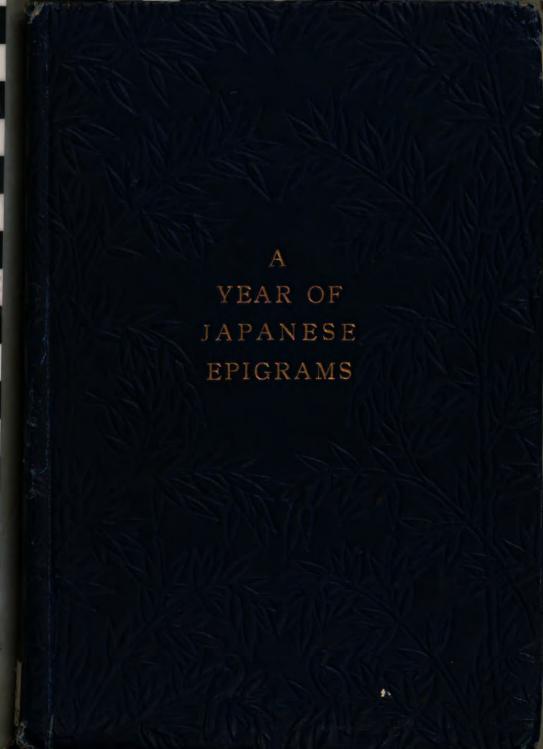
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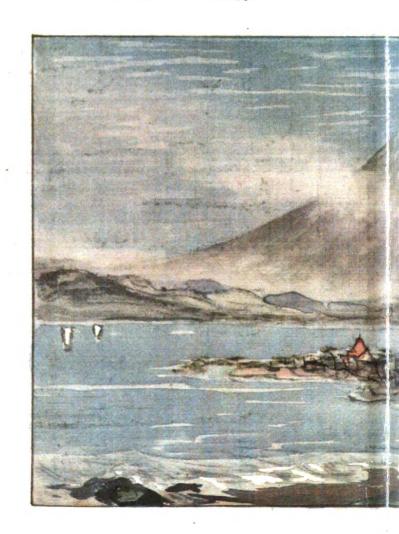


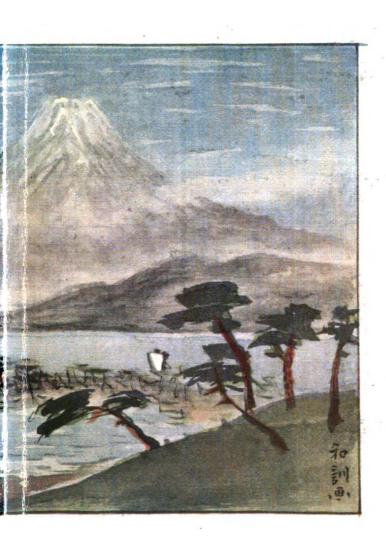
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UNIVERSITY OF CHICAGO



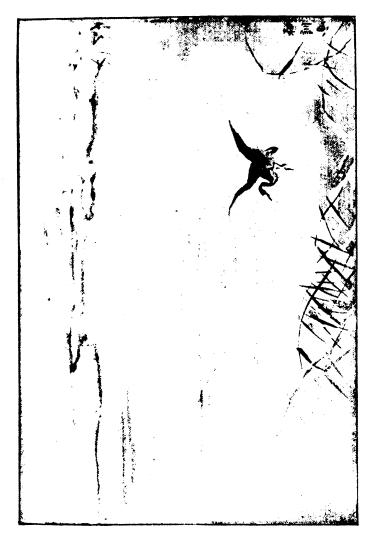




A YEAR OF JAPANESE EPIGRAMS

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A YEAR OF JAPANESE EPIGRAMS

TRANSLATED AND COMPILED BY WILLIAM N. PORTER

ILLUSTRATED BY
KAZUNORI ISHIBASHI

HENRY FROWDE
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INTRODUCTION

PERHAPS it would not be far wrong to say that the Japanese are the most poetical nation in the world. From their earliest school-days children are taught the conventional rules for composing verse; and, having in addition all the inherited knowledge and poetic appreciation handed down from past generations, it is not surprising to find that verses are composed and jotted down upon all occasions and on all subjects. Poetry is in the air; poetical parties take the place of our bridge drives; picnics are given, when the guests are invited to view some specially fine flowering trees and are expected to compose verses, which are then written down upon narrow slips of paper and attached to the branches; and each January a National Poetical Contest, called *Uta-awase*, takes place, when each one in the land, from the highest to the lowest, is allowed to send in a verse on a special subject chosen by the Emperor. The results are carefully sorted out, classified, and finally reduced to the few best, which are then read out in public and published in the newspapers.

Verses are to be found on pictures, screens, china, fans, towels, handkerchiefs, &c.; most newspapers and magazines publish more or less poetry; the people sing while at work, and compose verses in joy or sorrow, health or sickness, and by day or, when unable to sleep, by night; I have even known

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a Japanese student produce verses in the unromantic smoke of a North of England manufacturing town.

The oldest and most classical metre is the tanka, a fivelined verse of thirty-one syllables, and for many years this was the only kind of poetry known in Japan. But in the fifteenth or sixteenth century a kind of literary pastime came into fashion, called Renga; one person composed the first three lines of a tanka verse, and the other players had to extemporize a suitable last couplet, or vice versa. From this arose the custom of composing a complete verse in three lines only, consisting of seventeen syllables, 5-7-5, which was called haikai, haiku, or hokku.

Most people will be inclined to think that no real poetry can be written within such a narrow compass; for each hokku is complete in itself, it does not stand merely as one verse in a longer poem. But that is just where the skill of the bokku writer comes in. The nation that can produce those miracles of Lilliputian carvings and paintings, which can only be appreciated by the aid of a magnifying-glass, and complete little landscape gardens with fishponds and growing trees within the space of a small tea-tray, are adepts at this sort of thing. In fact the Japanese mind runs naturally to the minute, to a tiny jewel polished to perfection, and they revel in the conciseness and compression of a hokku verse. The writer in a few striking words strives to convey the suggestion of an idea or the outlines of a picture against a background of mist, and the reader is left to fill in the details for himself. Indeed, the hokku writer does in verse what the artist does with his suggestive brush-work, sketching in a few strokes, hinting at his meaning, and leaving the rest to imagination.

Thousands of bokku are composed every year, and numbers of collections of verses are published, generally classified according to the seasons of the year to which they belong; for there are conventional rules to govern this. For instance, oboro (dusk) must only appear under mid-spring, yūdachi (a shower) belongs to late summer, and meigetsu (full moon) to mid-autumn. Few love-poems are to be found among bokku; they are generally written in tanka or the modern dodo-itsu, which has four lines and twenty-six syllables. Occasionally a more or less humorous verse is met with, but the great mass of them are written about flowers, insects, birds, the moon, the seasons, festivals, &c.

But the best description I can give of these little verses is to quote what the great Japanese scholars of the day have said about them. Dr. W. G. Aston, C.M.G., says of baikai verses, 'There is in them a perfection of apt phrase, which often enshrines minute but genuine pearls of true sentiment or pretty fancy. Specks even of wisdom and piety may sometimes be discovered upon close scrutiny.' Prof. B. H. Chamberlain calls them 'the tiniest of vignettes, a sketch in barest outline, the suggestion, not the description, of a scene or circumstance, a little dab of colour, thrown upon a canvas one inch square, where the spectator is left to guess at the picture as best he may.' And again, 'a momentary flash, a smile half formed, a sigh suppressed almost before it becomes audible.' And Mr. F. V. Dickins, C.B., says, 'They suggest rather than state a thought or fancy, and often require a world of explanation to be intelligible. They are titles of unwritten poems rather than themselves poems. But, when understood, they are found to contain, or at least to suggest,

an incredible amount of meaning within the narrowest compass of language.'

The verses which follow are all bokku, and are taken with very few exceptions from the following four Japanese Collections, Haiku Ichi Man (One Myriad Haiku), and Haikai Kosen Shinsen (Ancient and Modern Selections of Haikai), published by Mr. T. Nunami of Tōkyō, who also specially composed and sent me the verse signed with his literary name Kei-on, which appears on the first page; also Hokku Tehodoki, (Handbook of Hokku) and Kokon Hokku Tō-kagami (A Distant Reflection of Ancient and Modern Hokku), published by Mr. Shobei Okamura of Tōkyō; both of these gentlemen have kindly given me permission to make use of their Collections.

It will be noticed that nearly all these verses, even in their English form, describe some little picture which could be painted—often merely the outlines, which leave much to the reader's imagination. What could give one a more delightful picture of a peaceful autumn morning in Japan than Bashô's little gem which I have put down for Sept. 26? Translated literally it runs, 'An early morning breeze? Yes, and a single goose up in the white clouds, nothing more.' Not a verb in the whole verse, nothing but a couple of light touches of the brush, and the sketch is complete. In this respect Mr. Ishibashi's delicate little pictures are particularly successful, and give a much better translation of the original than pages of English could do.

Lafcadio Hearn said that English translations of Japanese verses are only as pressed and dried flowers compared to the live blossoms of the original, and I cannot hope to reproduce viii

anything of their charm and vividness; I am but too conscious of the inadequacy of my translation, and shall be quite satisfied if I can succeed in giving a general impression of the way the Japanese mind looks at the beauties of Nature, sees little details which quite escape us, and embodies his ideas in verse—ideas which the reader will see are very different from the thoughts that would occur under similar circumstances to a European.

Many of these verses contain double meanings and plays upon words, which cannot be rendered into English, and the meaning is often dependent upon the place or circumstances in which the verse was composed, which it is not always easy to ascertain. For example, the verse I have put down for May 7, if translated literally, reads, 'The grasses of summer? A vestige of the soldiers' dreams'; which conveys little sense, until we know that Bashō wrote this on the scene of a great historical battle, long grown over with grass.

This is a typical instance of the concentrated and compressed form of *haikai*. As Dr. Aston says, 'A very large proportion of Bashō's *haikai* are so obscurely allusive as to transcend the comprehension of the uninitiated foreigner'; and Prof. Chamberlain alludes to them as 'epigrams which continually cross the borderland of obscurity'. Perhaps I may add that several verses have puzzled even educated Japanese, to whom I have applied for guidance.

Some of the verses I have selected may appear to a Japanese as very poor specimens of their country's poetry; I would not for a moment suggest that they are all good, although the Collection includes many by the very best writers; I can only plead that they appeared to me to be the ones best adapted for translation into English out of more than 2,500 that I have

read. The merit of a verse to a Japanese often lies in a particular word or phrase, or in the order of the words, niceties which are quite lost in translation; and Lafcadio Hearn even went so far as to say that scarcely two or three in every one hundred bokku verses would bear translation.

In my version I have ventured to add one syllable to each line, which makes the verse sound better to an English ear, and also leaves a little more room to express the meaning. Even then, however, I have often been obliged to avail myself of the heading to help out the meaning of the original.

In reading the Japanese the vowels have the continental sound, and the consonants are pronounced as in English, except that 'g' in the middle of a word is sounded as if it were 'ng'; every syllable, whether a single vowel or a vowel preceded by a consonant, must be sounded separately; there are no silent letters and no diphthongs, and a long vowel is lengthened out as if it were two syllables. Where a consonant occurs at the end of a syllable, as in the final 'n' of the future tense or in the occasional Chinese words, it is pronounced as a complete syllable.

It will be noticed that sometimes a verse does not scan properly, as it has too many syllables; in this case a Japanese would slur over the defect in reciting it, and explain that the musical part of the verse is not of so much importance as the idea expressed. It is in fact a case of poetic licence. A notable instance will be found in the second line of Bashô's verse which I have put down for Oct. 8.

The three coloured pictures have been specially painted by Mr. Ishibashi; the frontispiece represents a reflection of Mount Fuji in the water, and the single wild goose is in-

tended to suggest the season of autumn, when the atmosphere is always sufficiently clear from mist to show the reflection. Of the other two pictures, one is 'Plums blossoming in the moonlight with snow on the ground', a conventional poetical combination; and the other is a view of Mount Fuji from Miho no Matsubara, the scene of the well-known No opera *Ha-goromo* or Feather Robe.

Most of the information in connexion with the verses and their writers I have gathered from Prof. Chamberlain's Things Japanese, an exhaustive paper read before the Asiatic Society of Japan on Basho and the Japanese Epigram by the same author, Dr. Aston's Japanese Literature, and the charming works of the late Lafcadio Hearn. My thanks are also due to Mr. S. Uchigasaki and Mr. C. Fujino for their advice and assistance in many difficulties. The latter especially has transliterated for me nearly all the names of the writers of the These names, which are baimyo or noms de plume and not the real names of the writers, require a special study of their own to pronounce properly. Ladies' names are generally written in phonetics, which are easily read; but the others are written in two or more ideographic characters, each of which can be pronounced in two or more different ways according to their Chinese or Japanese sound, and nothing but long experience can make sure of their correct pronunciation. Many of the less well-known names puzzle the Japanese themselves, and they will tell you that they may be read either in one way or another. At the end will be found some notes on Basho, the greatest of all hokku writers, and a few of the better-known poets, and such notes on the verses as seemed to be necessary to elucidate their meaning.

w. N. P.

Aki kaze ya Hai ki yoko tō Nami ban ri. KEI-ON

A book of verse for thee,

Blown by the autumn breezes o'er

Ten thousand miles of sea.

1

В

[LATE WINTER]

Jan. 1

New Year's Day

Tori no koye Hana aru katae Shi-hō-hai. Let birds and blossoms pay
Due homage to the Emperor
Upon each New Year's Day.

sono (a lady).

Jan. 2

Wind in the Pine Trees

Matsu kaze mo Mada yo fukaki ni Utai-zome. The night wind whistles clear Among the rustling pine-tree tops The first song of the year.

SEIBI.

(SEE NOTE 1)

Jan. 3

A Cold Morning

Waga neta wo Kōbe agete miru Samusa kana. Fresh from the land of dreams I raise my sleepy head; but, ah! How cold the morning seems.

RAIZAN.

Jan. 4 An Image on the Moor

No Hotoke no Hana no saki kara Tsurara kana. Far from the busy town
This Buddha stands, and from his nose
An icicle drips down.

ISSA.

(SEE NOTE 2)

Jan. 5

A Winter Gale

Kogarashi no Hate wa ari keri Umi no oto. The hurricane's wild roar Dies down a moment, but the waves Still dash upon the shore.

GENSUI.

Jan. 6 Courage and Endurance

Yo arashi ni Kenu beki koye ya Kan-ne-Butsu. Though winter storms may rage, The pilgrim should not falter on His midnight pilgrimage.

SEIUN.

(SEE NOTE 3)

Jan. 7 The Pilgrim of the Night

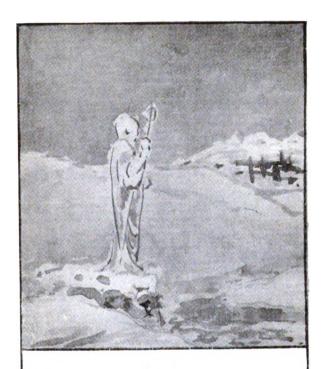
Hoso michi ni Nari-yuku koye ya Kan-ne-Butsu. Is it not true to say,

The midnight pilgrim with his bell

Pursues the narrow way?

BUSON.

(SEE NOTE 3)



January 4

An Image on the Moor

Far from the busy town This Buddha stands, and from his nose An icicle drips down.

Jan. 8

Winter Pilgrimage

Shira yuki no Naka ni koye ari Kan-ne-Butsu. Across the snow so white I hear the bell of him who goes On pilgrimage to-night.

RYOTA.

(SEE NOTE 3)

Jan. 9

Snow on the Willows

Furu yuki wo Suso kara harau Yanagi kana. The willows hanging low Shake from their long and trailing skirts The freshly fallen snow.

TSURU (a lady).

(SEE NOTE 17)

Jan. 10

A Night of Snow

Saku-saku to Wara kuu uma ya Yoru no yuki. Snow falls at close of day, And all is soft and silent, save The horses crunching hay.

KIŪKOKU.

(SEE NOTE 4)

Jan. 11

The Song of the Boatmen

Fune-biki no Koye no togari ya Yoru no yuki. With snow the world is white, How clearly sounds the song of those Who tow the boats to-night.

GINA.

Jan. 12

A Holiday

Ne no hi suru Nobe ni medetashi Tera no kado. I love to wend my way Towards some country temple's gate On the Rat holiday.

SEIBI.

(SEE NOTE 5)

Jan. 13

Waving Pine Trees

Hatsu ne no hi Kakaete warau Matsu mo ari. The very pine-trees sway

And laugh and try to kiss their hands

On the Rat holiday.

RYOTA.

(SEE NOTE 5)

Jan. 14

Snow on the Pine Trees

Toshi-doshi ni Yuki furedo mada Matsu oran. The years may come and go, But still the pine-tree flourishes, Though sprinkled with the snow.

MOMBAN.

(SEE NOTE 6)

Jan. 15

An Untimely Visitor

Uzumibi ya Kabe ni wa kaku no Kage-bōshi. Alas! My fire is out,
And there's a shadow on the wall—
A visitor, no doubt.

Bashō.

(SEE NOTE 7)

Jan. 16

An Untimely Visitor

Uzumibi ya Yo fukete kado wo Tataku oto. The night is growing late,
My fire is almost out; but, hark!
Who's knocking at the gate?

KIOROKU.

(SEE NOTE 7)

Jan. 17

Cheerless Daybreak

Akatsuki ya Hai no naka yori Kirigirisu. The day breaks cold and drear, And in the ashes of my hearth A cricket's chirp I hear.

TANDAN.

(SEE NOTE 8)

Jan. 18

A Cold Winter's Night

Sumi nashi to Iu koye shoya mo Fuke ni keri. The night is scarce begun, And yet I hear a voice that says, 'The charcoal is all done!'

SEIBI.

(SEE NOTE 9)

Jan. 19

A Bell at Night

Kane sayuru Yoru ya nezumi no Oto mo sezu. Now all the world's asleep; Even the rats are silent, and A bell sounds clear and deep.

KIRIN.

Jan. 20

My Little Sword-bearer

Tachi mochi wa Yuki ni koronde Miyenu nari. Where is the boy? Hallo!
The little lad who bears my sword
Has tumbled in the snow.

SHIGEN.

(SEE NOTE 10)

Jan. 21

Winter Solitude

Nani to naku Fuyu yo tonari wo Kikare keri. When bound in winter's thrall, 'Tis comforting across the night To hear a neighbour's call.

KIKAKU.

Jan. 22

Night on the Ocean

Tsuki sumu ya Oto naki mizu ni Uki ne dori. Hushed is the silent deep,
The moon is shining brightly, and
The seagulls float asleep.

RANKŌ.

Jan. 23

Peace on the Water

Nami ni uku Tsuki wo makura ya Uki ne dori. Th' reflected moon shall make A pillow for the bird that floats Asleep upon the lake.

RENSEN.

Jan. 24

Frightened Water-birds

Mizu dori ya Nan ni odoroku Yoru no koye.

What causes them such fright, Those timid water-birds? 'Tis but The whisper of the night.

TÖDÖ.

Jan. 25

Floating Seagulls

Oki naka ya Tori no uki ne ni Yu akari. The shades of evening creep Far off across the ocean, where The seagulls float asleep.

SÖKYU.

Jan. 26

The Troubles of Life

Chira-chira to Tsumorade yuki no Hate ni keri. There comes a rest at last, Not always will life's dazzling snow Keep piling up so fast.

SEKIU.

(SEE NOTE 11)

Jan. 27

Hawks and Sparrows

Taka gari ya Suzume wa yoso no Ume no hana. When hawks are in the air, The plums may go to Jericho For all the sparrows care!

93

YAHA.

(SEE NOTE 12)

9

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Jan. 28

The Hawk

Kari kurete Taka no manako ni Iri hi kana. His hunting day now done,
The fierce hawk quietly contemplates
The gently setting sun.

ENSHI.

(SEE NOTE 13)

Jan. 29

The Early Plum Blossom

Kambai ya Hito no samusa wo Warau iro. Mid snow and bitter wind

The plum-tree blooms and smiles upon
The coldness of mankind.

KANSUI.

(SEE NOTE 14)

Jan. 30 The Fall of the Plum Blossoms

Miru naka ni Furi ushinau ya Yuki no ume.

I came to look, and lo!

The plum-tree petals scatter down,
A fall of purest snow.

RANKŌ.

Jan. 31

The Owl

Mimi-zuku ya Omoi-kiritaru Hiru no sora. The midday sky, no doubt,
Is one thing that the owl has quite.
Made up its mind about.

KAIKIŌ.

[EARLY SPRING]

Feb. 1

A Cold Spring

Cha no hana ya Haru mada samuki Wasure saku. So chilly is the spring,
My little tea plants quite forget
They should be blossoming!

BANRAI.

Feb. 2

Sunshine on the Snow

Nichi harete Moyuru ga gotoshi Haru no yuki. In spring the sun shines bright; Almost you'd think its rays had set The sparkling snow alight.

rankō.

Feb. 3

Snow in Spring

Ara umi no
Oto shizumarite
Haru no yuki.

O'er the wild raging main
The snow of spring falls softly down
And hushes it again.

BUNSHIN.

Feb. 4

Powder-puff

Otome ko no Oshiroi hodo ya Haru no yuki. This spring there's just enough Soft powdered snow for little girls To use as powder-puff.

RISEI.

(SEE NOTE 15)

Feb. 5

Sleet on the Pines

Fūwari to Awa-yuki noru ya Kishi no matsu. The sleet so soft and fine Falls lightly down upon the cliff And on the sturdy pine.

RYÖSETSU.

Feb. 6

A Cold Sea Breeze

Ao umi no Kaze watarite ya Kōri uku. Across the deep blue sea
O'er many a floating berg of ice
This wind has blown to me.

RYŌSHŌ.

Feb. 7

A Flight of Wild Geese

.....

Sae-kaeru Kari no ha kaze ya Yū zuki yo. Is it the wild-goose flight, [breeze
Whose flapping wings have made the
This chilly moonlight night?

TAIBIN.

Feb. 8

Daffodils

Suisen no Haru made nokoru Samusa kana. In spite of cold and chills
That usher in the early spring
We have the daffodils.

KIKURIŌ.

Feb. o

The Remains of the Snow

Ō tera no Ki kage hi kage ya Nokoru yuki. This temple still can show, Saved by the shadow of the trees, A little patch of snow.

RENGETSU.

(SEE NOTE 16)

Feb. 10 A Solitary Willow on the Moor

Mizu oto no No naka sabishiki Poor lonely willow-tree,
With nothing but the bubbling brook
To keep it company!

Yanagi kana.

SHADŌ.

(SEE NOTE 17)

Feb. 11 Plums Blossoming in the Snow

Ume no hana Yuki ga furite mo Saki ni keri.

What though the snow may fall! It makes no difference to the plums, They blossom through it all.

CHARAI.

(SEE NOTE 18)

Feb. 12

Plum Blossom

Haku bai ni Itsutsu no kuruma Narabe keri. Perfect in form and hue,
The five white petals of the plum
Arranged in order due.

SEISEI.

(SEE NOTE 19)

Feb. 13 Plum Blossoms in the Dusk

Koi no oto Mizu honoguraku Ume shiroshi. Plum blossoms, white as snow! And all is still, save when the carp Splash in the stream below.

URITSU.

Feb. 14 The Sympathy of the Plums

Hana mireba Niou namida no Kobore keri.

No tears have they to shed; The plums can only show their grief By shedding scent instead.

HŪSEN.

(SEE NOTE 20)

Feb. 15

The Moon's Halo

Ume ga kō no Tachi-noborite ya Tsuki no kasa. Plum blossoms, pink and white, Your perfume sweet a halo casts Around the moon to-night.

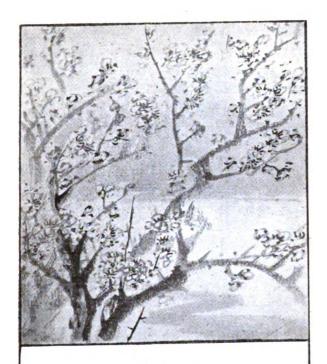
BUSON.

(SEE NOTE 21)

Feb. 16 Plum Perfume and Moonlight

Yū-zuki no Hosodono ni ume Kaoru nari. My balcony to-night
Is filled with perfume of the plums
And flooded with moonlight.

ANONYMOUS.



February 18

The Perfume of the Plums

So sweet the plum-trees smell; Would that the brush that paints the flower Could paint the scent as well!

FEBRUARY

Feb. 17 Scattered Plum Petals

Kusa ni kō Kaoredo chiru ya Ume no hana. The blossoms droop and fade,
The perfume of the plums, though sweet,
Low in the grass is laid.

SHAGIŪ.

Feb. 18 The Perfume of the Plums

Ume no hana Kō nagara utsutsu Fude mogana. So sweet the plum-trees smell; Would that the brush that paints the flower Could paint the scent as well!

SHŌHA.

Feb. 19 The White Camellia

Shira tsubaki Ochiru oto nomi Tsuki yo kana. Nought breaks the moonlight hush, Save now and then a head that falls From the camellia bush,

rankō.

(SEE NOTE 22)

Feb. 20 Camellia Heads

Ochi tsubaki
Hiku no nezumi ya
Ame no oto.

Rain splashes on the beds, And skurrying rats are dragging off The dead camellia heads,

SHICHIKU.

(SEE NOTE 22)

FEBRUARY

Feb. 21

Pink Plum Blossoms

Kō bai ni Asahi no akaki

Kumori kana.

A heavy cloud hangs low— A cloud of blossoms o'er the land, Pink, like the sunrise glow.

BUNDO.

Feb. 22

An Image of Buddha

Kō bai ya Ōkina Mida ni Hikari sasu. The pink plum blossoms shed The glory of their radiancy O'er great Amida's head.

TAIGI.

(SEE NOTE 23)

Feb. 23

A Landscape

Kō bai no Hikari no de nashi Yama de nashi. Far across hill and dale
The blossoms of the plum have cast
A delicate pink veil.

KIHŌ.

Feb. 24

A Fall of Snow

Kō bai ya Yo wa usuyuki ni Ake hanare. Daybreak has come to show The pink plums blossoming amid The softly falling snow.

RIKL.

FEBRUARY

Feb. 25

Approaching Death

Nehan-e ya Yanagi ni kurete Ume no asa. At last my hour has come; The sun, which on the willow sets, Shall rise upon the plum.

THE PRIEST TAISHI.

(SEE NOTE 24)

Feb. 26

Rest after Toil

Samazama to Setsu kutabirete Nehan kana. In many ways we know Nirvana waits for weary souls After life's toil below.

KODŌ.

Feb. 27

Nirvana

Shaka-Nyorai Itta kao sezu Neraretari. Buddha himself has said,
"Tis not the body of a man
That sleeps when he is dead.

SHŪSEN.

Feb. 28

Nirvana

Nehan-e ya Hito shizumarite Yū kumori. The black clouds gather fast,
And night draws on, but we shall reach
Eternal rest at last.

SHIFŪ.

17

I

[MID SPRING]

Mar. 1

The Footsore Pilgrim

Tabi-bito no Geta hiki-zuru ya Oboro tsuki. Veiled is the moon's pale light, And wearily this pilgrim drags His heavy feet to-night.

SHÖROKU.

Mar. 2

The Sleeping Buddha

Dai Butsu no Nemuru mono nara Oboro tsuki. To-night the moonlight beams
Are veiled by kindly clouds; for, hush!
Great Buddha sleeps and dreams.

CHŌSUI.

Mar. 3 Under the Shade of the Pines

Oboro to wa Matsu no kurosa ni Tsuki yo kana. When the bright moon above Can scarcely pierce the shady pines, That is the dusk I love.

KIKAKU.

Mar. 4

Ō hara ya Chō no dete mau Oboro tsuki.

jōsō.

Moths

The moon is clouded o'er,

And soon the moths will sally forth

To dance upon the moor.

Mar. 5

A Cloudy Moon

Oshisō ni Yo no akeru nari Oboro tsuki.

KODŌ.

When clouds drive o'er the moon, Too quickly flies the lovely night, The morning comes too soon.

Mar. 6

The Silent Moonlight

Ita-bashi no Oto shizuka nari Oboro tsuki.

RITŌ.

Clouds veil the pale moonlight, The creaking of the bridge alone Disturbs the silent night.

Mar. 7

Furu ike ya Kawazu tobi-komu Mizu no oto.

BASHŌ.

Stillness

Into the calm old lake
A frog with flying leap goes plop!
The peaceful hush to break.

(SEE NOTE 25)

Mar. 8

Tranquillity

Nodokasa ya Hayaki tsuki hi wo Wasuretaru. So peacefully live I,
I scarcely heed how rapidly
The days and months slip by.

TAIGL

Mar. 9

The Coming Storm

Nodokasa no Hate wa kumorite Kure ni keri.

A lurid setting sun,
A sky banked up with cloud, and so
This peaceful day is done.

BOKUSUI.

Mar. 10

Sea Fog

Hama michi ya Tsumazuku bakari Usu-gasumi. The fog lies thick to-day; Alone I wandered on the shore, And now I've lost my way.

GOBUTSU.

Mar. 11

The Evening Mist

Hashigeta ya Hi wa sashi nagara Yū-gasumi. The evening mist hangs low,
And through the cross-beams of the bridge
The slanting sunbeams show.

HOKUSHI.



March 14

The Soaring Skylark

Too high the lark has flown;
The young ones long for her return,
Left in the nest alone.

Mar. 12

The Sunset Bell

Kane no koye Sate wa tera ari Yū-gasumi.

The mists close round about The holy Buddhist temple, and The sunset bell rings

UNGIO.

(SEE NOTE 26)

Mar. 13

Smset

Yama-gasumi Umi kurenai no Yūbe kana. The crimson sunset glow

Is on the mountain, on the mist,

And on the sea below.

RANKŌ.

Mar. 14

The Soaring Skylark

Ko ya matan Amari hibari no Taka agari. Too high the lark has flown;
The young ones long for her return,
Left in the nest alone.

SAMPŪ.

(SEE NOTE 27)

Mar. 15

The Weary Skylark

Koye mo ha mo Yasume ni oriru Hibari kana. When voice and wings need rest, The little skylark from the sky Drops down into her nest.

NAGANOGI.

(SEE NOTE 27)

2 I

Mar. 16

At the Lake Side

Uguisu ya

h ui mo kishi e

Sazu nami.

The nightingale's sweet trill, The splash of ripples on the shore, And all the rest is still.

RIÒRIT

(SEE NOTE 28)

Mar. 17

The Early Cherry Flowers

Kane tsukite Sakaseru Higan Sakura kana.

Strike the great bell, I pray, To bid the tarly cherry-trees Burst into bloom to-day.

FŪSŌ.

(SEE NOTE 29)

Mar. 18

A Spring Morning

Sore mo kari Kore mo kari nari Kesa no haru.

A clear spring morning sky, And here and there, far overhead, Singing the wild geese fly.

RYŌTO.

Mar. 19

Wild Geese at Night

Kita hodo wa Kaeranu koye ya Yoru no kari.

To-night the wild geese pass Far overhead, and now their song Has died away, alas!

TAIGI.

Mar. 20 A Flight of Wild Geese

Yuku kari ya Mada atarashiki Tabi no sora. Far off the wild geese fly;
Each trip they make they ever take
A new track o'er the sky.

SHŪSHŪ.

Mar. 21 The Return of the Swallows

Yama no ha ni Tsubame wo kaesu Iri-hi kana. The sunset's golden track,
That streams across the mountain-top,
Conducts the swallows back.

KIKAKU.

Mar. 22 Twittering of Swallows

Su no tsubame Asa-ne no uchi ni Naki ni keri.

The swallows in their nest, That twitter in the early dawn, Disturb my morning rest.

SHŌSAN.

Mar. 23 Early Daybreak

Akebono ya Mada tobi desanu Kusa no chō. The dawn's first glimmers pass Across the skies, but butterflies Still linger in the grass.

јовоки.

Mar. 24

Karuki mi ni Agumishi sama ya Kaze no chō.

Frailty

My body weak and frail Is weary, like a butterfly That struggles with the gale.

SHŪSKN.

Mar. 25

Yo no naka ya Chō chō tomare— Kaku-mo-are.

SŌIN.

Butterflies

The world is cold and grey, But still we have the butterflies To chase our cares away.

(SEE NOTE 30)

Mar. 26

A Butterfly's Dream

Hana no yume Kikitaki chō ni Koye mo nashi.

RRIKAN.

£170. 00 900 These butterflies of ours-If they could speak, what pretty dreams We'd hear about the flowers.

Mar. 27

A Sleeping Butterfly

Oki oki yo Waga tomo ni sen Neru ko chō.

Wake up, wake up, now do, You sleepy-headed butterfly, I want to play with you.

BASHŌ.

Mar. 28

A Still Day

Chō no ha ni Bakari kaze aru Hi yori kana.

Warm sun and cloudless skies;
The only breath of air is from
The wings of butterflies.

UUN.

Mar. 29 A Butterfly on the Moor

Chō no tobu Bakari no naka no Hi kage kana. The sun shines in the sky, And far across the moor there flits A single butterfly.

BASHŌ.

(SEE NOTE 31)

Mar. 30

The Sun in Spring

Ō tera no Tobira aketaru Harubi kana. This holy temple's door—
The spring sun flings it open wide
And streams upon the floor.

GUSAI.

Маг. 31

A Starlight Night

Kokokashiko Kawazu naku yo ya Hoshi no kage. The stars are shining bright, And here and there a single frog Croaks in the stilly night.

KIKAKU.

(SEE NOTE 32)

25

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[LATE SPRING]

Apr. 1

Cherry Blossom Time

Ume chireba Momo momo chireba Sakura kana. Plum blossoms all have gone, And peaches, even peaches too, But cherries now come on.

KEIBA.

(SEE NOTE 18)

Apr. 2

Cherry Blossom

Hoku tani wa Nan tani wa ima Yama zakura. Now cherries blossom forth, And deck the valleys of the south, The valleys of the north.

SHŌHA.

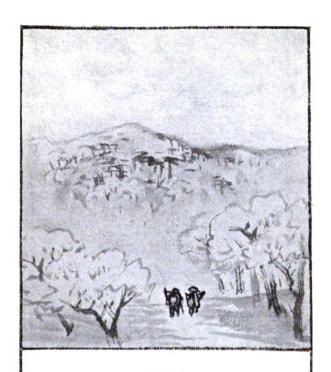
Apr. 3

Yoshino

Kore wa kore wa To bakari hana no Yoshino yama. At lovely Yoshino
The mountain cherries here and there
Have just begun to show.

TRISHITSU.

(SEE NOTE 33)



April 3

Yoshino

At lovely Yoshino
The mountain cherries here and there
Have just began to show.

Apr. 4

The Traveller's Rest

Hana no kage Utai ni nitaru Tabine kana. A wayside cherry-tree Is to a weary pilgrim like A restful lullaby.

BASHŌ.

Apr. 5

The Fish Salesman

Yo wa sakura Kado wa tai uru Hi yori kana. To-day, while others roam
To view the cherries, I must stay
And sell my fish at home.

HAKUYÜ.

Apr. 6 The Beauty of Cherry Blossom

Hana wo yaru Sakura ya yume no Uki yo mono. This life is but a dream, O'er which the cherries blossoming Cast their enchanting gleam.

SUTE (a lady).

Apr. 7 A Disappointed Woodpecker

Kitsutsuki ya Kare ki wo sagasu Hana no naka. Mid cherry blossoms gay
In vain the poor woodpecker seeks
A rotten tree to-day!

jōsō.

Apr. 8 A Mountain Shinto Shrine

Mine iri wa Miya mo waraji no Tabiji kana. Up to the mountain shrine
The pilgrims' cast-off sandals still
The well-worn path define.

sōin.

A Deserted Temple

Furu dera ya Kane mono iwazu Sakura chiru.

Apr. 9

The shrine is in decay, The bell is dumb, and over all Scatter the blossoms gay.

(SEE NOTE 34)

Apr. 10 The Cherry and the Pine

Ō tera ya Hana chiru oku ni Matsu no koye. What though the blossoms fall! The temple pine-trees softly sing Of life beyond it all.

KIGAN.

Apr. 11 The Frog and the Cherry Petal

Naku kuchi e Hana no chiri-komu Kawazu kana. A petal lightly dropped Upon the mouth of Mr. Frog, And now his song has stopped.

RIŪKIO.

Apr. 12 The Cherry and the Water-wheel

Yama zakura Chiru ya ogawa no Mizu-guruma. Admire them while you may— The cherry drops its petals, and The water-wheel its spray.

CHIGETSU.

Apr. 13 In Memory of his Dead Wife

Chiru hana wo Shian shite miru Kawazu kana. The petals, one by one,
Are scattered, and the frogs look on
But tell their thoughts to none.

TŌGA.

Apr. 14 The Blossoms soon Fall

Saku kara ni Miru kara ni hana no Chiru kara ni. 'Tis true the blossoms grow,
'Tis true we see their beauty, and
'Tis true they quickly go.

ONITSURA.

Apr. 15 Spring Breezes

Uta shiranu Tabi-bito hanashi Haru no kaze. To-day I tramp along
In silence, for no hymn of mine
Could match the spring wind's song.

RYOTA.

- 1.1.1

Apr. 16

The Playful Breeze

Chō tori no Asobi-gataki ya Haru no kaze. When the spring breezes rise, They play all sorts of merry games With birds and butterflies.

SHŌSAN.

Apr. 17

Shadows on the Cornfields

Haru kaze ya Hi kage nagaruru Mugi no uye. The clouds on spring winds borne Cast swiftly moving shadows o'er The waving fields of corn.

kodō.

Apr. 18

An Evening in Spring

Harusame ya Shizuka ni kureru Kane no koye. The bells at sunset ring,
And evening brings a gentle shower,
The welcome shower of spring.

MIYOSHI.

Apr. 19

The Late Blossoming Cherry

Iwa bashiru Mizu no hibiki ya Oso zakura. Here the late cherry grows, And bubbling o'er its pebble bed A little streamlet flows.

ganshū.

Apr. 20

Yusa yusa to Kaze mo nemutashi Fuji no hana.

sōkō.

Wistaria

Rocked by the breezes light, The blossoming wistaria Sleeps peacefully to-night.

Apr. 21

Rōka yori Mi-orosu ishi no Tsutsuji kana.

KYOSHI.

Azaleas

"Tis the azaleas grow Beneath my little balcony Among the rocks below.

Apr. 22

Haru kaze wo Sujikai ni kiru Kamome kana.

FUJINOYA.

Gulls at Sea

Slanting across the sky, Blown by the gusty breeze of spring, The gulls sail swiftly by.

(SEE NOTE 35)

Apr. 23

Nashi no hana Uruwashi ama ga Nem Butsu made.

GENSUL.

Pear Blossom

The blossoms of the pear? No holy nun immaculate, Methinks, is half as fair!

Apr. 24 Moonlight and Pear Blossoms

Nashi no hana Tsuki ni fumi yomu Onna ari. See, by the moon's pale light, A maiden wanders 'neath the pears, Reading a note to-night.

BUSON.

Apr. 25 Mist on the Sea Shore

Usu-gasumi Fuki nagarete ya Iso no nori. The seaweed's scattered o'er
The rocks, and waves of wet sea mist
Roll up along the shore.

SÕGWAN.

Apr. 26 The Yellow Rose

Yamabuki ya Ha ni hana ni ha ni Hana ni ha ni. The yellow rose achieves
Only a mass of leaves and flowers
And leaves and flowers and leaves.

TAIGI. (SEE NOTE 36)

Apr. 27

Peonies

Yuku haru ya Botan ni utsuru Hito gokoro. When spring is on the wane, Then men are apt to turn their thoughts To peonies again.

KOYŪ.

Apr. 28

Passing Spring

Yuku haru ni Kataru fuzei ya Noji no chō. The spring has passed away; Or so at least the butterflies Upon the moor would say.

GABL.

(SEE NOTE 37)

Apr. 29

Spring Departs

Yuku haru wo Oi beki kane mo Motoranu ka. Though every bell should ring To call it back, who can recall The year's departing spring!

SHARA.

Apr. 30

Summer Approaches

Kawa uye ni Uguisu narite Natsu chikashi.

Across the stream I hear A nightingale, who sings to say Summer is drawing near.

MEISETSU.

[EARLY SUMMER]

Мау 1

Clouds and Poppies

Shira-gumo no Sora yuku keshi no Sakaru kana. Below, the poppies red; And driving o'er the summer sky The white clouds overhead.

KWANRAI.

May 2

Poppies in Bloom

Amatsu kaze Shibashi todome yo Keshi no hana. Oh! winds of Heaven, pray, A moment calm your tumult, for The poppies bloom to-day.

OYEMARU.

Мау з

A Clap of Thunder

Ikazuchi no Hibiki ni chiru ka Keshi no hana. Above and all around
The thunder rolls, and poppies drop
Their petals on the ground.

SHÖRITSU.

May 4

Poppy Petals

Keshi chirite Yume hodo nokoru Tsuki yo kana.

The poppy petals fall!

The moon must fancy what they were,

And dream about it all.

TSUNEMARU.

May 5

The Corn Poppy

Natsukashiki Na nari hana nari Bi-jin-sō. Nothing can ere surpass
The beauty of that name and flower—
'The pretty lady-grass.'

SHŪCHŌ.

(SEE NOTE 38)

May 6

Growing Wheat

Ichi asa no Ichi tsuyu take ya Mugi no iro. Each morn my wheat I view, It through the night adds to its height By just a drop of dew.

SHUNSUI.

May 7

An Ancient Battlefield

Natsu gusa ya Tsuwamono-domo ga Yume no ato. Asleep within the grave
The soldiers dream, and overhead
The summer grasses wave.

Bashō.

(SEE NOTE 39)

May 8 The Birthday of Buddha

Shiranu yo ni Haerete miseru Hotoke kana. Now is the sacred time Buddha was born into a world Of ignorance and crime.

ROKUSŌ.

(SEE NOTE 40)

May 9 The Birthday of Buddha

Kwam Butsu ya Ni hon no yubi wa Hanjimono. Buddha proclaims his birth, One hand in symbol points to heaven, The other points to earth.

сноѕиі.

(SEE NOTE 40)

May 10 Bamboos in Moonlight

Hototogisu Ō dake yabu wo Moru tsuki yo. Between the bamboos tall

The moonlight softly trickles, and

I hear the cuckoo's call.

BASHŌ.

(SEE NOTE 41)

May 11 In the Woods at Night

Hototogisu Yoru wa ki wo kiru Oto mo nashi. The woodcutter has gone, And while the cuckoo sings alone The shades of night draw on.

KOZAN.

May 12

The Cuckoo

Hototogisu Hitsugi wo tsukamu Kumo ma yori. A cuckoo in the skies!

His song would pierce a coffin-lid

And bid the dead arise.

BUSON.

May 13

Break of Day

Hototogisu Naku ya yo-ake no Umi ga naru. At early dawn I hear Only the waves upon the shore, The cuckoo's call so clear.

накичй.

May 14

The Early Morning Cuckoo

Hototogisu Kane tsuki ni yuku Kozō kana. The cuckoo sings to tell
The little temple acolyte
To ring the morning bell.

BETTENRÖ.

May 15

The Mystic Cuckoo

Mimizuku no Me ni ha sayaka ni Hototogisu. No doubt the owl can see The cuckoo flying through the night, Invisible to me.

SEIGA.

May 16

The Cuckoo's Song

Yatō ni mo Ten no atae ya Hototogisu. The cuckoo's song is given

Even to thieves who prowl at night,—

A precious gift from heaven.

sõoku.

May 17

Cuckoo and the Echo

Yamabiko ka Satemo futa koye Hototogisu. The cuckoo cuckooing!

And listen—there's another voice,
The echo echoing!

SANKA.

May 18

Towing a Boat

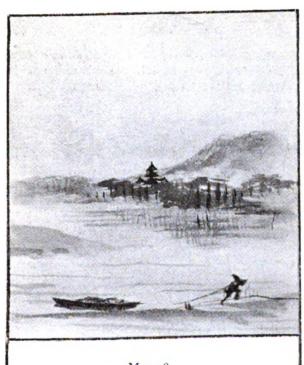
Hiki tsuna no Yurumu kobune ya Hototogisu. Was that the cuckoo's song?
I needs must stop, my tow-rope slacks,
The boat just drifts along.

josui.

May 19 The End of the Cuckoo's Song

Kumo wa ima Tsuki wo noman su Hototogisu. All things must pass, and soon Its nest will hide the cuckoo, and The clouds will hide the moon.

KWAYŌ.



May 18

Towing a Boat

Was that the cuckoo's song?
I needs must stop, my tow-rope slacks,
The boat just drifts along.

May

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Ma

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May 20

Cherry Trees

Hana no ki no Hana wo shimaeba Wakaba kana. The blossoms all have gone, But still the trees are lovely, for The fresh green leaves come on.

DEMPUKU.

(SEE NOTE 42)

May 21 A Temple Hidden in the Trees

Yama-dera no Kakurete kemuru Wakaba kana. The fresh green leaves combine To hide, as in a cloud of smoke, This little mountain shrine.

SHÖSAN.

May 22

A Summer Scene

Natsu-gusa ya Kaze fuki-wakete Mizu miyuru. The gentle breezes blow,
And part the summer foliage
To show the pool below.

TOYŪ.

May 23

A Country Lane

Natsu-gusa ya Komichi kakururu Ame no kure. Now that the summer showers Have passed away, the country lanes Are hidden in the flowers.

GOSEN.

May 24

A Mountain Path

Natsu-gusa ya Yama-dera michi no Ishi Botoke. Blossoms the pathway line, Like rows of graven images Up to this mountain shrine.

Gojō.

May 25

The Nightingale Grown Old

Uguisu ya Kago ni ukimi no Oi wo naku. Confined within its cage,
My nightingale sings mournfully,
Lamenting its old age.

NIOGIŌ.

May 26

Dewdrops on the Roses

Oku tsuyu mo Sawaranu sashi ya Bara no hana. No rose could ever rue
The exquisite embroidery
Of sparkling drops of dew.

RIŪMIN.

(SEE NOTE 43)

May 27

Moss

Shiromizu no Nagaruru sue ya Koke no hana. This crystal water's flow
Shall lead you gently on to where
The flow'ring mosses grow.

KAKO.

May 28

Fallen Pine Needles

Ishi no uye ni Koke aō matsu no Ochiba kana. Pine needles all around, Green as the moss upon a stone, Lie thick upon the ground.

TEMBUTSU.

May 29

Short Nights

Mijika yo ni Waga me tarashite Tachi ni keri. In summer sleep is vain;
I barely close my eyelids when
'Tis time to wake again.

IRIŪ.

Мау 30

Daybreak in Summer

Hito oto no Yamu toki natsu no Yo-ake kana. This lovely summer morn
Hushed is the voice of every man
In wonder at the dawn.

RYOTA.

Мау зт

The Iris

Sora iro no Ashita ni ugoku Kakitsubata. Ere yet the sun is high, All blue the iris blossoms wave, The colour of the sky.

GASETSU.

4I

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JUNE

[MID SUMMER]

June 1 A Dress Blown by the Wind

Usumono wo Hiku ya tenjo no Amatsu kaze. The winds of heaven arise, My flapping robe seems gently pulled By angels from the skies.

MEISETSU.

June 2

A Horse Race

Chi ni tsukanu Hizume no kaze ya Kurabe uma. A horse race? 'Tis the sound Of rushing hoofs that gallop past And barely touch the ground!

KODÖ.

June 3

Pity

Kurabe uma Okureshi ikki Aware nari. One sees with deep regret The last poor rider in a race, Who, failing, struggles yet.

SHIKL

(SEE NOTE 44)

JUNE

June 4

Chestnut Blossom

Yamaji ni wa Furu mono ōshi The chestnut petals gay
Fall thick upon the mountain path,
A marvellous display.

Kuri no hana.

FÜHAN.

June 5

Green Plum Blossom

Ao ume ya

So beautiful it is,

Nusumi suru ko no Utsukushiki. My plum would almost tempt a child To take what is not his.

RANKŌ.

(SEE NOTE 45)

June 6

A Shinto Shrine

Ao ume no Ochite shizuka ni Yashiro kana. Here there is peace profound, Save when the petals of the plum Fall lightly to the ground.

YOZAKURA.

June 7

Crocuses

Beni tsumu ya Tsuyu ni asahi no Agaru uchi. The sunrise tints the dew; The yellow crocuses are out, And I must pick a few.

jōsa.

June 8

Hime yuri ya Ue yori sagaru Kumo no ito.

sõriö.

A Lily

Down from her dainty head The Lily Princess lightly drops A spider's airy thread.

(SEE NOTE 46)

June 9

Ukikusa ya Kaze ga oshi-komu Hashi no shita.

KUBUTSU.

Duckweed

The wind unkindly blows

Down underneath the arches, where

The peaceful duckweed grows.

June 10

Nadeshiko ni Chitto kobose-kashi Matsu no kaze.

ıssō.

The Pinks

Oh, gentle breeze, I pray, Blow with the perfume of the pines Upon my pinks to-day.

(SEE NOTE 47)

June 11

The Young Fawn
The dainty littl

Utsukushiki Koromo kite naru Ka no ko kana.

BONJŪ.

The dainty little fawn
Is dressed with taste and beauty from
The very day he 's born.

IUNE

June 12 The Bed of the Fawn

Shika no ko ya Ne dokoro dekite Ao katsura. The fawn so light and slim

Finds that the low green creepers make

A lovely bed for him.

YAHA.

June 13 Moonlight on the Bamboos

Waka take wo Suberu hikari ya Kaze no tsuki. A thicket of bamboo Swayed by the evening breezes, and The moonlight trickling through.

KODŌ.

June 14 The Horns of a Snail

Shira tsuyu ya Tsuno ni me wo motsu Katatsumuri. The snail his horns extends, And eyes, like drops of shining dew, Appear upon the ends.

RANSETSU.

June 15 A Snail climbing Mount Fuji

Katatsumuri Soro-soro nobore Fuji no yama. The snail does all he can, But very, very sluggishly He climbs great Fuji San.

ISSA.

June 16

Fields in Moonlight

Kaze soyo-soyo Aota ni wataru Tsuki yo kana.

O'er the green fields and trees This lovely night the moon sails on, And softly blows the breeze.

KORIŪ.

(SEE NOTE 48)

June 17

Planting Rice-fields

Saotome ya Tsurenaku nigoru Mizu kagami. This water should be clear,
To serve as mirror for the girls
Who plant the rice-fields here.

SAIUN.

(SEE NOTE 49)

June 18

The Farm Girls' Song

Midare taru Koye ya higure no Ta ue uta. With working all day long A-weary are the farmer's girls, And out of tune their song.

NANRIŌ.

(SEE NOTE 49)

June 19

Mimosa

Nemu saku ya Nenu tori ki naku Yoi no yami.

Mimosas are in flower, And wide awake the little birds Chirp in the twilight hour.

TOSUI.

(SEE NOTE 50)

June 20

Young Bamboos

Kaze tsune ni Ha wo fuki dasu va By many breezes blown My bamboo leaves are tossed about, The leaves but this year grown.

Konnen take.

снічо (a lady).

June 21

Fishing with Cormorants

Susuke taru Ujō ga kao yo Asaborake. Smoke from their torches soil The faces of the fishermen, After their long night's toil.

TŌRIN.

(SEE NOTE 51)

June 22

The Absent Fisherman

Oi narishi Ukai konnen wa Miyenu kana. Too old to work, I fear!
The fisher with his cormorants
I used to see last year.

BUSON.

(SEE NOTE 51)

June 23

The Monkey Slipper

Sarusuberi Mai nichi chirite Sakari nari. Oh, monkey slipper, pray,
Why should your morning blossom droop

And fall ere close of day?

SHŪSEN.

(SEE NOTE 52)

June 24 Square, Triangle, and Circle

Kaya no te wo Hitotsu hazushite Tsuki mi kana. One corner I untie
Of my mosquito net, and lo!
I see the moon on high.

снічо (a lady).

(SEE NOTE 53)

June 25

Life and its Troubles

Yo no naka wo Shibashi wasuretsu Kaya no uchi. In a mosquito net
A man may for a little time
The cares of life forget.

RIŪKIO.

June 26

An Evening Scene

Yū kaze ya Mizu aosagi no Hagi wo utsu. A breeze blows o'er the lake; Against the heron's slender legs The little ripples break.

BUSON.

June 27

The Kingfisher

Kawasemi ya Hane wo yosoute Mizu kagami. The kingfisher to-day
Uses the lake as looking-glass
To plume his wings so gay.

ROSEN.



June 27

The Kingfisher

The kingfisher to-day Uses the lake as looking-glass To plume his wings so gay.

June 28

Birds Moulting

Ha goromo no Matsu mite iru ya Ha nuke dori. Tis moulting time, and now Birds pine to see new feather robes Hung on the pine-tree bough.

KIIN.

(SEE NOTE 54)

June 29

A Mountain Stream

Taka Nembutsu Mõsu tõge no Shimizu kana. Bubbling among the stones, The little mountain rivulet Its orison intones.

ŌSEN.

June 30

An Afternoon Nap

Matsu kaze no Oto kiki nagara Hiru-ne kana. The breezes softly sweep Among the rustling pine-tree tops, And send me off to sleep.

isshū.

[LATE SUMMER]

July 1

Shinto Purification

Misogi shite Asaki nagare ya Mizu hikaru.

The sunlit waters gleam, And worshippers with solemn rites Wash in the shallow stream.

HEKIGODŌ.

(SEE NOTE 55)

July 2

The Hills in Summer

Natsu no yama Shizuka ni tori no Nari ne kana. Oh peaceful summer days, When on the hills the birds sing forth Their melody of praise.

SHŌHA.

July 3

A Summer Night's Ramble

Hitori dete Katamuku made ya Natsu no tsuki. I've wandered on to-night,
Till now I see the summer moon
Sink sideways out of sight.

BUKAKU.

July 4

July 5

A Hot Night

Kaze no Kami Fukuro wo ake-yo Natsu no tsuki.

Oh summer moon, we pray, Open the wind-bag of the Gods And let the zephyrs play.

KISEN.

A Snake Bite

Kuchinawa wo Fumishi hadaka ko Natsu no tsuki. Our hearts in summer ache;
'Twas then our little barefoot child
Trod on the cruel snake.

HAKUYŪ.

July 6

A Hot Day

Oita ko ni Kami naburaruru Atsusa kana. The heat is hard to bear, While baby fingers at my back Are playing with my hair.

sono (a lady).

(SEE NOTE 56)

July 7

The River in Summer

Natsu gawa ya Uwo ni toraruru Ko tombō. Fish in the river rise
This peaceful summer day, and snap
At little dragon-flies.

SEKKŌ.

July 8

Young Horses

Zoro-zoro to Uma no ko tōru Natsu no kana. The colts across the plain

Trot on behind their mothers, like

A lady's rustling train.

BOKUTARŌ.

(SEE NOTE 57)

July 9

A Walk in the Fields

Taka gusa ni Higasa miye yuku Natsu no kana, As through the fields I pass, A summer parasol appears Above the waving grass.

UNKERŌ.

(SEE NOTE 58)

July 10

Falling Pine Needles

Furu mono wa Matsu no furuba ya Hikarakasa. Life's shortness I recall, As on an open parasol The old pine needles fall.

SHŌGETSU.

(SEE NOTE 58)

July 11

After the Shower

Yūdachi no Ato ya mushi naku Kusa no hara. The summer shower is o'er, And midges hum above the grass That grows upon the moor.

CHŌKA.



July 15

A Peaceful Shrine

Bathed in the still moonlight, The temple hears the lotus buds Burst into bloom to-night.

July 12

Bats

Kawahori ya Mizu ye haruka na Hashi no ura. The bats are flitting, look!

Down in the gloam beneath the bridge,
Above the water-brook.

SHIBŌ.

July 13 The Dew upon the Lotus

Hikiyosete Hasu no tsuyu sü Migiwa kana. Would that my soul could drink The dew upon the lotus flower Here at the water's brink.

TAIGI.

(SEE NOTE 59)

July 14

The Lotus Pond

Hasu ike ni Dai Butsu tataku Tateru kana. Above the lotus pond
The image of great Buddha stands,
His gaze fixed far beyond.

HAKUGETSU.

(SEE NOTE 59)

July 15

A Peaceful Shrine

Shira hasu no Hiraku oto kaya Bō no tsuki. Bathed in the still moonlight, The temple hears the lotus buds Burst into bloom to-night.

TEIGETSU.

(SEE NOTE 59)

July 16

An Ideal

Hasu ike ya Negawaku naraba Nagare kawa. Ah! If one could but make A clear and flowing river of This stagnant lotus lake!

YÜGEN.

(SEE NOTE 59)

July 17

Fireflies and Water-weed

Mizu-gusa ni Narita hana tobu Hotaru kana. The fireflies in the gloom Among the water-weeds are like The water-weeds in bloom.

TEIJO.

(SEE NOTE 60)

July 18

A Damp Night

Nure nagara Yuru-yuru tomosu Hotaru kana. Although the night is damp, The little firefly ventures out And slowly lights his lamp.

SUIRIŪ.

(SEE NOTE 60)

July 19

The Silent Firefly

Tobu hotaru Nakaba kanashiki Koye narame. If fireflies could but sing!

Ah well! no doubt their song would be

A melancholy thing.

Loye marame.

TADAYOSHI.

(SEE NOTE 60)

July 20 The Firefly's Lamp goes out

Nigeru toki Hi wo tsutsumitaru Hotaru kana. The hours flit fast away, The firefly hides his tiny lamp At the approach of day.

RIRIÜ.

(SEE NOTE 60)

July 21 A Summer Landscape

Suzushisa yo Ushi no o wo furu Kawa no naka. How cool the cattle seem!

They love to swish their tails and stand
Knee-deep within the stream.

BANKO.

July 22 Horses in the Water

Tsuki suzushi Uma arai iru Kawa no oto. I hear the sound to-night Of horses splashing in the stream Out in the cool moonlight.

FUSEKI.

July 23 The Cool of Evening

Suzushisa ni Tsuki mo nemuru ka Mizu no naka. Now, in the evening's cool, Even the moon seems sleeping in The middle of the pool.

RIŪSUI.

July 24

Hot Weather

Kamo gawa ni Tamashii nokoru Atsusa kana.

The heat is so extreme, My heart, what little heart I've got, Is in the Wild Duck stream.

SÕHAKU.

(SEE NOTE 61)

July 25

A Hot Sun

En ten ni Terasaruru chō no Hikari kana. Under these blazing skies
The sun adds to the brilliance of
The gay-winged butterflies.

TAIGI.

July 26

Drought

Ten mutsuki Tami no namida ni Kumoru beshi. The land is parched and dry; Oh may the people's bitter tears Bring rain-clouds by and by.

CHORIŌ.

(SEE NOTE 62)

July 27

The Locust

Semi naku ya Mikakete tōki Mine no tera.

The locust's song to-day Recalls our little mountain shrine, Alas! so far away.

NIRIŪ.

July 28

Neglected Duties

Higurashi ya Kyō no ketai wo Omou toki. The locust's evening cry!
To-day's omissions I recall
With a regretful sigh.

RIKEI.

(SEE NOTE 63)

July 29

The Well Bucket

Asagao ni Tsurube torarete Morai mizu. How can I bear to rend
The creeper round the rope! I must
Beg water from a friend.

снічо (a lady).

(SEE NOTE 64)

July 30

Moritake's Last Poem

Asagao ni Kyō wa miyuran Waga yo kana. So soon to pass away

I'm but a wild convolvulus—

'A face at break of day'.

MORITAKE.

(SEE NOTE 65)

July 31

A Dead Convolvulus

Asagao wa Tsuyu kawaku kono Shibomi keri. Now that the dew has dried, This beautiful convolvulus Has withered up and died.

GICHŌ.

57

[EARLY AUTUMN]

Aug. 1

Autumn Awakes

Mizu no naku Koye kiku aki no Nezame kana. The patter of the rain;
The gurgling water-brooks all say
Autumn's awake again.

WAKIŪ.

Aug. 2

Fireflies in the Grass

Aki no ame Kusa no soko naru Hotaru kana. Safe underneath the grass The firefly on an autumn night Waits for the rain to pass.

isshō.

Aug. 3

An Autumn Butterfly

Aki no chō Otsuru hi oute Kusa gakure. Poor autumn butterfly!
In vain it chased the setting sun,
And in the grass must die.

TŌGA.

Aug. 4

The Bell Insect

Suzumushi no Naku ya koro-koro Tsuyu no tama.

Hark! The bell insects sing; Or can that music be the chime The tinkling dewdrops ring?

GIŌTAI.

(SEE NOTE 66)

Aug. 5

Sea Shells

Bon no tsuki Kai ni mono kaku Nagisa kana. This month upon the shore
We write on shells the names of those
Who will return no more.

KIŌBI.

(SEE NOTE 67)

Aug. 6

The Milky Way

Kuro no sode Araite hoshi no Ama no gawa. My earthly garb, I pray, Dip in the River of the Sky, And wash its stains away.

sōyo.

(SEE NOTE 68)

Aug. 7

Tanabata

Shichi seki ya Chigo no hitai ni Hoshi no kage. Upon my baby's head, Oh Weaver, and Oh Herdsman stars, Abundant blessings shed.

CHORIŌ.

(SEE NOTE 68)

Aug. 8

Orchids

Ran no kō ya Chō no tsubasa ni Takimono su. The orchid perfumes rise, Like clouds of incense wafted by The wings of butterflies.

BASHŌ.

Aug. 9 Dewdrops upon the Rice Cups

Tama dana no Meshi ni tsuyu oku Yūbe kana.

To-night full well I know
That all is well, for on the cups
The tiny dewdrops show.

MEISETSU.

(SEE NOTE 69)

Aug. 10

A Grey Hair

Tama dana ya Shiraga wo hirou Zen no uye. Left on the altar there, After the Spirits had their meal, I found—just one grey hair!

CHŌSUI.

(SEE NOTE 69)

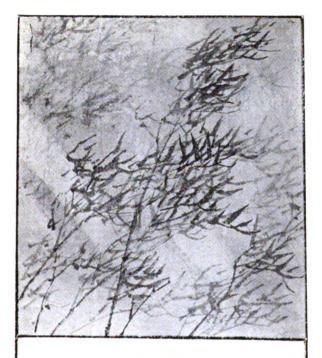
Aug. 11

The Welcoming Bell

Kotōru wa Take no arashi ya Mukae kane. The storm-tossed bamboo head Is like a bell to welcome back The Spirits of the Dead.

GOCHIKU.

(SEE NOTE 70)



August 11

The Welcoming Bell

The storm-toss'd bamboo head Is like a bell to welcome back The Spirits of the Dead.

Aug. 12 The Welcoming Fires

Mukae-bi wa Kado haku made no Hikari kana.

Until the day begin,
The fires to guide the Spirits back
Should always be kept in.

YASUKICHI.

(SEE NOTE 70)

Aug. 13 A Mother's Love

Kando no Haha ni au yo ya Bon no tsuki. A mother goes, 'tis said, By stealth at night to greet the soul That's disinherited.

RYOTA.

(SEE NOTE 71)

Aug. 14 A Sacred Dance

Odori-ko no Sode ni tsuyu oku Yo-ake kana,

The dance begins anew,
Till daybreak on the dancer's sleeves
Has laid its drops of dew.

KWASEN. (SEE NOTE 72)

Aug. 15 The Farewell Lights

Okuri-bi mo Hakite toritaru Ashita kana. When dawn brings back the day, Alas! the Spirit's flick'ring lights Must all be cleared away.

SHIGEN. (SEE NOTE 73)

Aug. 16

The Farewell Lights

Okuri-bi no Kusa ni hakanaki Hikari kana. How dimly through the gloam The lanterns flicker in the grass, To light the Spirits home.

KIYŪ.

(SEE NOTE 73)

Aug. 17

Reverie

Okuri-bi no Kiete naniyara Omou kana. At the approach of day,
When the last Spirit's lamp is out,
My thoughts are far away.

gokudō.

(SEE NOTE 74)

Aug. 18

Extinguished by the Dew

Okuri-bi ya Tsuyu no asagi ni Kie nokoru. The pallid dew, 'tis said,
Puts out the last few glimmers of
The lanterns of the Dead.

HAKUYŪ.

(SEE NOTE 73)

Aug. 19 The Departure of the Spirits

Okuri-bi no Tsuki ni nari yuku Kawabe kana. This month the people stray

Down to the river bank to watch

The Spirits drift away.

minzō.

(SEE NOTE 73)

Aug. 20

A Humble Grave

Toro no Naki haka hito ni Ogamaren. Full many a tear is shed
O'er graves unmarked by lamp or stone
Where sleep the humble dead.

isshō.

Aug. 21

A Mass for the Dead

Doku-kyō no Naka ni tsuki sasu Segaki kana. Moonbeams are softly thrown
On him, who reads the mass for souls
With no kin of their own.

BAFŪ.

(SEE NOTE 75)

Aug. 22

Benevolence

Hito-bito no Ōgi ugoku ya Segaki bune. By many a fan are blown
The Spirit boats of those who have
No kindred of their own.

SEISEI.

(SEE NOTE 75)

Aug. 23

Approach of Autumn

Bon yori zo Aki wa aware ni Nari ni keru. The Spirits all have gone, And out of pity for our loss Sad autumn time draws on.

KEISHI.

Aug. 24 On the Death of her Child

Tombō tsuri Kyō wa doko made Itta yara. Autumn, and autumn skies!

But where 's my laddie, he who chased
The flitting dragon-flies?

снічо (a lady).

(SEE NOTE 76)

Aug. 25

A Tall Lamp

Taka törö Hiru wa monouki Hashira kana. No longer wraith or ghost, A tall lamp in the afternoon Is but a harmless post.

SENNA.

(SEE NOTE 77)

Aug. 26

Ghost Lights

Hito-dama wa Kiete kozue no Taka tōrō. Now the tall lantern's out, And in the graveyard here and there The ghost lights flit about.

GENSUI.

(SEE NOTE 77)

Aug. 27

Darkness

Taka tōrō Yami hiki-yosete Kie ni keri. My lamp's last dying spark

Has flickered out, and I must face

The terrifying dark!

BUNRA.

(SEE NOTE 77)

Aug. 28

The Lamp Goes Out

Taka tōrō Tsuyu ni shiorete Nemuri keri. The dew put out the light;
That must be why this standing lamp
Has dropped asleep to-night.

TOSEKI.

(SEE NOTE 77)

Aug. 29 A Lamp in the Moonlight

Neta iye no Toro aware ni Tsuki yo kana. Lest it should seem to flout
The brilliance of the moon to-night,
My lamp has flickered out.

MIHYAKU.

(SEE NOTE 77)

Aug. 30

Sunset at the Temple

Kane tsuite Tõrõ tomosu ya Tera otoko.

The temple acolyte
Should never fail to strike the bell
And light the lamps at night.

RIHEI.

Aug. 31 The Apparition of Autumn

Maboroshi no Aki no yukue ya Aka tombō.

Autumn itself must die,
The ghostly phantom fades into
A scarlet dragon-fly.

SHIKŌ.

(SEE NOTE 76)

65

K

[MID AUTUMN]

Sept. 1

Autumn Dew

No mo yama mo Tsuyu ni shimereru Hazuki kana.

RIUN.

September's here again, And thickly lies the morning dew Upon both hill and plain.

(SEE NOTE 78)

Sept. 2

The Locust's Song

Naki tatete Tsukutsuku-bōshi Shinuru hi zo.

SŌSEKI.

Priest-like the locust sings, That brief and transient is the day, Like other earthly things.

(SEE NOTE 79)

Sept. 3

Mushi koye no Hate wa Saga no no Karasu kana.

KIGEN.

Destiny

The singing insect's fate?
For them, like other insects too,
The crows at Saga wait.

(SEE NOTE 80)

Sept. 4

Bush Clover

Ao sora no Asa mo ko hagi no Shinogu kana. A clear blue morning sky, And wild bush clover in full bloom, Who could complain? Not I.

SHŌNEN.

(SEE NOTE 81)

Sept. 5

A Weasel in the Clover

Tasogare ya Hagi ni itachi no Kōdaiji. At the Kōdaiji
The dusk is on the clover, and
A weasel peeps at me.

BUSON.

(SEE NOTE 82)

Sept. 6

Dewdrops on the Clover

Shira tsuyu mo Kobosanu hagi no Uneri kana. The breeze across the plain

Has waved the wild bush clover, but

The dewdrops still remain.

BASHO.

(SEE NOTE 81)

Sept. 7

The White Lotus

Shira fuyō Hachi ni nayameru Yūbe kana. The lotus is in flower,

And very trying to the bees

Must be the sunset hour.

KIŌTAI.

Sept. 8

The Vanity of Life

Odori mi no Yoru no sudare mo Uki yo kana. This life we leave behind

Is like the shadow of a dance

Seen on a window-blind.

GENSUI.

Sept. 9

Twilight

Yama wa kure No wa tasogare no Susuki kana. The sun behind the hill Has vanished, but the moorland grass Waves in the twilight still.

BUSON.

(SEE NOTE 82)

Sept. 10

A Waving Field of Grass

Hana susuki Fukire nagara ni Hi wa irinu. The wind-blown grasses sway; Would that the swiftly setting sun A moment more would stay!

OYEMARU.

Sept. 11

Long Grass

Higure made Hi no sasu tera no Obana kana. Until the day is done, The long grass at the temple gates Still points us to the sun.

DÖGEN.



September 15

The Cry of Wild Geese

The full moon's perfect ring;
The geese, high in the clouds of heaven,
In one sweet chorus sing.

Sept. 12

Nodding Grass

Ha yama yori Tsuki maneki dasu Susuki kana.

The long grass nods its head Towards the hills, to beg the moon To get up out of bed.

GWANSHŌ.

Sept. 13 Waiting for the Moon to Appear

Yasu-yasu to Idete izayou Tsuki no kumo. I look, but all in vain;
The moon behind the clouds is slow
In peeping forth again.

BASHŌ.

(SEE NOTE 83)

Sept. 14

Full Moon

Mei getsu ya Tatami no uye ni Matsu no kage. How clear the moonlight's grown! The shadow of a spray of pine Upon the mat is thrown.

KIKAKU.

(SEE NOTE 84)

Sept. 15 The Cry of Wild Geese

Mei getsu ya Ichi koye kumoru Amatsu kari. The full moon's perfect ring;
The geese, high in the clouds of heaven,
In one sweet chorus sing.

KIOROKU.

Sept. 16

A Still Night

Mei getsu ya Yoi wa onna no Koye bakari. Across the moonlight clear
A maiden singing in the night
Is all the sound I hear.

BOKUSETSU.

Sept. 17 Moonlight at the Mountain Temple

Yama dera ni Kome tsuku oto no Tsuki yo kana. Up at the mountain shrine
I hear the sound of pounding rice,
While soft the moonbeams shine.

ETSUJIN.

Sept. 18 Moonlight on the Willows

Mei getsu ya Yanagi no eda wo Sora e fuku.

The breezes blow to-night, And toss the willow branches up To catch the full moonlight.

RANSETSU.

Sept. 19 The Autumn Moon

Matsuge ni mo Tsuyu oku aki ya Yowa no tsuki. In autumn, when I view
The midnight moon, my eyelashes
Are wet with drops of dew.

KITÕ.

Sept. 20

A Windy Sky

Kumo wo harai Kumo ni tadayou Kaze no tsuki. When stormy winds blow high, Into the clouds the crescent floats— Then drives them o'er the sky.

CHORIŌ.

(SEE NOTE 85)

Sept. 21

Suma

Ai iro no Umi no uye nari Suma no tsuki. Suma's the place for me!
When softly shines the lovely moon
Upon the deep blue sea.

SHIKI.

Sept. 22

The Hum of Insects

Mei getsu ya Kuraki tokoro wa Mushi no koye. Not in the full moonlight, But in a dark and shady spot The midges buzz at night.

MONSUI.

Sept. 23 Sitting up Late to View the Moon

Mina bito no Hiru ne no tane ya Aki no tsuki.

Who views the autumn moon,
He sows the seed which grows into
A drowsy afternoon.

TEITOKU.

SEPTEMBER

Sept. 24 Sitting up Late to View the Moon

Tsuki ni nenu ya Ichi do ni korizu Ni do ni korizu. All warnings are in vain;
I've suffered once, I've suffered twice,
Yet do the same again.

KIGIN.

Sept. 25

The Wagtail

Yo no naka wa Seki-rei no o no Hima mo nashi. Life's but a fleeting day; The wagtail flicks its tail, and lo! Our life has passed away.

BONCHO.

Sept. 26

A Wild Goose

Asa kaze ya Tada shira kumo ni Kari hitotsu. The morning breezes sigh, A single goose sails idly past Across the cloudy sky.

BASHŌ.

Sept. 27

An Escort of Wild Geese

Kari no hara Mi-okuru sora ya Fune no uye. High o'er my little boat, Escorting me across the sea, A flock of wild geese float.

KIKAKU.

SEPTEMBER

Sept. 28

A Flock of Wild Geese

Hanareji to Yobi-tsugu koye ka Yami no kari. Why do the wild geese cry?

To keep the flock from scattering
Up in the midnight sky?

RANKŌ.

(SEE NOTE 86)

Sept. 29

Autumn

Kyō no gwatsu Seishi to kiku zo Urami nare. Grieve for it as we may,
The autumn comes for one and all
And sweeps us all away.

CHIKUTEI.

(SEE NOTE 87)

Sept. 30

Autumn Flowers

Chō tori no Shiranu hana ari Aki no sora. Beneath the autumn sky
Some blossoms grow, which never see
A bird or butterfly.

BASHŌ.

[LATE AUTUMN]

Oct. I

An Autumn Evening

Mimizuku no Hitori warai ya Aki no kure. The autumn day is done, A single solitary owl Smiles at the setting sun.

KIKAKU.

Oct. 2

A Thoughtless Woodpecker

Kitsutsuki yo Kore wa hana saku Sakura no ki. Woodpecker! pray take care; The spring will clothe that cherry-tree You're busy tapping there.

TŌSŌ.

Oct. 3

The Poor Quails

Taka no me mo Ima ya kurenu to Naku uzura. The quails with mournful cries Complain that nowadays the hawk Ne'er shuts his cruel eyes.

BASHÕ.

Oct. 4

Graveyard Lamps

Asa tsuyu ya Kami no yabureshi Haka tōrō.

The heavy dew has torn
The paper lanterns on the graves
This chilly autumn morn.

RANKŌ.

Oct. 5

Travelling in Autumn

Tabi-bito no Hi wo uchi-kobosu Aki no tsuyu. So thick the dew to-night, In vain the traveller attempts To keep his fire alight.

BUSON.

Oct. 6

Girls in the Garden

Niwa yuku mo Tsuyu ni suso toru Onna kana. Skirts trailing in the dew, The girls around the garden stroll The autumn tints to view.

SHOHA.

Oct. 7

Dew upon the Bamboo

Sasa no ha no Tsuyu ni oto aru Shiore kana. All voices die away
In wonder at the dewdrops on
The bamboo leaves to-day.

KIŌKON.

Oct. 8

Sunset

Kare eda ni Karasu no tomari keri Aki no kure. The autumn day is done, The crows upon a withered branch Blink at the setting sun.

BASHŌ.

(SEE NOTE 88)

Oct. 9

Matsushima

Nami kaze no Uye wo wataru ya Shika no koye. This is the spot to hear The murmur of the deep sea breeze, The crying of the deer.

SÕA.

(SEE NOTE 89)

Oct. 10

The Call of the Deer

Shika naku ya Yoi tsuki otsuru Yama hikushi. Sadly the wild deer cry,
The moon sinks down behind the hill
And leaves the evening sky.

GEKKIO.

Oct. 11

Mist upon the Maples

Zen-zen to Kiri yori miyuru Momiji kana. The maple's crimson hue, Now that the mist is rolling back, Breaks slowly into view.

SRISEI.

Oct. 12 Sweeping up Fallen Maple Leaves

Haku oto mo Kikoete sabishi Yū momiji.

'Tis evening calm and clear, The rustling of the maple leaves Is all the sound I hear.

RYOTA.

Oct. 13 The Fairies and the Maple Leaves

Yama-hime no Some gara nagasu Momiji kana. The fairies, it is said,
Drop maple leaves into the streams
To dye their waters red.

KIKAKU.

Oct. 14 Fallen Maple Leaves

Yo arashi ni Nishiki wo nokosu Momiji kana. The storm last night has laid A coverlet of maple leaves,
As gay as red brocade.

SHÖKIN.

Oct. 15 The Rabbits and the Chestnuts

Ochiguri ya Usagi no asobu Tokoro nashi. Where can the rabbits play
In safety from the chestnut burrs
That fall so fast to-day?

SEIBI.

Oct. 16

A Baby's Hand

Kuri hitotsu Nigirite maroki Ko no te kana. One chestnut, only one,
Is all his tiny hands can hold,

No no te kana.

My little baby son!

GOMEI.

(SEE NOTE 90)

Oct. 17

An Early Morning Scene

Asagiri ni Ichi no torii ya Nami no oto. The murmur of the sea, And showing through the morning mist

A single torii.

KIKAKU.

Oct. 18

Morning Mist

Asagiri ya Gwa ni kaku yume no Hito-tōri, The mists of daybreak seem To paint, as with a fairy brush, A landscape in a dream.

BUSON.

Oct. 19

Cobwebs

Kusa no hara Kiri harete kumo No i shiroshi. The mist has rolled away; How lovely are the cobweb threads Upon the moor to-day!

HAKUYŪ.



The murmur of the sea,
And showing through the morning mist
A single torii.

Oct. 20

A Night Thunder-storm

Inazuma wo Ori-kaeshitaru Kurasa kana. The lightning-flash so bright Serves only to intensify The blackness of the night.

SEKIRAN.

Oct. 21

Ivy

Tsuta no ha ya Nokorazu ugoku Aki no kaze. The ivy's stripped and bare; No longer can the autumn wind Blow softly rustling there.

KAKIU.

Oct. 22

A Cold Wind

Ko no kao ni Aki kaze shiroshi Tenkwafun. The autumn wind is bleak, It whitens, as with powder-puff, My little baby's cheek.

SHŌHA.

Oct. 23

Migrating Birds

Asa arashi Atama no uye wo Watari tori. Across the morning sky, Blown in the forefront of the gale, The birds of passage fly.

KYORAI.

Oct. 24

Mount Fuji in Autumn

Aki kaze no Fuki hodo shiroshi Fuji no yama. The winds of autumn blow, And mighty Fuji-yama's sides Will soon be white with snow.

RIJŌ.

(SEE NOTE 91)

Oct. 25

Morning School

Tera koya no Kado utsu ko ari Asa samumi. The morn is cold and bleak,

And knocking at the schoolroom door

My boys admission seek.

TAIGI.

Oct. 26

A Hurricane

Fuki tobasu Ishi mo Asama no Nowaki kana. The tempests howl and shriek, And even stones are blown about On Mount Asama's peak.

BASHŌ.

(SEE NOTE 92)

Oct. 27

White Chrysanthemums

Shira kiku ya Tsuyu shimo kakaru Kage no tsuki. Chrysanthemums, pure white,
Are like the moonbeams caught within
The frosted dew at night.

rankō.

Oct. 28

Solitude

Kono michi ya Yuku-bito nashi ni Aki no kure. I dwell here all alone,

For no one passes by this road

Now that the autumn's gone.

BASHÕ.

Oct. 29

A Crimson Carpet

Yuku aki wo Michi-michi kobosu Momiji kana. Autumn is wellnigh past, And maple-trees upon the road Their crimson leaves have cast.

OTSUYŪ.

Oct. 30

The Passing of Autumn

Yuku aki no Nao tanomoshi ya Ao mikan. The autumn hurries on, Ere yet an orange turns to gold Its days have passed and gone.

BASHŌ.

Oct. 31

In Memory's Ear

Aoba fuku Kaze no na nokoru ya Aki no kure. Autumn has passed away,
But still I seem to hear the wind
Among the leaves to-day.

KANGETSU.

81

M

[EARLY WINTER]

Nov. I

A Damp Evening

Hane omoki Shōji no mushi ya Yū shigure. Wet with the evening rain, A little fly with heavy wings Crawls slowly up the pane.

HEKISANSUI.

Nov. 2

A Fly in Winter Time

Fuyu no hai Ha wo tanomite hi Minami ou. Now that the autumn's done, The poor fly, trusting to its wings, Flies south to catch the sun.

SHISEN.

Nov. 3

The Emperor's Birthday

Ko tori naki Momiji kiku matsu Kokki kana. Little birds sing to say Pine, maple, and chrysanthemum Should be our flag to-day.

BAKUJIN.

(SEE NOTE 93)

Nov. 4

Tea Blossoms

Cha no hana ya Eshiki sabireshi Sato no tera. When tea plants are in bloom Deserted is the village shrine And hushed in silent gloom.

kōryo.

(SEE NOTE 94)

Nov. 5

Tea Blossoms

Sazankwa ni Chō no iranu mo Shizuka nari. Tea flowers and cloudless skies; The air is still, not e'en a breath From wings of butterflies.

RITŌ.

(SEE NOTE 94)

Nov. 6

Blossoms of the Loquat

Itsu saite Itsu chiru yaran Biwa no hana. Oh loquat! tell me, pray,
When will your lovely blossoms bloom?
When will they fade away?

SHÖHAKU.

Nov. 7

A Second Blossoming

Haru no yo no Yume mite saku ya Kaeri bana. My dream of spring came true; For, see! upon the trees and plants The buds burst forth anew.

снічо (a lady).

Nov. 8 Foxes Playing in the Moonlight

Suisen ni Kitsune asobu ya Yoi tsuki yo. The moon is shining bright, And round my white narcissus beds The foxes play all night.

BUSON.

(SEE NOTE 95)

Nov. 9

A Glimpse of Sun

Teri nagara Hi no chiru sora ya Hatsu arashi. Like autumn leaves, the sky Still scatters sunshine here and there, Though storm clouds gather nigh.

SHŌSAN.

Nov. 10 In Memory of the Poet Sogi

Yo ni chiredo Jigoku e ochinu Ko no ha kana. A fallen leaf is dead!

But after death the leaves have got

No gates of Hell to dread.

SŌKAN.

Nov. 11

An Image of Buddha.

Kogarashi ya Dai Butsu dono wa Mimishi nari. The tempests shriek and wail; But Buddha's deaf, he cannot hear The howling of the gale.

SHIKI.

Nov. 12 Fallen Leaves and Blossoms

Chiru oto wa Hana mo oyobanu Ko no ha kana. With harsh and rustling sound The dead leaves fall—the petals drop In silence to the ground.

MORITAKE.

Nov. 13 A Heap of Dead Leaves

San shaku no Yama mo arashi no Ko no ha kana. Swept up into a heap,

The storm-blown leaves of autumn make

A hillock three feet deep.

BASHŌ.

Nov. 14 The Sound of a Far-away Bell

Kane tsuku wa Tonari mura nari Chiru ko no ha. From the far-distant town
The faint sound of a bell has brought
The dead leaves flutt'ring down.

SATIMON.

Nov. 15 Dead Leaves in the Garden

Momo tose no Keshiki no niwa no Ochiba kana. A hundred years and more, Each year has cast its withered leaves My little garden o'er.

BASHŌ.

Nov. 16 Rain on the Fallen Leaves

Hara-hara to Oto shite sabishi Ame ochiba. 'Tis but a dismal sound, When raindrops patter down upon The dead leaves on the ground.

KAEN.

Nov. 17 An Image of Buddha

Dai Butsu ni Asahi hiyatashi Fuyu ko dachi. The trees their leaves have shed, And cold the rising sunlight shines Upon Great Buddha's bead.

CHŌSAI.

Nov. 18 The First Snow

Hatsu yuki ya Suisen no ha no Tawamu hodo. Winter is here, and low
Droop the poor frail narcissus leaves
Under their weight of snow.

BASHŌ.

Nov. 19 The Beautiful Snow

Hatsu yuki ya Ogamu asahi wo Wasuretari.

The snow fell in the night, And I forgot my morning prayer, So lovely is the sight!

sõsen.



November 20

A Snow Landscape

The river winds below, A single streak across the plain White with the fallen snow.

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Nov. 20

A Snow Landscape

Naga-naga to Kawa hito suji ya Yuki no hara. The river winds below,

A single streak across the plain

White with the fallen snow.

BONCHŌ.

Nov. 21 Snow upon the Crows' Nests

Ne-dokoro no Matsu ni yuki furu Karasu kana. The heavy winter snows

Have capped with white the pine-tree tops,

Where sleep the big black crows.

RIMEI.

Nov. 22 The Warming Bird

Nukume dori Ichi yo chitose to Omoi keri. Each night, one almost fears, To the poor bird that warms the hawk Is like a thousand years.

існічй.

(SEE NOTE 96)

Nov. 23 The Warming Bird

Nukume dori Fuyu no yo akete Inochi kana. The winter dawn, though dim,
Is welcomed by the warming bird,—
It means fresh life to him.

SENSEKI.

(SEE NOTE 96)

Nov. 24

Withered Grass

Tomokakumo Narade ya yuki no Kare obana. Killed by the great snowfall, All dead and withered lies the grass That lately waved so tall.

BASHŌ.

Nov. 25

The Absent Gods

Rusu no ma ni Aretaru kami no Ochiba kana. The Gods are far away,
And see, around their sacred shrine
The leaves fall fast to-day.

BASHŌ.

(SEE NOTE 97)

Nov. 26

The Rats Keep Guard

Kami dana ni Rusu azukareru Nezumi kana. Afar the Spirits roam, And nothing but the rats are left To guard my little home.

KISEKI.

(SEE NOTE 97)

Nov. 27

Desolation

Naki mono wa Karasu bakari ka Yuki tsuki yo. Who calls across the snow
This mystic moonlight night? Alas!
'Twas nothing but a crow.

SARUSUKUL.

(SEE NOTE 98)

Nov. 28 Bashō on his Approaching End

Tabi ni yande Yume wa kare no wo Kake-meguru. Nearing my journey's end, In dreams I trudge the wild, waste moor, And seek a kindly friend.

BASHŌ.

(SEE NOTE 99)

Nov. 29 Snow on the Water-wheel

Isogashiki Yuki no tamari ya Mizu-guruma. The ever-busy snow
Collects upon the water-wheel,
To try and make it go.

CHIKUYŪ.

Nov. 30

In Memory of Bashō

Kono tsuka no Hōki ni oran Kare obana. At Basho's grave to-day
I plucked a bunch of withered grass,
And swept the dust away.

GOMEI.

[MID WINTER]

Dec. 1

Welcoming the Snow

Kono yuki ni Mukai ni okosu Hito mo hito. The snow fell in the night,
And people rouse each other up
To see the lovely sight.

RANSETSU.

Dec. 2

A Snow Landscape

Izasaraba Yuki mi ni korobu Tokoro made. Come out! come out with me!
"Tis worth a tumble in the snow
The wondrous sight to see.

BASHŌ.

Dec. 3

The Devils and the Snow

Yuki sora ya Akuma mo ude wo Idasu beku. Even the devils know

And lift their hands in wonder at

The beauty of the snow.

KYORAI.



December 7

A Fall of Snow

As men pass to and fro, Their footprints mar the beauty of The pure unbroken snow.

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Dec. 4

A Ray of Comfort

Furi tomu ya Yuki ni hi tomoru Mine no tera.

Clear from the hill-top high
The temple lamp shines down to say,
The snow will soon pass by.

SHIKI.

(SEE NOTE 100)

Dec. 5

The Sleeping Mountains

Futon kite Netaru sugata ya Higashi yama. The Eastern Mountain chain Has spread its coverlet of snow, And dropped asleep again.

RANSETSU.

(SEE NOTE 101)

Dec. 6

A Frozen River

Fuyu kawa ya Kaze ni fukaruru Mizu-guruma. Hard frosts the rivers seal, And now there's nothing but the wind To turn the water-wheel.

GOMEI.

Dec. 7

A Fall of Snow

Ato tsukeba Hito ya uramin Yuki no uye. As men pass to and fro, Their footprints mar the beauty of The pure unbroken snow.

YAYŪ.

Dec. 8 A Traveller Caught in a Storm

Uma shikaru Koye mo kare no no Arashi kana. Across the storm-swept plain The rider urges on his horse In squalls of wind and rain.

KIOKUSUL

Dec. 9

The Widower

Yū karasu Naku-naku kaeru Kare no kana. To-night the poor crow flies Alone across the desert moor With many mournful cries.

TEIU.

(SEE NOTE 102)

Dec. 10

The Solitary Priest

Hitori yuku Sō ni ame furu Kare no kana. A priest, forlorn and poor, Mid heavy rain still struggles on Across the wild, waste moor.

SHŪSHOKU.

(SEE NOTE 103)

Dec. 11

A Winter Night

Ichi iro mo Ugoku mono naki Shimo yo kana. A cold and frosty night;
The sleeping world lies motionless,
All silent, and all white.

YASUI.

Dec. 12

Snow-flake Blossoms

Kō no araba Mizu-gusa karan Yuki no hana. A scent is all they need,

And then the flakes of snow would be

True water-flowers indeed!

GENSATSU.

(SEE NOTE 104)

Dec. 13

Hoar-frost

Wara yane ni Shimo miru asa no Hiyori kana. This bright and sunny morn
The hoar-frost jewels flashing bright
My cottage thatch adorn.

RIGIŪ.

Dec. 14

Hoar-frost Blossoms

Kare-gusa ni Shimo no hana saku Ashita kana. The hoar-frost in the night
Will deck the dry and withered grass
With blossoms pure and white.

SHIGEN.

Dec. 15

A Wintry Landscape

Ki mo kusa mo Ima wo kōru ya Ne dori naku.

The trees are frozen deep
In snowy garb, and now and then
A bird chirps in its sleep.

KIKUMEI.

Dec. 16

Winter Pilgrimage

Michi itete Hadashi mairi no Tori keri.

Through bitter frost and snow, Along the path of misery The barefoot pilgrims go.

SHIKI.

(SEE NOTE 105)

Dec. 17

Hail on the Pine Trees

Ikameshiki Oto ya arare no Hinoki kasa. The hail falls pitter pat, And fiercely rattles down upon The brave old pine-tree's hat.

BASHŌ.

(SEE NOTE 106)

Dec. 18

A Hail-storm

Kaya no kara Usagi oi-dasu Arare kana. The hail beats down amain,
A hunted hare bursts from the reeds
And races o'er the plain.

RIŪKIO.

Dec. 19 A Glimpse of Sun in Winter

Kaomise ya Shibaraku fuyu no Hatsu hi-kage. "Tis winter time, and now
The sun peeps out a moment, just
To make a formal bow.

KITŌ.

(SEE NOTE 107)

Dec. 20

A Heavy Snowfall

Ō yuki ya Yuki wo mi ni yuki--Dokoro nashi. Now all the world is white, But where is one to find a spot To view the lovely sight?

RIU.

(SEE NOTE 108)

Dec. 21

A Village in Winter

Fuyugare no Sato wo mi-orosu Tōge kana. In winter time alas!

How cold and bleak the village looks,
Seen from the mountain pass.

SHOHA.

Dec. 22

The Sun in Winter

Yasu-yasu to Matsu ni asahi no Toji kana. The sun, when autumn's fled, Climbs slowly, slowly o'er the pines, As loath to leave its bed.

SEIBI.

Dec. 23

A Frozen Landscape

Hi no mizu no Aridake kõru Keshiki kana. O'er all the landscape's face Each glint of sun is frozen, and Of water every trace.

BONCHO.

Dec. 24

The Ravages of Time

Osoreshi ya Onna no me kagami Toshi no kure. At the year's end, alas!
The bravest woman does not dare
To look into her glass.

SHINTOKU.

Dec. 25

On-coming Old Age

Yuku toshi ya Oya ni shiraga wo Kakushi keri. Another year has flown;
I must not let my parents see
How grey my hair has grown.

ETSUJIN.

(SEE NOTE 109)

Dec. 26

New Year Approaches

Rai nen wa Rai nen wa tote Kure ni keri. Now the New Year draws on, But soon, alas! the coming year Will be the year that's gone.

ROSEN.

Dec. 27

Longing for the Spring

Yuku toshi ya Kusuri ni mitaki Ume no hana. The year is nearly o'er,
And it will do me good to see
The plums in bloom once more.

BASHŌ.

Dec. 28

Merriment

Toshi wasure Utawanu hito wo Odorasen. A dance will clear away

The troubles of the year that's flown,

But sing no songs to-day.

TATSE.

(SEE NOTE 110)

Dec. 29

The End of the Year

Sama-zama ni Kure yuku toshi no Ichi hi kana.

SHIRŌ.

The last day of the year Departs in many different ways For different men, I fear.

(SEE NOTE III)

Dec. 30

Good Wishes

Medetasa no Kazu ni mo iran Toshi no kure. The year draws to its end; Abundant joy and happiness To each and every friend.

BASHŌ.

Dec. 31 The Capital at the Year's End

Tomoshibi mo Hana no miyako ya Ō misoka. The old year's passed away; The Capital from end to end With flowers and lights is gay.

RANKŌ.

97

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THE WRITERS OF THE VERSES 1

į

By far the greatest composer of baikai verses was Matsō Tōsei, who is generally known by his literary name of Bashō. Born in 1643 at Takushoku in the Province of Iga, he belonged to the samurai class; his eldest brother was a teacher of writing, his next brother was a warrior in the service of the Daimyō Tōdō Nagamoto, and Bashō himself served the Daimyō Tōdō Ryose, or rather the Daimyō's son, Yoshitada. The two composed verses together and became devotedly attached to each other, Yoshitada writing under the name of Sengin. But the latter soon died, and Bashō, almost heart-broken, begged the Daimyō to release him from his service; this was refused, and Bashō escaped, taking with him a lock of Yoshitada's hair, which he carried to Mount Kōya, in Kinshū Province, and deposited it in the temple of Kōbō Daishi, where to-day Bashō's own monument stands.

He then began his travels on foot through the country, living chiefly in the temples, composing poetry, and studying the mysteries of Zen Buddhism, a sect which aims at reaching through meditation stages of thought beyond verbal expression.

He studied under the poet Kigin in Kyōto, and strove by

¹ Taken chiefly from Hokku Tehodoki, Haikai Kosen Shinsen, and Professor Chamberlain's paper on 'Basho and the Japanese Epigram'.

THE WRITERS OF THE VERSES

his verses to teach ethics, morality, and enlightenment; and in 1673 we find him with a few followers at Fukagawa in Yedo living a simple life of studious retirement in a tiny cottage in the garden of Sampū, who became one of his disciples. His garden was laid out in strict accordance with the rules and tenets of Japanese gardening, and contained a small pond, which gave rise to his most famous verse (see March 7). His students also planted a banana-tree there, and the house came to be called Bashō-an (Banana House), and this name he adopted as his nom de plume.

An account of the severe simplicity of his life has been left by a friend who visited him, and found his two pupils Ransetsu and Kikaku living with him in a room only twelve feet square, whose sole furniture consisted of an image of Buddha, one pan and one kettle. They possessed but one rug, which they shared, and which was not long enough to cover their feet at night; and when kept awake by the cold, they would get up, walk about and compose verses.

The little cottage was burnt down in a great conflagration in 1683, when Bashō only managed to save his life by taking refuge in the pond in the garden. From that date he spent the rest of his life, accompanied by a few disciples, on pilgrimage, visiting temples, mountains, forests, rivers, waterfalls, battlefields, historical scenes, &c., ever trying to realize the Buddhist ideals of wisdom, purity, simplicity, and kindness to animals, and to teach them to others by his poetry.

Dr. Aston gives a characteristic sketch of an incident in his wanderings in his *Japanese Literature*, from which I extract the following:—

"Once, when on his travels, Basho passed through a certain rural district, making baikai as he went along. It was full

THE WRITERS OF THE VERSES

moon. The whole sky was flooded with light, so that it was clearer than noonday. It was so bright that Basho did not think of seeking an inn, but continued his journey. In a certain village he came upon a party of men who had brought out saké and something to eat with it into the open air, and were enjoying the moonlight. Basho stood still to watch them. Presently they fell to composing baikai. Bashō was greatly pleased to see that this elegant accomplishment was practised even in so remote a place and continued looking on, when a silly fellow of the party noticed him and said, 'There is a priest who looks like a pilgrim. He may be a begging priest, but, never mind, let us invite him to join us.' They all thought this would be great fun. Basho could not refuse, so he joined their circle, taking the lowest seat. The silly fellow then said to him, 'Everybody here is bound to compose something about the full moon. You must compose something too.' Basho apologized. He said he was a humble individual, belonging to a country place. How should he contribute to the entertainment of the honourable company? He begged, therefore, that they would kindly excuse him. 'No! No!' said they, 'we can't excuse you. Good or bad, you must compose one verse at least.' They urged him until at last he consented. Basho smiled, folded his arms, and, turning to the clerk of the party, said, 'Well, I will give you one ':--

"Twas the new moon-"

'The new moon! What a fool the priest is!' cried one, 'the poem should be about the full moon.' 'Let him go on,' said another, 'it will be all the more fun.' So they gathered round, and mocked and laughed at him. Bashō paid no attention, but went on:—

'Twas the new moon! Since then I waited— And lo! to-night! [I have my reward.]'

The whole party were amazed. They took their seats again and said, 'Sir, you can be no common priest to write such a remarkable verse. May we ask your name?' Bashō smilingly replied, 'My name is Bashō, and I am travelling about on a pilgrimage for the sake of practising the art of baikai.' The rustics, in great excitement, apologized for their rudeness to an eminent man, 'whose fragrant name was known to all the world.' They sent for their friends who were interested in baikai, and began their al fresco feast anew in his honour."

Bashō died in 1694 at Ōsaka. He was staying in the house of the poetess Sono, and ate some mushrooms, which brought on a severe illness. He took medicine, but only got worse, and his pupils Shikō and Inen wished to send for a good doctor; but Bashō said that no doctor would understand him as well as his friends Kyorai and Bokusetsu. They were accordingly sent for, and came as fast as possible from Kyōto; and, as the house proved too small to accommodate them all, Bashō was moved to a house called 'Hanaya', belonging to Nizaimon. It is related that Shikō, realizing that the end was not far off, suggested the expediency of collecting together all Bashō's verses into a book. But Kyorai, indignant that such a thing should be said in the sick man's hearing, rebuked him forcibly, and Shikō retired crestfallen into the next room. Here he composed the verse:—

Shikararete Tsugi no ma ni tatsu Samusa kana. Justly you censured me And I withdrew; but ah! how chill An outer room can be.

This was repeated to Bashō, who still had strength enough to smile at it. He lingered for a couple of weeks surrounded by his pupils, who nursed him with every care, but he died on Nov. 28 and was buried two days later on the shores of Lake Biwa, leaving behind him his ten disciples, or 'The Ten Wits', as they were called, to carry on his teaching.

THE TEN WITS

Kikaku, whose other name was Höshinsei, was born at Yedo in 1661. He lived a somewhat wild Bohemian life, and is said to have composed some of his best verses when more or less intoxicated with sake. He died in 1707, leaving a school of poetry called Yedo-za, which still exists.

RANSETSU, whose other name was Secchuan, was born at Mihara in the Island of Awaji in 1654, and came to Yedo in the service of his lord Inouye Sagami. He founded the school of Setsumon and died in 1707.

SHIKŌ, whose other name was Shishian, was born in the year 1665 in the Province of Mino. He lived for the most of his life at Yamada in Ise Province, and died at his old home in Mino in 1731.

KIOROKU, whose other names were Goroi and Kikuabutsu, was a samurai of Kijō in Ōmi Province. He was famous as a painter as well as a writer of verses, and died in 1715.

Jōsō was born in 1663, and was a priest and a distinguished poet of Owari. He died in 1704.

KYORAI, whose other name was Rakushisa, was born 1651 in Hizen Province. He moved to Kyōto, which was then the capital, and died in 1704.

YAHA was born in 1663 at Etsuzen, and followed his teacher Bashō to Yedo, where he died in 1740.

HOKUSHI belonged to Kanazawa in Kaga. He was by trade a cutter and polisher of jewels, and he died in 1718.

SAMPŪ, whose other name was Sugiyama, was born at Yedo in 1648. He was a seller of fish and birds, and helped his teacher Bashō to spread his school of poetry. He died in 1733.

ETSUJIN, whose family name was Saburi, was born at Kumamoto in Higo Province, and was very famous in the use of the spear.

SOME OF THE OTHER WRITERS

BOKUSETSU was a friend of Basho's, and helped to nurse him in his last illness.

Bonchō was famous as a painter of birds and flowers, as well as a *bokku* writer; he lived about 150 years ago.

Buson was a well-known painter and a master of baikai, some admirers preferring his verses to Bashō's. After the latter's death, writers began to pay attention chiefly to the sound of the words, and neglected all thought and feeling; Buson devoted his energies to correct this and to elevate the style. He died in 1783, aged 67.

CHIGETSU was a poetess, who studied under Bashō; she lived 1634-1706.

Chiyo, whose other name was Kaga, was the greatest of all lady *hokku* writers; she sometimes also wrote under the name of Sōen, and she lived 1703-75.

Giōtai, 1731-91.

Gojō is a modern writer, who is still living.

Issa was a farmer in the Province of Shinshū, who followed Bashō's precepts of kindness to animals to such an extent that it was said he would not even kill a flea. He lived 1763–1827.

Kigin, whose other name was Kitamura, lived 1624-1711. He was Basho's teacher of poetry, and he himself studied under Matsunaga Teitoku.

Kiokusui died in 1720.

MEISETSU is a modern writer, who is still living.

MORITAKE, whose other name was Arakida, was a Shintō priest, who lived 1472-1549.

ONITSURA was a very famous bokku writer, and a friend of Basho's. He lived 1661-1738.

OTSUYŪ died in 1739.

RAIZAN, 1654-1716.

Rankō, 1728-99.

RITŌ died in 1755.

RYOTA was head of the Setsumon school of poetry, founded by Ransetsu, one of the Ten Wits. He lived 1719-87.

 $Ry\bar{o}_{TO}$ was the head of the Ise school of poetry, and lived 1660–1717.

SHIKI was the great *bokku* writer of modern times; he did for the Meiji period what Buson did for his day, raising and purifying the style. He died about 1902.

Shirō, 1736-1812.

Shōha died in 1600.

Shōhaku, 1444-1527.

Shōsan, whose real name was Yoshitaka Miyake, was born March 25, 1718, in Kyōto, and died April 14, 1801. He was a great Chinese scholar, deeply read, but, being of a retiring

nature, he made few friends, and never attempted to keep up the dignity to which his learning entitled him. He was the chief collector of *Haikai Kosen Shinsen*, and did not relax his studies even in his old age.

Shunsui, who was also called Meishin, was a painter and a famous bokku writer.

Sōin, whose other name was Nishiyama, was born in 1605. He came to Yedo in 1664 and founded the Danrin school of poetry, which was noted for ingenious word jugglery (see the verse for March 25). He travelled extensively through the land, and died in 1682.

SŌKAN, whose other name was Yamazaki, was a Zen Buddhist priest, who was born in 1465 and died in 1553. He made the first collection of *baikai* verses.

Sono, a poetess, was born in 1665 and died in 1726. She was the pupil of Mitsu, and it was in her house that Bashō was taken ill before he died.

SUTE was another poetess, who lived 1635-98.

TAIGI was a contemporary of Shōsan's, and helped him in compiling the more modern verses in *Haikai Kosen Shinsen*.

TEISHITSU, 1608-71, was the pupil of Teitoku, from whom he took the first part of his literary name, and a writer of great renown. But his modesty was so great, that he used to say he had only written three verses that were really good; one of them was the verse I have put down for April 3, which Bashō once pronounced to be the best *bokku* ever written.

TRITOKU, whose other name was Matsunaga, lived 1571-1653. He numbered among his pupils Kigin and Teishitsu; his verses are famous for euphony rather than for any great depth of meaning.

YAYŪ, whose other name was Yokoi, was born in 1702. He was famous as a horseman and a master of the sword and bow. He was a great friend of Shōsan's, and, when the latter was compiling *Haikai Kosen Shinsen*, he sent him as a contribution the verse I have put down for Dec. 7, with a message that he was glad to have lived long enough to be able to do this. He died soon after in 1783.

The following additional writers, although I have been unable to ascertain their dates, lived at least a hundred years ago, as their names appear in *Haikai Kosen Shinsen*, which was compiled by Shōsan, who died in 1801.

BANKO	KIGAN	NIRIŪ	SEKIRAN	SUIRIŪ
BUKAKU	KIGEN	ŌSEN	SEKIU	TADAYOSHI
CHARAI	K IHŌ	REIKAN	SENNA	TANDAN
CHIKUTEI	KIIN	RIGIŪ	SHADŌ	тенјо
CHIKUYŪ	KIÖKON	RIJŌ	SHAGIŨ	TEIU
DRMPUKU	KISEN	RIMEI	SHIBŌ	TŌGA
GENSATSU	KITŌ	RIŌRIŪ	SHIGEN	TŌRIN
GENSUI	KIŪKOKU	RIRIŪ	SHINTOKU	TOSEKI
GINA	KODŌ	RIU	SHŪSEN	TSURU (a lady)
ISSHŌ	KORIŪ	RIŪKIO	SÕA	UNGIO
јовоки	KOYŪ	RIÜMIN	SÕHAKU	UUN
KAEN	MIYOSHI	RIŪSUI	sōoku	WAKIŪ
KAKIU	MONSUI	ROSEN	SŌSEN	YASUI
KAKO	NAGANOGI	SARUSUKUI	SÕYO	YŪGEN
KEIBA	NIOGIŌ	SRIGA		

I

Jan. 2. Utai-zome was the ceremony of singing an operatic song for the first time in the year, which was held on the second day of the first month (o. c.).

2

Jan. 4. An image in the open air, such as this, is called *Nure Botoke*, 'a wet God.'

3

Jan. 6-8. Kan-ne-Butsu is a pilgrim, who, in order to expiate some offence or to gain merit, goes on pilgrimage in winter to some Buddhist temple, travelling mostly by night, often bare-footed, and ringing a bell as he goes. In the second verse, if nari-yuku is taken as one word, the meaning is as given in the translation, 'the narrow way' being used by Buddhists exactly in the same sense in which we use it. But if read as two words, the verse would read, 'The sound (of a bell) I hear going along the narrow country lane is that of a midnight pilgrim.'

4

Jan. 10. Saku-saku is supposed to represent the crisp sound of a horse crunching hay or straw. This verse and the one following give a good impression of the silence of a snowy winter's night.

5

Jan. 12, 13. Ne no bi is literally 'the day of the Rat'. In the old days the Japanese used the Chinese twelve-day period, instead of the week; each day was called after one of 108

the signs of the zodiac, the day of the Rat being the first. This system is said to have been in vogue in China as far back as the second century A.D. The first Rat day of the year was kept as a holiday, when pleasure excursions were made to root up young pine-trees, in order to secure long life—the pine-tree being one of the recognized emblems of longevity. The translation of the second of these two verses is not very satisfactory, as kissing is not a Japanese custom, and is quite foreign to their literature. A literal translation is—'On the first day of the Rat even the pine-trees laugh and embrace each other.' Perhaps, as these verses are so compressed, we might understand bara wo, meaning the pines 'hold their sides with laughter'.

6

Jan. 14. The pine-tree stands for hardy manhood, and the snow for life's hardships. As an instance of *Renga* (see Introduction), this verse has been cleverly capped—

Matsu wa midori no
And peeping through the snow is seen
Iro masari tsutsu.
The pine-tree's colour, fresh and green.

7

Jan. 15, 16. *Uzumibi* means a fire smouldering in the ashes. These are two verses on the same subject by Bashō and his disciple Kioroku, both of them famous *bokku* writers of their day, Bashō being the acknowledged master of the seventeen-syllable metre.

R

Jan. 17. A cricket chirping is always associated with cold weather to a Japanese mind.

g

Jan. 18. Shoya is the first watch of the night, from 10 to 12 p.m.

10

Jan. 20. The warrior striding on through the snow in front suddenly misses his little sword-bearer, and looking

back finds that he has tumbled head over heels out of sight into a snow-drift, having tripped perhaps over the long two-handed sword he was carrying. This is one of the few bokku verses I have come across that have a distinctly humorous touch.

11

Jan. 26. Snow here stands for the hardships of life; compare the Japanese saying *Tuki no hate wa Nehan*, 'After the snow comes Nirvana.' Chira-chira to represents a glittering, dazzling, piled-up mass of snow.

I 2

Jan. 27. Perhaps it is hardly necessary to say that the word 'Jericho' does not occur in the original; yoso means a foreign country, somewhere abroad, in fact anywhere but here.

13

Jan. 28. The hawk typifies relentless cruelty, and is here contrasted with the peaceful scene at sunset.

14

Jan. 29. Kambai is the early blossoming plum, literally 'cold (weather) plum', and has special reference here to bito no samusa—the coldness of mankind.

15

Feb. 4. Oshiroi is powder-puff, and the verse may also mean that in early spring the snow-fall is so light, that there are only little patches of it left on the ground; just as when very little girls try to powder their faces, they are not sufficiently careful to lay it evenly, but give a dab here and there.

16

Feb. 9. Notice the sound of the second line. Ki kage means the shadow of the trees, but bi kage can mean either sunshine or sun-shadow. The compiler of Haiku Ichiman, from which I take the verse, adds in a note that you may also imagine patches of snow in the shadow of the grave-stones.

17

Jan. 9-Feb. 10. All trees in Japan are considered to have spirits of their own; but a willow, especially an old willow, is said to be a goblin tree, whose spirit walks about and takes other forms, often that of a beautiful young girl.

18

Feb. 11.—Apr. 1. Plum blossom and cherry blossom, as all the world knows, are particularly admired in Japan, but the fruit is very poor and of no account. The plum, coming first, is often called 'the elder brother of the flowers', and is sometimes used to typify the moral excellence of a girl, while the cherry stands for her physical beauty; an old plum-tree, gnarled and twisted with age, is contrasted with the youth of its buds. The cherry is the national flower of the land, and symbolizes courtesy and knightliness; an old proverb says, 'As the cherry is first among flowers, so the warrior should be first among men.'

19

Feb. 12. This verse may possibly be meant to picture five jinrickshas waiting in a row, after having deposited their occupants who have come to admire the white plums; but I think the translation I have given is the better reading.

20

Feb. 14. This verse was written by the poet Shūsen in honour of his dead lord and master, who was particularly devoted to plum blossoms.

2 T

Feb. 15. Tachi-noborite means 'to rise up', like clouds of incense, which 'put a hat on the moon', in other words, a halo.

22

Feb. 19, 20. Camellias, like willows, are considered to be goblin trees, whose spirits walk abroad at night. They

III

drop their blossoms whole, with a thud, instead of scattering their petals like most other flowers; and, as this is reminiscent of human heads falling, they are considered very unlucky, and should never be used for decoration inside the house. A red camellia is particularly unfortunate.

23

Feb. 22. Mida is a contraction for the Buddha Amida, the personification of boundless light and wisdom. The well-known Great Buddha at Kamakura is Amida, and his image is generally to be recognized by the wisdom spot in the middle of the forehead, the halo behind the whole body, which sits upon a lotus, and the peculiar position of the hands lying in the lap.

24

Feb. 25. Or perhaps a more correct reading would be, 'The plum blossoms of my youth have changed into the willow-tree of old age, now that I am about to enter Nirvana.'

25

Mar. 7. This is perhaps the best known baikai verse that was ever written, and it is supposed to illustrate the ideal of Zen Buddhism, silent meditation. The compiler of Hokku Tehodoki gives an account of how the verse came to be written, which runs somewhat as follows:—Basho lived in the Fukagawa district of Yedo (Tökyö), where his students built him a little house and supported him. There was a garden attached to the house, containing a pond, and it was laid out to represent a deep Buddhist idea. The laying-out of gardens in Japan is a very advanced art, the minutest details are carefully studied, and gardens are often designed to represent some abstract idea, such as filial piety or pureness of heart. One day the priest Buko, a clever sage and a Zen Buddhist, came with a friend, Rokuso Gobe, to pay Basho a visit. Rokuso was the first to enter the house, and after a few polite preliminaries asked, 'What is the Buddhist idea em-

bodied in your peaceful garden?' Basho replied, 'The large plants represent great thoughts, and the smaller plants stand for ignoble thoughts.' The priest then entered and asked. 'How have you been employing yourself recently?' Basho answered. 'The heavy rain has washed away the green moss.' (The purport of this reply is not very plain, unless he meant that the lapse of years had washed away his youth and his ability to do very much.) The priest again asked, 'Where was the rain before it fell? Where was the green moss before it grew, according to Buddhist teaching?' And just then, through the little circular window the hush was broken by the splash of a frog jumping into the pond; and Basho composed the last two lines of the verse, which mean, 'the splash of the water, as a frog takes a flying leap'; his meaning evidently being, that the only suitable reply to the priest's question lay in silent meditation, which was broken by the frog's splash. The priest praised the sentiment very highly, and was so pleased that he presented Bashō with his priest's baton (nyoi). But the first line of five syllables had still to be composed, and several students sitting in the room made different suggestions. Sampū suggested 'Yoi vami no'. 'In the dusk of evening'; Randan thought of 'Sabishisa ni', 'In the calm of solitude'; and Kikaku proposed 'Tamabuki va', 'A yellow rose (is as short-lived as, &c.),' meaning to suggest the Buddhist idea, that colour is nothing, and nothing is colour; or as we say, beauty is only skin deep. Bashō after deep thought said, 'Your ideas are all good, especially Kikaku's, but they are not in harmony with the rest of the verse; I think a better line would be "Furu ike ya", "An ancient pond"; and the others at once admitted that it gave a finish of perfection to the verse.

26

Mar. 12. Temple bells in Japan, or at all events the large ones, are generally hung under a separate roof of their own, and are struck by a sort of battering-ram which is hung by

ropes. There are many stories told about bells. Lafcadio Hearn relates that the great bell, cast by order of the Chinese Emperor Yong Lo of the Ming Dynasty, owed its beautiful tone and mournful echoing hum to the soul of Ko-Ngai, the daughter of the master bell-founder, who leaped into the molten metal in order to save her father from the wrath of the Emperor, as all his previous attempts to cast the great bell had ended in failure.

27

Mar. 14, 15. Hibari, a skylark, is written ideographically with two characters, which mean 'the sparrow of the clouds'; i.e. the bird that is as common in the clouds as the sparrow is lower down. This is an instance of the cruel difficulties that beset the student of Japanese. The characters according to their ordinary pronunciation would be 'kumo-suzume' (Japanese) or 'un-jaku' (Chinese), but when in conjunction they are pronounced 'hibari'. It is exactly as if we wrote c-l-o-u-d-s-p-a-r-r-o-w, and pronounced it 'lark'!

28

Mar. 16. Uguisu, though often translated 'nightingale', is really the cettria cantans or bush warbler. It is said to sing 'Hok-ke-kyō', which is the name of the Buddhist bible, and it is therefore considered a very holy bird.

29

Mar. 17. It is related that the Chinese Emperor Ming Hwang, about whom so many stories are told, was a great admirer of cherry blossoms. And on one occasion, when the cherry-trees were later than usual in flowering, he gave orders for the great bell to be struck and drums to be beaten, to remind them of their duty. Higan sakura is a species of cherry which flowers before the other kinds.

30

Mar. 25. The translation gives the meaning of the verse

as printed; but chō chō tomare by themselves mean, 'Butterfly, pray alight!' a characteristic touch of Sōin's.

3 I

Mar. 29. The compiler of Haiku Ichiman adds a note to the effect that this beautiful little verse by Bashō well represents the poet himself pursuing his solitary way through the world.

32

Mar. 31. Japan, being a country of rice-fields, which at certain times require to be flooded with water, produces great numbers of frogs.

33

Apr. 3. Yoshino is not far from Nara in the Province of Yamato. For 1,500 years the Japanese Emperors have given garden parties in cherry-blossom time, and Hideyoshi once gave a party on the hills of Yoshino to 10,000 people. Basho is reported to have said that this was the best *baikai* verse ever written.

34

Apr. 9. I copy this verse from Lafcadio Hearn's In Ghostly Japan. He does not give the name of the composer, and I have not seen the verse quoted elsewhere; but I could not resist the temptation to include it, as it gives such a charming little sketch.

35

Apr. 22. This verse was composed by a young Japanese student on board ship, while on his way to England.

36

Apr. 26. This little jeu d'esprit is translated almost word for word.

37

Apr. 28. Kataru, here, can mean either (the butterflies upon the moor) 'say that', or 'cheat me into thinking that'

(the spring seems to be going). There are two verbs pronounced *kataru*, written with different ideographic characters; but in the original the word is written in phonetics only, thus leaving one to understand either meaning.

38

May. 5. Notice the second line, Na nari hana nari (both name and flower). The Bijinsō is the corn-poppy; but translated literally it means 'the beautiful lady-grass (or plant)'.

39

May 7. This verse was written by Bashō, when he was on one of his pilgrimages, and had come to an old ruined castle that had belonged to the Minamoto clan on the site of the great battlefield of Takatate in Michinoku. His intention was to contrast the peaceful scene of the waving summer grass which he found with the bustling camp life and slaughter of battle in the past.

40

May 8, 9. Kwam Butsu, literally 'the washing (or sprinkling) of Buddha', is the fête commemorating his birth. It is the custom on the eighth day of the fourth month (o.c.) to place a small image of Buddha in a basin containing amacha (sweet tea), and the worshippers take up a ladleful and pour it over the image. The second verse refers to an image of Buddha, standing upon a lotus, with one hand pointing up to heaven, and the other down to earth. It is related that after his birth he assumed this attitude, and exclaimed, 'I, the only most exalted one'. Hanjimono means a symbol, mystery, or riddle; and although this attitude was familiar enough, the meaning of it might well be a mystery to an uneducated Japanese.

41

May 10. Hototogisu is not our cuckoo, but the cuculus poliocephalus. It is a weird kind of bird, supposed to sing only at night, and is seldom or never seen. It is said to

come from the Spirit Land, across the Mountains of Shidé, to tell the farmers when to plant their rice; and for this reason the name is generally written with two ideographic characters which mean 'the time bird'. It is supposed to call 'ho-to-to-gi-su' all night long, till quite exhausted it hangs head downwards from the branch with bloodshot eyes. Endless verses are written about this mysterious bird.

42

May 20. Most cherry-trees flower before the leaves appear; but the yama zakura, mountain or wild cherry, produces its leaves first. And this gives rise to a rather characteristic Japanese play upon words. The word pronounced ha means either 'leaves' or 'teeth'; and hana means either 'blossoms' or 'noses'. So that a person, the lower part of whose face projects, is sometimes called a yama zakura, because his teeth (or leaves) come before his nose (or blossoms).

43

May 26. In Japan a rose is looked upon as not much more than a thorny bush, and comparatively few verses are written about it. This translation is not very literal; it really reads, 'No rose can mind being stabbed by the dew.'

44

June 3. This verse was composed on seeing a poet in tears, who had been unsuccessful in a poetical contest.

41

June 5. Ao ume, green plum, is a species of plum which has white flowers tinged with green; but there is also a sly allusion in the verse to the fondness of children for green, unripe plums.

46

June 8. Hime yuri, literally 'Princess Lily', is the lilium callosum.

47

June 10. Nadeshiko is the pink, dianthus superbus, but the word really means 'Child comforter'; so that this verse may also be a request to the breeze to bring the perfume of the pines to hush a crying babe.

48

June 16. The first line does not scan correctly, an instance of poetic licence. Soyo-soyo is supposed to represent the soft rustling of the breeze.

40

June 17-18. Rice is sown on the 88th day from the beginning of spring (o. c.), and is planted out in the heavy rains of early summer. The paddy-fields need a great deal of water, and are surrounded by a bank or dyke, so that they can be flooded and the water drained off by sluices to other fields when required. The farm girls with their bare legs and wide straw hats sing and gossip together as they work, and in the first verse the poet wishes the muddy water were clear, so that it might reflect the beautiful faces of the girls. The compiler of the Haiku Ichiman, from which this verse is taken, rather ungallantly adds a note, 'What! For farm girls!'

50

June 19. The point of this verse is a rather clumsy pun. Nemu (mimosa) being almost the same as nenu (sleepless); the suggestion being, that the beauty or perhaps the perfume of the mimosa keeps the birds awake after their usual time for going to sleep.

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June 21, 22. Cormorant fishing is still carried on in various parts of Japan, chiefly on the River Nagara in the Province of Owari. The fishing is all done at night by the help of flaming torches, which attract the fish to the boat, and the cormorants are then sent in after them.

52

June 23. Sarusuberi, 'the tree that would make a monkey slip,' is the lagerstroemia indica, or crape myrtle. It sometimes goes by the name of hyaku-jikkō.

53

June 24. I have taken this verse by the old poetess Chiyo from Lafcadio Hearn's In Ghostly Japan, where he explains the circumstances under which it was written. Chiyo was an acknowledged adept at the 17-syllable metre, and one day she was challenged to write a verse embodying three such unpoetical ideas as a square, triangle, and circle; and she at once produced this. She imagines herself in bed, on a summer night, looking up at the square of the mosquito net overhead. She unties one corner, which drops down, leaving a triangular space, through which she can see the circular moon!

54

The word matsu here has a double meaning, and must be understood twice. As a noun it means 'a pine-tree', and as a verb it means 'to long for, to desire exceedingly'. Ha goromo is a feather robe, which the tennin, or angels wear. The whole verse has reference to one of the old No Dramas. which recounts how an angel came down one day from the moon to the shore at Mio on the Gulf of Suruga, and hung up her feather robe on a pine-tree, while she went off to climb Mount Fuji. A fisherman found the dress and refused to give it up, until she promised to perform a heavenly dance for him on the sand; which she did, and then flew back to her home in the moon. The whole drama will be found translated by Prof. Chamberlain in Classical Poetry of the Japanese. The present verse means, that a bird in the uncomfortable season of moulting must wish it could find a new dress of feathers hanging on a pine-tree branch, as the fisherman did.

55

July 1. *Misogi* is the Shintō rite of purification by bathing or sprinkling; it was often performed after some wrong-doing, contact with a dead body or other defilement.

c6

July 6. In Japan the mothers carry their babies tied on to their backs.

57

July 8. Zoro-zoro is supposed to represent the rustling sound of a lady's dress.

۲8

July 9, 10. A parasol naturally suggests a young lady, and the contrast in the second verse is between her youth and the falling pine-needles; the pine being a symbol of long life and old age. There is also a double meaning in *furu*, which in the first line means 'falling', and *furuba* in the next line means 'old (i. e. dead) leaves'.

59

July 13-16. The lotus is the sacred flower of Buddhism, and is found continually in Buddhist art; its white purity growing out of stagnant muddy water symbolizing the Buddhist doctrine in the midst of a sinful world. Dew being the very essence of purity, 'the dew upon the lotus' is a Buddhist expression for perfect purity. $B\bar{o}$ in the third verse means a very small and lonely shrine, or almost a hermit's hut, rather than a temple as I have translated it.

60

July 17-20. There are many pretty stories in Japan about fireflies. One relates that they are the ghosts of the warriors who fought in the great battle between the Genji and Heike clans on the banks of the Uji River; and therefore all caged fireflies should be let free on the anniversary of the battle. Fireflies are often let loose in the garden at an evening entertainment to amuse the guests, who chase them, until the

fireflies hide themselves in the moonbeams. And it is related that Hotaru Himé, the daughter of the Firefly King, was once courted by a black bug, a scarlet dragon-fly, a gold beetle, and a hawk moth. She commanded each of them in turn to fetch her a present of fire before she would consent to wed, and they each tried to get it from lamps and candles, and had their wings burnt. So now, when many dead bodies of insects are found in the morning round the temple lamps, the priests say, 'Princess Hotaru had many lovers last night.'

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July 24. I have taken rather a liberty with this verse; nokoru, meaning 'the remains', or 'what is left over', should go with atsusa (summer hot weather), and not with tamashii (heart or spirit), as I have taken it. Nokoru atsusa is a term for what we call Indian summer. The Kamo gawa (Wild Duck River) is near Kyōto, the ancient capital city.

62

July 26. Meaning that the shower of tears should surely bring a shower of rain.

63

July 28. Higurashi is a cicada or locust of a green colour, which sings only at dawn and sunset. But the same sound, written with different characters, would mean 'the sun has set', and both meanings are to be understood here.

64

July 29. I take this verse from Sir Edwin Arnold's Seas and Lands, where it is explained that the poetess Chiyo went out one morning to draw water from her well, and found that during the night a tendril of convolvulus had twisted itself round the bucket rope. She could not find it in her heart to disturb it, and so composed this dainty little verse, and then went off to borrow water from a neighbour.

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65

July 30. This was the death-song of Arakida Moritake, who died in A.D. 1549. Asagao (convolvulus) means 'the face of the morning', or, as we call it, the morning glory. Moritake means that his life now drawing to a close is as short as that of a convolvulus, which dies before evening. He, however, lived to 77 years of age! One of the No Dramas tells that the convolvulus, being jealous of the longer life of other flowers, was unable to enter Nirvana. But a priest appeared and told her that, in reality, time is nothing, and a moment is eternity, and finally it all ends satisfactorily.

66

Aug. 4. Suzumushi, literally 'bell insect', is a tiny insect, whose song is said to sound like the ringing of the little silvery bells used at a Shintō service. It is highly valued and often kept in a little cage, as we keep song-birds.

67

Aug. 5. On the 13th to the 15th days of the 7th month (o. c.) was celebrated Bon Matsuri, or Tama Matsuri, sometimes called by foreigners 'The Feast of Lanterns'. During these days it is believed that the Spirits of the Dead return to their former homes upon earth; the grave-stones in the cemeteries are decorated with flowers and hung with paper lanterns, which are lit at night, and special offerings and prayers are made before the memorial tablets on the tama dana. The tama dana, shelf of the Spirits, or family altar, is placed in the best room in the house about six feet above the floor, and on it is set a little miya (Shinto shrine), made of pure white hinoki wood without metal nails or ornament, containing the tablets, which bear the names of those members of the family who have died. Tea, rice, and flowers are offered daily, in unglazed cups and basins with tiny chopsticks complete, and a lamp is kept burning there all night. In front of the miya hangs the sacred rope of rice-straw (shimenawa), which has a special significance to Shintōists.

68

Aug. 6, 7. These two verses refer to the Festival of Tanabata, which was kept on the 7th evening of the 7th month (o. c.); though nowadays it is observed only in villages and country places. According to the legend, Tanabata was a maiden who dwelt in the star Vega in the constellation of Lyra, and who sat all day at her loom on the east side of the River of Heaven (Milky Way) employed in weaving robes for the use of the Gods. Hikoboshi was a herd-boy (the constellation of Aquilla), who drove his oxen on the other side of the river. One day the Gods took pity on Tanabata, and gave her in marriage to the herd-boy; but, finding that their supply of cloth began to run short, Hikoboshi was only allowed to visit his bride once a year, on the 7th night of the 7th month. Even that visit is uncertain; for if the weather is bad the river rises and he cannot cross; rain on that night is called namida no ame (the rain of tears), and if a mist shows on the Milky Way it is said to be the spray from the oars of the herd-boy as he rows across. Another account says that the magpies, flying with one wing only, form a bridge for Hikoboshi to cross over. The festival has been celebrated for 1,150 years in Japan; it is the custom to write verses with ink made from freshly gathered dew upon coloured papers, which are then fixed to bamboos and set up on the roofs of the houses. The ladies of the court of the Chinese Emperor Ming Hwang used to catch spiders on this night, and shut them up in incense-boxes. If they had spun a web before daybreak it was considered a sign of coming good fortune.

69

Aug. 9, 10. When a member of the family goes away on a journey, offerings of rice and tea are often placed for him, the cups and basins being covered over with lids. If, on lifting them later on, drops of dew show inside the lids, all is well; but if the latter are dry it shows that the absent one is dead, for his Spirit has returned to consume the essence of the

offering. The second verse may mean that the Spirit of some very aged ancestor has been present at the family altar; or it may perhaps merely mean that, as it is the duty of the oldest member of the family to attend to the *tama dana*, he or she may have left a hair there when making the offerings.

70

Aug. 11, 12. Mukae kane and mukae-bi are the welcoming bell and light, to guide and welcome the Spirits that come back to their earthly home on Bon Matsuri, the 13th night of the 7th month (o. c.). The welcome light takes the form of bonfires along the shore, or lanterns and pine torches for those who live inland. The second verse is more correctly, 'Until the time for sweeping the door-step, the lights of welcome should be kept burning.'

71

Aug. 13. Kandō is a son, who for some wrong-doing has been disinherited and turned out of the family, and so is not recognized at Bon Matsuri. But, in spite of that, his mother will steal away at night to some secluded spot, and carry out the full rites and ceremonies in his honour.

71

Aug. 14. Bon odori is a sacred dance performed at Bon Matsuri by women and girls, which dates from the very earliest times. It is very different from our idea of a dance, consisting of swaying and posturing with soft hand-clapping, all done in time with the music. It is danced at night by white-robed girls, who come forth from the cemeteries carrying lanterns, and relays of fresh dancers keep it up till the early morning bell rings out.

73

Aug. 15-19. Okuri-bi are the farewell lights lit on the 15th night of the 7th month (o. c.) to bid good-bye to the visiting Spirits, who then return to their own place. On the coast, especially at Nagasaki, model boats (shōryōbune), made

of straw, wood, or paper, were launched, each containing a tablet with the Spirit's name, offerings of food and drink, burning incense, and a lamp, which was also called okuribi; each was fitted with a sail bearing the Spirit's name, and the boats were allowed to drift out to sea. Lafcadio Hearn's In Ghostly Japan describes this farewell ceremony, as he saw it at Yaizu; but in that instance the boats were merely square pieces of wood, about ten inches square, a stick at each corner served to hold up the paper sides, and inside a lighted candle was placed; they were painted in blue, yellow, red, white, and black, symbolizing ether, wind, fire, water, and earth. The open sea or flowing water of any kind is associated with the home of the Spirits, and on the last night of the Bon, when the Spirits are returning, the sea is always rough. Boats do not venture out on that night, if they can avoid it, for the Spirits crowd round and call out for a bucket to be thrown over to them. They must not be refused; but it is wiser first to knock the bottom out, or they will use the bucket to fill and sink the ship.

74

Aug. 17. Another reading of this verse is goku itasu, instead of naniyara, in the second line, which would alter it to:—

'The dawn appears once more, The last faint Spirit lamp is out, Bon Matsuri is o'er.'

75

Aug. 21, 22. Segaki is a special service, when masses are said and offerings made in honour of the Spirits of those who have no living relatives to do it for them. It is therefore a particularly charitable and meritorious thing to do. Segaki means 'feeding the hungry Spirits', for the Spirits who have no regular daily offerings made to them suffer great hunger. One of the eight Buddhist hells is Gakidō, or 'the place of the hungry Spirits'.

76

Aug. 24, 31. Dragon-flies are thought to be the horses on which the Spirits of the Dead ride, and nobody is allowed to molest them at *Bon Matsuri*.

77

Aug. 25-29. Taka tōrō is a paper lantern, hung up at the top of an upright stick or post. A lamp is typical of human life, and is considered a rather weird and ghost-like thing. Cf. the proverb, Inochi wa fūzen no tomoshibi, 'life is the flame of a lamp flickering in the wind.'

78

Sept. I. Hazuki, 'the leaf month,' when the leaves fall, is a poetic name for the 8th month (o. c.), corresponding to September.

79

Sept. 2. Tsukutsuku-bōshi is a kind of locust or cicada much esteemed for its song; but bōshi or hōshi is the name for a Buddhist priest, and both words are to be understood here.

80

Sept. 3. Saga was a wild and lonely moor, not far from Kyōto, the capital. In Japan many kinds of insects are valued for their musical voices, and are kept in tiny cages; but in their wild state they have to take their chance, with other insects, of being caught by the birds. Karasu, generally translated 'crow', is the corvus Japonensis, a bigger bird than our crow, with a different cry and different habits.

R۱

Sept. 4-6. Hagi is the lespedeza bicolor.

Q.

Sept. 5, 9. Tasogare means 'Who is it?', and is used for the dim twilight, when one can hardly distinguish a passer-by, and asks who it is. Here it means twilight, and also suggests

that the weasel in the clover is wondering who Buson is. The Kōdaiji is a famous Zen Buddhist temple at Kyōto, containing many relics of Hideyoshi.

83

Sept. 13. *Izayou* means to hesitate, and *izayoi* is a poetic name for the 16th night of the lunar month, when the moon appears to hesitate in rising.

84

Sept. 14. This is a well-known and very beautiful verse by Bashō's disciple, Kikaku. *Tatami* are the straw mats, 6 feet by 3 feet, which form the floor of a Japanese house; meigetsu means the full moon.

85

Sept. 20. This verse is intended to convey a picture of clouds driving across the face of the moon. When a cloud approaches, the moon seems to float into it (tadayou), like a boat; and when the cloud passes away, the moon is supposed to be driving it off (barai).

86

Sept. 28. Yobi-tsugu means to pass on a cry from one to another.

87

Sept. 29. Seishi, meaning omnipotent, is an epithet generally applied to Buddha. A more literal translation is, 'How sad it is to hear that the present month (of autumn) is all-powerful!'

88

Oct. 8. Bashō's special school of poetry was founded upon this verse. It will be noticed that the second line is too long, and some people read u (cormorant) instead of karasu (crow), which would make the metre correct; but a cormorant being a water bird is obviously out of place on a tree, and would quite spoil the verse.

89

Oct. 9. Matsushima, or the island of pine-trees, is in the Inland Sea, and is one of the three famous beautiful places of Japan. It has always been a specially sacred spot, and nobody is ever allowed to be born or to die there.

90

Oct. 16. Maroki means a round chubby little baby, and is the same word as Maru, which is always added to the names of ships in the Japanese Mercantile Marine. In the old days, when the Japanese owned few steamships, each one was looked upon as a member of the family, in fact as a new very big baby, and was accordingly dubbed Maru, 'round and chubby.'

91

Oct. 24. Fuji is a sacred mountain, inhabited by Ko No Hana Saku ya Hime, 'the princess who makes the flowers blossom,' and a pilgrimage to its summit is specially meritorious. There are several temples at the top, which are only open in summer time, and it is said that stones and pebbles rolled down by the feet of pilgrims are miraculously restored the next night to their original position; so that the height of the mountain never grows less. In ancient times no woman was ever allowed to make the ascent; but Lady Parkes reached the summit in October, 1867, and since then several ladies have done the same. The height is 12,365 feet, and the shape is an almost perfect cone, resembling, as the Japanese say, an inverted fan in the sky.

92

Oct. 26. Mount Asama, in the Province of Shinshū, is 8,130 feet high, and is the largest active volcano in Japan. This verse no doubt refers to stones blown up by eruptions, which constantly take place.

93

Nov. 3. These are of course symbolical; the pine stands for long life, the maple for the beauty of autumn, and the 16-petal

chrysanthemum is the Imperial crest. The reigning Emperor, Mutsuhito, was born Nov. 3, 1852, and ascended the throne in 1867.

94

Tea plants grow to 3 or 4 feet high, and have small white blossoms and faint perfume. The leaves are picked about the end of April or early in May, and again generally in June or July; the plants flower in early winter, when there is often warm, mild weather. There is a legend that Daruma, the Buddhist saint and the founder of the Zen sect, who sat in silent meditation for so long that his legs rotted away, found great difficulty in keeping himself awake. Finally one day, in spite of his efforts, he could not avoid dropping off to sleep; but on awaking he was so angry at his own weakness that he cut off his eyelids and threw them on the ground, thus preventing himself for ever after from shutting The next day the eyelids had grown into two tea bushes with eyelid-shaped leaves; and this was the origin of the plant, which gives all who partake of it before going to bed a sleepless night.

95

Nov. 8. Foxes in Japan are supernatural and often very mischievous animals. They have a dangerous power of turning themselves into beautiful young women; but the way to detect them is to get them near to a pool of water, for the water will only reflect them as foxes. There is a queer story told in *Things Japanese* of a fox, which turned itself into a phantom railway-train as recently as 1889. The fox is the servant of Inari, the God of the Rice-fields, and stone images of foxes are often seen about the country, sometimes wearing coloured cloth bibs as votive offerings.

96

Nov. 22, 23. The Japanese say that a hawk, after hunting all day, will catch a small bird and carry it off to his nest, holding it in his claws all night as a protection against cold feet;

hence the name *nukume dori*, which means 'the warming bird'. In the morning the bird is allowed its freedom, and the hawk shows his gratitude by taking care not to hunt that day in the direction in which it flew.

97

Nov. 25, 26. In the 10th month (o.c.) all the eight million Shinto Deities assemble from all parts of the country, and go off to their ancestral home of Izumo; all except Ebisu, the God of Wealth and Protector of Markets, for he is deaf and cannot hear the summons. The 10th month is therefore often called *Kaminazuki*, the godless month, and it is considered useless to offer any prayers then.

98

Nov. 27. This verse is supposed to be written by a dying man, who has neither wife nor children left to look after him. He hears a cry out in the night, and half hopes it is they, but finds it is only a crow.

99

Nov. 28. Bashō died in Ōsaka, as already related. In this, his last verse, he pictures himself as still wandering on a solitary pilgrimage, and, feeling ill while crossing a desolate moor, he seeks the house of some charitable friend who will take him in.

100

Dec. 4. Tomu is a contraction for tomuru (to stop), and is almost a kind of rhyme with tomoru (to burn).

IOI

Dec. 5. Higashi yama are a low-lying range of hills east of Kyōto, the ancient capital. The verse gives a good idea of warmth and comfort in winter.

102

Dec. 9. The poet had just lost his wife, and compares himself to a poor lonely crow flying across a desolate moor.

103

Dec. 10. This may represent nothing more than a picture; but probably, like so many other *baikai*, it has a symbolical meaning also.

104

Dec. 12. Mizu-gusa means water-weed; but it may also be a contraction for mizukusashi, which means insipid (lit. 'smelling of water'). So that the verse also means, that even if snowflakes had a scent, it would be only a very watery one.

105

Dec. 16. Pilgrims wear straw rain-coats, big mushroom straw hats, white leggings, and carry a stick. The Nichiren sect of Buddhists go the *sengaji mairi*, or pilgrimage to 1,000 temples, a meritorious act which takes most of a lifetime and involves seeing the whole of Japan.

106

Dec. 17. This represents the vigour of manhood, bravely bearing up against trouble.

107

Dec. 19. Kaomise is a word used in connexion with play actors. Before the performance begins the players come forward and make a formal bow to the audience, by way of asking for their kind appreciation.

108

Dec. 20. There is a play here upon the word yuki, used three times. The first twice mean 'snow', and the last, in conjunction with dokoro, means 'a place to go to'. Literally it runs:— 'Oh, what a fall of snow!

Alas! there is no place to go To see the lovely snow.'

109

Dec. 25. This verse reminds one of Rōraishi, one of the twenty-four Chinese paragons of filial virtue. It is recorded that Rōraishi, when 70 years of age, still used to dress in bright colours and play about upon the floor, in order to delude his old parents of over 90 years of age into thinking that they were not really so very old after all. He also pretended one day to slip and fall while carrying a pail of water, and began to cry at the slop he had made.

IIC

Dec. 28. Toshi wasure was an entertainment given at the close of the year, by way of forgetting and wiping out the past year's misfortunes.

III

Dec. 29. The *Haiku Ichiman* adds a note to this: 'One year is a year of refinement and elegancy, another is a year of greed and selfishness; who can say which agrees best with the will of heaven!'

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