kokoro to ya
momidji ha suran
tatsuta yama
matsu ha shigure ni
nurenu mono kaha

I wonder can autumn
leaves resolve in their own hearts
to color surely
the pines on Mount Tatsuta are
also drenched by freezing rains

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Udaijin no ie no hyakushu.”

For Mount Tatsuta, see 85.

- 528 *When he had gone to Ōi River to see the autumn leaves*

omofu koto
nakute zo mimashi
momidjiba wo
arashi no yama no

if only I might
gaze without endless worry
if only bright leaves
of autumn were not tossed by

fumoto narazu ha

storms on Arashi's foothills

Fujiwara no Suketada

The Ōi River runs past Arashi Mountain in western Kyoto.

Arashi functions as a *kakekotoba*, as the place name also means 'storms.'

529 *Topic unknown*

irihi sasu
saho no yamabe no
hahaso hara
kumoranu ame to
ko no ha furitsutsu

the setting sun strikes
the slopes of Saho Mountain—
on oak-covered plains
showers spill from a cloudless sky
tree leaves endlessly rain down

Sone no Yoshitada

Saho Mountain, in present-day Nara City, was renowned for autumn leaves. *Ame* (rain) and *furitsutsu* (raining down) are *engo*.

530 *When presenting a hundred-poem sequence*

tatsuta yama
arashi ya mine ni
yowaru ran
wataranu midzu mo
nishiki taekeri

Tatsuta Mountain
it seems the storm on the peak
is exhausted no
one has crossed the waters yet
the floating brocade is torn

Kunaikyō

Composed for the "Shōji ninen in dainido hyakushu."

For Tatsuta, see 85.

The *honka* is the anonymous *Kokinshū* 283:

tatsutagaha
momidji midarete
nagarumeri
wataraba nishiki
naka ya taenan

a coverlet of
bright scattered leaves floats on
Tatsuta River
were I to ford the waters
the brocade would tear in half

- 531 *Composed on the topic 'oak trees' for a hundred-poem sequence contest held at his home when he was Major Captain of the Left*

hahaso hara	on the oak-covered
shidzuku mo iro ya	plain even the falling drops
kaharu ran	seem to change color—
mori no shita kusa	in the grasses that carpet
aki fukenikeri	the grove autumn has deepened

Fujiwara no Yoshitsune, Regent and Chancellor

The contest Yoshitsune sponsored was the “Roppyakuban no utaawase.”

- 532 *Composed on the topic 'oak trees' for a hundred-poem competition held at the home of the Major Captain of the Left*

toki wakanu	though unmindful of
nami sahe iro ni	the seasons even the waves of
idzumigaha	Izumi River
hahaso no mori ni	have changed color a storm must
arashi fuku rashi	be blowing through the oak groves

Fujiwara no Teika

Composed for the “Roppyakuban no utaawase.”

The Izumi (Idzumi) River in Kyoto is now known as the Kizu. The first two syllables of the name (*idzu*) also mean ‘to appear/come out [in color]’ and function as a *kakekotoba*.

The *honka* is *Kokinshū* 250 by Funya no Yasuhide:

kusa mo ki mo	although the grasses
iro kaharedomo	and trees have all been transformed
watatsumi no	the white-capped blooms of
nami no hana ni zo	the sea-crossing waves show no
aki nakarikeru	sign of impending autumn

- 533 *Composed on a painting on a sliding screen that depicted autumn leaves falling by a dilapidated house*

furusato ha	once my home this house
chiru momidjiba ni	now buried beneath mounds
udzumorete	of bright fallen leaves—
noki no shinobu ni	on grasses of longing by
aki kaze zo fuku	the eaves chill autumn wind blows

Minamoto no Toshiyori

For *shinobu* (grasses of longing), see 87. The word *shinobu* also means “to yearn, to long.”

- 534 *An autumn poem, composed when she was presenting hundred-poem sequences*

kiri no ha mo	dry paulownia
fumiwakegataku	leaves have scattered so thickly
narinikeri	it's difficult to pass—
kanarazu hito wo	even though there is no one
matsu to nakeredo	I can hope will visit me

Princess Shokushi

The poem was composed for the “Shōji ninen in shodo hyakushu.”
The *honka* is *Kokinshū* 770 by Henjō:

waga yado ha	around my home
michi mo naki made	weeds have grown so thick that
arenikeri	the path has disappeared
tsurenaki hito wo	during the days I've waited
matsu to seshi ma ni	for my cold-hearted lover

Shokushi also alludes to a Chinese poem, “Falling Leaves,” by Bo Juyi, *Wakan rōeishū* 309: “In the unswept autumn garden I carry a wisteria stick; /Quietly I walk through the yellow paulownia leaves.”

535 *Topic unknown*

hito ha kozu
 kaze ni ko no ha ha
 chirihatete
 yona yona mushi ha
 kowe yowaru nari

no visitor calls
 the wind has scattered the leaves
 from empty trees and
 night after night the cries of
 insects grow ever more faint

*Sone no Yoshitada*536 *For the "Fifty-Poem Sequences Presented at the Residence of Prince Shukaku"*

momidjiba no
 iro ni makasete
 tokihagi mo
 kaze ni utsurofu
 aki no yama kana

overwhelmed by all
 the bright colors of autumn
 leaves evergreen trees
 too begin to change the wind brings
 fall hues to Mount Tokiwa

Fujiwara no Kintsugu

Composed for the "Omuro gojisshu."

Tokiha (evergreen) Mountain may have been the name of a mountain west of Kyoto.

The *honka* is *Kokinshū* 362 by Sakanoe no Korenori:

aki kuredo
 iro mo kaharanu
 tokiha yama
 yo sono momidji wo
 kaze zo kashikeru

though autumn comes to
 evergreen Mount Tokiwa
 it ought not change its
 colors the winds have borrowed
 brilliant leaves to carry here

537 *For the "Fifteen-Hundred-Round Poetry Contest"*

tsuyu shigure
 moru yama kage no
 shita momidji
 nuru tomo woran

though freezing rain and
 dew seep through to drench even
 these lowest leaves
 on Moru Mountain I'll pluck

aki no katami ni

a branch as autumn's keepsake

Fujiwara no Ietaka

Composed for the "Sengohyakuban no utaawase."

The place name Moru also means 'to seep, to leak' and functions as a *kakekotoba*.
 Moru Mountain is near the city of Moruyama in Shiga Prefecture.

The *honka* is *Kokinshū* 260 by Ki no Tsurayuki:

shiratsuyu mo
 shigure mo itaku
 moru yama ha
 shitaba nokorazu
 irodzuginikeri

on Moru Mountain
 the cold white drops of dew and
 rain have seeped through
 to the leaves of the lowest
 boughs and dyed them all new hues

538 *Topic unknown*

matsu ni hafu
 masanoha kadzura
 chirinikeri
 toyama no aki ha
 kaze susabu ran

clinging to the pines
 the creeping vines have lost their
 brilliant leaves nearby
 on the mountain slopes autumn
 winds must blow more fiercely

Saigyō

Masanoha kadzura is believed to be a type of deciduous vining euonymus.

The *honka* is the anonymous *Kokinshū* 1077:

miyama ni ha
 arare furu rashi
 toyama naru
 masaki no kadzura
 irodzuginikeri

surely now the hail
 is falling deep in the fair
 mountains for on
 nearby slopes the creeping vines
 are tinged with autumn's colors

539 *For the "Poetry Contest Held at the Home of the Hōshōji Lay Monk and Former Regent and Prime Minister"*

udzura naku

the plaintive quail cry

katano ni tateru	on Katano Plain where stands
haji momiji	of sumac are dropping
chirinu bakari ni	their last scarlet leaves as
aki kaze zo fuku	autumn winds begin to blow

Fujiwara no Chikataka, former Consultant

Composed for the “Hōshōji no nyūdō saki no kanpaku daijōdaijin no ie no utaawase.”

For Katano, see 114. *Haji*, also called *hazenoki*, is a variety of sumac, *Rhus succedanea* L.

540 *When presenting a hundred-poem sequence*

chirikakaru	fallen and scattered
momidji no iro ha	the color of the autumn
fukakeredo	leaves on the mountain
watareba nigoru	stream is deep but should I cross
yamagaha no midzu	I'd muddy the shallow pools

Nijōin no Sanuki

Composed for the “Shōji ninen in shodo no hyakushu.”

541 *Topic unknown*

asukagaha	Asuka River
momidjiba nagaru	bright colored leaves flow swiftly
kadzuraki no	surely the chill winds
yama no aki kaze	of autumn have been blowing
fuki zo shinu rashi	on Kazuraki Mountain

Kakinomoto no Hitomaru

Asuka River flows through Nara Prefecture, and Kazuraki Mountain is on the border between Nara Prefecture and Ōsaka. This poem is a variant of the anonymous *Man'yōshū* 2220.

542 *Topic unknown*

asukagaha
seze ni nami yoru
kurenahi ya
kadzuraki yama no
kogarashi no kaze

Asuka River
on the rippling rapids waves
of scarlet draw near—
on Kazuraki Mountain
early winter storms gather

Fujiwara no Nagakata, Provisional Middle Counselor

Shinkokinshū 541 is Nagakata's *honka*.

543 *Written in reply from Minase, where he was spending a few days during the Long Month, when someone sent him a poem saying her tears were falling with the colored leaves on Arashi Mountain*

momidjiba wo
sa koso arashi no
harafu rame
kono yama moto mo
ame to furu nari

colored leaves may well
be swept as piteously by
the storms as you say—
here too in the foothills
something is falling like rain

Fujiwara no Kintsune, Provisional Middle Counselor

For Minase, see 378. For the Long Month, see 490. Arashi Mountain is in Saga in Ukyō-ku, Kyoto.

Kintsune suggests that his tears, too, are falling.

544 *When he was holding a hundred-poem sequence contest at his home*

tatsuta hime
ima ha no koro no
aki kaze ni
shigure wo isogu
hito no sode kana

Princess Tatsuta
now is the time for farewells—
with the autumn wind
the freezing showers hasten
droplets that darken our sleeves

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Roppyakuban no utaawase.”

Princess Tatsuta is the goddess of autumn, said to scatter the colored leaves as offerings for a safe journey as she departs. *Isogu* (to speed, to hasten) functions grammatically with two objects: *shigure* (freezing showers) and *sode* (sleeves).

545 *For the “Fifteen-Hundred-Round Poetry Contest”*

yuku aki no	departing autumn's
katami naru beki	keepsake so we had hoped yet
momidjiba mo	these colored leaves too
asu ha shigure to	it seems must fade tomorrow
furi ya magahan	and melt into the chilly rains

Fujiwara no Kanemune, Supernumerary Middle Counselor

Composed for the “Sengohyakuban no utaawase.”

The *honka* is *Shūishū* 220 by Henjō:

kara nishiki	bright Chinese brocade
eda ni hitomura	one swatch still draped across
nokoreru ha	the slender branches
aki no katami wo	a keepsake of autumn not
tatanu naru beshi	yet tailored uncut and unsewn

546 *Composed when he had gone to view the colored leaves*

uchimurete	together we came
chiru momidjiba wo	to seek bright-hued foliage
tadzunureba	all fallen now for
yamadji yori koso	it is from such mountain paths
aki ha yukikere	that autumn first disappears

Fujiwara no Kintō, former Major Counselor

547 *Sent to the home of Michinari during the time the author was in the
Province of Tsu*

natsu kusa no
karisome ni tote
koshi yado mo
naniha no ura ni
aki zo kurenuru

they were reaping summer
grasses when first I came to
live here for just a while
I thought yet somehow autumn
has grown late at Naniwa Bay

Nōin

Nōin sent this poem to Minamoto no Michinari.

The Province of Tsu is now part of Ōsaka Metropolitan District, and Naniwa Bay, now Ōsaka Bay, part of the shoreline. The place name also can be read *nani ha* (somehow) and functions as a *kakekotoba*. *Kari* (cutting, reaping)/*karisome* (temporary) is a *kakekotoba*. *Natsu kusa no* (of the summer grass) is a *makurakotoba* linked to *kari* (reaping).

548 *When grieving over things at autumn's close*

kaku shirtsutsu
kurenuru aki to
oinuredo
shika suga ni naho
mono zo kanashiki

in just this way as
darkening autumns passed by
I have grown older
and yet it seems things still
overcome me with sorrow

Nōin

549 *When composing a fifty-poem sequence*

mi ni kahete
iza sa ha aki wo
woshimimin
sarade mo moroki
tsuyu no inochi wo

exchanging my life
for autumn I'll show how I
value it that way—
even if I fail this life
is ephemeral as dew

Prince Shukaku

The poem was composed for the “Omuro senkaawase.”

Aki (autumn) and *tsuyu* (dew) are *engo*.

Compare *Kokinshū* 615 by Ki no Tomonori:

inochi ya ha	what is life that I
naze zo ha tsuyu no	should treasure it it is less
ada mono wo	than ephemeral
afu ni shi kaheba	dew how little would I miss
woshikaranaku ni	it could I exchange it for love

550 *Thinking of the last day of the fourth month of autumn*

nabete yo no	each year I lament
woshisa ni sohete	this season's passing but my
woshimu kana	misery grows as
aki yori nochi no	autumn's close comes later now—
aki no kagiri wo	past the limits of autumn

Fujiwara no Yorizane, former Chancellor

The lunar calendar had twelve months of thirty days. To bring the year into line with the seasons an extra intercalary month was added periodically. In normal years, the Ninth Month would be the last of three months of autumn, but this particular year had an intercalary Ninth Month, so autumn had lasted four months.

Winter

- 551 *Composed imagining 'early winter' for the "Fifteen-Hundred-Round Poetry Contest"*

okiakasu	lying awake till
aki no wakare no	dawn cold dewdrops of autumn's
sode no tsuyu	parting nestled on
shimo koso musube	my sleeves leave tracings of frost—
fuyu ya kinu ran	has winter truly come now

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Sengohaykuban no utaawase."

- 552 *Composed and presented during the Tenryaku Era, using "Godless Month" to begin the poem*

kaminadzuki	in the Godless Month
kaze ni momidji no	at the time when autumn leaves
chiru toki ha	all fall carried by
sokohaka to naku	the wind somehow everything
mono zo kanashiki	is indescribably sad

Fujiwara no Takamitsu

The Tenryaku Era (947–57) was part of the reign of Emperor Murakami (926–67; r. 946–67). The Godless Month, Kaminadzuki, was the Tenth Month of the lunar calendar, the first of the three months of winter.

- 553 *Topic unknown*

natorigaha	Natori River
yanase no nami zo	swirling waves above the weir
sawagu naru	clamor more wildly—

momidji ya itodo
yorite seku ran

have the swelling drifts of bright
autumn leaves damned up the stream

Minamoto no Shigeyuki

554 *Composed on 'autumn leaves floating on the waters' when a group of courtiers went to the Ōi River during the reign of Retired Emperor Goreizei*

ikadashi yo
mate koto tohan
minakami ha
ika bakari fuku
yama no arashi zo

oarsmen of the rafts
please wait one thing I would ask—
at the headwaters
of the stream how fiercely do
those storms of the mountain blow

Fujiwara no Sukemune

Goreizei (1025–68) reigned from 1045 to 1068. The Ōi River, which flows past Mt. Arashi (“storm”) in Saga in western Kyoto, was a popular site for pleasure excursions.

555 *Composed on 'autumn leaves floating on the waters' when a group of courtiers went to the Ōi River during the reign of Retired Emperor Goreizei*

chirikakaru
momidji nagarenu
ohowigaha
idzure wiseki no
midzu no shigarami

fallen and scattered
autumn leaves cannot float past
on Ōi River
where is the palisade that
obstructs these swirling waters

Minamoto no Tsunenobu, Major Counselor

For the Ōi River and Goreizei, see 554.

The *honka* is *Kokinshū* 303 by Harumichi no Tsuraki:

yamagaha ni
kaze no kaketaru
shigarami ha

the autumn leaves are
unable to resist that
current flowing past

nagare no ahenu
momidji narikeri

the weir built by the wind
in the deep mountain river

556 *On the topic 'fallen leaves cover the waters,' when he had gone to the Ōi River*

takasebune
shibuku bakari ni
momidjiba no
nagarete kudaru
ohowigaha kana

shallow drafted boats
struggle slowly on so thickly
do the autumn leaves
come flowing with the waters
of the Ōi River

Fujiwara no Ietsune

557 *Imagining 'fallen leaves in the deep mountains'*

hi kurureba
afu hito mo nashi
masaki chiru
mine no arashi no
oto bakari shite

the sun has set and
I meet no one on my path—
there's only the sound
of storms on the peaks and leaves
of winter creeper raining down

Minamoto no Toshiyori

The *masaki* (winter creeper) is a type of vining euonymous, possibly *Euonymous fortunei* var. *radicans*.

The *honka* is *Goshūishū* 1146 by Minamoto no Yorizane:

hi mo kurenu
hito mo kaherinu
yamazato ha
mine no arashi no
oto bakari shite

the sun has set and
the people have all returned
home in the mountain
village there's only the sound
of the storms on the peaks

558 *Topic unknown*

onodzukara

with no visitors

oto suru mono ha
niha omo ni
ko no fukimaku
tani no yufukaze

it makes its sound all alone
stirring the dry leaves
that inundate my garden
evening wind of the valley

Fujiwara no Kiyosuke

559 *Composed on the topic 'fallen leaves' and presented at the "Kasuga Shrine Poetry Contest"*

ko no ha chiru
yado ni katashiku
sode no iro wo
aritomo shirade
yuku arashi kana

in this house where all
the leaves have fallen I spread
but one side of my
robe though my sleeves are brightly
dyed the storm passes unaware

Jien, former Major Archbishop

Composed for the "Kasuga no yashiro no utaawase."

Tears of sorrow are traditionally thought of as crimson with blood, and someone sleeping alone spreads only half of his or her robe as bedding. Although the speaker's sleeves are the color of autumn leaves, the storm leaves them unscathed.

560 *Composed on the topic 'fallen leaves' and presented at the "Kasuga Shrine Poetry Contest"*

ko no ha chiru
shigure ya magafu
waga sode ni
moroki namida no
iro to miru made

are the falling leaves
mingling with the wintry rain
on my flowing sleeves
to dye them the color of
these tears that fall so freely

Minamoto no Michitomo, Commander of the Right Gate Guards

See note to 559.

- 561 *Composed on the topic 'fallen leaves' and presented at the "Kasuga Shrine Poetry Contest"*

utsuriyuku	in the clouds passing
kumo ni arashi no	swiftly by I hear the voice
kowe su nari	of the raging storm
chiru ka masaki no	are they falling leaves of winter
kadzuraki no yama	creeper on Mount Kazuraki

Fujiwara no Masatsune

Composed for the "Kasuga no yashiro no utaawase."

For *masaki* (winter creeper), see 557. For Mount Kazuraki, see 541. The toponym Kadzuraki functions as a *kakekotoba*, as *kadzura* also means vines.

- 562 *Composed on the topic 'fallen leaves' and presented at the "Kasuga Shrine Poetry Contest"*

hatsu no shigure	surely the first cold
shinobu no yama no	rains of winter have not left
momidjiba wo	these autumn leaves on
arashi fuke to ha	Mt. Shinobu undyed just
somezu ya ariken	to urge the storms to rage on

Shichijōnoin no Dainagon

For the "Kasuga no yashiro no utaaawase."

Mt. Shinobu is in Fukushima Prefecture. *Shinobu* also means 'to do in secret' and functions as a *kakekotoba*.

- 563 *Composed on the topic 'fallen leaves' and presented at the "Kasuga Shrine Poetry Contest"*

shiguretsutsu	wintry drizzle falls
sode mo hoshiahezu	on and on my sleeves never
ashihiki no	dry in the rugged
yama no ko no ha ni	mountains this is the time when
arashi fuku koro	storms rage tossing the tree leaves

Shinano

Composed for the “Kasuga no yashiro no utaawase.”

The *makurakotoba ashihiki no* (translated here as ‘rugged’), modifies *yama* (mountains).

564 *Composed on the topic ‘fallen leaves’ and presented at the “Kasuga Shrine Poetry Contest”*

yamazato no	a lonely mountain
kaze susamajiki	village where savage winds gust
yufugure ni	in the evening
ko no ha midarete	making whirlwinds of falling
mono zo kanashiki	leaves how sad the world is now

Fujiwara no Hideyoshi

Composed for the “Kasuga no yashiro no utaawase.”

565 *Composed on the topic ‘fallen leaves’ and presented at the “Kasuga Shrine Poetry Contest”*

fuyu no kite	with winter’s coming
yama mo araha ni	tree leaves fall and the mountains
ko no ha furi	open to our view—
nokoru matsu sahe	even pines with evergreen
mine ni sabishiki	boughs seem sad on barren peaks

Hōribe no Narimochi

Composed for the “Kasuga no yashiro no utaawase.”

566 *When presenting a fifty-poem sequence*

karanishiki	bright Chinese brocade—
aki no katami ya	is it to tear away this
tatsuta yama	last autumn keepsake
chiriahenu eda ni	from Mount Tatsuta that storms
arashi fuku nari	buffet the unyielding boughs

Kunaikyō

Composed for the “Rōnyaku gojissu no utaawase.”

For Mount Tatsuta, a popular site for viewing autumn leaves, see 302. The place name functions as a *kakekotoba*, containing the word *tatsu* (to cut; to end). *Tatsu* (to cut) and *karanishiki* (Chinese brocade) are *engo*.

The *honka* is *Shūishū* 220 by Henjō:

karanishiki	bright Chinese brocade
eda ni hitomura	one scrap of fabric still clings
nokoreru ha	to those boughs surely
aki no katami wo	it has been left uncut as
tatanu naru beshi	a keepsake of the autumn

567 *On 'fallen leaves' for a poetry contest held at the residence of Yorisuke*

shigure ka to	was it because I
kikeba ko no ha no	heard the patter of falling
furu mono wo	leaves as wintry rain
sore ni mo nururu	that my flowing sleeves seem to
waga tamoto kana	have been steeped in their colors

Fujiwara no Suketaka

Composed for the “Jishō sanjūrokunin no utaawase.”

568 *Topic unknown*

toki shi mo are	now it is the time—
fuyu ha hamori no	the Godless Month of winter
kaminadzuki	when the guardian
mabara ni narinu	of the leaves the grove of oak
mori no kashihagi	trees dappled with bright colors

Kyōsan, Dharma Eye

The Godless Month (*kaminadzuki*) was the tenth month of the lunar calendar. It was the month when the gods were believed to gather at Izumo, leaving their customary homes. *Kami* (god)/*Kaminadzuki* (Godless Month) is a *kakekotoba*. The translation attempts to capture the effect of the *kakekotoba* by using 'leaves' in two senses.

569 *Topic unknown*

itsu no ma ni
sora no keshiki no
kaharu ran
hageshiki kesa no
kogarashi no kaze

suddenly without
my noticing it the look
of the sky must have
changed so violent are the winds
of winter storms this morning

*Tsumori no Kunimoto*570 *Topic unknown*

tsuki wo matsu
takane no kumo ha
harenikeri
kokoro aru beki
hatsu shigure kana

longing for the moon
the clouds obscuring the high
peaks finally cleared—
surely the early winter rain
has a sympathetic heart

*Saigyō*571 *Topic unknown*

kaminadzuki
kigi no ko no ha ha
chirihatete
niha ni zo kaze no
oto ha kikoyuru

in the Godless Month
every single leaf of
every tree has
fallen and in the garden
is heard the sound of the wind

*Kakuchū*572 *Topic unknown*

shiba no to ni
irihi no kage ha
sashinagara
ikani shigururu
yamabe naru ran

on the brushwood door
the last slanting rays of
setting sun strike how
can it be that chilly rains
still fall on those mountain slopes

Fujiwara no Kiyosuke

573 *Imagining 'wintry rains at a mountain home'*

kumo harete
 nochi mo shigururu
 shiba no to ya
 yama kaze harafu
 matsu no shita tsuyu

the clouds had cleared
 and yet I seemed to hear a soft
 rain pattering on
 my brushwood door dewdrops from
 pines swept by the mountain wind

Fujiwara no Takanobu

574 *For the "Poetry Contest Held at the Residence of the Consort in the Kanpyō Era"*

kaminadzuki
 shigure furu rashi
 saho yama no
 masaki no kadzura
 iro masariyuku

in this Godless Month
 chilly rains must be falling
 for on Mount Saho
 the winter creeper's verdant
 color deepens steadily

Anonymous

Composed for the "Kanpyō no ontoki kisai no miya no utaawase."

For the Godless Month, see 552. For *masaki*, see 557. Mount Saho is in Saho-chō, Nara Prefecture.

575 *Topic unknown*

kogarashi no
 oto ni shigure wo
 kikiwakade
 momidji ni nururu
 tamoto to zo miru

with the howling winds
 masking the steady patter
 of the chilly rain
 I see my sleeves drenched through
 by the falling autumn leaves

Prince Tomohira, Minister of Central Affairs

576 *Topic unknown*

shigure furu
oto ha suredomo
kuretake no
nado yo to tomo ni
iro mo kaharanu

sharp wintry rain falls
but despite that constant drone
the bamboo remains
green why does it never change
in this ever-changing world

Fujiwara no Kanesuke, Middle Counselor

Yo has two meanings, 'world' and 'joint of bamboo,' and functions as *engo* with *kuretake* (black bamboo, *Phyllostachys nigra*), a slender-leaved bamboo with numerous segments.

577 *On passing through Tokiwa Grove in the Godless Month*

shigure no ame
somekaneteki
yamashiro no
tokiha no mori no
maki no shitaba ha

even the chilly
rain could not begin to dye
them the evergreen
lower leaves in Tokiwa
Grove in Yamashiro

Nōin

For the Godless Month, see 552.

The Tokiwa ('evergreen') Grove was in Kadono District of Yamashiro Province, near present-day Tokiwanomori-chō in western Kyoto. *Maki* are evergreens such as cryptomeria and cypress.

The *honka* is the anonymous *Man'yōshū* 2196, which appears as *Shinkokinshū* 582 below.

578 *Topic unknown*

fuyu wo asami
madaki shigure to
omohishi wo
tahezarikeri na
oi no namida mo

I thought it too
early for such cold rains to
fall winter barely
under way yet nothing can
hold back these tears of old age

Kiyowara no Motosuke

579 *Composed on the topic 'wintry rains at a traveler's lodging' at the Toba villa*

mabara naru	rudely sheltered in
shiba no ihori ni	a brushwood hut sleeping while
tabine shite	on a journey soaked
shigure ni nururu	by the fine cold rain that falls
sayogoromo kana	on my robe in the dark of night

Emperor Goshirakawa

Emperor Shirakawa had built a villa in Toba, Fushimi-ku, Kyoto.

580 *On 'winter showers'*

yayo shigure	ah tell me chilly
mono omofu sode no	winter rains if there were no
nakariseba	melancholy sleeves
ko no ha no nochi ni	what would you dye next after
nani wo somemashi	staining the tree leaves crimson

Jien, former Major Archbishop

581 *One of a group of winter poems*

fukamidori	deep green foliage
arasohikanete	unable to resist change
ika naran	what color will it
ma naku shigure no	become on Furu's holy
furu no kamisugi	cedars cold wintry rains fall

Emperor Gotoba

Composed for the "Hiyoshi sanjishshu."

For *sugi* (cedars), see 18. Furu in Tenri City, Nara Prefecture, is the site of the Isonokami Shrine. The word *furu* also means 'to fall' and functions as a *kakekotoba*.

The *honka* is the anonymous *Man'yōshū* 2196; see 582.

582 *Topic unknown*

shigure no ame
ma nakushi fureba
maki no ha mo
arasohikanete
irodzukinikeri

when chilly winter
rains fall unceasingly then
even evergreen
needles are unable to
resist change and take on new hues

Kakinomoto no Hitomaro

The poem is included as *Man'yōshū* 2196, an anonymous poem.

583 *Topic unknown*

yo no naka ni
naho mo furu kana
shiguretsutsu
kumoma no tsuki no
ide ya to omohedo

in this world will I
live on as a chilly rain
continues to fall
will the moon appear between
those clouds as I make my farewells

Izumi Shikibu

Izumi uses *kakekotoba*—*furu* meaning both ‘to fall’ and ‘to pass time, to live’ and *ide* meaning ‘going out’ and ‘well then’—to intertwine two ideas: she asks both whether the rain (her tears) will continue or the moon (enlightenment) will emerge from between the clouds and whether she should go on living in the secular world or take religious vows.

584 *Composed when presenting a hundred-poem sequence*

wori koso are
nagame ni kakaru
ukigumo no
sode mo hitotsu
uchishiguretsutsu

such is the season
sadly gazing at drifting
clouds hanging before
my eyes my sleeves too are soaked
as cold rains go on falling

Nijōnoin no Sanuki

Composed for the “Shōji ninen in shodo hyakushu.”

Uki- (floating; sorrowful) is a *kakekotoba*, as is *nagame* (gazing), which can also mean ‘long rains.’

585 *Topic unknown*

akishino ya
toyama no sato ya
shiguru ran
ikoma no take ni
kumo no kakareru

ah Akishino
do cold wintry rains fall on
that village in
the foothills on Ikoma
peak the clouds hang suspended

Saigyō

Akishino is west of Nara City. Mt. Ikoma lies on the border of Nara Prefecture and Ōsaka.

586 *Topic unknown*

harekumori
shigure ha sadame
naki mono wo
furihatenuru ha
waga mi narikeri

clearing and clouding
the cold wintry rains cannot
decide whether to
end but my aging body
is ready to surrender

Dōin

The poem was composed for the “Jishō sanjūrokunin utaawase.”

Furi- (falling; aging) is a *kakekotoba*, and *furi-* (falling) functions as *engo* with *shigure* (wintry rains).

587 *A winter poem for the “Fifteen-Hundred-Round Poetry Contest”*

ima ha mata
chirade mo magau
shigure kana
hitori furiyuku

no longer the time
for leaves to be falling winds
blow with the sound of
wintry rains through pines growing

niha no matsukaze old alone in my garden

Minamoto no Tomochika

Composed for the “Sengohyakuban no utaawase.”

Furi- (falling; aging) is a *kakekotoba* and also functions as *engo* with *shigure* (wintry rains).

588 *Topic unknown*

miyoshino no	when the mountains of
yama kakikumori	fair Yoshino cloud over
yuki fureba	and snow drifts down in
fumoto no sato ha	the village in the foothills
uchishiguretsutsu	wintry rains fall on and on

Shun'e

Composed for the “Jishō sanjūrokunin no utaawase.”

For Yoshino, see 1.

589 *When he was presenting a hundred-poem sequence*

maki no ya ni	on my roof made of
shigure no oto no	cedar shingles the sound of
kaharu kana	the freezing rain has
momidji ya fukaku	changed can the brilliant leaves have
chiritsumoru ran	fallen and piled up so deeply

Fujiwara no Sanefusa, Lay Priest and Minister of the Left

The poem was composed for the “Shōji ninen in shodo hyakushu.”

590 *A winter poem for the “Fifteen-Hundred-Round Poetry Contest”*

yo ni furu ha	painful it is to
kurushuki mono wo	grow old passing through this sad

maki no ya ni
yasuku mo suguru
hatsu shigure kana

world how easily
the first winter showers soak
my cedar roof and pass on

Nijōnoin no Sanuki

Composed for the “Sengohyakuban no utaawase.”

Furu means both ‘to age, pass time’ and ‘to rain’ and functions as *engo* with *hatsu shigure* (first winter showers) in the second meaning and with *suguru* (to pass) in the first.

591 *Topic unknown*

honobono to
ariake no tsuki no
tsukikage ni
momidji fukiorosu
yama oroshi no kaze

dimly dimly in
the translucent glow of
the fading moon at
dawn bright autumn leaves fall in
the winds of the mountain storm

Minamoto no Saneakira

592 *Topic unknown*

momidjiba wo
nani woshimiken
ko no ma yori
morikuru tsuki ha
koyohi koso mire

why I wonder did
I mourn the loss of autumn’s
leaves this evening I
first caught sight of the moonlight
seeping through the bare branches

Nakatsukasakyō, Minister of the Central Affairs Ministry

The *honka* is the anonymous *Kokinshū* 184:

ko no ma yori
morikuru tsuki no
kage mireba
kokorodzukushi no
aki ha kinikeri

when I see the moon’s
light seep down through the barren
trees it is clear to
me that autumn has come and
taken control of my heart

593 *Topic unknown*

fukiharafu
 arashi no nochi no
 takane yori
 ko no ha kumorade
 tsuki ya idzu ran

once the storm has passed
 sweeping all away before
 it will the bright moon
 emerge from behind the tall
 peak unclouded by the leaves

*Gishūmon'in no Tango*594 *On the topic 'moon at daybreak' for the "Kasuga Shrine Poetry Contest"*

shimo kohoru
 sode ni mo kage ha
 nokorikeri
 tsuyu yori nareshi
 ariake no tsuki

now on frost-covered
 sleeves too its translucent light
 lingers accustomed
 to lodging in the dewdrops
 of autumn moon at daybreak

Minamoto no Michitomo, Captain of the Right Gate Guards

Composed for the "Kasuga no yashiro no utaawase."

595 *A winter poem composed when he was presenting six poems at the Poetry Bureau*

nagametsutsu
 iku tabi sode ni
 kumoru ran
 shigure ni fukuru
 ariake no tsuki

how many times as
 I sit in reverie will
 it cloud over on
 my sleeves nights passed in wintry rains
 that dim the moon at daybreak

Fujiwara no Ietaka

Composed for the "Santai waka."

596 *Topic unknown*

sadamenaku
shigururu sora no
murakumo ni
iku tabi onaji
tsuki wo matsu ran

intermittent
showers fall from a sky where
cloud clusters gather—
how many more times must I
await this same brilliant moon

Minamoto no Yasumitsu

597 *For the "Fifteen-Hundred-Round Poetry Contest"*

ima yori ha
ko no hagakure mo
nakeredomo
shigure ni nokoru
murakumo no tsuki

no longer able
to hide behind those leafy
treetops now the bright
moon is veiled by cloud-clusters
left by the cold winter rains

Minamoto no Tomochika

Composed for the "Sengohyakuban no utaawase."

598 *Topic unknown*

harekumoru
kage wo miyako ni
sakidatete
shiguru to tsuguru
yama no ha no tsuki

now brilliant and now
veiled its luminescence tells
the capital of
chilly drizzle to follow
bright moon of the mountain rim

Minamoto no Tomochika

Composed for the "Sengohyakuban no utaawase."

599 *When he was presenting a fifty-poem sequence*

taedae ni
sato waku tsuki no
hakari kana
shigure wo okuru
yoha no murakumo

intermittent light
the moon sheds its brilliance on
chosen villages—
the cloud-clusters at midnight
escort the cold wintry rains

Jakuren

Composed for the “Rōnyaku gojisshu utaawase.”

600 *Imagining ‘the winter moon after a rain’*

ima ha tote
nenamashi mono wo
shiguretsuru
sora tomo miezu
sumeru tsuki kana

now the time has come
that I might sleep I thought yet
the sky shows no sign
of the wintry rain that fell
and the moon glows clear and bright

*Ryōzen*601 *Topic unknown*

tsuyujimo no
yoha ni okiwite
fuyu no yo no
tsuki miru hodo ni
sode wa kohorinu

frosty drops of dew
settle thickly as I lie
awake late at night
my sleeves frozen gazing at
the moon of this winter night

Sone no Yoshitada

Oki- (awakening; settling) is a *kakekotoba*.

602 *Topic unknown*

momidjiba ha
ono ga sometaru

it was you yourself
who dyed the brightly colored

iro zo kashi
yosogeni okeru
kesa no shimo kana

autumn leaves yet you
settle feigning innocence
this morning's delicate frost

Sone no Yoshitada

The poem was composed for the “Ropyakuban no utaawase.”

603 *Topic unknown*

wogura yama
fumoto no sato ni
ko no ha chireba
kozuwe ni haruru
tsuki wo miru kana

in this village in
dark foothills of Ogura
Mountain the trees have
lost their leaves in the tree tops
I see the brightening moon

Saigyō

For Ogura Mountain, see 347. The name Ogura suggests darkness (*wogurashi*) and contrasts with *haruru* (clearing, brightening).

604 *When presenting a fifty-poem sequence*

aki no iro wo
harahihatete ya
hisakata no
tsuki no katsura ni
kogarashi no kaze

sweeping away all
traces of autumn colors
from the katsura
on the broad moon in the sky
howling winds of winter storms

Fujiwara no Masatsune

Composed for the “Rōnyaku gojisshu no utaawase.”

For the *makurakotoba hisakata no*, see 392. For the *katsura* tree, see 391.

605 *Topic unknown*

kaze samumi
 ko no ha hareyuku
 yona yona ni
 nokoru kuma naki
 niha no tsukikage

biting are the winds
 that clear leaves from the thinning
 branches night after
 night until no dark corner
 remains in my moonlit garden

Princess Shokushi

Hareyuku (to continue to clear) and *tsukikage* (moonlight) are *engo*.

606 *Topic unknown*

waga kado no
 karita no neya ni
 fusu shigi no
 toko araha naru
 fuyu no yo no tsuki

before my gate lie
 newly reaped fields now clearly
 visible there are
 the grassy nests where snipe rest
 under the winter night's moon

Inbumon'in no Taifu

The poem is included in the "Sengohyakuban no utaawase" as a composition of Fujiwara no Takanobu; later it was recognized that the author was Inbumon'in no Taifu.

607 *Topic unknown*

fuyugare no
 mori no kuchiba no
 shimo no uhe ni
 ochitaru tsuki no
 kage no samukesa

in winter-withered
 groves carpeted with layers
 of frost-covered leaves
 fallen from the trees the cold
 light of the moon now descends

Fujiwara no Kiyosuke

The verb *ochitaru* (fallen) describes the action of the moonlight as well as the leaves. Kiyosuke's verse may have been inspired by these lines by the Chinese poet Su Tong-

po: "Dew and frost have settled, /And trees have shed all their leaves; /On the ground is a human shadow; /Looking up I see the bright moon."

608 *For the "Fifteen-Hundred-Round Poetry Contest"*

saewabite	shivering with cold
samuru makura ni	I waken to brilliant light
kage mireba	on my pillow deep
shimo fukaki yo no	in the night when the film of
ariake no tsuki	frost lies deep moon at daybreak

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Sengohyakuban no utaawase."

Fukaki (deep) modifies both the deep frost (*shimo fukaki*) and the deep night (*fukaki yo*).

609 *For the "Fifteen-Hundred-Round Poetry Contest"*

shimo musubu	a film of frost forms
sode no katashiki	on my single spread sleeve
uchitokete	unable to melt
nenu yo no tsuki no	into sleep on a night when
kage zo samukeki	the bright moonlight is so cold

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the "Sengohyakuban no utaawase."

Musubu (to gather) and *uchitokete* (melting; relaxing) are *engo*.

610 *When he was presenting a fifty-poem sequence*

kage tomeshi	recalling once more
tsuyu no yadori wo	its shelter in the dew drops
omohiidete	that held its bright light
shimo ni ato tofu	the moon of the grassy fields

asadjifu no tsuki seeks its traces in the frost

Fujiwara no Masatsune

The poem was composed for the “Rōnyaku gojisshu utaawase.”

Masatsune's poem is an allusive variation on one recited by Genji in the “Sakaki” (Sacred Tree) chapter of *Genji monogatari*:

asadjifu no	in a shelter midst
tsuyu no yadori ni	the dew-drenched fields of wild
kimi wo okite	grasses I left my
yomo no arashi zo	love unquiet is the heart
shidzugokoro naku	storms of the four directions

611 *Composed on the topic ‘frost lying on the bridge’*

katashiki no	is she adding to
sode wo ya shimo ni	her single-spread sleeves a new
kasanu ran	covering of frost—
tsuki ni yogaruru	kept lonely by the bright
udji no hashihime	moonlight maiden of Uji bridge

Kōshō

The Uji bridge spans the Uji River as it flows through Uji City south of Kyoto.

The *honka* is the anonymous *Kokinshū* 689; see 420.

612 *Topic unknown*

natsu kari no	dry stalks of reeds
ogi no furue ha	reaped in summer long ago
karenikeri	now stand withered what
murewishi tori ha	then of the birds that gathered
sora ni ya aru	there do they now fill the skies

Minamoto no Shigeyuki

The *ogi* is a silver-plumed reed, *Miscanthus sacchariflorus*.

613 *Topic unknown*

sayo fukete
kove sae samuki
ashitadzu ha
ikuhe no shimo ka
okimasaru ran

as the fair night grows
late even the cries of cranes
in the reeds are cold—
how many more layers of
shimmering frost must settle

*Fujiwara no Michinobu*614 *One of a group of winter poems*

fuyu no yo no
nagaki wo okuru
sode nurenu
akatsukigata no
yomo no arashi ni

as I lie awake
the long cold winter night my
sleeves are soaked through at
the first glimmer of dawn storms
of the four directions rage

Emperor Gotoba

The poem was composed for the “Hiyoshi sanjissu.”

Gotoba’s poem alludes to one by Fujiwara no Motozane from the *Motozane shū*:

fuyu no yo no
nagaki wo okuru
hodo ni shimo
akatsukigata no
tadzu no hitokowe

as I lie awake
the long cold winter night
frost steadily spreads
at the first glimmer of dawn
the cranes raise a single cry

There is also an allusion to a passage from the “Suma” chapter of *Genji monogatari*: “One night when they were all asleep he raised his head from his pillow and listened to the roar of the wind and of the waves, as if at his ear. Though he was unaware that he wept, his tears were enough to set his pillow afloat.” (Seidensticker, pp. 235–36)

615 *When presenting a hundred-poem sequence*

sasa no ha ha
miyama mo saya ni

leaves of bamboo grass
set the lovely mountains too

uchisoyogi
kohoreru shimo wo
fuku arashi kana

to rustling and swaying—
winter storms bluster over
silver sheets of icy frost

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in shodo hyakushu.”

For *sasa* (bamboo grass), see 265.

The *honka* is *Man'yōshū* 133 by Kakinomoto no Hitomaro; see 900 below.

616 *Composed for a hundred-poem sequence presented during the time of
Emperor Sutoku*

kimi kozo ha
hitori ya nenan
sasa no ha no
miyama mo soyo ni
sayagu shimo yo wo

if you my love do
not come should I sleep alone
on a frosty night
when even the mountains stir
with the rustling bamboo grass

Fujiwara no Kiyosuke

The poem was composed for the “Kyūan hyakushu.”

For *sasa* (bamboo grass), see 286.

The *honka* is *Man'yōshū* 133; see 900 below.

617 *Topic unknown*

shimogare ha
soko tomo mienu
kusa no hara
tare ni tohamashi
aki no nagori wo

on the grassy moors
withered by the frost all trace
has long vanished of
whom may I request some bright
keepsake of autumn hues

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem alludes to one found in the *Sagoromo monogatari*, Part 2:

tazunubeki
kusa no hara sahe
shimo karete
tare ni tohamashi
michishiba no tsuyu

even the grassy
moors I was wont to visit
are withered by frost
ah to whom should I turn now
dew on the roadside grasses

618 *One of a hundred-poem sequence*

shimo sayuru
yamada no kuro no
murasusuki
karu hito nashi ni
nokoru koro kana

icy frost shimmers
on tufts of plume grass along
raised paths through mountain
fields now they stand neglected
with no one here to cut them

Jien, former Major Archbishop

This hundred-poem sequence by Jien is included in his personal poetry collection, *Shūgyokushū*.

619 *Topic unknown*

kusa no uhe ni
kokora tamawishi
shiratsuyu wo
shitaba no shimo to
musubu fuyu kana

white jewels scattered
thickly over the tips of
the grasses dewdrops
cast a film of frost across
the lower leaves in winter

Sone no Yoshitada

620 *Topic unknown*

kasasagi no
wataseru hashi ni
oku shimo no
shiroki wo mireba
yo zo fukenikeru

seeing the white glaze
of shimmering frost scattered
across the bridge built
by magpies linked wing to wing
I know the night has deepened

Ōtomo no Yakamochi, Middle Counselor

For the Tanabata legend and the magpie bridge, see 313. Yakamochi compares the brightness of the Milky Way in the dark sky to the gleam of frost on a bridge.

621 *Composed when the high court nobles were holding a chrysanthemum competition*

shiguretsutsu	steady drizzle falls—
kareyuku nobe no	in the withering fields these
hana naredo	flowers will all fade
shimo no magaki ni	yet how lovely their colors
niofu iro kana	against the frosty brushwood fence

Emperor Daigo

622 *Composed in the fourteenth year of Engi when the emperor held a chrysanthemum banquet for the Principal Handmaid, Fujiwara no Mitsuko*

kiku no hana	chrysanthemum blooms—
taworite ha miji	I'll not pluck them to admire
hatsu shimo no	for as the first frost
okinagara koso	settles on their glistening
iro masarikere	petals their colors will deepen

Fujiwara no Kanesuke, Middle Counselor

The banquet was held by Emperor Daigo in 914 for Mitsuko (Manshi), wife of the Palace Minister Fujiwara no Takafuji and sister of the Minister of the Right Fujiwara no Sadakata. *Oki-* means both 'settling' and 'leaving untouched.'

623 *On the day of an imperial excursion to the Ōi River in the same reign*

kage sahe ni	even reflections
ima ha to kiku no	now fade to the color of
utsurofu ha	approaching ruin
nami no soko ni mo	for it seems there too beneath
shimo ya oku ran	the waves the frost must settle

Sakanoue no Korenori

Emperor Daigo's excursion to the Ōi River west of the capital took place on 904/10/19.

624 *Topic unknown*

nobe mireba	gazing at the fields—
wobana ga moto no	at the base of flowering
omohigusa	plume grasses pensive
kareyuku fuyu ni	plants twine now is the time of
nari zo shinikeru	parting of withering winter

Izumi Shikibu

This poem is one of a series of forty-two that Izumi Shikibu composed, beginning each with one character from the Japanese reading of a Chinese verse by Yen Wei on 'Impermanence,' *Wakan rōeishū* 789: "When I reflect on my body, I am the grass whose roots are separated from the brow of the bank; /When I comment on my life, I am a boat unmoored at the head of the bay." 'Pensive plants' is a translation of *omohigusa*, literally 'thought-grass,' which may refer to the *nanbangiseru* (*Aeginetia indica*).

The *honka* is the anonymous *Man'yōshū* 2270:

michi nobe no	beneath flowering
wobana ga shita no	plume grass by the roadside grow
omohigusa	plants of pensiveness—
ima sara ni nani	now thoughts of the past will fill
mono ka omohan	my mind even more than before

625 *Topic unknown*

tsu no kuni no	was it just a dream—
naniha no haru ha	that spring in Naniwa in
yume nare ya	the province of Tsu—
ashi no kareha ni	gusts of cold wind blow across
kaze wataru nari	the withered leaves of dry reeds

Saigyō

Naniwa is an old name for Ōsaka. Tsu refers to Settsu Province, now part of Hyōgo Prefecture.

The poem is an allusive variation on *Goshūishū* 43 by Nōin:

kokoro aramu
hito ni misebaya
tsu no kuni no
naniha watari no
haru no keshiki wo

if only I could
share this with someone who would
understand vision
of spring around Naniwa
here in the province of Tsu

626 *When presenting a sequence of ten poems to Emperor Sutoku*

fuyu fukaku
narinikerashi na
nanihahe no
aoba majiranu
ashi no muradachi

inexorably
the world fades into winter
at Naniwa Bay
no verdant leaf is mingled
with the scattered stands of reeds

Fujiwara no Narimichi, Major Counselor

Naniwa Bay is now known as Ōsaka Bay.

627 *Topic unknown*

sabishisa ni
tahetaru hito no
mata mo are na
ihori naraben
fuyu no yamazato

if only there were
another person who could
bear such loneliness
we'd build our huts side by side
mountain village in winter

Saigyō

628 *Sent when she was in the East to someone from the capital*

adzumadji no
michi no fuyu kusa
shigeriahite
ato dani mienu
wasuremidzu kana

along the roads to
the east country winter-seared
grasses have grown thick
and tangled human traces
vanish forgotten waters

Mother of Yasusuke-ō

Azuma (the East Country) referred to the northeastern portion of Honshū.

629 *Composed as a winter poem*

mukashi omofu	recalling days of
sayo no nezame no	long ago lying awake
toko saete	on a bed grown cold
namida mo kohoru	this lovely night teardrops too
sode no kami kana	freeze as they settle on my sleeves

Shukaku

Composed for the “Shōji ninen in shodo hyakushu.”

630 *When he was presenting a hundred-poem sequence*

tachinururu	as I stand soaked through
yama no shidzuku mo	by the drops in the mountains
oto taete	the sound falls silent—
maki no shitaba ni	on the lower branches of
taruhi shinikeri	evergreens icicles form

Shukaku

Composed for the “Shōji ninen in shodo hyakushu.”

The *honka* is *Man'yōshū* 107 by Prince Ōtsu:

ashihiki no	drenched by steady drops
yama no shidzuku ni	falling in rugged mountains
imo matsu to	I await my love
ware tachinurenu	soaked through I stand here in
yama no shidzuku ni	the steady mountain raindrops

631 *Topic unknown*

katsu kohori	here freezing over
katsu ha kudakuru	there breaking through unrestrained

yamagaha no
ihama ni musebu
akatsuki no kowe

the voice of the pent
mountain stream captured between
boulders at the break of day

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for the “Gosha hyakushu.”

The *honka* is the anonymous *Shinkokinshū* 1575; see below. Both poems are based on a verse by Bo Juyi, *Wakan rōeishū* 463: “The Lung River waters are frozen and choked; they cannot flow free.”

632 *Topic unknown*

kiekaheri
ihama ni mayofu
midzu no awa no
shibashi yado karu
usugohori kana

so soon to vanish
foam floating on the waters
that wander among
the boulders finds a fleeting
resting place on the frail ice

Fujiwara no Yoshitsune, Regent and Chancellor

633 *Topic unknown*

makura ni mo
sode ni mo namida
tsurara wite
musubanu yume wo
tofu arashi kana

on my cold pillow
and on my sleeves too tears fuse
into icicles
but my dreams are fragmented
visited by raging storms

Fujiwara no Yoshitsune, Regent and Chancellor

Yoshitsune plays on the contrast between *tsurara wite* (icicles freezing) and *musubanu yume* (dreams not forming, not connecting).

634 *When presenting a fifty-poem sequence*

minakami ya
taedae kohoru

have the head waters
frozen in patches here and there

ihama yori
kiyotakigaha ni
nokoru shiranami

between the boulders
white waves dart even now on
the Kiyotaki River

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Rōnyaku gojissu utaawase.”

The Kiyotaki (Pure Rapids) River is a branch of the Ōi River that flows past Mt. Takao in Ukyō-ku, Kyoto.

635 *When presenting a hundred-poem sequence*

katashiki no
sode no kohori mo
musubohore
tokete nenu yo no
yume zo mijikaki

on this single sleeve
spread over my bed thin ice
has formed as restless
unable to sleep tonight
my fleeting dreams melt away

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in dainido hyakushu.”

Tokete (melting), *kohori* (ice), and *musubohore* (forming) are *engo*.

The *honka* is from the “Asagao” chapter of *Genji monogatari*:

tokete nenu
nezame samishiki
fuyu no yo ni
musubohoretsuru
yume no mijikaki

restless unable
to sleep wakeful in the cold
this lonely winter
night fleeting are the dreams that
form only to melt away

636 *Composed on a painting of the Uji River for a sliding door for the
Saishōshitennō-in*

hashihime no
katashikigoromo
samushiro ni
matsu yo munashiki
udji no akebono

on her thin straw mat
robe half-spread to sleep alone
maiden at the bridge
awaiting the empty night
in vain daybreak at Uji

Emperor Gotoba

Composed for the “Saishōshitenno-in shōji no waka.”

Samu- (cold)/*samushiro* (thin straw mat) is a *kakekotoba* For Uji, see 251.

The *honka* is the anonymous *Kokinshū* 689; see 420

637 *Composed on a painting of the Uji River for a sliding door for the
Saishōshitenno-in*

ajirogi ni	the splash of waves at
isayofu nami no	the weir ebbing and flowing
oto fukete	deepens as darkness
hitori ya nenuru	grows does she sleep all alone
udji no hashihime	maiden at the Uji bridge

Jien, former Major Archbishop

Composed for the “Saishōshitenno-in shōji no waka.”

For Uji, see 251.

The *honka* is *Man'yōshū* 264 by Kakinomoto no Hitomaro:

mononofu no	like the waves that ebb
yaso udjigaha no	and flow through the weir at
ajirogi ni	Uji River of
isayofu nami no	eight thousand warrior clans
yukuhe shirazu mo	I know not whither I go

638 *One of a hundred-poem sequence*

miru mama ni	as I gazed on I
fuyu ha kinikeri	saw winter's arrival on
kamo no wiru	the inlet where wild
irie no migha	ducks drift close by the shore thin
usugohoritsutsu	ice is beginning to form

Princess Shokushi

The poem was composed for the “Shōji ninen in shodo hyakushu.”

639 *On “winter moon over the lake” for a poetry contest at the residence of
the Regent and Chancellor*

shiga no ura ya	emerging now through
tohozakariyuku	freezing waters amid waves
namima yori	traveling ever
kohorite izuru	farther from Shiga inlets
ariake no tsuki	the icy moon of daybreak

Fujiwara no Ietaka

Composed for the “Sanbyakurokujūban no utaawase” held by Fujiwara no Yoshitsune.
The *honka* is *Goshūishū* 419 by Kaikaku:

sayo fukuru	as this lovely night
mama ni migha ya	deepens ice must be forming
kohoru ran	along the lake shore—
tohozakari yuku	passing into the distance
shiga no ura nami	waves of the Shiga inlets

640 *When Prince Shukaku was sponsoring fifty-poem sequences*

hitori miru	alone I gazed on
ike no kohori ni	the clear cold moon reflected
sumu tsuki no	in the icy pond
yagate sode ni mo	until at last I found its
utsurinuru kana	image on my wet sleeves too

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Omuro gojishshu.”

641 *Topic unknown*

mubatama no	as the berry-black
yo no fukeyukeba	of night deepens around them
hisagi ofuru	the plovers cry out
kiyoki kahara ni	along the clean-washed banks of

chidori naku nari

the riverbed red bud oaks grow

Yamabe no Akahito

Mubatama no (translated as 'berry-black') is a *makurakotoba* used to modify such words as *yo* (night). The *mubatama* is believed to be the leopard flower or blackberry lily (*Belamcanda chinensis*), which has small glossy black fruit. For *hisagi* (red bud oak), see 274. The poem appears as *Man'yōshū* 925, one of two envoys (*hanka*) to a *chōka* about the Yoshino palace of Emperor Shōmu.

642 *Composed on the plovers crying in the Saho riverbed*

yukusaki ha
sayo fukenuredo
chidori naku
saho no kahara
sugiukarikeri

night is falling on
the road I must travel and
yet how wrenching it
is to leave behind Saho
River where the plovers cry

Ise no Taifu

The source of the Saho River near Nara was famous for plovers (*chidori*).

643 *Composed when he had gone to Michinokuni*

yufu sareba
shihokaze koshite
michinoku no
noda no tamagaha
chidori naku nari

as evening gathers
salt winds blow from offshore in
Michinoku near
the sparking Tama River
of Noda plovers now cry

Nōin

Michinoku refers to the three northern Honshū provinces of Echizen, Etchū, and Mutsu, now parts of Fukushima, Miyagi, Iwate, and Aomori Prefectures.

The Tama River flows through Noda in the vicinity of Taganojō in Miyagi Prefecture. *Tama* also means 'jewel.'

644 *Topic unknown*

shiranami ni
hane uchikahashi
hama chidori
kanashiki kowe ha
yori no hitokowe

flying wing in wing
as they go skimming over
white waves plovers of
the beach one mournful voice rings
out a lone cry of the night

Minamoto no Shigeyuki

The *honka* is the anonymous *Kokinshū* 191:

shirakumo ni
hane uchikahashi
tobu kari no
kazu sahe miyuru
aki no yo no tsuki

flying wing in wing
across the white clouds of
the night sky the wild geese
go their very number vivid
beneath the autumn moon

645 *Topic unknown*

yufunagi ni
to wataru chidori
namima yori
miyuru kojima no
kumo ni kienuru

in the evening calm
plovers cross the waters of
the straits vanishing
amidst the clouds above small
islands glimpsed between the waves

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

The *honka* is an anonymous poem, *Man'yōshū* 2753:

nami no ma yu
miyuru kojima no
hamahisagi
hisashiku narinu
kimi ni ahazu shite

in the distance red bud
oaks stand on the shores of small
islands glimpsed between
the waves so distant is my
love so long since we last met

646 *Composed when presenting a hundred-poem sequence to Emperor
Horikawa*

ura kaze ni	blown toward the skies
fukiage no hama no	by gusting winds off the bay
hama chidori	beach plovers along
nami tachiku rashi	Fukiage shore call out
yoha ni naku nari	at midnight when the waves rise

Yūshi naishin'ō-ke no Kii

Composed for the “Horikawa hyakushu.”

Fukiage is in Wakayama Prefecture. The place name means ‘blowing upward’ and functions as a *kakekotoba*.

647 *When presenting a fifty-poem sequence*

tsuki zo sumu	so clear the moonlight
tare ka ha koko ni	yet who would come to such a place
ki no kuni ya	here in the province
fukiage no chidori	of Ki at Fukiage
hitori naku nari	a single beach plover cries out

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Rōnyaku gojisshu utaawase.”

For Fukiage, see 646. The place name Ki also means ‘coming’ and functions as a *kakekotoba*.

648 *For the “Fifteen-Hundred-Round Poetry Contest”*

sayo chidori	in the lovely night
kowe koso chikaku	beach plovers’ cries grow nearer
narumigata	Narumi Lagoon
katabuku tsuki ni	surely now the salt tide is
shiho ya mitsu ran	flooding beneath a tilting moon

Fujiwara no Sueyoshi

Composed for the “Sengohyakuban no utaawase.”

Narumi Lagoon is in Nagoya. *Naru* also means ‘to become [nearer]’ and functions as a *kakekotoba*. The moon ‘tilts’ (*katabuku*) toward the western horizon as night passes.

649 *Composed on a painting of Narumi Bay for a sliding door at the
Saishōshitennō-in*

kaze fukeba	when fierce winds howl	one
yoso ni narumi no	plover	tossed by suddenly
kata omohi	churning waves	calls out
omohanu nami ni	yearning for his distant mate	
naku chidori kana	blown far from Narumi Lagoon	

Fujiwara no Hideyoshi

Composed for the “Saishōshitennō-in shōji no waka.”

For Narumi, see 648. The name is also part of the phrase *yoso ni naru mi* (one who has become separated). *Kata omohi* means both ‘one-sided love’ and ‘thinking of the lagoon.’ Hideyoshi plays on two meanings of *omofu* in juxtaposing *omohi* (thinking, yearning) and *omohanu* (unthinkable, unexpected).

650 *For the same occasion*

urabito no	those who live along
hi mo yufugure ni	Narumi Lagoon tie back
narumigata	their fluttering sleeves
kaheru sode yori	as nearby plovers cry
chidori naku nari	they return and day becomes night

Minamoto no Michiteru, Captain of the Left Gate Guards

Composed for the “Saishōshitennō-in shōji no waka.”

Yufu functions as a *kakekotoba* linking the phrases *himo yufu* (to tie a string) and *hi mo yufugure ni naru* (day becomes evening). It also functions as *engo* with *sode* (sleeve), because sleeves were tied back with cords to permit the wearer to work. *Yufugure ni naru* (become evening)/*narumigata* (Narumi Lagoon) are also linked by a *kakekotoba*. In addition, *kaheru* means both ‘fluttering, turning over’ (sleeves) and ‘returning’ (to the lagoon).

651 *Composed for a screen for the Junior Consort's entrance into the palace
in the sixth year of Bunji*

kaze sayuru	the wind is biting
toshima ga iso no	on the beach at Toshima
mura chidori	where flocks of plovers
tachiwi ha nami no	rise and settle once more at
kokoro narikeri	the whim of the surging waves

Fujiwara no Suetsune, Junior Third Rank

The “Bunji rokunen nyōgo nyūdai no uta” were composed for a ceremony held in 1190 to mark the appointment of Ninshi, daughter of Fujiwara no Kanezane, as Junior Consort to Emperor Gotoba.

Toshima Beach is on the northern coast of Awaji Island.

652 *When presenting a fifty-poem sequence*

hakanashi ya	ephemeral marks—
sate mo ikuyo ka	alas how many nights has
yuku midzu ni	he sketched in vain these
kazu kakiwaburu	figures on the waters sleeping
woshi no hitorine	alone this mandarin duck

Fujiwara no Masatsune

The poem was composed for the “Rōnyaku goshisshu utaawase.”

Kaki- is a *kakekotoba* meaning both ‘writing’ and ‘paddling.’ The *woshi* (now *oshi-dori*) is a mandarin duck.

The *honka* is the anonymous *Kokinshū* 522:

yuku midzu ni	less reliable
kazu kaku yori mo	than figures sketched upon
hakanaki ha	the flowing waters
omohanu hito wo	is this deep yearning for one
omofu narikeri	who does not return my love

653 *When presenting a hundred-poem sequence to Emperor Horikawa.*

midzutori no
kamo no ukine no
ukinagara
nami no makura ni
ikuyo henu ran

birds of the water—
ducks struggle to sleep adrift
on constant currents
how many nights have they passed
with the waves as their pillows

Kawachi

For the “Horikawa hyakushu.”

Uki- (floating; sorrowful) is a *kakekotoba*.

654 *Topic unknown*

yoshino naru
natsumi no kaha no
kaha yodo ni
kamo zo naku naru
yama kage ni shite

here in Yoshino
on the Natsumi River
floating in quiet
eddies a duck is crying
deep in the mountains' shadow

Prince Yuhara

For Yoshino, see 1. *Natsumi* refers to the upper reaches of the Yoshino River.

The poem also appears as *Man'yōshū* 375.

655 *Topic unknown*

neya no uhe ni
katae sashiohohi
sotomo naru
habirogashiha ni
arare furu nari

over my sleeping
chamber a sheltering branch is
spread outside the house
pattering on the broad-leaved
oak flurries of hail are falling

Nōin

The *honka* is *Kokinshū* 1099:

ofu no ura ni
katae sashiohohi
naru nashi no
nari mo narazu mo
nete katarahan

the ripening pears
on the side branches shelter
us along Ofu
Bay let us lie down and talk
of our ripening love

656 *Topic unknown*

sazanami ya
shiga no karasaki
kaze saete
hira no takane ni
arare furu nari

on Cape Kara in
Shiga at Sazanami
rippling waves are
raised by the cold winds on high
peaks of Hira hail beats down

Fujiwara no Tadamichi, Lay Monk of the Hōshōji and former Regent and Chancellor

Sazanami ya (of the rippling waves) is a *makurakotoba* modifying *Shiga*. *Sazanami* was also a name for the southwest coast of Lake Biwa, where Cape Kara was located. The Hira Mountains are west of Lake Biwa.

657 *Topic unknown*

yata no no ni
asadji irodzuku
arachi yama
mine no ahayuki
samuku zo aru rashi

on Yata meadows
the short grasses take on bleached
winter hues on Mount
Arachi's peak a thin film
of snow how cold it must be

Kakinomoto no Hitomaro

For *asadji* grasses, see 474. The location of Yata meadow is uncertain. Mount Arachi lies on the border of Shiga and Fukui Prefectures near Tsuruga.

This poem is a variant of the anonymous *Man'yōshū* 2331.

658 *Sent to Mototoshi's home on a snowy morning*

tsune yori mo
 shino ya no noki zo
 udzumoruru
 kefu ha miyako ni
 hatsu yuki ya furu

deeper than ever—
 even the eaves of my hut
 thatched with thin bamboo
 lie buried will the first snow fall
 today in the capital

Sensai

Mototoshi replied with the following poem, 659. For *shino* (bamboo), see 373.

659 *Reply*

furu yuki ni
 makoto ni shino ya
 ika naran
 kefu ha miyako ni
 ato dani mo nashi

indeed the falling
 snow must be overwhelming
 at your bamboo hut
 here in the capital not
 even a footprint is left

*Fujiwara no Mototoshi*660 *Written while composing a large number of winter poems*

hatsu yuki no
 furu no kamisugi
 udzomorete
 shime yufu nobe ha
 fuyugomori seri

the first snow fallen
 on the ancient Furu shrine
 buries the holy
 cedars fields bound by sacred
 ropes hibernate for winter

Fujiwara no Nagakata

For Furu, see 581. The place name Furu has the additional meanings 'to fall' and 'ancient' and functions as a *kakekotoba*. For *sugi* (cedars), see 18. Straw ropes called *shime* are used to mark sacred spaces of Shintō.

661 *On a snowy day when she was troubled by something*

fureba kaku	as the years pass by
usa nomi masaru	miseries alone increase
yo wo shirade	in this world unknown
aretaru niha ni	to the first snow that piles up
tsumoru hatsu yuki	in this forgotten garden

Murasaki Shikibu

Fureba (as time passes; as [snow] falls) is a *kakekotoba*. *Fureba* and *hatsuyuki* (first snow) are *engo*.

The *honka* is the anonymous *Kokinshū* 951:

yo ni fureba	as I grew older
usa koso masare	miseries alone increased
miyoshino no	but I'll push onward
iha no kakemichi	treading the narrow pathways
fuminarashiten	though the crags of Yoshino

662 *For a hundred-poem sequence*

samushiro no	on my thin straw mat
yoha no koromode	the sleeves of my midnight robe
saesaete	were cold bitterly
hatsu yuki shiroshi	cold the first snow lies clean and
woka no be no matsu	white on green pines on the hills

Princess Shokushi

The poem was composed for the "Shōji ninen in shodo hyakushu."

Samushiro (thin straw mat) contains the word *samushi* (cold).

663 *On 'snow' for the poetry contest held at the residence of the Lay Monk and former Regent and Chancellor when he was Minister of the Right*

furisomuru	even this morning
kesa dani hito no	when it began to fall I

mataretsuru
miyama no sato no
yuki no yufugure

still awaited my
love snowy evening in
a village in fair mountains

Jakuren

The “Udaijin no ie no hyakushu” was held at the home of Fujiwara no Kanezane.

664 *Sent to the home of the Gotokudaiji Minister of the Left on a snowy morning*

kefu ha moshi
kimi mo ya tofu to
nagamuredo
mada ato mo naki
niha no yuki kana

perhaps today you
will visit me I gaze out
in vain hope at my
garden its blanket of snow
still unmarred by footprints

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

This poem was sent to Fujiwara no Sanesada, who responded with the following poem.

665 *Reply*

ima zo kiku
kokoro ha ato mo
nakarikeri
yuki kakiwakete
omohi yaredomo

now at last I know
that the heart leaves no trace as
it journeys although
I have been sending my thoughts
to you through the deepest snow

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

666 *Topic unknown*

shirayama ni
toshi furu yuki ya
tsumoru ran
yoha ni katashiku

on the White Mountain
as the years pass by the snow piles
up ever deeper—
in the dark night the sleeve of

tamoto sayu nari

my single-spread robe grows cold

Fujiwara no Kintō, former Major Counselor

White Mountain (Shirayama, now read Hakusan) lies on the border of Gifu and Ishikawa Prefectures. *Furu* (to pass; to fall) is a *kakekotoba*. Spreading but one half of one's robe implies that one is sleeping alone.

The *honka* is *Shūishū* 289 by Mibu no Tadami:

toshi fureba
koshi no shirayama
ohinikeri
ohoku no fuyu no
yuki tsumoritsutsu

as the years passed by
the White Mountain of Koshi
has grown ancient on
the peak the snows of many
winters pile ever deeper

667 *On the topic 'hearing snow late at night'*

akeyaranu
nezame no toko ni
kikoyu nari
magaki no take no
yuki no shita wore

in the dark before
dawn I lie wakeful on my bed
I hear the sharp sound
of bamboo cracking weighed down
by snow on the brushwood fence

Fujiwara no Norikane, Minister of the Punishment Bureau

668 *Composed when the high court nobles were writing poems imagining
 'gazing on snow on the mountain at dawn'*

otoha yama
sayaka ni miyuru
shirayuki wo
akenu to tsuguru
tori no kowe kana

Otowa Mountain
the white snow gleams so clearly
so brightly that now
the sound of the cock crowing
reports the breaking of dawn

Emperor Takakura

For Otowa Mountain, see 371.

- 669 *Sent to a lady-in-waiting in the service of Jōtōmon'in when he saw snow
that had fallen on the scattered autumn leaves*

yamazato ha
michi mo ya miezu
narinu ran
momidji to tomo ni
yuki no furinuru

in the village in
deep mountains even pathways
must have disappeared
now that the snow has fallen
along with the autumn leaves

Fujiwara no Ietsune

Jōtōmon'in Shōshi (988–1074), consort of Emperor Ichijō, was the daughter of Fujiwara no Michinaga. The poem seems to have been sent after she moved to the Shirakawa villa in the hills north of Kyoto in 1045.

- 670 *Composed on 'snow at a hut in the fields'*

sabishisa wo
ika ni seyo tote
wokabe naru
nara no ha shidari
yuki no furu ran

what further sadness
would it pile upon us now
falling steadily
the snow burdens the dry leaves
of the oak trees on the hillsides

Fujiwara no Kunifusa

- 671 *When presenting a hundred-poem sequence*

koma tomete
sode uchiharafu
kage mo nashi
sano no watari no
yuki no yufugure

no shelter even
to brush off my white-coated
sleeves halting my horse
near the deserted Sano
ford on a snowy evening

Fujiwara no Teika

Composed for the "Shōji ninen in shodo hyakushu."

Sano is in Wakayama Prefecture along the Kinokawa River.

The *honka* is *Man'yōshū* 265 by Naga no Imiki Okimaro:

kurushiku mo
furikuru ame ka
miha ga saki
sano no watari ni
ihe mo aranaku ni

miserable in
the drenching downpour falling
on Cape Miwa
at lonely Sano ford there
is not a single shelter

672 *Composed on the topic 'snow at a mountain home' when the Regent and
Chancellor was Major Counselor*

matsu hito no
fumoto no michi ha
taenu ran
nokiba no sugi ni
yuki omoru nari

that path through lonely
foothills the one I await
must travel now gone
from view cryptomeria
stand snow-laden by my eaves

Fujiwara no Teika

The Regent and Chancellor was Fujiwara no Yoshitsune.

673 *Composed on 'snow at Fushimi Village' at the same residence, when they
were choosing the names of famous places to serve as the settings for
winter poems*

yume kayofu
michi sahe taenu
kuretake no
fushimi no sato no
yuki no shita wore

even the path I
traveled in my dreams has now
vanished black bamboo
snapping under the weight of
snow in Fushimi Village

Fujiwara no Ariie

Composed at the home of Fujiwara no Yoshitsune. According to the *Shūigū* the poets were drawing topics by lot (*tandai*) from among a number prepared in advance.

For Fushimi, see 427. For kuretake (black bamboo), see 576. Kuretake no, 'of the black bamboo,' functions as a *makurakotoba* for Fushimi through a play on the word *fushi* (joints of bamboo). *Fushi* also has the meaning 'lying down' and functions as *engo* with *yume* (dream).

674 *While composing a hundred-poem sequence at his home*

furu yuki ni	with the falling snow
taku mo no keburu	smoke rising from the burning
kakitaete	seaweed disappears
sabishiku mo aru ka	how lonely it is here at
shihogama no ura	the bay in Shiogama

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

The poem was composed for the “Udaijin no ie no hyakushu” of 1178

Shiogama Bay near Sendai was famous for salt making. *Taku mo* (burning seaweed) and *shiogama* (salt kiln) are *engo*, as is *kaki-* (raking), which also serves as an emphatic prefix.

The *honka* is *Kokinshū* 852 by Ki no Tsurayuki:

kimi masade	now my lord is gone
keburu taenishi	how lonely is this world where
shihogama no	far across the bay
ura sabishiku mo	of Shiogama the gray
miewataru kana	smoke disappears from sight

675 *Topic unknown*

tago no ura ni	when setting out I
uchiidete mireba	gaze across the bay of Tago
shirotae no	on the towering
fuji no takane ni	linen-white crest of Fuji
yuki wa furitsutsu	the snow continues to fall

Yamabe no Akahito

Tago is believed to have been part of Suruga Bay in Fuji City, Shizuoka Prefecture. *Shirotae no* (of white linen) is a *makurakotoba* modifying the snow-capped Mount Fuji, which is also in Shizuoka Prefecture.

The poem is a variant of *Man'yōshū* 318.

676 *When commanded to submit a poem during the Engi Era*

yuki nomi ya	did I think only
furinu to ha omofu	the snow piled up year after
yamazato ni	year in my mountain
ware mo ohoku no	village I have also
toshi zo tsumoreru	accumulated old age

Ki no Tsurayuki

The Engi Era (901–913) was part of the reign of Emperor Daigo. *Furinu* (fallen; aged) is a *kakekotoba*. *Yuki* (snow) and *tsumoreru* (piled up) are *engo*.

677 *Composed when Prince Shukaku commissioned fifty-poem sequences*

yuki fureba	after the snows fall
mine no masakaki	the true sakaki of the peaks
udzumorete	are all buried and
tsuki ni migakeru	Mount Kagu of the heavens
ama no kaguyama	is polished by the moonlight

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Omuro gojisshu.”

The *sakaki* tree (*Cleyera japonica*) is a sacred emblem of Shintō ritual. *Ma-* (true) is a poetic prefix. For Mount Kagu, see 2. The verb *migakeru* (polished) calls to mind another sacred object of Shintō, the mirror.

678 *Topic unknown*

kakikumori	now clouding over
amagiru yuki no	the misty skies thick snow falls
furusato wo	on the ancient
tsumoranu saki ni	village if only one guest
tofu hito mogana	might come before it piles high

Kojijū

Furu (falling)/*furusato* (ancient village) is a *kakekotoba*.

679 *Topic unknown*

niha no yuki ni
waga ato tsukete
idetsuru wo
toharenikeri to
hito ya miru ran

across my snowy
garden I made a path of
footprints as I left—
will others seeing them now
imagine I had a guest

Jien, former Major Archbishop

680 *Topic unknown*

nagamureba
waga yama no ha ni
yuki shiroshi
miyako no hito yo
ahare to mo miyo

in reverie I
sit and gaze how white the snow
of my mountain's rim—
people of the capital
please admire it with me

Jien, former Major Archbishop

Composed for the “Shōji ninen in dainido hyakushu.”

681 *Topic unknown*

fuyugusa no
karenishi hito no
ima sara ni
yuki fumiwakete
mien mono ka ha

as far from me as
winter-withered grasses are
from summer's green could
that person now come pushing
through deep snow to visit me

Sone no Yoshitada

Fuyugusa no (of the winter grasses) is a *makurakotoba* for *kare-* (withering). *Karenishi* (withered; distanced) is a *kakekotoba*.

The *honka* are *Kokinshū* 338 by Ōshikōchi no Mitsune:

waga matanu
 toshi ha kinuredo
 fuyugusa no
 karenishi hito ha
 otodzure mo sezu

unawaited comes
 the year's end but not a word
 from one who left me
 for distant places my hopes
 wither like winter grasses

and *Kokinshū* 970 by Ariwara no Narihira:

wasurete ha
 yume ka to zo omofu
 omohiki ya
 yuki fumiwakete
 kimi wo mimu to ha

I had forgotten
 was it all a dream I wonder
 did I ever think
 that one day I would push through
 drifts of snow to see my lord

682 *Composed at Ōhara on a snowy morning*

tadzunekite
 michi wakewaburu
 hito mo araji
 ikuhe mo tsumore
 niha no shirayuki

surely now no one
 will come to visit struggling
 to forge a path so
 pile up your many layers
 pure white snows of my garden

Jakuzen

Ōhara, now part of Sakyō-ku, Kyoto, was the site of Jakunen's hermitage.

683 *One of a hundred-poem sequence*

kono goro ha
 hana mo momidji mo
 eda ni nashi
 shibashi na kie so
 matsu no shirayuki

nowadays there are
 neither blossoms nor colored
 leaves on these branches—
 linger awhile before you
 vanish white snow on the pines

Emperor Gotoba

Composed for the "Shōji ninen in dainido hyakushu."

The *honka* is an anonymous poem, *Gosenshū* 494:

furu yuki ha
 kiede mo shibashi
 tomaranan
 hana mo momidji mo
 eda ni naki koro

if only I could
 stop the falling snow keep it
 from vanishing for
 just a while now that branches
 hold neither blooms nor colored leaves

684 *For the "Fifteen-Hundred-Round Poetry Contest"*

kusa mo ki mo
 furimagahetaru
 yuki moyo ni
 haru matsu ume no
 hana no ka zo suru

grasses and trees too
 vanished in the falling snow
 yet from that whirling
 whiteness drifts the fragrance of
 plum blossoms awaiting spring

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the "Sengohyakuban no utaawase."

The *honka* is *Kokinshū* 103 by Ariwara no Motokata:

kasumi tatsu
 haru no yamabe ha
 tohokeredo
 fukikuru kaze ha
 hana no ka zo suru

the vernal mountains
 where mists rise with the spring are
 distant yet from them
 come soft breezes laden with
 the fragrance of the flowers

685 *When presenting a hundred-poem sequence*

mikari suru
 katano no mino ni
 furu arare
 ana kama madaki
 tori mo koso tate

an imperial
 hunt in the lovely meadows
 of Katano but
 hail you fall so noisily
 the birds rise too soon in flight

Emperor Sutoku

Composed for the "Kyūan hyakushu."

For Katano, see 114.

686 *Composed at a poetry contest at his home during the time he was Palace Minister*

mikari su to	an imperial
todachi no hara wo	hunt stalking every corner
asaritsutsu	of fields readied for our
katano no nobe ni	search today too we passed our
kefu mo kurashitsu	time in Katano Meadows

Fujiwara no Tadamichi, Hōshōji Lay Monk and former Regent and Chancellor

The contest was the “Naidaijin no ie no utaawase.”

687 *For the “Poetry Contest at the Kayanoin of the Former Regent and Prime Minister”*

mikarino ha	royal hunting fields
katsu fuyu yuki ni	are buried beneath repeated
uzumorete	flurries of snow—
todachi mo miezu	the readied thickets vanish
kusagakuretsutsu	sheltering grasses hidden

Ōe no Masafusa, former Middle Counselor

Composed for the “Kyōgoku no kanpaku saki no daijōdaijin no Kayanoin no utaawase” held by Fujiwara no Morozane at his villa, the Kayanoin, in 1094.

688 *On ‘falconry’*

karikurashi	we hunted all day
katano no mashiba	long and then spread brushwood boughs
worishikite	in Katano fields—
yodo no kahase no	now we see the bright moon in
tsuki wo miru kana	the Yodo River shallows

Fujiwara no Kinhira, Middle Captain of the Left Guards

For Katano, see 114. The Yodo River flows from Lake Biwa and empties into Ōsaka Bay.

689 *On 'smoldering coals'*

nakanaka ni	halfheartedly they
kie ha kienade	flicker smoldering coals
udzumibi no	buried in ashes
ikite kahinaki	of a barren life I go
yo ni mo aru kana	on living in this sad world

Eien, Provisional Archbishop

Composed for the "Horikawa hyakushu."

Kie- (vanishing) and *udzumibi* (smoldering coals) are *engo*. *Ikite* (living) refers both to human life and to fanning the coals to life.

690 *When presenting a hundred-poem sequence*

hikazu furu	dismal snow-laden
yukige ni masaru	skies as days go by even
sumigama no	more oppressive
keburi mo sabishi	smoke from charcoal kilns drifting
ohohara no sato	over Ōhara village

Princess Shokushi

The poem was composed for the "Shōji ninen in shodo hyakushu."

Furu (passing [days]; falling [snow]) is a *kakekotoba*. Ōhara, north of Kyoto, was a charcoal-making center.

691 *Sent as a year-end greeting*

onodzukara	if I do not speak
ihanu wo shitafu	I wondered will the one I
hito ya aru to	yearn for come to me
yasuranfu hodo ni	unbidden still I hesitated
toshi no kurenuru	as the year came to an end

Saigyō

692 *Composed at year's end*

kaherite ha
mi no sofuo mono to
shirinagara
kureyuku toshi wo
nani shitafu ran

as it moves along
I know it will be part of
me a year of my
life why then do I regret
the passing of the old year

Jōsaimon'in no Hyōe

Kaherite means both 'changing' [years] and 'all the more.'

693 *Composed at year's end*

hedateyuku
yoyo no omokage
kakikurashi
yuki to furinuru
toshi no kure kana

growing more remote
these images of the past
are clouding over
with the whirling snows falling
at the close of the old year

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Furinuru (fallen; passed) is a *kakekotoba*.

694 *Composed at year's end*

atarashiki
toshi ya waga mi wo
tomeku ran
hima yuku koma ni
michi wo makasete

has the newborn year
come now to lodge with me a
while I've yielded
the reins to the white colt that
flashes past the crevices

Fujiwara no Takasue, Major Counselor

The metaphor of a horse flashing past a crack in a wall representing the swift passage of time comes from Zhuang Zi.

695 *Imagining 'year's end' when composing ten-poem sequences at the home of Lord Shunzei*

nagekitsutsu	in constant sorrow
kotoshi mo kurenu	another year has ended—
tsuyu no inochi	my consolation
ikeru bakari wo	is only that I've clung to
omohiide ni shite	this life transient as the dew

Shun'e

The poem was composed at the home of Fujiwara no Shunzei.

696 *When presenting a hundred-poem sequence*

omohiyare	empathize with
yasodji no toshi no	me as my eightieth year
kure nareba	draws to its close—
ika bakari ka ha	can you even imagine
mono ha kanashiki	the depth of sadness I feel

Kojijū

The poem was composed for the "Sengohyakuban no utaawase."

697 *Topic unknown*

mukashi omofu	in my garden that
niha ni ukigi wo	recalls those days of old I
tsumiokite	pile up driftwood year's
mishi yo ni mo ninu	end yet sadly unlike those
toshi no kure kana	days in the world I once knew

Saigyō

The speaker of the poem piles up *ukigi* (driftwood), rather than *toshigi* (firewood for the spring months), which was conventionally gathered at New Year's, thus suggesting his detached life as a monk. *U-* (sorrow)/*uki-* (floating) is a *kakekotoba*.

698 *Topic unknown*

isonokami
furu no wozasa
shimo wo hete
hitoyo bakari ni
nokoru toshi kana

Isonokami
in Furu clumps of dwarf bamboo
endure the frosts
just one stalk of this year stands
only one night still remains

Fujiwara no Yoshitsune, Regent and Chancellor

For Isonokami and Furu, see 88. *Yō* (night; joint [of bamboo]) functions as a *kakekoto-ba* and links the *jo* (one stalk, having passed so many nights of frost) of the first three lines to the statement of the last two lines (of this year, only one night remains).

699 *Topic unknown*

toshi no akete
ukiyo no yume no
samu beku ha
kuru tomo kefu ha
itohazaramashi

a new year dawning
if it meant awakening from
this dream of a sad
drifting world I'd not regret
its end not even today

Jien, former Major Archbishop

Yume (dream), *akete* (dawning; opening), and *kuru* (drawing to a close) are *engo*. The dream is a Buddhist metaphor for the state of illusion from which one seeks to awaken to enlightenment.

The *honka* is *Gosenshū* 144, an anonymous poem:

hana shi araba
nani ka ha haru no
woshikaran
kuru to mo kefu ha
nagekazaramashi

if only the blooms
remained why would I regret
the passing of spring—
I would not sorrow at its
ending not even today

700 *Topic unknown*

asagoto no
akawi no midzu ni

each morning offering
water from the temple well—

toshi kurete	as the year has passed
waga yo no hodo no	measuring the extent of
kumarenuru kana	my life by the dipper full

Ryūshō, Supernumerary Master of Discipline

Kumarenuru (ladled; realized, judged) functions as *engo* with *akawi no midzu* (holy water from the temple well).

701 *When presenting a hundred-poem sequence*

isogarenu	no need now to rush
toshi no kure koso	preparations for year's end
ahare nare	how wistful I feel—
mukashi ha yoso ni	in springtimes past could I have
kikishi haru ka ha	simply listened uninvolved

Fujiwara no Sanefusa, Lay Monk and Minister of the Left

The poem was composed for the “Shōji ninen in shodo hyakushu.”

702 *Composed while lamenting growing old at the close of the year*

kazofureba	as I count the days
toshi no nokori mo	the remainder of this year
nakarikeri	has been depleted—
ohinuru bakari	there is nothing that saddens
kanashiki ha nashi	me so much as having aged

Izumi Shikibu

703 *Composed and presented on the topic ‘year’s end’ when asked to write a hundred-poem sequence by the Lay Monk and former Regent and Prime Minister*

ishibashiru	hastening over
hatsuse no kaha no	the rocks Hatsuse River

nami makura
hayaku mo toshi no
kurenikeru kana

waves murmuring by my
pillow flow swiftly this year
has swept onward to its end

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

The sequences were commissioned by Fujiwara no Kanezane for the “Udaijin no ie no hyakushu.”

For the Hatsuse River, see 261. The first three lines (pillow of waves of the Hatsuse River that rush over the rocks) are a *jo* linked to the statement of the last two (the year comes swiftly to an end) by the use of *hayaku* (swiftly) to modify both the waves and the passage of time.

704 *Composed on the topic ‘year’s end at the seashore’ at the home of the Tsuchimikado Palace Minister*

yuku toshi wo
wojima no ama no
nuregoromo
kasanete sode ni
nami ya kaku ran

as departing years
multiply salt-drenched layers
of garments worn by
fisherfolk of Ojima so do
waves of regret splash these sleeves

Fujiwara no Ariie

The poem was composed for the “Tsuchimikado naidaijin no ie no eigu no utaawase.”

For Ojima, see 399. The place name Ojima (Wojima) plays on the literal meaning of *woshi*, ‘regrettable.’ *Kasane* (layers), *koromo* (robe), and *sode* (sleeve) are *engo*. *Ama* (fisherfolk) and *nami* (waves) are another pair of *engo*. *Nami* (waves) also suggests *namida* (tears).

705 *Composed at the home of the Tsuchimikado Palace Minister on the topic ‘year’s end at the seashore’*

oi no nami
koekeru mi koso
ahare nare
kotoshi mo ima ha
suwenomatsu yama

waves of age have washed
over this wrinkled body
of mine pitifully
awaiting another year’s end
Suenomatsu Mountain

Jakuren

Composed for the “Tsuchimikado naidaijin no ie no eigu no utaawase.”

Nami (waves) also means ‘wrinkles.’ Suenomatsu Mountain is believed to be in present-day Tagajō City in Miyagi Prefecture. The place name functions as a *kakekoto-ba*, incorporating *suwe* (end) and *matsu* (to await).

The *honka* is *Kokinshū* 1093, an anonymous poem:

kimi wo okite	if ever I should
adashigokoro wo	change my mind and banish you
waga motaba	from my heart then would
suwenomatsu yama	great ocean waves rise and cross
nami mo koenamu	Suenomatsu Mountain

706 *For the “Fifteen-Hundred-Round Poetry Contest”*

kefu goto ni	on this day each year
kefu ya kagiri to	I grieve wondering if this
woshimedomo	will be the last such
mata mo kotoshi ni	day for me but once again
ahinikeru kana	I have lived to greet year’s end

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Sengohyakuban no utaawase.”

Felicitations

707 *Seeing the prosperity of the country, after having forgiven the tribute due him*

takaki ya ni	climbing the highest
noborite mireba	tower I gaze about me
keburi tatsu	and see the thick smoke
tami no kamado ha	rising from the cook stoves of
nigiwahinikeri	my people what happiness

Emperor Nintoku

708 *Topic unknown*

hatsu haru no	at spring's beginning
hatsune no kefu no	I take up the bejeweled
tamahahaki	broom on the first Day
te ni toru kara ni	of the Rat its music cleansing
yuragu tama no wo	my soul extending my life

Anonymous

According to *Man'yōshū* 4493, this poem was composed by Ōtomo no Yakamochi at a banquet on 758/1/3, the first Day of the Rat of that year, when Empress Kōken presented her retainers with the decorated brooms to be used in the celebration. The first Day of the Rat in the new year was the occasion for various observances to ensure good health during the coming year. Decorated with jewels (*tama*), brooms were used to sweep the silkworm sheds, symbolizing the cleansing of the soul (*tama*). *Hatsune* means 'first Day of the Rat' and also suggests the sounds (*ne*) made by the strings of jewels on the broom. *Tama no wo* (string of jewels) is also a metaphor for life.

709 *On the Day of the Rat*

ne no hi shite	Day of the Rat shall
shimetsuru nobe no	I leave this dear little pine

himekomatsu
hikade ya chiyo no
kage wo matamashi

in the roped-off field
and wait for the shelter it
will give in a thousand years

Fujiwara no Kiyotada

On the first Day of the Rat of each year, it was the custom for courtiers to gather early spring greens, which were made into a soup, and to pluck seedlings of pine, a symbol of long life, in fields marked off with sacred straw ropes, or *shimenawa*.

710 *Topic unknown*

kimi ga yo no
toshi no kazu woba
shirotahe no
hama no masago to
tare ka shikiken

your years of life my
lady are numerous as
the grains of fine sand
spread on the white-linen beach—
who was it scattered them so

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was composed in 902 for a screen for the wife of Fujiwara no Tokihira. The screen was decorated with a painting of Shirahama ('white beach') in present-day Wakayama Prefecture.

Shirotahe no (of white linen) is a *makurakotoba*, here modifying *hama no masago* (sands of the beach).

711 *Composed on a painting of people plucking spring herbs on the screens
commissioned in celebration of the sixtieth birthday of Teiji no In*

wakana ofuru
nobe to ifu nobe wo
kimi ga tame
yorodzuyo shimete
tsuman to zo omofu

in every field
where young herbs are known to grow
for my lord's delight
I vow for ten thousand years I'll
mark the bounds and gather greens

Ki no Tsurayuki

According to the *Tsurayuki shū*, screens with paintings and poems were commissioned on 926/9/24 by Kyōgoku no Miyasundokoro for the celebration of the sixtieth birthday

of Emperor Uda (Teiji no In). Spring herbs were used to make a soup believed to confer health and long life.

712 *A screen poem composed during the Engi Era*

yufudasuki	trailing mulberry
chitose wo kakete	sashes though thousands of years pass
ashihiki no	by the color of
yamaawi no iro ha	the indigo dye from those
kaharazarikeri	rugged mountains will not change

Ki no Tsurayuki

The Engi Era was the reign of Emperor Daigo, 897–930. However, according to the *Tsurayuki shū*, this poem was actually written in 940 during the reign of Emperor Suzaku for a screen with a painting of the Kamo Special Festival, which was held on the last Day of the Cock in the Eleventh Month.

Cords woven of flax or mulberry fiber were used in Shintō ceremonies, often draped over the priests' shoulders. *Kakete* has two meanings—'hanging [cords]' and 'passing [years]'—and functions as *engo* with *yufudasuki* (mulberry sashes). *Ashihiki no*, translated here as 'rugged,' is a *makurakotoba* for *yama* (mountain), part of the word *yamaawi* (indigo).

713 *Composed on 'cherry blossoms' at the home of Princess Yūshi*

kimi ga yo ni	because my lady
afu beki haru no	is destined to meet with so
ohokereba	many springs in her
chiru tomo sakura	life though cherry blossoms may
aku made zo min	fall still she'll gaze till satisfied

Minamoto no Morofusa, Tsuchimikado Minister of the Right

The "Yūshi naishinō no ie no utaawase" was held on 1050/6/5 at the home of Princess Yūshi (1038–1105), the twelve-year-old daughter of Emperor Gosuzaku.

714 *Composed for the fiftieth-birthday screens for the Seventh Ward Consort*

suminoe no
hama no masago wo
fumu tazu ha
hisashiki ato wo
tomuru narikeri

Suminoe shores—
there on that beach of fine sand
great cranes are leaving
for all eternity their
ineradicable prints

Ise

The Seventh Ward Consort (Shichijō no Kisai) was Onshi (872–907), consort of Emperor Uda.

Suminoe is in Sumiyoshi-ku, Ōsaka City. Cranes are a symbol of long life, here captured in a screen painting where their footprints will remain forever.

715 *A screen poem from the Engi Era*

toshi goto ni
owisofu take no
yoyo wo hete
kaharanu iro wo
tare to ka ha min

with each new year that
passes into the ages
fresh bamboo stalks grow
their color never changing—
to whom shall we compare them

Ki no Tsurayuki

The Engi Era was the reign of Emperor Daigo (897–930). For the screen poems, see 711.

Yoyo (joints [of bamboo]; ages, generations) is a *kakekotoba*.

716 *Topic unknown*

chitose furu
wonohe no matsu ha
aki kaze no
kowe koso kahare
iro ha kaharazu

for thousands of years
the pines stand upon the peaks—
though the autumn wind
soughs with a freshening voice
their color never changes

Ōshikōchi no Mitsune

717 *Topic unknown*

yamagaha no
 kiku no shita midzu
 ika nareba
 nagarete hito no
 oi wo seku ran

how is it that those
 waters of the mountain stream
 cascading beneath
 the chrysanthemum blossoms
 can hold back the flow of years

Fujiwara no Akikaze

According to Chinese legend, dew from chrysanthemums or water in which chrysanthemums have been steeped has the power to lengthen life. *Nagarete* (flowing) and *seku* (to dam up, hold back) are *engo*.

718 *A screen poem from the Engi Era*

inoritsutsu
 naho nagatsuki no
 kiku no hana
 idzure no aki ka
 uwete mizaran

again and again
 we've prayed for Long Months in which
 autumn would we leave
 unplanted chrysanthemums
 that bring immortality

Ki no Tsurayuki

For the screen poems, see 712.

Tsurayuki plays on the old name of the Ninth Month, Nagatsuki, or Long Month, to express a wish for long life. The Chrysanthemum Festival with prayers for long life took place on the ninth of the Ninth Month.

719 *For the "Screen Poems for the Entrance to the Palace of the Junior Consort in the Sixth Year of Bunji"*

yamabito no
 oru sode nihofu
 kiku no tsuyu
 uchiharafu ni mo
 chiyo ha henu beshi

in the instant
 the mountain hermit brushes
 chrysanthemum dew
 from sleeves fragrant with the blooms
 he cuts a thousand years flash by

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Bunji rokunen nyōgo nyūdai byōbu no uta.”

Tsuyu (dew) also means ‘briefly, in a moment.’

The *honka*, *Kokinshū* 273 by Sosei, describes a painting of a man walking through a bed of chrysanthemums to his hermitage:

nurete hosu	on the mountain road
yamadji no kiku no	dew from the chrysanthemums
tsuyu no ma ni	drenched my hem in
itsu ka chitose wo	the instant it took to dry can
ware ha henikemu	a thousand years have flashed by

720 *For the screens at the residence of Teishinkō*

kaminadzuki	in the Godless Month
momidji mo shiranu	unaware of autumn hues
tokihagi ni	the evergreens stand—
yorodzuyo kakare	white clouds of towering peaks
mine no shirakumo	linger there ten thousand years

Kiyowara no Motosuke

Teishinkō, or Lord Teishin, was a posthumous appellation of Fujiwara no Tadahira.

The Godless Month (*kaminadzuki*) was the tenth lunar month. *Kakare* (hang!) may have a second meaning: ‘Be thus!’

721 *Topic unknown*

yamakaze ha	regardless of
fukedo fukanedo	whether the fierce mountain winds
shiranami no	rage or fall silent
yosuru ihane ha	the rocky cliffs whipped by white
hisashikarikeri	waves will endure forever

Ise

Shiranami (white waves; not knowing) is a *kakekotoba*.

- 722 *Composed on the beauty of the moon, when Emperor Goichijō was born on a cloudless moonlit night in the Ninth Month and the Dai Nijō Regent, who was then a Middle Captain, invited a group of young people to board boats on the pond and row through the reflections of the pines growing on the island*

kumori naku	unsullied cloudless
chitose ni sumeru	how serene the reflection
midzu no omo ni	of the moon floating
yadoreru tsuki no	on the clear surface of these
kage mo nodokeshi	waters for a thousand years

Murasaki Shikibu

Goichijō, son of Emperor Ichijō, was born on 1008/9/16 at the Tsuchimikado palace, the residence of Fujiwara no Michinaga. His mother was Michinaga's daughter, Jōtōmon'in Shōshi. The Dai Nijō Regent was Fujiwara no Norimichi, Michinaga's son.

- 723 *Composed on 'waters of the pond' for the Imperial Palace Poetry Contest of the fourth year of Eishō*

ikemidzu no	for generations
yoyo ni hisashiku	the waters of this pond have
suminureba	remained pristine so
soko no tamamo mo	clear even gemlike seaweed
hikari miekeri	in the depths gleams brightly

Ise no Taifu

The "Dairi no utaawase" was held in 1049.

- 724 *Sent to the Kii no Naishi no Suke on the day of Emperor Horikawa's Imperial Purification for the Great Thanksgiving Service, when the sky cleared after it had been raining for days*

kimi ga yo no	the ten thousand years
chitose no kazu mo	that our lord's reign will continue
kakurenaku	are visible in

kumoranu sora no
hikari ni zo miru

the brilliant light of the sky
unobscured by any cloud

Minamoto no Akifusa, Rokujō, Minister of the Right

The Great Thanksgiving Service took place at the first Harvest Festival after the accession of a new sovereign. The Imperial Purification took place during the previous month (on 1087/10/22 in Horikawa's case) at the Kamo River.

725 *A congratulatory poem composed for a poetry contest at the palace of the Empress in the fourth year of Tenji*

suminoe ni
ohisofu matsu no
eda goto ni
kimi ga chitose no
kazu zo komoreru

at Suminoe
where the pines grow ever more
thickly each new branch
holds within it the number of
my lady's ten thousand years

Minamoto no Takakuni, former Major Counselor

The "Kōgōgu shunjū no utaawase" was held on 1056/4/30 at the palace of Kanshi (Hiroko), consort of Emperor Goreizei. This poem is also attributed to Ise no Taifu.

For Suminoe, see 714.

726 *A congratulatory poem for the "Poetry Contest of the Kayanoin Regent and Former Chancellor" of the eighth year of Kanji*

yorodzu yo wo
matsunowo yama no
kage shigemi
kimi wo zo inoru
tokiha kakiha ni

ten thousand years they've
stood casting their shade across
Mount Matsu-no-o
may my lord be as long-lived
as these evergreen ramparts

Mother of Yasusuke-ō

The "Kyōgoku no kanpaku saki no daijōdaijin no Kayanoin no utaawase" was held on 1094/8/19 at the residence of Fujiwara no Morozane. According to the records of the contest, the author of this poem was Ki no Kimi, or Yūshi Naishin'ō-ke no Kii.

Mount Matsu-no-o is in Ukyō-ku, Kyoto. *Matsu* also means 'to await' and functions as a *kakekotoba*.

727 *Composed during Emperor Goreizei's infancy when she was presenting
a Hare Stick of pine wood to someone's child*

ahiohi no	growing older side
woshiho no yama no	by side little twin pines of
komatsubara	Oshio Mountain
ima yori chiyo no	looking forward to thousands
kage wo matanan	of years of sheltering shade

Daini no Sanmi

On the first Day of the Hare of the new year, wooden sticks wound with five-colored strings intended to ward off evil were presented to members of the imperial family by the Imperial Guards and those who served at court.

Oshio Mountain is in Ōhara, north of Kyoto.

728 *Composed for the palace celebration of the Day of the Rat in the fourth
year of Eihō*

ne no hi suru	observing this Day
mikaki no uchi no	of the Rat little pines within
komatsubara	the sacred fence could
chiyo woba hoka no	we see them as other than
mono to ya ha miru	a sign of a thousand-year reign

Minamoto no Tsunenobu, Major Counselor

Composed on the first Day of the Rat of 1084. For the celebration of this day, see 709.

729 *Composed for the palace celebration of the Day of the Rat in the fourth
year of Eihō*

ne no hi suru	observing this Day
nobe no komatsu wo	of the Rat we transplant small

utsushiuwete
 toshi no wo nagaku
 kimi zo hikubeki

piners from the fields—
 surely our lord will draw out
 a string of years without end

Fujiwara no Michitoshi, Provisional Middle Counselor

Composed on the first Day of the Rat of 1094. For the celebration of this day, see 709.
Wo (string) and *hiku* (to pluck; to draw out) are *engo*.

730 *A celebratory poem composed for the "Imperial Palace Poetry Contest"
 held the second year of Shōryaku*

kimi ga yo ha
 hisashikaru beshi
 watarahi ya
 isuzu no kaha no
 nagaretaesede

the years of our lord
 will endure never-ending
 at Watarai
 unceasing are the waters
 of the Isuzu River

Ōe no Masafusa, former Middle Counselor

This "Dairi no utaawase" was sponsored by Emperor Shirakawa in 1078.

The Isuzu River flows through Watarai in Mie Prefecture to the Ise Shrine, where its waters are used for ritual ablutions.

731 *Topic unknown*

tokiha naru
 matsu ni kakareru
 koke nareba
 toshi no wo nagaki
 shirube to zo omofu

evergreen are those
 pines to which the trailing moss
 clings and so for me
 they are a sign that shows how
 long will be your string of years

Anonymous

- 732 *When people were presenting poems on the topic 'joyous color in the flowers' during the reign of Emperor Nijō*

kimi ga yo ni	having been born in	
aheru ha tare mo	the reign of our lord	who would
ureshiki wo	not be jubilant—	
hana ha iro ni mo	ah see	the blossom's colors
idenikeru kana	show even they are joyful	

Fujiwara no Norikane, Minister of the Punishments Ministry

Nijō reigned from 1158 to 1165.

- 733 *Having received an order during the same era to compose a poem on the blossoms when they were at their peak at the south hall*

mi ni kahete	I'll not sorrow for
hana mo woshimaji	the blossoms nor surrender
kimi ga yo ni	my life for them for
miru beki haru no	there's no limit to the springs
kagiri nakereba	I'll yet see in my lord's reign

Mikawa no Naishi

The poem was composed during the reign of Nijō, 1158–65. The south hall of the imperial palace was the Shishinden, the main ceremonial building. A cherry tree and a mandarin orange stood on either side of the entrance.

The *honka* is *Shūishū* 54 by Fujiwara no Nagayoshi:

mi ni kahete	to give up my life
ayanaku hana wo	in sorrow for the blossoms
oshimu kana	would be senseless
ikeraba nochi no	for if I live there will be
haru mo koso are	other springs yet to come

- 734 *When presenting a hundred-poem sequence*

ame no shita	grasses and trees blessed

megumu kusaki no	by the rains from above	as
me mo haru ni	far as the eye can	
kagiri mo shiranu	see buds swell numerous as	
miyo no suwezuwe	the springs of our lord yet to come	

Princess Shokushi

The poem was composed for the “Shōji ninen in shodo hyakushu.”

Ame (rain; heavens) is a *kakekotoba*, as is *megumu* (to bless, give charity; to bud). *Me mo haru* also has two meanings, ‘buds swelling’ and ‘eyes (gazing) afar’ and functions as a *jo* linked to *kagiri mo shiranu* (knowing no limit). *Haru* (to swell) also means ‘spring.’

735 *A poem on the topic ‘spring color in the pines’ composed on the first occasion when people presented poems at the Kyōgoku palace*

oshinabete	everywhere in spring
konome mo haru no	the buds swell and burst open
asamidori	in a fresh light green
matsu ni zo chiyo no	while the pines harbor deeper
iro ha komoreru	hues that tell of a thousand years

Fujiwara no Yoshitsune, Regent and Chancellor

The Kyōgoku-dono, west of Kyōgoku Avenue and south of Tsuchimikado in Kyoto, was built by Fujiwara no Michinaga. The first poetry party was held there on 1203/1/15.

Haru (to swell; spring) is a *kakekotoba*.

736 *When presenting a hundred-poem sequence*

shikishima ya	these scattered islands
yamato shimane mo	of Yamato country of
kamiyo yori	isles were they tempered
kimi ga tame to ya	and made firm for our lord long
katameokiken	ago in the age of the gods

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Shōji ninen in shodo hyakushu.”

Shikishima ya (scattered islands) is a *makurakotoba* for Yamato, and Yamato Shimané, 'Yamato, Country of Isles,' is an ancient name for Japan.

737 *For the "Fifteen-Hundred-Round Poetry Contest"*

nurete hosu	drenched then dry again
tamagushi no ha no	leaves of sacred <i>sakaki</i>
tsuyujimo ni	how many ages
amateru hikari	has the light from the heavens
ikuyo henu ran	lived on in your dew and frost

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sengohyakuban no utaawase."

A *tamagushi* is a sprig of *sakaki* (see 677) offered at a shrine. The light that brightens the sky (*amateru hikari*) refers to the goddess Amaterasu Ōmikami, ancestor of the imperial family.

The *honka* is *Kokinshū* 273 by Sosei; see 719.

738 *Composed as a congratulatory poem*

kimi ga yo ha	surely my lord's reign
chiyo tomo sasaji	is not limited only
ama no to ya	to a thousand years
idzuru tsukihi no	for never will heaven's gate
kagiri nakereba	bar the crossing of sun or moon

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Shunzei composed this poem in 1190 as part of a hundred-poem sequence, the "Daijingū hyakushu," which he presented to the Ise Shrine.

Sasaji (not indicating; not closing) is a *kakekotoba*.

739 *For the "Fifteen-Hundred-Round Poetry Contest"*

waga michi wo	if you offer your
mamoraba kimi wo	protection to our path you must
mamoru ran	then favor our lord

yohahi ha yudzure
sumiyoshi no matsu

as well please cede to him your
years pine of Sumiyoshi

Fujiwara no Teika

Composed for the “Sengohyakuban no utaawase.”

The god of the Sumiyoshi Shrine in Sumiyoshi-ku, Ōsaka, is the god of *waka*, and the path (*michi*) Teika refers to is the ‘way of *waka*.’ He argues that Gotoba, as a devotee of *waka*, is deserving of the protection of the gods of Sumiyoshi. The Sumiyoshi Shrine was known for its pine trees, a symbol of long life.

The *honka* by Ipponnomiya no Nyōbō is from the “Matsu no shidzue” chapter of *Eiga monogatari*:

ama kudarū
kami no shirushi ni
kimi ni mina
yohahi ha yudzure
sumiyoshi no matsu

as a token from
the awesome gods who traverse
the heavens cede to
our sovereign your years of
age pines of Sumiyoshi

740 *Composed on the topic ‘the moon is a friend of many autumns’ at a poetry contest at the Poetry Bureau on the night of the fifteenth of the Eight Month*

takasago no
matsu mo mukashi ni
narinu beshi
naho yukusuwe ha
aki no yo no tsuki

though even the pines
of Takasago must in
time become part of
the past the autumn moon will
be with you till journey’s end

Jakuren

Composed for the “Kennin gannen hachigatsu jūgoya senka awase.”

Takasago in present-day Hyōgo Prefecture was famous for its twin-trunked pines. The *honka* is *Kokinshū* 909 by Fujiwara no Okikaze:

tare wo ka mo
shiru hito ni semu
takasago no
matsu mo mukashi no
tomo naranaku ni

who then will be my
constant companions even
the many pines that
stand at Takasago are
not those friends of long ago

741 *Presented on his first day after becoming Chief Recorder of the Poetry Bureau*

moshihogusa
kaku tomo tsukiji
kimi ga yo no
kazu ni yomiwoku
wakanoura nami

as plentiful as
seaweed raked up to yield its salt
the poems we'll compose
will equal our lord's years waves
rising on Poetry Bay

Minamoto no Ienaga

Ienaga was appointed *kaikō*, Chief Recorder or Assistant Director of the Poetry Bureau, on 1201/8/5.

Moshihogusa (seaweed from which salt is extracted) is a *makurakotoba* for *kaku*, which means both 'to rake up' and 'to write.' Wakanoura (literally, 'poetry bay') is in Wakayama City, Wakayama Prefecture.

742 *Composed in the seventh year of Kenkyū when the Lay Monk and former Regent and Prime Minister had people gather at Uji to write poetry*

ureshisa ya
katashiku sode ni
tsutsumu ran
kefu machietaru
udji no hashihime

was this happiness
enfolded in her single
sleeve spread as she slept—
the long-awaited day has come
maiden of the Uji bridge

Fujiwara no Takafusa, former Major Counselor

Fujiwara no Kanezane held this event in 1196.

For Uji, see 251. Takafusa based his poem expressing pleasure at having been invited to the festivities at Uji on two *honka*, the anonymous *Kokinshū* 689 (see 420) and the anonymous *Wakan rōeishū* 773:

ureshisa wo
mukashi ha sode ni
tsutsumikeri
koyohi ha mi ni mo
amarinuru kana

happiness that was
once long ago enfolded
in these flowing sleeves
tonight has overflowed and
courses through my body

- 743 *Composed in the first year of Kaō at Uji when the Lay Monk and former Regent and Prime Minister asked people to write on the topic 'the waters of the river are eternally clear'*

toshi hetaru	aged guardian
udji no hashimori	of the Uji Bridge you've seen
koto tohan	so many years I
ikuyo ni narinu	would like to know how long have
midzu no minakami	the waters flowed from the source

Fujiwara no Kiyosuke

The first year of Kaō was 1168. Fujiwara no Motofusa was host of this gathering.

For Uji, see 251.

The *honka* is the anonymous *Kokinshū* 904:

chihayaburu	oh guardian of
udji no hashimori	the all-powerful Uji
nare wo shi zo	bridge I've so often
ahare no ha omofu	crossed how pitiful to see
toshi no henureba	you bent with the passing years

- 744 *Sent to Narinaka, Assistant Chief Priest of Hiyoshi, in celebration of his seventieth birthday*

nanasodji ni	seventy years of
mitsu no hamamatsu	age tides wax on Mitsu beach
oinuredo	near pines ancient now
chiyo no nokori ha	but the remainder of their
naho zo harukeki	thousand years is still far off

Fujiwara no Kiyosuke

Hōribe no Narinaka was a priest at the Hiyoshi Shrine near Lake Biwa in Ōtsu.

The Mitsu beach (*mitsu no hama*) is in front of the Hiyoshi Shrine. *Mitsu* also means 'to wax' and 'to mature' and functions as a *kakekotoba* playing on all three meanings.

745 *When composing a hundred-poem sequence*

yahoka yuku	on the eight hundred
hama no masago wo	day long shore please take each grain
kimi ga yo no	of sand as a token
kazu ni toranan	of a year of my lord's life—
okitsu shima mori	keeper of the offshore isles

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

The *honka* is the anonymous *Shūishū* 889:

yahoka yuku	on the eight hundred
hama no masago to	day long shore which is greater
waga kōhi to	my love or the number
idzure masareri	of the tiny grains of sand—
okitsu shima mori	keeper of the offshore isles

746 *Composed on 'celebrating spring' for a poetry contest at his house*

kasuga yama	on Mount Kasuga
miyako no minami	south of the capital this
shika zo omofu	is my prayer may
kita no fudjinami	the northern wisteria
haru ni ahe to ha	flourish in springtime splendor

Fujiwara no Yoshitsune, Regent and Chancellor

The Kasuga Shrine in Nara is the tutelary shrine of the Fujiwara family. Through his prayers for the blossoming wisteria (*fūji*) to the north, Yoshitsune expresses his hope that his family, the northern branch of the Fujiwara, will continue to flourish. *Shika* (thus) also has the meaning 'deer' and may allude to the sacred deer of Kasuga.

The *honka* is *Kokinshū* 983 by Kisen:

waga iho ha	this is how I live
miyako no tatsumi	in my retreat southeast of
shika zo sumu	the capital though
yo wo udji yama to	men call Uji Mountain a
hito ha ifu nari	reminder of worldly sorrow

747 *Composed about Naka Mountain in Bitchū Province for the Western
Celebration of the Great Thanksgiving Service of the Tenryaku Era*

tokiha naru	forever verdant
kibi no nakayama	Naka Mountain of Kibi
oshinabete	as enduring as
chitose wo matsu no	the deep abiding green of
fukaki iro kana	pinces that stand a thousand years

Anonymous

The Great Thanksgiving Service (see 724) for Emperor Murakami was held in 946 (Tenryaku 9) on 11/19.

The three provinces of Bizen, Bitchū, and Bingo were collectively known as Kibi. Naka Mountain lies behind the Kibitsu Shrine in Okayama City. An eastern and a western district were selected to contribute to each Great Thanksgiving Celebration; during the Heian period, the western district was generally Tanba or Bitchū, and the eastern was Ōmi. *Matsu* means both 'pine' and 'to await, to last.'

748 *A ballad about Asahi Village in Ōmi Province, for the Eastern
Celebration of the Great Thanksgiving Service of the fifth year of Chōwa*

akane sasu	shining madder red
asahi no sato no	morning sun on Asahi
hikagegusa	village sunlight grass
toyo no akari no	so lovely it must crown us
kazashi naru beshi	to celebrate Fruitful Light

Ōnakatomi no Sukechika, Master of Service

The Great Thanksgiving Service (see 748) of Emperor Goichijō was held on 1016/11/5. Dances of the district selected for the celebration were accompanied by local ballads. Ōmi Province is now Shiga Prefecture.

Akane sasu (shining madder red) is a *makurakotoba* used to modify words associated with the sun, here *hikagegusa*, which means literally 'sunlight grass.' *Hikagegusa* (*Lycopodium clavatum*) is a sprawling evergreen plant whose vine-like branches were used as decorations in Shintō ceremonies because of the auspicious long branches and evergreen foliage. At the Toyo no Akari (Fruitful Light) Banquet held on the Day of the Horse during the Great Thanksgiving Service, wine made from new rice was served and the celebrants' hair was adorned with branches of *hikagegusa*.

- 749 *Composed on Moru Mountain in Ōmi Province for the screens for the Eastern Celebration of the Great Thanksgiving Service of the first year of Eishō*

suberagi wo	guarding and shielding
tokiha kakiha	our ruler these evergreen
moru yama no	ramparts of Moru
yamabito narashi	Mountain immortals they must
yama kadzura seri	be decked in mountain ivy

Fujiwara no Sukenari, Master of the Ceremonials Ministry

The Great Thanksgiving Service (see 748) of Emperor Goreizei was held on 1046/11/15. Screens with views of local sites and poems about those sites were prepared for the services.

Moru Mountain (see 537) is in Yasu District, Shiga Prefecture. *Moru* also means 'to guard' and functions as a *kakekotoba*.

The *honka* is a Shintō ceremonial song from the *Kokinshū* (1076):

makimoku no	bedeck yourselves with
anashi no yama no	wreathes of mountain leaves until
yamahito to	all see you as one
hito mo miru ga ni	who dwells on Mount Anaji
yama kadzura seyo	deep within Makimoku

- 750 *Composed about Takano-o Mountain for the screens for the Great Thanksgiving Service of the second year of Kanji*

toya kaheru	Mount Takano-o
takanowo yama no	where the falcons put on new
tamatsubaki	plumage in their nests
shimo woba fu tomo	and jeweled camellias keep
iro ha kaharaji	their colors despite the frost

Ōe no Masafusa, former Middle Counselor

Emperor Horikawa's Great Thanksgiving Service (see 748) actually took place the first year of Kanji, 1087/11/19.

The exact location of Takano-o Mountain in Ōmi Province (Shiga Prefecture) is unknown. Takano-o contains the word *taka* (falcon) and functions as a *kakekotoba*, modified by the *makurakotoba toya kaheru* (molting in their nests).

- 751 *Composed on Kagami Mountain for the screens for the Eastern celebration of the Great Thanksgiving Service of the second year of Kyūju*

kumori naki	no cloud dims our view
kagami no yama no	of the brilliant moon over
tsuki wo mite	bright Mirror Mountain
akirakeki yo wo	for the heavens recognize
sora ni shiru kana	a radiant golden age

Fujiwara no Naganori, Minister of the Imperial Household Ministry

Emperor Goshirakawa's Great Thanksgiving Service (see 748) was held on 1155/11/23. Kagami ('mirror') Mountain is located in Shiga Prefecture, Gamō District.

- 752 *On Ikuno for the Singing Entrance of the Western Celebration on the Day of the Dragon of the Great Thanksgiving Service of the first year of Heiji*

ohoe yama	crossing Ōe
koete ikuno no	Mountain traveling toward
suwe tohomi	the distant end of
michi aru yo ni mo	Ikuno road lucky to
ahinikeru kana	be on the Way in this world

Fujiwara no Norikane, Minister of the Punishment Ministry

Emperor Nijō's Great Thanksgiving Service (see 748) was held 1159/11/23. On the Day of the Dragon after the Great Thanksgiving Service, performers from the eastern and western districts entered singing local ballads and dancing local dances.

Ōe Mountain is on the border of Yosa and Kasa Districts in Kyoto. Ikuno was in Tamba Province, Fukuchiyama. The syllables *iku* in the place name Ikuno, also means 'to go' and function as a *kakekotoba*. The first three lines of Norikane's poem (crossing Ōe Mountain, traveling toward the distant destination of Ikuno) are a *jo* linked by the

word *michi* (road, path; Way) to the expression of pleasure at having been born in an era of righteousness.

753 *A rice-pounding song composed when presenting Eastern district poems for the Great Thanksgiving Service of the first year of Nin'an*

afumi no ya	hanging rice piling
sakata no ine wo	it high harvested in fields
kaketsumite	of Sakata in
michi aru miyo no	Ōmi pounding rice to start
hajime ni zo tsuku	a great reign on a true course

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Emperor Rokujō's Great Thanksgiving Service (see 748) was held 1166/11/24.

After the harvest, rice is hung from drying racks to cure. New rice was pounded in a mortar to the accompaniment of this song. Sakata is in Shiga Prefecture. The last syllable of Sakata, *ta*, also means 'fields' and functions as a *kakekotoba*.

754 *A rice-pounding song about Nagata Village in the Province of Tamba for the Great Thanksgiving Service of the first year of Juei*

kamiyo yori	it was for today
kefu no tame to ya	that rice plants of Nagata
yatsukaho ni	have hung eightfold and
nagata no ine no	luxuriant ever since
shinahisomeken	that long ago age of the gods

Fujiwara no Kanemitsu

Emperor Antoku's Great Thanksgiving Service (see 748) took place on 1182/11/24.

Nagata is in Fukuchiyama, Kyoto.

Kanemitsu's poem alludes to a description in the *Nihongi* of "eightfold heads of rice" planted in Nagata, "luxuriant in autumn."

755 *"Aoba Mountain," a poem for the Eastern Celebration of the Great
Thanksgiving Service of the ninth year of Kenkyū*

tachiyoreba	when it draws near	how
suzushikarikeri	refreshingly cool it is	
midzutori no	evening wind blowing	
awoba no yama no	through the pines on Aoba	
matsu no yufukaze	Mountain	green as waterfowl

Fujiwara no Mitsunori, Master of the Ceremonials Ministry

Emperor Tsuchimikado's Great Thanksgiving Service (see 748) was held on 1198/11/22.

Aoba Mountain is believed to be in Ōmi Province, but the exact location is unknown. *Midzutori no* (green as waterfowl) is a *makurakotoba* for *awoba* ('green wings,' 'green feathers'). *Suzushi* (cool) and *midzu* (water) are *engo*.

756 *On 'the spring in the pines' for the Sixth Month screen of the Western
Celebration at the same Great Thanksgiving Service*

tokiha naru	beneath evergreen
matsuwi no midzu wo	pinces my cupped palms dip into
musubu te no	the clear spring waters
shidzuku goto ni zo	and in each bright drop I see
chiyo ha miekeru	a thousand year reign reflected

Fujiwara no Sukezane, Provisional Middle Counselor

Screens with paintings and poems for each month were prepared for Emperor Tsuchimikado's Great Thanksgiving Service in 1198 (see 755).

The *honka* is *Kokinshū* 404 by Ki no Tsurayuki:

musubu te no	my thirst still unslaked
shidzuku ni nigoru	droplets from my cupped palms cloud
yama no wi no	the pure mountain spring—
akade mo hito ni	still would I tarry with one
wakarenuru kana	from whom I must now take leave

Laments

757 *Topic unknown*

suwe no tsuyu
moto no shidzuku ya
yo no naka no
okuresakidatsu
tameshi naru ran

fragile dew on leaf
tips sparkling drops near
the roots reminders
that in this world some go sooner
while others follow after

Archbishop Henjō

758 *Topic unknown*

ahare nari
waga mi no hate ya
asamidori
tsuhi ni ha nobe no
kasumi to omoheba

ah how sad it is
to realize my life will
end this way floating
finally in a pale grey
haze above the open fields

Ono no Komachi

Nobe no kasumi (haze above the fields) suggests smoke from a crematorium.

759 *Sent to the Sanjō Minister of the Right on the last day of spring after
Emperor Daigo passed away*

sakura chiru
haru no suwe ni ha
narinikeri
amama mo shiranu
nagame seshi ma ni

cherry blossoms are
falling and the end of spring
has come now I sit
in sad reverie gazing
at the rains that never cease

Fujiwara no Kanesuke, Middle Counselor

Daigo died on 930/9/29. This poem, according to the headnote, was sent on the last day of the Third Month of the following year to Fujiwara no Sadakata (873–932), whose daughter Inshi was Daigo's mother. However, the *Kanesuke shū* includes the poem as one received from Sadakata.

Nagame means both 'long rains' and 'gazing in reverie.'

760 *Sent to Lord Michinobu, attached to a branch of cherry blossoms,
during the spring of the Imperial Mourning of the second year of
Shōryaku*

sumizome no	now we dye ink-dark
koromo ukiyo no	robes for this time of sorrow
hanazakari	in a world in full
oriwasurete mo	bloom forgetting the moment
oritekeru kana	I have broken off a bough

Fujiwara no Sanekata

Retired Emperor Enyū, father of Emperor Ichijō, died on 991/2/12. Imperial Mourning (*ryōan*) commemorated the death of the parent of a reigning sovereign.

In a complex pattern of wordplay, Sanekata has woven references to dark-dyed mourning robes (*sumizome no koromo*) floating (*uki*) in dye (*sumi*), the period (*koro*) or time (*ori*) of mourning in the sorrowful world (*ukiyo*), and the breaking (*ori-*) of a branch of cherry blossoms.

761 *Reply*

akazarishi	those blossoms we longed
hana wo ya haru mo	still to admire beloved
kohitsu ran	by spring too it seems—
arishi mukashi wo	for yearly it reminds us
omohiidetsutsu	of the yesterdays gone by

Fujiwara no Michinobu

762 *Sent in late spring to the home of someone who had been left behind*

hanazakura	flowering cherry
mata sakari nite	petals fallen while still at
chiriniken	their peak of bloom
nageki no moto wo	how I sympathize with their
omohi koso yare	sorrowful barren abode

Jōjin

Nageki no moto (place of grief) can also mean 'beneath the barren tree.'

763 *On seeing the first blossoms on a cherry tree planted by someone who had died in the Fourth Month of the previous year*

hana min to	the one who planted
uween hito mo	them to admire is now gone
naki yado no	would that these cherry
sakura ha kozo no	blossoms by his house had bloomed
haru zo sakamashi	in spring of the year gone by

Ōe no Yoshitoki

764 *Composed while still in mourning at a mountain temple after the Forty-Ninth Day Services for the woman with whom he had lived for many years*

tare mo mina	all the others have
hana no miyako ni	scattered across the flowery
chirihatete	capital one weeps
hitori shigururu	alone in the cold rain of
aki no yamazato	this autumn's mountain village

Fujiwara no Akisuke, Master of the Left Capital

Those close to the deceased often observed the Buddhist forty-nine-day period of mourning for souls in purgatory at a temple in the mountains.

Hana (flowers) and *chirihatete* (completely scattering) are *engo*. *Hana no miyako* (the flowery capital) suggests the bustle of the city in contrast to the mountain temple. *Shigururu* (cold rain falling) suggests the tears of one left behind.

765 *On seeing the blossoms at the Hōkongōin the spring after the mother of Kinmori passed away*

hana mite ha	admiring blossoms—
itodo iweji zo	still less can I hasten on
isogarenu	my way homeward bound
matsu ran to omofu	yet the one I imagine
hito shi nakereba	awaiting me is not there

Fujiwara no Sanezane, Gotokudaiji Minister of the Left

Sanezane was the father of Kinmori and widow of the woman who had died. Her name is unrecorded, but she was a daughter of Fujiwara no Moronaga. The Hōkongōin is east of the Ninnaji in Ukyō-ku, Kyoto.

The *honka* is *Goshūishū* 109 by Taira no Kanemori:

hana miru to	admiring blossoms
ihedji ni osoku	how I have delayed my walk
kaheru kana	along this road home—
machidoki sugu to	surely my love is worried that
imo ya ifu ramu	the expected hour has passed

766 *Sent to Lord Teika at the close of the spring when he had been mourning his mother*

harugasumi	ribbons of spring haze
kasumishi sora no	even these are mementos
nagori sahe	reminding us of
kefu wo kagiri no	smoky skies on this the day when
wakare narikeri	the final parting has come

Fujiwara no Yoshitsune, Regent and Chancellor

Fujiwara no Teika's mother, Bifukumon'in no Kaga, died on 1193/2/13. A lady-in-waiting to Bifukumon'in, Bifukumon'in no Kaga and her second husband, Fujiwara no Shunzei, had eight children together.

767 *Having returned from various services at Katsura after Mitsuyori,
former Major Counselor, died in the spring*

tachinoboru	would that we could see
keburi wo dani mo	that single column of smoke
miru beki ni	rising to the sky
kasumi ni magafu	but at daybreak in the spring
haru no akebono	it merges with the mist

Fujiwara no Korekata, former Commander of the Left Military Guards

Mitsuyori, the elder brother of Korekata, died on 1173/1/5. For Katsura, see 254.

768 *Composed after the Rokujō Regent passed away, when he received a
branch broken from a peony that had been planted by the Regent sent
from the residence of the Regent's ladies-in-waiting*

katami tote	looking on them as
mireba nageki no	a keepsake my sorrow is
fukamigusa	like heavy-headed
nani nakanaka no	peonies why is it
niohi naru ran	their beauty is so painful

Fujiwara no Shigeie, Senior Assistant Governor General of Dazai

The Rokujō Regent, Fujiwara no Motozane, died on 1166/7/26.

Fukami (depth)/*fukamigusa* (peony) is a *kakekotoba*.

769 *Composed on seeing sweetflags planted by a child who had died young*

ayamegusa	sweetflag grasses	who
tare shinobe to ka	did he hope would remember	
uweokite	him planting them here—	
yomogi ga moto no	vanished now like the dew at	
tsuyu to kieken	the roots of artemesia	

Kayanoin no Yūshide

The *ayame* (sweetflag, calamus; *Acorus calamus*) is a small iris-like plant. The aromatic leaves and roots are used in the decorations for the Boys' Festival, Tango no sekku, on the fifth day of the Fifth Month, as is *yomogi* (artemesia; see 77), which often grows in disturbed soil.

770 *Sent to someone's house on the fifth day of the Fifth Month while they
 were grieving*

kefu kuredo	today has come yet
ayame mo shiranu	we forget even sweetflag
tamoto kana	patterns now obscured
mukashi wo kofuru	on sleeves decked only with
ne nomi kakarite	tears sobbing we yearn for times past

Jōsaimon'in no Hyōe

Princess Kishi, elder sister of Jōsaimon'in, died on 1133/10/10. This poem was written on the day of the Boys' Festival, probably in 1134. Traditional decorations for the festival included sweetflag (see 769) roots and leaves, as well as brocade sachets tied with ribbons of five colors and hung from screens and sleeves to ward off evil spirits and ill health.

Ayame (sweetflag; pattern) refers both to the floral decorations and the pattern in the brocade; it functions as *engo* with *tamoto* (sleeve). *Ne* is a *kakekotoba* meaning both 'cries' and 'roots' and functions as *engo* with *ayame* (sweetflag), while *kakarite* refers both to the cries 'striking' others' ears and the 'hanging' of the decorations on this holiday.

771 *Presented to Kōkamon'in on the fifth day of the Fifth Month, after she
 had taken religious vows when Emperor Konoe passed away*

ayamegusa	plucking sweetflag roots
hikitagahetaru	I yearn to return to those
tamoto ni ha	long ago days while
mukashi wo kofuru	on newly dyed sleeves I hang
ne zo kakarikeru	only the cries I raise in grief

Kujōnoin

Konoe died on 1155/7/23 at the age of sixteen, and his consort Kujōnoin (Teishi) became a nun on 8/15. Kōkamon'in was Konoe's mother and Kujōnoin's cousin.

For the decorations used for the Boys' Festival on the fifth of the Fifth Month, see 770. *Hiki-* is an intensifying prefix and also means 'plucking.' *Ne* means both 'cries' and 'roots' and also functions as *engo* with *ayamegusa* (sweetflag [see 769]), *hiki-* (pulling), and *kakarite* (hanging).

772 *Reply*

sa mo koso ha	ah look our flowing
onaji tamoto no	sleeves share the same somber hue
iro narame	decorated not
kaharanu ne wo mo	with festive roots but with cries
kaketekeru kana	of desperate misery

Kōkamon'in

Kōkamon'in (Fujiwara no Seishi) took religious vows on 1156/10/11, a year later than her daughter-in-law, Kujōnoin, to whom she sent this reply.

Ne is a *kakekotoba* meaning both 'cries' and 'roots.' For the Boys' Festival decorations, see 770.

773 *Sent after the woman he had lived with had passed away, to Fujiwara no Tameori, whose own wife had died*

yoso naredo	distant we are yet
onaji kokoro zo	our hearts are as one in this
kayofu beki	sorrow we both know
tare mo omohi no	for not everyone harbors
hitotsu naraneba	these same sad thoughts within him

Fujiwara no Sanesuke, Ononomiya Minister of the Right

774 *Reply*

hitori ni mo	these sad reflections—
aranu omohi ha	thoughts I do not have to bear
naki hito mo	alone do those who

tabi no sora ni ya
kanashikaru ran

are gone also grieve as they
traverse their journey's skies

Fujiwara no Tameyori

775 *After Koshikibu no Naishi died, Jōtōmon'in asked for the Chinese jacket
with a woven design of dew on bush clover that she used to wear, and
the author sent it to her*

woku to mishi
tsuyu mo arikeri
hakanakute
kienishi hito wo
nani ni tatohen

that fragile dew I
saw scattered there lingers though
she is gone to what
now may I compare that dear one
who vanished so swiftly

Izumi Shikibu

Koshikibu no Naishi (?–1025) was Izumi Shikibu's daughter. Both served Jōtōmon'in (Shōshi), consort of Emperor Ichijō. The Chinese jacket (*karaginu*) was a short robe worn over formal dress.

Oku (settle), *tsuyu* (dew), and *kienishi* (vanished) are *engo*.

776 *Reply*

omohiki ya
hakanaku okishi
sode no uhe no
tsuyu wo katami ni
kaken mono to ha

could I ever have
thought the fleeting dew settled
so tenuously
on those flowing sleeves would
become a keepsake we might share

Jōtōmon'in

Jōtōmon'in compares the woven dewdrops in the robe to the tears she and Koshikibu no Naishi's mother Izumi Shikibu, to whom she sent this poem, have shed on those same sleeves.

Katami ni means both 'as a keepsake' and 'mutually.'

- 777 *Composed, during the reign of Shirakawa after the Empress passed away, upon seeing children gathering dew on the seventh day of the Seventh Month at her palace where the weeds were rampant*

asadji hara	could we have ever
hakanaku okishi	imagined we would see this
kusa no uhe no	transient dew so light
tsuyu wo katami to	upon the blades of meadow
omohikakeki ya	grasses as a memento

Suō no Naishi

Emperor Shirakawa's principal consort, Kenshi, died at the age of 28 on 1084/9/22. The young people who had served her were gathering dew (a symbol of beneficence as well as of tears) to make ink to write poems on the blades of oars in celebration of Tanabata (see 313).

Ha (blades) metaphorically links the meadow grasses (*asadji*; see 377) and the oars of the Herdsman (the star Altair) who rows across the Milky Way at Tanabata (see 313). *Omohikakeki* (expected) contains the word *kake-* (hanging), which functions as *engo* with *tsuyu* (dew).

- 778 *Composed to express her thoughts about the past when she visited First Rank Princess Shishi*

sode ni sahe	even our sleeves know
aki no yufube ha	the sorrow of an evening
shirarekeri	in autumn dew drops
kieshi asadji ga	vanished from meadow grasses
tsuyu wo kaketsutsu	now gather on their surface

Kishi Joō, Junior Consort

Emperor Murakami, father of Princess Shishi and husband of Kishi, died on 967/5/25. For *asadji* (meadow grasses), see 377

- 779 *Sent to Jōtōmon'in, who was then Empress, on the day his illness became
so severe that he took the tonsure*

aki kaze no
tsuyu no yadori ni
kimi wo kite
chiri wo idenuru
koto zo kanashiki

leaving you behind
in a lodging short-lived as
dew in the autumn
wind how sad it is to brush
away the dust of the world

Ichijō no In

Emperor Ichijō abdicated on 1011/6/13, took the tonsure on the nineteenth, and died on the twenty-second. His consort Shōshi was given the title Jōtōmon'in after she herself became a nun.

- 780 *To someone left behind by a young child in the autumn*

wakareken
nagori no sode mo
kahakanu ni
oki ya sofū ran
aki no yufutsuyu

since that parting
sleeves that grieve have never dried
does the evening dew
of autumn settle to keep
company with these teardrops

Daini no Sanmi

- 781 *Reply*

okisofuru
tsuyu to tomo ni ha
kie mo sede
namida ni nomi mo
ukishidzumu kana

unable to vanish
together with the dew that
settled to keep them
company in a flood of
tears I drift and then founder

Anonymous

782 *On seeing maiden flowers after the mother of Rengikō passed away*

wominaheshi	fair maiden flowers
miru ni kokoro wa	even seeing them is no
nagusamade	consolation to
itodo mukashi no	my heart ever dearer are
aki zo kohishiki	those autumns of long ago

Fujiwara no Saneyori

The author was the father of Fujiwara no Toritada, who was known as Rengikō.
For *wominaheshi*, 'maiden flowers,' see 336.

783 *While mourning, after Prince Tametaka, Director of the Board of Censors, had left her behind*

nezame suru	as I lie wakeful
mi wo fukitohosu	the wind sighs mournfully close
kaze no oto wo	by I must have heard it
mukashi ha sode no	in days of old as something
yoso ni kikiken	with no bearing on my sleeves

Izumi Shikibu

Izumi Shikibu's lover, Prince Tametaka, a son of Emperor Reizei, died on 1002/6/12. She suggests the autumn wind is summoning the tears which fall on her sleeves.

784 *Sent from Uji to the home of Shinshōshō after Minamoto no Moroko of the Junior First Rank passed away*

sode nurasu	not even as long
hagi no uhaba no	as dew on the upper leaves
tsuyu bakari	of bush clover wets
mukashi wasurenu	my sleeves could I forget days
mushi no ne zo suru	of old as insects raise their cries

Fujiwara no Tadazane, Lay Monk of the Chisokuin and former Regent and Prime Minister

Minamoto no Moroko (Shishi), Tadazane's wife, died on 1148/12/14. Shinshōshō was a Lady-in-waiting to Taikenmon'in. The first two lines (on the upper leaves of the bush clover that wets my sleeves) are a *jo* linked to the final statement of the poem (insects that do not forget days of old raise their cries) by the *kakekotoba tsuyu*, which means both 'dew' and 'not at all.'

785 *Composed in Saga Meadow at the grave of Major Counselor Tadaie during a pilgrimage to the Hōrinji*

sarade dani	even were matters
tsuyukeki saga no	not so a visit to dew drenched
nobe ni kite	meadows of Saga
mukashi no ato ni	would weigh down my flowing sleeves—
shiworenuru kana	memories of days of old

Fujiwara no Toshitada, Provisional Middle Counselor

The Hōrinji and Saga Meadow are in the western part of Ukyō-ku, Kyoto. Tadaie was Toshitada's father.

The place name Saga also means 'customary state' and functions as a *kakekotoba*.

786 *Sent to the house of Major Counselor Sanekuni during the time of mourning for the mother of Kintoki*

kanashisa ha	sadness is autumn's
aki no saga no no	way on Saga Meadow
kirigirisu	are the cicadas
naho furusato ni	raising their cries ever more
ne wo ya naku ran	loudly in our old village

Fujiwara no Sanesada, Latter Gotokudaiji Minister of the Left

The mother of Kintoki (1157–1220) was Fujiwara no Sanekuni's wife. For the kirigirisu (cicadas), see 472

The place name Saga (see 785) also means 'customary state' and functions as a *kakekotoba*.

787 *Composed on the evening her mother was interred in Saga*

ima ha sa ha	now must I treasure	
uki yo no saga no	these meadows of Saga as	
nobe wo koso	keepsakes of the dew	
tsuyu kiehateshi	that vanished in the fields	such
ato to shinobame	is the way of this sad world	

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The author's mother was Hachijōin Sanjō (1148–1200), daughter of Fujiwara no Shunzei. The author herself was Shunzei's granddaughter, whom he had adopted.

For Saga, see 785.

788 *After the demise of his mother, going to the place where she had lived on a day when a cold autumn storm was blowing*

tamayura no	neither the short-lived
tsuyu mo namida mo	dew drops nor my tears can be
todomarazu	restrained the autumn
naki hito kofuru	wind howls around the house
yado no akikaze	that mourns one who is no more

Fujiwara no Teika

Bifukumon'in no Kaga—Teika's mother, daughter of Fujiwara no Chikatada, and wife of Shunzei—died on 1193/2/13. Teika wrote this poem at Shunzei's residence on Gojō in Kyoto, which Bifukumon'in no Kaga had shared.

Teika may be alluding to a Chinese poem by Minamoto no Tamenori from the *Shinsen rōeishū* (606): "In our old home are my mother and the tears of the autumn wind. / At the inn there is no one but the soul of the rain at dusk." *Tamayura no* (short-lived) contains the word *tama* (ball; jewel), which functions as *engo* with *tsuyu* (dew). *Tama* also has the meaning 'soul, spirit.' *Tsuyu mo* also means 'not at all.'

789 *Composed on the topic 'recollections summoned by the wind' in the autumn after his father Hidemune passed away*

tsuyu wo dani	these dew drops at least

ima ha katami no
fudjigoromo
ada ni mo sode wo
fuku arashi kana

I would save as keepsakes on
my wisteria
robe but the cruel storms tear
relentlessly through my sleeves

Fujiwara no Hideyoshi

Dark-dyed mourning robes woven of rough arrowroot fiber were known as 'wisteria robes.'

790 *Sent in the autumn to the Tsuchimikado Palace Minister, who was then Middle Captain, after the Koga Palace Minister had passed away in the spring*

aki fukaki
nezame ni ikaga
omohiidzuru
hakanaku mieshi
haru no yo no yume

deep into autumn—
what recollections well up
during wakeful hours
of that poignant dream of a
spring night so fleetingly seen

Inbumon'in no Taifu

The Koga Palace Minister, Minamoto no Masamichi, died on 1175/2/27. The Tsuchimikado Minister, Minamoto no Michichika, was his son.

791 *Reply*

mishi yume wo
wasururu toki ha
nakeredomo
aki no nezame ha
ge ni zo kanashiki

never comes a time
when that fleeting dream I saw
is forgotten
but most truly sorrowful are
the wakeful hours of autumn

Minamoto no Michichika, Tsuchimikado Palace Minister

- 792 *Composed as he spent the night at the house of a woman he had been visiting secretly after her death*

nareshi aki no	just as we left it is
fukeshi yodoko ha	the late night bed of autumn—
sore nagara	grown so familiar—
kokoro no soko no	how sorrowful is the dream
yume zo kanashiki	that lies hidden in my heart

Fujiwara no Saneie, Major Counselor

Fukeshi (grown late) modifies both autumn (*aki*) and also ‘night bed’ (*yodoko*).

- 793 *When traveling in Michinokuni, Saigyō saw an imposing tomb in the middle of a field and asked about it. Told, “This is the tomb of the Middle Captain,” he inquired, “Which Middle Captain?” and learned it was the tomb of Sanekata. It was winter, and as he gazed out over the frost-withered stalks of plume grass, he felt a sadness attuned to the season*

kuchi mo senu	imperishable
sono na bakari wo	only his name left behind
todomewokite	for later ages
kareno no susuki	this must be his remembrance
katami ni zo miru	plume grasses in withered fields

Saigyō

Michinokuni referred to the northern Honshū provinces of Echizen, Etchū, and Mutsu. Fujiwara no Sanekata had risen to the rank of Middle Captain of the Left Guards, but in 995, after quarreling within the imperial palace, he was sent to Michinokuni, where he died three years later. His grave is in present-day Medeshimashite, Natori City, Miyagi Prefecture.

Kuchi- (rotting) and *kare-* (withering) are *engo*.

- 794 *Composed as he reflected that those who practiced the Way with him had passed away one after another*

furusato wo	are these tears I shed
kofuru namida ya	yearning for my old home as

hitori yuku
tomo naki yama no
michishiba no tsuyu

I walk alone dew
on roadside weeds on this mountain
where my friends are no more

Jien, former Major Archbishop

795 *Inspired by the fierce storm blowing at the Hōrinji, where he was
secluded during the autumn he was mourning his mother*

uki yo ni ha
ima ha arashi no
yamakaze ni
kore ya nareyuku
hajime naru ran

I feel I can no
longer live in this sad world—
has it begun that
time when I'll grow accustomed
to the stormy mountain winds

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Shunzei's mother died in 1139. The Hōrinji is located in Arashiyama, Ukyō-ku, Kyoto.
Arashi also means 'storm' and—when read *araji* (shall not be)—functions as a *kakekotoba*.

796 *Composed in autumn after the death of Teika's mother, while staying at
a temple near her gravesite*

mare ni kuru
yoha mo kanashiki
matsukaze wo
taezu ya koke no
shita ni kiku ran

this pine wind soughing
so mournfully in the night
on my rare visit—
is its moaning heard without
respite there beneath the moss

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Teika's mother was Shunzei's wife, Bifukumon'in no Kaga (d. 1193); see 788. She was buried at the Hōshōji in Higashiyama, Kyoto.

797 *Moved by the sound of the wind during the Godless Month after
Emperor Horikawa passed away*

mono omoheba	as I sit grieving
iro naki kaze mo	the winds that whistle about
nakarikeri	me are not lacking
mi ni shimu aki no	in color for autumn's very
kokoro narahi ni	nature saturates my body

Minamoto no Masazane, Koga Chancellor

Emperor Horikawa died on 1107/7/19. The Godless Month (*Kaminadzuki*) was the Tenth Month, the first month of autumn. *Shimu* means 'to pierce,' as well as 'to steep' or 'to be imbued' and also 'to be affected by, to feel deeply.' Autumn is traditionally associated not only with autumnal colors, but also with sorrow and loss. The *honka* is *Kokin rokujō* 308 by Ki no Tomonori:

fukikureba	as it blew over
mi ni mo shimikeru	me it saturated my
aki kaze wo	body ah once I
iro naki mono to	thought the piercing autumn wind
omohikeru kana	a thing without a color

798 *A poem composed after Fujiwara no Sadamichi had passed on, when he
appeared in someone's dream on a bright moonlit night to say, "I am in
the Courtiers' Hall"*

furusato wo	when I number those
wakareshi aki wo	autumns since I left our old
kazofureba	village behind me
yatose ni narinu	eight long years have run their course—
ariake no tsuki	ah bright moon at break of day

Fujiwara no Sadamichi

The poem is attributed to the ghost of Sadamichi, son of Fujiwara no Yasuzane and foster son of Fujiwara no Michitoshi, who had died on 1115/8/24 at the age of about twenty. Only high court nobles were permitted to enter the Courtiers' Hall at the imperial palace.

799 *Seeing the moon in the year after Minamoto no Tameyoshi had passed away*

inochi areba	because still I live
kotoshi no aki mo	this year too I've gazed upon
tsuki ha mitsu	the moon of autumn
wakareshi hito ni	but never again will there
afu yo naki kana	be nights shared with one now gone

Nōin

Tameyoshi, son of Minamoto no Kunimori, was Governor of Bizen when he died on 1042/10/1.

Yo (world; night) is a *kakekotoba* so the last line means both 'this is not a world of meetings' and 'there will be no nights of meeting.'

800 *During a time when life was especially tenuous and many people had perished, the Middle Captain Nobukata died. In the Godless Month, the author went to Nobukata's home at Shirakawa and saw one lingering autumn leaf*

kefu kozu ha	if today I had
mide ya yamamashi	not come I'd have missed them all—
yamazato no	in this world both bright
momidji mo hito mo	leaves of mountain villages
tsune naranu yo ni	and people are transient

Fujiwara no Kintō, former Major Counselor

A smallpox epidemic killed many in 998, among them Minamoto no Nobukata, who died on 10/13. Nobukata's home had been in Shirakawa in northern Kyoto. The Godless Month was the tenth lunar month, the second month of autumn.

- 801 *One of many poems on mutability sent to former Major Archbishop Jien in the Godless Month in the year following the one in which Emperor Gotoba had traveled to Minase during the same month and sent a poem saying he was “soaked by early winter rain”*

omohiizuru	deep in memories
woritaku shiba no	breaking brushwood for a fire—
yufu keburī	the smoke that cloaks all
musebu mo ureshi	this evening pleases me for
wasuregatami ni	forgetting is difficult

Retired Emperor Gotoba

For Minase, see 378. The Godless Month is the tenth month of the lunar calendar.

Wori- (time, occasion; breaking) is a *kakekotoba*, as is *wasuregatami* (difficulty in forgetting)/*katami* (keepsake). The poem Gotoba had sent to Jien the previous year after the death of Gotoba's junior consort (*kōi*), Owari, on 1204/10/19, is:

nanto mata	why once again just
wasurete suguru	as I was forgetting were
sode no ue ni	sleeves soaked from above
nurete shigure no	by early winter rains that
odorokasu ran	startled me to awareness

- 802 *Reply*

omohiidzuru	deep in memories
woritaku shiba to	you break brushwood for a fire—
kiku kara ni	hearing of this I
taguhi shirarenu	know how extraordinary
yufu keburī kana	that evening smoke must have been

Jien, former Major Archbishop

Jien responds to Gotoba's poem (801), quoting his opening phrases and using the *kakekotoba wori-*, meaning both 'time' or 'occasion' and 'breaking.'

803 *On 'mutability in the rain'*

naki hito no	that cloud	all that's left
katami no kumo ya	of one I can no longer	
shiworu ran	see	is it fading
yufube no ame ni	away	its color hidden
iro ha mienedo	by the chilly evening rain	

Retired Emperor Gotoba

The *honka* is a poem from the "Yūgao" chapter of *Genji monogatari*:

mishi hito no	when I gaze upon
keburi wo kumo to	that cloud of smoke
nagamureba	all that's left
yufube no sora mo	of one I can no
mutsumajiki kana	longer see
	how precious to
	me is the sky at evening

804 *Sent in the Godless Month after the Biwa Empress Dowager had passed away to one or another of her palace ladies*

kaminadzuki	in the Godless Month
shigururu koro mo	time of cold rain and tear-soaked robes
ika nare ya	how do people of
sora ni suginishi	the autumn palace pass these
aki no miyabito	days beneath desolate skies

Sagami

The Biwa Empress Dowager (*kōtaigōgū*) was Fujiwara no Kenshi, consort of Emperor Sanjō and daughter of Fujiwara no Michinaga. She died on 1027/9/14.

Shigururu koro, 'the time when cold rains fall,' implies also 'the time when tears fall.' *Koro mo* has two meanings: 'time, too' and 'robe.' "Autumn palace" (*aki no miya*) is a reference to the name of the palace of the Empress Dowager, the Chōshūgū (Long Autumn Palace). *Sora* (sky) functions as *engo* with *shigururu* (drizzled).

- 805 *Composed, after Michifusa, Major Captain of the Right, had passed away, upon discovering a folding fan on which he had practiced a few characters for amusement*

tesusabi no	though dashed off as but
hakanaki ato to	the fleeting product of
mishikadomo	quiet leisure hours
nagaki katami ni	these precious tracings have now
narinikeru kana	become a lasting keepsake

Daughter of the Tsuchimikado Minister of the Right

Michifusa, son of Fujiwara no Yorimichi, died on 1044/4/27 at the age of nineteen. The author, daughter of Minamoto no Morofusa, was Michifusa's wife of two years.

- 806 *Discovering, at the residence of the Ise Virgin Junior Consort, some notebooks in which the late sovereign had written*

tadzunete mo	seeking I descried
ato ha kakute mo	only these traces jottings
midzuguki no	by a brush and hand
yukuhe mo shiranu	now vanished I know not where
mukashi narikeri	those beloved days of old

Uma no Naishi

The Ise Virgin Junior Consort was Kishi, consort of Emperor Murakami, who died 967/5/25.

Kakute mo means both 'thus' and 'the writing hand, too.' *Midzuguki* (brush) also contains a play on words: *midzu* may also be read *mitsu*, 'seen.' *Midzu* also means 'water.' The first three lines (of the brush and hand whose traces I sought) are a *jo* linked to the last line (it has now become long ago) by the fourth line, *yukuhe mo shiranu* (destination unknown), which describes the water, brush, hand, and days of old.

- 807 *Reply*

inishihe no	of that one now gone
naki ni nagaruru	only the flowing brush strokes
midzuguki ha	and my tears remain—

ato koso sode no
ura ni yorikere

nearing Sode Bay they splash
the dark lining of my sleeves

Kishi Joō, Junior Consort

Nagaruru midzu (flowing water) can also be read as part of the phrase *nakaruru mid-zuguki* (wept-over brush strokes) and functions as a *kakekotoba*. *Sode no ura* is a place name, Sode Bay in Sakata, Yamagata Prefecture, and it also means 'lining of sleeves.' *Nagaruru* (flowing), *midzu* (water), *ura* (bay), and *yorikere* (approached, drew near) are *engo*.

808 *Composed on a bright moonlit night on a secret visit to a woman's home
after Lord Kōtoku passed away*

hoshi mo ahenu
koromo no yami ni
kurasarete
tsuki tomo ihazu
madohinuru kana

never allowed to
dry my dark mourning robes
obscure all about
me in spite of the brilliant
moonlight I have lost my way

Fujiwara no Michinobu

Lord Kōtoku, Fujiwara no Tamemitsu, father of Michinobu, died on 992/6/16.

809 *On conducting the Service of Lights for the Lay Monk and Regent*

minasoko ni
chidji no hikari ha
utsuredomo
mukashi no kage ha
miezu zo arikeru

deep in the waters
the reflections of many
thousands of lights glow
but invisible is that
radiance of long ago

Fujiwara no Senshi, Higashi Sanjōnoin

Lay Monk and Regent Fujiwara no Kaneie died on 990/7/20. The author was his daughter, consort of Emperor En'yū. The Buddhist Service of Lights, Mandōe, centered on the offering of a thousand candles with prayers for the deceased.

810 *Composed after Kintada passed away*

mono wo nomi	awakened by sad
omofu nezame no	thoughts sorrowful reflections—
makura ni ha	daybreak never comes
namida kakaranu	but I find clinging to my
akatsuki zo naki	pillow trembling tears of grief

*Minamoto no Saneakira*811 *Composed after Emperor Ichijō passed on, when, grieving and yearning for him, she caught a glimpse of him in a dream*

afu koto mo	now there is no chance
ima ha naki ne no	for us to meet unless it
yume narade	be in my tearful
itsu ka ha kimi wo	dreams when will I ever
mata ha miru beki	see my beloved again

Jōtōmon'in

Emperor Ichijō died on 1011/6/22. Jōtōmon'in (Shōshi) was his consort.

Naki is a *kakekotoba* linking the phrases *ima ha naki* (now there is no [chance]) and *naki ne* (weeping sound).

812 *On hearing that Jōtōmon'in was secluded at Shirakawa after Emperor Gosuzaku passed on*

ushi tote ha	knowing its sorrow
idenishi ihe wo	she has left this home behind
idenu nari	gone to another
nado furusato ni	why then have I returned once
waga kaheriken	more to this my old village

Fujiwara no Seishi, Junior Consort

Emperor Gosuzaku, son of Emperor Ichijō and Jōtōmon'in, died on 1045/1/18. Seishi was the consort of Gosuzaku. Jōtōmon'in Shōshi had taken religious vows on 1026/1/19,

but continued to reside in the Kyōgoku Palace until Gosuzaku's death, when she retired to Shirakawa (see 669). The term for taking religious vows, *shukke*, is written with characters that mean 'leaving the house,' so the poem refers both to Jōtōmon'in's departure from the palace and to her retirement from secular life. Seishi (1014–68) herself returned to the home of her father, Fujiwara no Norimichi, and became a nun in 1053.

813 *After the death of a young child*

hakanashi to	ephemeral they
ifu ni mo itodo	told me but now my tears flow
namida nomi	all the more ah such
kakaru kono yo wo	is this world where once I felt
tanomikeru kana	safe in the love of a child

Minamoto no Michinari

Kakaru means both 'to splash [with tears]' and 'such [a world].' *Kono yo* (this world) may also mean 'life of a child' or 'world with a child in it.'

814 *A poem spoken in someone's dream after the Consort of Emperor Goichijō had passed on*

furusato ni	if only there were
yuku hito mogana	someone traveling to my
tsuge ya ran	old home I'd send this
shiranu yamadji ni	message alone I wander
hitori madofu to	unfamiliar mountain roads

Fujiwara no Ishi (999–1036), consort of Emperor Goichijō, was also known as the Fujitsubo Consort. The headnote credits her spirit with speaking this poem in someone's dream.

815 *Composed on hearing of the demise of the Ononomiya Minister of the Right*

tama no wo no	even that one whose
nagaki tameshi ni	life we took as a model

hiku hito mo	long string of jewels
kiyureba tsuyu ni	has vanished like dew alas
kotonaranu kana	no different from the rest

Fujiwara no Nagaie, Supernumerary Major Counselor

The Ononomiya Minister of the Right was Fujiwara no Sanesuke, who died on 1046/1/16 at the age of ninety.

Tama no wo (string of jewels) is a metaphor for life. *Tama no wo*, *nagaki* (long), and *hiku* (to pull [a string]; to take [as an example]) are *engo*, as are *kiyu* (vanish) and *tsuyu* (dew). *Tsuyu ni* also means 'not at all.'

816 *Composed after Koshikibu no Naishi had passed away, having asked that the jewel case she always kept by her be given as an offering for the intoning of sutras*

kohiwabu to	as I grieve yearning
kiki ni dani kike	for you please oh please listen
kane no oto ni	to these bells tolling—
uchiwasuraruru	never is there a moment
toki no ma zo naki	when memories don't resound

Izumi Shikibu

Koshikibu no Naishi (who died in childbirth in 1025) was the daughter of Izumi Shikibu and had served, like her mother, at the palace of Jōtōmon'in Shōshi. *Kane* (bell) and *uchi-* (striking) are *engo*. *Uchi-* also functions as an emphatic prefix for *wasuraruru* (forgotten).

817 *A poem sent to Kaga no Shōnagon after discovering among the effects of Jōtōmon'in no Koshōshō the affectionate letters which they had so often exchanged*

tare ka yo ni	is there anyone
nagarahete min	in this world who might live on
kakitomeshi	forever though words
ato ha kiesenu	written and left behind
katami naredomo	endure unfading keepsakes

Murasaki Shikibu

Koshōshō, a lady who had been in the service of Jōtōmon'in with Murasaki Shikibu, was the daughter of Minamoto no Sukeyoshi. Kaga no Shōnagon is unknown except for this exchange of poems, which is recorded in the *Murasaki Shikibu nikki*.

818 *Reply*

naki hito wo
shinoburu koto mo
itsu made zo
kefu no ahare ha
asu no waga mi wo

how long must I yearn
for one who has gone and will
not return again—
the sorrow I know today
tomorrow will be for me

Kaga no Shōnagon

819 *On seeing the weeds grown rank and the other changes that had taken place when Archbishop Myōson's hermitage was moved to Iwakura after he passed away*

naki hito no
ato wo dani tote
kite mireba
aranu sato ni mo
narinikeru kana

I came hoping to
see the vestiges at least
left by one now gone
yet even the hermitage
has vanished without a trace

Kyōsen, Master of Discipline

Myōson, Abbot (*chōri*) of the Tendai monastery Onjōji (Miidera), died on 1063/6/26. Iwakura is in Sakyō-ku, Kyoto.

820 *Seeing paintings of various famous places in Michinokuni at a time when she was lamenting the impermanence of this world*

mishi hito no
keburi to narishi
yufube yori
na zo mutsumajiki
shihogama no ura

since that evening
when one I loved so well changed
to drifting smoke your
very name is dear to me
Shiogama on the bay

Murasaki Shikibu

Michinokuni was a name for the northern Honshū provinces of Echizen, Etchū, and Mutsu.

Mutsumajiki (dear) suggests the place name Mutsu, where Shiogama was located on Matsushima Bay. Shiogama (which means 'salt kiln') was famous for the production of salt by burning seaweed on the shore.

821 *Sent to the home of Gen Sanmi after the demise of Emperor Gosuzaku*

ahare kimi	ah I yearn for you—
ikanaru nobe no	from which of these fields floated
keburi nite	that column of smoke
munashiki sora no	to become a drifting cloud
kumo to nariken	in the vast and empty sky

Ben no Menoto

Gen Sanmi was the wet nurse of Gosuzaku, and Ben no Menoto was the nurse of Gosuzaku's consort, Yōmeimon'in. Gosuzaku had died on 1045/1/18.

Munashiki sora (empty sky) is a Buddhist metaphor for the unreality, or lack of independent existence, of all things.

822 *Reply*

omohe kimi	sympathize with me—
moeshi keburu ni	spring mist left behind to rise
magahinade	belatedly toward
tachiokuretaru	the skies unable to unite
haru no kasumi wo	with that burning column of smoke

Gen Sanmi

823 *On hearing of the death in the provinces of Ōe no Yoshitoki, who had sent the poem "the tip leaves of the reeds along Naniwa canal" when he left to become Governor of Tsushima*

ahare hito	ah poor gentleman
kefu no inochi wo	had you but known what your life's
shiramaseba	fate would bring today

naniha no ashi ni
chigirazaramashi

surely you would not have made
that vow to Naniwa reeds

Nōin

Yoshitoki was appointed Governor of Tsushima, an island off the coast of Nagasaki, in 1009. His parting poem is included in the *Goshūishū*, 476:

inochi araba
ima kaherikommu
tsu no kuni no
naniha horie no
ashi no uraba ni

if still I have life
at the last I will return
to the tip leaves of
the reeds along Naniwa
canal in the country of Tsu

824 *Topic unknown*

yomosugara
mukashi no koto wo
mitsuru kana
kataru ya utsutsu
arishi yo ya yume

all the night long I
gazed upon those beloved
sights of days gone by—
did we speak was that world
reality or a dream

Ōe no Masahira

The poem is included in the *Shokushikashū* with the headnote, “Composed after the demise of Emperor Ichijō, when, grieving and yearning for him, he caught a glimpse of him in a dream.”

825 *Composed after the demise of Lord Toshiyori, when the mirror that he had used daily was recast into an image of the Buddha*

utsuriken
mukashi no kage ya
nokoru tote
miru ni omohi no
masu kagami kana

trying to catch sight
of that reflection of long
ago hoping it
lingered here I gazed as sad
thoughts grew at the true mirror

Shinshōshō

Minamoto no Toshiyori, father of Shinshōshō, died in the eleventh month of 1129.

Masu (true; to increase) functions as a *kakekotoba*.

- 826 *Composed after the brief life of a woman he had visited ended, when he took out and re-read the letters she had written, thinking he would copy sutras on them*

kakitomuru	leaves of words raked up
koto no ha nomi zo	and left behind on paper—
midzuguki no	the traces which flowed
nagarete tomaru	unceasingly from your brush
katami narikeru	now have become my keepsake

Azechi no Kinmichi

Kinmichi plans to copy sutras on the backs of his late wife's letters to give her merit in the afterlife.

Kaki- (writing; raking) is a *kakekotoba*. *Koto no ha* (leaves of words) is a play on the word *kotoba* (words). *Midzuguki no*, which may mean 'of the brush' or 'of the writing,' is a *makurakotoba* used to modify *nagarete* (flowing). *Ha* (leaves) and *nagarete* (flowing) are *engo*, and *nagarete* also has the meaning 'living on,' suggesting reincarnation.

- 827 *Presented to a lady-in-waiting at the former palace of the late Princess Teishi, after the author heard that Princess Sōshi had moved there but found, on visiting, that everything was still as it had been*

arisugaha	Arisu River
onaji nagare ha	unchanged is the flowing stream
kaharanedo	and unforgotten
mishi ya mukashi no	is the reflection I saw
kage zo wasurenu	in these waters long ago

Minamoto no Masasada, Nakanoin Minister of the Right

Princess Teishi, daughter of Emperor Shirakawa, had been selected as Saiin (Kamo Shrine Vestal) in 1099 during the reign of Emperor Horikawa. Known as the Tsuchimikado Saiin or Biwa Saiin, she died on 1156/1/5 at the age of seventy-five. Princess Sōshi (1094–1162) was a daughter of Emperor Horikawa chosen as Saiin in 1123 during the reign of Sutoku.

The Arisu River flowed near the Nonomiya where the Princesses lived for a year of purification before taking up the post of Saiin.

828 *Sent to the home of the Regent and Chancellor in the autumn after the
mother of Supernumerary Middle Counselor Michiie passed away*

kagiri naki	you were abstracted—
omohi no hodo no	lost in sad dreams of endless
yume no uchi ha	sorrow unwilling
odorokasaji to	to disturb your reverie
nageki koshi kana	I have grieved in solitude

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The Regent and Chancellor was Fujiwara no Yoshitsune, father of Michiie. Yoshitsune's wife, mother of Michiie, had passed away on 1200/7/13 at the age of thirty-four.

829 *Reply*

mishi yume ni	this wretched body—
yagate magirenu	unable to vanish into
waga mi koso	that dream we shared is
toharuru kefu mo	affected anew today by
madzu kanashikere	the sympathy you've offered

Minamoto no Yoshitsune, Regent and Prime Minister

The *honka* is found in the "Wakamurasaki" chapter of *Genji monogatari*:

mite mo mata	so few are the nights
afu yo mare naru	when we may meet again in
yume no uchi ni	this world if only
yagate magiruru	I could vanish into this
waga mi to mogana	dream that we two share tonight

- 830 *A reply composed during the period of mourning for his mother, when
he received condolences from someone else who had been bereaved*

yo no naka ha
mishi mo kikishi mo
hakanakute
munashiki sora no
keburi narikeri

in this world of ours
from all I've seen from all I've
heard everything is
transient fleeting forms turn
to smoke in an empty sky

Fujiwara no Kiyosuke

- 831 *On ephemerality*

itsu nageki
itsu omofu beki
koto nareba
nochi no yo shirade
hito no sugu ran

when will they lament
when will they begin to think—
since life is thus it
seems people pass their days
heedless of the world to come

Saigyō

- 832 *On ephemerality*

mina hito no
shirigaho ni shite
shiranu kana
kanarazu shinuru
narahi ari to ha

everyone puts
on a knowing face yet they
do not understand
the unalterable way
of this world is certain death

Jien, former Major Archbishop

- 833 *On ephemerality*

kinofu mishi
hito ha ikani to
odorokedo
naho nagaki yo no

that one I saw just
yesterday how can it be—
startled and shaken
yet I am still held captive

yume ni zo arikeru

by the dream of a long night

Jien, former Major Archbishop

Jien compares the cycle of reincarnations to a “dream of a long night” lacking the illumination of enlightenment, a metaphor from the *Yuishiki ron*.

834 *On ephemerality*

yomogifu ni
itsu ka oku beki
tsuyu no mi ha
kefu no yufugure
asu no akebono

when will it be placed
amidst wild artemesia—
this dew drop-fragile
body will it be at dusk
today or dawn tomorrow

Jien, former Major Archbishop

Wild artemesia (*yomogi*) grows on *yomogifu* (uncultivated weedy land) and is often associated with graves. *Yomogifu*, *oku* (settle), and *tsuyu* (dew) are *engo*.

835 *On ephemerality*

ware mo itsu zo
aramashikaba to
mishi hito wo
shinobu to sureba
itodo sohiyuku

when will my time come—
I feel such yearning for one
that I once knew one
I wish were here has joined
that ever-growing number

Jien, former Major Archbishop

The *honka* is *Shūishū* 1299 by Fujiwara no Tameyori:

yo no naka ni
aramashikaba to
omofu hito
naki ga ohoku mo
narinikeru kana

here in this world of
ours those I wish were still with
me those I think of
sadly their ranks have grown
steadily more numerous

- 836 *Sent when he heard that during Lord Yorisuke's visit to former Consultant Norinaga, who was in retreat at Kōya, Norinaga's illness had worsened and he had passed away*

tadzunekite	coming to visit
ika ni ahare to	only to gaze upon this
nagamu ran	sorrowful sight
ato naki yama no	a white cloud drifting over
mine no shirakumo	mountain peaks leaving no trace

Jakuren

Fujiwara no Norinaga, Yorisuke's elder brother, had supported Sutoku in the ill-fated rebellion of 1156 known as the Hōgen Disturbance and had then taken religious vows and been exiled to Hitachi Province (Ibaraki Prefecture) for six years. He died at the Shingon monastery on Mt. Kōya sometime after 1178.

The white cloud drifting over the peaks suggests smoke from the crematorium.

- 837 *Sent to someone who had been left behind and was grieving*

naki ato no	kept company now
omokage wo nomi	only by memories of
mi ni sohete	the image of one
sa koso ha hito no	no longer here such is the depth
kohishikaru rame	which human love may reach

Saigyō

- 838 *When someone in mourning reproached him for not visiting*

ahare to mo	ah the pity of
kokoro ni omofu	it if only I could speak
hodo bakari	plainly and express
iharenu beku ha	all that is in my heart then
tohi koso ha seme	would I go to console you

Saigyō

839 *On ephemerality*

tsukudzuku to
omoheba kanashi
itsu made ka
hito no ahare wo
yoso ni kiku beki

when I ponder this
deeply how sad it is how
long will it be that
people see others' sorrow
as meaning nothing to them

Fujiwara no Sanefusa, Lay Monk Minister of the Left

840 *Composed on a visit to the grave of Middle Captain of the Left Guards Michimune*

okurewite
miru zo kanashiki
hakanasa wo
uki mi no ato to
nani tanomiken

left behind to gaze
sorrowfully at this grave
symbol of transience
how could I have thought he'd see
mine and remember my sad life

Minamoto no Michichika, Tsuchimikado Palace Minister

Michimune, son of the author, died on 1198/5/6.

Haka (grave)/*hakanasa* (brevity, transience) is a *kakekotoba*.

841 *Composed on a visit to the grave of Cloistered Prince Kakukai at the end of the period of mourning*

sokohaka to
omohitsudzukete
kite mireba
kotoshi no kefu mo
sode ha nurekeri

vivid memories
flood my mind as I journey
to visit that grave—
this year's anniversary
too I find my sleeves soaked through

Jien, former Major Archbishop

Kakukai, son of Emperor Toba, died on 1181/11/6. Also known as the Hosshōji Abbot, he had given the young Jien his religious instruction.

Sokohaka to (vividly)/*haka* (grave) is a *kakekotoba*.

- 842 *When they were holding a Buddhist memorial service for their mother at the Awataguchi house, all the children gathered. As they were reminded once again of how things had been, the sky darkened and rain poured down. This poem was written on the sliding door of the chapel as they departed*

tare mo mina	when there was no one
namida no ame ni	who was able to hold back
sekikanenu	the swift rain of sad
sora mo ikaga ha	tears could even the skies have
tsure nakaru beki	behaved as if unaffected

Fujiwara no Tadatsune, Major Captain of the Right

Tadatsune's mother, wife of Fujiwara no Kanemasa, was a daughter of Taira no Kiyo-mori. Awataguchi is in the Higashiyama District of Kyoto.

- 843 *When he was writing the number of the dead on grave markers and composing poems*

mishi hito ha	those people once seen
yo ni mo nagisa no	are now gone from this world salt
moshihogusa	seaweed drawn up on
kakioku tabi ni	the shore each time I write these
sode zo shiworuru	names my drenched sleeves become limp

Reverend Gyōhen

Seaweed was raked up onto mats, drenched with seawater, and burned to produce salt. *Naki* (being gone)/*nagisa* (shore) and *kaki-* (raking; writing) are *kakekotoba*. *Nagisa no moshihogusa* (salt seaweed of the shore) is a *jo* linked to the last two lines (each time I write this down my drenched sleeves become limp) by the *kakekotoba* *kaki-*. The phrase also functions as *engo* with *shioruru* (wilted).

- 844 *Composed the summer after his son died, when he visited his home and smelled the fragrance of the flowering mandarin orange*

arazaran	did he wish me to
nochi shinobe to ya	yearn once he was no more—

sode no ka wo
hana tachibana ni
todomeokiken

the scent of his sleeves
it seems still lingers in
mandarin orange blossoms

Hōribe no Narinaka

The *tachibana* is a fragrant citrus tree, the *Citrus tachibana*.

The *honka* is the anonymous *Kokinshū* 139:

satsuki matsu
hana tachibana no
ka wo kageba
mukashi no hito no
sode no ka zo suru

when I breathe the fragrance
of the mandarin orange
blossoms that await
the Fifth Month it brings back
scented sleeves of one I loved

845 *Composed after the monk Nōin passed away*

arishi yo ni
shibashi mo mide ha
nakarishi wo
ahare to bakari
ihite yaminuru

when he was in this
world hardly any time passed
without my seeing
him and now all I can do
is sigh these piteous sighs

Fujiwara no Kanefusa

Nōin died sometime after 1035.

846 *Sent to the residence of Suō no Naishi in the autumn of the year after his wife died*

tohe ka shi na
katashiku fudji no
koromode ni
namida no kakaru
aki no nezame wo

ah please come to me
as I lie awake these long
autumn nights tears cling
to the sleeves of my single-
spread robe of wisteria

Fujiwara no Michitoshi, Provisional Middle Counselor

Suō no Naishi, daughter of Taira no Munenaka, Governor of Suō, served at the courts of Emperors Goreizei and Horikawa and was Principal Handmaid (*naishi*) to Shirakawa.

Mourning robes were called “wisteria robes,” *fudjigoromo*. *Kakaru* is a *kakekotoba* meaning both ‘to hang’ and ‘such.’ Spreading just one side of one’s robe suggests sleeping alone.

847 *Composed after Emperor Horikawa passed away*

kimi nakute	my lord gone there is
yoru kata mo naki	no one to hang my hopes on—
awoyagi no	entwined threads of
itodo ukiyo zo	green willow grow more tangled
omohimidaruru	are my thoughts in this sad world

Minamoto no Kunizane, Supernumerary Middle Counselor

Kunizane was the uncle of Emperor Horikawa, who died on 1107/7/19.

Yoru means ‘to rely on,’ ‘to meet, or approach,’ and ‘to twist, or twine.’ *Ito* (thread)/*itodo* (more and more) is a *kakekotoba* serving to link the *jo* (no way to twist threads of green willow) to the last two lines of the poem (my thoughts are more and more entangled in this sad world). *Yoru* (to twine), *ito* (thread), and *midaruru* (tangled) are *engo*.

848 *After the woman he had long visited passed away in a mountain village, he was overwhelmed with sorrow. One day he made a short trip to the capital, and, as he was returning at dawn, his companions hurried him along, saying, “The cock has crowed”*

itsu no ma ni	when did it happen
mi wo yamagatsu to	when did I become one of
nashihatete	the mountain woodsmen—
miyako wo tabi to	now the capital seems but
omofu naru ran	a lodging on a journey

Fujiwara no Akisuke, Master of the Left Capital

849 *At the interment of the Nara emperor*

hisakata no	wilting under rains
ame ni shiworuru	that fall from distant skies our
kimi yuwe ni	lord yearning for
tsukihi mo shirade	him we weep unaware of
kohiwataru ran	the crossing of sun and moon

Kakinomoto no Hitomaro

This poem is a variant of *Man'yōshū* 200, where it is said to have been composed on the occasion of the temporary interment of Prince Takechi (654–696), son of Emperor Tenmu (ca. 631–686; r. 672–686). At the time of the compilation of the *Shinkokinshū*, Hitomaro was believed to have lived during the reign of Emperor Heizei (773–824; r. 806–809) and to have participated in the compilation of the *Man'yōshū*.

Hisakata no (translated here as 'distant') is a *makurakotoba* of uncertain meaning modifying *ame* (skies). *Ame* (skies; rain) is a *kakekotoba* and also implies tears of grief. *Tsukihi* (moon and sun) suggests the passage of many days as the celestial bodies cross (*wataru*) the skies (*ame*). These three images form a pattern of *engo*.

850 *Topic unknown*

aru ha naku	those alive vanish
naki ha kazu sofū	their number raising the count
yo no naka ni	of all those now gone—
ahare idzure no	in this sad world until which
hi made nageken	day must I go on grieving

*Ono no Komachi*851 *Topic unknown*

shiratama ka	are those white jewels
nani zo to hito no	tell me what are those things I
tohishi toki	see if only when
tsuyu to kotahete	she asked me I had told her
kenamashi mono wo	it was dew then vanished too

Ariwara no Narihira

According to the *Ise monogatari* 6, Narihira composed this poem after a woman with whom he was running away asked him about the dewdrops and later was gobbled up by a demon.

Tsuyu (dew) and *ke-* (vanishing) are *engo*.

852 *Seeing the Imperial Concubine appear in mourning dress*

toshi fureba	as years go by it
kaku mo arikeri	is ever thus this child in
sumizome no	ink-dyed mourning robes
ko ha omofu tefu	so dark can they tell the depth
sore ka aranu ka	of her sorrow or can they not

Emperor Daigo

Ko (child; this) is a *kakekotoba*. It also has the meaning 'depth [of color].'

853 *On finding many lilies of forgetfulness growing at the house where he was staying while he was in mourning, he sent this poem to the owner*

naki hito wo	helpless to endure
shinobikanete ha	my yearning for one now gone
wasuregusa	I take up lodging
ohokaru yado ni	in a house where lilies
yadori wo zo suru	of forgetfulness flourish

Fujiwara no Kanesuke, Middle Counselor

Lilies of forgetfulness (*wasuregusa*) are a variety of daylily (*Hemerocallis fulva*) now called *yabukanzō*.

- 854 *He had long been suffering from an illness but happened to recover somewhat and went to court. Meeting Major Controller of the Right Kintada, who was then Chamberlain, he promised that he would return in two days, but his illness grew worse, and as his end drew near he sent this poem to Kintada*

kuyashiku zo
 nochi ni ahan to
 chigirikeru
 kefu wo kagiri
 iwamashi mono wo

regrettably I
 vowed that we would meet again
 at a later time—
 if only I had told you
 my life's limit is today

Fujiwara no Suenawa

Minamoto no Kintada was the son of Kuninori.

- 855 *Composed on the seventh of the Seventh Month after his mother, the Junior Consort, had passed away*

sumizome no
 sode ha sora ni mo
 kasanaku ni
 shibori mo ahezu
 tsuyu zo koboruru

although I have not
 loaned my ink-dyed garments to
 those lovers in the skies
 dewdrops spill on my sleeves so
 thickly I can't wring them dry

Prince Tomohira, Minister of Central Affairs

Tomohira's mother, Shōshi, Junior Consort to Emperor Murakami, died on 1088/7/16 at the age of seventy-eight. This poem was composed on the night of the Tanabata celebration (see 313).

- 856 *On discovering, amidst some other things, a letter from someone who was gone, she sent this poem to a bereaved relative*

kurenu ma no
 mi woba omohade
 hito no yo no
 ahare wo shiru zo

not thinking how much
 time remains until my own
 sunset I've come to
 truly know how impermanent

katsu ha hakanaki

is this world of misery

Murasaki Shikibu

According to the *Murasaki Shikibu nikki*, the person who had died was Murasaki Shikibu's daughter, Koshōshō.

The *honka* is *Kokinshū* 838 by Ki no Tsurayuki:

asu shiranu
waga mi to omohedo
kurenu ma no
kefu ha hito koso
kanashikarikere

although I know my
tomorrows are uncertain—
while still I enjoy
my todays how I grieve for
one whose twilight has darkened

Parting

857 *Composed to send with a gift of clothing to someone who was going to Michinokuni*

tamaboko no	if on that mountain
michi no yama kaze	road as straight as your jeweled
samukaraba	staff the wind blows cold
katamigatera ni	I hope you will wrap yourself
kinan to zo omofu	in this and remember me

Ki no Tsurayuki

For Michinokuni, see 643.

Tamaboko no (of the jeweled staff) is a *makurakotoba* modifying *michi* (road).

858 *Topic unknown*

wasurenan	this is a world to
yo ni mo koshidji no	be forgotten for when might we
kaheru yama	meet again Returning
itsuhata hito ni	Mountain and Itsuhata
ahan to suran	along the road to Koshi

Ise

Koshidji, the Koshi Road, was a name for the road to northwestern Honshū. Kaheru ('returning') Mountain, between Imajō and Suizu in Fukui Prefecture and Itsuhata ('when again') in Tsuruga City, Fukui, lay along this road. *Yo* (world) can also be used to refer to a love affair, and it may function here as a *kakekotoba*, as *yo ni mo* can mean 'not at all.'

859 *On parting with someone to whom her vows had not been shallow*

kita he yuku	send your messages
kari no tsubasa ni	on the wings of the wild geese

kototsute yo
kumo no uhagaki
kakitaezu shite

which brush the tops of
the clouds as they travel north
writing me unceasingly

Murasaki Shikibu

This poem is introduced in the *Murasaki Shikibu shū* as a poem of consolation sent to a woman who had moved far away from another woman she had vowed to treat as she had treated her own deceased sister. It alludes to the Chinese legend of Su Wei of the Former Han, who, taken prisoner, sent messages to the capital by tying them to the legs of wild geese.

860 *Sent with a travel robe to someone going to the countryside*

akigiri no
tatsu tabigoromo
wokite miyo
tsuyu bakari
katami naritomo

place it beside you—
gaze upon this travel robe
cut from autumn mists
though it be but a keepsake
fleeting as dew on your journey

Ōnakatomi no Yoshinobu

Tatsu means 'to rise,' 'to depart,' and 'to cut out [fabric]' and links the *jo akigiri no tatsu* (autumn mists rise) to *tabigoromo* (travel robes): *tatsu tabi* means 'the journey on which you depart' and *tatsu tabigoromo* means 'the travel robe I have cut out.' *Tsuyu* means both 'dew' and 'slight' and functions as *engo* with *wokite* (settling, placing) and *akigiri* (autumn mist).

861 *To someone journeying to Michinokuni*

mite dani mo
akanu kokoro wo
tamaboko no
michi no oku made
hito no yuku ran

my heart not sated
even while I may gaze upon
you yet it seems you
must walk that jeweled-staff road
to distant Michinoku

Ki no Tsurayuki

For Michinokuni, see 643.

Tamaboko no (of the jeweled staff) is a *makurakotoba* modifying *michi*, which means 'road.'

862 *Composed as a farewell to someone going to a distant place during the time he lived near the Ōsaka Barrier*

afusaka no	were my home not near
seki ni waga yado	the Ōsaka barrier
nakariseba	gate Meeting Hill then
wakaruru hito ha	I'd not hope to meet again
tanomazaramashi	one who must now depart

Fujiwara no Kanesuke, Middle Counselor

The Ōsaka (Afusaka) Barrier was a checkpoint east of the capital on the road between Ōmi and Yamashiro, now part of Ōtsu City, Shiga Prefecture. The literal meaning of this place name, so often the site of partings, is Meeting Hill.

863 *A poem sent after sending robes to the Venerable Jakushō who was departing for China, unaware that he had already left*

kinarase to	I had thought to have
omohishi mono wo	you visit as often as
tabigoromo	you'd wear these travel
tatsu hi wo shirazu	garments but alas I did
narinikeru kana	not know your departure day

Anonymous

Jakushō was the Buddhist name of Ōe no Sadamoto, who went to China in 1003 and died there in 1034. *Kinarase* means both 'become used to coming' and 'become accustomed to wearing.' *Tabigoromo* (travel garments) is often linked to *tatsu* (to depart) because of a second meaning of *tatsu*, 'to cut out [cloth].'

864 *Reply*

kore ya sa ha	can this be one of
kumo no hatate ni	those feather robes of heaven

oru to kiku
tatsu koto shiranu
ama no hagoromo

woven on looms of
trailing clouds which are never
cut never sewn or so I hear

Jakushō

Ama means both 'heaven' and 'nun,' which may suggest that Jakushō's correspondent was a nun. *Hatate* (end, far reaches) contains the word *hate*, meaning both 'loom' and 'banners [of trailing cloud].' *Tatsu* means 'to cut out' and 'to depart,' so *tatsu koto shiranu* refers both to the 'uncut' heavenly robes and to the correspondent being 'unaware of [Jakushō's] departure.'

The *honka* by Ki no Arisune is from *Ise monogatari* 16:

kore ya kono
ama no hagoromo
mube shi koso
kimi ka mikeshi to
tatematsurikere

can this be one of
those feather robes of heaven—
surely such lovely
garments were woven and sewn
for your use alone my lord

865 *Topic unknown*

koromogaha
minareshi hito no
wakare ni ha
tamoto made koso
nami ha tachikere

Koromo River
at this parting with one I
have known for so long
our streaming tears are like waves
soaking the sleeves of our robes

Minamoto no Shigeyuki

Koromo ('robe') River flows into the Kitakami River near Hiraizumi in Iwate Prefecture. *Koromogaha* functions as a *makurakotoba* modifying *minare*-, which means 'accustomed' or 'well-worn,' as well as 'it being the water.' It also forms a pattern of *engo* with *tamoto* (sleeve) and *nami* (wave). *Nami* suggests *namida* (tears), while *tachikere* can mean 'cut out [fabric]' as well as 'rising [waves].'

866 *Sent to Lord Norinaga when he was going to Michinokuni as Vice-Governor*

yukusuwe ni
abukumagaha no

at your journey's end
Abukuma River if

nakariseba
ika ni ka semashi
kefu no wakare wo

there were no hope of
our meeting again what would
we feel at today's parting

Takashina no Tsuneshige

For Michinokuni, see 643

The Abukuma River has its source in Fukushima Prefecture and flows through Miyagi Prefecture. The first two syllables, *abu*, can also be read *afu* (to meet).

867 *Reply*

kimi ni mata
abukumagaha wo
matsu beki ni
nokori sukunaki
ware zo kanashiki

I know you await
our hoped-for meeting River
of Abukuma
yet I'm saddened by the thought
of the few years left to me

Fujiwara no Norinaga

For the Abukuma River, see 866. The first two syllables of the place name can also be read *afu*, 'to meet.' In his reply to Tsuneshige's poem (866), Norinaga echoes Tsuneshige's wordplay.

868 *Sent with a fan when Takaie, Governor General of Dazai, was leaving the capital*

suzushisa ha
iki no matsubara
masaru tomo
sofuru afugi no
kaze na wasure so

though its cool draft may
be surpassed by that in
pine groves of Iki
don't forget the gentle breeze
stirred by this fan at your side

Fujiwara no Kenshi, Biwa Empress Dowager

Fujiwara no Takaie was demoted and sent to Dazaifu in Kyushu in 1015/4. The Biwa Empress Dowager, Fujiwara no Kenshi, was daughter of Fujiwara no Michinaga and consort of Emperor Sanjō.

The pine grove of Iki is in Chikuzen Province, where Dazaifu was located. *Iki*, in addition to being a place name, means 'going,' and *matsu* means both 'pine tree' and 'to wait.'

869 *Among those who accompanied Teiji no In to see the Miya Falls was the priest Sosei. This poem was composed in Sumiyoshi District when Sosei was given permission to return to Yamato*

kaminadzuki	in the Godless Month
mare no miyuki ni	invited to go on this
sasoharete	rare imperial
kefu wakarenaba	outing if today we should
itsu ka ahimin	part when might we meet again

Fujiwara no Tsunesuke, Ichijō Minister of the Right

The imperial excursion of Retired Emperor Uda, who was known as Teiji no In, to the Miya Falls on the Yoshino River in Yoshino (see 1) took place in the Tenth Month (the Godless Month) of 898. Sumiyoshi is in present-day Ōsaka. Sosei returned to his temple, the Isonokamidera in Yamato (now Nara Prefecture), after the excursion.

Miyuki, 'royal excursion,' may also be taken to mean 'deep snow.'

870 *Topic unknown*

wakarete no	parting I assure
nochi mo ahimin to	myself that we two shall meet
omohedomo	again another
kore wo idzure no	day but how can I know just
toki to ka ha shiru	when that encounter may come

Ōe no Chisato

871 *Composed by the mother of the monk Jōjin when he left for China*

morokoshi mo	distant Cathay too
ame no shita ni zo	I hear lies spread beneath this
ari to kiku	same heaven I know

teru hi no moto wo
wasurezaranan

you will not forget the place
where the shining sun rises

Mother of Jōjin

Jōjin, whose lay name was Fujiwara no Sukemasa, left for China in 1072/3. *Hi no moto* (source of the sun) refers to Japan.

872 *Sent to someone's home as he set out for religious austerities*

wakaredji ha
kore ya kagiri no
tabi naran
sara ni iku beki
kokochi koso sene

at this parting of
the ways I realize that this
may be my final
journey how hard to set out
on this path toward life's end

Dōmyō

Dōmyō uses a series of *kakekotoba*: *tabi* (journey; occasion), *sara ni* (again; [not] at all), *iku* (to go; to live) to suggest that he may die during his religious austerities.

873 *Having parted with her aging parents, who left for Tsukushi on the seventh of the Seventh Month, she thought again of the distance that would separate them and went after them at dawn on the eighth to recite this poem as they boarded their ship*

amanogaha
sora ni kienishi
funade ni ha
ware zo masarite
kesa ha kanashiki

River of Heaven
vanishing into the sky
as in that story
of setting sail yet I surpass
their sorrow this sad morning

Kaga no Saemon

The parents set out on the day of Tanabata, the festival celebrating the one day of the year the Herd Boy star can travel by boat across the Milky Way, the 'river of heaven' (*amanogaha*), to meet his lover, the Weaver Maid star (see 313). Tsukushi was in Kyūshū.

874 *Sent as a farewell gift to Sanekata, who was leaving for Michinokuni*

wakaredji ha	partings of the ways
itsumo nageki no	are always unbearably
taesenu ni	heart-breaking and yet
itodo kanashiki	far surpassing that sorrow
aki no yufugure	darkening autumn evening

Fujiwara no Takaie, Middle Counselor

Fujiwara no Sanekata was demoted and sent from the capital to become Governor of the northern territory of Michinokuni (see 643) in 995. He died there in 998.

875 *Reply*

todomaran	remaining here would
koto ha kokoro ni	be the choice that would make my
kanahedomo	heart content and yet
ika ni ka semashi	what can I do when autumn
aki no sasofu wo	extends its invitation

*Fujiwara no Sanekata*876 *Sent to someone in the capital to say he would travel to Mimasaka in the Seventh Month*

miyako woba	from the capital
aki to tomo ni zo	I set out just as autumn
tachisomeshi	came mists rise over
yodo no kahagiri	Yodo River how many
ikuyo hedatetsu	nights have they kept us apart

Ōe no Masafusa, former Middle Counselor

Masafusa was Governor of Mimasaka, now part of Okayama Prefecture, from 1074 to 1080. *Tachi-* has three meanings: '[autumn] begins,' 'departing [on a journey],' and '[mists] rise.' For the Yodo River, see 688.

- 877 *When Emperor Gosanjō was Crown Prince, Senior Assistant Governor-General of Dazai Sanemasa, then Lecturer in the Crown Prince's Household, was sent to be Governor of Kai, and Emperor Gosanjō sent this poem in farewell*

omohiideba	if you think of me
onaji sora to ha	gaze up at the moon crossing
tsuki wo miyo	the sky above us
hodo ha kumowi ni	till we meet again in this
meguriafu made	dwelling place above the clouds

Emperor Gosanjō

Gosanjō was the younger brother of Emperor Goreizei and succeeded him on the throne. Fujiwara no Sanemasa (1019–1093) became Governor of Kai (now Yamanashi Prefecture) in 1064. *Kumowi* (cloud-dwelling) refers to the imperial palace and also functions as *engo* with *sora* (sky) and *tsuki* (moon), as does *meguri-* (coming around; traversing). *Meguriafu* means ‘to meet again.’

The *honka* is *Shūishū* 470 by Tachibana no Tadamoto, also found in *Ise monogatari* 11:

wasuru na yo	do not forget though
hodo ha kumowi ni	the distance between us be
narinu to mo	as far as the clouds
sora yuku tsuki no	until the moon that courses
meguriafu made	the skies comes around again

- 878 *Sent to Lord Motoyori, Governor of Michinokuni, whom he had not seen for a long time and who had not said when he would return to the capital*

kaherikon	as I yearned for you
hodo omofu ni mo	to return again watching
takekuma no	for you I've grown as
matsu waga mi koso	old as the gnarled pine that waits
itaku oinure	in far off Takekuma

Fujiwara no Mototoshi

For Michinokuni, see 643.

The famed Takekuma pine was an ancient twin-trunked pine located in what is now Iwanuma City, Miyagi Prefecture.

879 *Composed as he left for religious austerities*

omohedomo
sadamenaki yo no
hakanasa ni
itsu wo mate tomo
e koso tanomene

I wish it were not
so but this ephemeral
world of ours is too
capricious to know when to ask
that you await my return

Gyōson, Major Archbishop

880 *Sent to a woman after having suddenly left the capital and gone far away*

chigiriwoku
koto koso sara ni
nakarishika
kanete omohishi
wakare naraneba

never did we plight
our troth to each other no vows
to meet were exchanged
for we did not foresee that
this parting might befall us

Anonymous

881 *On 'parting'*

karisome no
wakare to kefu wo
omohedomo
isaya makoto no
tabi ni mo aru ran

a temporary
parting we imagine as
we take leave today
and yet this may prove to be
in truth that final journey

Shun'e

882 *On 'parting'*

kaherikon
 hodo wo ya hito ni
 chigiramashi
 shinobarenu beki
 waga mi nariseba

I might make a vow
 to someone to return on
 a certain day if
 only I were someone who
 was cherished by another

*Tōren*883 *When asked by Prince Shukaku to compose a fifty-poem sequence*

tare to shi mo
 shiranu wakare no
 kanashiki ha
 matsura no oki wo
 idzuru funabito

the deep sorrow of
 parting from someone who is
 a stranger to you—
 passengers on a vessel
 leaving Matsura's offspring

Fujiwara no Takanobu

Composed for the "Omuro gojisshu."

Ships leaving Japan for the long journey to China often set sail from Matsuura in Kyūshū.

884 *On the monk Tōren's departure for Tsukushi*

harubaru to
 kimi ga waku beki
 shiranami wo
 ayashi ya tomaru
 sode ni kaketsuru

those white-capped waves rent
 by the ship you've sailed so far
 away from us how
 strange to find they've splashed and
 soaked the sleeves that stayed behind

Shun'e

For Tsukushi, see 873.

885 *When sending a farewell gift to someone traveling to Michinokuni*

kimi inaba	once you are gone
tsuki matsu tote mo	as though awaiting the moon
nagame yaran	I'll gaze on and on
adzuma no kata no	at empty evening skies in
yufugure no sora	the east over Azuma

Saigyō

For Michinokuni, see 643.

Azuma refers to the eastern parts of Honshū, including Michinokuni.

886 *Composed in regret at parting from someone when he was leaving for religious austerities in a distant place*

tanomeokan	shall I leave behind
kimi mo kokoro ya	a promise to return at
nagusamu to	some future time to
kaheran koto ha	console my dear one's heart though
itsu to naku tomo	I know not when it may be

Saigyō

887 *Composed in regret at parting from someone when he was leaving for religious austerities in a distant place*

saritomo to	though we've come to a
nawo afu koto wo	parting of the ways I trust
tanomu kana	we'll meet again for
shide no yamadji wo	this is not that last farewell
koenu wakare ha	said on Shide Mountain roads

Saigyō

Spirits of the dead are believed to make their way over Shide Mountain in the after-world to face judgment before reincarnation.

888 *A poem composed when he had gone to a distant place and Moromitsu sent a farewell gift*

kaherikon	although I had thought
hodo wo chigiramu to	I would give a promise to
omohedomo	return again one
oinuru mi koso	day this aged body makes
sadamegatakere	it difficult to know when

Dōin

The gift came from Minamoto no Moromitsu.

889 *Topic unknown*

karisome no	a temporary
tabi no wakare to	parting for a trip that I
shinoburedo	can endure I thought
oi ha namida mo	but at my age I cannot
e koso todomene	restrain the flow of my tears

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for the portion of the “Gosha hyakushu” that was dedicated to the Hiyoshi Shrine in 1190.

890 *Topic unknown*

wakarenishi	shall I ever see
hito ha mata mo ya	again that one from whom I
miwa no yama	parted on Miwa
suginishi kata wo	Mountain cedars flourish would
ima ni nasabaya	that I might bring back past days

Hōribe no Narinaka

Miwa Mountain in Sakurai, Nara Prefecture, is the location of the Ōmiwa Shrine with its stands of cedar (*sugi*, *Cryptomeria japonica*), often associated with sacred Shintō sites. *Mi-* (seeing) / *Miwa* is a *kakekotoba*, as is *sugi* (cedars) / *suginishi* (passed).

891 *Topic unknown*

wasuru na yo	do not forget though
yadoru tamoto ha	this sleeve where tears lodge may come
kaharu tomo	to pillow but one
katami ni shiboru	head the midnight moonlight we
yoha no tsukikage	both wrung out as a keepsake

Fujiwara no Teika

Composed for the “Futamigaura hyakushu” in 1186

Katami ni (as a keepsake) also means ‘mutually.’ The *honka* is *Ise monogatari* 11 (*Shūishū* 470) by Tachibana no Tadamoto; see 877.

892 *Composed for someone leaving the capital*

nagori omofu	already my sleeves
tamoto ni kanete	come to know the consequence
shirarekeri	of yearning regrets—
wakaruru tabi no	dewdrops from your journey’s
yukusuwe no tsuyu	faraway destination

Prince Koreakira

893 *Sent with a fan on which the moon was painted to a woman who had gone to Tsukushi*

miyako woba	though you may have left
kokoro wo sora ni	the capital bemused spirits
ideni tomo	sent skyward by
tsuki min tabi ni	your journey please remember
omohiwokose yo	me each time you see the moon

Anonymous

For Tsukushi, see 873.

Kokoro wo sora ni has both the figurative meaning 'absentmindedly' and the literal, 'heart/spirit in the sky' or 'up in the air.' *Sora* (sky), *idenu* (appeared; came out), and *tsuki* (moon) are *engo*. *Idenu* refers both to the moon appearing in the sky and to the woman leaving the capital. *Tabi* means both 'occasion' and 'journey.'

894 *Sent to someone who had gone to a distant province*

wakaredji ha	though your road carry
kumowi no yoso ni	you beyond the cloud's dwelling
narinu tomo	place do not neglect
sonata no kaze no	to send word carried by winds
tayori sugusu na	that blow from that far-off land

Minamoto no Yukimune, Minister of the Great Storehouse

Kumo (clouds) and *kaze* (wind) are *engo*.

895 *Composed when he sent a hunting robe to someone who had gone to another province*

iro fukaku	may this hunting robe
sometaru tabi no	deeply dyed with unfading
karigoromo	colors remain a
kaheran made no	keepsake of my affection
katami to mo miyo	till you have returned to me

Fujiwara no Akitsuna

The *kariginu*, or 'hunting robe,' was the everyday costume of the Heian aristocrats. *Kaheran* means both 'shall return' and 'shall change' or 'fade.'

Travel

896 *Composed in the Third Month of the third year of Wadō when moving from the Fujiwara Palace to the Nara Palace*

tobu tori no	should I now leave this
asuka no sato wo	village in Asuka where
okite inaba	birds soar overhead
kimi ga atari ha	I'll no longer be able to
miezu ka mo aran	see my dear one's resting place

Empress Genmei

Genmei reigned from 707 to 715. This poem was composed in 710 when the capital was moved from Fujiwara, southwest of Yagi in present-day Kashiwara City, Nara Prefecture, to Heijō on the western outskirts of Nara City. Genmei took the throne after the death of her son, Emperor Monmu. It may be his grave she regrets leaving behind in Fujiwara.

Tobu tori no (where the birds soar) is a *makurakotoba* for Asuka, a village in Takaichi District, Nara Prefecture.

The poem also appears as *Man'yōshū* 78.

897 *Composed in the Eleventh Month of the twelfth year of Tenpyō on an imperial journey to Ise Province*

imo ni kohi	I gaze out across
wakanomatsubara	Wakanomatsubara
miwataseba	yearning for my love—
shihohi no kata ni	above shallow salt-tide shoals
tadzu nakiwataru	cranes call out as they fly by

Emperor Shōmu

The twelfth year of Tenpyō was 740. The poem is also included in the *Man'yōshū* (poem 1030).

Wakanomatsubara ('pine plains of waka') is in Ise Province. *Matsu* (pine) also suggests 'to wait' or 'to yearn.'

898 *Composed in China*

iza kodomo
haya hi no moto he
ohotomo no
mitsu no hamamatsu
machikohinu ran

well now my good men
quickly toward the sun's source—
the beach pines at that
imperial harbor in
Ōtomo eagerly await

Yamanoue no Okura

Okura traveled to China in 701 or 702 with the diplomatic mission of Awada no Mabito.

Hi no moto (source of the sun) refers to Japan. Mitsu ('imperial harbor') in Ōtomo district was a port in Ōsaka Bay where ships to and from China often berthed.

The poem is a variant of *Man'yōshū* 63.

899 *Topic unknown*

amazakara
hina no nagadji wo
kogikureba
akashi no to yori
yamato shima miyu

rowing back along
the long roads from provinces
distant as the sky
from the Strait of Akashi
Yamato islands are seen

Kakinomoto no Hitomaro

Amazakara (far off in the sky) is a *makurakotoba* modifying *hina* (countryside, provinces). The Akashi Strait is in the Inland Sea between Awaji Island and Honshū. "Yamato islands" (*yamato shima*) refers to Honshū, the mountains of which resemble islands in the distance.

This poem is a variant of *Man'yōshū* 255.

900 *Topic unknown*

sasa no ha ha
miyama mo soyo ni
midaru nari
ware ha imo omofu
wakarekinureba

tangled bamboo grass
sets the deep mountains to
whispering to me
for I have parted from my
beloved for whom my heart yearns

Kakinomoto no Hitomaro

For bamboo grass (*sasa*), see 219. *Miyama* can mean 'deep mountains' or 'lovely mountains.'

This poem is a variant of *Man'yōshū* 133.

- 901 *On his return to the capital from Tsukushi, his term as Governor
General of Dazai having come to an end*

koko ni arite	now that I am here
tsukushi ya idzuko	where might Tsukushi be—
shirakumo no	surely it must lie
tanabiku yama no	west of those tall mountains where
nishi ni aru rashi	white clouds trail along the peaks

Ōtomo no Tabito, Major Counselor

Tabito was Governor General of Dazaifu, the seat of government in Tsukushi (Kyūshū), from about 727 to 730.

Shirakumo (white clouds) is a *kakekotoba*; the first two syllables, *shira*-, also suggest 'not knowing.'

The poem is a variant of *Man'yōshū* 574.

- 902 *Topic unknown*

asagiri ni	not even pausing
nurenishi koromo	to dry your robes soaked through by
hosazu shite	the chill morning mists—
hitori ya kimi ga	alone my lord you must be
yamadji koyu ran	traveling those mountain paths

Anonymous

The poem is a variant of *Man'yōshū* 1666, where the headnote says it was composed at the time of Empress Saimei's excursion to the Province of Ki, perhaps in 658.

- 903 *Composed on seeing smoke rising above Asama Peak when he had gone
to Azuma*

shinano naru	above Asama
asama no take ni	peak in Shinano plumes of

tatsu keburī
ochikochibito no
mi ya ha togamenu

dark smoke are rising—
those far off and those near by
must gaze on it in wonder

Ariwara no Narihira

Shinano Province in Azuma, the eastern part of Honshū, is now part of Nagano and Gunma Prefectures. Asama, an active volcano, lies on the border between the two prefectures.

The poem is also found in *Ise monogatari* 8.

904 *Sent to the capital with someone he met at Utsu Mountain in Suruga*

suruga naru
utsu no yamabe no
utsutsu ni mo
yume ni mo hito ni
ahanu narikeri

here in Suruga
on mountain slopes of Utsu
neither awake nor
in my dreams can I meet with
that one I so long to see

Ariwara no Narihira

Utsu Mountain is near Shizuoka City, Shizuoka Prefecture (formerly Suruga Province). The first two lines (on mountain slopes of Utsu, which is in Suruga) form a *jo* linked to the 'main statement' of the poem by the repetition of the syllables *utsu* in the place name and in the word *utsutsu* (waking reality), which is contrasted with the dream state.

The poem also appears in *Ise monogatari* 9.

905 *A screen poem of the Engi Era*

kusamakura
yufukaze samuku
narinikeri
koromo utsu naru
yado ya karamashi

on my pillow of
bundled grass the evening winds
blow bitter cold might
I find lodging tonight at
that house where they full new robes

Ki no Tsurayuki

The Engi Era (901–23) was part of the reign of Emperor Daigo.

Kusamakura (pillow of grass) is a *makurakotoba* modifying *yufu*, which means both 'to bind' or 'tie' and 'evening' and links the *makurakotoba* to the body of the poem. Cloth was beaten, or fulled, to soften it and give it luster.

906 *Topic unknown*

shirakumo no	suspended above	
tanabikiwataru	white clouds trail low	shrouding
ashihiki no	the rugged mountains—	
yama no kakehashi	that hanging bridge awaits	shall
kefu ya koenan	I cross over it today	

Ki no Tsurayuki

Wataru (to cross) and *kakehashi* (hanging bridge) are *engo*. *Ashihiki no* (here translated as 'rugged') is a *makurakotoba* of uncertain meaning modifying *yama* (mountains).

907 *Topic unknown*

adzumadji no	on Azuma Road
sayanonaka yama	Middle Mountain of the Night
sayaka ni mo	beneath this sky home
mienu kumowi ni	to drifting clouds that obscure
yo wo ya tsukusan	all shall I exhaust my life

Mibu no Tadamine

The Azuma Road led from the capital to eastern Honshū (Azuma). *Sayanonaka* ('middle of the lovely night') Mountain in Shizuoka Prefecture one of the more difficult parts of the route. The first two lines (Middle Mountain of the Night on the Azuma Road) are a *jo* linked by the repetition of the syllables *saya* in the place name and in *sayaka ni* (clearly) to the statement of the last three lines (shall I end my life in this 'cloud-seat' which is not clearly visible).

908 *Sent to someone from Ise*

hito wo naho	shouldn't I reproach
uramitsu beshi ya	you all the more not having

miyakodori
ari ya to dani mo
tofu wo kikaneba

heard even that you
have asked that capital bird
if I am still in this world

Kishi Joō, Junior Consort

The author served as Ise Shrine Virgin from 936 to 945, but according to the *Saigū no nyōgo shū* this poem was written in 997 when she accompanied the newly appointed Virgin, her daughter, Kishi Naishinnō, to Ise.

The *honka* is *Kokinshū* 411 by Ariwara no Narihira (also found in *Ise monogatari* 9):

na ni shi ohaba
iza koto tohamu
miyakodori
waga omofu hito ha
ari ya nashi ya to

oh capital bird
if you are true to your name
you will know tell me
if the one I love is still
in this world of partings

909 *Topic unknown*

mada shiranu
furusatobito ha
kefu made ni
kon to tanomeshi
ware wo matsu ran

still unaware that
dear one in my home town to
whom I promised I'd
return by today she must
be awaiting my return

Sugawara no Sukeaki

910 *Topic unknown*

shinagadori
winano wo yukeba
arima yama
yufugiri tachinu
yado ha naku shite

traveling across
Ina plain where the grebes flock—
on Mount Arima
the evening mists are rising
but I have no place to rest

Anonymous

Shinagadori (possibly meaning 'grebes side by side') is a *makurakotoba* modifying *winano* (Ina plain), the link being the sound similarity between the place name and the verb *winamu* (to flock). The Ina plain lies along the course of the Ina River between Hyōgo Prefecture and Ōsaka. Arima Mountain is in Hyōgo near Kōbe.

The poem is a variant of *Man'yōshū* 1140.

911 *Topic unknown*

kami kaze no	spreading out the reeds
ise no hamawogi	growing along Ise shore
worifusete	where the divine winds
tabine ya suran	blow does he break his journey
araki hamabe ni	there sleeping on the rough beach

Anonymous

Kami kaze no (of the divine wind) is a *makurakotoba* modifying Ise, site of the Ise Shrine.

The poem is a variant of *Man'yōshū* 500.

912 *Composed at a place called Hine in the Province of Izumi during the time he was traveling from mountain temple to mountain temple to perform Buddhist austerities with Teiji no In, who had taken the tonsure*

furusato no	is this the reason
tabine no yume ni	for images of home seen
mietsuru ha	in a traveler's
urami ya suran	dream at Hine does she berate
mata to tohaneba	me for not visiting again

Tachibana no Yoshitoshi

Teiji no In is an appellation of Emperor Uda, who took the tonsure in 898 and then made pilgrimages to Kinbusen, Kōya, and other religious sites during 899.

Hine is in present-day Izumisano City in Ōsaka. *Tabine* (sleeping on a journey) contains the place name Hine as a *kakushidai*—the 'hidden topic' of this poem.

This poem also appears in *Yamato monogatari* 2.

- 913 *On a painting in which travelers to Misaka in Shinano are greeting the dawn after spending a night on their feet in a place called Sonohara*

tachinagara	standing on our feet
koyohi ha akenu	we passed the night until dawn
sonohara ya	at Sonohara—
fuseya to ifu mo	though its name summoned us to
kahinakarikeri	rest Fuseya gave false promise

Fujiwara no Suketada

Misaka lies on the border of Nagano and Gifu Prefectures near the plain of Sonohara.

The place name Fuseya has two literal meanings: 'a rough wayside shelter for travelers' and 'lie down!' The poem points out the irony in the name, for the travelers have been unable to rest. The place name Sonohara may also mean 'that plain' and suggest a level place where travelers ought to be able to rest.

The *honka* is *Shinkokinshu* 997 below.

- 914 *Topic unknown*

miyako nite	in the capital
koshidji no sora wo	I gazed upon the distant
nagametsutsu	sky above Koshi
kumowi to ihishi	road and called it home of
hodo ni kinikeri	the clouds so far have I come

Miare no Senji

The Koshi Road was the road to the northern provinces.

- 915 *Composed in China when asked when he would be returning to Japan*

tabigoromo	cutting my travel
tachiyuku namidji	garments I set out across
tohokereba	the path of waves so
isa shirakumo no	distant nebulous as my
hodo mo shirarezu	return white clouds in the sky

Chōnen

The monk Chōnen traveled to China in 983 and returned in 987.

Tabigoromo (travel garments) is a *makurakotoba* modifying *tachi-*, which means ‘cutting out,’ ‘rising up,’ and ‘setting out.’ The “path of waves” (*namidji*) refers to the ocean between Japan and China. The phrase *shirakumo no hodo mo* (to the extent of the white clouds) has been inserted into the phrase *isa . . . shirarezu* (well then . . . I cannot know), playing on the repetition of the syllables *shira*.

- 916 *Composed on staying overnight on board ship when he had made a pleasure trip to Shikitsu Bay*

fune nagara	while on board our ship
koyohi bakari ha	tonight at Shikitsu Bay
tabine sen	let us rest from our
shikitsu no nami ni	travels though the incessant
yume ha samu tomo	waves may waken us from dreams

Fujiwara no Sanekata

Shikitsu Bay is in Sumiyoshi-ku in Ōsaka.

The first two syllables of the place name, *shiki*, suggest the adverb *shikiri* (continually, incessantly).

- 917 *While making a pilgrimage in the Isonohechi area, he lost track of one of his companions. Returning to a cave in the rocks, he saw a fisherman and gave him this poem, saying, “If you see a pilgrim, give him this”*

waga gotoku	if any should ask
ware wo tadzuneba	after me as I now ask
amawobune	small fishing trawler
hito mo nagisa no	tell him I have retraced my
ato to kotahe yo	route along deserted shores

Gyōson, Major Archbishop

Isonohechi may have been a place name in Ise Province (Mie Prefecture), but the exact location is unknown.

Hito mo naki (there is no person)/*nagisa* (shore) is a *kakekotoba*.

- 918 *Composed on a boat on a lake after hearing someone say a storm was coming*

kakikumori	sky clouding over
yufudatsu nami no	as an evening storm rises
arakereba	waves roughen and surge—
ukitaru fune zo	the boat that floats upon them
shidzugokoro naki	no longer has a quiet heart

Murasaki Shikibu

Yufudatsu nami contains a *kakekotoba*, with *yufudatsu* meaning ‘evening storm’ and *tatsu nami* meaning ‘rising waves.’

- 919 *Composed while staying at Naniwa Bay during a visit to the Tennōji*

sayo fukete	the fair night deepens
ashi no suwe kosu	and rustling across the tips
urakaze ni	of the reeds winds from
ahare uchisofu	the bay add their sadness
nami no woto kana	to the crashing of the waves

Higo

Tennōji, or Shitennōji, is a temple in Tennōji-ku, Ōsaka. Naniwa is the old name for the Ōsaka area.

- 920 *Composed as a travel poem*

tabine shite	sleeping far from home
akatsukigata no	as dawn draws nearer lonely
shika no ne ni	cries of the deer merge
inaba oshinami	with the blowing autumn winds
aki kaze zo fuku	that send rice stalks fluttering

Minamoto no Tsunenobu, Major Counselor

921 *Composed as a travel poem*

wagimoko ga
tabine no koromo
usuki hodo
yokite fukanan
yoha no yama kaze

my dear one is wrapped
in a meager travel robe
as she sleeps far
from home please spare her your chill
gusts mountain winds of the night

*Egyō*922 *Composed during the reign of Emperor Goreizei when a group of high-ranking gentlemen of the court were reciting travel poems*

ashi no ha wo
karifuku shidzu no
yamazato ni
koromo katashiki
tabine wo zo suru

slender blades of reeds
reaped to thatch peasant huts in
the mountain village
where I spread but half my robe
to sleep while on my journey

Minamoto no Takatsuna, Middle Captain of the Left Guard

“High-ranking court gentlemen” included Chamberlains of the Sixth Rank and other nobles of the Fifth Rank and above. Goreizei reigned from 1045 to 1068.

Spreading half one's robe implies sleeping alone.

923 *After someone she had relied upon preceded her in death, she made a pilgrimage to Hatsuse. At the place where she spent the night, someone said, “Take these grasses and bind them into a pillow,” and she recited this poem*

arishi yo no
tabi ha tabi tomo
arazariki
hitori tsuyukeki
kusa makura kana

in this world when he
was with me journeying was
not truly worthy
of the name but all alone
now this dewy pillow of grass

Akazome Emon

Akazome Emon wrote this after the death of her husband, Ōe no Masahira, who died on 1012/7/16. Hatsuse, site of Hase Temple, is in Sakurai City, Nara Prefecture.

Tsuyu (dew) and *kusa* (grass) are *engo*. Dew suggests tears shed on the pillow.

924 *For the “Horikawa Hundred-Poem Sequences”*

yamadji nite	on the mountain path
sobochinikeri na	daybreak travelers are soaked through
shiratsuyu no	by the white dew that
akatsuki woki no	settled at dawn dripping from
kigi no shidzuku ni	branches of overhanging trees

Minamoto no Kunizane, Provisional Middle Counselor

Composed for the “Horikawa hyakushu.”

Woki means both ‘waking’ and ‘settling.’

925 *For the “Horikawa Hundred-Poem Sequences”*

kusa makura	on a grass pillow
tabine no hito ha	sleeping far from home please be
kokoro seyo	attentive now for
ariake no tsuki no	already the fading moon
katabikinikeri	of daybreak slides down the sky

Minamoto no Morosuke, Major Counselor

Composed for the “Horikawa hyakushu.”

Kusa makura (pillow of grass) is a *makurakotoba* modifying *tabi* (journey).

926 *Composed on ‘an inn by the water’*

iso narenu	on unfamiliar
kokoro zo tahenu	rocky shores overcome by
tabine suru	sadness sleeping far
ashi no maroya ni	from home white waves beat upon
kakaru shiranami	this homely hut thatched with reeds

Minamoto no Morokata

927 *Composed at Tanakami*

tabine suru	sleeping far from home
ashi no maroya no	this homely reed-thatched hut is
samukereba	so icy cold that
tsumagi koritsumu	the barge piled with kindling must
fune isogu nari	be hurrying on its way

Minamoto no Tsunenobu, Major Counselor

Tanakami is on the Tanakami River in Ōtsu, Shiga Prefecture.

928 *Topic unknown*

miyamadji ni	he must have set out
kesa ya idetsuru	on the deep mountain roads
tabibito no	this morning for on
kasa shirotahe ni	the traveler's umbrella
yuki tsumoritsutsu	linen-white snowflakes pile high

Minamoto no Tsunenobu, Major Counselor

929 *Composed on 'snow at an inn'*

matsu ga ne ni	beneath the pines I
wobana karishiki	reaped and scattered tassels of
yomosugara	plume grasses all night
katashiku sode ni	long on my single-spread sleeve
yuki ha furitsutsu	the snow continued to fall

Fujiwara no Akisue, Master of the Palace Repairs Bureau

A 'single-spread sleeve' implies that someone is sleeping alone.

- 930 *While in Michinokuni on the fifteenth of the Eighth Month, he was reminded of the capital and sent this to a lady-in-waiting in the service of the Empress Dowager*

mishi hito mo	Inquiry Bay yet
tofu no ura kaze	the winds are as silent as
woto senu ni	that one I once knew
tsurenaku sumeru	well so aloof and quiet
aki no yo no tsuki	bright moon of the autumn night

Tachibana no Tamenaka

Tamenaka was Governor of Michinokuni (see 643) from 1076 to 1080. The Eighth Month was the middle of autumn, when the moon is at its biggest and brightest.

Tofu Bay is in Miyazaki Prefecture. The place name means ‘to ask, to inquire after.’ *Woto senu* (making no sound) refers both to the winds and to the lack of communication from the lady, who was in the service of Empress Dowager Kanshi in the capital.

- 931 *Written on the topic ‘seeing the moon on a journey’ at a place called the Sekito villa*

kusa makura	pillow of grass so
hodo zo henikeru	long a time has passed since I
miyako idete	left the capital—
ikuyo ka tabi no	how many nights now have I
tsuki ni nenu ran	slept beneath this nomad moon

Ōe no Yoshitoki

Sekito was near Ōyamazaki-chō in Otokuni-ku, Kyoto. *Tabi no tsuki* means ‘moon on a journey’ and suggests also the continuous movement of the moon across the sky.

- 932 *A poem on the topic ‘travel’ composed when asked to write a fifty-poem sequence at the residence of Prince Shukaku*

natsu kari no	gathered in summer
ashi no karine mo	cut roots of reeds so poignant
ahare nari	this temporary

tamae no tsuki no
akegata no sora

resting place pale moon over
Tamae in the dawn sky

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Omuro gojisshu.”

Karine can mean both ‘cut roots’ and ‘sleeping in a temporary resting place.’ Tamae may have been in Echizen or Settsu Provinces, but the exact location is unknown.

The *honka* is *Goshūishū* 219 by Minamoto no Shigeyuki:

natsu kari no
tamae no ashi wo
fumishidaki
mure wiru tori no
tatsu sora zo naki

gathered in summer
the reeds of Tamae have
been trampled scattered
by flocks of birds that erase
the sky as they rise in flight

933 *A poem on ‘travel’ composed when asked to write a fifty-poem sequence
at the residence of Prince Shukaku*

tachikahe
mata mo kite min
matsushima ya
wojima no tomaya
nami ni arasu na

returning once more
I’ll see again on Ojima
in Matsushima
simple huts of woven rush—
waves spare them your buffeting

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Omuro gojisshu.”

Ojima is one of the islands in Matsushima Bay in Miyagi Prefecture. *Tachikahe* means both ‘setting out and returning’ and ‘rising and returning’ and functions as *engo* with *nami* (waves).

934 *A poem on ‘travel’ composed when asked to write a fifty-poem sequence
at the residence of Prince Shukaku*

koto tohe yo
omohiokitsu no

go and speak to that
one I long for Okitsu

hamachidori
 naku naku ideshi
 ato no tsukikage

beach plovers crying
 plaintively for the glow of
 bright moonlight now left behind

Fujiwara no Teika

Composed for the “Omuro gojisshu.”

Omohiokitsu (regretting, thoughts lingering on)/Okitsu (a beach said to have been in Suruga or Settsu Provinces) is a *kakekotoba*. *Naku naku* (crying and crying) refers both to the birds and the speaker of the poem.

The *honka* is *Kokinshū* 914 by Fujiwara no Tadafusa:

kimi wo omohi
 okitsu no hama ni
 naku tadzu no
 tadzunekureba zo
 ari to dani kiku

longingly I think
 of you where cranes cry upon
 the Okitsu shore
 coming to tell me they have
 found that you are still alive

935 *A poem on ‘travel’ composed when asked to write a fifty-poem sequence at the residence of Prince Shukaku*

nobe no tsuyu
 urawa no nami wo
 kakochite mo
 yukuhe mo shiranu
 sode no tsukikage

both dew-drenched fields and
 waves splashing in the inlet
 draw my reproaches—
 moonlight gleams on these sleeves that
 know not their destination

Fujiwara no Ietaka

Composed for the “Omuro gojisshu.”

936 *Composed as a travel poem*

morotomo ni
 ideshi sora koso
 wasurarene
 miyako no yama no
 ariake no tsuki

together we set
 out and I cannot forget
 that sky left behind
 fading moon at first light over
 mountains of the capital

Fujiwara no Yoshitsune, Regent and Chancellor

937 *Topic unknown*

miyako nite
tsuki wo ahare to
omohishi ha
kazu ni mo aranu
susabi narikeri

in the capital
I viewed the moon my feelings
deep or so I thought
yet that was a mere pastime
I now know did not count

Saigyō

938 *Topic unknown*

tsuki miba to
chigiri okiteshi
furusato no
hito mo ya koyoi
sode nurasu ran

if we're looking at
the moon we two made this pledge
to one another—
in my old village does she too
soak her sleeves with tears tonight

Saigyō

939 *When presenting a fifty-poem sequence*

akeba mata
koyu beki yama no
mine nare ya
sora yuku tsuki no
suwe no shirakumo

when dawn returns will
I see these same mountain peaks
that still must be crossed—
white clouds drift at the end of
the moon's journey through the sky

Fujiwara no Ietaka

Composed for the “Rōnyaku gojisshu utaawase.”

940 *When presenting a fifty-poem sequence*

furusato no
kefu no omokage
sasohiko to

that village where once
I dwelt oh moon you promised to
summon that visage

tsuki ni zo chigiru
sayononaka yama

from my past as it is today
Middle Mountain of the Night

Fujiwara no Masatsune

Composed for the “Rōnyaku gojisshu utaawase.”

For Sayononaka Mountain (Middle Mountain of the Night), see 907. *Tsuki* (moon) and *yo* (night) are *engo*.

941 *When people were presenting poems on the topic ‘traveling before the moon’ for the “Poetry Bureau Poetry Contest of Ten Poems on the Moon”*

wasureji to
chigirite ideshi
omokage ha
miyu ran mono wo
furusato no tsuki

promising never
to forget I departed—
do they now see my
image in your bright face
moon over my old village

Fujiwara no Yoshitsune, Regent and Chancellor

The contest was the “Wakadokoro no tsuki jisshu no utaawase.”

942 *Composed as a travel poem*

adzumadji no
yoha no nagame wo
kataranan
miyako no yama ni
kakaruru tsukikage

on the Eastern Road
so lovely is this midnight
scene would that you might
tell her moonlight clinging to
mountains of the capital

Jien, former Major Archbishop

Composed for the “Roppyakuban no utaawase.”

943 *Composed on the topic 'passing night after night on the beach'*

ikuyo ka ha
tsuki wo ahare to
nagamekite
nami ni worishiku
ise no hamawogi

how many nights have
I gazed in astonishment
at the moon here at
Ise where waves break as I
spread the reeds upon the shore

Echizen

The *honka* is *Man'yōshū* 500 (see *Shinkokinshū* 911 above).

944 *When presenting a hundred-poem sequence*

shirazarishi
yaso se no nami wo
wakesugite
katashiku mono ha
ise no hamawogi

forging through the waves
of a myriad rapids
unfamiliar to
me I sleep alone spreading
the reeds of the Ise shore

Gishūmon'in no Tango

Composed for the "Shōji ninen in shodo hyakushu."

Katashiku usually refers to spreading out one side of a robe as bedding to sleep alone. Here it is used to describe the spreading of reeds.

The *honka* are *Man'yōshū* 500 (see 911 above) and this poem from the "Sakaki" chapter of *Genji monogatari*:

suzukagaha
yaso se no nami ni
nurenurezu
ise made tare ka
omohiokosemu

myriad rapids
of Suzuka River may
wet my sleeves or not
but who will keep me in his
thoughts all the way to Ise

945 *Topic unknown*

kaze samumi
ise no hamawogi

so cold the wind as
I make my way through the reeds

wakeyukeba
koromo kari ga ne
nami ni naku nari

on the Ise shore—
borrowing a robe crying
the geese fly above the waves

Ōe no Masafusa, former Middle Counselor

Kari means both 'borrowing' and 'geese' and functions as a *kakekotoba* here.
The *honka* is the anonymous *Kokinshū* 211:

yo wo samumi
koromo kari ga ne
naku nahe ni
hagi no shitaba mo
utsurohinikeri

the night is chilly
borrowing a robe for warmth
as the wild geese call
even the lower boughs of
the bush clover are autumn tinged

946 *Topic unknown*

iso narede
kokoro mo tokenu
komo makura
araku na kake so
midzu no shiranami

on unfamiliar
shores with an unsettled heart
by this pillow of
rough reeds break not so fiercely
white waves of the sea waters

Fujiwara no Sadayori, Supernumerary Middle Counselor

947 *When presenting a hundred-poem sequence*

yukusuwe ha
ima ikuyo to ka
ihashiro no
woka no kayane ni
makura musuban

to my journey's end
how many nights yet to go—
tell me that I may
bind a pillow of grasses
from slopes of Iwashiro

Princess Shokushi

Composed for the "Shōji ninen in shodo hyakushu."

The place name Ihashiro (now Iwashiro) in Wakayama Prefecture contains the verb form *iha-*, suggesting 'will tell.'

The *honka* is *Man'yōshū* 10 by Princess Nakatsu:

kimi ga yo mo	my lord's lifetime and
waga yo mo shiru ya	my existence too it tells—
ihashiro no	let it guide us now
woka no kusane wo	Iwashiro where we bind
iza musubite na	up the grasses to sleep

948 *When presenting a hundred-poem sequence*

matsu ga ne no	at the roots of pines
wojima ga iso no	on Ojima's rocky shore
sayo makura	lovely night's pillow
itaku na nure so	do not drench me so for mine
ama no sode ka ha	are not a fisherman's sleeves

Princess Shokushi

Composed for the "Shōji ninen in shodo hyakushu."

For Ojima, see 399. The *honka* is *Goshūishū* 828 by Minamoto no Shigeyuki:

matsushima ya	ah Matsushima
wojima no iso ni	the sleeves of fisherfolk who
asari seshi	gathered their day's catch
ama no sode koso	from the shores of Ojima
kaku ha nureshika	Island must have been so drenched

949 *For the "Fifteen-Hundred-Round Poetry Contest"*

kaku shite mo	just this way have I
akaseba ikuyo	endured how many nights have
suginu ran	I passed all alone
yamadji no koke no	my only sleeping mat the dew
tsuyu no mushiro ni	on the mossy mountain roads

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Sengohyakuban no utaawase.”

950 *Composed on a journey*

shirakumo no	rare it is for me
kakaru tabine mo	to sleep on a journey like
narahanu ni	this where white clouds hang
fukaki yamadji ni	over the paths through the deep
hi ha kurenikeri	mountains now the sun has set

Eien, Provisional Archbishop

Kakaru, meaning both ‘hang’ and ‘like this,’ is a *kakekotoba*.

951 *Imagining ‘seeing a traveler at dusk’*

yufuhi sasu	illuminated by rays
asadji ga hara no	of evening sun a traveler
tabibito ha	crosses the meadow
ahare idzuku ni	of short reeds ah but where will
yado wo karu ran	he find lodging for the night

Minamoto no Tsunenobu, Major Counselor

For *asadji*, ‘short reeds,’ see 377.

952 *Composed on ‘an evening storm on a journey’ for a poetry contest held at the residence of the Regent and Chancellor*

idzuku ni ka	where may I borrow
koyohi ha yado wo	a lodging for the night sash
karigoromo	binding my hunting
hi mo yufugure no	cloak day has turned to evening
mine no arashi ni	in the storm upon the peaks

Fujiwara no Teika

According to the *Shūigusō*, the contest was held by Fujiwara no Yoshitsune in the winter of 1199.

Teika uses two *kakekotoba*: *kari* means both ‘borrowing [lodging]’ and ‘hunting [cloak],’ while *hi mo yufu* means ‘binding the sash’ and also suggests ‘day becomes evening.’ *Himo yufu* (binding the sash) functions as *engo* with *karigoromo* (hunting robe). The sash binding the hunting robe is connected to the preceding phrase by the *kakekotoba kari* and to the following one by the *kakekotoba hi mo yufu*—a rhetorical linking of phrases rather than a semantic one.

953 *Composed as a travel poem*

tabibito no	a solitary
sode fukikahesu	traveler flowing sleeves blown
akikaze ni	back by autumn winds
yufuhi sabishiki	desolate in the evening
yama no kakehashi	sun the mountain foot bridges

Fujiwara no Teika

According to the *Shūigusō*, Teika composed this poem in 1196/9 as part of a series of 128 *waka*.

954 *Composed as a travel poem*

furusato ni	nothing in the rough
kikishi arashi no	voice of the storm resembles
kowe mo nizu	those I heard at home—
wasurene hito wo	if only I could forget her
sayanonaka yama	Middle Mountain of the Night

Fujiwara no Ietaka

The poem was composed for the “Kitano no miya utaawase.”

For Mount Sayanonaka (Middle Mountain of the Night), see 907.

955 *Composed as a travel poem*

shirakumo no	many-layered peaks

ikuhe no mine wo
koenu ran
narenu arashi ni
sode wo makasete

where white clouds cling how many
have I traversed
entrusting my billowing
sleeves to unfamiliar storms

Fujiwara no Masatsune

The poem was composed for the “Kitano no miya utaawase.”

Ikuhe (how many layers) refers both to the ranges of mountain peaks and to the clouds that cling to them.

956 *Composed as a travel poem*

kefu ha mata
shiranu nohara ni
yukikurenu
idzure no yama ka
tsuki ha idzu ran

today again I
travel through unfamiliar
fields as the sun sets
I wonder from behind which
mountain will the moon emerge

Minamoto no Ienaga

The poem was composed for the “Kitano no miya utaawase.”

957 *Imagining ‘dusk on a journey’ for a poetry contest at the Poetry Bureau*

furusato mo
aki ha yufube wo
katami tote
kaze nomi okuru
ono no shino hara

in my old village
serving as a keepsake of
autumns once admired
the winds blow relentlessly
over fields of short bamboo

Daughter of Fujiwara no Shunzei

The poem was composed for the “Keishō jishin no utaawase.”

For *shino*, ‘bamboo grass,’ see 375.

958 *Imagining 'dusk on a journey' for a poetry contest at the Poetry Bureau*

itadzura ni	duplicitous is
tatsu ya asama no	that evening smoke rising from
yufu keburī	Mt. Asama
sato tokikanuru	for I can find no village
wochikochi no yama	among mountains near or far

Fujiwara no Masatsune

The poem was composed for the "Keishō jishin no utaawase."

For Mt. Asama, see 903.

The *honka* is *Shinkokinshū* 903 by Ariwara no Narihira.

959 *Imagining 'dusk on a journey' for a poetry contest at the Poetry Bureau*

miyako woba	never have I heard
amatsu sora tomo	that our capital lies in
kikazariki	broad and distant skies—
nani nagamu ran	why then is my gaze fixed on
kumo no hatate wo	the far reaches of the clouds

Gishūmon'in no Tango

The poem was composed for the "Keishō jishin no utaawase."

The *honka* is the anonymous *Kokinshū* 484:

yufugure ha	at twilight I gaze
kumo no hatate ni	at the streamers of cloud stretched
mono zo omofu	across the broad and
amatsu sora naru	distant skies so far above
hito wo kofu tote	me is the one I cherish

960 *Imagining 'dusk on a journey' for a poetry contest at the Poetry Bureau*

kusamakura	binding a pillow
yufube no sora wo	of grass beneath evening skies—
hito tohaba	if someone should ask

nakite mo tsugeyo
hatsu kari no kowe

after me give her this message
with your crying first wild geese

Fujiwara no Hideyoshi

The poem was composed for the “Keishō jishin no utaawase.”

Yufu means both ‘evening’ and ‘to bind [grass for a pillow].’ *Kusa makura* is a *makurakotoba* modifying *yufu* (to bind). *Sora* (skies) and *kari* (geese) are *engo*. In late autumn the first geese are heard flying back from the north.

961 *Imagining a journey*

fushiwabinu
shino no ozasa no
kari makura
hakana no tsuyu ya
hitoyo bakari ni

in anguished sleep on
a temporary pillow
of cut stalks of dwarf
bamboo how fleeting the dew—
journey of a single night

Fujiwara no Ariie

For dwarf bamboo (*sasa*) and bamboo grass (*shino*), see 265 and 373. *Fushi-* (lying down) also means a ‘segment,’ or ‘joint,’ of bamboo and functions as *engo* with *shino no ozasa*, dwarf bamboo. *Kari* means both ‘temporary’ and ‘reaping, cutting’ and functions as a *kakekotoba*. *Hitoyo* (one night) also means ‘one node’ of bamboo and contributes to the pattern of *engo*.

962 *On the topic ‘storm at a traveler’s lodging’ for the Iwashimizu Poetry Contest*

iha ga ne no
toko ni arashi wo
katashikite
hitori ya nenan
sayononaka yama

beneath rocky crags
I make my bed spreading but
one side of the storm—
will I sleep alone tonight
Middle Mountain of the Night

Fujiwara no Ariie

Composed for the “Iwashimizu no yashiro no utaawase.”

Ariie makes the storm the object of *katashikite*, which usually refers to spreading half of one's robe as one sleeps alone. For Sayononaka Mountain, see 907.

963 *Composed as a travel poem*

tare to naki	every evening
yado no yufube wo	I find lodgings with whom I
chigiri nite	know not all because
kaharu aruji wo	of fate how many nights must
ikuyo tofu ran	I seek an ever-changing host

Fujiwara no Narikiyo

964 *Imagining evening on a journey*

makura tote	which grasses shall I
idzure no kusa ni	bind to make my pillow which
chigiru ran	of them will be my
yuku wo kagiri no	destiny in evening fields
nobe no yufugure	at my long journey's end

Kamo no Chōmei

Chōmei's poem was included in the "Hachiman Wakamiya senka awase."
The *honka* is the anonymous *Kokinshū* 987:

yo no naka ha	in this world of ours
idzure ka sashite	what place should I single out
waga naramu	as my home that spot
yuki tomaru wo zo	where I find rest at journey's
yado to sadamuru	end will become my haven

965 *Composed while on the road to the East Country*

michi nobe no	reining in my horse
kusa no aoba ni	on the green blanket of grass
toma tomete	along the roadside

naho furusato wo
kaherimiru kana

again I turn to look back
once more at my old village

Fujiwara no Shigenori, Minister of Popular Affairs

Shigenori was exiled to Shimotsuke Province (Tochigi Prefecture) in Azuma (eastern Honshū) after the Heiji Rebellion of 1159.

966 *Composed on the road on a pilgrimage to Hatsuse in the Ninth Month*

hatsuse yama
yufu koekurete
yado toheba
miwa no hihara ni
aki kaze zo fuku

crossing Hatsuse
Mountain as evening darkens
seeking some shelter
on the cypress-dotted fields
of Miwa autumn winds blow

Zenshō

For Hatsuse, see 923. For Miwa, see 890.

967 *Composed as a travel poem*

saranu dani
aki no tabine ha
kanashiki ni
matsu ni fuku nari
toko no yama kaze

even were it not
thus how sad in autumn to
sleep on a journey
yearned for as these pine trees are
lashed by Toko Mountain winds

Fujiwara no Hideyoshi

This poem was included in the “Hachiman Wakamiya senka awase.”

Matsu is a *kakekotoba* meaning ‘to wait’ and ‘pines.’ For Toko Mountain, see 514. *Toko* also means ‘bed.’

968 *On 'an autumn journey' for a poetry contest at the residence of the
Regent and Chancellor*

wasurenan	if only I could
matsu to na tsuge so	forget oh please do not tell
nakanaka ni	me she pines for me—
inaba no yama no	autumn wind on the peak of
mine no aki kaze	Inaba where I travel on

Fujiwara no Teika

According to the *Shūigusō*, this poem was composed in 1200/2 at the home of Fujiwara no Yoshitsune.

Inaba is in Tottori Prefecture. The place name Inaba also means 'if I go,' and *matsu* means both 'to wait' and 'pine.'

The *honka* is *Kokinshū* 365 by Ariwara no Yukihiro:

tachiwakare	though I must go now
inaba no yama no	I shall hurry home if I
mine ni ofuru	hear you wait for me
matsu to shi kikaba	patient as the pines that grow
ima kaherikomui	on Mount Inaba along the way

969 *A travel poem composed when he was presenting a hundred-poem
sequence*

chigiranedo	no vows were exchanged
hitoyo ha suginu	but now one night has passed by
kiyomigata	Kiyomi Lagoon
nami ni wakaruru	and the trailing clouds of dawn
akatsuki no kumo	pull away from the white waves

Fujiwara no Ietaka

Composed for the "Shōji ninen in shodo hyakushu."

Kiyomi Lagoon is on the coast in Yui City, Ibachi District, Shizuoka Prefecture.

970 *For the "Fifteen-Hundred-Round Poetry Contest"*

furusato ni	in my old home is
tanomeshi hito mo	one who vowed to wait for me
suwenomatsu	Suenomatsu
matsu ramu sode ni	pinés can it be that waves now
nami ya kosu ramu	rise and flood across her sleeves

Fujiwara no Ietaka

Composed for the "Sengohyakuban no utaawase."

For Suenomatsu Mountain, see 705.

Three *honka* have been suggested. The first is the anonymous *Kokinshū* 1093:

kimi wo okite	if ever I should
adashigokoro wo	change my mind and banish you
waga motaba	from my heart then would
suwenomatsu yama	great ocean waves rise and cross
nami mo koenamu	Suenomatsu Mountain

The second is *Goshūishū* 770 by Kiyowara no Motosuke:

chigiriki na	we exchanged a vow
katami ni sode wo	for remembrance we'd wring dry
shiboritsutsu	our tear-drenched sleeves—
suwenomatsu yama	never would waves rise and cross
nami kosaji to ha	Suenomatsu Mountain

and the third is a poem from the "Ukifune" chapter of *Genji monogatari*:

nami koyuru	there has never been
koro tomo shirade	a time when waves crossed pines on
suwenomatsu	Suenomatsu—
matsu ramu to nomi	they will forever stand and
omohikeru kana	wait or so I once believed

971 *Composed on 'travel' when there was a poetry contest*

hi no hetsutsu	days pass in longing
miyako shinobu no	for the capital storms rage
ura sabite	over the waters
nami yori hoka no	of lonely Shinobu Bay
otodzure mo nashi	no tidings but those of waves

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

Composed for the “Udaijin no ie no hyakushu” of 1179.

Shinobu Bay is in Fukushima Prefecture. *Shinobu* also means ‘to yearn for.’ *Ura*, too, is a *kakekotoba* meaning both ‘bay’ and ‘hidden side’ or ‘back side,’ and forming part of the word *urasabite* (being lonely). *Sabite* means ‘storming’ or ‘being wild.’ *Oto-dzure* (news, tidings) contains the word *oto* (sound).

972 *A travel poem written when he was presenting a hundred-poem sequence during the reign of Emperor Horikawa*

sasurafuru	a wanderer am
waga mi ni shi areba	I one who drifts through the world—
kisagata ya	at Kisa Lagoon
ama no tomayami	in the fisherfolk's rough reed
amata tabi nenu	huts how often have I slept

Fujiwara no Akinaka

Composed for the “Horikawa hyakushu.”

The Kisa Lagoon, Kisagata, was in Akita Prefecture. *Tabi* is a *kakekotoba* meaning both ‘times’ and ‘journeys.’

973 *Composed on 'travel' for a hundred-poem sequence composed at the residence of the Lay Monk and former Regent*

nanihabito	lodging in a hut
ashibi taku ya ni	where Naniwa fisherfolk
yado karite	light their smoky fires
suzuro ni sode no	of reeds heavy are the salt

shiho taruru kana

tears that drip upon my sleeves

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed, according to Shunzei's *Chōshūeisō*, for the "Udaijin no ie no hyakushu" sponsored by Fujiwara no Kanezane in 1178/7.

The first half of the poem (of the hut where they burn the reed fires, those people of Naniwa) is a *jo* connected to the final two lines of the poem by the *kakekotoba susu* (soot)/*suzuro ni* (immoderately, unreasonably). *Shiho taruru* (salt tears drip) and *nanihabito* (people of Naniwa Bay) are *engo*. Naniwa, now Ōsaka, was a site for the making of salt by boiling salt water over fires on the beach.

The *honka* is the anonymous *Man'yōshū* 2651:

nanihabito
ashibi taku ya no
su shite aredo
ono ga tsuma koso
toko medzurashiki

although grimy as
a hut where fisherfolk of
Naniwa light their
smoky reed fires my wife is
always alluring to me

974 *Topic unknown*

mata koemu
hito mo tomaraba
ahare shire
waga worishikeru
mine no shihishiba

you who cross after
me if you too take rest here
sympathize with me—
bundles of oak twigs from these
peaks that I once broke and spread

*Gaen*975 *Topic unknown*

michisugara
fuji no keburī mo
wakazariki
haruru ma mo naki
sora no keshiki ni

nowhere on the road
could I ever distinguish
the smoke that rises
from Fuji for never does
the hazy sky become clear

Minamoto no Yoritomo, former Captain of the Right

976 *A poem on 'travel' composed for a hundred-poem sequence expressing personal grievances*

yo no naka ha	in this world of ours
uki fushi shigeshi	sorrows flourish like the joints
shinohara ya	of black bamboo in
tabi ni shi areba	this field here on my journey
imo yume ni miyu	I see my love in my dreams

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for Shunzei's "Jukkai hyakushu."

Yo, meaning both 'world' and 'joint [of bamboo],' and *fushi*, meaning both 'things' and 'node [of bamboo],' along with *shigeshi* (flourishing), function as *engo* with *shino* (black bamboo, *Phyllostachys nigra*). Shinohara (field of black bamboo) may have been a place name, but its location has not been identified.

977 *For the "Fifteen-Hundred-Round Poetry Contest"*

obotsukana	how it troubles me
miyako ni sumanu	that the capital bird does not
miyakodori	live up to his name—
koto tofu hito ni	what reply has he given
ikaga kotaheshi	to the one who questioned him

Gishūmon'in no Tango

The headnote is in error: the poem was actually composed for the "Shōji ninen in shodo hyakushu."

The *honka* is *Kokinshū* 411 (*Ise monogatari* 9) by Ariwara no Narihira:

na ni shi ohaba	oh capital bird
iza koto tohan	if you are true to your name
miyakodori	you will know tell me
waga omofu hito ha	if the one whom I love is
ari ya nashi ya to	still in this world of partings

- 978 *Composed when, on a pilgrimage to Tennōji, he was caught in a sudden rain and asked for lodging in Eguchi, but was refused*

yo no naka wo
itofu made koso
katakaramae
kari no yado wo mo
woshimu kimi kana

so difficult it
is to learn to reject
this world of ours
but you begrudge me even
a temporary lodging

Saigyō

Tennōji, now known as Shitennōji, and Eguchi are in Ōsaka. Eguchi, at the confluence of the Yodo and Kanzaki Rivers, was a bustling embarkation point for boats traveling south and west from the capital and had a lively entertainment district.

Kari no yado means ‘rented or temporary lodging.’ ‘Temporary lodging’ is a Buddhist metaphor for our secular lives in this world. Saigyō plays on that metaphorical sense and the actual shelter he sought.

- 979 *Reply*

yo wo itofu
hito to shi kikeba
kari no yado ni
kokoro tomu na to
omofu bakari zo

because I'd heard you're
one who hates this world I thought
only that your heart
ought not become attached to
this temporary shelter

Tae

Tae is described as a ‘woman of pleasure’ (*yūjo*) in Saigyō's *Sankashū*.

- 980 *When some court gentlemen were composing poems on travel at the Poetry Bureau*

sode ni fuke
sazona tabine no
yume mo miji
omofu kata yori

blow on my sleeves for
surely tonight I'll not dream
in fitful sleep far
from home caressed by winds from

kayofu ura kaze

that bay for which I yearn

Fujiwara no Teika

Composed for the “Santai waka.”

The *honka* is from the “Suma” chapter of *Genji monogatari*:

kohiwabite
naku ne ni magafu
ura nami ha
omofu kata yori
kaze ya fukuramu

mingled with the cries
raised by one who yearns and grieves
waves crash on the bay
does this wind now blow from
the direction of my love

981 *When some court gentlemen were composing poems on travel at the
Poetry Bureau*

tabine suru
yumedji ha yuruse
utsu no yama
seki to ha kikazu
moru hito mo nashi

sleeping far from home
let me travel the road of
dreams on Mount Utsu
for there is no barrier
there no guard or so I've heard

Fujiwara no Ietaka

Composed for the “Santai waka.”

The *honka* is from *Ise monogatari* 9; see *Shinkokinshū* 904 above. For Mount Utsu, see 904. *Utsu* suggests the word *utsutsu* (waking reality), which contrasts with dreams.

982 *On the topic ‘traveling in autumn on mountain roads’ when pairing
Chinese poems with waka*

miyako ni mo
ima ya koromo wo
utsu no yama
yufu shimo harafu
tsuta no shita michi

in the capital
too are they now fulling robes—
on Utsu Mountain
I beat away evening frost
on the ivy-covered road

Fujiwara no Teika

Composed for the “Genkyū shiika awase.”

For Utsu, see 904. *Utsu* also means ‘to beat, strike’ or ‘to full [cloth]’ and functions as a *kakekotoba*.

983 *On the topic ‘traveling in autumn on mountain roads’ when pairing
Chinese poems with waka*

sode ni shi mo
tsuki kakare to ha
chigiriokazu
namida ha shiru ya
utsu no yama kowe

I made no promise
to the moon to keep it lodged
on my sleeves oh tears
do you know why it gleams here
as I cross Utsu Mountain

Kamo no Chōmei

Composed for the “Genkyū shiika awase.”

For Utsu, see 904. *Kakare* means [drops] ‘hang!’ or ‘cling!’ as well as ‘this way.’

984 *On the topic ‘traveling in autumn on mountain roads’ when pairing
Chinese poems with waka*

tatsuta yama
aki yuku hito no
sode wo miyo
kigi no kozuwe ha
shigurezarikeri

Tatsuta Mountain
see these bright sleeves of passing
autumn travelers
when still the twigs and branches
are unaffected by cold rains

Jien, former Major Archbishop

Composed for the “Genkyū shiika awase.”

Tatsuta Mountain, southwest of Nara, was famous for colorful autumn foliage, but Jien notes that the trees have not yet colored, while the sleeves of travelers are tinted by their tears, imagined as ‘tears of blood.’

985 *A travel poem composed when presenting a hundred-poem sequence*

satoriyuku
makoto no michi ni

toward enlightenment
I have chosen to travel

irinureba	on the road to truth
kohishikaru beki	and so I no longer have
furusato mo nashi	a home town that I hold dear

Jien, former Major Archbishop

Composed for the “Shōji ninen in shodo hyakushu.”

Yuku (to go) and *michi* (road; path) are *engo*.

986 *Composed while spending the night by the Asuka River on the way back
from a pilgrimage to Hatsuse*

furusato he	to my old village
kaheran koto ha	is it tomorrow I shall
asukagaha	return Asuka
wataranu saki ni	River do not change your
fuchise tagafu na	shallows to depths before I cross

Sokaku

For Hatsuse, see 923

For the Asuka River, see 541. The place name also means ‘Is it tomorrow?’

The *honka* is the anonymous *Kokinshū* 933:

yo no naka ha	in this world of ours
nani ka tsune naru	what is there that does not change
asukagaha	Tomorrow River
kinofu no fuchi zo	the deep pools of yesterday
kefu ha se ni naru	have become today’s shallows

987 *Composed when traveling in the East Country*

toshi takete	with my years mounting
mata koyu beshi to	I’d not thought to pass this way
omohiki ya	again but such is
inochi narikeri	the life I’ve been allotted
sayanonaka yama	Middle Mountain of the Night

Saigyō

For the East Country, or Azuma, see 885.

Sayanonaka ('middle of the lovely night') Mountain in what is now Shizuoka Prefecture was known for its narrow, dangerous paths frequented by bandits.

988 *Composed as a travel poem*

omohiwoku	yearning fills my heart
hito no kokoro ni	for one I left but cannot put
shitaharete	from my mind turning
tsuyu wakuru sode no	back billowing sleeves that fade as
kaherinuru kana	they make their way through the dew

Saigyō

Omohiwoku (to recall) contains the word *woku* (to leave; to settle), which functions as *engo* with *tsuyu* (dew). *Kaherinuru* means 'returned,' 'turned back,' and 'faded.'

989 *A travel poem composed when he had gone to Kumano*

miru mama ni	while still I gaze on
yama kaze araku	the wind from the mountains grows
shiguru meri	wild and chill drizzle
miyako mo ima ya	begins in the capital
yo samu naru ramu	too this night must seem so cold

Emperor Gotoba

The Kumano Shrines were in Kii Province (now Wakayama Prefecture).

Love I

990 *Topic unknown*

yoso ni nomi
mite ya yaminan
kadzuraki ya
takama no yama no
mine no shirakumo

shall I never see
her except from a distance—
a white cloud clinging
to the high peak of Takama
Mountain in Kazuraki

Anonymous

This poem is included in the *Wakan rōeishū*, 409, as a poem on ‘clouds.’
For the Kazuraki Mountains (the highest peak of which is Takama), see 541.

991 *Topic unknown*

woto ni nomi
ari to kikikoshi
miyoshino no
taki ha kefu koso
sode ni ochikere

only a rumor
had I heard before I came
to visit lovely
Yoshino falls where today
teardrops splash upon my sleeves

Anonymous

The Yoshino River runs through Yoshino District, Nara Prefecture. The place name is often modified by the poetic prefix *mi-* (lovely).

992 *Topic unknown*

ashihiki no
yamada moru iho ni
woku kahi no
shita kogaretsutsu

in foot-wearying
mountains smudge fires smolder in
the huts of those who
guard the fields so burns the love

waga kofuraku ha

hidden deep within my heart

Kakinomoto no Hitomaro

The *makurakotoba ashihiki no* (translated here as ‘foot-wearying’) modifies *yama* (mountains) in the word *yamada* (mountain fields). The first three lines (of the smudge fires placed in the guard huts of the fields in the foot-wearying mountains) are a *jo* linked metaphorically to the last line (my love is) by the phrase “burning underneath.”

This poem is a variant of the anonymous *Man'yōshū* 2649.

993 *Topic unknown*

isonokami

in fields of Furu

furu no wasada no

in Isonokami no

ho ni ha idezu

grains have appeared on

kokoro no uchi ni

the ears of rice must my love

kohi ya wataran

too stay hidden in my heart

Kakinomoto no Hitomaro

According to *Man'yōshū* 1768 this poem was composed by Nukike no Ōbito upon his marriage to Himonoko in Tsukushi (Kyūshū), where he had been exiled. The first two lines (in fields of Furu in Isonokami) are a *jo* linked by the dual meaning of the phrase *ho ni ha idezu* (not forming seed heads; not appearing openly) to the last two lines, “shall I my love go on hidden away within my heart?”

994 *Sent to a woman*

kasuga no no

young murasaki

wakamurasaki no

of the Kasuga meadows

surigoromo

imprinting my robes

shinobu no midare

with a tangle of yearning

kagiri shirarezu

boundless as this design

Ariwara no Narihira

For Kasuga, see 12. The roots of the *murasaki*, a perennial plant (gromwell, *Lithospermum officinale erythrorhizon*), were used to make a purple dye. The first three lines (robe imprinted with young *murasaki* of Kasuga meadows) are a *jo* linked to the final

statement, “unable to know the extent to which my thoughts are tangled by this yearning,” by the word *shinobu*, which means ‘to yearn’ and is also a random dye pattern named after Shinobu, a district in Mutsu Province (Fukuoka Prefecture).

The poem is also found in *Ise monogatari* 1.

995 *Sent to the Middle Captain Imperial Concubine*

murasaki no	though my heart is not
iro ni kokoro ha	colored the dark purple of
aranedomo	the murasaki
fukaku zo hito wo	so deeply have my feelings
omohisometsuru	been dyed by my love for you

Emperor Daigo

The daughter of Fujiwara no Korehira was known as the Middle Captain Imperial Concubine.

For *murasaki*, see 994. *Sometsuru* means both ‘begun’ and ‘dyed’ and functions as *engo* with *murasaki no iro* (purple color) and *fukaku* (deeply).

996 *Topic unknown*

mika no hara	Izumi River
wakite nagaruru	bubbles up and flows across
idzumigaha	Mika Plain when did
itsu miki tote ka	I first see her that my love
kohishikaru ran	should well up in the same way

Fujiwara no Kanesuke, Middle Counselor

Mika Plain is in Yamashiro Province, now part of Kyoto. The Izumi River is now known as the Kizu River. *Izumi* also means ‘spring.’ The syllables of the place name are echoed by *itsu mi* (when did I see) in line four. This links the *jo* of the first three lines (Izumi River bubbling up and flowing across the Mika Plain) to the fourth and fifth lines (when did I see her that I love her so). *Wakite* means both ‘dividing’ and ‘welling up.’ *Wakite* (welling up) and *izumi* (spring) are *engo*.

997 *From the "Poetry Contest at the Residence of Taira no Sadafun"*

sonohara ya	at Sonohara
fuseya ni ofuru	growing beside the simple
hahakigi no	hut are broom trees or
ari to ha miete	so it seems I know you are
ahanu kimi kana	there yet still we do not meet

Sakanoue no Korenori

Composed for the "Taira no Sadafun no ie no utaawase."

For the Sonohara Plain, see 913. Legends about the 'broom tree' (*hahakigi*) recount how trees seen from a distance seem to disappear when one draws near.

998 *Sent with a reply to a woman who had sent him a letter*

toshi wo hete	after years passed came
omofu kokoro no	a sign that my yearning heart
shirushi ni zo	may yet be fulfilled—
sora mo tayori no	across the empty skies blew winds
kaze ha fukikeru	that carried welcome tidings

Fujiwara no Takamitsu

Takamitsu's correspondent was a woman called Nishinogo.

999 *First sent to the daughter of the Kujō Minister of the Right*

toshitsuki ha	the years and months have
waga mi ni sohete	swiftly passed carrying me
suginuredo	along with them but
omofu kokoro no	my yearning heart never seems
yukazu mo aru kana	to reach its destination

Minamoto no Takaakira, Nishinomiya former Minister of the Left

The recipient of this poem was a daughter of Fujiwara no Morosuke. She became Takaakira's wife and bore their son Toshikata.

1000 *Reply*

morotomo ni
ahare to ihazu ha
hito shirenu
tohazugatari wo
ware nomi ya sen

because you did not
reveal to me that you shared
these feelings of mine
I have told my story alone
with no one to invite it

Mother of Toshikata, Major Counselor

1001 *For the "Poetry Contest of the Tenryaku Reign"*

hitodzute ni
shirasete shigana
kakurenu no
migomori ni nomi
kohi ya wataran

if only I could
let her know even second
hand shall I go on
yearning love hidden from view
as though beneath murky waters

Fujiwara no Asatada, Middle Counselor

The "Tenryaku no ontoki no utaawase" was sponsored by Emperor Murakami on 960/3/30. Asatada's topic was 'love.'

1002 *The first poem sent to a certain woman*

migomori no
numa no ihagaki
tsutsumedomo
ikanaru hima ni
nururu tamoto zo

though enclosed hidden
away like a bog curbed by
rocky walls beneath
the waters my flowing sleeves
are soaked by some unguarded rift

Fujiwara no Takatō, Senior Assistant Governor General of Dazai

Migomori no numa (bog beneath the waters) and *nururu* (drenched) are *engo*, as are *ihagaki* (stone fence) and *hima* (gap, crevice). *Hima* also means 'carelessness' or 'inattention.' The first two lines (rock walls of the bog beneath the waters) are a *jo* linked to the last two lines (sleeves soaked in what moment of inattention) by the third line, *tsutsumedomo*, "although enclosed, wrapped up."

1003 *To a woman, on some occasion or other*

karakoromo	although I wrap them
sode ni hitome ha	in the sleeves of my Chinese
tsutsumedomo	robe to keep them from
koboruru mono ha	others' eyes still they overflow—
namida narikeri	these irrepressible tears

*Fujiwara no Koremasa, Kentokukō**Karakoromo* (Chinese robe) is a *makurakotoba* modifying *sode* (sleeve).1004 *Sent after seeing a lady-in-waiting in the service of one of the Gosechi dancers sponsored by Minister of the Left Asateru*

amatsu sora	that vision seen in
toyonoakari ni	the abundant light streaming
mishi hito no	from the broad skies still
nao omokage no	hopelessly enraptured am
shite koishiki	I by that briefly glimpsed face

Fujiwara no Kintō, former Major Counselor

Five Gosechi dancers and their entourages were sponsored, two by members of the provincial governor class and three by higher-ranking nobility such as Minister of the Left Fujiwara no Asateru, to perform at the Toyonoakari (abundant light) Festival in the Eleventh Month each year.

Amatsu sora (broad skies) is a *makurakotoba* modifying Toyonoakari.1005 *Sent on the last day of the Twelfth Month to a woman who had been cold to him*

aratama no	rather than give up
toshi ni makasete	and wait for the approaching
miru yori ha	fresh year to bring you
ware koso koeme	to me I will myself cross
afusaka no seki	the Meeting Hill barrier

Fujiwara no Koremasa, Kentokukō

Aratama no (which may mean 'like an unpolished gem') is a *makurakotoba* modifying *toshi* (year). For Afusaka (Meeting Hill), see 129.

The *honka* is the anonymous *Gosenshū* 1303:

matsu hito ha	though I heard that one
kinu to kikedomo	I awaited had come it
aratama no	was only the fresh
toshi nomi koyuru	new year that had crossed over
afusaka no seki	the Meeting Hill barrier

1006 *Composed when the Horikawa Regent sent a letter asking, "Where is your village?"*

waga yado ha	where is my home	why
soko to mo nani ka	should I reveal that to you	
woshifu beki	I'll keep my secret	
ihade koso mime	for I've watched to see if you've	
tadzunekeri ya to	ever tried to visit me	

Hon'in no Jijū

The Horikawa Regent was Fujiwara no Kanemichi.

1007 *Reply*

waga omohi	smoke rising from my
sora no keburu to	heart enflamed by thoughts of you
narinureba	vanishes into
kumowi nagara mo	the skies would I not visit
nawo tadzuneten	even in those distant clouds

Fujiwara no Kanemichi, Chūgikō

Omohi (yearning) contains the word *hi* (fire). *Kumowi* (literally 'cloud seat') refers to the imperial palace where Jijū is living. *Sora* (sky) and *kumowi* (cloud seat) are *engo*, as are *hi* (fire) and *keburu* (smoke).

1008 *Topic unknown*

shirushi naki
 keburi wo kumo ni
 magahetsutsu
 yo wo hete fuji no
 yama to moenan

uselessly this smoke
 rises until it mingles
 inseparably
 with the clouds as the years pass
 I smolder like Mount Fuji

*Ki no Tsurayuki*1009 *Topic unknown*

keburi tatsu
 omohinaranedo
 hito shirezu
 wabite ha fuji no
 ne wo nomi zo naku

my yearnings do not
 burn with the smoldering fire
 of Mount Fuji yet
 unknown to all alone I
 lie sorrowfully weeping

Kiyowara no Fukayabu

Omohi (yearnings) contains the word *hi* (fire). *Fuji* can also be read *fushi* (lying down), and *ne* can mean both 'cries' and 'peak.'

1010 *Sent to a woman*

kaze fukeba
 muro no yashima no
 yufukeburi
 kokoro no sora ni
 tachinikeru kana

when the strong winds blow
 at Muro no Yashima
 evening smoke rises
 drifting across the empty
 skies of my desolate heart

Fujiwara no Koreshige

For Muro no Yashima, see 34.

- 1011 *Sent to a woman who had written letters to him, upon hearing that the head of his government office was visiting her*

shirakumo no	why is it that those
mine ni shi mo nado	white clouds make their way up to
kayofu ran	Mikasa's peak when
onaji mikasa no	they could tarry here in
yama no fumoto wo	the foothills of the mountains

Fujiwara no Yoshitada

Yoshitada's branch of government was the Imperial Bodyguards, the head of which was Major Captain Fujiwara no Yoritada.

Mt. Mikasa is in Nara City. The word *mikasa* was used to refer to the Imperial Guards through a play on another possible meaning of *mikasa*, 'imperial cape, or umbrella.'

- 1012 *Topic unknown*

kefu mo mata	again today will
kaku ya ibuki no	I hear only your cold words
sashimogusa	fire artemesia
saraba ware nomi	of Ibuki does this mean
moe ya wataran	I alone must keep burning

Izumi Shikibu

Ibuki Mountain is in Shimotsuga District, Shimotsuke Province (Tochigi Prefecture). *Sashimogusa* is another name for *yomogi* (artemesia, or mugwort; *Artemesia vulgaris*), which is used for moxabustion. The sound repetition at the beginning of lines three and four links the *jo* (again today speaking this way, fire artemesia of Ibuki) to the question in the last two lines (well then, shall I alone go on burning). The first two syllables of the toponymn Ibuki are a *kakekotoba*: they can also be read *ifu* as part of the phrase *kaku ya ifu* (speaking this way). *Moe* (burning) and *sashimogusa* (fire artemesia) are *engo*.

- 1013 *Topic unknown*

tsukuba yama	Tsukuba Mountains
hayama shigeyama	near mountains deep mountains as

shigekeredo
omohiiru ni ha
saharazarikeri

numerous as those
watching eyes yet I am not
dissuaded from going on

Minamoto no Shigeyuki

The Tsukuba Mountains are in central Ibaraki Prefecture. The first two lines (Tsukuba Mountains, mountains at the edge, dense mountains) are a *jo* linked by sound repetition to line three, *shigekeredo* (although they are thick). *Shigekeredo* also suggests 'although [watching eyes] are numerous' and connects to the final statement of the poem (I'll not give up loving). *Omohiiru* means both 'possessed by thoughts of love' and 'determined to enter' the mountains.

1014 *Sent to a woman who was being visited by another man*

ware naranu
hito ni kokoro wo
tsukuba yama
shita ni kayohan
michi dani ya naki

your heart it seems cleaves
to someone other than me
Tsukuba Mountains
is there no hidden path through
your foothills I might travel

Ōnakatomi no Yoshinobu

For Tsukuba, see 1013. Tsukuba contains the word *tsuku*, 'to cling, cleave to.'

1015 *The first poem sent to a woman*

hito shirezu
omofu kokoro ha
ashihiki no
yama shita midzu no
waki ya kaheran

in this heart that yearns
unknown to others fervent
thoughts of love well up
rushing like waters beneath
the foot-wearying mountains

Ōe no Masahira

The *makurakotoba ashihiki no* (translated here as 'foot-wearying') modifies *yama* (mountains). Lines three and four (waters beneath the foot-wearying mountains) are a *jo* linked to line five (will they well up?), which refers to both the waters and the feelings of love.

The *honka* is the anonymous *Kokinshū* 491:

ashihiki no	like the rushing
yama shita midzu no	waters of the stream beneath
kogakurete	the trees at the foot
tagitsu kokoro wo	of the rugged mountains my
seki zo kanetsuru	heart leaps nothing can hold it

1016 *Sent after catching a glimpse of a woman through her curtains*

nihofu ran	those cherry blossoms
kasumi no uchi no	in the mist must be dazzling—
sakurabana	painful is a spring
omohiyarite mo	in which I can only see
woshiki haru kana	them in imagination

Kiyowara no Motosuke

1017 *Sent toward the end of spring to a woman he had courted for years but who had never become an intimate*

iku kaheri	how many more times
sakichiru hana wo	gazing on at the blossoms
nagametsutsu	that bloom and then fall
monoomohi kurasu	shall I welcome the spring wrapped
haru ni afu ran	in these wistful thoughts of you

Ōnakatomi no Yoshinobu

1018 *Topic unknown*

okuyama no	will it be over
mine tobikoyuru	while yet I've scarcely seen you
hatsu kari no	only from afar
hatsuka ni dani mo	the first geese now fly across
mide ya yaminan	the peaks deep in the mountains

Ōshikōchi no Mitsune

The first three lines (first geese flying across the peaks deep in the mountains) are a *jo* linked to the last two by sound repetition in *hatsukari* (first geese) and *hatsuka* (barely, scarcely).

1019 *Topic unknown*

ohozora wo	is it because you
wataru haru hi no	are the soft light of the spring
kage nare ya	sun traversing
yoso ni nomi shite	the broad sky that you remain
nodokekaru ran	so serene and so distant

Emperor Uda, Teiji sovereign

According to *Yamato monogatari* 48, this poem was composed for an Imperial Concubine who had gone to visit her home and had not returned to the palace.

1020 *Sent to a woman in the First Month when the rain was falling and the wind blowing*

haru kaze no	along with the soft
fuku ni mo masaru	spring breezes comes a flood of
namida kana	swiftly falling tears—
waga minakami mo	at the wellspring within me
kohori toku rashi	it seems the ice has melted

Fujiwara no Koremasa

Mi (body)/*minakami* (source, wellspring) functions as a *kakekotoba* and establishes the metaphorical relationship between the melting ice at the river's source and the emotional release within the speaker that loosens the flow of tears.

1021 *To a woman who frequently sent no reply*

midzu no uhe ni	floating on the sea
ukitaru tori no	waterfowl leave no traces
ato mo naku	on the smooth waters

obotsukanasa wo
omofu koro kana

but how agitated I am
at your equivocation

Fujiwara no Koremasa

Tori no ato (tracks of birds) is a common metaphor for brush strokes on paper.

1022 *Topic unknown*

kataoka no
yukima ni nezasu
wakakusa no
honoka ni miteshi
hito zo kohishiki

a passing glimpse as
of young grasses that put down
roots in the melting
snows on the single slope seen
fleeting as my beloved

Sone no Yoshitada

The first three lines (as the young grasses that put down roots in the gaps in the snow on the single hill) are a *jo* linked to the ‘main statement’ of the last two lines, “that person scarcely seen is dear,” by *honoka* (faintly, scarcely). The first syllable of *honoka*, *ho*, also suggests the seed heads of the grasses. The meaning of *kataoka* is unclear: some commentators suggest that it refers to a single hill standing alone; others believe it refers to a hill with a single steep slope.

Compare *Kokinshū* 478 by Mibu no Tadamine:

kasuga no no
yuki ma wo wakete
ohiide kuru
kusa no hatsuka ni
mieshi kimi ha mo

I merely glimpsed your
beauty barely visible
like the blades of grass
sprouting through the deep blanket
of snow on Kasuga fields

1023 *Composed in the Second Month on behalf of a man whose beloved did not reply to his missives*

ato wo dani
kusa no hatsuka ni
miteshigana
musubu bakari no

if only I could
see traces of your writing—
even ones as scant
as these blades of grass though they

hodo narazu tomo

not serve to bind you to me

Izumi Shikibu

The phrases *kusa no ha* (blades of grass)/*hatsuka* (scarcely) pivot on the syllable *ha*. *Kusa* (grass) and *musubu* (to bind, tie) are *engo*.

Compare *Kokinshū* 478 (see 1022).

1024 *Topic unknown*

shimo no uhe ni
ato fumitsukuru
hama chidori
yukuhe mo nashi to
ne wo nomi zo naku

plovers of the beach
left their traces on the sheet
of frost uncertain
of their destination they
hesitantly raise their cries

Fujiwara no Okikaze

This poem was composed for the “Kanpyō no ontoki kisai no miya no utaawase.”

Fumitsukuru is a *kakekotoba*, meaning both ‘made footprints’ and ‘attached a letter.’ Bird tracks are a common metaphor for writing. The speaker hints at his own unsettled state of mind: having received no reply to his letter, he weeps, unable to decide on a course of action.

1025 *Topic unknown*

aki hagi no
eda mo towowoni
oku tsuyu no
kesa kienu tomo
iro ni ideme ya

like the dew that weights
down the stems of autumn bush
clover I may fade
away this morning but I’ll
not show my colors openly

Ōtomo no Yakamochi, Middle Counselor

In the *Manyōshū* (1595), this poem is attributed to Ōtomo no Katami.

The first three lines (the dew which weighs down the branches of the autumn bush clover this morning) are a *jo* linked by the word *kienu* (vanished) to the rhetorical question, “Though I vanish [die], will I reveal my colors [my feelings]?”

1026 *Topic unknown*

aki kaze ni	my thoughts are tangled
midarete mono ha	as though tossed by the winds of
omohedomo	autumn yet I'll not
hagi no shitaba no	show my colors as do these
iro ha kaharazu	lower leaves of bush clover

*Fujiwara no Takamitsu*1027 *Sent, attached to a spray of 'grasses of longing' that had turned autumn colors, to a woman's house*

waga koki mo	ought I now allow
ima ha iro ni ya	my love too to show its true
idenamashi	colors for even
noki no shinobu mo	the grasses of longing at
momidji shinikeri	my eaves wear hues of autumn

Minamoto no Arihito, Hanazono Minister of the Left

Shinobu refers to *shinobugusa*, 'grasses of longing'; see 64. *Shinobu* also means 'to yearn,' 'to endure,' or 'to do in secret.'

1028 *On 'long enduring a secret love' for a poetry contest at the Poetry Bureau*

isonokami	Isonokami
furu no kamisugi	holy cedars at Furu
furinuredo	grow old but there is
iro ni ha idezu	no change in color neither in
tsuyu mo shigure mo	dew nor early winter rains

Fujiwara no Yoshitsune, Regent and Chancellor

For Isonokami and Furu, see 88. The place name Furu also means both 'to grow old' and 'to rain, or snow,' and it functions as *engo* with *tsuyu* (dew) and *shigure* (winter rains), both of which were believed to cause leaves to color. *Tsuyu mo* also means

'not at all.' *Iro ni ha idezu* (not coloring) also suggests not showing emotions on one's face.

The *honka* is *Man'yōshū* 2417:

isonokami
furu no kamisugi
kamusaburu
koki wo mo ware ha
sara ni suru ka mo

Isonokami
holy cedars at Furu
attain a great age—
I have fallen in love and
all the more do I love now

1029 *Imagining 'hidden love' for the "Kitano Shrine Poetry Contest"*

waga koki ha
maki no shitaba ni
moru shigure
nuru tomo sode no
iro ni ideme ya

my love is like green
needles on the lower boughs
of the cypress trees
soaked by cold rains seeping down
will my sleeves change their color

Emperor Gotoba

Composed for the "Kitano no miya no utaawase."

1030 *Composed when presenting a hundred-poem sequence*

waga koki ha
matsu wo shigure no
somekanete
makuzu ga hara ni
kaze sawagu nari

my love is like that
chilly rain that cannot dye
the pines with fall hues—
like wind clamoring amidst
the fields of true arrowroot

Jien, former Major Archbishop

Composed for the "Shōji ninen in shodo hyakushu."

For *kuzu* (arrowroot), see 285. *Ma-* (true) is a poetic prefix.

1031 *Imagining 'summer love' for a poetry contest held at his residence*

utsusemi no	cicada cries and
naku ne ya yoso ni	dew drops seep through the forest
mori no tsuyu	leaking out until
hoshiahenu sode wo	people inquire wondering
hito no tofu made	at my never-drying sleeves

Fujiwara no Yoshitsune, Regent and Chancellor

According to Yoshitsune's *Akishino gesseishū*, this poem was composed at a selected poems competition he held in 1200

Mori means both 'seeping, leaking out' and 'grove' and functions as *engo* with *utsusemi* (cicada) and *tsuyu* (dew).

The *honka* is a poem from the *Ise shū* included in the "Utsusemi" chapter of *Genji monogatari*:

utsusemi no	dew drops fallen on
ha ni oku tsuyu no	fragile wings of cicada
kogakurete	shells are lost among
shinobi shinobi ni	the leaves secretly soaking
nururu sode kana	my flowing sleeves silent tears

1032 *Imagining 'summer love' for a poetry contest held at the same residence*

omohi areba	burning with thoughts of
sode ni hotaru	love I gather fireflies in
tsutsumite mo	my flowing sleeves
ihaba ya mono wo	hoping to reveal my thoughts
tofu hito ha nashi	but no one comes to inquire

Jakuren

According to Fujiwara no Yoshitsune's *Akishino gesseishū*, this poem was composed at a selected poems competition he held in 1200.

Omohi (thoughts, yearnings) contains the word *hi* (fire).

Compare *Kokinshū* 562 by Ki no Tomonori:

yufu sureba	when evening draws near
hotaru yorike ni	fireflies glow brightly and my

moyuredomo
akari mineba ya
hito no tsurenaki

heart burns more fiercely
yet to my heartless love this
flame must be invisible

and the anonymous *Gosenshū* 209 (*Yamato monogatari* 40):

tsutsumedomo
kakurenu mono ha
natsu mushi no
mi yori amareru
ohohi narikeri

though wrapped away it
can never be hidden this
fiery yearning that
radiates from the bodies
of the insects of summer

1033 *When a group of gentlemen was composing poems on 'enduring love' at
Minase*

omohitsutsu
henikeru toshi no
kahi ya naki
tada aramashi no
yufugure no sora

have all these years passed
in yearning really been to
no avail under
evening skies I am longing
still for things I cannot have

Emperor Gotoba

The "Minase tsuridono tōza rokushu no utaawase" was held at Gotoba's villa at Minase (see 378) in 1202/6.

Gotoba alludes to the anonymous *Gosenshū* 1022:

omohitsutsu
henikeru toshi wo
shirube nite
narenuru mono ha
kokoro narikeri

it led the way through
all these years passed in forlorn
yearning I have grown
accustomed to following
this heart that longs to see her

1034 *On 'hidden love' for a hundred-poem sequence*

tama no wo yo
taenaba taene
nagaraheba

ah string of jewels
if you are to break break now
for if I live on

shinoburu koto no
yowari mo zo suru

I will surely weaken and
reveal my hidden yearning

Princess Shokushi

Tama no wo (string of jewels) is a metaphor for life based on a word play on a second meaning of *tama*, 'soul.' *Taenaba* (if it ends, breaks), *nagaraheba* (if it continues; if I live on), *yowari* (weakening), and *tama no wo* (string of jewels) are *engo*. *Shinoburu* can mean both 'endured' and 'hidden.'

1035 *On 'hidden love' for a hundred-poem sequence*

wasurete ha
uchinagekaruru
yufube kana
ware nomi shirite
suguru tsuki hi wo

forgotten now is
grief over one-sided love
suffered each evening—
I alone know the days and
months I've passed heavy-hearted

Princess Shokushi

The *honka* is *Kokinshū* 606 by Ki no Tsurayuki:

ito shirenu
omohi nomi koso
wabishikere
waga nageki woba
ware nomi zo shiru

my own beloved
cannot realize the pangs
of love I suffer—
only I can ever know
the searing torment I bear

1036 *On 'hidden love' for a hundred-poem sequence*

waga koi ha
shiru hito mo nashi
seku toko no
namida morasu na
tsuge no womakura

this love of mine is
known to no one in my bed
I try to stanch my
tears little boxwood pillow
please do not let them escape

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

Tsuge (boxwood, *Buxus microphylla*) was used to make traditional Japanese pillows.

The *honka* are the anonymous *Kokinshū* 504:

waga kōhi ha	can he know my love
hito shiru rame ya	that I do love him so if
shikitahe no	anyone could guess
makura nomi koso	my yearning it could only
shiraba shiru rame	be my rough hempen pillow

and *Kokinshū* 670 by Taira no Sadafun:

makura yori	unable to hold
mata shiru hito mo	back my tears they seeped through that
naki kōhi wo	pillow that should have
namida sekiahezu	kept our secret others should
morashitsuru kana	not have known the love we shared

1037 *On ‘hidden love’ for a hundred-poem sequence*

shinoburu ni	kept hidden it is
kokoro no hima ha	in a heart with no gaps no
nakaredomo	inattentiveness—
naho moru mono ha	what cannot be concealed is
namida narikeri	this flood of escaping tears

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

Hima means both ‘inattentiveness, leisure’ and ‘spaces, gaps’ and functions as *engo* with *moru* (‘to leak; to escape’).

1038 *When Emperor Reizei was Crown Prince, the author became acquainted with one of the ladies-in-waiting who served him. While courting her, he went to a place where she was practicing calligraphy and wrote this poem on something in the room*

tsurakeredo	you have been cruel
uramin to hata	to me but I cannot feel

omohoezu
 naho yukusaki wo
 tanomu kokoro ni

anger toward you
 for my heart is one that counts
 forever on journey's end

Fujiwara no Koremasa, Kentokukō

Reizei was Crown Prince from 950 to 967.

1039 *Reply*

ame koso ha
 tanomaba morame
 tanomazu ha
 omohanu hito to
 mite wo yaminan

if you count on rain
 drops they will surely trickle
 away but if you
 do not trust in me I know
 we will meet and it will end

Anonymous

Ame (rain), *morame* (leak out), and *yaminan* (will end) are *engo*. The author suggests a concern for her reputation by using the word *morame* (leak out).

1040 *Topic unknown*

kaze fukeba
 toha ni nami kosu
 iso nare ya
 waga koromode no
 kohaku toki naki

when the fierce winds blow
 crashing waves constantly pound
 the rocky shore is
 that why there's never a time
 when the sleeves of my robe dry

Ki no Tsurayuki

1041 *Topic unknown*

suma no ama no
 nami kakegoromo
 yoso ni nomi
 kiku ha waga mi ni

garments wet by the waves
 fisherfolk of Suma once
 I had thought myself
 a stranger to those splashing

narinikeru kana

drops but now they strike me too

Fujiwara no Michinobu

Suma is on the coast west of Kōbe City, Hyōgo Prefecture.

1042 *Composed for a man who was sending medicinal balls to a woman*

numa goto ni

in every marsh

sode zo nurekeru

I have drenched my flowing sleeves

ayamegusa

as weeping I sought

kokoro ni nitaru

these roots of sweetflag grasses

ne wo motomu tote

tenacious as my heart

Sanjōnoin no Nyokurōdo Sakon

Medicinal balls (*kusudama*) were brocade bags of herbs prepared for Tango no sekku, the Sweetflag Festival held on the fifth day of the Fifth Month; see 220.

Long roots of *ayame* (sweetflag, *Acorus calamus* var. *angustatus*) were seen as symbols of a long life. *Ne* (root) also means ‘cry.’

1043 *Sent to Uma no Naishi on the fifth day of the Fifth Month*

hototogisu

lovely nightingale

itsu ka to machishi

long anticipated on

ayamegusa

the fifth day fragrant

kefu ha ikanaru

with roots of sweetflag grasses

ne ni ka naku beki

what cries will he raise today

Fujiwara no Kintō, former Major Counselor

For the Sweetflag Festival, which took place on the fifth day of the Fifth Month, see 220 and 1042. The much-admired song of the *hototogisu* (here translated as ‘nightingale,’) a bird of the cuckoo family, is heard in the early summer. *Itsuka* means both ‘the fifth day’ of the month and ‘when?’ *Ne* means ‘cry’ and ‘root’ and functions as *engo* with *ayamegusa* (sweetflag grass).

1044 *Reply*

samidare ha
sora obore suru
hototogisu
toki ni naku ne ha
hito mo togamezu

early summer rains
dim the skies innocently
hototogisu
raises his cries no one notes
when he calls out in season

Uma no Naishi

For the *hototogisu*, see 1043.

1045 *Sent when he began writing somewhat aimlessly in the Fifth Month during the time he was Assistant Commander of the Military Guards*

hototogisu
kowe woba kikedo
hana no e ni
mada fuminarenu
mono wo koso omohe

I hear your song but
like the lovely nightingale
unused to flowering
boughs unversed in letter writing
I sit in silent yearning

Fujiwara no Michinaga, Hōjōji Lay Monk and former Regent and Prime Minister

Fuminarenu means both 'unaccustomed to perching' and 'unaccustomed to letters.'

1046 *Reply*

hototogisu
shinoburu mono wo
kashihagi no
morite mo kowe no
kikoekeru kana

secretly softly
the lovely nightingale sang—
still it seems those cries
penetrated the grove of
sturdy oak trees and were heard

Uma no Naishi

Kashihagi (oak trees) is another name for the Military Guards in which Fujiwara no Michinaga, recipient of this poem, was Assistant Commander (see 1045).

1047 *To someone who asked if she had heard the nightingale sing*

kokoro nomi
sora ni naritsutsu
hototogisu
hitodanome naru
ne koso nakarure

only my heart is
drifting in the empty sky
lovely nightingale
trusting in others I can
but sit and raise my sad cries

Uma no Naishi

Kokoro nomi sora ni means 'absent-mindedly, distractedly.' *Sora* (sky) and *hototogisu* (see 1043) are *engo*.

1048 *Topic unknown*

mikumano no
ura yori wochi ni
kogu fune no
ware woba yoso ni
hedatetsuru kana

like the ships that row
toward the distant offing
from the inlet at
lovely Kumano you have
pulled further away from me

Ise

For Kumano, see 989. *Mi-* (lovely) is a poetic prefix. *Yoso ni* (aloof from; elsewhere) serves to create a metaphorical link between the lover and the departing ships.

1049 *Topic unknown*

nanihagata
mijikaki ashi no
fushi no ma mo
ahade kono yo wo
sugushiteyo to ha

Naniwa Lagoon
would you tell me to go through
life without meeting
you not even for a time
short as the stems of these reeds

Ise

For Naniwa, see 26.

1050 *Topic unknown*

mikari suru	flourishing like thin
kariba no wono no	oak twigs of the meadows where
nara shiba no	imperial hunts
nare ha masarade	are held such is my love for
kohi zo masareru	you yet we grow no closer

Kakinomoto no Hitomaro

The phonetic similarity between *nara* (oak) and *nare* (close, intimate) links the *jo* of the first three lines (the oak twigs of the hunting fields of the imperial hunts) to the final statement (my love increases but our intimacy does not). *Kariba* may be a common noun meaning 'hunting place' or a place name, but its location has not been identified.

This poem is a variant of *Man'yōshū* 3048.

1051 *Topic unknown*

udo hama no	shall we always be
utoku nomi ya ha	distant as the Udo shore—
yo woba hen	passing through the world
nami no yoru yoru	yearning to meet night after
ahimite shigana	night as the waves roll to shore

Anonymous

Udo is in Shimizu City, Shizuoka Prefecture. The name is similar in sound to *utoku*, 'distantly,' which begins the second line. *Nami* (waves) and *Udo hama* (Udo shore) are *engo*. *Yoru yoru* is a *kakekotoba* meaning both 'night after night' and 'approaching, rolling in.'

1052 *Topic unknown*

adzumadji no	on Azuma roads
michi no hate naru	at highway's end they secure
hitachi obi no	Hitachi sashes—
kakoto bakari mo	I yearn to meet you even

ahan to zo omofu

for a time short as those ties

Anonymous

Azuma referred to the eastern half of Honshū—the Kantō, Tōhoku, and Tōkai regions. At the Kashima Shrine in Hitachi Province (Ibaraki Prefecture) lovers wrote their beloved's name on sashes, which were then joined together with a clasp to assure their future together. The first three lines (of the Hitachi sashes at the end of the Azuma roads) are a *jo* linked to the statement “I yearn to meet you even for a short time” by the *kakekotoba kako* (clasp, buckle)/*kakoto bakari* (in name only).

1053 *Topic unknown*

nigorie no
suman koto koso
katakaramē
ikade honoka ni
kage wo misemashi

this muddy inlet
never clearing how hard for
us to live together—
if only I could show you
a glimpse of my reflection

Anonymous

Suman means both ‘will clear’ and ‘will live.’

1054 *Topic unknown*

shigure furu
fuyu no ko no ha no
kahakazu zo
mono omofu hito no
sode ha arikeru

a cold drizzle falls
on the leaves of winter's trees—
unable to dry
are the flowing sleeves of one
who is deep in thoughts of love

Anonymous

The first two lines (the leaves of winter trees on which drizzle falls) are a *jo* linked to the ‘main statement’ (the sleeves of the person who is wrapped in thoughts of love) by the third line *kahakazu* (never dry), which functions grammatically with both.

1055 *Topic unknown*

ari to nomi
oto ni kikitsutsu
otohagaha
wataraba sode ni
kage mo mienan

only rumors tell
me that my dear one is there
Otowa River
if I cross over I'll see
her reflection in my sleeves

Anonymous

The Otowa River flows through Sakyō-ku, Kyoto, near the Shūgakuin. *Oto*, 'sound' or 'rumor,' is repeated in the name of the river.

1056 *Topic unknown*

midzukuki no
woka no ko no ha wo
fukikaheshi
tare ka ha kimi wo
kohin to omohishi

leaves of trees standing
on the hill of tender stalks
blown about turned back
once more I wondered who thought
to seek out your love again

Anonymous

Midzukuki no (of the tender stalks) is a *makurakotoba* modifying *woka* (hill). *Kaheshi* (turning back) functions grammatically with both the *jo* (blowing back the leaves of the trees on the hill of tender stalks) and the 'main statement' (who thought to love you again).

1057 *Topic unknown*

waga sode ni
ato fumitsuke yo
hama chidori
afu koto katashi
mite mo shinoban

plovers of the beach
leaving your tracks on my sleeves
send me some message—
to meet is so difficult
I long to see a token

Anonymous

Ato refers to both the prints of the plovers and the traces of a brush. *Fumi-* means 'stepping' and also 'letter.' There is a suggestion that the speaker's tears falling on his sleeves are marking them like the tracks of the plovers or the traces of a brush.

1058 *When snow began to fall heavily soon after he returned from a woman's house*

fuyu no yo no	on a wintry night
namida ni kohoru	my flowing sleeves are frozen
waga sode no	trapped in icy tears
kokoro tokezu mo	never does her cold heart melt
miyuru kimi kana	my beloved warms not to me

Fujiwara no Kanesuke, Middle Counselor

Kohoru (frozen) and *tokezu* (unmelting) are *engo*.

1059 *Topic unknown*

shimo kohori	frost and ice and my
kokoro mo tokenu	frozen heart too imprisoned
fuyu no ike ni	in this wintry pond
yo fukete no naku	as night deepens the lone voice
woshi no hitokowe	of a mandarin duck calls

Fujiwara no Motozane

1060 *Topic unknown*

namidagaha	although I wept till
mi mo uku bakari	a river of tears swept me
nagaruredo	away in its flow
kienu ha hito no	the embers of my burning
omohi narikeri	love have not been extinguished

Fujiwara no Motozane

Nagaruredo (although swept away) can also be read *nakaruredo* (although wept). *Omohi* (love) contains the word *hi* (fire). *Uku* (float) and *namidagaha* (river of tears) are *engo*, as are *hi* (fire) and *kienu* (not extinguished).

1061 *Sent to a woman*

ika ni sen	what then shall I do
kumedji no hashi no	shall I too give up midway
nakazora ni	abandoning my love
watashi mo hatenu	like that bridge on the Kume
mi to ya narinan	Road incomplete and useless

Fujiwara no Sanekata

En no Gyōja (late seventh to early eighth centuries) is said to have ordered the god of the mountain to construct a stone bridge on the Kume Road between Kazuraki and Kinbusen on the Nara–Wakayama border. Because the god Hitokotonushi was ugly, he would work only at night, and the bridge was never completed.

Sanekata alludes to the anonymous *Gosenshū* 775:

kadzuraki ya	only if this heart
kumedji no hashi ni	that yearns for you were that bridge
araba koso	on the Kume Road
omofu kokoro wo	in Kazuraki only
nakazora ni seme	then could it give up midway

1062 *When a woman wrapped up some cryptomeria seeds and sent them*

tare zo kono	who could have sent these
miwa no hibara mo	seeds to one unfamiliar
shiranaku ni	with the Miwa fields
kokoro no sugi no	of cryptomeria her
ware wo tadzunuru	steadfast heart comes seeking me

Fujiwara no Sanekata

Miwa, site of the Ōmiwa Shrine, famous for its *sugi* (*Cryptomeria japonica*) is in Sakurai City, Nara Prefecture. *Kono mi* (part of the phrase *kono miwa*, ‘this Miwa’) can mean ‘these three,’ ‘these seeds,’ and ‘this body.’ *Sugi* can mean ‘unchanging, calm,’ ‘passing,’ and ‘cedar.’

Compare the anonymous *Kokinshū* 982:

waga iho ha
miwa no yama moto
kohishiku ha
toburahi kimase
sugi tateru kado

since my hut stands at
the foot of Miwa Mountain
if you long to see
me once more come and visit
at the gate where cedars stand

1063 *Topic unknown*

waga kohi ha
ihanu bakari zo
naniha naru
ashi no shinoya no
shita ni koso take

why is it that I
cannot speak my love aloud—
it burns within like
the smoldering reed fires in
bamboo huts in Naniwa

Koben

For Naniwa, see 26. The place name also means “why is it?” *Kohi* (love) contains the word *hi* (fire), which functions as *engo* with *take* (burn). Lines three and four (the reed-thatched bamboo huts in Naniwa) are a *jo* linked to the last line, “burning underneath,” which describes both the fires and the speaker.

1064 *Topic unknown*

waga kohi ha
ariso no umi no
kaze wo itami
shikiri ni yosuru
nami no ma mo nashi

my love is constant
relentless as the waves that
endlessly cascade
upon the rocky strand chased
by stinging winds from the sea

Ise

The main statement of the poem is in the first and last lines (my love ... is constant); the remainder of the poem is a *jo* linked to the main statement by the *kakekotoba* in the phrases *nami no ma* (space between the waves)/*ma mo nashi* (constant, continuous).

1065 *A poem sent to someone*

suma no ura ni	at Suma Bay as
ama no koritsumu	piercing as the salty scent
moshiwogi no	of wood piled high by
karaku mo shita ni	fisherfolk who gather salt—
moewataru kana	this flame that smolders in me

Fujiwara no Kiyotada

For Suma, see 1041. Seaweed was burned and water poured over the ashes and distilled to produce salt. *Karaku* (salty; painfully) functions as a *kakekotoba* linking the *jo* of the first three lines (the salt-making wood cut and piled up by fisherfolk at Suma Bay) to the statement of the last two lines (burns painfully underneath).

1066 *Topic unknown*

aru kahi mo	no longer is life
nagisa ni yosuru	worth living I am beset
shiranami no	by yearning ceaseless
ma naku mono omofu	as the white-crested waves that
waga mi narikeri	roll toward the shell-less shore

Minamoto no Kageakira

Naki (is not)/*nagisa* (offing) functions as a *kakekotoba* pivoting from “there is no way to live” to “approaching white waves of the offing,” which links in turn to the phrase *ma naku* (ceaseless). These first three lines function as a *jo* for the main statement of the last two lines, “this is a body that thinks sad thoughts ceaselessly.” *Kahi mo naku* (useless, to no avail) also means ‘there are no shells.’

1067 *Topic unknown*

ashihiki no	beneath the rugged
yama shita tagitsu	mountains thundering waves pound
ihanami no	against the boulders
kokoro kudakete	shattering my yearning heart
hito zo kohishiki	plunged deep in desire for her

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was written for a screen at the residence of Fujiwara no Sanekata. *Ashihiki no* (translated here as 'rugged') is a *makurakotoba* modifying *yama* (mountains).

1068 *Topic unknown*

ashihiki no	beneath the rugged
yama shita shigeki	mountains grasses of summer are
natsu kusa no	verdant flourishing
fukaku mo kimi wo	deep as the feelings I have
omofu koro kana	when I am thinking of you

Ki no Tsurayuki

According to the *Tsurayuki shū*, this was a screen poem composed for the celebration of the fortieth birthday of Onna Hachi no Miya on 929/10/14. *Ashihiki no* (translated here as 'rugged') is a *makurakotoba* modifying *yama* (mountains). The poem pivots on the word *fukaku* (deeply), which describes both the growth of the summer grasses and the author's yearning.

1069 *Topic unknown*

wojika fusu	through the thick grasses
natsu no no kusa no	of summer fields where the great
michi wo nami	buck lies to rest there
shigeki kohidji ni	is no road and I am lost in
madofu koro kana	flourishing thickets of love

Sakanoue no Korenori

Michi wo nami (there is no road) connects the *jo* (through grasses of summer fields where the buck lies) to the statement of the last two lines (I am lost on the overgrown path of love).

1070 *Topic unknown*

kayaribi no	smoldering within
sayo fukegata no	like mosquito smudge fires

shita kogare
kurushi ya waga mi
hito shirezu nomi

burning late this fair
night such pain sears deep inside
me unknown by anyone

Sone no Yoshitada

Shita kogare (burning underneath) serves as a pivot from the *jo* (mosquito fires late in the lovely night) to the ‘main statement’ of the poem found in the last two lines. *Sa-* (lovely, fair) is a poetic prefix.

1071 *Topic unknown*

yura no to wo
wataru funabito
kadjiwo tae
yukuhe mo shiranu
kohi no michi kana

drifting aimlessly
at the mouth of Yura Bay
with oar ropes severed—
oh boatman your journey’s end
unknown as this road of love

Sone no Yoshitada

There are harbors called Yura in Wakayama Prefecture and on Awaji Island. The place name Yura also suggests *yuragi* (swaying). *Yukuhe mo shiranu* (destination unknown) serves as a pivot linking the *jo* (oar ropes severed, the boatman crosses the mouth of Yura Bay) to the ‘main statement’ (the road of love leading to an unknown destination).

1072 *Composed during the reign of Toba when some court gentlemen were writing poems imagining ‘love expressed using the image of the wind’*

ohikaze ni
yahe no shihodji wo
yuku fune no
honoka ni dani mo
ahimite shigana

chased by the winds that
lift the eightfold waves across
salt-sea roads the ship’s
sails scarcely seen if only
I might catch a glimpse of you

Minamoto no Morotoki, Provisional Middle Counselor

Honoka ni (dimly, scarcely) contains the word *ho* (sail) and functions as a pivot from the *jo* (sails of the ship that travels the eightfold salt sea roads chased by the wind) to

the 'main statement' (if only I might see you). *Yahe* (eightfold) and *shihodji* (sea road) are poetic epithets for the ocean.

1073 *When presenting a hundred-poem sequence*

kadjiwo tahe	with oar ropes severed
yura no minato ni	the ship approaching Yura
yoru fune no	harbor has no way of
tayori mo shiranu	reaching its destination—
okitsu shiho kaze	oh salt winds of the offing

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in shodo hyakushu.”

For Yura, see 1071.

The *honka* is *Shinkokinshū* 1071 by Sone no Yoshitada; see above.

1074 *Topic unknown*

shirube seyo	oh please be my guide
ato naki nami ni	over the waves this ship rows
kogu fune no	leaving behind no
yukuhe mo shiranu	wake destination unknown
yahe no shiho kaze	salt wind of the eightfold waves

Princess Shokushi

The poem was composed for the “Shōji ninen in shodo hyakushu.”

Yahe (eightfold) suggests endless waves.

Shokushi alludes to *Kokinshū* 472 by Fujiwara no Kachion:

shiranami no	even the ship which
ato naki kata ni	sails out over white waves that
yuku fune mo	rise and fall leaving
kaze zo tayori no	no trace can rely on these
shirube narikeru	winds to guide it safely home

1075 *Topic unknown*

ki no kuni ya	they say in the land
yura no minato ni	of Ki at the harbor of
hirofu tefu	Yura they gather
tamasaka ni dani	rare jewels on the shore as
ahimite shigana	rare are my meetings with you

Fujiwara no Nagakata, Provisional Middle Counselor

For Yura, see 1071. *Tama* (jewels)/*tamasaka ni* (rarely) is a *kakekotoba*.
The *honka* is the anonymous *Man'yōshū* 1220:

imo ga tame	for my beloved
tama wo hirofu to	I gathered these jewels of
ki no kuni no	the shore in the land
yura no misaki ni	of Ki at the lovely cape
kono hi kurashitsu	of Yura till day was gone

1076 *For the "Poetry Contest Held at the Residence of the Hōshōji Lay Monk and former Regent and Prime Minister"*

tsure mo naki	cruel is the heart
hito no kokoro no	of that one who brings me such
uki ni hafu	misery deep roots
ashi no shitane no	of reeds creeping through the mire
ne wo koso ha nake	I raise my pitiful cries

Minamoto no Morotoshi, Provisional Middle Counselor

Composed for the "Hōshōji no nyūdō saki no kanpaku daijōdaijin no utaawase."

Uki (painful; mire) and *ne* (roots; sounds) are both *kakekotoba*. The *jo* in lines three and four (lower roots of reeds crawling through the mire) is linked to the fifth line (I cry these cries!) by the repetition of the syllable 'ne.'

1077 *Composed on 'hidden love' for a Poetry Bureau poetry contest*

nanihabito	Naniwa seafolk

ikanaru e ni ka	in what bay must I waste and
kuchihaten	die what connection
afu koto nami ni	to my past keeps us apart
mi wo tsukushitsutsu	channel markers in the waves

Composed for the “Kennin gannen hachigatsu mikka eigu no utaawase.”

For Naniwa, see 26. The poem is bound together by three *kakekotoba*: the syllables *e ni* meaning both ‘in the bay’ and ‘karma’; *nami ni* (in the waves; not being); and *mi wo tsukushi* (wasting away; channel marker). *E* (bay), *nami* (waves), *miwotsukushi* (channel marker), and *nanihabito* (seafolk of Naniwa) are *engo*. *Kuchihaten* (will rot away) describes the condition of the wooden channel marker (*miwotsukushi*), as well as that of the speaker.

Compare *Gosenshū* 960 by Prince Motoyoshi:

wabinureba	already I grieve
imahata onaji	so no matter what happens—
naniha naru	channel marker of
mi wo tsukushite mo	Naniwa I’ll stake my life
ahamu to zo omofu	on our being able to meet

1078 *Imagining ‘love for someone whose name is secret’*

ama no karu	unable to meet
mirume wo nami ni	losing her like the seaweed
magahetsutsu	fisherfolk reap adrift
nagusa no hama wo	in the waves on Nagusa
tadzunewabinuru	Beach grieving I ask her name

Fujiwara no Shunzei, Master of the Palace Quarters of the Grand Empress

According to Shunzei’s *Chōshūeishō*, this poem was composed at a poetry contest sponsored by Bifukumon’in (d. 1160), consort of Toba.

Mirume wo nami ni means both ‘seaweed in the waves’ and ‘there being no chance to meet.’ Nagusa Beach is southeast of Wakanoura in Wakayama City. *Na* also means ‘name.’

1079 *Topic unknown*

afu made no	no way to see you
mirume karu beki	at all till we meet like sea folk

kata zo naki
mada nami narenu
iso no amabito

of the shore with no
salt flats to reap the seaweed
unaccustomed to these waves

Sagami

Mirume means 'seaweed,' as well as 'seeing eyes' and 'chance to meet,' while *kata* means 'salt flat, lagoon' and 'means, way.' *Narenu* (unaccustomed) describes both the salt gatherers unaccustomed to the waves and the speaker unaccustomed to courting.

1080 *Topic unknown*

mirume karu
kata ya idzuku zo
saho sashite
ware ni woshihe yo
ama no tsuri fune

where is that salt flat
where I may reap the seaweed—
point with your boat poles
show me the way to travel
fishing boats of the seamen

Ariwara no Narihira

Mirume means 'seaweed' and 'seeing eyes' or 'chance to meet,' and *kata* means 'salt flat, lagoon' and 'means, way.'

Love II

1081 *Composed on 'love expressed with the image of clouds' when presenting a fifty-poem sequence*

shitamoe ni	burning deep within
omohikienan	me my yearning will consume
keburi dani	me even drifting
ato naki kumo no	smoke will vanish a formless
hate zo kanashiki	cloud how sad will be its end

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Sentō kudai gojisshu.”

Omohi (yearning) contains the word *hi* (fire). *Shitamoe* (burning underneath), *hi* (fire), *kie* (vanishing) and *keburi* (smoke) are *engo*.

1082 *For a hundred-poem sequence contest held at the residence of the Regent and Chancellor*

nabikaji na	will you not bend to
ama no moshihobi	me as I begin to blaze—
takisomete	the salt maker has
keburi ha sora ni	kindled his fire but the smoke
kuyuriwabu tomo	struggles to billow skyward

Fujiwara no Teika

Composed for the “Ropyakuban no utaawase.”

Compare the anonymous *Kokinshū* 708:

suma no ama no	smoke from the salt fires
shiho yaku keburi	of the Suma fisherfolk
kaze wo itami	buffeted by fierce

omohanu kata ni
tanabikinikeri

winds sways and drifts away in
in unexpected directions

1083 *A love poem composed when he was presenting a hundred-poem sequence*

kohi wo nomi
suma no urabito
moshiho tare
hoshiahenu sode no
hate wo shirabaya

for me naught but love
fisherfolk of Suma Bay
seaweed salt drips on
sleeves that never dry ah to
know what will become of them

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Shōji ninen in shodo hyakushu.”

Suma was famous for salt making; see 1041. The first syllable of Suma also concludes the phrase *kohi wo nomi su* (do naught but love). *Shiho tare* (leaching salt) suggests both falling tears and the process of extracting salt from seaweed. The second and third lines (fisherfolk of Suma Bay leaching salt from seaweed) function as a *jo* to introduce “sleeves that cannot dry” in line four.

The *honka* is *Kokinshū* 962 by Ariwara no Yukihira:

wakuraba ni
tofu hito araba
suma no ura ni
moshiho taretsutsu
wabu to kotaheyo

if from time to time
anyone should ask after
me answer them this—
on Suma Bay with tear-drenched
sleeves I gather seaweed salt

1084 *Composed as a love poem*

mirume koso
irinuru iso no
kusa narama
sode sahe nami no
shita ni kuchinuru

seaweed strands mingle
with the beach grasses under
tidal waves unable
to see you my flowing sleeves
too rot beneath salty waters

Nijōnoin no Sanuki

Mirume has three meanings: 'seaweed,' 'seeing eyes,' and 'chance to meet.'

The *honka* is the anonymous *Man'yōshū* 1394:

shiho miteba	when the tide comes in
irinuru iso no	it floods the shore on which these
kusa nare ya	grasses grow perhaps
miraku sukunaku	that's why though I seldom see you
kofuraku no ohoki	many are the times I yearn

1085 *Composed to express 'love lasting for years'*

kimi kofu to	I was born to love
narumi no ura no	you yet languishing drooping
hama hisagi	like the red-bud oaks
shiworete nomi mo	on the beach at Narumi Bay
toshi wo furu kana	have I passed these many years

Minamoto no Toshiyori

For Narumi Bay, see 648. *Narumi* can also mean 'one who was born'; it functions here as a *kakekotoba*. *Shiworete* (wilting, drooping) links the *jo* (red-bud oaks drooping on the beach at the Bay of Narumi) to the statement of the last two lines (I have passed the years only in languishing). For *hisagi*, 'red-bud oaks,' see 274.

Compare the anonymous *Man'yōshū* 2753:

nami no ma yu	seen between the waves
miyuru kojima no	red-bud oaks on the beach of
hama hisagi	the little island
hisashiku narinu	so long has it been since
kimi ni awazu shite	I have seen my beloved

1086 *On 'secret love'*

shirurame ya	could my beloved
ko no ha furishiku	know like water buried in
tani midzu no	fallen leaves seeping
ihama ni morasu	through clefts in the valley's rocks
shita no kokoro wo	my hidden feelings emerge

Fujiwara no Yorizane, former Chancellor

Lines two through four (water in the valley spread with fallen leaves seeping through the cracks of rocks) are a *jo* linked to the last line (the deepest feelings of my heart) by *morasu* (to seep, to leak out).

1087 *Composed on 'secret love' for a hundred-poem sequence competition held at his house when he was Major Captain of the Left*

morasu na yo	do not let them leak
kumo wiru mine no	out those first chill drops from clouds
hatsu shigure	clinging to the peaks
ko no ha ha shita ni	though the hues of the lower
iro kaharu tomo	leaves may already have changed

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Roppyakuban no utaawase.”

Yoshitsune makes use of a common conceit that sees tears of sorrow as tears of blood that might stain his sleeves and reveal his hidden love, just as the autumn rain was believed to color the leaves.

1088 *When composing a number of love poems*

kaku to dani	just as they are deep
omofu kokoro wo	within my heart I'll never
ihase yama	tell her these feelings—
shita yuku midzu no	Iwase Mountain waters
kusagakuretsutsu	hidden beneath the grasses

Fujiwara no Sanesada, Latter Tokudaiji Minister of the Left

Iwase Mountain is in Nara Prefecture. The place name also suggests ‘not speaking.’ The *honka* is the anonymous *Gosenshū* 558:

ihase yama	Iwase Mountain
tani no shita midzu	deep in the valleys flowing
uchishinobi	waters secretly
hito no minu ma ha	seep these are the tears I shed
nakarete zo furu	unable to meet my love

Nakarete (weeping) can also be read *nagarete* (flowing).

1089 *When composing a number of love poems*

morasabaya	if only my thoughts
omofu kokoro wo	could flow from my brimming heart
sate nomi ha	where they're pent as by
e zo yamashiro no	the weir that holds back waters
wide no shigarami	in Ide of Yamashiro

Inbumon'in no Taifu

Ide was in Yamashiro Province, now Tsuzuki District in Kyoto. The first syllables of Yamashiro can also be read *yamaji* in the phrase *e zo yamaji* (unable to stop).

1090 *On 'secret love'*

kohishi tomo	I yearn for my dear
ihaba kokoro no	one ah if only I could
yuku beki ni	speak my heart would be
kurushi ya hitome	satisfied how painful is
tsutsumi omohi ha	love that hides from others' eyes

Emperor Konoe

1091 *Composed imagining 'loving someone you can see but not meet'*

hito shirenu	unknownst to her
kohi ni waga mi ha	I am submerged in the depths
shidzumedomo	of love in the waves
mirume ni uku ha	seaweed floats while in these eyes
namida narikeri	that gaze upon her tears shine

Minamoto no Arihito, Hanazono Minister of the Left

Mirume means both 'seeing eyes' and 'seaweed.' It also functions as *engo* with *shidzu-medomo* (although submerged), *uku* (float), and *nami* (waves). *Nami* (waves)/ *namida* (tears) is a *kakekotoba*.

1092 *Topic unknown*

mono omofu to	this yearning that I
ihanu bakari ha	feel I do not speak but hide
shinobu tomo	it deep within me—
ikaga ha subeki	what then shall I do about
sode no shidzuku wo	these sparkling drops on my sleeves

Fujiwara no Akinaka, Head of the Department of Shrines

1093 *Imagining 'secret love'*

hito shirezu	unbeknownst to her
kurushiki mono ha	such misery I endure
shinobu yama	hidden like the backs
shita hafu kuzu no	of creeping arrowroot leaves
urami narikeri	beneath Shinobu Mountain

Fujiwara no Kiyosuke

For Shinobu Mountain, see 562. *Shinobu* also means 'to bear, to endure.' Because the backs of the leaves of the *kuzu* (arrowroot, *Pueraria thunbergiana*) have a whitish cast, *kuzu* is often paired with *urami* (seeing the back), which can also mean 'bitterness, reproach.' *Kurushiki* (painful) incorporates the word *kuru* (to turn over, to spin around), which functions as *engo* with *kuzu*.

1094 *Imagining 'hidden love' for a Poetry Bureau poetry contest*

kiene tada	let them disappear
shinobu no yama no	those clouds that are concealing
mine no kumo	Mount Shinobu's peak
kakaru kokoro no	until this yearning heart too is

ato mo naki made

gone without a single trace

Fujiwara no Masatsune

According to the *Masatsune shū*, this poem was composed for a Hitomaro veneration poetry contest (*eigu utaawase*) in 1202/2.

For Shinobu, see 562. The toponym also means 'to bear, to endure.' *Kakaru*, a *kakekotoba* meaning both 'to hang, cling' and 'such a [heart]'; serves to link the *jo* of lines two and three (clouds hang on the peak of Mount Shinobu) to the statement of lines four and five (until such a heart vanishes without a trace). *Kiene* (disappear!) functions as *engo* with *kumo* (clouds).

1095 *For the "Fifteen-Hundred-Round Poetry Contest"*

kagiri areba
shinobu no yama no
fumoto ni mo
ochiba ga uhe no
tsuyu zo irodzuku

there is a limit to
endurance in the foothills
of Mount Shinobu
even dew drops covering
the fallen leaves change color

Minamoto no Michiteru, Commander of the Left Gate Guards

Contrary to the headnote, this poem is not found in the "Sengohyakuban no utaawase." For Shinobu, see 562. *Shinobu* also means 'to bear, to endure,' suggesting a secret love that causes 'tears of blood' to fall and color the leaves.

1096 *For the "Fifteen-Hundred-Round Poetry Contest"*

uchihahete
kurushiki mono ha
hito me nomi
shinobu no ura no
ama no takunaha

endlessly reeling—
painful the gaze of strangers
that I must endure—
fishermen of Shinobu Bay
haul on mulberry ropes

Nijōnoin no Sanuki

This poem was composed for the "Sengohyakuban no utaawase."

Takunaha (mulberry bark rope) and *uchihahete* (for a long while; continuing) are *engo*. *Kuru* (to reel), the first two syllables of *kurushiki* (painful), also forms part of

the pattern of *engo*. For Shinobu, see 562. The place name also means ‘to bear, to endure.’

The *honka* is *Goshūishū* 960 by Tsuchimakado no Mikushigedono:

kokoro etsu	I understand those
ama no takunaha	fisherfolk haul long ropes of
uchihahete	mulberry reeling
kuru wo kurushi to	endlessly so painful it
omofu naru beshi	must be to think of coming

1097 *On ‘love that increases as it is kept secret’ for a Poetry Bureau poetry contest*

shinobaji yo	it cannot be curbed—
ishimadzutahi no	through narrow rocky channels
tani kaha mo	the river rushes
se wo seku ni koso	down the ravine when waters
midzu masarikere	are stanchd their level rises

Fujiwara no Kintsugu, Provisional Master of the Crown Prince’s Household

Composed for a Hitomaro veneration poetry contest held on 1202/8/20.

1098 *Topic unknown*

hito mo mada	my letters unread
fumiminu yama no	in the untraveled mountains
ihagakure	hidden in the rocks
nagaruru midzu wo	the splashing drops of flowing
sode ni seku kana	waters are curbed by my sleeves

Shinano

Fumiminu means both ‘untruddden’ and ‘letters unread.’

1099 *Topic unknown*

haruka naru
 iha no hazama ni
 hitori wite
 hitome omohade
 mono omohabaya

among the rocky
 crags so far from everything
 dwelling all alone
 would that I could think my thoughts
 untroubled by watching eyes

*Saigyō*1100 *Topic unknown*

kazu naranu
 kokoro no toga ni
 nashihateji
 shirasete koso ha
 mi wo mo uramime

I shall not call this
 merely a misdeed of my
 ever-foolish heart—
 I must reproach as well this
 body which revealed my love

*Saigyō*1101 *On 'summer love' for the "Competition of Fifteen Poems on Love at the Minase Villa"*

kusa fukaki
 natsu no wakeyuku
 sawoshika no
 ne wo koso tatene
 tsuyu zo koboruru

through the deep grasses
 of summer fields the great buck
 treads a path although
 he makes no sound the tumbling
 dew drops reveal his passing

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Minasedono koi no jūgoshu no utaawase."

The *honka* is *Man'yōshū* 502 by Kakinomoto no Hitomaro:

natsu no yuku
 woshika no tsuno no
 tsuka no ma mo
 imo ga kokoro wo

even for a space
 short as the distance between
 the antlers of great
 bucks who tread those summer fields—

wasurete omoheya

could I forget my wife's love

- 1102 *Imagining 'hidden love' when the Lay Monk and former Regent, who was then Minister of the Right, asked people to compose hundred-poem sequences*

nochi no yo wo
nageku namida to
ihinashite
shibori ya semashi
sumizome no sode

shall I tell others
I shed these sad tears thinking
of the cycle of
lives to come as I wring drops
from my black ink-dyed sleeves

Fujiwara no Shigeie, Senior Assistant Governor General of Dazai

Composed for the "Udaijin no ie no hyakushu" sponsored by Fujiwara no Kanezane on 1178/3/30.

Shigeie had taken Buddhist vows in 1176 and so wore the dark robes of a monk.

- 1103 *Written by a woman to whom Major Counselor Narimichi had been sending letters. She had responded coolly, whereupon he told her his reproaches would continue into the next life*

tamadzusa no
kayofu bakari ni
nagusamete
nochi no yo made no
urami nokosu na

be comforted by
the exchange of these missives
bejeweled letters
do not let your resentment
linger into lives to come

Anonymous

- 1104 *When former Major Counselor Takafusa was a Middle Captain, this poem was sent to him from the carriage of a woman as they viewed the archery at the riding grounds of the Imperial Guards of the Right*

tameshi areba
nagame ha sore to
shirinagara

although I know there are
many precedents for such
a love at first sight

obotsukanaki ha
kokoro narikeri

troubling me still is doubt about
the vague target of your heart

Anonymous

An annual equestrian archery contest was held on the imperial palace grounds on the sixth day of the Fifth Month. Carriages of the nobility were enclosed with hanging blinds and curtains through which only tantalizing glimpses of the occupants might be captured.

One of the 'precedents' for such a love at first sight is described in the *honka*, a poem sent by a man to a woman he glimpsed through the hangings of her carriage (*Yamato monogatari* 166; *Ise monogatari* 99):

midzu mo arazu
mi mo senu hito no
kohishiku ha
ayanaku kefu ya
nagame kurasamu

not hidden and yet
not disclosed was one for whom my
heart leapt in new-found
love must I now spend my days
in unavailing yearning

In the *Yamato monogatari*, the woman replies:

mi mo midzu mo
tare to shirite ka
kohiraruru
obotsukanasa no
kefu no nagame ya

seen yet unseen how
can you know who the target
of your love may be—
today's glimpse was but a fleeting
troubling apparition

1105 *Reply*

ihanu yori
kokoro ya yukite
shirube suru
nagamuru kata wo
hito no tofu made

before lovers have
spoken can a heart not journey
ahead as a guide
inspiring my love to ask
in which direction to gaze

Fujiwara no Takafusa, former Major Counselor

Takafusa is replying to poem 1104 above.

The *honka* is the anonymous *Kokinshū* 477 (*Ise monogatari* 99):

shiru shiranu
 nani ka ayanaku
 wakite ihan
 omohi nomi koso
 shirube narikere

why worry thus so
 uselessly over whether
 you know her or not
 love alone can serve as your
 guide to one for whom you long

1106 *For the "Fifteen-Hundred-Round Poetry Contest"*

nagamewabi
 sore to ha nashi ni
 mono zo omofu
 kumo no hatate no
 yufugure no sora

gazing in sorrow
 longing for something I
 cannot identify
 streamers of cloud stretch across
 the darkening sky at twilight

Minamoto no Michiteru, Commander of the Left Gate Guards

Composed for the "Sengohyakuban no utaawase."

Hatate means both 'streamers, banners' and 'edge.'

The *honka* is the anonymous *Kokinshū* 484:

yufugure ha
 kumo no hatate ni
 mono zo omofu
 amatsu sora naru
 hito wo kofu tote

at twilight I gaze
 at the streamers of cloud stretched
 across the broad and
 distant skies so far above
 me is the one I cherish

1107 *Sent to a woman on a day when the rain was falling*

omohi amari
 sonata no sora wo
 nagamureba
 kasumi wo wakete
 harusame zo furu

my thoughts overflow
 as I gaze in sad longing
 at the sky where you
 dwell parting the curtain of
 mist spring rain is falling now

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

1108 *For the "Competition of Fifteen Poems on Love at the Minase Villa"*

yamagatsu no	woodsmen in hempen
asa no sagoromo	cloaks woven with coarse shuttles—
wosa wo arami	as widely spaced are
ahade tsuki hi ya	our meetings must days and months
sugi fukeru iho	pass in this cedar-thatched hut

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Minasedono koi no jūgoshu no utaawase."

Sugi functions as a *kakekotoba*, referring both to the passing of the days and months and to the cedar used for the shakes that roof the rough mountain hut. This *kakekotoba* links the *jo* (widely spaced as woodsmen's hempen cloaks woven with coarse shuttles) to the question, "must I pass the days and months, not meeting, in this cedar-thatched hut."

The *honka* is the anonymous *Kokinshū* 758:

suma no ama no	widely spaced woven
shihoyakigoromo	with the coarsest shuttle are
wosa wo arami	threads of the robes worn
madoho ni are ya	by the Suma fisherfolk
kimi ga kimasanu	and the visits of my love

1109 *Imagining 'a love that would declare itself'*

omohedomo	although I yearn I
ihade tsuki hi ha	do not speak as days and months
sugi no kado	pass by behind my
sasuga ni ikaga	cedar gate how can I endure
shinobihatsu beki	keeping this secret within

Fujiwara no Tadasada

Sugi means both 'passing' and 'cedar.' *Sasu* (to close, to bar)/*sasuga ni* (after all) is also a *kakekotoba*.

1110 *When presenting a hundred-poem sequence*

afu koto ha	so difficult to
katano no sato no	meet dew drops fall thickly on
sasa no iho	my bamboo-thatched hut
shino ni tsuyu chiru	in Katano village and
yoha no toko kana	on my lonely midnight bed

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Sengohyakuban no utaawase.”

The first two syllables of the place name Katano (see 114) are the stem of the adjective “difficult” and function as a *kakekotoba*. *Shino ni* means ‘thickly,’ and *shino* is also the name of a variety of bamboo (see 373), as is *sasa* (see 265). *Shino* links the *jo* of lines two and three (my bamboo-thatched hut in the village of Katano) to the statement in the last lines of the poem (on the midnight bed dew drops fall thickly).

1111 *On ‘secret love’ for a hundred-poem sequence written when the Lay Monk and former Regent was Minister of the Right*

chirasu na yo	do not let them fall
shino no hagusa no	while reaping the slender blades
kari nite mo	of black bamboo for
tsuyu kakaru beki	dew drops should not rest even
sode no uhe ka ha	briefly on these flowing sleeves

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for the “Udaijin no ie no hyakushu” sponsored by Fujiwara no Kanezane in 1178/7.

Kari means both ‘reaping’ and ‘temporary’ and functions as a *kakekotoba*. *Chirasu* (to spill) and *tsuyu* (dew) are *engo*.

1112 *Topic unknown*

shiratama ka	translucent jewels
tsuyu ka to tohan	or dew drops if only there
hito mogana	were someone who would
mono omofu sode wo	ask which so I might respond

sashite kotahen

pointing to my grief-soaked sleeves

Fujiwara no Motozane

The *honka* is *Shinkokinshū* 851 (*Ise monogatari* 6) by Ariwara no Narihira.

1113 *Sent to a woman*

itsu made no
inochi mo shiranu
yo no naka ni
tsuraki nageki no
yomazu mo aru kana

I do not know how
long my life may continue
in this world of ours
for the only never-ending
things are misery and pain

Fujiwara no Yoshitaka

1114 *When he was presenting a hundred-poem sequence to Emperor Sutoku*

waga kohi ha
chigi no katasogi
katakumi nomi
yukiahade toshi no
tsumorinuru kana

solid and square are
the crossed beams on the roof of
the shrine piled up there
like all these many years we
have been unable to meet

Fujiwara no Kin'yoshi, Ōi Mikado Minister of the Right

Composed for the "Kyūan hyakushu."

Chigi are the crossed logs placed on the ends of the roof beams of Shintō shrines. Because they are made of peeled logs with the sides squared off, they are also referred to as *katasogi*. The first two syllables of this word, *kata*, are echoed by *kataku* (with difficulty) in the third line and link the *jo* (my love is difficult/hard as the crossed beams) to the 'main statement' of the last two lines (the years we have been unable to meet have piled up).

The *honka* is *Shinkokinshū* 1855.

1115 *Imagining 'love with no meeting' when composing a hundred-poem
sequence at the residence of the Lay Monk and former Regent*

itsu to naku	ever-blazing salt
shiho yaku ama no	fires tended by fisherfolk
tomabisashi	beneath rush mat eaves
hisashiku narinu	as constant are my burning
ahanu omohi ha	thoughts for one I never meet

Fujiwara no Motosuke

The Lay Monk and former Regent was Fujiwara no Kanezane, who sponsored this “Udaijin no ie no hyakushu” on 1178/3/30.

The sound repetition in *tomabisashi* (rush mat eaves) and *hisashiku* (lengthy) links the *jo* of the first three lines (long as rush mat eaves of fisherfolk whose salt fires are constant) to the statement of the last two (loving without meeting has gone on a long time). *Omohi* contains the word *hi* (fire) and functions as *engo* with *shiho yaku* (salt burning, salt making).

The *honka* from *Ise monogatari* 116 is a variant of *Man'yōshū* 2753 (see 1085 above):

namima yori	from between the waves
miyuru kojima no	appears a little island
hamabisashi	long as the eaves of
hisashiku narinu	huts on the beach so long since
kimi ni ahimide	I have met my beloved

1116 *Imagining 'love in the evening'*

moshiho yaku	smoldering seaweed
ama no isoya no	by fishing huts on the shore
yufu keburu	evening smoke rises
tatsu na mo kurushi	and spreads like painful gossip but
omohitaenade	I cannot quench these burning thoughts

Fujiwara no Hideyoshi

The poem was composed for the “Hokumen no utaawase” of 1201.

Both the smoke from the salt-making fires on the beach and rumors are said to rise (*tatsu*). This zeugma links the *jo* of the first three lines (evening smoke at the fishing huts where they burn salt seaweed) to the statement of the fourth and fifth (not being

able to stop yearning, the rumors that spread are painful). *Omohi* (thoughts) contains the word *hi* (fire), which functions as *engo* with *moshiho yaku* (burning salt seaweed) and *keburi* (smoke).

1117 *Imagining 'love at the ocean shore'*

suma no ama no	Suma fisherfolk
sode ni fukikosu	grow accustomed to the sound
shihokaze no	of the salt wind that
naru to ha suredo	buffets their billowing sleeves
te ni mo tamarazu	yet no hand can ever grasp it

Fujiwara no Teika

Composed for a hundred-poem sequence for the “Inpumon’in no Taifu no hyakushu.”

For Suma, see 1041. *Naru* means ‘to be accustomed,’ ‘to make a sound,’ and ‘to come into being, to become.’ This *kakekotoba* links the *jo* of the first three lines (the sound of the salt winds that come blowing the sleeves of the Suma fisherfolk) to the statement of the last two (though we are accustomed, we cannot make [love] our own).

1118 *Composed for a poetry contest at the residence of the Regent and Chancellor*

ari tote mo	still alive no hope
ahanu tameshi no	of meeting an example
natorigaha	I’ve become to all—
kuchi dani hatene	oh to rot away like logs
seze no umoregi	in Rumor River’s shallows

Jakuren

Composed for the “Ropyyakuban no utaawase.”

For Rumor (Natori) River, see 553.

The *honka* are *Kokinshū* 628 by Mibu no Tadamine:

michinoku ni	River of Rumors
ari to ifu naru	they say that you flow through far
natorigaha	Michinoku what
naki na torite ha	misery to know we must

kurushikarikeri

suffer from these false whispers

and the anonymous *Kokinshū* 650:

natorigaha
seze no umoregi
arahareba
ika ni semu to ka
ahimisomekemu

when I began to
love you what did I intend
to do if hidden
logs floated to the surface
from Rumor River's shallows

1119 *For the "Fifteen-Hundred-Round Poetry Contest"*

nagekazu yo
imahata onaji
natorigaha
seze no umoregi
kuchihatenu tomo

no reason to grieve
now it's all the same to me
as Rumor River
rises beneath its currents
hidden logs will rot away

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sengohyakuban no utaawase."

The *honka* are *Kokinshū* 650 (see 1118 above) and *Gosenshū* 960 by Prince Moto-yoshi:

wabinureba
imahata onaji
naniha naru
mi wo tsukushite mo
ahamu to zo omofu

though we may lament
won't the outcome be the same
on flood gauges of
Naniwa though we exhaust
ourselves will we ever meet

1120 *When presenting a hundred-poem sequence*

namidagaha
tagitsu kokoro no
hayaki se wo
shigarami kakete
seku sode zo naki

a river of tears
roils and leaps within my heart—
in the swift currents
I erect my floodgates but
no sleeve can restrain this flow

Nijōnoin no Sanuki

The poem was composed for the “Shōji ninen in shodo hyakushu.”

The three *honka* are *Shūishū* 876 by Ki no Tsurayuki:

namidagaha	a river of tears
otsuru minakami	tumbles full tilt from its source—
hayakereba	the currents are so
seki zo kanetsuru	swift I cannot hold them back
sode no shigarami	with the floodgates of my sleeves

the anonymous *Kokinshū* 491:

ashihiki no	like the rushing
yama shita midzu no	waters of the stream beneath
kogakurete	the trees at the foot
tagitsu kokoro wo	of the rugged mountains my
seki zo kanetsuru	heart leaps nothing can hold it

and a poem from the “Tenarai” chapter of *Genji monogatari*:

mi wo nageshi	who was it built that
namida no kaha no	weir hoping to hold back these
hakaki se wo	swift torrents raging
shigarami kakete	in the river of tears where
tare ka todomeshi	I cast myself to drown

1121 *Composed when the Regent and Chancellor asked that hundred-poem sequences be written*

yoso nagara	if only I might
ayashi to dani mo	think this strange think it someone
omohekashi	else's fault but are
kohi senu hito no	these sleeves the color worn by
sode no iro ka ha	one who does not suffer love

Takamatsunoin no Uemonnosuke

Regent and Chancellor Fujiwara no Yoshitsune sponsored the “Nyōbō hachinin hyakushu” in 1195/2.

The poem suggests that the “tears of blood” of the suffering lover have dyed his sleeves.

1122 *Composed as a love poem*

shinobi amari	so difficult to
otsuru namida wo	hide this rush of falling tears—
sekikaheshi	ah please sleeves keep them
osa furu sode yo	in check hold them back do not
ukina morasu na	let this painful tale leak out

Anonymous

Morasu (to seep, to leak), *uki* (floating), and *namida* (tears) are *engo*. *Uki* also means ‘painful,’ and *ukina* means ‘poor reputation.’

1123 *For a poetry contest at the residence of the Minister of the Right*

kurenawi ni	ever darker is
namida no iro no	the crimson hue of this stream
nariyuku wo	of anguished tears if
iku shiho made to	only I could ask my love
kimi ni tohabaya	how deeply will it be dyed

Dōin

Composed for the “Udaijin no ie no hyakushu” held by Fujiwara no Kanezane on 1179/10/18.

Iku shiho literally means ‘how many times [has something] been steeped, infused?’ A frustrated lover is said to shed crimson ‘tears of blood.’

1124 *One of a hundred-poem sequence*

yume nite mo	surely in your dreams
miyu ran mono wo	this doleful image appears—
nagekitsutsu	in misery I
uchineru yohi no	fall asleep each night tear-drenched

sode no keshiki ha

sleeves in wretched disarray

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

1125 *Composed when he had dreamed of a woman he was courting*

samete nochi

after I’m awake

yume narikeri to

I realize that it was

omofu ni mo

but a dream and yet

afu ha nagori no

I can’t not feel regret at

oshiku ya ha aranu

having had to part from you

Fujiwara no Sanesada, Latter Tokudaiji Minister of the Left

1126 *For the “Fifteen-Hundred-Round Poetry Contest”*

mi ni soheru

if only it might

sono omokage mo

vanish this visage that

kienanan

follows me always—

yume narikeri to

for once I know it is but

wasuru bakari ni

a dream then I may forget

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Sengohyakuban no utaawase.”

1127 *Topic unknown*

yume no uchi ni

while in my dreams I

afu to mietsuru

encountered my love upon

nezame koso

awakening I find

tsurenaki yori mo

my sleeves more tear-soaked than

sode ha nurekere

when she was cruel to me

Fujiwara no Sanemune, Major Counselor

1128 *When presenting a fifty-poem sequence*

tanomeokishi	I counted on his
asadji ga tsuyu ni	visit but now autumn is
aki kakete	here and the dew on
ko no ha furishiku	the grasses my lonely garden
yado no kayohidji	path is strewn with fallen leaves

Fujiwara no Tadayoshi, former Major Counselor

The poem was actually composed for a hundred-poem sequence for the “Sengohyaku-ban no utaawase.”

Aki means both ‘autumn’ and ‘satiety, loss of interest.’ For *asadji* grass, see 377. Part of the word *tanomeokishi* (placed one’s hopes, trusted), *oki*, also means ‘settling’ and functions as *engo* with *tsuyu* (dew).

The *honka* is a poem included in *Ise monogatari* 96:

aki kakete	when autumn’s here he
ihishinagara mo	said yet it did not come to
aranaku ni	pass our love has proved
ko no ha furishiku	no deeper than the falling
e ni koso arikere	leaves strewn across the inlet

1129 *On ‘yearning for a love on the far side of a river’*

shinobi amari	my love overflows—
ama no kaha se ni	think of these rapids as that
kotoyosen	River of Heaven—
semete ha aki wo	do not forget at least to
wasure dani su na	grant me an autumn meeting

Fujiwara no Tsuneie, Senior Third Rank

Tsuneie refers to the Tanabata legend of the lovers separated by the River of Heaven, the Milky Way, and able to meet but once a year; see 313.

1130 *Imagining 'love, waiting for someone in a distant place'*

tanomete mo	that longed-for return
harukekarubeki	he promised still so distant
kaheru yama	Returning Mountain
ikuhe no kumo no	how many layers of cloud
shita ni matsu ran	must pile up as I wait here

Kamo no Shigemasa

For Returning (Kaheru) Mountain, see 858. *Harukekarubeki* (must be distant) refers both to the distance between the lovers and to the distant time when the beloved will return.

1131 *For a hundred-poem sequence for a contest at the residence of the Regent and Chancellor*

afu koto ha	when will we ever
itsu to ibuki no	be able to meet I ask—
mine ni ofuru	my yearning smolders
sashi mo taesenu	ceaselessly as artemesia
omohinarikeri	that grows on Ibuki peak

Fujiwara no Iefusa, Master of the Quarters of the Empress

Composed for the “Roppyakuban no utaawase” sponsored by Fujiwara no Yoshitsune.

For Ibuki, see 1012. The first two syllables of the toponym Ibuki can be read *ifu* (to say). *Sashi mo* means ‘thus’ and also suggests one name for the wild artemesia (*sashimogusa*; mugwort, *Artemesia vulgaris*), which was burned in moxabustion. *Sashi mo* serves to link the *jo* of the first two lines (when will we meet, I ask) to the rest of the poem. *Omohi* (yearning) contains the word *hi* (fire), which functions as *engo* with *sashimo*[*gusa*].

The *honka* is *Goshūishū* 612 by Fujiwara no Sanekata:

kaku to dani	so difficult to
e ya ha ibuki no	speak of it though this yearning
sashimogusa	smolders like the wild
sashi mo shiraji na	artemesia of Ibuki
moyuru omohi wo	Mountain surely she does not know

1132 *For a hundred-poem sequence for a contest at the residence of the
Regent and Chancellor*

fuji no ne no	higher even than
keburi mo naho zo	the smoke that rises far
tachinoboru	above Mount Fuji
uhe naki mono ha	greater still blazes the fire
omohinarikeri	of my secret love for you

Fujiwara no Ietaka

Composed for the “Roppyakuban no utaawase” sponsored by Fujiwara no Yoshitsune.

Mt. Fuji (see 33) was an active volcano until the eighteenth century. *Omohi* (love) contains the word *hi* (fire). *Keburi* (smoke) and *hi* (fire) are *engo*.

1133 *Imagining ‘love that affects one’s reputation’*

naki na nomi	baseless rumors rise
tatsuta no yama ni	like clouds drifting high above
tatsu kumo no	Tatsuta Mountain
yukuhe mo shiranu	destination uncertain
nagame wo zo suru	I gaze in sad reverie

Fujiwara no Toshitada

For Tatsuta, see 85. *Tatsu* means ‘to rise,’ and the repetition of the syllables *tatsu* in the second and third lines of the poem links the spread of the rumors and the drifting of the clouds and connects the *jo* of the first two lines (on Tatsuta Mountain rumors alone rise) to the statement of the last three (not knowing the destination of the rising clouds, I gaze in reverie).

The *honka* is the anonymous *Shūishū* 699:

naki na nomi	baseless rumors rise
tatsuta no yama no	high above Mount Tatsuta
awo tsudzura	where green ivy twines—
mata kuru hito mo	here where only the vines turn
mienu tokoro ni	he does not return again

1134 *Imagining 'love' for a hundred-poem sequence*

afu koto no	empty is my hope
munashiki sora no	of meeting with you empty
ukigumo ha	as the heavens where
mi wo shiru ame no	floating clouds shed their raindrops
tayori narikeri	in sympathy with my fate

Prince Koreakira

Composed for the "Shōji ninen in shodo hyakushu."

Munashiki means both 'in vain, futile' and 'vacant, empty' and functions as a *ka-kekotoba*. *Uki-* means both 'floating' and 'sorrowful.'

Compare *Kokinshū* 705 by Ariwara no Narihira:

kazukazu ni	wondering again
omohi omohazu	whether you love me or not
tohigatami	it's so hard to ask
mi wo shiru ame ha	but the rain which knows my fate
furi zo masareru	pours down in swifter torrents

1135 *Imagining 'love' for a hundred-poem sequence*

waga kohi ha	my love awaits naught
afu wo kagiri no	but that longed-for meeting with
tanomi dani	you destination
yukuhe mo shiranu	and outcome yet uncharted
sora no ukigumo	drifting clouds in the broad sky

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the "Sengohyakuban no utaawase."

The *honka* is *Kokinshū* 611 by Ōshikōchi no Mitsune:

waga kohi ha	my heart knows not its
yukuhe mo shirazu	destination it has no
hate mo nashi	other goal than a
afu wo kagiri to	brief encounter a single
omofu bakari zo	moment alone with my love

1136 *Imagining 'spring love' for the "Competition of Fifteen Poems on Love at the Minase Villa"*

omokage no	reflected there in
kasumeru tsuki zo	teardrops falling on my sleeves—
yadorikeru	is this that spring of
haru ya mukashi no	long ago the moon holds
sode no namida ni	beclouded my love's image

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Minasedono koi no jūgoshu no utaawase."

The *honka* is *Kokinshū* 747 by Ariwara no Narihira; see 44.

1137 *Winter love*

toko no shimo	frost forms on my bed
makura no kohori	ice encases my pillow
kiewabinu	I dissolve in grief
musubi mo okanu	for it is my beloved's
hito no chigiri ni	promise that remains unformed

Fujiwara no Teika

Composed for the "Minasedono koi no jūgoshu no utaawase."

The first two lines (frost of my bed, ice of my pillow) are a *jo* linked by *kiewabinu* (having a hard time melting; dissolving in grief) to the statement of the last two lines (at that person's unformed vow). *Kie-* (vanishing), *musubi* (forming), and *okanu* (not settling), *shimo* (frost), and *kohori* (ice) are *engo*.

1138 *On 'dawn love' for a hundred-poem poetry contest held at the residence of the Regent and Chancellor*

tsurenasa no	so cold this is that
taguhi made ya ha	one might even say there is
tsurakaranu	no comparison
tsuki wo mo medeji	I shall not sing the praises

ariake no sora

of that moon in the dawn's sky

Fujiwara no Ariie

Composed for the "Roppyakuban no utaawase."

The *honka* are *Kokinshū* 625 by Mibu no Tadamine:

ariake no
tsurenaku mieshi
wakare yori
akatsuki bakari
uki mono ha nashi

since that parting when
I saw the cold indifferent
countenance of
the fading moon I have known
nothing so cruel as dawn

and *Kokinshū* 879 by Ariwara no Narihira:

ohokata ha
tsuki wo mo medeji
kore zo kono
tsumoreba hito no
oi to naru mono

in the end I know
we should not sing the praises
of that lovely moon
for every wax and wane
numbers the months of our lives

1139 *When court gentlemen were presenting poems on 'love at night' at Uji*

sode no uhe ni
tare yuwe tsuki ha
yadoru zo to
yoso ni nashite mo
hito no tohekashi

tell me now whose fault
it is that those tear-drenched sleeves
offer lodging to
the moon if only she'd ask me
this even unfeelingly

Fujiwara no Hideyoshi

The poem was composed during an excursion with Retired Emperor Gotoba in 1204/7.
For Uji, see 251.

1140 *Imagining 'long-lasting love'*

natsu hiki no
tebiki ni ito no

threads of summer hemp
spun by hand through passing years

toshi hete mo
taenu omohi ni
musubohoretsutsu

my shuttle carries
the misery of love twisted
so tightly it can't be broken

Echizen

Hete (passing) contains the word *he*, the part of a loom that is used to stretch the warp threads. The first two lines (threads spun by hand from summer-plucked fibers) are a *jo* linked by the *kakekotoba he* to the 'main statement' (wrapped in melancholy over this love that does not end though years pass). *Musubohore-* means 'being melancholy' and also suggests 'knotting' or 'fastening.' In the latter sense it functions as *engo* with *ito* (thread), *he* (batten), and *taenu* (not breaking off).

The *honka* is the anonymous *Kokinshū* 703:

natsubiki no
tebiki no ito wo
kurikaheshi
koto shigeku tomo
taemu to omofu na

though gossip may spread
like these fibers of summer
hemp spun by slender
fingers and wound upon reels—
do not let our love break off

1141 *Imagining 'prayed-for love,' when he was holding a hundred-poem
sequence contest at his home*

ikuyo ware
nami ni shiwarete
kibunegaha
sode ni tama chiru
mono omofu ran

how many nights must
I come drenched by the waves of
Kibune River
jewels falling on my sleeves
grieving over unkind love

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the "Ropyyakuban no utaawase."

The Kibune River runs between Kurama and Kibune Mountains in Sakyō-ku, Kyoto. The Kibune Shrine is on Kibune Mountain nearby. *Ki-*, the first syllable of the place name, also means 'coming' and functions as a *kakekotoba*. *Nami* (waves) suggests *namida* (tears).

The *honka* is *Goshūishū* 1163, a response by the god of the Kibune Shrine to a poem by Izumi Shikibu, who had been abandoned by a lover, in which she compared the fireflies she saw there to her own spirit leaving her body:

okuyama ni
tagirite otsuru
takitsu se no
tama chiru bakari
mono na omohi so

do not sorrow so—
do not let your spirit flee—
jeweled tears splashing
like spray tossed by the seething
rapids deep in the mountains

1142 *Imagining 'prayed-for love,' when a hundred-poem sequence contest
was held at the home of the Regent and Prime Minister*

toshi mo henu
inoru chigiri ha
hatsuse yama
wonohe no kane no
yoso no yufugure

as the years passed by
my prayers for your vow of
love died on the peak
of Hatsuse the bell tolls now
evening belongs to others

Fujiwara no Teika

The poem was composed for the “Ropyyakuban no utaawase.”

For Hatsuse, site of the Hase Temple, see 261. The first two syllables of the place name, *hatsu*, also mean ‘to end, to die.’

1143 *Imagining 'one-sided love'*

uki mi woba
ware dani itofu
itohe tada
so wo dani onaji
kokoro to omohan

even I have come
to hate this miserable
body please despise
me too and then I'll know our
hearts at last are in accord

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem is one of Shunzei's “Jukkai hyakushu.”

1144 *Topic unknown*

kohishinan
onaji ukina wo

if I die of love
my sorry reputation

ika ni shite
afu ni kahetsu to
hito ni iharen

will be no better—
he exchanged his life for love
let's have that on people's tongues

Fujiwara no Nagakata, Provisional Middle Counselor

The *honka* is *Kokinshū* 615 by Ki no Tomonori:

inochi ya ha
nani zo ha tsuyu no
ada mono wo
afu ni shi kaheba
woshikaranaku ni

what is life that I
should treasure it it is less
than ephemeral
dew how little would I miss
it could love but take its place

1145 *Topic unknown*

asu shiranu
inochi wo zo omofu
onodzukara
araba afu yo wo
matsu ni tsukete mo

I know this life is
one in which tomorrow is
uncertain but if
I should endure I'll await
a world with a night we'll meet

Inbumon'in no Taifu

The *honka* is the anonymous *Shūishū* 646:

ika ni shite
shibashi wasuremu
inochi dani
araba afu yo no
ari mo koso sure

what can I do that
I might forget for a while—
could I prolong this
life this might still prove a world
where we two may meet one night

1146 *Topic unknown*

tsure mo naki
hito no kokoro ha
utsusemi no
munashiki koki ni

so unfeeling is
the heart of my beloved
painfully empty
this cicada-shell love must

mi wo ya kaheten

I exchange my life for it

Hachijōin no Takakura

Utsusemi no (as a cicada shell) is a *makurakotoba* modifying *munashiki* (empty).
The first syllable of *utsusemi*, *u*, also means 'painful, bitter.'

1147 *Topic unknown*

nani to naku
sasuga ni woshiki
inochi kana
ari heba hito ya
omohishiru to te

not precious to me
I thought and yet after all
I cling to this life
for if I live perhaps my
love will come to love me too

Saigyō

1148 *Topic unknown*

omohishiru
hito ariake no
yo nariseba
tsukisezu mi woba
uramizaramashi

were this a world where
my beloved loved me too
on a night that brings
the bright moon at dawn I'd
not feel these endless regrets

Saigyō

Hito ari (person existing)/ *ariake* (dawn) is a *kakekotoba*. *Yo* means both 'world' and 'night,' and *tsukisezu* (tirelessly, endlessly) contains the word *tsuki* (moon), which functions as *engo* with *ariake* (dawn) and *yo* (night).

Love III

1149 *Written when the Middle Regent had begun to visit*

wasureji no	I'll never forget
yukusuwe made ha	you vow but difficult it
katakereba	is to trust in that
kefu wo kagiri no	distant future if only
inochi to mogana	my life could end with this day

Takashina no Kishi, Mother of Gidō Sanshi

The Middle Regent was Fujiwara no Michitaka (953–95), Kishi's husband and father of Korechika (974–1010), who was known as Gidō Sanshi.

1150 *Having taken a woman he was visiting secretly to a temporary lodging, he sent this poem in the morning after he left her*

kagiri naku	on a pillow of
musubiokitsuru	grass we pledged to forever
kusa makura	interweave our lives—
itsu kono tabi wo	when would I ever forget
omohiwasuren	this journey taken with you

Fujiwara no Koremasa, Lord Kentoku

Kusa makura (pillow of grass) is a *makurakotoba* modifying the *kakekotoba tabi*, which means both 'occasion' and 'journey.' *Musubiokitsuru* refers both to the lover's vows 'made for the future' and to the traveler's pillow, 'bound together and set in place.'

1151 *Topic unknown*

omofu ni ha	a failure I am
shinoburu koto zo	at trying to keep my love

makenikeru
afu ni shi kaheba
sa mo araba are

for you a secret—
though this be the price I wish
only that we might yet meet

Ariwara no Narihira

The first half of this poem is the same as the anonymous *Kokinshu* 503, which is also included in *Ise monogatari* 65 as a poem by “a courtier of the Ariwara family”:

omofu ni ha
shinoburu koto zo
makenikeru
iro ni ha ideji to
omohishi mono wo

a failure I was
at trying to keep my love
for you a secret
although I believed my love
would never be revealed

1152 *Sent in the morning after he had begun to visit someone's house*

kinofu made
afu ni shi kaheba to
omohishi wo
kefu ha inochi no
woshiku mo aru kana

till yesterday I'd
thought I would give my life for
one meeting with you—
but today that very life
has become more dear to me

Fujiwara no Yoritada, Lord Rengi

Yoritada alludes to *Kokinshū* 615 by Ki no Tomonori; see 1144.

1153 *For a hundred-poem sequence*

afu koto wo
kefu matsu ga e no
tamukeyusa
iku yo shiworuru
sode to ka ha shiru

today my pining
ends can he know how many
ages prayer strips
hung from pine boughs how many
the nights my soaked sleeves wilted

Princess Shokushi

The sequence was composed for the “Shōji ninen in shodo hyakushu.”

Lines two and three (prayer strips on the branches of the pines today—how many generations?) are a *jo* linked to the statement of lines three and four (does he know how many nights I've wilted my sleeves with tears as I waited to meet?) by *iku yo* (how many generations?; how many nights?), which functions as a pivot from one phrase to the other. *Matsu* means both 'to await' and 'pine.' *Tamukegusa* are offerings of cloth strips or threads hung on tree branches by travelers praying for a safe journey. *Kusa* (grass), *sode* (sleeves), and *shiworuru* (wilted) are *engo*.

The *honka* is *Man'yōshū* 34 by Prince Kawashima, included below as *Shinkokinshū* 1586.

- 1154 *Having begun an acquaintance with a girl in attendance on the Gosechi dancers when he was Head Chamberlain and Middle Captain, he visited her and gave her this poem*

kohishisa ni	so great my yearning
kefu zo tadzunuru	today I come to visit
okuyama no	in deep mountains dew
hikage no tsuyu ni	settling on the vines that grow
sode ha nuretsutsu	in the shade here soaks my sleeves

Minamoto no Masakiyo

The Gosechi dancers, five young girls of high birth, performed during the Great Thanksgiving Festival (see 724) at court in the Eleventh Month. Among the ornaments they wore were braided cords of silk or mulberry fiber called *hikage no kadzura*, which were originally made of the *hikage* vine (stag's horn moss or clubmoss, *Lycopodium clavatum*). *Hikage* also means 'shade.' Masakiyo's attendant is 'in the shade' of the dancers like a vine in the deep mountains, and his tears fall on his sleeves like dew.

- 1155 *Topic unknown*

afu made no	once I thought I'd be
inochi mogana to	content if only I could
omohishi ha	live until we met—
kuyashikarikeru	ah but now I berate this
waga kokoro kana	traitorous heart that bound me

Saigyō

1156 *Topic unknown*

hitogokoro	the heart of man	like
usuhanazome no	a hunting robe lightly touched	
karigoromo	with the faint hue of	
sate dani arade	moon flowers	barely visible—
iro ya kaharan	too soon must the color fade	

Sanjōnoin no Nyokurōdo Sakon

Usuhanazome (lightly flower-dyed) fabric, dyed a light blue with dye from the *tsukigusa* ('moon grass,' *Commelina communis*) fades easily.

The *honka* is the anonymous *Kokinshū* 795:

yo no naka no	this it is that fades
hito no kokoro ha	away as easily as
hanazome no	the dye of the moon
utsurohi yasuki	flower the heart of man in
iro ni zo arikeru	the midst of this world of love

1157 *Topic unknown*

ahimite mo	at last we met	yet
kahinakarikeri	my love was still unfulfilled—	
ubatama no	better than waking	
hakanaki yume ni	reality are fleeting	
otoru utsutsu ha	dreams of the ebony night	

Fujiwara no Okikaze

Ubatama no (translated here as 'ebony') is a *makurakotoba* generally used to modify *yo* (night) but here linked to *yume* (dream).

The *honka* is the anonymous *Kokinshū* 647:

ubatama no	the reality
yami no utsutsu ha	of our meeting in the jet
sadaka naru	black night was no more
yume ni ikura mo	vivid than the daily dreams
masarazarikeri	in which I call you to me

1158 *Topic unknown*

nakanaka no
mono omohisomete
nenuru yo ha
hakanaki yume mo
e ya ha miekeru

brooding over love
unsettled and half-hearted
I feel asleep but
on such a night could I hope
to see even fleeting dreams

*Fujiwara no Sanekata*1159 *Sleeping with a secret visitor*

yume to te mo
hito ni kataru na
shiru to iheba
tamakura naranu
makura dani sezu

even as a dream
dare not tell this tale to others—
one's pillow they say
always knows so I'll pillow
only on your welcome arm

Ise

Yume (dream) and *makura* (pillow) are *engo*.

Compare *Kokinshū* 676, also by Ise:

shiru to iheba
makura dani sede
neshi mono wo
chiri naranu na yo
sora ni tatsu ramu

they say a pillow
always knows so without one
we slept still it seems
my reputation drifts through
the skies like dust on the wind

1160 *Topic unknown*

makura dani
shiraneba ihaji
mishi mama ni
kimi kataru na yo
haru no yo no yume

even my pillow
knows naught and will not reveal
the truth my love do
not tell anyone we met
in dreams on a night in spring

Izumi Shikibu

The *honka* is *Shinkokinshū* 1159 above. *Mishi* (seen; met) and *yume* (dream) are *engo*.

1161 *Beginning an acquaintance*

wasurete mo	do not forget	dare
hito ni kataru na	not speak to anyone	ours was
utatane no	but a brief dream seen	
yume mite nochi mo	in slumber	now it's over
nagakaraji yo wo	this world will not long be mine	

Uma no Naishi

Yo means both 'night' and 'world' of love. *Utatane* (nap), *yume* (dream), and *yo* (night) are *engo*.

1162 *Sent to a woman*

tsurakarishi	all those many years
ohoku no toshi ha	when you were cruel to me
wasurarete	are forgotten now
hitoyo no yume wo	for I've known the magic of
ahare to zo mishi	a dream of a single night

Fujiwara no Norinaga

1163 *Topic unknown*

kesa yori ha	from this morning on
itodo omohi wo	I'll kindle the fires of love
takimashite	ever more felling
nageki koritsumu	and stacking logs of heartache
afusaka no yama	on the slopes of Meeting Hill

Emperor Takakura

Omoihi (love, yearning) contains the word *hi* (fire), and *nageki* (heartache) contains the word *ki* (tree). For Meeting Hill, Afusaka, see 18.

1164 *Imagining a first meeting*

ashi no ya no	in reed-roofed huts those
shidzuhata obi no	peasant girls' random-patterned
katamusubi	single-tied sashes
kokoro yasuku mo	loosen easily can their
uchitokuru kana	hearts be undone as simply

Minamoto no Toshiyori

The *shidzuhata* weave was a random striped pattern of red and blue hemp. *Shidzu* also means 'peasant.' A single-tied (*katamusubi*) sash was tied in a knot with only one loop that was easily untied. *Uchitokuru* means 'to untie' and also 'to be at ease.'

1165 *Topic unknown*

karisome ni	that pillow of grass
fushimi no nobe no	we lay upon fleetingly
kusamakura	in Fushimi fields
tsuyu kakariki to	where they reap the dew stalks—
hito ni kataru na	do not speak a word of it

Anonymous

For Fushimi, see 427. The poem is a network of *kakekotoba*: *fushi*-, the beginning of the place name Fushimi, also means 'lying down'; *karisome* means both 'briefly, temporarily' and 'beginning to reap'; *tsuyu* means 'dew' and 'not even a little'; and *kakariki* means 'was thus' and 'hung.' *Karisome* (beginning to reap), *tsuyu* (dew), *kakariki* (hung), and *kusamakura* (pillow of grass) are *engo*.

1166 *Sent to a man who she had heard was sharing her letters with others, despite the fact that he had been visiting secretly so others would not know*

ika ni sen	what shall I do now
kuzu no ura fuku	exposed like the dew drops on
akikaze ni	the lower leaves of
shitaba no tsuyu no	arrowroot tossed by autumn

kakurenaki mi wo wind you've wearied of our love

Sagami

For *kuzu* (arrowroot), see 285. *Aki* means both 'autumn' and 'satiety, loss of interest,' and *tsuyu* means both 'dew' and 'not even a little.' Lines two, three, and four (dew on the lower leaves in the autumn wind that blows the backs of the arrowroot) are a *jo* linked to the inverted statement in lines one and five (what shall I do with this body that was not hidden?) by the dual meanings of *tsuyu*.

Compare *Kokinshū* 823 by Taira no Sadafun:

aki kaze no	the autumn wind turns
fuki uragahesu	back the leaves of arrowroot
kuzu no ha no	for me to see as
ura mite mo naho	my thoughts turn back to the past
urameshiki kana	my regrets grow more bitter

1167 *Topic unknown*

akegataki	reluctantly dawn
futami no ura ni	breaks at Futami Bay this
yoru nami no	islander wakes where
sode nomi nurete	waves from the offing soak my
okitsu shimabito	sleeves unable to reach you

Fujiwara no Sanekata

According to the *Sanekata shū* this poem was composed "in the morning and sent to someone after spending the night outside her shutters." Futami Bay is in Mie Prefecture. The toponym can mean 'covered vessel' or 'shellfish' (literally, 'lid and body') and suggests the woman hidden behind shutters 'so difficult to open' (*akegataki*) during the long night which 'dawns with difficulty' (*akegataki*). *Nami* (waves) suggests 'tears' (*namida*). *Okitsu* means both 'offing' and 'awakened.' *Yoru* (approach) also means 'night.'

1168 *Topic unknown*

afu koto no	since the night lifted
akenu yo nagara	while still your shutters were closed

akenureba
ware koso kahere
kokoro ya ha yuku

we cannot meet and
I must now make my way home
but can my heart go gladly

Ise

According to *Ise shū*, this poem was composed by a man who had spent the night outside unable to meet his lover. Ise plays on two meanings of *ake*—‘[night] dawning’ and ‘[doors, shutters] opening.’ *Kokoro ya ha yuku* (will my heart go?) also suggests *ko-koroyuku*, ‘to be satisfied.’

1169 *Late one night after the tenth day of the Ninth Month, he knocked at the gate of Izumi Shikibu's house, but he could not make her hear. He sent this in the morning*

aki no yo no
ariake no tsuki no
iru made ni
yasurahi kanete
kaherinishi kana

until the waning
moon of the autumn daybreak
left the brightening sky—
I could linger no longer
and now I have returned home

Prince Atsumichi, Governor General of Dazai

1170 *Topic unknown*

kokoro ni mo
aranu waga mi no
yuki kaheri
michi no sora nite
kienu beki kana

my body fated
to travel back and forth on
a road my heart would
not choose beneath the open
skies surely I will vanish

Fujiwara no Michinobu

1171 *Sent to the Ōmi Imperial Concubine*

hakanaku mo
akenikeru kana

so fleeting was this
night so quickly came the dawn

asatsuyu no	now morning dew has
okite no nochi zo	settled you arose and I
kiemasarikeru	feel I too must fade away

Emperor Daigo, the Engi sovereign

The Ōmi Imperial Concubine (*kōi*) was Minamoto no Chikako (Shūshi), who had returned to her own chambers at court after a night with the emperor. *Asatsuyu no* (of the morning dew) is a *makurakotoba* modifying *okite*, which means both ‘settling [dew]’ and ‘getting up, rising.’ *Kie*- (vanishing) functions as *engo* with *tsuyu* (dew) and *okite* (settling).

1172 *Reply*

asatsuyu no	the morning dew had
okitsuru sora mo	settled as I awoke I
obohoezu	know not when at all—
kiekaheritsuru	in my heart’s disarray I
kokoro madofu ni	felt I too must fade away

Minamoto no Chikako, Imperial Concubine

Asatsuyu no (like the morning dew) is a *makurakotoba* modifying *okitsuru*, which means both ‘settled’ and ‘awoke.’ *Kie*- (vanishing), *tsuyu* (dew), and *okitsuru* (settled) are *engo*.

1173 *Topic unknown*

okisofuru	what might these drops be
tsuyu ya ikanaru	that accompany the dew
tsuyu naran	settling about me
ima ha kiene to	when I realize I am
omofu waga mi wo	one who should just fade away

Emperor Enyū

Okie- (settling), *tsuyu* (dew), and *kie*- (vanishing) are *engo*.

1174 *Topic unknown*

omohiidete	remembering even
ima mo kenu beshi	now I feel I must vanish—
yomosugara	all night long dreading
okiukaritsuru	to rise at dawn and see dew
kiku no uhe no tsuyu	settling on chrysanthemums

Fujiwara no Koremasa, Lord Kentoku

Kenu (vanished), *oki-* (settling), and *tsuyu* (dew) are *engo*. *Kenu* also suggests 'died, passed away,' and *oki-* also means 'awakening, rising.' Koremasa alludes to *Kokinshū* 470 by Sosei:

oto ni nomi	the white dew settling
kiku no shiratsuyu	on the chrysanthemums and
yoru ha okite	I whose nights are made
hiru ha omohi ni	restless by these barren tidings
aezu kenu beshi	must vanish in the morning sun

1175 *Topic unknown*

ubatama no	all the jet-black hours
yoru no koromo wo	of the night I stood waiting—
tachinagara	now I have come to
kaheru mono to ha	know as robes are cut and turned
ima zo shirinuru	so I must return alone

Fujiwara no Saneyori, Lord Seishin

The *makurakotoba ubatama no* (translated as "jet-black") modifies *yoru* (night). *Tachi-* means both 'standing' and 'cutting out' and serves to link the *jo* of the first three lines (cutting out the robe of the jet-black night) to the lover's complaint that he has had to return home after spending the night standing outside. *Kaheru* means both 'return' and 'turn inside out' and functions as *engo* with *koromo* (robe).

- 1176 *Composed on a summer night when he had gone to the home of a woman and met her very late at night after everyone had retired*

mijika yo no
nokori sukunaku
fukeyukeba
kanete monouki
akatsuki no sora

already too short
the night grows late and little
more remains to us—
more heartbreaking than ever
dawn brightens the morning sky

Fujiwara no Kiyotada

- 1177 *Sent in the morning to an imperial princess he had begun to visit*

aku to iheba
shidzugokoro naki
haru no yo no
yume to ya kimi wo
yoru nomi ha min

because they say dawn
must break my heart cannot be
calmed why is it our
only meetings are on nights
as fleeting as dreams in spring

Minamoto no Kiyokage, Major Counselor

According to *Yamato monogatari* 12, Kiyokage was writing to Princess Shōshi, daughter of Emperor Daigo.

- 1178 *When, in the Third Month, someone with whom she had talked the whole night through sent this the next morning to say he was suffering all the same*

kesa ha shimo
nageki mo suran
itadzura ni
haru no yo hitoyo
yume wo dani mide

especially this
morning you must be sorrowing
for you passed the whole
spring night aimlessly awake
without even a fleeting dream

Izumi Shikibu

1179 *Topic unknown*

kokoro kara
shibashi to tsutsumu
mono kara ni
shigi no hanegaki
tsuraki kesa kana

in my own heart I
know we must be discreet for
yet a while but oh
how painful to hear the snipes'
wings fluttering this morning

Akazome Emon

Shigi no hanegaki, interpreted here as 'the fluttering of the snipes' wings,' may also mean 'snipes preening their feathers.'

The *honka* is the anonymous *Kokinshū* 761:

akatsuki no
shigi no hanegaki
momo hagaki
kimi ga konu yo ha
ware zo kazu kaku

one hundred times or
more I hear the fluttering
of the snipes' wings
as I count the lonely hours
till dawn when you have not come

1180 *Sent in the morning after returning from a place he had visited in secret*

wabitsutsu mo
kimi ga kokoro ni
kanafu tote
kesa mo tamoto wo
hoshi zo wadzurafu

in endless anguish
yet determined to do as
you would have me do
this morning once more I worry
about how to dry my sleeves

*Fujiwara no Morosuke, Kujō Minister of the Right*1181 *Sent to the Kohachijō Lady of the Bedchamber*

tamakura ni
kaseru tamoto no
tsuyukeki ha
akenu to tsuguru
namida narikeri

on the pillowing
arm I gave to rest her head
a dew-covered sleeve—
surely these are her tears that
announce the coming of dawn

Emperor Uda, the Teiji sovereign

The Kohachijō Lady of the Bedchamber was Sadako, daughter of Minamoto no Noboru. The title 'lady of the bedchamber' (*miyasundokoro*) was given to an imperial concubine (*kōi*) or junior consort (*nyōgo*) upon the birth of a child, in this case Princess Yoriko.

1182 *Topic unknown*

shibashi mate	wait a little while—
mada yo ha fukashi	still the dark of night is deep
nagatsuki no	it's the Long Month when
ariake no tsuki ha	the moon beguiles us into
hito madofu nari	thinking it the break of day

Fujiwara no Koreshige

1183 *Sent to a woman who asked, "Why did you not look at the dew that settled in my garden?"*

okite miba	if I had risen
sode nomi nurete	to see them spread there to my
itodo shiku	sleeves wet with tears how
kusaba no tama no	many more bright jewels would
kazu ya masaran	the blades of grass have added

Fujiwara no Sanekata

Okite means both 'arising' and '[dew] settling.'

1184 *Composed during the reign of Emperor Nijō on the topic 'love which had thought to return home at dawn'*

akenuredo	although dawn has come
mada kinuginu ni	still unable to part these
nariyarade	garments that covered
hito no sode wo mo	us through the night I have drenched
nurashitsuru kana	the sleeves of my love's robe too

Nijōnoin no Sanuki

Emperor Nijō reigned from 1158 to 1165.

1185 *Topic unknown*

omokage no
wasuraru majiki
wakare kana
nagori wo hito no
tsuki ni todomete

I cannot forget
that face from which I parted
regretfully as
a keepsake she set her image
in the brilliance of the moon

Saigyō

1186 *Imagining 'love parting in the morning'*

mata mo kon
aki wo tanomu no
kari dani mo
nakite zo kaheru
haru no akebono

even the wild geese
of the fields that have promised
to come again in
autumn return home crying
in the early dawn of spring

Fujiwara no Yoshitsune, Regent and Chancellor

Tanomu means both 'to rely on' and 'surface of the fields.'

1187 *Sent when he had gone to a woman's home but returned because he became ill*

tare yukite
kimi ni tsugemashi
michishiba no
tsuyu morotomo ni
kienamashikaba

who then will go to
tell you of it my love if
together with these
dew drops on the roadside brush
my life too should fade away

Kamo no Narisuke

- 1188 *Written on a morning when he had returned home disappointed after
having gone to a woman's home thinking at least to talk with her*

kiekaheri	close to vanishing
aru ka naki ka no	uncertain if this body
waga mi kana	of mine still exists
uramite kahe ru	regretfully I return
michishiba no tsuyu	home dew drops on roadside brush

Fujiwara no Asateru, Minister of the Left

- 1189 *Sent on the morning of the presentation of the daughter of the Sanjō
Regent as Junior Consort*

asaborake	awakening at break
okitsuru shimo no	of day the shimmering frost
kiekaheri	was soon to vanish—
kure matsu hodo no	as we await the dusk if
sode wo misebaya	only you could see my sleeves

Emperor Kazan

Fujiwara no Taishi, daughter of the Sanjō Regent Yoritada, became Junior Consort of Emperor Kazan in 984. The *kakekotoba*, *okitsuru*, means both 'settled' and 'arisen.' The phrase *kiekaheri* (nearly vanished; almost dead), serves to link the *jo* (frost which settled at daybreak is nearly gone) to the 'main statement' (near death, I wish I could show her my [frozen tear-soaked] sleeves as I await [our meeting at] dusk).

- 1190 *For a poetry contest at the residence of the Hōshōji Lay Monk and
former Regent and Prime Minister*

niha ni ofuru	dew drops on lower
yufukagegusa no	leaves of grasses growing in
shita tsuyu ya	the evening shadows
kure wo matsu ma no	of my garden are these tears
namida naru ran	shed as I await the dusk

Fujiwara no Michitsune

The “Hōshōji no nyūdō saki no kanpaku daijōdaijin no ie no utaawase” was held at the home of Fujiwara no Tadamichi in 1126/8.

Compare *Man'yōshū* 594 by Kasa no Iratsume:

waga yado no
yufukagekusa no
shirotsuyu no
kenu gani moto na
omohoyuru kamo

the white drops of dew
that glow in the evening sun
on the garden grass
vanish no more quickly than
I who fade from my yearning

1191 *Topic unknown*

matsu yohi ni
fukeyuku kane no
kowe kikeba
akanu wakare no
tori ha mono kaha

hearing the sound of
the bells deepening as I
await you tonight
the cocks' crow that makes us part
too soon loses its importance

Kojijū

1192 *Topic unknown*

kore mo mata
nagaki wakare ni
nari ya sen
kure wo matsu beki
inochi naraneba

will this then become
that everlasting parting
that awaits us all
for I cannot think I can
cling to life till the sun sets

Fujiwara no Tomoie

1193 *Topic unknown*

ariake ha
omohiide are ya
yokogumo no
tadayoharetsuru

at first light of day
what sweet memories flood in—
banners of cloud trail
off drifting reluctantly

shinonome no sora

across the brightening sky

Saigyō

Tadayowaretsuru (drifting, wandering aimlessly) describes the movements of the clouds slowly trailing across the sky and the reluctant lover departing as dawn breaks.

1194 *Topic unknown*

ohowigaha

Ōi River

iseki no midzu no

waters swell within the sluice—

wakuraba ni

for was not today

kefu ha tanomeshi

the day you promised to meet

kure ni ya ha aranu

in a rare tryst at nightfall

Kiyiwara no Motosuke

For the Ōi River, see 253. *Wakuraba* (rare) contains the word *waku* (to well up), and this *kakekotoba* links the *jo* (waters of the sluice in the Ōi River) to the ‘main statement’ of the poem, “is this not the evening when you promised a rare meeting?”

1195 *When someone who had promised a visit on that day inquired, “Are you there?”*

yufugure ni

life in the balance

inochi kaketaru

as the evening nears fleeting

kagerofu no

mayfly wondering

ari ya arazu ya

are you yet alive or not—

tofu mo hakanashi

inconstant too the asker

Anonymous

Kagerofu (mayfly, will-o'-the-wisp) and *hakanashi* (inconstant, fleeting) are *engo*. The question *ari ya arazu ya* (are you there or not; are you alive or not) links the *jo* of the first three lines to the statement of the last, in which the author turns the implication of inconstancy back on the inquirer.

1196 *Composed when Saigyō asked people to compose hundred-poem sequences*

adjikinaku	purposelessly
tsuraki arashi no	the relentless tempest moans
kowe mo ushi	its voice torments me
nado yufugure ni	why is it my habit now to
machinarahiken	start to wait as evening falls

Fujiwara no Teika

Composed for the “Futamigaura hyakushu.”

1197 *A poem on ‘love’*

tanomezu ha	had there been no pledge
hito matsuchi no	to meet I would have slept here
yama nari to	at Mount Matsuchi
nenamashi mono wo	and not awaited you but for
isayohi no tsuki	the moon of the sixteenth night

Emperor Gotoba

Mount Matsuchi lies on the border of Nara and Yamato Prefectures north of the Yoshino River. The name contains the word *matsu* (to await). *Isayohi* (sixteenth night [night after the full moon]) also means ‘hesitating.’

The *honka* is the anonymous *Shinkokinshū* 1516 below.

1198 *Composed on the topic ‘evening love’ for a competition of fifteen poems on love at Minase*

nani yuwe to	even on evenings
omohi mo irenu	I am not sunk in thoughts of
yufube dani	love I cannot wait
machiideshi mono wo	to see it now it appears
yama no ha no tsuki	bright moon of the mountain rim

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Minasedono koi no jūgoshū no utaawase.”

1199 *On ‘love brought by the winds’*

kiku ya ika ni	do you not hear it—
uha no sora naru	even the restless winds in
kaze dani mo	the sky above us
matsu ni oto suru	have the habit of coming
narahi ari toha	to whisper to waiting pines

Kunaikyō

Composed for the “Minasedono koi no jūgoshū no utaawase.” *Matsu* is a *kakekotoba* meaning both ‘to wait’ and ‘pine tree.’ *Uha no sora* (the sky above) also means ‘restless, preoccupied.’

1200 *Topic unknown*

hito ha kode	still he does not come
kaze no keshiki mo	and the voice of the wind tells
fukenu ru ni	how the night deepens—
ahare ni kari no	plaintively calling the geese
otodzurete yuku	draw near and pass on by

Saigyō

1201 *Topic unknown*

ikaga fuku	how do the winds blow
mi ni shimu iro no	now the hue penetrating
kaharu kana	my body has changed
tanomuru kure no	voice of the wind in the pines
matsu kaze no kowe	that anticipate the dusk

Hachijōin no Takakura

Matsu is a *kakekotoba* meaning both 'pine tree' and 'to await.' It functions as *engo* with *tanomuru* (anticipated; relied upon).

The *honka* is *Goshūishū* 992 by Horikawa no Nyōgo:

matsukaze ha	wind through the waiting
iro ya midori ni	piners stirs a green breeze as it
fukitsuran	passes on its way
mono omofu hito no	penetrating the body
mi ni zo shiminuru	of one so melancholy

1202 *Topic unknown*

tanomeoku	there is no one I
hito mo nagara no	can count on here yet even
yama ni dani	on Mount Nagara
sayo fukenureba	when the night grows late waiting
matsukaze no kowe	winds murmur through the pine trees

Kamo no Chōmei

Nagara Mountain is west of Ōtsu City in Shiga Prefecture. The place name is also part of the phrase *hito mo nakara-* (no one being [here]) and functions as a *kakekotoba*. *Matsu* means both 'pine trees' and 'to wait.'

1203 *Topic unknown*

ima kon to	by and by I'll come
tanomeshi koto wo	I said and if you have not
wasurezu ha	forgotten my vow
kono yufugure no	then surely this evening you
tsuki ya matsu ran	anxiously await the moon

Fujiwara no Hideyoshi

The *honka* is *Kokinshū* 691 by Sosei:

ima komu to	by and by I'll come
ihishi bakari ni	he said and so I waited

nagatsuki no
ariake no tsuki wo
machiidetsuru kana

patiently but I
saw only the moon of the
longest month in the dawn sky

1204 *Imagining 'waiting love'*

kimi matsu to
neya he mo iranu
maki no to ni
itaku na fuke so
yama no ha no tsuki

waiting for you I'll
not enter my bedchamber
by my cedar door
please don't let night deepen so
bright moon of the mountain rim

Princess Shokushi

The *honka* is the anonymous *Kokinshū* 693:

kimi kozu ha
neya he mo iraji
komurasaki
waga motoyuhi ni
shimo ha oku tomo

my love if you do
not come I'll not enter
my chamber alone
though frost may fall and silver
the purple ribbon in my hair

1205 *Composed as a love poem*

tanomenu ni
kimi ku ya to matsu
yohi no ma no
fukeyukade tada
akenamashikaba

you gave no promise
yet I wait wondering if
you will come tonight
wishing dawn might break without
the long hours of night passing

Saigyō

1206 *A poem on 'love'*

kaheru sa no
mono to ya hito no
nagamu ran

does he recognize
it as a sign that the time
to return home has

matsu yo nagara no
ariake no tsuki

come this moon at daybreak seen
after a night spent waiting

Fujiwara no Teika

The poem was composed for the "Kankyo hyakushu."

1207 *Topic unknown*

kimi kon to
ihishi yo goto ni
suginureba
tanomanu mono no
kohitsutsu zo furu

each night you promised
me that you would come I have
spent all alone though
I no longer live in hope
my days pass in loving you

Anonymous

In *Ise monogatari* 23, this poem is attributed to a woman of Takayasu in Kōchi Province (now Yao City in Ōsaka Prefecture) who sends it to a man who had abandoned her.

1208 *Topic unknown*

koromode ni
yama oroshi fukite
samuki yo wo
kimi kimasazu ha
hitori ka mo nen

so cold against my
fluttering sleeves are the raging
winds from the mountain
storm on such a night if you
don't come shall I sleep alone

Kakinomoto no Hitomaro

The poem is a variant of the anonymous *Man'yōshū* 3282.

1209 *Major Captain of the Left Asateru not having visited for a long time, she went to meet him on his journey. There being no pillow, they bundled together some grasses*

afu koto ha

will this be the last

kore ya kagiri no	time that we shall meet	is this
tabi naran	to be our final	
kusa no makura mo	journey	the grasses of this
shimogarenikeri	pillow too are frost-withered	

Uma no Naishi

Tabi means both 'occasion' and 'journey,' and *karenikeri* (or *garenikeri*) means both 'withered' and 'grown distant, separated.'

1210 *Responding to the words 'widely spaced they are' in the Tenryaku Era*

nareyuku ha	growing close only
uki yo nareba ya	leads to sorrow in this world—
suma no ama no	Suma seafolk their
shihoyakigoromo	salt-making robes have coarse threads
madoho naru ran	as widely spaced as our meetings

Kishi Joō, Junior Consort

The Tenryaku Era was 947 to 957. *Nareyuku* (to become familiar) also suggests 'well-worn' clothing and functions as *engo* with *shihoyakigoromo* (salt-making robes). For Suma, see 1041

The *honka* is the anonymous *Kokinshū* 758:

suma no ama no	widely spaced woven
shihoyakigoromo	with a broad shuttle threads of
wosa wo arami	the salt-making robes
madoho ni are ya	worn by Suma fisherfolk
kimi ga kimasanu	and the visits of my love

1211 *Sent to a woman he had loved but who was difficult to meet*

kiri fukaki	just like those pools of
aki no no naka no	stagnant water forgotten
wasuremidzu	in the mist-shrouded
taemagachi naru	fields of autumn season of
koro ni mo aru kana	rifts and long estrangements

Sakanoue no Korenori

The first three lines (forgotten waters in the autumn fields where the mist is deep) are a *jo* linked to the main statement (this is a period of rifts) by the word *taema* (break, rift), which also suggests pools of water.

1212 *When Emperor Sanjō, then Crown Prince, had not come to visit in a long while*

yo no tsune no	if this were only
aki kaze naraba	the normal wind of autumn
wogi no ha ni	there would be at least
soyo to bakari no	a soft whispering as it
oto ha shitemashi	passed through the leaves of the reeds

Daughter of Anpō Hōshi

Sanjō was Crown Prince from 986 to 1011. *Aki* means both 'autumn' and 'satiety.' The *honka* is *Gosenshū* 847 by Nakatsukasa:

aki kaze no	as the autumn winds
fuku ni tsukete mo	whistle by they seem not to
tohanu kana	invite your visits—
wogi no ha naraba	were I those leaves of reeds there
oto ha shitemashi	would at least be a whisper

1213 *Topic unknown*

ashihiki no	there in the rugged
yama no kage kusa	mountains' shadows grasses grow
musubiokite	I plaited them to pledge
kohi ya wataran	my love but can it go on
afu yoshi wo nami	when we have no way to meet

Ōtomo no Yakamochi, Middle Counselor

The *makurakotoba*, *ashihiki no*, translated as 'rugged,' modifies *yama* (mountain). *Kusa* (grass) and *musubi* (binding) are *engo*; *musubi* also suggests 'establishing a relationship.'

1214 *Topic unknown*

adzumadji ni
 karu tefu kaya no
 midaretsutsu
 tsuka no ma mo naku
 kohi ya wataran

on the Eastern Road
 where I am told they reap those
 tangled stalks of sedge
 can we continue to love
 while divided like cut sheaves

Emperor Daigo

The first two lines (sedge they are said to reap on the Eastern Road) are a *jo* linked to the main statement by the word *midare*- (tangled, confused), which describes both the cut stalks and the speaker's thoughts. *Kaya* (reeds) and *tsuka* (sheaf) are *engo*.

1215 *Topic unknown*

musubiokishi
 tamoto dani minu
 hanasusuki
 karu tomo kareji
 kimi shi tokazu ha

a token of our love
 we bound flowering plume
 grass and our sleeves if
 you do not loosen these bonds
 they'll never wither away

Fujiwara no Atsutado, Provisional Middle Counselor

For plume grass (*susuki*), see 793. Because the plume-like heads of the reeds suggest fluttering sleeves, *susuki* and *tamoto* (sleeves) are *engo*. *Musubi*- has a double meaning: 'binding' and 'establishing a relationship.' *Musubi*- (binding) and *tokazu* (not loosening) are *engo*. *Karu* (to wither) also means 'to grow distant.'

1216 *One of a hundred-poem sequence*

shimo no uhe ni
 kesa furu yuki no
 samukereba
 kasanete hito wo
 tsurashi to zo omofu

on top of the frost
 a mantle of snow falls this
 morning reminding
 me once again of my love's
 repeated cold cruelties

Minamoto no Shigeyuki

Kasanete means ‘repeatedly’ and also ‘piling up.’

1217 *Topic unknown*

hitori fusu	sleeping all alone
aretaru yado no	on my lonely bed in this
toko no uhe ni	neglected lodging—
ahare ikuyo no	ah I wonder how many
nezame shitsu ran	nights I have wakened like this

Daughter of Anpō Hōshi

According to the *Nōin hōshi shū*, this poem was composed by Anpō Hōshi in his daughter's stead.

1218 *Topic unknown*

yamashiro no	brief are your visits
yodo no wakagomo	to cut the young reeds of Yodo
kari ni kite	in Yamashiro
sode nurenu to ha	do not complain to me that
kakotazaranan	your flowing sleeves are soaked through

Minamoto no Shigeyuki

Yodo, now part of Fushimi-ku, Kyoto, was a marshy area known for its reeds.

Kari ni means ‘temporarily, tentatively’; *kari* also functions grammatically with the preceding phrase to mean ‘reaping, cutting’ and links the *jo* of the first two lines (young reeds of Yodo in Yamashiro) to the ‘main statement’ of the last three (coming but briefly, you shouldn’t complain that your sleeves are wet).

The *honka* is the anonymous *Kokinshū* 759:

yamashiro no	heedlessly as he
yodo no wakagomo	cuts the young reeds of Yodo
kari ni dani	in Yamashiro
konu hito tanomu	the one I love neglects me—
ware zo hakanaki	how fleeting my life will be

1219 *Topic unknown*

kakete omofu
hito mo nakeredo
yufu sareba
omokage taenu
tamakadzura kana

although no one's thoughts
dwell on me when evening falls
the image of my love
glows unceasingly as bright
as a bejeweled chaplet

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was composed in the Second Month of 945 as a screen poem. *Tamakadzura* (bejeweled chaplet) is a *makurakotoba* which commonly modifies *kage* (reflection); here it is used, by extension, to modify *omokage* (face, visage, image). *Kakete* (hanging), *taenu* (not breaking; unceasing), and *tamakadzura* are *engo*.

The *honka* is in *Ise monogatari* 21:

hito ha isa
omohi ya suramu
tamakadzura
omokage ni nomi
itodo mietsutsu

ah I wonder if
perhaps your thoughts dwell on me
like a bejeweled
chaplet for your bright image
dazzles my sight more and more

1220 *When Sadafun was visiting a woman who served at the palace, he saw a high-ranking man courting her persistently and protested. When the woman denied the courtship, he composed this poem*

itsuhari wo
tadasu no mori no
yufudasuki
kaketsutsu chikahe
ware wo omohaba

at Tadasu Grove
where falsehoods are set right with
your sleeves bound back by
hempen cords vow again and
yet again if you love me

Taira no Sadafun

Tadasu Grove in Sakyō-ku, Kyoto, is the site of the Lower Kamo Shrine. *Tadasu* also means 'to correct.' *Yufudasuki* (jute cord [for tying up sleeves]) is a *makurakotoba* for *kake-* (tying up, binding). *Kake-* also means 'vowing' and functions as a *kakekotoba*.

1221 *Sent to someone*

ika bakari
 ureshikaramashi
 morotomo ni
 kohiraruru mi mo
 kurushikariseba

how great would be my
 happiness if only my
 beloved were to
 bear for me the yearning pain
 that I'm now feeling for her

Emperor Toba

1222 *Imagining 'one-sided love'*

ware bakari
 tsuraki wo shinobu
 hito ya aru to
 ima yo ni araba
 omohiahase yo

you ask if anyone
 could possibly suffer such
 pain as I but if
 you live on in this world try
 loving another yourself

Fujiwara no Yoshitsune, Lay Monk and former Regent and Chancellor

1223 *Imagining 'pledging love' for a hundred-poem sequence poetry contest
at the residence of the Regent and Chancellor*

tada tanome
 tatoheba hito no
 itsuhari wo
 kasanete koso ha
 mata mo uramime

please put your trust in
 me if by any chance I
 should ever tell you
 a lie again ah then you
 may reproach me bitterly

Jien, former Major Archbishop

Composed for the "Roppyakuban no utaawase."

- 1224 *Angry with a woman, he had told her he'd not come to visit again, but he could not forget her and sent this*

tsurashi to ha	so cruel you were
omofu mono kara	I thought and yet I cannot
fushishiba no	cut you from my heart
shibashi mo korinu	even temporarily
kokoro narikeri	chopping wood I've still not learned

Fujiwara no Iemichi, Commander of the Left Gate Guards

Fushishiba no (of firewood) is a *makurakotoba* linked to *shibashi* (temporarily) by the repetition of sounds. *Fushi-* also means 'lying down' and introduces an image of lovers sleeping together. *Korinu* means both 'not learning [a lesson]' and 'not chopping wood' and functions as *engo* with *fushishiba* (firewood).

The *honka* is *Senzaishū* 798 by Taikenmon'in no Kaga:

kanete yori	so long now have I
omohishi koto zo	been immersed in these sad thoughts—
fushishiba no	cutting firewood I
koru bakari naru	have come to understand that
nageki semu to ha	my life will end in grieving

- 1225 *Sent to the residence of the Koga Palace Minister by a woman who relied on him, as she recovered from an illness*

tanomekoshi	leaving behind just
koto no ha bakari	the withered leaves of those words
todomeokite	I depended on
asadji ga tsuyu to	if only I had vanished
kienamashikaba	like the dew on the short reeds

Anonymous

The Koga Palace Minister was Minamoto no Masamichi. *Koto no ha* (leaves of words) functions as *engo* with *tsuyu* (dew), *kie-* (vanishing), and *asadji* (short reeds).

Compare *Kokinshū* 736 by Fujiwara no Yoruka:

tanomekoshi	for so long I have

koto no ha ima ha
 kaheshitemu
 waga mi furureba
 oki tokoro nashi

had faith in these sheaves of words—
 now I must return
 them for the winter of my
 life has come and leaves must fall

1226 *Reply*

ahare ni mo
 tare ka ha tsuyu mo
 omohamashi
 kienokoru beki
 waga mi naraneba

ah who would there be
 to think at all sadly of
 you if you vanished
 like dew for my body would
 be unlikely to linger

Minamoto no Masamichi, Koga Palace Minister

Tsuyu (dew)/*tsuyu mo* (not at all) is a *kakekotoba*. *Tsuyu* (dew) and *kie-* (vanishing) are *engo*.

1227 *Topic unknown*

tsuraki wo mo
 uraminu ware ni
 narafu na yo
 ukimi wo shiranu
 hito mo koso are

do not accustom
 yourself to one such as I
 who does not reproach
 your cruelty others will
 not accept their worthlessness

Kojijū

The *honka* is *Shikashū* 198 by Kamo no Narisuke:

ika bakari
 hito no tsurasa wo
 uramimashi
 ukimi no toga to
 omohinasazu ha

how greatly I would
 resent the cruel treatment
 you inflict upon
 me if I did not know it
 due to my own worthlessness

1228 *Topic unknown*

nani ka itofu
yomo nagarheji
sa nomi ya ha
uki ni tahetaru
inochi naru beki

why do you hate me—
surely I'll not live on much
longer if I do
mine will be a life devoted
only to enduring this pain

*Inbumon'in no Taifu*1229 *Topic unknown*

kohishinan
inochi ha naho mo
woshiki kana
onaji yo ni aru
kahi ha nakaredo

a life that will end
in death from yearning is all
the more precious though
it will do me no good to
be in the same world as you

*Fujiwara no Yorisuke, Minister of the Punishments Ministry*1230 *Topic unknown*

ahare tote
hito no kokoro no
nasake are na
kazu naranu ni ha
yoranu nageki wo

ah how pathetic
if only my beloved's heart
were so compassionate—
suffering is not limited
to those who really matter

*Saigyō*1231 *Topic unknown*

mi wo shireba
hito no toga to ha
omohanu ni
uramigaho ni mo

knowing my status
I cannot think of blaming
her for her coldness
toward me yet my sleeves are

nururu sode kana

soaked by my reproachful tears

Saigyō

1232 *Sent to a woman*

yoshi saraba
nochi no yo to dani
tanomeoke
tsurasa ni tahenu
mi to mo koso nare

well then if it must
be so at least give me your
pledge for some future
life for this body will not
long withstand your cruelty

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

1233 *Reply*

tanomeokan
tada sa bakari wo
chigiri nite
ukiyo no naka no
yume ni nashite yo

let us exchange a
pledge that we will be joined that
way in future lives
then treat our suffering in
this world as a fleeting dream

Bifukumon'in no Kaga, Mother of Fujiwara no Teika

Love IV

1234 *Sent to a woman while he was Middle Captain*

yohiyohi ni	night after night I
kimi wo ahare to	think of you my beloved
omohitsutsu	with yearning passion
hito ni ha ihade	yet I speak to no one and
ne wo nomi zo naku	merely raise my plaintive cries

Fujiwara no Saneyori, Lord Seishin

Saneyori held the post of Middle Captain in the Imperial Guards from 928 to 932. According to the *Seishinkō shū*, he sent this poem to Nakatsukasa.

1235 *Reply*

kimi dani mo	if even you my
omohiidekeru	dear are given to yearning
yohiyohi wo	thoughts night after night
matsu ha ika naru	what must be the feelings of
kokochi ka ha suru	one who awaits your visits

Anonymous

The poem is attributed to Nakatsukasa in the *Seishinkō shū*.

1236 *Sent to Lesser Captain Shigemoto*

kohishisa ni	if ever there should
shinuru inochi wo	be someone who recalls this
omohiidete	life given for love
tofu hito araba	if ever anyone should
nashi to kotahe yo	ask tell him I am no more

Anonymous

Fujiwara no Shigemoto was appointed Lesser Captain of the Right Gate Guards in 928.

1237 *Sent two days after he had vowed in anger, "I'll not come here again"*

wakarete ha	we separated
kinofu kefu koso	only yesterday today
hedatetsure	has passed since then yet
chiyo shimo hetaru	I cannot help but feel I've
kokochi nomi suru	lived a thousand lonely years

Fujiwara no Koremasa, Lord Kentoku

1238 *Reply*

kinofu tomo	was it yesterday
kefu tomo shirazu	or was it today I do
ima ha tote	not know for my heart's
wakareshi hodo no	as confused now as at that
kokoro madohi ni	moment you said we must part

Princess Keishi

Keishi, Fujiwara no Koremasa's wife, was mother of Kaishi, consort of Emperor Reizei.

1239 *Composed when the Lay Monk and Regent had not come to visit for some time as she saw that the bowl he used when dressing his hair still had water in it*

taenuru ka	is it over now
kage dani mieba	were there but a reflection
tofu beki wo	in these waters you
katami no midzu ha	left I might inquire but they
mikusa winikeri	are now overgrown with weeds

Mother of Michitsuna, Major Captain of the Right Gate Guards

The Lay Monk and Regent was Fujiwara no Kaneie, father of Michitsuna.

1240 *A reply sent to Retired Emperor Gosuzaku on the fifth day of the Fifth Month, after not having visited the court for a long time*

katagata ni	separated each
hikiwakaretsutsu	withdrawn to our own dwellings
ayamegusa	hung with fragrant roots
aranu ne wo ya ha	of sweet flag grass could we have
kaken to omohishi	thought our cries would burgeon so

Yōmeimon'in

For the Sweetflag Festival (Tango no sekku) on the fifth day of the Fifth Month, roots of *ayamegusa* (sweetflag [see 220]) were hung from rafters and sleeves to eliminate evil spirits and ward off disease. *Hiki-* (pulling), *ayamegusa* (sweet flag), and *ne* (roots) are *engo*. *Hiki-* is also an emphatic prefix for *wakaretsutsu* (being apart; separating), and *ne* also means 'sound' or 'cries.'

1241 *Topic unknown*

koto no ha no	leaves of words are things
utsurofu dani mo	which cause sorrow simply by
aru mono wo	changing color and
itodo shigure no	fading away but it seems
furimasaru ran	the cold rain must still increase

Ise

According to the *Ise shū*, this poem was sent when "someone sent no reply, so she broke off a spray of maple leaves on a day when a wintry drizzle was falling."

Ha (leaves), *utsurofu* (to fade), and *shigure* (cold wintry rain) are *engo*. Compare *Kokinshū* 782 by Ono no Komachi:

ima ha to te	it's over I know
waga mi shigure ni	for I've grown old and tiresome
furinureba	as the chill autumn
koto no ha sahe ni	rains even his words of love
utsurohinikeri	fade and wither like the leaves

1242 *Topic unknown*

fuku kaze ni
tsukete mo tohan
sasagani no
kayohishi michi ha
sora ni tayu tomo

with the blowing winds
I'll send my message asking
after you even should
that path through the sky travelled
by the spider be ruptured

Mother of Michitsuna, Major Captain of the Right Gate Guards

Sasagani no (of the spider) is a *makurakotoba* generally used to modify *kumo* (spider), as in the *honka* below, or, by extension, *kayohishi* (traveled), as in this poem.

The *honka* is *Kokinshū* 1110, said to have been sent by Princess Sotōri to Emperor Ingyō (412?–453):

waga seko ga
kubeki yohi nari
sasagani no
kumo no furumahi
kanete shirushi mo

this is the night when
my beloved will come to me—
already I know
for the spiders are weaving
the webs that will seize his heart

1243 *Sent when the royal consort had been away at her own home for a long time*

kuzu no ha ni
aranu waga mi mo
aki kaze no
fuku ni tsuketsutsu
uramitsuru kana

unlike the leaves of
arrowroot revealed to all
by the autumn winds I
grow resentful unbeknownst
to one who's so cold to me

Emperor Murakami, Ten'ryaku sovereign

Murakami's consort (*chūgū*) was Yasuko, daughter of Fujiwara no Morosuke.

For *kuzu* (arrowroot), see 285. The undersides of *kuzu* leaves, seen when the wind turns them back, are whitish. *Urami* means both 'grieving' or 'regretting' and 'seeing the back' and functions as *engo* with *kuzu*. *Aki* means both 'autumn' and 'tiring of, satiety.'

Compare *Kokinshū* 823 by Taira no Sadafun:

aki kaze no

the autumn wind turns

fuki uragahesu
 kuzu no ha no
 ura mite mo naho
 urameshiki kana

back the leaves of arrowroot
 for all to see as
 my thoughts turn back to the past
 my regrets grow more bitter

1244 *To someone who had not visited court in a long while*

shimo sayagu
 nobe no kusaba ni
 aranedomo
 nado ka hitome no
 karemasaru ran

why when I am not
 a blade of grass crackling in
 the frost-covered fields
 why must I wither away
 as others grow more distant

Emperor Daigo, Engi sovereign

According to the *Engi gyoshū*, this poem was sent to Yoshiko, daughter of Fujiwara no Sadakata, who may be assumed to be the author of the reply, below.

Karemasaru means both 'withering more' and 'growing more distant.'

1245 *Reply*

asadji ofuru
 nobe ya karu ran
 yamagatsu no
 kakiho no kusa ha
 iro mo kaharazu

are shallow grasses
 in your fields withering away—
 the foliage of
 this peasant's hedgerows has not
 yet begun to change its hue

Anonymous

For *asadji* (cogon grass), see 377. *Asa-* suggests 'shallow [feelings].' *Karu* means both 'to wither' and 'to grow distant.'

1246 *She had written "in the spring," but then had not gone, so when she received a note from the palace asking, "Has not the new year come?" she sent this reply attached to a branch of maple*

kasumu ran
 hodo wo mo shirazu

oblivious to
 the gathering of spring haze

shiguretsutsu
suginishi aki no
momidji wo zo miru

steady drops fall as
I gaze upon the colored
leaves of an autumn now passed

Kishi, Junior Consort

Kishi's correspondent was Emperor Murakami, whose reply follows below.

1247 *Reply*

ima kon to
tanometsutsu furu
koto no ha zo
tokiha ni miyuru
momidji narikeru

trusting in your vow
that you will soon come to me
I pass the days those
leaves of words glowing in hues
that promise never to change

Emperor Murakami, Ten'ryaku sovereign

Furu means both 'to pass time' or 'to age' and 'to fall.' *Koto no ha* literally means 'leaves of words.' *Furu* (to fall), *ha* (leaves), *tokiha* (evergreen, unchanging), and *momidji* (colored leaves) are *engo*.

1248 *Sent to a Junior Consort who was in her chambers at the palace*

tamaboko no
michi ha haruka ni
aranedomo
utate kumowi ni
madofu koro kana

although the pathway
straight as a jeweled staff is
not far to travel
we must have wandered astray
in this dwelling place of clouds

Emperor Suzaku

The Junior Consort (*nyōgo*) was Princess Hiroko, granddaughter of Emperor Daigo. *Tamaboko no* (of the jeweled staff) is a *makurakotoba* modifying *michi* (road, path). *Kumowi*, 'cloud-seat' or 'dwelling of the clouds,' refers to the imperial palace.

1249 *Reply*

omohiyaru
kokoro ha sora ni
aru mono wo
nado ka kumowi ni
ahimizaru ran

my heart which sends you
constant messages of love
drifts dazed through the skies—
why then do we never meet
in the dwelling place of clouds

Hiroko Joō, Junior Consort

1250 *Sent to the Umetsubo Junior Consort on a rainy day after the Reikeiden Junior Consort came to court*

harusame no
furishiku koro ha
awoyagi no
ito midaretsutsu
hito zo kohishiki

when the soft spring rains
steadily fall tangling those
slender threads of green
willow my endless thoughts of
our love too are in chaos

Emperor Gosuzaku

The Umetsubo and Reikeiden were two of the palace buildings. The Reikeiden Junior Consort, Enshi, daughter of Fujiwara no Yorimune, came to court in the Third Month of 1040, while the Umetsubo Junior Consort, Seishi, daughter of Fujiwara no Norimichi, had come to court a few months earlier, in the Twelfth Month of 1039.

Awoyagi no (of the green willows) is a *makurakotoba* modifying *ito*, which means both 'thread' and 'very.' *Awoyagi* (green willow), *ito* (threads), and *midaretsutsu* (tangling) are *engo*.

1251 *Reply*

awoyagi no
ito midaretaru
kono goro ha
hitosudji ni shi mo
omohiyorareji

now when your thoughts are
tangled as slender green threads
of willow branches
you cannot entwine your love
about me wholeheartedly

Fujiwara no Seishi, Junior Consort

Ito is a *kakekotoba* meaning 'threads [of willow]' and 'very.' *Hitosudji* means both 'wholeheartedly' and 'one strand.' *Omohiyorareji* (cannot think of me, cannot give me your love) contains the word *yorareji* (cannot twist, cannot entwine). *Awoyagi* (green willow), *midaretaru* (tangled), *ito* (thread), and *yorareji* (cannot entwine) are *engo*.

1252 *Another poem he sent*

awoyagi no	green willow branches
ito ha katagata	tangle like slender threads though
midaru tomo	tossed this way and that
omohisometen	the hue of the love that has
iro ha kaharaji	dyed my thoughts will never change

Emperor Gosuzaku

In *Eiga monogatari* 34 ("Kurematsu hoshi"), this poem is presented as the reply to *Shinkokinshū* 1251. *Awoyagi* (green willow), *ito* (thread), *midaru* (tangle), and *iro* (color) are *engo*. *Omohisometen* (have begun to love) contains the word *some-* (dyeing).

1253 *Reply*

asamidori	so delicate is
fukaku mo aranu	the pale green of those slender
awoyagi ha	willow threads even
iro kaharaji to	should their hue be unchanging
ikaga tanoman	how could I rely on it

Seishi, Junior Consort

1254 *Sent with a withered stalk of heartvine on the day of the Miare Festival to a woman he had once loved*

inishihe no	although you may blame
afuhi to hito ha	me for this heartvine of old
togamu tomo	that day we met so
naho sono kami no	long ago I cannot help
kefu zo wasurenu	remembering that time today

Fujiwara no Sanekata

The Miare celebrations were held at the Kamo Wakeikazuchi Shrine in Kyoto in the Fourth Month as a preliminary to the Afuhi (*aoi*, heartvine) Festival; see 182. The name of the vine, *afuhi*, also means ‘meeting day.’

1255 *Reply*

karenikeru	withered heartvine	how
afuhi nomi koso	sad that we have grown apart—	
kanashikere	do you not see it	
ahare to midzu ya	so	waters flow swiftly past
kamo no midzugaki	that holy fence at Kamo	

Anonymous

The phrase *karenikeru afuhi* (withered heartvine) also means ‘that meeting day grown distant.’ For *afuhi*, heartvine, see 182. *Mizu* (not see) suggests *midzu* (water), the syllables of which are repeated in *midzugaki* (fence surrounding a shrine).

1256 *Sent to the Hirohata Lady of the Bedchamber*

afu koto wo	at our meeting in
hatsuka ni mieshi	waning moonlight we scarcely
tsukikage no	saw each other
oboroge ni ya ha	our feelings as indistinct
ahare to mo omofu	as shadows in the darkness

Emperor Murakami, Ten'ryaku sovereign

The Hirohata Miyasundokoro was Junior Consort Keishi, daughter of Minamoto no Moroaki.

Hatsuka ni means both ‘scarcely, barely’ and ‘the twentieth of the month.’ *Oboroge ni* (indistinctly, dimly) serves to link the *jo* of the second and third lines (dimly, in the moonlight of the twentieth day) to the ‘main statement’ of the poem (were our feelings as unclear when we met).

1257 *Topic unknown*

sarashina ya	ah Sarashina—
wobasute yama no	over Forsaken Woman

ariake no
tsukizu mo mono wo
omofu koro kana

Mountain hangs the moon
of daybreak and ever at
this hour my thoughts turn to you

Ise

Sarashina in Shinano Province (now Nagano Prefecture) is the location of a mountain known as Obasute, 'abandoning old women,' a famous site for moon-viewing. The *jo* (moon at daybreak over Obasute Mountain in Sarashina) is linked to the 'main statement' (even at this hour my thoughts turn to you) by a *kakekotoba*: *tsukizu* (not ending, ceaselessly) contains the word *tsuki* (moon).

The *honka* is the anonymous *Kokinshū* 878:

waga kokoro
nagusamekanetsu
sarashina ya
wobasute yama ni
teru tsuki wo mite

above the mountain
Forsaken Old Woman of
Sarashina shines
the melancholy moon and
my heart is inconsolable

1258 *Topic unknown*

itsu tote mo
ahare to omofu wo
nenuru yo no
tsuki ha oboroge
nakunaku zo mishi

always it tugs at
my emotions but that night
we slept together
we gazed weeping upon a
moon far from ordinary

Nakatsukasa

Naku links two phrases *oboroge naku* (uncommon) and *nakunaku* (weeping steadily, weeping and weeping). *Oboroge* also means 'indistinct' or 'dim' and functions as *engo* with *tsuki* (moon).

1259 *Topic unknown*

sarashina no
yama yori hoka ni
teru tsuki mo
nagusamekanetsu

this moon sheds its light
on many places other
than Sarashina
mountain but inconsolable

kono goro no sora

I am beneath lonely skies

Ōshikōchi no Mitsune

For Sarashina, see 1257.

The *honka* is the anonymous *Kokinshū* 878 (see 1257 above).

1260 *Topic unknown*

ama no to wo
oshiakegata no
tsuki mireba
uki hito shi mo zo
kohishikarikeru

when I see the moon
in the sky as the gates of
heaven open to
the day thoughts of my cruel
lover fill my yearning heart

Anonymous

Oshiake- means ‘pushing open’ and *akegata* means ‘dawn.’

1261 *Topic unknown*

hono mieshi
tsuki wo kohishi to
kaheru sa no
kumodji no nami ni
nurete koshi kana

scarcely visible—
yet I so yearned for that moon
as I made my way
back through waves along the cloud
paths that I have returned drenched

Anonymous

According to the *Uma no naishi shū*, this poem was sent to her by a man “who had visited the night before but had been unable to see her.” *Nami* (waves) suggests *namida* (tears).

1262 *Sent to someone*

iru kata ha
sayakanarikeru

now clearly revealed
is the destination of

tsuki kage wo
uha no sora ni mo
machishi yohi kana

the bright moon that hung
in the sky above tonight
as I waited dazed for you

Murasaki Shikibu

Uwa no sora is a *kakekotoba* meaning both 'the sky above' and 'confused, bedazzled.'

1263 *Reply*

sashite yuku
yama no ha mo mina
kakikumori
kokoro no sora ni
kieshi tsuki kage

traveling onward
toward the ridge of the mountain
peaks shadowed was
my heart as the bright moonlight
vanished in the cloudy sky

Anonymous

1264 *Topic unknown*

ima ha tote
wakareshi hodo no
tsuki wo dani
namida ni kurete
nagame ya ha seshi

knowing the time had
come we parted and since then
the bright moon has been
shadowed by steady tears for
could I gaze to my content

Fujiwara no Tsunehira

1265 *Topic unknown*

omokage no
wasurenu hito ni
yosohetsutsu
iru wo zo shitafu
aki no yo no tsuki

I cannot help but
liken it to the visage
of someone I am
unable to forget moon
of an autumn night now vanished

Higo

1266 *Topic unknown*

uki hito no
tsuki ha nani zo no
yukari zo to
omohinagara mo
uchinagametsutsu

what link can there be
between the moon and that one
who is so cruel
that as I sit wrapped in such
sorrow I gaze on and on

Fujiwara no Sanesada, Latter Tokudaiji Minister of the Left

1267 *Topic unknown*

tsuki nomi ya
uha no sora naru
katami nite
omohi mo ideba
kokoro kayohan

is this moon that floats
through the skies above us both
an empty keepsake—
if it summons memories
may it set your heart journeying

Saigyō

Uwa no sora means both ‘the sky above’ and ‘confused, distracted, dazed,’ while *sora naru* means ‘is in the sky’ and ‘empty, vacant.’

1268 *Topic unknown*

kuma mo naki
wori shi mo hito wo
omohiidete
kokoro to tsuki wo
yatsushitsuru kana

when no shadow mars
the bright moon it is then my
recollections turn
to you and my own heart’s clouds
obscure that brilliant surface

Saigyō

1269 *Topic unknown*

mono omohite
nagamuru koro no

as I gaze upon
it lost in thoughts of love how

tsuki no iro ni
ika bakari naru
ahare sofuru ran

much more sorrow is
added to my misery
by the tincture of the moon

Saigyō

1270 *Topic unknown*

kumorekashi
nagamuru kara ni
kanashiki ha
tsuki ni oboyuru
hito no omokage

please cloud over now—
this sadness I feel as I
gaze afar is caused
by the image of someone
brought to mind by you bright moon

Hachijōin no Takakura

1271 *One of a hundred-poem sequence*

wasuraruru
mi wo shiru sode no
murasame ni
tsurenaku yama no
tsuki ha idekeri

knowing it is my
destiny to be forgotten
on my sleeve falls a
sudden shower pitiless
the mountain moon emerges

Emperor Gotoba

The poem was composed for a Hitomaro veneration poetry contest (“eigu utaawase”) sponsored by Fujiwara no Michichika in 1202/5/26.

Gotoba alludes to two earlier poems, *Kokinshū* 705 by Ariwara no Narihira (also found in *Ise monogatari* 107):

kazukazu ni
omohi omohazu
tohigatami
mi wo shiru ame ha
furi zo masareru

wondering again
whether you love me or not
it's so hard to ask
but the rain which knows my fate
pours down in swifter torrents

and the anonymous *Goshūishū* 704:

wasuraruru
mi wo shiru ame ha
furanedomo
sode bakari koso
kaharazarikere

knowing it is my
destiny to be forgotten
although no rain falls
on my sleeves now they remain
unchanged drenched as before

1272 *For the "Fifteen-Hundred-Round Poetry Contest"*

meguriahan
kagiri ha itsu to
shiranedomo
tsuki na hedate so
yoso no ukigumo

we do not know when
another chance to meet may
come around again—
far-off floating clouds do not
distance me from that bright moon

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sengohyakuban no utaawase."

Tsuki (moon) refers both to the heavenly body and to the month in which the longed-for meeting may occur, as well as symbolizing the beloved.

The *honka* is found in *Ise monogatari* 11 and in *Shūishū* 470, where it is attributed to Tachibana no Tadamoto:

wasuru na yo
hodo ha kumowi ni
narinu tomo
sora yuku tsuki no
meguriafu made

do not forget me
though I travel as far as
the seat of the clouds
till I come round again just
as the moon courses the skies

1273 *For the "Fifteen-Hundred-Round Poetry Contest"*

waga namida
motomete sode ni
yadore tsuki
sari to te hito no
kage ha mienedo

visitor to my
tears come and lodge upon my
sleeves bright moon of night
even though my love's image
will then be indiscernible

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sengohyakuban no utaawase."

1274 *For the "Fifteen-Hundred-Round Poetry Contest"*

kohiwaburu	suffering in love—
namida ya sora ni	is it my tears that becloud
kumoru ran	the sky above so
hikari mo kaharu	that even the light in my
neya no tsuki kage	moonlit bedchamber has changed

Fujiwara no Kintsune, Provisional Middle Counselor

Composed for the "Sengohyakuban no utaawase."

1275 *For the "Fifteen-Hundred-Round Poetry Contest"*

iku meguri	how many visits
sora yuku tsuki mo	has that moon coursing the sky
hedatekinu	made since we parted—
chigirishi naka ha	the love we promised denied
yoso no ukigumo	by the distant drifting clouds

Minamoto no Michiteru, Commander of the Left Gate Guards

The headnote is in error; the poem is not found in the "Sengohyakuban no utaawase." *Tsuki* means both 'moon' and 'month,' and *yoso* means 'distant' or 'other,' implying that someone else has come between the lovers.

The *honka* is *Shūishū* 470; see 1272.

1276 *For the "Fifteen-Hundred-Round Poetry Contest"*

ima kon to	by and by I'll come—
chigirishi koto ha	that vow you made now revealed
yume nagara	as but a dream yet
mishi yo ni nitaru	how this one resembles that
ariake no tsuki	moon we saw in the dawn sky

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the "Sengohyakuban no utaawase."

The *honka* is *Kokinshū* 691 by Sosei:

ima komu to
ihishi bakari ni
nagatsuki no
ariake no tsuki wo
machiidetsuru kana

by and by I'll come
he said and so I waited
patiently but I
saw only the moon of the
longest month in the dawn sky

1277 *For the "Fifteen-Hundred-Round Poetry Contest"*

wasureji to
ihishi bakari no
nagori tote
sono yo no tsuki ha
meguri kinikeri

the only keepsake of
your having told me you would
never forget me—
the bright moon of that night is
crossing the heavens again

Fujiwara no Ariie

Composed for the "Sengohyakuban no utaawase."

1278 *Topic unknown*

omohiidete
yo na yo na tsuki ni
tadzunezu ha
mate to chigirishi
naka ya taenan

were it not for that
moon which comes night after night
awakening my
memories would it die this
love I promised would wait

Fujiwara no Yoshitsune, Regent and Chancellor

The *honka* is *Kokinshū* 691 by Sosei; see 1276 above.

1279 *Topic unknown*

wasuru na yo
ima ha kokoro no
kaharu tomo

do not forget it
even though your heart may now
have changed remember

nareshi sono yo no
ariake no tsuki

the moon at daybreak the night
we came to know each other

Fujiwara no Ietaka

1280 *Topic unknown*

sono mama ni
matsu no arashi mo
kaharanu wo
wasure ya shinuru
fukeshi yo no tsuki

just as I was I
await him unchanging as
storm winds whistling in
the pines but has he forgotten
me moon of the deepening night

Sōen, Dharma Eye

Matsu means both 'to await' and 'pine trees.'

1281 *Topic unknown*

hito zo uki
tanomenu tsuki ha
megurikite
mukashi wasurenu
yomogifu no yado

he is so cruel yet
the moon I hadn't counted on
has come round again
to a house overgrown with weeds
that does not forget the past

Fujiwara no Hideyoshi

For the weed *yomogifu* (wormwood, wild artemesia), see 77.

1282 *Composed at the Poetry Bureau on the night of the fifteenth of the Eighth Month on the topic 'love beneath the moon'*

wakuraba ni
machitsuru yohi mo
fukenikeri
sa ya ha chigirishi
yama no ha no tsuki

from time to time you
said but the night I waited
has grown late was
this the promise you made me
bright moon on the mountain rim

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for a Hitomaro veneration poetry contest ("eigu utaawase") sponsored by Gotoba on 1201/8/15.

1283 *Composed on the topic 'love beneath the moon' at the Poetry Bureau
on the night of the fifteenth day of the Eighth Month*

konu hito wo	though not awaiting
matsu to ha nakute	someone who will not come still
matsu yohi no	I am waiting tonight
fukeyuku sora no	and I reproach the bright moon
tsuki mo urameshi	in the sky as night grows late

Fujiwara no Ariie

The poem was composed for a Hitomaro veneration poetry contest ("eigu utaawase") sponsored by Gotoba on 1201/8/15.

1284 *Composed on the topic 'love beneath the moon' at the Poetry Bureau
on the night of the fifteenth day of the Eighth Month*

matsu yama to	like Waiting Mountain
chigirishi hito ha	he vowed he would be constant
tsurenakute	yet cruel he is
sode kosu nami ni	for waves of tears now soak these
nokoru tsuki kage	sleeves where the moonlight still gleams

Fujiwara no Teika

The poem was composed for a Hitomaro veneration poetry contest (*eigu utaawase*) sponsored by Gotoba on 1201/8/15.

Waiting (*matsu*) mountain is a reference to Suenomatsu Mountain over which waves are said to rise in the *honka*, the anonymous *Kokinshū* 1093 (see 705).

1285 *For the "Fifteen-Hundred-Round Poetry Contest"*

narahikoshi	still unaware that
ta ga itsuhari mo	false words are the way of this

mada shirade
matsu to seshi ma no
niha no yomogifu

world of love during
the days I've waited wormwood
has overgrown my garden

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Sengohyakuban no utaawase."

For *yomogifu* (wormwood, wild artemesia), see 77.

The *honka* is *Kokinshū* 770 by Henjō:

waga yado ha
michi mo naki made
arenikeri
tsurenaki hito wo
matsu to seshi ma ni

around my home
the weeds have grown so thick that
the path has disappeared
during the days I've waited
for my cold-hearted lover

1286 *On 'long-lasting love' for a poetry contest at the residence of Lord Tsunefusa*

ato taete
asadji ga suwe ni
narinikeri
tanomeshi yado no
niha no shiratsuyu

his footprints have now
vanished from the overgrown
tips of meadow grass—
white dew in the garden of
the house where I gave my trust

Nijōnoin no Sanuki

Fujiwara no Tsunefusa sponsored this contest in 1195/1.

For *asadji* (meadow grass), see 377.

The *honka* is *Goshūishū* 1008 by Izumi Shikibu:

mono wo nomi
omohishi hodo ni
hakanakute
asadji ga suwe ni
yo ha narinikeri

as ephemeral
as the days I spent yearning—
the world has become
no more than the drops clinging
to tips of meadow grasses

1287 *Composed for a hundred-poem poetry contest at the residence of the
Regent and Chancellor*

konu hito wo	relinquishing thoughts
omohitaetaru	of one who does not come more
niha no omo no	painful still to see
yomogi ga suwe zo	the withered tips of wormwood
matsu ni masareru	spreading across my garden

Jakuren

The contest was the “Roppyakuban no utaawase.”

For *yomogi* (wormwood), see 77.

The *honka* is *Shūishū* 848 by Kakinomoto no Hitomaro:

tanometsutsu	giving up waiting
konu yo amata ni	for that one I counted on—
narinureba	so many nights now
mataji to omofu zo	he has not come less painful
matsu ni masareru	it is to surrender my hope

1288 *Topic unknown*

tadzunete mo	though I may visit
sode ni kaku beki	and inquire there is no way
kata zo naki	to make the slightest
fukaki yomogi no	reproach dew drops on my sleeves
tsuyu no kagoto wo	deep within the wormwood

Minamoto no Michiteru, Commander of the Left Gate Guards

For *yomogi* (wormwood), see 77. *Tsuyu* means both ‘dew’ and ‘slight.’

The two *honka* are found in *Genji monogatari*. The first is from the “Yomogiu” chapter:

tadzunete mo	would that I might go
ware koso tohame	to visit and inquire though
michi mo naku	there be no path to
fukaki yomogi no	follow is that heart as it
moto no kokoro wo	was deep within the wormwood

The second is from “Yūgao”:

honoka ni mo
nokiba no wogi wo
musubazu ha
tsuyu no kagoto wo
nani ni kakemashi

had I not bound them
though only loosely those reeds
beneath the eaves why
would I ever reprove them
for scattering with the dew

1289 *Topic unknown*

katami tote
ho no fumiwakeshi
ato mo nashi
koshi ha mukashi no
niha no wogihara

as a keepsake not
even a footprint on that
path I trod so long
ago did I come to this
garden now a field of reeds

Fujiwara no Yasusue

The poem was composed for a Hitomaro veneration poetry contest (“eigu utaawase”) held by Gotoba in 1202/5.

1290 *Topic unknown*

nagori woba
niha no asadji ni
todomeokite
tare yuwe kimi ga
sumiukareken

leaving behind you
only these meadow grasses
in an overgrown
garden in whose direction
have you now drifted my love

Gyōhen

1291 *For a hundred-poem poetry contest held at the residence of the Regent and Chancellor*

wasurezu ha
nareshi sode mo ya
kohoru ran

if she too cannot
forget surely those sleeves that
often covered us

nenu yo no toko no	are frozen	frost covers my
shimo no samushiro	thin straw mat	this sleepless night

Fujiwara no Teika

Composed for the “Roppyakuban no utaawase.”

1292 *For a hundred-poem poetry contest held at the residence of the
Regent and Chancellor*

kaze fukaba	even those clouds that
mine ni wakaren	must take leave from the mountain
kumo wo dani	peaks when the fierce winds
arishi nagori no	blow look upon them too as
katami tomo miyo	keepsakes of what we once shared

Fujiwara no Ietaka

Composed for the “Roppyakuban no utaawase.”

The *honka* is *Kokinshū* 601 by Mibu no Tadamine:

kaze fukeba	when the breezes blow
mine ni wakaruru	the white clouds separate from
shirokumo no	mountain peaks without
taete tsurenaki	regret leaving not a trace
kimi ga kokoro ka	cold-hearted as my lover

1293 *When presenting a hundred-poem sequence*

ihazariki	you never said “I’ll
ima kon made no	return soon so pass the months
sora no kumo	and days in brooding
tsukihi hedatete	looking at clouds in the sky
mono omohe to ha	that obscure the sun and moon”

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in shodo hyakushu.”

The *honka* is *Kokinshū* 691 by Sosei:

ima komu to
ihishi bakari ni
nagatsuki no
ariake no tsuki wo
machiidetsuru kana

by and by I'll come
he said and so I waited
patiently but I
saw only the moon of the
longest month in the dawn sky

1294 *From the "Fifteen-Hundred-Round Poetry Contest"*

omohiide yo
ta ga kanegoto no
suwe naran
kinofu no kumo no
ato no yamakaze

try to remember—
whose promise was it that has
brought us to this end
this mountain wind all that's left
of the clouds of yesterday

Fujiwara no Ietaka

Composed for the "Sengohyakuban no utaawase."

1295 *Presented as a love poem during the reign of Emperor Nijō*

wasureyuku
hito yuwe sora wo
nagamureba
taedae ni koso
kumo mo miekere

because of that one
who is growing forgetful
I gaze pensively
at the sky where the clouds too
appear every now and then

Fujiwara no Norikane, Minister of the Punishments Ministry

Composed for the "Ensho no utaawase."

1296 *Topic unknown*

wasurenaba
ikeran mono ka
to omohishi ni

if I am to be
forgotten I'll not go on
living so I thought

sore mo kanahanu
kono yo narikeri

but this is a world where I
am not granted even that

Inbumon'in no Taifu

1297 *Topic unknown*

utoku naru
hito wo nani tote
uramu ran
shirarezu shiranu
wori mo arishi ni

how can I berate
that one who's grown so distant
from me for there was
a time he did not know me
a time I did not know him

Saigyō

1298 *Topic unknown*

ima zo shiru
omohiideyo to
chigirishi ha
wasuren tote no
nasake narikeri

now I understand—
when you insisted we vow
to remember
you really meant to tell me
you knew you would forget

Saigyō

1299 *On 'love, not meeting after having met' for a poetry contest in the
Third Month of Kennin*

ahimishi ha
mukashigatari no
utsutsu nite
sono kanegoto wo
yume ni nase to ya

the reality of
our meetings is now a fairy
tale of times long past—
did you intend me to think
our promises merely dreams

Minamoto no Michichika, Tsuchimikado Palace Minister

Composed for the "Shingū senka awase" of 1201/3/29, which was sponsored by Gotoba.

- 1300 *On 'love, not meeting after having met' for a poetry contest in the
Third Month of Kennin*

ahare naru	how wretched is
kokoro no yami no	the darkness that engulfs my
yukari tomo	heart who then but one
mishi yo no yume wo	who shared it could recognize
tare ka sadamen	that world we saw as a dream

Fujiwara no Kintsune, Provisional Middle Counselor

Composed for the “Shingū senka awase” of 1201/3/29 sponsored by Gotoba.
The *honka* is *Kokinshū* 646 by Ariwara no Narihira:

kakikurasu	I am lost in
kokoro no yami ni	the total darkness of my heart—
madohiniki	people of this world
yume utsutsu to ha	you decide for me was love
yohito sadameyo	a dream or reality

- 1301 *On 'love, not meeting after having met' for a poetry contest in the
Third Month of Kennin*

chigiriki ya	is this what we vowed—
akanu wakare ni	that the only keepsake of our
tsuyu okishi	parting yearnings still
akatsuki bakari	unsatisfied should be dew
katami nare to ha	settling at the break of day

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the “Shingū senka awase” of 1201/3/29 sponsored by Gotoba.

- 1302 *On 'love, not meeting after having met' for a poetry contest in the
Third Month of Kennin*

uramiwabi	with aching regret
mataji ima ha no	I determined I would wait

mi naredomo
omohinarenishi
yufugure no sora

for you no longer
yet familiar thoughts return
at the sight of the dusk sky

Jakuren

Composed for the “Shingū senka awase” of 1201/3/29 sponsored by Gotoba.

1303 *On ‘love, not meeting after having met’ for a poetry contest in the
Third Month of Kennin*

wasureji no
koto no ha ika ni
nariniken
tanomeshi kure ha
aki kaze zo fuku

sheaves of vows never
to forget where have they gone
now all scattered by
the weary winds of autumn
this dusk I’d set my hopes on

Gishūmon’in no Tango

Composed for the “Shingū senka awase” of 1201/3/29 sponsored by Gotoba.

Ha (leaves) and *aki kaze* (autumn wind) are *engo*. *Koto no ha* means literally ‘leaves of words’ and *aki* also means ‘weariness, satiety.’

1304 *When hosting a hundred-poem sequence contest at his residence*

omohikane
uchinuru yohi mo
arinamashi
fuki dani susame
niha no matsu kaze

unbearable my
yearning but surely there will
be nights I might sleep—
just blow more gently oh pine
winds in my waiting garden

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Roppyakuban no utaawase.”

Matsu means both ‘pine’ and ‘to await.’

1305 *For a hundred-poem sequence contest at his residence*

sarade dani	even were it not so
uramin to omofu	I'd feel resentful autumn
wagimoko ga	wind is turning back
koromo no suso ni	the hems of my love's garments
aki kaze zo fuku	revealing a waning love

Fujiwara no Ariie

Composed for the "Roppyakuban no utaawase."

Uramin means 'shall reproach' and 'shall see the back/lining' and metaphorically implies 'shall see his true feelings.' *Aki* means both 'autumn' and 'satiated' or 'bored.'

The *honka* is the anonymous *Kokinshū* 171:

waga seko ga	eagerly I glimpse
koromo no suso wo	the splendid lining of my
fukikaheshi	love's hem blown back by
uramezurashiki	the first cool delicious breeze
aki no hatsukaze	to tell us autumn has come

1306 *Topic unknown*

kokoro ni ha	always within my
itsumo aki naru	heart it is autumn as I
nezame kana	waken in the dark
mi ni shimu kaze no	night after countless night with
iku yo to mo naku	freezing winds piercing my body

*Anonymous*1307 *Topic unknown*

ahare tote	why does no one take
tofu hito no nado	pity and come to visit
nakaru ran	me in my lonely
mono omofu yado no	hut melancholy as winds

wogi no uhakaze

rustle the tips of dry reeds

*Saigyō*Saigyō alludes to the anonymous *Gosenshū* 220:

itodoshiku
mono omofu yado no
wogi no ha ni
aki to tsugetsuru
kaze no wabishisa

ever more wretched
is the wind that announces
autumn's coming
rustling the leaves of dry reeds
at this melancholy hut

1308 *For a poetry contest at the residence of the Lay Monk and former
Regent and Prime Minister*

waga kōhi ha
ima wo kagiri to
yufumagure
wogi fuku kaze no
otodzurete yuku

in dusky twilight
our love is coming to its
end so sighs the wind
that rustles through the reeds to
pay a call and then moves on

Shun'e

The poem was composed for the "Udaijin no ie no hyakushu" of 1179/10/18 sponsored by Fujiwara no Kanezane.

Yufu (to say)/*yufugure* (dusk) and *oto* (sound)/*otodzurete* (calling, visiting) are *kakekotoba*.

1309 *Topic unknown*

ima ha tada
kokoro no hoka ni
kiku mono wo
shirazugaho naru
wogi no uhakaze

though once I listened
eagerly now it is naught
to me but the wind
indifferent blows on by
rustling through the dry reed tips

Princess Shokushi

1310 *For a poetry contest at his residence*

itsumo kiku	can he believe I
mono to ya hito no	hear in its voice the same sound
omofu ran	I have always heard
konu yufugure no	mournful autumn winds sigh on
aki kaze no kowe	an evening he does not come

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the “Ropyyakuban no utaawase.”

The *honka* is the anonymous *Kokinshū* 777:

konu hito wo	how mournfully that
matsu yufugure no	autumn wind must blow to bring
aki kaze ha	me such yearning for
ika ni fukeba ka	one who will not come though I
wabishikaru ramu	still wait for him at twilight

1311 *For a poetry contest at the same residence*

kokoro araba	if you have a heart
fukazu mo aranan	you will cease to blow evening
yohi yohi ni	after evening
hito matsu yado no	pine wind in the garden of
niha no matsukaze	this house where I am waiting

Jien, former Major Archbishop

Composed for the “Ropyyakuban no utaawase.”

Matsu means both ‘to wait’ and ‘pine tree.’1312 *On ‘love, not meeting after having met’ for a poetry contest at the Poetry Bureau*

sato ha arenu	my village fallen
munashiki toko no	to ruin near where I lie
atari made	on my lonely bed

mi ha narahashi no
aki kaze zo fuku

autumn winds blow cold on my
body used now to their visits

Jakuren

The poem was composed for the 1202/5/26 Hitomaro veneration poetry contest held by Gotoba at the Poetry Bureau.

Aki means both 'autumn' and 'satiated, bored.'

The *honka* is the anonymous *Shūishū* 901:

tamakura no
sukima no kaze mo
samukariki
mi ha narahashi no
mono ni zo arikeru

even the wind that
blew through the gaps left by your
pillowing arms was
icy cold but the body
grows used to such misery

1313 *For the "Competition of Fifteen Poems on Love at the Minase Villa"*

sato ha arenu
wonohe no miya no
onodzukara
machikoshi yohi mo
mukashi narikeri

this village fallen
to ruin at the palace
of Onoe long
ago too are those evenings
I couldn't keep from waiting

Emperor Gotoba

For the "Minasedono koi no jūgoshu no utaawase."

The Onoe palace of Emperor Shōmu was located on Mt. Takamado southeast of Nara City. The repetition of the syllables *wono/ono* links the *jo* of the first two lines (at the Onoe palace, the village is in ruins) to the last three lines (evenings I instinctively waited are long past).

The *honka* is *Man'yōshū* 4507 by Ōhara no Imaki no Mahito:

takamado no
wonohe no miya ha
arenu tomo
tatashishi kimi no
mina wasureme ya

at Takamado
though the ancient palace of
Onoe is
in ruins could we forget
the name of our lord who built it

1314 *For the "Competition of Fifteen Poems on Love at the Minase Villa"*

mono omohade	without this sorrow
tada ohokata no	just the ordinary dew
tsuyu ni dani	that settles daily
nurureba nururu	would drench these autumnal sleeves
aki no tamoto wo	that now are soaked the more

Fujiwara no Ariie

For the "Minasedono koi no jūgoshu no utaawase."

Compare *Senzaishū* 267 by Saigyō:

ohokata no	what has become of
tsuyu ni ha nani no	that ordinary dew that
namida naran	sparkled on the fields
tamoto ni oku ha	what is settling on my sleeves
namida narikeri	now is nothing but tears

1315 *For the "Competition of Fifteen Poems on Love at the Minase Villa"*

kusamakura	my pillow of grass
musubi sadamen	I do not know the way to
kata shirazu	turn it here in
narawanu nobe no	these unfamiliar fields I
yume no kayohidji	travel on the road of dreams

Fujiwara no Masatsune

Composed for the "Minasedono koi no jūgoshu no utaawase."

The *honka* is the anonymous *Kokinshū* 516:

yohi yohi ni	every night I
makura sadamemu	try to choose a different
kata mo nashi	direction to turn
ika ni neshi yo ka	my pillow which way did it
yume ni mieken	face that night we met in dreams

1316 *On 'love in the deep mountains' for a Poetry Bureau poetry contest*

sate mo naho	well then in mountains
toharenu aki no	of Yūha autumn evenings
yufuha yama	bring ever fewer
kumo fuku kaze mo	visitors on the peaks I see
mine ni miyu ran	only wind blowing the clouds

Fujiwara no Ietaka

The contest was organized by Gotoba at the Sentō Goshō, the retired emperor's palace, on 1206/7/25.

Yūha (Yufuha) is thought to be a place name in Yamato Province (Nara Prefecture). The name contains the word *yufu* (evening). *Aki* is a *kakekotoba* meaning both 'autumn' and 'satiated.'

1317 *On 'love in the deep mountains' for a Poetry Bureau poetry contest*

omohiiru	I had thought it would
fukaki kokoro no	equal the depth of feeling
tayori made	that overwhelms my
mishi ha soreto mo	heart until I came to see
naki yamadji kana	this mountain path has limits

Fujiwara no Hideyoshi

The contest was organized by Gotoba at the Sentō Goshō, the retired emperor's palace, on 1206/7/25.

Omohiiru (deep in thought) contains the word *iru* (to enter), which functions as *engo* with *yamadji* (mountain path).

1318 *Topic unknown*

nagamete mo	gazing deep in thought
ahare to omohe	remember me with pity
ohokata no	on evenings in
sora dani kanashi	autumn though the empty skies
aki no yufugure	are forlorn no matter when

Kamo no Chōmei

Compare *Gosenshū* 423 by Ukon:

ohokata no
aki no sora dani
wabishiki ni
monoomohi sofuru
kimi ni mo aru kana

even the usual
empty skies of autumn bring
dreary loneliness—
do you too find their sorrow
added to your pensive thoughts

1319 *For the “Fifteen-Hundred-Round Poetry Contest”*

koto no ha no
utsurishi aki mo
suginureba
waga mi shigure to
furu namida kana

faded is our love—
autumn when the leaves of your
words changed their color
has passed the chilly rains that
fall are my own steady tears

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the “Sengohyakuban no utaawase.”

Koto no ha (words)/*ha* (leaves) and *aki* (autumn; tiring) are *kakekotoba*. *Ha* (leaves) and *utsurishi* (changed, faded) are *engo*.

The *honka* is *Kokinshū* 782 by Ono no Komachi:

ima ha to te
waga mi shigure ni
furinureba
koto no ha sahe ni
utsurohinikeri

it's over I know
for I've grown old and tiresome
as the chill autumn
rains even his words of love
fade and wither like the leaves

1320 *For the “Fifteen-Hundred-Round Poetry Contest”*

kiewabinu
utsurofu hito no
aki no iro ni
mi wo kogarashi no
mori no shitatsuyu

dying of love for
one whose colors have changed like
fading autumn leaves—
dew drops fall in the grove where
icy wintry winds now blow

Fujiwara no Teika

Composed for the “Sengohyakuban no utaawase.”

Aki (autumn; tiring), *kogarashi* (chilly winds; languishing), and *mori* (grove; dripping, seeping) are *kakekotoba*. *Kie-* (vanishing) and *tsuyu* (dew) are *engo*, as are *utsuro-fu* (to fade) and *aki no iro* (autumn colors). *Kogarashi* was also the name of a grove in Suruga Province, present-day Shizuoka Prefecture.

Compare *Kokin rokujō* 2665, attributed to Ono no Komachi:

hito shirenu	unbeknownst to all
omohi suruga no	here in Suruga province
kuni ni koso	my thoughts are of him—
mi wo kogarashi no	my languishing body a grove
mori ha arikere	whipped by icy wintry winds

In Komachi's poem there is a *kakekotoba* in *omohi suru* (thinking thoughts)/Suruga (toponym). *Kogarashi* (wintry winds; languishing) is also a *kakekotoba*.

1321 *For a poetry contest at the residence of the Regent and Chancellor*

konu hito wo	has he grown tired of	
aki no keshiki ya	me that he comes no more	autumn
fukenū ran	nears its end it seems—	
urami ni yoharu	with bitter regrets the cries	
matsumushi no kowe	of the pine crickets weaken	

Jakuren

Composed for the “Ropyyakuban no utaawase.”

For the pine cricket (*matsumushi*), see 474. *Aki* (autumn; satiated) is a *kakekotoba*, as is *matsu* (wait)/*matsumushi* (pine cricket).

1322 *Composed as a poem on ‘love’*

waga kōhi ha	my love has withered
niha no Murahagi	like the tips of leaves on clumps
uragarete	of bush clover in
hito wo mo mi wo mo	my garden both he and I
aki no yufugure	weary this autumn evening

Jien, former Major Archbishop

For *hagi* (bush clover), see 306. *Uragarete* (withering) also means 'growing apart,' and *aki* means both 'autumn' and 'wearied.'

The *honka* is *Shūishū* 678 by Fujiwara no Asatada:

afu koto no	once ardent meetings
taete shinaku ha	have gradually come to
nakanaka ni	an end no more
hito wo mo mi wo mo	visits no more reproaches
uramizaramashi	for either him or for me

1323 *On 'forgotten love'*

sode no tsuyu mo	the dewdrops fallen
aranu iro ni zo	on my sleeves took on new hues
kiekaheru	before they vanished—
utsureba kaharu	during the time I sorrowed
nageki seshi ma ni	I have seen them fade and change

Emperor Gotoba

Composed for the "In *tōza* no utaawase" of 1206/7/28.

The *honka* are *Kokinshū* 797 by Ono no Komachi:

iro miede	that which fades within
utsurofu mono ha	without changing in color
yo no naka no	is the hidden bloom
hito no kokoro no	of the heart of man in
hana ni zo arikeru	this world of disillusion

and a poem from the first "Wakana" (New Herbs) chapter of *Genji monogatari*:

me ni chikaku	right before my eyes
utsureba kaharu	I have seen it fade and change—
yo no naka wo	this world we live in
yukusuwe tohoku	which I had relied upon
tanomikeru kana	to remain for generations

1324 *On 'forgotten love'*

musebu tomo
shiraji na kokoro
kaharaya ni
ware nomi ketanu
shita no keburī ha

though choked by thick smoke
no one must know with steadfast
heart the tile maker
keeps hidden flames burning
sending the smoke billowing

Fujiwara no Saneie

Composed for the "In tōza no utaawase" of 1206/7/28.

Kahara- is the negative base of the verb 'to change' and also means 'tile.' *Musebu* (to choke), *kaharaya* (tile maker), *ketanu* (not extinguishing), and *shita no keburī* (smoke underneath) are *engo*.

The *honka* is *Goshūishū* 818 by Fujiwara no Nagayoshi:

waga kokoro
kaharamu mono ka
kaharaya no
shita taku keburī
shita musebitsutsu

this tile maker's heart
is one thing that will remain
steadfast in spite of
billowing smoke that rises
from the flames beneath the kiln

1325 *On 'forgotten love'*

shirareji na
onaji sode ni ha
kayofu tomo
ta ga yufugure to
tanomu aki kaze

no one can know though
across all our sleeves there blows
that same autumn wind
I still cling to the hope that
this evening it will be mine

Fujiwara no Ietaka

Composed for the "In tōza no utaawase" of 1206/7/28.

The speaker of the poem suggests that the same autumn wind (her lover) blows across both her sleeves and those of others, but she does not know with whom he will spend this particular evening.

1326 *On 'forgotten love'*

tsuyu harafu
 nezame ha aki no
 mukashi nite
 mihatenu yume ni
 nokoru omokage

awakening I
 brush away the dew just as
 in that long ago
 autumn in my broken dream
 your cold visage still lingers

Daughter of Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "In tōza no utaawase" of 1206/7/28.

Tsuyu (dew) also implies 'tears,' and *aki* (autumn) implies 'satiety.' The phrase *aki no mukashi* means both 'autumn's past' and 'the past when you wearied of me.'

The *honka* are the anonymous *Gosenshū* 771:

namidagaha
 nagasu nezame mo
 aru mono wo
 harafu bakari no
 tsuyu ya nani naru

a river of tears
 flowing such awakenings do
 occur what matter
 then that I might have to brush
 away some sparkling dewdrops

and *Kokinshū* 609 by Mibu no Tadamine:

inochi ni mo
 masarite woshiku
 aru mono ha
 mihatenu yume no
 samuru narikeri

more regrettable
 even than the loss of one's
 own precious life is
 the bereavement one feels on
 waking from half-finished dreams

1327 *On 'searching for love' for a hundred-poem poetry contest at the residence of the Regent and Chancellor*

kokoro koso
 yukuhe mo shirane
 miha no yama
 sugi no kozuwe no
 yufugure no sora

this is a heart that
 knows not its destination—
 on Miwa Mountain
 evening sky at dusk above
 the cryptomeria trees

Jien, former Major Archbishop

Composed for the “Roppyakuban no utaawase.”

For Miwa Mountain, see 890. *Sugi* (*Cryptomeria japonica*) is a variety of cedar.
The *honka* are *Kokinshū* 611 by Ōshikōchi no Mitsune:

waga kōhi ha
yukuwe mo shirazu
hate mo nashi
afu wo kagiri to
omofu bakari zo

my heart knows not its
destination it has no
other goal than one
brief encounter a single
moment alone with my love

and the anonymous *Kokinshū* 982:

waga iho ha
miha no yama moto
kohishikuba
toburahi kimase
sugitateru kado

my hut stands at
the foot of Miwa Mountain so
if you long to see
me once more come to visit
at the gate where cedars stand

1328 *One of a hundred-poem sequence*

saritomo to
machishi tsukihi zo
utsuriyuku
kokoro no hana no
iro ni makasete

“perhaps” I say and wait
but months and days are fading
into futility
overcome by fickle hues
of the flower of the heart

Princess Shokushi

Utsuriyuku (to go on fading, changing) and *hana no iro* (color of the flowers) are *engo*.

The *honka* are *Kokinshū* 797 by Ono no Komachi (see 1323 above) and the anonymous *Kokinshū* 795:

yo no naka no
hito no kokoro ha
hanazome no
utsurohi yasuki
iro ni zo arikeru

this it is which fades
away as easily as
the moon flower dye—
the fickle heart of man in
the midst of this world of love

1329 *One of a hundred-poem sequence*

ikite yomo	surely I'll not live
asu made hito ha	until tomorrow but will
tsurakaraji	you still be cruel—
kono yufugure wo	if you might come to visit
tohaba tohekashi	come now this very evening

*Princess Shokushi*1330 *Imagining 'love at dawn'*

akatsuki no	my tears at daybreak
namida ya sora ni	seem to have become one with
tagufu ran	the peal of dawn bells
sode ni ochikuru	in the distant sky they fall
kane no oto kana	together onto my sleeves

Jien, former Major Archbishop

Composed for the “Roppyakuban no utaawase.”

1331 *For the “Fifteen-Hundred-Round Poetry Contest”*

tsukudzuku to	in anguished yearning
omohiakashi no	I await break of day at
ura chidori	Akashi Bay plovers
nami no makura ni	on the waves crying out I
naku naku zo kiku	weep on a tear-drenched pillow

Fujiwara no Kintsune, Provisional Middle Counselor

Composed for the “Sengohyakuban no utaawase.”

Akashi Bay is in Hyōgo Prefecture, Akashi City. The place name functions as a *ka-kekotoba*, also meaning ‘staying awake until dawn.’ *Nami* (waves) suggests *namida* (tears).

The *honka* is from the “Akashi” chapter of *Genji monogatari*:

hitori ne ha
 kimi mo shirinu ya
 tsuredzure to
 omohiakashi no
 urasabishisa wo

lying alone all
 night long surely you too know
 the aching sorrow
 of one who awaits another
 daybreak at Akashi Bay

1332 *For the "Fifteen-Hundred-Round Poetry Contest"*

tadzunemiru
 tsuraki kokoro no
 oku no umi yo
 shihohi no kata no
 ifu kahi mo nashi

though I search within
 the depths of that cruel heart
 in the salty shoals
 of the Oku seas neither
 shells nor pledges prove certain

Fujiwara no Teika

Composed for the "Sengohyakuban no utaawase."

Oku (interior) also refers to the three northern provinces called Michinoku (Echizen, Mutsu, and Etchū). *Kahi* means both 'shell' and 'avail, use.'

The *honka* is from the "Suma" chapter of *Genji monogatari*:

iseshima ya
 shihohi no kata ni
 asarite mo
 ifu kahi naki ha
 waga mi narikeri

the isle of Ise—
 although I search the salty
 shoals along the shore
 I am one for whom neither
 shells nor pledges prove certain

1333 *For the "Competiton of Fifteen Poems on Love at the Minase Villa"*

mishi hito no
 omokage tome yo
 kiyomigata
 sode ni seki moru
 nami no kayohiji

hold back the image
 of one seen at the barrier
 near Kiyomi bay
 from my sleeves tear drops escape—
 waves traversing the channels

Fujiwara no Masatsune

Composed for the "Minasedono koi no jūgoshu no utaawase."

Seki means both 'barrier, gate' and 'damming, checking' and functions as *engo* with *tome* (stop, hold back). For Kiyomi, see 259. *Seki moru* means both 'guard the barrier' and 'dammed up and leaking.' The word *nami* (waves) suggests *namida* (tears).

The *honka* is *Shikashū* 212 by Taira no Suketaka:

mune ha fuji	my heart will be like
sode ha kiyomi ga	Fuji my sleeves like Kiyomi
seki nare ya	barrier there will
keburi mo nami mo	never be a day when smoke
tatanu hi zo naki	and waves will not rise upwards

1334 *For the "Competiton of Fifteen Poems on Love at the Minase Villa"*

furinikeri	it began to fall
shigure ha sode ni	cold drizzle on my sleeves told
aki kakete	of autumn's ending
ihishi bakari wo	while still I waited for his
matsu to seshi ma ni	promise to be fulfilled

Daughter of Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Minasedono koi no jūgoshu no utaawase."

Shigure (cold drizzle) is a sign of the ending of autumn and the beginning of winter.

The *honka* is from *Ise monogatari* 96:

aki kakete	although we vowed to
ihishinagara mo	meet again in autumn it
aranaku ni	has not come to pass—
ko no ha furishiku	withered leaves scattering from
e ni koso arikere	the trees now choke the inlet

1335 *For the "Competiton of Fifteen Poems on Love at the Minase Villa"*

kayohikoshi	along the path he
yado no michishiba	traveled to my house the grass
karegare ni	has now withered no
ato naki shimo no	footprints are visible in
musubohoretsutsu	the cold frost that gathers here

Daughter of Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Minasedono koi no jūgoshu no utaawase.”

Karegare (withered) also means ‘estranged.’

The *honka* is from *Sagoromo monogatari*:

tadzunubeki
kusa no hara sahe
shimogarete
tare ni tohamashi
michishiba no tsuyu

even the grassy
fields that he was to visit
lie frost-withered and
sere of whom should I inquire
dew drops along the roadside

Love v

1336 For the “Competition of Fifteen Poems on Love at the Minase Villa”

shirotahe no	whitest mulberry
sode no wakare ni	are the sleeves we must now part
tsuyu ochite	dew drops tumbling down
mi ni shimu iro no	the autumn wind blows piercing
aki kaze zo fuku	my body with its color

Fujiwara no Teika

Composed for the “Minasedono koi no jūgoshu no utaawase.”

Shirotahe no (of white linen) is a *makurakotoba* for *sode* (sleeves). *Aki* means both ‘autumn’ and ‘tiring.’

Compare the anonymous *Man’yōshū* 3182:

shirotahe no	of whitest mulberry
sode no wakare ha	were those sleeves we two parted—
oshikeredomo	thoughts tangled by
omohimidarete	an overwhelming sorrow
yurushitsuru ka mo	I let you slip away

and *Kokin rokujō* 423 by Ki no Tomonori:

fukikureba	buffeted by gusts
mi ni mo shimikeru	of cold autumn wind that pierce
aki kaze wo	my body once I
iro naki mono to	imagined it to be but
omohikeru kana	a thing without a color

1337 For the “Competition of Fifteen Poems on Love at the Minase Villa”

omohiiru	my sorrowing self
mi ha fukakusa no	fragile as autumn dew on
aki no tsuyu	the deep grasses of

tanomeshi suwe ya
kogarashi no kaze

Fukakusa has my trust
brought only these wintry blasts

Fujiwara no Ietaka

Composed for the “Minasedono koi no jūgoshu no utaawase.”

Fukakusa is a place name in Fushimi-ku in Kyoto, and also means ‘deep grass.’ *Suwe* means ‘end, outcome’ and also ‘tip’ and functions as *engo* with *kusa* (grass). The *honka* is from the *Michitsuna no haha shū* appended to the *Kagerō nikki*:

fukakusa no
yado ni narinuru
yado moru to
tomareru tsuyu no
tanomoshigenasa

the deep grasses of
Fukakusa have become
my home as fragile
as the dew drops that linger
here to watch over it

1338 *For the “Competition of Fifteen Poems on Love at the Minase Villa”*

nobe no tsuyu ha
iro mo nakute ya
koboretsuru
sode yori suguru
wogi no uhakaze

there is no color
in the dew drops of the fields
tumbling to the ground—
brushing past my sleeves chilly
wind sweeping across the reeds

Jien, former Major Archbishop

Composed for the “Minasedono koi no jūgoshu no utaawase.”

1339 *Topic unknown*

kohiwabite
nobe no tsuyu to ha
kienu tomo
tare ka kusaba wo
ahare to ha min

grieving over love
I may vanish like the dew
that covers the fields—
who then will look with pity
at these waving blades of grass

Fujiwara no Kinhira, Left Division Middle Captain

1340 *Topic unknown*

tohe ka shi na	won't you please ask what
wobana ga moto no	are those drops of dew that weight
omohigusa	the wilting grasses
shiworuru nobe no	of yearning spreading across
tsuyu ha ika ni to	the fields beneath the plume canes

Minamoto no Michitomo, Commander of the Right Gate Guards

This poem is included in the "Sengohyakuban no utaawase."

Wobana (plume cane) is a variety of pampas grass, *Miscanthus sinensis*. *Omohigusa* ('grasses of yearning') may refer to the plant known as *nanbangiseru* (*Aeginetia indica*).

The *honka* is the anonymous *Man'yōshū* 2270:

michi nobe no	grasses of yearning
wobana ga shita no	growing at the base of plume
omohigusa	canes flowering by
ima sara ni nani	the roadside what is it you
mono ka omohamu	are yearning for after all

1341 *When composing ten poems on 'love' at his home*

yo no ma ni mo	here's something else that
kiyu beki mono wo	will be gone before the night
tsuyujimo no	is over frozen
ika ni shinobe to	drops of dew how much can I
tanomeoku ran	be expected to endure

*Fujiwara no Toshitada, Provisional Middle Counselor*1342 *Topic unknown*

adanari to	fragile and fleeting
omohishikadomo	I had thought them to be yet
kimi yori ha	the dew drops that rest
monowasure senu	on my sleeves remember the past

sode no uhatsuyu

better than you do my love

Fujiwara no Michinobu

1343 *Topic unknown*

onajiku ha
waga mi mo tsuyu to
kienanan
kienaba tsuraki
koto no ha mo miji

if it's all the same
I'd have my body vanish
together with this
dew if I were to vanish
I'd suffer no more painful words

Fujiwara no Motozane

Tsuyu (dew), *kie* (vanishing), and *ha* (leaves) are *engo*. "Koto no ha" also means 'words.'

1344 *Written for a man who had exchanged promises with a woman who now failed even to answer his messages*

ima kon to
ifu koto no ha mo
kareyuku ni
yo na yo na tsuyu no
nani ni oku ran

soon I'll come to you—
your words are leaves that wither
away as you grow
more distant why do these dew
drops settle night after night

Izumi Shikibu

Kareyuku means both 'to go on withering' and 'to become distant.'

1345 *In reply to a woman who did not fulfill the promise she'd made but, long after, wrote to inquire about him*

adagoto no
ha ni oku tsuyu no
kienishi wo
aru mono to te ya
hito no tofu ran

the fragile dew drops
that settled on treacherous
leaves of false words have
vanished yet you inquire as
though you think they might exist

Fujiwara no Nagayoshi

1346 *Sent to Fujiwara no Koreshige*

uchihahete	since that day how could
i ya ha neraruru	I possibly sleep in peace
miyagino no	on Miyagi moor
kohagi ga shitaba	the lower leaves of the bush
iro ni ideshi yori	clover have revealed their colors

Anonymous

Miyagi moor, near present-day Sendai City, was famous for bush clover (see 328). *Iro ni ideshi* means both 'to appear in bright colors' and 'to appear on the surface, openly.' The poet suggests she has not been able to sleep in peace since she revealed her feelings.

1347 *Reply*

hagi no ha ya	leaves of bush clover
tsuyu no keshiki mo	are suddenly transformed at
uchitsuke ni	the very prospect
moto yori kaharu	of the dew your heart too has
kokoro aru mono wo	always been so changeable

Fujiwara no Koreshige

Dew was believed to cause the leaves to turn color in the fall.

1348 *Topic unknown*

yomosugara	all through the night I
kiekaheritsuru	felt it soon must fade away
waga mi kana	this body of mine
namida no tsuyu ni	drowning in gathering drops
musubohoretsutsu	of dew these tears I now shed

Emperor Kazan

Kie- (fading, vanishing), *musubohoretsutsu* (gathering; choking), and *tsuyu* (dew) are *engo*.

1349 *To someone who had not come to him for a long time*

kimi ga senu	can it be that this
waga tamakura ha	pillowing arm of mine that
kusa nare ya	you no longer use
namida no tsuyu no	is but grass night after night
takitsu se nareba	a dew of tears settles here

Emperor Kōkō

1350 *Reply*

tsuyu bakari	unreliable
oku ran sode ha	are sleeves on which dew settles
tanomarezu	but sparsely on mine
namida no kaha no	bursts forth in tumbling rapids
takitsu se nareba	a flowing river of tears

Anonymous

Tsuyu means both 'dew' and 'a little.'

The *honka* is *Kokinshū* 557 by Ono no Komachi:

oroka naru	half-hearted are tears
namida zo sode ni	that can settle as jewels in
tama ha nasu	sheltering sleeves mine
ware ha sekiahezu	burst forth tumbling rapids once
tagitsu se nareba	released nothing can hold them

1351a *Sent in the Ninth Month to a woman in Adachi in Michinokuni*

omohiyaru	when I think of you
yoso no murakumo	behind clustering clouds so far
shiguretsutsu	away in constant

adachi no hara ni
momidji shinu ran

drizzle on Adachi fields
the bright leaves must be falling

Minamoto no Shigeyuki

For Michinokuni, see 643. Adachi was located in northern Japan in Mutsu Province (modern Aomori Prefecture). Shigeyuki uses the first two syllables of Adachi to suggest the words *adagokoro* (fickle heart) and *adashi* (other) and thus imply that he believes the recipient of the poem has found another lover.

1352/1351b *Composed as she sat alone gazing out at the dusk one autumn when something was troubling her*

mi ni chikaku
kinikeru mono wo
iro kaharu
aki woba yoso ni
omohishikadomo

now it has become
something close to me although
I had always thought
autumn which grows weary and
changes hue a distant thing

Rokujō no udaijin no shitsu

Aki means both 'autumn' and 'satiety.'

The *honka* is from *Genji monogatari*, "Wakana jō" (New Herbs: Part One):

mi ni chikaku
aki ya kinu ramu
miru mama ni
awoba no yama mo
utsurohinikeri

now it seems autumn
and its weariness have drawn
close to me for as
I watched the fresh green leaves of
the mountains have been transformed

1353/1352 *Topic unknown*

iro kaharu
hagi no shitaba wo
mite mo mazu
hito no kokoro no
aki zo shiraruru

seeing the lower
leaves of the bush clover
changing their color
I first knew the weariness
of autumn in the human heart

Sagami

Aki means both 'autumn' and 'satiety, fickleness, weariness.'

The *honka* is *Kokinshū* 804 by Ki no Tsurayuki:

hatsu kari no	the first of the geese
naki koso watare	cross the skies crying loudly
yo no naka no	so sad is autumn
hito no kokoro no	which brings a weariness to
aki shi ukereba	the hearts of men of this world

1354/1353 *Topic unknown*

inadzuma ha	there is not a night
terasanu yowi mo	that the lightning flashes do
nakarikeri	not illuminate
idzura honoka ni	but where might I find that faint
mieshi kagerofu	shadowy will-o'-the-wisp

Sagami

The *honka* is the anonymous *Shūishū* 733:

yume yori mo	more fleeting even
hakanaki ma no ha	than my ephemeral dreams
kagerofu no	is this reflection
honoka ni miteshi	of a shimmering illusion
kage ni zo arikeru	dimly seen will-o'-the-wisp

Kagerofu (heat shimmer, or will-o'-the-wisp) contains the word *kage*, which has the meanings 'shadow,' 'reflection,' or 'image,' and suggests here a fleeting glimpse of a beloved.

1355/1354 *Topic unknown*

hito shirenu	no one can know how
nezame no namida	tears that overflow as I
furimichite	lie awake rain down
sa mo shiguretsuru	could the constant drizzle from
yoha no sora kana	midnight skies be drenching me

Fujiwara no Koremasa, Lord Kentoku

1356/1355 *Topic unknown*

namida nomi
 ukiidzuru ama no
 tsurizaho no
 nagaki yosugara
 kohitsutsu zo nuru

only tears floating
 drifting afar fisherfolk
 upon the sea hold
 poles long are the nights I lie
 abed wrapped in thoughts of you

Emperor Kōkō

Both “tears” and “fisherfolk” are subjects of *ukiidzuru* (floating away), while *nagaki* (long) modifies both the fishing poles and the night and links the *jo* of lines two and three (fishing poles of the fisherfolk who float away) to the statement of the last two lines (all the long night I lie wrapped in thoughts of love). *Yo* (night) also means ‘segment’ of a bamboo pole.

1357/1356 *Topic unknown*

makura nomi
 uku to omohishi
 namidagaha
 ima ha waga mi no
 shidzumu narikeri

only my pillow
 I thought would be set adrift
 on that river of
 tears now I find my body
 too will soon be submerged

Sakanoue no Korenori

Compare the anonymous *Shūishū* 1258:

namidagaha
 midzu ni tamareru
 shikitahe no
 makura no ukite
 tomarazaru ran

in my lonely bed
 as the waters rise about
 me a river of
 tears my white linen pillow
 must float on endlessly

and *Kokin rokujō* 3241, attributed to Kakinomoto no Hitomaro:

hitorine no
 toko ni tamareru
 namida ni ha

in my lonely bed
 where I must sleep alone tears
 are dammed up and held

ishi no makura mo
ukinuberanari

until it seems now even
a pillow of stone must float

1358/1357 *Topic unknown*

omohoezu
sode ni minato no
sahagu kana
morokoshibune no
yorishi bakari ni

unthinkable that
on my own sleeve these surging
harbor waters might
rage just as at the approach
of a ship from far Cathay

Anonymous

In *Ise monogatari* 26 this poem is presented as one written by a man who has been unable to win a woman who lived in the Fifth Ward of the capital.

1359/1358 *Topic unknown*

imo ga sode
wakareshi hi yori
shirotahe no
koromo katashiki
kohitsutsu zo nuru

since that day I had
to part from the sleeves of my
beloved I've slept
wrapped in thoughts of love on my
half-spread robe of white linen

Anonymous

Shirotahe no (of white linen) is a *makurakotoba* modifying *koromo* (robe). A half-spread robe suggests that one is sleeping alone.

This poem is also included in the *Man'yōshū*, poem 2608.

1360/1359 *Topic unknown*

afu koto no
nami no shita kusa
migakurete
shidzugokoro naku
ne koso nakarure

unable to meet
hidden like the green tendrils
swaying beneath these
waves my disquieted heart
raises constant plaintive cries

Anonymous

This poem includes three *kakekotoba*: *nami* means 'waves' and 'is none,' *migakurete* means both 'hidden in water' and 'hidden body,' and *nakarure* means 'cries' and 'flows.'

In *Yamato monogatari* 113 this poem is presented as one sent by the third daughter of Tachibana no Kinpira to Fujiwara no Morotada.

1361/1360 *Topic unknown*

ura ni taku
moshiho no keburu
nabikame ya
yomo no kata yori
kaze ha fuku tomo

will it waver that
column of smoke now rising
from salt seaweed burnt
in the bay even if winds
blow from all four directions

Anonymous

1362/1361 *Topic unknown*

wasuru ran to
omofu kokoro no
utagahi ni
arishi yori ke ni
mono zo kanashiki

when I think that you
may forget me once more doubts
fill my yearning heart
and a new sadness greater
than before overwhelms me

Anonymous

This poem appears in *Ise monogatari* 21 as a poem sent to a woman with whom a man had parted after they began writing to each other again.

1363/1362 *Topic unknown*

ukinagara
hito woba e shi mo
wasureneba
katsu uramitsutsu
naho zo kohishiki

though he is cruel
I can never forget that
person from my past
hating him with all my heart
while still loving him dearly

Anonymous

This poem is included in *Ise monogatari* 22, where it is attributed to a woman who could not forget a lover from her past.

1364/1363 *Topic unknown*

inochi woba
adanaru mono to
kikishikado
tsurakigatame ha
nagaku mo aru kana

although I have heard
that this life of ours is but
a fleeting thing
wounded by your cruelty
I have found it much too long

Anonymous

1365/1364 *Topic unknown*

idzu kata ni
yukikakurenan
yo no naka ni
mi no areba koso
hito mo tsurakere

where might I retreat
to escape from the affairs
of this world it is
because I live on that I
suffer from her cruelty

Anonymous

This poem is also included in the *Shūishū*, poem 930.

1366/1365 *Topic unknown*

ima made ni
wasurenu hito ha
yo ni mo araji
wono ga samazama
toshi no henureba

surely there is in
this world no one else who'd still
remember the past
now that years have gone by and
we've gone our separate ways

Anonymous

The poem is presented in *Ise monogatari* 86 as one sent by a young man after he and his sweetheart part, fearing their parents will not approve of their love.

1367/1366 *Topic unknown*

tamamidzu wo
te ni musubitemo
kokoromin
nuruku ha ishi no
naka mo tanomaji

I will undertake
to scoop up handfuls of this
sparkling bejeweled
water should it prove tepid
I'll no longer trust these rocks

Anonymous

This poem is included in the personal poetry collection of the poet Ise.

Musubite (gathering) also suggests the making of vows, which the poet believes may prove false. The *honka* is *Shinkokinshū* 1368.

1368/1367 *Topic unknown*

yamashiro no
wide no tamamidzu
te ni kumite
tanomishi kahi mo
naki yo narikeri

scooping up the pure
jeweled waters of Ide
in Yamashiro
I drank handfuls yet in this
world promises are broken

Anonymous

This poem is included in *Ise monogatari* 122 (with a variant third line: *te ni musubi*, 'gathering in my hands'), where it is sent by a man to a woman who has broken her promise to marry.

The Tama (jewel) River flows through Ide, now part of Kyoto. The *kakekotoba tanomishi* means both 'drank from the hands' and 'relied upon' and links the *jo* of the first three lines (scooping in my hands the jeweled waters of Ide in Yamashiro) to the statement of the last two (this is a world in which trusting is useless).

1369/1368 *Topic unknown*

kimi ga atari
mitsutsu wo woran
ikoma yama
kumo na kakushi so

I live only to
gaze in the direction where
my beloved dwells—
clouds do not hide Ikoma

ame ha furu tomo

Mountain

though the rains may fall

Anonymous

According to *Ise monogatari* 23, this poem was composed by a woman who lived in Takayasu in Kawachi Province (present-day Ōsaka) and loved a man who lived in Yamato Province (Nara Prefecture). Ikoma Mountain lies on the border between the two provinces.

A variant of the poem is also found in *Man'yōshū* 3032.

1370/1369 *Topic unknown*

nakazora ni

like the clouds that rise

tachiwiru kumo no

and vanish in the distant

ato mo naku

sky leaving nary

mi no hakanaku mo

a trace I too must become

narinu beki kana

fleeting ephemeral

Anonymous

According to *Ise monogatari* 21 (where the last line is given as *narinikeru kana*, 'have become'), this is a woman's reply to *Shinkokinshū* 1362.

The phrase *ato mo naku* (without a trace) serves to link the *jo* of the first half of the poem (the clouds that rise in the distant sky vanish without a trace) to the statement of the second half (I must become a fleeting body that vanishes without a trace).

1371/1370 *Topic unknown*

kumo no wiru

like the mountain birds

towoyamadori no

of the distant peaks where clouds

yoso nite mo

hang so far away

ari to shi kikeba

is he when I hear he yet

wabitsutsu zo nuru

lives I sleep wrapped in yearning

Anonymous

1372/1371 *Topic unknown*

hiru ha kite
 yoru ha wakaruru
 yamadori no
 kage minu toki zo
 ne ha nakarekeru

coming in daylight
 departing when the night falls
 the mountain fowl are
 invisible as one for
 whom I raise my lonely cries

Anonymous

The phrase *kage minu* (form unseen; invisible) links the *jo* of the first three lines to the statement of the last two.

1373/1372 *Topic unknown*

ware mo shika
 nakite zo hito ni
 kohirareshi
 ima koso yoso ni
 kowe wo nomi kike

I too once was loved
 by one who cried out for me
 like the belling deer
 but now the only cries I
 hear are distant and remote

Anonymous

According to *Yamato monogatari* 158, this poem was written by a woman who was asked whether she heard the deer by her husband who had taken a mistress and was living in another room of the house. The belling deer is a conventional metaphor for a man yearning for his mate.

1374/1373 *Topic unknown*

natsu kusa no
 wojika no tsuno no
 tsuka no ma mo
 wasurezu omohe
 imo ga kokoro wo

over summer fields
 roam bucks their burgeoning horns
 insignificant
 the moments I can forget
 fond thoughts of my dear girl's heart

Kakinomoto no Hitomaro

1375/1374 *Topic unknown*

natsu kusa no
tsuyu wakegoromo
ki mo senu ni
nado waga sode no
kahaku toki naki

I am not wearing
a garment that brushed across
the dewy summer
grasses why then is there no
time these sleeves of mine are dry

Kakinomoto no Hitomaro

A version of the poem also appears in the *Man'yōshū*, poem 1994.

1376/1375 *Topic unknown*

misogi suru
nara no ogaha no
kaha kaze ni
inori zo wataru
shita ni taeji to

at the Nara stream
they do purifications
in the river wind
prayers continue what I
pray is that hidden love not cease

Yashiro no Ōkimi

The attribution of this poem appears to be incorrect; in the *Kokin rokujō* this poem appears anonymously following a *Man'yōshū*-era poem by Yashiro no Ōkimi, and the name seems to have been erroneously attached to this poem as well.

The Nara brook flows through the precincts of the Kamigamo Shrine in Kyoto. *Kaha* (river) and *wataru* (to cross; to continue) are *engo*.

1377/1376 *Topic unknown*

uramitsutsu
nuru yo no sode no
kahakanu ha
makura no shita ni
shiho ya mitsu ran

nights I lie abed
gazing in grief at the bay
my sleeves never dry
can it be the salt tides are
flooding beneath my pillow

Kiyowara no Fukayabu

Urami means both 'grieving' and 'seeing the bay' and functions as *engo* with *shiho* (tide).

1378/1377 *Sent to Middle Counselor Yakamochi*

ashibe yori	past the reed-strewn shore
michikuru shiho no	the salty tides run flooding
iyamashi ni	more and more just so
omofu ka kimi ga	shall my thoughts dwell on the dear
wasurekanetsuru	one I can never forget

Yamaguchi no Ōkimi

The poem was sent to Ōtomo no Yakamochi and appears also in the *Man'yōshū* as poem 617.

Iyamashi ni (more and more) serves to link the *jo* (the tides rise from the reed-strewn shore) to the statement of the last two lines (unable to forget you, my thoughts dwell on you).

1379/1378 *Sent to Middle Counselor Yakamochi*

shihogama no	gliding before Salt-kiln
mahe ni ukitaru	Bay elusive floating isle
ukishima no	Ukishima drifts
ukite omohi no	like my burning restless thoughts—
aru yo narikeri	such is the world lovers share

Yamaguchi no Ōkimi

For Shiogama Bay, see 674. *Shiogama* means 'salt kiln' and functions as *engo* with *hi* (fire), part of the word *omohi* (thoughts). *Ukite* (floating; being painful) links the *jo* (floating isle floating before Salt-kiln Bay) to the statement of the last two lines (this is a world in which there are painful thoughts).

1380/1379 *Topic unknown*

ika ni nete	how was it I slept
mieshi naru ran	so I was able to see you

utatane no
yume yori nochi ha
mono wo koso omohe

fitfully drowsing
ever since we shared that dream
I have been wrapped in sad thoughts

Akazome Emon

The *honka* is the anonymous *Kokinshū* 516:

yowi yowi ni
makura sadamen
kata mo nashi
ika ni neshi yo ka
yume ni mieken

every night I
try to choose a different
direction to turn
my pillow which way did it
face that night we met in dreams

1381/1380 *Topic unknown*

uchitokete
nenu mono yuhe ni
yume wo mite
mono omohimasaru
koro ni mo aru kana

because I cannot
open my heart to you and
sleep I see you in
my dreams and my tangled thoughts
overwhelm me all the more

Ono no Takamura, Consultant

1382/1381 *Topic unknown*

haru no yo no
yume ni aritsu to
mietsureba
omohitaenishi
hito zo mataruru

in the fleeting dream
of a spring night he appeared
to me again so
now I find I await once
more someone I'd given up

Ise

1383/1382 *Topic unknown*

haru no yo no
yume no shirushi ha

though that spring night's dream
merely gave evidence of

tsuraku tomo
mishi bakari dani
araba tanoman

your indifference
I will take hope for at least
I was able to see you

Prince Moriakira

1384/1383 *Topic unknown*

nuru yume ni
utsutsu no usa mo
wasurarete
omohinagusamu
hodo zo hakanaki

in the dreams I see
while sleeping I can forget
my waking sorrow
but how fleeting are those few
moments of consolation

Kishi Jōō, Junior Consort

According to her personal poetry collection, this poem was written when Kishi Jōō “was able to see the sovereign [Murakami] in a dream after not having gone to him for a long time.”

1385/1384 *Sent to a woman the morning after visiting her on a spring night*

kaku bakari
nede akashitsuru
haru no yo ni
ika ni mietsuru
yume ni ka aru ran

sleeplessly we passed
the hours of one brief spring night
till dawn had broken—
how then was it possible
for me to see such a dream

Ōnakatomi no Yoshinobu

1386/1385 *Topic unknown*

namidagaha
mi mo ukinu beki
nezame kana
hakanaki yume no

a river of tears
threatens to sweep me away
as I awaken
waves of sweet memories of

nagori bakari ni

that fleeting dream still linger

Jakuren

Nagori (recollection; remnants) originally had the meaning 'ship's wake' or 'lingering waves' and thus functions as *engo* with *namidagaha* (river of tears).

The *honka* is *Shinkokinshū* 1060 above.

1387/1386 *When presenting a hundred-poem sequence*

afu to mite
koto zo to mo naku
akenu nari
hakana no yume no
wasuregatami ya

I saw us meeting
an insubstantial vision
night passed and dawn came
leaving just that fleeting dream
impossible to forget

Fujiwara no Ietaka

The sequence was presented to Gotoba in 1200

Wasuregatami (impossible to forget) plays on a second meaning of the last three syllables: *katami* means 'keepsake' or 'remembrance.'

The *honka* is *Kokinshū* 635 by Ono no Komachi:

aki no yo mo
na nomi narikeri
afu to iheba
koto zo tomo naku
akenuru mono wo

the autumn night was
long in name only at last
we met but the blush
of dawn parted us before
the words of love were spoken

1388/1387 *Topic unknown*

yuka chikashi
anakama yoha no
kirigirisu
yume ni mo hito no
mie mo koso sure

so near my bedside—
quiet your raucous chirpings
you midnight crickets
for I hope that in my dreams
my beloved will come to me

Fujiwara no Mototoshi

1389/1388 *For the "Fifteen-Hundred-Round Poetry Contest"*

ahare nari
 utatane ni nomi
 mishi yume no
 nagaki omohi ni
 musubohorenan

such misery—
 as brief as a dream seen while
 napping was our time
 together yet how long will
 be my tangled thoughts of you

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for the "Sengohyakuban no utaawase."

1390/1389 *Topic unknown*

kakiyarishi
 sono kurokami no
 sudji goto ni
 uchifusu hodo ha
 omokage zo tatsu

each separate strand
 of that black hair I once combed
 smooth now appears
 before me a vision as I
 lie upon my lonely bed

Fujiwara no Teika

The *honka* is *Goshūishū* 755 by Izumi Shikibu:

kurokami no
 midare mo shirazu
 uchifuseba
 mazu kakiyarishi
 hito zo kohishiki

I give no thought to
 tangles in my long black hair
 as I lie upon
 my bed yearning for that one
 who first combed it smooth for me

1391/1390 *On the topic 'love, having met but no longer meeting' for the "Poetry Bureau Poetry Contest"*

yume ka to yo
 mishi omokage mo
 chigirishi mo
 wasurezu nagara

a dream I wonder—
 that shadowy vision I
 saw the vows we shared—
 though I cannot forget them

utsutsu naraneba

they cannot be reality

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Grand Empress

The contest, an “eigu no utaaawase” held in honor of Hitomaro, was sponsored by Go-toba in 1202/5.

1392/1391 *Written as a love poem*

hakanaku zo
shiranu inochi wo
nagekikoshi
waga kanegoto no
kakarikeru yo ni

transient indeed
yet long have I grieved over
this uncertain life
in a world where promises
have all been proved inconstant

Princess Shokushi

1393/1392 *Composed as a love poem*

suginikeru
yoyo no chigiri mo
wasurarete
itofu uki mi no
hate zo hakanaki

forgetting the vow
we made in ages past for
our lives to come how
tenuous the future of
this hateful body of mine

Ben

1394/1393 *A poem on the topic of ‘love’ composed when presenting hundred-poem sequences to Retired Emperor Sutoku*

omohiwabi
mishi omokage ha
sate wokite
kohisezariken
ori zo kohishiki

despondent over
love I determined to set
aside that visage—
more precious to me now is
the time when I did not yearn

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poems were presented at the “Kyūan hyakushu” of 1150.

1395/1394 *Topic unknown*

nagareiden
ukina ni shibashi
yodomu kana
motomenu sode no
fuchi ha aredomo

I hesitate a while
thinking of all the hurtful
gossip that surely
will surge forth although there are
deep pools unsought on my sleeves

Sagami

Ukina (reputation) contains the word *uki* (painful).

The *honka* is the anonymous *Gosenshū* 495:

namidagaha
mi nagu bakari no
fuchi ha aredo
kohori tokeneba
yuku kata mo nashi

in the river of
tears there are pools deep enough
to drown myself yet
if the ice does not melt there
can be no way for escape

1396/1395 *Composed when asked “Have you forgotten me?” by a man who had not visited her in a long while*

tsurakaraba
kohishiki koto ha
wasurenade
sohete ha nado ka
shidzugokoro naki

if I were fickle
why then would my restive heart
remain unsettled
never able to forget
the love I once shared with you

Uma no Naishi

1397/1396 *When someone she used to see sent the message that he would be serving as the grand marshal at the Kamo Festival*

kimi shimare
michi no yukiki so

that it should be you
who will direct the going

sadamu ran
suginishi hito wo
katsu wasuretsutsu

and coming on that
road you who forget every
person who's ever passed by—

Uma no Naishi

The Kamo Festival, held on the middle Day of the Cock in the Fourth Month and also called the Aoi Festival, was one of the major religious and social events of the year in the capital. It included purification rituals, dances, and music, as well as a procession along the banks of the Kamo River.

1398/1397 *Composed when a woman who had broken with him long ago asked him for a "fire log" and he sent it*

hana sakanu
kuchiki no soma no
somabito no
ikanaru kure ni
omohiidzuran

that woodcutter
of Soma in Kuchiki
whose rotten timbers
never blossom what kind of
dusk has summoned memories

Fujiwara no Nakabumi

A "fire log" (*kure*) was a bark-covered log used to start a fire. The word also means 'dusk' or 'evening.' The place names Soma and Kuchiki (in Shiga Prefecture) also mean 'timber' and 'rotten log.'

1399/1398 *To someone who had not come to call in a long while*

wonodzukara
sa koso ha are to
omofu ma ni
makoto ni hito no
tohazu narinuru

surely it is not
by design I was thinking
things were as they once
were yet all the while in truth
you had made your last visit

Mother of Major Counselor Tsunenobu

1400/1399 *In reply to Lord Tadamori, who, after having grown distant, wrote to ask, "Do you hate me for not visiting for so long?"*

narahaneba	inexperienced
hito no tohanu mo	at berating others for
tsurakarade	failing to visit—
kuyashiki ni koso	it is just my own bitter
sode ha nurekere	sorrow that drenches my sleeves

Mother of Norimori, former Middle Counselor

The author is replying to the warrior Taira no Tadamori (b. 1096), who died in 1153, leaving the powerful Taira clan in the hands of his adopted son Kiyomori.

1401/1400 *Topic unknown*

nagekaji na	I'll not complain for
omoheba hito ni	I know I've been cruel to
tsurakarishi	others too surely
kono yo nagara no	this must be my karmic
mukuhi narikeri	retribution in this life

Kōkamon'in no Owari

1402/1401 *Topic unknown*

ika ni shite	if by some means in
ika ni kono yo ni	some condition I am to
ariheba ka	go on living in
shibashi mo mono wo	this world might I find even
omohazaru beki	briefly respite from sorrow

Izumi Shikibu

1403/1402 *Topic unknown*

ureshiku ha	if we were happy
wasururu koto mo	how quickly I would forget

arinamashi
tsuraki zo nagaki
katami narikeru

her but this very
misery is the keepsake
that keeps me remembering

Fujiwara no Fukayabu

1404/1403 *Topic unknown*

afu koto no
katami wo dani mo
miteshigana
hito ha tayu tomo
mitsutsu shinoban

it has become so
difficult for us to meet
I wish at least to
have some keepsake though cut off
from you I'll look and reminisce

Sosei

Katami means both 'difficult' and 'keepsake.'

1405/1404 *Topic unknown*

waga mi koso
aranu ka to nomi
tadorarure
tofu beki hito ni
wasurareshi yori

bewildered doubtful
I have wondered whether I
still inhabit this
world ever since that one who
ought to visit forgot me

Ono no Komachi

1406/1405 *Topic unknown*

kadzuraki ya
kumedji ni watasu
ihahashi no
tahenishi naka to
nari ya hatenan

like that rock-built bridge
spanning the Kume Road
of Kazuraki
broken in the middle will
our connection also end

Ōnakatomi no Yoshinobu

For the unfinished bridge of Kazuraki on the Kume Road, see 1061. The first three lines function as a *jo* in both Yoshinobu's poem and the *honka* below. The phrases *tahenishi naka* (broken-off relationship; broken off in the middle) and *nanakana* (unfinished) link the *jo* to the 'main statements' of the two poems.

The *honka* is the anonymous *Gosenshū* 986:

kadzuraki ya	like that rock-built bridge
kumedji ni watasu	spanning the Kume Road
ihahashi no	of Kazuraki
nanakana ni te mo	our connection incomplete
kaheirinuru kana	I must now return home

1407/1406 *Topic unknown*

ima ha to mo	please do not despair
omohi na tae so	and give up thinking of me—
nonaka naru	through the lush meadow
midzu no nagare ha	a stream of pure water runs
yukite tadzunen	making its way back to you

Ōnakatomi no Sukechika, Chief Priest of the Ise Grand Shrine

The *honka* is the anonymous *Kokinshū* 887:

inishihe no	though the waters of
nonaka no shimidzu	the old spring in the meadow
nuru keredo	once so pure and cold
moto no kokoro wo	have become tepid one who
shiru hito zo kumu	remembers still dips to drink

1408/1407 *Topic unknown*

omohiidzu ya	do you remember
mino no oyama no	standing on Mino mountain
hitotsu matsu	is a single pine—
chigirishi koto ha	it was there we vowed to wait
itsumo wasurezu	and I will never forget

Ise

The opening lines (do you remember—single pine of Mino Mountain) are a *jo*: *matsu* (pine) also means ‘to wait’ and serves as the pivot to the statement, “I will not forget that we vowed.” Mino Mountain in Gifu Prefecture is now known as Nangūzan.

1409/1408 *Topic unknown*

idete inishi
ato dani imada
kaharanu ni
ta ga kayohidji to
ima ha naru ran

the footprints I left
when I departed linger
unchanged but now I
wonder who is walking that
path I so often traveled

Ariwara no Narihira

1410/1409 *Topic unknown*

ume no hana
ka wo nomi sode ni
todomeokite
waga omofu hito ha
otodzure mo senu

only the fragrance
of plum blossoms did she leave
to linger on my
sleeves the one I yearn for no
longer sends even a word

Ariwara no Narihira

1411/1410 *Sent to the Ise Virgin Junior Consort*

ama no hara
soko tomo shiranu
ohozora ni
obotsukanasa wo
nagekitsuru kana

the plains of heaven
must lie somewhere there in those
broad skies nebulous
shadows are the sorrows
that besiege my yearning heart

Emperor Murakami

The Ise Virgin Junior Consort (*saigū nyōgo*) was Kishi Joō, who had served as Ise Virgin from 936 to 945. The “plains of heaven” (*ama no hara*) are the dwelling place of the Shintō gods worshipped at Ise Shrine.

1412/1411 *Reply*

nageku ran
 kokoro wo sora ni
 miteshigana
 tatsu asagiri ni
 mi wo ya nasamashi

would that I might see
 somewhere there in the broad skies
 that sorrowing heart—
 ah then I might turn myself
 into rising morning mist

*Kishi Joō, Junior Consort*1413/1412 *Topic unknown*

ahazu shite
 furu korohohi no
 amata areba
 harukeki sora ni
 nagame wo zo suru

numerous are
 the lonely days that pass by
 unable to meet
 I gaze on through the long rains
 at the distant cloudy sky

Emperor Kōkō

Furu (to pass [time]) also means 'to rain,' while *nagame* (gazing) also means 'long rains.' *Furu*, *nagame*, and *sora* (sky) are *engo*.

1414/1413 *Hearing that a woman was going away*

omohiyaru
 kokoro mo sora ni
 shirakumo no
 idetatsu kata wo
 shirase ya ha senu

my yearning heart drifts
 through the sky with the white clouds
 that rise departing
 why do you not see this and
 send me word of your journey

Prince Munehira, Minister of the War Ministry

Shirakumo no (of the white clouds) is a *makurakotoba* for *idetatsu* (rising and departing) and functions as *engo* with *sora* (sky). *Shira-* also means 'not knowing,' and the syllables are repeated in *shirase* (message).

1415/1414 *Topic unknown*

kumowi yori
tohoyamadori no
nakite yuku
kowe honoka naru
kohi mo suru kana

from the cloud-dwelling
I hear the calls of distant
mountain birds faintly
heard is the voice of the one
I love yearning from afar

Ōshikochi no Mitsune

The first three lines (the distant mountain birds fly crying through the clouds' home) function as a *jo* linked to the statement of the last line (how I do love!) by the fourth line, *kowe honoka naru* ("the voice is faint"), which describes both the cries of the birds and the lover.

1416/1415 *Sent when Ben no Kōi had not come to him for a long while*

kumowi naru
kari dani nakite
kuru aki ni
nado ka wa hito no
otodzure mo senu

even the geese in
the dwelling of the clouds come
calling in autumn—
oh why then does that human
visitor not come to me

Emperor Daigo

Kōi (Imperial Concubine) was a rank below Junior Consort.

1417/1416 *Sent when the Ise Virgin Junior Consort, who had left court in the spring, did not return for a long while*

haru yukite
aki made to ya ha
omohiken
kari ni ha arazu
chigirishi mono wo

did I ever think
you would go in spring to stay
away till autumn
like wild geese though we exchanged
a promise of abiding love

Emperor Murakami, Enryaku sovereign

For the Ise Virgin Junior Consort, see 1410. *Kari ni ha arazu* means both ‘not being the geese’ (who leave in spring and return in fall) and ‘not being temporary, slight.’

1418/1417 *Topic unknown*

hatsu kari no	even messages
hatsuka ni kikishi	as faint as the voices of
kotodzute mo	the first wild geese that
kumodji ni taete	vanish on the cloud-road cease—
waburu koro kana	this is the season of grief

Minamoto no Takaakira, Nishinomiya former Minister of the Left

Hatsu kari no (of the first wild geese) is a *makurakotoba* for *hatsuka ni* (faintly), linked by the sound repetition. *Hatsukari* (first geese) is linked to *kotodzute* (message) through a Chinese legend about using the wild geese as messengers.

1419/1418 *Sent to someone the year after having met at court during the Gosechi festivities*

omigoromo	ceremonial robes
kozo bakari koso	worn only last year still so
narezarame	unfamiliar today
kefu no hikage no	streamers trailing I beseech
kakete dani tohe	you remember and respond

Fujiwara no Koreshige

Composed for the Gosechi festivities, which celebrated the harvest in the Eleventh Month with dances performed by four or five unmarried women chosen from aristocratic households. These Gosechi dancers adorned their hair with trailing vines or braided cords made of silk or mulberry bark, which were called *hikage no kazura*. *Narezarame* (unaccustomed, unfamiliar) refers to both the *omigoromo* (ceremonial robes) the dancers wore and the relationship between the poet and the dancer. *Kefu no hikage no* (of today's vines) functions as a *jo* linked to *kakete* (hanging). *Kakete dani tohe* also suggests the meanings ‘I beg you to remember’ and ‘I beg you to speak.’

1420/1419 *Topic unknown*

sumiyoshi no
kohiwasuregusa
tane taete
naki yo ni aheru
ware zo kanashiki

how sad I am I
who was born in this world where
seeds of grasses of
love's forgetfulness no longer
burgeon at Sumiyoshi

Fujiwara no Motozane

Sumiyoshi (also known as Suminohe, as in the *honka* below) is in present-day Ōsaka Prefecture. For *wasuregusa*, 'grasses of forgetfulness,' see 853

The *honka* is *Kokinshū* 1111 by Ki no Tsurayuki:

michi shiraba
tsumi no mo yukamu
suminohe no
kishi ni ofu tefu
kohi wasuregusa

if I knew the road
I would go there to gather
those grasses of love's
forgetfulness they tell me
grow on Suminoe's shores

1421/1420 *On the visit of the Ise Virgin Junior Consort to the palace*

midzu no uhe no
hakanaki kadzu mo
omohoezu
fukaki kokoro shi
soko ni tomareba

no longer does my
mind dwell on fleeting figures
written upon swift
waters for my full heart has
settled in your sparkling depths

Emperor Murakami

The Ise Virgin Junior Consort was Kishi Joō.

Midzu (water), *fukaki* (deep), and *soko* (depths) are *engo*. *Fukaki* also refers to the depth of the poet's feelings, and *soko* has the additional meaning 'there' or, in this context, 'you.'

The *honka* is the anonymous *Kokinshū* 522:

yuku midzu ni
kadzu kaku yori mo
hakanaki ha

less reliable
than figures sketched upon
the flowing waters

omohanu hito wo
omofu narikeri

is this deep yearning for one
who does not return my love

1422/1421 *Sent to the home of someone he had not seen for a long time*

nagaki yo no
tsukinu nageki no
tahezaraba
nani ni inochi wo
kahete wasuren

if in the long years
that lie ahead this sorrow
never has an end
what might I trade for this life
that I might then forget

Fujiwara no Koremasa, Lord Kentoku

Koremasa alludes to *Kokinshū* 615 by Ki no Tomonori:

inochi ya ha
nani zo wa tsuyu no
ada mono wo
afu ni shi kaheba
woshikaranaku ni

what is life that I
should treasure it it is less
than ephemeral
dew how little would I miss
it could love but take its place

1423/1422 *Topic unknown*

kokoro ni mo
makasezarikeru
inochi mote
tanome mo okaji
tsune naranu yo wo

since this is a life
that cannot pass just as my
heart might wish it to
I'll make no promises in
this inconstant world of ours

Fujiwara no Atsutada, Supernumerary Middle Counselor

1424/1423 *Topic unknown*

yo no uki mo
hito no tsuraki mo
shinoburu ni
kohishiki ni koso

the world's miseries—
the cruelty of others—
all these I have borne
but oh how this fierce yearning

omohiwabinure

now torments and troubles me

Fujiwara no Motozane

1425/1424 *When the parents of a woman he was visiting in secret heard about it
and forbade their meeting*

kazu naraba
kakaramashi ya ha
yo no naka ni
ito kanashiki ha
shidzu no wodamaki

would it be like this
if I were one who counted
in this world how sad
is the lot of the humble
bobbin of blue-striped cloth

Ōno no Takamura, Consultant

Shidzu is a type of cloth striped with red or blue threads and also means 'humble man.'
Ito (very; thread) functions as *engo* with *shidzu no wodamaki* (bobbin used in weaving).
Compare the anonymous *Kokinshū* 888:

inishihe no
shidzu no odamaki
iyashiki mo
yoki mo sakari ha
arishi mono nari

as the bobbin flies
when they weave the blue-striped cloth
so too do we all
both the humble and the proud
have a summit in our lives

1426/1425 *Topic unknown*

hito naraba
omofu kokoro wo
ihite mashi
yoshi ya sa koso ha
shidzu no wodamaki

if only I were
a man like other men
I might speak my heart
but alas I am humble
a bobbin of blue-striped cloth

Fujiwara no Koreshige

For *shidzu* and *wodamaki*, see 1424.

1427/1426 *Topic unknown*

waga yohahi
 otoroheyukeba
 shirotahe no
 sode no narenishi
 kimi wo shi zo omofu

as my years of life
 begin their long decline I
 think of you ever
 more familiar like well-worn
 sleeves of pure white mulberry

Anonymous

Shirotahe no (of white mulberry) is a *makurakotoba* modifying *sode* (sleeves). *Sode* calls to mind the robes the lovers have used to cover themselves over the years. "Sleeves of white mulberry" in lines three and four functions as a *jo* linked by *narenishi* (well-worn; familiar) to the statement, "I think of you!"

The poem is a variant of *Man'yōshū* 2952.

1428/1427 *Topic unknown*

ima yori ha
 ahaji to sure ya
 shirotahe no
 waga koromode no
 kawaku toki naki

from now on we'll not
 meet did he decide it so—
 now there is never
 a time when the white linen
 sleeves of my robe become dry

Anonymous

For *shirotahe no*, see 1426.

This poem is a variant on the anonymous *Man'yōshū* 2954.

1429/1428 *Topic unknown*

tamakushige
 akemaku woshiki
 atara yo wo
 koromode karete
 hitori ka mo nen

bejeweled comb box—
 breaking of the dawn on this
 wasted night with such
 regrets must I sleep alone
 our sleeves now separated

Anonymous

Tamakushige (bejeweled comb box) is a *makurakotoba* linked to *ake*-, which means both 'opening' and 'dawning.'

This poem too is found in the *Man'yōshū*, 1623.

1430/1429 *Topic unknown*

afu koto wo
obotsukanakute
sugusu kana
kusaba no tsuyu no
okikaharu made

in constant anguish
over whether we'll meet or
not I pass the days
as the dew on the blades of
grass dries and settles again

Anonymous

1431/1430 *Topic unknown*

aki no ta no
ho muke no kaze no
kata yori ni
ware ha mono omofu
tsurenaki mono wo

steady as the wind
that blows across the ears of
grain in the autumn
fields single-mindedly I
muse on his cold-heartedness

Anonymous

The poem is a variant of the anonymous *Man'yōshū* 2247.

1432/1431 *Topic unknown*

hashitaka no
nomori no kagami
eteshigana
omohi omohazu
yoso nagara min

if only I had
the mirror that reveals hawks
to the watchman of
the fields then I could see from
afar if she loves me or not

Anonymous

The mirror refers to a pond in a story in which Emperor Yūryaku was able to locate his lost hawk because a gamekeeper had seen its reflection in the water.

1433/1432 *Topic unknown*

ohoyodo no	the Ōyodo pines
matsu ha tsuraku mo	wait patiently never are
aranaku ni	they cruel and yet
uramite nomi mo	the waves rush to see the bay
kaheru nami kana	and then return resentfully

Anonymous

Matsu means both ‘to wait’ and ‘pine,’ while *uramite* means both ‘resenting’ and ‘seeing the bay.’ Ōyodo (Ohoyodo) is in Taki District, Mie Prefecture.

The poem is also found in *Ise monogatari* 72.

1434/1433 *Topic unknown*

shiranami ha	though white waves rise in
tachisawagu tomo	noisy outcry at Suma
korizuma no	Bay where they harvest
ura no mirume ha	seaweed still unabashed I
karan to zo omofu	will continue to see you

Anonymous

The “noisy outcry” (*tachisawagu*) of the waves suggests human gossip. *Korizuma* is a *kakekotoba*: *korizu* means ‘not learning from experience’ and Suma is a place name (see 1041). *Mirume* (seaweed) also means ‘seeing eyes,’ and it may be interpreted as ‘woman I see,’ or ‘woman I meet,’ as well.

1435/1434 *Topic unknown*

sashite yuku	there at the entrance
kata ha minato no	to the lagoon the waves rise
nami takami	high they look but then

uramite kaheru
ama no tsuribune

return regretfully to
the bay seamen's fishing boats

Anonymous

Sashite means 'heading toward' and 'thrusting [oars]'; *kata* means both 'direction' and 'lagoon,' and *uramite* means both 'regretting' and 'seeing the bay.'

Miscellaneous Poems I

1436/1435 *Imagining ‘the beginning of spring’ when composing a hundred-poem sequence at the residence of the Lay Monk and former Regent and Chancellor*

toshi kureshi	the old year has passed
namida no tsurara	the frozen trails of my tears
tokenikeri	melted away can
koke no sode ni mo	it be that spring has come
haru ya tatsu ran	even to these moss-colored sleeves

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for the “Udaijin no ie no hyakushu” of 1178/7 at the home of Fujiwara no Kanezane.

Shunzei had taken religious vows in 1176 and wore the dark robes of a monk.

1437/1436 *Composed imagining ‘lingering snow at a mountain home’ at the residence of the Tsuchimikado Palace Minister*

yama kage ya	ah mountain shadows—
sarade ha niha ni	were it not for you there would
ato mo nashi	be no footprints in
haru zo kinikeru	my garden spring has come and
yuki no muragie	left dappled patches of snow

Fujiwara no Ariie

The poem was composed for a Hitomaro veneration poetry contest (“eigu utaawase”) held at the home of Minamoto no Michichika on 1201/1/18.

1438/1437 *Sent to Emperor En'yū after he had left the throne, on the morning
after a Day of the Rat excursion to Funaoka*

ahare nari	what emotions it
mukashi no hito wo	aroused yesterday's royal
omofu ni ha	journey to the fields
kinofu no nobe ni	that called to mind memories
miyuki semashi ya	of people of long ago

Minamoto no Masanobu, Ichijō Minister of the Left

En'yū reigned from 969 to 984. Funaoka is a hill in Kita-ku, Kyoto. The festivities associated with the first Day of the Rat in the new year included plucking pine seedlings and offering prayers for long life; see 709.

1439/1438 *Reply*

hikikahete	how different was
nobe no keshiki ha	the appearance of the fields
mieshikado	I viewed yet there seemed
mukashi wo kofuru	to be no pine seedling that
matsu ha nakariki	waited yearning for days gone by

Emperor En'yū

The emphatic prefix *hiki-* also means 'plucking' and functions as *engo* with *matsu* (pine). *Matsu* also means 'to await.' See 1437 for the custom of plucking pine seedlings in early spring.

1440/1439 *On a bright moonlit night when his sleeves were damp*

haru kureba	because spring has come
sode no kohori mo	even the ice upon my
tokenikeri	sleeves has melted and
morikuru tsuki no	the moonlight seeping in has
yadoru bakari ni	taken up its lodging there

Gyōson, Major Archbishop

1441/1440 *On the 'nightingale'*

tani fukami
haru no hikari no
osokereba
yuki ni tsutsumeru
uguhisu no kowe

so deep this valley
that the balmy spring sunlight
comes belatedly—
the voice of the uguisu
is still buried in the snow

Sugawara no Michizane, Kanzō Chancellor

The *uguhisu* (*uguisu*; *Cettia dipore*) is a small olive-colored bird related to the cuckoo and admired for its beautiful call.

The poem alludes to a couplet in the *Wakan rōeishū* from “A Fu on the Phoenix King” by Chia Tao: “The nightingale has not yet appeared; still he lingers in Exile Valley.”

1442/1441 *Plum blossoms*

furu yuki ni
iro madohaseru
ume no hana
uguhisu nomi ya
wakite shinoban

plum blossoms' color
obscured by the falling snow—
will it be only
the uguisu who finds
them and admires their glories

Sugawara no Michizane, Kanzō Chancellor

For the *uguisu*, see 1440

1443/1442 *Breaking off spray of plum blossoms, he composed this to express his joy at the promotion of the Biwa Minister of the Left to Minister of the Right*

osoku toku
tsuhi ni sakinuru
ume no hana
ta ga uheokishi
tane ni ka aru ran

whether early or
late all have blossomed at last
flowering plum trees
who was it sowed the seeds that
still continue to flourish

Fujiwara no Tadahira, Lord Teishin

Fujiwara no Nakahira (875–945), later known as the Biwa Minister of the Left, was the second son of Mototsune and the elder brother of Tadahira. He was promoted to Minister of the Right in the spring of 933 when Tadahira was already serving as both Regent and Minister of the Left.

1444/1443 *Having left his post as Fifth Rank Chamberlain during the Enchō Era (923–30), he returned to it in the eighth year of Shōhei (938) during the reign of Emperor Suzaku. The following year, when there were festivities in the First Month, he broke off a branch of flowering plum and composed this poem*

momoshiki ni
kaharanu mono ha
ume no hana
orite kazaseru
nihohi narikeri

within the ramparts
of the palace one thing is
unchanging fragrance
of flowering plum blossoms
plucked to decorate our hair

Minamoto no Kintada

Daigo (r. 897–930) was emperor during the Enchō Era; Suzaku reigned 930 to 946. Kintada had resigned upon Daigo's abdication in 930. The court record of appointments indicates that he actually resumed his post later that same year, rather than in the eighth year of Shōhei (938).

Kintada alludes to an anonymous *Man'yōshū* poem, 1883:

momoshiki no
ohomiyabito ha
itoma are ya
ume wo kazashite
koko ni tsudoheri

within the ramparts
of the palace courtiers
must be at leisure—
with plum blossoms in their hair
they flock to congregate here

1445/1444 *On seeing plum blossoms*

iro ka woba
omohi mo irezu
ume no hana
tsune naranu yo ni
yosohete zo miru

neither their color
nor their fragrance linger long
in memory how
similar are plum blossoms
to this ever changing world

Emperor Kazan

1446/1445 *Seeing red plum blossoms in the garden in the spring when
Jōtōmon'in turned her back on this world*

ume no hana	why do plum blossoms
nani nihofu ran	display their splendor in this
miru hito no	world of ours those who
iro wo mo ka wo mo	viewed them now recall neither
wasurenuru yo ni	their fragrance nor their beauty

Daini no Sanmi

Jōtōmon'in Shōshi, consort of Emperor Ichijō and daughter of Fujiwara no Michinaga, took religious vows on 1226/1/19.

The *honka* is *Kokinshū* 38 by Ki no Tomonori:

kimu narade	my lord if not to
tare ni ka misemu	you to whom should I show these
ume no hana	blossoms of the plum
iro wo mo ka wo mo	for you understand the joys
shiru hito zo shiru	of their fragrance and splendor

1447/1446 *Sent to the home of Yugei no Myōbu upon hearing, during the time
when Higashisanjōnoin was Junior Consort, that Emperor En'yū was
visiting her constantly*

harugasumi	only at those times
tanabikiwataru	when the lovely spring mists trail
wori ni koso	across such lonely
kakaru yamabe ha	mountain slopes as this is there
kahi mo arikere	reason to dwell in this ravine

Fujiwara no Kaneie, Higashi Sanjō Lay Monk and former Regent and Prime Minister

Higashisanjōnoin Senshi, the second daughter of Kaneie and Tokihime, entered the court of En'yū as Junior Consort in 978. After her son was enthroned as Emperor Ichijō in 986, she was appointed Empress Dowager. *Myōbu* was a title given women above the Fifth Rank who served imperial consorts, and the appellation *Yugei* refers to someone associated with the Imperial Guards. Yugei no Myōbu has not been otherwise identified.

Tanabikiwataru (to trail across) contains the word *wataru* (to cross over), which suggests the emperor's visits to his lover. *Kakaru* (such) also means 'to hang, cling' and functions as *engo* with *harugasumi* (spring mists). *Kahi* means both 'ravine' and 'avail, use.'

1448/1447 *Reply*

murasaki no
kumo ni mo arade
harugasumi
tanabiku yama no
kahi ha nani zo mo

these are not clouds that
carry the royal purple
these mists of spring so
of what use are they to that
mountain ravine where they trail

Emperor En'yū

En'yū alludes to the rivalry between Chancellor Fujiwara no Yoritada, father of Junshi, who was promoted to empress (*kōgō*) in 982, and Kaneie, father of Senshi, who was still a Junior Consort although she had already given birth to a son, and laments his inability to overcome court politics to raise Senshi's rank to empress.

Murasaki no kumo (purple clouds) is an allusion to royal rank. *Kahi* is a *kakekotoba* meaning both 'ravine' and 'avail, use.'

1449/1448 *On willows*

michinobe no
kuchiki no yanagi
haru kureba
ahare mukashi to
shinobare zo suru

there beside the road
a decaying willow log
ah when spring arrives
how it will think fondly of
verdant days of long ago

Sugawara no Michizane, Kanzō Chancellor

Michizane was exiled to Kyūshū in 901.

1450/1449 *Topic unknown*

mukashi mishi
haru ha mukashi no

this glorious spring
is the same as those springs

haru nagara
waga mi hitotsu no
arazu mo aru kana

we knew in days of
old my body alone is
no longer as it once was

Kiyowara no Fukayabu

The *honka* is *Kokinshū* 747 by Ariwara no Narihira:

tsuki ya aranu
haru ya mukashi no
haru naranu
waga mi hitotsu ha
moto no mi ni shite

is this not that moon
is this spring not that spring we
shared so long ago
it seems that I alone am
unaltered from what was then

1451/1450 *When he was at the Horikawa mansion, he sent someone to pluck a branch of cherry blossoms from the residence of the Kan'in Major Captain of the left*

kakigoshi ni
miru adabito no
ihezakura
hana chiru bakari
yukite woraba ya

across the fence I
see cherry trees in the garden
of my faithless friend—
if only I could go to pluck
branches just as the petals fall

Emperor En'yū

The Horikawa mansion belonged to Fujiwara no Kanemichi. En'yū was in residence there after a fire at the palace on 977/7/29. The Kan'in Major Captain of the Left was Fujiwara no Asateru, Kanemichi's son, who lived next door.

The *honka* is the anonymous *Shūishū* 363:

adabito no
magaki chikau na
hana uhe so
nihohi mo ahezu
woritsukushikeri

do not think to plant
any flowering trees near
the fence of a faithless
friend for he'll have plucked them all
the moment they burst into bloom

1452/1451 *Reply*

wori ni ko to	please come in season
omohi ya suran	to break off a spray is this
hanazakura	what the flowering
arishi miyuki no	cherries think yearning the more
haru wo kohitsutsu	for royal visits of old

Fujiwara no Asateru, Major Captain of the Left

Wori means both 'breaking off' and 'season.' *Miyuki* (imperial excursion) may also be taken to mean 'lovely snow.'

1453/1452 *Composed on seeing the blossoms falling at the Kayanoin mansion*

yorodzu yo wo	for ten thousand ages
furu ni kahi aru	surely there has been reason
yado nare ya	to live here where pure
miyuki to miete	snow scatters the blossoms that
hana zo chirikeru	foretell a royal visit

Higo

The Kayanoin mansion, near the Nakamikado–Horikawa intersection in the capital, belonged to Higo's husband Fujiwara no Moromichi, author of poem 1454/1453 below.

Furu means both 'to fall' and 'to pass the time, to age,' while *miyuki* means both 'lovely snow' and 'imperial excursion.' *Furu* (to fall), *miyuki* (lovely snow), and *hana* (blossoms) are *engo*.

1454/1453 *Reply*

eda goto no	because the dazzling
suwe made nihofu	blossoms decorate each branch
hana nareba	to the very tip—
chiru mo miyuki to	surely when they scatter like
miyuru naru ran	snow they'll attract a visit

Fujiwara no Moromichi, Nijō Regent and Palace Minister

Miyuki means both 'lovely snow' and 'imperial excursion.' Moromichi suggests that every branch of his family is flourishing and that they anticipate an imperial visit.

1455/1454 *Composed after having been an officer in the Imperial Guards for many years, when he accompanied a group of high court gentlemen going to view the blossoms at the palace*

haru wo hete	as springs pass I grow
miyuki ni naruru	accustomed to royal visits
hana no kage	beneath the blossoms
furiyuku mi wo mo	the snow continues to fall
ahare to ya omofu	and I mourn the years I add

Fujiwara no Teika

Teika had been an officer in the Guards for about fifteen years when this poem was written in 1203. The Left Gate Guards were posted at the Shishinden which had a cherry tree by the entrance.

Spring was the time promotions were announced at court, and Teika is complaining at his lack of promotion, wondering if the blossoms pity him (*ahare to ya omofu*). *Miyuki* means both 'imperial excursion' and 'lovely snow,' while *furi-* means 'falling' and 'growing older' and functions as *engo* with *yuki* (snow). *Kage* suggests both the 'shade' of the blossoms and the 'shelter' of a patron.

1456/1455 *Composed on first visiting Saishōji, where he had ordered a new cherry tree be planted after the one that had stood by the court ball field for many years had grown old and been toppled by the wind. He recalled how he had admired it over the years until the late spring that year*

narenarete	grown so familiar
mishi ha nagori no	how could I not have known I
haru zo to mo	was enjoying for
nado shirakaha no	the last time shade cast by spring
hana no shitakage	blossoms at Shirakawa

Fujiwara no Masatsune

Saishōji was built by Emperor Toba in 1118 in Shirakawa in the eastern capital. At the four corners of the court ball field located at the temple were planted a cherry, a willow, a maple, and a pine tree. Masatsune was known for his skill at court football.

Shira- functions as a *kakekotoba*: Shirakawa is a toponym and *nado shira-* means “how could I know?”

1457/1456 *Attached to a branch of the double-flowering cherries seen at
Kōfukuji at the time of the royal excursion to attend religious services
at Tōdaiji in the sixth year of Kenkyū*

furusato to	just a village gone
omohi na hate so	to ruin do not think it so
hanazakura	flowering cherries
kakaru miyuki ni	for in this world such splendid
afu yo arikeri	royal snowfalls may come to you

Anonymous

Tōdaiji was burned by Taira no Kiyomori in 1180, and a service commemorating its reconstruction was held in Kenkyū 6 (1195). Kōfukuji had also been burned and was reopened the previous year.

Furusato (old village) refers to Nara, which had been the capital during the eighth century and was the location of both temples. *Miyuki* means both ‘imperial excursion’ and ‘snowfall.’

1458/1457 *Composed during a time he was secluded in his home, when, invited
by the Latter Tokudaiji Minister of the Left to go view the cherry
blossoms at Shirakawa, he went with him*

isaya mata	well now once again
tsuki hi no yuku mo	I was unaware of moon
shiranu mi ha	and sun traversing
hana no haru to mo	the skies not knowing until
kefu koso ha mire	today spring flowers had bloomed

Minamoto no Moromitsu

The Minister of the Left was Fujiwara no Sanesada. For Shirakawa, see 1455.

Compare *Kokinshū* 80 by Fujiwara no Yoruka:

tarekomete
haru no yukuhe no
shiranu ma ni
machishi sakura mo
utsurohinikeri

spring passed as I lay
ill heavy curtains tightly pulled—
outside the blossoms
so eagerly awaited
faded fell unknown to me

1459/1458 *Accompanying Prince Atsumichi, she had gone to the Shirakawa residence of former Major Counselor Kintō, and she sent this the next day with the Prince's messenger*

woru hito no
sore naru kara ni
adjikinaku
mishi waga yado no
hana no ka zo suru

since the one who plucked
them was none other than you
even this house I
had thought so ordinary
now is fragrant with blossoms

Izumi Shikibu

Prince Atsumichi was a son of Emperor Reizei. Fujiwara no Kintō had a residence in Shirakawa in eastern Kyoto.

1460/1459 *Topic unknown*

mite mo mata
mata mo mimaku no
hoshikarishi
hana no sakari ha
sugi ya shinu ran

seeing them again
yet again I would see them
how my desire grows—
has the blossoms' season of
perfection now passed and gone

Fujiwara no Takamitsu

The *honka* is the anonymous *Kokinshū* 752:

mite mo mata
mata mo mimaku no
hoshikereba
naruru wo hito ha
itofu beranari

having met again
and again I would see her
how my desire grows—
this it seems is the reason
she hates familiarity

1461/1460 *Composed when they were presenting poems about the blossoms on the day after Emperor Shirakawa's imperial excursion to the residence of the Kyōgoku former Chancellor*

ohinikeru	now grown so old my
shiraga mo hana mo	white hair and the bright petals
morotomo ni	together look like
kefu no miyuki ni	drifts of fallen snow on this
yuki to miekeri	royal excursion today

Minamoto no Toshifusa, Horikawa Minister of the Left

The Kyōgoku former Chancellor was Fujiwara no Morozane.

Toshifusa plays on the repetition of sounds in *miyuki* (royal excursion), which can also mean 'lovely snow,' and *yuki* (snow).

1462/1461 *Composed during the reign of Emperor Goreizei when a group of high court gentlemen were composing poems for him on the topic 'admiring newly-made artificial cherry blossoms'*

sakurabana	cherry blossoms no
worite mishi ni mo	different from those I plucked
kaharanu ni	to compare to them—
chiranu bakari zo	only the fact that they do not
shirushi narikeru	scatter signals what they are

Fujiwara no Tadaie, Major Counselor

1463/1462 *Composed during the reign of Emperor Goreizei when a group of high court gentlemen were composing poems for him on the topic 'admiring newly-made artificial cherry blossoms'*

sa mo araba	what does it matter
are kureyuku haru mo	that spring approaches its end
kumo no uhe ni	if above the clouds
chiru koto shiranu	resplendent blossoms dazzle
hana shi nihohaba	with petals that never fall

Minamoto no Tsunenobu, Major Counselor

Kumo no uhe (above the clouds) refers to the court.

1464/1463 *Composed on 'blossoms falling without a breeze'*

sakurabana	ah cherry blossoms
sugiyuku haru no	are you such friends of passing
tomo to te ya	spring that you fall through
kaze no oto senu	the night even in this peaceful
yo ni mo chiru ran	world where no winds whisper

Fujiwara no Tadanori, Major Counselor

Yo means both 'night' and 'world.'

1465/1464 *Sent to the Gosanjō Palace Minister upon seeing the blossoms about to fall at the Toba villa*

oshimedomo	regrettably these
tsune naranu yo no	are but lovely flowers of
hana nareba	an inconstant world
ima ha ko no mi wo	so now I'll seek the fruits of
nishi ni motomen	those trees that bloom in the west

Emperor Toba

Emperor Toba's villa was located in present-day Fushimi-ku in Kyoto. The Gosanjō Palace Minister was Fujiwara no Kinnori (1103–60).

Ko no mi means both 'fruit of the trees' and 'this body' and functions as *engo* with *hana* (blossoms). Jōdo, or the Pure Land paradise of the Buddha Amida, was believed to lie in the west. The west was also associated with autumn, when the fruits would be harvested.

1466/1465 *A poem on 'blossoms,' written when he was composing a hundred-poem sequence after leaving the secular world*

ima ha ware	now at long last I
yoshino no yama no	can view the fairest blossoms

hana wo koso
yado no mono tomo
miru bekarikere

of the mountains of
Yoshino as garden flowers
at my own new residence

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The sequence was composed for the “Udaijin no ie no hyakushu” hosted by Fujiwara no Kanezane in 1178/7.

The *honka* is the anonymous *Kokinshū* 950:

miyoshino no
yama no anata ni
yado mo gana
yo no uki toki no
kakure ya ni semu

if only I had
a home on the far side of
fair Mount Yoshino
I would make it my refuge
in times of worldly sorrow

1467/1466 *For a poetry contest at the residence of the Lay Monk and former Regent and Chancellor*

haru kureba
naho kono yo koso
shinobarure
itsu ka ha kakaru
hana wo miru beki

each year as spring comes
once more the things of this world
become precious to
me for when may I again
admire such flowers as these

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for a “senka awase” (selected poems competition) organized by Fujiwara no Kanezane in 1179, but was not selected for inclusion.

1468/1467 *For a hundred-poem sequence composed at the same residence*

teru tsuki mo
kumo no yoso ni zo
yukimeguru
hana zo kono yo no
hikari narikeri

though the brilliant moon
may circle behind the clouds
in the sky above
in this world of ours blossoms
still cast their radiant light

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The sequence was composed for the “Udaijin no ie no hyakushu” hosted by Fujiwara no Kanezane in 1178/7.

1469/1468 *Sent from the Daijōin to someone in the spring*

misebaya na	if only I could
shiga no karasaki	show you here in the foothills
fumoto naru	Nagara Mountains
nagara no yama no	near Karasaki in Shiga—
haru no keshiki wo	the scenery of spring

Jien, former Major Archbishop

The Daijōin was Jien's residence in the Mudōji at Enryakuji on Mt. Hiei northeast of Kyoto.

This poem is one of ten Jien sent to his nephew Fujiwara no Yoshitsune, each having the same opening and concluding lines: “if only I could show you” and “the scenery of spring.” Yoshitsune replied with ten poems, each beginning *waga omoifu* (I yearn for) and concluding *haru no keshiki ni* (in the spring scene). Karasaki is a spit of land on the western shore of Lake Biwa near Ōtsu in Shiga Prefecture. The Nagara Mountains are at the base of Mt. Hiei, southwest of Karasaki.

The *honka* is *Goshūishū* 43 by Nōin; see notes to poem 625.

1470/1469 *Topic unknown*

shiba no to ni	by my brushwood door
nihohan hana ha	the flowers are in full bloom
sa mo araba	but what do I care—
are nagametekeri na	yet I cannot help but gaze
urameshi no mi ya	and what censure I deserve

Jien, former Major Archbishop

1471/1470 *Topic unknown*

yo no naka wo	when I consider
omoheba nabete	I do know that all the things
chiru hana no	of this world are but

waga mi wo sate mo
idzuchi ka mo sen

falling blossoms even my
self ah where might I end up

Saigyō

1472/1471 *Sent when he had received invitations from this one and that to go
view the blossoms in the eastern mountains, but had been unable to
go and stayed home*

mi ha tometasu
kokoro ha okuru
yamazakura
kaze no tayori ni
omohi okose yo

my body stays behind
but my heart I send to you
oh mountain cherries
with the wind your messenger
send me your fragrant feelings

Anpō

1473/1472 *Topic unknown*

sakura asa no
wofu no ura nami
tachikaheri
miredomo akazu
yamanashi no hana

waves in the bay at
Ou where the cherry hemp
grows rise and return
yet I gaze on unsated
at blossoms of mountain pear

Minamoto no Toshiyori

Sakura asa no (of the cherry hemp) is a *makurakotoba* for Ou (Ofu), the location of which is unknown. The first two lines (waves in the bay at Ou where the cherry hemp grows) are a *jo*, linked by line three (rising and returning) to the ‘main statement’ of the poem in the last two lines (although I gaze I am unsated—blossoms of the mountain pear).

The *honka* is the anonymous *Kokinshū* 1099:

ofu no ura ni
katae sashi ohohi
naru nashi no
nari mo narazu mo

the ripening pears
on the side branches shelter
us along Ou
Bay let us recline and talk

nete katarahamu

of how our love matures

1474/1473 *One of many poems sent when Lord Tachibana no Tamenaka had gone to Michinooku*

shiranami no
koyu ran suwe no
matsuyama ha
hana to ya miyuru
haru no yo no tsuki

white waves seem to roll
across Suenomatsu
Mountain white caps seen
as blossoms glowing beneath
the bright moon of a spring night

Kaga no Saemon

For Suenomatsu, see 705. For Michinooku (or Michinoku), see 643.
The *honka* is the anonymous *Kokinshū* 1093:

kimi wo okite
adashigokoro wo
waga motaba
suwenomatsu yama
nami mo koenamu

if ever I should
change my mind and banish you
from my heart then would
great ocean waves rise and cross
Suenomatsu Mountain

1475/1474 *One of many poems sent to Lord Tachibana no Tamenake when he was in Michinooku*

obotsukana
kasumi tatsu ran
takekuma no
matsu no kuma moru
haru no yo no tsuki

tantalizingly
rising mists veil the bright light
Takekuma pines
their shadows filter the rays
of that moon of a spring night

Kaga no Saeman

Kuma (shadows) echoes the final syllables of the place name Takekuma, site of the Takekuma Temple in Miyagi Prefecture and famous for the pines that grew nearby.

1476/1475 *Topic unknown*

yo wo itofu
 yoshino no oku no
 yobukodori
 fukaki kokoro no
 hodo ya shiru ran

renouncing the world
 to dwell in Yoshino's depths
 sweet-voiced song bird
 can it be you truly know
 my heart's deepest recesses

Dharma Sign Kōshō

Fukaki (deep) and *oku* (recesses) are *engo*. For Yoshino, see 991. *Yobukodori* is another name for the *hototogisu*; see 189.

1477/1476 *When presenting a hundred-poem sequence*

wori ni aheba
 kore mo sasuga ni
 ahare nari
 woda no kahadzu no
 yufugure no kowe

heard at just the right
 moment these too after all
 arouse deep feelings
 evening voices of the frogs
 calling in the little fields

Fujiwara no Tadayoshi, former Major Counselor

The poem was actually composed not for a hundred-poem sequence but for the "Rōnyaku gojisshu utaawase."

1478/1477 *For the "Fifteen-Hundred-Round Poetry Contest"*

haru no ame no
 amaneki miyo wo
 tanomu kana
 shimo ni kareyuku
 kusaba morasu na

in a reign when spring
 showers bathe all in this world
 I continue to trust
 that these frost-withered blades of
 grass will not be overlooked

Fujiwara no Ariie

Composed for the "Sengohyakuban no utaawase."

Ariie's poem is a *jukkai*, or poem of grievance over lack of advancement, addressed to a ruler whose magnanimity is said to be warm and all-encompassing as the spring rains. *Morasu* (to overlook; to seep) functions as *engo* with *ame* (rains).

1479/1478a *When offering poems on the topic 'spring rains beneath the trees of the grove' at Emperor Sutoku's palace*

suberagi no	though I am sheltered
kodakaki kage ni	beneath this towering tree
kakurete mo	almighty sovereign
naho harusame ni	I hope still to be showered
nuren to zo omofu	by life-giving rains of spring

Fujiwara no Saneyuki, Hachijō former Chancellor

Saneyuki plays on the sound similarity between *ki* (tree) and the last syllable of *suberagi* (sovereign) to compare Sutoku to a sheltering tree that lets blessings seep through its branches like warm spring rain.

1480/1478b *When, after his abdication, former Emperor En'yū tossed yellow mountain rose blossoms over a folding screen as Lord Sanekata and Uma no Myōbu were talking*

yahe nagara	petals still eight-fold
iro mo kaharanu	their color too unchanging—
yamabuki no	yellow mountain roses
nado kokonohe ni	why then have they ceased to bloom
sakazu narinishi	here within the nine-fold walls

Fujiwara no Sanekata

En'yū abdicated on 984/8/27 at the age of 26. *Myōbu* was a title given to women above the Fifth Rank who served imperial consorts. In other manuscripts of the *Shinkokinshū*, her appellation is given as Koma no Myōbu.

For the *yamabuki*, wild mountain rose, see 158. *Kokonohe* (nine-fold) refers to the imperial palace compound. Sanekata is questioning why En'yū abdicated so young.

1481/1479 *Reply*

kokonohe ni
arade yahe saku
yamabuki no
ihanu iro woba
shiru hito mo nashi

though not in nine-fold
walls the eight-fold petals still
bloom yellow roses—
there is no one who can know
this color never spoken

Emperor En'yū

The color of the *yamabuki*, or wild mountain rose (see 158), is similar to the yellow of the dye produced from the seed of the *kuchinashi* (cape jasmine, *Gardenia jasminoides*). *Kuchinashi* means literally 'no mouth,' so it was associated with not speaking.

1482/1480 *When presenting a fifty-poem sequence*

ono ga nami ni
onaji suweba zo
shiworenuru
fudji saku tako no
urameshi no mi ya

a withered tip leaf
adrift on these billowing
waves humble am I—
resentful at Tako Bay
where wisteria still bloom

Jien, former Major Archbishop

The poem was composed for the "Rōnyaku gojishshu no utaawase."

Fudji (wisteria) were also called *fudjinami* (wisteria waves) because of the similarity of the trailing branches to waves. Jien's family name, Fujiwara, includes the word 'wisteria.' A younger son of Regent Fujiwara no Tadamichi, Jien had moved to the Enryaku-ji on Mt. Hiei at age eleven, after his father's death. He took religious vows at age fourteen and rose to become Abbot of the Tendai monastery. In 1196 his elder brother, Kanazane, was forced from his position as Regent, and Jien resigned as Abbot.

Nami (waves), *fudji* (wisteria), *shiworenuru* (wilted), and *ura* (bay) are *engo*. *Ura* (bay)/*urameshi* (resentful) is a *kakekotoba*. The word *tako* also means 'farmer' or 'rustic person.'

The *honka* is *Man'yōshū* 4200, attributed to Ōtomo no Yakamochi:

tako no ura no
soko sahe nihofu
fudjinami wo
kagashite yukamu
minu hito no tame

wisteria waves
so lovely even in the depths
of Tako Bay—
I shall wear them in my hair
for one I no longer see

1483/1481 *Sent after he had left the secular world, on the first day of the Fourth Month, to Jōtōmon'in, who was then Senior Empress Dowager, together with summer garments for the Change of Dress*

karakoromo	brilliant Chinese robes
hana no tamoto ni	please array yourself in these
nugikaheyo	flowery garments—
ware koso haru no	I alone have cut from my
iro ha tachitsure	life all the colors of spring

Fujiwara no Michinaga, Hōjoji Lay Monk and former Regent and Prime Minister

Michinaga took religious vows on 1019/3/21. His daughter Jōtōmon'in Shōshi had become Empress Dowager on 1018/1/7. The Change of Dress, when hangings, curtains, mats and garments were exchanged for ones appropriate to the coming season, was performed twice a year, on the first day of the Fourth and Tenth Months.

Karakoromo (Chinese robes), *tamoto* (sleeves), and *tachitsure* (cut, cut out) are *engo*. *Hana* (flower) and *haru* (spring) are *engo*. *Karakoromo no* (of the Chinese robes) is a *makurakotoba* modifying *tamoto* (sleeves).

1484/1482 *Reply*

karakoromo	splendid Chinese robes—
tachikaharinuru	on this night when spring departs
haru no yo ni	and garments are changed
ikadeka hana no	how can I alone gaze on
iro wo miru beki	these vivid colors of spring

Jōtōmon'in

Summer began on the first of the fourth lunar month. *Tachikaharinuru* means both '[garments] cut and changed' and '[spring] departed and changed.' *Karakoromo* (Chinese robes) is a *makurakotoba* linked to *tachi-* (cutting out). Jōtōmon'in protests that she cannot dress in bright colors when her father is now wearing the dark robes of a monk.

1485/1483 *In a year when the cherry blossoms had not yet fallen on the day of the Kamo Festival in the Fourth Month, this poem was written on a leaf to accompany an imperial gift of blossoms to decorate the hat of the Lesser Captain Imperial Messenger*

kamiyo ni ha	did they pluck such blooms
ari mo ya shi ken	then in the age of the gods—
sakurabana	cherry blossoms
kefu no kazashi ni	displayed so decoratively
woreru tameshi ha	today on this bright headdress

Murasaki Shikibu

The Kamo Festival was held annually on the middle Day of the Cock in the Fourth Month. A procession was led by a courtier, usually a Captain in the Bodyguards, who was called the Imperial Messenger. Flowers and leaves were used to decorate carriages, horses, robes, and headgear.

1486/1484 *Remembering the past when she was Kamo Virgin*

hototogisu	hototogisu
sono kami yama no	unforgotten are your sweet
tabi makura	notes faintly heard long
hono katarahishi	ago on that pillow of my
sora zo wasurenu	travels on Kami Mountain

Princess Shokushi

The author served as Kamo Virgin at the Kamo Shrine from 1159 to 1169.

Sono kami means 'long ago' and also 'those gods.' Kami (god) Mountain also refers to a hill at the Kamo Shrine.

Compare this poem from the "Hanachirusato" (Village of Falling Flowers) chapter of *Genji monogatari*:

wochikaheri	returning once more
e zo shinobarenu	it is impossible to bear
hototogisu	hototogisu
hono katarahishi	faintly heard were sweet notes from
yado no kakine ni	the rustic fence by my home

1487/1485 *When Commander of the Left Gate Guards Iemichi was Middle Captain, this poem was sent to him by one of the ladies-in-waiting of the Kamo Virgin at daybreak on a night he spent at the Purification Hall as Imperial Messenger*

tachiidzuru	you rise to leave so
nagori ariake no	painful this parting at dawn
tsukikage ni	as the lingering
itodo katarafu	moonlight fades sweet murmurs of
hototogisu kana	hototogisu are heard

Anonymous

Fujiwara no Iemichi was Middle Captain from 1160 to 1166, during the time Princess Shokushi, author of the previous poem, was Kamo Virgin. For the Imperial Messenger, see 1483. The Purification Hall (*kandachi*) near the shrine was used for preparatory purification by those who were to participate in services.

Ari- is a *kakekotoba*: *nagori ari* means 'there is sorrow at parting,' while *ariake* means 'daybreak, dawn.'

1488/1486 *Reply*

ikuchiyo to	over a thousand years
kagiranu kimi ga	unlimited will be your
miyo naredo	reign my dear lady
naho woshimaruru	and yet all the more painful
kesa no akebono	is the daybreak this morning

Fujiwara no Iemichi, Commander of the Left Gate Guards

1489/1487 *During the reign of Emperor Sanjō, on the fifth of the Fifth Month, someone presented him with a sweetflag root in the shape of a hototogisu which was attached to a plum branch, and he commanded that poems be composed on the topic*

ume ga e ni	on broken sprays of
woritagahetaru	barren plum in sweetflag time
hototogisu	the nightingale

kowe no ayame mo
tare ka waku beki

perches who can distinguish
its sweet pattern of notes

Sanjōnoin no Nyokurōdo Sakon

For the Sweetflag Festival (Tango no sekku), held on the fifth day of the Fifth Month, see 220. *Wori-* means both 'season, time' and 'breaking,' while *ayame* means both 'sweetflag' and 'pattern.'

1490/1488 *Around the Fifth Month as she was traveling somewhere,
she saw pure white cape jasmine blooming and asked, "What is that
flower?" but received no answer*

uchiwatasu
wochikatabito ni
koto tohedo
kotahenu kara ni
shiruki hana kana

even though I ask
those people from this far place
I now gaze upon
they give no response and that
is evidence of the name

Koben

For *kuchinashi* (literally, 'no mouth'; cape jasmine), see 1479. *Uchiwatasu* (to gaze afar) is a *makurakotoba* modifying *wochi-* distant).

The *honka* is the anonymous *Kokinshū* 1007, a *sedōka*:

uchiwatasu
wochikatabito ni
mono mohosu ware
sono soko ni
shiroku sakeru ha
nani no hana zo mo

I would ask of you
you who are so far away
as far as my eyes can see
what is that flower
that blooms so fair and white
upon those distant meadows

1491/1489 *When the rainy skies of the Fifth Month cleared and the moon was
bright*

samidare no
sora dani sumeru
tsukikage ni

summer rain clouds have
all cleared leaving the sky bright
with moonlight yet

namida no ame ha
haruru ma mo nashi

these showers of steadily
falling tear drops never cease

Akazome Emon

1492/1490 *On 'early summer rain' for a set of one hundred poems on grievances*

samidare ha
maya no nokiba no
ame sosogi
amari naru made
nururu sode kana

early summer rain—
from the eaves of my thatched hut
the drops keep spilling
in torrents to the extent
that sleeves are soaked through and through

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Amari means 'eaves' and also 'much, surplus,' and it also echoes the sound of *ame* (rain). *Maya* (a pitched roof) functions as *engo* with *amari* (eaves).

The *honka* is a *saibara*, or folk song, "Azumaya":

adzumaya no
maya no amari no
sono
ame sosogi
ware tachinurenu
tonodo akase

roof thatched on four sides
roof thatched on two from the eaves
that rain
of early summer spills
while I stand soaked
my lord please open your door

1493/1491 *Topic unknown*

hitori nuru
yado no toko natsu
asa na asa na
namida no tsuyu ni
nurenu hi zo naki

sleeping alone on
this bed at my home never
does morning come but
a dew of lonely tears drenches
all the wild carnations

Emperor Kazan

Toko is a *kakekotoba*: *Yado no toko* means 'bed at my home' and *tokonatsu* is a name for the wild carnation (see 515). *Tokonatsu* and *tsuyu* (dew) are *engo*.

1494/1492 *When she was with the Empress Dowager helping to care for the Crown Prince, Lesser Captain Yoshitaka had not visited in a long while, so she sent this poem attached to a wild carnation*

yosohetsutsu	in it I try to
miredo tsuyu dani	see your image I gaze and
nagusamazu	gaze yet cannot be
ika ni ka subeki	consoled what shall I do with this
nadeshiko no hana	dewy-petaled carnation

Princess Keishi

Empress Dowager Kaishi (936?–975) was a daughter of Fujiwara no Koremasa and Princess Keishi, the author of this poem. Kaishi was consort of Emperor Reizei and mother of the Crown Prince, Morosada, who took the throne as Emperor Kazan in 984. Lesser Captain Yoshitaka (954–74) was Keishi's son and Kaishi's brother.

Tsuyu means both 'dew' and 'not at all' and functions as *engo* with *nadeshiko*, 'wild carnation' (see 244), which, because it is written with characters that mean 'stroking the child,' can also be taken to mean 'beloved child.'

1495/1493 *A poem sent on a rainy night after someone had wrapped some fireflies and sent them to her on a moonlit night*

omohi araba	if your feelings burn
koyohi no sora ha	for me surely you will fly
tohitemashi	to me to brighten
mieshi ya tsuki no	the sky tonight or could that
hikari nariken	light I saw have been the moon

Izumi Shikibu

Omohi (thoughts, feelings) contains the word *hi* (fire) and suggests fireflies. *Tohite* (visiting) can also be read *tobite* (flying).

1496/1494 *Topic unknown*

omohi areba	burdened by sorrows
tsuyu ha tamoto ni	the dew drops on my sleeves seem
magafu ka to	to have lost their way—

aki no hajime wo
tare ni tohamashi

whom may I ask about this
early autumn weariness

Shichijōnoin no Dainagon

The speaker implies that the dew drops on her sleeves mingle with tears shed over a lover who has lost interest. *Aki* means both 'autumn' and 'satiety, boredom.'

The *honka* is *Shinkokinshū* 1498/1496.

1497/1495 *When a fan was sent from the Consort's residence to the imperial residence*

sode no ura no
nami fukikahesu
aki kaze ni
kumo no uhe made
suzushikaranan

at the Bay of Sleeves
waves rise before the autumn
winds may your turned-back
sleeves be as cool as the skies
that arc above the white clouds

Nakatsukasa

The consort was Yasuko (Anshi), daughter of Fujiwara no Morosuke, consort of Emperor Murakami. There are Sode (sleeve) bays in Akita, Yamagata, and Fukuoka Prefectures. *Ura* means both 'bay' and 'back, lining [of sleeves]'. *Fukikahesu* (to blow back [waves]) also suggests the fan blowing back the imperial sleeves.

Kumo no uhe, 'above the clouds,' refers to the imperial palace.

1498/1496 *When Lord Narihira had sent a gift of clothing*

aki ya kuru
tsuyu ya magafu to
omofu made
aru ha namida no
furu ni zo arikeru

can it be autumn's
come has the dew lost its way—
it seems it must be
so for a rain of tears falls
as my feelings overflow

Ki no Arisune

According to *Ise monogatari* 16, Arisune composed this poem while weeping tears of gratitude for a gift of clothing Narihira had sent when he heard that the impoverished Arisune's estranged wife had become a nun and he could afford no parting gift.

1499/1497 *Written after a brief meeting with a childhood friend whom she had not seen for many years as that friend set off on the tenth of the Seventh Month*

meguriahite
mishi ya sore tomo
wakanu ma ni
kumogakurenishi
yoha no tsuki kage

quite by chance we met
but before I was certain
it was really you
vanishing behind the clouds
light of the moon at midnight

Murasaki Shikibu

Meguri- (going around) and *tsuki* (moon) are *engo*. *Meguriahite* also means 'chancing to meet.' The waxing moon of the tenth night of the month sets early.

1500/1498 *Composed when he was Crown Prince and Lesser Counselor Fujiwara no Munemasa, who had served him intimately for many years, had determined to turn his back on the world*

tsukikage no
yama no ha wakete
kakurenaba
somuku uki yo wo
ware ya nagamen

if you hide yourself
away like the bright moonlight
crossing the mountain
rim must I then gaze alone
on this sad world you cast off

Emperor Sanjō

Sanjō was Crown Prince from 986 to 1011.

1501/1499 *Topic unknown*

yama no ha wo
idegate ni suru
tsuki matsu to
nenu yo no itaku
fukenikeru kana

awaiting that moon
as it tries to breach the line
of the distant rim
of the mountains this night I
pass sleepless is nearly over

Fujiwara no Tametoki

1502/1500 *Sent after discovering that on a night when the moon was veiled in clouds Consultant Masamitsu had secretly visited someone's home*

ukigumo ha
tachikakusedomo
hima morite
sora yuku tsuki no
mie mo suru kana

wandering clouds
float upward and hide the skies
yet through the yawning
rifts escape glimpses of the moon
as it courses the heavens

Ise no Taifū

1503/1501 *Reply*

ukigumo ni
kakurete to koso
omohishika
netaku mo tsuki no
hima morinikeru

it believed itself
hidden within the shelter
of the drifting clouds
but unhappily the moon's
light escaped through those rifts

Fujiwara no Masamitsu

1504/1502 *After he had gone to Miidera and some days had passed, he composed this for those reluctant to see him depart*

tsuki wo nado
matate nomi su to
omohiken
ge ni yama no ha ha
ideukarikeri

why before did I
think only how long was the wait
for the moon to appear—
now I know how painful it
is to leave the mountain crest

Fujiwara no Norikane, Minister of the Punishments Ministry

Miidera, or Onjōji, is a Tendai temple in Ōtsu City, Shiga Prefecture.

1505/1503 *When someone came to visit while he was secluded in a mountain village*

omohiidzuru
hito mo arashi no
yama no ha ni
hitori zo irishi
ariake no tsuki

now there is no one
to remember me alone
I vanish behind
the rim of Mount Arashi—
bright moon in the daybreak sky

Dharma Sign Jōken

For Mount Arashi, see 543. The toponym also means ‘probably there’s not [a person]’ and functions as a *kakekotoba*.

1506/1504 *When a group of gentlemen was composing poems at the Poetry Bureau on the night of the fifteenth of the Eighth Month*

waka no ura ni
ihe no kaze koso
nakeredomo
nami fuku iro ha
tsuki ni miekeri

at Poetry Bay
no winds blow from my humble
house yet in the moon
is revealed the color of
the wind that tosses these waves

Fujiwara no Norimitsu, Minister of Popular Affairs

The harvest moon of the Eighth Month was noted for its beauty. This poem was composed at a poetry party sponsored by former Emperor Gotoba on 1202/8/15.

For Wakanoura (‘poetry bay’), see 741. Norimitsu implies that although his own family is not well known for poetry, he has been inspired by being at this place associated with *waka* in the company of other poets. *Ura* (bay), *fuku* (to blow), *nami* (waves), and *kaze* (wind) are *engo*. *Nami* may also be taken to mean ‘average.’

1507/1505 *On ‘the bright moon over the lake’ for a Poetry Bureau poetry contest*

yomosugara
ura kogu fune ha
ato mo nashi
tsuki zo nokoreru

boats ply the waters
of the bay throughout the night
but leave no wake
only the moon lingers at

shiga no karasaki

Karasaki in Shiga

Gishūmon'in no Tango

The contest was held on 1201/8/15 and sponsored by Gotoba. Karasaki, or Cape Kara, is on Lake Biwa in Shiga Prefecture.

The *honka* is *Shūishū* 1327 by Sami no Mansei:

yo no naka wo
nani ni tatohemu
asaborake
kogiyuku fune no
ato no shiranami

to what then might we
compare this world we live in—
the white waves bobbing
in the wake of the boats that
row off at break of day

Compare also *Man'yōshū* 30 by Kakinomoto no Hitomaro:

sazanami ya
shiga no karasaki
sakiku aredo
ohmiyabito no
fune machikanetsu

Karasaki in
Shiga of the rippling waves
prosper as before
but still it waits in vain for
the courtiers' pleasure boats

1508/1506 *Topic unknown*

yama no ha ni
omohi mo iraji
yo no naka ha
totemo kakutemo
ariake no tsuki

unable to leave
to vanish behind the rim
of distant mountains
clinging still somehow to this
sad world bright moon at daybreak

Fujiwara no Morikata

Ariake (daybreak) contains the word *ari-* (existing). *Yama no ha* (mountain rim), *iraji* (will not enter), and *tsuki* (moon) are *engo*.

The *honka* is *Shinkokinshū* 1851.

1509/1507 *When he sat all night gazing at the moon and composing poems during the first year of Eiji as the imperial abdication approached*

wasureji yo	I'll never forget—
wasuru na to dani	would that I could entreat it
ihitemashi	never to forget
kumowi no tsuki no	me if only that moon high
kokoro ariseba	above the clouds had a heart

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed in 1141 prior to the abdication of Emperor Sutoku.
Kumowi ('seat of the clouds') is a metaphor for the imperial palace.

1510/1508 *When presenting hundred-poem sequences to Former Emperor Sutoku*

ika ni shite	how can it be that
sode ni hikari no	my flowing sleeves still give lodging to
yadoru ran	this brilliant light though
kumowi no tsuki ha	I am now so distant from that
hedateteshi mi wo	moon that dwells within the clouds

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the "Kyūan hyakushu" in 1150.

1511/1509 *Composed as a poem on 'remembering the past' when he was writing a hundred-poem sequence in the Bunji Era*

kokoro ni ha	here within my heart
wasururu toki mo	there is never a time I
nakarikeri	can forget the past—
miyo no mukashi no	bright moon above the clouds of
kumo no uhe no tsuki	days gone by three reigns ago

Fujiwara no Kinpira, Middle Captain of the Left Guards

The Bunji Era (1185–90) was during the reign of Gotoba. The emperor “three reigns ago” was Gotoba’s father Takakura. “Above the clouds” (*kumo no uhe*) is an allusion to the imperial court.

1512/1510 *An autumn poem composed when offering a hundred-poem sequence*

mukashi mishi	seen long ago as
kumowi wo meguru	it coursed its circuit above
aki no tsuki	the clouds bright moon
ima ikutose ka	of autumn how many years
sode ni yadosan	will my sleeves give it lodging

Nijōnoin no Sanuki

The poem was composed for the “Shōji ninen in shodo hyakushu.”

1513/1511 *Composed ‘expressing personal grievances in the moonlight’*

uki mi yo ni	if this sad body
nagaraheba mata	should manage to live on in
omohiide yo	this world remember
tamoto ni chigiru	the vows exchanged with my sleeves
ariake no tsuki	bright moon in the autumn sky

Fujiwara no Tsunemichi

The speaker asks that the moon continue to be reflected in the tears on his sleeves.

1514/1512 *Composed on making a pilgrimage to Ishiyama and seeing the moon*

miyako ni mo	in the capital
hito ya matsu ran	surely they must be waiting—
ishiyama no	on Ishiyama’s
mine ni nokoreru	peak it lingers a bright moon
aki no yo no tsuki	in the chilly autumn night

Fujiwara no Nagayoshi

Ishiyama in Ōtsu, Shiga Prefecture, is the site of Ishiyamadera, a Shingon temple.

1515/1513 *Topic unknown*

ahadji nite
a ha to haruka ni
mishi tsuki no
chikaki koyohi ha
tokorogara kamo

on Awaji Isle
seen but dimly in distant
skies did tonight's bright
moon seem nearer to me just
because of where I am now

Ōshikōchi no Mitsune

For Awaji, see 520. The *kakekotoba a ha* (over there; dimly) echoes the first two syllables of the toponym Awaji. The speaker implies that it is because he is at court 'above the clouds' that he can now see the moon so clearly.

1516/1514 *Composed on a bright moonlit night when someone with whom he had been keeping company wrote to say, "Are you looking at the moon these days?"*

itadzura ni
nede ha akasedo
morotomo ni
kimi ga konu yo no
tsuki ha mizariki

idly I remained
awake to welcome the dawn
yet on a night you
do not come to visit I
would not gaze upon the moon

Minamoto no Michinari

The *honka* is *Kokinshū* 190 by Ōshikōchi no Mitsune:

kaku bakari
woshi to omofu yo wo
itadzura ni
nede akasuramu
hito sahe zo uki

how deplorable
those who would simply pass these
nights awake idly
greeting the dawn when it is
this very night that I love

In both poems, *nede* (not sleeping) is read *nete* (sleeping) by some commentators.

1517/1515 *Gazing at the emerging moon, while unable to sleep until late at night*

ama no hara	at heavenly plains
haruka ni hitori	in the far distance I gaze
nagamureba	alone pensively
tamoto ni tsuki no	surely that is why the bright
idenikeru kana	moon has appeared on my sleeves

Zōki

The moon is conventionally said to be reflected in tears on one's sleeves.

1518/1516 *A plaint written after Lord Yoshinobu had visited the home of a woman who lived near Mount Matsuchi in Yamato Province late one night but did not meet with her*

tanomekoshi	that one who vowed to
hito wo matsuchi no	come I awaited until
yama no ha ni	the moon hid behind
sayo fukeshikaba	the rim of Mount Matsuchi
tsuki mo iriniki	withdrawing so late at night

Anonymous

Ōnakatomi no Yoshinobu lived 921 to 991. For Mount Matsuchi, see 1197.

The first two syllables of the place name Matsuchi also mean 'to await.' Both the speaker and the moon are said to 'withdraw' (*iriniki*), one into her room, the other behind the mountain rim. This transcription and translation represent the poem as it appears in the *Shinkokinshū* manuscript in the hand of Yamazaki Sōkan, while in the manuscript in the hand of Reizei Tamesuke, the third line is *yama kaze ni* (in the wind from the mountains) rather than *yama no ha ni* (at the rim of the mountain).

1519/1517 *When presenting a hundred-poem sequence*

tsuki miba to	"when you see the moon"
ihishi bakari no	he promised but he has not
hito ha kode	come only the pine
maki no to tataku	wind in my waiting garden

niha no matsukaze

taps now at my pinewood door

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in shodo hyakushu.” *Matsu* means both ‘pine’ and ‘to wait.’

The *honka* is *Kokinshū* 691 by Sosei:

ima komu to
ihishi bakari ni
nagatsuki no
ariake no tsuki wo
machiidetsuru kana

by and by I'll come
he said and so I waited
patiently but I
saw only the moon of the
longest month in the dawn sky

1520/1518 *Imagining ‘the moon over a mountain home’ when presenting a fifty-poem sequence*

yamazato ni
tsuki ha miru ya to
hito ha kozu
sora yuku kaze zo
ko no ha wo mo tofu

no one comes to this
mountain village to ask if
I've seen the moon yet
even winds crossing the skies
are visiting the trees' leaves

Jien, former Major Archbishop

Composed for the “Sentō kudai gojisshu.”

1521/1519 *When the Regent and Chancellor was Major Captain, he composed this as a poem on ‘the moon’ for a fifty-poem sequence*

ariake no
tsuki no yukuhe wo
nagamete zo
noderu no kane ha
kiku bekarikeri

as daybreak nears I
gaze deep in meditation
toward the moon's haven
how fitting that I should hear
the temple bells from the fields

Jien, former Major Archbishop

The sequence was composed for the “Kagetsu hyakushu.”

The moon sets in the west, where the Pure Land paradise of Amida is said to be located.

1522/1520 *Composed imagining ‘the moon in the mountains’ for a poetry competition at the same residence*

yama no ha wo	though it emerged
idete mo matsu no	from behind the mountain rim
ko no ma yori	it takes cover in
kokorodzukushi no	the pine trees long awaited
ariake no tsuki	moon disquieting daybreak

Fujiwara no Narikiyo

The poem was composed for a competition at the residence of Fujiwara no Yoshitsune in 1200.

The *honka* is the anonymous *Kokinshū* 184:

ko no ma yori	when I see the moon’s
morikuru tsuki no	light seep down through now-barren
kage mireba	trees I realize
kokorodzukushi no	how truly autumn has come to
aki ha kinikeri	disquiet my yearning heart

1523/1521 *On the topic ‘moon at daybreak in the deep mountains’ for a Poetry Bureau poetry contest*

yomosugara	alone the whole night
hitori miyama no	awaiting in deep mountains
maki no ha ni	the moon at daybreak
kumoru mo sumeru	first veiled by clouds of cypress
ariake no tsuki	then glowing clear and bright

Kamo no Chōmei

The poem was composed for a “senka awase” (selected poems competition) sponsored by Gotoba in 1201/8.

Mi- (seeing)/*miyama* (deep mountains) is a *kakekotoba*.

1524/1522 *Among poems presented when he made a pilgrimage to Kumano*

okuyama no	in the deep mountains
ko no ha no otsuru	the falling leaves scattered by
aki kaze ni	gusts of autumn wind
taedae mine no	show brief glimpses of the moon
tsuki zo nokoreru	now lingering on the peaks

Fujiwara no Hideyoshi

Hideyoshi presented this poem to Gotoba during an imperial excursion to Kumano (see 989).

1525/1523 *Among poems presented when he made a pilgrimage to Kumano*

tsuki sumeba	the moon brightens and
yomo no ukigumo	the drifting clouds that stretched in all
sora no kiete	directions vanish
miyamagakure ni	from the skies hidden by deep
yuku arashi kana	mountains a storm rages on

Fujiwara no Hideyoshi

Hideyoshi presented this poem to Gotoba during an imperial excursion to Kumano (see 989).

1526/1524 *Imagining 'a mountain dwelling'*

nagamewabinu	gazing in sorrow
shiba no amido no	from this door of tangled twigs
akegata ni	opened at daybreak—
yama no ha chikaku	near the rim of the mountain
nokoru tsuki kage	the light of the moon lingers

Yūsen

Ake- (opening)/*akegata* (daybreak) functions as a *kakekotoba*.

1527/1525 *Topic unknown*

akatsuki no
tsuki min to shimo
omohanedo
mishi hito yuwe ni
nagameraretsutsu

I never even
thought to go and view the moon
lingering at dawn
yet because of one whom I
once knew I gazed on and on

Emperor Kazan

1528/1526 *Topic unknown*

ariake no
tsuki bakari koso
kayohikere
kuru hito nashi no
yado no niha ni mo

nothing but the moon
lingering now at daybreak
traveled through the night—
in the lonely garden at
my house there were no callers

Ise no Taifu

1529/1527 *Topic unknown*

suminareshi
hitokage mo senu
waga yado ni
ariake no tsuki no
ikuyo to mo naka

that dear face I grew
used to seeing now resides
no more at my house
where the daybreak moon sets no
limits to the nights to come

Izumi Shikibu

This poem is one of a series of forty-three poems Izumi Shikibu composed, each beginning with one syllable of a Chinese verse from the *Wakan rōeishū* (see 624).

Sumi- means both 'living' and 'clearing,' and *omokage* (visage, image) contains the word *kage* (reflection; shadow). *Sumi-* (clearing), *kage* (shadow), and *ariake no tsuki* (daybreak moon) are *engo*.

1530/1528 *When people were composing poems on the topic 'moon shining on the water' at his home*

sumu hito mo	one can no longer
aru ka naki ka no	tell if anyone lives in
yado narashi	this dilapidated
ashima no tsuki no	house entrusted to the moon's
moru ni makasete	light that filters through the sedge

Minamoto no Tsunenobu, Major Counselor

Tsunenobu's mansion was in the Sixth Ward of the capital.

Moru is a *kakekotoba* meaning both 'to seep, leak' and 'to guard.'

1531/1529 *In late autumn when he fell seriously ill, he fled the secular world. The next year he composed this poem after the tenth of the Ninth Month when the moon illuminated every recess*

omohiki ya	I never thought once
wakareshi aki ni	having taken leave to meet
meguriahite	again with autumn
mata mo kono yo no	to see again the brilliant
tsuki wo min to ha	moon that brightens this sad world

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Shunzei fell ill during the Ninth Month of 1176 and took religious vows on the 28th of that month.

1532/1530 *Topic unknown*

tsuki wo mite	viewing the bright moon
kokoro ukareshi	always enlivened my heart in
inishihe no	autumns long ago
aki ni mo sara ni	ah once more I've come upon
meguriahinuru	a pleasure of days gone by

Saigyō

1533/1531 *Topic unknown*

yomosugara
tsuki koso sode ni
yadorikere
mukashi no aki wo
omohiizureba

throughout the long night
the bright moon found a harbor
on my flowing sleeves
for my thoughts were carried back
to those autumns long ago

Saigyō

The moon is reflected in teardrops on the speaker's sleeves.

1534/1532 *Topic unknown*

tsuki no iro ni
kokoro wo kiyoku
sOMEMASHI ya
miyako wo idenu
waga mi nariseba

could I have dyed my
heart with the pure bright color
of the brilliant moon
had I not chosen to take
my leave of the capital

*Saigyō*1535/1533 *Topic unknown*

sutsu to naraba
ukiyo wo itofu
shirushi aran
waga mi ha kumore
aki no yo no tsuki

if I've abandoned
it there should be proof how much
I hate this sad world—
for my sake please cloud over
bright moon of an autumn night

*Saigyō*1536/1534 *Topic unknown*

fukenikeru
waga yo no kage wo
omofu ma ni

night too has grown old
as I pondered the dimming
of my own life's light—

haruka ni tsuki no
katabukinikeru

in the distance the moon has
slipped toward the horizon

Saigyō

Fukenikeru means both 'grown old' and 'grown late'; *yo*, both 'life' and 'night'; and *kage*, both 'appearance' and 'light; shadow, shade.' *Fukenikeru* (grown late), *yo* (night), *kage* (light; shadow), and *tsuki* (moon) are *engo*.

1537/1535 *Topic unknown*

nagame shite
suginishi kata wo
omofu ma ni
mine yori mine ni
tsuki wa utsurinu

unseeing I gazed
in sorrow as I pondered
days that are no more
from mountain peak to mountain
peak the bright moon hastened on

Kakushō, Lay Monk Prince

1538/1536 *Topic unknown*

aki no yo no
tsuki ni kokoro wo
nagusamete
ukiyo ni toshi no
tsumorinuru kana

on sad autumn nights
my downcast heart has long been
consoled by the moon
in this world of misery
my years of life have piled up

Fujiwara no Michitsune

1539/1537 *When composing a fifty-poem sequence*

aki wo hete
tsuki wo nagamuru
mi to nareri
isodji no yami wo
nani nageku ran

autumns have passed by
and I have become one who
gazes at the moon—
why then should I sorrow at
the darkness of these fifty years

Jien, former Major Archbishop

The poem was composed for the “Rōnyaku gojisshu utaawase.”

Having turned toward the moon, a symbol of enlightenment, the speaker is prepared to give up grieving over the almost fifty years he has spent in the darkness of delusion.

1540/1538 *When presenting a fifty-poem sequence*

nagamete mo	gazing lost in thought
musodji no aki ha	autumns of sixty years have
suginikeri	passed by ah when I
omoheba kanashi	think of this how sad it is
yama no ha no tsuki	bright moon on the mountain rim

Fujiwara no Takanobu

The poem was composed for the “Shōji ninen in shodo hyakushu.”

1541/1539 *Topic unknown*

kokoro aru	those with feeling hearts
hito nomi aki no	yes they can gaze upon this
tsuki wo miba	autumn moon but what
nani wo uki mi no	can bring sweet memories to
omohiide ni sen	such a wretched one as I

Minamoto no Mitsuyuki

1542/1540 *For the “Fifteen-Hundred-Round Poetry Contest”*

mi no usa wo	my body's torment
tsuki ya aranu to	ah is this not that same moon
nagamureba	I ponder gazing
mukashi nagara no	as the light of long ago
kage zo morikuru	filters softly through the eaves

Nijōnoin no Sanuki

Composed for the “Sengohyakuban no utaawase.”

The *honka* is *Kokinshū* 747 by Ariwara no Narihira:

tsuki ya aranu
haru ya mukashi no
haru naranu
waga mi hitotsu ha
moto no mi ni shite

is this not that moon
is this spring not that spring we
shared so long ago
it seems that I alone am
unaltered from what was then

1543/1541 *Composed on seeing the moon around the time he had determined to turn his back on the world*

ariake no
tsuki yori hoka ni
tare wo ka ha
yamadji no tomo to
chigirioku beki

aside from the moon
that still glows at daybreak who
else might there be with
whom I might pledge companionship
on this narrow mountain path

Jakuchō

Jakuchō took religious orders in 1143.

1544/1542 *Composed on ‘thinking of the capital in a mountain village on a moonlit night’*

miyako naru
aretaru yado ni
munashiku ya
tsuki ni tadzunuru
hito kaheru ran

in the capital
at my home now in ruins
those who call hoping
to view the moon with me must
return home hopes frustrated

Ōe no Yoshitoki

1545/1543 *Sent to Princess Shokushi from a mountain village one daybreak in the Ninth Month*

omohiyare
nani wo shinobu to
nakeredomo
miyako oboyuru
ariake no tsuki

imagine my life
here though I do not yearn for
any one thing of
old how the moon at daybreak
calls the capital to mind

Prince Koreakira

Shokushi was the aunt of Koreakira. The Ninth Month, the last month of autumn, was noted for the beauty of the moon.

1546/1544 *Reply*

ariake no
onaji nagame ha
kimi mo tohe
miyako no hoka mo
aki no yamazato

at daybreak I gaze
sadly at that same scene
please ask after me
outside the capital too
mountain village in autumn

Princess Shokushi

1547/1545 *Imagining 'the dawn moon' for the Kasuga Shrine Poetry Competition*

ama no to wo
oshiakegata no
kumoma yori
kamiyo no tsuki no
kage zo nokoreru

as heaven's portal
opens at daybreak between
distant clouds appears
the moon glowing as brightly
as in the age of the gods

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Kasuga no yashiro no utaawase."

Ake- is a *kakekotoba*, pivoting from *oshiake-* (pushing open) to the word *akegata* (dawn). The sun goddess, Amaterasu, having hidden herself away in a cave and plunged

the world into darkness, was induced to push aside the rock at its entrance and light the world once more. Among the gods enshrined at Kasuga in Nara is Amenokoyane, who is said to have lured Amaterasu from her cave.

The *honka* is *Shinkokinshū* 1260 above.

1548/1546 *Imagining 'the dawn moon' for the Kasuga Shrine Poetry Competition*

kumo wo nomi
tsuraki mono tote
akasu yo no
tsuki yo kokuze ni
ochikata no yama

I had thought only
the clouds could be so cruel—
the pallid moon of
brightening night falls on branch
tips in the distant mountains

Fujiwara no Tadatsune, Captain of the Right

Composed for the “Kasuga no yashiro no utaawase.”

Ochi-(falling)/*ochikata* (distance) is a *kakekotoba*.

1549/1547 *Imagining 'the dawn moon' for the Kasuga Shrine Poetry Competition*

iriyarade
yo wo woshimu tsuki no
yasurahi ni
honobono akuru
yama no ha zo uki

in no hurry to
set clinging still to the night
the moon hesitates
how hateful is the mountain rim
where the dim light of dawn breaks

Fujiwara no Yasusue

Composed for the “Kasuga no yashiro no utaawase.”

1550/1548 *On a bright moonlit night when he met Lord Teika, Teika asked, "How long have you aspired to the Way of Poetry?" and Gyōhen told him that in his youth he had been a longtime companion of Saigyō and learned from him. After talking of the things Saigyō said in those days of old, he returned home and sent this poem the following morning*

ayashiku zo
kahesa ha tsuki no
kumorinishi
mukashigatari ni
yo ya fukéniken

how strange to find that
bright moon clouded over as
I made my way home—
did the night grow so late
as we talked of days gone by

Gyōhen

Gyōhen implies that tears clouded his eyes after talking of the past.

1551/1549 *On 'the moon over his hometown'*

furusato no
yado moru tsuki ni
koto tohan
ware woba shiru ya
mukashi sumiki to

of the bright moon that
seeps into this house in my
old home town to stand
guard I'd inquire do you know
I lived here once long ago

Jakuchō

Moru means both 'to seep' and 'to guard.'

1552/1550 *Seeing the moon at Henjō Temple*

sudakiken
mukashi no hito ha
kage taete
yado moru mono ha
ariake no tsuki

those of old who once
gathered here now have vanished
one and all only
the moon of the daybreak sky
seeps through to guard this dwelling

Taira no Tadamori

The Shingon temple Henjōji in Saga, Ukyō-ku, Kyoto, was a famous site for moon-viewing.

Kage (light; shadow) and *tsuki* (moon) are *engo*. *Moru* means both 'to seep' and 'to guard.'

The *honka* is *Goshūishū* 253 by Egyō:

sudakikemu	those of old who flocked
mukashi no hito mo	to this ruined dwelling have
naki yado ni	vanished now only
tada kage suru ha	the moon of the autumn night
aki no yo no tsuki	sheds its bright light over all

1553/1551 *When, having gone to visit someone he knew, he found that that person had moved elsewhere and the moon was shining into the extremely rundown house*

yahemugura	at the abandoned
shigereru yado ha	house where now the sprawling vines
hito mo nashi	flourish there is no one
mabara ni tsuki no	only pools of bright dappled
kage zo sumikeru	moonlight glisten here and there

Ōe no Masafusa, former Middle Counselor

The *yahemugura* is a sprawling vine, *Humulus japonicus* or Japanese hop.

The *honka* is *Shūishū* 140 by Egyō:

yahemugura	loneliness reigns at
shigereru yado no	the abandoned house where
sabishiki ni	sprawling vines flourish
hito koso miene	there is no one to be seen
aki ha kinikeri	now autumn has arrived

1554/1552 *Topic unknown*

kamome wiru	on the sand bars in
fudjie no ura no	the offing seagulls make their
okitsu su ni	beds in Fujie

yobune isayofu
tsuki no sayakesa

bay night boats drift motionless
in the clear pools of moonlight

Minamoto no Akinaka, Head of the Department of Shrines

Fujie Bay is in Akashi, Hyōgo Prefecture.

1555/1553 *Topic unknown*

nanihagata
shihohi ni asaru
ashitadzu mo
tsuki katabukeba
kowe no uramuru

at Naniwa Bay
the long-legged cranes searching
the sands at ebb-tide
offer their cries of protest
as the moon sinks in the sky

Shun'e

Nanihagata, or Naniwa Bay, is an old name for Ōsaka Bay.

1556/1554 *On the topic 'the moon at the seashore' for a Poetry Bureau poetry contest*

waka no ura ni
tsuki no deshiho no
sasumama ni
yoru naku tsuru no
kowe zo kanashiki

at Poetry Bay
the moon rises in the sky
as the tide floods in
and the voices of the cranes
call out sadly in the night

Jien, former Major Archbishop

Composed for the “Keishō jishin no utaawase.”

Tsuki no de (the moon's emergence)/*deshiho* (rising tides) is a *kakekotoba*. For Wakanoura (Poetry Bay), see 741.

The *honka* is *Man'yōshū* 919 by Yamabe no Akahito:

wakanoura ni
shiho michikureba
kata wo nami

at Poetry Bay
when the rushing tides flood in
the tideflats vanish

ashibe wo sashite
tadzu nakiwataru

and the cranes crying loudly
return to the reedy shore

1557/1555 *On the topic 'the moon at the seashore' for a Poetry Bureau poetry contest*

moshiho kumu
sode no tsuki kage
onodzukara
yoso ni akasanu
suma no urabito

sleeves dipping salt tides
reflect the moon surely they would
never willingly
greet the dawn anywhere but
here people of Suma Bay

Fujiwara no Teika

Composed for the "Keishō jishin no utaawase."
For Suma Bay, see 1041.

1558/1556 *On the topic 'the moon at the seashore' for a Poetry Bureau poetry contest*

akashigata
iro naki hito no
sode wo miyo
suzuro ni tsuki mo
yadoru mono kana

Akashi Lagoon
ah look at the colorless
sleeves of unfeeling
fisherfolk could the moon choose
its lodging so capriciously

Fujiwara no Hideyoshi

Composed for the "Keishō jishin no utaawase."

The Akashi Lagoon is in Akashi City, Hyōgo Prefecture. *Iro naki* means both 'colorless' and 'unfeeling.'

1559/1557 *On a pilgrimage to Kumano, at the Kirime post town, when the court gentlemen were presenting poems on the topic 'scenery at the seaside'*

nagameyo to
omohade shi mo ya

do they not even
think of saying look at us

kaheru ran
tsuki matsu nami no
ama no tsuribune

as they set out for
home fishing boats that cut through
the waves awaiting the moon

Minamoto no Tomochika

For Kumano, see 989. Kirime in Inami-chō, Wakayama Prefecture, is the site of the Kirime-ōji, one of the small shrines where pilgrims to Kumano stopped to pray along the way. Tomochika accompanied Gotoba to Kumano in 1200.

1560/1558 *A poem presented when he was asked to compose a hundred-poem sequence some years after his eightieth birthday*

shimeokite
ima ya to omofu
akiyama no
yomogi ga moto ni
matsumushi no naku

final resting place
roped off wondering when my
time will come in hills
of autumn waiting pine crickets
call from within the wormwood

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poems was composed in 1201 for the “Sengohyakuban no utaawase.”
For *yomogi* (wormwood), see 77. For the *matsumushi* (pine cricket), see 474.

1561/1559 *For the “Fifteen-Hundred-Round Poetry Contest”*

arewataru
aki no niha koso
ahare nare
mashite kienan
tsuyu no yufugure

dilapidated
garden of autumn how sad
is its demise but
even more disturbing is
dew at dusk soon to vanish

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

For the “Sengohyakuban no utaawase.”

Kienan (will vanish) refers to the dew and suggests that the speaker, too, will soon be gone.

1562/1560 *Topic unknown*

kumo kakaru
tohoyama hata no
aki sareba
omohiyaru dani
kanashiki mono wo

when trailing clouds hang
on remote mountains and fields
revert to autumn
ah even to imagine
that scene fills me with sadness

Saigyō

1563/1561 *Composed on 'grievances' when he had asked people to write fifty-poem sequences*

kaze soyogu
shino no ozasa no
kari no yo wo
omofu nezame ni
tsuyu zo koboruru

as the breezes sigh
through cut stalks of dwarf bamboo
I awake from dreams
of this illusory and
fleeting world and dew drops spill

Cloistered Prince Shukaku

The poem was composed for the "Omuro gojishu."

For *shino no ozasa* (narrow-leaved dwarf bamboo), see 373. *Kari*, which means both 'reaping' and 'temporary,' is a *kakekotoba* linking the *jo* (reaping the dwarf bamboo where breezes sigh) to the statement of the fourth line (I awaken from dreams of this temporary world).

1564/1562 *On the topic 'longings for the past expressed by the image of the wind'*

asadjifu ya
sode ni kuchinishi
aki no shimo
wasurenu yume wo
fuku arashi kana

rank meadow grasses—
on my drenched sleeves the frost of
autumn fades away
unforgettable dreams are
buffeted by the raging storms

Minamoto no Michiteru, Commander of the Left Gate Guards

For *asadjifu* (meadow grass), see 377.

1565/1563 *On the topic 'longings for the past expressed by the image of the wind'*

kuzu no ha no	turning back the leaves
urami ni kaheru	of arrowroot the autumn wind
yume no yo wo	blowing through the fields
wasuregatami no	brings back my regrets for that
nobe no akikaze	unforgettable dream world

Daughter of Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Urami means both 'seeing the back' and 'regrets'; *kaheru* means both 'to return' and 'to turn back'; *wasuregatami* means 'difficulty of forgetting' and contains the word *katami* (keepsake); and *aki* means both 'autumn' and 'satiety.' For *kuzu* (arrowroot), see 285.

The *honka* is *Kokinshū* 823 by Taira no Sadafun:

aki kaze no	the autumn wind turns
fuki uragahesu	back the leaves of arrowroot
kuzu no ha no	for me to see as
ura mite mo naho	my thoughts turn back to the past
urameshiki kana	my regrets grow more bitter

1566/1564 *Topic unknown*

shiratsuyu ha	surely the white dew
okinikerashi no	must have settled thickly now
miyagi no no	for on Miyagi
moto ara no kohagi	moor the tips of the sparsely
suwe tawamu made	scattered bush clover are bowed

Hōribe no Masanaka

For Miyagi, see 1346. For *hagi* (bush clover), see 306.

The *honka* is the anonymous *Kokinshū* 694:

miyagi no no	the sparsely scattered
moto ara no kohagi	leaves of bush clover weighted
tsuyu wo omomi	down with heavy dew
kaze wo matsu goto	yearn for winds on Miyagi
kimi wo koso mate	moor as I long for my love

1567/1565 *When the Hōjōji Lay Monk and former Regent and Prime Minister
broke off a spray of maiden flowers and told her to compose a poem*

wominaheshi	seeing the brilliant
sakari no iro wo	hue of the maiden flowers
miru kara ni	at their zenith one
tsuyu no wakikeru	knows how discriminating
mi koso shirarure	is the dew that gathers there

Murasaki Shikibu

The Hōjōji Lay Monk and former Regent and Prime Minister was Fujiwara no Michinaga.

For *wominaheshi* (maiden flowers), see 336.

Both this poem and 1566 are included in the *Murasaki Shikibu nikki*.

1568/1566 *Reply*

shiratsuyu ha	surely the white drops
wakite mo okaji	of dew do not choose their place
wominaheshi	to settle do these
kokoro kara ni ya	bright maiden flowers single
iro no somu ran	out a hue that pleases them

Fujiwara no Michinaga, Hōjōji Lay Monk and former Regent and Prime Minister

For *wominaheshi* (maiden flowers), see 336.

1569/1567 *Topic unknown*

yamazato ni	here in this mountain
kuzu hahikakaru	village vines of arrowroot
matsugaki no	twine thickly around
himanaku mono ha	my stout pine fence unending
aki zo kanashiki	autumn is sorrow-laden

Sone no Yoshitada

For *kuzu* (arrowroot), see 285. The first three lines (pine fence on which arrowroot crawls and clings in the mountain village) are a *jo* linked to the ‘main statement’ (autumn is endlessly sad) by the *kakekotoba himanaku*, which means both ‘without gaps’ and ‘ceaseless, endless.’

1570/1568 *Composed while lamenting growing old at the end of autumn*

momotose no	the wild raging storms
aki no arashi ha	of autumns of a hundred
sugushikinu	years I have survived—
idzure no kure no	in the twilight of which day
tsuyu to kienan	will I vanish like the dew

Anpō

1571/1569 *Sent to Lord Yoritsuna when he was in a place called Hatsuka in the land of Tsu*

aki hatsuru	in the loneliness
hatsuka no yama no	on Mount Hatsuka as autumn
sabishiki ni	draws to an end on
ariake no tsuki wo	the twentieth with whom do
tare to miru ran	you gaze at the daybreak moon

Ōe no Masafusa, former Middle Counselor

According to the *Masafusa shū*, he had intended to send this poem to Minamoto no Yoritsuna but was too busy and never did. The land of Tsu refers to Settsu Province, now part of Hyōgo Prefecture.

Hatsuka is now part of Sanda City in Hyōgo. *Hatsuka* also means ‘the twentieth of the month’ and echoes the first syllables of *hatsuru* (to end).

1572/1570 *Composed around the Ninth Month when presenting some pampas grass to Emperor Sutoku*

hana susuki	flowering plume grass
aki no suweba ni	leafy tips beginning to

narinureba
koto zo to mo naku
tsuyu zo koboruru

with at autumn's
ending inadvertently
drops of dew are scattering

Minamoto no Yukimune, Minister of the Great Storehouse

For *susuki* (pampas grass), see 793. *Suwe* means both 'end [of autumn]' and '[leaf] tip.'

1573/1571 *Sent one morning after a violent storm to former Middle Counselor
Akinaga when Sanesada was living in a mountain village*

yoha ni fuku
arashi ni tsukete
omofu kana
miyako mo kaku ya
aki ha sabishiki

my thoughts compelled by
violent storms raging through
the dark of night I
wonder in the capital
too is autumn so lonely

Fujiwara no Sanesada, Latter Tokudaiji Minister of the Left

1574/1572 *Reply*

yo no naka ni
akihatenureba
miyako ni mo
ima ha arashi no
oto nomi zo suru

world-weary autumn
has spent itself during this
dark night now here in
the capital too there is
only the sound of the storm

Fujiwara no Akinaga, former Middle Counselor

Yo means both 'world' and 'night,' and *aki-* means both 'satiated' and 'autumn.' *Arashi* (storm) can also be read *araji* (shall not live [in the capital]).

1575/1573 *Recalling, after his abdication, the chrysanthemums he had planted
in the garden of the Seiryōden*

utsurofu ha
kokoro no hoka no

their fading due to
an autumn that did not touch

aki nareba
ima ha yoso ni zo
kiku no uhe no tsuyu

this now-distant heart—
from afar I hear of white
dew on the chrysanthemums

Retired Emperor Reizei

Reizei reigned from 967 to 969. The Seiryōden was the imperial residence within the imperial palace.

Utsurofu means both 'to fade' and 'to move.' *Kiku* means both 'hear' and 'chrysanthemums.' Reizei hints that his abdication was not of his own choosing (*kokoro no hoka*: 'not of this heart, separate from this heart').

1576/1574 *When planting flower beds at the Palace in the Fields during the Ninth Month*

tanomoshi na
no no miyabito no
uuru hana
shigururu tsuki ni
ahezu naru tomo

reliable are
blossoms planted by courtiers
of the palace in
barren fields though unable
to forestall months of cold rain

Minamoto no Shitagō

A 'palace in the fields' or 'shrine in the fields' (*nonomiya*) was constructed for the year-long purification rituals of newly appointed shrine virgins—in this case, Kishi (949–986), fourth daughter of Emperor Murakami. She moved to Nonomiya in Sagano, Kyoto, in 976 prior to becoming Ise Virgin.

The 'months of cold rain' (*shigururu tsuki*) are the months of winter.

1577/1575 *Topic unknown*

yamakaha no
iha yuku midzu mo
kohori shite
hitori kudakuru
mine no matsukaze

even the waters
of the mountain stream that rushed
between the boulders
are frozen and silent only
the pine wind of the peaks wails

Anonymous

1578/1576 *When presenting a hundred-poem sequence*

asa goto ni	every morning
migiha no kohori	while making my way along
fumiwakete	the ice on frozen
kimi ni tsukafuru	banks I celebrate the path
michi zo kashikoki	of service to my lord

Minamoto no Michichika, Tsuchimikado Palace Minister

Composed for the “Shōji ninen in shodo hyakushu.” Michichika is expressing his gratitude to Emperor Tsuchimikado for his appointment as Palace Minister in 1199.

The *honka* is a poem from the “Ukifune” chapter of *Genji monogatari*:

mine no yuki	with snow on the peaks
migiha no kohori	and ice along frozen banks—
fumiwakete	making my way through
kimi ni zo madofu	these I am led astray by
michi ha madohazu	you not by the vague pathway

1579/1577 *For a painting of the Abukuma River on the sliding door of the Saishōshitenno-in*

kimi ga yo ni	living in the reign
abukumagaha no	of my lord even submerged
umoregi mo	logs beneath the ice
kohori no shita ni	of Abukuma River
haru wo machikeri	anticipate the spring thaw

Fujiwara no Ietaka

Composed for the “Saishōshitenno-in shoji no waka.”

For the Abukuma River, see 866. The toponym contains the word *afu* (to meet).

The *honka* is *Shikashū* 159 by Fujiwara no Michinaga:

kimi ga yo ni	living in the reign
abukumagaha no	of my lord pure are the depths
soko kiyomi	of Abukuma
chitose wo hetsutsu	River may it flow without

sumamu to zo omofu

ceasing for a thousand years

1580/1578 *Sent when Sei Shōnagon was living in a house next to the one where Motosuke used to live, when a heavy snow fell and the fence between the houses collapsed*

ato mo naku
yuki furu sato ha
arenikeri
idzure mukashi no
kakine naru ran

your former home now
in ruins buried without
a trace beneath this
falling snow where is that fence
that stood here so long ago

Akazome Emon

Kiyowara no Motosuke was the father of Sei Shōnagon, author of the *Makura no sōshi*, who served with Akazome Emon at the court of Teishi, consort of Emperor Ichijō. *Furu* (to fall)/*furusato* (old home) is a *kakekotoba*. *Ato mo naku* (without a trace) may also suggest the lack of visitors' footprints.

1581/1579 *On a snowy morning, at a time when he was very ill*

tsuyu no inochi
kienamashikaba
kaku bakari
furu shirayuki wo
nagame mashi ya ha

had this dew-like life
faded away forever
could I now gaze out
with such delight on the white
snows so splendidly falling

Emperor Goshirakawa

Tsuyu (dew), *kie-* (vanishing), and *shirayuki* (white snow) are *engo*.

1582/1580 *Composed as a poem 'expressing grievances using the image of snow'*

somayama ya
kozuwe ni omoru
yuki wore ni
tahenu nageki no

like these slim branches
broken beneath the weight of
the heavy snows on
firewood mountain will I be

mi wo kudaku ran

crushed by unbearable grief

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed in 1140 for Shunzei's "Jukkai hyakushu."

Nageki (grief) contains the word *ki* (tree), which functions as *engo* with *soma* (firewood) and *kozuwe* (branch tips). The first three lines (slim branches giving way under the weight of snow on firewood mountain) are a *jo* linked by *tahenu* (giving way; not enduring) to the 'main statement' (it seems my body will not endure this grief).

1583/1581 *Seeing the carved wooden blossoms the morning after the Buddha's
Names Services*

toki sugite

their season is past

shimo ni kienishi

yet flowers once vanquished by

hana naredo

frost seem to bloom

kefu ha mukashi no

anew today recalling

kokochi koso sure

the glories of former days

Emperor Suzaku

At the Buddha's Names Services (*Butsumyōe*) held on the nights of the nineteenth, twentieth, and twenty-first of the Twelfth Month, the names of the 3,000 Buddhas of the past, present, and future were recited at court and in temples in order to expunge the sins accumulated during the last year. Carved wooden flowers were part of the decorations.

1584/1582 *A poem composed and sent attached to a carved wooden flower for
the Buddha's Names Services the year after Former Emperor Kazan
had left the throne*

hodo mo naku

waking from that sweet

samenuru yume no

dream cut short still in its night

uchi naredo

spell ah how closely

sono yo ni nitaru

this flower resembles those

hana no iro kana

blooms of days and nights gone by

Fujiwara no Kintō, former Major Counselor

Kazan reigned only two years, from 984 to 986. For the Buddha's Names Services, see 1583/1581.

Yume (dream) and *yo* (night) are *engo*. *Yo* also means 'age, era.'

1585/1583 *Reply*

mishi yume wo
idzure no yo zo to
omofu ma ni
wori wo wasurenu
hana no kanashisa

trying to recall
that world what night might it have
been in which I saw
that dream how sad this flower
that cannot forget its season

Miare no Senji

Yo means both 'age' or 'era' and 'night.'

1586/1584 *Topic unknown*

ohinu tomo
mata mo ahan to
yuku toshi ni
namida no tama wo
tamuketsuru kana

though I have grown old
hoping to meet again I
make this offering
of tear drops sparkling jewels
for the year now departing

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem was composed for the "Udaijin no ie no hyakushu" of 1178/7.

1587/1585 *Topic unknown*

ohokata ni
suguru tsuki hi wo
nagameshi ha
waga mi ni toshi no
tsumora narikeri

giving them little
thought I've observed the months and
days as they passed by
not realizing it was on
me those years were piling up

Ennin, Jikaku Daishi

Miscellaneous Poems II

1588/1586 *On the occasion of an imperial excursion to the land of Kii in the
Ninth Month of the fifth year of Akamitori*

shiranami no
hamamatsu ga e no
tamukeyusa
ikuyo made ni ka
toshi no henu ran

white waves roll toward
the beach where offering streamers
flutter from branches
of the pines how many are
the ages they have passed here

Prince Kawashima

The fifth year of Akamitori (Shuchō) corresponds to 690, the year of Empress Jitō's excursion to Kii Province (now Wakayama Prefecture).

Streamers of paper or cloth were hung from roadside branches by travelers praying for a safe journey. This poem is a variant of *Man'yōshū* 34.

1589/1587 *Topic unknown*

yamashiro no
ihata no ono no
hahaso hara
mitsutsu ya kimi ga
yamadji koyu ran

in Yamashiro
bright must be the oak groves in
fields near Iwata
does my lord gaze on them as
he travels the mountain roads

Fujiwara no Umakai, Minister of the Ceremonials Ministry

Iwata in Yamashiro, now Fushimi-ku, Kyoto, lay on the road between Nara and Ōmi Prefectures.

The poem is a variant of *Man'yōshū* 1730.

1590/1588 *Topic unknown*

ashi no ya no
 nada no shihoyaki
 itoma nami
 tsuge no wogushi mo
 sasazu kinikeri

by reed huts along
 Nada shores the salt fires burn
 constantly so busy
 was I that I've come without
 my boxwood comb in my hair

Ariwara no Narihira

The attribution to Narihira is in error: In *Ise monogatari* 87, this poem is cited as “an old poem” about the village of Ashiya in Ubara District in Settsu Province, where “a man” was living on a property he owned.

Nada is a stretch of coast between the present-day cities of Kōbe and Ashiya. The poem is a variant of *Man'yōshū* 278. *Ashinoya* (reed huts) can also be taken as a toponym, an alternative pronunciation of Ashiya.

1591/1589 *Topic unknown*

haruru yo no
 hoshi ka kahabe no
 hotaru kamo
 waga sumu kata ni
 ama no taku hi ka

might these be stars in
 the clear night sky or fireflies
 above the river
 banks or are they fires lit by
 fisherfolk near where I live

Ariwara no Narihira

This poem, like the previous one, appears in *Ise monogatari* 87, where it is attributed to “a man.”

1592/1590 *Topic unknown*

shika no ama no
 shihoyaku keburī
 kazu wo itami
 tachi ha noborade
 yama ni tanabiku

smoke from the salt fires
 of the Shika fisherfolk
 is caught by the winds
 and trails off to the mountains
 unable to rise to the sky

Anonymous

Shika Island is in Hakata Bay, Fukuoka Prefecture. This poem is a variant of the anonymous *Man'yōshū* 1246.

1593/1591 *Topic unknown*

naniha me no	never does a day
koromo hosu tote	pass when smoke does not rise from
karite taku	the reeds cut and burned
ashibi no keburi	to dry the soaked garments of
tatanu hi zo naki	the women of Naniwa

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was written in 902 as a screen poem for the residence of the empress dowager. Naniwa is the old name for the Ōsaka region.

1594/1592 *On the Nagara Bridge*

toshi fureba	as the years pass by
kuchi koso masare	the posts beneath the bridge grow
hashibashira	ever more decayed
mukashi nagara no	only the name “as it was”
na dani kaharade	is unchanged from days of old

Mibu no Tadamine

The Nagara Bridge crossed the Nagara River in Naniwa, now Ōsaka City. It was already falling into ruin in the mid-Heian period when this poem was composed. *Nagara* also means ‘as it was.’

1595/1593 *On the Nagara Bridge*

haru no hi no	on a long spring day
nagara no hama ni	I tie my boat by the endless
fune tomete	banks of Nagara
idzure ka hashi to	River where might that bridge be
tohedo kotahenu	I ask but no answer comes

Egyō

For the Nagara Bridge, see the previous poem. The first two syllables of Nagara, *naga*, also mean 'long' and modify both the spring day and the riverbanks.

1596/1594 *On the Nagara Bridge*

kuchinikeru	I came to see its
nagara no hashi wo	decaying ruins that famous
kite mireba	bridge of Nagara
ashi no kareha ni	yet there's only autumn wind
aki kaze zo fuku	blowing through the withered reeds

Fujiwara no Sanesada, Latter Tokudaiji Minister of the Left

For Nagara Bridge, see 1594/1592.

1597/1595 *Topic unknown*

okitsu kaze	through the night it seems
yoha ni fuku rashi	the winds blew in the offing
nanihagata	at Naniwa Bay
akatsuki kakete	the waves crashing on the shore
nami zo yosu naru	echoed until daybreak came

Fujiwara no Sadayori, Supernumerary Middle Counselor

1598/1596 *Composed when he had gone to Suma in the spring*

suma no ura no	at Suma Bay on
nagitaru asa ha	a quiet windless morning
me mo haru ni	in spring my eyes glimpse
kasumi ni magafu	in the distance fishing boats
ama no tsurifune	veiled by a curtain of mist

Fujiwara no Takayoshi

For Suma, see 1041. *Haru* means both 'spring' and 'distance.' *Haru* (spring) and *kasumi* (mist) are *engo*.

1599/1597 *A screen poem composed in the Tenryaku Era*

aki kaze no
seki fukikoyuru
tabi goto ni
kove uchisofuru
suma no uranami

each time I feel that
cold wind of autumn blowing
through the barrier
pounding waves on Suma Bay
add their resonant voices

Mibu no Tadami

The Tenryaku Era was 947 to 957.

For Suma, see 1041. *Seki* (barrier) and *koyuru* (crossed) are *engo*.

The *honka* is *Kokinshū* 360 by Ōchikōchi no Mitsune:

suminoe no
matsu wo akikaze
fuku kara ni
kove uchisofuru
okitsu shiranami

through the ancient pines
that line Suminoe Bay
blows the autumn wind
its sad sighing carrying
the crashing of white waves off shore

1600/1598 *When composing and presenting fifty-poem sequences*

suma no seki
yume wo tohosanu
nami no oto wo
omohi mo yorade
yado wo karikeru

Suma barrier
never giving a thought to
the crashing of waves
that keeps dreams from wandering
I have taken lodging here

Jien, former Major Archbishop

The poem was composed for the “Rōnyaku gojisshu.”

For Suma, see 1041. *Seki* (barrier) and *tohosanu* (not crossing) are *engo*. The description of the Suma coast in the “Suma” chapter of *Genji monogatari* forms the background to this poem, as does *Kokinshū* 360 by Ōchikōchi no Mitsune, the *honka* of poem 1599/1597 above.

1601/1599 *On the topic 'autumn wind on the road to the barrier' for a poetry contest at the Poetry Bureau*

hito sumanu	now deserted no
fuha no sekiya no	one lives in the guardhouse at
itabisashi	Fuwa since these wood
arenishi nochi ha	eaves fell to ruin only
tada aki no kaze	the cold autumn wind visits

Fujiwara no Yoshitsune, Regent and Chancellor

The Fuwa ('enduring') barrier at Sekigahara in Fuwa District, Gifu Prefecture, had been abandoned in 789.

1602/1600 *Composed about Akashi Bay*

ama wobune	on roofs of the small
toma fukikahe su	fishing boats where rush mats flap
ura kaze ni	in winds from the bay
hitori akashi no	of Akashi alone I
tsuki wo koso mire	gaze at the moon till daybreak

Minamoto no Toshiyori

For Akashi, see 899. *Akashi* also means 'dawned.'

1603/1601 *Imagining a scenic view*

waka no ura wo	at Poetry Bay
matsu no ha goshi ni	gazing through the green needles
nagamureba	of the pines I see
kozuwe ni yosuru	the seamen's fishing boats pull
ama no tsurifune	to harbor near the branches

Jakuren

Wakanoura (Poetry Bay) is in Wakayama Prefecture south of Wakayama City.

1604/1602 *For the "Fifteen-Hundred-Round Poetry Contest"*

midzu no e no	at Mizunoe
yoshino no miya ha	the palace of Yoshino
kami sabite	is awe-inspiring
yowahi taketaru	ancient are the twisted pines
ura no matsu kaze	howling in winds from the bay

Fujiwara no Sueyoshi, Senior Third Rank

Composed for the "Sengohyakuban no utaawase."

The location of Mizunoe is uncertain. For Yoshino, see 1. *Yoshi*, part of the toponym, means 'good' or 'splendid.' *Taketaru* (extreme, strong) describes both the age of the pines and the sound of the wind.

1605/1603 *Imagining the seaside*

imasara ni	now once more I feel
sumiushi tote mo	how hard it is to live on
ikaga sen	yet what can I do
nada no shihoya no	above these salt-making huts
yufugure no sora	at Nada the evening sky

Fujiwara no Hideyoshi

For Nada, see 1588.

1603B *Topic unknown*

ikuyo heshi	how many years have
isobe no matsu zo	those pines been waiting on that
mukashi yori	rocky shore surely
tachiyoru nami no	the waves rolling in since days
kaze ha shiru ran	of old must know the number

Ki no Tsurayuki

This poem was marked for deletion or deleted from some manuscripts of the *Shinkokinshū*, probably because it was found to have already been included in the *Shūishū*.

1606/1604 *Composed while undergoing purification at Ōyodo Bay, when she was accompanying her daughter, the Ise Virgin, on her journey from the capital*

ohoyodo no	in Ōyodo Bay
ura ni tatsu nami	the waves rise endlessly
kaherazu ha	had I not returned
matsu no kaharanu	could I have seen again this
iro wo mimashi ya	constant color in the pines

Kishi Joō, Junior Consort

Princess Kishi, fourth daughter of Kishi Joō and Emperor Murakami, served as Ise Virgin from 974 to 980. Kishi Joō herself had been Ise Virgin from 946 to 953 and had undergone a similar purification ceremony at Ōyodo.

For Ōyodo, see 1433. The first two lines (waves that rise in Ōyodo Bay) are a *jo* linked to the 'main statement' of the poem (might I have seen again the unchanging color of the pines) by the third line (if [I/they] do not return).

1607/1605 *Hearing that Daini no Sanmi had gone to her home*

matsu hito ha	although it may please
kokoro yuku tomo	the hearts of those who wait for
sumiyoshi no	you do not think no
sato ni to nomi ha	other place as pleasant to live
omohazaranan	as Sumiyoshi village

Emperor Goreizei

Daini no Sanmi had been Goreizei's nurse.

For Sumiyoshi, see 396. The place name has the meaning 'pleasant to live.'
The *honka* is *Kokinshū* 917 by Mibu no Tadamine:

sumiyoshi to	though fisherfolk say
ama ha tsugu tomo	Sumiyoshi is a fine

nagawisu na
hito wasuregusa
ofu to ifu nari

place to live do not
linger long for grasses of
forgetfulness thrive there too

1608/1606 *Reply*

sumiyoshi no
matsu ha matsu tomo
omohoede
kimi ga chitose no
kage zo kohishiki

never could I feel
the pines of Sumiyoshi
were awaiting me
I yearn still for the shelter of
the thousand years of my lord

Daini no Sanmi

1609/1607 *When asked by Lord Norinaga to compose a poem on a famous place*

uchiyosuru
nami no kowe nite
shiruki kana
fukiage no hama no
aki no hatsukaze

the sound of breaking
waves rolling in makes it clear
that the first chilly
winds of autumn are rushing
across Fukiage beach

Hōribe no Narinaka

The poem was requested by Fujiwara no Norinaga.

Fukiage is in Wakayama Prefecture. The toponym also means 'blowing upward' and functions as *engo* with *hatsukaze* (first winds).

The *honka* is *Kokinshū* 272 by Sugawara no Michizane:

akikaze no
fukiage ni tateru
shiragiku ha
hana ka aranu ka
nami no yosuru ka

white chrysanthemums
standing in the rushing winds
on autumn beaches
at Fukiage are they
blossoms or are they breaking waves

1610/1608 *A poem on the ocean shore composed when she was presenting a hundred-poem sequence*

okitsu kaze	winds from the offing
yo samu ni nare ya	must be carrying the night
tago no ura no	chill to shore at Tago
ama no moshihobi	bay the salt-burning fires of
takimasaru ran	fisherfolk burn more brightly

Echizen

Composed for the “Shōji ninen in dainido hyakushu.”

1611/1609 *Composed imagining ‘mist on the ocean shore’*

miwataseba	as I gaze about
kasumi no uchi mo	me all is shrouded in mist
kasumikeri	yet even darker
keburi tanabiku	is Shiogama Bay where
shihogama no ura	smoke from the salt kilns billows

Fujiwara no Ietaka

1612/1610 *Composed on ‘young greens’ for a hundred-poem sequence offered at the Grand Shrine*

kefu tote ya	did they think today
isona tsumu ran	the day to gather sea greens
isejima ya	on the shores of
ichishi no ura no	Ise island daughters of
ama no otomego	seafolk of Ichishi bay

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Gosha hyakushu” of 1190.

Courtiers picked spring greens on the first Day of the Rat of the new year to make a tonic. Ichishi Bay and Ise Island are in Mie Prefecture.

1613/1611 *Composed on a trip to Ise*

suzuka yama
uki yo wo yoso ni
furisutete
ika ni nariyuku
waga mi naru ran

Suzuka Mountains
having shaken off the ills
of this sorrowful
world what will become of me
what changes will fate ring

Saigyō

The road between the capital and Ise crossed the Suzuka Mountains on the border of Mie and Shiga Prefectures. *Furisutete* (shaking off, abandoning) contains the word *furi-* (shaking), and *nari-* (ringing) is part of the word *nariyuku* (to become [over time]). *Suzu-* (bell), *furi-* (shaking), and *nari-* (ringing) are *engo*.

1614/1612 *Topic unknown*

yo no naka wo
kokoro takaku mo
itofu kana
fuji no keburu wo
mi no omohi nite

igniting my heart's
determination to hate
this sad world of ours
the smoke above Mount Fuji
must waft from my blazing thoughts

Jien, major Archbishop

For Fuji, see 33. *Omohi* (thoughts, feelings) contains the word *hi* (fire), which functions as *engo* with Mount Fuji, *takaku* (highly), and *keburu* (smoke).

1615/1613 *Written about Mount Fuji when he was undertaking religious austerities in the East Country*

kaze ni nabiku
fuji no keburu no
sora ni kiete
yukuwe mo shiranu
waga omohi kana

yielding to the wind
columns of smoke from Fuji
vanish in the sky
destination unknown so
too are my burning passions

Saigyō

For Fuji, see 33. The first three lines (smoke from Fuji swaying in the wind vanishing in the sky) form a *jo* connected to the final line (my burning thoughts) by the pivot in line four, *yukuwe mo shiranu*, 'destination unknown.' *Omohi* (thoughts, feelings) contains the word *hi* (fire), which functions as *engo* with Fuji, *keburu* (smoke), and *nabiku* (to bend, to trail).

1616/1614 *Composed at the end of the Fifth Month, on seeing that white snow had covered Mount Fuji*

toki shiranu	a peak ignorant
yama ha fuji no ne	of the season is Fuji
itsu tote ka	what month does it think
ka no ko madara ni	this is that snow should cover
yuki no furu ran	it like a fawn's dappled coat

Ariwara no Narihira

The Fifth Month of the lunar calendar was midsummer.
This poem is included in *Ise monogatari* 9.

1617/1615 *Topic unknown*

haru aki mo	spring and autumn mean
shiranu tokiha no	nothing to the ever green
yamazato ha	mountain village of
sumu hito sahe ya	Tokiwa are those who dwell
omogaharisenu	there also immutable

Ariwara no Motokata

Tokiwa ('evergreen') is in present-day Uzumasa, Ukyō-ku, Kyoto.

1618/1616 *When presenting a fifty-poem sequence*

hana narade	not the blossoms but
tada shiba no to wo	the simple brushwood door my
sashite omofu	only goal please look

kokoro no oku mo
miyoshino no yama

into the depths of my heart
mountains of fair Yoshino

Jien, former Major Archbishop

The poem was composed for the “Rōnyaku gojissu no utaawase.”

Yoshino in Nara Prefecture is famous for cherry blossoms, as well as being a site of syncretic religious practice. *Sashite* means both ‘heading for’ or ‘pointing to’ and ‘closing’ and functions as *engo* with *to* (door). *Shiba no to* (brushwood door) suggests by synecdoche the longed-for hermit’s hut. *Mi-* (lovely) is a poetic prefix for Yoshino, and *miyo* is a command, ‘see, look at.’ *Oku* (depths) and *yama* (mountains) are *engo*.

1619/1617 *Topic unknown*

yoshino yama
yagate ideji to
omofu mi wo
hana chirinaba to
hito ya matsu ran

Yoshino mountains
I know I’ll never leave but
do others still await
me thinking surely if
the blossoms have all fallen...

Saigyō

For Yoshino, see 1616.

1620/1618 *Topic unknown*

itohite mo
naho itohashiki
yo narikeri
yoshino no oku no
aki no yufugure

despising the world
I came here where I must hate
it all the more deep
in the mountains of Yoshino
autumn evening gathers

Fujiwara no Iehira

For Yoshino, see 1616.

1621/1619 *For the "Fifteen-Hundred-Round Poetry Contest"*

hitotsudji ni	wholeheartedly
narenaba sate mo	focused single-mindedly
sugi no iho ni	I'll remain in this
yo na yo na kaharu	cedar hut where night after
kaze no oto kana	night the sound of the wind changes

Minamoto no Michitomo, Commander of the Right Gate Guards

Composed for the "Sengohyakuban no utaawase."

Hitotsudji ni means both 'in a straight line, unvarying' and 'wholeheartedly' or 'single-mindedly.' *Sugi* is a *kakekotoba* meaning both 'passing [time]' and *Cryptomeria japonica*, a variety of cedar.

1622/1620 *Composed imagining 'living in retirement' when Cloistered Prince Shukaku requested fifty-poem sequences*

tare ka ha to	while I have given
omohitaete mo	up hoping that anyone
matsu ni nomi	might come to visit
otodzurete yuku	still I reproach the wind whose
kaze ha urameshi	voice sounds only in the pines

Fujiwara no Ariie

Composed for the "Omuro gojisshu."

Matsu means both 'pine' and 'to await.' *Otodzurete* (visiting) contains the word *oto* (sound), which functions as *engo* with *kaze* (wind).

1623/1621 *Composed on the topic 'storm at a mountain home' when there was a poetry contest at Toba*

yamazato ha	this mountain village
yo no uki yori mo	brings sorrows even greater
sumiwabinu	than those of the world
koto no hoka naru	left behind unexpected
mine no arashi ni	storms rage over the high peaks

Gishūmon'in no Tango

Toba is in Fushimi-ku, Kyoto.

The *honka* is the anonymous *Kokinshū* 944:

yamazato ha	truly one knows
mono no kanashiki	the loneliness of life here in
koto koso are	this mountain village
yo no uki yori ha	yet how much better to live
sumiyokarikeri	here than midst the world's sorrows

1624/1622 *When presenting a hundred-poem sequence*

taki no oto	with the roaring of
matsu no arashi mo	the falls and the howling of
narenureba	the storm in the pines
uchinuru hodo no	I am granted only dreams
yume ha misekeri	of the briefest of slumbers

Fujiwara no Ietaka

Composed for the “Shōji ninen in shodo hyakushu.”

1625/1623 *Topic unknown*

kotoshigeki	reasons crowding thick
yo wo nogarenishi	upon me I fled the world
miyamabe ni	to deep mountain slopes
arashi no kaze mo	winds of the raging storms please
kokoro shite fuke	temper your blasts with pity

Jakuzen

Shigeki (thick, numerous) functions as *engo* with *miyama* (deep mountains).

1626/1624 *Sent with a gift of a monk's robe to Lesser Captain Takamitsu after he had gone to Yokawa and taken the tonsure*

okuyama no	to that cloak of moss
koke no koromo ni	in the deep mountains compare
kurabe miyo	this new robe on which
idzure ka tsuyu no	one have the glistening drops
okimasaru tomo	of dew settled more thickly

Fujiwara no Morouji, Supernumerary Major Counselor

Fujiwara no Takamitsu took religious vows suddenly in 961, leaving behind a wife and daughter. Yokawa was one of the three religious centers on Mt. Hiei. Morouji was Takamitsu's father-in-law. The *Takamitsu nikki* attributes this poem to Takamitsu's wife.

1627/1625 *Reply*

shiratsuyu no	this cloak of moss here
ashita yufube ni	in the deep mountains drenched with
oku yama no	gleaming dew drops that
koke no koromo ha	settle morning and evening
kaze mo sawarazu	cannot hold back the cold winds

Nyokaku

Nyokaku was the religious name of Fujiwara no Takamitsu; see poem 1626/1624 above. *Oku* means both 'settle' and 'deep.'

1628/1626 *When Yoshinobu was on a pilgrimage to Ōharano, he met a person whom it seemed odd to find living in such a mountain village, and he asked, "Whence have you come?"*

yo no naka wo	I came here hoping
somuki ni tote ha	to turn my back on the world's
koshikado mo	sorrows but I have
naho uki koto ha	found even more misery
ohohara no sato	in the village of Ōhara

Anonymous

Ōnakatomi no Yoshinobu lived from 921 to 991.

Ōharano Shrine was located in Ōhara, Ukyō-ku, Kyoto. The first two syllables of the place name (*oho*) also mean 'numerous, many.'

1629/1627 *Reply*

mi woba katsu	wanting to forsake
woshiho no yama to	the world for Mount Oshio
omohitsutsu	still I cling to it—
ika ni sadamete	tell me how did you ever
hito no iriken	decide to seek refuge here

Ōnakatomi no Yoshinobu

Mount Oshio is in Ōharano (see 1628/1626). *Woshi* also means 'regrettable, precious.'

1630/1628 *A poem composed to say he was returning home after he had gone deep into the mountains to visit a holy man, only to find the hermitage door closed and no one there*

koke no ihori	to a mossy hut
sashite kitsuredo	I turned my steps but you were
kimi masade	not there how thick will
kaheru miyama no	be the dew on the path through
michi no tsuyukesa	deep mountains as I return

Egyō

1631/1629 *The holy man's reply, after seeing the poem*

arehatete	gone to ruin my
kaze mo saharanu	mossy hut cannot even
koke no iho ni	shut out the cold winds
ware ha nakutomo	yet when I am away drops
tsuyu ha moriken	of dew seeping in keep watch

Anonymous

Mori- means both 'seeping' and 'guarding.'

1632/1630 *Topic unknown*

yama fukaku	others can travel
sa koso kokoro ha	in imagination deep
kayofu tomo	into the mountains
sumade ahare wo	but not living here themselves
shiran mono ka ha	can they know this poignancy

Saigyō

Fukaku (deeply) describes both the travels into the mountains and the reach of the imagination. *Sumade* means both 'not living' and '[ignorance] not clearing.'

1633/1631 *Topic unknown*

yama kage ni	what must be the state
sumanu kokoro ha	of those hearts that do not dwell here
ika nare ya	in the shadows of
woshimarete iru	the mountains in a world where
tsuki mo aru yo ni	the moon sets to deep regrets

Saigyō

Sumanu means both 'not living' and 'not clearing' and functions as *engo* with *tsuki* (moon).

1634/1632 *Composed imagining 'seeing the year off in a mountain home'*

tachiidete	rising I came out
tsumagi worikoshi	to gather kindling walking
katawoka no	the gentle slopes now
fukaki yamadji to	the path I take has become
narinikeru kana	a mountain trail through dense shade

Jakuren

1635/1633 *On the topic of 'mountains' for the "Sumiyoshi Shrine Poetry Contest"*

okuyama no	through even the dense
odoro ga shita mo	thickets of the deep mountains
fumiwakete	one may forge a path
michi aru yo zo to	I would tell everyone such
hito ni shirasen	is the way in this world of ours

Emperor Gotoba

Composed for the "Sumiyoshi no yashiro no utaawase" sponsored by Gotoba in 1208.

1636/1634 *When presenting a hundred-poem sequence*

nagarahete	I thought to live on
naho kimi ga yo wo	awaiting blessings of my lord's
matsuyama no	reign long-lived as
matsu to seshi ma ni	ancient pines of Matsuyama
toshi zo henikeru	as years passed one by one

Nijōnoin no Sanuki

The poem was composed for the "Sengohyakuban no utaawase."

Matsuyama no (of pine mountain) is a *makurakotoba* modifying *matsu*, which means both 'pine' and 'to wait.'

1637/1635 *On the topic 'pines at a mountain home'*

ima ha tote	knowing my time has
tsumagi koru beki	come I pray now all the more
yado no matsu	that my lord may have
chiyo woba kimi to	the thousand years of the pines
naho inoru kana	near this hut where I chop wood

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The poem is included in the "Hachiman Wakamiya senka awase" of 1203/7.

The *honka* is *Gosenshū* 1084 by Ariwara no Narihira, a variant of which also appears in *Ise monogatari* 59:

sumiwabinu
ima ha kagiri to
yamazato ni
tsumagi koru beki
yado motometemu

living in sorrow
I've come to know this now is
the time to seek
a home in a mountain village
where I will cut the firewood

1638/1636 *On the topic 'pine winds' for the Kasuga Poetry Contest*

ware nagara
omofu ka mono wo
to bakari ni
sode ni shigururu
niha no matsu kaze

are these perhaps a sign
that I myself am grieving
over life's miseries
on my sleeves chilly drops splash
loosed by my garden's pine winds

Fujiwara no Ariie

Composed for the "Kasuga no yashiro no utaawase."

1639/1637 *While at a mountain temple*

yo wo somuku
tokoro to ka kiku
okuyama ha
mono omohi ni zo
iru bekarikeru

I had heard this was
a place to turn one's back on
the world but surely
people must come to these lonely
mountains to dwell on sorrows

Dōmyō

1640/1638 *A poem sent upon hearing that the nun Shōshōi had come back from Ōhara*

yo wo somuku
kata ha idzuku mo
arinu beshi

surely wherever
one may go there are places
to retreat from this

ohohara yama ha
sumiyokariki ya

world does Ōhara charcoal
brighten days spent living there

Izumi Shikibu

Ōhara in Sakyō-ku, Kyoto, was a site for the production of charcoal. *Sumiyokariki* means both 'it was good to live' and 'the charcoal was good.'

1641/1639 *Reply*

omofu koto
ohohara yama no
sumigama ha
itodo nageki no
kazu wo koso tsume

so many things to
contemplate on Ōhara
Mountain the logs for
the charcoal kilns pile up as
numerous as my sorrows

Shōshōi

Ōhara is in Sakyō-ku, Kyoto. The first two syllables *oho* also mean 'many.' *Nageki* (sorrows) contains the word *ki* (trees, logs).

1642/1640 *Topic unknown*

tare sumite
ahare shiru ran
yamazato no
ame furisusamu
yufugure no sora

who is it lives here
aware of the sorrows of
life in the mountain
village rain falls more fiercely
from the sky at evening

Saigyō

1643/1641 *Topic unknown*

shiwori sede
naho yama fukaku
wakeiran
uki koto kikanu

leaving no blazes
I make my way still deeper
into the mountains
in hopes there may be some place

tokoro ari ya to

I will hear no sad tidings

*Saigyō*1644/1642 *Topic unknown*

kazashiworu
 miwa no shigeyama
 kakiwakete
 ahare to zo omofu
 sugi tateru kado

to the dense groves of
 Miwa where they break off sprays
 to wear I will go
 and view with deep emotion
 the gate where tall cedars stand

Inbumon'in no Taifu

For Miwa, see 890. *Kazashi woru* (breaking off and putting in the hair) is a *makurakotoba* for Miwa. For *sugi* (cedar), see 18.

The *honka* is the anonymous *Kokinshū* 982:

waga iho ha
 miwa no yama moto
 kohishikuba
 toburahi kimase
 sugi tateru kado

my hut stands at
 the foot of Miwa Mountain
 if you long to see
 me once more come and visit
 at the gate where cedars stand

Compare also *Shūishū* 491 by Kakinomoto no Hitomaro:

inishihe ni
 arikemu hito mo
 waga goto ya
 miwa no hihara ni
 kazashi worikemu

in days past too could
 there have been people like me
 breaking off branches
 from the groves of cedar in
 Miwa to wear in their hair

1645/1643 *When he was living at Hōrinji, someone came to worship and then hurried away, saying he must go before nightfall*

itsu to naki
 ogura no yama no
 kage wo mite

seeing the shadows
 cast by Ogura Mountain
 where dusk is constant

kurenu to hito no
isogu naru kana

visitors thinking the sun
has set now hurry away

Dōmyō

For the Hōrinji, see 785. For Ogura ('dusk'), see 347.

1646/1644 *When Former Emperor Goshirakawa was at Seikaji, Teika went there
as Horse Selection Steward*

saga no yama
chiyo no furumichi
ato tomete
mata tsuyu wakarū
mochizuki no koma

in Saga mountains
seeking the traces of that
thousand year old path
parting the dew drops once more
horses of Mochizuki

Fujiwara no Teika

The Seikaji is in Saga, Ukyō-ku, Kyoto. The Horse Selection ceremonies, when horses sent as tribute from the provinces were reviewed by the emperor and distributed to members of the imperial family and court nobility, took place annually in the Eighth Month. Mochizuki, in Kitasaku District, Nagano Prefecture, was famous for its horses.

The *honka* is *Gosenshū* 1076 by Ariwara no Yukihira, written "when Emperor Kōkō made an imperial excursion to Serikawa in Saga following the example of emperors of the past":

saga no yama
miyuki taenishi
serikawa no
chiyo no furu michi
ato ha arikeri

in Saga mountains
imperial excursions
have ceased yet there are
traces of the thousand year
old path to Serikawa

1647/1645 *When he had something to lament*

sahogaha no
nagare hisashiki
mi naredomo
uki se ni ahite

though my source is in
the Saho River which has
flowed for many years
alas I have run into

shidzuminuru kana

hazardous currents and sunk

Fujiwara no Tadazane

On 1120/11/12, Tadazane had been denied the private inspection (*miran*) privileges authorizing him to review documents of state as the emperor's representative, which barred him from the exercise of the Regency. The Saho River has its source in the Saho area of Nara City, where the ancestors of Tadazane's branch of the Fujiwara family had lived. Sahogaha (Saho River), *nagare* (flow), *uki* (floating), *se* (rapids), and *shidzuminuru* (sunk) are *engo*. *Uki se* (hazardous rapids) also means 'bitter experience.'

1648/1646 *A poem presented when, after leaving his post as Major Captain in the winter and grieving, he was made Minister of the Right the following year*

kakaru se mo
arikeru mono wo
udjigaha no
taenu bakari mo
nagekikeru kana

although there have been
times when my heart leapt like
rapids on Uji
River there has also been
heartache that our clan might end

Fujiwara no Kaneie, Higashi Sanjō Lay Monk and former Regent and Chancellor

Major Captain was the rank of the head of the Imperial Bodyguards. Kaneie had been forced to resign his position in 977 after a falling out with his elder brother Kanemichi, but he was appointed Minister of the Right the following year after Kanemichi's death. For Uji (*udji*) River, see 251. The syllables with which the place name is written can be read both as *udji*, 'clan,' and *ushi*, 'painful, sorrowful.' *Se* means both 'rapids' and 'experience' and functions as *engo* with *udjigaha* (Uji River) and *tae*- (ceasing).

1649/1647 *Reply*

mukashi yori
taesenu kaha no
suwe nareba
yodomu bakari wo
nani nageku ran

from days of old that
stream has run unceasingly
a rushing river
why then should you worry
over transitory eddies

Emperor En'yū

The river is a metaphor for the long history of the Fujiwara family's prominence.

Kaha (river) and *yodomu* (to eddy, pool) are *engo*.

1650/1648 *Topic unknown*

mononofu no	like waves wandering
yaso udhigaha no	through the pilings of the weir
ajirogi ni	in Uji river
isayofu nami no	of the eighty warrior
yukuhe shirazu mo	clans I know not where I go

Kakinomoto no Hitomaro

Mononofu no (of the warriors) is a *makurakotoba* for *yaso* ('eighty, numerous'), and the phrase functions as a *jo* linked by a play on the place name Uji (see 251), which also means 'clan.' This poem is also found in the *Man'yōshū*, 264.

1651/1649 *Going to see Nunobiki Falls*

waga yo woba	will my time come
kefu ka asu ka to	today or tomorrow so
matsu kahi	futile to wait tears
namida no taki to	stream rivaling the flow
idzure takaken	of the falls in the ravine

Ariwara no Yukihiro, Middle Counselor

The Nunobiki Falls are on the Ikuta River in Nunobiki-chō, Fukiai-ku, Kōbe City. *Kahi no nami* (in vain)/*namida* (tears) is a *kakekotoba*. *Kahi* also means 'ravine.' The poem is included in *Ise monogatari* 87.

1652/1650 *When the Kyōgoku former Chancellor went to see Nunobiki Falls*

minakami no	in the clear blue skies
sora ni miyuru ha	mirrored in the headwaters
shirakumo no	drifts of rising white
tatsu ni magaheru	clouds merge with the creamy lace

nunobiki no taki

spun by Nunobiki Falls

Fujiwara no Moromichi, Nijō Regent and Palace Minister

The Kyōgoku former Chancellor was Moromichi's father, Fujiwara no Morozane. For Nunobiki Falls, see 1649.

Tatsu (to rise) also means 'to cut out' and functions as *engo* with *nuno* (cloth).

1653/1651 *On a painting of the Nunobiki Falls on the sliding doors of the Saishōshitennōin*

hisakata no
amatsu wotome ga
natsugoromo
kumowi ni sarasu
nunobiki no taki

in the distant skies
heavenly maidens spread their
delicate summer
robes across the clouds to bleach—
lacy Nunobiki Falls

Fujiwara no Ariie

Composed for the "Saishōshitennōin shōji no waka."

Hisakata no (distant [?]; broad [?]) is a *makurakotoba* for *ama* (heavens). For Nunobiki Falls, see 1649. *Nuno* also means 'cloth.'

1654/1652 *On crossing Amanokawara*

mukashi kiku
amanokahara wo
tadzunekite
ato naki midzu wo
nagamu bakari zo

a place known from long
ago riverbed of heaven
I came seeking some
vestige only to gaze on
the empty surface of the waters

Fujiwara no Yoshitsune, Regent and Chancellor

The river known as Amanokahara ('river bed of heaven') flows through present-day Kin'ya, Hirakata-shi, Ōsaka.

The *honka* is *Kokinshū* 418 (the poem is also found in *Ise monogatari* 82) by Ariwara no Narihira:

karikurashi
tanabata tsu me ni
yado karamu
amanokahara ni
ware ha kinikeri

hunting filled the day
tonight I'll lodge with the maid
of Tanabata
for now I have arrived at
the riverbed of heaven

1655/1653 *Topic unknown*

amanogaha
kayofu ukigi ni
koto tohamu
momidji no hashi ha
chiru ya chirazu ya

of that floating raft
of logs crossing the river
of heaven I would
ask has the bridge of autumn
leaves fallen or has it not

Fujiwara no Sanekata

Sanekata alludes to a legend about the Han Chinese explorer Chang Qian, who, as messenger of Wu-di, rides a floating log to find the source of the River of Heaven and meets the Tanabata Weaver Maid there. Amanogaha ('the river of heaven') is the name of a river that flows through present-day Kin'ya, Hirakata-shi, Ōsaka.

The *honka* is the anonymous *Kokinshū* 175:

ama no kaha
momidji wo hashi ni
watasebaya
tanabata tsu me no
aki wo shi mo matsu

the weaver maiden
longs for autumn's coming
for then that bridge
of many-colored leaves will
span the river of heaven

1656/1654 *When presenting a hundred-poem sequence during the reign of
Emperor Horikawa*

maki no ita mo
koke musu bakari
narinikeri
ikuyo henu ran
seta no nagahashi

even the weathered
cypress planks are thickly grown
with moss how many
years now has it stood this way
the Long Bridge of Seta

Ōe no Masafusa, former Middle Counselor

This poem was composed for the “Horikawa Hyakushu.”

For *maki* (cypress), see 279. The Nagahashi (‘long bridge’) on the road to Kyoto spanned the Seta River near Ōtsu City, Shiga Prefecture.

1657/1655 *On the topic Asuka River, composed during the Tenryaku Era when screens of famous places of various provinces were requested*

sadamenaki	its reputation
na ni ha tateredo	tells us it is a river
asukagaha	of unsettled flow
hayaku watarishi	yet these Asuka rapids
se ni koso arikere	are the ones I crossed long ago

Nakatsukasa

The Tenryaku Era (947–57) was during the reign of Emperor Murakami. For the Asuka (‘is it tomorrow?’) River, see 541.

The *honka* is the anonymous *Kokinshū* 933:

yo no naka ha	in this world of ours
nani ka tsune naru	what is there that does not change
asukagaha	Tomorrow River
kinofu no fuchi zo	the deep pools of yesterday
kefu ha se ni naru	have become today’s shallows

1658/1656 *Topic unknown*

yamazato ni	in a village deep
hitori nagamete	in the mountains I sit and
omofu kana	gaze wondering at
yo ni sumu hito zo	the strength of heart that allows
kokorodzuyosa wo	people to live in this world

Jien, former Major Archbishop

1659/1657 *Topic unknown*

yamazato ni
uki yo itohan
tomo mogana
kuyashiku sugishi
mukashi kataran

if only here in
this mountain village I had
a friend who found this
world hateful then we might talk
of the years we have wasted

Saigyō

1660/1658 *Topic unknown*

yamazato ha
hito kosaseji to
omohanedo
toharuru koto zo
utoku nariyuku

my mountain village
I was not thinking to keep
callers away when
I chose this home yet visits
have indeed grown infrequent

Saigyō

1661/1659 *Topic unknown*

kusa no iho wo
itohite mo mata
ikaga sen
tsuyu no inochi no
kakarū kagiri ha

although this very
retreat this hut of woven
grass is hateful what
can I do as long as I
I still live this dew drop life

Jien, former Major Archbishop

Kusa (grass), *tsuyu* (dew), and *kakarū* (to hang, be suspended) are *engo*. *Kakarū* also means 'such, like this.'

1662/1660 *Sent from Kumano when he had long been away from the capital for religious observances and someone who should have written sent no word*

wakuraba ni
nado ka ha hito wo
tohazaran
otonashigaha ni
sumu mi naritomo

why is there no one
to send some word of greeting
if only rarely
even though I live mind clear
here at No Message River

Gyōsen, Major Archbishop

For Kumano, see 989.

Otonashi ('no message' or 'no sound') is the name of the upper reaches of the Kumano River in Wakayama Prefecture. *Sumu* means both 'to live' and 'to become clear.'

1663/1661 *Sent to Kumano when someone he had known was sequestered there*

yo wo somuku
yama no minami no
matsu kaze ni
koke no koromo ya
yosamu naru ran

having turned your back
on the world does the wind that
blows through the pines south
of the mountains bring the chill
of night to your mossy robes

Anpō

For Kumano, which lay south of the capital, see 989. *Koke no koromo* (robe of moss) suggests the drab religious garb of a monk.

1664/1662 *When invited by the monk Saigyō to send a hundred-poem sequence*

itsu ka ware
koke no tamoto ni
tsuyu okite
shiranu yamadji no
tsuki wo miru beki

when may I let these
drops of dew fall to settle
along mossy sleeves
when may I glimpse the moon on
this unfamiliar mountain path

Fujiwara no Ietaka

The poem was composed for the “Futamigaura hyakushu.”

Koke no tamoto (sleeves of moss) is a synecdochic representation of robes. Dew-drops suggest tears of sorrow, and seeing the moon is a metaphor for enlightenment.

1665/1663 *Imagining ‘a mountain home’ when presenting a hundred-poem sequence*

ima ha ware
matsu no hashira
sugi no iho ni
todzu beki mono
koke fukaki sode

now is the time I
should shut myself away in
a cedar-thatched hut
with pillars of pine flowing
sleeves the deepest mossy hue

Princess Shokushi

Composed for the “Shōji ninen in shodo hyakushu.”

1666/1664 *Imagining ‘a mountain home’ when presenting a hundred-poem sequence*

shikimi tsumu
yamadji no tsuyu ni
nurenikeri
akatsuki oki no
sumizome no sode

drenched by the dew drops
on magnolia branches plucked
along the mountain
path inky black sleeves of one
awakened at day's first light

Kojijū

Composed for the “Shōji ninen in shodo hyakushu.”

The *shikimi* (*Illicium religiosum*, Japanese anise) is a variety of magnolia used in Buddhist ritual. *Oki* means both ‘awakening’ and ‘settling’ and functions as *engo* with *tsuyu* (dew). Ink-dyed (*sumizome*) sleeves suggest a priest, perhaps awakening at dawn for religious observances.

1667/1665 *Imagining 'a mountain home' when presenting a hundred-poem sequence*

wasureji no	even that one who
hito dani tohanu	vowed not to forget does not
yamadji kana	visit this mountain
sakura ha yuki ni	path where cherry petals have
furikaharedomo	changed to falling flakes of snow

Fujiwara no Yoshitsune, Regent and Chancellor

The poem was composed for the “Shōji ninen in shodo hyakushu.”

Furikaharedomo (although [what is] falling is changed) also refers to the seasons ‘passing and changing’ from spring to autumn.

1668/1666 *When presenting a fifty-poem sequence*

kage yadosu	only the dew drops
tsuyu nomi shigeku	that harbor its reflection
narihatete	flourish here now bright
kusa ni yatsururu	moon over the old village
furusato no tsuki	moldering in the grasses

Fujiwara no Masatsune

The poem was composed for the “Rōnyaku gojisshu utaawase.”

Shigeku (flourish) and *kusa* (grass) are *engo*.

The *honka* is the anonymous *Kokinshū* 200:

kimi shinobu	in the moldering
kusa ni yatsururu	house where I grow pale and thin
furusato ha	beneath these grasses
matsumushi no ne zo	of longing how sadly sounds
kanashikarikeru	the cry of the pine cricket

1669/1667 *Sent with a gift of firewood to the disciples of the monk Shun'e after his death, in place of the firewood he had sent to Shun'e for many years*

keburi taete
yaku hito mo naki
sumigama no
ato no nageki wo
tare ka koru ran

the smoke dies and there
is no one left to fire this
charcoal kiln who now
with regrets will chop new logs
to fling into cold embers

Kamo no Shigeyasu

Ato means both 'remains, aftermath' and 'after,' while *nageki* refers to both 'regrets' and 'flung logs.' *Keburi* (smoke), *yaku* (burn), *sumigama* (charcoal kiln), *nageki* (flung logs), and *koru* (to cut, chop) are *engo*.

1670/1668 *In old age Sainichi had retired to a mountain temple in the land of Tsu. This poem was sent after Jakuren had visited and seen the pitiful state of his run-down hut*

yasodji amari
nishi no mukahe wo
machikanete
sumiarashitaru
shiba no ihori zo

more than eighty now
impatiently awaiting
welcome in the west—
my hermitage of brushwood
decaying gone to ruin

Sainichi

The Buddha Amida was believed to appear at the moment of death to welcome believers to the Pure Land in the west. Sainichi had moved west from his home in the capital to the mountains of Tsu (now Ōsaka and Hyōgo Prefectures) to pray for rebirth in the western paradise.

1671/1669 *When composing many poems on 'a mountain home'*

yamazato ni
tohikuru hito no
kotogusa ha

all those who come to
visit me in this mountain
village repeat these

kono sumahi koso
urayamashikere

words how enviable it
is to call this place your home

Jien, former Major Archbishop

1672/1670 *For a hundred-poem sequence after Former Emperor Goshirakawa
had departed life*

wono no e no
kuchishi mukashi ha
tohokeredo
arishi ni mo aranu
yo wo mo furu kana

distant now are those
days of old when the handle
of the ax crumbled
away yet I too live in
a world not as it once was

Princess Shokushi

Goshirakawa, who died on 1192/3/13, was Princess Shokushi's father. This poem and the *honka* below both refer to the legend of a woodsman who watched the gods playing the game of *go*, only to find on his return that so much time had passed that his ax handle had rotted away and all those he knew were gone.

The *honka* is *Kokinshū* 991 by Ki no Tomonori:

furusato ha
mishi goto mo arazu
wono no e no
kuchishi tokoro zo
kohishikarikeru

home at last and yet
it is not what it once was
to me now that I
long for that place of exile
where the ax handle crumbled

1673/1671 *When composing a hundred-poem sequence on grievances*

ika ni sen
shidzu ga sonofu no
oku no take
kakikomoru tomo
yo no naka zo kashi

what shall I do I've
withdrawn to a bamboo grove
deep in the peasants'
fields but still these stalks are part
of the very world I fled

Fujiwara no Shunzei, Master of the Palace Quarters of the Grand Empress

Composed for the “Jukkai hyakushu.”

Yo (world) also means ‘joint’ of bamboo and functions as *engo* with *take* (bamboo), as does *kaki*, which means ‘fence’ but also serves as an emphatic prefix. The poem alludes to the Seven Sages of the Bamboo Grove, Chinese scholars and poets who withdrew from public service to escape the hypocrisy and dangers of court life.

1674/1672 *In his old age, recalling days of long ago*

akekure ha	whether daybreak or
mukashi wo nomi zo	dusk it is only days past
shinobugusa	that draw my yearning—
hazuwe no tsuyu ni	grasses’ leaf tips spill drops of
sode nurashitsutsu	dew and drench my flowing sleeves

Hōribe no Narinaka

For ‘yearning grasses’ (*shinobugusa*), see 64. *Shinobu* (yearning)/*shinobugusa* is a *kakekotoba*.

1675/1673 *Topic unknown*

woka no be no	coming to visit
sato no aruji wo	a householder on the slopes
tadzunureba	of a village hill
hito ha kotahezu	there is no answer to my
yama oroshi no kaze	call winds descend the mountain

Jien, former Major Archbishop

1676/1674 *Topic unknown*

furuhata no	a dove calls out to
soba no tatsu ki ni	its companions from a tree
wiru hato no	standing near the rise
tomo yobu kowe no	in a long-abandoned field
sugoki yufugure	this unearthly evening

Saigyō

1677/1675 *Topic unknown*

yamagatsu no
katawoka kakete
shimuru no no
sakahi ni tateru
tama no woyanagi

a mountain woodsman
has carved out his fields from these
precipitous hillsides
and on the margin there stands
a jeweled-decked willow tree

Saigyō

Tama no wo (string of jewels) suggests the beauty of the dewy branches of the *woyanagi* (little willow). *Wo-* (little) is a poetic prefix indicating admiration.

1678/1676 *Topic unknown*

shigeki no wo
iku hitomura ni
wakenashite
sara ni mukashi wo
shinobikahesan

in this overgrown
field how many are the tufts
of grass I must part
yearning to recreate once
more those days of long ago

Saigyō

The *honka* is *Kokinshū* 853 by Miharu no Arisuke:

kimi ga uheshi
hito mura susuki
mushi no ne no
shigeki nobe tomo
narinikeru kana

that single clump of
waving plume grass planted by
my lord long ago
is now an overgrown field
where insects pipe lonely calls

1679/1677 *Topic unknown*

mukashi mishi
niha no komatsu ni
toshi furite
arashi no oto wo
kozuwe ni zo kiku

in this garden I
knew so long ago the years
have piled up on
the little pine now wild storms
sound through its topmost branches

Saigyō

1680/1678 *Composed after the Miiidera burned, as he remembered the chamber
in which he had lived*

suminareshi
waga furusato ha
kono goro ya
asadji ga hara ni
udzura naku ran

at my old abode
where I lived so many years
these days I wonder
are the quail crying out from
fields of short meadow grasses

Gyōsen, Major Archbishop

The Miiidera, or Onjōji, a Tendai temple in Ōtsu, Shiga Prefecture, was burned in 1121 by the monks of the Enryakuji on Mt. Hiei. For *asadji*, see 377.

1681/1679 *When composing a hundred-poem sequence*

furusato ha
asadji ga suwe ni
narihatete
tsuki ni nokoreru
hito no omokage

at my old abode
now indistinguishable
from fields of meadow
grasses only the moon still
holds a trace of one long gone

Fujiwara no Yoshitsune, Regent and Chancellor

According to the *Akishino gesseishū*, this poem was composed for Yoshitsune's "Gokyō-goku onjikaawase" in 1191.

1682/1680 *Topic unknown*

kore ya mishi
mukashi sumiken
ato naran
yomogi ga tsuyu ni
tsuki no kakareru

can this be all that's
left of that place where I lived
so long ago bright
moonlight clings to dew drops on
sprays of wild artemesia

Saigyō

For *yomogi* (wild artemesia), see 77.

1683/1681 *When he had gone to someone's house and was with a group enjoying themselves in the shade of some pines*

kage ni tote	seeking shelter we
tachikakurureba	came to stand here where the voice
karakoromo	of the pines scatters
nurenu ame furu	raindrops that will never soak
matsu no kowe kana	our elegant Chinese robes

Ki no Tsurayuki

The sound of the wind in the pines resembles the sound of falling rain.

1684/1682 *When Nōin was in the vicinity of the Saiin seeking someone he had known long ago, a girl picking violets told him she did not know the person, and he composed this poem*

isonokami	while seeking a friend
furinishi hito wo	of long ago I find at
tadzunureba	Isonokami
aretaru yado ni	someone picking violets
sumire tsumikeri	at a house gone to ruin

Nōin

The Saiin (or Junnain) mansion built by Emperor Junna (r. 823–33) in the western capital burned in 874 and was rebuilt as a temple in 878. Isonokami is a *makurakotoba* for *furi* (aging), linked to it by the sound similarity with Furu, the name of the part of Tenri City, Nara Prefecture, where the Isonokami Shrine is located. *Sumire* (violets)/*sumi-* (living) is a *kakekotoba*.

1685/1683 *On 'an ownerless house'*

inishihe wo	how I am reminded
omohiyarite zo	of long ago days and my
kohiwataru	continuing love
aretaru yado no	mossy stepping stones across
koke no ishibashi	the stream at this ruined house

Egyō

Wataru is a *kakekotoba* meaning both ‘to cross’ and ‘to continue [to love],’ and *wataru* (to cross) and *ishibashi* (stepping stones) are *engo*.

1686/1684 *Imagining ‘the secluded life’ for a fifty-poem sequence commissioned by Cloistered Prince Shukaku*

wakuraba ni	he who visited
tohareshi hito mo	from time to time now so long
mukashi nite zo	ago even his
sore yori niwa no	footprints have vanished from this
ato ha taeniki	garden since those days of old

Fujiwara no Teika

Composed for the “Omuro gojisshu” of 1198.

The *honka* is *Kokinshū* 962 by Ariwara no Yukihira:

wakuraba ni	if from time to time
tofu hito araba	anyone should ask after
suma no ura ni	me answer them this
moshiho taretsutsu	on Suma Bay with tear-drenched
wabu to kotaheyo	sleeves I gather seaweed salt

1687/1685 *Seeing many woodsmen on the road when she was going somewhere from the capital*

nageki koru	chopping the trees of
mi wa yama nagara	sorrow deep in the mountains
suguse kashi	make your home right there
uki yo no naka ni	why should you ever return
kaheru ran	to the world’s pain and heartache

Akazome Emon

Nageki (sorrow)/ *ki* (tree) is a *kakekotoba*.

1688/1686 *Topic unknown*

aki sareba	as autumn arrives
karibito koyuru	the hunters approach across
tatsuta yama	Tatsuta Mountain
tachite mo wite mo	while I whether standing or
mono wo shi zo omofu	sitting am wrapped in sad thoughts

Kakinomoto no Hitomaro

For Tatsuta Mountain, see 85. The first three lines (as autumn comes the hunters arrive, crossing Tatsuta Mountain) are a *jo* linked to *tachite* (standing) by the sound similarity of *tatsu*- and *tachi*.

This poem is a variant of the anonymous *Man'yōshū* 2294.

1689/1687 *Topic unknown*

asakura ya	at Asakura
ki no marodono ni	when I am here in the hall
ware oreba	built with rough-hewn logs
nanori wo shitsutsu	whose son is it who goes by
yuku ha ta ga ko zo	constantly calling his name

Emperor Tenji

This poem is very similar to the Shintō *kagura* “Asakura.” Asakura in Chikuzen Province (now Fukuoka Prefecture) was the site of a temporary palace built by Empress Saimei (r. 655–61), Tenji’s mother, during her campaign against Paekche.

Miscellaneous Poems III

1690/1688 *Mountains*

ashihiki no	in foot-wearying
konata kanata ni	terrain roads run this way and
michi ha aredo	that and yet there is
miyako he iza to	no one who says to me let's
ifu hito zo naki	be off to the capital

Sugawara no Michizane, Kanzō Chancellor

Michizane was exiled to Dazai-fu in Kyūshū in 901. He died there in 903. *Ashihiki no* (foot-wearying [?]) is a *makurakotoba* for mountains, which is the topic of this poem although the word does not appear in the poem itself. This is the first of a series of twelve poems by Michizane on topics written with a single character.

1691/1689 *Sun*

ama no hara	tinged madder red in
akane sashi idzuru	the light now spreading across
hikari ni ha	the plains of heaven
idzure no numa ka	could the icy waters of
saenokoru beki	any marsh remain frozen

Sugawara no Michizane, Kanzō Chancellor

Akane sasu (shining madder red) is a *makurakotoba* for such words as 'sun' and 'to shine.'

1692/1690 *Moon*

tsuki goto ni	coursing afar with
nagaru to omohishi	each appearance the bright moon
masukagami	unblemished mirror

nishi no ura ni mo
tomarazarikeri

of the heavens never weighs
anchor in that western bay

Sugawara no Michizane, Kanzō Chancellor

The moon travels toward the west as Michizane did when he traveled into exile in Dazai-fu in 901.

1693/1691 *Clouds*

yama wakare
tobiyuku kumo no
kaerikuru
kage miru toki ha
naho tanomarenu

each time I catch sight
of those clouds overhead that
fly away torn from
the mountains then to return
once more my hopes rise anew

Sugawara no Michizane, Kanzō Chancellor

Michizane alludes to his hope to return to the capital from exile; see 1688.

1694/1692 *Mist*

kiri tachite
teru hi no moto ha
miezu tomo
mi ha madohareji
yorube ari ya to

although the mists rise
and the sun's shining source is
hidden within their
veil can they make me lose my
way back to a safe haven

Sugawara no Michizane, Kanzō Chancellor

Michizane, writing from exile (see 1688), implies that he has lost imperial favor but still hopes to be able to return to favor and to the capital someday.

1695/1693 *Snow*

hana to chiri
tama to mietsutsu

falling like flower
petals resembling jewels

azamukeba
yuki furu sato zo
yume ni miekeru

deceiving my eyes
in a dream I saw snowflakes
blanketing my old village

Sugawara no Michizane, Kanzō Chancellor

Furu is a *kakekotoba* meaning both 'falling [snow]' and 'old [village].'

1696/1694 *Pines*

oinu tote
matsu ha midori zo
masarikeru
waga kurokami no
yuki no samusa ni

as they've grown old
the fresh green of these pines has
deepened in color
but bitterly cold is this
white snow dusting my black hair

Sugawara no Michizane, Kanzō Chancellor

1697/1695 *Fields*

tsukushi ni mo
murasaki ofuru
nobe ha aredo
naki na kanashibu
hito zo kikoenu

in Tsukushi too
are grassy fields where royal
purple grows but there's
no one here to hear my plaint
my good name taken from me

Sugawara no Michizane, Kanzō Chancellor

Murasaki ('royal purple') is *Lithospermum officinale*, or gromwell, a plant whose roots were used to make a purple dye. *Tsukushi* is another name for Chikuzen and Chikugo Provinces (now Fukuoka Prefecture) in Kyūshū, where Michizane was exiled.

The *honka* is the anonymous *Kokinshū* 867:

murasaki no
hito moto yuwe ni
musashino no
kusa ha minagara
ahare to zo miru

this single stalk of
royal purple standing on
moors of Musashi
makes me love all the other
wild grasses all the more

1698/1696 *Roads*

karukaya no
sekimori ni nomi
mietsuru ha
hito mo yurusanu
michibe narikeri

here by the roadsides
no one permits me to pass
they watch over me
like guards at the barrier
that stands in Karukaya

Sugawara no Michizane, Kanzō Chancellor

The Karukaya Barrier was near Daizai-fu in Kyūshū where Michizane lived in exile.

1699/1697 *Sea*

umi narazu
tataheru midzu no
soko made ni
kiyoki kokoro ha
tsuki zo terasan

not an ocean yet
my heart is even purer—
on the crystalline
waters of its depths let
the moon shed its bright light

Sugawara no Michizane, Kanzō Chancellor

1700/1698 *Magpies*

hikoboshi no
yukiahi wo matsu
kasasagi no
to wataru hashi wo
ware ni kasanan

would that he might lend
it to me that bridge fashioned
by the magpies for
the herdsman who waits to cross
over to meet his sweetheart

Sugawara no Michizane, Kanzō Chancellor

According to legend, the celestial lovers, the stars Altair (the herdsman) and Vega (the weaver maid), who are separated by the Amanogawa (Milky Way, or 'river of heaven'), are able to meet only once a year when the herdsman is able to cross a bridge formed by the wings of magpies.

1701/1699 *Waves*

nagareki to
tatsu shiranami to
yaku shiho to
idzure ka karaki
watatsumi no soko

of drifting logs white
waves that crash against the sands
and salt fires on shore
which is most distressing—
depths beneath the broad oceans

Sugawara no Michizane, Kanzō Chancellor

Karaki means both ‘salty, spicy’ and ‘painful, severe.’

1702/1700 *Topic unknown*

sazanami no
hirayama kaze no
umi fukeba
tsuri suru ama no
sode kaeru miyu

in Sazanami
the wind that blows from Hira
Mountain to the sea
is visible in fluttering
sleeves of the fishermen

Anonymous

Sazanami refers to the southwestern shore of Lake Biwa in Ōmi (now Shiga Prefecture), where Hira Mountain is located. This poem appears in the *Man'yōshū* (1715), where it is attributed to Tsukimoto.

1703/1701 *Topic unknown*

shiranami no
yosuru nagisa ni
yo wo sugusu
ama no ko nareba
yado mo sadamezu

because I pass my
days in this world on a beach
where white waves roll in
a child of the fisherfolk
I have no settled abode

Anonymous

The poem is included in *Wakan rōeishū* among a group of poems by “women of pleasure” (*yūjo*), where it is attributed to a “person of the sea.”

1704/1702 *For the "Fifteen-Hundred-Round Poetry Contest"*

fune no uchi	growing old among
nami no shita ni zo	the boats diving beneath the waves
oinikeru	busy lives filled with
ama no shiwaza mo	so many tasks there is no
itoma na no yo ya	leisure in the seafolk's world

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sengohyakuban no utaawase."

Other texts have *nami no uhe* (over the waves) rather than *nami no shita* (beneath the waves). The poem was inspired by a line of a Chinese poem by Ōe no Koretoki included in the *Wakan rōeishū*: "Among the boats, over the waves; such are the happy meetings of this life."

1705/1703 *Topic unknown*

sasurafuru	ever wandering
mi ha sadamataru	am I with no direction
kata mo nashi	determined as my
ukitaru fune no	goal yielding as a drifting
nami ni makasete	boat at the water's mercy

*Ōe no Masafusa, former Middle Counselor*1706/1704 *Topic unknown*

ika ni sen	what am I to do
mi wo ukibune no	burdened with sorrows of life
ni wo omomi	heavy as the freight
tsuhi no tomari ya	piled on a floating raft where
idzuku naru ran	will I weigh anchor at last

Zōga

Uki is a *kakekotoba*, meaning both 'sorrows, miseries' and 'floating.' *Tomari* (mooring) and *ukibune* (floating raft) are *engo*.

1707/1705 *Topic unknown*

ashigamo no	so difficult for
sawagu irie no	the waters of the reed-filled
midzu no e no	inlet where wild ducks
yo ni sumigataki	clamor to clear as hard is
waga mi narikeri	it for me to live in this world

Kakinomoto no Hitomaro

Sumigataki means both 'difficult to clear' and 'difficult to live.'

1708/1706 *Topic unknown*

ashigamo no	drifting grass swaying
hakaze ni nabiku	in the breeze from the fluttering
ukikusa no	wings of wild ducks in
sadamenaki yo wo	the reeds who can have trust in
tare ka tanoman	a world so unreliable

Ōnakatomi no Yoshinobu

1709/1707 *Composed on the topic 'pines on the shore'*

oinikeru	deep green are aging
nagisa no matsu no	pinces that dot these rocky shores
fukamidori	could I see hidden
shidzumeru kage wo	reflections in the depths as
yoso ni ya ha miru	something meaningless to me

Minamoto no Shitagō

The *Shitagō shū* attributes this poem to Minamoto no Tamenori (?–1011) and provides a headnote suggesting that it is a poem of grievance at not being promoted. Green was the color worn by courtiers of the Sixth Rank.

1710/1708 *Composed on 'scooping up water in the mountains'*

ashihiki no	in waters flowing
yama shita midzu ni	beneath the foot-wearying
kage mireba	mountains I glimpse my
mayu shirotahe ni	reflection eyebrows like white
ware oinikeri	linen so old have I grown

Nōin

Ashihiki no (foot-wearying [?]) is a *makurakotoba* modifying *yama* (mountains).

1711/1709 *Sent with a religious garment to someone he had heard had become a nun*

naremiteshi	the bright flowery
hana no tamoto wo	sleeves we had been accustomed
uchikaheshi	to seeing are now
nori no koromo wo	recut and sewn into this
tachi zo kahetsuru	drab robe of the holy way

Fujiwara no Michinaga, Hōjōji Lay Monk and former Regent and Chancellor

According to the *Midō Kanpaku shū*, the recipient was a daughter of Fujiwara no Michimasa who had been a lady-in-waiting to Jōtōmon'in. *Nare-* means both 'accustomed to' and 'well-worn' and functions as *engo* with *kaheshi* (changing), *tamoto* (sleeves), *koromo* (robes), and *tachi* (cutting out).

1712/1710 *Composed and sent when she took religious vows, along with the ceremonial hair ornament she had received from a consort of Former Emperor Reizei when she became a consort herself*

sono kami no	I have returned that
tama no kazashi wo	bejeweled hair ornament
uchikaheshi	I wore years ago
ima ha koromo no	and now I rely simply on
ura wo tanoman	the lining of these drab robes

Fujiwara no Senshi, Higashi Sanjōnoin

Senshi became a junior consort (*nyōgo*) to Emperor Enyū in 978. She took religious vows in 991. Her older sister Fujiwara no Chōshi was a junior consort of Emperor Reizei. This poem alludes to a parable from the Lotus Sutra in which the Buddha's teachings are compared to a jewel which has been sewn into the lining of a robe unbeknownst to its owner, ready for his use once he has become aware of it.

1713/1711 *Reply*

tsuki mo senu	unable to blend
hikari no ma ni mo	its light with that pure brilliance
magirenade	inextinguishable
oite kahereru	now grown old it has come back
kami no tsurenasa	to me how cold is this comb

Shōshi, Reizei-in Senior Empress Dowager

1714/1712 *Attached to a branch of plum blossoms and sent after Jōtōmon'in took religious vows, along with a silver box containing a rosary made of aloe wood decorated with gold*

kaharu ran	these tears that spill as
koromo no iro wo	I think about the change in
omohiyaru	color of your robe
namida ya ura no	perhaps they'll be mistaken
tama ni magahan	for jewels in the lining

Fujiwara no Kenshi, Biwa Grand Empress

Jōtōmon'in Shōshi, a daughter of Fujiwara no Michinaga and Minamoto no Rinshi, was the consort of Emperor Ichijō. She took religious vows in 1026. Kenshi, consort of Emperor Sanjō, was her younger sister. For the parable of the jewel in the lining, see 1712/1710.

1715/1713 *Reply*

magafu ran	scattered on my robe
koromo no tama ni	drops that could be seen as those

midaretsutsu
 naho mada samenu
 kokochi koso sure

jewels in the robe
 surely the awakening
 I yearn for has not yet come

Jōtōmon'in

Midare- (disordered, scattered) describes the speaker's thoughts and also functions as *engo* with *tama* (jewels), a metaphor for tears.

1716/1714 *Topic unknown*

shiho no ma ni
 yomo no uraura
 tadzunuredo
 ima ha waga mi no
 ifu kahi mo nashi

while the tide is out
 I search the inlets in each
 direction but
 nowhere do I find the shell that
 might give meaning to this life

Izumi Shikibu

This poem is one of a series of forty-three that Izumi Shikibu wrote, each beginning with one character of the Japanese reading of a Chinese verse from the *Wakan rōeishū* (789); see 624. *Kahi* means both 'shell' and 'value.'

1717/1715 *On a screen painting of Shiogama Bay*

inishihe no
 ama ya keburu to
 narinu ran
 hitome mo mienu
 shihogama no ura

those seafolk of long
 ago have all turned to smoke
 it seems for here at
 Shiogama Bay there is
 no sign of any people

Fujiwara no Teishi, Consort of Former Emperor Ichijō

For Shiogama ('salt kiln'), see 674. Teishi alludes both to the smoke from the production of salt, for which Shiogama was famous, and to the smoke from funeral pyres.

1718/1716 *Sent upon hearing that Lesser Captain Takamitsu had climbed to
Yokawa and shaved his head*

miyako yori
kumo no yahe tatsu
okuyama no
yokaha no midzu ha
sumiyokaru ran

eightfold clouds rise in
the deep mountains where waters
of Yokawa flow
clear living there must be more
pleasing than the capital

Emperor Murakami

For Fujiwara no Takamitsu (940–94), whose religious name was Nyokaku, see 1624.
Sumi- is a *kakekotoba* meaning both ‘clearing’ and ‘living.’

1719/1717 *Reply*

momoshiki no
uchi nomi tsune ni
kohishikute
kumo no yahe tatsu
yama ha sumiushi

the stone-built palace
is all I ever yearn for
in these mountains where
eightfold layers of clouds rise
it is difficult to live

Nyokaku

1720/1718 *When he had turned his back on the world and was living in a place
called Ono, Lord Narihira visited him, pushing his way through a very
deep snowfall, and composed, “How like a dream it seems. Did I ever
think . . . ?”*

yume ka to mo
nani ka omohan
uki yo woba
somukazariken
hodo zo kuyashiki

why would you think that
this is but a dream it is
rather that time when I
had not yet rejected this
cruel world that pains me so

Prince Koretaka

Ono was on the western slope of Mt. Hiei. Ariwara no Narihira's poem appears in *Ise monogatari* 83 and as *Kokinshū* 970 accompanied by this headnote:

During the time he was frequenting the palace of Prince Koretaka, the Prince shaved his head and moved to the place called Ono, and Narihira went to visit him in the First Month. Because it was at the foot of Mt. Hiei, the snow was very deep. With difficulty Narihira made his way to the hermitage and found the Prince looking bored and unhappy. When he returned to the capital, he sent this poem.

wasurete ha	forgetting for an
yume ka to zo omofu	instant how like a dream it seems
omohiki ya	did I ever think
yuki fumiwakete	that one day I would trudge through
kimi wo min to ha	drifts of snow to see my lord

1721/1719 *Sent when she was living outside the capital to someone from whom she had not heard in a long while*

kumohi tobu	winging through the clouds
kari no ne chikaki	the wild geese call as they pass
sumahi ni mo	close by my dwelling
naho tamadzusa ha	can it be no one has attached
takezu ya ariken	a precious message for me

Kishi Joō, Junior Consort

According to the "Saigū no nyōgo shū," Kishi sent this poem to Kōshi, consort of Emperor En'yū and daughter of Fujiwara no Kanemichi. Kishi alludes to the Chinese story of the messenger So Bu of the Former Han who was captured while traveling but managed to send messages to court by tying them to the legs of wild geese.

1722/1720 *Composed in the autumn before Teiji no in's abdication*

shiratsuyu ha	although pearly dew
okite kaharedo	drops have always settled and
momoshiki no	gone what misery
utsurofu aki ha	it is to have an autumn when
mono zo kanashiki	the palace itself alters

Ise

Emperor Uda was known as Teiji no in (Retired Emperor Teiji) after he abdicated in 897. *Momoshiki no* (of the hundred stones [?]), originally a *makurakotoba* for 'palace,' came to be used to mean 'palace' or 'sovereign.'

1723/1721 *Composed when he was away from the court*

amatsu kaze	heavenly winds blow
fukehi no ura ni	on the bay of Fukei
wiru tadzu no	where the cranes gather
nado ka kumowi ni	why should they not return to
kaherazaru beki	their splendid home in the clouds

Fujiwara no Kiyotada

Kiyotada had left the capital in the First Month of 956 to take up the post of governor of Kii Province. This poem praising the emperor and expressing his desire to return led to his being recalled to the capital in the Tenth Month of the same year. Fukei Bay in Kii Province (Wakayama Prefecture) was also known as Fukiage ('blowing upward'). The first two syllables of the place name, *fuke*, also mean 'blow!' and function as a *kekotoba*. *Kumowi* (seat of the clouds) is a common metaphor for the imperial court.

1724/1722 *The spring after Nijōnoin went to the Bodaijuin, Major Counselor Tsunenobu visited, recalling times past, and the next day a lady-in-waiting sent this poem*

inishihe no	was it yearning for
nareshi kumowi wo	those days among the clouds you
shinobu to ya	remember fondly
kasumi wo wakete	that led you through curtains of
kimi tadzuneken	mist to come to visit us

Anonymous

Nijōnoin (1026–1105) is Princess Shōshi, daughter of Emperor Goichijō and consort of Emperor Goreizei. The Bodaijuin was a memorial temple built for Goichijō east of Kagaragaoka in Kyoto. Nijōnoin moved nearby in 1088. Minamoto no Tsunenobu had been Major Counselor to Goichijō.

Kasumi (mist) and *kumowi* (seat of the clouds) are *engo*. *Kumowi* is a metaphor for the imperial court.

1725/1723 *To accompany a picture of Ōyodo on the sliding doors of the
Saishōshitennō-in*

ohoyodo no	at Ōyodo
ura ni karihosu	bay we reap and spread seaweed
mirume dani	fronds to dry watching
kasumi ni taete	eyes lose sight in the mist of
kaheru karigane	the geese returning home

Fujiwara no Teika

Composed for the “Saishōshitennō-in shōji no waka.”

For Ōyodo, see 1433. *Mirume*, meaning both ‘seeing eyes’ and ‘seaweed,’ links the *jo* (at Ōyodo Bay we reap and spread seaweed to dry) to the statement of the last two lines (watching eyes lose sight in the mist of the geese returning home).

1726/1724 *A reply to the monk Saikyō, who, when presenting a copy of the
Senzaishū which he had written out, wrote this waka on the paper in
which it was wrapped:*

sumi wo suri	grinding the black ink
fude wo sometsutsu	dying my brush again and
toshi furedo	again I have passed
kakiarahaseru	these many years yet I've no
koto no ha zo naki	sheaves of words to show for it

Goshirakawa, Retired Emperor

hamachidori	if the beach plovers
fumioku ato no	scatter their prints thickly on
tsumorinaba	the sands will they not
kahi aru ura ni	some day find a bay that rewards
ahazarama ya ha	their efforts with sweet shells

The *Senzaishū*, the seventh imperial anthology, had been ordered by Goshirakawa. Saikyō laments that none of his poems had been included in the *Senzaishū*. *Kahi* means both ‘avail, usefulness’ and ‘shells.’

1727/1725 *When Jōtōmon'in was at the Kayanoin, there was an imperial excursion there, and they viewed the waterfall that had been diverted into the garden*

takitsu se ni	how easy to see
hito no kokoro wo	the hearts of those who live by
miru koto ha	these rushing waters
mukashi ni ima mo	unchanged today from what
kaharazarikeri	they were so long ago

Gosuzaku, Retired Emperor

Jōtōmon'in Shōshi, Consort of Ichijō and daughter of Fujiwara no Michinaga, was the mother of Gozuzaku. The Kayanoin mansion lay between the Naka and Ōi gates, two of the twelve gates around the imperial palace compound.

The honka is *Shūishū* 445 by Ise:

otohagaha	Otoha River
sekiirete otosu	how easily we can see
takitsu se ni	the hearts of those who
hito no kokoro no	created the rushing waters
mie mo suru kana	that fall from this damned-up flow

1728/1726 *When the Goshūishū was being compiled by Supernumerary Middle Counselor Michitoshi, Suō no Naishi asked to see "just a part," and so he sent part that was still in draft "for her approval" and she sent this poem in reply*

asakaranu	clearly I can see
kokoro zo miyuru	that your heart is not shallow
otohagaha	though these are not those
sekireshi midzu no	waters of Otoha River
nagare naranedo	damned up to rush this way

Suō no Naishi

The honka is *Shūishū* 445 by Ise; see 1727/1725. Fujiwara no Michitoshi completed the fourth imperial anthology, the *Goshūishū*, in 1086, at the request of Emperor Shirakawa.

For Otoha River, see 1055.

1729/1727 *Commanded to present some waka, he wrote out poems by Tadamine and others, including this among them*

koto no ha no	through rustling sheaves of
naka wo nakunaku	words I searched tears streaming from
tadzunureba	my eyes caught up in
mukashi no hito ni	memories I came upon
ahimitsuru kana	that loved one of long ago

Mibu no Tadami

Tadami was ordered by Emperor Murakami to collect poems for possible inclusion in the *Gosenshū* in 951. Tadamine, one of the compilers of the *Kokinshū*, was Tadami's father.

1730/1728 *Composed expressing the feelings of a woman entertainer*

hitorine no	sleeping all alone
koyohi mo akenu	this night too has brightened to
tare to shi mo	dawn had I someone
tanomaba koso ha	to count on then I might blame
konu mo uramine	him for not having come to me

Fujiwara no Tametada

1731/1729 *On seeing Ōe no Takachika, who had newly been permitted entry to the imperial residence, descend to the deep grass of the garden and perform the ceremonial dance of gratitude*

kusa wakete	in the happiness
tachiwiru sode no	I feel seeing these sleeves rise
ureshisa ni	and fall parting deep
taezu namida no	grasses ceaselessly dew drop
tsuyu zo koboruru	tears well up and overflow

Akazome Emon

Takachika was the son of Akazome Emon and Ōe no Masahira. Only courtiers appointed to the higher court ranks were permitted to enter the Seiryōden, the imperial residence hall at the palace.

Tachiwiru (standing and sitting) refers to the action of the dance and also modifies *sode* (sleeves [rising and falling]). *Tsuyu* (dew) and *kusa* (grass) are *engo*.

1732/1730 *Sent while convalescing from an illness in the autumn to someone who had come to visit from time to time*

ureshisa ha	surely I'll never
wasure ya wa suru	forget that sweet happiness
shinobugusa	grasses of longing
shinoburu mono wo	how I yearn to see you on
aki no yufugure	autumn evenings such as this

Ise no Taiifu

For *shinobugusa* (grasses of longing), see 64.

1733/1731 *Reply*

aki kaze no	if the autumn winds
otosezariseba	were silent and never came
shiratsuyu no	calling would this white
noki no shinobu ni	dew cling like memories to
kakaramashi ya ha	longing grasses on the eaves

Minamoto no Tsunenobu, Major Counselor

For *shinobu* (longing grasses), see 64. *Otosezariseba* means both 'if did not visit' and 'if [the wind] made no sound,' while *kakaramashi ya ha* (would it cling) refers to both the dew drops on the grass and the memories.

1734/1732 *Once when Naritoki was visiting a certain woman's house, she met Major Captain Asateru and talked all night long. Naritoki sent this the following morning*

shinobugusa	a heavy dew has
ikanaru tsuyu ka	settled on longing grasses
okitsu ran	this morning it seems
kesa ha ne mo mina	for all has been washed clean and
araharenikeri	even the roots can be seen

Fujiwara no Naritoki, Minister of the Right

For *shinobugusa* (longing grasses), see 64. The poem is included in the personal poetry collection of Fujiwara no Asateru, the *Asateru shū*, where it is attributed to him and addressed to the woman he was visiting, and the reply, *Shinkokinshū* 1735/1733 below, is attributed to the woman. *Araharenikeri* means both 'are washed' and 'has been made clear,' and refers to both the grasses washed clean by the dew and the existence of another suitor that has been clearly revealed. *Kusa* (grass), *tsuyu* (dew), and *ne* (roots) are *engo*. *Shinobu* means 'to do secretly' as well as 'to yearn,' while *ne* means both 'root' and 'sleep.'

1735/1733 *Reply*

asadjifu wo	if I had not come
tadzunezariseba	to visit this stand of reeds
shinobugusa	would I have seen those
omohikiken	dew drops that settled upon
tsuyu wo mimashi ya	secret grasses of longing

Fujiwara no Asateru, Minister of the Left

According to the *Asateru shū*, this poem was written by a woman Asateru was visiting. For *shinobugusa* (grasses of longing), see 64. *Shinobugusa*, *asadjifu* (short reeds), *oki* (settling) and *tsuyu* (dew) are *engo*.

1736/1734 *Composed to express the feelings of someone who was ill*

nagarahen	like dew drops I know
toshi mo omohanu	that surely this body will

tsuyu no mi no
sasuga ni kien
koto wo koso omohe

not last for many
years it too will fade away
as I ponder my sad fate

Anonymous

According to the *Koma no Myōbu shū*, this poem was composed by Lord Horikawa, a son of Fujiwara no Kanemichi, who had taken Buddhist vows. *Kien* (will vanish) and *tsuyu* (dew) are *engo*.

1737/1735 *Reply*

tsuyu no mi no
kieba ware koso
sakidatame
okuren mono ka
mori no shitakusa

if that frail dew drop
body were to fade away
I would be gone first
for could they linger on these
grasses sheltered by the grove

Koma no Myōbu

The author was in the service of Horikawa Chūgū, daughter of Fujiwara no Kanemichi and consort of Emperor En'yū.

Shitakusa (lower grasses) and *tsuyu* (dew) are *engo*. The last line is an expression of the speaker's gratitude to the recipient of the poem for his protection.

1738/1736 *Topic unknown*

inochi dani
araba mitsu beki
mi no hate wo
shinoban hito no
naki zo kanashiki

if you were to live
on then I know you would grieve
when my life came to
its end how sad to think there
might be no one to yearn for me

Izumi Shikibu

This poem is one of a series Izumi Shikibu composed, beginning each with one character from the Japanese reading of a Chinese verse, *Wakan rōeishū* 789; see 624.

1739/1737 *When Gyōson was indisposed, a holy man he had come to know came to visit him*

sadamenaki
mukashigatari wo
kazofureba
waga mi mo kazu
irinu beki kana

when I count those I've
known of whom I could tell tales
of this unsettled
world surely I must include
my own self in that number

Gyōson, Major Archbishop

1740/1738 *When presenting a fifty-poem sequence*

yo no naka no
hareyuku sora ni
furu shimo no
uki mi bakari zo
okidokoro naki

in this world of ours
where brightening skies leave no
place for shimmering
frost to linger my aged
body finds no place to rest

Jien, former Major Archbishop

This poem was composed for the “Rōnyaku gojisshu utaawase.”

Neither the frost nor the speaker (whose white hair is suggested by the frost) have a place to settle (*okidokoro*). *Furu* (to form [of frost], or fall) also has the meaning ‘to grow old.’ *Hareyuku* (to clear), *sora* (sky), *furu* (to fall), *shimo* (frost), and *oki* (settling) are *engo*.

1741/1739 *Composed at Mudōji at a time when he was indisposed*

tanomikoshi
waga furudera no
koke no shita ni
itsu shika kuchin
na koso oshikere

this aged temple
to which I have clung so long
soon I too shall lie
beneath its mossy ground my
precious name to rot away

Jien, former Major Archbishop

Mudōji was Jien's residence on Mt. Hiei. *Kuchin* (will rot), *koke* (moss) and *furudera* (aged temple) are *engo*.

1742/1740 *Topic unknown*

kurikaheshi	when time and again
waga mi no toga wo	I try to count the number
motomureba	of my sins not least
kimi mo naki yo ni	is wandering through life in
meguru narikeri	a world where you are missing

Gyōson, Major Archbishop

According to the *Gyōson daisōjō shū*, this poem was written after the death of Gyōson's nephew, Prince Sanehito (1071–85). *Kurikaheshi* (repeating) and *meguru* (to repeat, to come around, to return) are *engo*.

1743/1741 *Topic unknown*

ushi to ihite	though complaining of
yo wo hitaburu ni	life's hardships you do not rush
somukaneba	to reject the world
mono omohi shiranu	is it that you are someone
mi to ya narinan	who does not know true sorrow

Kiyowara no Motosuke

1744/1742 *Topic unknown*

somukedomo	though I've rejected
ame no shita wo shi	all that lies beneath the skies
hanareneba	from which the rains pour
idzuku ni mo furu	however far I may flee
namida narikeri	my tears continue to fall

Anonymous

Ame means both 'skies' and 'rain,' and it functions as *engo* with *furu* (to fall).

1745/1743 *During the Engi Era, the Lady Chamberlain Takumi sent this upon seeing, at the White Horse Banquet, a constable about to admonish someone who was letting a crimson robe show beneath the curtains of a carriage*

ohozora ni	if forbidden that
teru hi no iro wo	brilliant color glowing sun
isamete mo	in the broad skies who
ame no shita ni ha	then would live on here beneath
tare ka sumu beki	the dismal rainy heavens

Takumi, Lady Chamberlain

The Engi Era encompassed the reign of Emperor Daigo (r. 897–930). The White Horse Banquet Festival (*Aoumi no sechie*), which took place on the seventh of the First Month, was based on a Chinese belief that seeing a white or blue-grey (*ao*) horse would prevent illness during the next year. Crimson robes were permitted only to members of the imperial family.

Hi no iro means both 'crimson color' and 'color of the sun.' *Ame* means both 'heavens' and 'rain' and functions as *engo* with *ohozora* (broad skies) and *hi* (sun).

1746/1744 *Feeling lonely while ill and in seclusion in Uzumasa*

kaku shitsutsu	lingering here like
yufube no kumo to	this were I to become one
nari mo seba	with the evening clouds
ahare kakete mo	ah who then might there be to
tare ka shinoban	think of me with sympathy

Suō no Naishi

The Shingon temple Kōryūji, located in Uzumasa, Ukyō-ku, Kyoto, was also known as Uzumasadera.

The phrase *yufube no kumo to nari*, 'becoming one with the evening clouds,' suggests cremation.

1747/1745 *Topic unknown*

omohanedo
yo wo somukan to
ifu hito no
onaji kazu ni ya
ware mo naru ran

can it be that I
too must be counted among
those people who with
no conviction merely mouth
the words I'll reject the world

Jien, former Major Archbishop

1748/1746 *Topic unknown*

kazu naranu
mi wo mo kokoro no
mochigaho ni
ukarete ha mata
kaherikinikeri

of no account among
those of the world am I yet
my heart this poseur
drifts away in thrall to those
delights then comes home again

Saigyō

1749/1747 *Topic unknown*

oroka naru
kokoro no hiku ni
makasete mo
sate sa ha ika ni
tsuhi no omohi ha

yielding to the pull
on my foolish heart of this
vain world's enticements
ah then how will it be at
the end my final resolve

Saigyō

1750/1748 *Topic unknown*

toshi tsuki wo
ikade waga mi ni
okuriken
kinofu no hito mo

these years and months that
have been granted me how has
this come about in
a world in which those I saw

kefu ha naki yo ni

yesterday are no more today

*Saigyō*1751/1749 *Topic unknown*

ukegataki

floating to the top

hito no sugata ni

where they may obtain human

ukabiidete

form so difficult

korizu ya tare mo

to achieve failing to learn

mata shidzumu beki

from this must they sink once more

Saigyō

According to the *Sankashū*, this poem was composed “upon seeing a hell painting,” a painting depicting the suffering of those whose karma had led them to rebirth in that realm. Buddhist doctrine of the six paths (six realms, or forms, of transmigration), or *rokudō*, taught that one had to be born into the higher human realm on the way to achieving enlightenment. The six paths into which unenlightened beings may be reborn are: the realms of hell, of hungry ghosts, of animals, of warriors (*asura*), of humans, and of gods (*devas*).

1752/1750 *When Prince Shukaku asked him to compose a fifty-poem sequence*

somukite mo

although I've turned my

naho uki mono ha

back on it still this world brings

yo narikeri

misery for my

mi wo hanaretaru

heart is not something that is

kokoro naraneba

separable from my body

Jakuren

Composed for the “Omuro gojishshu.”

1753/1751 *Composed on ‘personal grievances’*

mi no usa wo

what can they do those

omohishirazu ha

who do not even know of

ikaga sen
 itohinagara mo
 naho sugusu kana

the body's torment
 even I who hate this world
 continue living in it

Jakuren

1754/1752 *Composed on 'personal grievances'*

nanigoto wo
 omofu hito zo to
 hito tohaba
 kotahenu saki ni
 sode zo nurubeki

what might it be that
 weighs so on that person's thoughts
 someone may ask but
 before he can even start
 to reply his sleeves are drenched

Jien, former Major Archbishop

1755/1753 *Composed on 'personal grievances'*

itadzura ni
 suginishi koto ya
 nagekaren
 ukegataki mi no
 yufugure no sora

should I now regret
 that I have passed my whole life
 aimlessly in this
 human body so difficult
 to attain sky at evening

Jien, former Major Archbishop

Yufugure no sora, 'sky at evening,' suggests the approaching end of the speaker's life.

1756/1754 *Composed on 'personal grievances'*

uchitaete
 yo ni furu mi ni ha
 aranedomo
 aranu sudji ni mo
 tsumi zo kanashiki

I am not one who
 has passed his life in this world
 cut off from the Path
 yet how tragic that sins pile up
 even on this road I walk

Jien, former Major Archbishop

Tsumi means both 'sins' and 'piling up.'

1757/1755 *Composed at the Poetry Bureau on 'personal grievances'*

yamazato ni	dilapidated
chigirishi iho ya	now is that mountain village
arenu ran	hut to which I made
mataren to dani	a vow never did I think
omohazarishi wo	it would have to wait for me

Jien, former Major Archbishop

1758/1756 *Composed at the Poetry Bureau on 'personal grievances'*

sode no oku	though I pretend these
tsuyu woba tsuyu to	drops that settle on my sleeves
shinobedomo	are really dew will
nareyuku tsuki ya	the moon their old companion
iro wo shiru ran	not descry their true color

Minamoto no Michitomo, Commander of the Right Gate Guards

Oku (to settle) and *tsuyu* (dew) are *engo*. Michitomo alludes to the belief that tears of sorrow (often called 'tears of blood') are crimson.

Michitomo may be alluding to *Kokinshū* 258 by Mibu no Tadamine:

aki no yo no	are these merely dew
tsuyu woba tsuyu to	drops of an autumn night or
okinagara	have the red tears of
kari no namida ya	the wild geese dyed the fields with
nobe wo somuran	the myriad hues of fall

1759/1757 *Composed at the Poetry Bureau on 'personal grievances'*

kimi ga yo ni	if I had not been
ahazu wa nani wo	born in this reign of my lord
tama no wo no	what thread might hold all

nagaku to made ha
woshimareji mi wo

life's jeweled moments so that
I should not regret its length

Fujiwara no Teika

Tama (jewel) also means 'soul, spirit,' and *tama no wo* (jeweled thread) is a metaphor for life. *Nagaku* (lengthy) refers both to the thread and to the speaker's life.

The *honka* is the anonymous *Kokinshū* 483:

kataito wo
konata kanata ni
yorikakete
ahazu wa nani wo
tama no wo ni semu

if unlike these strands
twisted tightly together
to string these jewels
we can never meet what thread
will hold my spirit to life

1760/1758 *Composed at the Poetry Bureau on 'personal grievances'*

ohokata no
aki no nezame no
nagaki yo mo
kimi wo zo inoru
mi wo omofu tote

my prayer for you
my lord is a reign long as
the waking hours of
a long autumn night this is
my fervent hope as your liege

Fujiwara no Ietaka

Nagaki (long) modifies both *nezame* (awakening from sleep) and *yo* (night).

1761/1759 *Composed at the Poetry Bureau on 'personal grievances'*

waka no ura ya
okitsu shihoahi ni
ukabiidzuru
ahare waga mi no
yorube shirase yo

at Poetry Bay
drifting into the offing
where tidal currents
converge please let me know where
I may find my own haven

Fujiwara no Ietaka

Poetry Bay is a literal translation of Wakanoura, a bay south of Wakayama City in Wakayama Prefecture. The convergence of the currents is a metaphor for the gathering of poets, which Ietaka hopes to join with this invocation to the gods of poetry.

The *honka* is the anonymous *Kokinshū* 910:

watatsumi no
okitsu shiho ahi ni
ukabu awa no
kienu mono kara
yoru kata mo nashi

the bubbles that drift
where the currents of the broad
ocean converge float
quietly and linger there
though they too have no safe harbor

1762/1760 *Composed at the Poetry Bureau on 'personal grievances'*

sono yama to
chigiranu tsuki mo
aki kaze mo
susumuru sode ni
tsuyu koboretsutsu

neither the moon nor
the autumn wind vowed to meet
me on that mountain
yet they visit my sleeves where
dew drops spill to urge me on

Fujiwara no Ietaka

1763/1761 *Composed at the Poetry Bureau on 'personal grievances'*

kimi ga yo ni
aheru bakari no
michi ha aredo
mi woba tanomazu
yuku suwe no sora

though I've taken paths
that have allowed me to bask
in my lord's favor
empty skies lie before me
my life still unpredictable

Fujiwara no Masatsune

1764/1762 *Composed at the Poetry Bureau on 'personal grievances'*

woshimu tomo
namida ni tsuki mo
kokoro kara
narenuru sode ni

I cannot regret
its passing I hate autumn
for the teardrops my
sleeves have grown accustomed to

aki wo uramite

bear drawn from moon and heart

*Daughter of Shunzei, Master of the Palace Quarters of the Grand Empress**Namida* (tears) contains the word *nami* (not) and functions as a *kakekotoba*.1765/1763 *For the "Fifteen-Hundred-Round Poetry Contest"*

ukishidzumi
 kon yo ha sate mo
 ika ni zo to
 kokoro ni tohite
 kotahekanenuru

rising or sinking
 which shall be my fate in that
 world to come though I
 inquire of my own heart it
 is unable to answer

Fujiwara no Yoshitsune, Regent and Chancellor

Composed for the "Sengohyakuban no utaawase."

Buddhism teaches that there are six paths (*rokudō*) into which living beings may be reborn in the cycle of transmigration based on one's karma: the realms of hell, of hungry ghosts, of beasts, of *asura* (warriors), of humans, and of *deva* (gods).

1766/1764 *Topic unknown*

ware nagara
 kokoro no hate wo
 shiranu kana
 suterarenu yo no
 mata itohashiki

I myself cannot
 determine the destiny
 of my flighty heart—
 this world I'm unable to
 leave is still hateful to me

*Fujiwara no Yoshitsune, Regent and Chancellor*1767/1765 *Topic unknown*

oshikaheshi
 mono wo omofu ha
 kurushiki ni
 shirazugaho nite

unendurable it
 is to sink time and again
 into these sad thoughts
 must I go on in this world

yo wo ya sugimashi with the pretense all is well

Fujiwara no Yoshitsune, Regent and Chancellor

1768/1766 *On 'personal grievances' when composing a fifty-poem sequence*

nagarahete	surviving in this
yo ni sumu kahi ha	world where existence has no
nakaredomo	real advantage as
uki ni kahetaru	recompense for suffering
inochi narikeri	we're granted these very lives

Cloistered Prince Shukaku

Composed for the "Omuro gojisshu."

1769/1767 *On 'personal grievances' when composing a fifty-poem sequence*

yo wo suturu	still this heart has no
kokoro ha naho zo	intention of abandoning soon
nakarikeru	this world of sorrow
uki wo ushi to ha	though I have come to know just
omohishiredomo	how painful suffering is

Fujiwara no Kanemune, Supernumerary Middle Counselor

Composed for the "Omuro gojisshu."

1770/1768 *Composed on 'personal grievances'*

suteyaranu	although my body
waga mi zo tsuraki	is tormented I cannot
sari tomo to	resolve to relinquish
omofu kokoro ni	it I'll entrust my choice of
michi wo makasete	path to my optimistic heart

Fujiwara no Kinhira, Middle Captain of the Left Guards

1771/1769 *Topic unknown*

ukinagara
areba aru yo ni
furusato no
yume wo utsutsu ni
samashikanete mo

how painful it is
yet as long as I live in
this world it will be
difficult to awaken from
precious dreams of my old home

Anonymous

Furu is a *kakekotoba* meaning both 'to pass [time]' and 'old [home].'

1772/1770 *Topic unknown*

ukinagara
naho woshimaruru
inochi kana
nochi no yo tote mo
tanominakereba

painful it is and
yet somehow this sad life is
precious to me for
I cannot count on finding
happiness in future lives

Minamoto no Moromitsu

1773/1771 *Topic unknown*

saritomo to
tanomu kokoro no
yukusuwe mo
omoheba shiranu
yo ni makasu ran

heedless of sorrow
my heart's ever hopeful though
I know not where its
destiny lies entrusting
my fate to a yet-unknown life

Kamo no Sueyasu

1774/1772 *Topic unknown*

tsukudzuku to
omoheba yasuki
yo no naka wo

deep reflection leads
to the realization that
this is a world where

kokoro to nageku
waga mi narikeri

one might be at peace but my
own heart brings me anguish

Arakida no Naganobu

1775/1773 *When the former Lay Monk and Regent requested hundred-poem sequences*

kahabune no
noboriwadzurafu
tsunadenaha
kurushikute nomi
yo wo wataru kana

dragging river boats
laboriously upstream
tugging on tow ropes—
as painfully do I make
my crossing of this life's straits

Fujiwara no Yorisuke, Minister of the Punishments Ministry

Composed for the “Udaijin no ie no hyakushu” of 1178/7.

Kahabune (river boat) and *wataru* (to cross) are *engo*. The first three lines (tow ropes we tug on laboriously to tow river boats) are a *jo* linked to the last two lines by the *kakekotoba kurushikute* (painfully)/*kuru* (to reel).

1776/1774 *Topic unknown*

oiraku no
tsukihi ha itodo
hayasegaha
kaheranu nami ni
nururu sode kana

how quickly these sad
months and years of aging pass
swift as the river
currents whose ever-advancing
waves inundate my sleeves

Kakuben, Major Bishop

Hayasegaha (swift-current river) is a *kakekotoba*: *haya* (swift) also functions grammatically with *tsukihi* (days and years). *Nami* (waves) suggests *namida* (tears).

1777/1775 *A poem to accompany a hundred-poem sequence composed and sent to the home of Minamoto no Ienaga for his perusal*

kakinagasu	these leaves of words cast
koto no ha wo dani	swirling upon the waters
shidzumu na yo	do not let them sink
mi koso kakute mo	though I meet my end this way
yamagaha no midzu	waters of the mountain stream

Fujiwara no Yuki Yoshi

Ienaga was Chief Recorder (*kaikō*) of the Poetry Bureau during the compilation of the *Shinkokinshū*.

Kakinagasu means both 'written and broadcast' and 'stirred up and set floating.' *Kakinagasu* (stirred up and set floating), *ha* (leaves), *shidzumu* (to sink), and *yamagaha* (mountain stream) are *engo*. *Yama-* is a *kakekotoba*, meaning both 'ceasing' and 'mountain.'

1778/1776 *Unable to achieve his hopes in life, he was living in seclusion with no contact with the shrine when he wrote this upon looking at the heartvine*

mireba madzu	when I see them my
itodo namida zo	tears overflow garlands of
morokadzura	fragile heartvine trail—
ika ni chigirite	what pledges from the past have
kakehanareken	led to parting of the ways

Kamo no Chōmei

Chōmei's hopes for promotion to the post his father had held, that of Assistant Chief Priest (*negi*) at the Lower Kamo Shrine, had been frustrated. For the heartvine (*afuhi*), see 182.

Morokadzura were decorations of heartvine entwined with branches of the *katsura* (*Cercidiphyllum japonicum*) used on screens, pillars, headdresses, etc., at the Kamo Festival. *Morokadzura* contains a *kakekotoba*: *moro-* also suggests *moroshi* (weak). The intensifying prefix *kake-* also means 'hanging, attaching' and functions as *engo* with *morokadzura*.

1779/1777 *Topic unknown*

onajiku ha
are na inishihe
omohiide no
nakareba totemo
shinobazu mo nashi

if it's all the same
I'd rather have them even
if I had no good
memories could I ever
not yearn for those days of old

*Minamoto no Suekage*1780/1778 *Topic unknown*

idzuku ni mo
sumarezu ha tada
sumade aran
shiba no ihori no
shibashi naru yo ni

there is nowhere I
can spend my life and so I'll
not settle anywhere
in this world impermanent
as a fragile brushwood hut

Saigyō

Shiba no ihori no (of the brushwood hut) is a *jo* linked to *shibashi naru yo* (this impermanent world) by the repetition of the syllables *shiba*.

1781/1779 *Topic unknown*

tsuki no yuku
yama ni kokoro wo
okuriirete
yami naru ato no
mi wo ika ni sen

I shall send my heart
beyond those mountains the moon's
destination but
what will become of me in
the bleak darkness left behind

Saigyō

The moon sets in the west where the Pure Land Paradise of the Buddha Amida was believed to be located.

1782/1780 *One of a fifty-poem sequence*

omofu koto
nado tofu hito no
nakaru ran
afugeba sora ni
tsuki zo sayakeki

why is there no one
to ask me about the things
that weigh on my mind
when I gaze up at the sky
the radiant moon glows bright

Jien, former Major Archbishop

The poem was composed for the “Rōnyaku gojisshu.”

1783/1781 *One of a fifty-poem sequence*

ika ni shite
ima made yo ni ha
ariake no
tsukisenu mono wo
itofu kokoro ha

how is it that I
have lived on until now in
this sad world never
exhausting the loathing my
heart feels bright moon at daybreak

Jien, former Major Archbishop

Ariake (daybreak) contains the word *ari* (existing [in the world]). *Ariake no* (of daybreak) is a *jo* linked to *tsukisenu* (unending, not exhausted) by a second meaning of *tsuki*, ‘moon.’

1784/1782 *A reply to Saigyō, who had come to the capital from his mountain village and said, “This is the very month and day I took religious vows long ago”*

uki yo ideshi
tsuki hi no kage no
megurikite
kaharanu michi wo
mata terasu ran

once again it’s come
around light of the month and
day you left this sad
world it seems that radiance
still illuminates your path

Jien, former Major Archbishop

Tsuki hi means both ‘month and day’ and ‘moon and sun.’

[1783] *For a poetry contest at the Grand Shrine*

ohozora ni
chigiru omohi no
toshi mo henu
tsuki ni mo ukeyo
yukusuwe no sora

to the broad heavens
I have sent my prayers and
thoughts these many years
oh sun and moon receive them
in the sky at journey's end

Emperor Gotoba

Composed for the "Daijingu no utaawase" of 1208. The sun goddess Amaterasu is enshrined at the Grand Shrine at Ise.

This poem was added by Gotoba some time after the official completion of the *Shinkokinshū* and is not included in some manuscripts.

1785/1784 *Sent to Senshin, former Bishop, who had gone to the western provinces*

hito shirezu
sonata wo shinobu
kokoro woba
katabuku tsuki ni
taguhete zo yaru

this lonely heart that
yearns in secret for one so
far away I will
send along with the bright moon
that slips down the western sky

Prince Shōnin

Senshin, son of Fujiwara no Chikataka and a Taira mother, was a relative of Tokiko, wife of Taira no Kiyomori. He had fled the capital with the Taira clan in 1183 and was exiled after the battle of Dannoura.

1786/1785 *A reply to the former Major Archbishop Jien, who had written saying how difficult it was to write everything he wanted to say in a letter*

michinoku no
ihade shinobu ha
ezo shiranu
kakitsukushite yo

in Michinoku's
Iwade Shinobu if
you yearn in silence
none can know send a letter

tsubonoishibumi

Tsubonoishibumi

Minamoto no Yoritomo, former Major Captain of the Right

Michinoku was a designation for the northern provinces of Echizen, Etchū, and Mutsu.

The exclamation *ezo* (well, then) also functions as an adverb expressing potential as well as being the name given some of the peoples of northern Japan. *Iwade* (not saying) and *shinobu* (yearning) also refer to place names (Iwate and Shinobu) in Michinoku, while Tsubonoishibumi is said to be a stone monument near present-day Tanmabayashi, Kamikita-gun, Aomori Prefecture. The last two syllables of Tsubonoishibumi, *fumi*, can also mean 'letter.'

1787/1786 When the things of the world were proved to be impermanent

kefu made ha
hito wo nagekite
kurenikeri
itsu mi no uhe ni
naran to suran

until today I've
passed each day grieving for all
those loved ones now gone
wondering when I would be
among those that others mourn

*Ōe no Yoshitoku**1788/1787 Topic unknown*

michishiba no
tsuyu ni arasofu
waga mi kana
idzure ka madzu ha
kien to suran

my own self vying
with dew drops on the grasses
along the roadside
which of us I wonder will
be the first to fade away

Fujiwara no Saneyori, Lord Seishin

Tsuyu (dew) and *kien* (will fade) are *engo*.

1789/1788 Topic unknown

nani to ka ya
kabe ni ofu nara

what is it again—
the name of that vine that grows

kusa no na yo
sore ni mo tagufu
waga mi narikeri

on the crumbling walls—
I am one who shares with it
a true similarity

Fujiwara no Seishi, Kōkamon'in

The plant obliquely referred to in the poem is the *itsumadegusa* (*Hedera rhombea*), a type of evergreen climbing ivy whose name literally means 'grass [that will last] until when?'

1790/1789 *Topic unknown*

koshikata wo
sanagara yume ni
nashitsureba
samuru utsutsu no
naki zo kanashiki

all those times past are
now only dreams chimera
of what once was how
sad that there is no reality
to which I can awaken

Fujiwara no Sukezane, Provisional Middle Counselor

1791/1790 *Seeing a burnt pine tree*

chitose furu
matsu dani kuyuru
yo no naka ni
kefu tomo shirade
tateru ware kana

even a pine tree
that can live a thousand years
turns to smoldering
embers standing not knowing
if this day may be my last

Shōkū

Matsu (pine) and *tateru* (standing) are *engo*.

1792/1791 *Topic unknown*

kazu narade
yo ni suminoe no
miwotsukushi

of no account in
this world I live humbled at
pine-clad Suminoe

itsu wo matsu tomo
naki ni narikeri

no goal in sight for which I
might gauge the channel's depths

Minamoto no Toshiyori

The poem was composed for the “Horikawa-in ensho no utaawase.”

The toponym Suminoe (see 714) incorporates the word *sumi*- (living). *Miwotsukushi* (channel gauge) also means ‘body broken, exhausted.’ *Matsu* (to await) also means ‘pine’ and functions as *engo* with Suminoe, which was famous for pine trees.

1793/1792 *Topic unknown*

ukinagara
hisashiku zo yo wo
suginikeru
ahare ya kakeshi
sumiyoshi no matsu

though sorrow-laden
I've languished these many years
in this sad world have
the pines of Sumiyoshi
protected me all this time

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Gosha hyakushu” of 1190.

For Sumiyoshi, see 396. The god of the Sumiyoshi Shrine is the patron of poetry, and the Sumiyoshi pines were a symbol of long life.

1794/1793 *On ‘wind in the pines’ for the “Kasuga Shrine Poetry Contest”*

kasuga yama
tani no umoregi
kuchinu tomo
kimi ni tsugekose
mine no matsu kaze

Kasuga Mountain
in its valleys lie buried
logs decaying go
and report this to my lord
wind from the pines on the peaks

Fujiwara no Ietaka

Composed for the “Kasuga no yashiro no utaawase.” The Kasuga Shrine in Nara was the tutelary shrine of the Fujiwara family.

1795/1794 *On 'wind in the pines' for the "Kasuga Shrine Poetry Contest"*

nani to naku	no special sorrows
kikeba namida zo	are mine and yet when I hear
koborenuru	it tears overflow
koke no tamoto ni	pine wind that comes to call on
kayofu matsu kaze	these waiting moss-colored sleeves

Gishūmon'in no Tango

Composed for the "Kasuga no yashiro no utaawase."

Matsu (pine) also suggests 'waiting' for a lover, as does *kayofu*, 'to go back and forth' or 'to pay frequent visits.'

1796/1795 *Included when writing long poems, etc., in 'reed hand' in a booklet*

mina hito no	others now have all
somukihatenuru	turned their backs upon this world
yo no naka ni	while I live on at
furu no yashiro no	Furu shrine what shall I do
mi wo ika ni sen	with this old body of mine

Kishi Joō, Junior Consort

Reed hand (*ashide*) has two possible meanings: a method of combining picture and text in which characters take the shape of objects, or the scattering of lines of text irregularly across the page.

Furu in Nara Prefecture was the site of the Isonokami Shrine. *Furu* also means 'to grow old' and 'to pass time.' Kishi Joō accompanied her daughter, Princess Kishi, to Ise in 974 and took Buddhist vows in 980.

1797/1796 *A poem sent on the day of the Special Festival after those who had earlier served as dancers at the festival had advanced to Fourth Rank*

koromode no	reflected in blue
yamawi no midzu ni	waters of the mountain well
kage mieshi	sleeves of dancing robes
naho sono kami no	ah how fondly I recall

haru zo kohishiki

now that spring of long ago

Fujiwara no Sanekata

The Special Festival (*Rinji Sai*) was held at the Iwashimizu Hachiman Shrine on the middle Day of the Horse in the Third Month. It included a program of song and dance performed by members of the Imperial Bodyguards.

Yamawi means 'mountain spring' and also refers to the indigo used to dye the dancers' robes.

1798/1797 *Reply*

inishihe no
yamawi no koromo
nakariseba
wasuraruru mi to
nari ya shinamashi

had there been no robe
dyed indigo for dancing
in days gone by would
I now simply be one whom
everyone has forgotten

Fujiwara no Michinobu

1799/1798 *At the time of the Great Thanksgiving Festival in the reign of Goreizei, she wove hikage cords and sent them to the residence of Lord Sanemoto. Recalling the previous reign, she also sent this poem*

tachinagara
kite dani miseyo
womigoromo
akanu mukashi no
wasuregatami ni

just for a moment
please come and show them to me
these festival robes
a keepsake of days gone by
so difficult to forget

Kaga no Saemon

For the Great Thanksgiving Festival, see 724. Goreizei reigned from 1045 to 1068. Sanemoto was a member of the Minamoto clan, son of Tsunefusa. The previous emperor was Gosuzaku, who had reigned from 1036 to 1045.

Streamers of stems of *hikagegusa* ('sunlight grass'; *Lycopodium clavatum*) or artificial streamers woven of white and green cords were used as decorations for the festival, trailing from ornamental hairpins. *Tachinagara* (while standing) suggests a brief visit. *Tachi-* means both 'standing' and 'cutting [cloth]'; *kite* both 'coming' and

‘wearing’; and *-gatami/katami* both ‘difficult’ and ‘keepsake.’ *Tachi-* (cutting), *kite* (wearing), and *womigoromo* (festival robe) are *engo*.

1800/1799 *On perusing the poems the morning after he had given the command to compose on the topic ‘hearing crickets shrill on an autumn night’*

aki no yo no	as day is breaking
akatsukigata no	after a long autumn night
kirigirisu	chirping crickets would
hitodzute narade	that I myself had heard them and
kikamashi mono wo	not just been told of their cries

Emperor Murakami, Tenryaku sovereign

For the *kirigirisu* cricket, see 472.

1801/1800 *On ‘autumn rain’*

nagametsutsu	gazing on at rains
waga omofu koto ha	endless as my thoughts all day
higurashi ni	long like cicadas’
noki no shidzuku no	cries the endless dripping from
tayuru yo mo nashi	the eaves is unremitting

Prince Tomohira, Minister of the Central Affairs Ministry

Nagame means both ‘gazing’ and ‘long rains,’ while *higurashi* means both ‘all day long’ and *Tanna japonensis*, a variety of cricket.

(1992)/1801 *Topic unknown*

midzuguki no	there in the faintest
naka ni nokoreru	brushstrokes it lingers still voice
taki no kowe	of the waterfall
itoshimo samuki	the sharp wind of autumn grows
aki no kaze kana	ever more bitterly cold

Ōnakatomi no Yoshinobu

This poem was eliminated from some editions of the *Shinkokinshū*. Other versions of the poem have *tama no kowe* (jeweled voice) or *taki no ito* (threads of the waterfall) in place of *taki no kowe* (voice of the waterfall).

1802 *Topic unknown*

kogarashi no	as autumn colors
kaze ni momidjite	deepen summoned by winds from
hito shirezu	wintry storms this is
uki koto no ha no	the time when sheaves of words of
tsumoru koro kana	sorrow pile up secretly

Ono no Komachi

Kogarashi (early winter storms), *momidjite* (taking on autumn hues), *ha* (leaves), and *tsumoru* (pile up) are *engo*. *Koto no ha* (leaves of things) suggests *kotoba* (words).

1803 *On the topic 'autumn leaves' when composing one hundred poems on 'personal grievances'*

arashi fuku	wintry storms bluster
mine no momidji no	atop the peaks where bright autumn
hi ni sohete	leaves day after day
moroku nariyuku	scatter more freely like my
waga namida kana	increasingly ready tears

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for Shunzei's "Jukkai hyakushu" of 1140.

1804 *Topic unknown*

utatane ha	though startled awake
wogi fuku kaze ni	from my short sleep by winds blowing
odorokedo	through the reeds never
nageki yumidji zo	am I roused from this world's path
samuru toki naki	of endless sorrowful dreams

Emperor Sutoku

For *wogi*, reeds, see 277.

1805 *Topic unknown*

take no ha ni
kaze fukiyoharu
yufugure no
mono no ahare ha
aki to shimo naki

the wind rustling through
the bamboo leaves quiets as
twilight becomes night
the true sadness of things does
not belong to autumn alone

Kunaikyō

The poem is included in the "Rōnyaku gojisshu no utaawase."

The *honka* is the anonymous *Shūishū* 51:

haru ha tada
hana no hitohe ni
saku bakari
mono no ahare ha
aki zo masareru

in springtime it is
only the luxuriant
blossoms that burst forth
for the true sadness of things
victory goes to autumn

1806 *Topic unknown*

yufugure ha
kumo no keshiki wo
miru kara ni
nagameji to omofu
kokoro koso tsuke

as twilight deepens
the sight of the clouds that drift
before my eyes leads
me to resolve never again
to gaze afar in this way

Izumi Shikibu

1807 *Topic unknown*

kurenu meri
iku ka wo kakute
suginu ran
iriahhi no kane no

once again the sun
is setting how many days
now have passed this way
deep in contemplation as

tsukudzuku to shite

the temple bells toll vespers

Izumi Shikibu

This poem is one of a series Izumi Shikibu composed beginning with the syllables of a verse from *Wakan rōeishū* 789; see 624.

Iriahi no kane no (of the vesper bells) is a *jo* linked to *tsuku* (to strike). *Kane no tsuku* (striking, tolling of a bell)/*tsukudzuku to* (deeply) is a *kakekotoba*.

1808 *Topic unknown*

mataretsutsu
 iriahi no kane no
 oto su nari
 asu mo ya araba
 kikan to suran

so long awaited
 temple bells tolling twilight
 resound should I still
 be alive tomorrow I'll
 listen for them once again

Saigyō

Iriahi no kane, vesper bells, sounded at the close of day, are a reminder of the end of life as well.

1809 *On the topic 'dawn'*

akatsuki no
 tsuge no makura wo
 sobadatete
 kiku mo kanashiki
 kane no oto kana

as dark night brightens
 I prop my boxwood pillow
 upright the better
 to hear daybreak announced by
 the resounding temple bells

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

This poem was inspired by a line of Chinese poetry by Bo Juyi (*Wakan rōeishū* 554): "The bell of the Temple of Iai—I prop up my pillow to listen." *Tsuge* means both 'announcement' and 'boxwood.'

1810 *For a hundred-poem sequence*

akatsuki no	how melancholy
yufutsukedori zo	is the cock's announcement of
ahare naru	the first light of dawn
nagaki neburi wo	I grieve over the length of
omofu makura ni	my sleep upon this pillow

Princess Shokushi

This poem was composed for the “Shōji ninen in shodo hyakushu.”

Yufutsukedori (cock) contains the word *tsuge* (announcement; boxwood). *Yufutsukedori*, *akatsuki* (dawn), and *nagaki neburi* (long sleep) are *engo*. “Long sleep” is a metaphor for the state of the unenlightened in this world.

1811 *When, after she had determined to become a nun, someone stopped her*

kaku bakari	enduring sorrows
uki wo shinobite	as I have still surviving
nagaraheba	in this wretched world
kore yori masaru	my pains and afflictions can
mono mo koso omohe	but increase as time goes on

*Izumi Shikibu*1812 *Topic unknown*

tarachine no	in spite of warnings
isameshi mono wo	from my aged mother I
tsuredzure to	gazed in reverie
nagamuru wo dani	now my days are barren and
tofu hito mo nashi	no one asks about my sorrow

Izumi Shikibu

This poem is one of a series of poems Izumi Shikibu wrote beginning each with a syllable from a Chinese poem, *Wakan rōeishū* 789; see 624. *Tarachine no* (‘droopy-breast-

ed' [?]) is a *makurakotoba* used to modify the word 'mother' or, as here, used in place of it.

The *honka* is the anonymous *Shūishū* 897:

tarachine no	those fleeting naps my
oya no isameshi	old mother admonished me
utatane ha	against now I know
mono omofu toki no	they were my response at times
waza ni zo arikeru	when sorrow overwhelmed me

1813 *Sent to his old nurse who had cared for him for many years, when he was on a pilgrimage to Kumano and about to climb Ōmine*

ahare tote	surely long ago
hagukumitateshi	when you cared for me with such
inishihe ha	tender devotion
yo wo somuke tomo	you never had in mind to
omohazariken	say turn your back on the world

Gyōson, Major Archbishop

The Ōmine mountains south of Yoshino on the pilgrimage route to Kumano in Wakayama Prefecture were a sacred site for religious austerities.

1814 *When presenting a hundred-poem sequence*

kurawi yama	tracing the course laid
ato wo tadzunete	for me I have climbed Kurai
noboredomo	mountain of court ranks
ko wo omofu michi ni	but still I am lost on the path
naho mayohinuru	of worry about children

Minamoto no Michichika, Tsuchimikado Palace Minister

The poem was composed for the "Sengohyakuban no utaawase."

Kurai (*Kurawi*) is both the name of a mountain in Ono District of Gifu Prefecture and the word for 'court rank.' Michichika, like his father Masamichi, had risen to the rank of minister, but he was concerned about the advancement of his children. *Yama*

(mountain), *ato* (footsteps), *noboredomo* (although climbed), *michi* (path), and *mayo-hinuru* (lost) are *engo*.

The *honka* is *Gosenshū* 1102 by Fujiwara no Kanesuke:

hito no oya no	though a parent's heart
kokoro ha yami ni	is not a pitch-black darkness
aranedomo	still I am lost I've
ko wo omofu michi ni	gone astray on the path of
madohinuru kana	worry about my children

1815 *A poem on 'longing for the past' for a hundred-poem sequence*

mukashi dani	even in days gone
mukashi to omohishi	by I thought of my parents
tarachine no	as having lived long
naho kohishiki zo	ago but now I see just
hakanakarikeru	how transcient is affection

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

This poem was composed for the “Gosha hyakushu” in 1190.

Shunzei lost his father when he was ten years old and his mother when he was twenty-six. He was seventy-seven when he composed this poem. *Tarachine no* is a *makurakotoba* modifying words associated with parents or, as here, used to mean parents.

1816 *When composing a hundred-poem sequence on grievances*

sasagani no	like a small spider
ito kakarikeru	dangling from its slender thread
mi no hodo wo	insignificant
omoheba yume no	is my life I feel I am
kokochi koso sure	trapped in a nighmarish dream

Minamoto no Toshiyori

The headnote is in error: this poem was actually composed on the topic of ‘dreams’ for the “Horikawa hyakushu.”

The *makurakotoba sasagani no* (of the spider [?]) modifies the *kakekotoba ito*, which means both 'thread' and 'very.' *Kakarikeru* means both 'hanging' and 'being thus.'

1817 *Seeing, with a rush of pity, a spider clinging to its fragile web at dusk*

sasagani no	no different are
kumo ni sugaku mo	we from this fragile spider
onaji koto	clinging to its web
mataki yado ni mo	how many years may one live
ikuyo ka ha hen	even in a well-built house

Archbishop Henjō

The *makurakotoba sasagani no* (of the spider [?]) modifies *kumo*, 'spider.'

1818 *Topic unknown*

hikari matsu	does balmy spring tell
eda ni kakareru	the dew drop of life that clings to
tsuyu no inochi	the pine bough longing
kiehatene to ya	for the sunlight to vanish
haru no tsurenaki	without a trace how cruel

Minamoto no Takaakira, Noshinomiya former Minister of the Left

Matsu means both 'pine' and 'to await.' *Tsuyu* (dew) and *kie-* (vanishing) are *engo*.

1819 *Sent on the morning after a typhoon to someone who had not even inquired after the well-being of the child*

araku fuku	little bush clover
kaze ha ika ni to	of Miyagi Moor won't you
miyagino no	even ask how it
kohagi ga uhe wo	fared in the violent winds
hito no tohe kashi	that bent its delicate head

Akazome Emon

Miyagi Moor, east of Sendai City, was famous for *hagi* (bush clover, *Lespedeza bicolor*). The prefix *ko-* (little) is an endearment, and it also means 'child.' According to her poetry collection, Akazome Emon composed this poem on behalf of one of her ladies.

Compare this poem from the "Kiritsubo" chapter of *Genji monogatari*:

miyagino no	please turn your thoughts at
tsuyu fukimusubu	the sound of the autumn wind
kaze no oto ni	gathering the dew
kohagi ga moto wo	on Miyagi Moor to that
omohi koso yare	little bush clover growing here

1820 *Sent upon learning that Izumi Shikibu, who had been abandoned by Michisada, was soon being visited by Prince Atsumichi*

utsurohade	be patient a while
shibashi shonoda no	stand steadfast in Shinoda
mori wo miyo	grove and watch you'll see
kaheri mo zo suru	there are those that do turn back
kuzu no urakaze	arrowroot leaves in the wind

Akazome Emon

Tachibana no Michisada, Governor of Izumi, was Izumi Shikibu's first husband. Prince Atsumichi was the fourth son of Emperor Reizei.

Shinoda in Izumi Province (now Ōsaka) was famous for *kuzu* (arrowroot, *Pueraria thunbergiana*), which has leaves that show their white undersides in the wind. Because Shinoda was in Izumi, it serves as a reference to Michisada, governor of the province. It also suggests the verb *shinobu*, 'to endure, to withstand.' *Kaheri* (returning, turning back) refers both to arrowroot leaves turning over and the possible return of Michisada. *Utsurohade* (not changing) modifies both the woman's feelings and the color of the leaves.

1821 *Reply*

aki kaze ha	though winds of autumn
sugoku fuku to mo	satiety blow fiercely
kuzu no ha no	on the arrowroot
uramigaho ni ha	I'll never show on my face

mieji to zo omofu

the resentment underneath

Izumi Shikibu

Aki means both 'autumn' and 'satiety'; *urami* means both 'seeing the back [of the leaves]' and 'resentment.' For *kuzu*, arrowroot, see 1820.

1822 *Sent to Norimitsu, Minister of Popular Affairs, requesting a promotion to Middle Captain for Lord Teika at a time when the author believed he would soon die from an illness*

ozasa hara
kaze matsu tsuyu no
kieyarade
kono hitofushi wo
omohioku kana

in the fields of small
bamboo grass dew drops linger
awaiting the wind
so too on this single precious
stalk my thoughts are clinging still

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

According to the *Meigetsuki*, Shunzei sent this to Fujiwara no Norimitsu in the Third Month of 1202, when he was critically ill with a chronic cough. The promotion he sought for his son, from Lesser Captain to Middle Captain of the Imperial Bodyguards, was granted Teika in the intercalary Tenth Month of the same year.

The opening three lines of the poem (dew that awaits the wind in the fields of small bamboo grass) are a *jo* linked by the *kakekotoba* *kieyarade* (not disappearing, not dying) to the statement in the last two lines (I settle my thoughts on this one matter of my child). *Kono* (this) also means 'of my child,' while *hitofushi* (one stalk) can also mean 'one matter.' *Hitofushi* (one stalk) functions as *engo* with *ozasa* (dwarf bamboo grass). *Tsuyu* (dew), *kie-* (disappearing), and *oku* (to settle) also form a pattern of *engo*.

1823 *Topic unknown*

yo no naka wo
ima ha no kokoro
tsuku kara ni
suginishi kata zo
itodo kohishiki

now that my heart has
settled upon leaving this
world behind the days
I've passed the way I've come are
even more precious to me

Jien, former Major Archbishop

1824 *Topic unknown*

yo wo itofu
 kokoro no fukaku
 naru mama ni
 suguru tsukihi wo
 uchikazohetsutsu

as my heart's hatred
 of this sorrowful world grows
 ever deeper I
 count the more painstakingly
 the months and days that pass

Jien, former Major Archbishop

1825 *Topic unknown*

hitokata ni
 omohitorinishi
 kokoro ni ha
 naho somukaruru
 mi wo ika ni sen

on this heart which has
 unhesitatingly made
 its resolution
 my body turns its back
 what am I to do with it

Jien, former Major Archbishop

1826 *Topic unknown*

nani yuwe ni
 kono yo wo fukaku
 itofu zo to
 hito no tohe kashi
 yasuku kotahen

all you people of
 this world would that you might ask
 me the reason I
 scorn it so deeply I would
 respond readily enough

Jien, former Major Archbishop

1827 *Topic unknown*

omofu beki
 waga nochi no yo ha
 are ka naki ka
 nakereba koso ha

does it exist or
 not that life in the future
 that I can yearn for
 only when I think it doesn't

kono yo ni ha sume

can I live on in this world

Jien, former Major Archbishop

1828 *Topic unknown*

yo wo itofu
na wo dani mo sa ha
todomeokite
kazu naranu mi no
omohiide ni sen

that I hated this
world please remember me as
having left behind
this reputation one who
otherwise amounts to nought

Saigyō

1829 *Topic unknown*

mi no usa wo
omohishirade ya
yaminamashi
somuku narahi no
naki yo nariseba

might life have ended
without my understanding
the miseries I
suffered if this were a world
without the custom of retreat

Saigyō

1830 *Topic unknown*

ikaga subeki
yo ni arabaya ha
yo wo mo sutete
ana u no yo ya to
sara ni omohan

what shall I do now—
if I were still in the world
I might abandon
it thinking again what
a miserable world this is

Saigyō

1831 *Topic unknown*

nanigoto ni
tomaru kokoro no
arikereba
sara ni shimo mata
yo no itohashiki

is it because this
heart of mine is still clinging
to the things of this
sad world that now I feel all
the more how hateful it is

*Saigyō*1832 *Topic unknown*

mukashi yori
hanaregataki ha
uki yo kana
katami ni shinobu
naka naranedomo

from days of old what
has been difficult to leave
has been this world of
trouble though we were not on
terms to yearn for each other

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

1833 *Composed when he was grieving over something and decided to seclude himself at Ōmine, saying, "Some of you who follow the Path with me should return to the capital"*

omohiidete
moshi mo tadzunuru
hito mo araba
ari to na ihiso
sadamemaki yo ni

if there should now be
anyone who remembers
and asks after me
do not say I still live for
this is an uncertain world

Gyōson, Major Archbishop

For Ōmine, see 1813.

1834 *Topic unknown*

kazunaranu	insignificant
mi wo nani yuwe ni	was I why did I regret
uramiken	what I was before
totemo kakutemo	for with this and that I
sugushikeru yo wo	lived my life in this sad world

*Gyōson, Major Archbishop*1835 *When presenting a hundred-poem sequence*

itsu ka ware	when will it be that
miyama no sato no	I'll become the owner in
sabishiki ni	the solitude of
aruji to narite	this village in deep mountains
hito ni toharen	and others will come calling

Jien, former Major Archbishop

Composed for the "Shōji ninen in shodo hyakushu."

1836 *Topic unknown*

uki mi ni ha	in the mountain fields they
yamada no oshine	reap the late rice silently
oshikomete	as I hide within
yo wo hitasura ni	my wretched self my grief and
urami wabinuru	fervent hatred of this world

Minamoto no Toshiyori

Yamada no oshine (late rice of the fields) is a *jo* linked to *oshikomete* (hiding within) by the repetition of the syllables *oshi*. The first two syllables of *hitasura ni* (fervently) also mean 'wooden clappers,' used to scare animals from fields, and function as *engo* with *yamada* (mountain fields).

- 1837 *Written on a sliding door when, after many years during which he had wanted to engage in religious practices but had found it difficult to abandon the world, his parents died and he was able to make the decision with an easy heart*

shidzu no wo
asa na asa na ni
koritsumuru
shibashi no hodo mo
arigata no yo ya

even for a time
short as kindling sticks cut and
stacked morning after
morning by humble woodsmen
how hard to be in this world

Yamada

The first three lines (cut and piled up morning after morning by the woodsman) are a *jo* linked to *shibashi* by a play on words: *shibashi* means 'brief time' while *shiba* means 'brushwood, kindling.' *Kori-* means both 'cutting' and 'growing world-weary.'

- 1838 *Topic unknown*

kazu naranu
mi ha naki mono ni
nashihatetsu
ta ga tame ni ka ha
yo wo mo uramin

of no account was
I before I took myself
completely out of
that world for whose sake now should
I despise the life I left

Jakuren

- 1839 *Topic unknown*

tanomi arite
ima yukusuwe wo
matsu hito ya
suguru tsukihi wo
nagekazaru ran

he who waits only
for that destination to
come confident of
the future does he not regret
the passing months and days

Gyōhen

1840 *When Cloistered Prince Shukaku asked him to compose a fifty-poem sequence*

nagarahete
ikeru wo ika ni
modokamashi
uki mi no hodo wo
yoso ni omohaba

reprehensible
even shameful is the way
I've drifted through these
long years of life my wretched
self of no concern to me

Minamoto no Moromitsu

Composed for the "Omuro gojisshu."

1841 *Topic unknown*

uki yo woba
idzuru hi goto ni
itohedomo
itsu ka ha tsuki no
iru kata o min

with each emergence
of the sun I hate this world
of misery how
long will it be until I
see that place where the moon sets

Hachijōin no Takakura

The moon sets in the west where the Western Paradise of the Buddha Amida is located.

1842 *Topic unknown*

nasake arishi
mukashi nomi naho
shinobarete
nagarahemaui
yo ni mo furu kana

yearning only for
those days of old when there was
sensitivity
as I live on in this world
piling up sorrowful years

Saigyō

1843 *Topic unknown*

nagaraheba
mata kono goro ya
shinobaren
ushi to mishi yo zo
ima ha kohishiki

if I live longer
shall I later yearn for these
very days for now
I cherish that past time I
once thought so sorrow-laden

Fujiwara no Kiyosuke

- 1844 *When Jakuren was inviting others to compose hundred-poem sequences, Saigyō refused. Then, on the road to Kumano, he had a dream in which Abbot Tankai said to Shunzei of the Third Rank, "Although everything deteriorates in this Latter Age, only the Way of poetry remains unchanged. You should write the poems." Saigyō awoke, quickly wrote a sequence including this poem, and sent it off*

suwe no yo mo
kono nasake nomi
kaharazu to
mishi yume naku ha
yoso ni kikamashi

in the latter age
only these sensibilities
remain unchanged had
I not had that dream I would have
spurned your invitation

Saigyō

Jakuren had been adopted by his uncle Fujiwara no Shunzei. Tankai was Abbot of Kumano from 1146 to 1173. Kumano in Wakayama Prefecture was the location of three major shrines which were centers of syncretic Buddhist/Shintō religious practice. The Latter Age (*suwe no yo*) of the Dharma, or *mappō*, during which it was believed there could be no effective practice of Buddhist teachings and hence no enlightenment, was thought by many in Japan to have begun in 1052. *Kono nasake* (these sensibilities) refers to the practice of poetry.

- 1845 *Looking at poems by people of old when selecting poems for the Senzaishū*

yukusuwe ha
ware wo mo shinobu

in the future will
there be someone to recall

hito ya aran
mukashi wo omofu
kokoro narahi ni

me with affection
because of the heart's habit
of thinking back to the past

Fujiwara no Shunzei, Master of the Palace Headquarters of the Empress Dowager

Shunzei compiled the *Senzaishū*, the seventh imperial anthology, at the command of Emperor Goshirakawa (1127–92; r. 1155–58).

1846 *A poem on 'impermanence' composed when presenting a hundred-poem sequence to Former Emperor Sutoku*

yo no naka wo
omohi tsuranete
nagamureba
munashiki sora ni
kiyuru shira kumo

pondering I gaze
about me my mind drawn by
the things of this world
while the white clouds vanish in
the emptiness of the sky

Fujiwara no Shunzei, Master of the Palace Headquarters of the Empress Dowager

The poem was composed for the “Kyūan hyakushu.”

Munashiki sora (empty sky) is a metaphor for the Buddhist concept of the emptiness (*kū*; Skt: *sūnyatā*) of all things.

1847 *For a hundred-poem sequence*

kururu ma mo
matsu beki yo ka ha
adashi no no
suweba no tsuyu ni
arashi tatsu nari

in this world can we
linger even as long as
the sun takes to set
on Adashi Moor dew on
leaf tips in the rising storm

Princess Shokushi

Adashi Moor, Adashino, in Saga, Ukyō-ku, Kyoto, was the site of a crematorium and graveyard.

The *honka* is *Shūishū* 734 by Mibu no Tadami:

yume no goto	why can I see you
nado ka yoru shimo	my love only like a dream
kimi wo mimu	during the night in
kururu matsu ma mo	this world where it's uncertain
sadamenaki yo ni	how long one must wait for dark

1848 *Viewing the reeds at the water's edge in the province of Tsu*

tsu no kuni no	surely I cannot
nagarafu beku mo	linger in Nagara in
aranu kana	the country of Tsu
mijikaki ashi no	for this is a world where lives are
yo ni koso arikere	short as the nodes of these reeds

Emperor Kazan

The country of Tsu refers to Settsu Province, now Hyōgo Prefecture. Nagara was on the Nagara River in what is now Toyosaki, Ōsaka. *Nagarafu* is a *kakekotoba*, containing the place name Nagara and also meaning 'to live on.' *Yō* means both 'world' and 'node' or 'segment' of a stem.

1849 *Topic unknown*

kaze hayami	in the swift-blowing
wogi no ha goto ni	winds the dew drops resting on
oku tsuyu no	each blade of the reeds
okure sakidatsu	fall some sooner some later
hodo no hakanasa	how fleeting is their passing

Prince Tomohira, Minister of the Central Affairs Ministry

For *wogi* (reeds), see 277. The first three lines (because the wind is swift, dew drops settling on each blade of the reeds) are a *jo* linked to the 'main statement' of the poem (how fleeting is their time) by the fourth line (some going later and others going ahead).

The *honka* is *Shinkokinshū* 757.

1850 *Topic unknown*

aki kaze ni
nabiku asadji no
suwe goto ni
oku shiratsuyu no
ahare yo no naka

on the tip of each
blade of the meadow grasses
swaying in autumn
winds white dew drops are resting
ah how like this fragile world

Semimaru

1851 *Topic unknown*

yo no naka ha
totemo kakutemo
onadji koto
miya mo waraya mo
hateshi nakereba

here in this world of
ours no matter what we do
it's all the same for
whether in palace or shanty
no one can live forever

Semimaru

Shintō Poems

1852

shirurame ya	do you not realize
kefu no ne no hi no	you are destined to flourish
himekomatsu	until this tiny
ohin suwe made	pine you plucked today Day of
sakayu beshi to ha	the Rat achieves its full age

This poem was spoken in someone's dream the night after the priest of Hiyoshi Shrine had gone to the mountain behind the shrine on the Day of the Rat.

Information about the circumstances of composition of the first several poems in this book, which are attributed to Shintō gods, is presented not in headnotes but as supplementary notes following the poems. (These supplementary notes appear following the poems in smaller type.)

This poem is said to have been an oracle from the god of Hiyoshi Shrine (see 16). On the first Day of the Rat of the new year, it was the custom to go out to pick young greens for a tonic soup as well as pine seedlings, a symbol of longevity.

1853

nasake naku	how I resent one
woru hito tsurashi	who would so heartlessly break
waga yado no	off at my home plum
aruji wasurenu	branches that stand tall and do
ume no tachie wo	not forget their old master

A poem from someone's dream on the night after he had gone to Tsukushi in the spring of the second year of Kenkyū [1191] and broken off a branch of the plum tree at the Anrakuji.

Sugawara no Michizane, author of the *honka* below, was exiled to Tsukushi in Kyūshū in 901 and died there in 903. Anrakuji, where Michizane was buried, was located on the grounds of Dazai-fu Shrine, Tsukushi, Fukuoka Prefecture.

The *honka* is *Shūishū* 1006:

kochi fukaba
 nihohi okoseyo
 ume no hana
 aruji nashi tote
 haru wo wasuru na

oh plum blossoms should
 the east wind blow send me your
 soft fragrance even
 though your master is gone do
 not forget the spring we shared

1854

fudaraku no
 minami no kishi ni
 dau tatete
 ima zo sakaen
 kita no fudjinami

building a tower
 on the southern littoral
 of Fudaraku
 they will surely flourish now—
 wisteria waves of the north

A poem by the god Enomoto no Myōjin of Kasuga as construction began on the Nan'endō of the Kōfukuji.

Fudaraku (Skt: Potalaka) is an island paradise in the southern seas where the Bodhisattva Kannon is said to reside. In this poem Fudaraku is a metaphor for the Kōfukuji in Nara, the tutelary temple of the northern branch of the Fujiwara (literally, 'wisteria field') family. The Nan'endō was constructed there by Fujiwara no Fuyutsugu in 813. Kasuga Shrine in Nara was the tutelary shrine of the Fujiwara. Enomoto no Myōjin is enshrined at the Enomoto no Yashiro, a sub-shrine of Kasuga.

Kishi (shore, littoral) functions as *engo* with *fudjinami* (wisteria waves), a metaphor for luxuriant wisteria blossoms, as well as an allusion to the Fujiwara family.

1855

yo ya samuki
 koromo ya usuki
 katasogi no
 yukiahi no ma yori
 shimo ya oku ran

is it that the night
 is so cold or that my robe
 is thin frost settles
 sifting through the gaps between
 the ridge logs of the shrine roof

This is said to be a poem by the god of Sumiyoshi.

The Sumiyoshi Shrine is in Sumiyoshi-ku, Ōsaka.

1856

ika bakari
toshi ha henedomo
suminoe no
matsu zo futatabi
ohikaharinuru

no time at all so
few are the years that have passed
at Suminoe
the enduring pines have sprouted
grown old and died only twice

Given in reply to someone on a pilgrimage to Sumiyoshi who composed and offered this poem:

hito naraba
tohamashi mono wo
suminoe no
matsu ha iku tabi
ohikaharu ran

if they were but men
I would ask the ageless pines
of Suminoe—
how many generations
have sprouted grown old and died

Suminoe, or Sumiyoshi, location of the Sumiyoshi Shrine (see 1855), was famous for pines growing on the shore. Pines are said to live a thousand years.

Compare the anonymous *Kokinshū* 906:

Sumiyoshi no
kishi no hime matsu
hito naraba
ikuyo ka heshi to
towamashi mono wo

were they only men
I would ask the youthful pines
that deck the shores of
Suminoe how many
generations they have seen

1857

mutsumaji to
kimi ha shiranami
midzugaki no
hisashiki yo yori
ihahisometeki

so close our ties and
yet you have never known I
have protected you
from ages past as long as
that shrine fence washed by white waves

The *Ise monogatari* records that “during an imperial excursion to Sumiyoshi, the god manifested himself.”

The poem is found in *Ise monogatari* 117, where it is presented as the response of the deity to a poem by the emperor. The *kakekotoba shiranami* (white waves) contains the verb form *shirana*-, “not knowing.” Sumiyoshi (see 1855) is located on the shore.

1858

hito shirezu
 ima ya ima ya to
 chihayaburu
 kami saburu made
 kimi wo koso mate

in secret I'll wait
 wondering will she come now
 will she come now—
 I'll wait for you my lady
 till the mighty gods grow old

This poem was revealed to Taikenmon'in no Horikawa as she returned to Yamato from a pilgrimage to Kumano. She had had a dream telling her to travel to Kasuga but had decided to go there later so had passed it by.

Chihayaburu (mighty, awesome) is a *makurakotoba* for *kami* (gods).

The three Kumano shrines in Wakayama Prefecture are central sites of syncretic Buddhist and Shintō practice. The Kasuga Shrine is in Nara.

1859

michi tohoshi
 hodo mo haruka ni
 hedatareri
 omohiokoseyo
 ware mo wasureji

the road stretches on—
 the distance that separates
 us is very great
 but always remember me
 and I too will not forget

This poem was heard in a dream by someone who lived in Michinoku and who had finally travelled to Kumano after three years of prayers to undertake such a pilgrimage. She was suffering greatly as she lay down at night before the god wondering if she could make the journey a second time.

For Michinoku, see 643. For Kumano, see 1858.

1860

omofu koto
 mi ni amaru made
 narutaki no
 shibashi yodomu wo
 nani uramu ran

the things you yearn for
 will someday flood over you
 so why then resent
 these ephemeral pools in
 tumultuous Naru Falls

This poem appeared in the dream of someone who, bemoaning having fallen in the world, had determined to go to the east country and was praying all night before the gods at Kumano.

Narutaki, or Naru Falls, is one of the three Kumano shrines (see 1858). *Naru* means both 'to resound' and 'to become.' *Yodому* (to pool, to stagnate) functions as *engo* with *taki* (falls).

1861

ware tanomu	if ever the trust	
hito itadzura ni	of one who believes in me	
nashihateba	should come to naught	once
mata kumo wakete	more I'd split the drifting clouds	
noboru bakari zo	and this time climb the heavens	

A poem by the Kamo deity.

Wakeikazuchi ("splitting lightning") no mikoto is the deity enshrined at the Upper Kamo Shrine in Kyoto.

1862

kagami ni mo	in this bright mirror
kage mitarashi no	my reflection you have seen
midzu no omo ni	and on the surface
utsuru bakari no	of these lustration waters
kokoro to wo shire	know that my heart is revealed

This poem too is said to have appeared in the dream of a worshipper at Kamo.

A mirror is placed on the altar of a Shintō god and water (*mitarashi*) is provided in front of the shrine so that worshippers can cleanse their hands and mouths before worship. *Kage mi-* (seeing the reflection)/*mitarashi* (lustration waters) is a *kakekotoba*. 1863.

arikitsutsu	having been in this
kitsutsu miredomo	world having passed so many
isagiyoki	years watching could I
hito no kokoro wo	ever forget the heart of

ware wasureme ya

one so virtuous and pure

This is said to be a poem by the Iwashimizu deity.

Hachiman is enshrined at the Iwashimizu Hachiman Shrine on Otoko Mountain in Yawata-chō, Tsuzuki-gun, Kyoto. *Ariki* means both 'have been' and 'have walked, wandered.'

1864

nishi no umi
tatsu shiranami no
uhe ni shite
nani sugusu ran
kari no kono yo wo

riding treacherous
white waves that rise over rough
western seas drenched by
spray how can you live on like
this in this ephemeral world

This poem was declaimed by the god when Wake no Kiyomaro was dispatched to the Usa Shrine in the reign of Empress Shōtoku.

Shiranami (white waves) also means 'pirates.'

In 769, during the reign of Shōtoku (718–70; r. as Kōken from 749 to 758 and again as Shōtoku from 764 to 770), the monk Dōkyō attempted to have himself enthroned on the basis of an oracle he claimed to have received at the Usa Hachiman Shrine in Usa-gun, Ōita Prefecture, Kyūshū. Wake no Kiyomaro (733–95) was dispatched to the shrine, where the god revealed Dōkyō's treachery.

1865 *Composed on Kamu Yamato Iwarehiko no Sumeramikoto at the banquet held in the sixth year of Engi to commemorate the completion of lectures on the Nihongi*

shiranami ni
tamayorihime no
koshi koto ha
nagisa ya tsuhi ni
tomarinariken

on waves crested with
white jewels she rode ashore
Tamayorihime
and finally she came to
reside on this stony strand

Ōe no Chifuru

The headnote to this poem introducing the topic as the god Kamu Yamato Iwarehiko no Sumeramikoto is misplaced; it should introduce poem 1867 below.

A banquet was held in 906 at the court of Emperor Daigo to commemorate the completion of a series of lectures on the *Nihongi*. A series of poems about the gods and historical and semi-historical personages the *Nihongi* treats were composed for the banquet. This poem treats the topic of Tamayorihime, daughter of Watatsumi, the god of the sea. She is said to have come from the sea to marry the god Hikohohodemi and to have given birth to Kamu Yamato Iwarehiko no Sumeramikoto, later known as Jimmu, Japan's legendary first emperor, said to have reigned from 660 to 585 BCE.

1866 *Sarutahiko*

hisakata no
ame no yahegumo
furiwakete
kudarishi kimi wo
ware zo mukaheshi

it was I who led
the way for our lord as he
descended parting
the eight-fold layers of clouds
stretched across the broad heavens

Ki no Yoshimochi

This poem was composed in 906 at a banquet to celebrate the completion of the *Nihongi* (see 1865). It celebrates the story of Sarutahiko, who served as guide to Ninigi, grandson of the sun goddess Amaterasu, as he came down to earth to rule. *Hisakata no* (translated here as 'broad') is a *makurakotoba* modifying *ame* (heavens).

1867 *Tamayorihime*

tobikakeru
ama no ihafune
tadzunete zo
akitsushima ni ha
miya hajimekeru

searching for the stone
ship from the heavens that came
sailing down to earth—
that was the beginning of
Akitsushima palace

Mimune no Masahira

This poem was composed in 906 at a banquet to celebrate the completion of the *Nihongi* (see 1865). The headnotes of poems 1865 and 1867 have evidently been reversed, as this poem treats the topics of the god Nigihayahi, who is said to have descended to earth in a 'heavenly stone ship' (*ama no ihafune*), and of Kamu Yamato Iwarehiko no

Sumeramikoto, or Emperor Jinmu (see 1865), who traveled from Hyūga Province (Miyazaki Prefecture) and built his palace in Akitsushima ('firefly islands'), an old name for the Japanese islands used here to refer to Yamato Prefecture (Nara Province).

1868 *A poem sung on the Day of the Horse at the Kamo Shrine*

yamato kamo	will it be here in
umi ni arashi no	Yamato if the west winds
nishi fukaba	blow fierce storms across
idzure no ura ni	the seas where will we find a
mifune tsunagan	safe harbor to moor our lord's ship

Mimune no Masahira

For the Kamo Shrine, see 191. The festival held on the Day of the Horse in the Fourth Month consisted of purification rituals conducted by the Kamo priestess on the banks of the Kamo River.

Yamato is an ancient name for Japan or for the region now known as Nara Prefecture.

1869 *On kagura*

oku shimo ni	was it to seek out
iro mo kaharanu	the fragrance of green leaves of
sakakiba no	sakaki their color
ka wo ya ha hito no	unchanged by the blanket of
tomete kitsu ran	frost that these people have come

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was composed in 906 in response to an imperial request for poems to accompany screen paintings on the months of the year. This poem accompanied a painting of *kagura*, Shintō ritual dance, performed in the Eleventh Month. The *sakaki*, *Cleyera japonica ochracea*, is used in Shintō ritual.

This poem alludes to two *honka*. The first is the anonymous *Kokinshū* 1075:

shimo ya tabi	like the hardy leaves
okedo karesenu	of the fragrant sakaki
sakakiba no	which do not wither

tachisakayubeki
kami no kine kamo

under eightfold frosts maids who
serve the gods remain youthful

The second is the anonymous *Shūishū* 577:

sakakiba no
ka wo kagu ha shimi
tomekureba
yaso udjibito zo
matowiserikeru

so fragrant are these
leaves of sakaki we came
following their scent
the people of the eighty
clans have gathered now to dance

1870 *On the Special Festival*

miyabito no
sureru koromo ni
yufudasuki
kakete kokoro wo
tare ni yosu ran

linen cords trail from
the indigo-printed sleeves
of robes worn by shrine
priests in which direction are
the hearts of these men inclined

Ki no Tsurayuki

According to the *Tsurayuki shū*, this poem was composed in 906 to accompany a screen painting representing the Kamo Special Festival, which was held on the last Day of the Cock in the Eleventh Month.

Yufudasuki, cords woven of linen or mulberry, are worn for Shintō rituals. *Kakete* is a *kakekotoba*, meaning both 'hanging [cords]' and 'keeping in mind.'

1871 *Composed during the time when he was a Major Captain and visited
the Grand Shrine as imperial messenger*

kami kaze ya
mimosusogaha no
sono kami ni
chigirishi koto no
suwe wo tagafu na

ah divine winds of
the distant headwaters of
Mimosuso Stream
do not let your past promise of
protection ever change course

Fujiwara no Yoshitsune, Regent and Chancellor

In 1195 Yoshitsune was sent as Noble Messenger (*kugyō chokushi*) to the Grand Shrine at Ise.

Kami kaze ya (ah, divine winds) is a *makurakotoba* used to modify the place name Ise and things associated with it, such as the Mimosuso Stream (also known as Isuzu River) which flows from Kamiji Mountain through the Ise Shrine grounds. *Kami* (past times; source; god/divine) is a *kakekotoba*. *Kami* (source), *suwe* (tip, end), and *kaha* (river, stream) are *engo*. The sun goddess Amaterasu is said to have appointed as chief vassal the god Ame no Koyane no mikoto, ancestor of the Fujiwara clan.

1872 *Composed on the same occasion at the Outer Shrine*

chigiri arite	a bond exists so
kefu miyagaha no	I'll rely on its lasting
yufukadzura	for a time as long
nagaki yo made mo	as linen hair ribbons I
kakete tanoman	see today by Miya River

Fujiwara no Teika

Teika accompanied Fujiwara no Yoshitsune on his pilgrimage to Ise in 1195 (see 1871).

The Miya River runs by the Outer Shrine at Ise. Miya is a *kakekotoba*, its first syllable also meaning 'seeing.' *Yufukadzura* (linen or mulberry ribbons) is a *makurakotoba* for *nagaki* (long). The *kakekotoba kakete* (pinning [hopes]; hanging) also functions as *engo* with *yufukadzura*.

1873 *When Lord Kintsugu was returning to the capital after visiting the
Grand Shrine as imperial messenger, one of the women who served
the Ise Virgin sent this poem*

ureshisa mo	with happiness and
ahare mo ika ni	with poignant sorrow how might
kotahemashi	I have responded
furusatobito ni	had I been visited by
toharemashi kana	someone from my old village

Anonymous

Fujiwara no Kintsuyu traveled to Ise as Noble Messenger (*kugyō chokushi*) in 1201. The women in the service of the Ise Virgin would have gone to Ise with her from the capital.

1874 *Reply*

kami kaze ya	as often as waves
isuzugaha nami	rise on Isuzu River
kazu shirazu	ah the divine wind
sumu beki miyo ni	I will return again while
mata kaherikon	you dwell here in purity

Fujiwara no Kintsugu, Supernumerary Master of the Crown Prince's Household

The Isuzu River flows through the precincts of the Ise Shrine. For the *makurakotoba* *kami kaze ya*, see 1871. *Sumu* means both 'to live' and 'to clear, purify.' *Sumu* (to clear) and Isuzugaha (Isuzu River) are *engo*.

1875 *Among poems on the Grand Shrine*

nagamebaya	would that I could gaze
kamidji no yama ni	my fill on clouds vanishing
kumo kiete	from Mount Kamiji
yufube no sora wo	and on the moonlight that would
iden tsuki kage	then brighten the evening sky

Emperor Gotoba

Mount Kamiji lies southwest of the Ise Shrine.

1876 *Among poems on the Grand Shrine*

kami kaze ya	ah winds of the gods—
toyo mitegura ni	how inspiring to look up
nabiku shide	and raise our prayers
kakete afugu to	as the streamers trailing from
ifu mo kashikoshi	abundant offerings sway

Emperor Gotoba

For the *makurakotoba* *kami kaze ya*, see 1871. *Kakete* means both 'trailing, hanging' and 'raising [prayers].'

1877 *Topic unknown*

miyabashira
 shitatsu ihane ni
 shikitatete
 tsuyu mo kumoranu
 hi nomi kage kana

the stalwart pillar
 of the shrine rooted firmly
 in the rocks beneath—
 the bright sunlight shines down
 unclouded by any shadow

Saigyō

The first half of Saigyō's poem is nearly the same as a line from the *norito* (Shintō liturgical song) of great purification (*ōharae*). The reference to sunlight is an allusion to the sun goddess Amaterasu, who is enshrined at Ise.

1878 *Topic unknown*

kamidji yama
 tsuki sayaka naru
 chikahi arite
 ame no shita woba
 terasu narikeri

on Mount Kamiji
 the moon casts its radiance
 because of that one
 sacred vow all things under
 heaven are bathed in bright light

Saigyō

Mount Kamiji lies southwest of the Ise Shrine. Although included among the Shintō poems of the *Shinkokinshū* because of the reference to Mount Kamiji, this poem may be read as celebrating the vow of the Buddha Amida to rescue all sentient beings who express faith in him by taking them to his Western Paradise where they will be able to achieve enlightenment, which is often symbolized by the full moon. Amaterasu, the sun goddess, is enshrined at Ise.

1879 *Composed on seeing the moon from the Tsukiyomi Shrine at Ise*

sayaka naru
 washi no takane no
 kumowi yori
 kage yaharaguru
 tsukiyomi no mori

streaming brightly from
 the cloud-seat of towering
 Vulture Peak gently
 softened is the moonlight in
 the grove of Tsukiyomi

Saigyō

The Tsukiyomi Shrine at Ise enshrines Tsukiyomi, the moon god, brother of Amaterasu, the sun goddess.

Vulture Peak (*Washi no takane*; Skt: Grdrakuta) is the site in India on which the Buddha Shaka (Śakyamuni) preached the Lotus Sutra. This poem is grounded in the belief that the Shintō deities were avatars of Buddhist deities, the Buddha Shaka's light being 'softened' or transformed to that of the Shintō *kami* Tsukiyomi. The phrase 'softening the light' is adapted from the *Daodejing* of Laozi (4th c. BCE?).

1880 *Composed as a Shintō poem*

yawaraguru
hikari ni amaru
kage nare ya
isuzugahara no
aki no yo no tsuki

this afterglow that
flows from the gently softened
light that bathes our world—
moon of the autumn night on
the Isuzu River banks

Jien

The Isuzu River flows through the precincts of the Inner Shrine at Ise where the sun goddess Amaterasu is enshrined and near the Outer Shrine dedicated to her brother Tsukiyomi, the moon god. Syncretic Buddhist/Shintō beliefs held that the Shintō gods were avatars of the Buddhist deities, their light a 'softened' version of the radiance of the Buddha; see 1779.

1881 *Composed at an inn in Ichishi during his return from a trip as imperial messenger*

tachikaheri
mata mo mimaku mo
hoshiki kana
mimosusogaha no
seze no shiranami

returning I wish
I might look back to see once
again the white waves
rising in each rapid of
the Mimosuso River

Minamoto no Masasada, Nakanoin Lay Monk and Minister of the Right

Masasada travelled to Ise as Noble Messenger (*kugyō chokushi*), stopping at the post town Ichishi in Mie Prefecture on the way. For the Mimosuso River, see 1871. *Tachi-*

(standing), *kaheri* (returning), and *shiranami* (white waves) are *engo*. *Kaheri* means both 'returning' and 'turning back.'

1882 *Composed for the "Hundred-Poem Sequence Competition Held at the Residence of the Minister of the Right"*

kami kaze ya	this pillared shrine on
isuzugaha no	the Isuzu River of
miyabashira	the divine winds built
ikuchiyo sume to	to sanctify for many years
tatehajimeken	hallowed by the pure waters

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

The "Udaijin no ie no hyakushu" was held by Fujiwara no Kanezane in 1178/7.

Kami kaze ya (of the divine winds) is a *makurakotoba* used to modify the Ise Shrine or things associated with it, here the Isuzu River that flows through it. *Sume* is a command that means both 'live!' and 'be clear!' and functions as *engo* with *kaha* (river).

1883 *Composed for the "Hundred-Poem Sequence Competition Held at the Residence of the Minister of the Right"*

kami kaze ya	in the divine winds
tamagushi no ha wo	I raise high above me leaves
torikazashi	of bejeweled sprigs
uchito no miya ni	and pray at both the inner
kimi wo koso inore	and outer shrines for my lord

Shun'e

The "Udaijin no ie no hyakushu" was held by Fujiwara no Kanezane in 1178/7.

Kami kaze ya (ah the divine winds), a *makurakotoba* for Ise, establishes the Ise Shrines as the setting of this poem, as does the reference to Inner and Outer Shrines. *Tamagushi* (bejeweled sprigs) refers to branches of the sacred *sakaki* tree (see 1833).

1884 *When presenting a fifty-poem sequence*

kami kaze ya	in the divine winds
yamada no hara no	garlands of sakaki sprigs

sakakiba ni
kokoro no shime wo
kakenu hi zo naki

from Yamada fields
encircle my heart with each
passing day I worship here

Echizen

The poem was composed for the “Rōnyaku gojissshu utaawase” sponsored by Gotoba in 1201/2.

The *makurakotoba kami kaze ya* (ah the divine winds) establishes the setting as the Ise Shrine. The Yamada fields are the grounds of the Outer Shrine of Ise. A *shime* is a sacred Shintō rope used to mark off holy sites. *Kake-* functions with *kokoro* (heart, mind) to mean ‘to keep in mind’ and with *shime* to mean ‘to rope off.’ For *sakaki*, see 1833.

1885 *On ‘cooling off in summer in the shrine precincts’*

isuzugaha
sora ya madaki ni
aki no kowe
shitatsu ihane no
matsu no yufukaze

Isuzu River
the sky above shows it's too
soon for autumn but
still its voice resounds chilly
winds in the piney crags below

Ōnakatomi no Akichika

For the Isuzu River at Ise Shrine, see 1871. *Shitatsu* is a *kakekotoba*: *kowe shi-* means ‘making [a sound]’ and *shitatsu* means ‘below, lower.’

1886 *On the cedars at Kashii Shrine*

chihayaburu
kashihi no miya no
ayasugi ha
kami no misogi ni
tateru narikeri

by the awesome site
at sacred Kashii Shrine
it towers standing
tall Japanese cedar that has
become the body of the god

Anonymous

The Kashii Shrine in Fukuoka City enshrines the semi-legendary Emperor Chūai (r. 192–200) and Empress Jingū (r. 201–69). The *ayasugi* is a variety of cedar (*Chamaecyperis pisifera*). The *makurakotoba chihayaburu* (awe-inspiring) modifies words associated with the Shintō gods, such as the Kashii Shrine. A *misogi* (or *mizoki*) (body of the god) is a log from which a religious image is sculpted or an object of worship in which the spirit of the god is believed to reside. The first two syllables can be read *mizo* (clothing), which functions as *engo* with *aya-* (pattern), the first two syllables of *ayasugi* (Japanese cedar) and *tateru* (cutting out), a second meaning of *tateru* (standing).

1887 *A poem attached to a branch of sakaki on the night of the Shintō ritual dances at the Hachiman Shrine, as he lamented his long service there as a temporary official*

sakakiba ni	sprays of sakaki
sono ifu kahi ha	though those long banners of leaves
nakeredomo	be like words to no
kami ni kokoro wo	avail there is no time my
kakenu ma zo naki	heart is not bound to the gods

Dharma Sign Jōshō

For *sakaki*, see 1883. Jōshō was Provisional Abbot (*gon bettō*) at the Iwashimizu Hachimangū (see 1863). *Ifu* means ‘to say.’ A homonym, *yufu*, means ‘Shintō ritual streamers’ and ‘to tie, fasten’ and serves as *engo* with *sakakiba* (*sakaki* leaves) and *kake-*, which means ‘attaching’ as well as ‘praying to.’

1888 *Visiting Kamo*

toshi wo hete	as years pass all I
uki kage wo nomi	ever see is my sorrowful
mitarashi no	reflection unchanged
kaharu yo mo naki	in this river of ablutions
mi wo ika ni sen	what shall I do with myself

Suō no Naishi

The poem makes use of two *kakekotoba*: *mitarashi* (purification stream) contains the word *mi-* (seeing), and the word *kaha* (river) is embedded in *kaharu* (to change).

- 1889 *Composed in the sixth year of Bunji to accompany a screen painting of the Kamo Special Festival prepared for the entrance of the Junior Consort into the palace*

tsuki sayuru	shapes reflected in
mitarashigaha ni	this purification stream
kage miete	where moonlight freezes
kohori ni sureru	wear sleeves printed with mountain
yamaahi no sode	indigo etched in the ice

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Ninshi, daughter of Fujiwara no Kanezane, became Junior Consort to Gotoba on 1190/1/11. The Kamo Special Festival was held annually on the last Day of the Cock in the Eleventh Month.

Tsuki (moon) and *kage* (reflection; shadow; light) are *engo*, as are *sayuru* (to grow cold, to be clear) and *kohori* (ice).

- 1890 *Composed imagining 'snow around the shrine'*

yufu shide no	the sacred streamers
kaze ni midaruru	tangled by the icy winds
oto saete	snap crisply while in
niha shirotahe ni	my garden a layer of
yuki zo tsumoreru	linen-white snow blankets all

Azechi no Kinmichi

This poem was composed for the "Hirota no yashiro no utaawase."

- 1891 *Composed as a Shintō poem for a ten-poem poetry contest*

kimi wo inoru	if any should ask
kokoro no iro wo	the color of this heart that
hito tohaba	prays for our lord it's
tadasu no miya no	the vermillion of that fence
ake no tamagaki	at the shrine of Tadasu

Jien, former major Archbishop

Composed for the “Sentō jūnin utaawase.”

The Lower Kamo Shrine stands in Tadasu grove in Sakyō-ku, Kyoto. *Tadasu* also means ‘to cross-examine, to query’ and functions both as a *kakekotoba* and as *engo* with *tohaba* (if [someone] asks). *Tamagaki* (jeweled fence) refers to the fence that encloses the shrine precincts. *Ake* (vermillion) calls to mind words for ‘sincerity,’ such as *tanshin* (literally, ‘red heart’) or *sekishin* (literally, ‘crimson heart’).

1892 *Composed on going to the Miare Festival and seeing those who serve at the shrine all wearing heartvine in their caps*

ato tareshi	were it not for this
kami ni afuhi no	day we meet the god transformed
nakariseba	deity heartvine
nani ni tanomi wo	in our hair to what might we
kakete sugimashi	bind our hopes and go on living

Kamo no Shigeyasu

The Miare Festival, held at the Upper Kamo Shrine in Kyoto prior to the Kamo Festival, welcomed the god Wakeikazuchi, who was believed to take up residence in the sacred *sakaki* during the festivities. For heartvine (*afuhi*), symbol of the festival, see 182. *Afuhi* also means ‘day of meeting.’ *Kakete* (hanging; pinning [hopes]) functions as *engo* with *afuhi* (heartvine).

1893 *Composed on the shrine priests going to Kibune to pray for rain*

ohomita no	just enough to wet
uruhofu bakari	the sacred shrine fields divert
sekikakete	the waters’ flow and
wiseki ni otose	dam them with a sacred sluice
kahakami no kami	oh gods of the headwaters

Kamo no Yukihiro

The Kibune Shrine in Kurama, Kifune-chō, Sakyō-ku, Kyoto, is located on the banks of the Kibune River upstream from the Kamo Shrine and its fields.

- 1894 *On 'the moon,' when they were composing poems for a Kamo Shrine poetry contest*

ishikaha ya
semi no wogaha no
kiyokereba
tsuki mo nagare wo
tadzunete zo sumu

ah stony river
the currents of the Semi
run pure the moon too
comes to visit the waters
and dwells here unclouded

Kamo no Chōmei

The Kamo Shrine is on the banks of the Kamo River in Kyoto. According to Chōmei's *Mumyōshō*, Semi no ogawa is a name for the Kamo River used in the Kamo Shrine records. *Sumu* means both 'to dwell' and 'to be clear.'

- 1895 *Sent to Suō no Naishi during the time the author was Controller and had made a pilgrimage to Kasuga*

yorodzu yo wo
inori zo kakuru
yufudasuki
kasuga no yama no
mine no arashi ni

may your life last ten
thousand years this I pray
with linen streamers
bound tight in the spring storms on
the peak of Mount Kasuga

Fujiwara no Sukenaka, Middle Counselor

As Controller from 1040 to 1062, Sukenaka attended the festivals held at the Kasuga Shrine in Nara on the first Days of the Monkey in the Second and Eleventh Months. *Kakuru* is a *kakekotoba* meaning both 'to raise' prayers and 'to tie' prayer streamers. The characters with which the place name Kasuga are written literally mean 'spring day,' a reference to the day of the spring festival.

- 1896 *Composed in the sixth year of Bunji for the screen painting of the Kasuga Festival that was prepared for the entrance of the Junior Consort into the palace*

kefu matsu
kami no kokoro ya

is the heart of this
god we celebrate today

nabiku ran
shide ni nami tatsu
saho no kaha kaze

swayed by our appeals
prayer strips ripple like wind
tossed waves on Saho River

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

Ninshi, daughter of Fujiwara no Kanezane, entered the palace as Junior Consort to Gotoba on 1190/1/11. For the Kasuga Festival, see 1895. Saho River flows near the Kasuga Shrine in Nara.

1897 *A Shintō poem for a hundred-poem sequence composed at his home*

ame no shita
mikasa no yama no
kage narade
tanomu kata naki
mi to ha shirazu ya

under rainy skies
aside from the shelter of
Umbrella Mountain
no protection do I
receive do you not know this

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

Composed for the “Udaijin no ie no haykushu” of 1178/7.

Mikasa (‘three umbrellas’) Mountain in Nara is the location of the Kasuga Shrine, the Fujiwara tutelary shrine. Kanezane also plays on the meanings of *ame* (heavens, skies; rain) in his plaint that the gods of the shrine are not responding to his prayers for political advancement. He served as Minister of the Right for ten years before he was promoted to Regent and Chancellor.

1898 *A Shintō poem for a hundred-poem sequence composed on the same occasion*

kasuga no no
odoro no michi no
umoremidzu
suwe dani kami no
shirushi arahase

my waters hidden
by these overgrown paths through
Kasuga Meadow—
may the gods at least bestow
their gifts upon my offspring

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Composed for the “Udaijin no ie no haykushu” of 1178/7.

Shunzei expresses dissatisfaction with the recognition given his family, the Fujiwara, whose tutelary Kasuga Shrine stands in Kasuga Meadow, as he prays for a better future for his descendants.

1899 *Sent to Suō no Naishi when he was on a pilgrimage to Ōharano for the festival*

chiyo made no	for a thousand years
kokoro shite fuke	blow gently and care for them—
momidjiba wo	these bright colored leaves
kami mo woshiho no	beloved of the gods too
yama oroshi no kaze	oh winds from Mount Oshio

Fujiwara no Koreie

Mount Oshio (*woshio*) in Ōharano, Ukyō-ku, Kyoto, is the location of the Ōharano Shrine where a festival was held in the Eleventh Month. *Woshio* functions as a *kakekotoba*, with *woshi-* also having the meaning ‘precious, valuable.’

1900 *On the painting of Mount Oshio on the sliding doors of the Saishōshitennōin*

woshiho yama	on Mount Oshio
kami no shirushi wo	awaiting an omen from
matsu no ha ni	the gods could the staunch
chigirishi iro ha	steadfastness promised by
kaeru mono ka wa	the pine needles’ hue ever fade

Jien, former Major Archbishop

Composed for the “Saishōshitennōin shōji no waka.” For Mount Oshio, see 1899. *Matsu* is a *kakekotoba* meaning both ‘to await’ and ‘pine.’

1901 *A poem on Ninomiya among poems dedicated to the Hiyoshi Shrine*

yaharaguru	the gentle light is
kage zo fumoto ni	diffused here in the cloudless

kumorinaki
moto no hikari ha
mine ni sumedomo

foothills while on that
peak dwells the original
brilliance limpid clarity

Jien, former Major Archbishop

One of the subshrines of the Hiyoshi (or Hie) Shrine located at the foot of Mt. Hiei near Sakamoto in Shiga Prefecture was dedicated to Ninomiya, a Shintō *kami* believed to be an avatar of the Buddha Yakushi, the main object of worship at the Enryakuji on Mt. Hiei. The power, or brilliance, of Yakushi is 'softened' as it is transformed into the light of the Shintō *kami*. *Sumedomo* is a *kakekotoba* meaning both 'although it dwells' and 'although it is clear, limpid.'

1902 *Imagining 'expressing personal grievances'*

waga tanomu
nana no yashiro no
yufudasuki
kakete mo mutsu no
michi ni kahesu na

at the seven shrines
on which I rely prayer
strips hang fluttering
aloft ah please do not send
me back along the Six Paths

Jien, former Major Archbishop

The first three lines (prayer strips of the seven shrines on which I rely) are a *jo* linked by the *kakekotoba kakete* (hanging, fastening; by no means) to the 'main statement' of the last two lines (please do not send me back along the Six Paths). The seven shrines are the subshrines of the Hiyoshi Shrine located at the foot of Mt. Hiei northeast of Kyoto. *Mutsu no michi* (six paths) are the six forms or realms into which, according to Buddhist teachings, living beings might be reborn until they were enlightened and able to escape the cycle of deaths and rebirths. The Six Paths are hell dwellers, hungry ghosts, beasts, *asura* (warriors), human beings, and *deva* (gods). *Nana* (seven) and *mutsu* (six) are *engo*, as are *yashiro* (shrine) and *yufudasuki* (prayer strips).

1903 *Imagining 'expressing personal grievances'*

oshinabete
hiyoshi no kage ha
kumoranu ni
namida ayashiki

the brilliant light of
the numerous Hiyoshi
gods remains undimmed
yet inexplicably tears

kinofu kefu kana

well up yesterday today

Jien, former Major Archbishop

A number of different Shintō gods were enshrined at the seven sub-shrines of the Hi-yoshi Shrine in Shiga Prefecture. *Hi*, the first syllable of Hiyoshi, means 'sun' and functions as *engo* with *kage* (light, reflection).

1904 *Imagining 'expressing personal grievances'*

morobito no
negahi wo mitsu no
hamakaze ni
kokoro suzushiki
shide no oto kana

in the shore winds of
Mitsu where the appeals of
multitudes are
granted my heart is refreshed
by prayer strips rippling

Jien, former Major Archbishop

Mitsu is the name of the shore of Lake Biwa in Shiga Prefecture near the Hiyoshi Shrine. The toponym has two additional meanings: 'to fulfill [hopes]' and 'three.' *Shide*, 'prayer strips,' is written with characters meaning 'four hands' and functions as *engo* with *mitsu* (three).

1905 *Composed and offered at Kitano*

samenureba
omohiahasete
ne wo zo naku
kokorodzukushi no
inishihe no yume

awakening I
contemplate times past and present
and I weep aloud
heart exhausted by dreams of
Tsukushi in days gone by

Jien, former Major Archbishop

The Kitano Shrine in Kamigyō-ku, Kyoto, enshrines Sugawara no Michizane, who died in exile in Tsukushi (Kyūshū) in 903. *Kokorodzukushi* (exhausting one's heart; consideration, sympathy) incorporates the place name Tsukushi.

1906 *On seeing flowers in full bloom along the road as he made a pilgrimage to Kumano*

sakinihofu	in the splendid sight
hana no keshiki wo	of those flourishing cherry
miru kara ni	blossoms I somehow
kami no kokoro zo	perceive though indirectly in
sora ni shiraruru	the skies the gods' compassion

Emperor Shirakawa

Kumano in Wakayama Prefecture was the site of syncretic Shintō/Buddhist practices and the location of the three Kumano shrines, the Hayatama Taisha (Shingū), the Hongū Taisha, and the Nachi Taisha. A number of pilgrimage routes led through the mountains from the capital to the religious sites of Kumano, Ise Jingū, Mt. Kōya, Yoshino, and Ōmine.

1907 *Dedicated on a pilgrimage to Kumano*

iha ni musu	covering the rocks
koke fuminarasu	soft moss beneath our feet in
mikumano no	lovely Kumano
yama no kahi aru	mountain ravines if only
yukusuwe mogana	there were hope for my future

Emperor Gotoba

For Kumano, see 1906.

Kahi aru means both 'there are ravines' and 'worthwhile, rewarding.' It links the *jo* (there are ravines in the mountains of lovely Kumano, where I tread the moss growing on the rocks) to the 'main statement' (if only there were a future worth living).

Compare *Kokinshū* 1067 by Ōshikōchi no Mitsune:

wabishira no	ah monkeys do not
mashira na naki so	cry so forlornly deep in
ashihiki no	the ravines of these
yama no kahi aru	rugged mountains is there not
kefu ni ya ha aranu	some reason to live today

1908 *At the Kumano River, when on a pilgrimage to the Shingū*

kumanogaha
kudasu hayase no
minarezawo
sasuga minarenu
nami no kayohidji

Kumano River
our well-worn oars thrust us down
rapids that toss us
about on this unfamiliar
path we follow through the waves

Emperor Gotoba

The Kumano Shingū, or Hayatama Taisha, one of the three main Kumano shrines (see 1906), is located in Shingū City in Wakayama Prefecture. The Kumano River flows between the Kumano Hongū and the Shingū. *Sasuga* (still, after all) contains the word *sasu* (to thrust) which links the *jo* (thrusting well-used oars into the rapids that carry us down the Kumano River) to the ‘main statement’ of the poem (still this road of waves is unfamiliar). *Minare-* (accustomed to seeing) also means ‘accustomed to the water’ and functions as *engo* with *minarezawo* (well-used oars).

1909 *When Former Emperor Shirakawa made a pilgrimage to Kumano, his companions composed poems at Shioya no Ōji*

tachinoboru
shihoya no keburu
urakaze ni
nabiku wo kami no
kokoro to mogana

the smoke that rises
from the salt-making huts of
Shioya drifts off
on the winds from the bay may
the gods’ heart too be so moved

Fujiwara no Saneyoshi, Tokudaiji Minister of the Left

Shioya no Ōji in Shioya-chō, Gobō City, Wakayama Prefecture, was one of ninety-nine small shrines where pilgrims prayed along the route between the capital and Kumano (see 1906). The toponym Shioya (*shihoya*) has the literal meaning ‘salt-making hut.’

1910 *On a pilgrimage to Kumano, the poet had various people’s names written down at Iwashiro no Ōji and, while resting a while, wrote this poem on the crossbeam of the Worship Hall*

ishashiro no
kami ha shiru ran

the Iwashiro
god must surely know give us

shirube seyo
tanomu ukiyo no
yume no yukusuwe

some sign to guide us
to that destination dreamt
of in this world of sorrows

Anonymous

The Iwashiro no Ōji, one of the shrines along the pilgrimage route between the capital and Kumano (see 1906), is in Minabe-chō, Wakayama Prefecture.

1911 *Going to attend, in the year the Hongū burned, the dedication of the new shrine building*

chigiri areba
ureshiki kakaru
wori ni ahinu
wasuru na kami mo
yukusuwe no sora

because of past vows
I have seen such joyous times
oh deity do
not forget me keep watch from
the clear sky at journey's end

Emperor Gotoba

The Kumano Hongū Taisha (see 1906) burned on 1206/2/26. Gotoba left the capital on 11/29 for the dedication of the new shrine building in the Twelfth Month.

1912 *A poem composed at the Hiyoshi Marōdo Shrine as he recalled having gone to worship at Shirayama when he was Governor of Kaga*

toshi fu tomo
koshi no shirayama
wasurezu ha
kashira no yuki wo
ahare to mo miyo

though many years have
passed if you've not forgotten
Shirayama in
Koshi then look with pity
upon this crown of white snow

Fujiwara no Akisuke, Master of the Left Capitol

The Marōdo Shrine is one of the seven sub-shrines of Hiyoshi (see 1902). It enshrines the *kami* Shirayamahime, as does Shirayama ('white mountain') Shrine in Tsurugi, Ishikawa Prefecture. The inner shrine is located on Hakusan ('white mountain') nearby on the border of Ishikawa and Gifu Prefectures along the Hōkūriku-dō, the route to Koshi

in northern Honshū. Akisuke was Governor of Kaga Province (now Ishikawa Prefecture) in Koshi from 1111 to 1118

Yuki (snow) and *Shirayama* (white mountain) are *engo*, and both suggest white hair.

1913 *Composed when people were writing poems on the occasion of First Rank Princess Sōshi's pilgrimage to Sumiyoshi*

sumiyoshi no
hamamatsu ga e ni
kaze fukeba
nami no shirayufu
kakenu ma zo naki

at Sumiyoshi
the constant winds cast white waves
upon the branches
of the beach pines like prayer
streamers ever rippling

Fujiwara no Michitsune

Princess Sōshi, who lived from 1050 to 1131, was the eldest daughter of Emperor Gosanjō and Fujiwara no Moshi.

(1994)1914 *Composed on going to Sumiyoshi as Imperial Bearer of Cloth Offerings and seeing the dilapidation of his former lodgings*

sumiyoshi to
omohishi yado ha
arenikeri
kami no shirushi wo
matsu to seshi ma ni

at Sumiyoshi
a place I once thought good to
dwell my lodgings fell
to ruin while I awaited
near the pines some god-sent sign

Tsumori no Arimoto

The place name Sumiyoshi (see 396) has the meaning 'good to live.' *Matsu* means both 'to await' and 'pine' and functions as *engo* with Sumiyoshi, a place famous for pine trees. The author had served as priest of Sumiyoshi Shrine.

This poem is one of seventeen that were marked to be deleted in the *Tamesuke bon* manuscript of the *Shinkokinshū*. In some versions of the manuscript, these poems were grouped at the end as poems 1979 to 1995.

1914/1915 *Composed on a screen painting of a person on horseback passing in front of a building which enshrined a god during the Eleventh Month*

sakakiba no	from sacred sakaki
shimo uchiharahi	leaves brushing away the frost
karezu nomi	so they'll not wither—
sume to zo inoru	live on here never depart—
kami no mimae ni	his prayers before the gods

Ōnakatomi no Yoshinobu

For *sakaki*, see 677. *Karezu* is a *kakekotoba* meaning both 'not withering' and 'not distancing, separating.'

1915/1916 *When composing a poem on the topic 'summer Shintō festival' for a screen in the Engi Era*

kahayashiro	at the riverbank
shino ni worihahe	shrine garments draped to dry on
hosu koromo	slender bamboo how
ikani hoseba ka	is it that they've hung there now
nanuka hizaran	seven days yet still are damp

Ki no Tsurayuki

The Engi Era was part of the reign of Daigo (r. 901–23). The summer festival was a Shintō purification ritual that took place on the thirtieth of the sixth month, the last day of summer. Altars made of *sakaki* and *shino* bamboo were erected on the riverbank, and sacred dances (*kagura*) were performed there.

Tsurayuki imagines the whitecaps on the river to be clothes hanging to dry on the altar. *Nanuka* literally means 'seven days,' but refers to a long time. *Shino ni* means both 'constantly, incessantly' and also 'on the bamboo.'

Poems on Buddhist Teachings

1916/1917

naho tanome	trust in me yet as
shimedji ga hara no	long as I am in this world
sasemogusa	where humans suffer
waga yo no naka ni	as from the fireweed that grows
aran kagiri ha	on the plain of Shimeji

The Shimeji plain in Ibaragi was famous for wild artemesia, or fireweed (*yomogi*, or *sasemogusa*), which was used for moxabustion.

1917/1918

nani ka omofu	for what do we yearn—
nani to ka nageku	over what do we sorrow—
yo no naka ha	this world in which we
tada asagaho no	live is but a dew drop on
hana no uhe no tsuyu	a morning glory blossom

The previous two poems are said to have been composed by the Kiyomizu Kannon.

The *asagaho* (see 343), translated here as ‘morning glory,’ is one of the most short-lived of flowers.

The *Shinkokinshū* note following the previous two poems attributes them to the bodhisattva Kannon enshrined at the Kiyomizudera in Higashiyama, Kyoto.

1918/1919 *A poem heard in a dream by the Venerable Chien at dawn on the day he was to leave after a pilgrimage to Daisen in the Hōki mountains*

yama fukaku	deep in the mountains
toshi furu ware mo	I remain steadfast as years
aru mono wo	pass by where then
izuchi ka tsuki no	might it be the destination
idete yuku ran	of this bright moon that sails forth

The Daisen Temple in Tottori Prefecture enshrines the bodhisattva Jizō, who is the implied speaker of this poem. The monk Chien has not been otherwise identified.

1919/1920 *Hearing the whisper of the reeds by the Mitsu Temple in Naniwa*

ashi soyogu	like briny waves that
shihose no nami no	set the reeds to whispering
itsu made ka	along the shore how
uki yo no naka ni	long will I go on floating
ukabiwataran	through this sad inconstant world

Gyōki Bosatsu

The Mitsu Temple, also known as Daifukuin, was established in Naniwa, present-day Osaka, by Gyōki (or Gyōgi), who is credited with founding the Daisen Temple (see 1918/1919), as well.

Uki means both 'floating' and 'sorrowful' and functions as *engo* with *nami* (waves) and *ukabi* (floating). *Yo* means both 'world' and 'joint, segment' of a reed.

1920/1921 *Upon completion of the Central Hall on Mt. Hiei*

anokutara	most omniscient and
sanmyaku sanbodai no	perfectly enlightened are
hotoketachi	the blessed Buddhas
wa ga tatsu soma ni	manifest your protection on
miyaua arasetamahe	this timbered mountain I climb

Saichō, Dengyō Daishi

The Konpon Chūdō, the main hall of the Enryakuji on Mt. Hiei northeast of Kyoto, was completed in 788. The Enryakuji monastery was founded by Saichō, whose posthumous title is Dengyō Daishi.

The first two lines of the poem are a Japanese transliteration of the Sanskrit phrase *anuttara samyak sambodhi*, translated here as 'most omniscient and perfectly enlightened.' *Tatsu* means both 'to go up, to climb' and 'to build.'

1921/1922 *A poem composed when he journeyed to T'ang China*

nori no fune	plying the oars
sashite yuku mi zo	of this ship sailing forth to
moromoro no	seek the Law may all
kami mo hotoke mo	the gods and all the buddhas
ware wo misonahe	guard and guide me on my way

Enchin, Chishō Daishi

Enchin, posthumously known as Chishō Daishi, traveled to China in 853.

Nori means both 'riding, sailing [on a ship]' and the Buddhist 'Law' or 'dharma,' while *sashite* means both 'aiming for' and 'plying [oars].'

1922/1923 *A poem chewed into a pillar of the Lecture Hall of the Bodaiji by insects*

shirube aru	it is at times when
toki ni dani yuke	there is someone to guide you
gokuraku no	that you should set forth
michi ni madoheru	you people of this world lost
yo no naka no hito	on the path to paradise

There are a number of temples known as Bodaiji in various parts of Japan, including one also known as Anaoji, in Kyoto. *Gokuraku* ([land of] 'supreme bliss') refers to Amida's western paradise.

1923/1924 *Composed when in seclusion at the Shō Cave on Mitake Peak*

jakumaku no	in the quiet hush
koke no ihato no	by this moss-covered rock door
shidzukeki ni	where there is no sound
namida no ame no	not a day passes without
furanu hi zo naki	a shower of falling tears

Nichizō

Mt. Mitake, also called Kinbusen (or Kinpusen), is located in Yoshino District, Nara Prefecture. The Shō Cave (Shō no Iwaya) on the pilgrimage route between Yoshino and Kumano was a site for ascetic practice. The monk Nichizō is said to have died in 941 during austerities there and then to have been resurrected after traversing the *rokudō*, or six realms of existence (see 1902).

The poem alludes to a passage in chapter ten of the Lotus Sutra, “Preachers of Dharma”: “If a man preaching dharma/Is alone in a quiet and idle place, /Lonely, without a human sound, /There reading or reciting this scriptural canon, /At that time I will appear to him, displaying /A body of pure radiance” (Hurvitz, p. 166).

1924/1925 *Composed while trying to think Right Thoughts at the hour of death*

namu amida
hotoke no mite ni
kakuru ito no
woharimidarenu
kokoro to mogana

Namu Amida
like the threads that hang from
the Buddha's holy
hands may my heart be free at
last of life's entanglements

Hōen

Having Right Thoughts (*shōnen*) is an aspect of faith in the promise of the Buddha Amida to convey to his Western Paradise all who call upon him by saying “Namu Amida” at the moment of death. This was often illustrated by images of Amida on a cloud dangling five-colored threads for the dying to grasp.

The first three lines of the poem (cords that hang from the holy hands of the Buddha, Namu Amida) are a *jo* linked to the ‘main statement’ (may my heart be at last untangled) by the dual functioning of the phrase *woharimidarenu*, ‘at the last, untangled.’ *Midarenu* (untangled) and *ito* (threads) are *engo*.

1925/1926 *Topic unknown*

ware dani mo
madzu gokuraku ni
umarenaba
shiru mo shiranu mo
mina mukaheten

if I am the one
who is first to be reborn
in paradise I'll
gladly guide and welcome there
those I know and those I don't

Bishop Genshin

For *gokuraku* (paradise), see 1922/1923.

1926/1927 *Seeing the waters of the Tortoise Fountain at the Tennōji*

nigorinaki	no impurity
kamewi no midzu wo	sullies the waters that well
musubiagete	up from the tortoise
kokoro no chiri wo	fountain scooping up handfuls
susugitsuru kana	I rinse the dust from my heart

Jōtōmon'in

The Tennōji (or Shitennōji) in Osaka is said to have been founded by Prince Shōtoku (574–622) when he saw an image of Fudō reflected in the waters of a spring that were welling up from a tortoise-shaped rock.

1927/1928 *Composed on the “Devadatta” chapter when various people were asked to compose poems on the twenty-eight chapters of the Lotus Sutra*

watatsu umi no	out of the depths of
soko yori kitsuru	vast ocean waters she came
hodo mo naku	and in an instant
kono mi nagara ni	her body just as it had been
mi wo zo khamuru	she attained the ultimate

Fujiwara no Michinaga, Hōjōji Lay Monk and former Regent and Chancellor

Chapter twelve of the Lotus Sutra, “Devadatta,” tells the story of the eight-year-old daughter of the Dragon King, who emerged from the ocean to hear the teachings of Mañjuśrī and achieved “enlightenment in this very body” (*sokushin jōbutsu*).

1928/1929 *On the chapter, “Fortitude”*

kazu naranu	trivial it is
inochi ha nani ka	so why do I cling to this
woshikaran	life I will endure

nori toku hodo wo
shinobu bakari zo

these troubles as long as I
can preach the Buddha Dharma

Fujiwara no Tadanobu, Major Counselor

This poem was composed on a passage from “Fortitude,” chapter thirteen of the Lotus Sutra: “And, to preach this scripture, /Will endure these troubles. /We do not covet bodily life, /We do but regret the unexcelled path” (Hurvitz, p. 190).

1929/1930 *Composed upon attending the Enlightenment Lecture at the Urin'in in the Fifth Month*

murasaki no
kumo no hayashi wo
miwataseba
nori ni afuchi no
hana sakinikeri

as I gaze across
this forest of purple clouds
Murasakino
in sandalwood flowers in
bloom I behold the Dharma

Higo

Bodaikō (Enlightenment Lectures) based on the Lotus Sutra were intended to lead the audience to *bodai* (Skt. *bodhi*), ‘complete wisdom’ or ‘enlightenment.’ The Tendai temple Urin'in is located in Murasakino, Kita-ku, Kyoto. The toponym Murasakino is a *ka-kekotoba* also meaning ‘of purple.’ Urin'in is written with characters meaning ‘forest of clouds,’ a reference to the clouds on which the Buddha Amida is depicted as coming to welcome believers to his paradise.

Afuchi (sandalwood, *Melia azedarach*) contains the word *afu* (to meet, come across). Sandalwood blossoms are a light purple.

1930/1931 *When reading the Nirvana Sutra, she had a dream in which someone composed this poem and showed it to her*

chiru hana ni
ike no kohori mo
tokenu nari
hana sakichirasu
haru no yo no sora

the falling petals
have dissolved the layer of
ice across the pond
the sky of the short spring night
scatters the falling blossoms

She then replied with the following poem.

tanikaha no
nagare shi kiyoshi
suminureba
kumanaki tsuki no
kage mo ukabinu

when the waters of
the streams in the valley flow
pure and clean upon
them floats the reflection of
the moon that illumines all

Higo

The Nehangyō, or Nirvana Sutra, presents the sermon of the Buddha Śākyamuni at the time of his nirvana, which is said to have taken place on the fifteenth of the Second Month (the date of the full moon and the time of year when blossoms fall). In this sutra, Śākyamuni reveals that all sentient beings possess the Buddha nature and will eventually attain Buddhahood. Melting ice is a metaphor for the melting away of delusions, the falling blossoms symbolize the Dharma or the Buddha's mercy, and the full moon symbolizes enlightenment and the Buddha nature. The purity of the waters suggests the absence of the passions and attachments that prevent enlightenment.

1931/1932 *Among a group of poems expressing 'personal grievances' (jukkai)*

negahaku ha
shibashi yamidji ni
yasurahite
kakage ya semashi
nori no tomoshibi

how I wish I could
pause here for just a moment
on this dark pathway
to raise aloft for others
the beacon of the Dharma

Jien, former Major Archbishop

1932/1933 *Among a group of poems expressing 'personal grievances' (jukkai)*

toku minori
kiku no shiratsuyu
yoru ha okite
tsutomete kien
koto wo shi zo omofu

to hear the holy
dharma preached I wake at night
as white dew settles
on chrysanthemums knowing
I too may vanish at dawn

Jien, former Major Archbishop

Kiku is a *kakekotoba* meaning 'to hear' and 'chrysanthemums,' while *okite* means both 'awakening' and '[dew] settling.' *Kiku* (chrysanthemums), *okite* (settling), and *kien* (will

vanish) are *engo*. *Tsutomete* (early morning, dawn) may also mean 'practicing [religious rites].'

The *honka* is *Kokinshū* 470 by Sosei:

oto ni nomi	the white dew settling
kiku no shiratsuyu	on the chrysanthemums and
yoru ha okite	I whose nights are made
hiru ha omohi ni	restless by these barren tidings
ahezu kenu beshi	will vanish with the morning sun

1933/1934 *Among a group of poems expressing 'personal grievances'*

gokuraku he	my heart is not yet
mada waga kokoro	ready to make its way to
yukitsukazu	paradise please halt
hitsuji no ayumi	if but briefly these steps I
shibashi todomare	take like a lamb toward death

Jien, former Major Archbishop

The poem is based on a line from the Makamayagyō (Mahāmāyā Sutra): "Human life can be compared to sheep driven to the slaughter, each step a step closer to death."

1934/1935 *On 'the visualizing mind is like the full moon in a light mist'*

waga kokoro	my heart is like this—
naho hareyanu	dimly visible through fine
akigiri ni	autumn mists that cling
honoka ni miyuru	and softly veil its contours—
ariake no tsuki	the pale full moon at daybreak

Kōin, Supernumerary Archbishop

Kōin bases his poem on the line from the Kongōchōkyō (Diamond Peak Sutra) cited in the headnote. It is the response given a religious practitioner who asks the Buddha about the state of his heart/mind (*kokoro*). The veiled moon is a metaphor for the state of enlightenment inherent in sentient beings, though hidden.

1935/1936 *On the 'self-enlightened,' one of a series of poems on the Ten Realms
composed when he was writing one hundred poems at his residence*

okuyama ni	deep in the mountains
hitori ukiyo ha	all alone enlightened to
satoriniki	the suffering of
tsune naki iro wo	this world seen in the ever
kaze ni nagamete	changing colors of the wind

Fujiwara no Yoshitsune, Regent and Chancellor

The ten realms into which living beings may be reborn include the six realms of the unenlightened—those of hell, hungry ghosts, beasts, warriors, humans and gods—and the four realms of enlightenment: those of arhats (disciples enlightened by the Buddha's teachings), pratyekabuddhas (who reach enlightenment on their own), bodhisattvas (enlightened beings who elect to stay in the world to help others reach enlightenment), and buddhas.

The pratyekabuddha is described in this poem as being enlightened by the falling blossoms and leaves carried by the wind, visible evidence of the impermanence of all things. *Iro* (color) also refers to the forms or phenomena of the world.

1936/1937 *On the Heart Sutra*

iro ni nomi	remorseful that my
someshi kokoro no	heart once was dyed through by
kuyashiki wo	colors of this world
munashi to tokeru	how joyous the dharma that
nori no ureshisa	teaches the emptiness of regret

Kojijū

The Hannya shingyō (Heart Sutra) presents the Buddhist teaching that all phenomena are empty (*shiki soku ze kū*). *Iro* (color) is also read *shiki* and has the Buddhist meaning of form, shape, or outward appearance of phenomena. *Someshi* (dyed) and *iro* (color) are *engo*.

1937/1938 *On 'the joy of being welcomed to paradise by the sacred hosts,' when composing on the Ten Joys for a hundred-poem sequence competition at the residence of the Regent and Chancellor*

murasaki no	welcomed to the path
kumodji ni sasofu	of royal purple through the clouds
koto no ne ni	in the sound of lutes
ukiyo wo harafu	I hear the pine winds that sweep
mine no matsukaze	away the pain of this world

Jakuren

Composed for the “Jūdai hyakushu” of 1191. The Regent and Chancellor was Fujiwara no Yoshitsune. The Ten Joys are promised to those reborn in Amida's western paradise, to which the purple clouds lead, in the *Ōjōyōshū* written by Genshin in 985

The *honka* is *Shūishū* 451 by Saigū Nyōgo:

biwa no ne ni	in the sound of lutes
mine no matsukaze	it seems the wind passes through
kayofu rashi	the pines on the peaks—
idzure no wo yori	where are those taut strings that give
shirabesomeken	rise to this sweet melody

1938/1939 *On 'the joy of the first opening of the lotus blossom'*

kore ya kono	ah then can this be
ukiyo no hoka no	a spring that exists outside
haru naran	this wretched world of
hana no toboso no	ours the bright sky at daybreak
akebono no sora	unfastens the blossoms' door

Jakuren

Composed for the “Jūdai hyakushu” of 1191.

Ake- (opening, unfastening)/*akebono* (dawn) is a *kakekotoba*.

1939/1940 *On 'the joy of never-ending pleasure'*

haru aki mo	for the dew settling
kagiranu hana ni	on the eternal bloom that
oku tsuyu ha	lasts through spring and fall
okuresakidatsu	can there be any regret
urami ya ha aru	at vanishing early or late

Jakuren

Composed for the "Jūdai hyakushu" of 1191.

The *honka* is *Shinkokinshū* 757 by Henjō.

1940/1941 *On 'the joy of leading others and helping them establish a connection to the Dharma'*

tachikaheri	they come back again
kurushiki umi ni	it seems returning to reel
oku ami mo	in hearts and bind them
fukaki eni koso	fast casting their nets deep in
kokoro hiku rame	inlets of this profound sea

Jakuren

Composed for the "Jūdai hyakushu" of 1191. Those reborn in Amida's paradise were enabled to help others still struggling to make their own connection to the Buddha.

Kurushiki (painful, distressing) contains the word *kuru*, which means both 'to come' and 'to reel.' *Eni* means both 'karmic connection' and 'in the inlet.' *Kuru* (to reel), *ami* (net), *umi* (sea), *e* (inlet), and *hiku* (to pull) are *engo*.

1941/1942 *On the 'dharma of the one sole vehicle' proclaimed in the "Expedient Devices" chapter, when he was composing poems on the twenty-eight chapters of the Lotus Sutra*

idzuku ni mo	where might there be
waga nori naranu	a Law other than the one
nori ya aru to	I follow although
sora fuku kaze ni	I ask the wind that blows through

tohedo kotahenu

empty skies no answer comes

Jien, former Major Archbishop

In the second chapter of the Lotus Sutra, “Expedient Devices,” the Buddha teaches that there is only one path and only one vehicle that can carry one to nirvana: “The Thus Come One by resort to the one buddha vehicle alone preaches the dharma to the beings. There are no other vehicles, whether two, or three.” (Hurvitz, p. 29)

1942/1943 *On ‘the miraculous conjuring of a great city’ in the “Parable of the Conjured City” chapter*

omofu na yo
ukiyo no naka wo
idehatete
yadoru oku ni mo
yado ha arikeri

ah do not think this
the goal beyond this dwelling
to which we fled from
that world of misery is
yet another lodging place

Jien, former Major Archbishop

Chapter seven of the Lotus Sutra tells of a wise guide who is leading a group along a perilous road to the location of a treasure. When they tire and beg to turn back, he miraculously conjures up a city where they may rest before continuing to their destination. This leader is likened to the Buddha leading sentient beings toward salvation in stages, using skillful means or expedients (*hōben*) to help them along.

1943/1944 *On ‘some dwell in the place of no retreat,’ from the chapter “Discrimination of Merits”*

washi no yama
kefu kiku nori no
michi narade
kaheranu yado ni
yuku hito zo naki

if not for the path
of the Law we hear today
on Vulture Peak no
one would get to the dwelling
from which there is no return

Jien, former Major Archbishop

Chapter seventeen of the Lotus Sutra, “Discrimination of Merits,” tells how those who heard the Buddha preach the sutra on Vulture Peak near Rajgir, India, attained various

degrees of merit, including advancement to a stage from which they would never return to the world of delusion.

1944/1945 *On 'keeping [the bodhisattva] in the mind and not living in vain' from the chapter "Universal Gateway"*

oshinabete	as I was thinking
munashiki sora to	that there was nothing there but
omohishi ni	the vast empty sky
fudji sakinureba	wisteria burst into
murasaki no kumo	bloom suddenly purple clouds

Jien, former Major Archbishop

The full title of chapter twenty-five of the Lotus Sutra is "The Universal Gateway of the Bodhisattva Avalokiteśvara." The chapter promises that all who keep in their minds and revere Avalokiteśvara (Kannon) will be saved from the sufferings of this world.

Munashiki sora (empty sky) alludes to the Buddhist teaching that "all phenomena are empty" (*shiki zoku ze kū*). Realizing this truth leads to rebirth in paradise, symbolized by the purple clouds.

1945/1946 *On 'the water flows but never fills'*

oshinabete	is everything this
uki mi ha sa koso	way floating wretchedly in
narumigata	Narumi Lagoon
michihiru shiho no	tides constantly ebb and flow—
kaharu nomi ka ha	but are they all that changes

Former Emperor Sutoku

The citation in the headnote may be a variant of a line from the *Zaigōhōō-kyō*: "The waters flow in but never stay."

For Narumi Lagoon, see 648. The toponym is a *kakekotoba*, having the literal meaning 'body/person which becomes.' *Uki*- (wretched) also has a second meaning, 'floating,' which functions as *engo* with *Narumigata* (Narumi Lagoon) and *shiho* (tide).

1946/1947 *'First shining on the tall mountains'*

asahi sasu	the bright morning sun
mine no tsudzuki ha	blesses the line of high peaks
megumedomo	where buds open though
mada shimo fukashi	the frost still lies thickly on
tani no kagegusa	grasses in valley shadows

Former Emperor Sutoku

The Kegon (Avatamsaka) Sutra teaches that “the sun [Buddha] comes out and shines upon the tall peaks, next it shines on the dark valleys, and next on the level plains”—that is, sentient beings receive the Buddhist teachings at different times, according to their different natures and abilities.

Megumedomo means both ‘although buds open’ and ‘although blessed.’

1947/1948 *On ‘the wisdom of wondrous observation’ when composing on the
Five Wisdoms for a hundred-poem sequence competition at his home*

soko kiyoku	if I don't purify
kokoro no midzu wo	the waters of my heart clear
sumasazu ha	to their very depths
ikaga satori no	how will I ever see that
hachisu wo mo min	lotus of enlightenment

Fujiwara no Kanezane, Lay Monk and former Regent and Chancellor

Esoteric Buddhism teaches that there are five kinds of wisdom (*gochi*): the wisdom of the essence of the Dharma-realm (*hokkaitaishōchi*), great perfect mirror wisdom (*daienkyōchi*), wisdom of equality (*byōdōshōchi*), wisdom of wondrous observation (*myōkanzatchi*), and wisdom of accomplishing that which is to be done (*jōshosachi*). The ‘wisdom of wondrous observation’ is also known as ‘lotus wisdom.’

1948/1949 *On the chapter “Fortitude”*

sarazu tote	even were it not
ikuyo mo araji	thus how many years might I
iza ya sa ha	live but since it is
nori ni kahetsuru	so let me think of it as

inochi to omohan

trading my life for the law

Fujiwara no Tsuneie, Senior Third Rank

“Fortitude” is the title of chapter thirteen of the Lotus Sutra, which contains an exhortation to propagate the teachings regardless of slander, abuse, or martyrdom.

1949/1950 *“If when he is preaching this scripture /A person reviles him with a foul mouth, /Or hits him with knife, staff, tile, or stone, /In his mindfulness of the Buddha let him endure this”*

fukaki yo no
mado utsu ame ni
oto senu ha
ukiyo wo noki no
shinobu narikeri

the rain that strikes my
window deep in the night makes
no sound longing grass
beneath the eaves in this sad world
I endure in my retreat

Jakuren

“Preachers of the Law” is chapter ten of the Lotus Sutra. The passage from the sutra is quoted from Hurvitz, p. 165.

The dark night symbolizes the world of suffering, and the soundless rain, the endurance of persecution by the Buddhist practitioner. *Noki no shinobu* means both ‘longing grass [*Polypodium lineare*] of the eaves’ and ‘enduring retreat, withdrawal.’

1950/1951 *On ‘inwardly hiding their bodhisattva deeds’ from the “Five Hundred Disciples” chapter*

inishihe no
shika naku nobe no
ihori ni mo
kokoro no tsuki ha
kumorazarikeri

even in that hut
set in fields where the deer cried
out so long ago
the bright moon of the heart gleamed
unshadowed by any cloud

Jien, former Major Archbishop

“The Receipt of Prophecy by Five Hundred Disciples,” chapter eight of the Lotus Sutra, tells how Śākyamuni preached his first sermon at the hermitage of his disciple Pūrṇa at Vārāṇasī (literally, ‘fields where deer cry’ and converted his first disciples. He is said

to have adopted the appearance of a 'voice-hearer' (*śrāvaka*, J: *shōmon*), rather than appear in his true form, as a teaching device, or *hōben*.

The unclouded moon is a metaphor for enlightenment.

1951/1952 *On 'for the two vehicles all is emptiness, and their wisdom is like the light of a firefly,' when people encouraged composition of a hundred-poem sequence on texts that advance the Dharma*

michinobe no	flickering beside
hotaru bakari wo	the dark path the firefly's light
shirube nite	the only beacon
hitori zo idzuru	for those who set out alone
yufuyami no sora	beneath the bleak evening sky

Jakuzen

Jakuren bases his poem on lines from the *Makashikan* (Mohezhiguan), a treatise by Zhi-i (538–597), founder of the Tendai sect of Buddhism. The “two vehicles” are the paths of the self-enlightened *śrāvakas* and *pratyekabuddhas*, who, Zhi-i argued, were capable of recognizing the truth of the emptiness of phenomena, but not the truth of ‘non-emptiness,’ which *bodhisattvas* who follow the Middle Path have realized.

1952/1953 *“The bodhisattva is the cool pure moon and courses through a world where all is emptiness”*

kumo harete	clouds dissipate and
munashiki sora ni	still it abides shedding
suminagara	its light in empty
uki yo no naka wo	skies the bright moon coursing
meguru tsuki kana	through this world of misery

Jakuren

The poem is based on a line from the *Kegonkyō* (Avatamsaka Sutra) describing the course of the fifty-two stages of *bodhisattva* practice.

Sumi- is a *kakekotoba*, meaning both ‘living’ and ‘clearing.’

1953/1954 *"Fragrant wind from the sandalwood delights the hearts of the multitudes"*

fuku kaze ni
hanatachibana ya
nihofu ran
mukashi oboyuru
kefu no niha kana

that fragrance carried
on the blowing winds is it
mandarin oranges
blooming in the garden today
that call to mind days of old

Jakuzen

The poem is based on a line from the "Introduction" of the Lotus Sutra describing the scene at Vulture Peak as the Buddha prepares to preach.

Compare the anonymous *Kokinshū* 139:

satsuki matsu
hana tachibana no
kaho kageba
mukashi no hito no
sode no ka zo suru

when I breathe the fragrance
of the mandarin orange
blossoms that await
the Fifth Month it brings back sweet
scented sleeves of one I loved

1954/1955 *"After thus instructing them, he departs again for another country"*

yami fukaki
ko no moto goto ni
chigiriokite
asa tatsu kiri no
ato no tsuyukesa

in deepest darkness
leaving a token of faith
at the base of each
trunk droplets of dew linger
after morning mists are gone

Jakuzen

Chapter sixteen, "The Life Span of the Thus Come One" in the Lotus Sutra contains the parable of a physician who travels to a distant country. During his absence his sons drink his poisonous medicines, and he returns to find them suffering and delirious. He mixes an effective medicine, which he exhorts the sons to take, and those who are still sensible do so. Others, who have lost their senses, are unwilling to take the medicine until he leaves for another country and sends a messenger to inform them of his death, shocking them to their senses.

Ko (trees) also means 'sons.'

1955/1956 *"This day passes, as death follows life"*

kefu suginu	today has ended	
inochi mo shika to	and so too goes my life	like
odorokasu	the timid deer	I
iriahhi no kane no	am startled by the tolling	
kowe zo kanashiki	of the mournful vesper bell	

Jakuzen

The passage quoted from the Lotus Sutra in the headnote continues, "Like fish in too little water, what comfort can there be for them here?"

1956/1957 *"Belling pitifully, he yearns deeply for his own kind"*

kusa fukaki	from the deep grasses
kariba no wono wo	of the Ono hunting grounds
tachiidete	he makes his escape
tomo madohaseru	leaving his bewildered friends
shika zo naku naru	behind the lone buck cries out

Sokaku

Sokaku's inspiration is a quotation from the *Makashikan* describing a deer that leaves his mates, but then turns back, yearning for the herd. Zhi-i compares the deer to the pratyekabuddha, who, being self-enlightened, is able to escape the cycle of births and deaths, but is unable to work to save others.

For Ono, see 1718.

1957/1958 *"Abandoning obligation and entering the realm of spontaneity"*

somukazu ha	did I not turn my
idzure no yo ni ka	back on them now when we met
meguriahite	again in some
omohikeri tomo	future life could I show how
hito ni shiraren	deeply I cared for them

Jakuzen

Jakuzen cites a line from the Hikekyō, which teaches that when one gives up the conscious desire to repay debts of gratitude and enters the realm of *mui* (Ch: *wu wei*; spontaneity) by cutting off one's attachments in this world, one is then able to truly repay such debts. Once enlightened, one can repay debts by leading others to salvation.

1958/1959 *"Where there are meetings, there are partings"*

ahimite mo	although we meet still
mine ni wakaruru	we must part as white clouds that
shirakumo no	trail from mountain peaks
kakaru kono yo no	separate miserable
itohashiki kana	is a life in such a world

Minamoto no Suehiro

Suehiro's topic is a phrase from the Nehangyō (Nirvana Sutra). The first three lines of the poem are a *jo* connected to the 'main statement' by a *kakekotoba*: *kakaru* means both 'to hang' and 'such a[world].'

The *honka* is *Kokinshū* 601 by Mibu no Tadamine:

kaze fukeba	when the breezes blow
mine ni wakaruru	the white clouds separate from
shirakumo no	mountain peaks without
taete tsurenaki	regret leaving not a trace
kimi ga kokoro ka	cold-hearted as my lover

1959/1960 *"Hearing the name and desiring rebirth"*

oto ni kiku	when will it be that
kimi ga ri itsu ka	I may go to be with you
iki no matsu	whose name I have heard—
matsu ran mono wo	like the pines of Iki it
kokorozukushi ni	seems you wait with yearning heart

Jakuzen

Jakuzen's topic is a phrase from a passage in the Muryōju-kyō: "Because of the power of Amida Buddha's original vow, all those hearing his name and desiring rebirth in his paradise will reach that land."

The Pine Grove of Iki, Ikinomatsubara, was located in Hakata in Tsukushi (now Fukuoka Prefecture). *Iki no matsu* (pines of Iki) is a *jo* linked to *matsu ran* (it seems you wait) by the play on the two meanings of *matsu*, 'pine' and 'to wait.' *Iki* also means 'going' and functions as a *kakekotoba*. *Kokorozukushi* (exhausting the heart) contains the toponym Tsukushi. Tsukushi, on the westernmost of the four major Japanese islands, is a reminder that Amida's paradise, too, lies in the west.

1960/1961 *"Harboring feelings of longing in the heart and thirsting for the Buddha"*

wakarenishi	consumed with longing
sono omokage no	for that dear face now parted
kohishiki ni	from me I yearn for
yume ni mo mieyo	its appearance if only in
yama no ha no tsuki	dreams moon of the mountain rim

Jakuzen

Jakuzen's title is drawn from chapter sixteen, "Life Span of the Thus Come One," of the Lotus Sutra in which the Buddha reveals that, although his life span is actually incalculably long, "For the beings' sake, /And as an expedient device, I make a show of nirvana; /Yet in fact I do not pass into extinction, /But ever dwell here and preach dharma." (Hurvitz, p. 223)

1961/1962 *On the prohibition against killing, when composing poems on the ten prohibitions*

watatsu umi no	on these wide-spreading
fukaki ni shidzumu	seas avoiding the deep sin
isare sede	of taking shellfish
tamotsu kahi aru	from the depths instead seek out
nori wo motomeyo	that nori so worth keeping

Jakuzen

The ten prohibitions of Buddhism prohibit killing, stealing, being unchaste, lying, slander, insult, chatter, covetousness, anger, and skepticism. *Watatsu umi* (broad seas) contains the word *tsumi* (sin). *Kahi* is a *kakekotoba* meaning both 'value' and 'shellfish,' and

nori puns on the meanings 'law, dharma' and a variety of seaweed. *Watatsu umi* (broad seas), *kahi* (shellfish), *nori* (seaweed), and *isari* (fishing) are *engo*.

1962/1963 *On the prohibition against stealing*

ukikusa no	from floating grasses
hitoha naritomo	hidden among the boulders
isogakure	do not think to steal
omohi na kake so	away even a single
okitsu shiranami	strand white waves of the offing

Jakuzen

For the ten prohibitions, see 1962.

Isogakure, 'hidden among the rocks,' functions as *engo* with *ukikusa* (floating grasses, seaweed) and *shiranami* (white waves). *Shiranami* (white waves) is also a term used for bandits and reinforces the notion of stealing.

1963/1964 *On the prohibition against adultery*

saranu dani	are we not burdened
omoki ga uhe ni	enough layering our night robes
sayogoromo	one on another—
waga tsuma naranu	never pile on the garments of
tsuma na kasane so	any woman not your wife

Jakuzen

For the ten prohibitions, see 1962.

Omoki (heavy) modifies both the layered night clothes of lovers and the sin of adultery. *Tsuma* means both 'wife' and 'skirt, hem' and functions as *engo* with *sayogoromo* (night clothes) and *kasane* (layer).

1964/1965 *On the prohibition against drinking alcohol*

hana no moto	beneath the blossoms
tsuyu no nasake ha	a moment of pleasure will
hodo mo araji	vanish like the dew—

wehi na susume so
haru no yamakaze

ah do not tempt us to drink—
spring breezes from the mountains

Jakuzen

For the ten prohibitions, see 1962.

Nasake (pleasure, entertainment) contains the word *sake* (liquor). *Tsuyu no* means both 'a little' and 'of the dew,' and functions as *engo* with *hana* (blossoms) and *kaze* (wind).

1965/1966 *On 'suchlike retribution,' composed while writing poems on the 'ten suchlike characteristics' at the home of the Lay Monk and former Regent*

uki mo naho
mukashi no yuwe to
omohazu ha
ika ni kono yo wo
uramihatemashi

if I didn't think
my suffering due to my
actions of long ago
how I might have come to
revile this world I live in

Nijōnoin no Sanuki

The Lay Monk and former Regent was Fujiwara no Kanezane. Chapter two of the Lotus Sutra, "The Ten Suchlike Characteristics of Reality," lists the 'suchlike characteristics' as appearance, nature, essence, power, activity, causes, conditions, results, and retribution.

1966/1967 *On the phrase "the number of the living beings he causes to cross over is without limit" from the "Introduction," written when Taikenmon'in no Chūnagon encouraged people to compose on the twenty-eight chapters*

watasu beki
kazu mo kagiranu
hashibashira
ika ni tatekeru
chikahi naru ran

limitless are those
enabled to cross over—
these rows of tall bridge
pilings how were they erected
these vows that save multitudes

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

In the Introduction to the Lotus Sutra the Buddha Miroku (Maitreya) vows to save all sentient beings in the future.

Crossing over to the other shore is a metaphor for attaining enlightenment. *Tatekeru* (erected; made [a vow]) is a *kakekotoba*.

1967/1968 *Composed on the lines “the great multitudes, hearing the dharma, rejoiced still more and revered the buddha,” when Bifukumon’in ordered that poems be composed on illustrations of the “Praise Hymns for the Six Hours of Paradise”*

ima zo kore	it is only now
irihi wo mite mo	seeing the setting sun that
omohikoshi	I can imagine
mida no mikuni no	the beauty of Amida’s land
yufugure no sora	in the sky at evening

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

Bifukumon’in (Fujiwara no Tokuko [1116–60]) was consort of Emperor Toba and mother of Emperor Konoe. The “Praise Hymns for the Six Hours of Paradise” (*Gokuraku roji san*) by Genshin (942–1017) are hymns on six periods of the day. The line quoted in the headnote is from the hymn on sunset.

1968/1969 *On ‘when dawn arrives and the sound of waves approaches the golden shore’*

inishihe no	how it resembles
wonohe no kane ni	that bell from the mountain peaks
nitaru kana	heard in ages past—
kishi utsu nami no	the voice of waves splashing at
akatsuki no kowe	sunrise on the wondrous shore

Fujiwara no Shunzei, Master of the Palace Quarters of the Empress Dowager

See 1967/1968 for the circumstances of composition. The hymn from “Gokuraku roji san” that this poem is based on is one for the period when night turns to dawn.

The shore is that of the Seven Treasures Lake of paradise where the waves are said to sing the praises of the Buddha, the dharma, and the sangha (the community of monks).

1969/1970 *On 'performing meditations early each morning,' for a hundred-poem sequence*

shidzuka naru
akatsuki goto ni
miwataseba
mada fukaki yo no
yume zo kanashiki

tranquility reigns
each day at sunrise as I
gaze about me yet
sorrowful still are the dreams
of the deep night of this world

Shokushi Naishinnō

Shokushi writes on a line from the Enmei Jizō kyō (Kṣitigarbha Sutra) in which the Bodhisattva Jizō is depicted as meditating every morning and then ministering to those who are suffering.

"Deep night" (*fukaki yo*) is a metaphor for the unenlightened state. *Yo* means both 'night' and 'world.'

1970/1971 *A poem from the Collection of Waka on the Awakening of Faith, composed on the phrase 'the various evil destinies' from the "Universal Gateway" chapter*

afu koto wo
idzuku nite to ka
chigiru beki
uki mi no yukan
kata wo shiraneba

where might it be that
this vow to meet can someday
be fulfilled for I
know not the destination
of this wretched body

Senshi Naishinnō

The *Hosshin waka shū*, or Collection of Waka on the Awakening of Faith, is a collection of poems on scriptural texts composed by Princess Senshi in 1012. Chapter twenty-five of the Lotus Sutra, "The Universal Gateway of the Bodhisattva Avalokiteśvara," describes the types of suffering from which this bodhisattva vows to save all living beings.

1971/1972 *On the "Five Hundred Disciples" chapter*

tama kakeshi
koromo no ura wo
kaheshite zo

folding back my robe
and seeing the lining where
this precious jewel

oroka narikeru
kokoro woba shiru

was sewn I've come to know how
ignorant my heart has been

Genshin

Chapter eight of the Lotus Sutra, "Receipt of Prophecy by Five Hundred Disciples," includes the parable of a man whose friend had, unbeknownst to him, sewn a jewel into the lining of his robe as a gift. Only after undergoing great hardship does he eventually learn of this gift. Just so are humans who are ignorant of the gift of salvation they have been given by the Buddha.

1972/1973 *On 'this body is like a dream,' one of the ten analogies of the Yuima Sutra*

yume ya yume
utsutsu ya yume to
wakanu kana
ikanaru yo ni ka
samen to suran

is a dream a dream
is reality a dream
unable to
distinguish how can I tell
in which world I'll awaken

Akazome Emon

The Yuimagyō, or Vimalakirti Sutra, contains ten analogies for the emptiness of phenomena.

Yō means both 'world' and 'night,' and functions as *engo* with *yume* (dream).

1973/1974 *Sent to the home of Ise no Taifu at dusk on the fifteenth day of the Second Month*

tsune yori mo
kefu no keburu no
tayori ni ya
nishi wo haruka ni
omohiyaru ran

surely the message
borne with such special import
on the drifting smoke
today turns one's thoughts to what
lies far away in the west

Sagami

On the fifteenth of the Second Month, services including recitation of sutras and burning of incense were held to commemorate the day of Śākyamuni's nirvana, when his earthly body appeared to have died and was cremated.

The Pure Land paradise of the Buddha Amida was believed to lie in the west.

1974/1975 *Reply*

kefu ha itodo
namida ni kurenu
nishi no yama
omohiiri hi no
kage wo nagamete

today more than ever
the western mountains are
clouded by my tears
as I gaze with yearning at
the fading light at sunset

Ise no Taifu

Kurenu is a *kakekotoba* meaning both 'clouded [eyesight]' and '[sun] set.' *Omohiiri* (being deep in thought) forms a *kakekotoba* with the following word, *hi* (sun): *irihi* means 'setting sun.' *Kurenu* (set), *nishi no yama* (western mountains), and *irihi* (setting sun) are *engo*. The west, where the sun is setting, is the direction of the Pure Land paradise.

1914 *Composed when she had sent for the monk Saigyō, who had said he would come but had not. Hearing that he was passing her gate in the moonlight, she wrote this and sent it to him*

nishi he yuku
shirube to omofu
tsuki kage no
soradanome koso
kahi nakarikere

on my journey to
the west I believed my guide
would be the moonlight
but its empty promises
have proven to be worthless

Taikenmon'in no Horikawa

The phrase *nishi he yuku* (to go to the west) contains the characters with which Saigyō's name is written. *Soradanome* (unreliable) contains the word *sora* (sky), which functions as *engo* with *tsuki* (moon).

1976/1977 *Reply*

tachiirade
kumoma wo wakeshi
tsukikage ha
matanu keshiki ya
sora ni mieken

the light of the moon
that pierced the gaps in the clouds
did not shine within
for it appeared that no one
awaited its arrival

Saigyō

Sora ni means both 'in the sky' and 'at a guess, conjecturing.' *Sora* (sky) functions as *engo* with *tsuki* (moon) and *kumoma* (gaps in the clouds).

1977/1978 *Composed after someone's death at the time of the service to establish a bond for enlightenment, on the text, "go directly to the realm of supreme bliss"*

mukashi mishi
tsuki no hikari wo
shirube nite
koyohi ya kimi ga
nishi he yuku ran

with the light of that
moon you saw so long ago
serving as your guide
surely tonight you must be
traveling toward the west

Sensai

Kechiengyō services for the dead included the dedication of copies of the Lotus and other sutras to ensure rebirth in paradise. Chapter twenty-three of the Lotus Sutra, "The Former Affairs of the Bodhisattva Medicine King," promises that "if after the extinction of the Thus Come One, within the last five hundred years, there is then a woman who, hearing this scriptural canon, practices it as preached, at the end of this life she shall straightway go to the world sphere Comfortable (*Sukhāvati*), to the dwelling place of the Buddha [*Amida*]" (Hurvitz, p. 275), the Pure Land paradise in the west.

1978/1979 *On 'contemplation'*

yami kurete
kokoro no sora ni
sumu tsuki ha
nishi no yamabe ya

bleak darkness dispelled
now in the sky of my own
mind the moon shines bright
surely it is drawing near

chikaku naru ran

to the western mountain peaks

Saigyō

Contemplation (*kanjin*) leads to the recognition of emptiness (*kū*), suggested by the image of the sky (*sora*, written with the same character as *kū*), when the darkness of delusion is dispelled. *Yami* (darkness) is a metaphor for the unenlightened state, while the moon represents enlightenment. Amida's Pure Land paradise in the west is suggested by the 'western mountain peaks.' *Yama* (mountain), *sora* (sky), *nishi* (west), *yami* (darkness), and *tsuki* (moon) are *engo*.

Appendices



Author Index and Brief Biographies

AKAZOME EMON 赤染 衛門 (ca. 960–ca. 1041)

Daughter of Akazome no Tokimochi (or possibly of her mother's first husband, Taira no Kanemori); wife of Ōe no Masahira. Mother of Ōe no Takachika. Served Jōtōmon'in Shōshi, consort of Emperor Ichijō, as well as Shōshi's mother Rinshi, wife of Fujiwara no Michinaga. In 1033 she composed screen poems in celebration of Rinshi's seventieth birthday. She participated in a number of *utaawase* during the 1030s and 1040s, and her personal poetry collection, *Akazome emon shū*, is extant. Credited with the authorship of *Eiga monogatari* (A Tale of Flowering Fortunes).

923, 1179, 1380/1379, 1491/1489, 1580/1578, 1687/1685, 1731/1729, 1819, 1820, 1972/1973

ANPŌ HŌSHI 安法 法師 (mid-Heian)

Son of Minamoto no Hajime, his lay name was Minamoto no Shitagō. Became Abbott of the Tennōji in 980.

1471, 1568, 1661

ANPŌ HŌSHI NO MUSUME

See Daughter of Anpō hōshi.

ARAKIDA NO UJIYOSHI 荒木田 氏良 (1153–1222)

Ujiyoshi was the younger brother of Mitsuyoshi (Ren'a), teacher of Saigyō. An associate of Fujiwara no Shunzei and his circle, he was instrumental in arranging the dedication of hundred-poem sequences to Ise Shrine, where he was a priest.

233

ARIWARA NO MOTOKATA 在原 元方 (d. 953)

Grandson of Ariwara no Narihira and son of Governor of Chikuzen Muneyana, Motokata was an active poet and participant in many *utaawase* in the early tenth century.

1617/1615

ARIWARA NO NARIHIRA 在原 業平 (825–880)

Fifth son of Prince Abo, son of Emperor Heizei, and Princess Ito, daughter of Emperor Kanmu. In 826 he and his elder brother Yukihiro were made commoners and given the Ariwara surname. Narihira came to be seen as a model of courtly beauty and amorousness, and he is generally thought to be the protagonist of the mid-tenth century *Ise monogatari* (Tales of Ise), which incorporates many of his poems. One of the six poetic immortals (*rokkasen*) identified by Ki no Tsurayuki in the Japanese Preface to the *Kokinshū*. A collection of his poetry, the *Ariwara shū*, is extant.

105, 851, 903, 904, 994, 1080, 1151, 1409/1408, 1410/1409, 1590/1588, 1591/1589, 1616/1614

ARIWARA NO YUKIHIRA 在原 行平 (818–893)

Second son of Prince Abo, son of Emperor Heizei, and Princess Ito, daughter of Emperor Kanmu. In 826 he and his brothers were made commoners and given the

Ariwara surname. Sponsor of the oldest extant *utaawase*, “Zaiminbukyō no ie no utaa-wase” (The Poetry Contest Held at the Residence of the Minister of Popular Affairs). Yukihiro is mentioned in the Chinese Preface to the *Kokinshū* for his skill in Chinese verse.

1651/1649

ATSUMI NO ŌKIMI 敦見王 (fl. ca. 749–755)

Prince Atsumi was a son of Prince Toneri. Three of his poems appear in the *Man'yōshū*, but this *Shinkokinshū* poem is the only one to be included in an imperial anthology.

161

ATSUMICHI SHINNŌ 敦道親王 (981–1007)

Prince Atsumichi was fourth son of Emperor Reizei and Choshi, daughter of Fujiwara no Kaneie. The story of his love affair with Izumi Shikibu is related in the *Izumi Shikibu nikki* (Diary of Izumi Shikibu).

1169

BEN 便 (late eleventh century)

Served at the court of Gotoba. Daughter of Seishō, abbot of the Ishikiyomizu Shrine. Niece of Matsuyoi no Kojijū and sister of Kōshō.

1393/1392

BEN NO MENOTO 弁の乳母 (ca. 995–ca. 1078)

Daughter of Fujiwara no Masatoki, Governor of Kaga, her given name was Meishi. Wife of Fujiwara no Kanetsune and mother of Akitsuna. Became nurse to Yōmeimon'in, daughter of Emperor Sanjō and consort of Gosuzaku. Participated in a number of poetry contests and left a personal poetry collection, the *Ben no menoto shū*.

192, 821

BIFUKUMON'IN NO KAGA 美福門院 加賀 (1123?–1193)

Also known as the Mother of Fujiwara no Teika (Fujiwara no Tadaie no ason no haha), she was a daughter of Fujiwara no Chikatada. Her first husband was Fujiwara no Tamekiyo, by whom she had a son, Takanobu. She and her second husband Fujiwara no Shunzei were the parents of Hachijōin Sanjō, Nariie, and Teika. *Shinkokinshū* poems 766, 788, and 796 were written in mourning for her.

1233

CHŌE 朝恵 (d. 1187)

Monk at Kōfukuji. Author of a number of collections of and writings about *waka*, including *Gengyoku wakashū* and *Fuboku wakashō*, and participant in several *utaawase*.

504

CHŌNEN 喬然 (838–1016)

Fifty-first Abbot of Tōdaiji. Traveled to China in 983, returning in 987 with a complete collection of Buddhist sutras and a statue of Śakyamuni. Founded the Seiryōji in Saga.
915

DAIGO 醍醐 (885–930)

Son of Emperor Uda and his consort Inshi, Emperor Daigo reigned during the Engi Era, 897–930. He commissioned the *Kokinshū* in 905, as well as the *Engishiki* (Records of Engi). Author of the poetry collection *Engi gyōshū*.

163, 189, 621, 852, 995, 1171, 1214, 1244, 1416/1415

DAINAGON TOSHIKATA NO HABA

See Mother of Major Counselor Toshikata.

DAINAGON TSUNENOBU NO HABA

See Mother of Major Counselor Tsunenobu.

DAINI NO SANMI 大弐 三位 (ca. 999–ca. 1060)

Daughter of Murasaki Shikibu and Fujiwara no Nobutaka, Fujiwara no Kenshi served Jōtōmon'in Shōshi and in 1037 married Takashina no Nariakira, the Senior Assistant Governor-General of Dazaifu (*daini*). As the wet nurse of Emperor Goreizei (r. 1045–68), she was promoted to the Third Rank, or *sanmi*. She participated in numerous *utaawase*, and a collection of her poems, *Daini no Sanmi shū* (or *Tō sanmi shū*), is extant.

49, 310, 727, 780, 1446/1445, 1608/1606

DAUGHTER OF ANPŌ HŌSHI (Anpō hōshi no musume) 安法法師女 (mid-Heian)

1212, 1217

DAUGHTER OF FUJIWARA NO SHUNZEI (Shunzei kyō no musume) 俊成卿女 (1171?–1254)

Daughter of Fujiwara no Moriyori and Fujiwara no Shunzei's daughter Hachijōin Sanjō, the poet known as Shunzei-kyō no musume, or Daughter of Lord Shunzei, was adopted and raised by her grandfather Shunzei. In 1190 she married Minamoto no Michitomo, but they separated in the early 1200s, and Retired Emperor Gotoba summoned her to serve at his court in 1202 because of her fame as a poet. She became a nun in 1213 and moved to Saga in the early 1230s. In 1241, she moved to Harima Province. She was very active in poetic circles at court after 1201 and remained active even after moving to Harima. She is ranked among the best poets of her age, and a personal poetry collection, *Shunzei-kyō no musume shū*, is extant. She may be the author of the *Mumyōzōshi* (Nameless Treatise).

47, 112, 140, 171, 179, 245, 375, 391, 428, 429, 505, 514, 515, 516, 608, 617, 693, 787, 949, 957, 1081, 1136, 1285, 1326, 1334, 1335, 1391/1390, 1565/1563, 1565/1563, 1764/1762

DAUGHTER OF THE TSUCHIMIKADO MINISTER OF THE RIGHT (Tsuchimikado no Udaijin no musume) 土御門右大臣女 (eleventh century)

The Tsuchimikado Minister of the Right was Minamoto no Morofusa (1008–1077), who also has one poem in the *Shinkokinshū*.

805

DAUGHTER OF MINAMOTO NO SHIGEYUKI (Minamoto no Shigeyuki no musume) 源重行女 (mid-Heian)

Her poetry collection is the *Shigeyuki no musume shū*.

354

DAUGHTER OF SUGAWARA NO TAKASUE (Sugawara no Takasue no musume) 菅原高未女 (1008?–1059?)

Daughter of Sugawara no Takasue and a lady-in-waiting in the service of Princess Yūshi. Author of the *Sarashina nikki* (Sarashina Diary). She was a niece of the Mother of Michitsuna, author of the *Kagerō nikki* (Gossamer Diary).

56

DENGYŌ DAISHI

See Saichō.

DŌIN 道因 (ca. 1090–ca. 1182)

Dōin is the religious name of Fujiwara no Atsuyori, who was a son of Kiyotaka and a monk at the Enryakuji. He was a participant in numerous *utaawase* during the 1160s and 1170s and was a member of the Karin'en circle of poets.

414, 586, 888, 1123

DŌMYŌ 道命 (mid-Heian)

Son of Fujiwara no Michitsuna; grandson of Kaneie. Became Holy Teacher (*ajari*) and Abbot (*bettō*) of the Tennōji. Author of a personal poetry collection, *Dōmyō ajari shū*.

90, 872, 1639/1637, 1645/1643

ECHIZEN 越前 (d. ca. 1248)

Believed to be a daughter of Ōnakatomi no Kimichika, priest at the Ise Shrine. Served at the court of Shichijōin Fujiwara no Shokushi, consort of Emperor Takakura and mother of Gotoba. Gotoba invited her into court service because of her reputation as a poet, and she later served Gotoba's consort Kayōmon'in Reishi. Participant in the "Shoji ninen in dainido hyakushu" of 1200, the "Sengohyakuban no utaawase" of 1201, and many *utaawase* and hundred-poem sequence submissions thereafter.

24, 127, 297, 943, 1140, 1610/1608, 1884

EGYŌ 恵慶 (fl. ca. 985)

Associate of such contemporaries as Ōnakatomi no Yoshinobu, Kiyowara no Moto-suke, Ki no Tokibumi, Minamoto no Shigeyuki, and Taira no Kaenmori, who often met at the Kawara mansion of Anpō. His personal poetry collection is the *Egyō hōshi shū*.

117, 250, 463, 921, 1595/1593, 1630/1628, 1685/1683

EIEN 永縁 (1048–1125)

Eien (or Yōen) was a Fujiwara who rose to the position of Abbot (*zasu*) and, in 1224, Supernumerary Archbishop, of the Kōfukuji. He sponsored and participated in numerous *utaawase* and hundred-poem sequence competitions, including the “Horikawa hyakushu.” An associate of Minamoto no Shunrai and Fujiwara no Mototoshi.

330, 689, 950

ENCHIN 円珍 (814–891)

Enchin, also known as Chishō Daishi, was a nephew of Kūkai. He became a leader of the Tendai sect and was founder of the Jimon branch of Tendai headquartered at Miidera.

1922

ENNIN 円仁 (794–864)

Also known by the title Jikaku Daishi, Ennin was born into the Mibu family. A disciple of Saichō (Dengyō Daishi), he became the third Tendai Abbot (*zasu*). Traveled to China to study Buddhism in 836, returning in 847. He is the author of *Nittō guhō junrei kōki* (*Ennin's Diary: The Record of a Pilgrimage to China in Search of the Law*).

1587/1585

EN'YŪ 円融 (959–991)

En'yū, who reigned as emperor from 969–984, was a brother of Emperor Reizei and a son of Emperor Murakami and his consort Anshi, Fujiwara no Moroshuke's daughter. A collection of his poetry, *En'yū in gyoshū*, is extant.

381, 1173, 1439/1438, 1448/1447, 1451/1450, 1481/1479, 1649/1647

FUJIWARA NO AKINAKA 藤原 顕仲 (1059–1129)

Son of Fujiwara no Sukenaka. Also known as Governor General and Assistant Commander of the Military Guards (Sochi no hyōe no suke). He participated in the “Horikawa hyakushu” organized by Minamoto no Toshiyori around 1103. Compiler of a poetry collection entitled the *Ryōgyokushū*.

972

FUJIWARA NO AKISUE 藤原 顕季 (1055–1123)

Son of Fujiwara no Takatsune and Shinshi, daughter of Fujiwara no Motokuni and wet nurse to Emperor Shirakawa. Father of Akisuke. Adopted by Fujiwara no Sanesue. Founder of the conservative Rokujō school of poets, he was called the Rokujō Master of Palace Repairs (Rokujō shuri no daibu). A *Man'yōshū* scholar, the earliest recorded

eigu poetry event honoring Kakinomoto no Hitomaro was held at his residence in 1118. Participant in the “Horikawa hyakushu” and other poetry competitions of the early twelfth century. His personal poetry collection is the *Rokujō shuri daibu shū*.

929

FUJIWARA NO AKISUKE 藤原 顕輔 (1090–1155)

Father of poets Kiyosuke, Shigeie, and Suetsune, and adopted father of Kenshō, Akisuke led the conservative Rokujō family of poets founded by his father Akisue and opposed the styles of poetry being introduced by the Mikohidari poets. Known as Master of the Left Capital (Sakyō no daibu). Chosen by Retired Emperor Sutoku to compile the sixth imperial anthology, the *Shikashū*, in 1151. His personal poetry collection is the *Sakyō no daibu Akisuke kyō shū*.

124, 413, 431, 764, 848, 1912

FUJIWARA NO AKITSUNA 藤原 顕綱 (1029–1103)

Son of Fujiwara no Kanetsune and Ben no Menoto. Brother of Atsue. Father of Michitsune. Akitsuna served as governor of several provinces during his career. Author of the personal poetry collection *Sanuki nyūdō shū*. He is father of Nagako, author of the *Sanuki no suke nikki* (Sanuki no Suke Diary).

450, 895

FUJIWARA NO ARIIE 藤原 有家 1216–1155)

Son of Shigeie and a daughter of Fujiwara no Ienari; grandson of Akisuke; brother of Tsuneie. Took the tonsure in 1215. Composed Chinese as well as Japanese poetry. Active in poetry events of the 1190s, he served in Gotoba's Poetry Bureau and was one of the compilers of the *Shinkokinshū*. Although a member of the Rokujō family, he seems to have been closer in his poetics to the Mikohidari poets.

53, 75, 98, 261, 377, 673, 704, 961, 962, 1138, 1277, 1283, 1305, 1314, 1437/1436, 1478/1477, 1622/1620, 1638/1636, 1653/1651

FUJIWARA NO ASATADA (Tomotada) 藤原 朝忠 (910–966)

Fifth son of Sadakata, Asatada rose to the position of Middle Counselor (Chūnagon) and was known as the Sanjō Middle Counselor or Tsuchimikado Middle Counselor. He was a participant in the “Dairi no utaawase” sponsored by Emperor Goreizei in 1049. A personal poetry collection, the *Gon chūnagon Asatada kyō shū*, is extant.

1001

FUJIWARA NO ASATERU (Asamitsu) 藤原 朝光 (951–995)

Son of Fujiwara no Kanemichi and Shōshi, daughter of Prince Ariakira, Asateru rose rapidly to the positions of Major Counselor and Inspector (*azechi*). A personal poetry collection, *Kan'in sadaishō Asateru kyō shū*, is extant.

1188, 1452/1451, 1735/1733

FUJIWARA NO ATSUIE 藤原 敦家 (1033–1090)

Son of Fujiwara no Kanetsune and Fujiwara no Takaie's daughter. Brother of Akitsuna and maternal grandfather of Shunzei. Known as a skilled musician.

42

FUJIWARA NO ATSUTADA 藤原 敦忠 (906–943)

Known as the Gon Chūnagon, or Supernumerary Middle Counselor, and also as the Biwa or Hon'in Middle Counselor. He was the son of Tokihira and a daughter of Ariwara no Muneyana. Anecdotes about his poetic ability appear in *Yamato monogatari* (Tales of Yamato). A personal poetry collection, *Gon Chūnagon Atsutada kyō shū*, is extant.

1215, 1423/1422

FUJIWARA NO CHIKATAKA 藤原 親隆 (1099–1165)

Son of Fujiwara no Tamefusa; adoptive son of Fujiwara no Shigetaka. Uncle of Fujiwara no Shunzei's foster father Akiyori. Known as the Former Consultant, Chikataka held the position of Consultant (*sangi*) from 1161 to 1162. He took the tonsure in 1163 and was given the religious name Daikaku. A personal poetry collection, *Chikataka shū*, is extant.

539

FUJIWARA NO HIDEYOSHI (Hidetō) 藤原 秀能 (1184–1240)

Son of Fujiwara no Hidemune and Minamoto no Mitsumoto's daughter. Originally a retainer of Minamoto no Michichika, Hideyoshi entered Retired Emperor Gotoba's service when he was sixteen, and Gotoba appointed him to the Poetry Bureau. He was active in many major poetry events of the *Shinkokinshū* era. He took the tonsure after the Jōkyū War of 1221 and is also known by his religious name, Nyogan.

26, 290, 398, 564, 649, 789, 960, 967, 1116, 1139, 1203, 1281, 1317, 1524/1522, 1525/1523, 1558/1556, 1605/1603

FUJIWARA NO IEFUSA 藤原 家房 (1167–1196)

Son of Motofusa. Rose to the rank of Supernumerary Middle Counselor and Master of the Empress's Quarters.

1131

FUJIWARA NO IEHIRA 藤原 家衡 (1179–?)

Son of Tsuneie. Exiled in 1220 and took religious orders in 1225. He participated in many *utaawase* between 1202 and his exile.

92, 1620/1618

FUJIWARA NO IEMICHI 藤原 家通 (1143–1187)

Son of Tadamoto, adopted by Fujiwara no Shigemichi.

1224, 1488/1486

FUJIWARA NO IETAKA (Karyū) 藤原 家隆 (1158–1237)

Son of Fujiwara no Mitsutaka, Ietaka (or Karyū) was also known as Mibu no Nihon. He is believed to have married a daughter of Jakuren, and he studied poetry with Shunzei. Active in Mikohidari poetic circles, he was appointed to the Poetry Bureau by Gotoba and is one of the compilers of the *Shinkokinshū*. He also has a collection known both as *Mibu no nihon shū* (Minishū) and *Gyokuginshū*. According to the *Seiashō* of Tonna, he was author of 60,000 *waka*. Although he was known as a judge of *waka*, only fragments of his criticism exist in various works.

17, 37, 45, 82, 113, 139, 158, 214, 246, 289, 292, 376, 389, 392, 403, 437, 473, 506, 537, 595, 639, 935, 939, 954, 969, 970, 981, 1132, 1279, 1292, 1294, 1316, 1325, 1337, 1387/1386, 1579/1577, 1611/1609, 1624/1622, 1664/166, 1760/1758, 1761/1759, 1762/1760, 1794/1793

FUJIWARA NO IETSUNE 藤原 家経 (1001–1058)

Son of Hironari, Ietsune was a Confucian scholar known for his *kanshi* as well as his *waka*. His personal poetry collection is the *Fujiwara no Ietsune ason shū*.

556, 669

FUJIWARA NO ISHI (Goichijō no chūgū) 藤原 威子 (999–1036)

A daughter of Fujiwara no Michinaga, Ishi became consort of Emperor Goichijō and was known also as the Fujitsubo Consort.

814

FUJIWARA NO KANEFUSA 藤原 兼房 (1004?–1069)

Eldest son of Kanetaka, he served as governor of several provinces.

845

FUJIWARA NO KANEIE (Higashi Sanjō no nyūdō saki no kampaku daijōdaijin) 藤原 兼家 (929–990)

Known as the Higashi Sanjō Lay Monk and former Regent and Chancellor, Kaneie was the father of Michitaka, Michinaga, and Michitsuna. The Mother of Michitsuna wrote of her marriage as a secondary wife to Kaneie in the *Kagerō nikki* (Gossamer Diary). Brother of Koremasa and Kanemichi.

1447/1446, 1648/1646

FUJIWARA NO KANEMICHI 藤原 兼通 (925–977)

Also known as Chūgikō or Horikawa Kanpaku, Kanemichi was a brother of Koremasa and Kaneie.

1007

FUJIWARA NO KANEMITSU 藤原 兼光 (1145–1196)

Son of Sukenaga.

754

FUJIWARA NO KANEMUNE 藤原 兼宗 (1163–1242)

Son of Tadachika, Kanemune was very active in poetry contests and events during the time of the compilation of the *Shinkokinshū*, including participating in the “Ropyakuban no utaawase” and the “Sengohyakuban no utaawase.”

545, 1769/1767

FUJIWARA NO KANESUKE 藤原 兼輔 (877–933)

Known as the Tsutsumi Chūnagon (Middle Counselor of the Riverbank) after the location of his mansion on the banks of the Kamo River, Kanesuke was a patron of Ki no Tsurayuki, Ōshikōchi no Mitsune, and other literati during the compilation of the *Kokinshū*. His daughter Sōshi was consort of Emperor Daigo. He was a brother of Sadakata. His personal poetry collection, *Chūnagon Kanesuke shū*, is extant.

576, 622, 759, 853, 862, 996, 1058

FUJIWARA NO KANEZANE 藤原 兼実 (1149–1207)

Founder of the Kujō branch of the Fujiwara family, he is also known as Kujō Kanezane and as the Lay Monk and former Regent and Chancellor (Nyūdō saki no kanpaku daijōdaijin). Kanezane was a son of Tadamichi, brother of Jien, and father of Yoshitsune. He became Regent (*sesshō*) to Emperor Gotoba in 1186, Chancellor (*daijōdaijin*) in 1189, and Kanpaku (regent to an adult emperor) in 1191. Deposed by Minamoto no Michichika in 1196 in the Kenkyū Uprising, he took the tonsure in 1202 and retired to the Hosshōji. He studied Rokujō style poetry in the 1170s, but later studied with Kiyosuke and Shunzei and became an important patron of the Mikohidari poets. Author of the diary *Gyokuyō* and participant in several poetry contests.

231, 280, 322, 674, 971, 1037, 1222, 1832, 1896, 1897, 1947/1948

FUJIWARA NO KENSHI 藤原 妍子 (994–1027)

Known as the Biwa Empress Dowager (Biwa Kōtaigōgū), Kenshi was a daughter of Fujiwara no Michinaga and Minamoto no Rinshi, daughter of Masanobu. Married to Emperor Sanjō, she was mother of Yōmeimon'in.

868, 1714/1712

FUJIWARA NO KINHIRA 藤原 公衡 (1158–1193)

Son of Fujiwara no Kin'yoshi and the younger sister of Fujiwara no Shunzei; brother of Sanesada and Saneie. Kinhira was an associate of Teika, Jien, and other literati of his day. He was known as Sanmi Middle Captain of the Left Gate Guards (Sanmi Sakon no chūjō), and his personal poetry collection, the *Sanmi chūjō kyō shū*, is extant.

688, 1339, 1511/1509, 1770/1768

FUJIWARA NO KINMICHI 藤原 公通 (1117–1173)

Became Consultant (*sangi*) in 1150, Supernumerary Major Counselor (*gon daionagon*) in 1161, and Inspector (*azechi*) in 1162. Served as Inspector and Major Counselor until 1167. Also known as the Kan'in Major Counselor (Kan'in daionagon).

206, 826, 1890

FUJIWARA NO KINTŌ 藤原 公任 (966–1041)

Kintō was also known as the Former Major Counselor (*saki no dainagon*). Son of Fujiwara no Yoritada and Princess Genshi, he was grandson of Tadahira and father of Sadayori. He was known for both Chinese and Japanese scholarship and poetry and for his calligraphy. He wrote poetic treatises, such as the *Waka kuhon* and *Shinsen zuinō*, and his *Sanjūrokunin sen* established the list of Thirty-Six Poetic Immortals. His *Kingyoku shū* is an anthology of exemplary poems, and his collection *Shūishō* became the basis for the third imperial anthology, the *Shūishū*. He was also compiler of the anthology *Wakan rōei shū*.

546, 666, 800, 1004, 1043, 1584/1582

FUJIWARA NO KINTSUGU 藤原 公継 (1175–1227)

Known as Tokudaiji Kintsugu, he was a son of Sanesada and Bingo, a lady-in-waiting to Jōsaimon'in, sister of Gotoba. He rose to the office of Minister of the Left and was also called Nonomiya Sadaijin. Participated in poetry events from the late 1190s into the early decades of the thirteenth century.

257, 519, 536, 1097, 1874

FUJIWARA NO KINTSUNE 藤原 公経 (1171–1244)

Kintsune became Chancellor (*daijōdaijin*) in 1222, took the tonsure in 1231, and was known as the Lay Monk and Former Chancellor (*nyūdō saki no daijōdaijin*). He founded the Saionji branch of the Fujiwara. Active in court poetry circles, he was a contributor to the “Sengohyakuban no utaawase” and many other *utaawase* and *hyakushu-uta*. Married to a niece of Minamoto no Yoritomo, he was the grandfather of the shōgun Yōrōtsune. Patron of Teika, who was married to Kintsune's older sister.

72, 156, 216, 265, 323, 477, 542, 1274, 1300, 1331

FUJIWARA NO KIN'YOSHI 藤原 公能 (1115–1161)

Known as the Ōi Mikado Minister of the Right (Ōi Mikado no udaijin), Kinyoshi was a son of Saneyoshi, was married to the daughter of Fujiwara no Toshitada, and was father of Kinhira, Sanesada, Saneie, and Sanemori.

1114

FUJIWARA NO KINZANE 藤原 公実 (1053–1107)

Son of Fujiwara no Sanesue and a daughter of Fujiwara no Tsunehira. Father of Saneyuki and Sanekane; grandfather of Kin'yoshi. A participant in the “Horikawa hyakushu” and other *utaawase*. Author of a personal poetry collection, *Kinzane shū*, a fragment of which is extant.

494

FUJIWARA NO KIYOSUKE 藤原 清輔 (1104–1177)

Second son of Akisuke from whom he inherited the leadership of the Rokujō house of poetry. An opponent of Shunzei's Mikohidari house. Commanded by Emperor Nijō to compile the *Shokushikashū*, which did not become one of the official *chokusenshū*

because of the death of Nijō prior to its completion. Author of *Fukuro zōshi*, *Ōgishō*, and other writings on poetics, as well as a personal poetry collection, *Kiyosuke ason shū*.

34, 264, 340, 558, 572, 607, 616, 743, 744, 830, 1093, 1843

FUJIWARA NO KIYOTADA 藤原 清忠 (?–958)

Son of Kanesuke. Governor of Kii Province. Author of a personal poetry collection, *Kiyotada shū*.

709, 1065, 1176, 1723/1721

FUJIWARA NO KOREIE 藤原 伊家 (1041–1084)

Son of Fujiwara no Kinmoto. Participant in many *utaawase*, including the “Dairi no utaawase” of 1049. *Ima kagami* includes an anecdote about his skill at declaiming poems (*rōei*).

1899

FUJIWARA NO KOREKATA 藤原 惟方 (ca. 1125–ca. 1201)

Son of Fujiwara no Akiyori and Shunzei’s elder sister. Exiled after the Heiji Disturbance, he later took Buddhist orders and was known as Jakushin and the Awataguchi Lay Monk and Abbot (*bettō nyūdō*). A personal poetry collection, the *Awataguchi bettō nyūdō shū*, is extant.

767

FUJIWARA NO KOREMASA (Koretada) 藤原 伊尹 (924–972)

Known as Kentokukō (Lord Kentoku), Koremasa was the eldest son of Morosuke and was elder brother of Kanemichi and Kaneie. He served as Regent from 970 and was involved in the planning of the second imperial anthology, the *Gosenshū*, ordered by Emperor Murakami. He created a poem-tale based on his own poetry centering on a character he called Toyokage; the tale is found in his personal poetry collection, *Ichijō sesshō gyoshū*.

1003, 1005, 1020, 1021, 1038, 1150, 1174, 1237, 1355/1354, 1422/1421

FUJIWARA NO KORESHIGE (Korenari) 藤原 惟成 (966–989)

Son of Fujiwara no Koremura. Took the tonsure along with Retired Emperor Hanayama. His religious name was Gomyō. A personal poetry collection, *Koreshige ben shū*, is extant. The early Kamakura *setsuwa* collection *Kojidan* contains several anecdotes about his life.

1010, 1182, 1347, 1419/1418, 1426/1425

FUJIWARA NO KORETSUNA 藤原 伊綱 (d. ca. 1202)

Friend of the poet Jakuren. Participant in various *utaawase*.

170

FUJIWARA NO KUNIFUSA 藤原 国房 (fl. ca. 1050)

Son of Fujiwara no Norimitsu. Took Buddhist vows in 1077.

670

FUJIWARA NO MASAMITSU 藤原 正光 (957–1014)

Sixth son of Fujiwara no Kanemichi; younger brother of Asateru.

1503/1501

FUJIWARA NO MASATSUNE 藤原 雅経 (1170–1221)

Son of Fujiwara no Yoritsune and a daughter of Fujiwara no Akimasa. Founded the Asukai family, which became famous for poetry and calligraphy. His father had been exiled for his alliance with Minamoto no Yoshitsune, but Masatsune served the shogunate until he was summoned to Kyoto by Gotoba in 1197. Studied poetry and court football with his grandfather Yorisuke. Later studied *waka* with Shunzei and became a central figure among the poets surrounding Gotoba, participating in many poetry contests and other poetic activities. Gotoba appointed him to the Poetry Bureau, and he served as one of the compilers of the *Shinkokinshū*. His personal poetry collection, *Asukai shū*, is extant.

74, 93, 94, 145, 184, 298, 364, 436, 483, 561, 604, 610, 652, 940, 955, 958, 1094, 1315, 1333, 1456/1455, 1668/1666, 1763/1761

FUJIWARA NO MICHINAGA 藤原 道長 (966–1027)

Known as the Hōjōji Lay Monk and former Regent and Chancellor (Hōjōji no nyūdō saki no kanpaku daijōdaijin) or the Midō Kanpaku, Michinaga was son of Fujiwara no Kaneie and Fujiwara no Tokihime. His diary, the *Midō kanpaku ki*, and a personal poetry collection, *Midō kanpaku shū*, are extant. His life and times are recounted in the *Eiga monogatari* (Tale of Flowering Fortunes) and *Ōkagami* (Great Mirror). He was father of Shōshi, consort of Emperor Ichijō, and helped to gather such talented women as Murasaki Shikibu to serve at her court.

1045, 1483/148, 1569/1567, 1711/1709, 1927/1928

FUJIWARA NO MICHINOBU 藤原 道信 (972–994)

Son of Fujiwara no Tamemitsu and a daughter of Fujiwara no Kanemichi, he was adopted by his uncle Fujiwara no Kaneie. He was an associate of Fujiwara no Kintō and Fujiwara no Sanekata and has a personal poetry collection, *Michinobu shū*.

167, 486, 613, 761, 808, 1041, 1170, 1342, 1798/1797

FUJIWARA NO MICHITOSHI 藤原 通俊 (1046?–1099)

Son of Fujiwara no Tsunehira. A conservative poet, Michitoshi participated in poetry events of the late eleventh century. Appointed sole compiler of the *Goshūishū* by Emperor Shirakawa, he was criticized by Minamoto no Tsunenobu in a work called *Nan Goshūi*.

729, 846

FUJIWARA NO MICHITSUNE 藤原 道経 (fl. ca. 1104–1138)

Son of Fujiwara no Akitsuna. Active in many *utaawase* in the early 1100s, especially those sponsored by Fujiwara no Tadamichi.

1190, 1538/1536, 1913

FUJIWARA NO MITSUNORI 藤原 光則 (1126–1209)

Son of Fujiwara no Naganori and a daughter of Ōe no Yukishige. Known as a scholar.

755

FUJIWARA NO MORIKATA 藤原 盛方 (1137–1178)

Son of Fujiwara no Akitoki and a daughter of Taira no Tadamori; brother of Yukitaka. His given name may have been Narikata 成方, rather than Morikata.

1506

FUJIWARA NO MOROMICHI 藤原 師通 (1062–1097)

Known as the Nijō Regent and Palace Minister (Nijō kanpaku naidaijin) or Latter Nijō Regent and Palace Minister (Go Nijō kanpaku naidaijin). Son of Morozane and father of Tadazane. Author of the *Go Nijō kanpaku ki*.

1454/1453, 1652/1650

FUJIWARA NO MOROSUKE 藤原 師輔 (908–960)

Son of Tadahira and brother of Saneyori and Morouji. Known as the Kujō Minister of the Right (Kujō nyūdō udaijin).

1180

FUJIWARA NO MOROUJI 藤原 師氏 (913–970)

Son of Fujiwara no Tadahira; brother of Saneyori and Morosuke. Left a poetry collection, *Amanote kora shū*.

1626/1624

FUJIWARA NO MOROZANE 藤原 師実 (1042–1101)

Son of Fujiwara no Yorimichi; grandson of Michinaga. Father of Moromichi, Ietada, and Kenshi, future consort of Emperor Shirakawa. Known as the Kyōgoku former Regent and Chancellor (Kyōgoku saki no kanpaku daijōdaijin). Author of a diary, the *Kyōgoku kanpaku ki*.

102

FUJIWARA NO MOTOSUKE 藤原 基輔 (fl. ca. 1175–1180)

Grandson of Fujiwara no Yorisuke. Retainer of Fujiwara no Kanezane.

1115

FUJIWARA NO MOTOTOSHI 藤原 基俊 (1060–1142)

Great-grandson of Michinaga; grandson of Yorimune. Brother of Higo. Took the tonsure in 1138 and became known as Kakushun. Scholar of both Chinese and Japanese

and author of poetry in both languages. Editor of the *Shinsen rōeishū* and *Sumaidate shiika*. Judge of many poetry contests and a leader of the poetic world of his time, though he was known for his harsh criticisms. His personal poetry collection is the *Mototoshi shū*. He compiled a collection called the *Shin sanjūrokunin kasen*, which raised the profiles of the thirty-six poets he designates as “the new thirty-six poetic immortals.”

230, 355, 373, 467, 659, 878, 1388/1387

FUJIWARA NO MOTOZANE 藤原 基実 (fl. ca. 946–967)

Served in the Palace Repairs Office of Emperor Murakami and became Assistant Governor of Tanba. Participated in the establishment of the Poetry Bureau. *Man'yōshū* scholar and compiler of the second imperial anthology, the *Gosenshū* (951). His personal poetry collection is the *Motozane shū*.

188, 337, 1059, 1060, 1112, 1343, 1419, 1424/1423

FUJIWARA NO NAGAIE 藤原 長家 (1005–1064)

Son of Fujiwara no Michinaga and Minamoto no Takaakira's daughter. Brother of Yorimichi and Jōtōmon'in.

103, 315, 452, 815

FUJIWARA NO NAGAKATA 藤原 長方 (1139–1191)

Son of Fujiwara no Akinaga and the daughter of Fujiwara no Toshitada (a niece of Shunzei).

542, 660, 1075, 1144

FUJIWARA NO NAGANORI 藤原 永範 (1100–1180)

Son of scholar Fujiwara no Nagazane.

751

FUJIWARA NO NAGAZANE 藤原 長実 (1075–1133)

Son of Fujiwara no Akisue; brother of Akisuke.

468

FUJIWARA NO NAKABUMI 藤原 仲文 (908–978)

His personal poetry collection, *Nakabumi shū*, is extant.

1398/1397

FUJIWARA NO NAKAZANE 藤原 仲実 (1057–1118)

Son of Fujiwara no Sanesue. Active in Emperor Horikawa's poetic circle with Shunrai and Motosuke, he was a participant in the “Eikyū hyakushu.”

19

FUJIWARA NO NARIKIYO 藤原 業清 (fl. ca. 1200–1204)

Son of Fujiwara no Yoshikiyo and grandson of Norinaga. Participated in the “Yoshitsune no ie no utaawase” (Poetry Contest at the Residence of Yoshitsune) in 1200 and the “Kasugasha no utaawase” (Poetry Contest at the Kasuga Shrine) in 1204.

963, 1522/1520

FUJIWARA NO NARIMICHI 藤原 成通 (1097–1160?)

Son of Fujiwara no Munemichi, his birth name was Munefusa. He took Buddhist vows and was given the religious name Sūren in 1159. His personal poetry collection is the *Narimichi gyō shū*.

626

FUJIWARA NO NARITOKI 藤原 濟時 (941–995)

Son of Fujiwara no Morotada. According to the *Ōkagami* (*Great Mirror*) he was a noted *koto* player. He rose to the position of Dainagon at the court of Emperor Ichijō. A portion of his diary, *Naritoki ki*, is extant.

1734/1732

FUJIWARA NO NORIKANE 藤原 範兼 (1107–1165?)

Son of Yoshikane and father of Norimitsu; elder brother of Norisue. Known as a Confucian scholar and for his *waka* criticism, he was author of such poetic treatises as *Waka dōmōshō* and *Godai utamakura* and a poetry anthology, *Gorokuroku sen*. Compiled the *Chūkō sanjūrokkasen*, in which he designated the “Late Classical Thirty-Six Poetic Immortals.”

125, 667, 732, 752, 1295, 1504/1502

FUJIWARA NO NORIMITSU 藤原 範光 (1154–1212)

Son of Fujiwara no Norikane and a daughter of Minamoto no Toshishige. Brother of Kyō no sanmi, who had been Gotoba's nurse and who married Fujiwara no Yorizane. Active in poetry events around the turn of the thirteenth century.

207, 1506/1504

FUJIWARA NO NORINAGA 藤原 教長 (1109–ca. 1178)

Son of Tadanori. Noted calligrapher. Took Buddhist orders as Kanren and was also known as Hindō. A personal poetry collection, the *Hindōshū*, is extant, as are poetic treatises, such as the *Kokinwakashū shō* and the *Shūi kokin*.

13

FUJIWARA NO NORINAGA 藤原 範永 (fl. ca. 1045–1068)

Active in poetic circles at the court of Emperor Goreizei. Author of the *Norinaga ason shū*.

409, 867, 1162

FUJIWARA NO OKIKAZE 藤原 興風 (fl. ca. 900–910)

Known for his musical talents, as well as his *waka*. Participant in the “Kanpyō no on-toki no kisai no miya no utaawase” and the “Teijinoin no utaawase.” His personal poetry collection, *Okikaze shū*, is extant.

162, 717, 1024, 1057

FUJIWARA NO SADAMICHI 藤原 定通 (1085–1115)

Foster son first of Fujiwara no Michitoshi, compiler of the *Goshūishū*, and then of Fujiwara no Munemichi.

798

FUJIWARA NO SADAYORI 藤原 定頼 (995–1045)

Son of Fujiwara no Kintō and a daughter of Prince Akihira. His personal poetry collection, *Gon Chūnagon Sadayori kyōshū*, is extant.

48, 509, 946, 1597/1595

FUJIWARA NO SANEFUSA 藤原 実房 (1147–1225)

Son of Fujiwara no Kinnori and Fujiwara no Kiyotaka's daughter. Known as the Sanjō Lay Priest and Minister of the Left (Sanjō nyūdō sadaijin). Founded the Sanjō house of the northern Fujiwara. Took the tonsure in 1196 because of illness. Active in poetry events during the 1180s and 1190s.

438, 589, 701, 839

FUJIWARA NO SANEIE 藤原 実家 (1145–1193)

Son of Fujiwara no Kin'yoshi and brother of Sanesada. Known as Major Counselor Saneie (Dainagon Saneie). Participated in numerous *utaawase* and left a personal poetry collection, the *Saneie kyō shū*.

792

FUJIWARA NO SANEKATA 藤原 実方 (ca. 955–998?)

Great-grandson of Fujiwara no Tadahira and son of Sadatoki, he was sent to Mutsu as Governor as a punishment, according to legend, for having quarreled publicly with the calligrapher Fujiwara no Yukinari. A collection of his poetry, *Sanekata ason shū*, survives.

760, 875, 916, 1061, 1062, 1158, 1167, 1183, 1254, 1480/1478b, 1655/1653, 1797/1796

FUJIWARA NO SANEMUNE 藤原 実宗 (1149–1212)

Son of Fujiwara no Kinmichi and father of Kintsune.

1127

FUJIWARA NO SANESADA 藤原 実定 (1139–1191)

Known as Latter Tokudaiji Minister of the Left (Go Tokudaiji no sadaijin). Grandson of Saneyoshi, who was called the Tokudaiji Minister of the Left. Son of Kin'yoshi and a daughter of Fujiwara no Toshitada, Sanesada was a brother of Saneie and Kinhira, a

nephew of Shunzei and a cousin of Teika. His personal poetry collection, the *Rinkashū*, survives.

35, 141, 219, 288, 304, 645, 665, 703, 745, 765, 786, 1088, 1125, 1266, 1573/1571, 1596/1594

FUJIWARA NO SANESUKE 藤原 実資 (957–1046)

Known as the Ononomiya Minister of the Right (Ononomiya udajin). Adopted son of Fujiwara no Saneyori, who was actually his grandfather. A diary, *Shōyūki*, survives.

773

FUJIWARA NO SANEYORI 藤原 実頼 (900–970)

Son of Fujiwara no Tadahira and Princess Junshi, daughter of Emperor Uda. Posthumously given the title, Lord Seishin, Seishinkō. A personal poetry collection, *Seishinkō shū*, is extant.

782, 1175, 1234, 1788/1787

FUJIWARA NO SANEYOSHI 藤原 実能 (1096–1157)

Known as Tokudaiji Minister of the Left (Tokudaiji sadajin). Son of Fujiwara no Kinzane and Kōshi, wet nurse of Emperors Horikawa and Toba. Father of Kin'yoshi.

1909

FUJIWARA NO SANEYUKI 藤原 実行 (1080–1162)

Son of Fujiwara no Kinzane. Founder of the Sanjō house of the Fujiwara. Known as the Hachijō former Chancellor (Hachijō no saki no daijōdaijin). Took the tonsure and the name Renkaku in 1160.

1479/1478a

FUJIWARA NO SEISHI 藤原 生子 (1013–1068)

Junior consort (*nyōgo*) of Emperor Gosuzaku, also known as Nyōgo Fujiwara no Seishi.

812, 1251, 1253

FUJIWARA NO SEISHI 藤原 聖子 (1122–1181)

Granddaughter of Fujiwara no Michinaga and daughter of Tadamichi and Fujiwara no Sōshi, a daughter of Fujiwara no Munemichi. She was the elder sister of Kanezane and Jien. As consort of Emperor Sutoku, she was known as Kōkamon'in. Mother of Emperor Konoe.

772, 1789/1788

FUJIWARA NO SENSHI 藤原 詮子 (962–1001)

Known as Higashi Sanjōnoin. Daughter of Fujiwara no Kaneie and sister of Michinaga. Consort of Emperor En'yū and mother of Emperor Ichijō,

809, 1712/1710

FUJIWARA NO SHIGEIE 藤原 重家 (1128–1180)

Son of Fujiwara no Akisuke. Brother of Kiyosuke and Suetsune. Father of Tsuneie, Akiie, and Ariie. Became Senior Assistant Governor-General of Dazai (Dazai daini) in 1171. In 1176, he took Buddhist orders and was given the religious name Renjaku. His personal poetry collection is the *Shigeie shū*.

181, 388, 768, 1102

FUJIWARA NO SHIGEMASA 藤原 重政 (fl. ca. 1200)

Priest at the Kataoka Shrine.

1130

FUJIWARA NO SHIGENORI 藤原 成範 (1135–1187)

Minister of Popular Affairs (*minbukyō*), exiled in 1159 at the time of the Heiji Disturbance.

965

FUJIWARA NO SHŌSHI 藤原 彰子

See Jōtōmon'in.

FUJIWARA NO SHUNZEI (Toshinari) 藤原 俊成 (1114–1204)

Son of Fujiwara no Toshitada, Shunzei became known as Master of the Palace Quarters of the Empress Dowager (Kōtaigōgū no daibu). In 1175 he took Buddhist vows and was given the religious name Shakua. The most respected poet and poetic arbiter of his time, he was the leader of the Mikohidari house of poets under Kujō family patronage. Father of Teika and grandfather of the poet known as Shunzei's Daughter. Sole compiler of the *Senzaishū*, the seventh imperial anthology. Participant in and judge of numerous *utaawase*, including the "Ropyyakuban no utaawase" of 1192–93, from which a large number *Shinkokinshū* poems were selected. Member of the Poetry Bureau. Author of such poetic treatises as *Korai fūteishō*. Author of the poetry collection *Chōshū-eisō*.

5, 15, 16, 59, 100, 114, 159, 201, 202, 210, 221, 238, 253, 291, 301, 305, 320, 341, 527, 551, 631, 640, 664, 677, 706, 719, 738, 753, 795, 796, 828, 889, 932, 933, 973, 976, 1078, 1107, 1110, 1111, 1143, 1232, 1389/1388, 1394/1393, 1436/1435, 1466/1465, 1467/1466, 1468/1467, 1492/1490, 1509/1507, 1510/1508, 1531/1529, 1560/1558, 1561/1559, 1582/1580, 1586/1584, 1612/1610, 1637/1635, 1673/1671, 1793/1792, 1803, 1809, 1815, 1822, 1845, 1846, 1882, 1889, 1898, 1966/1967, 1967/1968, 1968/1969

FUJIWARA NO SUEMICHI 藤原 季通 (d. after 1158)

Son of Fujiwara no Munemichi and a daughter of Fujiwara no Akisue. Brother of Koremichi and Narimichi. Noted musician.

287

FUJIWARA NO SUENAWA 藤原 季繩 (fl. ca. 900–930)

Said to be the model for the lover portrayed in *Katano Shōshō monogatari*.

854

FUJIWARA NO SUETSUNE 藤原 季経 (1131–1221)

Son of Fujiwara no Akisuke, he was brother of Shigeie and half-brother of Kiyosuke. Took Buddhist orders as Renkyō in 1201. A Rokujō poet and firm opponent of the Miko-hidari school of poets. Poetry teacher of Minamoto no Michichika. Participant in numerous utaawase and author of a commentary on *Makura no sōshi*. His personal poetry collection, *Suetsune nyūdō shū*, survives.

651

FUJIWARA NO SUEYOSHI 藤原 季能 (1153–1211)

Son of Fujiwara no Toshimori and a daughter of Minamoto no Masakane. A member of the Rokujō school of poets.

97, 648, 1604/1602

FUJIWARA NO SUKEMUNE 藤原 資宗 (fl. ca. 1045–1068)

Son of Fujiwara no Sukefusa.

554

FUJIWARA NO SUKENAKA 藤原 資仲 (1021–1087)

Son of Fujiwara no Sukehira.

1895

FUJIWARA NO SUKENARI 藤原 資業 (988–1070)

Son of Fujiwara no Arikuni and Tokuko, daughter of Tachibana no Nakatō.

749

FUJIWARA NO SUKETADA (Sukemasa) 藤原 輔尹 (?–1021?)

Noted for his skill at composing Chinese poetry.

475, 528, 913

FUJIWARA NO SUKETAKA 藤原 資隆 (fl. late twelfth century)

Took Buddhist orders as Jakkei some time after 1175. His personal poetry collection is the *Zenrin oyō shū*.

567

FUJIWARA NO SUKEZANE 藤原 資実 (1162–1223)

Son of Fujiwara no Kanemitsu and a daughter of Minamoto no Ietoki. His birth name was Iezane.

756, 1790/1789

FUJIWARA NO TADAHIRA 藤原 忠平 (880–949)

Son of Fujiwara no Mototsune. Rose to the top ranks of political power after the death of his brother Tokihira. Father of Morosuke and grandfather of Michinaga. Given the posthumous name Teishinkō, Lord Teishin. A diary, the *Teishinkōki*, is extant.

1443/1442

FUJIWARA NO TADAIE 藤原 忠家 (1033–1091)

Son of Fujiwara no Nagaie and Minamoto no Yoshiko, daughter of Takamasa. Father of Toshitada and grandfather of Shunzei.

1462/1461

FUJIWARA NO TADAMICHI 藤原 忠通 (1097–1164)

Eldest son of Fujiwara no Tadazane and a daughter of Minamoto no Akifusa. Father of Jien, Seishi, Motozane, and Kanezane and many other children. Tadamichi took Buddhist vows in 1162 with the religious name Enkan and was then known as the Lay Monk of the Hosshōji, former Regent and Chancellor (Hosshōji no nyūdō saki no kanpaku daijōdaijin). Known as a patron of poetry, he was a skilled poet in both Japanese and Chinese. He left a collection of his poetry in Chinese, the *Hosshōji kanpaku shū*, and one of his Japanese poetry, the *Tadamichi shū*. Conflict between Tadamichi, who supported the accession of Emperor Toba's son as Emperor Goshirakawa, and his brother Yorinaga (1120–1156), who supported the return to the throne of Retired Emperor Sutoku, led to the outbreak of fighting known as the Hōgen Disturbance of 1156.

301, 386, 656, 686

FUJIWARA NO TADANOBU (Narinobu) 藤原 斉信 (967–1035)

Son of Fujiwara no Tamemitsu; brother of Michinobu. Tadanobu was a participant in the 986 “Dairi utaawase” and other poetry events of the time. He figures in the *Makura no sōshi* of Sei Shōnagon. Known for his Chinese poetry, *rōei*, and musical abilities, as well as *waka*.

1928/1929

FUJIWARA NO TADANORI 藤原 忠教 (1076–1141)

Son of Fujiwara no Morozane and father of Norinaga and Yorisuke. Brother of Moromichi, Ietada, Tsunezane, and Yoshizane. Tadanori took the tonsure in 1136 as Kakuzen. Skilled flute player.

1464/1463

FUJIWARA NO TADASADA 藤原 忠定 (1188–1256)

Son of Fujiwara no Kanemune.

1109

FUJIWARA NO TADATSUNE 藤原 忠経 (1173–1229)

Son of Fujiwara no Kanemasa and a daughter of Taira no Kiyomori.

421, 842, 1548/1546

FUJIWARA NO TADAYOSHI 藤原 忠良 (1164–1225)

Son of Fujiwara no Motozane and a daughter of Fujiwara no Akisuke. Father of poets Motoyoshi and Ieyoshi. He was a participant in many *utaawase* and a judge of several. Related to both the Kujō and Rokujō branches of the Fujiwara, he was not allied with either poetic faction.

234, 241, 269, 1128, 1477/1476

FUJIWARA NO TADAZANE 藤原 忠実 (1078–1162)

Son of Fujiwara no Moromichi, later adopted by Morozane. Father of Tadamichi. Took the tonsure in 1140 with the religious name Enri. Known as the Lay Monk of the Chisokuin and former Regent and Chancellor (Chisokuin no nyūdō saki no kanpaku daijōdaijin).

784, 1647/1645

FUJIWARA NO TAKAFUSA 藤原 隆房 (1148–1209)

Son of Fujiwara no Takasue and a daughter of Fujiwara no Takataka. Rose to Supernumerary Major Counselor (*gon dainagon*) before taking religious vows in 1206 with the religious name Jakue. Married to a daughter of Taira no Kiyomori. His personal poetry collection, the *Takafusa shū*, includes extensive narrative introductions to the poems.

742, 1105

FUJIWARA NO TAKAIE 藤原 隆家 (979–1044)

Son of Fujiwara no Michitaka and Kishi (also known as Kō no naishi), daughter of Fujiwara no Naritada.

874

FUJIWARA NO TAKAMITSU 藤原 高光 (ca. 940–994)

Son of Fujiwara no Morosuke and Princess Masako, daughter of Emperor Daigo. Brother of Koretada. Abandoning his wife and child, he took religious orders and the name Nyokaku in 961, residing first at Yokawa and later at Tōnomine. His diary, *Takamitsu nikki* (also known as *Tōnomine shōshō monogatari*), and a poetry collection *Takamitsu shū*, are extant.

552, 998, 1026, 1460/1459, 1627/1625, 1719/1717

FUJIWARA NO TAKANOBU 藤原 隆信 (1142–1205)

Son of Fujiwara no Tametsune (Jakuchō) and a daughter of Fujiwara no Chikatada. His mother, Bifukumon'in no Kaga, married Shunzei after Tametsune took the tonsure, and he is a half-brother of Teika. Active in poetry events, he was named to the Poetry Bureau by Gotoba. He left a personal poetry collection, the *Takanobu ason shū*.

573, 883, 1540/1538

FUJIWARA NO TAKASUE 藤原 隆季 (1127–1185)

Son of Fujiwara no Ienari; father of Takafusa. His personal poetry collection, *Takasue shū*, survives.

694

FUJIWARA NO TAKATOKI 藤原 隆時 (ca. 1042–ca. 1107)

Served as Governor of Inaba Province.

80

FUJIWARA NO TAKATŌ 藤原 高遠 (949–1013)

Son of Fujiwara no Tadatoshi. Cousin of Fujiwara no Kintō. Known for his skill in playing the flute, which he taught Emperor En'yū. A personal poetry collection, *Daini Takatō shū*, is extant.

69, 318, 1002

FUJIWARA NO TAKAYOSHI 藤原 孝善 (fl. late eleventh century)

Son of Fujiwara no Sadataka.

1598/1596

FUJIWARA NO TAMETADA 藤原 為忠 (d. 1136)

Son of Fujiwara no Tomonobu; father of Tamenari, Yorinari, and Tametsune, who took Buddhist orders as Jakunen, Jakuzen, and Jakuchō.

1730/1728

FUJIWARA NO TAMETOKI 藤原 為時 (d. after 979?)

Son of Fujiwara no Masatada and a daughter of Fujiwara no Sadakata. Brother of Tameyori. Father of Murasaki Shikibu. A noted Chinese scholar.

1501/1499

FUJIWARA NO TAMEYORI 藤原 為頼 (d. ca. 998)

Son of Fujiwara no Masatada and a daughter of Fujiwara no Sadakata. Elder brother of Tametoki. His personal poetry collection, *Fujiwara no Tameyori ason shū*, is extant.

774

FUJIWARA NO TEIKA (Sadaie) 藤原 定家 (1162–1241)

Son of Fujiwara no Shunzei and Bifukumon'in no Kaga (Hōki). Appointed to the Poetry Bureau by Retired Emperor Gotoba and participated in almost all the poetry events of the *Shinkokinshū* era. He was one of the compilers of the *Shinkokinshū* and was sole compiler of the next imperial anthology, *Shinchokusenwakashū* (1235). With his father Shunzei and patrons Fujiwara no Yoshitsune and Jien, he led the Mikohidari house of poets. Author of various collections of *waka* and a variety of poetic treatises, many composed for his disciple Minamoto no Sanetomo, including *Kindai shūka*, *Eiga no taigai*, *Maigetsushō*, *Hyakunin isshu*, and many other works. Author of a diary *Meigetsuki* (1180–1235) and a personal poetry collection, *Shūi gusō*. Copied and edited many manuscripts of classical Japanese literary works in his later years.

38, 40, 44, 63, 91, 134, 232, 235, 247, 254, 363, 420, 480, 487, 532, 671, 672, 739, 788, 891, 934, 952, 953, 980, 982, 1082, 1117, 1137, 1142, 1196, 1206, 1233, 1284, 1291, 1320, 1324, 1332, 1336, 1390/1389, 1455/1454, 1557/1555, 1646/1644, 1686/1684, 1725/1723, 1759/1757, 1872

FUJIWARA NO TEISHI (Sadako) 藤原 定子 (977–1001)

Daughter of Fujiwara no Michitaka, she became consort to Emperor Ichijō and was known as Consort of Former Emperor Ichijō (Ichijō no in no kōgōgū).

1717/1715

FUJIWARA NO TOMOIE 藤原 知家 (1182–1258)

Son of Fujiwara no Akiie. He was a member of the Rokujō house but studied poetry under Fujiwara no Teika, though he later turned against the Mikohidara house. Took the tonsure in 1238 as Renshō.

1192

FUJIWARA NO TOSHITADA 藤原 俊忠 (1071–1123)

Son of Fujiwara no Tadaie, his family were known as the Nijō or Mikohidari branch of the Fujiwara. Younger brother of Mototada. Father of Shunzei. He was active in Retired Emperor Horikawa's poetry circles. His poetry collection, the *Gon chūnagon Toshitada kyō shū*, is extant.

446, 785, 1133, 1341

FUJIWARA NO TSUNEHIRA 藤原 経平 (1005–1072)

Son of Fujiwara no Tsunemichi. A personal poetry collection, *Tsunehira shū*, is extant.

307, 1264

FUJIWARA NO TSUNEIE 藤原 経家 (1149–1209)

Son of Fujiwara no Shigeie and a daughter of Fujiwara no Ienari. Brother of Ariie and Akiie. Father of Iehira. A poet of the Rokujō group.

1129, 1948/1949

FUJIWARA NO TSUNEMICHI 藤原 経通 (1176–1239)

Son of Fujiwara no Yasumichi.

1513/1511

FUJIWARA NO TSUNESUKE 藤原 恒佐 (880–938)

Son of Fujiwara no Tsukiyo (or Yoshiyo). Known as the Ichijō Minister of the Right (Ichijō no udaijin), or the Tsuchimikado Minister of the Right.

869

FUJIWARA NO UMAKAI 藤原 宇合 (694–737)

Son of Fujiwara no Fuhito, he was appointed as an ambassador to China in 716. He has six tanka in the *Man'yōshū* and six Chinese poems in the *Kaifusō*.

1589/1587

FUJIWARA NO YASUSUE 藤原 保孝 (b. 1171)

Son of Fujiwara no Shigeie, he was adopted by his uncle Suetsune. An active Rokujō house poet who participated in a variety of the poetry events sponsored by Gotoba during the *Shinkokinshū* era.

213, 1289, 1549/1547

FUJIWARA NO YORIMICHI 藤原 頼通 (992–1074)

Son of Fujiwara no Michinaga and Minamoto no Rinshi. Half-brother of Yorimune and Jōtōmon'in Shōshi. Known as the Uji former Regent and Chancellor (Uji saki no kanpaku daijōdaijin).

41

FUJIWARA NO YORIMUNE 藤原 頼宗 (993–1065)

Son of Fujiwara no Michinaga and Meishi, daughter of Minamoto no Takaakira. Half-brother of Yorimichi and brother of Jōtōmon'in Shōshi. Known as the Horikawa Minister of the Right (Horikawa no udaijin). His poetry collection, *Nyūdō udaijin shū*, is extant.

384, 466

FUJIWARA NO YORISUKE 藤原 頼輔 (1112–1186)

Son of Fujiwara no Tadanori; younger brother of Norinaga. Served as Minister of Justice (*gyōbukyō*). His personal poetry collection is called *Gyōbukyō Yorisuke kyō shū*.

132, 1229, 1775/1773

FUJIWARA NO YORITADA 藤原 頼忠 (924–989)

Son of Fujiwara no Saneyori and a daughter of Fujiwara no Tokihira. Father of Kintō. Known as Rengikō, or Lord Rengi.

1152

FUJIWARA NO YORIZANE 藤原 頼実 (1155–1225)

Son of Fujiwara no Tsunemune and a daughter of Fujiwara no Kiyotaka. His branch of the Fujiwara was known as the Rokujō or Hakayama. Known as the former Chancellor (Saki no daijōdaijin).

211, 276, 426, 550, 1086

FUJIWARA NO YOSHIHIRA 藤原 良平 (1184–1240)

Son of Fujiwara no Kanezane and brother of Yoshitsune. Known as the Daigo Chancellor (Daigo daijōdaijin). Took religious vows in 1239.

144, 338

FUJIWARA NO YOSHITAKA 藤原 義孝 (954–974)

Son of Fujiwara no Koremasa and father of the great calligrapher Yukinari, Yoshitaka died young of smallpox. A collection of his poetry, *Yoshitaka shū*, is extant.

1011, 1113

FUJIWARA NO YOSHITSUNE 藤原 義経 (1169–1206)

Son of Fujiwara no Kanezane and nephew of Jien. His branch of the Fujiwara were known as the Kujō. Known as the Regent and Chancellor (Sesshō daijōdaijin). Yoshitsune studied *waka* with Shunzei and was a member of the Mikohidari group of poets and an important patron of their poetry. Sponsor of many poetry events, especially

ones that included both Chinese and Japanese poetry. Appointed Recorder (*kaikō*) of the Poetry Bureau by Gotoba, he was one of the editors of the *Shinkokinshū* and author of its Japanese Preface. His personal poetry collection, *Akishino gessei shū*, is extant, as are portions of his journal, *Denki*.

1, 23, 62, 62, 66, 136, 147, 157, 174, 209, 220, 226, 255, 260, 270, 273, 293, 356, 357, 358, 359, 393, 394, 395, 418, 419, 422, 444, 478, 518, 531, 544, 615, 632, 633, 634, 635, 647, 698, 735, 736, 737, 746, 766, 829, 936, 941, 1028, 1031, 1073, 1077, 1083, 1087, 1101, 1108, 1119, 1126, 1141, 1186, 1198, 1272, 1273, 1278, 1282, 1293, 1304, 1310, 1519/1517, 1547/1545, 1601/1599, 1654/1652, 1667/1665, 1681/1679, 1704/1702, 1765/1763, 1766/1764, 1767/1765, 1871, 1935/1936

FUJIWARA NO YUKIYOSHI 藤原 行能 (d. ca. 1250)

Son of Fujiwara no Koretsune. Known as a skilled calligrapher of the Sesonji calligraphy style he learned from his father. Took the tonsure in 1240 as Jakunō.

1777/1775

GENMEI (Genmyō) 元明 (660–720)

Daughter of Emperor Tenchi, mother of Emperor Monmu. Reigned as emperor from 707–715. Ordered the compilation of the *Kojiki*, as well as the writing of the provincial records known as *fudōki*.

896

GEN SANMI 源 三味 (mid-eleventh century)

Wet nurse of Emperor Gosuzaku.

822

GENSHIN 源信 (942–1017)

Son of Urabe no Masachika. Studied Buddhism with Ryōgen at Yokawa on Mt. Hiei. Author of Pure Land Buddhist treatises such as *Ōjōyōshū*.

1925/1926, 1971/1972

GIDŌSANSHI NO HABA

See Takashina no Kishi

GISHŪMON'IN NO TANGO 宜秋門院 丹後 (d. ca. 1207)

Daughter of Minamoto no Yoriyuki, niece of Yorimasa. Lady-in-waiting to Gishūmon'in Ninshi, daughter of Fujiwara no Kanezane and consort of Emperor Gotoba.

400, 593, 944, 977, 1303, 1505, 1621, 1794

GOREIZEI 後冷泉 (1025–1068)

Emperor from 1045–1068. Son of Emperor Gosuzaku and Fujiwara no Kishi.

1607/1605

GOSANJŌ 後三条 (1034–1073)

Son of Emperor Gosuzaku and Yōmeimon'in Teishi, Gosanjō reigned from 1068 to 1072.

877

GOSHIRAKAWA 後白河 (1127–1192)

Son of Emperor Toba and Taikenmon'in. Brother of Sutoku. Father of Emperors Nijō and Takakura, Princess Shokushi, Inpumon'in, and Prince Shukaku. Grandfather of Emperors Rokujō, Antoku, and Gotoba. Reigned from 1155 to 1158. Took the tonsure in 1169. Taira no Kiyomori, attempting to end the influence of retired emperors, put him under house arrest in 1179. Admirer of the folk, popular, and religious songs called, respectively, *saibara*, *imayō*, and *shōmyō*. Compiler of the *Ryōjin hishō* and an anthology of *shōmyō* and its 'secret traditions,' the *Ryōjin hishō kudenshū*. Gave Fujiwara no Shunzei the order to compile the seventh imperial anthology, the *Senzaishū*, which was probably completed in 1188.

146, 579, 1581/1579, 1726/1724

GOSUZAKU 後朱雀 (1009–1045)

Son of Emperor Ichijō and Jōtōmon'in Shōshi. Emperor Gosuzaku reigned from 1036 to 1045.

1250, 1252, 1727/1725

GOTOBĀ 後鳥羽 (1180–1239)

Son of Emperor Takakura and Fujiwara no Shokushi, Emperor Gotoba reigned from 1183 (after his elder brother Emperor Antoku was carried off by the Taira and later drowned during the Genpei Wars) to 1198, when he abdicated in favor of his own infant son Tsuchimikado. He was a patron and practitioner of many arts. Emulating the events of the reigns of Emperors Daigo and Murakami, he revived the Poetry Bureau and sponsored many poetry events in the 1190s and early 1200s, including three sets of *hyakushu-uta* competitions and the spectacular "Sengohyakuban no utaawase." He commissioned the *Shinkokinshū*, which includes many poems from these events and competitions. In 1221 he took part in a plot to overthrow the Kamakura shogunate, the Jōkyū Rebellion, and was defeated and exiled to Oki Island, where he died. Author of the treatise *Gotoba in onkuden*, the poetry collection *Gotoba in gyoshū*, and other works.

2, 18, 36, 99, 133, 135, 236, 279, 433, 470, 471, 492, 517, 526, 581, 614, 636, 683, 801, 803, 989, 1029, 1033, 1197, 1271, 1313, 1323, 1635/1633, 1783, 1875, 1876, 1907, 1908, 1911

GYŌHEN 行遍 (1181–1264)

Son of Ninson, monk at the Tōdaiji, he became Major Bishop (*daisōzu*) of the Ninnaji. 843, 1290, 1550/1548, 1839

GYŌKEI 行慶 (1105–1165)

Son of Emperor Shirakawa and a daughter of Minamoto no Masanaga, he studied Tendai Buddhism with Gyōson and became Major Archbishop (*daisōjō*) at Miidera.

GYŌKI (Gyōgi) 行基 (668–749)

Traveled through Japan during the Nara period preaching and building many temples, as well as dikes, roads, and bridges. Appointed the first Major Archbishop (*daisōjō*) at the time of the dedication of the Great Buddha at the Tōdaiji.

1919/19

GYŌSON 行尊 (1055–1135)

Son of Minamoto no Motohira. Studied Tendai Buddhism with Myōson and Kakuen and became Tendai Abbot (*zasu*) in 1123, as well as Major Archbishop (*daisōjō*). Served Emperors Shirakawa, Toba, and Sutoku. A personal poetry collection, the *Gyōson daisōjō shū*, is extant.

168, 879, 917, 1440/1439, 1662/1660, 1680/1678, 1739/1737, 1742/1740, 1813, 1833, 1834

HACHIJŌIN NO ROKUJŌ 八条院 六条 (mid-twelfth century)

A lady-in-waiting to Emperor Toba's daughter Hachijōin Shōshi.

350

HACHIJŌIN NO TAKAKURA 八条院 高倉 (ca. 1178–ca. 1237)

A Fujiwara, daughter of the monk Chōken. Sister of Kaie and Shōgaku. Lady-in-waiting to Hachijōin Shōshi, daughter of Emperor Toba. One of several women active in Retired Emperor Gotoba's poetic circles.

54, 208, 525, 1146, 1201, 1270, 1841

HANAZONO NO SADAJIN NO SHITSU

See Wife of the Hanazono Minister of the Left.

HENJŌ 遍昭 (816–890)

Born Yoshimune no Munesada, Archbishop Henjō was a grandson of Emperor Kanmu. He served Emperor Ninmyō and took Buddhist orders in 850 upon the Emperor's death. He is one of the Six Poetic Immortals (*rokkasen*) named by Ki no Tsurayuki in the Japanese Preface to the *Kokinshū*. A personal poetry collection, *Henjō shū*, is extant.

757, 1817

HIGO 肥後 (ca. 1041–after 1116)

Daughter of Fujiwara no Sadanari, Governor of Higo. Sister of Mototoshi. She served as lady-in-waiting to numerous members of the nobility and participated in many *utauwase*, with such sobriquets as Kyōgoku kampaku ke Higo, Saki no saii Higo, and Kōgōgū Higo. Contributor to the "Horikawa hyakushu." She was a friend of Ōe no Masafusa and Minamoto no Yukimune and left a personal poetry collection, *Higo shū*.

919, 1265, 1453/1452, 1929/1930, 1930/1931

HIROKO 熙子 (d. 950)

Princess Hiroko (Hiroko Joō), a granddaughter of Emperor Daigo, was Junior Consort (*nyōgo*) to Emperor Suzaku (r. 930–946). She is often referred to as Nyōgo Hiroko Joō.
1249

HŌEN 法円 (960–1010)

Abbot of the Shingon temple Hōrinji. Given the title Ajari (holy teacher).
1924/1925

HON'IN NO JIJŪ 本院 侍従 (fl.ca. 950–985)

Lady-in-waiting to women at the court of Emperor Murakami, including his consort Yasuko and Princess Kishi. A personal poetry collection, *Hon'in no Jijū shū*, survives.
1006

HŌRIBE NO MASANAKA 祝部 允仲 (late twelfth to early thirteenth century)

Son of Narinaka. Assistant Chief Priest of the Hiyoshi Shrine. Father of Shinano and Narimochi.
1566/1564

HŌRIBE NO NARIMUCHI (Narishige) 祝部 成茂 (1180–1295?)

Son of Masanaka and sister of Shinano. Assistant Chief Priest of the Hiyoshi Shrine. His poetry collection, *Hōribe no Narimochi shū*, is extant.
565

HŌRIBE NO NARINAKA 祝部 成仲 (1099?–1191?)

Assistant Chief Priest of Hiyoshi Shrine, a post inherited from his father Narizane. Father of Masanaka. Participated in the Karin'en poetic circle. His personal poetry collection, *Hōribe no Narinaka shū*, is extant.
115, 844, 890, 1609/1607, 1674/1672

HORIKAWA 堀川 (1079–1107)

A son of Emperor Shirakawa and Fujiwara no Kenshi, Emperor Horikawa reigned from 1086 to 1107. Father of Emperor Toba. He sponsored a number of *utaawase* and hundred-poem sequence competitions, including the important “Horikawa hyakushu.”
383

ICHIJŌ 一条 (980–1011)

Son of Emperor Enyū and Fujiwara no Senshi, Emperor Ichijō reigned from 986 to 1011. He was known for his Chinese poetry. His consorts Teishi and Shōshi had literary salons that included the prominent women writers of the early eleventh century.
779

INBUMON'IN NO TAIFU (Inpumon'in no Tayū) 殷富門院 大輔 (ca. 1130–ca. 1200)

Daughter of Fujiwara no Nobunari. Served the daughter of Emperor Goshirakawa, Princess Ryōshi, who was known as Inbumon'in (and was Emperor Gotoba's mother). She was a member of the poetic circle called Karin'en, the Garden of the Forest of Poetry, participated in many *utaawase*, and left a personal poetry collection, *Inbumon'in no Taifu shū*.

73, 143, 415, 606, 790, 1089, 1145, 1228, 1296, 1644/1642

Ise 伊勢 (d. ca. 938–947)

Also called Ise no Go or Ise no Miyasudokoro. Daughter of Fujiwara no Tsugikage, governor of Ise. She became a lady-in-waiting to Onshi, consort of Emperor Uda. Her personal poetry collection, *Ise shū*, recounts her love affairs with brothers Fujiwara no Nakahira and Tokihira, and later affairs with Uda and Uda's son Prince Atsuyoshi. Mother of the poet Nakatsukasa by Prince Atsuyoshi.

65, 107, 714, 721, 858, 1048, 1049, 1064, 1159, 1168, 1241, 1256, 1382/1381, 1408/1407, 1722/1720

ISE NO TAIFU (Ise no Tayū) 伊勢 大輔 (fl. ca. 965–970)

Also known as Ise no Ōsuke. Daughter of Ōnakatomi no Sukechika and granddaughter of Yoshinobu. Lady-in-waiting to Jōtōmon'in Shōshi, consort of Emperor Ichijō, along with Murasaki Shikibu, Akazome Emon, and Izumi Shikibu. Wife of Takashina no Narinobu, Governor of Chikuzen; mother of the poet known as the Mother of Yasusuke-ō. Participant in many poetry contests. A collection of her poems, *Ise no Taifu shū*, is extant.

227, 642, 723, 1502/1500, 1528/1526, 1732/1730, 1974/1975

IZUMI SHIKIBU 和泉 式部 (b. ca. 976)

Daughter of Ōe no Masamune and a daughter of Taira no Yasuhira. She married Tachibana no Michisada, Governor of Izumi, and had a daughter, Koshikibu no Naishi. Later she married Fujiwara no Yasumasa and also had love affairs with Prince Tametaka and his half-brother Prince Atsumichi, as depicted in the *Izumi Shikibu nikki* (Diary of Izumi Shikibu). Lady-in-waiting to Jōtōmon'in Shōshi, consort of Emperor Ichijō, along with Murasaki Shikibu, Ise no Taifu, and Akazome Emon. Her private poetry collections are entitled *Izumi Shikibu seishū* and *Izumi Shikibu zokushū*.

370, 408, 583, 624, 702, 775, 783, 816, 1012, 1023, 1160, 1178, 1344, 1402/1401, 1459/1458, 1495/1493, 1529/1527, 1640/1638, 1716/1714, 1738/1736, 1806, 1807, 1811, 1812, 1821

JAKUCHŌ 寂超 (d. after 1182)

Jakuchō's lay name was Tametsugu. He was a son of Fujiwara no Tametada, who maintained a literary salon at his Tokiwa mansion. Father of the painter Takanobu. Married to Bifukumon'in no Kaga, who later married Fujiwara no Shunzei after Jakuchō became a monk in 1143. His two brothers also took Buddhist orders, with the religious names Jakunen and Jakuzen. Dissatisfied with the *Shikashū* compiled by Fujiwara no Akisuke, he compiled a rival anthology, the *Goyōshū*.

1543/1541, 1551/1549

JAKUREN 寂蓮 (1139?–1202)

Son of the monk Shunkai; adopted by his uncle, Fujiwara no Shunzei. His birth name was Fujiwara no Sadanaga. Took the tonsure around 1172. Active poet in the Mikohidari circle. Appointed to the Poetry Bureau by Gotoba, he was one of the *Shinkokinshū* compilers but died before it was completed. A personal poetry collection, *Jakuren hōshi shū*, is extant.

58, 87, 154, 155, 169, 252, 361, 396, 439, 469, 488, 491, 522, 599, 663, 705, 740, 836, 1032, 1118, 1287, 1302, 1312, 1321, 1386/1385, 1603/1601, 1634/1632, 1752/1750, 1753/1751, 1838, 1937/1938, 1938/1939, 1939/1940, 1940/1941, 1949/1950

JAKUSHŌ 寂昭 (d. 1034)

His lay name was Ōe no Sadamoto. He traveled to China in 1003 and died there.

864

JAKUZEN (Jakunen) 寂然 (fl. ca. 1150)

Jakuzen's lay name was Yorinari. Son of Fujiwara no Tametada; brother of Jakuchō and Jakunen (寂念). Three personal poetry collections are extant, the *Hōmon hyakushu*, *Jakuzen hōshi shū*, and *Yuishinbō shū*, are extant.

682, 1625/1623, 1951/1952, 1953/1954, 1954/1955, 1955/1956, 1957/1958, 1959/1960, 1960/1961, 1961/1962, 1962/1963, 1963/1964, 1964/1965

JIEN 慈円 (1155–1225)

Son of Fujiwara no Tadamichi and a daughter of Fujiwara no Nakamitsu. Younger brother of Fujiwara no Kanezane and Fujiwara no Motofusa; uncle of Fujiwara no Yoshitsune. Known as the Former Major Archbishop (Saki no daisōjō). In 1167 he took Buddhist orders and the religious name Dōkai, which was changed to Jien when he was given the title Dharma Sign (*hōin*) in 1181. Became Tendai Abbot in 1192. He participated in many poetry events sponsored by Gotoba and served in the Poetry Bureau. Author of the history *Gukanshō* and of two poetry collections, *Shūgyōkushū* and *Mumyōwakashū*. Second only to Saigyō in the number of his poems (92) included in the *Shinkokinshū*.

33, 95, 177, 242, 251, 258, 278, 282, 352, 360, 379, 390, 404, 427, 445, 453, 476, 503, 512, 520, 521, 559, 580, 602, 618, 637, 679, 680, 699, 794, 802, 832, 833, 834, 835, 841, 942, 984, 985, 1030, 1222, 1311, 1322, 1327, 1330, 1338, 1469/1468, 1470/1469, 1482/1480, 1520/1518, 1521/1519, 1539/1537, 1556/1554, 1600/1598, 1614/1612, 1618/1616, 1658/1656, 1661/1659, 1671/1669, 1675/1673, 1740/1738, 1741/1739, 1747/1745, 1754/1752, 1755/1753, 1756/1754, 1757/1755, 1782/1780, 1783/1781, 1784/1782, 1823, 1824, 1825, 1826, 1827, 1835, 1880, 1891, 1900, 1901, 1902, 1903, 1904, 1905, 1931/1932, 1932/1933, 1933/1934, 1941/1942, 1942/1943, 1943/1944, 1944/1945, 1950/1951

JITŌ 持統 (644–702)

Emperor Jitō, second daughter of Emperor Tenji and a daughter of Soga no Ochi, was consort of Emperor Tenmu and assumed the throne after his death in 687. She moved the court to the Fujiwara palace and reigned until 696, when she abdicated in favor of

her nephew, Monmu. Kakinomoto no Hitomaro celebrated many of her imperial journeys in his *chōka* in the *Man'yōshū*.

175

JŌJIN 成尋 (1011–1081)

Holy Teacher (*ajari*) Jōjin was born Fujiwara no Sukemasa. He is believed to be a grandson of Fujiwara no Sanekata. He traveled to China in 1072 to study esoteric Buddhism and died there.

762

JŌJIN HŌSHI NO HABA

See Mother of Jōjin.

JŌKEN 静賢 (1124–1201)

Dharma Sign (*hōin*) Jōken was a son of Fujiwara no Michinori (Shinzei). He was exiled to Awa during the Heiji Disturbance of 1160.

1505/1503

JŌSAIMON'IN NO HYŌE 上西門院 兵衛 (fl. ca. 1140–1185)

Daughter of Minamoto no Akinaka. Served Emperor Toba's consort Taikenmon'in Shōshi and later his sister Jōsaimon'in Tōshi. Sister of Taikenmon'in no Horikawa.

692, 770

JŌSHŌ 成清 (1129–1199)

Dharma Sign (*hōin*) Jōshō was a son of Dharma Sign Kōshō and Kodaishin, daughter of Sugawara no Ariyoshi. He was father of Kōshō and Ben, and brother of Kojijū.

1887

JŌTŌMON'IN 上東門院 (988–1074)

Fujiwara no Shōshi, the eldest daughter of Fujiwara no Michinaga and Rinshi, a daughter of Minamoto no Masanobu, became consort (*chūgū*) of Emperor Ichijō and gave birth to two emperors, Goichijō and Gosuzaku. She was later given the appellation Jōtōmon'in. Her court was a literary salon that included such talented writers as Murasaki Shikibu, Izumi Shikibu, Ise, and Akazome Emon. In 1026 she took Buddhist orders and the name Shōjōkaku.

776, 811, 1484/1482, 1715/1713, 1926/1927

JŌTŌMON'IN NO KOSHŌSHŌ 上東門院 小少将 (d. ca. 1013)

Served at the court of Jōtōmon'in Shōshi with Murasaki Shikibu and other important women writers. Daughter of Minamoto no Sukeyoshi.

223, 407

KAGA NO SAEMON 加賀 左衛門 (fl. ca. 1038–1078)

A lady-in-waiting to Princess Yūshi (Yūshi naishinnō), she contributed to many of the *utaawase* of her day.

873, 1474/1473, 1475/1474, 1799/1798

KAGA NO SHŌNAGON 加賀 少納言 (fl. ca. 986–1011)

Probably a lady-in-waiting in the service of Jōtōmon'in Shōshi, consort of Emperor Ichijō, along with Murasaki Shikibu and Koshikibu no Naishi with whom she corresponded.

818

KAKINOMOTO NO HITOMARO 柿本人麻呂 (d. after 710?)

Man'yōshū poet who lived during the time of Emperors Jitō (r. 690–697) and Monmu (r. 697–707), Prince Takechi, and Prince Kusakabe, all of whom he celebrated in his *chōka*. Already admired by Ōtomo no Yakamochi, the last *Man'yōshū* compiler, he was revered and even deified by later ages, as in the practice of Hitomaro *eigu*—composition while worshipping before a portrait of Hitomaro—which began in the early twelfth century.

190, 333, 346, 458, 459, 464, 497, 498, 541, 582, 657, 849, 899, 900, 992, 993, 1050, 1208, 1374/1373, 1375/1374, 1650/1648, 1688/1686, 1707/1705

KAKUBEN 覚弁 (1132–1199)

A son of Fujiwara no Shunzei and a daughter of Fujiwara no Tametada; half-brother of Teika and Jakuren. His birth name was Nagaie, and he was given the religious name Kakuben (he is also known as Kakuchō) when he took the tonsure. He rose to the position of Abbot of Kōfukuji with the title Hōin (Dharma Sign).

1774

KAKUCHŪ 覚忠 (1118–1177)

Son of Fujiwara no Tadamichi; brother of Jien and Kanezane. Became Major Archbishop (*daisōjō*) resident at Miidera.

571

KAKUSHŌ 覚性 (1129–1169)

Known as Lay Monk Prince (Nyūdō no shinnō), Kakushō was a son of Emperor Toba and Taikenmon'in Shōshi. He became abbot of the Tennōji.

1537/1535

KAMO NO CHŌMEI (Nagaakira) 鴨 長明 (1155–1216)

Son of the Assistant Chief Priest of the Lower Kamo Shrine, Kamo no Nagatsugu, who died when Chōmei was nineteen. Chōmei studied *waka* with Shun'e and wrote about Shun'e's teachings in the poetic treatise *Mumyōshō*. Appointed to the Poetry Bureau by Gotoba. He took Buddhist orders in 1204 and built hermitages in Ōhara and Hino out-

side the capital. Author of the *Hōjōki*, *Hosshinshū*, and a personal poetry collection, *Kamo no Chōmei shū*.

366, 397, 401, 964, 983, 1202, 1318, 1523/1521, 1778/1776, 1894

KAMO NO NARISUKE 賀茂 成助 (fl. ca. 1056–1067)

Became Chief Priest of the Kamo Shrine in 1050.

1187

KAMO NO SHIGEMASA 加茂 重政 (1142–1225)

Son of Kamo no Shigeyasu; brother of Sueyasu. Priest at the Kataoka Shrine.

1130

KAMO NO SHIGEYASU 賀茂 重保 (1119–1191)

Priest at the Kamo Shrine. Father of Shigemasa and Sueyasu. Sponsor of poetry competitions and participant in numerous poetic events. Member of Shun'e's Karin'en poetry circle. Compiler of the poetry anthology *Tsukimōde wakashū*.

1669/1667, 1892

KAMO NO SUEYASU 鴨 季保 (fl. ca. 1200–1237)

Son of Shigeyasu and brother of Shigemasa.

1773/1771

KAMO NO YUKIHIRA 鴨 家平 (d. ca. 1204)

Priest at the Kamo Shrine. Son of Iehira.

1093

KAWACHI 河内 (late eleventh century)

Lady-in-waiting to Princess Shunshi (Toshiko), daughter of Emperor Gosanjō (r. 1066–1072). Also known as Yurihana. Younger sister of Eien.

653

KAWASHIMA 川島 (657–691)

Prince Kawashima (Kawashima no miko) was a son of Emperor Tenchi and Shikobuko no Iratsume. He was the author of two *waka* included in the *Man'yōshū* and of Chinese poetry found in the *Kaifūsō*.

1588/1586

KAYANOIN NO YŪSHIDE 高陽院 木綿四手 (fl. early twelfth century)

Lady-in-waiting to Kayanoin (Fujiwara no Yasuko), consort of Emperor Toba (r. 1107–1123).

769

KAZAN 花山 (968–1008)

Son of Emperor Reizei and Fujiwara no Kanko (Kaishi), a daughter of Fujiwara no Koretada. Known first as Prince Morosada (Morosada shinnō), he reigned as Emperor Kazan from 984 to 986, after which he was known as Retired Emperor Kazan (Kazan in). Took the tonsure in 986 and was given the religious name Nyūkaku. Ordered the compilation of the *Shūishū*.

490, 1189, 1348, 1445/1444, 1493/1491, 1527/1525, 1848

KEISHI 恵子 (early tenth century)

Princess Keishi (Keishi Joō) was a granddaughter of Emperor Daigo. She married Fujiwara no Korenasa and was mother of Fujiwara no Yoshitaka and Empress Kaishi, consort of Emperor Reizei.

1238, 1494/1492

KENJŌ 顕昭 (ca. 1130–ca. 1210)

A priest at the Uzumasadera, he was also known as Suke no kimi or Suke no ajari. Adopted son of Fujiwara no Akisuke. A member of the Rokujō group of poets, he was author of numerous treatises on poetry, including *Kokinshūjo chū* and *Ropyyakuban chinjō*, a critique of Shunzei's judgements for the "Ropyyakuban no utaawase."

296, 331

KI NO ARITSUNE 紀有常 (815–877)

Son of Ki no Natora. Father-in-law of Ariwara no Narihira.

1498/1496

KI NO TSURAYUKI 紀貫之 (d. 945 or 946)

Served Emperors Daigo and Suzaku as a court poet. Leader in the poetic circles of his time. Chief compiler of the *Kokinshū* and author of the Japanese Preface to the *Kokinshū*, considered the first statement of a Japanese poetics. Author of the *Tosa nikki* (Tosa Diary) and a large personal poetry collection, *Tsurayuki shū*; compiler of the *Shinsen wakashū*.

14, 81, 108, 111, 165, 166, 284, 313, 327, 344, 460, 482, 676, 710, 711, 712, 715, 718, 857, 861, 905, 906, 1008, 1040, 1067, 1068, 1219, 1593/1591, 1603B, 1683/1681, 1869, 1870, 1915/1916

KI NO YOSHIMUCHI 紀淑望 (d. 919)

Son of Ki no Haseo. Known for his Chinese scholarship, he was chosen to author the Chinese Preface to the *Kokinshū*.

1866

KISHI 徽子 (929–985)

Princess Kishi (Kishi Joō) was a Junior Consort (*nyōgo*) of Emperor Murakami. She is often referred to as Nyōgo Kishi Joō. Daughter of Prince Shigeakira and Kanshi, a daughter of Fujiwara no Tadahira. She served as Ise Virgin (*saigū*) from 946 to 953, and is also known as Saigū nyōgo. Sponsor of poetry contests, she created a salon

frequented by the literary talents of her day, such as Minamoto no Shitagō and Ōnakatomi no Yoshinobu. Her personal poetry collection, *Saigū nyōgo shū*, is extant.
325, 348, 778, 801, 908, 1210, 1246, 1384/1383, 1412/1411, 1606/1604, 1721/1719, 1796/1795

KIYOWARA NO FUKAYABU 清原 深養父 (fl. ca. 900–930)

Grandfather of Kiyowara no Motosuke and great-grandfather of Sei Shōnagon. An associate of Ki no Tsurayuki, his personal poetry collection, *Fukayabu shū*, may have been used in the compilation of the *Kokinshū*.

496, 1009, 1377/1376, 1403/1402, 1450/1449

KIYOWARA NO MOTOSUKE 清原 元輔 (908–990)

Grandson of Fukayabu and father of Sei Shōnagon. Became Governor of Higo Province. Appointed to the Poetry Bureau, he was one of the compilers of the *Gosenshū*, the second imperial anthology. He was one of the Five Poets of the Pear-Jar Room and a *Man'yōshū* scholar. His personal poetry collection, *Motosuke shū*, is extant.

150, 578, 720, 1016, 1194, 1743/1741

KOBEN (Shōben) 小弁 (fl. ca. 1050)

Lady-in-waiting to Princess Yūshi (Sukeko), daughter of Emperor Gosuzaku.

319, 1063, 1490/1488

KŌIN 公胤 (1145–1216)

Son of Minamoto no Masatoshi. Studied with Gyōben and rose to the position of Archbishop at Miidera.

1934/1935

KOJIJŪ 小侍従 (b. ca. 1120–d. after 1202)

Daughter of Ki no Mitsukiyo and Hanazono Sadaijinke no Kodaishin. Served Nijōin Tashi (consort of both Emperors Konoe and Nijō) and Retired Emperor Takakura. Took the tonsure in 1179. Participant in many poetry events of Gotoba's group and left a personal poetry collection, *Kojijū shū*.

183, 678, 696, 1191, 1227, 1666/1664, 1936/1937

KŌKAMON'IN 皇嘉門院

See Fujiwara no Seishi.

KŌKAMON'IN NO OWARI 皇嘉門院 尾張 (mid-twelfth century)

Daughter of Fujiwara no Iemoto. Lady-in-waiting to Kōkamon'in, consort of Emperor Sutoku.

1401/1400

KŌKŌ 光孝 (830–887)

Emperor Kōkō reigned from 884 to 887. He was the third son of Emperor Ninmyō and Fujiwara no Takushi. In an era focused on Chinese poetry, he was a partisan of *waka*, and a small collection of his poems, the *Ninna gyoshū*, is extant.

1349, 1356/1355, 1413/1412

KOMA NO MYŌBU 小馬命婦 (fl. ca. 970–985)

Lady-in-waiting to Kōshi, consort of Emperor En'yū. Daughter of Sei Shōnagon and Fujiwara no Muneyo. Her personal poetry collection, *Koma no Myōbu shū*, is extant.

1737/1735

KONOE 近衛 (1139–1155)

Emperor Konoe was a son of Emperor Toba and Bifukumon'in Tokushi. He reigned from 1141 to 1155.

1090

KOREAKIRA 惟明 (1179–1221)

Prince Koreakira (Koreakira shinnō or Koreakira no miko) was the third son of Emperor Takakura and Taira no Yoshinori's daughter. He was an older half-brother of Gotoba and was adopted by Gotoba's mother, Shichijōin Shokushi, in 1195. He is also known as Ōi no Mikado no Miya and Sannomiya. He took the tonsure in 1211 with the religious name Shōen. A participant in the "Shōji ninen in shodo hyakushu," he held fifteen poetry contests at his own residence.

31, 138, 442, 892, 1134, 1545/1543

KORETAKA 惟喬 (844–873)

Prince Koretaka (Koretaka shinnō) was the eldest son of Emperor Montoku and Seishi, a daughter of Ki no Natora. He is also known as Ono no Miya. Patron of Ariwara no Narihira.

1720/1718

KŌSHŌ (Kōsei, Gyōshō) 幸清 (1177–1235)

Son of Fujiwara no Narikiyo, elder brother of Ben. He was a disciple of Shukaku Hōshin'ō. Abbot of Ishikiyomizu, he was known as Dharma Sign (*hōin*) Kōshō.

611, 1476/1475

KŌYŪ 公猷 (fl. early thirteenth century)

Son of Jakuren, he became a priest at Miidera. Frequent participant in poetic events in the early thirteenth century.

339

KIJŌNOIN 九条院 (1131–1176)

Kujōnoin, or Fujiwara no Teishi, was daughter of Minamoto no Moromitsu and a daughter of Fujiwara no Akitaka, later adopted by Fujiwara no Tadamichi. She was a consort of Emperor Konoe and became a nun after his death in 1155.

771

KUNAIKYŌ 宮内卿 (1185?–1205?)

Daughter of Minamoto no Moromitsu and Aki, a lady-in-waiting to Retired Emperor Goshirakawa. When Retired Emperor Gotoba was gathering talented poets at his court around 1200, he summoned Kunaikyō, her mother Aki, and her brother Tomochika, among others. Kunaikyō participated in many poetry contests and events until her early death.

4, 76, 128, 129, 173, 281, 365, 399, 423, 479, 507, 530, 566, 1199, 1805

KYŌSAN 慶算 (1138–1213?)

Dharma Eye (*hōgen*) Kyōsan was a son of Minamoto no Toshimichi.

568

KYŌSEN 慶暹 (993–1064)

A member of the Ōnakatomi family, he rose to become Tendai Master of Discipline (*risshi*).

819

MIARE NO SENJI 御形 宣旨 (fl. ca. 985)

A lady-in-waiting to the Kamo Priestess (*saiin*) during the reign of Emperor Hanayama (r. 984–986), she associated with poets such as Fujiwara no Takatō, Fujiwara no Kintō, and Fujiwara no Asateru. Her personal poetry collection, *Miare no Senji shū*, survives.

914, 1583

MIBU NO TADAMI 壬生 忠見 (d. ca. 960)

Son of Mibu no Tadamine. His personal poetry collection, *Tadami shū*, is extant.

12, 78, 272, 1599/1597, 1729/1727

MIBU NO TADAMINE 壬生 忠岑 (fl. ca. 900–920)

Father of Mibu no Tadami. Tadamine was one of the four compilers of the *Kokinshū*. He is the author of a work of poetic criticism, the *Tadamine jittei*, and a personal poetry collection, *Tadamine shū*.

283, 907, 1594/1592

MICHITSUNA NO HAHHA

See Mother of Michitsuna.

MIKAWA NO NAISHI 参河内侍 (fl. ca. 1158–1165)

Lady-in-waiting to Retired Emperor Nijō, she is also known as Nijōin no Mikawa no Naishi. Her father was Fujiwara no Tamenari (Jakunen).

733

MIMUNE NO MASAHIRA 三統理平 (853–926)

Known for his scholarship and Chinese poetry, Masahira was also editor of the *Sandai jitsuroku* and the *Engishiki*.

1867, 1868

MINAMOTO NO AKIFUSA 源顕房 (1037–1094)

Known as Rokujō Minister of the Right (Rokujō no udaijin). Son of Minamoto no Morofusa and a daughter of Fujiwara no Michinaga. Brother of Toshifusa and father of Akinaka and Masazane. Husband of Rokujō no udaijin no shitsu.

724

MINAMOTO NO AKINAKA 源顕仲 (1064–1138)

Son of Minamoto no Akifusa. Father of Taikenmon'in no Horikawa. Known as Head of the Department of Shrines (Jingi haku). Sponsor and participant in a number of *utaa-wase*.

1092, 1554/1552

MINAMOTO NO ARIHITO 源有仁 (1103–1147)

Known as the Hanazono Minister of the Left (Hanazono no sadaijin). Grandson of Emperor Gosanjō; eldest son of Prince Sukehito and a daughter of Minamoto no Morotada. Accomplished musician as well as poet.

199, 1027, 1091

MINAMOTO NO CHIKAKO (Shūshi) 源周子 (d. 936)

Known by her title of *kōi* (consort) to Emperor Daigo, Chikako was a daughter of Minamoto no Tonō. Mother of Minamoto no Takaakira.

1172

MINAMOTO NO IENAGA 源家長 (1173?–1234)

Son of Minamoto no Tokinaga. Appointed Chief Recorder (*kaikō*) of the Poetry Bureau by Gotoba in 1201, he supervised the compilation and editing of the *Shinkokinshū*. The *Ienaga bon* version of the anthology is considered one of the standard manuscripts. Ienaga was also author of the *Ienaga nikki*, a valuable resource for information about the *Shinkokinshū* era. He was married to Shimotsuke, a lady-in-waiting to Retired Emperor Gotoba.

425, 741, 965

MINAMOTO NO KAGEAKIRA 源景明 (fl. ca. 986–1001)

Son of Minamoto no Kaneakira.

1066

MINAMOTO NO KINTADA 源 公忠 (889–948)

Grandson of Emperor Kōkō, son of Minamoto no Kuninori, and father of Saneakira. Famous for his falconry. His personal poetry collection, *Kintada shū*, survives.

89, 1444/1443

MINAMOTO NO KIYOKAGE 源 清蔭 (889–950)

Eldest son of Emperor Yōzei. His mother was a member of the Ki family. Given the Minamoto surname in 925.

1177

MINAMOTO NO KUNIZANE (Kuninobu) 源 国信 (1069–1111)

Son of Minamoto no Akifusa. A leader in poetic circles during the reign of Emperor Horikawa (r. 1086–1107).

10, 160, 248, 847, 924

MINAMOTO NO MASAKIYO 源 正清 (935?–ca. 1000)

Son of Prince Ariakira and grandson of Emperor Daigo. Brother of Tadakiyo and Yasukiyo.

1154

MINAMOTO NO MASAMICHI 源 雅通 (1118–1175)

Son of Minamoto no Akimichi; adopted by his uncle Masasada. Known as the Koga Palace Minister (Koga no naidaijin). Author of a diary, the *Koga sōkoku ki*.

1226

MINAMOTO NO MASANOBU 源 雅信 (920–993)

Known as the Ichijō Minister of the Left (Ichijō no saidaijin). Grandson of Emperor Uda and son of Prince Atsuzane.

1438/1437

MINAMOTO NO MASASADA 源 雅定 (1094–1162)

Son of Minamoto no Masazane. Known as the Nakanoin Minister of the Right (Nakanoin no udaijin) and Lay Monk (*nyūdō*). Took the tonsure in 1154 as Rennyo. Participant in many *utaawase* and poetry events. Possible author of the *Ōkagami*.

827, 1881

MINAMOTO NO MASAZANE 源 雅実 (1059–1127)

Son of Minamoto no Akifusa, father of Masasada, and grandfather of Masamichi. Known as the Koga Chancellor (Koga no daijōdaijin).

797

MINAMOTO NO MICHICHIKA 源 通親 (1149–1202)

Known as the Tsuchimikado Palace Minister (Tsuchimikado naidaijin). Son of Minamoto no Masamichi and a daughter of Fujiwara no Yukikane. Father of Michitomo,

Michiteru, and Michikata. Adopted Zaishi, the daughter of his wife, and sent her to the palace as a consort of Gotoba. She became the mother of Emperor Tsuchimikado. Studied Rokujō style poetry with Fujiwara no Suetsune. Author of travel diaries such as *Takakura in Itsukushima gokōki*. A member of the Poetry Bureau, he was a participant in numerous *utaawase* and sponsor of Rokujō house poetic activities.

443, 791, 840, 1299, 1578/1576, 1814

MINAMOTO NO MICHINARI 源道濟 (d. 1019)

Son of Minamoto no Michikuni. Served as Governor of Chikuzen and was known as a scholar. Friend of Nōin. Author of an essay on poetry, *Michinari jittei*, and a personal poetry collection, *Michinari shū*.

178, 406, 447, 813, 814, 1516/1514

MINAMOTO NO MICHITERU (Michimitsu) 源通光 (1187–1248)

Son of Minamoto no Michichika and a daughter of Fujiwara no Norikane. Half-brother of Michitomo, one of the *Shinkokinshū* compilers. Rose to the position of Chancellor. Participant in many poetry contests and events.

25, 259, 351, 378, 412, 434, 493, 513, 650, 1095, 1106, 1275, 1288, 1564/1562

MINAMOTO NO MICHITOMO 源通具 (1171–1227)

Son of Michichika and a daughter of Taira no Norimori; half-brother of Michiteru. Known as the Horikawa Major Counselor (Horikawa dainagon). Served in the Poetry Bureau and was one of the *Shinkokinshū* compilers. Married the Daughter of Fujiwara no Shunzei, but they separated in the early 1200s.

46, 96, 239, 294, 374, 424, 560, 594, 609, 684, 1135, 1276, 1301, 1319, 1340, 1621/1619, 1758/1756

MINAMOTO NO MITSUYUKI 源光行 (1163–1244)

Believed to be a son of Minamoto no Mitsusue, he was a scholar of the *Genji monogatari* and wrote a commentary on it, the *Suigenshō*. Studied *waka* with Shunzei and Teika and also produced *kanshi*, but in his later years he turned to recording practices of the past (*kojitsu*). He is the author of *Mōkyū waka* and *Hyakuei waka*. He served as Governor of Kawachi Province and founded the Kawachi house of scholars.

1539

MINAMOTO NO MOROFUSA 源師房 (1008–1077)

Grandson of Emperor Murakami. Son of Prince Tomohira and a daughter of Prince Tamehira. Known as the Tsuchimikado Minister of the Right (Tsuchimikado udajin).

713

MINAMOTO NO MOROKATA 源師賢 (1035–1081)

Son of Minamoto no Sukemichi. Younger brother of Masanaga.

926

MINAMOTO NO MOROMITSU 源 師光 (ca. 1131–ca. 1204)

Son of the Chancellor Minamoto no Moroyori and a daughter of Fujiwara no Yoshizane. Adopted by Yorinaga. Father of Tomochika and Kunaikyō. One of the judges for the “Sengohyakuban no utaawase.” His personal poetry collection is the *Minamoto no Morimitsu shū*.

1458/1457, 1772/1770, 1840

MINAMOTO NO MOROTADA 源 師忠 (1054–1114)

Fourth son of Minamoto no Toshifusa and Fujiwara no Yorimune's daughter. Known as the Mibu Major Counselor (Mibu daïagon).

449

MINAMOTO NO MOROTOKI 源 師時 (1077–1136)

Son of Minamoto no Toshifusa and a daughter of Minamoto no Tokihira. Brother of Moriyori and Morotoshi. Active in various poetry circles of his day. Author of the diary *Chōshūki*.

1072

MINAMOTO NO MOROTOSHI 源 師俊 (1180–1141)

Son of Minamoto no Toshifusa. Brother of Moroyori and Morotoki.

1076

MINAMOTO NO MOROYORI 源 師頼 (1068–1139)

Son of Minamoto no Toshifusa. Brother of Morotoki and Morotoshi. Known as the Ono no Miya Major Counselor (Ono no miya daïagon). Participant in the “Horikawa hyakushu.”

123, 925

MINAMOTO NO SANEAKIRA 源 信明 (910–970)

Son of Minamoto no Kintada and grandson of Michinari. His personal poetry collection is the *Saneakira shū*.

591, 810

MINAMOTO NO SHIGEYUKI 源 重之 (d. ca. 1001)

A descendant of Emperor Seiwa, son Minamoto no Kanenobu. Adopted son of his uncle, Minamoto no Kanetada. A collection of his poetry, *Shigeyuki shū*, survives. Author of what is believed to be the oldest extant hundred-poem sequence, which he presented to Retired Emperor Reizei.

28, 119, 120, 553, 612, 644, 865, 1012, 1216, 1218, 1351

MINAMOTO NO SHIGEYUKI NO MUSUME 源 重之女

See Daughter of Minamoto no Shigeyuki.

MINAMOTO NO SHITAGŌ 源 順 (911–983)

One of the Five Poets of the Pear-Jar Room (Nashitsubo no gonin) known for scholarship on the *Man'yōshū*. One of the compilers of the third imperial anthology, the *Gosenshū*. Editor of the *Wamyō ruijūshō*, the first encyclopedic dictionary produced in Japan. His poetry collection, *Minamoto no Shitagō shū*, survives.

1576/1574, 1709/1707

MINAMOTO NO SUEHIRO 源 孝広 (late twelfth century)

Son of Minamoto no Suekane. Became governor of Shimotsuke.

1958/1959

MINAMOTO NO SUEKAGE 源 孝景 (fl. ca. 1195–1205)

Son of Minamoto no Suekuni. Member of Retired Emperor Gotoba's guards.

1779/1777

MINAMOTO NO TAKAAKIRA 源 高明 (914–982)

Known as the Nishinomiya former Minister of the Left (Nishinomiya no saki no sadaijin). Son of Emperor Daigo and his consort Shūshi. Brother of Emperor Murakami and Prince Kaneakira. Father of Toshiyori and grandfather of Shun'e. Poetic rival of Fujiwara no Michitoshi. Sent to Dazaifu as Supernumerary Governor-General in 969. Author of a diary *Seikyūki* and a poetry collection, the *Nishinomiya sadaijin gyoshū*.

999, 1418/1417, 1818

MINAMOTO NO TAKAKUNI 源 隆国 (1004–1077)

Son of Minamoto no Toshikata. Father of Takatsuna. Known as the Uji Major Counselor (Uji dainagon). He has been proposed as a possible compiler of the *Konjaku monogatari shū*.

725

MINAMOTO NO TAKATSUNA 源 隆綱 (1033–1074)

Son of Minamoto no Takakuni.

922

MINAMOTO NO TOMOCHIKA (d. after 1262)

Son of Minamoto no Moromitsu. Brother of Kunaikyō and Yasumitsu. Appointed to the Poetry Bureau by Gotoba, he was a participant in numerous *utaawase* and poetry events of the early thirteenth century.

56, 121, 295, 587, 597, 1559/1557

MINAMOTO NO TOSHIFUSA 源 俊房 (1035–1121)

Known as the Horikawa Minister of the Left (Horikawa no sadaijin). Son of Minamoto no Morofusa and a daughter of Fujiwara no Michinaga.

1461/1460

MINAMOTO NO TOSHIYORI (Shunrai) 源 俊頼 (1055?-1129)

Son of Minamoto no Tsunenobu; father of Shun'e and Taikenmon'in Shinshōshō. The leading poet of his day, he was selected as sole compiler of the fifth imperial anthology, the *Kin'yōshū*, which was commissioned by Emperor Shirokawa. Organizer of the "Horikawa hyakushu" presented to Emperor Horikawa, the first of the hundred-poem sequence competitions for which sequences were solicited from a group of poets and each poem in the sequence assigned a separate topic. A frequent judge of poetry contests, his fresh ideas were influential with Shunzei and later Mikohidari poets. Author of the poetic treatise, *Toshiyori zuinō*, and a poetry collection, *Sanboku kikashū*.

43, 266, 533, 557, 1085, 1164, 1473/1472, 1602/1600, 1792/1791, 1816, 1836

MINAMOTO NO TSUNENOBU 源 経信 (1016-1097)

Son of Minamoto no Michikata. Father of Toshiyori and grandfather of Shun'e. Appointed Major Counselor (*dainagon*) in 1091. A talented musician as well as poet in both Chinese and Japanese. Wrote a diary, *Sochiki*, and a treatise on poetry, *Nangoshūi*, in which he criticized the selection of poems for the fourth imperial anthology, the *Goshūishū*, which had been compiled by Fujiwara no Michitoshi. Judge of several poetry contests and a proponent of the descriptive style in *waka* that came to dominate nature poetry by the time of the *Shinkokinshū*. A personal poetry collection, *Dainagon Tsunenobu shū*, is extant.

122, 148, 197, 222, 225, 228, 342, 411, 481, 489, 555, 728, 920, 927, 928, 951, 1463/1462, 1530/1528, 1733/1731

MINAMOTO NO YASUMITSU 源 保光 (1167-ca. 1249)

Son of Minamoto no Moromitsu and Aki, a lady-in-waiting in the service of Retired Emperor Goshirakawa. Elder brother of Kunaikyō and Tomochika.

596

MINAMOTO NO YORIMASA 源 頼政 (1104-1180)

Eldest son of Minamoto no Nakamasa, Governor of Hyōgo, and a daughter of Minamoto no Tomozane. Father of Nakatsune and Nijōin no Sanuki. He first sided with Minamoto no Yoritomo during the Heiji Rebellion, but later switched allegiance to Taira no Kiyomori. Participant in many *utaawase* and poetry events. His personal poetry collection is the *Jū sammi Yorimasa kyō shū*.

267, 329, 387

MINAMOTO NO YORITOMO 源 頼朝 (1147-1199)

Son of Minamoto no Yoshitomo and a daughter of Fujiwara no Suenori. Founder of the Kamakura bakufu and the first shogun. A central figure in political struggles and battles described in the *Heiji monogatari*, *Heike monogatari*, *Gukanshō*, etc.

975, 1786/1785

MINAMOTO NO YUKIMUNE 源行宗 (1064–1143)

Son of Minamoto no Motohira. Brother of Major Archbishop Gyōson. Known as Minister of the Great Storehouse (Ōkura kyō). His personal poetry collection is known as the *Ōkura kyō Yukimune kyō shū*. Active in Rokujō poetry circles.

353, 894, 1572/1570

MORIAKIRA 盛明 (928–986)

Prince Moriakira (Moriakira shinnō) was the fifteenth son of Emperor Daigo by an imperial concubine (*kōi*) Minamoto Shūshi.

1383/1382

MOTHER OF FUJIWARA NO TEIKA

See Bifukumon'in no Kaga.

MOTHER OF GIDŌ SANSHI

See Takashina no Kishi.

MOTHER OF JŌJIN 成尋法師母 (959?–1073?)

Possibly a daughter of Minamoto no Toshikata, she married a grandson of Fujiwara no Sanekata. Her son Jōjin, often known as Jōjin ajari (Holy Teacher Jōjin) was born in 1011. Her personal poetry collection, *Jōjin ajari no haha shū*, is extant.

871

MOTHER OF MAJOR COUSELOR TOSHIKATA 伴大納俊賢母 (late tenth century)

The woman known as Dainagon Toshikata no haha was a daughter of Fujiwara (Kujō) Morosuke. She married Minamoto no Takaakira.

1000

MOTHER OF MAJOR COUNSELOR TSUNENOBU 伴大納経信母 (early eleventh century)

Daughter of Minamoto no Kunimori, Governor of Harima. Married Minamoto no Michikata. Her personal poetry collection, *Tsunenobu kyō no haha shū*, is extant.

1399/1398

MOTHER OF MICHITSUNA 道綱母 (d. 995)

Daughter of Fujiwara no Tomoyasu, Governor of Ise. Married Fujiwara no Kaneie, by whom she bore Michitsuna, who became known as Major Captain of the Right Gate Guards (Udaishō). She is the author of the *Kagerō nikki* (Gossamer Diary) and a personal poetry collection, *Michitsuna no haha shū*.

1239, 1242

MOTHER OF NORIMORI, FORMER MIDDLE COUNSELOR 先中納言教盛母 (mid-twelfth century)

Known as Saki no Chūnagon Norimori no haha, the mother of Norimori was a daughter of Fujiwara no Ietaka. A lady-in-waiting to Taikenmon'in, consort of Emperor Toba, she married Taira no Tadamori.

1400/1399

MOTHER OF YASUSUKE-Ō 康資王母 (fl. ca. 1050–1100)

Daughter of Takashina no Narinobu and the poet Ise no Taifu. Served at the court of Shichigōgū Kanshi, consort of Emperor Goreizei (r. 1045–1068), where she was called Shichigōgū Chikuzen. Married Jingihaku no Nobuzane-ō and gave birth to Jingihaku no Yasusuke-ō. Her personal poetry collection is the *Yasusuke-ō no haha shū*.

50, 118, 628, 726

MUNEHIRA 致平 (951–1041)

Prince Munehira (Munehira shinnō), known as Minister of the War Ministry (Hyōbukyō), was a son of Emperor Murakami and Fujiwara no Arihira's daughter. He took Buddhist orders in 980 as Goen and became a monk at the Onjōji.

1414/1413

MURAKAMI 村上 (926–967)

Emperor Murakami reigned during the Tenryaku Era, 946–967, and is also known as Tenryaku. He was fourteenth son of Emperor Daigo and his consort Onshi (Yasuko), a daughter of Fujiwara no Mototsune. He established a Poetry Bureau in 951 and commissioned Minamoto no Shitagō and four others to do an edition of the *Man'yōshū* and to compile the *Gosenshū*. His personal poetry collection is the *Murakami gyoshū*.

164, 465, 1243, 1247, 1256, 1411/1410, 1417/1416, 1421/1420, 1718/1716, 1800/1799

MURASAKI SHIKIBU 紫式部 (d. ca. 1014)

Daughter of Fujiwara no Tametoki, Governor of Echigo. Married Fujiwara no Nobutaka and gave birth to a daughter, Kenshi (later known as Daini no sanmi). Nobutaka died in 1001, and Murasaki entered service at the court of Shōshi, consort of Emperor Ichijō, in 1005 or 1006. She is author of the *Genji monogatari* (Tale of Genji), *Murasaki shikibu nikki* (Diary of Mursaki Shikibu), and a collection of poetry, the *Murasaki Shikibu shū*.

191, 204, 224, 661, 722, 820, 856, 859, 918, 1262, 1485/1483, 1499/1497, 1567/1565

NAKATSUKASA 中務 (d. ca. 979)

Granddaughter of Emperor Uda, daughter of Prince Atsuyoshi and Ise. Married Minamoto no Saneakira. Her poetry collection is the *Nakatsukasa shū*.

39, 1258, 1497/1495, 1657/1655

NICHIZŌ 日藏 (ca. 905–985)

Monk at Mt. Kinbusen (Mitake) in Yoshino.

1923/1924

NIJŌNOIN NO SANUKI 二条院讃岐 (ca. 1141–ca. 1217)

Daughter of Minamoto no Yorimasa and Fujiwara no Tomozane's daughter. Married Fujiwara no Shigeyori. Lady-in-waiting first to Emperor Nijō and later to Gishūmon'in Ninshi, Gotoba's consort. One of the leading poets of her day, she was a participant in poetry contests and hundred-poem sequence competitions. Her personal poetry collection is the *Nijōnoin no Sanuki shū*.

130, 237, 271, 435, 540, 584, 590, 1084, 1096, 1120, 1184, 1286, 1512/1510, 1542/1540, 1636/1634, 1965/1966

NINTOKU 仁徳 (d. ca. 399?)

Emperor Nintoku is said to have been the sixteenth Japanese emperor, son of Emperor Ōjin.

707

NŌIN 能因 (988–1050?)

Son of Tachibana no Motoyasu, Nōin's given name was Nagayasu. Studied at the imperial university, but took the tonsure in 1014. Studied *waka* with Fujiwara no Nagatō and traveled, writing poetry. Participated in several *utaawase* of the early eleventh century. Author of *Nōin hōshi shū*, compiler of *Gengenshū*, and author of a poetic treatise, *Nōin utamakura*.

116, 547, 548, 577, 643, 655, 799, 823, 1684/1682, 1710/1708

NYOKAKU

See Fujiwara no Takamitsu.

ŌE NO CHIFURU 大江 千古 (866?–924)

Younger brother of Chisato. Known as a Chinese poet and scholar.

1865

ŌE NO CHISATO 大江 千里 (fl. ca. 889–923)

Elder brother of Chifuru. Possibly son of Ōe no Otondo. A Chinese scholar, he is the author of the *Kudai waka*, a collection of *waka* based on lines of Chinese poetry which was commissioned by Emperor Uda.

55, 405, 870

ŌE NO MASAFUSA (Tadafusa) 大江 匡房 (1041–1111)

Great-grandson of Ōe no Masahira and Akazome Emon. Eldest son of Ōe no Shigehira. Chinese scholar, noted for his Chinese poetry as well as Japanese verse. Scholar of the *Man'yōshū*, which influenced his poetry. Active in poetry circles in the courts of Emperors Shirakawa and Horikawa, he participated in such contests as the "Horikawa hyakushu" and figures in many *setsuwa* tales. Author of the *Gōdanshō* and other works as well as a personal poetry collection, the *Gō no sochi shū*.

200, 229, 328, 441, 455, 687, 730, 750, 876, 945, 1553/1551, 1571/1569, 1656/1654, 1705/1703

ŌE NO MASAHIRA 大江 匡衡 (952–1012)

Son of Ōe no Shigemitsu and grandson of Koretoki. Husband of Akazome Emon. Scholar and historian, he is the editor of *Sandai jitsuroku* and *Engishiki*. He left collections of his poetry in both Chinese and Japanese, including *Gōrihōshū* and *Masahira no ason shū*.

824, 1015

ŌE NO YOSHITOKI 大江 嘉言 (fl. ca. 990–1010)

Son of Ōe no Nakanobu. Student of literature. His personal poetry collection is the *Ōe no Yoshitoki shū*.

511, 763, 931, 1544/1542, 1787/1786

ŌNAKATOMI NO AKICHIKA (fl. early thirteenth century)

Son of Nobuchika, he lived during the reign of Emperor Tsuchimikado (r. 1198–1210) and held the post of Secretary of the Left Bodyguards.

1885

ŌNAKATOMI NO SADAMASA 大中臣 定雅 (1123–1189)

Son of Ōnakatomi no Masamitsu, Governor of Owari.

430

ŌNAKATOMI NO SUKECHIKA 大中臣 輔親 (954–1038)

Son of Ōnakatomi no Yoshinobu and Fujiwara no Kiyokanu's daughter. Father of Ise no Taifu. His poetry collection is the *Sukechika kyō shū*.

317, 748, 1407/1406

ŌNAKATOMI NO YOSHINOBU 大中臣 能宣 (921–991)

Son of Ōnakatomi no Yorimoto and father of Sukechika. Grandfather of Ise no Taifu. One of the Five Poets of the Pear-Jar Room charged with compiling the *Gosenshū*.

196, 326, 860, 1014, 1017, 1385/1384, 1406/1405, 1629/1627, 1708/1706, (1992)/1801, 1914/1915

ONO NO KOMACHI 小野 小町 (fl. mid-ninth century)

Said to be a granddaughter of Ono no Takamura. The only woman among the Six Poetic Immortals (*rokkasen*) named by Ki no Tsurayuki in the Japanese Preface to the *Kokinshū*. It is likely that only the poems attributed to her in the first two imperial anthologies, the *Kokinshū* and the *Gosenshū*, should be considered authentic. Little is known of her life, but many legends grew up about her, and she is the subject of several *nō* plays. The *Ono no Komachi shū* includes many poems incorrectly attributed to her.

312, 336, 758, 850, 1405/1404, 1802

ONO NO TAKAMURA 小野 篁 (802–852?)

Son of Ono no Minemori. A leading Chinese poet, known also for his skill in archery and horsemanship. Exiled to Oki Island in 837 for refusing to join an embassy to T'ang

China. He is the subject of many legends and stories. His poetry collection, the *Ono no Takamura shū*, is also known as the *Takamura monogatari*.

1381/1380, 1425/1424

ŌSHIKŌCHI NO MITSUNE 凡河内 躬恒 (859?–925?)

One of the compilers of the *Kokinshū*. His personal poetry collection is the *Mitsune shū*.

22, 68, 106, 335, 499, 716, 1018, 1259, 1415/1414, 1515/1513

ŌTOMO NO TABITO 大伴 旅人 (665–731)

Son of Ōtomo no Yasumaro and father of Yakamochi, all poets well represented in the *Man'yōshū*.

901

ŌTOMO NO YAKAMOCHI 大伴 家持 (718?–785)

Son of Ōtomo no Tabito. Believed to be the last major editor of the *Man'yōshū*.

20, 95, 151, 195, 285, 334, 457, 462, 620, 1025, 1213

REIZEI 冷泉 (950–1011)

Emperor Reizei reigned from 967 to 969 and then became In, or Retired Emperor. He was the second son of Emperor Murakami and his consort Anshi, Fujiwara no Morosuke's daughter. A personal poetry collection, the *Reizei-in gyoshū*, is extant.

1575/1573

ROKUJŌ NO UDAIJIN NO SHITSU 六条右大臣室 (late eleventh to early twelfth century)

Wife of Minamoto no Akifusa, Rokujō Minister of the Right (Rokujō no udaijin).

Daughter of Minamoto no Takayoshi.

1352/1351

RYŌZEN 良暹 (1000?–1064?)

Said to be a son of Shiragiku, a lady-in-waiting at the residence of Fujiwara no Sanekata; his father may have been Minamoto no Michinari. Associated with Mt. Hiei; said to be head Priest of Gion. Active in the literary circles during the mid-eleventh century reigns of Emperors Gosuzaku and Goreizei, he participated in a number of *utaawase*.

153, 600

RYŪSHŌ 隆聖 (fl. late twelfth century)

Said to be a son of Saigyō.

700

SAGAMI 相模 (b. between 995 and 1003?)

Thought to be the adopted daughter of Minamoto no Yorimitsu, she was daughter of Yoshishige no Yasuaki's daughter. Married Ōe no Kin'yori, Governor of Sagami, and

took the name of the province he governed. Later separated from him and served as a lady-in-waiting to Princess Shūshi. Participant in many poetry contests, such as “Kayanoin suikaku utaawase,” etc. Her personal poetry collection is the *Sagami shū*.

203, 309, 372, 410, 804, 1079, 1166, 1353/1352, 1354/1353, 1395/1394, 1973/1974

SAICHŌ 最澄 (767–822)

Also known as Dengyō Daishi, Saichō’s lay name was Mitsu no Hirono. He traveled to China in 804 and returned with the Tendai teachings. Founder of the Tendai sect in Japan, he established its headquarters at Enryakuji on Mt Hiei northeast of Kyoto.

1921

SAIGYŌ 西行 (1118–1190)

Son of Satō no Yasukiyo, his lay name was Norikiyo. Took Buddhist vows at the age of twenty-three. Famous for his poetic travels throughout Japan, he is the author of the *Sankashū*, *Kikigakishū*, *Saigyō shōnin shū*, *Mimosusogawa utaawase*, and *Miyagawa utaaawase*. He is the poet with the most poems selected for the *Shinkokinshū*.

7, 27, 51, 79, 86, 126, 217, 218, 262, 263, 299, 300, 362, 367, 448, 472, 501, 502, 538, 570, 585, 603, 625, 627, 691, 697, 793, 831, 837, 838, 885, 886, 887, 937, 938, 978, 987, 988, 1099, 1100, 1147, 1148, 1155, 1185, 1193, 1200, 1205, 1230, 1231, 1267, 1268, 1269, 1297, 1298, 1307, 1471/1470, 1532/1530, 1533/1531, 1534/1532, 1535/1533, 1536/1534, 1562/1560, 1613/1611, 1615/1613, 1619/1617, 1632/1630, 1633/1631, 1642/1640, 1643/1641, 1659/1657, 1660/1658, 1676/1674, 1677/1675, 1678/1676, 1679/1677, 1682/1680, 1748/1746, 1749/1747, 1750/1748, 1751/1749, 1780/1778, 1781/1779, 1808, 1828, 1829, 1830, 1831, 1842, 1844, 1877, 1878, 1879, 1976/1977, 1978/1979

SAINICHI 西日 (fl. ca. 1183–1198)

Son of Minamoto no Masataka, Governor of Izumi, and grandson of Akifusa.

1670/1668

SAKANOUE NO KORENORI 坂上 是則 (fl. ca. 897–930)

Has poems included in the “Ōigawa gyokō waka,” “Teijinoin no utaawase,” etc. His personal poetry collection is the *Korenori shū*.

152, 345, 623, 997, 1069, 1211, 1357/1356

SAKI NO CHŪNAGON NORIMORI NO HAHHA

See Mother of Norimori, former Middle Counselor.

SANJŌ 三条 (976–1017)

Son of Emperor Reizei and Chōshi, daughter of Fujiwara no Kaneie, Emperor Sanjō reigned from 1011 to 1016 and then retired as In, or Retired Emperor.

382, 1500/1498

SANJŌNOIN NYOKURŌDO SAKON 三条院女藏人左近 (fl. early eleventh century)

Lady Chamberlain (*nyokurōdo*) to Retired Emperor Sanjō, she is also known as Koōkimi or Koōigimi. Her poetry collection, *Koōigimi shū*, is extant.

1042, 1156, 1489/1487

SEMIMARU 蟬丸 (early Heian)

A possibly legendary figure, sometimes said to have been a son of Emperor Daigo, Emperor Uda, or a retainer of Prince Atsumi. According to legend, he was a poet and musician who built a hermitage near the Afusaka barrier.

1850, 1851

SENSAI (?–1127)

A monk, he established the Unkoji around 1124–26. Host of poetry contests and well known as a painter.

658, 1977/1978

SENSHI 選子 (964–1035)

Princess Senshi (Senshi naishinnō) was the tenth daughter of Emperor Murakami and his consort Anshi, Fujiwara no Morofusa's daughter. She was appointed Kamo Priestess (*saiin*) in 975 and remained in that office, through the reigns of five emperors, until 1031. Known as the Daisaiin (grand high priestess), she was sponsor of a literary salon frequented by many talented poets. In 1031 she became a nun. Author of *Hosshin wakashū*.

1970/1971

SHICHIJŌNOIN NO DAINAGON 七条院 大納言 (fl. ca. 1200–1210)

Lady-in-waiting to Shichijōnoin Shokushi, Gotoba's mother. Her parents were Fujiwara no Sanetsuna and Mikawa no Naishi.

402, 562, 1496/1494

SHICHIJŌNOIN NO GONDAIBU 七条院 権大夫 (fl. early thirteenth century)

Lady-in-waiting to Shichijōnoin Shokushi, Gotoba's mother.

306

SHIKI 志貴 (?–716)

Prince Shiki (Shiki no miko) was a son of Emperor Tenji (r. 668?–671) and Iratsume. He was also called Emperor Tawara, though he never reigned.

32

SHINANO 信濃 (late twelfth to early thirteenth centuries)

Lady-in-waiting to Gotoba. Daughter of Masanaka, Assistant Chief Priest of the Hiyo-shi Shrine. She is also known as Shimotsuke or Gotobain Shimotsuke. Participant in numerous *utaawase* and other poetry events of the late twelfth and early thirteenth centuries.

563, 1098

SHIN SHŌSHŌ 新少将 (early twelfth century)

Lady-in-waiting to Taikenmon'in, consort of Gotoba. Daughter of Minamoto no Toshiyori. Sister of Shun'e.

825

SHIRAKAWA 白河 (1053–1129)

Son of Emperor Gosanjō, Emperor Shirakawa reigned from 1072 to 1086 and then became Retired Sovereign (*in*), abdicating in favor of his son Horikawa and beginning the era of powerful cloistered sovereigns (*insei*). Took the tonsure in 1096 after the death of his daughter Teishi. A patron of the arts, he sponsored many poetry contests and poetry meetings, including the 1078 "Dairi no utaawase." Ordered the compilation of both the *Goshūishū* and *Kin'yōshū*

180, 198, 249, 1906

SHŌKŪ 性空 (910–1007)

Founder of the Enkyōji in Hyōgo. His lay surname was Tachibana.

1791/1790

SHOKUSHI (Shikishi) 式子 (1152?–1201)

Princess Shokushi (Shokushi naishinnō) was a daughter of Emperor Goshirakawa and Fujiwara no Suenari's daughter, Takakura Sami no Seishi. Sister of Prince Shukaku and Inbumon'in and half-sister of Emperor Takakura. Shokushi served as Kamo Priestess from 1159 to 1169. She studied poetry with Shunzei, who produced his treatise *Korai fūteishō* for her. Took Buddhist orders before the abdication of her father in 1192. Her personal poetry collection is the *Shokushi naishinnō shū*.

3, 52, 83, 101, 137, 149, 182, 215, 240, 256, 268, 277, 308, 321, 349, 368, 380, 416, 417, 432, 474, 484, 485, 534, 605, 538, 662, 690, 734, 947, 948, 1034, 1035, 1036, 1074, 1124, 1153, 1204, 1309, 1328, 1329, 1392/1391, 1486/1484, 1546/1544, 1665/1663, 1672/1670, 1810, 1847, 1969/1970

SHŌMU 聖武 (701–756)

A son of Emperor Monmu and Kyūshi, daughter of Fujiwara no Fuhito, Shōmu reigned as Emperor from 423 to 749.

897

SHŌMYŌ 勝命 (1112?–1187?)

Son of Fujiwara no Chikakata, his lay name was Norichika, later Chikashige. A friend of Kamo no Chōmei's father Nagatsugu.

67

SHŌNIN 承仁 (1169–1197)

Cloistered Prince Shōnin (Shōnin hosshin'ō) was a son of Emperor Goshirakawa and Tanba no Tsubone. Brother of Emperors Nijō and Takakura and Prince Shukaku. He took Buddhist orders and rose to the position of Tendai abbot (*zasu*).

1785/1784

SHŌSHI 昌子 (950–999)

Princess Shōshi (Shōshi naishinnō), also known as Reizeinoin taikōtaigōgū (Senior Empress Dowager of Retired Emperor Reizei), was a daughter of Emperor Suzaku and his consort Hiroko.

1713/1711

SHŌSHŌI 少将井 (fl. ca. 1112–1116)

A nun known as Shōshōi no ama, friend of Izumi Shikibu.

1641/1639

SHUKAKU 守覚 (1150–1202)

Cloistered Prince Shukaku (Shukaku hosshin'ō) was a son of Emperor Goshirakawa and Takakura Sanmi no Seishi. He was a brother of Princess Shokushi, Inbumon'in, and Emperors Nijō and Takakura. He entered Ninnaji in 1156 and took the tonsure as Kakushō in 1160. A powerful patron of poets in the last decades of the twelfth century, he held poetry events at the Ninnaji and commissioned poems and poetic treatises. Shunzei's poetry collection, *Chōshū eisō* was compiled for him. His personal poetry collection is the *Shukaku hosshin'ō shū*.

549, 629, 630, 1563/1561, 1768/1766

SHUN'E 俊恵 (1113–?)

Son of Minamoto no Toshiyori and a daughter of Tachibana no Kiyotaka. He became a monk at the Tōdaiji. His residence near Shirakawa called Karin'en, Garden of the Forest of Poetry, was the center of an active literary salon. His disciple Kamo no Chōmei wrote of Shun'e's teachings in *Mumyōshō*. Author of *Karinshō* and a personal poetry collection, *Rin'yōshū*.

6, 142, 274, 440, 451, 588, 695, 881, 884, 1308, 1555/1553, 1883

SHUNZEI KYŌ NO MUSUME

See Daughter of Fujiwara no Shunzei.

SŌEN 宗円 (fl. late twelfth century)

Son of the Venerable (Hōgen) Bensō, Sōen's lay surname was Ōe. He became Kumano Abbot and was a friend of Teika.

1280

SOKAKU 素覚 (fl. cal. 1160–1180)

Sokaku's lay name was Fujiwara no Iemoto, and he was a member of the Karin'en group of poets. Son of Fujiwara no Iemitsu and Fujiwara Tomoie's daughter.

986, 1956/1957

SONE NO YOSHITADA 曾禰 好忠 (fl. late eleventh century)

Secretary (*jō*) of Tango Province, also known as Sotango or Sotan. His personal poetry collection, the *Sotanshū*, is extant. His "Yoshitada hyakushu" is one of the earliest

examples of a hundred-poem sequence with topics arranged as in an imperial anthology.

77, 196, 187, 311, 343, 371, 495, 529, 535, 601, 619, 681, 1022, 1070, 1071, 1569/1567

SOSEI 素性 (d. ca. 909)

Son of Henjō, Sosei's lay name was Yoshimune no Harutoshi. His collected poems, *Sosei shū*, survives.

176, 1404/1403

SUGAWARA NO MICHIZANE 菅原 道真 (845–903)

Known as the Kanzō Chancellor (Kanzō daijōdaijin). Son of Sugawara no Koreyoshi. Statesman and Chinese scholar. Author of two volumes of Chinese prose and poetry, the *Kanke bunsō* and *Kanke kōshū*, as well as two histories of Japan written in Chinese. He is believed to have edited the *Shinsen Man'yōshū*. Exiled to Daizaifu in Kyushu after a conflict with Fujiwara no Tokihira. Posthumously pardoned, promoted, and eventually deified as Tenjin, god of learning.

461, 1441/1440, 1442/1441, 1449/1448, 1690/1688, 1691/1689, 1692/1690, 1693/1691, 1694/1692, 1696/1694, 1697/1695, 1698/1696, 1699/1697, 1700/1698, 1701/1699

SUGAWARA NO SUKEAKI 菅原 輔昭 (fl. ca. 975)

Took the tonsure in 982. Son of Sugawara no Fujitoki; great-grandson of Michizane.

909

SUGAWARA NO TAKASUE NO MUSUME

See Daughter of Sugawara no Takasue.

SUKEHITO 輔仁 (1073–1119)

Prince Sukehito (Sukehito shinn'ō) was a son of Emperor Gosanjō and Minamoto Kishi. Father of Minamoto no Arihito. One of the editors of the *Kin'yōshū*, he was also known for his Chinese poetry.

70

SUŌ NO NAISHI 周防 内侍 (d. ca. 1112?)

Daughter of Taira no Munenaka, Governor of Suō. Her given name was Chūshi (Nakako). Served as Principal Handmaid (*naishi*) at the courts of Emperors Goreizei, Shirakawa, and Horikawa. Participant in various *utaawase* around the turn of the twelfth century. Her personal poetry collection is the *Suō no Naishi shū*.

205, 777, 1728/1726, 1746/1744, 1888

SUTOKU 崇徳 (1119–1164)

Emperor Sutoku reigned 1123–1141, after which he became Retired Emperor (*in*), abdicating in favor of his younger brother Konoe. Eldest son of Emperor Toba and Taikenmon'in Shōshi. Exiled to Sanuki at the time of the Hōgen Disturbance, which was precipitated when Emperor Toba placed another of his sons, Goshirakawa, on the

throne rather than one of Sutoku's sons. A lover of *waka*, he held many poetry events and ordered Fujiwara no Akisuke to compile the sixth imperial anthology, the *Shikashū*.
71, 131, 286, 685, 1804, 1945/1946, 1946/1947

SUZAKU 朱雀 (923–952)

Eleventh son of Emperor Daigo, Emperor Suzaku reigned from 930 to 946. His personal poetry collection is the *Suzaku in gyoshū*.

1248, 1583/1581

TACHIBANA NO TAMENAKA 橘 為仲 (?–1085)

Son of Tachibana no Yoshimichi and a daughter of Fujiwara no Takatada. His personal poetry collection is the *Tachibana no Tamenaka ason shū*.

385, 930

TACHIBANA NO YOSHITOSHI 橘 良利 (b. ca. 974)

Also known by his religious name Kanren.

912

TAE 妙 (late eleventh–early twelfth centuries)

A *yūjo* (woman of pleasure) at Eguchi in Settsu Province. The *nō* play *Eguchi* is based on this poem.

979

TAIKENMON'IN NO AKI 待賢門院安芸 (late eleventh–early twelfth centuries)

Possibly the same woman known as Sutoku-in no Aki or Ikuhōmon'in no Aki. Daughter of Tachibana no Toshimune. Lady-in-waiting to the consort of Emperor Toba, Taikenmon'in Shōshi.

185

TAIKENMON'IN NO HORIKAWA 待賢門院堀河 (fl. mid-twelfth century)

Lady-in-waiting to the consort of Emperor Toba, Taikenmon'in Shōshi. Mother of Emperor Sutoku. Daughter of Jingihaku Minamoto no Akinaka; sister of Jōsaimon'in no Hyōe. Her personal poetry collection is the *Taikenmon'in no Horikawa shū*.

324, 1975/1976

TAIRA NO CHIKAMUNE 平 親宗 (1144–1199)

Son of Taira no Tokinobu. Participant in various poetry competitions. His poetry collection, the *Chūnagon Chikamune shū*, is extant, as are fragments of his diary, *Chikamune gyoki*.

212

TAIRA NO SADAFUN (Sadabumi) 平 貞文 (ca. 850–901)

Son of Taira no Yoshikaze. Also known as Heichū, Sadafun figures in the *Heichū monogatari* as a model of the “amorous man.”

1220

TAIRA NO TADAMORI 平 忠盛 (1096–1153)

Son of Taira no Masamori; father of Kiyomori. His personal poetry collection is the *Taira no Tadamori ason shū*.

1552/1550

TAKAKURA 高倉 (1161–1181)

Emperor Takakura reigned from 1168 to 1180. He was the sixth son of Emperor Goshirakawa, and his mother was Kenshunmon'in no Jishi (Shigeko), daughter of Taira no Tokinobu. Father of Gotoba. Known for his skill as a Chinese poet and flautist.

275, 524, 668, 1163

TAKAMATSUNOIN NO UEMONNOSUKE 高松院 右衛門佐 (fl. mid- to late twelfth century)

Lady-in-waiting to Takamatsunoin, daughter of Emperor Toba and consort of Emperor Nijō (r. 1158–1165). Later in service to Kenshunmon'in, the consort of Emperor Goshirakawa.

1121

TAKASHINA NO KISHI (Takako) 高階 貴子 (d. 996)

Daughter of Takashina no Naritada. Married Minamoto no Michtaka. Mother of Teishi (Sadako), first consort of Emperor Ichijō and patron of Sei Shōnagon, and of Korechika. She is also known as Mother of Gidō Sanshi (Korechika).

1149

TAKASHINA NO TSUNESHIGE 高階 経重 (mid-eleventh century)

Served as Governor of Yamato.

866

TAKUMI 内匠 (fl. early tenth century)

Lady Chamberlain (*nyokurōdo*) at the court of Emperor Daigo (r. 897–930)

1745/1743

TENJI 天智 (614 [626?]-671)

Emperor Tenji, son of Emperors Jōmei and Kōgyoku, reigned from 662 to 671. He was known as Prince Katsuragi or Prince Naka no Ōe prior to his enthronement.

1689/16

TOBA 鳥羽 (1103–1156)

Son of Emperor Horikawa and Fujiwara no Ishi, Emperor Toba reigned 1107–1123. Father of Emperors Sutoku, Konoe, and Goshirakawa.

1221, 1465/1464

TOMOHIRA 具平 (964–1009)

Prince Tomohira was the seventh son of Emperor Murakami. Known as a Confucian scholar, musician, and poet in both Chinese and Japanese.

303, 510, 523, 575, 592, 1801/1800, 1849

TÖREN 登蓮 (fl. ca. 1160–1175)

A member of the Karin'en poetic circle led by Shun'e, Tören was an associate of Saigyō, and participant in many *utaawase*. His personal poetry collection is the *Tören hōshi shū*.

882

Tsuchimikado no Udaïjin no Musume

See Daughter of the Tsuchimikado Minister of the Right.

Tsumori no Kunimoto 津守 国基 (1023–1102)

Sumiyoshi Shrine priest. His poetry collection is the *Tsumori no Kunimoto shū*.

569

UDA 宇多 (867–931)

Son of Emperor Kōkō and Fujiwara no Hanshi, Emperor Uda (Uda tennō) reigned from 887 to 897. He is also known as Teiji no in, the title he took after abdicating in favor of Daigo. Sponsor of numerous poetry events at his residence, some of which he judged, including the “Teiji no in no utaawase.” His personal poetry collection is the *Teiji no in gyoshū*, also known as the *Kanpyō gyoshū*.

1019, 1181

UMA NO NAISHI 馬 内侍 (fl. ca. 1000)

Daughter of Minamoto no Tokiakira. Lady-in-waiting first to Princess Senshi and later to Teishi, consort of Emperor Ichijō. Her personal poetry collection is the *Uma no Naishi shū*.

806, 1044, 1046, 1047, 1161, 1209, 1396/1395, 1397/1396

WIFE OF THE HANAZONO MINISTER OF THE LEFT (Hanazono no sadaijin no shitsu)
花園左大臣室 (?–1151)

Daughter of Fujiwara no Kinzane and Kōshi, wet nurse of Emperors Horikawa and Toba. Married Minamoto no Arihito, who was known as the Hanazono Minister of the Left (Hanazono no sadaijin). Sister of Fujiwara no Saneyuki, Fujiwara no Saneyoshi, and Taikenmon'in Shōshi.

508

YAMABE NO AKAHITO 山部 赤人 (early eighth century)

Nara period court poet well represented in the *Man'yōshū*. Contemporary of Kakimoto no Hitomaro, with whom he is ranked in the *Kokinshū* Preface. His poetry collection, *Yamabe no Akahito shū*, was probably the work of later hands.

11, 29, 104, 110, 314, 641, 675

YAMADA 山田 (mid-Heian era)

Tendai priest. His personal poetry collection, the *Yamada shū*, is extant.
1837

YAMAGUCHI NO ŌKIMI 山口 女王 (early eighth century)

Princess Yamaguchi was a lover of *Man'yōshū* editor Ōtomo no Yakamochi.
1378/1377, 1379/1378

YAMANOE NO OKURA 山上 憶良 (660?–733?)

Governor of Chikuzen Province. Sent as envoy to China in 702. Editor of the *Ruijū Ka-rin*. A major poet of the *Man'yōshū*.
898

YASHIRO NO ŌKIMI 八代 女王 (mid-eighth century)

A princess of the era of Emperor Shōmu (r. 724–49) whose poetry appears in the *Man'yōshū*.
1376/1375

YASUSUKE-Ō NO HABA

See Mother of Yasusuke-ō.

YŌMEIMON'IN 陽明門院 (1013–1094)

Daughter of Emperor Sanjō. Princess Teishi (Teishi naishinnō), who later became known as Yōmeimon'in, married Emperor Gosuzaku, and became the mother of Emperor Gosanjō.
1240

YOSHISHIGE NO TAMEMASA 義重 為政 (early eleventh century)

Son of Yoshishige no Yasuaki. Known for his writings in Chinese.
456

YŪEN 猷円 (1161–1232)

Son of Fujiwara no Takanobu. A monk at Miidera, he received the title Dharma Sign (*hōin*).
1524

YUHARA NO ŌKIMI 湯原 王 (early eighth century)

Daughter of Prince Shiki and Princess Taki. *Man'yōshū*-era poet.
654

YŪSHI NAISHINNŌ-KE NO KII 祐子内親王家 紀伊 (?–1113)

Lady-in-waiting to Princess Yūshi (Sukeko), a daughter of Emperor Gosuzaku. Also known as Ichinomiya no Kii. Daughter of Taira no Tsunekata and Koben, who also served Yūshi. Active in poetic circles at the court of Emperor Horikawa. Participant in

the “Horikawa hyakushu” and other poetic events. Her personal poetry collection is the *Ichinomiya Kii shū*.

332, 646

ZENSHŌ 禅性 (late twelfth century)

Son of Fujiwara no Kinshige. Monk at the Ninnaji.

966

ZŌGA 像賀 (917–1003)

Son of Tachibana no Tsunehira. Became a disciple of Jie at the Enryakuji and later moved to Tōnomine. Teacher of Jakushin (Yoshishige no Yasutane) and Fujiwara no Munemasa.

1706/1704

ZŌKI 増基 (mid-tenth century)

Possibly a monk at the Enryakuji. His personal poetry collection is the *Zōki hōshi shū*.

1517/1515

Texts Referenced

This appendix includes texts from which *Shinkokinshū* poems were selected, texts which provide sources of *honka*, and other works referred to in the headnotes and notes to the poems. After a translation of the title and a brief description of the text, the relevant poem numbers are listed.

AKAHITO SHŪ. Akahito Collection.

Collection of poetry attributed to Yamabe no Akahito and compiled by an unknown author, probably in the early Heian period.

104

AKISHINO GESSEISHŪ. Bamboo of Autumn in the Clear Moonlight Collection.

A collection of his poems compiled by Fujiwara no Yoshitsune sometime prior to 1204. The collection consists of eleven sequences, including “Jūdai hyakushu,” a hundred-poem sequence Yoshitsune composed for the “Sengohyakuban no utaawase,” and the fifty-poem sequence he wrote for the “Rōnyaku gojissu.”

1031, 1681/1679

AKISUKE SHŪ. Akisuke Collection.

Personal poetry collection of Fujiwara no Akisuke.

124

ASATERU SHŪ. Asateru Collection.

Personal poetry collection of Fujiwara no Asateru.

1734/1732, 1735/1733

BEN NO MENOTO SHŪ. Ben no Menoto Collection.

Personal poetry collection of Ben no Menoto.

192

BUNJI ROKUNEN NYŌGO NYŪDAI BYŌBU NO UTA. Screen Poems for the Entrance into the Palace of the Junior Consort in the Sixth Year of Bunji.

Poems prepared to accompany screen paintings at the time of the ceremonial presentation of Ninshi, daughter of Fujiwara no Kanezane, as Junior Consort (*nyōgo*) to Emperor Gotoba.

651, 719

CHŌSHŪEISŌ. Long Autumn Night's Composition.

Personal poetry collection of Fujiwara no Shunzei.

210, 973, 1078

DAIJINGŪ HYAKUSHU. Hundred-Poem Sequence for the Grand Shrine.
Composed by Fujiwara no Shunzei in 1190. Part of the “Gosha hyakushu.”
738

DAIJINGŪ NO UTAAWASE. Poetry Contest at the Grand Shrine.
Also known as the “Naikū sanjishū,” or “Inner Shrine Thirty-Poem Sequences.” Com-
missioned in 1208/2 by Gotoba.
1783

DAINI TAKATŌ SHŪ. Collection of Takatō, Second Rank.
Personal collection of Fujiwara no Takatō.
69

DAIRI NO UTAAWASE. Palace Poetry Contest.
A contest of selected poems sponsored on 1049/11/9 by Emperor Goreizei and judged
by Minamoto no Morofusa.
411, 723

DAIRI NO UTAAWASE. Palace Poetry Contest.
Sponsored by Emperor Shirakawa on 1078/4/28.
730

DAODEJING. Classic of the Way and the Virtue.
A text of sayings attributed to the Chinese philosopher Laozi, said to have lived in the
sixth to fourth centuries BCE.
1879

EIGA MONOGATARI. Tale of Flowering Fortunes.
A late Heian historical tale, possibly authored by Akazome Emon.
739, 1252

EMMEI JIZŌ KYŌ. Kṣitigarbha Bodhisattva Sutra; Sutra of the Bodhisattva Jizō.
1970

ENGI GYŌSHŪ. Imperial Collection of Engi.
Poetry collection of Emperor Daigo.
1244, 1245

ENSHO NO UTAAWASE. Contest of Poems on Love.
Sponsored at the imperial palace by Emperor Nijō in 1162/3.
1295

FUTAMIGAURA HYAKUSHU. Futami Bay Hundred-Poem Sequences.
Hundred-poem sequences sponsored by Saigyō in 1186/2.
363, 891, 1196, 1664/1662

GENJI MONOGATARI. Tale of Genji.

Composed by Murasaki Shikibu in the early eleventh century. One of the texts that became central to *waka* poetics through the practice of *honzetsu*, the borrowing of words and phrases from earlier prose works, encouraged by poets associated with Fujiwara Shunzei and the Mikohidari house.

38, 137, 156, 247, 275, 276, 433, 473, 515, 610, 614, 635, 803, 829, 944, 970, 980, 1031, 1120, 1288, 1323, 1331, 1332, 1352, 1486/1484, 1578/1576, 1600/1598, 1819

GENKYŪ SHIIKA AWASE. Genkyū Contest of Chinese and Japanese Poems.

A competition of Chinese and Japanese poems proposed by Fujiwara no Yoshitsune and held at Gotoba's palace in the second year of Genkyū (1205) on 6/15. The topics were set by Fujiwara no Teika.

25, 26, 36, 360, 506, 507, 982, 983, 984

GOKURAKU ROJI SAN. Praise Hymns for the Six Hours of Paradise.

Buddhist hymns composed by Genshin (942–1017).

1967/1968, 1968/ 1969

GOKYŌGOKUDONO ONJIKAAWASE. Personal Poetry Competition of Lord Gokyōgoku.

A competition composed of his own poems by Fujiwara no Yoshitsune.

61, 1681/1679

GOSENSHŪ. Later Collection of Poetry.

The second imperial poetry anthology, ordered by Emperor Murakami and completed in 951. The five compilers were Kiyowara no Motosuke (908–90), Ōnakatomi no Yoshinobu (921–91), Minamoto no Shitagō (911–83), and Ki no Tokibumi (fl. ca. 951–77).

25, 96, 171, 200, 297, 431, 683, 699, 1005, 1032, 1033, 1061, 1077, 1088, 1117, 1119, 1212, 1307, 1318, 1326, 1395/1394, 1406/1405, 1637/1635, 1646/1644, 1729/1727, 1814

GOSHA HYAKUSHU. Hundred-Poem Sequences for Five Shrines.

Hundred-poem sequences composed by Fujiwara no Shunzei for presentation to five shrines—Ise, Kamo, Kasuga, Hiyoshi, and Sumiyoshi—in 1190/3.

16, 159, 320, 631, 889, 1610, 1792, 1815

GOSHŪISHŪ. Later Collection of Gleanings.

The fourth imperial anthology, ordered by Emperor Shirakawa and compiled by Fujiwara no Mototoshi (?–1142 or 1143). Completed in 1186.

73, 207, 247, 320, 428, 493, 495, 517, 557, 625, 639, 765, 823, 932, 948, 970, 1096, 1131, 1141, 1201, 1271, 1286, 1324, 1390/1389, 1469/1470, 1552/1550, 1726

GYŌSON DAISŌJŌ SHŪ. Collection of Major Archbishop Gyōson.

1738/1740

HACHIMAN WAKAMIYA SENKA AWASE. Selected Poetry Contest for the Hachiman Wakamiya Shrine.

Sponsored by Gotoba in 1203/7.

964, 967, 1637/1635

HANNYA SHINGYŌ. Prajñāpāramitā Hṛdaya; Heart Sutra.

1936/1937

HIKEYŌ. Karuṇāpuṇḍarīka Sutra.

1957/1958

HIROTA NO YASHIRO NO UTAAWASE. Hirota Shrine Poetry Contest.

The competition was sponsored by Dōin in 1172/12.

1890

HIYOSHI NO UTAAWASE. Hiyoshi Shrine Poetry Contest.

Poetry contest presented to the Hiyoshi (Hie) Shrine.

132

HIYOSHI SANJISSHU. Thirty-Poem Sequence for Hiyoshi Shrine.

Composed by Gotoba in 1205/3.

2, 581, 614

HOKUMEN NO UTAAWASE. North-Facing Guards Poetry Contest.

Held on 1201/8/25

1116

HORIKAWA HYAKUSHU. Horikawa Hundred-Poem Sequences.

A competition organized by Minamoto no Toshiyori around 1103 with fourteen or sixteen participants and presented to Emperor Horikawa in 1105 or 1106. This competition is noteworthy for being the first to have a topic set for each of the hundred poems each competitor submitted.

10, 15, 19, 64, 123, 150, 160, 229, 289, 328, 332, 355, 494, 646, 653, 689, 924, 925, 972, 976, 1156/1154, 1656/1654, 1816

HORIKAWA-IN ENSHO NO UTAAWASE. Love Poem Poetry Contest of Retired Emperor Horikawa.

Organized by Horikawa in 1102/5 with love poems written by male poets and responses by female poets.

1792/1791

HŌSHŌJI NO NYŪDŌ SAKI NO KANPAKU DAIJŌDAIJIN NO IE NO UTAAWASE. Poetry Contest Held at the Residence of the Hōshōji Lay Monk and Former Regent and Prime Minister.

The Hōshōji was the residence of tonsured members of the Nijō branch of the Fujiwara family, including Kanezane and his father Tadamichi. This competition was sponsored by Tadamichi on 1121/9/12.

373, 388, 539, 1076, 1190

HOSSHIN WAKASHŪ. Collection of Waka on the Awakening of Faith.

A collection of poems on Buddhist topics composed by Princess Senshi (964–1035), daughter of Emperor Murakami, in 1012/8.

1970/1971

INBUMON'IN NO TAIFU NO HYAKUSHU. Hundred-Poem Sequences for Inbumon'in no Taifu.

Hundred-poem sequences submitted to Inbumon'in no Taifu in the spring of 1187.

1117

IN TŌZA NO UTAAWASE. Poetry Competition with Topics Distributed on the Spot by the Retired Emperor.

The contest was sponsored by Gotoba on 1206/7/28.

1323, 1324, 1325, 1326

ISE MONOGATARI. Tales of Ise.

A mid-tenth-century collection of anecdotes built around poetic exchanges. The tales were possibly based on the poetry collection of Ariwara no Narihira, author of many of the poems included in the *monogatari*.

44, 58, 93, 105, 121, 134, 149, 238, 240, 255, 293, 364, 368, 374, 413, 512, 518, 654, 851, 857, 864, 877, 903, 904, 908, 977, 981, 994, 1104, 1112, 1115, 1128, 1151, 1207, 1219, 1271, 1272, 1275, 1334, 1358/1357, 1362/1361, 1363/1362, 1366/1365, 1368/1367, 1369/1368, 1370/1369, 1433/1432, 1498/1496, 1590/1588, 1591/1589, 1616/1614, 1637/1635, 1651/1649, 1654/1652, 1720/1718, 1857

ISE SHŪ. Ise Collection.

Personal poetry collection of the poet Ise.

1031, 1168, 1241, 1366

IWASHIMIZU NO YASHIRO NO UTAAWASE. Poetry Contest at Iwashimizu Shrine.

A competition held at the Iwashimizu Hachimangū on 1201/12/28.

962

JISHŌ SANJŪROKUNIN NO UTAAWASE. Jishō Poetry Contest of Thirty-Six Poets.

Held during the Jishō era (1177–1181) at the residence of Fujiwara no Yorisuke.

561, 586, 588

JŪDAI HYAKUSHU. One Hundred Poems on Ten Topics.

Sponsored by Fujiwara no Yoshitsune in the intercalary twelfth month of 1191.

444, 1937/1938, 1938/1939, 1939/1940, 1940/1941

JŪGOYA UTAAWASE. Poetry Contest of the Fifteenth Night.
Held by Gotoba 1204/8/15
426

JUKKAI HYAKUSHU. One Hundred Poems on Grievances.
Composed by Fujiwara no Shunzei in 1140.
15, 221, 976, 1143, 1490, 1582/1580, 1673/1671, 1803, 1809

KAGERŌ NIKKI. Gossamer Diary.
Memoir composed by the Mother of Fujiwara no Michitsuna in the late tenth century.
1337

KAGETSU HYAKUSHU. One Hundred Poems on Flowers and the Moon.
A hundred-poem sequence competition held at the home of Fujiwara no Yoshitsune
on 1190/9/13.
404, 419, 420, 1521/1519

KAMO KAMI NO YASHIRO SANJISSHU. Thirty Poems for the Upper Kamo Shrine.
Composed by Gotoba in 1204/12.
471

KAMO NO YASHIRO NO UTAAWASE. Kamo Shrine Poetry Contest.
Sponsored by Minamoto no Mitsuyuki (1163–1244).
1894

KANESUKE SHŪ. Kanesuke Collection.
Personal poetry collection of Fujiwara no Kanesuke.
759

KANKYO HYAKUSHU. Hundred-Poem Sequences on Retirement.
Sequences composed by Fujiwara Teika and Fujiwara no Ietaka in 1187/11.
1206

KANPYŌ NO ONTOKI KISAI NO MIYA NO UTAAWASE. Poetry Contest Held at the Residence of the Consort in the Kanpyō Era.
The competition was sponsored by Hanshi, mother of Emperor Uda, in 893.
65, 109, 172, 574, 1024

KASUGA NO YASHIRO NO UTAAWASE. Kasuga Shrine Poetry Contest.
The contest was sponsored by Gotoba at the Poetry Bureau on 1204/11/10, and the poems were later offered at the Kasuga Shrine. Thirty poets participated, composing poems on three topics: 'fallen leaves,' 'moon at dawn,' and 'wind in the pines.'
559, 560, 561, 562, 563, 564, 565, 594, 1547/1545, 1548/1546, 1549/1547, 1638/1636, 1794/1793, 1795/1794

KEGON KYŌ. Avatamsaka sutra; Garland Sutra.
1946/1947, 1952/1953

KEISHŌ JISHIN NO UTAAWASE. Poetry Contest Between Lords and Retainers.
Held by Gotoba on 1206/7/25 with twenty poets participating.
351, 403, 957, 958, 959, 960, 1556/1554, 1557/1555, 1558/1556

KENNIN GANNEN HACHIGATSU JŪGOYA SENKA AWASE. Contest of Selected Poems
Held on the Night of the Fifteenth of the Eighth Month of the First Year of Kennin.
Sponsored by Gotoba on 1201/8/15 and held at the Poetry Bureau. Twenty-five poets
submitted ten poems each on ten four-character topics related to the moon. These
were then edited into a competition with fifty poems by each team.
395, 396, 397, 399, 400, 401, 427, 428, 478, 479, 740

KENNIN GANNEN HACHIGATSU MIKKA EIGU NO UTAAWASE. Hitomaro Veneration Po-
etry Contest of the Third Day of the Eighth Month of Kennin One.
A contest sponsored by Gotoba held at the Poetry Bureau in the presence of an image
of the *Man'yōshū* poet Kakinomoto no Hitomaro on 1201/8/3.
1077

KIN'YŌSHŪ. Collection of Golden Leaves.
The fifth imperial anthology of *waka*, ordered by Retired Emperor Shirakawa and com-
piled by Minamoto no Toshiyori, with the final version completed in 1127.
269

KI SHISHŌ KYOKUSUIEN NO WAKA. Poems composed for the Winding Waters Banquet
by Ki no Tsurayuki.
152

KITANO NO MIYA NO UTAAWASE. Poetry Contest for the Kitano Shrine.
A competition held in 1204/11 with three assigned topics: 'early winter rains,' 'hidden
love,' and 'travel.' The poems may have been offered at the Kitano Shrine after the com-
petition.
954, 955, 956, 1029

KŌGŌGŪ SHUNJŪ NO UTAAWASE. Spring and Autumn Poetry Contest at the Residence
of the Empress Dowager.
Contest held at the palace of Kanshi (Hiroko), consort of Goreizei.
725

KOKIN ROKUJŌ.

A collection of over 4500 poems arranged by topic completed around 980 by an unknown compiler. Prince Kaneakira (914–987) or Minamoto no Shitagō (911–983) may have been involved in the compilation.

84, 104, 307, 797, 1320, 1336, 1357/1356, 1376/1375

KOKINSHŪ. Collection of Poems Ancient and Modern.

The first of the imperial anthologies (*chokusenshū*), compiled by a group of five poets at the command of Emperor Daigo and submitted ca. 905. The “Kanajo,” or “Japanese Preface,” by one of the compilers, Ki no Tsurayuki, is famous as an early and influential statement of Japanese poetics. The *Kokinshū* was virtually memorized by educated Japanese of the late Heian and military eras.

13, 14, 17, 18, 31, 37, 39, 44, 46, 47, 48, 53, 54, 59, 68, 75, 78, 82, 87, 89, 90, 102, 134, 135, 136, 139, 140, 144, 149, 152, 155, 158, 159, 161, 162, 164, 167, 169, 172, 177, 179, 181, 184, 209, 212, 215, 216, 220, 229, 238, 242, 243, 244, 245, 246, 254, 257, 258, 261, 264, 269, 281, 282, 283, 284, 290, 292, 293, 295, 300, 316, 319, 323, 330, 338, 339, 349, 366, 374, 390, 381, 382, 384, 389, 391, 393, 397, 413, 419, 420, 434, 436, 445, 477, 478, 483, 512, 518, 525, 530, 532, 534, 536, 537, 538, 549, 555, 592, 604, 611, 612, 636, 644, 652, 655, 661, 674, 681, 684, 705, 719, 737, 740, 742, 743, 746, 749, 756, 844, 856, 908, 934, 945, 964, 968, 970, 977, 986, 1015, 1022, 1023, 1030, 1062, 1032, 1035, 1036, 1062, 1074, 1082, 1083, 1097, 1105, 1106, 1108, 1118, 1119, 1120, 1134, 1135, 1136, 1138, 1140, 1144, 1151, 1152, 1157, 1159, 1166, 1179, 1203, 1204, 1210, 1218, 1225, 1241, 1242, 1243, 1257, 1259, 1271, 1276, 1284, 1285, 1292, 1293, 1300, 1305, 1310, 1315, 1319, 1323, 1326, 1327, 1328, 1350, 1353/1352, 1379, 1387/1386, 1407/1406, 1420/1419, 1422/1421, 1425/1424, 1446/1445, 1450/1449, 1458/1457, 1460/1459, 1466/1465, 1473/1472, 1474/1473, 1490/1488, 1516/1517, 1519/1517, 1522/1520, 1542/1540, 1565/1563, 1566/1564, 1599/1597, 1600/1598, 1607/1605, 1609/1607, 1623/1621, 1644/1642, 1654/1652, 1653/1655, 1657/1655, 1668/1666, 1672/1670, 1686/1684, 1697/1695, 1720/1718, 1758/1756, 1759/1757, 1761/1759, 1856, 1869, 1907, 1932/1933, 1953/1954, 1958/1959

KOMA NO MYŌBU SHŪ. Collection of Koma no Myōbu.

Personal poetry collection of Koma no Myōbu.

1736/1734

KONGŌ CHŌKYŌ. Diamond Peak Sutra; Vajrasekhara Sutra.

One of the three central sutras of Shingon.

1934/1935

KYŌGOKU NO KANPAKU SAKI NO DAIJŌDAIJIN NO KAYANŌIN NO UTAAWASE. Poetry Contest at the Kayanoin of the Kyōgoku Regent and former Prime Minister.

Held on 1094/8/19 at the residence of Fujiwara no Morozane, which was known as the Kayanoin.

205, 687, 726

KYŪAN HYAKUSHU. Hundred-Poem Sequences Composed in the Kyūan Era.

Commissioned by Retired Emperor Sutoku around 1150. Fourteen poets were asked to compose poems which became an important source for the *Senzaishū*.

13, 34, 71, 131, 185, 264, 286, 287, 301, 305, 324, 340, 413, 431, 616, 685, 1114, 1393, 1501/1508, 1846

LOTUS SUTRA. Hokekkyō; Saddharma Puṇḍarīka sutra.

Sutra of the Lotus Flower of the Dharma; one of Buddhism's most revered and influential texts.

1927/1928, 1928/1929, 1941/1942, 1942/1943, 1943/1944, 1944/1945, 1948/1949, 1949/1950, 1950/1951, 1953/1954, 1954/1955, 1955/1956, 1960/1961, 1965/1966, 1966/1967, 1970/1971, 1971/1972, 1977/1978

MAKAMAYAGYŌ. Mahāmāyā Sutra.

Sutra about Māyā, mother of the historical Buddha, Śākyamuni.

1933/1934

MAKASHIKAN. Mohezhiguan; Great Calming and Contemplation.

A treatise by Zhi-I (538–597), founder of the Tendai sect of Buddhism.

1951/1952, 1956/1957

MAKURA NO SŌSHI. Pillow Book.

A miscellany composed by the court lady-in-waiting Sei Shōnagon (ca. 966–1017/1025) in the early eleventh century.

340

MAN'YŌSHŪ. Collection of Ten Thousand Leaves.

The earliest extant collection of Japanese poetry, completed in the mid-eighth century. Often credited to Ōtomo Yakamochi, one of the last to participate in its editing. Because of the difficulty of decoding the *man'yōgana* with which the collection was recorded, most *Man'yōshū* poems known to later poets were known in versions included in Heian-era collections such as the *Kokin rokujō*. During the *Shinkokinshū* era, the Rokujō house became known for their scholarship on the *Man'yōshū* and their advocacy of an aesthetic based on this collection.

2, 8, 9, 11, 20, 21, 29, 30, 32, 104, 110, 128, 151, 161, 171, 175, 185, 191, 193, 194, 251, 257, 287, 296, 301, 314, 329, 331, 333, 334, 346, 454, 457, 459, 462, 464, 497, 498, 577, 582, 615, 615, 624, 630, 637, 641, 645, 654, 657, 671, 675, 708, 849, 896, 897, 898, 899, 900, 901, 902, 910, 911, 942, 943, 944, 947, 973, 992, 993, 1025, 1028, 1050, 1075, 1084, 1085, 1101, 1115, 1208, 1313, 1336, 1340, 1359/1358, 1375/1374, 1376/1375, 1378/1377, 1427/1426, 1428/1427, 1429/1428, 1431/1430, 1444/1443, 1482/1480, 1507/1505, 1556/1554, 1589/1587, 1590/1588, 1592/1590, 1650/1648, 1688/1686

MASAFUSA SHŪ. Masafusa Collection.

Personal poetry collection of Ōe no Masafusa.

1571/1569

MASATSUNE SHŪ. Masatsune Collection.

Personal poetry collection of Fujiwara no Masatsune.

1094

MEIGETSUKI. The Record of the Clear Moon.

Diary kept by Fujiwara no Teika (1162–1241) from age nineteen until just before his death.

194, 1548, 1822

MICHITSUNA NO HABA SHŪ. Collection of the Mother of Michitsuna.

Personal poetry collection of the Mother of Michitsuna.

1337

MIDŌ KAMPAKU SHŪ. Midō Chancellor Collection.

Personal poetry collection of Fujiwara no Michinaga.

1711/1709

MINASEDONO KOI NO JŪGOSHU NO UTAAWASE. Competition of Fifteen Poems on Love at the Minase Villa.

A competition held at Gotoba's villa near the Minase River on 1202/9/13.

1101, 1108, 1136, 1137, 1198, 1199, 1313, 1314, 1315, 1333, 1334, 1335, 1336, 1337, 1338

MINASE TSURIDONO TŌZA ROKUSHU NO UTAAWASE. Six-Verse Poetry Contest with Topics Set at the Minase Villa Fishing Pavilion.

A competition with topics set at the event, rather than in advance, held by Gotoba in 1202/6.

1033

MINBUKYŌ NO IE NO UTAAWASE. Poetry Contest at the Residence of the Minister of Popular Affairs.

Held on 1195/1/20 at the home of Fujiwara no Tsunefusa.

435, 1286

MITSUME SHŪ. Mitsune Collection.

Personal poetry collection of Ōshikōchi no Mitsune.

22

MONJŪ (Hakushimonjū). Boshi wen ji.

A collection of the prose and poetry of the Chinese poet Bo Juyi (772–846), popular in Japan from the ninth century.

55

MOTOZANE SHŪ. Motozane Collection.

Personal poetry collection of Fujiwara no Motozane.

614

MURASAKI SHIKIBU NIKKI. Murasaki Shikibu Diary.
Diary of Murasaki Shikibu, kept from about 1008 to 1010.
817, 856, 1567/1565

MURASAKI SHIKIBU SHŪ. Murasaki Shikibu Collection.
Personal poetry collection of Murasaki Shikibu.
204, 859

MURYŌJUKYŌ. Sukhāvati-vyūha; Pure Land Sutra.
One of the main sutras of Pure Land Buddhism.
1959/1960.

NAIDAIJIN NO IE NO UTAAWASE. Poetry Contest at the Residence of the Palace Minister.
Held on 1118/10/13 at the home of Fujiwara no Tadamichi.
686

NAKATSUKASA SHŪ. Nakatsukasa Collection.
Personal collection of Nakatsukasa.
88

NEHANGYŌ. Nirvana sutra.
1930/1931, 1958/1959

NIHONGI (Nihon shoki). Chronicles of Japan.
An early compilation of Japanese myth and history, completed in 720.
754, 1865, 1866, 1867

NINNA GYOSHŪ. Collection of the Ninna Sovereign.
Collection of poems of Emperor Kōkō.
189

NŌIN HŌSHI SHŪ. Collection of the Monk Nōin.
Personal poetry collection of Nōin.
1217

NYŌBŌ HACHININ HYAKUSHU. Hundred-Poem Sequences by Eight Court Ladies.
Sponsored by Fujiwara no Yoshitsune in 1195/2.
1121

ŌJŌYŌSHŪ. Essentials of Rebirth in the Pure Land.
A treatise composed by Genshin in 985. One of the central texts of Pure Land Buddhism.
1937/1938

OMURO GOJISSHU. Palace Fifty-Poem Sequences.

A selected poems competition (*senka-awase*), completed sometime between 1199 and 1201. The poems were selected from the “Shukaku hōshin’ō no ie no gojissu,” or “Fifty-poem Sequences Presented at the Residence of Prince Shukaku,” commissioned by Cloistered Prince Shukaku, son of Emperor Goshirakawa, in 1197.

38, 40, 63, 113, 247, 292, 331, 473, 536, 549, 640, 677, 883, 932, 933, 934, 935, 1563/1561, 1622/1620, 1686/1684, 1752/1750, 1768/1766, 1769/1767, 1840,

RŌNYAKU GOJISSHU UTAAWASE. Fifty-Poem Sequence Contest Between the Old and the Young.

The contest was organized by Gotoba in 1201/2, with fifty-poem sequences submitted by ten poets including Gotoba himself.

4, 94, 139, 169, 234, 235, 236, 242, 258, 273, 298, 364, 418, 436, 491, 566, 599, 604, 610, 634, 647, 652, 939, 940, 1477/1476, 1482/1480, 1539/1537, 1600/1598, 1618/1616, 1668/1666, 1740/1738, 1782/1780, 1805, 1884

ROPPIYAKUBAN NO UTAAWASE. Six-Hundred-Round Poetry Contest.

Also known as the “Sesshō daijōdaijin no ie no hyakushu no utaawase,” or “Poetry Contest of Hundred-poem Sequences Held at the Residence of the Regent and Chancellor.” A competition organized in 1192 and 1193 by Fujiwara no Yoshitsune, with Fujiwara no Shunzei as the judge.

23, 37, 58, 82, 147, 251, 252, 260, 359, 377, 453, 531, 532, 544, 602, 639, 942, 952, 968, 1082, 1087, 1118, 1131, 1132, 1138, 1141, 1142, 1223, 1287, 1291, 1292, 1304, 1305, 1310, 1311, 1321, 1327, 1330, 1371, 1938

SADAIJIN NO IE NO JŪDAI HYAKUSHU. Hundred-Poem Sequences on Ten Topics, Composed at the Residence of the Minister of the Left.

The sequence was composed at the home of Fujiwara no Yoshitsune on 1191/12/4.
522, 1928

SAGOROMO MONOGATARI. Tale of Sagoromo.

A tale written in the mid-eleventh century by Senji, lady-in-waiting to Princess Baishi.
617, 1335

SAIGŪ NO NYŌGO SHŪ. Ise Virgin Junior Consort Collection.

Personal poetry collection of Kishi Joō, Junior Consort of Emperor Murakami.
908, 1721/1719

SAISHŌSHITENNŌ-IN SHŌJI NO WAKA. Poems for the sliding doors of the Saishōshiten-nō-in.

In 1207 ten poets including Gotoba composed Chinese verse and *waka* on places famous in poetry to accompany paintings on the sliding doors of the new Saishōshiten-nō-in villa Gotoba had constructed in the hills east of Kyoto.

133, 184, 259, 290, 526, 636, 637, 649, 650, 1579/1577, 1653/1651, 1725/1723, 1900

SANBYAKUROKUJŪBAN NO UTAAWASE. Three-Hundred-Sixty Round Poetry Contest.
A selected poems competition (*senka awase*) of hundred-poem sequences by thirty-six poets, believed to have been organized by Fujiwara no Yoshitsune in late 1201.
639

SANEKATA SHŪ. Sanekata Collection.
Collected poems of Fujiwara no Sanekata.
1167

SANKASHŪ. Poems from a Mountain Home.
Saigyō's personal poetry collection.
979, 1617, 1751/1753, 1769

SANTAI WAKA. Waka in Three Styles.
A Poetry Bureau event organized in 1202 by Gotoba for which each of the seven participants composed poems on six topics ('spring,' 'summer,' 'autumn,' 'winter,' 'love,' and 'travel') and in three styles, or modes.
87, 520, 595, 980, 981

SARASHINA NIKKI. Sarashina Diary.
Memoir written by the Daughter of Sugawara no Takasue (b. 1008),
56, 1337

SEISHINKŌ SHŪ. Lord Seishin Collection.
Collected poems of Fujiwara no Saneyori.
1234, 1235

SENGOHYAKUBAN NO UTAAWASE. Fifteen-Hundred-Round Poetry Contest.
Organized by Gotoba, who solicited hundred-poem sequences from thirty poets in 1201 and evaluated them along with ten judges.
46, 47, 74, 75, 76, 96, 97, 98, 100, 112, 134, 144, 148, 154, 155, 156, 209, 216, 239, 253, 254, 265, 269, 281, 282, 293, 294, 295, 296, 297, 338, 374, 434, 445, 477, 480, 487, 513, 515, 516, 519, 537, 545, 551, 587, 590, 597, 598, 602, 606, 608, 609, 648, 684, 696, 706, 737, 739, 949, 970, 977, 1095, 1096, 1106, 1110, 1119, 1126, 1128, 1135, 1272, 1273, 1274, 1275, 1276, 1277, 1285, 1294, 1319, 1320, 1331, 1332, 1340, 1389/1388, 1478/1477, 1542/1540, 1560/1558, 1561/1559, 1604/1602, 1621/1619, 1636/1634, 1704/1702, 1765/1763, 1814

SENTŌ JŪNIN UTAAWASE. Contest of Ten Poets at the Retired Emperor's Palace.
Ten poets wrote ten poems each on ten assigned topics, and Gotoba arranged them into a competition in the Ninth and Tenth Months of 1200.
145, 1891

SENTŌ KUDAI GOJISSHU. Fifty-Poem Sequences on Chinese Verse Topics Composed at the Retired Emperor's Palace.

A contest organized by Gotoba in the autumn of 1201, for which six poets, including Gotoba, submitted fifty poems each.

95, 128, 129, 375, 393, 422, 423, 1081, 1520/1518

SENZAISHŪ. Collection of a Thousand Years.

The seventh imperial anthology, ordered in 1183 by Retired Emperor Goshirakawa and probably completed in 1188. The compiler was Fujiwara no Shunzei, who also wrote the Japanese Preface.

5, 1224, 1314, 1845, 1726/1724, 1845

SHIKASHŪ. Collection of Verbal Flowers.

The sixth imperial anthology, ordered in 1144 by Retired Emperor Sutoku and completed by its compiler Fujiwara no Akisuke ca. 1151–54.

168, 286, 289, 1227, 1333, 1579/1577

SHINGŪ SENKA AWASE. New Palace Competition of Selected Poems.

Sponsored by Gotoba in 1201/3, the twenty-six participants first submitted ten poems each poems for blind judging. The selected poems were then organized into a competition with Fujiwara no Shunzei as judge.

93, 237, 394, 1299, 1300, 1301, 1302, 1302

SHINSEN RŌEISHŪ. New Collection of Poems for Recitation.

Compiled by Fujiwara no Mototoshi.

42, 151, 788, 1448

SHITAGŌ SHŪ. Shitagō Collection.

Personal poetry collection of Minamoto no Shitagō.

1709/1707

SHŌJI NINEN IN SHODO HYAKUSHU. The First Hundred-Poem Sequences for the Retired Emperor in the Second Year of Shōji.

A hundred-poem sequence competition sponsored by Gotoba in the Seventh Month of Shōji 2 (1200)—his first major poetry event.

3, 17, 31, 44, 45, 52, 57, 62, 66, 83, 88, 91, 121, 130, 149, 157, 158, 174, 207, 215, 240, 241, 255, 256, 270, 271, 291, 308, 349, 356, 357, 380, 432, 438, 442, 469, 474, 485, 512, 518, 534, 540, 584, 589, 615, 629, 630, 638, 662, 671, 690, 701, 734, 736, 944, 947, 948, 969, 977, 985, 1030, 1036, 1073, 1074, 1083, 1120, 1124, 1134, 1152, 1153, 1293, 1512/1510, 1519/1517, 1540/1538, 1578/1576, 1621/1622, 1665/1663, 1664/1664, 1667/1665, 1810, 1835

SHŌJI NINEN IN DAINIDO HYAKUSHU. The Second Hundred-Poem Sequences for the Retired Emperor in the Second Year of Shōji.

The second hundred-poem sequence competition sponsored by Gotoba in 1200, probably during the eleventh month.

33, 297, 379, 390, 530, 635, 680, 683, 977, 1120, 1134, 1610/1608

SHOKUSHIKASHŪ. Later Collection of Verbal Flowers.

A private poetry collection compiled by Fujiwara no Kiyosuke around 1165.

824

SHOKUSHI NAISHINNŌ SHŪ. Collection of Princess Shokushi.

Personal poetry collection of Princess Shokushi.

101, 182

SHŪIGUSŌ. Meager Gleanings.

Personal poetry collection of Fujiwara no Teika.

673, 952, 953, 968

SHŪISHŪ. Collection of Gleanings.

Compiled by Fujiwara no Kintō ca. 1006 at the command of Retired Emperor Kazan.

75, 95, 99, 115, 131, 174, 181, 192, 194, 214, 232, 287, 349, 494, 515, 545, 566, 666, 745, 835, 877, 733, 930, 1120, 1133, 1145, 1271, 1275, 1287, 1312, 1322, 1354/1353, 1357/ 1356, 1365/1364, 1451/1450, 1507/1505, 1553/1551, 1603B, 1644/1642, 1725, 1726, 1805, 1812, 1847, 1853, 1869, 1937/1938

SUMIYOSHI NO YASHIRO NO UTAAWASE. Sumiyoshi Shrine Poetry Contest.

A competition sponsored on 1208/5/29 by Gotoba and dedicated to the Sumiyoshi Shrine.

1635/1633

SUTOKU IN SHODO HYAKUSHU. First Hundred-Poem Sequences Commissioned by Retired Emperor Sutoku.

Sequences requested by Retired Emperor Sutoku, completed sometime before the Twelfth Month of 1141.

353

TAIKŌTAIGŌGŪ NO SUKE TAIRA NO TSUNEMORI ASON NO IE NO UTAAWASE. Poetry Contest at the Residence of Lord Taira no Tsunemori, Assistant at the Quarters of the Consort.

This competition was held in 1167/8. Twenty-four poets composed on five topics, each with twelve rounds.

440, 1229

TAIRA NO SADAFUN NO IE NO UTAAWASE. Poetry Contest Held at the Residence of Taira no Sadafun.

The contest is believed to have been held in 905/4.

997

TAKAMITSU NIKKI (TŌNOMINE SHŌSHŌ MONOGATARI). Takamitsu Diary.
A mid-Heian tale based on the life of Fujiwara no Takamitsu (ca. 939–994).
1626/1624

TEIJINOIN NO UTAAWASE. Poetry Contest at the Teiji Villa.
The competition was held 913/3/13 at the Teiji villa of Emperor Uda.
81, 106, 162

TENRYAKU NO ONTOKI NO UTAAWASE. Poetry Contest in the Tenryaku Era.
A court competition sponsored by Emperor Murakami on 960/3/30.
1001

TOSHITADA SHŪ. Toshitada Collection.
Personal poetry collection of Fujiwara no Toshitada.
446

TSUCHIMIKADO NAIDAIJIN NO IE NO EIGU NO UTAAWASE. Hitomaro Veneration Poetry Contest at the Residence of the Tsuchimikado Palace Minister.
Held at the home of Minamoto no Michichika on 1200/12/26.
704, 705

TSUCHIMIKADO NAIDAIJIN NO IE NO EIGU NO UTAAWASE. Hitomaro Veneration Poetry Contest at the Residence of the Tsuchimikado Palace Minister.
Held at the home of Minamoto no Michichika 1201/3/16.
53, 173

TSUNENOBU SHŪ. Tsunenobu Collection.
Poetry collection of Minamoto no Tsunenobu.
122, 197, 222, 225, 228

TSURAYUKI SHŪ. Tsurayuki Collection.
Personal poetry collection of Ki no Tsurayuki.
108, 166, 710, 711, 712, 1067, 1068, 1219, 1593/1591, 1869, 1870

UDAIJIN NO IE NO HYAKUSHU. Hundred-Poem Sequences at the Residence of the Minister of the Right.
Sponsored by Fujiwara no Kanezane on 1178/3/30.
1102, 1115

UDAIJIN NO IE NO HYAKUSHU. Hundred-Poem Sequences at the Residence of the Minister of the Right.
Also known as “Jishō dai hyakushu” or “Nyūdō saki no kanpaku udaijin no ie no hyakushu,” this hundred-poem sequence competition was sponsored by Fujiwara no Kanezane in 1178/7.

1, 5, 142, 201, 202, 341, 527, 674, 703, 973, 1102, 1111, 1123, 1186, 1436/1435, 1466/1465, 1468/1467, 1586/1584, 1775/1773, 1882, 1883, 1893, 1897, 1898

UDAIJIN NO IE NO HYAKUSHU. Hundred-Poem Sequences at the Residence of the Minister of the Right.

Also known as the “Jishō sannen jūgatsu jūhachinichi udaijin Kanezane no ie no utaa-wase.” Sponsored by Fujiwara no Kanezane on 1179/10/18.

663, 971, 1123, 1308

UMA NO NAISHI SHŪ. Uma no Naishi Collection.

Poetry collection of Uma no Naishi.

1261

WAKADOKORO NO TSUKI JISSHU NO UTAAWASE. Poetry Bureau Poetry Contest of Ten Poems on the Moon.

A competition held 1201/8/15, sponsored by Gotoba.

941

WAKAN RŌEISHŪ. A Collection of Chinese and Japanese Poetry for Recitation.

Compiled by Fujiwara no Kintō in 1012.

11, 32, 41, 50, 78, 88, 104, 161, 201, 244, 256, 273, 372, 388, 426, 481, 484, 509, 534, 624, 631, 742, 990, 1441/1440, 1529/1527, 1703/1701, 1704/1702, 1716/1714, 1738/1736, 1807, 1809, 1812

YAMATO MONOGATARI. Tales of Yamato.

A collection of poem tales of uncertain authorship composed in the tenth to early eleventh century.

230, 912, 1019, 1032, 1104, 1177, 1220, 1360/1359, 1373/1372

YASUSUKE-Ō NO HABA SHŪ. Collection of Yasusuke-ō's Mother.

Personal poetry collection of the Mother of Yasusuke-ō.

118

YORISUKE SHŪ. Yorisuke Collection.

Personal poetry collection of Fujiwara no Yorisuke.

132

YORISUKE UTAAWASE. Yorisuke Poetry Competition.

Sponsored by Fujiwara no Yorisuke in 1169.

59

YŪSHI NAISHINNŌ NO IE NO UTAAWASE. Poetry Contest Held at the Residence of Princess Yūshi.

The contest was held at the residence of the daughter of Emperor Gosuzaku on 1050/6/15.

452, 713

YUIMAGYŌ. Vimalakīrti sutra.

1972/1973

YUISHIKI RON. Treatise on Consciousness-Only.

A treatise on the consciousness-only doctrine of Vasubandhu written by Dharmapala (530–561).

833

ZAIGŌHŌŌ-KYŌ. Teaching on the Retribution for Sin.

A section of the Hell Sutra (Jigokukyō).

1945/1946

First Line Index

adagoto no	1345	ahimite mo/ kahinakarikeri	1157
adanari to	1342	ahimite mo/ mine ni wakaruru	1958/1959
ada ni chiru	514	ahiohi no	727
adjikinaku	1196	ajirogi ni	637
adzumadji ni	1214	akanaku ni	222
adzumadji no/ michi no fuyu kusa	628	akane sasu	748
adzumadji no/ michi no hate naru	1052	akashigata	1558/1556
adzumadji no/ sayanonaka yama	907	akatsuki no/ namida ya sora ni	1330
adzumadji no/ yoha no nagame wo	942	akatsuki no/ tsuge no makura wo	1809
adzusa yumi	29	akatsuki no/ tsuki min to shimo	1527/1525
afuchi saku	234	akatsuki no/ tsuyu ha namida mo	372
afu koto ha/ itsu to ibuki no	1131	akatsuki no/ yufutsukedori zo	1810
afu koto ha/ katano no sato no	1110	akazarishi	761
afu koto ha/ kore ya kagiri no	1209	akeba mata	939
afu koto mo	811	akebono ya	493
afu koto no/ akenu yo nagara	1168	akegataki	1167
afu koto no/ katami wo dani mo	1404/1403	akekure ha	1674/1672
afu koto no/ munashiki sora no	1134	akenuredo	1184
afu koto no/ nami no shita kusa	1360/1359	akenuru ka	292
afu koto wo/ hatsuka ni mieshi	1256	akenu tote	351
afu koto wo/ idzuku nite to ka	1971	akeyaranu	667
afu koto wo/ kefu matsu ga e no	1153	aki chikaki	270
afu koto wo/ obotsukanakute	1430/1429	aki fukaki/ awadji no shima no	520
afu made no/ inochi mogana to	1155	aki fukaki/ nezame ni ikaga	790
afu made no/ mirume karu beki	1079	aki fukenu	517
afumi no ya	753	akigiri no	860
afusaka no	862	aki hagi no/ eda mo towowoni	1025
afusaka ya	129	aki hagi no/ sakichiru nobe no	333
afu to mite	1387/1386	aki hagi wo	330
ahadji nite	1515/1513	aki ha tada/ kokoro yori oku	297
ahare hito	823	aki ha tada/ mono wo koso omohe	354
ahare ika ni	300	aki hatsuru/hatsuka no yama no	1571/1569
ahare kimi	822	aki hatsuru/ sayo fukegata no	486
ahare mata	294	aki kaze ha/ fukimusubedomo	310
ahare nari/ mukashi no hito wo	1438/1437	aki kaze ha/ mi ni shimu bakari	475
ahare nari/ utatane ni nomi	1389/1388	aki kaze ha/ sugoku fuku to mo	1821
ahare nari/ waga mi no hate ya	758	aki kaze ni/ midarete mono ha	1026
ahare naru	1300	aki kaze ni/ nabiku asadji no	1850
ahare ni mo	1226	aki kaze ni/ shiworuru nobe no	510
ahare to mo	838	aki kaze ni/ tanabiku kumo no	413
ahare tote/ hagukumitateshi	1813	aki kaze ni/ yama tobikoyuru	498
ahare tote/ hito no kokoro no	1230	aki kaze no/ itari itaranu	366
ahare tote/ tofu hito no nado	1307	aki kaze no/ otosezariseba	1733/1731
ahazu shite	1413/1412	aki kaze no/ seki fukikoyuru	1599/1597
ahimishi ha	1299	aki kaze no/ sode ni fukimaku	506

aki kaze no/ tsuyu no yadori ni	779	amatsu sora	1004
aki kaze no/ yaya hadasamuku	355	ama wobune	1602/1600
aki kaze no/ yoso ni fukikuru	371	amazakara	899
aki kinu to	306	ame fureba	67
aki kureba/ asake no kaze no	455	ame koso ha	1039
aki kureba/ tokiha no yama no	370	ame no shita	734
aki no iro ha	432	ame sosoku	202
aki no iro wo	604	anokutara	1920/1921
aki no no no	468	araku fuku	1819
aki no no wo	335	aratama no	1005
aki no ta ni	431	arashi fuku/ kishi no yanagi no	71
aki no ta no/ ho muke no kaze no	1431/1430	arashi fuku/ makuzu ga hara ni	440
aki no ta no/ karine no toko no	430	arashi fuku/ mine no momidji no	1803
aki no tsuki	425	arawoda no	77
aki no tsuyu ya	433	arazaran	844
aki no yo ha/ haya nagatsuki ni	490	arehatete	1631/1629
aki no yo ha/ koromo samushiro	489	arewataru	1561/1559
aki no yo ha/ yado karu tsuki mo	424	ariake ha	1193
aki no yo no/ akatsukigata no	1800/1799	ariake no/ onaji nagame ha	1546/1544
aki no yo no/ ariake no tsuki no	1169	ariake no/ tsuki bakari koso	1528/1526
aki no yo no/ nagaki kahi koso	421	ariake no/ tsuki ha matanu ni	212
aki no yo no/ tsuki ni kokoro wo	1538/1536	ariake no/ tsuki matsu yado no	376
aki no yo no/ tsuki ya wojima no	403	ariake no/ tsuki no yukuhe wo	1521/1519
aki sareba/ karibito koyuru	1688/1686	ariake no/ tsuki yori hoka ni	1543/1541
aki sareba/ kari no hakaze ni	458	ariake no/ tsurenaku mieshi	209
aki sareba/ oku shiratsuyu ni	464	arikitsutsu	1863
akishino ya	585	arishi yo ni	845
aki ta moru	454	arishi yo no	923
aki to dani	480	arisugaha	827
aki to iheba	463	ari to nomi	1055
aki wo hete/ aware mo tsuyu mo	512	ari tote mo	1118
aki wo hete/ tsuki wo nagamuru	1539/1537	aru ha naku	850
aki ya kuru	1498/1496	aru kahi mo	1066
akugarete	429	aruji woba	42
aku to iheba	1177	asaborake/ ogi no uhaba no	311
amanogaha/ kayofu ukigi ni	1655/1653	asaborake/ okitsuru shimo no	1189
amanogaha/ sora ni kienishi	873	asadjifu wo	1735/1733
ama no hara/ akane sashi idzuru	1691/1689	asadjifu ya	1564/1562
ama no hara/ fuji no keburi no	33	asadji hara	777
ama no hara/ haruka ni hitori	1517/1515	asadji ofuru	1245
ama no hara/ soko tomo shiranu	1411/1410	asagasumi	34
ame no shita	1897	asagiri ni	902
ama no karu	1078	asagiri ya	302
ama no to wo/ oshiakegata no / kumoma		asa goto ni	1578/1576
yori	1547/1545	asagoto no	700
ama no to wo/ oshiakegata no/ tsuki mireba		asahi kage	98
1260		asahi sasu	1946/1947
amatsu kaze	1723/1721	asakaranu	1728/1726

asakura ya	1689/1687		chirikakaru/ momidji nagarenu	555
asamidori/ fukaku mo aranu	1253		chirikakaru/ momidji no iro ha	540
asamidori/ hana mo hitotsu ni	56		chirimagafu	132
asatsuyu no	1172		chirinikeri	155
ashibe yori	1378/1377		chirinokoru	167
ashigamo no/ hakaze ni nabiku	1708/1706		chirinureba	53
ashigamo no/ sawagu irie no	1707/1705		chiru hana ni	1930/1931
ashihiki no/ konata kanata ni	1690/1688		chiru hana no	144
ashihiki no/ yamabuki no hana	162		chi tabi utsu	484
ashihiki no/ yamada moru iho ni	992		chitose furu/ matsu dani kuyuru	1791/1790
ashihiki no/ yamadji no koke no	398		chitose furu/ wonohe no matsu ha	716
ashihiki no/ yama no anata ni	382		chiyo made no	1899
ashihiki no/ yama no kage kusa	1213		eda goto no	1454/1453
ashihiki no/ yama shita midzu ni	1710/1708			
ashihiki no/ yama shita shigeki	1068		fudaraku no	1854
ashihiki no/ yama shita tagitsu	1067		fudjibakama	339
ashi no ya no/ nada no shihoyaki	1590/1588		fuji no ne no	1132
ashi no ya no/ shidzuhata obi no	1164		fukakaranu	395
ashi no ha wo	922		fukaki yo no	1949/1950
ashi soyogu	1919/1920		fukakusa no/ sato no tsuki kage	374
asukagaha/ momidjiba nagaru	541		fukakusa no/ tsuyu no yosuga wo	293
asukagaha/ seze ni nami yoru	542		fukenikeri	485
asu kara ha	11		fukeyukaba	390
asu shiranu	1145		fukiharafu	593
asu yoriha	174		fukimayofu	505
atarashiki	694		fukamidori	581
ato mo naki	474		fukimusbubu	312
ato mo naku	1580/1578		fukenikeru	1536/1534
ato taete	1286		fuku kaze ni/ hanatachibana ya	1953/1954
ato tareshi	1892		fuku kaze ni/ tsukete mo tohan	1242
ato wo dani	1023		fuku kaze no	290
awoyagi no/ ito ha katagata	1252		fukuru made/ nagamureba koso	417
awoyagi no/ ito midaretaru	1251		fumoto made/ wonohe no sakura	124
ayamegusa/ hikitagahetaru	771		fumoto woba	494
ayamegusa/ tare shinobe to ka	769		fune nagara	916
ayanaku mo	385		fune no uchi	1704/1702
ayashiku zo	1550/1548		fureba kaku	661
			furinikeri	1334
chigiranedo	969		furisomuru	663
chigiri areba	1911		furitsumishi	27
chigiri arite	1872		furuhata no	1676/1674
chigiriki ya	1301		furusato ha/ asadji ga suwe ni	1681/1679
chigiriwoku	880		furusato ha/ chiru momidjiba ni	533
chihayaburu	1886		furusato he	986
chirasu na yo	1111		furusato mo	957
chiri chirazu/ hito mo tadzunenu	95		furusato ni/ kaheru kari ga ne	60
chiri chirazu/ obotsukanaki ha	115		furusato ni/ kikishi arashi no	954
chirihatete	177			

furusato ni/ koromo utsu to ha	481	hana no iro ni	103
furusato ni/ tanomeshi hito mo	970	hana no ka ni	111
furusato ni/ yuku hito mogana	814	hana no moto	1964/1965
furusato no/ hana no sakariha	148	hana sakanu	1398/1397
furusato no/ kefu no omokage	940	hana sasofu/ hira no yamakaze	128
furusato no/ moto ara no kohagi	393	hana sasofu/ nagori wo kumo ni	145
furusato no/ tabine no yume ni	912	hana susuki/ aki no suweba ni	1572/1570
furusato no/ yado moru tsuki ni	1551/1549	hana susuki/ mata tsuyu fukashi	349
furusato to	1457/1456	hana to chiri	1695/1693
furusato wo/ kofuru namida ya	794	hanazakura	762
furusato wo/ wakareshi aki wo	798	hana zo miru	97
furu yuki ni/ iro madohaseru	1442/1441	harahikane	436
furu yuki ni/ makoto ni shinoya	659	harekumori	586
furu yuki ni/ taku mo no keburu	674	harekumoru	598
fushimi yama	291	haru aki mo/ kagiranu hana ni	1939/1940
fushite omohi	84	haru aki mo/ shiranu tokiha no	1617/1615
fushiwabinu	961	harubaru to	884
futakowe to/ kikazu ha ideji	206	haru fukaku	156
futakowe to/ nakitsu to kikaba	197	harugasumi/ kasumishi sora no	766
fuyu fukaku	626	harugasumi/ tanabikiwataru	1447/1446
fuyugare no	607	haru goto ni	49
fuyu kusa no	681	haruka naru	1099
fuyu no kite	565	haru kaze no/ fuku ni mo masaru	1020
fuyu no yo no/ nagaki wo okuru	614	haru kaze no/ kasumi fukitoku	73
fuyu no yo no/ namida ni kohoru	1058	haru kite ha	19
fuyu wo asami	578	haru kureba/ naho kono yo koso	1467/1466
		haru kureba/ sode no kohori mo	1440/1439
gokuraku he	1933/1934	haru ni nomi	89
		haru no ame no	1478/1477
hagi ga hana	331	haru no hi no	1595/1593
hagi no ha ya	1347	haru no yo no/ yume ni aritsu to	1382/1381
hakanakute	101	haru no yo no/ yume no shirushi ha	1383/1382
hakanaku zo	1392/1391	haru no yo no/ yume no ukihashi	38
hakanasa wo	141	haruru yo no	1591/1589
hana chireba	125	harusame no/ furishiku koro ha	1250
hahaso hara	531	harusame no/ furisomeshi yori	68
hakanaku mo	1171	harusame ha	110
hakanashi to	813	harusame no	119
hakanashi ya	652	haru sugite	175
hana chirishi	186	haru to iheba	6
hana ha chiri	149	haru wo hete	1455/1454
hanami ni to	342	haru yukite	1417/1416
hana min to	763	hashihime no	636
hana mite ha	765	hashitaka no	1432/1431
hana mo mata	143	hatsu haru no	708
hana nagasu	152	hatsu kari no	499
hana narade	1618/1616	hatsu kari no	1418/1417
hana ni anaku	105		

hatsu no shigure	562		hodo mo naku	1584/1582	
hatsuse yama/ utsurofu hana ni	157		honobono to/ ariake no tsuki no	591	
hatsuse yama/ yufu koekurete	966		honobono to/ haru koso sora ni	2	
hatsu yuki no	660		honoka ni mo	348	
hedateyuku	693		hono mieshi	1261	
higurashi no	369		hoshiahi no	323	
hikari matsu	1818		hoshi mo ahenu	808	
hikazu furu	690		hotaru tobu	273	
hikikahete	1439/1438		hototogisu/ fukaki mine yori	218	
hikoboshi no	1700/1698		hototogisu/ hana tachibana no	244	
hi kurureba	557		hototogisu/ hitokowe nakite	195	
hi no hetsutsu	971		hototogisu/ itsu ka to machishi	1043	
hiru ha kite	1372/1371		hototogisu/ kowe matsu hodo ha	191	
hisagi ofuru	274		hototogisu/ kowe woba kikedo	1045	
hisakata no/ amatsu wotome ga	1653/1651		hototogisu/ kumowi no yoso ni	236	
hisakata no/ ame ni shiworuru	849		hototogisu/ mada uchitokenu	198	
hisakata no/ ame no yahegumo	1866		hototogisu/ miyama idzu naru	192	
hisakata no/ naka naru kawa no	254		hototogisu/ naho hitokowe ha	207	
hitodzute ni	1001		hototogisu/ naho utomarenu	216	
hitogokoro	1156		hototogisu/ nakite irusa no	211	
hito ha kode	1200		hototogisu/ nakitsutsu idzuru	196	
hito ha kozu	535		hototogisu/ naku samidare ni	456	
hitokata ni	1825		hototogisu/ satsuki minatsuki	248	
hitokowe ha	208		hototogisu/ shinoburu mono wo	1046	
hitome mishi	488		hototogisu/ sono kami yama no	1486/1484	
hito mo mada	1098				
hitori fusu	1217		idete inishi	1409/1408	
hitori miru	640		idzuchi to ka	272	
hitorine no	1730/1728		idzu kata ni	1365/1364	
hitori nuru	1493/1491		idzuku ni ka/ koyohi ha yado wo	952	
hito naraba	1426/1425		idzuku ni ka/ koyohi no tsuki no	405	
hitori neru	487		idzuku ni mo/ sumarezu ha tada	1780/1778	
hitori ne ya	450		idzuku ni mo/ waga nori naranu	1941/1942	
hitori ni mo	774		idzure wo ka	22	
hitori nomi	54		iha ga ne no	962	
hito shirenu/ koi ni waga mi ha	1091		ihama todzishi	7	
hito shirenu/ nezame no namida			ihane kosu	160	
1355/1354			iha ni musu	1907	
hito shirezu/ ima ya ima ya to	1858		ihana yori	1105	
hito shirezu/ kurushiki mono ha	1093		ihashiro no	1910	
hito shirezu/ omofu kokoro ha	1015		iha sosoku	32	
hito shirezu/ sonata wo shinobu	1785/1784		iha wi kumu	280	
hito sumanu	1601/1599		ihazariki	1293	
hitotsudji ni	1621/1619		ika bakari	1856	
hito yori mo	384		ikaga subeki	1830	
hito zo uki	1281		ika nareba	183	
hi wo hetsutsu	307		ika ni nete	1380/1379	
hito wo naho	908		ika ni sen	1706/1704	

ika bakari/ mi ni shiminu ran	322	imo ni kohi	897
ika bakari/ tago no mosuso mo	227	i mo yasuku	106
ika bakari/ ureshikaramashi	1221	inaba fuku	428
ikadashi yo	554	inadzuma ha	1354/1353
ikaga fuku	1201	inishihe no/ afuhi to hito ha	1254
ika ni sen/ konu yo amata no	214	inishihe no/ ama ya keburu to	1717/1715
ika ni sen/ kumedji no hashi no	1061	inishihe no/ naki ni nagaruru	807
ika ni sen/ kuzu no ura fuku	1166	inishihe no/ nareshi kumowi wo	1724/1722
ika ni sen/ shidzu ga sonofu no	1673/1671	inishihe no/ shika naku nobe no	1950/1951
ika ni shite/ ika ni kono yo ni	1402/1401	inishihe no/ wonohe no kane ni	1968/1969
ika ni shite/ ima made yo ni ha	1783/1781	inishihe no/ yamawi no koromo	1798/1797
ika ni shite/ sode ni hikari no	1510/1508	inishihe wo	1685/1683
ikemidzu no	723	inochi areba	799
ikite yomo	1329	inochi dani	1738/1736
ikuchiyo to	1488/1486	inochi woba	1364/1363
iku kaheri	1017	inoritsutsu	718
iku meguri	1275	irihi sasu/ fumoto no wobana	513
ikutose no	100	irihi sasu/ saho no yamabe no	529
ikuyo heshi	1991/1603B	iriyarade	1549/1547
ikuyo ka ha	943	iro fukaku	895
ikuyo ware	1141	iro kaharu/ hagi no shitaba wo	1353/1352
ima ha mata	587	iro kaharu/ tsuyu woba sode ni	516
ima ha sa ha	787	iro ka woba	1445/1444
ima ha tada	1309	iro ni nomi	1936/1937
ima ha to mo	1407/1406	iru kata ha	1262
ima ha tote/ nenamashi mono wo	600	isaribi no	255
ima ha tote/ ta no mu no kari mo	58	isaya mata	1458/1457
ima ha tote/ tsumagi koru beki	1637/1635	ishibashiru	703
ima ha tote/ wakareshi hodo no	1264	ishikaha ya	1894
ima ha ware/ matsu no hashira	1665/1663	isogarenu	701
ima ha ware/ yoshino no yama no	1466/1465	iso narede	946
ima kon to/ chigirishi koto ha	1276	iso narenu	926
ima kon to/ ifu koto no ha mo	1344	isonokami/ furinishi hito wo	1684/1682
ima kon to/ tanomeshi koto wo	1203	isonokami/ furuki miyako wo	88
ima kon to/ tanometsutsu furu	1247	isonokami/ furu no kamisugi	1028
ima made ni	1366/1365	isonokami/ furu no no sakura	96
ima sakura	83	isonokami/ furu no wasada no	993
imasara ni/ sumiushi tote mo	1605/1603	isonokami/ furu no wasada wo	171
imasara ni/ yuki furame ya mo	21	isonokami/ furu no wozasa	698
ima yori ha/ ahaji to sure ya	1428/1427	isuzugaha	1885
ima yori ha/ aki kaze samuku	457	itadzura ni/ nede ha akasedo	1516/1514
ima yori ha/ ko no hagakure mo	597	itadzura ni/ suginishi koto ya	1755/1753
ima yori ha/ mata saku hana mo	509	itadzura ni/ tatsu ya asama no	958
ima zo kiku	665	itodoshiku	326
ima zo kore	1967/1968	itohite	1620/1618
ima zo shiru	1298	ito kaku ya	341
imo ga sode	1359/1358	itsuhari wo	1220
		itsu ka ware/ koke no tamoto ni	1664/1662

itsu ka ware/ miyama no sato no	1835	kakikumori/ yufudatsu nami no	918
itsu made ka	379	kakikurashi	4
itsu made no	1113	kakinagasu	1777/1775
itsumo kiku/ fumoto no sato to	288	kakitomuru	826
itsumo kiku/ mono to ya hito no	1310	kakiyarishi	1390/1389
itsu nageki	831	kaku bakari/ nede akashitsuru	1385/1384
itsu no ma ni/ mi wo yamagatsu to	848	kaku bakari/ uki wo shinobite	1811
itsu no ma ni/ momidji shinu ran	523	kaku shite mo	949
itsu no ma ni/ sora no keshiki no	569	kaku shitsutsu/ kurenuru aki to	548
itsu shika to	286	kaku shitsutsu/ yufube no kumo	
itsu to naki	1645/1643	to	1746/1744
itsu to naku	1115	kakute koso	163
itsu tote mo	1258	kaku to dani	1088
iwane fumi	93	kamidji yama	1878
iza kodomo	898	kami kaze no	911
		kami kaze ya/ isuzugaha nami	1874
jakumaku no	1923/1924	kami kaze ya/ isuzugaha no	1882
		kami kaze ya/ mimosusogaha no	1871
kadjiwo tahe	1073	kami kaze ya/ tamagushi no ha wo	1883
kadzuraki ya/ kumedji ni watasu		kami kaze ya/ toyo mitegura ni	1876
1406/1405		kami kaze ya/ yamada no hara no	1884
kadzuraki ya/ takama no sakura	87	kaminaduki/ kaze ni momidji no	552
kagami ni mo	1862	kaminadzuki/ kigi no ko no ha ha	571
kage ni tote	1683/1681	kaminadzuki/ mare no miyuki ni	869
kage sahe ni	623	kaminadzuki/ momidji mo shiranu	720
kage tomeshi	610	kaminadzuki/ shigure furu rashi	574
kage yadosu	1668/1666	kaminadzuki/ shigururu koro mo	804
kagiri areba	1095	kamiyo ni ha	1485/1483
kagiri naki	828	kamiyo yori	754
kagiri naku	1150	kamome wiru	1554/1552
kahabune no	1775/1773	kannabi no/ mimuro no kozuwe	525
kahadzu naku	161	kannabi no/ mimuro no yama no	285
kaha midzu ni	328	karabito no	151
kaharaji na	407	karakoromo/ hana no tamoto ni	1483/1481
kaharu ran	1714/1712	karakoromo/ sode ni hitome ha	1003
kahayashiro	1915/1916	karakoromo/ tachikaharinuru	1484/1482
kaherite ha	692	karanishiki	566
kaherikon/ hodo omofu ni mo	878	kanashisa ha	786
kaherikon/ hodo wo chigiramu to	888	karenikeru	1255
kaherikon/ hodo wo ya hito ni	882	karigane ha	500
kaherikonu/ mukashi wo ima to	240	karigane no	120
kaheru kari	62	karigoromo	329
kaheru sa no	1206	karikurashi	688
kakaru se mo	1648/1646	kari nakite	482
kakete omofu	1219	kari ni ku to	187
kakigoshi ni	1451/1450	kari no kuru	427
kakiho naru	497	karisome ni	1165
kakikumori/ amagiru yuki no	678	karisome no/ tabi no wakare to	889

karisome no/ wakare to kefu wo	881	kazu naranu/ mi wo mo kokoro no	
karite hosu	460	1748/1746	
karukaya no	1698/1696	kazunaranu	1834
kasanete mo	260	keburi taete	1669/1667
kasasagi no/ kumo no kakehashi	522	keburi tatsu	1009
kasasagi no/ wataseru hashi ni	620	kefu dani mo	135
kasuga no no/ kusa ha midori ni	12	kefu goto ni	706
kasuga no no/ odoro no michi no	1898	kefu ha itodo	1975
kasuga no no/ shita moewataru	10	kefu ha mata/ ayame no ne sahe	221
kasuga no no/ wakamurasaki no	994	kefu ha mata/ shiranu nohara ni	956
kasuga yama/ miyako no minami	746	kefu ha moshi	664
kasuga yama/ tani no umoregi	1794/1793	kefu kozu ha	800
kasumi tatsu/ haru no yamabe ni	109	kefu kuredo	770
kasumi tatsu/ suwenomatsu yama	37	kefu made ha	1787/1786
kasumu ran	1246	kefu matsuru	1896
katae sasu	281	kefu mo mata	1012
katagata ni	1240	kefu to iheba	5
katami tote/ ho no fumiwakeshi	1289	kefu tote ya	1612/1610
katami tote/ mireba nageki no	768	kefu suginu	1955/1956
kataoka no	1022	kesa ha shimo	1178
katashiki no/ sode no kohori mo	635	kesa yori ha	1163
katashiki no/ sode wo ya shimo ni	611	kiekahe/ aru ka naki ka no	1188
katsu kohori	631	kiekahe/ ihama ni mayofu	632
kayaribi no	1070	kienne tada	1094
kayohikoshi	1335	kiewabinu	1320
kazashiworu	1644/1642	kikade tada	203
kaze fukaba	1292	kikazu to mo	217
kaze fukeba/ muro no yashima no	1010	kikite shimo	199
kaze fukeba/ tamachiru hagi no	386	kiku hito zo	59
kaze fukeba/ toha ni nami kosu	1040	kiku no hana	622
kaze fukeba/ yoso ni narumi no	648	kiku ya ika ni	1199
kaze hayami	1849	kimi dani mo	1235
kaze kayofu	112	kimi ga atari	1369/1368
kaze maze ni	8	kimi ga senu	1349
kaze ni nabiku	1615/1613	kimi ga yo ha/ chiyo tomo sasaji	738
kaze samumi/ ise no hamawogi	945	kimi ga yo ha/ hisashikaru beshi	630
kaze samumi/ ko no ha hareyuku	605	kimi ga yo ni/ abukumagaha no	1579/1577
kaze sayuru	651	kimi ga yo ni/ afu beki haru no	713
kaze soyogu	1563/1561	kimi ga yo ni/ ahazu ha nani wo	1759/1757
kaze wataru/ asadji ga suwe no	377	kimi ga yo ni/ aheru bakari no	1763/1761
kaze wataru/ yamada no iho wo	426	kimi ga yo ni/ aheru ha tare mo	732
kazofureba	702	kimi ga yo no/ chitose no kazu mo	724
kazu naraba	1425/1424	kimi ga yo no/ toshi no kazu woba	710
kazu narade	1792/1791	kimi inaba	885
kazu naranu/ inochi ha nani ka	1928/1929	kimi kofu to	1085
kazu naranu/ kokoro no toga ni	1100	kimi kon to	1207
kazu naranu/ mi ha naki mono ni	1838	kimi kozu ha	616
		kimi matsu to	1204

kimi nakute	847		
kimi ni mata	867		
kimi shimare	1397/1396		
kimi wo inoru	1891		
kinarase to	863		
kinofu dani	289		
kinofu made/ afu ni shi kaheba to	1152		
kinofu made/ yoso ni shinobishi	298		
kinofu mishi	833		
kinofu tomo	1238		
ki no kuni ya	1075		
kiri fukaki	1211		
kirigirisu/ naku ya shimoyo no	518		
kirigirisu/ yo samu ni aki no	472		
kiri no ha mo	534		
kiri tachite	1694/1692		
kita he yuku	859		
kiyomigata	259		
kogarashi no/ kaze ni momidjite	1802		
kogarashi no/ oto ni shigure wo	575		
kohishinan/ inochi ha naho mo	1229		
kohishinan/ onaji ukina wo	1144		
kohishisa ni/ kefu zo tadzunuru	1154		
kohishisa ni/ shinuru inochi wo	1236		
kohishi tomo	1090		
kohiwabite	1339		
kohiwaburu	1274		
kohiwabu to	816		
kohi wo nomi	1083		
koke no ihori	1630/1628		
koko ni arite	901		
kokonohe ni/ arade yahe saku	1481/1479		
kokonohe ni/ utsurohinu tomo	508		
kokoro araba/ fukazu mo aranan	1311		
kokoro araba/ tohamashi mono wo	43		
kokoro aru/ hito nomi aki no	1541/1539		
kokoro aru/ wojima no ama no	399		
kokoro kara	1179		
kokoro koso/ akugarenikere	406		
kokoro koso/ yukuhe mo shirane	1327		
kokoro naki	362		
kokoro ni ha/ itsumo aki naru	1306		
kokoro ni ha/ wasururu toki mo	1511/1509		
kokoro ni mo	1423/1422		
kokoro nomi	1047		
kokoro ni mo	1170		
kokoro to ya	527		
koma tomete/ naho midzu kahan	159		
koma tomete/ sode uchiharafu	671		
kono goro ha	683		
ko no ha chiru/ shigure ya magafu	560		
ko no ha chiru/ yado ni katashiku	559		
kono hodo ha	113		
ko no moto no	168		
kono nenuru	287		
ko no shita no	123		
kono yufube	314		
konu hito wo/ aki no keshiki ya	1321		
konu hito wo/ matsu to ha nakute	1283		
konu hito wo/ omohitaetaru	1287		
konu made mo	170		
kore mo mata	1192		
kore ya kono	1938/1939		
kore ya mishi	1682/1680		
kore ya sa ha	864		
koromode ni	1208		
koromode no	1797/1796		
koromogaha	865		
koromo utsu/ oto ha makura ni	476		
koromo utsu/ miyama no iho no	477		
koshikata wo	1790/1789		
koto no ha no/ naka wo nakunaku	1729/1727		
koto no ha no/ utsurofu dani mo	1241		
koto no ha no/ utsurishi aki mo	1319		
kotoshigeki	1625/1623		
kotoshi yori	246		
koto tohe yo	934		
koto tohan	402		
kotowari no	391		
kowe ha shite	215		
koyohi tare	387		
kuchi mo senu	793		
kuchinikeru	1596/1594		
kuma mo naki	1268		
kumanogaha	1908		
kumo ha mina	418		
kumo harete/ munashiki sora ni	1952/1953		
kumo harete/ nochi mo shigururu	573		
kumohi tobu	1721/1719		
kumo kakaru	1562/1560		
kumo mayofu	278		
kumoma yori	317		
kumo no wiru	1371/1370		
kumorekashi	1270		
kumori naki	751		

kumori naku	722		mate to ifu ni	172	
kumowi naru	1416/1415		matowishite	164	
kumowi yori	1415/1414		matsu ga ne ni	929	
kumo wo nomi	1548/1546		matsu ga ne no	948	
kurawi yama	1814		matsu hito ha	1607/1605	
kurekakarū	358		matsu hito no	672	
kurenawī ni	1123		matsu ni hafu	538	
kurenu ma no	856		matsushima ya	401	
kurenu meri	1807		matsu yama to	1284	
kurenu to ha	165		matsu yohi ni	1191	
kurete yuku	169		meguriahān	1272	
kurikaheshi	1742/1740		meguriahite	1499/1497	
kururu ma mo	1847		michi nobe ni	262	
kusaba ni ha	461		machinobe no/ hotaru bakari wo		1951/1952
kusa fukaki/ kariba no wono wo	1956/1957		machinobe no/ kuchiki no yanagi		
kusa fukaki/ natsu no wakeyuku	1101		1449/1448		
kusamakura/ hodo zo henikeru	931		machinobe no/ kusa no aoba ni		965
kusamakura/ musubi sadamen	1315		machinoku no	1786/1785	
kusamakura/ tabine no hito ha	925		michishiba no	1788/1787	
kusamakura/ yufube no sora wo	960		michisugara	975	
kusamakura/ yufukaze samuku	905		michi tohoshi	1859	
kusa mo ki mo	684		midori naru	166	
kusa no iho wo	1661/1659		midzuguki no/ naka ni nokoreru		
kusa no uhe ni	619		(1992)/1801		
kusa wakete	1731/1729		midzuguki no/ woka no ko no ha wo		1056
kuyashiku zo	854		midzu no e no	1604/1602	
kuzu no ha ni	1243		midzu no omo ni	65	
kuzu no ha no	1565/1563		midzu no uhe ni	1021	
			midzu no uhe no	1421/1420	
mabara naru	579		midzutori no	653	
mada shiranu	909		migomori no	1002	
mado chikaki/ isasa muradake	257		mi ha tometasu	1472/1471	
mado chikaki/ take no ha susabu	256		mijika yo no	1176	
madoromade	479		mika no hara	996	
magafu ran	1715/1713		mikarino ha	687	
makimoku no	20		mikari suru/ kariba no wono no		1050
maki no ita mo	1656/1654		mikari suru/ katano no mino ni		685
maki no ya ni	589		mikari su to	686	
makomo karu	229		mikumano no	1048	
makura dani	1160		mina hito no/ shirigaho ni shite		832
makura ni mo	633		mina hito no/ somukihatenu		1796/1795
makura nomi	1357/1356		minakami no	1652/1650	
makura tote	964		minakami ya	634	
mare ni kuru	796		minasoko ni	809	
mata koemu	974		mi ni chikaku	1352/1351	
mata mo kon	1186		mi ni kahete/ hana mo woshimaji		733
mataretsutsu	1808		mi ni kahete/ iza sa ha aki wo		549
mata ya min	114		mi ni soheru/ kage to koso mire		410

mi ni soheru/ sono omokage mo	1126	miyoshino ha	1
mi ni tomaru	352	miyoshino no/ ohokaha nobe no	70
mi no hodo wo	353	miyoshino no/ takane no sakura	133
mi no usa wo/ omohishirade ya	1829	miyoshino no/ yama kakikumori	588
mi no usa wo/ omohishirazu ha	1753/1751	miyoshino no/ yama no aki kaze	483
mi no usa wo/ tsuki ya aranu to	1542/1540	midzukuki no	296
minu hito ni	48	momidjiba ha	602
mireba madzu	1778/1776	momidjiba no	536
miru hito no	409	momidjiba wo/ nani woshimiken	592
miru mama ni/ fuyu ha kinikeri	638	momidjiba wo/ sa koso arashi no	543
miru mama ni/ yama kaze araku	989	momoshiki ni	1444/1443
mirume karu	1080	momoshiki no/ ohomiyabito ha	104
mirume koso	1084	momoshiki no/ uchi nomi tsune ni	
mite dani mo	861		1719/1717
misebaya na	1469/1468	momotose no	1570/1568
mishibu tsuki	301	mononofu no	1650/1648
mishi hito ha	843	mono omofu/ sode yori tsuyu ya	469
mishi hito mo	930	mono omofu to/ ihanu bakari ha	1092
mishi hito no/ keburu to narishi	820	mono omohade/ kakaru tsuyu ya ha	359
mishi hito no/ omokage tome yo	1333	mono omohade/ tada ohokata no	1314
mishima e no	228	mono omohite	1269
mishima e ya	25	mono omohoheba	797
mishi yume ni	829	mono wo nomi	810
mishi yume wo/ idzure no yo zo to		morasabaya	1089
	1585/1583	morasu na yo	1087
mishi yume wo/ wasururu toki ha	791	morobito no	1904
misogi suru/ kaha no se mireba	284	morokoshi mo	871
misogi suru/ nara no ogaha no	1376/1375	morotomo ni/ ahare to ihazu ha	1000
mite mo mata	1460/1459	morotomo ni/ ideshi sora koso	936
miwataseba/ hana mo momidji mo	363	moshihogusa	741
miwataseba/ kasumi no uchi mo	1611/1609	moshiho kumu	1557/1555
miwataseba/ yama moto kasumu	36	moshiho yaku	1116
mi woba katsu	1629/1627	mubatama no	641
mi wo shireba	1231	mukashi dani	1815
miyabashira	1877	mukashi kiku	1654/1652
miyabito no	1870	mukashi mishi/ haru ha mukashi no	
miyako naru	1544/1542		1450/1449
miyako ni mo/ hito ya matsu ran	1514/1512	mukashi mishi/ kumowi wo meguru	
miyako ni mo/ ima ya koromo wo	982		1512/1510
miyako nite/ koshidji no sora wo	914	mukashi mishi/ niha no komatsu ni	
miyako nite/ tsuki wo ahare to	937		1679/1677
miyako woba/ aki to tomo ni zo	876	mukashi mishi/ tsuki no hikari wo	1978
miyako woba/ amatsu sora tomo	959	mukashi omofu/ kusa no ihori no	201
miyako woba/ kokoro wo sora ni	893	mukashi omofu/ niha ni ukigi wo	697
miyako yori	1718/171	mukashi omofu/ sayo no nezame no	629
miyamabe no	442	mukashi yori/ hanaregataki ha	1832
miyamadji ni	928	mukashi yori/ taesenu kaha no	1649/1647
miyamadji ya	360	mume chirasu	50

mume ga ka ni	45	nagareiden	1395/1394
mume no hana/ akanu iro ka mo	47	nagareki to	1701/1699
mume no hana/ nihohi o utsusu	44	nagatsuki mo	521
mume no hana/ ta ga sode fureshi	46	nagekaji no	1401/1400
murakumo ya	504	nagekazu yo	1119
murasaki no/ kumodji ni sasofu	1937/1938	nageki koru	1687/1685
murasaki no/ kumo ni mo arade	1448/1447	nagekitsutsu	695
murasaki no/ kumo no hayashi wo		nageku ran	1412/1411
1929/1930		nago no umi	35
murasaki no/ iro ni kokoro ha	995	nagori omofu	892
murasame no	491	nagori woba	1290
musashino ya	378	naho tanome	1916/1917
musebu tomo	1324	nakanaka ni	689
mushi no ne mo	473	nakanaka no	1158
musubiokishi	1215	nakazora ni	1370/1369
musubu te ni	258	naki ato no	837
mutsumaji to	1857	naki hito no/ ato wo dani tote	819
		naki hito no/ katami no kumo ya	803
nabete yo no/ uki ni nakaruru	223	naki hito wo/ shinobikanete ha	853
nabete yo no/ woshisa ni sohete	550	naki hito wo/ shinoburu koto mo	818
nabikaji na	1082	naki na nomi	1133
nagaki yo no	1422/1421	naku kari no	496
nagamebaya	1875	naku kowe wo	190
nagame shite	1537/1535	naku semi no	271
nagamete mo/ ahare to omohe	1318	naku shika no	445
nagamete mo/ musodji no aki ha		namidagaha/ mi mo ukinu beki	1386/1385
1540/1538		namidagaha/ mi mo uku bakari	1060
nagametsuru	52	namidagaha/ tagitsu kokoro no	1120
nagametsutsu/ iku tabi sode ni	595	namida nomi	1356/1355
nagametsutsu/ omofu mo sabishi	392	namu amida	1924/1925
nagametsutsu/ omofu ni nururu	415	nanasodji ni	744
nagametsutsu/ waga omofu koto ha		nanigoto ni	1831
1801/1800		nanigoto to	224
nagamewabinu/ aki yori hoka no	380	nanigoto wo	1754/1752
nagamewabinu/ shiba no amido no		nanihabito/ ashibi taku ya ni	973
1526/1524		nanihabito/ ikanaru e ni ka	1077
nagamewabi/ sore to ha nashi ni	1106	nanihagata/ kasumanu nami mo	57
nagameyo to	1559/1557	nanihagata/ mijikaki ashi no	1049
nagamu beki	142	nanihagata/ shihohi ni asaru	1555/1553
nagamureba/ chidji ni mono omofu	397	nanika me no	1593/1591
nagamureba/ koromode suzushi	321	nani ka itofu	1228
nagamureba/ waga yama no ha ni	680	nani ka omofu	1917/1918
nagamu tote	126	nani to ka ya	1789/1788
nagarahete	1636/1634	nani to naku/ kikeba namida zo	1795/1794
nagaraheba	1843	nani to naku/ sasuga ni woshiki	1147
nagarahen	1736/1734	nani yuwe ni	1826
nagarahete/ ikeru wo ika ni	1840	nani yuwe to	1198
nagarahete/ yo ni sumu kahi ha	1768/1766	narahaneba	1400/1399

narahikoshi	1285	nori no fune	1921/1922
naremiteshi	1711/1709	nowaki seshi	439
narenarete	1456/1455	numa goto ni	1042
nareshi aki no	792	nurete hosu	737
nareyuku ha	1210	nuru yume ni	1384/1383
nasake arishi	1842		
nasake naku	1853	ohinu tomo	1586/1584
natorigaha	553	obotsukana/ aki ha ika naru	367
natsugoromo/ katahe suzushiku	282	obotsukana/ kasumi tatsu ran	1475/1474
natsugoromo/ kite ikuka ni ka	178	obotsukana/ miyako ni sumanu	977
natsu hatsuru	283	obotsukana/ no ni mo yama ni mo	465
natsu hiki no	1140	ogi no ha mo	305
natsu kari no/ ashi no kari ne no	932	ogi no ha ni	356
natsu kari no/ ogi no furue ha	612	ohikaze ni	1072
natsukusa ha/ shigerinikeredo	189	ohinikeru	1461/1460
natsukusa ha/ shigerinikeri na	188	ohoaraki no	375
natsu kusa no/ karisome ni tote	547	ohoe yama/ katabuku tsuki no	503
natsu kusa no/ tsuyu wakegoromo		ohoe yama/ koete ikuno no	752
1375/1374		ohokata ni/ aki no nezame no	435
natsu kusa no/ wojika no tsuno no		ohokata ni/ suguru tsuki hi wo	1587/1585
1374/1373		ohokata no	1760/1758
negahaku ha	1931/1932	ohomita no	1893
ne no hi shite	709	ohowigaha/ iseki no midzu no	1194
ne no hi suru/ mikaki no uchi no	728	ohowigaha/ kagari sashiyuku	253
ne no hi suru/ nobe no komatsu wo	729	ohoyodo no/ matsu ha tsuraku mo	
neya no uhe ni	655	1433/1432	
nezame shite	447	ohoyodo no/ ura ni karihosu	1725/1723
nezame suru/ mi wo fukitohosu	783	ohoyodo no/ ura ni tatsu nami	1606/1604
nezame suru/ nagatsuki no yo no	519	ohozora ha	40
nezame suru/ sode sahe samuku	511	ohozora ni/ chigiru omohi no	1783
nigorie no	1053	ohozora ni/ teru hi no iro wo	1745/1743
nigorinaki	1926/1927	ohozora wo/ ware mo nagamete	313
niha ni ofuru	1190	ohozora wo/ wataru haru hi no	1019
niha no omo ha/ mada kawakanu ni	267	oinikeru	1709/1707
niha no omo ha/ tsuki moranu made	249	oi no name	705
niha no omo ni	467	oinu tote	1696/1694
niha no yuki ni	679	oiraku no	1776/1774
niho no umi ya	389	okiakasu	551
nihofu ran	1016	okisofuru/ tsuyu to tomo ni ha	781
nishi he yuku	1976	okisofuru/ tsuyu ya ikanaru	1173
nishi no umi	1864	okite miba	1183
nobe goto ni	350	okite min to	34
nobe ha imada	184	okitsu kaze/ yoha ni fuku rashi	1597/1595
nobe mireba	624	okitsu kaze/ yo samu ni nare ya	1610/1608
nobe no tsuyu	935	okurewite	840
nobe no tsuyu ha	1338	oku shimo ni	1869
nochi no yo wo	1102	oku tsuyu mo	332
nohara yori	471	okuyama ni	1935/1936

okuyama no/ koke no koromo ni	1626/1624	omokage no/ kasumeru tsuki zo	1136
okuyama no/ ko no ha no otsuru	1524/1522	omokage no/ wasuraru majiki	1185
okuyama no/ mine tobikoyuru	1018	omokage no/ wasurenu hito ni	1265
okuyama no/ odoroga shita mo	1635/1633	onajiku ha/ are na inishihe	1779/1777
omigoromo	1419/1418	onajiku ha/ waga mi mo tsuyu to	1343
omofu beki	1827	onodzukara/ ihanu wo shita fu	691
omofudochi	82	onodzukara/ oto suru mono ha	558
omofu koto/ mi ni amaru made	1860	onodzukara/ suzushiku mo aru ka	264
omofu koto/ nado tofu hito no	1782/1780	ono ga nami ni	1482/1480
omofu koto/ nakute zo mimashi	528	ono ga tsuma	194
omofu koto/ ohohara yama no	1641/1639	oroka naru	1749/1747
omofu koto/ sashite sore to ha	365	oshikaheshi	1767/1765
omofu na yo	1942/1943	oshimedomo	1465/1464
omofu ni ha	1151	oshinabete/ hiyoshi no kage ha	1903
omohanedo	1747/1745	oshinabete/ konome mo haru no	735
omohedomo/ ihade tsuki hi ha	1109	oshinabete/ mono wo omohanu	299
omohedomo/ sadamenaki yo no	879	oshinabete/ munashiki sora to	1944/1945
omohe kimi	822	oshinabete/ omohishi koto no	357
omohi amari	1107	oshinabete/ uki mi ha sa koso	1945/1946
omohi araba/ koyohi no sora ha	1495/1493	osoku toku	1443/1442
omohi areba/ sode ni hotaru	1032	otoha yama	668
omohi areba/ tsuyu ha tamoto ni	1496/1494	oto ni kiku	1959/1960
omohiideba	877	ozasa hara	1822
omohiideba/ ima mo kenu beshi	1174	sabishisa ha/ miyama no aki no	492
omohiideba/ moshi mo tadzunuru	1833	sabishisa ha/ sono iro to shi mo	361
omohiideba/ yo na yo na tsuki ni	1278	sabishisa ni	627
omohiide yo	1294	sabishisa wo	670
omohiidzuru/ hito mo arashi no	1505/1503	sadamenaki/ mukashigatari wo	1739/1737
omohiidzuru/ woritaku shiba no	801	sadamenaki/ na ni ha tateredo	1657/1655
omohiidzuru/ woritaku shiba to	802	sadamenaku/ shigururu sora no	596
omohiidzu ya	1408/1407	saewabite	608
omohiiru/ fukaki kokoro no	1317	saga no yama	1646/1644
omohiiru/ mi ha fukakusa no	1337	saha ni ofuru	15
omohikane	1304	sahogaha no	1647/1645
omohiki ya/ hakanaku okishi	776	sakakiba ni	1887
omohiki ya/ wakareshi aki ni	1531/1529	sakakiba no	1914/1915
omohishiru	1148	sakinihofu	1906
omohitatsu	154	sakura asa no/ wofu no shita kusa	185
omohitsutsu	1033	sakura asa no/ wofu no ura nami	1473/1472
omohiwabi	1394/1393	sakurabana/ sakaba madzu min to	80
omohiwoku	988	sakurabana/ sugiyuku haru no	1464/1463
omohiyare/ nani wo shinobu to	1545/1543	sakurabana/ worite mishi ni mo	1462/1461
omohiyare/ yasodji no toshi no	696	sakurabana/ yume ka utsutsu ka	139
omohiyaru/ kokoro ha sora ni	1249	sakura chiru/ haru no suwe ni ha	759
omohiyaru/ kokoro mo sora ni	1414/1413	sakura chiru/ haru no yamabe ha	117
omohiyaru/ yoso no murakumo	1351	sakura iro no	134
omohoezu	1358/1357	sakura saku	99

samenureba	1905	sayo fukete/ kowe sae samuki	613
samete nochi	1125	sazanami no	1702/1700
samidare ha/ maya no nokiba no		sazanami ya/ shiga no hamamatsu	16
1492/1490		sazanami ya/ shiga no karasaki	666
samidare ha/ ofu no kahara no	231	shiba no to ni/ irihi no kage ha	572
samidare ha/ sora obore suru	1044	shiba no to ni/ nihohan hana ha	1470/1469
samidare no/ kumoma no tsuki no	237	shiba no to wo	173
samidare no/ kumo no taema wo	233	shibashi mate	1182
samidare no/ tsuki ha tsurenaki	235	shidzuka naru	1970
samidare no/ sora dani sumeru	1491/1489	shidzu no wo	1837
sa mo araba	1463/1462	shiga no ura ya	639
sa mo koso ha	772	shigeki no wo	1678/1676
samushiro no	662	shigure furu/ fuyu no ko no ha no	1054
samushiro ya	420	shigure furu/ oto ha suredomo	576
sanahe toru	225	shigure ka to	567
sarade dani/ tsuyukeki saga no	785	shigure no ame/ ma nakushi fureba	582
sarade dani/ uramin to omofu	1305	shigure no ame/ somekanetekeri	577
sara ni mata	434	shiguretsutsu/ kareyuku nobe no	621
saranu dani/ aki no tabine ha	967	shiguretsutsu/ sode mo hoshiahezu	563
saranu dani/ omoki ga uhe ni	1963/1964	shihogama no	1379/1378
sarashina no	1259	shiho no ma ni	1716/1714
sarashina ya	1257	shika no ama no	1592/1590
sarazu tote	1948/1949	shikimi tsumi	1666/1664
saritomo to/ machishi tsukihi zo	1328	shikishima ya/ takamado yama no	383
saritomo to/ nawo afu koto wo	887	shikishima ya/ yamato shimane mo	736
saritomo to/ tanomu kokoro no	1773/1771	shikitahe no	295
sasagani no/ ito kakarikeru	1816	shimeokite	1560/1558
sasagani no/ kumo ni sugaku mo	1817	shimogare ha	617
sasa no ha ha/ miyama mo saya ni	615	shimo kohori	1059
sasa no ha ha/ miyama mo soyo ni	900	shimo kohoru	594
sasurafuru	1705/1703	shimo mayofu	63
sashite yuku/ kata ha minato no	1435/1434	shimo musubu	609
sashite yuku/ yama no ha mo mina	1263	shimo no uhe ni/ ato fumitsukuru	1024
sasoharenu	136	shimo no uhe ni/ kesa furu yuki no	1216
sasurafuru	972	shimo sayagu	1244
sate mo naho	1316	shimo sayuru	618
sato ha arenu/ munashiki toko no	1312	shimo wo matsu	507
sato ha arenu/ wonohe no miya no	1313	shinagadori	910
sato ha arête	478	shinano naru	903
satoriyuku	985	shinobaji yo	1097
satsuki yami/ mijikaki yoha no	242	shinobi amari/ ama no kaha se ni	1129
satsuki yama/ unohanadzuku yo	193	shinobi amari/ otsuru namida wo	1122
sawoshika no/ asa tatsu nobe no	334	shinobugusa	1734/1732
sawoshika no/ iru no no susuki	346	shinoburu ni	1037
sawoshika no/ tsumadofu yama no	459	shirakumo no/ haru ha kasanete	91
sayaka naru	1879	shirakumo no/ ikuhe no mine wo	955
sayo chidori	648	shirakumo no/ kakaru tabine mo	950
sayo fukete/ ashi no suwe kosu	919	shirakumo no/ mine ni shi mo nado	1011

shirakumo no/ taema ni nabiku	74	sonohara ya	997
shirakumo no/ tanabikiwataru	906	sono kami no	1712/1710
shirakumo no/ tanabiku yama no	102	sono mama ni	1280
shirakumo no/ tatsuta no yama no	90	sono yama to	1762/1760
shirakumo wo	502	sora ha naho	23
shiranami ha	1434/1433	sore nagara	368
shiranami ni/ hane uchikahashi	644	suberagi no	1479/1478a
shiranami ni/ tamayorihime no	1865	suberagi wo	749
shiranami no/ hamamatsu ga e no		sudakiken	1552/1550
1588/1586		suginikeri	213
shiranami no/ koyu ran suwe no	1474/1473	suginikeru	1393/1392
shiranami no/ yosuru nagisa ni	1703/1701	sugite yuku	452
shirareji na	1325	suma no ama no/ nami kakegoromo	1041
shiratama ka/ nani zo to hito no	851	suma no ama no/ sode ni fukikosu	1117
shiratama ka/ tsuyu ka to tohan	1112	suma no seki	1600/1598
shiratsuyu ha/ okinikerashi no	1566/1564	suma no ura ni	1065
shiratsuyu ha/ okite kaharedo	1722/1720	suma no ura no	1598/1596
shiratsuyu ha/ wakite mo okaji	1568/1566	suminareshi/ hitokage mo senu	1529/1527
shiratsuyu no/ ashita yufube ni	1627/1625	suminareshi/ waga furusato ha	1680/1678
shiratsuyu no/ nasake okikeru	276	sumi wo suri	1726/1724
shiratsuyu no/ tama mote yuheru	275	sumiyoshi no/ hamamatsu ga e ni	1913
shirayama ni	666	sumiyoshi no/ koiwasuregusa	1420/1419
shirazarishi	944	sumiyoshi no/ matsu ha matsu tomo	
shiotahe no	1336	1608/1606	
shirube aru	1922/1923	sumiyoshi to/ omohishi yado ha	
shirube seyo	1074	(1994)1914	
shirurame ya/ kasumi no sora wo	39	suruga naru	904
shirurame ya/ kefu no ne no hi no	1852	suminoe ni	725
shirurame ya/ ko no ha furishiku	1086	suminoe no	714
shirushi naki	1008	sumizome no/ koromo ukiyo no	760
shitamoe ni	1081	sumizome no/ sode ha sora ni mo	855
shitamomidji	437	sumu hito mo	1530/1528
shiwori sede	1643/1641	suteyaranu	1770/1768
sode hichite	316	sutsu to naraba	1535/1533
sode ni fuke	980	suwe no tsuyu	757
sode ni sahe	778	suwe no yo mo	1844
sode ni shi mo	983	suzukagawa	526
sode no oku	1758/1756	suzuka yama	1613/1611
sode no tsuyu mo	1323	suzushisa ha/ aki ya kaherite	261
sode no uhe ni	1139	suzushisa ha/ iki no matsubara	868
sode no ura no	1497/1495		
sode nurasu	784	tabibito no	953
sokohaka to	841	tabigoromo	915
soko kiyoku	1947/1948	tabine shite	920
somayama ya	1582/1580	tabine suru/ ashi no maroya no	927
somukazu ha	1957/1958	tabine suru/ yumedji ha yuruse	981
somukedomo	1744/1742	tachibana no/ hana chiru noki no	241
somukite mo	1752/1750	tachibana no/ nihofu atari no	245

tachiidete	1634/1632		tameshi areba	1104	
tachiidzuru	1487/1485		tanabata no/ afu se taesenu	324	
tachiirade	1977		tanabata no/ ama no hagoromo	318	
tachikaheri/ kurushiki umi ni	1940/1941		tanabata no/ koromo no tsuma ha	319	
tachikaheri/ mata mo kite min	933		tanabata no/ towataru fune no	320	
tachikaheri/ mata mo mimaku mo	1881		tanabata ha	327	
tachinagara/ kite dani miseyo	1799/1798		tani fukami	1441/1440	
tachinagara/ koyohi ha akenu	913		tanigaha no	17	
tachinoboru/ keburu wo dani mo	767		tanomekoshi/ hito wo matsuchi no		
tachinoboru/ shihoya no keburu	1909		1518/1516		
tachinururu	630		tanomekoshi/ koto no ha bakari	1225	
tachiyoreba	755		tanomenu ni	1205	
tada tanome	1223		tanomeokan/ kimi no kokoro ya	886	
tadzunekite/ hana ni kuraseru	94		tanomeokan/ tada sabakari wo	1233	
tadzunekite/ ika ni ahare to	836		tanomeokishi	1128	
tadzunekite/ michi wakewaburu	682		tanomeoku	1202	
tadzunemiru	1332		tanometaru	408	
tadzunete mo/ ato ha kakute mo	806		tanomete mo	1130	
tadzunete mo/ sode ni kaku beki	1288		tanomezu ha	1197	
tadzunetsuru	153		tanomi arite	1839	
tadzunu beki	243		tanomikoshi	1741/1739	
taedae ni	599		tanomoshi na	1576/1574	
taenuru ka	1239		tarachine no	1812	
ta ga sato mo	204		tare ka ha to	1622/1620	
ta ga tame ka	150		tare ka mata	238	
tago no ura ni	675		tare ka yo ni	817	
taguhekuru	444		tare mo mina/ hana no miyako ni	764	
tahete ya ha	364		tare mo mina/ namida no ame ni	842	
takaki ya ni	707		tare sumite	1642/1640	
takamado no	373		tare to naki	963	
takasago no	740		tare to shi mo	883	
takasebune	556		tare wo ka mo	336	
takase sasu	72		tare yukite	1187	
take no ha ni	1805		tare zo kono	1062	
taki no oto	1624/1622		tasokare no	277	
takitsu se ni	1727/1725		tatsuta hime	544	
tamaboko no/ michi ha haruka ni	1248		tatsuta yama/ aki yuku hito no	984	
tamaboko no/ michi no yama kaze	857		tatsuta yama/ arashi ya mine ni	530	
tamaboko no/ michi yuki hito no	232		tatsuta yama/ kozuwe mabara ni	451	
tamadzusa no	1103		tatsuta yama/ yoha ni arashi no	412	
tamagashiha	230		te mo tayuku	309	
tama kakeshi	1972		teri mo sezu	55	
tamakura ni	1181		teru tsuki mo	1468/1467	
tamakushige	1429/1428		tesusabi no	805	
tamamidzu wo	1367/1366		tobikakeru	1867	
tama no wo no	815		tobu tori no	896	
tama no wo yo	1034		todomaran	875	
tamayura no	788		tofu hito mo	515	

tohe ka shi na/ katashiku fudji no	846	tsuki wo matsu	570
tohe ka shi na/ wobana ga moto no	1340	tsuki wo mite	1532/1530
toki ha ima ha	9	tsuki wo nado/ matare nomi su to	
tokiha naru/ kibi no nakayama	747	1504/1502	
tokiha naru/ matsu ni kakareru	731	tsuki wo naho/ matsu ran mono ka	423
tokiha naru/ matsuwi no midzu wo	756	tsuki zo sumu	647
tokiha naru/ yama no ihane ni	66	tsukuba yama	1013
toki shi mo are/ furusatobito ha	394	tsukudzuku to/ haru no nagame no	64
toki shi mo are/ fuyu ha hamori no	568	tsukudzuku to/ omoheba kanashi	839
toki shi mo are/ tanomu no kari no	121	tsukudzuku to/ omoheba yasuki	1774/1772
toki shiranu	1616/1614	tsukudzuku to/ omohiakashi no	1331
toki sugite	1583/1581	tsukushi ni mo	1697/1695
toki wakanu	532	tsuma kofuru	441
toko no shimo	1137	tsune yori mo	658
toku minori	1932/1933	tsu no kuni no/ nagarafu beku mo	1848
tomeko kasha	51	tsu no kuni no/ naniha no haru ha	625
toshi fureba/ kaku mo arikeri	852	tsune yori mo	1974
toshi fureba/ kuchi koso masare	1594/1592	tsurakaraba	1396/1395
toshi fu tomo	1912	tsurakarishi	1162
toshi goto ni	715	tsurakeredo	1038
toshi hetaru	743	tsuraki kana	138
toshi kureshi	1436/1435	tsuraki wo mo	1227
toshi mo henu	1142	tsurashi to ha	1224
toshi no akete	699	tsure mo naki/ hito no kokoro ha	1146
toshi takete	987	tsure mo naki/ hito no kokoro no	1076
toshitsuki ha	999	tsurenasa no	1138
toshi tsuki wo	1750/1748	tsuyu bakari	1350
toshi wo hete/ omofu kokoro no	998	tsuyu harafu	1326
toshi wo hete/ sumu beki yado no	315	tsuyu ha sode ni	470
toshi wo hete/ uki kage wo nomi	1888	tsuyujimo no	601
towochi ni ha	266	tsuyu no inochi	1581/1579
toya kaheru	750	tsuyu no mi no	1737/1735
tsuki dani mo	419	tsuyu shigemi	466
tsuki goto ni	1692/1690	tsuyu shigure	537
tsuki ha naho	396	tsuyu sugaru	265
tsukikage no/ hatsu aki kaze to	381	tsuyu wo dani	789
tsukikage no/ sumiwataru kana	411		
tsukikage no/ yama no ha wakete		ubatama no	1175
1500/1498		uchihahete/ i ya ha neraruru	1346
tsuki miba to/ chigiri okiteshi	938	uchihahete/ kurushiki mono ha	1096
tsuki miba to/ ihishi bakari no	1519/1517	uchimurete	546
tsuki mireba	388	uchinabiki	69
tsuki mo senu	1713/1711	uchishimeri	220
tsuki no iro ni	1534/1532	uchitaete	1756/1754
tsuki nomi ya	1267	uchitokete	1381/1380
tsuki no yuku	1781/1779	uchiwatasu	1490/1488
tsuki sayuru	1889	uchiyosuru	1609/1607
tsuki sumeba	1525/1523	udo hama no	1051

udzura naku	539		usuku koki	76	
uguhisu no/ nakedomo imada	18		utatane ha	1804	
uguhisu no/ namida no tsurara	31		utatane no	308	
ukahibune/ ahare to zo omofu	251		utoku naru	1297	
ukahibune/ takase sashikosu	252		utsuriken	825	
ukegataki	1751/1749		utsuriyuku	561	
ukigumo ha	1502/1500		utsurofu ha	1575/1573	
ukigumo ni	1503/1501		utsurohade	1820	
uki hito no	1266		utsusemi no	1031	
ukikusa no	1962/1963				
uki mi ni ha/ nagamuru kahi mo	404		wabitsutsu mo	1180	
uki mi ni ha/ yamada no oshine	1836		waga gotoku	917	
uki mi woba	1143		waga kado no	606	
uki mi yo ni	1513/1511		waga koki ha/ afu wo kagiri no	1135	
uki mo naho	1965/1966		waga koki ha/ ariso no umi no	1064	
ukinagara/ areba aru yo ni	1771/1769		waga koki ha/ chigi no katasogi	1114	
ukinagara/ hisashiku zo yo wo	1793/1792		waga koki ha/ ihanu bakari zo	1063	
ukinagara/ hito woba e shi mo	1363/1362		waga koki ha/ ima wo kagiri to	1308	
ukinagara/ naho woshimaruru	1772/1770		waga koki ha/ maki no shitaba ni	1029	
ukishidzumi	1765/1763		waga koki ha/ matsu wo shigure no	1030	
uki yo ideshi	1784/1782		waga koki ha/ niha no murahagi	1322	
uki yo ni ha	795		waga koki ha/ shiru hito mo nashi	1036	
uki yo woba	1841		waga koki mo	1027	
ume ga e ni/ monouki hodo ni	28		waga kokoro/ haru no yamabe ni	81	
ume ga e ni/ nakite utsurofu	30		waga kokoro/ ika ni seyo tote	210	
ume ga e ni/ woritagahetaru	1489/1487		waga kokoro/ naho hareyanaru	1934/1935	
ume no hana/ ka wo nomi sode ni			waga michi wo	739	
1410/1409			waga mi koso	1405/1404	
ume no hana/ nani nihofu ran	1446/1445		waga namida	1273	
umi narazu	1699/1697		waga omohi	1007	
unohana no/ kakine naranedo	200		waga sode ni	1057	
unohana no/ muramura sakeru	180		waga tanomu	1902	
unohana no/ sakinuru toki ha	181		waga yado ha	1006	
urabito no	650		waga yado no/ mono narinagara	108	
uragaruru	345		waga yado no/ obana ga suwe ni	462	
ura kaze ni	646		waga yado no/ sotomo ni tateru	250	
uramidzu ya	140		waga yohahi	1427/1426	
uramitsutsu	1377/1376		waga yo woba	1651/1649	
uramiwabi	1302		wagimoko ga	921	
ura ni taku	1361/1360		wakana ofuru	711	
ureshiku ha	1403/1402		wakana tsumu	13	
ureshisa ha	1732/1730		waka no ura ni/ ihe no kaze koso	1506/1504	
ureshisa mo	1873		waka no ura ni/ tsuki no deshiho no		
ureshisa ya	742		1556/1554		
ushi to ihite	1743/1741		waka no ura wo	1603/1601	
ushi tote ha	812		waka no ura ya	1761/1759	
usugiri no/ magaki no hana no	340		wakaredji ha/ itsumo nageki no	874	
usugiri no/ tachimafu yama no	524		wakaredji ha/ kore ya kagiri no	872	

wakaredji ha/ kumowi no yoso ni	894	wojika fusu	1069
wakareken	780	woka no be no	1675/1673
wakarenishi/ hito ha mata mo ya	890	woku to mishi	775
wakarenishi/ sono omokage no	1960/1961	wominaheshi/ miru ni kokoro wa	782
wakarete ha	1237	wominaheshi/ nobe no furusato	337
wakarete no	870	wominaheshi/ sakari no iro wo	1567/1565
wakite nado	453	wonodzukara	1399/1398
wakuraba ni/ ama no kaha nami	325	wono no e no	1672/1670
wakuraba ni/ machitsuru yohi mo	1282	worarekeri	41
wakuraba ni/ nado ka ha hito wo	1662/1660	worifushi mo	179
wakuraba ni/ tohareshi hito mo	1686/1684	wori koso are	584
ware bakari	1222	wori ni aheba	1477/1476
ware dani mo	1925/1926	wori ni ko to	1452/1451
ware mo itsu zo	835	woru hito no	1459/1458
ware mo shika	1373/1372	woshiho yama	1900
ware nagara/ kokoro no hate wo	1766/1764	woshimedomo/ chirihatenureba	146
ware nagara/ omofu ka mono wo	1638/1636	woshimedomo/ tomaranu haru mo	176
ware naranu/ hito mo ahare ya	443	woshimu tomo	1764/1762
ware naranu/ hito ni kokoro wo	1014	woto ni nomi	991
ware tanomu	1861	wasureji to	941
washi no yama	1943/1944	woyamada ni	226
wasuraruru	1271	woyamada no	448
wasureji na	400	wozasa fuku	219
wasureji no/ hito dani tohanu	1667/1665	yaharaguru	1901
wasureji no/ koto no ha ika ni	1303	yahemugura	1553/1551
wasureji no/ yukusuwe made ha	1149	yahe nagara	1480/1478b
wasureji to	1277	yahe nihofu	137
wasureji yo	1509/1507	yahoka yuku	745
wasureme ya	182	yakazu tomo	78
wasurenaba	1296	yamabito no	719
wasurenan/ matsu to na tsuge so	968	yamadji nite	924
wasurenan/ yo ni mo koshidji no	858	yama fukaku/ sa koso kokoro ha	1632/1630
wasurete ha	1035	yama fukaku/ toshi furu ware mo	1918/1919
wasurete mo	1161	yama fukami/ haru to mo shiranu	3
wasureyuku	1295	yama fukami/ naho kage samushi	24
wasurezu ha	1291	yama fukami/ sugi no muradachi	122
wasuru na yo/ ima ha kokoro no	1279	yamagaha no	717
wasuru na yo/ ta no mu no saha wo	61	yamagatsu no/ asa no sagoromo	1108
wasuru na yo/ yadoru tamoto ha	891	yamagatsu no/ kakiho ni sakeru	344
wasuru ran to	1362/1361	yamagatsu no/ katawoka kakete	1677/1675
watasu beki	1966/1967	yama kage ni	1633/1631
watatsu umi no/ fukaki ni shidzumu	1961/1962	yama kage ya	1437/1436
watatsu umi no/ soko yori kitsuru	1927/1928	yamakaha no	1577/1575
wogura yama/ fumoto no nobe no	347	yamakaze ha	721
wogura yama/ fumoto no sato ni	603	yama no ha ni/ kumo no yokogiru	414
		yama no ha ni/ omohi mo iraji	1508/1506
		yama no ha wo/ idegate ni suru	1501/1499

yama no ha wo/ idete mo matsu no 1522/1520		yo no naka ha/ totemo kakutemo	1851
yama oroshi ni	438	yo no naka ha/ uki fushi shigeshi	976
yamashiro no/ ihata no ono no	1589/1587	yo no naka ni/ akihatenureba	1574/1572
yamashiro no/ yodo no wakagomo	1218	yo no naka ni/ naho mo furu kana	583
yamashiro no/ wide no tamamidzu 1368/1367		yo no naka no	1740/1738
yama takami/ iha ne no sakura	131	yo no naka wo/ ima ha no kokoro	1823
yama takami/ mine no arashi ni	130	yo no naka wo/ itofu made koso	978
yamato kamo	1868	yo no naka wo/ kokoro takaku mo 1614/1612	
yama wakare	1693/1691	yo no naka wo/ omoheba nabete	1471/1470
yamazakura/ chirite miyuki ni	107	yo no naka wo/ omohi tsuranete	1846
yamazakura/ hana no shitakaze	118	yo no naka wo/ somuki ni tote ha	1628/1626
yamazato ha/ hito kosaseji to	1660/1658	yo no tsune no	1212
yamazato ha/ michi mo ya miezu	669	yo no uki mo	1424/1423
yamazato ha/ yo no uki yori mo	1623/1621	yoraretsuru	263
yamazato ni/ chigirishi iho ya	1757/1755	yorodzu yo wo/ furu ni kahi aru	1453/1452
yamazato ni/ hitori nagamete	1658/1656	yorodzu yo wo/ inori zo kakuru	1895
yamazato ni/ kiri no magaki no	495	yorodzu yo wo/ matsunowo yama no	726
yamazato ni/ kuzu hahikakaru	1569/1567	yoshinogaha	158
yamazato ni/ tohikuru hito no	1671/1669	yoshino naru	654
yamazato ni/ tsuki ha miru ya to	1520/1518	yoshino yama/ hana no furusato	147
yamazato ni/ uki yo itohan	1659/1657	yoshino yama/ hana ya sakari ni	92
yamazato no/ haru no yufugure	116	yoshino yama/ kozo no shiwoori no	86
yamazato no/ inaba no kaze ni	449	yoshino yama/ sakura ga eda ni	79
yamazato no/ kaze susamajiki	564	yoshino yama/ yagate ideji to	1619/1617
yamazato no/ mine no amagumo	279	yoshi saraba	1232
yamazato no/ niha yori hoka no	127	yosohetsutsu	1494/1492
yami fukaki	1954/1955	yoso nagara	1121
yami kurete	1979	yoso naredo	773
yasodji amari	1670/1668	yoso ni nomi	990
yata no no ni	65	yo wo itofu/ hito to shi kikeba	979
yawaraguru	1880	yo wo itofu/ kokoro no fukaku	1824
yayo shigure	580	yo wo itofu/ na wo dani mo sa ha	1828
yoha ni fuku	1573/1571	yo wo itofu/ yoshino no oku no	1476/1475
yohi no ma ni	416	yo wo kasane	205
yohiyohi ni	1234	yo wo somuku/ kata ha idzuku mo 1640/1638	
yokogumo no	501	yo wo somuku/ tokoro to ka kiku	1639/1637
yomogifu ni	834	yo wo somuku/ yama no minami no 1663/1661	
yomosugara/ hitori miyama no	1523/1521	yo wo sutsuru	1769/1767
yomosugara/ kiekaheritsuru	1348	yo ya samuki	1855
yomosugara/ mukashi no koto wo	824	yufudachi no	268
yomosugara/ tsuki koso sode ni	1533/1531	yufudasuki	712
yomosugara/ tsumadofu shika no	446	yufudzuku hi	269
yomosugara/ ura kogu fune ha	1507/1505	yufudzuku yo	26
yo ni furu ha	590	yufugure ha/ idzure no kumo no	247
yo no ma ni mo	1341	yufugure ha/ kumo no keshiki wo	1806
yo no naka ha/ mishi mo kikishi mo	830		

yufugure ha/ ogi fuku kaze no	303	yukusuwe ha/ ima ikuyo to ka	947
yufugure ni	1195	yukusuwe ha/ sora mo hitotsu no	422
yufuhi sasu	951	yukusuwe ha/ ware wo mo shinobu	184
yufunagi ni	645	yukusuwe ni	866
yufu sareba/ ogi no ha muke wo	304	yukusuwe wo	239
yufu sareba/ shihokaze koshite	643	yuku toshi wo	704
yufu sareba/ tama chiru nobe no	338	yume ka to mo	1720/1718
yufu shide no	1890	yume ka to yo	1391/1390
yuka chikashi	1388/1387	yume kayofu	673
yukan hito	85	yume nite mo	1124
yuki fureba	677	yume no uchi ni	1127
yuki nomi ya	676	yume to te mo	1159
yukite minu	14	yume ya yume	1973
yuku aki no	545	yura no to wo	1071
yukusaki ha	642		

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Index to Translator's Introduction

Ariie xxxviii

Aware (the moving power of things) xx

Byōbu no uta (screen paintings) xviii

Chikatsune xl, xlv

Chōka (long poem) xv, xvn6, xxix

Chokusenshū (imperial anthology)

aesthetic of xix

characteristics of xvi, xxvi, xxxvii, xxxix
ff.

compilations of xiv, xvi, xviii, xx, xxxix,
xv, xl

pre-*Shinkokinshū* xv, xxvi n24, xxix

post-*Shinkokinshū* xxvi, xlv

Chōshūeisō xix

Dai (topic) xxvi

Daiei (composition on a topic) xxvi, xxvii

Daigo xiv

Emperor Daigo See Daigo.

Emperor Goshirakawa See Goshirakawa.

Emperor Gotoba See Gotoba.

Emperor Shōmu See Shōmu.

Emperor Takakura See Takakura.

Emptiness (*kū*, *śūnyatā*) xxi, xxii

Engo (associated words) xxix, xxx, xxxi

Fūgashū xlv

Fujiwara no Ariie See Ariie.

Fujiwara no Chikatsune See Chikatsune.

Fujiwara no Ienaga See Ienaga.

Fujiwara no Ietaka See Ietaka.

Fujiwara no Masatsune See Masatsune.

Fujiwara no Mototoshi See Mototoshi.

Fujiwara no Shunzei See Shunzei.

Fujiwara no Teika See Teika.

Fujiwara no Yoshitsune See Yoshitsune.

Genji monogatari xxiv, xxxiv

Genpei Wars xvi

Gojishshu (fifty-poem sequence) xviii

Gosenshū xxvi n24, xxix

Goshirakawa xix, xxxix

Goshūishū xxxiii

Gotoba

as commissioner of *Shinkokinshū* xiii,
xviii

as poet xxxvi

as sponsor of poetry events xvii-xviii

in *Shikokinshū* compilation xvi, xxxvii-xli

"Gotoba-in gokuden" (Retired Emperor

Gotoba's Secret Teachings) xxxvi

Gyokuyōshū xlv

Hino no Chikatsune See Chikatsune.

Hōjōki xxiv n21

Hon'i (*hoi*, essential character) xxvii, xxxv

Honka (foundation poem) xiv n6, xxxiii

Honkadōri (allusive variation) xxxiii

Honzetsu (allusion to a prose text) xxxiv

Hyakushu-uta (hundred-poem sequence)
xviii

Ienaga xlv

Ietaka xxiii, xxxii, xxxvi, xxxviii

Insei (government of a retired emperor)
xvii, xxxvi

Ise monogatari xxxiv-xxxv

Jakuren xxxvi, xxxviii, xxxix

Jien xxxvi

Ji no uta, (background poem) xlv

Jo (introductory phrase) xxix, xxix, xxx

Jōkyū Rebellion xxxviii

Joshi See *jo*.

Kaikō (Recorder) xviii

Kakai (poetry party) xviii

Kakekotoba (pivot word) xxix, xxx, xxxi, xlv

Kakinomoto no Hitomaro, xxix, xxxvii

Kamakura *bakufu* xvii

Kami no ku (upper hemistich) xxxii, xxxiii

Ki no Tsurayuki See Tsurayuki.

Ki no Yoshimochi See Yoshimochi.

Kokinshū xiii, xvi, xx, xxix, xxxix-xl

aesthetic of xv, xv n5

and *daiei* xxvii

Chinese Preface (*manajo*) xiv, xl, xlv

Kokinshū (cont.)

- compilation of xiv, xxxix
- Japanese Preface (*kanajo*) xiv, xxvi, xxxv, xl, xlv
- style in *Shinkokinshū* xvi, xxix
- translations in English xiv n3
- use of rhetorical devices in xxix-xxxii, xxxii n29

Kokinwakashū See *Kokinshū*.

Kokoro (heart, mind, conception) xv, xxvi

Korai fūteishō xix, xx, xxii n17, xxvi, xxxv

Kotoba (word, rhetoric) xv, xxvi

Kū See Emptiness.

Kudai waka xxviii

Latter Days of the Law. See *mappō*.

Makurakotoba (pillow word) xxix, xxx

Mappō (Latter Days of the Law) xxi, xxiv

Man'yōshū xiii, xv, xvi, xvii, xxix, xxx, xxxvi, xxxvii

rhetorical devices in xxxii

Masatsune xxxi, xxxix

Meigetsuki xiii, xxxix

Michizane xxxvii

Mikohidari family xxxvi, xxxviii, xxxix

Michichika xxxviii

Michitomo xxxviii

Minamoto no Michichika See Michichika.

Minamoto no Michitomo See Michitomo.

Minamoto no Shunrai (Toshiyori) See Toshiyori.

Minamoto no Tomochika See Tomochika.

Minamoto no Toshiyori (Shunrai) See Toshiyori.

Minamoto no Tsunenobu See Tsunenobu.

Minamoto no Yoritomo See Yoritomo.

Mon no uta (design poem) xlv

Mother of Yasusuke-ō xxviii

Mototoshi xix

Mujō (transcience) xxi, xxiv n21, xxv

Mumyōshō xxi n13

Narihira xxxiv-xxxv

Nikki (diary) xviii

Nōin xxxiii-xxxiv

Poetry match See *utaawase*.

Princess Shokushi xx, xxviii, xxxvi

Renga (linked verse) xxxii, xlv

Retired Emperor Goshirakawa See Goshirakawa.

Retired Emperor Gotoba See Gotoba.

Retired Emperor Shirakawa See Shirakawa.

Rokujō family xxxvii, xxxviii, xxxix

Roppyakuban no utaawase See "Six-Hundred-Round Poetry Contest."

Sabi (loneliness) xix, xxii, xxiii, xxix

Saigyō xxi n15, xxii, xxiii, xxv, xxxii, xxxiii, xxxvi

Sama (style, configuration) xxvi

Sandaishū xxvi n24

Sedōka xv, xv n6

Senzaishū xix, xx

Shikan (cessation and insight) xxv

Shikashū (personal poetry collection) xviii

Shimo no ku xxxii, xxxiii

Shinchokusenshū xxxviii

Shinkokinshū

as *chokusenshū* xiii

compilation of xiv-xvii, xxxvii-xxxviii

era of xvii-xviii

major poets of xxxvi-xxxvii

manuscripts of xi

prefaces xiii, xli-xlv, xxii, xxxvii

presentation banquet xiii, xiii n1

Oki bon xl

rhetoric and language use xxvi-xxxvi

structure of xxxix-xlv

style and aesthetic of xix-xxv

Shirakawa xvii, xxxvi

Shokushi naishinnō See Princess Shokushi.

Shōmu xvi

Shūishū xxvi n24, xxix

Shunzei

and allusive variation xxxiii-xxxvi, xxxv n33

and *Shinkokinshū* style xix-xxvi

and *waka* diction xxviii-xxix

as *chokusenshū* compiler l n40

as poetic leader xvii, xxxvi, xxxvii-xxxix

biography of xix-xxi

Shunzei's Daughter xxxii, xxxvi, xxxviii, xlii

Six Dynasties poetry xv

- "Six-Hundred-Round Poetry Contest" xvii,
 xxvi, xxxiv
Soku (distant link) xxxii
Sone no Yoshitada See Yoshitada.
Sugata (style, configuration) xxvi
Śūnyatā See Emptiness.

Tachibana no Arisura. See Arisura.
Taigendome (noun ending) xxix, xxxii
Takakura xxviii
Taketakashi (loftiness) xvii
Tanka (short poem) xiv, xv, xxxvii
Teika
 and Gotoba xiii, xxxviii, xxxix
 and *Meigetsuki* xiii, xxxix
 as *Shinkokinshū* compiler xiii, xviii, xviii
 n8
 and *Shinkokinshū* style xxi, xxiii-xxiv,
 xxviii, xxxiv-xxxv, xxxvi
 and Shunzei xx, xxviii
 biography of xxxvii-xxxviii, xxviii n27

Tendai Buddhism xxii, xxv
Tomochika xxx
Toshiyori xix, xxxvii
Tsunenobu xxxvii
Tsurayuki xiv, xx, xxvi, xxxv, xxxvii

Utaawase (poetry contest) xviii, xix, xxxviii

Wakadokoro (Poetry Bureau) xviii, xx,
 xxxvii, xxxix

Yōen (ethereal beauty) xxi, xxii, xxiii, xxix,
 xxxiv
Yōjō (overtones) xxxiv
Yoritomo xvii, xxvii
Yoshimochi xiv
Yoshitada xxvi, xxx, xxxvii
Yoshitsune xvii, xxii, xxxvi, xl, xlv
Yūgen (mystery and depth) xxi, xxii, xxiii,
 xxix