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ANCIENT JAPANESE RITUALS

BY

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Part IV.

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In volumes VII and IX of the Transactions of the Asiatic Society of Japan Sir Ernest Satow has published an English translation, with commentary, of the Noarlo, or Ancient Japanese Rituals. His three papers on this subject constitute one of the monumental works of Japanese philology. Unfortunately the learned author has not seen his way to give us more than the smaller moiety of the Rituals (nine out of twenty eight) which is the more regrettable as no abler hand could have undertaken the task. It is difficult for anybody, and rather bold, to continue a work begun by a Satow, for the inferiority of the continuation will be only too palpable. As the Norito, belong, however, to the most important, interesting and beautiful products of Japanese literature, a reliable translation of all of them is an urgent necessity, and the present writer has therefore ventured to come forward and supply the omission. His original intention was to publish the result of his studies in German, his native tongue; having now undertaken to produce it in English, he believes himself entitled to a certain degree of indulgence on the part of the reader, because he labours under no small disadvantage in doing a work of this kind in a foreign language. The writer has endeavoured to use as much as possible Satow's phraseo-
ology, in order to preserve in the English rendering the same uniformity of style which exists in the Japanese text. For quotations from the Kojiki and Nihongi the admirable translations by Chamberlain and Aston have been placed under frequent contribution, though the present writer has in all cases consulted the originals themselves, and, with regard to the Nihongi, also his own German translation and commentary. For students of the original text a full glossary will be added.

No. 10.—Minadzuki Tsubomori no Oho-harahe, or Great Purification Celebrated on the Last Day of the Sixth Month (and also in the Shihasu or Twelfth Month.)

Literature used: Besides the older commentaries of Mabuchi, Motowori Norinaga and Fujiwi, mentioned by Satow, vol. VII pag. 101, I have made use of the Noritoshiki-kōgi (親詞式講義) by Haruyama Tanomu, the Norito-bemmō (親詞解蒙) by Shikida Toshiharu (5 vols.) the Norito-shiki-kōgi by Ōkubo (2 vols), the Norito-ryakkai (親詞解解) by Kubo (6 vols), and notes of lectures delivered by Motowori Toyokahi in the Imperial University of Tokyō. The big commentary Noritokōgi written by the late Suzuki Shigetane in 34 vols. is unfortunately, like his huge commentary on the Nihongi, not yet accessible to the general public. The Government would render an invaluable service to all students of Japanese archaeology by printing these two works of one of the greatest scholars Japan ever possessed. I have also had the advantage of consulting a very interesting paper on the Oho-harahe by Dr. H. Weipert (Trans. of the
German As. Soc., Heft 58, page 365-375), in which special attention has been paid to the ritual as being a monument of the most ancient judicial ideas of the Japanese, and the learned essay "The Mythology and Religious Worship of the Ancient Japanese" by Satow, published in the Westminster Review, July 1898, p. 27-57. (Unfortunately this latter paper became known to me, through the kindness of its author, only after the present essay was finished, so that the valuable information given by it could only be made use of in the form of additional notes.

INTRODUCTION.

§ 1. Definition.

The Oho-harahe or Great Purification is one of the most important and most solemn ceremonies of the Shinto religion; by it the population of the whole country, from the Princes and Ministers down to the common people, is purified and freed from sins, pollutions and calamities. In the earliest times, i.e. until the beginning of the 8th century A.D., the service seems not to have been celebrated at fixed regular intervals, but only when special reasons offered (see § 3); since then it has been celebrated twice a year, on the 30th day of the 6th and 12th months. The chief ceremony was performed in the capital, near the South Gate or Shōjaku-mon (Gate of the Scarlet Bird) of the Imperial palace, and might be styled the purification of the court, because it was to purify all the higher and lower officials of the Imperial court. In a similar way the ceremony was celebrated also, at all the more important
(public) shrines of the whole country, and therefore the Shintoists speak of an Oho-harahe of the provinces, in contradistinction to the Oho-harahe of the court. Beside the regular celebration on the 30th day of the 6th and 12th months we find, however, the ceremony not infrequently performed at other times, e. g. on the occasion of the Dai-jō-we (festival after the ascension to the throne of a new Emperor), or when the Hsuki hime-miko (an Imperial princess, chosen as Vestal) was sent to the temple of the Sun-goddess in Ise.

There are four ways of spelling and pronouncing the name 大祓, viz. Oho-harahe, Oho-harahi, Oho-barahi, Oho-barahi. The first deserves to be preferred. It is derived from oho "great" (stem of the adjective ohoki) and the verb harafu "to clear away, to sweep." Mi-na-dzuk (水無月 water-less month) is an old name of the 6th month O. S. (approximately our July), shihasu of the 12th month O. S.; Tsugomori means "last day" of a month. The 6th month is often called nagoshi-no-tsuki "month of leave-taking from summer" (the summer comprised the 4th, 5th and 6th months), and so we find for the summer purification also the popular name nagoshi no harahe 夏越の祓.

The regular celebrations in the 6th and 12th months are designated as Kōrei Oho-harahe (倒欽大祓) usual or regular O. H., the extraordinary ones as Rinji Oho-harahe (臨時大祓) occasional O. H. When a year had an intercalary 6th or 12th month, the last day of the intercalary month was chosen. Since the introduction of the Gregorian calendar (1st January, 1873), the regular ceremony
has taken place on the 30th June and 31st December.

The Oho-harahe consists of certain ceremonial actions, chiefly the offering and throwing away into the water of the so-called harahe-tsu-mono (穀物) "purification-offerings (lit things)," and the reading of a Ritual.

§ 2. OHO HARAE, HARAHE, MISOGI

The Oho-harahe must be distinguished.

A) from the simple Harahe, i.e. the purification of an individual person from the pollution contracted by some offence, in which case the guilty person himself had to provide certain offerings to the Gods. This was originally a mere religions ceremony, the offerings provided by the offender being, in the beginning, probably only such things of his personal property, as were considered to have been polluted. They were thrown away into the water. But out of this developed, in the course of time, the idea of a penalty. Now it is highly interesting to observe, for what reasons, in what way, and to what extent penalties were exacted from offenders. The archaic Japanese society possessed neither law-codes, nor clear descriptive rights at all, so that the punishment of offences was left entirely to the discretion of the injured individual or community. The Kojiki and Nihongi report numerous instances, in which an Emperor, or a chieftain, or some other individual, metes out punishment to an offender, the punishment varying usually between the penalty of death, making the criminal a slave, banishment, and wholesale or partial confiscation of property. The punishment of
transgressions being thus, until about the end of the 7th century, purely arbitrary, it is no wonder that frequent abuses occurred, and that there arose a regular system of squeezing under the hypocritic disguise of a legitimate Harahe (purgation). The Emperor Kōtoku, the great admirer of Chinese institutions, is reported by the Nihongi to have issued, on the 22nd day of the third month of the second year of his reign (12th April, 646), a decree in order to abolish existing bad customs, from which I extract the following interesting paragraphs:

Sometimes a wife who has lost her husband, marries another man after the lapse of ten or twenty years and becomes his spouse, or an unmarried girl is married for the first time. Upon this, people, out of envy of the married pair, have made them perform purgation.

Again, there have been cases of men employed on forced labour in border lands who, when the work was over and they were returning to their village, have fallen suddenly ill and lain down to die by the roadside. Upon this the [inmates of the] houses by the roadside say:—Why should people be allowed to die on our road? And they have accordingly detained the companions of the deceased and compelled them to do purgation [i.e. their valuables were taken away from them under the pretext, that these had to serve as purification-offerings in the ceremony necessary to purify the road from the pollution]. For this reason it often happens that even if an elder brother lies down and dies on the road, his younger brother will refuse to take up his body [for burial].
Again, there are cases of peasants being drowned in a river. The bystanders say:—‘Why should we be made to have anything to do with drowned men?’ They accordingly detain the drowned man’s companions and compel them to do purgation. For this reason it often happens that even when an elder brother is drowned in a river, his younger brother will not render assistance.

Again, there are cases of people who, when employed on forced labour, cook their rice by the roadside. Upon this the [inmates of the] house by the roadside say:—‘Why should people cook rice at their own pleasure on our road?’ and have compelled them to do purgation.

Again, there are cases when people have applied to others for the loan of pots in which to boil their rice, and the pots have knocked against something and have been upset. Upon this the owner of the pot compels purgation to be made.

All such practices are habitual among the unenlightened vulgar. Let them now be discontinued without exception, and not permitted again.

It goes without saying that this primitive kind of judicial procedure did not long survive the introduction of the Chinese system of administration, at least to no great extent. Also in a purely religious sense the Harahе of single individuals from pollutions contracted through crimes seems to have disappeared.

B) A second kind of Harahе, generally called Misogi (三清), "ablution," practised in ancient times, has been preserved to the present day, viz. the purification of a single
individual or a place from pollutions through coming into contact with something ceremonially impure, like dead bodies etc. Comp. notes 37 and 35 to the translation of the ritual.

C) As a third species of Harahe we may mention the purification preceding every greater festival (matsuri) of a Shintō shrine, through which the priests and others taking part in the Matsuri are purified. This ceremony takes place in a hall or open place specially prepared for the purpose, called harae-dokoro "purification-place." It consists in the Kami-oroshi "bringing down the spirits of the purifying deities" (see note 74, 76, 79 and 81) into the himorogi (a Sakaki branch with cut paper hangings) which stands on an eight-legged table in the middle of the Harae-dokorō, the recitation of the purification-prayer, various subsequent symbolic ceremonies, and the Kami-age or "sending back the gods" (to their abodes). Thereupon the priests are considered to be pure, and the Matsuri proper can begin. A detailed description of this ceremony I shall give on another occasion. Only the wording of the prayer addressed to the gods may be mentioned here:

"In reverence and awe:

The great gods of the purification place who came into existence when the great god Izanagi deigned to wash and purify himself on the plain of Ahagi [east] of Tachihana [near] the river Wotō in Himuka in Tsukushi, shall deign to purify and deign to cleanse whatever there may be of sins and pollutions committed inadvertently or deliberately by the officials serving [here] to-day. Listen
D) Fujiwi mentions in his Gogoshaku a sort of private Harahe which, like the Oho-harahe, was performed on the last day of the sixth month. People fastened yufu-shide, strips of mulberry-tree fibres, to hemp leaves, and taking these to the bank of a river performed the purification.

These statements about Harahe and Misogi do not at all exhaust the subject, but will perhaps convey a sufficiently clear idea of it.

§ 3. Age of the Ceremony.

The earliest historic reference to the ceremony of general purification we find made on the occasion of the death of the Emperor Chiūai, said to have taken place in the year 200 A. D. This date is, of course, entirely untrustworthy, like all the dates before the fifth century; but this much at least can be inferred from it, that the existence of the ceremony is ascribed to a very early time. The Emperor had died a sudden death which was attributed to the curse of some offended god, and the Empress Jingō therefore "commanded her Ministers and functionaries to purge offences (i. e. celebrate the Oho-harahe) and to rectify transgressions etc" (Nimono). The corresponding passage of the Kojiki enumerates a great number of the crimes with which we shall become acquainted in the text of our ritual. It says: "Then, astonished and alarmed, they set [the dead Emperor] in a mortuary place, and again taking the great offerings of the provinces, seeking out all sorts of crimes, such as
flaying alive and flaying backwards, breaking down the
divisions of rice-fields, filling up ditches, etc., etc.
evacuating excrements and urine, marriages with cattle,
marrriages with fowls, and marriages with dogs, and
having made a Great Purification of the land, the Noble
Take-uchi again stood in the pure court and requested
the Deities' commands." (Chamb. page 230). Then there
is complete silence for a long time, until the reign of
Emperor Temmu in the second half of the seventh century.
On the 16th day, 8th month, 5th year of his Emperor
(i.e. 28th September, 676) an Imperial edict commanded
(this and the following quotations are from the Nmonor):

"Let a Great Purification be held in all quarters! As
for the articles needed for this purpose, there are to be
forwarded as harahe-tsu-mono* (purification offerings) by
the Kuni no Miyatsuko (Country-Rulers) of each province:
one horse and one piece (Kidu, =13 feet) of cloth; moreover,
by each district governor: one sword, one deerskin,
one mattock, one smaller sword, one sickle, one set (i.e.
ten pieces) of arrows, and one sheaf of rice in the ear;
moreover, by each house: one bundle of hemp.

This Great Purification was obviously celebrated in
order to avoid the evil influence of a comet that had
appeared in the seventh month, seven or eight feet in
length, and disappeared from the sky in the ninth month.

The third reference is made in the spring of the
seventh year of Temmu (678): "This spring, as the

* Aston's version "to be forwarded to the shrines of purification" is based on the text of the Nihongi-shugo; the editor of this text has, however, arbitrarily changed one Chinese character (殷柱) into (殷柱), and I have gone back to the original reading.
preparation for worshipping the Gods of Heaven and Earth, a *Purification* was held *throughout the Empire*. An *imi-no-miya* (Purification-palace or Abstinence Palace, for the Emperor) was erected on the bank of the Kurahashi river (in the Tōchi district of Yamato).

The fourth reference, on the 30th day, 7th month, 10th year (19th August, 681) runs: "Orders were given to the whole Empire to hold a *great Purification ceremony*. At this time each Kuni no Miyatsuko supplied as purification-offering one slave, and thus the purification was done."

The fifth, on the 3rd day, 7th month, 1st year Shuchō (28th July, 686): "The Emperor commanded all the provinces to perform the ceremony of the *Great Purification*." The reason for the celebration of the last mentioned ceremonies (fourth and fifth) is not apparent from the context. The last book of the Nihongi, treating of the reign of the Empress Jitō, Temmu's successor, has not a single reference to the ceremony. It is next mentioned again in the 11th month of the 2nd year of the Emperor Mommu (698), as an occasional performance. With the first year of the period Taihō, 701, we come at length to the time when the Great Purification was ordered to be performed at regular intervals, viz. twice a year, on the last day of the sixth and twelfth months. After this date the regular ceremony on the fixed days is no more specially mentioned by the annals, being considered as a matter of course, whilst its performance on other extraordinary occasions is frequently referred to. Under the
influence of the increasing power of Buddhism and Chinese philosophy during the middle ages and the Tokugawawa period, the Shintō religion, as a whole, lost much of its hold on the people, and naturally the general observation of its rites suffered in consequence. The Central Government certainly did nothing for their encouragement or preservation. But while a number of ancient Shintō customs fell thus into complete oblivion, the Oho-harahe has always been practised to a certain extent. The restoration of the Imperial power in the present Meiji era was shortly followed by a thorough, and almost extravagant, rehabilitation of Shintō in its so-called "pure" form, and the newly established Council for Spiritual Affairs (Kyōbushō) issued, first on the 25th June 1871, and subsequently on the 18th June 1872, decrees by which all public Shintō shrines of the country were directed to celebrate the Great Purification on the last day of each June and December as an official ceremony, in the presence of the local officials. The latter decree to which I shall refer again in § 6, gave also detailed instructions in regard to the ceremonial, and a new abridged version of the ritual. Another decree, dated the 3rd September of the same year, fixes the official contribution to the expenses for the Oho-harahe ceremony in each Kwankoku-Hei-sha (i. e. Shintō shrines whose fêtes are observed under the direct supervision of the Central Government, or under the supervision of the governor of the province respectively) as one yen fifty sen.

The Ritual read at the ceremony of the Great Purification is usually called *Oho-harahe no Kotoba* "words of the Great Purification." It is also called *Nakatomi* (or *Miszogi*) *no Kotoba* "purification words of Nakatomi" (see § 5) which is a very old name, occurring already in the *Kogyoshui* (compiled 807 A.D.). Other designations are *Nakatomi-harahe* *no saimon* (祭文 written Shinto prayer), or simply *Nakatomi-harahe*.

Mabuchi ascribes the *Oho-harahe no Kotoba* to the end of the reign of Emperor Tenji (662-671) or the reign of Emperor Temmu (673-686); the congratulatory address of the chieftains of Idzumo (Norito No. 28) to the reign of Emperor Jomei (629-641); the service for the removal and dismissal of avenging deities (No. 25) and the Luckwishing of the Great Palace (No. 8) to the reign of the Empress Jito (687-697); the Praying for Harvest (No. 1), the service of Hirose oho-imi (No. 3) and the service of the gods of wind (No. 4) to the beginning of the reign of the Emperor Kōnin (770-782). All the others are, according to the same authority, later and inferior, the latest being the worst. His grounds for assuming these dates do not, however, bear any deep critical investigation, and we must side with Motowori who rejects his hypothesis as untenable. To be quite sincere, we must confess that we have not sufficient means for determining the age of the Norito. Motowori remarks justly: In the most ancient times the Norito cannot have existed in a definite form,
but must have been composed anew on each occasion, according to circumstances. But what was repeated every year at a fixed time, became by and by crystallized into a definite form. We cannot now make out when the Norito were first committed to writing, and at what time of the year they were originally used. Most of the old Norito have been handed down to us in their original wording, though, of course, some minor changes have been unavoidable. Something has probably been omitted, something probably been added, and interpolations from other texts may have crept in. The collection of the Norito, as we possess it embodied in the Engi-shiki (promulgated 927) was probably made in the Taihō period, or even a little earlier, during the reign of the Emperors Tenji or Temmu. Among the Norito there are some which were composed for festivals of later origin, or were put in the place of older lost rituals. Such rituals are inferior in style to the earlier ones, but have been composed in imitation of them, the old words and phrases being used. It is, therefore, not at all easy to determine the time of their composition; at least, not as easy as with the later Monogatari (novels) and Jobun (prefaces). In the present Oho-harahe ritual some passages seem to date from time immemorial (Motowori says phantastically from the time of the descent of the Heavenly Grandchild) while others seem to have been added in the periods of the Mikados Tenji, Temmu and Jitō. It is useless and wrong to draw any inferences with regard to the age of the Oho-
harahe ritual from the sporadic occurrence of several later expressions in its text.

§ 5. Recitation of the Ritual.

The ritual was recited at the public ceremony of the Oho-harahe as well as on the occasion of private purifications (watakushi no harae). In consequence of its use for the latter purpose, frequent changes took place in the wording in order to adapt it to special circumstances, and this accounts for the existence of so many corrupted texts.

The Oho-harahe no Kotoba was recited only once at each ceremony of purification, and this is perfectly natural. But later on the influence of Buddhism began to tell upon it. It is a peculiar custom of the Buddhists to read their Sutras again and again, to indulge in an endless and really stultifying repetition of the same text (as the Roman Catholics do with the Ave Maria in the prayer of the rosary), and unfortunately the Shintōists also were, for a long time, influenced in the same direction and read the ritual several times in succession. Now they have returned to the original method of reading it only once.

Though the ritual is originally and properly only a part of the ceremony of purification, it not infrequently happens that it is recited without performing the ceremony.

The reader of the ritual was, in ancient times, always a member of the Nakatomi family, a family of priestly character (comp. note 51) which derives its origin from the god
Ama no Koyane no Mikoto (meaning Heavenly-Beckoning-Ancestor-Lord according to Motowori; but the etymology is obscure. See Satow VII, 400). This god played a conspicuous part in the arrangements made for enticing the Sun-goddess out of the Heavenly Rock-cave into which she had retired in consequence of Sasano wo's misconduct: he was made to recite a grand liturgy. Since that time he and his earthly descendants, the Nakatomi, are said to have filled the hereditary office of reciters of the Oho-harahe no Kotoba and other rituals. Towards the end of the ritual the Urabe or diviners are mentioned. Their function at the Oho-harahe ceremony was originally only to throw the purification-offerings away into the river; but in the middle-ages it became the practice for them to recite the ritual itself, in stead of the Nakatomi. At the present time, the office of the Nakatomi as reciters of the Norito is no longer in existence; the ritual is now read by a priest of the temple concerned.


On the last day of June and December, i.e. twice a year, the ceremony of purification shall be performed in all public Shintō shrines (ditto all shrines both those supported by the Government and those maintained by the people of a particular locality.) The officials of the Fu and Ken as well as the common people shall then visit the shrine and partake in the purification.
2. Tables with the purification-offerings (harahe-tsumono).

1 Give first the description of the modern ceremony, because it is easier to understand than the rather fragmentary report on the old one, and throws also some light upon it.
In the court yard in front of the shrine, to the right and left, coarse matting is spread, and small round, or square mats (Enza or ko-hanjō) are laid down to serve as seats for the local officials and priests during the purification. The officials sit on the left, the priests on the right hand side viewed from the temple. In the middle between them stand tables (ta-katsuwe) on which are deposited the purification-offerings (harahe-tsumono), consisting of two feet of bleached cloth made of paper-mulberry bark (木綿) and two feet of bleached linen (%). Before these, i.e. between the tables and the shrine, is the seat for the [reciter of the] purification ritual.

At 2 o'clock p.m. the local officials and priests occupy their seats.

Then the chief priest (gōji, or, if there is no gōji, the next highest priest) proceeds to the Main shrine (shinden), mounts up [the stairs] and opens the door.

Then he recites the following prayer, bowing twice:

"In reverence and awe: In the honorable front of the... Shrine, I, the chief priest, of such and such a rank and such and such a name, say in awe, in awe: As for the various sorts of sins that may have been committed either inadvertently or deliberately by the officials of this... Fu (or ken), and the divine officials (i.e. priests) serving the great god [of this shrine], and moreover by the common people of all the Sato under his sway, the sins which we purify and cleanse at the setting of the evening-sun of the last day of the sixth (or twelfth) month of this year, depositing
in abundance various sorts of purification-offerings on the tables,—

I humbly pray to the gods of the place of purification: Deign to consult in divine consultation, and deign to purify and deign to cleanse the evils, sins and pollutions of all people. Hear this my prayer [pricking your] ears higher and higher like the swift-running horse! Thus I say reverentially." *)

Then the chief priest descends from the shrine and occupies again his seat at the place of purification.

Hereupon a priest (神官) takes the seat in the middle (the above mentioned for the ritual) and turning his face towards the people (with his back towards the shrine), he recites the ritual of purification.

(Some changes in the wording of the ancient ritual were necessitated by the different conditions of the time; but apart from this it has also been abbreviated in such a manner, that all the poetic charm of the original text, which may be justly called one of the most impressive productions of Japanese poetry, has entirely vanished. I cannot help calling the new official text a barbarous mutilation. It runs as follows: ) †)

*) In order to understand all details in this prayer and the following abbreviated version of the ritual of purification, the reader is requested to look up the corresponding passages in the ancient ritual, to which explanatory notes are appended.

†) My translation is based on the text given in the official Jinja-saishiki (神社祭式), published in August 1875. It differs slightly in the choice of some expressions from the text in the above mentioned decree (See Horei-zensho 法令全書, Meiji 5th year.)
"I say: " Hear all of you! The various sorts of sins that may have been committed as heavenly sins, or earthly sins, either inadvertently or deliberately by the officials of this... Fu (or ken), and the divine officials (priests) who serve in this... Shinto shrine, and moreover by the common people of all the places (Sato) under the sway [of the great god of this shrine; the sins which we purify and cleanse in the great Purification, at the setting of the evening-sun on the last day of the sixth (or twelfth) month of this year, depositing on the tables the purification-offerings,

will be carried out under mutual consent by the goddess Se-ori-tsu-Hime, the goddess Haya-aki-tsu-Hime, the god Ifuki-do-nushi and the goddess Haya-sasura-Hime into the river and sea, and breathed away and made to disappear without trace in the Root-country, the Bottom-country.

After they have thus made them disappear, it is to be expected that, what one calls sin, (tsumi) and what one calls transgression, (toga) will from to-day no longer exist with the officials of this Fu (or ken), the priests, and moreover the men and women of all the houses in all places, and in this expectation I recite [this Norito] and perform the purification."

Hereupon the local officials and priests grasp the Kiri-nusa and execute with it the purification.

The Kiri-nusa 切麻 is a wand with hemp-fibres hanging from its upper end (on the whole identical with the Gohei). After the officials and priests have
taken their seats on the place of purification, the Kiri-nusa are distributed, and one is placed before each of the officials and priests. As for the common people taking part in the ceremony, they also manipulate the Kiri-nusa in the same way, or simply bow down, if they cannot procure any for themselves.

Then the chief priest mounts up again to the main shrine, closes the door and having finished doing this, descends from the shrine and returns to his seat.

Hereupon the priests retire and go out.

The purification-offerings are now cut into small pieces, and thrown away into the river or the sea. The same applies to the Kiri-nusa. (If neither river nor sea is close by, a tub of water is used instead).

§ The Ancient Ceremony, According to the Ceremonial Regulation of the Jogwan-period (859-876).

"As for the great purification in the sixth and twelfth months, the officials, of the Department of the Shintō Religion (Jingi-wan), the Imperial Household Department (Kunai), the Bureau of Sewing and Embroidery at the Imperial Court (Nuhidono) etc. shall present themselves in the fourth division of the hour of the horse (i.e. between 1½ and 2 o'clock p.m.) outside of the En-sei-mon (a gate on the east side of the Dairi or Inner Palace). All the officials assemble at the spot chosen for the ceremony of purification (Harahe no tokoro). Before this, the officials
of the Department of the Shintō Religion, spread out the purification-offerings south of the way before the Shūjakumon (Gate of the Scarlet Bird, the Middle South gate of the outer enclosure of the Palace)—distributed at six places: the horse stands South, with its head facing the North.—. The officials arrange the seats at the Shūjakumon and at the eastern and western Jōsha (倉舎, watch houses in front of the gates of the Palace).

All persons from Ministers, down to officials holding the fifth rank, have their seats at the eastern side of the platform, facing the West and being drawn up in double line according to their rank, from North to South. The first space east of the southern staircase, is the stair for persons of the fourth rank downwards, and the second space is the staircase for the State-Counsellors (Sangi) and officials of higher rank. The female officials are also on the western side of the same platform, separated by a curtain. The Fubito of the Geki-kwan (i.e. the scribes and under-secretaries of the Council of State) and the officials of the Central Department (Naka-tsukasa), Board of Civil Office (Shikibu) and Board of War (Hyōbu) have their seats at the eastern Jōsha, facing the West and being drawn up in lines according to their rank from North to South. The members of the Board of Police (Danjō) are at the western Jōsha, facing the East and being drawn up in lines according to their rank from North to South. The seat for the Norito (i.e. for the reader of the ritual of purification) is at the south-western side of the way, and before the seat is spread a cloth as Hizatsuki (small
square mat to squat upon). In the first division of the hour of the sheep (i.e. 2-2½ o'clock p.m.) the secretaries

IMPERIAL CASTLE (宮 城 Kyūjō).
(Geki) take each their seats; the [officials of the] other offices stand at the eastern end of the eastern Josha, etc.
The Geki and their inferiors rise from their seats, go down to the southern end of the eastern building (sha) and post themselves there. The secretaries (Matsurigoto bito) and Clerks (Sakwan) of the Board of Civil Office and Board of War take their place at the head of the civil and military officials, and stand in lines, facing the West, and being drawn up according to their rank from North to South. The Secretaries and Clerks of the board of Police go down to the southern end of the western building, (sha) and post themselves there, facing the East, and being drawn up according to their rank from North to South. After they have thus posted themselves, the officials of the Department of the Shintō Religion distribute the Kiri-nusa (cut nusa) i.e. white wands with hemp-fibres hanging from the upper ends, the symbol of the primitive offerings of greater value)—among the sangi and superiors, these are distributed by Clerks, among the officials of the fourth rank upwards (but lower than the Sangi) by scribes, among the ladies and other officials by Kamu-Tomo nowo.* Thereupon Nakatomi takes his seat and recites the ritual. When he says kitoshimose "hear!", all the officials exclaim wō! After the purification is finished, the [ceremony with the] Oho-nusa †) is performed. Hereupon the Kiri-nusa of the persons from the fifth rank upwards are taken back. Shortly afterwards all go away.

*) Attendants in the Department of the Shintō Religion, also called Kamibe. There were thirty of them in the Department.

†) A wand (kushi) with cut paper (shide). The Oho-nusa is taken and rubbed over the body, by which process the sins of the performer are believed to be transferred to it.

During the middle ages,—it is impossible fix the time even only approximatively,—various popular practices have sprung up in connection with the purification ceremony and have partly been preserved to the present day. I shall proceed to mention some of the more important ones of them, in the course of a minute account which I am going to give, with illustrations, of the ceremony performed at the Sumiyoshi-jinja, situated on the small island Tsukuda-shima in the mouth of the river Sumida-gawa, at Tokyo. This Shinto shrine, which is a branch shrine of the famous Sumiyoshi-jinja of Osaka, is one of the few shrines in the country, where, at least in June (the December ceremony is an abridged one), the ceremony is performed exactly in the same way as in the middle-ages. The informations which I have been able to gather thereabot I owe mostly to the kindness of the priest of the temple, Mr. Hiraoka Yoshibumi.

Towards the 25th or 26th of June (or December) the parishioners and other believers who wish to be purified go to the shrine and get from its official a so-called kata-shiro (形式), i.e. a white paper cut in the shape of a human garment. On this the person to be purified, writes the year and month of his birth, and his sex; then he rubs the paper over his whole body, and breathes his breath on it, by which procedure his sins are transferred to it, and takes it back to the shrine before beginning of the ceremony. It
is therefore also called *nade-mono* (植物) "stroke-thing."
(The article in Fuzoku-gahō No. 6 reports that in the Tokugawa-time the people wrote on the *kata-shiro* such phrases as *kanaianzen* (家内安全) "peace for my house," or similar ones). All the *kata-shiro* brought back are packed into two *ashī-dzutsu* (藁筒) "reed-sheath" which are placed on a table of black wood (*kuroki no tsukuce*), and are called *harahe tsu-mono* "purification-offering (see above).

![Diagram of *kata-shiro*]

Length about 3"
Width about 2"

**KATA-SHIRO.**

![Diagram of *kuroki-no-tsukuze*]

"Black-wood-table," made of *Haji* ( ) branches, bound with rattan vine.
Length 2'; width 1'2"; height 1'.

**KUROKI-NO-TSUKUWE**
The Tori-wi in front of the shrine is decorated in the following way: On the left and right is placed a large bamboo, called *imi-dake* (嶽竹) "sacred bamboo;" a *shime-nawa* is stretched across, and the inner space of the Tori-wi is filled out with a huge *chi no wa* (茅の輪) "reed-ring," from the upper part of which hang down *shide* (paper cuttings) and *kata-shiro*. In June the ring is made of reed, in winter of rice straw. Its circumference is about 8 ken (=48 shaku).

**ASHI-DZUTSU**

Length about 4' or more;
Circumference about 2' or more. (2 pieces).
CHI NO WA (Reed-ring) with IMI-DAKE.
The place for the purification-ceremony proper (the Haruhe do) is chosen in front of the shrine, in the immediate neighbourhood of the border of the river; it covers a space of about three ken (18 feet) square. After the place has been made ceremonially pure, imi-dake are erected at its four corners, shimenaha are stretched between them, and the whole space is covered with ara-komo "fresh rush mats." An eight-legged table (yotsu-ashi no tsukue) is put there, and thereon the Himorogi (into which the gods are called down by prayer) is placed. Round about the purification place

ARA-KOMO.
(Sizes not fixed)

YOTSU-ASHI NO TSUKUWE.
Height 3' 5'';
Length 2' 6'';
Width 1' 6''.

1' 4''

HIMOROGI.

The middle part, the Himorogi proper, consists of a Sozuki or Kashi (oak) branch, with eight-fold white paper shide, and hemp fibres hanging down in the middle. Round about is a kind of fence.
so-called i-gushi (菖串) "sacred stakes" are planted in the ground, and on the side where the river flows two "flags of the gods" (神旗 shin-ki) are erected.

I-GUSHI.
8 pieces (2 on each side).

(A green bamboo, of about 4' length. The paper inserted above is six-fold, the material being hōsho paper (a kind of five paper, so called from its having been used in writing the hōsho, a letter of instruction issued through the secretary of the Kamakura Shogunate by order of the latter. Brinkley's Dict.). Hemp ships bound in a peculiar way are hanging down from the top of the stake on the left and right hand side.

STAFF OF PRIESTS TAKING PART IN THE CEREMONY:

1) One Thahi-nushi (薬主) master of rites. The chief priest of the shrine functionates as such. He opens and closes the door of the main shrine (shinden) at the beginning and end of the service, and recites the prayer. On the purification place he performs the kami-oroshi, (calling down the purification gods into the Himorogi), and
kami-age (sending back the gods), and recites the prayer.

2) One Kotoshiribito (典禮) connoisseur, director of the ceremony.

3) One Norito-shi (祝詞師). He announces to the assembled people, on the place of purification, the intention of the performance of the Oho-harahe, and afterwards recites the Oho-harahe no kotoba.

4) One Mike no Osa (神議長) chief of the divine food.

Eight-legged sacrificial table (yatsu-ashi no shinsen-an). Length 8'; width 1' 5"; height 2' 5".

Earthen vessel with salt dissolved in warm water.

Sakaki branch.

Sambō.
He places the food-offerings to the gods on the sacrificial tables in the main shrine, and afterwards takes them again away (after the essence of the food has been consumed by the gods).

A kind of helmet, made of paper, and called eboshi-kami, i.e. paper in the form of an eboshi cap.

Shide (cut paper), in eight layers.

Hemp (asa).

Two stakes (kushi), one of plum-tree wood, the other of bamboo, on which the paper and hemp are fastened.

Octagonal stand (dai) for the Cho-nusa.

OHO-NUSA, 大麻 (lit. big hemp), about 4' high from the top to the bottom.
5) One Shiho-yu-gyōji (薬湯行事). He purifies the Himorogi with salt-water. The salt-water is in a white earthen vessel, this on a Sambō (wooden stand used in offering sacrifices to the kami) which the priest holds with the left hand, whilst he sprinkles the water with a small Sikaki branch held in the right hand.

6) One Oho-nusa-gyōji (大麻行事). He purifies the assembled people with the Oho-nusa (holding it with both hands and brandishing it over the assembly, first in the direction of his left, then his right, then again his left shoulder: the so-called sa-yu-sa “left-right-left”).

7) Two Shidori 後取, companions and assistants of the Ihahi-nushi.

8) Te-na ga (手長) “long-armed,” assistants in the offering of the food to the gods. The various articles of food for the gods, placed on a number of Sambō, are kept ready in the Shinsen-ya “divine food-hall” outside the shrine. In offering, one Sambō after the other is brought from the Shinsenya and placed on the sacrificial tables. This is done in the following way: The sacrificer proper, the Mike no Osa, posts himself directly before the sacrificial tables, and from him to the Shinsenya, at a distance of one
Ken from each other, stand a number of Te-naga, but not in straight line:

The Sambō are passed from one Tenaga to the other (who have covered their mouth with a white paper fillet, fukumen, in order not to pollute the food by their breath) with arms out-stretched at the height of their eyes; the receiver claps his hands once before taking the Sambō, in token of his readiness, for it would be a high offence to the gods to let anything drop. Finally the Mike no Osa receives the Sambō and places it on the table. In the same way, the offerings are taken away again: what has been brought last, is taken away first, and so on. There are fixed regulations for the number of Sambō and the kinds of food to be offered on each occasion. The first Sambō is placed in the middle, the following ones are alternatively placed to the right and left of it. (seen by the public).

9) One Kamu-koto-shi (琴琴師) player on the divine Koto. He plays the so-called Suga-gaki (melody on the Yamato-koto, without accompaniment of ringing) on the Yamato koto (sinico-jap. Wagon), a six-stringed harp, during the opening and closing of the door of the Main Shrine and during the kami-uroshi and kumi-age.

Length 4'2".
YAMATO-KOTO
10) Two Yosho-shi (裝飾師) decorators. They bring and take the tables and other things used in the ceremony.

11) Reijin (伶人) musicians; their number is not fixed.

It may be observed that, though the above list of officiating priests is fixed by the regulations, in reality several functions are mostly performed by one man, because it is rarely the case that so many priests are at disposition.

The whole service may be divided into two phases:
A) the preliminary service in the Shinden;
B) the purification service proper on the Haruhe-do.

A) In the SHINDEN:

When, at about 3 o'clock in the afternoon, all preparations have been finished, the divine officials take their seats before the Shinden at a sign of the drum (dai-ik-ko first drum).

First, the Ihahi nushi mounts up to the Shinden, accompanied by the Shidori who roll up the mixu (a blind made of fine bamboo strips, hung before the door of the Shindon).

Then the Ihahi-nushi stops forward and opens the door with a key. Whilst he does so, the two Shidori, squatting behind him, bow down and make the keihitsu, i.e. utter three times a long-sustained cry ō!, by which they warn the peple to be respectful. At the same time, playing on the koto.

Then the Ihahi-nushi bows twice and claps his hands without causing a sound (短手 Shinobi-te).
Then the *Ihahi-nushi* and *Shidori* go back to their seats.

Then the divine food (*shinsen*) is offered to the gods in the way described under No. 8 (*Tenaga*). First the tables are placed before the sanctuarium, and then the Sambō with the food are brought one after the other. In this instance nine Sambō are offered, on which are the following articles.

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<tr>
<th>7</th>
<th>5</th>
<th>3</th>
<th>1</th>
<th>2</th>
<th>4</th>
<th>6</th>
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<tbody>
<tr>
<td>Seaweed</td>
<td>Chopsticks Rice Sake Ama-na</td>
<td>Chopsticks Rice Sake Karu-na</td>
<td>Chopsticks Rice Sake Ama-na</td>
<td>Chopsticks Rice Sake Karu-na</td>
<td>Chopsticks Rice Sake Ama-na</td>
<td>Sea fish</td>
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<th>9</th>
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<td>Water Salt</td>
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<th>8</th>
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<tbody>
<tr>
<td>Peaches Biwa</td>
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<tr>
<td>Tori-no-ko mochi</td>
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</table>
The chopsticks are made of willow-tree and placed on a mimi-kawarake, i.e. an unglazed earthen vessel with handles in the shape of an ear.

The rice is put on a small doki (＝kawarake unglazed earthen vessel), an oak-leaf being first spread on the doki.

The sake is kept in 2 bottles (mika)

The kara-nara "sharp-tasting greens" (such as wasabi horse-radish, shōga ginger, negi onion, etc.) and ama-nara "sweet greens" (such as seri Oenathe stolonifera, nasubi
egg-plant, *yama-imo* mountain-potato, *ninjin* carrot, etc.) are placed on a *doki* with an oak-leaf under them. The same is the case with the sea-fish, sea-weed, peaches, *hina* etc.

The *torinoko-mochi* “egg-shaped mochi (i.e. cakes made of pounded glutinous rice) are placed on paper.

The *salt* is put on a *doki*, and the water in a *suiki* (water-vessel).

During the offering, music.

Then the *Ihahi-nushi* recites a prayer (*norito*). He invokes the three gods of *Sumino-ye* (*Soko-dzutsu no Wo, Naka-dzutsu no Wo, and Uha-dzutsu no Wo*) produced when Izanagi washed himself to clean away the pollution contracted in Hades, and the two deities *Oki-nagatarashihime no Mikoto* and *Adzuma-mi-o ya no Mikoto*, and asks them to consult with the great gods of the purification-place, in order to remove to Hades all evils, sins and pollutions from the people of Tsukuda-no-shima, the merchants who come to the shrine, and the families and relations of the officiating priests, and to bestow upon them peace, protection and bliss.

Then twice double bows (i.e. bowing 4 times: *ryōdan sōhái*).

Then the Ihahi-nushi and all others return to their seats.

Then, on the second signal of the drum, all leave the temple hall, the Ihahi-nushi with an *Asa-no-ha* (hemp leaves) in his hand. They go one after the other through and round the *Chi-no-awa*, singing a song, under the
leadership of the koto-shiri-bito, and proceed to the purification-place. The going-round the Chi-no-wa (chi-no-wa wo meguru) is done in the following way: one steps into the ring, turns to the left and goes three times round the left pillar in the sa-yu-sa fashion (i.e. once to the left then to the right and then again to the left); then he turns three times round the right pillar in the same fashion, and goes on to the Harahe-do. The two songs sung when making the round of the Chi-no-wa, are:

Minadzuki no  
Nagoshi no harahe  
Suru hito ha  
Chitose no inochi  
Nobu to ifu nari.

"The people who perform the Nagoshi no harahe (see above § 1) of the watery moon, are said to prolong their lives to thousand years."

Omofu koto  
Mina tsukine tote  
Asa no ha wo
Kiri ni kirite zo
Harahe tsuru kana.

What [we] think, shall all be annihilated. With this intention, cutting hemp-leaves with cuts, [we] have performed purification.

B. ON THE HARAHE-DO.

The Harahe-tsu-mono are brought, laid, as stated above, on a table of black wood which is placed on a convenient spot of the purification-place.

First salt-water (shiho no yu) is sprinkled.

Then the Ihahi-nushi and Shidori proceed before the Himorogi and squat down.

Then the Ihahi-nushi recites the words by which the gods of purification are called down (kami-oroshi) into the Himorogi. Meanwhile the Suga-gaki is played by the koto-player, and the shidori make the keihitsu.

Then the Ihahi-nushi bows twice and makes the shinobi-te (soundless clapping of the hands).

Then the Ihahi-nushi and Shidori return to their seats.

Then the Oho-nusa is brought out (from the shrine.)

Then the Norito shi announces to the people his intention of performing the Harahe. The people utter their consent (lit. say "yes," which means that they are ready). The Norito-shi says: Kore no yu-niha ni ugonohareru hito mina ga ayamachi-okashikemu kusagusa no tsumi-goto wo harahe-do no oho-kamitachi umi-kaha ni mochi-idete Ne no kuni Soko no kuni ni ibuki-hanachi sasurahi
ushinahitemu. Kaku ushinaihiteba kefu yori hajimetetsumi toifu tsumi wara araji to harahi-tamahi kiyometamafu kotonoyoshi wamoro-morokikoshimeseenoru.
I.e. "The great gods of the purification-place will take out into the river and sea all sorts of offences, that may have been committed either inadvertently or deliberately, by the people assembled in this pure court-yard, and blow them away and completely banish them and get rid of them into Hades. Hear you all the circumstance (yoshi) of the purification [which is performed with the intention] that from to-day there will be no longer any offence which is called offence, after they have thus got rid of them."

Then offering of divine food. Meanwhile music. [This time only seven Sambō are offered, viz.

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<tr>
<th>Torinoko-mochi</th>
<th>Ama-na</th>
<th>Sea-fish</th>
<th>Chopsticks</th>
<th>Rice</th>
<th>Rice</th>
<th>Sakadzuki</th>
<th>Heishi</th>
<th>Heishi</th>
<th>Sea-weed</th>
<th>Kara-na</th>
<th>water</th>
<th>Salt</th>
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Than the Ihahi-nushi recites the prayer (norito) and at the same time all proceed forward before the Himorogi and squat down. The prayer is directed to the four gods of the purification-place, and asks them to bless the people by their lofty spirit, totake away their offences without leaving any trace, and to enjoy the food and wine presented.

Then ryō-dan saihai (bowing 4 times). All do the same.

Then the Norito-shi recites the Oho-harahe no kotoba (our present ritual).
Then the Norito-shi bows twice, with shinobi-te.
Then the manipulation with the Oho-nusa.
Then the divine food is again removed (in the reverse order to that in which it has been brought from the Shinsen-ya). Meanwhile music.

Then the Ihahi-nushi and Shidori proceed before the Himorogi and squat down.

Then the double bow and shinobi-te of the Ihahi-nushi.
Then the Ihahi-nushi recites the words of the Kami-age (sending back the gods). Suga-gaki and keihitsu, as in the kami-oroshi.

Then the Ihahi-nushi and Shidori return to their seats,

Then the Himorogi is removed.
Then ushiro-de (逆手 hand clapping to mark the act of retiring).

Then the Harahe-tsu-mono are packed into a boat which is rowed out into the sea in order to throw them away there. In the mean-time, after the ushiro-de, the Ihahi-nushi and those priests who have not gone into the boat, return, to the shrine and again take their seats there.

Now the Ihahi-nushi ascends to the Main shrine: double bows and shinobi-te.
Then the divine food offered in the Main shrine is removed. Meanwhile music.

Then double bows and shinobi-te of the Ihai-nushi.
Then the Ihahi-nushi goes and shuts up the door of the Main shrine. Meanwhile Suga-gaki, and keihitsu by the Shidori.
Then the curtain (misu) is let down again.
Then ushiro-de.
Then the hachi-nushi and shi-dori go back to their seats.
Finis.

§ 9. **The Present Ceremony in the Imperial Palace.**

The Kwanpō (Official Gazette) publishes twice a year, towards the end of June and December, regulations with regard to two special ceremonies which take place in the Imperial Palace for the sake of the purification of the Emperor and the officials of the various ministerial departments.

A) The yo ori "breaking [bamboo-] joints" ceremony for the Emperor. At 12 o'clock (noon) the decoration of the so-called Hō-ō no ma "Phoenix Hall", a room of the palace in which the ceremony takes place, is undertaken. At 1 p.m. the officials of the Kumaishō enter, and the Shōten-chō (Grand Master of the Ceremonies) goes and asks the Emperor to be present. He and all his subordinates wait for His Majesty under the eaves (hisashi ni; at present they wait in the corridor). After the Emperor has made his appearance, the Shōtenchō steps forward and inquires after His Majesty's health. Then a Chamberlain (jūjū) hands to the Emperor an arayo cloth¹). The Emperor takes it, gives it back to the Chamberlain, and this one hands it over to the Shōtenchō. Next, a Shōten (Master of the Ceremonies) takes bamboo canes, called ara-yo no take²), and hands them to a Chamberlain. The Chamberlain takes with this bamboo five times the measure of the body of the
Emperor\(^3\), and, this done, he gives the bamboo back to the Shōtên. Hereupon a Shōtên takes an ara-yo no tsubo "rough-joint jar" and hands it to a Chamberlain. The Chamberlain hands it to the Emperor, and after his Majesty has done with it, the jar is given back to the Chamberlain and then to the Shōtên. The whole ceremony is then gone through a second time, only nigo-yo cloth, bamboo, and jar being used instead of the ara-yo objects. Then the Emperor retires. After he has gone, the Shōtên betakes himself to the Oho-kawa (great river, in order to throw away all the objects used; the Sumida-gawa is here understood), and a Shōtên-ho Vice Master of Ceremonics) goes with the mi-nusa (御麻) to the purification-place (harahi-do). Thereupon all retire.

NOTES.

1) Ara "rough," in contradistinction to nigo "soft," used in the same way as in the Shinto expressions ara-mitama "rough or enraged august spirit" (of a god or deceased person) and nigi-mitama "soft or propitious spirit;" yo "bamboo joint." The ara yo cloth is made of nuno, which probably is here equivalent to asa "hemp" (I was not able to make it out positively), whilst the nigo-yo cloth, mentioned farther down, is made of silk. Wherein the material distinction between ara-yo no take and ara-yo no tsubo on the one side, and nigo-yo no take and nigo-yo no tsubo on the other side, lies, I am not prepared to say.

2) The number of the bamboo canes is nine.

3) In taking the measure of His Majesty's body, one
cane after the other is used, each cane being used only once. First of all the entire length of the body is measured, and the exceeding piece of the cane is broken off, wherefrom the name of the whole ceremony: yo-ori "the breaking off of the [superfluous] joints [of the bamboo]." Then the measure is taken, in the same manner, from both shoulders to the feet, then from the middle of the breast to the finger-tips of both hands, then from both loins (koshi) down to the feet, then from both knees down to the feet. The whole action is of course a symbolic one.

4) He breathes his breath into it.

B) The Oho-harahe for the officials, in the court-yard of the place.

At 1½ p.m. arrangements are made in the yard (teijō) for the preparation of a harahe-do, and the harahe-tsu-mono are deposited there. At 2 p.m. the Shōtenchō and others take their seats, together with one official of Chokunin rank, one of Sōnin rank, and one of Hannin rank, of each ministerial department respectively. The two Shōten-ho put rice into the mi-nusa which is laid on a table standing in the yard. Then the Shōten-chō calls a Shōten and commands him to perform the purification. The Shōten proceeds to the front of the table and reads the Oho-harahe no Kotoba. Then a Shōten steps forward, takes the Oho-nusa from the table, steps back, turns his face to all the people sitting in the yard and purifies them standing (He purifies them by flourishing the Oho-nusa over them, as described above). Having done, he delivers the Oho-
nusa to a Shōten-ho. During this procedure the sitting persons stand up. Then the Shōten, turning in the direction of the great river, calls out: "Harahē-sare!" (purify away!). Then the Shōten-ho takes the harahē-atsu-mono and goes with them to the great river (to throw them away into the water). Thereupon all retire.

§ 10. LEGENDARY ORIGIN OF THE PURIFICATION CEREMONY, AND CHARACTER OF THE HARAHĒ-TSU-MONO.

The origin of the ceremony of purification is ascribed by Japanese scholars, to two mythical occurrences related in chapters 10 and 17 of the Kojiki, and the corresponding passages of the Nihonki. It is hardly necessary to remind the critical student that, in point of fact, the two mythical occurrences are not the origin of the ceremony, but on the contrary the framing of the myths, presupposes the existence of the ceremony. The truth is that the two myths, represent only the most ancient Japanese tradition with regard to this peculiar religious custom, and as such they are of the highest value.

The first occurrence is the ablution of the god Izanagi after his visit to the lower regions, the land of Yomi (Yomo) or Hades, whence he had tried to fetch back his deceased wife Izanami (parallel to the Greek legend of Orpheus and Eurydice!). After his return from the unsuccessful task which had severely tried his nerves, he was seized with regret, and said (Nihonki version): "Having gone to—Nay! a hideous and filthy place, it is meet that I
should cleanse my body from its pollutions." He accordingly went to the plain of Ahagi [east] of Tachibana [near] the river Woto in [the province of] Himuka in Tsukushi, and purified himself. When at length he was about to wash away the impurities of his body, he lifted up his voice and said: "The upper stream is too rapid and the lower stream is too sluggish, I will wash in the middle stream." By his plunging down and washing, a number of Deities were produced, some of whom play a leading part, later on, in the religious ceremony of purification and are mentioned in our ritual.

Izanagi's ablution is the prototype of the ceremonial lustration required after contact with death, birth and other things impure. Lustrations are a widespread practice, as may be seen from Tylor's Primitive Culture, vol. II, pag. 430 seqq. For comparison's sake I will quote two especially striking passages from this work: 1) Ceremonial lustration to expiate a guilt was used in ancient Peru; after having confessed his sins, the Inca took a bath in a neighbouring river and spoke the following formula: "O river, receive the sins which I have confessed to-day before the Sun, carry them down into the sea and make that they never appear again."

The means most frequently used for removing impurities of the body or soul was the water, the divine waters to which the Hindoo prays: "Take away, ye

1) Possessing only the German edition of Tylor's book, I am not able to reproduce the author's exact words.
waters, everything that is bad in me, what I have done by violence, or in swearing or with untruth."1)

The second mythical occurrence alluded to is the punishment of the god Susa-no-Wo. After the Gods had succeeded in enticing the Sun-goddess out of the Heavenly Rock-cave into which she had retired, enraged on account of the misconduct of her brother Susanowo, the chief text of the Nihongi2) reports: After this all the Gods put the blame on Susanowo no Mikoto, and imposed on him a fine of one thousand tables [of offerings], and so at length chastised him. They also had his hair plucked out, and made him therewith expiate his guilt. It is also reported that they made him expiate it by plucking out the nails of his hands and feet. In the second variant it says: After this Susanowo no Mikoto was convicted, and fined in the articles required for the ceremony of purification (harake). [They took] the ends of his hands as good things to be thrown away (yoshi-kirahi-mono), and the ends of his feet as bad things to be thrown away (ashi-kirahi-mono); again, of his spittle they made white soft offerings, and of his nose-mucus they made green soft offerings, with which the purification was accomplished. Finally they banished him according to the law of Divine Banishment. The parallel passage in the third

1) This is verse 22 of hymn 23, first Mandala of the Rig-veda. In the original: Idam āpah pravahata yat kim ca duritam mayi, Yad vā ham abhidudroha yad vā čeṣa utānirītam.

2) I prefer to quote the Nihongi, because, at least in this instance, it furnishes richer material than the Kojiki.
variant shows that by the "ends of the hands and feet" are meant the nails of his hands and feet.

The yoshi-kirahi-mono (yoshi good kirafu to abhor and throw away) are according to Suzuki Shigetane's Nihongi-den, the signs and symbols of the purification, as it is performed before every divine service (comp. § 2 under C) and we might style them ritual or sacred offerings. The ashi-kirahi-mono (ashi bad) are penitential offerings provided by the offender in expiation of his offence. For in every process of purification two sides must be distinguished: a good side which aims at procuring luck, and a bad side which aims at doing away with calamity. Motowori is of the same opinion: under yoshi-kirahi-mono he understands the sacred utensils used for the rite (the nusa), and under ashi-kirahi-mono the objects which the offender has possessed and used, and which, therefore, must be thrown away as impure. He says that in the case of Susanowo the offence was so grave, that the usual purification-offerings were not sufficient; the nails of his hands and feet had therefore to be added.

The Rui-jû-san-dai-kyaku enumerates four categories of harahe-tsu-mono, viz.:

- a) 大裁成物 Dai no harahe-tsu-mono (great) 28 sorts,
- b) 上 " " " Kami " " (upper) 26 "
- c) 中 " " " Naka " " (middle) 22 "
- d) 下 " " " Shimo " " (lower) 22 "

What kind of objects these were in the most ancient time, is shown by the two passages quoted in § 3 from the Nihongi: As Harahe-tsu-mono are to be forwarded by the
Kuni no Miyatsuko of each province: one horse and one piece of cloth; moreover by each district-governor: one sword, one deerskin, one mattock, one smaller sword, one sickle, one set of arrows, and one sheaf of rice in the ear; moreover by each house: one bundle of hemp. And: Each Kuni no Miyatsuko supplied as purification-offering one slave, and thus the purification was done. These things may fairly be considered as representing the entire property of the primitive household. As for the Harahe of a single person, evidently his whole movable property was thrown away in grave cases;¹) but with the purification of the whole people such a sweeping procedure was, of course, impossible: certain things were chosen as its symbols. In the course of time the spirit of economy asserted itself more and more with regard to the Harahetsu-mono, until they were reduced to the comparatively insignificant amount mentioned in § 6.

From what I have said above, the reader will already have understood that the lustration of Izanagi and the punishment of Susanowo are not two different kinds of Harahe, but only two integral elements of one and the same process. Offence and pollution are inseparable ideas with the ancient Japanese:²) they are in fact

¹) In Connection with this point the fact should be noticed that in his flight from Hades Izanagi throws away all his personal wearing: his black head-dress, many-toothed comb, staff, girdle, upper garment, trowsers and shoes (Nihonki, Aston pag. 25 and 26).

²) And not with them alone! Comp. E. g. Wurm, Geschichte der indischen Religion, pag. 96: The offences against the law through which a man is liable to bring down upon himself punishment in a future life, are pre-eminently regarded as pollutions. The danger
identical. He who has committed a crime must be purified, as well as he who has come into contact with something impure; the purification extends to persons and things. The person is purified by lustration, the impure thing is thrown away, or, where that is not possible or advisable (as e.g. when a temple compound has been polluted), it is made pure again by prayer and ceremony. The intimate connection between lustration and expiatory fine, is especially well shown by an incident reported by the Nihongi in the Annals of Emperor Richiu as having occurred on the 11th day, 10th month 404 A.D. (Aston, I 308). An Imperial concubine had died, and some one told the Emperor that her death was to be attributed to the impious action of a certain Kurumamochi no Kimi (i.e. Kimi or master of the Cart-keepers) who had gone to the land of Tsukushi, where he held a review of all the Cart-keepers' Be, and had taken along with them the men allotted to the service of the Deities (Kamube no tami). The Emperor straightway summoned to him the Kimi of the Cart-keepers and questioned him. The facts having been ascertained, the Emperor enumerated his offences, saying:—"Thou, although only Kimi of the Cart-keepers, hast arbitrarily appropriated the always in this conception of sin, is, with regard to the Hindoos, expressed by Wurm in the following words (same page): The effect of this propensity for external ceremonies has been that the Hindoo, in spite of his deeper conception of evil in the Indian doctrine of the Weltübel, has entirely lost the proper moral idea of sin and guilt, so that to-day by sin he understands nothing else but such external pollutions, and is nearly incapable of comprehending sin as having its seat in the human heart.
subjects of the Mikado. This is one offence. Thou didst wrongfully take them, comprising them in the Cart-keepers' Be after they had been allotted to the service of the Gods of Heaven and Earth. This is a second offence." So he imposed on him the bad expiatory fine (ashi-harahe) and the good expiatory fine (yoshi-harahe), and sent him away to Cape Nagasu,¹) there to purify and wash (harahe-misogashimu). After he had done so, the Emperor commanded him, saying:—"Henceforward thou mayest not have charge of the Cart-keepers' Be of Tsukushi." So he confiscated them all, and allotted them anew, giving them to the three Deities."

Another noteworthy case is told in the Annals of Emperor Yuriaku, 13th year (469 A.D.), 3rd month:" Hatane no Mikoto, great-great-grandson of Saho-hiko [who was again a grandson of Emperor Kogen], secretly seduced (okaserti, the same term which occurs so often in our ritual) the courtlady Yamanobe no Ko-shima-Ko. When this came to the Emperor's ears, he gave Hatane no Mikoto in charge to Mononobe no Me no Oho-muraji, and made him call him to account for it. Hatane no Mikoto purged his offence (赦除罪過 tsumi wo harafu) by the payment of eight horses and eight swords."

§ 11. THE RITUAL OF PURIFICATION
VIEWED FROM THE STANDPOINT OF JURISPRUDENCE.

Dr Weipert puts, on page 371, the question whether the offences enumerated in the ritual, constitute the

¹) In the province of Settsu. Nagasa (Aston) is a misprint.
categories of the criminal law of the primitive Japanese, (die strafrechtlichen Kategorieen der japanischen Vorzeit), and whether their treatment in the process of purification can be called a penal resentment (strafrechtliche Ahndung)? He answers the question in the affirmative, without overlooking the fact that the treatment by purification was not the only method of reaction against crimes. There are in the Kojiki, and Nihongi, numerous instances of arbitrary punishment, inflicted by rulers, chieftains etc, or of private revenge (Dr Weipert quotes some of them from the Kojiki), but nothing shows the existence of fixed punitive laws or conventions. The quiet national development of the Japanese criminal law, has been obstructed by the introduction of the Chinese criminal code of the Thang Dynasty, called Taiho-Ritsu (because promulgated in the first year of the period Taibō, i.e. 701 A.D.), and though, of course, nobody can say in what direction Japanese law would have developed if left alone, it is evident that arbitrary punishment and private revenge would have been checked considerably in the course of time. May I be permitted to conclude this chapter by quoting largely from Dr Weipert's own words (on page 372 seq. of his essay), as it would be impossible to render a more lucid and concise account of this matter? Dr Weipert says:

If we confine ourselves to the prehistoric times of Japan, we find in them no other traces of conceptions of a binding law, than those handed down to us in the rituals dedicated to the gods. It was indeed the power
of the ruler which held the community together, but the
idea of the society being subject to lawful restraint was
to be found only in the religious sentiments of the people.
To the extent of these sentiments alone, can it be said that
a lawfully regulated community and a consciousness of
such existed in those days. Now, since we take Criminal
Law to be the publicly regulated reaction of a community,
against all acts of its members which are detrimental to
the common interest, we can scarcely hesitate to describe
the Oharai (Oho-harahe) as the first source of Japanese
Criminal Law."

This statement by no means implies that the acts of
purification imposed by the rite, are to be considered as
punishments in the present acceptance of the word. On
the contrary Motowori is perfectly right in emphatically
objecting to an interpretation, which would imply that the
tearing off of Susanow's nails was a sort of corporal
punishment, or which would make acts of restitution out
of the offerings imposed. In either case the principal
and original idea, was to symbolise purification, whilst the
evils which resulted therefrom to the individual concerned
were merely an effect. The same has to be said with
regard to the banishment, which is finally pronounced
against Susanowo. This measure was merely aimed, at
the expulsion of the polluted from the community of the
pure, it was a mere consequence of the purification, and
not intended as a punishment in itself.

It will therefore be safe to state that in the case of an
individual Harahe, a punishment was indeed inflicted on
the wrongdoer; but it was inflicted for the sake of the whole procedure of purification, not for the sake of the punishment of banishment as such. This procedure bore an entirely religious character, and had no other aim than to settle the account with the gods. We may therefore conclude that the Criminal Law of ancient Japan belonged to the category of the so-called, sacred Criminal Laws ("Sacrales Strafrecht").

Respecting the prosecution of crime, one may perhaps be permitted to emphasize the fact, that frequently repeated purifications of the whole people were considered necessary; which enables us to arrive at the conclusion that the application of an individual Harare was rarely resorted to, and perhaps only in cases of an exceptional character, so that private revenge had ample opportunity to assert itself.
RITUAL.

[TRANSLATION.]

[I.] He says\(^1\):

"Hear all of you, assembled princes of the blood, princes,\(^2\) high dignitaries and men of the hundred offices."

[II.] He says:

"Hear all of you, that in the Great Purification of the [present] last day of the sixth month of the current year, [the sovran]\(^3\) deigns to purify, and deigns to cleanse the various offences which may have been committed either inadvertently, or deliberately,\(^4\) especially by the [persons] serving at the Imperial court, [viz.] the scarf-wearing attendants, the sash-wearing attendants [of the kitchen],\(^5\) the attendants who carry quivers on the back,\(^7\) the attendants who gird on swords,\(^7\) the eighty attendants of the attendants,\(^8\) and moreover\(^9\) by the people serving in all offices\(^10\)."

[III.] He says: Hear all of you:

The sovran's dear progenitor and progenitrix,\(^11\) who divinely remain in the Plain of High Heaven; deigned to assemble by their command\(^12\) in a divine assembly, the eight hundred myriads of gods, and deigned to consult in divine consultation\(^13\), and respectfully\(^14\) gave the mandate with the words:" Our sovran Grandchild's\(^15\) augustness shall tranquilly rule the Luxuriant Reed-plain Region of Fresh-young Spikes\(^16\) as a peaceful country."

[The divine progenitor and progenitrix] deigned to arraign with divine arraignment the savage Deities\(^17\) in
the country thus given in charge; and deigned to expel them with divine expulsion; and silenced the rocks, and trunks of trees, and isolated leaves\(^1^8\) of the herbs that [formerly] had spoken; and letting him go from the Heavenly Rock-Seat,\(^1^9\) and dividing a road through the eightfold heavenly clouds with a mighty road-dividing,\(^2^0\) they respectfully sent) him down from Heaven, and respectfully gave [the land] in charge to him.

As the centre of the countries of the four quarters thus given in charge, was respectfully destined the country Great Yamato, where the sun is seen on high\(^2^1\), as a peaceful country; \ ................and making stout the House\(^2^2\)-pillars on the nethermost rock-bottom, and making high the cross beams\(^2^3\) to the Plain of High Heaven, [the builders] respectfully constructed the fresh Abode\(^2^4\) of the sovran Grandchild’s augustness, in order that He might hide [therein] as a shade from the heavens and as a shade from the sun,\(^2^5\) and tranquilly rule the country as a peaceful country.

As for the various sorts of offences which may, have been committed either inadvertently, or deliberately by the heaven’s increasing population,\(^2^6\) that shall come into being in the country, a number of offences are expressly distinguished\(^2^7\) as heavenly offences;\(^2^8\) [viz.] breaking down the divisions of the rice-fields,\(^2^9\) filling up the irrigating channels,\(^3^0\) opening the floodgate of sluices,\(^3^1\) sowing seed over again,\(^3^2\) setting up pointed rods\(^3^3\) [in the rice-fields], flaying alive and flaying backwards,\(^3^4\) evacuating excrements [at improper places].\(^3^5\) [These are
distinguished] as heavenly offences.\textsuperscript{37}) As for earthly offences,\textsuperscript{36}) there will be forthcoming a number of offences [viz.] cutting the living skin,\textsuperscript{37}) cutting the dead skin,\textsuperscript{38}) albinoes,\textsuperscript{39}) being affected with excrescences,\textsuperscript{40}) the offence of [a son’s] cohabitation with his own mother,\textsuperscript{41}) the offence of [a father’s] cohabitation with his own child,\textsuperscript{42}) the offence of [the father’s] cohabitation with his step-daughter,\textsuperscript{43}) the offence of [a man’s] cohabitation with his mother-in-law,\textsuperscript{44}) the offence of cohabitation with animals,\textsuperscript{45}) calamity through crawling worms,\textsuperscript{46}) calamity through the gods on high,\textsuperscript{47}) calamity through birds on high,\textsuperscript{48}) killing the animals [of other people],\textsuperscript{49}) the offence of using incantations.\textsuperscript{50})

If such [offences] are forthcoming, the Great Nakatomi\textsuperscript{51}) in accordance with the ceremonies in the Heavenly Palace,\textsuperscript{52}) cutting the bases, and cutting off the ends of the heavenly young little trees,\textsuperscript{53}) shall [make them] into thousand tables\textsuperscript{54}) and deposit [upon them] in abundance [the purification-offerings]; shall mow and cut off the bases, and mow and cut the ends of heavenly fine strips of rush,\textsuperscript{55}) and split them thinner and thinner with the needle\textsuperscript{56}); and shall recite the powerful ritual-words of the heavenly ritual.\textsuperscript{57})

If he thus recites [the heavenly ritual], the heavenly gods,\textsuperscript{58}) pushing open the heavenly Rock-door,\textsuperscript{59}) and dividing a road through the eight-fold heavenly clouds, with a mighty road-dividing, will hear [the ritual-words]; [and] the earthly gods\textsuperscript{58}) ascending to the tops of the high mountains, and to the tops of the
low mountains,\(^{69}\) and tearing asunder the smoke\(^{61}\) of the high mountains, and the smoke of the low mountains, will hear [the ritual-words].\(^{62}\)

If they thus hear [the ritual words], it is to be expected that\(^{63}\) any offence which is called offence\(^{64}\) will disappear, especially in the court of the sovran Grandchild’s augustness,\(^{65}\) and [also] in the countries of the four quarters of the region under heaven; \(\ldots\) and it is to be expected that no offences will remain, like as the wind of [the wind-deity] Shinato\(^{66}\) blows asunder the eight-fold heavenly clouds; \(\ldots\) as the morning-wind and the evening-wind blow away the dense morning-mist\(^{67}\) and the dense evening-mist; \(\ldots\) as one unties at the prow and unties at the stern the large ships lying in the large harbour\(^{68}\) and pushes them out into the Great Sea-plain\(^{69}\); \(\ldots\) as one clears away the shrubs of the dense bushes yonder\(^{70}\) with the sharp sickle of a tempered sickle\(^{71}\).

The offences\(^{72}\) which [the sovran]\(^{73}\) in this expectation deigns to purify and deigns to cleanse, \(\ldots\) will be carried out into the great Sea-plain by the goddess called Maiden-of-Descent-into-the-Current\(^{74}\), who resides in the current of the rapid stream that in falling comes boiling down the ravines,\(^{75}\) from the tops of the high mountains, and the tops of the low mountains.

And when she has thus carried [them] out, the goddess called Maiden-of-the-swift-opening,\(^{76}\) who resides in the eight hundred meetings of the brine of the eight
brine-currents, of the eight hundred currents of the brine of the fresh brine⁷⁷), will take them and swallow them down with gurgling sound.⁷⁸)

And when she has thus swallowed [them] down with gurgling sound, the god called the Lord-of-the-Breath-blowing-place who resides at the Breath-blowing-place⁷⁹), will take them and utterly blow them away with his breath into the Root-country, the Bottom-country⁸⁰).

And when he has thus blown [them] away, the goddess called the Maiden-of-Swift-Banishment⁸¹), who resides in the Root-country, the Bottom-country, will take them and completely banish them and get rid of them.

And when they have been got rid of, it is to be expected that from this day onwards, there will be no offence which is called offence, in the four quarters of the region under heaven, especially with regard to all people of all offices who respectfully serve in the court of the Sovran: ..............................................................

....and in this expectation, having led hither and put there a horse,⁸²) as a thing that hears with its ears pricked up to the Plain of High Heaven, [He] deigns to purify and deigns to cleanse⁸³) through the Great Purification, at the setting of the evening-sun on the last day of the watery moon⁸⁴) of this year."

[IV.] He say:

"You diviners of the four countries⁸⁵), leave and go away to the great river-way,⁸⁶) and carry away [the offences] by purification."
NOTES.

1) In the original 宮 is read noru by N. Motowori, Hirata and Haruyama, nori-tamafu by Mabuchi and Shikida. Like Satow I have adopted the view of Motowori. 'He' is the reader of the ritual, the Great Nakatomi (comp. note 51), and word rendered by 'says' signifies that the speaker is supposed to be speaking the words of the Mikado (Satow, VII page 112, note 1).

2) 親王諸王 Miko-tachi Oho-kimi-tachi (tachi plural suffix). Mi-ko, lit. "august child," or rather its sinico-jap. equivalent 親 shinnō 'prince of the blood' is, according to the Keiji-Ryō) part of the Taihō-Ryō) the old Japanese designation of a son of the Mikado. Every other prince was styled oho-kimi 'great lord," sinico-jap. 王, ō, wō, plural 諸 sho-ō 'many kings' = Ohokimi-tachi of our text. The distinction between shinnō and sho-ō seems to have been introduced during the reign of the Emperor Temmu, for it is first mentioned in the Nihongi in an Imperial edict dated the 15th day of the second month of the fourth year of this Emperor (16th March, 675). The brothers and sister of the Emperor were also included in the term shinnō. Later on this title was applied only to those princes upon whom it was specially conferred by the Emperor. Comp. the present writer's commentary on the above mentioned passage of the Nihongi in his German translation, Book 29 page 10, note 19.

From the fact that a distinction probably first made under the reign of Emperor Temmu, is referred to in the
opening words of our ritual, we are by no means entitled to conclude that the ritual was composed during or after the reign of this Emperor, for the bulk of this and several other rituals is no doubt very much older than Emperor Temmu's time. The truth is that up to the Engi period, the text of the Norito was probably subjected to various interpolations, of a character not perfectly congruous with the spirit and conditions of antiquity. I concur with Motowori Toyokahi in regarding the first clause of the present Norito as a later addition. The expression momo no tsukasa (守 宮) "the hundred offices" is, of course, only the Japanized rendering of a purely Chinese phrase.

3) The subject is not expressed, but must be supplied from the verbal forms harahi-tamahi kiyome-tamafu "deign to purify and deign to cleanse." I agree with Motowori and the majority of the Japanese commentators in referring the honorific—tamafu "deigns" to the sovran at whose command the ceremony of purification is undertaken, and who, therefore, figures so to say as the purifier himself. Arakida Morikuni, however, in his Oho-harahi no Kotoba Shin-kai, refers tamafu to the Oho-Nakatomi, the reader of the ritual, and explains therefore: I (the Oho-Nakatomi) purify and cleanse." He argues that the Nakatomi use the honorific -tamafu with regard to his own action, because it is undertaken for the benefit of such high persons as the princes of the blood etc., and points to the similar use of the phrase maucoshi-tamahaku in two passages of the congratulatory address of the Chieftains of Idzumo (Norito 27) where Idzumo no kuni no kuni-no-miyatsuko
nanigashi kashikomi kashikomi mo mowoshi-tamahaku, resp. kamu-hogi no yogoto mawoshi-tamahaku to mowosu evidently mean: "I, the chieftain of the province of Idzumo, of such and such a Kabane and name, declare humbly to the Emperor in reverence, in reverence," resp. "I declare humbly to the Emperor the congratulatory words of the divine congratulation; [thus] I declare,"

The expression harahi-tamahi kiyome-tamafu occurs a second time in our ritual, in the passage immediately preceding the mentioning of the goddess Se-oritsu Hime; here again Motowori refers -tamafu to the Emperor, whilst Hamyama refers it to the gods who carry away the sins. Motowori's interpretation seems preferable, for the ceremony of purification which is executed at the command of the Emperor extends to the throwing away of the purification offerings into the water; only then the action of the Gods, in carrying away the purification-offerings, the symbols of the thrown-away sins, is supposed to begin.

4) Ayamachi-okashikemu kusa-gusa no tsumi 過犯ヶ草雑々雑. I deviate in the interpretation of this phrase from Dr Weipert who takes it to mean only "sins committed through inadvertency" and lays special stress on this meaning in his note on page 375. I have, however, little doubt that my interpretation is the correct one, ayamatsu (過) meaning "to do anything amiss, to fail through inadvertency," like the modern shi-zokonau, and okasu (犯) "to do anything or to transgress deliberately, knowingly" (not simply "to commit," in its usual light
sense; comp. also its meaning in the phrases quoted notes 41-45), so that *ayamachi-okasu* is an antithetical, not an attributive compound. Some of the best Japanese authorities (Shikida, Haruyama etc) are of the same opinion. Satow, W. R. p. 53: Committed in ignorance or out of negligence.

5) *Hire kakuru Tomo-no-wo* "scarf-wearing attendants," i.e. *uneme* court-ladies," because the *uneme* wore a *hire* "scarf" hanging round the neck and shoulders as an ornament. *Tomo-no-wo* signifies properly the "head of a company" (*tomo* = 組 kuui, *wo* = wosa) From the most ancient times to the end of the Tokugawa period the Mikado was served only by women. Comp. Satow's note on *Oho-mi-ya-no-me* vol. VII, page 122. An illustration of the *hire* is given in Modzume's Daijirin. By an Imperial decree of the 28th day, 3rd month, of the 11th year Temmu (10th May, 682), mentioned in the Nihongi, the *uneme* were forbidden henceforth to wear scarfs. By the same decree also, the stewards (see following note) were forbidden to wear shoulder-straps.

6) *Tasuki kakuru Tomo-no-wo* "sash-wearing attendants," i.e. *kashiha*de or "(Imperial) stewards." The steward wore a *ta-suki* "hand-helper," i.e. a cord passed over the shoulders and attached to the wrists, in order to assist the arms in supporting a heavy tray. The modern *tasuki* worn by women to keep the sleeves out of the way when working, is different from it. The wearing of *tasuki* was forbidden by Imperial decree in 682 (see preceding note). When preparing the food for the Emperor, the stewards
wear to the present day a *fukumen* (=covering the face), i.e. a mask of white paper fastened with a string behind the ears over the mouth, to prevent their breath from touching and thereby polluting the food; they are also not allowed to touch it with the hands, e.g. in cutting fish or meat, but must seize the food with *hashi* "chopsticks" in the left hand, and cut with the knife in the right hand. The same holds good with regard to the preparation of the offerings placed in the Shintō shrine.

7) *Yugi ofu tomo-no-wo* "attendants who carry quivers on the back," and *tachi haku tomo-no-wo* "attendants who gird on swords," i.e. military officers (here perhaps more especially palaceguards). *Yugi* is the oldest word for "quiver;" in the middle ages it is called *yanaguhi* and still later *ebira*. It was always carried on the back (*ofu*; ep. also Manyōshū 20: *Masurao no yugi tori-white idete ikeba*), and its shape, at least of such quivers as were carried on ceremonial occasions, may be guessed from a passage in the 內宮長母道音符: "there were used] 24 brocade [covered] quivers, length 2.4 feet, width above 6 inches, width below 4½ inches, mouth hole for the arrows 2.9 inches square; made of Hinoki wood, etc."

8) *Tomo-no-wo* on *ya-so tomo-no-wo*, i.e. all the attendants in the Mikado's court, among whom the above mentioned four classes of Tomo-no-wo are also included. *Ya-so* "eighty" means simply "many."

9) *wo hazime-te*...... I have rendered this by "especially ......and moreover......"; more literally
it would have been: *beginning from* the [persons] serving

... *down to the people.*

10) *Tsukasa-dzukasa ni tsukahe-matsuru hito-domo,* i.e. all officials of the country who do no direct service in the Imperial palace.

Section I and II being a *semyō* (宣命) "Imperial message," from the introduction to the ritual proper which is contained in section III.


13) *Taka-mi-musubi* and the Sun-goddess assembled the other gods in council, in the bed of the Tranquil River of Heaven, (the Milky Way) to consider which deity should be sent down from Heaven to subdue the uproarious deities then inhabiting Japan, (the descendants of Susa-no-wo no Mikoto) and thus prepare it for the peaceful rule of the Sun-goddess, 'descendants. See Satow IX. page 205, note 8, and Chamberlain’ Kojiki, Sect. 30-33.

14) The self deprecatory auxiliary verb—*matsuru* "to serve" is here used, because the mandate is given to an august person, the predecessor of the Japanese Emperors.
15) The *Sume-mi-ma no mikoto* "sovrán (august) Grandchild's augwestness" is the grandchild of the Sun-goddess, *Ama-tsu-hiko-Ho-no-Ni-nigi no Mikoto* "His Augustness Heaven's-Prince Rice-ear-Ruddy-Plenty," for whose fuller name see Kojiki, page 106, note 5. His descent and later experiences are described Kojiki, sect. 33 sequ. His father *Oshi-ho-mi-mi no Mikoto* was properly the son of Susa-no-wo no Mikoto and only adopted by the Sun-goddess as her son, therefore really her nephew. See Nihongi and Kojiki (sect. 13 sequ.)


17) *Kunuchi* (contracted from *kuni uchi*) *ni araburu kami-domo*, comp. Kojiki, sect. 30: *chihayaburu araburu kuni tsu kami-domo* "violent and savage Earthly Deities." The Earthly Deities were those born and dwelling in Japan, contradistinction to the "Heavenly Deities" who either dwelt in Heaven, or had originally descended to Earth from Heaven. The subjugation of the savage Earthly Deities, and the silencing of the "rocks and trunks of trees and isolated leaves of the herbs that had spoken," and the subsequent conquest of Yamato by the Emperor Jimmu, are probably a legendary echo of the eastward invasion of the Japanese from Kyūshū, into the main island of Japan. The Earthly Deities seem to be the deified chieftains of tribes akin to the Japanese who immigrated into Japan before, and were subjugated by, them, whereas the "rocks and trunks of trees and isolated leaves of the herbs that had spoken" seem to refer to the original natives of Japan who lived in the forests and mountains, viz. the Ainu.
The pacification of these deities was undertaken by the two Gods Take-mika-dzuchi no Kami and Futsu-nushi no Kami (so the names according to the Nihongi; in the Kojiki, sect. 32 they are Take-mika-dzuchi-no-wo no Kami and Tori-bune no Kami).

18) Kaki-ha or kaki-ba presents some difficulty. It is mostly explained as equivalent to kata-ha:... "single or isolated leaves;" according to Shikida it is an abbreviation of akaki ha...... "red leaves." Satow IX, page 194 translates "the least leaf."

19) I. e. his place in Heaven. Iha "rock" is considered to be merely an honorific.

20) This is related with nearly the same words in Kojiki, rect. 24.

21)

22) Mi-ya "august house" means indiscriminately the house of a chieftain, the tombs of the dead and the temples of the gods. Satow VII, 123, note 29.

23) Chigi "cross-beams," i. e. the projecting ends of the rafters of the roof. Shintō temples build in the archaic style, as the temples of Ise, the Yasukuni shrine in Tōkyō etc. have preserved this peculiarity of the primeval Japanese house. See Satow's description of the architecture of Shintō temples, in vol. II of these Transactions and his Handbook, 2nd edition, p. [65].

24) Midzu no mi-araka "fresh, i. e. beautiful august abode." araka is derived from aru ka "place where one lives.

25) This means that the house protects the Mikado
from the weather and the heat of the sun. Satow VII, 123, note 30.

26) *Ame no masu hito-ra* "the heavenly surplus-population " or " the heavenly increasing population," i. e. men. This expression has its origin, in an incident told with regard to the flight of Izanagi no Mikoto from Hades: Kojiki sect. 9, Aston's Nihongi p. 25. When Izanagi had reached the Even Pass of Hades, he was overtaken by his wife Izanagi who pursued him. Izanagi blocked up the path between himself and her with a huge rock, and both standing opposite to one another, Izanagi pronounced the formula of divorce. 'upon this,' continues the Nihongi, 'Izanami no Mikoto said: My dear Lord and husband, if thou sayest so, I will strangle to death the people of the country which thou dost govern, a thousand in one day. Then Izanagi no Mikoto replied saying: My beloved younger sister, if thou sayest so, I will in one day cause to be born fifteen hundred.'

27) *Nori-wakete from nori-wakuru*: nori "announcing," where the character 納 nori is used phonetically in stead of 萬 nori, and 晃 wakuru "to distinguish." In the text the expression *ama tsu tsumi to* "as heavenly sins" is put twice, once before, and then after the list of the heavenly sins, whereby the construction becomes a little cumbersome. Haruyama advises to supplement the word *idemu* "will be forthcoming" of the second list in meaning also to the first one; then the literal translation would be: "as heavenly sins a number of sins, [viz.] ....... , distinguishing [them] expressly as heavenly sins, [will be forthcoming]"
28) In the Japanese order of words the term kokodaku no tsumi "a number of sins, many sins" follows the enumeration of the seven heavenly sins) ama tsu tsu mi), and farther on also, the enumeration of the earthly sins (kuni tsu tsumi). In taking kokodaku no tsumi as an apposition to what precedes, I agree with the generally accepted interpretation. The author of the Gogoshaku, Fujiwi, however thinks that kokodaku no tsumi must be connected with the preceding words by "and," so that the meaning would be: "there are expressly distinguished as heavenly sins: breaking down........and a number of [other similar] sins." As instances of other heavenly sins Fujiwi mentions: damaging the crop and pollution of pure (sacred) buildings (e. g. temples, or any locality where religious rites are performed).

The so-called heavenly sins are in reality nothing else but those offences which, according to the mythological tradition, had already been perpetrated by the unruly god Susa-no-wo. "Impetuous-Male" in Heaven (see Kojiki, sect. 15, Nihongi p. 40 sequ., and especially p. 48), whence the name Susa-no-wo is the mythical scapegoat to whom all crimes which the primitive Japanese considered as most heinous, are attributed; he is, so to say, the personified register of all deadly sins (i. e. sins against agriculture and ritual purity; see the remarks later on) committed by men. Compared with the various passages of the Nihongi, the list of Susa-no-wo's sins in the Norito is not quite complete. There are not mentioned the "letting loose in autumn, the Heavenly piebald colts and making
them lie down in the midst of the rice-fields,” and the “stretching division ropes round the rice-fields in autumn when the grain was formed.” The former was probably omitted from the Norito, because is admits of no generalization and could not possibly be enumerated as a crime perpetrated often by men; the latter because it was only an offence of lighter kind, a mere unlawful claim to the ownership of the land, which did not in itself interfere with the successful cultivation of the fields and the necessary food-supply of the people. The Kojiki, on the other hand, is even less explicit than the Norito: it omits the hi-hanachi, kushi-sashi and shiki-maki. The third recognized source of ancient Japanese mythology and history, however, the Kogoshū (compiled in 807 from traditions of the Imibe family), gives a list of Susa-no-wo’s misdeeds which is perfectly identical with the list of the “heavenly sins” in the Norito. There is an evident connection between their statements, and I have no doubt but that Imibe Hironari, the Shintō priest and compiler of the Kogoshū, shaped his statement according to that of the Oho-harahe No Kotoba, which was, of course, well known to him.

The etymology of the word kokodaku is unknown. Mabuchi identifies the first part koko with koko in koko-soko “here and there” and says that koko alone has already the signification “many;” daku is derived by him from baku (sic!) which he considers to be a contraction of bakari. Motowori is, of course, right in rejecting such a fanciful etymology. It occurs also often in the Manyōshū
as kokota, kokoda, kokodaku with the meaning "thus much, in this extent," e. g. kokota tomoshiki "thus rare," kokodaku mo wa ga moru mono "that which I guard to this extent."
I am inclined to see in koko either the doubled demonstrative pronoun ko "this," or rather the compound ko-ko "this place," and in ta, daku an element which is akin to the modern dake "as much as, this much."

The so-called earthly sins enumerated after this are said to have been committed only since the time of Jimmu-tennō, and to be, therefore, of later origin than the heavenly sins. For anybody who is not a strict believer in the absolute truth of the ancient Japanese traditions, this view requires no refutation. Yet there is a hidden point in this assertion which deserves attention. No. 1 to 5 of the heavenly sins constitute disturbances in the cultivation of the rice-fields, and endanger the food-supply of the people, so that we need not be astonished to see them condemned in the first place—as Dr. Weipert rightly puts it: what to-day appears to us to be hardly worse than a somewhat strong kind of rude misdemeanour (starke Art groben Unfugs), was then an execrable crime, since it threatened the basis of subsistence which even apart from that was probably only a poor one. The 6th and 7th in the list offend against the idea of ritual purity, the highest moral notion and watchword of Shintoism. The heavenly sins seem consequently to comprise all those trespasses, which the Japanese in their most primitive state of society considered as crimes perpetrated against the interests of the community, and apt to bring down
upon them the wrath of the gods. The earthly sins, on the other hand, comprise trespasses against the life, welfare, and property of individual persons (cutting the living skin, bewitching people, killing the animals of other people), incest, bestiality, and several kinds of unusual calamity, which were considered to be a punishment of the offended gods. Only the "cutting of the dead skin," (desecration committed on corpses) might be enumerated as a direct offence against "purity," because every contact whatever with a corpse was, and is regarded by the Shintoists as polluting.

Satow, Westminster Review, p. 49 sequ., adopts the opinion of the Japanese commentators, who explain the distinction between heavenly, and earthly sins, as based on the myth, but gives also another interesting explanation of the way in which the division may have arisen: The so-called heavenly offences are chiefly such as would be possible only in an agricultural community, or to agriculturists living in the midst of a population of hunters, and fishermen. Now, there is good reason to believe that the immigrants from the continent of Asia, who originally settled in the province of Izumo, the seat of the earliest Japanese civilisation, were tillers of the ground. They conquered and ruled the aboriginal hunters, and fishermen, but the two races, instead of amalgamating, for a long time separately pursued their hereditary occupations. That men who apparently came from the sea had in reality descended from heaven, was an idea easily accepted, and a celestial origin being thus attributed to the
superior part of the community, the word heavenly would be adopted generally to express whatever was peculiar to their mode of life, and in enumerating the offences of the whole people, was consequently applied to offences which could only be committed by the agricultural class.

The "heavenly sins" and "earthly sins" constituted the regular list of sins in the Oho-harahe no Kotoba, whether they had been actually committed or not. But that is not all. Before the purification ceremony the Nakatomi heard the confession of the other persons taking part in it, and enumerated the sins of which he had been thus informed in the Norito, after having recited the regular list. (I have this information from Motowori Toyokahi's lectures).

According to N. Motowori, tsuni "sin, offence" includes three categories, viz. kegare "pollution," ashiki waza "ill-deeds," and vazahahi "calamities." That certain kinds of vazahahi (see notes 46-48) were included in the notion of tsuni, shows their being considered as divine judgments: they are injuries which come to us from the unseen world. In this respect the sinico-jap. term ten-kei-byō (天刑病) "Heaven's-punishment-disease," i.e. leprosy, deserves attention as corroborating our view. Kuni-tsu-tsuni is literally "country-sins;" but in the archaic language, kuni had also the wider meaning of "earth," especially where it is used in contrast with ame "Heaven."

For curiosity's sake only, I will quote the etymology given by some scholars for the word tsuni. They say:
tsumi is properly tsultsumi, from the verb tsultsumi "to cover, to conceal," and signifies generally anything bad which one would like to conceal from other persons.

Whilst I am inclined to think that the ideas of offence (ashiki waza) and pollution (kegare), both not clearly distinguished from one another, form the proper meaning of the word tsumi, and that the idea of calamity (wazahahi) was included into it only secondarily, because calamity was considered to be a divine punishment, Satow in W. R. p. 51, takes a somewhat different view. He says: If the word tsumi, which we are forced by its modern applications to render "offence," had from the first possessed that signification and no other, it is difficult to see how it could have come to be applied, as we have seen that it was, to a large class of occurrences which were either unavoidable misfortunes, or at worst, the result of carelessness. Moreover, the word tsumi itself conveyed at first no idea of guilt, but simply expressed something that was disagreeable, whether in the acts or the appearance of men. In fact, we have here one of those numerous cases discoverable by students of early history, in which a word starting with a general, undefined, obscure signification, fully corresponding to the vague notion of the men who use it, gradually becomes restricted in its application, to one of the ideas which emerge out of the chaos, and thus obtains a distinct and unequivocal meaning, while other new terms are adopted to express the remaining products of the medley.

29) A-hanachi, from a=aie (axe is a compound, whose
latter part は is the low, narrow dykes which separate the rice-fields from another, and は to sever.” By breaking down these divisions, the water is made to flow off from the rice-fields and the rice-plants perish.

30) Mizo-ume. The mizo “channels, or drains” conduct the water to the rice-fields.

31) Hi-hanachi. Water for the watering of the rice-fields is accumulated in ponds, ditches etc., and the floodgates (ひ) which keep it back, are of course only opened when necessary. If they are mischieviously opened, the precious fluid flows out and is not available at the proper time, so that the fields dry up and the crop perishes.

32) Shiki-maki “sowing repeatedly, sowing seed over again,” from shiki “repeatedly” (comp. the old adverb shiku-ziku “repeatedly,”) and maku “to sow.” Dr Weipert attributes to it the meaning “sowing too densely (zu dichten Besäen)” and explains: Sowing the seeds on the fields too copiously or repeatedly, is punished, because it brings about a deterioration in the quality of the rice. Taken in the abstract, shikimaki could have this sense; but the context in which it appears in the Norito, and especially in the Nihongi, shows clearly that its real meaning is: secretly and maliciously sowing seed over a field which has already been sown by its proprietor, so that the first seed is injured by the second one (probably tares) and the crop becomes illusory. It is a roguish trick, like the three preceding ones and the following,
played by *Susa-no-wo* upon his sister, the Sun-goddess. Comp. in the Nihongi (p. 40 sequ.) the narrative of his rude behaviour, especially in the third variant: Therefore, Susa-no-wo no Mikoto was jealous and destroyed his elder sister's rice-fields. *In spring,* he opened the floodgates of the sluices (Aston: he knocked away the pipes and troughs), filled up the channels and broke the divisions; *more over he sowed seed over again.* There cannot be the least doubt but that the composer of the Oho-harahe no Kotoba understood the term *shiki-maki* in the same sense as the popular legend reported in the above passage of the Nihongi.

The reader will probably have observed the parallelism between this and the parable told by Christ in St. Matthew, Chap. 13, verse 24 sequ.: The kingdom of heaven is likened unto a man which sowed good seed in his field: but while men slept, his enemy came sowed tares among the wheat, and went his way, But when the blade was sprung up, and brought forth fruit, then appeared the tares also; etc."

33) *Kushi-sashi* (Nihongi, Chap. 6, Variant III of my edition, 撃刺, in the Norito 串刺). The passage of the Nihongi quoted in the preceding note continues the report of Susa-no-wo's misdeeds: In autumn, he set up pointed rods [in the rice-fields], and made horses lie down in the rice-fields. Whosoever has seen how the cultivation of the rice-fields is done, by wading about in the deep mud with naked feet, will easily understand that the hiding of pointed bamboo or other rods in the mud is
a very bad practical joke, so bad that it may eventually prevent the peasant from stepping into the field and cultivating it or cutting the crop.

The term kushi-sashi allows of yet another interpretation which is accepted by Shikida, Ihida (Nihon-shokitsushaku), etc., and is based on no less an authority than the Kogoshū. The Kogoshū says in a note: When the Sun-goddess was cultivating her rice-fields, Susa-no-wo went secretly to those fields, set up rods, and contended with her. From this some commentators infer that the setting up of rods and the four above-mentioned misdeeds of Susa-no-wo did not properly intend an injury to the rice-fields of the Sun-goddess, but a quarrel for their ownership. Also the Nihongi-Shiki (an old commentary, quoted by Aston in note 7, page 48) says that rods (Aston: combs) were stuck up in the rice-fields with words of incantation, so that if anyone wrongly claimed the fields he might be destroyed. The present custom of setting up rods in rice-fields whose ownership is disputed arose perhaps from this. According to this view the kushi are signs set up to indicate that one claims the ownership of the field, and are therefore called 闲置, taifuwa “field-placards.” Nevertheless I cannot convince myself that this interpretation is better than the one adopted by me in the translation. The second variant of the account of Susa-no-wo’s misbehaviour in the Nihongi runs: Now Susa-no-wo no Mikoto, in spring, filled up the channels and broke down the divisions, and in autumn, when the grain was formed, he forthwith stretched round them division-ropes [aze-
naha, in taken of his ownership]. The claim to the ownership of a field was therefore, in ancient times, made by stretching ropes round it, and unless it can be proved that the setting of kushi was equivalent to the stretching round of aze-naha, we are compelled to assume that kushi-sashi does not convey the meaning "setting up rods in token of ownership." I may also quote a passage of the Kojiki, sect. 15, which is rather in favour of my view. It runs: So, though he did this (viz. breaking down the divisions, filling up the ditches, strewing excrements in the palace), Amaterasu no Oho-mi-kami upbraided him not, but said: What looks like excrements must be something that His Augustness mine elder brother has vomited through drunkenness. Again, as to his breaking down the divisions of the rice-fields and filling up the ditches, it must be because he grudges the land [they occupy] that His Augustness mine elder brother acts thus." But notwithstanding these apologetic words, he still continued his evil acts, and was more and more [violent]. Nothing could show more clearly that the Sun-goddess regards Susa-no-wo's behaviour as rude, roguish tricks, and jealous Vandalism, which, however, with genuine Japanese politeness, she ostensibly excuses with the above apologetic words as a sudden nausea and ill-directed zeal for the increase of the arable land now occupied with things, in his opinion, so useless as dykes and ditches. In the variant of this story (Nihongi, 2nd variant) which I quote in note 35, the Sun-goddess does not look at the same trick with the same Olympian calmness.
34) Ike-hagi saka-hagi, explained as "flaying a living animal in the direction from the tail to the head." Motowori remarks that flaying from the tail to the head was the usual way of flaying; it seems therefore advisable not to separate ike-hage "flaying alive" from saka-hagi "flaying backwards," as if both words were terms for different methods of flaying, but to treat them as a compound word expressing one action, = ike-saka-hagi. The repetition of the substantive hagi is no stumbling block in the way of this interpretation, for similar expressions are very frequent in the ancient poetic language. In stigmatizing "flaying alive and backwards" as a crime, the ancient Japanese will hardly have been guided, as Dr Weipert remarks, by the motive of protecting animals against superfluous torture, since half-barbaric times do not shew such humane tendencies. It is rather to be supposed that this way of flaying was regarded as a pollution, probably in consequence of some superstitions ideas unknown to us.

Susa-no-wo committed this crime in a manner which aggravated the offence: when the Sun-goddess sat in her Weaving-Hall, he broke a hole in the top of the roof and flung through it a heavenly piebald colt which he had flayed alive with a backward flaying. The compound term ike-hagi saka-hagi does not occur either in the Kojiki or in the Nihongi, but by comparing the various readings it becomes clear that "flaying alive backwards" is meant. The Kojiki, sect. 15, has: "a heavenly piebald horse which he had flayed with a backward flaying" (ame no
fuchi-koma wo saka-hagi ni hagite); the Nihonji in the chief text only: "he flayed a piebald colt of Heaven;" in the first variant: "flaying a piebald colt with a backward flaying" (saka-hagi ni hagite); in the second variant "flaying alive a piebald colt" (ike-hagi ni hagite). The information, however, which the Kojiki and Nihonji do not give directly, is supplied by a gloss in the Kojoki: ikitaru koma wo saka-hagi ni shite muro-nuchi ni nage-ire-tamafu "he flayed backwards a living colt and flung it into the Hall."

Shikida argues at great length that the reading ike-hagi, which even Motowori has, in stead of ike-hagi is wrong. Comp. also ike-dori, ike-nihe, ikeau etc.

35) Kuso-be, from kuso "excrement," and he, a contracted from of heri, stem of the verb heru "to eject." In the more modern language heru has become hiru (kuso wo hiru, he wo hiru), but the form heru is still preserved in the compound heri-tsukuru, viz. tamago wo heri-tsukuru "to lay eggs," said of small insects. Shikida reads kuso-be and attacks the usual derivation of he from heri. The Chinese character in the text is 户 he (used phonetically), which he says has the meaning "he "house," kuro-be="polluting by evacuating excrements in a house;" or if one gives to the character 户 the reading to, 尿戸 would have been used phonetically instead of 尿戸 kuso-do "excrement-place." I do not think this explanation is acceptable, though Shikida is certainly right in pointing out that in the Wamyōshō (an ancient dictionary, compiled by Minamoto no Shitagō in the period Enchō, i.e. 923-930), there occur the expressions kuso-hiri and he-hiru, but not
kuso-heri or he-heru. The absence of these forms from the Wamyōshō is, however, no conclusive proof that they never existed, and the above mentioned heri-tsukuru as well as the word he "breaking wind, fart," which is doubtless related to hiru, seem to justify our etymology.

The corresponding misdemeanour of Susa-no-wo is related most fully in the second variant of toe Nihongi: When the time came for the Sun-goddess to celebrate the feast of first-fluits (the Dai-jō-we festival), Susa-no-wo no Mikoto secretly voided excrement under her august seat in the New Palace (in which the festival was to be celebrated). The Sun-goddess, not knowing this, went straight there and took her seat. Accordingly the Sun-goddess drew herself up, and became sick. She therefore was enraged, and straightway took up her abode in the Rock-cave of Heaven, and fastened its Rock-door.

Mabuchi refers kuso-he only to the pollution of a place sacred to the gods, whilst Motowori gives it a wider scope.

36) Comp. note 28.

37) Iki-hada-tachi, i. e. wounding or killing. Wounding comprises all injuries to oneself or to others, especially when blood flows; for the flowing of blood means pollution, Thus, according to the strict regulation for a Shintoist (which are, however, no longer commonly observed), a person is forbidden to go to a shrine and worship (Jap. sankei suru): for 30 days, if he has wounded somebody; for the day on which he has accidentally injured himself, so that more than three drops of blood have flowed. If
it was only 1 to 3 drops, he may sankeisuru on the same day but must take a bath beforehand (this purification by a bath is quite in analogy to the purification by water in the Oho-harahe ceremony itself). Similarly, for two days, after he has vomited blood or ejected blood through the anus; if he has an abscess, until it is perfectly cured; for seven days after the application of moxa; for three days in the case of the person who has applied it.

It seems to me that the ritual considers the iki-hada-tachi as a sin not so much for its being an unlawful injury to somebody's life or body, which is the stand-point of our penal codes, as for the reason that it causes pollution and seriously offends against ritual purity. At any rate this latter point of view plays a part in it. Comp. also Satow, W. R., p. 50: "The shedding of blood was held to defile both the shedder and the person whose blood was shed, an idea which has left its indelible mark in the language, where the most common word for wound or hurt is Kóga "defilement, and a wounded person is called a "defilement-man."

38) Shini-hada-tachi, i.e. desecration committed on corpses. Any contact, even in the widest sense, with corpses pollutes, as will be seen from the following regulations:

Sankei (see note 37) is forbidden during the whole mourning period for parents or relatives.

Sankei is forbidden on the anniversaries of the dying-day of parents or consorts.
Sankei is forbidden for 100 days, if one has assisted at the funeral of a relative, for seven days, if at the funeral of somebody else.

Sankei is forbidden for three days, if one has entered a house where a dead person was lying.

If a man or animal has perished in a conflagration, everybody belonging to the house in question must stop sankei for 100 days.

Sankei is forbidden for three days, if one has eaten anything prepared in a house of mourning.

If somebody dies on the premises of a shrine (Kei-nai), no Matsuri (festival) can be celebrated there for 30 days afterwards; if only part of the dead body was lying on the premises, the forbidden time is limited to 7 days.

If a dog, horse, or other animal has died on the premises of a shrine, there can be no Matsuri for 5 days; if only part of the dead body (the head, a leg, etc) was lying on the compound, no Matsuri can be held for 3 days.

For other rules the Kifu-Ryo, part of the Taiko-Ryo, may be consulted.

39) Shira-hito or shiro-hito "white men," according to Motowori, who quotes the Wamyôshô people who have white spots on the skin of the face or body, including the so-called shiroko or shiro-ku-ko, i.e. people who are entirely white all over the body, albinos. Mabuchi following his master Kada Adzumamaro, gives the highly phantastical explanation that shira-bito (sic) means "people from Shiragi" (Shiragi is the name of an ancient Kingdom in Korea, Silla). Instead of the following kokumi he reads kokuri,
i.e. people from Kokuri" (Kokuri, or Kōrai, or Koma, is the name of another ancient Korean kingdom), and brings both these names into close connection with the list of the execrable crimes enumerated afterwards, saying that such crimes could not possibly have been committed by Japanese, but must have been committed by Koreans, people of Shiragi and Kokuri, settled in Japan. Certainly a patriotic view of the matter! The commentator mind may have partly been directed to this interpretation by a passage of the Nihongi describing an incident of the year 612 (Aston II, 144): "This year a man emigrated from Pekche (a kingdom in Korea, called Kudara by the Japanese) whose face and body were all flecked with white, being perhaps affected with white ringworm (白癬 shira-hada lit "white skin"). People disliking this extraordinary appearance, wished to cast him away on an island in the sea etc etc." Kubo in the Norito-ryakkai decides to understand shira-haye (白癬), a skin disease by which the head becomes perfectly bald, and shira-katai (白癬) white leprosy." For Shikida's entirely different view see the next note.

40) Kokumi, written only phonetically, probably because the meaning of the word was already doubtful at the time when the Norito were first committed to writing. Kokumi is, according to the Wamyōshō, identical in meaning with amashishi, which is contracted from amari-shishi "superfluous flesh, i.e. excrescence." Motozume's Daijirin enumerates under Kokumi: ibo "warts," wuo no me "corns or bunions," etc. Haruyama explains Kokumi as a
contraction from hokukumi and says it is a kind of Koku fusube "fleshy tumours and black spots." Satow, Westminster Review, p. 51: "That leprosy and proud flesh (Satow's rendering of shira-hito and Kokumi) should have continued to be regarded as unclean is no doubt owing to the intense feeling of disgust, stronger than pity in a barbaric race, which such diseases excite. Whatever may have been meant by proud flesh, leprosy at least was regarded as contagious, and the leper was held unfit to associate with the rest of mankind."

Shikida (Norito Bemmo 5,15) wishes to divide 白人胡久美 into shira-hi toko-kumi "cohabitation in clear day-light" (shira white, clear; hi day; toko bed; kumu to come together, embrace one another), pointing out that this has always been considered to be an impure action, even the Emperor being forbidden to cohabitate after the depth of the night is over. This interpretation is certainly an ingenious one, and not at all impossible, considering that the phonetically written Kokumi occurs only here, and that the writing 白人 shira-hito may be an old popular etymology, or may also be intended to give only the sounds. The term tokokumi finds its analogy in the Kojiki and Nihongi. On the other hand, however, it must be observed that the expression shira-hi "bright daylight" is somewhat strange and cannot be illustrated by any quotation. As both the traditional interpretation, and that of Shikida have their weak points, I have thought it safer to adopt the former one, little satisfying as it is.

41) Ono ga haha (wo) okaseru tsumi. Ono ga haha
"one's own mother;" okaseru attrib. from of okaseri, the preterite of okasu which means here" to have forbidden sexual intercourse, to abandon oneself to fornication."

42 Ono ga ko (wo) okaseru tsumi. Ko "child" means here the daughter.

43) Haha to ko to okaseru tsumi, lit." fornication with the mother and [her female] child." This means, according to Haruyama, to marry a woman and abandon oneself to fornication with her daughter from a former marriage. okaseru refers consequently not to haha, with whom the intercourse is legitimate, but to Ko, the stepdaughter.

44) Ko to haha to okaseru tsumi, grammatically just the contrary of the former expression, okaseru referring to haha:—sexual intercourse with the child and the mother, i. e. with one's wife and her mother, one's mother-in-law.

These four terms (note. 41—44) correspond on the whole to our ideas of incest, viz. sexual intercourse between relatives (by blood and marriage) in the ascending line. It will be observed that the incest between brother and sister is not mentioned, and it appears probable that marriage between brother and sister was allowed in ancient Japan. The archaic language has also only one word for "wife" and "younger sister," viz. imo. But too much stress must not be laid upon the latter circumstance, as, in the classic time, the word imo "younger sister" was often applied as an endearing epithet to one's wife. The same is the case in the Shir-ha-shirim (the Song of Solomon), e. g. chapter 4, verse 9: "my sister, my spouse." More im-
portant for our hypothesis is the fact that, even in later times, marriages were allowed between children of one father by different mothers, though unions between children of the same mother were forbidden (a relic of matrimonial right).

45) Kemono okaseru tsumi, i.e. bestiality. The Kojiki. sect. 97, when mentioning, for the first time, the ceremony of the Great Purification of the country, which was performed after the death of the Emperor Chiū-ai (A. D. 200, according to the chronology of the Nihongi), enumerates in detail the various sorts of bestiality, viz. uma-tahake "marriages with horses," ushi-tahake "marriages with cattle," tori-tahake "marriages with fowls," inu-tahake "marriages with dogs." All these animals are kept in the house and are called kemono, which is said to be as much as kahi-mono "domestic animals" (from kafu to keep and feed animals, mono thing), and is to be distinguished from kedamono "beasts, wild animals." I have, however, some doubt whether this distinction between kemono and kedamono (probably from ke-tsu-mono, tsu genitive particle) be not merely an artificial one, and whether ke does not rather mean ke "hair."

Dr Weipert draws attention to the fact that among these crimes against morality pederasty is not mentioned (though it is alleged to be, and to have been, very common. Quite a number of books exist on this subject in Japanese, like the Nanshoku-ōkagami etc.)

46) Hafu mushi no wazahai. For wazahai see end of note 28. Hafu mushi "crawling worms" are snakes,
centipedes etc. In ancient times the houses of the common people had neither ceilings nor floors made of wooden planks, as at present, and therefore accidents through being bitten by venomous snakes, centipedes etc. were incomparably more frequent. Even the palace of the Emperor was originally nothing but a wooden hut, with its pillars planted directly in the ground (not erected on broad, flat stones as in modern time) and a yuka, “raised floor,” which occupied only part of the interior, the rest of the space being a mud-floor. As thus the inmates of the palace were constantly exposed to the attacks of crawling worms, a special service was celebrated to obtain the protection of the gods for the sovereign’s abode, viz. the Oho-tono-matsuri, at which Norito No. 8 Oho-tono-hogahi (Satow IX, p. 190–210) was recited. Comp. the following passage of this Norito: I repeat the names of the gods who tranquilly and peacefully watch so that the great House where he sits ruling, [as far as] the limit of the bottom-most rocks, may be free from the calamity of crawling worms [among] the lower cords [which tie it together, as far as the] limit of the blue clouds of the Plain of High-Heaven, may not have the calamity of birds flying in at the smoke-hole in the roof, etc.

47) Taka-tsukami no wasahahi, i.e. calamity sent by the Thunder-god (being struck by lightning) and the Tengu. The Tengu (two in number), lit. “heavenly dogs,” are goblins with a red face, an enormous nose, claws and a pair of wings. They inhabit mountains and forests and often carry away people of both sexes into the desolate
mountains, The Tengu belong, like Inari, Hachiman, Tenjín, Dōryō etc. to the few Shintō deities whose statues are commonly found and used as objects of worship.

In the 大同類聚方一, (quoted in Shikida's Noritobemmo) the term mono-no-ke “evil influence of a sprite” is explained by: mojikori “bewitchment,” kedamono no ke “calamity from animals,” and taka-kami no ke “calamity from the high gods.” The last is identical with our taka-tsu-kami no wazahahi, ke being equivalent to wazahahi; the first corresponds to mazimono seru tsumi (note 49), but means the passive sufferance of bewitchment, whilst the Norito speaks of its active exercise; the second seems to include what is called hafu mushi no wazahahi and taka-tsu-tori no wazahahi in the Norito.

48) Taka-tsu-tori no wazahahi. See also the quotation from the 8th Norito in note 46. The roof of the ancient Japanese house was thatched, and perhaps had a gable at each end, with a hole to allow the smoke of the wood-fire to escape, so that it was possible for birds flying in and perching on the beams overhead, to defile the food, or the fire with which it was cooked (Satow IX, p. 192). The defiling things dropped by the birds are, in the first line, their excrements which are believed to be poisonous, and secondarily dirty things dropped from their bills. Haruyama attributes to the term a still wider sense, viz. any damage done by birds, and mentions also the carrying away of babies by eagles and kites.

49) Kemono-tafushi. The above rendering follows Motowori's interpretation. He thinks that the people of
old must have known and practised a peculiar art (jutsu) by which they injured or killed the animals of other people. He mentions also the popular superstition with regard to the existence of evil sprites which are able to make animals sick and make them die—the so called gyuba no ekijin (牛馬ノ疫神) "castle's and horses' pestilence-gods"—, but maintains that this does not come into consideration here, as foul tricks practised directly by men are to be understood. Kemono-tafushi belongs therefore, according to him, to the same category as the following mazimono seru tsumi.

Another noteworthy interpretation, however, and perhaps the better one, given by Mabuchi and accepted by Shikida, takes this and the following term as one: kemono-tafushi-mazimono seru tsumi "the sin of exercising witchcraft [by means] of killing animals." It is considered to be identical with a certain kind of sorcery called inu-gami (犬神) "dog deity," practiced in Kyūshū and Shikoku to the present day, in which one pretends to be able to invoke evils on other persons through the spirit (reikon) of a slain dog. To come into possession of this witchcraft, one has to proceed in the following way: A hungry dog is chained up, and some food is laid before him, but so that he cannot reach and eat it. While he stretches out his head to get at it, one cuts off his head. The head suddenly flies and swallows the food, whereupon it is seized, put into a box and worshipped. Henceforth it is a powerful means for exercising various kinds of witchcraft to the detriment of other people, the spirit of
the dog being the medium (agent). The place of the dog can also be taken by a serpent, or in the province of Tosa by a weasel (itachi). See an article on Inu-gami-mochi in Fūzoku-gahō, fasc. 6, p. 20. Mabuchi declares such sorcery as inugami not to be originally Japanese, but to have been imported into Japan by foreign barbarians gweiban, i.e. Chinese and Koreans), for which reason it is found only in southwestern Japan. This imaginary foreign importation, in support of which he does not bring forth even the shadow of a proof, leads him to assert that the present Norito cannot be very old:—of course an entirely untenable view which is also rejected as absurd by Motowori. The latter scholar observes that he, too, was originally inclined to consider Kemono-tafushi mazimono seru tsuni as one single expression, but that later on he changed his view.

50) Mazi-mono seru tsuni. Invoking evils on other persons plays still at present an important part in Japanese superstition. Comp. the preceding note.

51) Oho-Nakatomi, the chief of the whole Nakatomi family. Nakatomi is probably derived from Naka-tsu-omi, which etymology corresponds also to the meaning of the Chinese characters (奋斗目标) “middle minister.” Their duty was of a priestly character, they were considered as mediators between the kimi “sovereign” and the kami “gods,” hence another etymology explains the name from naka-tori-omi (i.e. kimi to kami to no naka wo tori mochite kami ni yoroshiku mōshi-kō; Motowori and Haruyama), or naka-torimochi “mediator” (Hirata).
They derive their origin from the god *Ame no Koyane no Mikoto* who played a conspicuous part in the ceremony arranged to entice the Sun-goddess from the Rock-cave. One of their members, the famous *Kamatari*, received the surname of *Fujihara* for his meritorious services under Emperor Tenji, thus becoming the founder of the illustrious Fujihara family, while the rest retained their name of Nakatomi. *Oho-Nakatomi* was adopted as a surname by Omi-maro, a son of a first cousin of Kamatari. The Fujihara family gave up the service of the gods, and devoted themselves entirely to politics, while the Nakatomi still remained in the priesthood, which explains the fact that so many of them were officials of the Jingi-kwan or Ministry of Shintō religion (Satow, VII p. 400).

52) *Ama tsu miya-goto*, i.e. the ceremonies of the Great Purification performed in the palace of the Sun-goddess *Ama-terasu* on the Plain of High Heaven. This expression shows that the earthly Oho-harahe was considered to be only the imitation of an *Oho-harahe* long ago practiced by the Gods in Heaven.

53) A similar expression is already used in Norito No. I with regard to cutting the timber for the construction of the Imperial palace: because [the builders], having cut the bases and ends of the big trees and little trees (*wo-gi*) which have grown up in the distant mountains and the near mountains, etc. In both cases it is intended to say that the lower and upper ends of the trees, as being of less value, are cut off and thrown away, and only the middle and best part of the wood used for the pillars or tables.
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Kanagi 金木, translated by "young little trees" according to the usual interpretation, presents some difficulty. This view evidently considers 金 kana as a phonetic element, (perhaps from ko "child, small," na genitive particle, through vowel harmony ka-na?). Others, like Shikida, take 金 kana in its literal sense "metal," kana-gi then: wood as strong and hard as metal. Shikida quotes a passage from the 大同類聚方手一, from which he infers that kanagi is = 椋木, which again, according to Giles No. 1223 is a name for the 萬年木 (ten thousand years tree) everlasting wood, used (in China) for certain parts of carts.

54) Chi-kura oki-kura. Okiku-ra signifies a stand (kura) on which something is put (oku). The first kura in the compound chi-kura is used as a numerative (auxiliary numeral). Chi "thousand" indicates simply a very great number. A similar expression, viz. shi-kura-oki-do (do = place) occurs in the Nihongi, in the passage where it is reported that purification-offerings were demanded from Susa-no-wo: After this (i.e. after the Sun-goddess had been enticed out of the Heavenly Rock-cave) all the Gods put the blame on Susa-no-wo no Mikoto, and imposed on him a fine of one thousand tables (chi-kura-oki-do), and so at length chastised him. They also had his hair plucked out, and made him therewith expiate his guilt. It is also said that they made him expiate it by plucking out the nails of his hands and feet. When this was done, they at last banished him downwards.

55) Suga-so 菅曾; suga or suge "rush," so "fine strips"
(the character 会 is used phonetically). Brinkley’s Dictionary explains suga-so by “a kind of brush made of rush, formerly used by a Kannushi to cleanse himself and the people who are assembled in a shrine for prayer.” Mabuchi considers so as a contraction of saki “splitting,” Motowori as a contraction of sa-wo (佐緒) “fine thread.” I have, however, not much confidence in either of these etymologies. There is an archaic word so “hemp” (e.g. Manyōshū I, 29: uchi-so wo Womi no oho-kimi, etc.) which we might have here; besides there is an adjective suga “clear, pure always used as a prefix (akin to the verb sumu “to be clear, to be pure and limpid”). Shikida takes suga-so indeed in this sense: 清麻 pure hemp.”

With regard to this passage, which he does not translate, Satow, W. R. p. 53, has the following remark: The high priest then (i.e. after having enumerated the offences) arranges the sacrifices, and, turning round to the assembled company, waves before them a sort of broom made of grass, to symbolize the sweeping away of their offences.” This agrees with what Mabuchi remarks, viz. that the split Suga was brandished as if sweeping away dust. I have no doubt that this suga-so is the prototype of the oho-nusa (大麻) described in Introduction, chapter 8. The hypothesis is supported by a remark of the commentator Ōkubo who says that asa (hemp) took later on the place of the suga (rush).

56) Ya hari ni tori-sakite 八針取斥底. Mabuchi’s interpretation of 八 ya = 難 ya, iya “more and more” is generally accepted: ya hari ni “more and more with the
needle." Also Mabuchi's interpretation of "hari" by "needle" which the Chinese character 帝 conveys, is universally acknowledged, except by Motowori, who considers 帝 to be phonetical and ascribes to hari the meaning 角 "stripe": splitting more and more in stripes. Mabuchi's view deserves preference.

57) Ama-tsu-norito no futo-ngorit-o goto wo nore. There are divergent opinions with regard to the proper meaning of ama-tsu-norito "heavenly ritual." Hirata thinks that the so-called Misogi no harahi no kotoba "words accompanying the bodily purification" are meant; but these are, as Motowori Toyokabi remarks, only an abbreviation of the Oho-harahe no kotoba, our ritual, and are of later origin. Another commentator understands by ama-tsu-norito the sentence "toho-kami emi-tame you distant gods, deign to smile!" (tame=tamahe) which is used in the method of divination from the cracks of the shoulder-blade of a deer scorched over a clear fire.

I think, however, that the nearest and simplest interpretation is, as usual, also here the correct one, viz. that ama-tsu-norito is nothing else but our present ritual, the Oho-harahe no kotoba itself. The differences in the views are partly due to the different interpretation of the verbal form nore "shall speak" which some consider to be the imperative, others the indicative=noru; Fujiwara even declares nore to be a mistake for nori. There can be hardly any doubt but that the meaning conveyed is: Oho-Nakatomi is commanded by the Emperor, the successor of the Heavenly Grandchild, to perform such and such
ceremonies and recite such and such words, as were performed and recited in the purification ceremony in Heaven, and were, therefore, also prescribed for the descendants of the Gods, the men on earth. *Note* must be the imperative.

58) The gods residing on the Plain of High Heaven are contrasted with the gods dwelling on the earth. Lit. "country-gods."

59) I.e. the door, constructed of rocks, of their palace in Heaven. *iha* "rock" is by some commentators taken only as an honorific.

60) *篭山* is read *hiki-yama* (*hiki* = *hikui*) by Hirata, Haruyama and others; but the correct reading is *mizikayama*, given by Motowori, Shikida etc. The latter quotes quite a number of passages from ancient texts which show that the reading *mizika* alone is well founded.

61) *Ibori* or *ihori* "smoke," an ancient word, now *iburi* (verb *iburu* "to smoke"). The clouds and the mist hovering around the mountains are meant. The word *kemuri*, *keburi* "smoke" is probably a compound of *ke* (＝*ki*, *iki*?) and *iburi*.

62) There was an old tradition (according to Motowori Toyokabi) that the gods of Heaven and Earth come together at one place in order to hear the Norito.

63) What I have rendered by the words "it is to be expected that" is in the original the simple demonstrative particle *to* (...*arazi to*＝it is to be expected that... will not be).

64) *Tsumi* to *ifu tsumi*. This curious expression occurs a second time further on.
65) The "sovrn Grandchild" is properly, as already stated, *Ninigi no Mikoto*; but here the term is applied to the presently reigning Emperor, as successor of Ninigi. This is not the only instance of the kind: in the *Suinin-ki* of the *Nihongi*, 25th year, the term "sovrn Grandchild" is used of the Emperor Suinin; in the *Temmu-ki*, 1st year, of the Emperor Temmu; and also in the *Zoku-Nihon-kō-ki* occurs a similar use of the word.

The word rendered by "court" is in the original the well-known *mi-kado*, which, however, does not (here) designate Emperor, but his court or palace. The etymology is uncertain: it may be *mi-kado* "august gate," which reminds us of the Sublime Porte, or *mika-to* "august place." There are many different ways of writing it with Chinese characters, e.g. in the *Nihongi*: 王宮, 王宫, 天朝, 朝廷 (also used here in the ritual) etc., in the *Manyōshū*: 朝廷, 御朝庭, 御門 etc.

66) *Shinato no kaze* "the wind of Shinato," i.e. the wind produced by the wind-god Shinato. *Shinato* is an abbreviation of *Shinatobe no Mikoto* "the long-breathed maiden" (*shi* "wind," *na* apocopated form of *naga* "long," *to* = *tsu* the generic particle, *be* = *me* "woman"). In the service of the gods of wind at Tatsuta, the 4th Norito, two gods of wind are mentioned: *Shinatsu-hiyo no Mikoto* "the long-breathed youth," and *Shinatobe no Mikoto*, also called *Shinatsu-hime no Mikoto*. For details see Satow, VII p. 417 sequ. Should it be possible that the feminine suffix *be* has been omitted in order to include both the male and female wind-god in the one name *Shinato?* The same
phraseo Shinato no kaze occurs also in a passage of the
Genji-monogatari, chapter Asagao: Ana kokorou, sono mi
no tsumi ha mina Shinato no kaze ni toguhe teki to
notamafu. In later times Shinato has been used as a
name for the north-west wind (Comp. Chamb. Kojiki, pag.
27, note 15).

67) Ashita no mi-giri (from mi-kiri). Mi is written with
the character 御 “august” which, however, in such comp-
ounds as mi-giri, mi-yama mi-yuki etc. must be translated
by “deep” or “dense.” Whether this mi “deep, dense”
is etymologically identical with the honorifics mi and ma,
or whether it is of different origin, it is difficult to decide.

68) Oho-tsu-be lit. “large harbour side.”

69) 太海原. Motowori reads oho-umi no hara, Hirata
and Haruyama oho-wata no hara, Shikida oho-una-bara. The
last reading seems to be the oldest. wata and una are
both archaic words for “sea, ocean.”

70) Wochi-kata “that side, yonder,” used here with
only very slight meaning, wochi is the contrary of kochi
“here, this side”; both are often combined into wochi-
kochi “here and there” (f. ex. Manyōshū 4 etc). wochi-
kata corresponds in meaning to the modern anata, which is
contracted from ano kata “that side,” commonly used as a
polite pronoun of the second person. Satow, W. R. p. 54
translates: the trunks of the forest trees, far and near.

71) Yaki-kama no to-kama, with the repetition of the
substantive, so much in favour in the ancient poetic style,
instead of saying simply “tempered sharp sickle.” to is
the stem contained in the adjective toki “sharp” and the
verb "to whet;" to kama occurs also in the second book of the Kojiki (lo-kama ni saizataru kuhi). yoki is from the verb yaku "to burn, to roast," which means here "to harden by fire, to temper." An analogous expression, yaki-tachi "tempered sword," is found in Manyōshū 18. Also in yaki-ba (ha edge) "tempered edge of a sword," yaki has the same meaning. The readings yaki-kama and to-kama are more correct than the nigoried forms kaki-gama and to-gama.

72) In the original only koto (事) "thing" which must be interpreted to mean tsumi-koto "sinful things, sins."

73) See note 3.

74) Se-ori tsu Hime (瀬織津比咩) is, according to the 倭織世記, identical with Ya-so-maga-tsu-bi no kami "Wondrous-Deity-of-Eighty-Evils" who was born when Izanagi no Mikoto, on his return from Hades, went to the plain of Abagi at Tachibana on the river Woto in the province of Himuka (now Kyushu), and purified himself from the contracted filth in the middle reach of the stream. The Nihongi has only the name Ya-so-maga-tsu-bi, whilst the Kojiki mentions two distinct deities: Ya-so-magatsu-bi no Kami and Oho-maga-tsu-bi no Kami "Wondrous-Deity-of-Great-Evils." In my opinion Ya-so-maga-tsu-bi and Oho-maga-tsu-bi are only alternative names of one and the same deity, so that the more correct tradition would be on the side of the Nihongi. Se-ori tsu Hime signifies "Current-descending-Princess:" se "swift current, or a place in a river where the water is not deep;" 綵 ori stands phonetically for 下 ori "descending."
75) *Sakunadari ni ochi-tagitsu.* The latter part is clear: *ochi* from *otsuru* “to fall,” *tagitsu*, closely related to *tagiru*, “to boil, to foam” (*taki* “waterfall” belongs to the same root). The first part *sakunadari*, however, presents great difficulties. There are as many different opinions about it as there are commentators, and the meaning of the word was probably already obscure at the time when the Norito was first committed to writing, for it is written only phonetically. I will pass in review the most prominent explanations:

a) *su* honorific prefix, like *ma*; *kuna-* *kuda*, supposing a sound-change between *d* and *n*, which indeed sometimes occurs: *kuda* stem *kudaru* “to come down;” *tari* from *taru* (*tariru*) “to hang down, to drop down.” *Sakuna-dari ni* = “in falling.”

b) Shikida considers *sakunadari* to be a contraction of *saku-kuna-dari*. He gives *saku* the meaning 激 “fierce, violent” and quotes a poem from Manyōshū 14, where *saku-nami* is contrasted with *hira-se* “level current” and it must, in his opinion, mean “fierce waves.” *kuna* would be an old word for 谷 “valley, ravine,” the existence of which word he tries to prove by the name of the shrine 佐久奈度神社 *Sakunado-jinja*, which ought to mean 激谷所 “fierce ravine-place,” and by a passage of the Wamyōshō. In the Sarashina district of the province of Shinano there is a Sato called 小谷 which must be pronounced, according to the Wamyōshō, 乎字奈 *wo-u-na*, and this *wo-u-na* is by Shikida considered to be a transformation from *wo-kuna* 小谷.
c) Haruyama supposes the first word sakusaku to mean "valley, ravine," and illustrates this by the place-name Miyasaku-mura in the Yamabe district of the province of Kadzusa, and by orthographies like nagazaku, koye-saku etc. nadari is = nadare "gradual slope."

I think that Haruyama's hypothesis comes nearest to the truth. But sakusaku might rather be an archaic form of saka "hill, slope," just as we have the double form waku and waka "young," e. g. in the name Waka-musubi or Waku-musubi. nadari is the indefinite or stem form, used as a verbal substantive, of the verb nadaru "to slope or incline downwards;" it is the old form, whilst nadare is a more modern form of the substantive, derived form nadaruru (nadarero). If my explanation be correct, the literal meaning of sakusaku-nadari ni ochi-tagitsu haya-kaha would be: "the rapid streams that fall boiling (foaming) down from the gradual hill-slopes." I have, however, closely adapted my translation to Satow's rendering of a similar passage in the Hirose Oho-imino Matsuri (Norito 3, VII p. 415: the water which the sovran gods deign to send boiling down the ravines sakunadari ni kudashi-tamafu midzu). It would have been interesting to know Satow's view of the etymology, but unfortunately he has not appended a note.

76) Hayaki tsu Hime (in the original the character 止 hi was wanting, but has been inserted by the various editors) signifies, according to the characters which are partly ideographic, partly phonetic "Swiftopening-princess," and is an offspring of Izanagi no
Mikoto. It is, however, much disputed whether this is the real meaning of the name. The Kojiki and Nihongi agree in designating this deity as minato no kami, i.e. "Deity of the Water-doors," but the Kojiki (see Chamb. p. 26) enumerates two deities Haya-aki-dzu-hiko and Haya-aki-dzu-hime, writing aki with the character 秋 "autumn": Prince-of-Swift-Autumn" and "Princess of Swift Autumn;" whilst the Nihongi (Aston, p. 32) has only the name Haya-aki-tsü-hi, written 達秋津日 "Sun (i.e. Wondrous [Deity])-of-Swift-Autumn," which however must be taken in a plural sense, as it expressly says minato no kami-tachi "Gods of the Water-doors." It seems that hi "wondrous" is the neutral form, including hi-ko "wondrous child, prince" as well as hi-me "wondrous woman, princess." Haya is probably "swift," but could also mean "brilliant." Aki is explained as "clear, bright," and tsü as generic particle in Shida's Nihonshoki-tsūshaku; but Shikida interpretes it in his Nihongi-hyōchū: aki "open," tsü "port, harbour." According to the latter view the name of the goddess signifies "Swift-open-harbour-Princess." I prefer to consider tsü as the generic particle: "Swift-Opening-Princess" (die schnell sich öffnende Fürstin, as also Dr Weipert puts it). This meaning agrees best with the part ascribed to her in the purification-ceremony: she resides in the great whirlpool of the ocean, or rather is this whirlpool herself, and opens her mouth and swallows down the waters as well as everything floating in them. Satow, W. R. p. 54 translates her name by Maiden-of-the-Swift-cleansing. The goddess is also identified with Idzu-
no-me-no-kami "the Female-Deity-Idzu." Comp. Chamb. p. 41. note 17.

77) This pleonastic expression is highly characteristic of the solemn style of the ancient Japanese poetry. In rendering it I was really sorry I could not do so in German: die Salzflut-Allzusammenflusstelle der vielhun
dertströmigen vielen Salzflutströme der frischsalzflutigen Salzflut! In the original ara-shiho no shiho no ya-ho-ji no ya-shiho-ji no shiho no ya-ho-ahi. Ara is properly "rough but according to Motowori Toyokahi it means here dekitate "fresh." ya-ho 800=very many, all. ji "way"=currents of the water. ya-ho-ahi "800 meetings" is that place of the ocean on the farthest border of the visible world where all the currents of the water come together and form the big whirlpool through which they rush down into the land of Hades. Through the same gorge the waters are also again spat out, and by this periodic swallowing down and spitting out are produced ebb-tide and flood tide. Everything bad and impure in the world, is supposed to have come from Hades, and by the ceremony of the Oho-harahe it is again sent back to its birth-place.

78) In the original ka-ka nomitemu "will swallow down [with the sound] ka-ka." ka-ka is an ancient onomatopoetic (in German "gluck-gluck," corresponding to the English verb to cluck), for which one now uses gabu-gabu.

79) I-fuki-do 気吹戸 "breath-blowing-place:" i-fuki contracted from iki-fuki "breath-blow away;" the reading ibuki is not so good, as is shown by the Jimmei-shiki's
(神名式) phonetic writing 意布伎 i-su-ki in the name of the Shintō shrine Ifuki-jinja in the Kurimoto district of the province of Asumi. 木 to “door” is phonetic for 乃 to “place.” The Breath-blowing-place is the place where a special deity, and offspring of Izanagi no Mikoto, blows away by his breath all sins and pollutions into Hades. This god is therefore called Ifuki-do-nushi “Lord of the Breath-blowing-place.” An authority identifies this god with Kamu-naho-bi Oho-naho-bi no Kami “Divine-Rectifying-Wondrous Great Rectifying-Wondrous Deity.” The Kojiki and Nihongi, in the report of the lustration of Izanagi, make two gods of this: Kamu-naho-bi no Kami and Oho-naho-bi no Kami. I think that, as in the case of Ya-so-maga-tsu-bi Oho-maga-tsu-bi (comp. note 74), it is better to consider them as alternative names of one deity.

80) 根圆国国 ne-no-kuni sokono-kuni. Hades, generally called Yomi-tsu-kuni or Yomo-tsu-kuni, is meant. The translation “Bottom-Country” gives the meaning of the Chinese characters; the real meaning is probably “distant country,” from so “there, yonder,” and ko “place”: “das Jenseits” in German. Whether ne signifies “root” or not, it is in reality the name of a place, of an island, belonging to Idzumo, Oho-ne-shima. We find in the ancient traditions also Yomi no Oho-ne-shima “the island Great Ne of Yomi (Hades),” and Ne no kalasu kuni “the borderland of Ne,” Yomi “Hades” itself is the name of a place in the Shimane district of the province of Idzumo. The Even Pass of Hades, mentioned in the Nihongi and Kojiki, was, according to this latter authority, then called
the Ifuya-Pass in the land of Idzumo. The name Ifuya, contracted into Iya, exists still in Idzumo. All these places I have mentioned, are not far distant from one another. There can hardly be any doubt that the ancient Japanese located their Hades in one corner of the province of Idzumo! For further details I must refer the reader to my extensive commentary on the Jindai-ki "Annals of the Age of the Gods (Book 1 and 2 of the Nihongi, especially chapter 4th, note 29).

81) Haya-sasura-hime, also called Suseri-hime, a daughter of Susa-no-wo no Mikoto. She is not mentioned, under the former name, in any other ancient text. Hirata identifies her, but without good reason, with Susa-no-wo no Miyoto. Haya signifies "swift" or "brilliant," and is only, as often, an honorific; sasura-hime seems to be contracted from sasurahi-hime according to the rule that the same syllable should not occur twice successively; sasurofu means either "to wander about aimlessly or in exile." or, as Modzumé's Daijirin explains it, "to make" (lengthened form of sasuru, from suru). The compound verb mochi-sasurahi-ushinofu, rendered by "take them and completely banish them and get rid of them," is by Motowori explained to mean: "to lose something so that one does not know whither it has come." Toyokahi gives to ushinofu the signification shōmetsu suru, i.e. "to make disappear."

In the above notes (74, 76, 79, 81) I have pointed out that the four Deities of Purification (harahe no kami-sama) mentioned in the ritual, are identified, by the Japanese
commentators, with certain other gods mentioned in the Kojiki and Nihongi. We saw that only one of the four names is actually mentioned in the ancient records and annals; the identification in the other cases is more or less problematical. It seems therefore advisable not to lay too much stress on this question and to be, on the whole, content with Mabuchi's view that the four deities are personifications of the successive places and actions in the process of purification.

82) According to the view of Mabuchi and nearly all the later commentators, the horse acts a symbolical part in the ceremony of purification. It is regarded to be an animal especially quick of hearing, and therefore its presence symbolizes the desire that the Gods of Heaven and Gods of Earth may hear, and act upon, the words of the ritual, as quickly as a horse hears with its ears pricked up. Such a horse is called harahe no uma "purification-horse." In ancient times the number of the harahe-no-uma was six, according to the reports of the Sei-gū-ki, Hoku-zan-shō and Kōke-shidai, and four or five sheaves of rice in the ear were placed beside them. The Imperial edict of the 5th year Temmu, 8th month, 16th day (28th September, 676) commands the Kuni no Miyatsuko of each province to furnish one horse for the ceremony (performed in their respective provinces); the same is required by the Jingi-Ryō etc.

83) The freer translation we (or I) purify and cleanse in the name of the Sovran would perhaps be preferable.

84) Minazuki, sixth month, from mi "water," na Gen.
particle (cp. *mi-na-to* "water-door, harbour"), *tsuki* "month." The interpretation "waterless worth" (*na=* stem-form of *naki* "is not"), which is sometimes given, is wrong.

85) Motowori, Hirata etc. read 四国 *ko-kuni* "four countries or provinces" and understand the provinces *Idzu, Iki, and Tsushima*, the latter being counted as two provinces by counting specially its two districts Kami-tsu-agata and Shimo-tsu-agata. Others, as Motowori Toyokahi, consider *U-kyō*, the right division of Kyōto, as the fourth country. The former view is to be preferred, because it is reported that there were five diviners (*urabe*) in *Idzu*, five in *Iki*, five in Kami-tsu-agata and five in Shimo-tsu-agata of Tsushima. The original text has the character *四* *mo* after *四*, which has been suppressed by Motowori etc., being considered as a later interpolation. Shikida, however, restores it and reads *yo-mo no kuni*, taking *四* as a phonetic writing of *じ mo* "side, quarter of the compass," so that the meaning would be: the diviners of the countries of the four sides, i.e. of all the countries.

The duty of the diviner (*urabe*) is to carry the purification offerings to the river, after the Oho-Nakatomi has finished the recital of the ritual, and throw them away into the water.

86) *Oho-kaha-ji*. The word *ji* "way" is added to *kaha*, because the river is the road by which the thrown away objects are carried into the sea. As in ancient times the capital was frequently removed from one place, and even from one province, to another, different rivers came,
of course, to be used for the ceremony by which the court-officials were purified. At the time when Kyōto was the capital, the Kamo River was probably used for the purpose, says Haruyama.

The last clause is, by the commentators, also styled a Semmyō.
B.

NOTE ON A LONG TAILED BREED OF FOWLS IN TOSA

BY

BASIL HALL CHAMBERLAIN Esq.
NOTE ON A LONG-TAILED BREED OF FOWLS IN TOSA.

BY BASIL HALL CHAMBERLAIN.

The origin of the breed is not known, but it is believed to be at least 100 years old. It has been produced simply by selection of the best Specimens; one highly prized variety—the Haku—was produced in this way within the last few years.

The proper general name for the long-tailed fowls is Shinowara-tō, derived from the village of Shinowara in the district of Nagaoka in the province of Tosa, some 3 ri East of Kōchi, the capital. Some are still bred in that place, others—most, I believe, now—in Kōchi itself, whence the majority are exported to Kobe and some of the finest to Tōkyō; but the very finest are retained by the producers. An inferior breed exists at Hiroshima, in the main island of Japan; but these have the long tail-feathers only, not the beautiful long body-feathers.

The following varieties were described to me:—Shira-fuji, white head and body-feathers; tail black as in the other varieties. I saw one specimen of this, 2 years old, and measured its tail-feathers, 7½ ft. long; also another 14 months old, tail-feathers 4 ft. long, legs grey.—Others have black bodies.

Haku, white all over with yellow legs.
Tatenkō, red neck and body feathers.
Dōkiri, reddish colour mixed with white of body.
All these, except the Haku, have black tail-feathers.

As great a length as 18 ft. has been reached in tail-feathers, but 12 ft. is a rarity. From 7 or 8 to 11 ft. is the usual length. They grow about 4 inches a month, and continue to grow while the bird lives, which may be 8 or 9 years. The beautiful body-feathers growing from the shoulders reach a length of 4 ft. Some of these may fall off in moulting, but the tail-feathers never do so. I saw the birds in October (1898), when moulting, and only the ordinary feathers were gone or going, not the long ones.

I also saw the hen, a very handsome bird distinctly reminding one of a hen pheasant, with fawn-coloured breast, and white quill to the delicately coloured feathers of the back. She, too, has longer tail-feathers than any ordinary hen,—sometimes as much as 8 inches. The hens lay in spring and autumn, one bird producing 30 eggs yearly, which are hatched by other hens. One, or at most two hens, are allowed to each breeding cock. The latter's tail-feathers are cut, to allow of his walking about freely. He lives a little longer than the others, which must be kept shut up; but all are hardy, bearing both heat and cold.

The ordinary number of long tail-feathers is 15 or 16; some cocks have as many as 24.

The tail-feathers must not be wound up, as people ignorantly do, away from Köchi, but must be always allowed to hang free, for which reason the cocks are kept in high narrow cages quite dark except close to the top; for light at the bottom would attract them. When the
tail-feathers become too long and touch ground in the cage, a bamboo is put a little way back so as to form an arch and thus make more distance. The birds sit all day on a flat perch 3 inches wide, and are only taken out once in 2 days, and allowed to walk about for 1/2 an hour or so, a man holding their tail all the while to prevent its getting torn or soiled. Once or twice a month they are carefully washed with warm water, and are then as carefully dried on some high place,—the roof or wherever may be most convenient—a man holding their tail till it is quite dry.

The birds are fed on unhulled rice (kuro-mai) and greens, such as daikon-leaf, &c. They must be given plenty of water. They are wonderfully tame.

Two specimens were brought to me in boxes,—long narrow boxes like those in which the Japanese put away kakemono (hanging scrolls)—in which the bird’s body is laid full-length, the tail twisted round a little. That is how they always travel. It is said that they can be kept thus as long as 40 days without being taken out. The dimensions are about 6 inches square, and 4 ft. 6 inches long; there is a grating for air at one end only and a division guarding the feathers. The box is carried horizontally. Their narrow cages may be made of any wood, and are 6½ ft. high, 3 ft. deep, and 6 inches wide.

The wonderful feathers, both on tail and body, come from quills much stouter than any possessed by usual barn door fowls.

My chief informant was Mr. Kitagawa Ushimatsu, an
employé in the Local Court of Justice,—an amateur both of fowls and horses. Mr. Iwagawa Kametaro also brought a specimen, and I saw one or two elsewhere in Kōchi.

Present prices in Kōchi:—About $15 for a cock with feathers under 10 ft.; $25, 1' over that length. Good hen, $1½. Kōbe prices are considerably higher.

There is absolutely no artificial method of making the feathers grow. All is done by selection. Any failure to obtain good results must proceed from having a bad hen, that is, one not of the true breed, and it is in this point that buyers are liable to be deceived. Also one must know how to treat the birds.

At Kōbe, in November, 1898 I saw three specimens at two bird-fanciers',*—one with tail-feathers 13½ ft. long (I had it measured).—of the usual mixed colours. I also saw the splendid white tail—10½ ft. long—of a snow-white bird, which had been pulled out accidentally, owing to the bird falling from its perch and fluttering about. The bird itself was brought downstairs to me; its tail-feathers were growing again. The bird-fancier said it was 5 years old. He added that the feathers, which grow only at the rate of 4 inches a month when the bird is young, grow more quickly,—as much as 7 inches,—when it is older.

(The same bird-fancier had numerous specimens of the Japanese giant salamander, mostly about 2 ft. long,—very sluggish and ugly, spotted creatures. He says they

* Hanamoto, at No. 76 Motomachi, Nichōme, and Nishimaru, at 249 Motomachi It-chōme.
come from Hakone; but no one known to me in that district—and I have known the district intimately for years—has ever seen any but tiny specimens a few inches in length.)
THE JESUIT MISSION PRESS
IN JAPAN.

In the winter of 1887-8 I spent several months in the public libraries of England and the Continent examining books printed in Japan by the Jesuit missionaries at the end of the 16th and beginning of the 17th centuries, and eventually printed, under the above title, a pamphlet containing the result of my researches. Fourteen works in all are described in it, and there is every reason to believe that these are all, of which examples exist in Europe. Since my return to Japan I have been making inquiries after other works produced by the Jesuit Mission Press, and was last year fortunate enough to discover two more.

The first of these is an abridgment of the Tai-hei-ki, a celebrated historical work of the 14th century. It is entitled Tai-hei-ki nukigaki, or 'Abridgment of the history of the Great Peace,' and there are six volumes of it. It is printed with movable types in a mixture of running-hand Chinese characters and hiragana, and, as far as my memory serves me, from the same font of type as that used for the Guia do Pecador in the British Museum (P. 43 of my pamphlet). It has neither date nor name of place, but each volume after the first bears the following 'imprimatur' in Roman type and Italic:—
APROVACAM.

Vi este Liuro do Taifeiqui, não tem coufa por que se não deua imprimir. |

Manoel Barreto
Vista esta informação dou licença para se poder | imprimir. O Bispo de Iappam

Manoel Barreto died 11 March 1620. But Luis de Cerqueira, the last Bishop of Japan who actually reached the country, died there 20 February 1614. He had been in Japan as Bishop since August 5 1598, and the book must be assigned to some date between these two. I have not been able to discover any mention of it in the annual Missionary reports of the period, but that is not wonderful, as the reports are silent about several other books known to us as extant in the libraries.

The second of the two is a small volume belonging to the Marquis Tokugawa, who represents the Mito branch of that family. It is printed in Roman type, and consists of fifty-eight leaves including the title-page and preface, small 8vo, and bears the imprint In collegio Japonico Societatis Jesu, ANNO 1600. On being examined it proved to be identical with the work numbered 11 in my pamphlet, preserved in the Biblioteca Casanatense at Rome. That however is printed in cursive Chinese characters and hiragana, except the title-page, whereas this is in the Roman alphabet throughout. It was evidently produced at Nagasaki, though no place is named on the title-page. The one edition was no doubt intended for the use of the Japanese converts, the other for the missionaries who were not familiar with Chinese characters and the Japanese syllabary.
The contents are
1. The meaning of the word Christian.
2. The sign of the Cross.
3. The Lord's Prayer.
4. The Hail Mary. *
5. The Salve Regina.
6. The Creed.
7. The ten commandments.
8. The Laws of Holy Church.
9. The 7 deadly Sins.
10. The 7 Sacraments.

At the end are lists of Corporal and Spiritual Works of Mercy, the Theological and Cardinal Virtues, the gifts of the Holy Spirit, the Beatitudes, concluding with the Confiteor.

Japanese versions will be found in its pages of the Lord's Prayer, the Hail Mary, the Salve Regina, the Apostles Creed and the Ten Commandments, which may be useful for comparison with modern translations.

From certain indications it appears that the book was intended for the use of educated persons of the Samurai class. Such are the passage on f. 21 where it is explained that all created things exist in the Mind of God as Ideas, and that on f. 22 explaining material objects as compounded of two elements, Matter and Form, as those terms are used in the scholastic philosophy. The author speaks of another work dealing with this subject in greater detail, which the catechumen is recommended to study. Of this work,

* Sub-chapters.
The Rosary.
The joyful mysteries.
The sorrowful mysteries.
The glorious mysteries.
The crown.
however, no trace has yet been found, and Bartoli’s enumeration of the books printed by the missionaries, quoted in the Appendix to my pamphlet already referred to, makes no mention of any such treatise. Another indication of the class of persons for whom this book was intended occurs on f. 34v., where the author in enumerating necessary labours which are not violations of the commandment to keep holy the Sabbath, mentions taking order of battle, fighting in battle, digging trenches, building walls, constructing fortresses, or carrying materials therefor, which though fatiguing to the body, nevertheless being of importance for the conduct of a war, are not prohibited. And a little further on the necessity of staying at home to guard a castle and the danger of attack from an enemy are given as justifiable reasons for not attending mass.

As this work possesses great interest as a monument of the language at that period, while likely to be of use to modern missionaries as a standard of comparison, it has been thought worth while reproducing in entirety in the following pages.

This precious and probably unique little volume has suffered greatly from the ravages of worms, so much so that in places whole words have disappeared. The photographic reproduction of the titlepage prefixed to this reprint gives some idea of the damage done by these insects, and it will be noticed that in some places the print of an underlying page is visible through the wormholes. By the aid of a transcript, made at the time referred to, of the copy in the Minerva library, I have been able to supply these lacunae, and also to correct the text in a few instances distinguished by square brackets.

The spelling is that of the Portuguese works on
Japanese grammar and lexicography of the period, but the list of differences between that system of transcription and that mostly employed at present will greatly facilitate, and it is hoped even remove, the difficulties attendant upon a first perusal. At the end of these notes is given a list of the more unusual words which occur in the work, all but one of which are to be found in the French edition of the Missionaries' Japanese-Portuguese Dictionary that we owe to the labours of the late Mons. Léon Pagès. It only remains to be noted that the European theological terms employed here and there were adopted from the Portuguese language.

List of Portuguese transcriptions and equivalents now generally in use.

Single *kana* syllables.

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<th>y</th>
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<td>fo</td>
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<td>fe</td>
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<td>vo, uo</td>
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<td>va, ua</td>
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<td>tę</td>
<td>tsu</td>
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<td>t</td>
<td>tsu (final)</td>
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<td>v</td>
<td>u</td>
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<td>vo, uo</td>
<td>o</td>
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<td>cu, qu</td>
<td>ku</td>
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<td>xi</td>
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<td>fi</td>
<td>hi</td>
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<td>xe</td>
<td>se</td>
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</table>

Soft *kana* syllables.

| gi | ji |
gue  ge
gui  gi
je   ze
gio  jo
z, zu dzu
ju   zu

Compound syllables.

giu  jü
jü   jü
giô  jô
xu   shu
yû   yû
tçû  tsû
cû   kû
xa   sha
nhu  niû
nho  nio
gueô giô
qeô  kîô
reô  riô

The most puzzling spelling perhaps are at first sight faua for hafa, mother and fagi for haji, shame. Others will be found in the glossary.

GLOSSARY.

airem, pity
anguia, pilgrimage (angia)
ata, enemy
atari, to behave towards
ategai, to attribute
bettai, different substance
bi, smelling
bucusasuru, cause to eat
buji, peace
bun, sono, so

c, smell
cacayaqu, shine (kagayaku).
cacayuru, uphold
caccacu, distinct.
cacugo, preparation, intention
canmi, sweetness
caqibai, lime made from oyster shells
catague, custom
caxacu, blows and tortures (ka-shaku)
chinami, association; occasion
chitocu, knowledge
cofi, queen (k0-hi)
conbon, principles, elements (kompon)
conguyen, origin, beginning (kongen)
corlocu, assistance.
conomi, fruit (ki no mi)
couxeqi, works (koseki)
cunju, company
curacu, misery and happiness
curiqi, merit
cuyacu, labour
daiji, the earth
da1mocu, matter, subject
doxin, consent (do-shin)

fachibocu, rice (hachi-boku) a sort of pun on the Chinese character *
facocumu, feed (hagokumu)
fan ni firaqi, to print
fanji, half an hour
faxi (occurring after michi, road, on p. 10v. prob. = bridge)
faxi, laws (hō-shiki)
faua, mother (haha)
fenpō, recompense
ťiquan, retainer
fottanno, initial
fudai, slave
funbet, intelligence (fumbetsu)
funbet itasu, to understand
funhoy, poverty (fu-nio-i)
futai no, eternal

giōgiō, things, articles (jō-jō)
giūbon, serious offence (jū-bon)
giūwon, great benefit (jū-ou)
giuxi, to dwell (jū-shi)
gocuy, foundation of a doctrine, essence (gokui)
goxō, salvation (go-shō)
goyei, picture
guecai, this lower world (ge-kai)
guedat, deliverance (ge-datsu)
guen, sight (gen)
guenje, this life (gen-se)
guenzai, this world, the present
guexocu, service, work (ge-shoku)
guijet, breach of relations (gi-setsu)

ichimi, body; union.
ippenni, with all one's heart
ittai, one (numeral of deities)

jēhi, right and wrong (ze-hi)
jen, virtue (zen)
jendocu, virtue (zen-doku)
jenhnoin, virtuous woman, saint (zennio-nin)
jennin, virtuous man, saint (*sen-nin*)
jet, taste (*setsu*, tongue)

manabu, imitate
mandocu, virtues, attributes, goodness
manzō, all things
midō, temple
mōgo, lie
monco, door
mōnen, evil thoughts
mören, lust
mufen, infinite
murio, infinite
musai, boundless, infinite

nacadachi, mediator
nacakacaka, certainly
naixo, will
nannho, man and woman (*nau-nio*)
nhonin, woman (*nio-niu*)
nhunan, clement (*niu-nan*)
ni, hearing
nai no, corresponding, suitable
ninju, persons (*ninzu*)
nozomi, desire

qenai, family (*kanai*)
qenbō, justice (*kempo*)
qendan, judge
qendon naru, cruel, inhuman
qengacu, far apart; vndei qengacu, infinitely different
  (*undei kengaku*)
qenzocu, family
qeōacu, evil (*kiōaku*)
qeōge, counsel, teaching (*kiōke*)
qeracu, joy
quetqi, vigour of the blood, life (*kekki*)
qidocu, miracle
qiō, book
quamaru, to consist in (*kiwamaru*)
quiame, consummation, last thing (*kiwame*)
quafo, blessedness, blessed
quan, sepulchre
quan, numeral of prayers, literally ‘ring.’
quangui, rejoicing, joy (*kuan-gi*)
quannen, meditation
quentai, rudeness, offence
quatai, penalty
quanzuru, meditate
quenzocu, misprint for qenzocu, relations
quōdai, great
rimot, gain (*rimotsu*)
riun uo firaqi, to triumph, to gain the victory.
roxi, road (*ro-shi*)
roycu, good medicine (*riyaku*)
runin, exile
rurō, exile
sacu no mono, works
sagiuo, life, works (*sa-giō*)
saxizzu, plan (*sashi-dzu*)
sōden, tradition
suguinixi, past (*suginishi*)
tai, substance
taikut, weariness, discontent (*tai-kutsu*)
taixct, love (*taisetsu*)
taixite, for the sake of (*tai-shite*)
tanomoxiqi, hopeful
tassuru, to perfect, complete
tattoqi, holy, glorious, blessed
taxxite, perfectly, completely
tčugai, member
tcůyōsuru, to be in communication
tengu, the Devil
tenma, the Demon
toburai, suffrage
tocu, profit, benefit
togavocuri, satisfaction for sin
tonaye, von, benediction
tonayuru, cruxuo, make the sign of the Cross.
torauaxite, intercessor, mediator
torinaxite, advocate

yenman, entire fullness
ygue, etcetera
yō, manner
yōjo no, important
yōxi, child by adoption (yō-shi)
yuzzuri, inheritance (yudzuri)
vocuri (togauo), make satisfaction (for sin)
vomocague, mental idea
vondocu, benefit received
vqeaxxexe, unite, incorporate (uke-awase)
vqecayexi, redeem

xebamuru, persecute (sebamuru)
xeccan, chastisement, reprimand (sekkan)
xefō, worldly customs (se-hō)
xei, power (sei)
xebai, put to death (seibai)
xecicon, faculty (lit. fundamental powers, seikon)
xeciriqi, powers (seiriki)
xecitocu, virtue, efficacy
xenyō, necessary (senyō)
xiccai, all (shikkai)
xidai, four elements (shi-dai)
xin, feeling (shin, lit. body)
xindai, subjects (f. 44v.); existence (f. 28)
xindaisuru, govern (shintai suru)
xine, disposition (shine)
xingo, veneration (shinkō)
xinjin, devotion (shinjin)
xinmiō, life (shimmiō)
xiqisō, material object (shiki-sō)
xiqitai, body (shiki-tai)
xiqixin, body (shiki-shin)
xitagi, foundation, material (shitaji)
oxojen, virtues, goodness (sho-zen)
oxojino, living and dead (shō-shi-no)
oxojono, pure (shō-jō no)
xõmet, destruction (shō-metsu)
xõqiō, little book (shō-kiō)
xosō, forms (sho-sō)
xōtai, true substance (shō-tai)
xōtocu, congenital, natural
xūgiacu, immoderate desire (shujaku)
xugō, governor (shugo)
xugō no, guardian (shugo no)
zōtan, conversation (zōdan, jōdan)
DOCTRINA CHRISTIAN.

IN COLLEOGIO JAPONICO
SOCIETATIS IESV.
Cum facultate Ordinis Superiorum.
ANNO 1500.
DOCTRINA

no jo

voqiteuo tabitabi somuqu coto arubexi. Carugayuye cono mitcuno jenua Christanno tameni moppara naru gui nareba, gacuxato nano yerarexi jennin corerani tçuite amatano qi’duo caqi voqi tanô mono nari. Ima sono vchiyorī cayô naru tocorono yeraborite sanni firaqi, ma yoio terasu cagamito nasu mono nari. Xicareba Christa nani goxono moppara naru cotono voxiyē tameni Compa nhia superiorno meiuno vqete cono xqi’duo amitate naz- zuqete Doctrina Christa tôto yù. Core funauachi Christa nano voxiyeto yù cocoro nari. Iôgue Bâminni tayaquçu cono maneno xiraxenga tameni cotobaua socuno mimini chi caqu, guina Deusno tacaqi cotonariuno aranasu mono na ri. Cono cotonariuno sumiyacani vaqimayenga tameni Xi dexino mondôto naxite ximesu mono nari. Core issai Christa nlo chtyeno manaconou aqiramuru voxiye nareba, taremo narai vaqimaye xitte, mayoiño yamino nogare, macotono michini motozzuqu bexi.
Xixõ. Christãni naru monoua fono voxije xinjit canyõ naru monouo chõmõ furu coto mop-para nareba, sono iuareuo nãgi yoqu qiquya inaya?

Dexi. Goxeppõno vommuqiuo yoqu chõmõ xite, Deusno von sicariuó cõmuri Christã ni nari tatematçuru coto nari.

X. Sono vaqimayeua ican?

D. Fõbet xexi coto vouoqi nari.

X. Sono mune cotogotocu yûni voyobazu, tada fõbetno fodouo xiru tameni dai ichi canyõno daimocuuo mõfareyo.

D. Fitotçuniua, ichimot naqi tocoroni ta-ne naquxite tenchi mãzõuo tęcuri araxe tamai, yorozzuno facuno monouo voboxi mesu mamani goxindai nafûruru fono go fâcu nasareteua xoje mandocuno von mi-namoto, facarinaqi vonchiye banji canai tamõ gojiyu jizaino von aruji Deus go ittai maximafu coto.

Futatçuniua, core funauachi vareraga guë-

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DOCTRINA

je goxe tomuni, facarai jenacuno gofé-póuo tadaixiqu ataye tamó von aruji na-
ri. Cono go ittaiuo vogami tattomi tatema-
tçurazuxiteua goxño vó tafuqeni az-
zucaru coto farani naxi.

Mitçuniua, von aruji Deusua Padreto, Fi-
hoto, Spiritu Sanctoto móxi tatemat-
tçurite, Perlonaua mitçunite maximaxe
domo, Substantiato mósù goxótaiuia tada
go ittau nite maximasu nari.

Yoçuniua, Deus Filho ífsai nguennu to-
gauo vocuri tamai, goxóuo tafucaru michi
uo voxiye tamauan tameni amacudari ta-
mai, Humanidadetote, varerato fitoxiqi A
nima xiqixinuo vó mini vqeauaxe tamai,
fufunu majuari naqu tattoqi Virgen Ma-
ria yori macotono fitoto vmare tamai, tçu-
ini Cruzni caqerare, fitonite maximasu
vôtocoroua xixi tamó coto.

Itçutçuniua, goxóno michuia Christâno
voxiyeni nomi quiamaru nari. Soreni yot-
te Christâni narazunba goxño tafuca-
ru coto arubecarazuto funbet itafu coto
core nari.

X. Ninguennuo cotouoba nanito funbet xe-
rareqeruzo?

D. Ninguêua xiqixin bacarini arazu, fatçuru
coto
coto naqi Animauo motçu nari. Cono Animaua xiqixinni inochiuo ataye, tatoi xiqixinua tçuchi faini naruto yūtomo, cono Animaua vouaru coto naxi: tada jen acuni xitagatte goxño curacuni azzucaru mono nari.

X. Yoqu funbet xeraretari. Catechismoto yú xodanguino cotouari yori focanimo Christāno xirazuxite canauazaru coto vouoqi nari.

D. Sono guiuo vqetamauareba cofo goqeø- qeni azzucaritaqito zonzure.

X. Core vaga negõ tocoro nari. Christāni nararuru cotoua icanaru fitono xiuaça toca xireruya?

D. Deusno Graçauo motte Christanni naru mono nari.

X. Deusno Graçauo motte toua nanigoto zoya?

D. Sonogui imada tçubufa narazu, negauaucua voxiye tamaye.

X. Deusno Graçauo motte toua, vagami, chi- chi faua gofācuno monono chicarani ara- zu, tada Deusno vō jifino yye yori vō aru- ji Iefu Christono gocuriçiio motte Chris- ftāni naru coto nari.

D. Fitobito Christanni nararuru toqiuia, na- nitaru

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DOCTRINA

nitaru curaiuqo vqeraruruzo.

X. Deusno goyôxi tenno von yuzzuriuo vqe tatemateuru mito naru mono nari. Sonoyuyeua Baptifimo von fazzuqueuo vquru fitobitouo cono curaini ague tamauantu voboximesuni yotte nari.

D. Sate Chrifiani arazaru fitoua ican?

X. Baptifimouo fazzuarazaruni yotte goyôxito naxi tamaauazu, tenno von yuzzuriuqo vqemaiqi mono nari.

D. Chrifatoua nanigoto zoia?

X. Vô aruji Iefu Chrifitono vô voxiyeyuo xingiu yori Fidesni vquru nomi narazu, coto-bato, mimochiuo motte arauasu fito nari.

D. Nanino yuyenica von aruji Iefu Chrifitono vô voxiyeyuo fidesni vqe, cotoba mimochiuo motte arauasu fitotoua yûbeqi zoia?

X. Moromorono Chrifâ vô aruji Iefu Chrifitono tattotqi vô cotouo cocoro yori Fidesni vqezuxite canauanu nominarazu, că-yô naru toqiuat xifuruto yû tomo, coto-banimo, mimochinimo arauasu beqitonocacuguru coto mopparanari.

D. Chriltanto yûua naniuo catadoritarunan zoia?

X. Chriltouo catadori tatemateçuritarunanari.

D. Chriltotoua icanaru vô aruji nite maxima fu zoia?

X. Ma-
CHRISTAN

X. Macotono Deus, macotono fitonite máxi-
[ma]fu nari.
D. Macotono Deus nite maximafuloua na-
ningoto zoya?
X. Banji canai tamó von voya Deusno ma-
cotono vò fitorigo nite maximauxa nari.
D. Macotono fitonite maximaful oua ican?
X. Tatoqui von faua Virgen Mariano ma-
coto no von fitorigo nite maximaful nari.
Soreniyotte Deus nite maximaful von to-
coroua, tenni voite von fauauo mochi ta-
mauanu gotoqu, fitonite maximaful von
tocoromo chini voiteua vò chichiuo mo-
chi tamauanu nari.
D. Nanini yotteca Christo oua tonaye tate-
matçuruzo?
X. Christo oua tatoqui aburauo nurare tamó
toyú cocoro nari. Sonocami teiuô, Sacerdo-
te, Propheta cono misamano fito tato-
qui aburauo nurare tamaixi nari. Von aru-
ji Iesu Christo fitonite maximaful vò toco-
roua teiuônó vyenó teiuô, Sacerdotenó vye
no Sacerdote, Prophetano vyenó Pro-
pheta nite maximaful ni yotte cudâno tato-
qui aburano cauarini Spiritu Sanctono Graça
uo michimichite mochi tamóga yuyeni,
Christoto tonaye tatematçuru nari;
Dai ni.
DOCTRINA

Daini. Christâno xiruxito naru tattoqi
Cruzno coto.

D. Christâno xiruxitoua nanigoto zoya?
X. Tattoqi Cruz nari.
D. Sono yuye ican?
X. Vareraga vô aruji Iesu Christo Cruzno vye
nite varerauo jiyûni naxi tamayeba nari. Ca-
rugayuyen iazureno Christâmo vareraga
ficarito naru vô aruji Iesu Christono tattoo-
qi mi Cruzni taixi tatematçurite, cocoro
no voyobu fodo xinjínuo motçubeqi coto
moppara nari. Varerauo toga yori nogaxi
tamauan tameni, cano Cruzni cacari taqu
voboximexi tamayeba nari.

D. Jiyûni naxi tamôtoua nanigoto zoya?
X. Tenguno torauarebitoto naranitaru vare-
raga fudaino tocorouo nogashi tamôni yot-
te nari.

D. Torauarebitoto naranitaru iuaraerau ican?
X. Tenguto vareraga togano yatçuco nari.
Vô arujino micotobani togauo vocasu mo-
oua tenmano yatçuco narito notamô na-
ri. Sareba fito mortal togauo vocaxeba, Tê-
gu funauachi fono monouo xindaifuruga
yuuyen, yatçucoto naritaru mono nari.
Xicareba Cruzni cacari tamô michiuo mot-
te fadame tamô Baptismono fazzuqe uo
vqe
vqe, mataua Confiçåno Sacramentouo vqetatematçureba von aruji Iesu Chriftô ataye tamô Graçauo motte fono fitono mo romorono togauo yuruxi tamôni yotte, Cruzno goçuriqiuo motte von aruji Iesu Chriftô temano yatçucoto naritaru torcorouo vqecayexi tamôto mosu nari. Sarëba fitono yatçucoto naritaru monouo vqecayexite jiyûni nalu cotoua macotoni fucaqi giúuon nari. Nauo mata yatçucoto nañitaru fitono tçuraflauo fucaqu vomoixiruni voiteua, ima vqe cayefare taru tocorono vondocuuo yoqu vaqima-yubeqi mono nari. Yatçuco narixi toqi no xujin nafaqê naqu ataritaru fodo, vqecayefaretaru vonmo fucaqi mono nari. Xicaruni vareraga von aruji Iesu Chriftôno Graçauo motte têguno teyori toga-ninuuo toricayexi tamaite jiyûni naxi tamô gounno fucaqi cotoua icabacarino cototo vomôya?

D. Chriftâua Cruzno monuo iculamani tonayuru zoya?

X. Futålamaní tonayuru nari. Fitotçuniua, migüino vôyubi nite Cruzno môuo fitaito, cuchito muneni tonayuru nari.

D. Sono mitçuno monuo tonayuru toqiuas nanita-
DOCTRINA

nanitaru cotouo mǒxi aguru zo?


D. Fitaito, cuchito, muneto cono mitoco- roni Cruzuo tonayuru cotoua nanitaru xi- sai zoya?

X. Fitaini tonayuru cotoua, Deus yori mō- nenuo nozoqi tamauā tame nari. Cuchini tonayuru cotoua accō mōgouo nogaxi to- mauan tame nari. Mata muneni tona- yuru cotoua cocoro yori izzuru axiqi xofa uo nogaxi tamauā tame nari. Tēmaua Cruz fodo vofore tatematçuru coto naqere ba, vareraga vyeni Cruzno xiruxiuo tçune- ni tonayuru coto cāyō nari. Sonoyuyeua tēmaua Spiritu nareba, icanaru tçurugi- totemo voforuru coto naxi: xicaredomo von aruji Iefu Christo Cruzno vye nite xi- xi tamǒuo motte tēguuo carame voqi ta- mai, fitouo jiỹũi naxi tamayeba, careni chicazzucanto furu mono yori focani ata- uo na-
uo nafu coto canauanu yöni naxi tamò ga yuyen, vôqini Cruzuo vofore tatematçu-ru mono nari.

D. Teguuo carame voqi tamòni voiteua na-nitote cafodo fitoni ataou naxiqaeru zoya?

X. Tatoyeuo motte coreuo iuaba, têuna-garetaru tora, vòcamiuua, careraga fòbani yoru mononi nomi curaitçüquga gotoqu, von aruji Iefu Christo Cruzno vyenî voite tenguuo carame tamòto iyedomo, togaou motte careraga fòbani yoru mononi no-mi ataou nafu nari. Izurene mortal to-gauo nari-tomo vocalu toqiua, têguno fòbani tachiyori, togaou futêto furu toqi, ten-guno fòba yori xirizoqu nari. Coreano coto mina Cruzno vye nite xixitamò vò aruji Iefu Christono go curiquo motte ideqitaruto têguua yoqu xiruni yotte, vô-qini Cruzuo voforuru nari. S. Hieronymo notamò gotoqu, inuua vtaretaru têuyëuo mi voforete niguru gotoqu nariato, S. Gregorio aru Judeoni têuîte caqi tamôua, ca-re Fides uomo motazu, Cruzuomo mochi-izu, cayette caroximiruto iyedomo, aru toqi amatano tengu muragaritaru toco-roni ili, vôqini vofore ataou nafarejiga ta-meni canete yori mino vyení Cruzno mò uo
DOCTRINA

uo tonayeqereba, tēgu tachimachi nigue fatte iuaqu, Fidesuo motazaru munaxiqi v-tēquua mono narito iyedomo, Cruzno mon-uo tonayuruga yuyen, atauo nafu coto canauazuto iyeri. Xicareba Fidesuo taixe- zaru mono faye Cruzno monuo tonayuru uo motte tenguuo voifaraiqeruni, yoqi Chrifāno vyen tonaye tatematçuraba, icaga arubeqi zoya?
D. Fitofamano Cruzno tonayeuia fûbet xexi, ima fitotçuno tonaye yôuo voxiye tamaye.
X. Ima fitotçuniua, miguiño teuo motte fitai yori mune made, fidarino cata yori migui no cata made, Cruzno mãouo tonayuru na- ri. Tonayuru cotobaniua, In nomine Patris, & Filij, & Spiritus fäcti. Amen. Co- no cocoroua, Deus Padre, Filho, Spiritu sanctono ;minauro motteto mõfu cocoro nari. In nomine Patris to tonayuru toquia, teuo fitaini faxi, & Filijto mõfu toquia, mu- neuo faxi, & Spirituto mõfu toquia fidari no cata, Sâctito mõfu toquia, miguiño ca- tani teuo safu nari.
D. Cano tonayeuia nanino tamezo?
X. Varerauo von vťuñini tēquuri tamõ De9 Padre, Filho, Spiritu sancto mitçuno Pers- fona, goittaino Deusuo arauaxi tattomi ta- tematçuru tame nari.

D. Sono
CHRISTAN

D. Sono foca betno xisai ariya?
X. Von aruji Iefu Christo Cruzni voite varerauo fucui tamõ cotouo arauaxi vyamai mõfu tame nari.
D. Cono Cruzno xiruxiuoba icanaru toqini tonayubeqi ya.
X. Cotouo fajimuru toqi, aruiua nefama voqifama, vaga yado yori ide, aruiua Ecclefia ye iru toqi, mataua vöjiqino fajime, na-canimo nanguini võ toqi, coreuo tonayuru mono nari.
D. Sono xiruxiuo tabitabi tonayuru cotoua nanitaru xifai zoya?
X. Deus varerauo teqino te yori nogaxi tamauan tame nareba, nandoqimo nanitaru cotonimo tonayuru coto yoqi nari.
D. Xofauo fajimuru toqi, tonayuru cotoua nanitaru xifai zoya?
X. Sono xofauo vareraga teqi yori famata-guerarezu Deusno gofocêoto, von foma-reto naritatematçuuru tame nari.
D. Vareraga teqitoua nanitaru monozo?
X. Xeqento, tenguto, xiqixin core nari.
D. Icanaru xifaini yotte cono mitçuuo nin-guenno teqitoua iyeru zoya?
X. Teqitoua Animani xiqirini togauo voca-safuru coto canauanedomo, acuuo sufume, fono
DOCTRINA

fono michini fiqi catamuquruni yotte yú nari.

D. Cano mifamano teqi yori vocofu acuno sufumeto, jenjino famatagueto naru tenta çâuo Deus yame tamauanu cotoua ican?

X. Soreto tomoni teqitài, Deus no go cório-cuuo motte riunuo širaqi, fono riunno gofe-póuo ataye tamauan tame nari.

D. Tenguua nanito yōni tentaçâuo sufumu-ruzo?

X. Cocoroni acunenuo vocoxi, mata togani votçuru ni taylorito naru cotouo fono mayeni arauafu mono nari.

D. Sono acunenuoba nanito yōni fuxegu beqizo?


D. Togano taylorito naru acuno moto to, fono chinamiuo nanito fuxegubeqi zo?

X. Fitotçuniua, fono chinamiuo niguru coto. Futatçuniua, Oratiòuo mōfu coto. Mitçuniua, yoqi qeøqeuo vqe, yoqi qiøuo yo-mi agiuò coto core nari.

D. Xe-
D. Xeqen no teqi to yúua vareraga tameniu na nitaru monozo?
X. Xeqěni nafu acuguiǒto, xefǒto, mata acu ninuomo nazzuqete xeqento yúzo?
D. Xeqenua nanito yǒni Tentaçaŋnuo sufumu ruzo?
X. Miguini mǒxexi acuguiǒto, xefǒto mata ua acuninno axiqi zǒtan yguueuo midari ni co-coroni sufuine vocafuru mono nari.
D. Corerano cotouo suxegubeqi michiu aican?
X. Core Deusno von voqiteto von aruji Iefu Christouo fajime tatematṳri, jennin tachi no vǒ cagami, mataua yotčuno quameto na ru xifuruto, Iuizo, Inferno, Paraifono qera-cuuo vomoiidafu coto nari.
D. Xiqixinuo teqito yúua nanigozo?
X. Adā yori vqe tɛuzzuqfu fajimeno togani yotte axiqi vmaretçuqino xiqixinuo yú nari. Sono vye mizzucara naxitaru togani yotte a-xiqi cu xenom michimichitaru tocorouo faxite nazzuquru mono nari.
D. Cono xiqixinua nanito Tentaçaŋnuo sufumu ruzo?
X. Mini aru axiqi vmaretçuqito, axiqi cu xeuo motte xingiũni midarinaru nozomiuo vocoxi togani catamuquru mono nari. Coreuo motte cocorouo curamaxi acuuo mixiranu yǒni

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**DOCTRINA**

yōni furu mono nari. Sono vmareṭçuqi to ua mina fuaqi nozomito, tanomoxiqito, ai-furuto, niqumuto, yorocobito, canaximito vofo reto, icaritono coto nari.

D. Christanno tonayuru cotoua nanigoto zoya?

X. tattoqi IESVSno mina nari.

D. Sono yuye ican?

X. IESVS toua vō tafuqeteto mōsu cocoro na ri, foreniyotte vareraga nangui daijino ji xet fucuuar tatematçuranga tameni Iefusno tattooqi minauo tonaye tatematçuru nari. Car rugayuyeni Iefusno tattooqi minauo tonaye qiqi tatematçuru toqi, fucaqu vyamai tatematçurubexi.

* Dai san. Pater nosterno colo.*

X. Romano Sācta Ecclesia yori voxiye tamō Oratiouo voxiyubexi. Tėuguiini mata xinji tatematçurubeqi giogiòto, tėutomubeqi giogiūiuomo araualubeqi nari. Core sunauachi Pater noster, Aue Maria, Salue Regina, Credo jiccagiono Mādamētoto Sācta Ecclesiāno Mandamentoni comoru nari. Corera mina yuruçaxe naqu xite ippenni xinji tėutome tatematçurubeqi nari.

D. Iēnacuno xabetuo vaqimayuru fodono toxi coro naru Christanua nanigotouo xiru coto canyōnaruzoya?

X. Mi-
CHRISTAN

X. Mifamano coto nari. Fitotçuniua Deusuo yo-
qu tanomi tatemʌtçuri: futatçuniua yoqu
xinji tatemʌtçuri: mitçuniua yoqi xofauo
nafu michiuo xiru coto core nari.
D. Deusuo yoqu tanomi tatemʌtçuru michiuo
nanito xirubeqizo?
X. Pater nosterno Oratìouo motte xirubexi.
D. Taxxîte xinji tatemʌtçurubeqì yûuoba
nanito xirubeqizo?
X. Credo aruiua Fidesno Artigouo xirucoto
nari.
D. Guiôguiuo tadaxiqu vofamuru michiuoba na-
nito xirubeqì zoya?
X. Guiôguiuo yoqu vofamuru tameniuia Deus
no von voqiteno mandamentoto, Säcta Ec-
clesiano mandamëtouo xiri, mata acuuo xiri-
zoqubeqì tameniuia nanaçuno Mortal to-
gauo xirucoto nari.
D. Tadaxiqu xinji yoqu tanomi tatemʌtçuri, ma-
ta mimochiuo yoqu vofamuru tameni mi
guino foca betno cäyonaru gui ariya?
X. Nacanaca cäyôno gui ari: core funauachi De-
us yori giqîni atayetamô mitçuno jen ari.
Tadaxiqu xinji tatemʌtçuru tameniuia Fides,
yoqu tanomi tatemʌtçuru tameniuia Sperâ-
ça, mimochiuo yoqu vofamuru tameniuia
Charidade core nari. Sareba yoqu tanomi
DOCTRINA

tatematçuru tameniuva Pater nośterno Oratioo xiru coto căyō nareba ima voxiyubexi.
Tenni maximafu vareraga von voya mi-
nauo tattomare tamaye : miyo qitari tamaye.
Tenni voite voboximefu mamanaru goto-
qu, chini voitemo araxe tamaye. Vareraga ni-
chinichino von yaxinaiuo connichi varerani
ataye tamaye. Varera fitoni yuruxi mōfu go-
toqu vareraga togaqu yuruxi tamaye. Vare-
rauo Tētaçanni fanaxi tamō coto nacare. Va-
rerauo qeōacu yori nogaxi tamaye. Amen.

D. Ima voxiyē tamō Pater nośterno Oratio
ouba tarebitono tćucuritamō zoya?
X. Catajiqenaqumo Vareraga von aruji Iesu
Chriśto giqini voxiyē tamō Oratio nari.

D. Nanino tame zoya?
X. Oratiouo mōfsbeqi yōu voxiyē tamauan
tame nari.

D. Oratio toua nanigotozo?
X. Oratioua vareraga nenuo tenni tćūji von
aruji Deusni mōxi aguru nozomiuo canaye
tamō michi faxi nari.

D. Deusua izzucuni vouaxi mafu zoya?
X. Tenchi, izzucunimo vouaximafu nari.

D. Pater nośtenuoba mōfu toqiuu izzureno co-
toba yori vareraga nenuo Deusni tćūji ta-
tematçuru zoya?

X. Dai
CHRISTAN

X. Dai iccumeno tenni maximafu vareraga voh voyato mofu cotoba nari.

D. Von arujito mofazu xite voh voyato mofu cotoua nanigoto zoya?

X. Von voyato yobi tatematuruuo motte varerauo taixetni voboximelu cotouo vomoi idaxi, tanomoxiqi cocorouo mette coitate matcuru tame nari.

D. Vaga von voya toua mofazu xite, nani tote vareraga von voyatoua yobi tatematuruzoya?

X. Mina fito qidai nite yoqi von voyano co narito vomoitorite tagaini taixetni vomoi auan tame nari.

D. Deus teni vouaximafu toua nanigoto zoya?

X. Vareraga von voyamo, vareraga tanomino caqedocoromo tomomi tenni arito vomoitoruuo motte cono xecaino cotouo vomoi futubeqi tame nari.

D. Miguini Deusua izzucunimo vouaximafuto voxiye tamaite, ima mata tenni vouaximafutoa nanigoto zoya?

X. Deusua izzucunimo vouaximafuto iyedomo, tafulari tamo jennin tachini fontaiuo giqini arauaxi tamauan tameni, Tenni Paraifoouo sadame tamoni yotte nari.

D. Icanaru cotobauo motte Vareraga negaiuo Deusye

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**DOCTRINA**

Deusuye mòxiagubeqi zoya?
X. Aitçuzzuqu nocorino cotobauo motte nari.
D. Aïnocoru cotobauo motteua nanigotouo tanomí tatematçuruzo?
X. Xichicagìo nari. Dai ichtiua minauo motto tamayeto, cono cocoroua Deusno mi-
nato, von ñomare xeçaini firomare, iffai nining
guenno von aruji Deusto, fono vonco von aruji Ießu Çhrìtoauo mixiri ta-
tematçuri, v-
yamai tattomí tatematçuru yõnito yú coco ro nari
D. Dai nicagiònìiua nanigotouo coitatematçu-
ruzo?
X. Miyo qitàri tamayeto, cono cocoroua acu-
 jito tçumiuo nogare, Deusto fono von co Ie
ßu Çhrìto yori guèjeni voiteua Graça, goxò-
ni voiteua Gloriauo motte varerauo xindai
xitamayeto yúgùi nari.
D. Daifangagiònìiu, nanigotouo coitatemat-
tçuruzo?
X. Tënni voite vòboxime-su mamanaru goto-
qu chini voítemo araxe tamayeto, cono coco-
roura, tèni voite moromorono Anjo Deusni
xitagai, vòboxime-suüamanini gonaixòni canò
cotoauo tçutomararuru gotoqu, chini voítemo
iffai ninguen Deusni xitagai, vòboxime-su
mamanì tçucaye tatematçurecaxitono gui
nari.

D. Dai
D. Dai xicagiônïua, nanigotouo coitatematçu ruzo?

X. Vârera ga nichinichino von yaxinaiuo conni-
chï varerani ataye tamayeto, cono cocoro-
uâ Animano tame nichinichino vô yaxinai-
uo ataye tamayeto coitatematçuuru nari.
Core funauachï tatoqi Eucharistiano Sa-
cramêteto, Graçato, jento, Spiritu Sàctono
von atayetônó coto nari. Mata xiqixinno fo-
cusaito, inochiyo tçugubeqï tamenimo iru
fodono cotouo ataye tamayeto coitatematçu-
ru gui nari.

D. Dai gocagiônïua, nanigotouo coitatematçu-
ru zo?

X. Vârera fitoni yuruxi mòfu gotoqu, vare-
raga togauo yuruxi tamayeto, cono cocoroua
varerani taixite fito yori caqeraruru chijo-
cu. matau quantai ygueu yurufu gotoqu,
vârera ga Deusni taixi tatematçurite vocafu
toga, ayamariu yuruxi tamayeto tanomi ta-
tematçuru gui nari.

D. Xicaruni voîteua fitoni taixite motçu to-
corono yconuo futezunba, vârera ga togauo
yurufaruru coto arumajikiya?

X. Ñacanaca fono bun nari. Vô aruji Iefu Chi-
sïto notamôua; fitoni taixite motçu tocorono
ycûo futezunba, tenni vouaximaçu vaga vô
voya,
DOCTRINA

voya, fono fitono togauo yuruxi tamö coto arubecarazuto nari.

D. Xicaraba fito yori caqeraruru chijocuuo yurufanu monoua举行ino tattoqi micotobauo mõsu toqi, varerani caqeraruru chijocuuo yurufanu gotoqu, vareraga togauo mo yuruxi tamö becarazuto mõsu cocoro naruni yotte, cono Oratiouo mõsu coto canõ majiqiya?


D. Dai roccagiônua, nanigotouo coïtatematçuru zoya?

X. Varerauo Tentaçãni fanaxi tamö coto nacareto: cono cocoroua ixvon aida jeniño famatague acuno sulumeto naru Tentaça yori xemeraluruto yutomo, foreni maqëzaru
zaru yōni, Deusno gocōriocuuo tanomi tatematçuru cocoro nari.

D. Dai xichicagiōniua, nanigotouo coitetematçuruzo?

X. Varerauo qeōacu yori nogaxi tamayeto: cono cocoroua Animano atato naru toga to, xiqixinno vazauaiuomo nogaxi tama-yeto yū cocoro nari.

D. Pater noftherni mafaritaru Oratiomo ariya?

X. Coreni mafaritaru Oratio betni naxi: core faijō no Oratio nari, sonoyuyueua Deusni coi tatematçurubeqi fodonu xenyō naru giōgiō uo cono Orationi come tamaite, vō aruji Ie-fu Christo midexi tachini voxiye tamō O-ratio nareba nari.

**Daixi Aue Mariano coto.**

D. Deusni taixi tatematçurite nomi Oratiouo mōsubeqiya?

X. Sono guini arazu: vareraga vontoriauaxete tenni maximafu moromorono jennin, nacanimo acuninno tameni, nacadachito nari tamō vonfaa Virgen Sancta Marianimo Oratiouo mōxiaguru nari.

D. Virgen Sancta Marianī mōxiague tatematçuru fadamaritaru Oratio ariya?

X. Aue Mariato yū Oratio nari. Tadaima vo- xiyyubexi.

Graça
DOCTRINA


D. Cono Oratioua tareno tçucuri tamô zoya?

X. Sâ Gabriel Anjo tattoqi Virgê Mariani go tçugueuo naxi tamô toqino micotobato, Sâ cta Ifabel Virgen Mariani gojô nafaretaru cotobani mata sancta Ecclesia yorino coto-bauo foîe tamôu o motte, amitate tamô O-ratio nari.

D. Vô fauva Virgen Mariaua tarebito nite vo-uaximañu zoya?

X. Deusno von fûuano tameni yerabiidafare, tenni voîte moromorono anjono uyenî fona-yere tamai, xoîen michimichi tenno von qîaqî no curainî aguerare tamô tattoqi Iê nhonin nite maximañu nari. Coreniyotte vô co Iefu Cristfo no von mayeni voîte, moromorono Beato yorimo sugurete gonaixônî canai tamayebe, vareraga môxiaguru coto-uariuo vôxe canayeraruruga yuyeni, vonovono no Christâo sucaqu xingô xitatematçuru mono nari.

D. Nani
CHRISTAN

D. Naniniyotteca von faua Säcta Mariaye taxi tatematçuri, fiacu gojippênnno Rofairo maitaua rocujû fanbêno Coroano Oratiouo môxiaguruzo?

*Tattoqi Virgen Mariano Rosairotole fia-cu gojippenno Orationo coto.*

DOCTRINA

foca niaino jen, mataua Sancta Maria von cocoroni voboye, tçutome tamô tocorono gojendocuuo Deus yori vareranimo ataye cudafaruru yôni tanomi tatematçurubexi. Moxi cono fiacu gojippenko Oraïiou mainichi tçutome tatematçuru coto canauanunini voiteua, xemete fono sanbunichi naru izzureno gocagiô naritomo, nozomini xitagatte quannen xite, Pater nofter goquan, Aue Maria gojippen môfubexi.

Von yorocobino quannen gocagîono coto.

CHRISTAN

no naca ni von voxiyeni têuite, toi cotayeuo naxi ytamôuo goranjitçuqe tamô coto.

Canaximino quannen, gocagiôno coto.

Dai ichi. Von aruji go Pashîni nozomi ta-
mô toqi, Gesemaniano morino vchini-
te vonchino axeuo nagaxi von Oratio nafa-
retaru coto.
Daini. Von aruji Iefu Christo ixino faxira ni carametçuqeretamai cazucazunochô-
chacuuo vqe coraye tamô coto.
Daïsan. Von aruji Iefu Christo von côbeni ibarano camuriuo voxicomore tamô coto.
Daïxi. Von aruji Iefu Christo Cruzuo ca-
tage tamaï, Caluarioto iyeru yamaye nobo-
ri tamô coto.
Daïgo. Von aruji Iefu Christo Cruzni ca-
qerare xixitamairaru coto.

Gloriano quannen gocagiônô coto.

Dai ichi. Von aruji Iefu Christo xixitamai-
te yori, fannichimeni yomigayeri tamô 
coto.
Daini. Von aruji Iefu Christo yomigaye-
ri tamaite yori xijûnicimeni Oliuetoto iyeru yama gori gojôten nafaretarucoto.

Dai fan.
DOCTRINA

Daiñan. Von aruji Iefu Chriftono gojôten yori tôcamenti Spiritu Sancto von faua Sâcta Maria, vonajîqu midexi tachino vyeni qitaritamô coto.

Daixi. Von faua Sancta Maria gojôtenuo togue tamô coto.

Daigo. Von faua sancta Maria tenjôni voite Gloriano von camuriuo itadaqitamô coto core nari.

Coroano Orationo coto.

Mígui Rosairedono locani tattoqi Virgê Ma¬riano Coroato môxite, rocujáanne vô youaini taixi, pater nofter rocquan, Aue Maria rocujú fanguan môxiaguru cotomo ari : xicareba Pater nofter ichiquan, Aue Ma¬ria jicquan gotoni quannêu xo naxitaqua, mi¬gui Rosairo jûgocagiônô vehiyori, izzureno cagiôuo naritomo ategôte quâzubexi.

D. Von faua Virgen Mariauño sâjimeto xite fonofoca Sancto tachino goyeiuo Altarni fô¬naye tamô cotoua ican?

X. Tenni maximaflu von faua Sancta Mariato, Sancto tachiuo vomoi idaxi tatematçuri, bâ¬ji fôno goçoûriocuuo coitatematçuri, von a¬ruji Deusno von mayeni voite, von toriau¬xeuo tanomi, fôno goçoûxequio vomoiiida¬fuuo
CHRIStAN

fuuo motte xoijenni sufumi, manabì tatematçuranga tame nari.

D. Altarni fonaye voqitamò goyeino cazuazu, aruiua mocuzò, aruiua caqitaru goyei nareba, monouo mi qiqitamò coto arumajiqi ni, Christan coreuo vogami, tanomi tatematçuru cotoua ican?

X. Christan taru sodono monoua Altarni fonaye voqitamò amatano goyeiuo vogami mòsutote, monouo mi qiq tamôto vomoite vogami tatematçurunìuiu arazu: tada Sàcto tachino von vomicagueuo arauaxi tamôtorouo vogami tatematçuruuo motte, tenni maximafu fono Sanctouo vogami tatematçuru mono nari. Cacaru Sancto tachiua tè yori vareraça nagueqiuo goranji, moxiagu ru nenguanuo qiqi tamôgayuyeni vyamai vogami Òratiìno mòfluuo motte von toriauaxeueo tanomi tatematçuru mono nari.

D. Cono Virgen Sancta Mariano goyei fono xìna vououqi gotoqu, fono von taimo amatà vouaximafuya?

X. Sono guini arazu: tada tenni vouaximafu von sìtori nomi nari.

D. Xicaraba fitibito nanguini voyobu toqi, aruiua awaremìno von faua, aruiua goçörio-cuuo nafarete, aruiua canaximu monono vò yoro-
**DOCTRINA**

yorocobaxete nadoto famazamani yobi tatematçuru cotooua nanigoto zoya?


D. Aue' Mariano Oratio voba tareni mucaite mõxiague tatematçuru zo?

X. Tagotoq von faua Virgen Mariani mõxi a-gue tatematçuru nari.

D. Nanigotouo coitatematçuru zo? moxi vareraga togano von yuruxito, Graça goxómo tafucariuo coitatematçuruca?

X. Sono guini arazu: tada von aruji Deusni no-mi coitatematçuru nari.

D. Võ fauaniua nanigotouo coitatematçuruzo?

X. Corerano cotouo motomenga tameni, võ co nite vouaximafu Von aruji Iesu Christo no von mayenite von toriauafeuo tanomi tatematçuru nari.

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*Daigo, Salue Reginiano coto.*

D. Von faua Virgen Mariano von toriauaxe uo, tanomi tatematçuru. Oratio betni ariya?

X. Naca-
X. Nacanaca Sancta Ecclesia yori nochii tamô Oratioua vouoqi nacanimô toriuaiqi Salue Reginato môfu Oratio core daiichi nari. Ima coconi voxiyubexi.


D. Cono Salueno Oratiouoba tarebitono voxi- ye tamô zoya?

X. Sancta Ecclesia yori voxiyetamô nari.

D. Von faua Virgen Maria yori fôcani betno Beatonimo xinjînuo môtçu coto ariya?

X. Izzureno Beatonimo xinjin arubeqi coto moppara nari: nacanimo xugono Anjoto, va-

C
DOCTRINA

ga nani tçuqitaru Beatonī xinji[n]uo motçubeqi coto canyõ nari.

D. Xingõ tçucamatçuru Beatonī taixite nanitaru Oratioo mõjubeqiya?

X. Sancta Ecclesia yorì voxiye tamõefore ni ataru Oratio ari, mata Pater nofer, Aue Mariuomo mõfu nari.

D. Miguini Pr.nr. no Oratioooba Deusye mõxi ague tatematçuru to ximexi tamauazuya?

X. Sono bun nari. Sarinagara Beatonī taixite Paternofterno Oratioo mõfu futasçuuno xifai ari. Fitotçuniua, fono Beatonī gocuriqini yotte Deus von auaremiuo tare tamayeto tanoï tatematçuru coto. Íma fitotçuniua cono Oratioo Vareraga tamenī Deusye safague tamayeto Beatoye mõxiaguru coto core nari.

D. Sareba Beatonī taixite xinjìnuo moihi, fono gocõroïcuuo tanomitatematçuru cotoua izurenō jibunni xicarubeqiya?

X. Soreua fudâno coto narubexi : faredomo bet-xite Sãcta Ecclesia yori fono Beatonī iuaī uo voconai tamõ tooqi nari.

D. Sancta Ecclesia yori Beatonichìuo iuaitamõ cotoua nanino yuye zoya?

X. Amatano xifai arito iyedomo, nacanîmo ihtçutçuno gui ari. Fitotçuniua, Beatojo motte cono xecaini arauaxi tamõ goqidocuuo mi-

Dairocu. Credo narabini Fidesno Artigo no coto.

D. Miguino cotouariua Deusuo Oratîuo motte yoqu tanomi tatematçuru yôduo voxîye tamayeri: ima mata taxicani xinji tatematçuru michiuo voxiyetamaye.

X. Credoto foreni comoru Fidesno giôgiôuo xirucoto nari. Ima coreuo voxiyubexi. Credo toua, Banjicanaitamai, tenchiuo tçucuritamô von voya Deusto, fono von fîtorigo vareraga von arûji Iefu Chriftouo macotonî xinjitate-

C 2 matçuru
DOCTRINA


D. Tadaimano Credoua nanigotozo?
X. Xinji tatematçurubeqiqi Fidesno canjinnu giogiō nari.

D. Credoua tarebitono tεucuri tamōzo ya?
X. Von aruji Iefu Chriftono Apostolo tachi Spiritu Sanctono von michibiqiuo motte ixxonı atçumari tamaite Von aruji Iefu Chriftono vōcuchiyori giqini qiqitatematçurare-taru muneuo tεuranı tamō mono nari.

D. Nanino tameni tεuranı tamō zo?
X. Fidesni vqetatematçurubeqiqi giogiō vare-rani
rani voxiye tamauan tame nari.

D. Fidestoua nanigotozo?

X. Deus Varerani ţengu xiraxe tamõ fodono cotoru Sancta Ecclesia yori ximexitamõ go toqu, cataqu xinji tatematçuru yöni Christâno Animani Deus ataye cudafaru ninchiuo coyetaru gouonno ficariuo cacayaqu jen nari.

D. Deus ţengu tamõ toua nanigoto zoya?

X. Sancta Ecclesia yori xinji tatematçureto arauaxi tamõ fodono cotonari, nacanimo Credoni comoru Fidesno giogiò sunauachi core nari.

D. Credoni comoru Fidesno giogiòua nangagiò zoya?


Daini.
DOCTRINA

Daini. Sono von fitorigo vareraga Vô arujji Ieflu Christouo macotoni xinji tatematçuru coto.
Daifan. Cono von co Spiritu Sanctono von qidocuuo motte yadofare tamai Virgê Maria yori vmare tamô coto.
Daixi. Pontio Pilatoga xitani voite caxacuuo vqecoraye, Cruzni caqerare, xixi tamaite miquanni vofamerare tamô coto.
Daigo. Daigino fociye cudari tamai, fannichimeni yomigayeri tamô coto.
Daixichi. Sore yori iqitaru fito, xixinuru fitouo tadaixi tamauan tameni, amacudari tamôbeqi coto.
Daihachi. Spiritu Sanctouo macotoni xinji tatematçuru coto.
Daicu. Catholicanite maximaflu Sancta Ecclesia, Sanctos mina tcuyô xitamô coto.
Daifù. Togano von yuruxino coto.
Daifùichi. Nincuxin yomigayerubeqi coto.
Daifùuni. Vouarinaqi inochiuo macotoni xinji tatematçuru coto.

D. Saixono cagioni banji canai tamai tenchi uo tcucuri tamô von voya Deusuo macotoni xinji
xinji tatematçuruto mòfu cocorouo arauaxi tamaye.


D. Deus mitçuno Perfonà nite vouaximaxi nagara, goittai narito iyeru cotouariu a funbet xigataxi.

X. Soreua tattoqi Trindadeno Mifterio tote vareraga Fidesno daimocuno vchinèteua, go cuv faijòno tacaqi cotouari nari. Sonoyuyeua Deusua muriô quô-daini vouaximaxi, vareraga chiyeua vazzucani cagiri aru coto na-reba, funbetniua voyobazu tatoi funbetni voyobazuto yú tomo, Deusnite vouaximafu von
DOCTRINA

von aruji Iesu Chriсто giqini ximexi tamɔ v-
yeua macotoni xinji tatemaṭurazuxite ca-
nauazaru gui nari.

D. Cono guiuo yoqu funbet furu tameni sono
tatoye naxiya?

X. Tatoye ari: vareraga Animaua tada ittai
mite arinagara, mitçuuno xeicon ari; fitotçu-
uniua Memoriatote voboyetaru cotouo vomoi-
idadu xei, futateuniua Entendimento tote jé
acuuo vaqimaye funbet furu xei: mitçuuniua
vontadetote yoqito vomɔ cotouo nozomi,
axiqito vomɔ cotouo qirai, monouo aiłuru
xei. Cacuno gotoqu Animaua ittai narito iye-
domo, mitçuuno xeicon aru gotoqu Deus go
ittainite vouaximaxi nagara Padre, Filho,
Spíritu Sancto mitçuuno Persôna nite voua-
ximafu nari.

D. Banji canai tamai tenchiuo tɛucuri tamɔ
toua nanigoto zoya?

X. Sono cotobano cocoroua Deus banji canai
tamɔni yotte tenchi manzɔuo ichimot naqu
xite tɛucuri idaxitamai, von mino goyquɔ
vareraga tocuno tameni cacaye, vosame fa-
caraitamɔto mɔfu gui nari.

D. Von aruji Deus ichimot naquxite tɛchi mä-
zɔuo tɛukuriidaxi tamɔto aru cotouo funbet
xezu: Sonoyuyeua gofacuno monoua mina
Deusno
CHRISTAN

Deusno von chiye, gofunbet yori idaxi ta-mōto miyuru nari. Xicarutoqinba ichimot naqu xite tещucuri tamōtoua nanigoto zoya?

X. Cono fuxinuo firaqu tameni, fitotćuno cocoroye arī: foreto yūua Deusno go fūbetno vchnīua goficuno monono taiua fitotćuno naxito iyedomo, foreforeno xolō comori tamōnari, coreuo Ideato yū nari. Cono Ideato yū xosōua facuno mononari arazu, tada Deusno von tai nari. Xicaruni manzōuo tещucuri tamō toqi, Deusno gofunbenti mochi tamō Ideani vōjite goficuno monoua von taiuo va-qete tещucuri idaxi tamōniiua arazu, tada ichimot naquxite tещucuri tamō nari. Tatoyeba daicuua iyeuo tatēto fūrutoqi mazzu fono fa-xizzzuuo vaga funbetno vchnio mochi, foreni vōjite iyeuo tещucuruto iyedomo, iyeua funbetno vchnio faxizzzunu tainiuia arazu, tada cacubetćuno monono nari: fonogetoqu Deus go funbetno vchnio mochitamō goficuno monono Ideani vōjite tещucuritimōto iyedomo, goficuno monoua fono Ideano tainiuia arazu, tada banji canai tamō von chicarauo motte ichimot naquxite tещucuri tamō nari.

D. Deusno go funbetni mochi tamō faxizzzuni vōjite facuno monouo tещucuri tamōto iyedomo, facuno monoua Deusno von taini arazu, tada
DOCTRINA

tada cacubetno tai narito fábet xeri: Ichimot nauxyité tçucuri tamôtoua naniqoto zoya?

X. Ichimot nauxyité monouo tçucuruto yúua nacarixi monouo dôgumo, xitagimo, ta- nemo nauxyité xutrai fafur toqi, ichimot nauxyité tçucuruto yú nari. Xicaruni Deus ua banji canaitamô fontainite maximaxeba, banbutuô tçucuritamauan tameni xitagimo, tanemo, dôgumo irazuxite, tada areto vo- boximefu bacariuo motte tçucuri tamôga yu- yeni, ichimot nauxyité tçucuri tamôto môfu nari. Tatoyeba daicuwa faxizzuni vôjite iye uo tçucuruto iyedomo zaimocu, dôgu ygue nauxyité areto vomô bacariuo motte tçucu- rucoto çanôni voiteua, fono iyeua macotoni ichimot nauxyité tçucuritarito yú majiqliya?

D. Deus ichimot nauxyité banbutuo tçucuri tamai, fàcuno monoua von taini arazuto yú cotoua funbet xeri: Deusno fontaito fàcuno monono taito fono xabet ican.

X. Deus to gofàcuno monono xabetto yúua vôqinari, vndei qengacuto yúmo nauo amari ari. Sono yuyeua Deusto môxi tatematçu- ruua, Spiritualto môfu fontai nite fajiime vo- uari maximafazu, banji canaitamai, facari- naqi von chiyeno minamoto, xojen mâdocu yenman, mulâino minamoto nari. Gofàcuno monoto
CHRISTAN

monoto yúua, aruiua xiqi'ńi ari, mata muxi-
qi'ńi arito iyedomo, mina sono caguiri ari : xömët furu coto canö nari. Sono xeiriqimo,
chitocumo fucunaqi nari. Carugayuyeni go-
facuxato facuno monono xabetua, facarina-
qi qengacu nari.

D. Migui Deusto, gofacuno monono xabetua
vque tamauarinu. Ima mata gofacuno monoua
izzardemo tagaini ittaica; bettaicato yú co-
touo arauaxi tamaye.

X. Gofacuno monoua izzardemo bettau nari.
Sonoyyuæua Deus yori têcucuri tamö toqi so-
reforenivôjitaru cacubënno xeiuo ataye ta
mayeba nari. Sono xoconiuza facuno monoo
ni arauaruru caccacuno xeitocu ari. Cono gui
uo yoqu funbet fubeqi tameni cocorovbe-
qi coto ari. Soreto yúua xiqi'ńi aru yorozzu
no facuno monoua futatçuno conbonuo mot-
të vagö xitaru mono nari. Fitotçunitua Ma-
teriatote fono xitagino coto. Futatçuniua
Formatote fono xeì core nari. Miguino xí-
tagito yúua, xidaiuo motte vagöxi, arauaru-
ru xiqi'ńi nari. Mata Formato yúua yorozzu
no mononi xôtaito, xeitocuuo fodocefu mo-
no nari. Meni miyeru gofacuno monoua
xidaiuo motte vagö xitaru fitotçuno xitagi
naredomo, xôtaito fono xeitocuuo fodocefu
Formaua
DOCTRINA

Formaua caccacu naruni yotte, mina bettai naru mono nari. Carugayuyenchi chicuruito xidai vagño sono xitagiua fitotçu narito i-yedomo, fitono xótaito chicurui no xótai cacubet naruni yotte bettai naru mono nari. Co- rerano cotouo cuuaxiqu sunbet xitaqu vomo- uaba, betno xoni nosuruga yuyeni yoqu do- cuju xeyo.

D. Sono von fitorigo vareraga von aruji Chri- ftoouo macotoní xinji tatematçuruto mòfu cocorouo arauaxi tamaye.


D. Deus nanto yöni von couo xójì tamózo?


D. Tatoyeuo motte cono guiuo xòxó arauaxi tamaye.

X. Voyo-
X. Voyobazu nagara fitotçuno tatoyeuo yù-bexi. Cagamini mucô toqiuia, vaga caguene foreni vcabuga gotoqu, von voya Deus vonmi no fountauo xojen mandocu tomoni taxxite funbet xitamayeba, vagamini caguene v-tçuruga gotoqu, vonmîno Entendimenteron nibâno Perfonato môxi tatematçuru von co Deusu vteçuxi idaxi tamô nari. Xicareba von voya Deusto, vonco Deusno Perfonaua caccacunite mamaxedomo, fôtaiuia tada goitt-taino Deusnite maximaufu nari.

D. Daifanno cagîoni cono von co Spiritu Sanctono von qidocçuuo motte yadofare tamai, Virgê Maria yori vmare tamôto môfu co-corouo arauaxi tamaye.

DOCTRINA


D. Daixino caginjiiua Pontio Pilatoga xitani voite caxacuuo uqe coraye, Cruzni caqerare, xixitamaite, miqwanini voxamerare tamôto môfu cocorouo arauaxi tamaye.

X. Von aruji Iefu Christo Deus nite vouaximafu von tocoroua caxacuuo vqe coraye tamô coto canaitamauazuto iyedomo, fitonite vouaximafu von tocoroua, Pontio Pilatoga xugo naru jidaini gojiyûno vye yori illsai ninguennno togaquo vocuri tanauan tameni, Cruzni caqerare xixitamôto môfu cocoro nari.

D. Fi-
D. Fitonite vouaximalfu tocoroua nanito yōni xixi tamōzo?

X. Deusni atari tatematçuru von tocoroua von Animanimo goxiqixinnimo fanare tamauazu, fitoto naritamō von tocorono von Animaua goxiqixinni fanare tamōni yotte, xikitamai miquanni vosamerare tamōto mōfu gui nari.

D. Von co Deus fitoni naritamai, ninguenno togani taixerarete, Cruznite xikitamō coto ua nanino yuye zoya, togaux yuruxi tamōbeqi bechino michi naxiya?

X. Samazama arubexi: xicarito iyedomo co-no Cruzno michiuia amatano dōrini yotte daiiči fōuōno michito yerabitori tamō mono nari.

D. Sono dōriuo xōxō ximexi tamaye.

X. Mazu fitotçuniua, varerani taixerarete gotoixeto fucaqu fanasfədaxiqi fodoruo xiraximi me tamōuo motte Deusuo gotoixetni zonzuru cotomo fucacaran tame nari. Futatçuniua togano fucaqi cotouo vaqimayefaxe tamauan tame nari: fono yuyeua Deus fitoto nari tamai xikitamōuo motte yuruxi tamō fodonon von coto nareba nari. Mitçuniua cono gounno fucaqi tocorouo xian xi, fono von reiuo naxi tatematçurubeqi tame nari. Sonoyuyeua Deus cəfodonon von curuximiuo coraye
DOCTRINA


D. Daigo-
CHRISTAN.

D. Daigono cagïoni, daigino foco ye cudari tamai, fannichimeni yomigayeri tamőto mõfu cocorouo arauaxi tamaye.


D. Von aruji Iefu Chriftono võ Animano cuda-ri tamö daigino focoto yûua nanitaru toco-ro zoya ?

X. Daigino foconi yofamano tocoro ari. Daiiichi no fuqaqi focoua Infernoto yite, tenguuo fa-jimeto xite Mortal togauo motte xixitaru zaininrano yru tocoro nari.

Futateuniua fucoxi fono vyeni Purgatorio totë Graçauo fanarezu xite xifuru fitono Anima guëjenite fatafazaru togaucuirino tçu-cunoïuo xite fore yori Paraifono qeraçuni itarubeqi tameni, fono aida come vocaruru tocoro nari.

Mitçuniua, Purgatorino vyeni Limbotote Baptifmouo vqezu xite imada Mortal togani voçuru

D
DOC TRINA

votecurlu funbetno naqi vchini xifuru varabeno itaru tocoro nari.
Yotcuniua cono Limbono vyeni Abrahano Ceoto yu tocoro ari. Cono tocoroni inixiye no jennintachi goxuxxeuo machi yraretaru tocoroni von aruji Iefu Chriisto cudari tamai, cano Sancto tachino Animaauo cono tocoro yori mexiague tamo nari.

D. Sannichimeni yomigayeri tamo toua nangotozo?


D. Dairocuno cagiioni, tenni agari tamai, banji canai tamo von voya Deusno von miguini fonauari tamoto mofu cocorouo arauaxi tamaye?

X. Von aruji Iefu Chriisto yomigayeri tamaite nochti, tenni agari tamayeba, fitonite maximafu von tocoroua vonaruji Deus yori moromorono Beato tachino qeracuumu fitotsuni xitaru yorimo nauo narabinaqi qeracumando-
mandocuuo ataye tamọto mọfu gui nari.

D. Nanitote von miguini giuxi tamọtoua mọxi tatematçuruzo? Deusnimo von migui fidarito mọfu coto ariya?

X. Von aruji Deus goxiqiifo fonauari tamaunaneba, go fayuto mọfu cotoua naqeredomo, von aruji Iefu Chrifto fitonite vouaximafu von tocoroni ataye tamọ von curaiua moromorono Anjo, moromorono Beatono curai yorimo farucani coyete ataye tamọni yotte miguino çojọto mochiiruga yuyeni, cacuno gotoqu mọxi tatematçuru nari.

D. Daixichino cagion iqitaru fito, xixitaru fitouo tadaxi tamauan tameni amacudari tamọ beqito mọfu cocorouo arauaxi tamaye.

X. Von aruji Iefu Chrifto xeacaino vouari lui-zono fi ifsai ninguenno xofauo goqiúmei na-fare, foresoreni vọjite futaino goşepọuo ataye tamauan tameni, Deus nite vouaxima-fu von tocoroua mọfuni voyobazu, fitonite vouaximafu von tocoromo naraubi naqi goy-quọuo arauaxi tamaite amacudari tamọbe-xito mọfu gui nari.

D. Daifachino cagion i Spiritu Sanctouo maco-toni xinji tatematçuruto mọfu cocorouo arauaxi tamaye.

X. Cono cagioniuua tattooq Trindadeno fanbā no
DOCTRINA


D. Daicuno cagioni Catholicanite maxima fu Sancta Ecclesia, Sāctos mina tɕuyŏ xitamōto mōfu cocorouo arauaxi tamaye.

X. Cono cagioni futatçuno cotouo ximexi tamō nari. Fitoçuniua Catholicica nite maxima fu Sancta Ecclesiano von coto. Futatçuniua Sancto tachi tɕuyŏ xitamō coto core nari.

D. Catholicica nite maxima fu Sancta Ecclesia toua nanigoto zoya?

X. Ecclesiatoua Iesu Christouo xinji tatemaçu-ri, tomoni von voxiyeuo fōden xi arauaxi tatemaçu-ri moromoro Christanno cūjuuo nazzuquru na nari. Cono Christanno ichimi xecai xocucuni vacare yruto iyedomo, voxiyeto Fides fitotçu naruga yuweni fitotçuuno Ecclesia Catholicani ataruni yotte ichimini tatooyuru nari. Sono tɕugaiua Christan ichinin
CHRIスタン


D. Sancto tachi tçûyô xitamôto aru cocoroua nanigoto zoya?


D 3
buraino curiqtouomo Purgatoriono animano tameni von aruji Deusye tamuqe tatematchuru yuye nari.

D. Daijuno cagni von yuruxito aru cocorouo arauaxi tamaye.

X. Baptifmoto Penitenciano Sacrametouo motte Graquaou ataye tamai, togaou yuruxi tamoni yotte togano von yuruxiua xinjit Sancta Ecclesiani nomi arito mofu gui nari. Carugayuyen togani votcuruto ytutomo tanomoxiquo xinou coto nacre; nandoquinari tomo Confissianu moxi, macotonono doquaiuo nafuni voiteua, yuruxi tamobeqi coto vtagai naxi.

D. Daijuichino cagni, nicuxin yomigayeru beqitono cocorouo arauaxi tamaye.

X. Xecaino vouari Iuizono fi issai ninguueno Anima Infernoni vochi itarumo, Paraifoni maximatu Beato tachimo nocorazu motono mi ni yomigayeri, vaga naxitari jenni yotte Animani cbumu Paraifono quercuuo guenje nite jefinno coriocuto naritaru xiqixinmo tomoni vqe, mata Infernoni vochitaru Anima no curuximimo togano coriocuto naritaru xiqitai tomoni vqubexito yu gui nari,

D. Fai socorito naritaru xiqixin yomigayeru beqi cotoua nanito cansabeqiya.

X. Banji
CHRISTAN

X. Banji canai tamô vô aruji Deusno go xofa
nareba canai tamauazuto yú coto naxi. Sono
yuyeu a ichimot naqu xite saye tenchi mà-
zûuo araxe tamayeba, icani iuanya xitagi aru
ninguenno xiqixin, tatoi fai focrorito nari ta-
rito yûtomo, icadea yomigayexi tamauaza-
ranya? Corerano xoço nichinichi meno ma-
yneni araaururu mono nari. Chini vochitaru
gococuno taneua cufaruto iye domo, motono
miuo xôzuru mono nari.

D. Daijûnino cagiôni, vouari naqi inochiu ma-
cotoni xinji tatematçuruto mòsu cocrouro a-
rauaxi tamaye.

D. Iuizo Geralno fi yomigayerubexi iffaino nin-
guen fononochiuia futatabi xifturu coto aru
magiqito yú coto nari: tadaXi jennin acunin
no moyô fono xindai vndei caurubeqì nari.
Sono yuyeu a vô aruji Iesu Chriftouo mixirita
tematçurazaru monoto, axiqi Chriftatóua vo-
uarî naqu Infernono curuximiuo vqete nagra-
raye, Graçani fanarezu xite vouaritaru Chri-
ftanau tenni voite tanoximiuo quame, futai-
no inochiuuo motçubexito iyeru gui nari. Mi-
gui giôgiôua von aruji Deus yôri tñugue xira-
xe tamûni yotte, xinjezuxite canauazaru gui
nari: fônoyuyeu a manacouo motte miru co-
to yorimô cono Fidesna giôgiô nauomotte
taxica
DOCTRINA

taxicanaru coto nareba nari.
D. Deus yori t'ëgwe tamóto yú cotoua tarebitono t'ëtaye zoya?
X. Macotoño Deus nite maximafo von aruji Iefu Chrístouo fajimeto xite, Spiritu Sancto yori michibicare tamó Sãcta Ecclesia yori ca-cunogotoqu voxiye tamó nari. Cono Sancta Ecclesiáua Spiritu Sancto yori vošamerare-tamó coto nareba, mayoi tamó coto fucoximo canauazaru mono nari.

Daixichi. Deusno von voqite touono mädamen-tosno coto.

D. Miguiniua faya yoqu taxxite Deusye mo-nouo coitatematçuri, xinji tatematçuru tameni canyô naru guiuo arauaxi tamaixi nari. Imamata jenuo tçutomuru michiuo voxiye tamanaye.
X. Tamotçu tameni Deusno govoqiteno Mâ-damento to, Sancta Ecclesiáno Madamento uo xiri, vonajiqu xirizoubeqi tameniu Mortal togauo xirucoto moppara nari.

D. Deusno von voqiteno mädamentos toua nani goto zoya?
X. Banmin coreuo tamotçubeqi tameni von aruji Deus yori giqino fazzuqetamó go voqite giógió nareba nari; Mandamento toua von voqiteno coto nari.

D. Go-
D. Govoqiteno Mandamentoua nangagiô ariya?


¶ Govoqiteno Mandamentos.

Daiichi. Goittaino Deusuo vyamai tattomi tatematçurubexi.
Dainî. Deusno tattôqi minani caqete munaxiqi chicai fubecarazu.
Daïfâ. Goxucunichiuo teçutome mamorubexi.
Daïxi. Bumoni cocô fubexi.
Daigo. Fitouo corofubecarazu.
Dairocu. Iainuo vocalubecarazu.
Daixichi. Chûtô fubecarazu.
Daifachi. Fitoni zanguenuo caqubecarazu.
Daicu. Tano teçumaoo coi fubecarazu.
Daîju. Tamotuo midarini nozomubecarazu.

¶ Migui cono jiccaqiuoa subete nicagiônî qi- uamaru nari. Fitotçuniua goittaino Deusuo bâjini coyete taixet ni zonji tatematçurubeqî coto. Futatçuniuoa vagamino gotoqu Proximouo vomoyeto yù coto core nari.

D. Daiichino Mandamentouoba nanito yöni teçutomubeqiyia?

X. Ma-
DOCTRINA

X. Macotono Deus goittaiuo vogami tatematčuri, gofoscóuo nuqinde, vareraga gocőriocu to, go fəpóuo tanomoxiqu machi tatematçuri, vareraga qichijino minamotono nite vouaximaxeba, corerano cotouo tanomi tatematçuru bexi. Mata gofacuno monouo Deusno gotoqu vyamauazaruuuo motte cono Mädamentouo tamotçu mono nari.

D. Virgen Sancta Maria, mata fonosocano Beato tachiuoba nanitoýoni vogami tatematçu rubeqiya?

X. Deusno gotoquiniua faixi tatematçurazu, tada Deusno Graçauo motte guenjenite jenguíóuo tʃutome tamai, qidocunaru goxõiauo nafaretaru vonfito nareba, ima Deusno gonai-xówni canai tamǒni yotte vareraga vontorinaxiteto mochii, vogami tatematçurubexi.

D. Dainino Mandamentouoba nanito mamoru beqiya?

X. Macototo jenno tameto, irubeqi toqi yori focaua himaiuo furu coto naqiuo motte cono Mandamentouo mamoru nari.

D. Macotoni himaiuo furutoua nanigotozo?

X. Itʃuuarito xirinagara, xemôuo furucoto, mataua macotoca itʃuaricato vtaŋauaxiqi cotonì himaiuo furu cotoua Deusuo qioqonno xóconi tatemǒfuni yotte, tatoi caroqi daì mo-
cu narito yûtomo, Mortal togato naru nari.

D. Jenno tameni xeimô furutoua nanigotozo?

X. Tatoi macoto naru cotoni xeimonuô furuto yûtomo, yoqicotiuni arazunba, sono dai mocuni yotte Mortal togaca, Venial togacani naru mono nari. Tatoye ba Mortal togauo vocafa tono chicai nara ba, Mortal togato nari, Venial togauo vocafantono chicaiuo nafaba Veniallto naru mono nari.

D. Irubeqi toqitoua nanigotozo?

X. Tatoi xinjit yoqi cotoni xeimon furuto yû tomo, irazaru toqini chicaiuo nasu cotoni yo- rite Mortal toganiua arazuto yû tomo, Veniallto gaug moruru coto arubecarazu.

D. Deus yori focani bechino mononi caqete xeimono u furu coto ariya?

X. Nacanaca ari: tatoye ba Cruz, Beato tachica, mataua tatooqi cotoni caqeteca vaga inochini ca, fonofoca izzureno golacuno mononi caqe temo chicaiuo furu cotomo ari.

D. Sorajeimonuô sumajiqi tameno tayorito na- ru coto ariya?

X. Tçuneni xeimon xezaruyôni taxinamu coto nari.

D. Xicaraba monono jippuuo cotouaru tameniua icaga yûbeqiya?

X. Aruia xinjit, mataua vtagai naxi, fitgiô narito yû cotobauo motte teflubexi.

D. Dai-
DOCTRINA

D. Daifanno Mandamentouoba nanito mamo-rubeqiya?


D. Daixino Mandamentouoba nanito mamoru beqiya?

X. Voyani yoqu xitagai çõcõuo itaxi, vyamaiuow na xi, yö arutoqiua chicarauo fojurucoto, mata fitono guenin taru monoua fonominu xujin, fonofoca tçucafataru fitobitoni xitagõi yuru-caxe naquiomotte cono Mandamëtouo mamoru nari.

D. Bumo, xujin, tçucafataru fitoyori togato naru cotouo xeyoto iy tçuquerarë toqimo xitagõ beqiya?

X. Voya, xujin, tçucasataru fitoni yocu xitagaye toyù cotoua togani narazaru cotouo iuaren toqino coto nari. Deusno go voquiteuo fomuqi ta-tema-
tematçureto iuarentoqino cotoniua arazu.

D. Daigonono Mandamentouoba nanito mamoru beqiya?

X. Fitoni taixite atauo nasazu, gaixezu, qizuuo tçuqezu, corerano acujiuo fitono vyenio nozo-
mazu, yorocobazaruuo motte tamotçu mono
nari. Yuyeicantonareba fitoua mina Deusno
von vteuxini têucuri tamayebanari.

D. Fitoni atauo naxi, xeccan xi, mataua gaifuru
coto canauazuto imaxime tamônì voiteua,
coccauo voñamuru michiuia icaga arubeqiya?

X. Cono go voqiteno cagióuo motte fúngunaru
daimocu ari totemo, yumiyauo torubecarazu,
mataua qendanno fitoyori toganinuo xeccan
xi, xeibai furucotono nacareto imaximeniuia
arazu, cayette zaininuo xeccanxi, xeibai furu
coto naqunba, fono toga qendanni cacarubeqi
mono nari. Tada cono cagióua fono yacuni
atarazuxite murini fitouo coroxi, atauo na-
subecarazu tono gui nari.

D. Xujinto xite fiquanuo xeibai furu coto canô-
majiqiya?

X. Vaga xindaifuru mono domono vocaxitaru
togauo qiögiüni xitagai niaino xeccanuo cu-
uayuru coto canöto iyedomo, corofu cotoua
mottomo fucaqi daimocu aran toqi, taxicaní
qiúmei xite fitouo corofu fodono taxicanaru
yuruxi-
DOCTRINA

yuruxiuo mochitaru fito naruni voiteua, curuxicarazaru gui nari.

D. Mottomo fucaiq daimocuto, vonajiqu fitouo corofu sodono taxicanaru yuruxitoua nanigo-tozoya?

X. Fucaiq daimocutoua, yorozzuno xeccano nacani fitono inochiuo fatafucotoua ichidaijino xeccan nareba, fucaiqi ayamari naquxite corofu coto mottomo fidō naru coto nari. Mata fitouo corofu sodono taxica naru yuruxito yū-ua tarenimo are fitouo corofucotoua dōrinι fazzure, coccano tameni narazu, tada vye yori taxicanaru yuruxi aru fitoni nomi ataru gui nari.

D. Fitono vyeni acujiuo nozomazaretoua icana-ru cotozo?

X. Fitoni taixite yconuo fucumi, atauo naxitaqu vomoi, aruiua nacauo tagai, cotobaou cauxafanu cotoua cono Mandamētouo fomuqu gui nari.

D. Dairocuno Mandamentouoba nanito tamo-tçuubeqizo?

X. Cotoba xofauo motte nannho tomoni înrāno togauo vocafubecarazu, mataua mizzucara vocafu cotomo vonaji toga nari.

D. Nanitote cotoba xofauo mottetoua notamōzo? Cocoroni coreuo nozomu cotomo vonajiqi togato narubeqiya?

X. Xin-
CHRISTAN.

X. Xingiuni nozoomu cotomo toga naredomo, foreua daicuno Mandamentouo yaburu bechino toga nari.
D. Cono Mandamentouo tamotçu tameno tayorito naru coto icani?
X. Von aruji Deus yfori úfuno-võ sadameuo dai ichini naxitamai, fonofoca amatano cotono nacani cuimono, nomi monouo acumadeni xezaru coto, axiqi tomoto majiuariu o yamuru coto, coino vta, coino fõxiuo yomazu, coino vtaiuo vtauzu, canñi voiteua qicazaru coto nari. Nauo canyõ naru cototo y'ũua, cono Mandamentouo tamotçubeqi tameni von aruji Deusye von chicarauo tanomí tatematçuri, matua togani votçuru tayorito naru cotouo xiri zoqubeqi coto.
D. Daixichino Mandamentouoba nanito tamotçubeqiya?
X. Taninno zaifuo nani naritomo fono nuxino dõxin naqixe torucotomo, todomo voqo cotomo arubecaraazu: fitonimo corerano cotouo ñufumezu, fono cõriocuomo xezu, fono tayoritomo narubecaraazu.
D. Fitono monouo nufumitaqu vomõ cotoua cono Madamentouo yaburu togani arazuya?
X. Toga naredomo foreua dai jicagiõ meno Mandamentouo fomuqu bechino toga nari.
D. Dai
DOCTRINA

D. Dai fachino Mandamentoua nanito tamotçu beqiya?

X. Fitoni zanguenuo iycaqezu, foxirazu, fitono cacuretaru togauo arauafubecarazu. Xicaritoiyedomo fono fitono togauo fiqi cayesafu beqi cocoroatenite ŭucalataru fitoni ŭegue xiraxe mofu cotoua cano nari: fitono vyen jafui xezu, qioguo yûbecarazu.

D. Daicuno Mandamentouoba nanito funbet itafubeqizo?

X. Taninno tçumauo coixezu, fonofoca renboni ataru cotouo nozomubecarazu. Inranno môrenni cumixezu, mataua foreni yorozobi, xûgicafurucotomo arubecarazu.

D. Inranno nenne vocoru tabigotoni togato na ryu?

X. Sono guini arazu, fono neuo yorocobazu, sofuro futçuru toquia cayette curiqito narono nari. Moxi mata fono nenni dênin xezuto yûtomo, cocoroni todome yorocobu toquia, togato naru nari.

D. Daijúno Mandamentouoba nanito cocorou beqizo?

X. Taninno zaifóuo midarini nozomubecarazu.

D. Ima cono jicagíono Mandamentoua futăteuni qiúamaruto iyeru cotouo ximexi tamaye: fono futatçutoua icanaru cotozo?

X. Ban-
CHRISTAN.

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X. Banjini coyete Deusuö gotai xe teta tematçuru cototo, vagamiuo vomö gotoqu, Proximoto naru fitouo taixetni vomö coto core nari.

D. Banjini coyete Deusuoba nanitoydnı gotai xe tni vomoi tatematçuru beqiya?

X. Zaifö, fomare, bumo, ximii corerano cotonı taixite Deusno govoxiteuo fomuiq ta tematçurazuxite, tada ippenni gotai xe tni vomoi tatematçuruni quamaru nari.

D. Deusno govoqiteuo mamoru tameno tayoriua izzure zoya?

X. Sono tayoriua vouoqi nari: toriuaiq neyau voqiagarite yoriuua Deusno govonuo zonji idaxi, vonreiuo mõxiague tatematçurube xi. Mata fono fi govoqiteuo fomucazu xite gonaixdni xitagai, miuo voqamuru temeni von mamoriuo tanomi tatematçuri, Oratiou moxi tatematçurubexi.

D. Nefamanimo vocotarazu fonobu tçutomuru tameniua nanigotouu fubeqiya?

X. Mazzu nefamanı fono fino coco roto, cotobato xofano qiumeıuo xi, côquaıuo motte vocaxeru to gano von yuruxiuu coi tatematçuri, vona jiqı Graçaau motte xindaiuo aratamento vomoi fadame, niaino Oratioıuo mõxiagubeqi coto nari.

D, Pro-
DOCTRINA

D. Proximoto naru fitouoba vagamino gotoqu niua nanitoỹni vomõbeqiya?

X. Deusno govoqiteni xitagatte vagamino tame-
ni nozomu fodono yoqi cotouo fitoni taixite-
mo nozomubeqi mono nari.

D. Deusno govoqiteni xitagatte toua icanaru co-
tozo?

X. Coconi xifai ari: Deusno govoqiteni somuqite
fitono tameni nanigoto naritomo nozomu
toqinba, tatoi vagamino tameni nozomu ma-
jiqi coto narto yutomo, vagamino gotoqu ni
fitouo vomõniua arazu: tada vagamiuo ni-
cumu gotoquni fitouo nicumu coto nari.

Daifachi. Tattoki Ecclesiano govoqiteno coto.

D. Deusno govoqiteno Mandamentouoba fa-
ya arauaxi tamainu: ima mata tattoqi
Ecclesiano mandamentotoua ican?

X. Ecclesiano Mandamentoua vouoqi nari. Sono
nacani Mandamentoni yotte fono Ecclesiani
ataru cotomo ari. Core funauachi Concilioca,
matau xecaini voite vonaruji Iefu Chrifto
no gomiõdainite vouaximafu Papano von fa-
dameno Mådamento nari. Coreu ̀iñaiño Chri-
stan tamotazuxite canauanu Mandamento
nari. Mata fono tocoroni xitagatte fadamari
taru Mandamentomo ari. Coreua fono toco-
rouo
rouo Bifpo yori sadame tamô nari. Core fo-
no tocorono Christâ tamotazu xite canauanu
Mandamento nari. Sôno Ecclesiîni ataru a-
matano Mandamentono nacauo toriuaiqi go-
cagioni ageraruru nari.
<ID> Daiichî. Domingo iuaibini xoxocuuo yamu
bexi.
Daini. Domingo iuaibini Missauo vogami ta-
tematçurubexi.
Daifân. Tattuqi Ecclesia yori faaxuque tamô
toqî, Ieiïuo itafubexi. Mata Sexta Sabathon
nicujiqiuro fubecarazu.
Daixi. Nëgiûni fitotabi Côfhîlauo mofubexi.
Daigo. Palchoa jengoni tattuqi Eucharisti-
iano Sacramentouo faaxucari tatematçuru-
bexi.
D. Daiichiuo Mandamentouoba nanito funbet fu-
beqizo?
X. Deusno Mandamento fanbanmeni arauaxita-
ruru gotoqu, Domingoto, Ecclesia yori furetamô
iuaino fini xoxocuuo yamuru coto nari.
D. Sonobun nareba biôjâni têçaye, xigaiuvo vo-
curi, xocubutuo totonoye, furumaino itonami
qiûji xi, fonofoca xiqitaino xinrôni ataru xo-
faua tatoi xezuxîte canauazaru xofa narito-
mo têçutomuru coto canêmajiqiya? core ma-
cotonî naru cotonî arazu.

E 2

X. Sono
DOCTRINA


D, Iyeuo
D. Iyeuo cacaye ġudatçuru tameni iuaibini xin-rō, guexocuuo xezareba aicanaauazaru _EOFono finnaru mono, mata nani nitemo are xoṣauo xifajimetaru mono iuaibini faxioucaba, ta-chimachi fonxor iubeqiga yuyeni, fono coto uo nafuto yútomono, cono Mandamentouo fo-muqubeqiya?

DOCTRINA

focujini fonxit fubexit xiruni voiteua, von iuaibi totemo, migui dōjenno cocoroye tarubexi. Xicarito iyedomo canōbeqi sodoua corerano von iuaibini Missauoba vogami tameateturubeqi cocorogae moppara nari.

D. Xujin yori von iuaibini cuyacuuo vōxetçuquerare, mata xinrōno itonamiuo faxeraren toqi, fiquan taru mono sono guejini xitagōni voiteua govoqiteuo fomuqubeqiya?

CHRISTAN.


D. Dainino Mandamentouoba nanito funbet fubeqizo?

X. Biòjaca mataua Missauro vogami tatematçuru coto canauazaru fodono faxiuò daimocu naqunba, Domingoto Sancta Ecclelia yori mochii tamò finiuè fajime yori vouaramade xinjinuo motte Missauro vogami tatematçurubeqí coto moppara nari.

D. Ecclelia yori mochii tamò fiua izzurezoya?


D. Missauro vogami tatematçurazutomo, curuxi caraza-

E 4
carazaru fodonu dajjino xifai naquba iuaibini Mifsauo vogami tatemaṭṣururu bexitono guiuboba taga funbet itafubeqiya?


D. Sono farigataqi yōjotoua nanitaru coto zoya?

X. Mazzu Sancta Ecclesiano von cocoroteua Mifsauo vogami tatemaṭṣururuuo motte luqai nanguini ai, fonuo xi, aruua dajjino ŋamatague aritomo, jefi Mifsauo vogami tatemaṭṣureto-no guini arazu: carugayuyen biönin, rōxa, aruua dajjino xifai arite vaga iyeu izzuru coto canauazaru mono, aruua funeni nori, cu-gauo ariqubeqi mono Mifsauo vogamuni voi-teua tayori michizureuo vxinauâte vomôca, mata cacunogotoqino canauazaru xifai aran toquia Mifsauo, vogamazutomo curuxicarazu. Mata Mifsauo voconai tamô Sacerdoteno fu-cunaqi tocoroni yru monoca, mata Ecclesia yori vaga yado touoquixite Mifsauo vogami ni Ecclesi ani fanqe xeba, qenai vagamino fu-caqi
caqi xinrö sē taran toquia, Miïlauo vogamazuzu tomo Madamentouo sōmuquini arazu. Vona-
jiqiu jesi jēacuuo vaqimayuru toxicoroni voyo-
bazaru varanbeua Ecclesiāni maiiri, Miïlauo
vogami naruru coto mottomoyoxito iyedó-
mo, vogamazuixite canauazutono guini
arazu. Mata vottouo mochitaru vōna codomo,
guenintō vaga votto, voya, xujin yori iyeuo
izzubecarazuto iyidafaruuruca, mataua Miïl-
auo vogamu coto canauazu, nogaregataqi coto
uo iyɛçuqeraren toquia, Miïlauo vogamazu-
mo curuxicarezu : fonoyuyeua dajiino farigataqi
xifai naquxite xujin, voya, votto miguino go-
toqino guayiino naxi, Miïlauo vogamaomezunba,
fono iyɛçuqeteno togatoua narutomo, xitaqō
monono toganiua arazu. Vonaqiu ayauqi biō-
ninni ɛçucauaruru mono Miïlauo vogamini yu
qu atonite biōnin fitori nocoriyba, nanguini
voyobanto vomōni voiteua, Miïlauo vogama-
zuixite canauazuto yū guini arazu. Mata fāni
voyobitaru quaininno vonna, aruiua itoqena-
qi couo mochitaru fauauoya fono couo fitori
yadoni nocoxi voqitemo, Ecclesiaye tçure ma-
iritemo ayauqi cototo vomō xifai aru toquia,
Miïlauo vogamazuutomu curuxicarezu. Ma-
ta xirono ban, iyeno rufuyuo furu mono, ma-
taua teqiuo mochi, fonofoca xifai arite yado
yori
DOCTRINA

yori izzuruni voiteua ayauqi cototo vomò mononimo jefini Miffauo vogami tatematchureto no guini arazu. Mata vaga voya qiodai teu-
ma, codomo xixitaru toqi vaga yadouo idezaru catagui fono tocoroni aruni voiteua, fono aida Miffauo vogamazu tomo curuxicarazu.
Vonajiqu votoco, vonnni yorazu vaga xin-
xöni niaino yxůuo motazu, fono nari nitemo yado yori izuruni voiteua, fucaqi fagi taranto vomò toqiu Maiffauo vogamazutomo curu-
xicarazu. Xoxen Miffauo vogamaba, vare fito no fucaqi fon nangui aranto vomò dôri aran toqiu, cono mandamentouo jefini tamotçu
bexitono guini arazu.

D. Miffatuou nanigotozo?

X. Von aruji Iefu Chriftono goxiqxintu vonchi
to tomoni Sacrificiotote şafaguenonoto xite
Deus Padreni iqitaru fito, xixitaru fitono ta-
meni şafagne tatematchuraruru nari. Core su-
nauachi von aruji Iefu Chriftono goixxógaino
go xofato, go Paflionuo vomoi idafaxe tam-
uan tameni fadame voqi tamô mono nari. So-
reniyotte Chriftanau Miffauo vogami tate-
matçuru toqi, von arujino go Paflionuo quan-
nen xi, tëuxxinde vogami tatematchurubexi.
Corerano guiuia fidarini Eucharistiano Sacra-
mentoni teuite fata xen toqi araualubexi.

D. Xin-
CHRISTAN.

D. Xinjinuo motte Miflauo vogami tatematçuru tameniuα nanigotoca taylorito narubeçiya?

X. Sono tayori vouoqi nacani Miflano vchini monono iuazu: mata cocorouo šaran šafuru fodono cotouo yamuru coto nari.

D. Padre Sanctissimo Sacramêtouo fitobitoni vogamaxe tomô toqino Oratio ariya?

X. Nacanaca ari, von aruji Iesu Christo tattooqi mi Cruzno michiuo motte xecaiuo tafuqe tamoîi yotte cuguiô raiçai xitatematçuru, vaga togauo yuruxi tamaye tanomi tatematçuruto môfu Oratio core nari.

D. Calixuo vogamaxe tamô toqiuα, izzureno Oratiouo môfaruruzo?

X. Von aruji Iesu Christo isai ningüenuo tafuqe tamauan tameni Cruzno vyênite, nagaxi tamoî tattooqi vonchiuo vogami tatematçuruto môfu Oratio core nari.

D. Cono Miffano tattooqi sacrificioua icanaru cocoroateuo motte šafague tatematçuraruruya?


D. Miflano Sacrificioua icanaru fitono tocuto nari tamôzo?

X. Xecaini
DOCTRINA

X. Xecaini iqinagarayuru fitono tame bacarini arazu. Purgatorioni iraruru Animano tame nimo võqi naru tayorito naru mono nari. So-reniyotte xójino fitono tameni Miśflau voga-mi, voconauaxe tatematçuru cotoua võqi naru curiqito naru nari.

D. Daifanno Mandamentoua nanito funbet su-beqizo?

X. Nijúichino toxicoro fuguítaru Christan izzu-remo mina mottomono xisái naru sauari na-qunba Quarezma, xiqino Ieiu, sonofoca Sácta Ecclesia yori vonfadameno fino Ieiumuo mamorazuixite canauanutono gui nari.

D. Ieiumto yúua izzureni qiuamaruya? mata co-no Madsamentouoba nanito tamotçubeqiyá?

xocuno
xocuno jibunua tairiacu firuno fangi fodo ma-
ye naredomo, cunini yotte fono tocorono xoc-
cubut carouqyouaquiyuye, matau fono fito-
bitono xo youaquixitelfaxiqu matucotocana
uanu yuyenu, yori fobetno fadameno jibun
yorimo fanjica, fitotoqi fodo fayaqu xocu furu
cotomo cano naritonovonyuruxari.

D. Sate Ieiumno finiuamiguino xocuno focanifaq-
eyu, chaunonumucotomovanimaximenariya
inaya?

X. Sono guini arazu, Ieiuño fitotemomandoqini
yorazu, mizzu, yu, cha, faqueu nomucotocan
nari. Vonajiqu fasazzuquioxaxi, fasaruru
cotomonaruniari. Saredomo fono fiua cayo
nomimonomebxite faqueuobafugofazarataxi-
nami mopparanari. Mata Ieiuño fi yugureni
tocoronayoqichristanno cataguiungotoqu,
suxoximonomo xocusurocottomocan
nari. Vonajiquminoyojono tamenciufurinaru
suxoximonomonunomincudottomoIeiuunoyer-
bununara

D. Miguini notamaixiuannijujichino toxicorofu-
guiceizurenochristanoomottomonoxi-
sainaru sauari naqunba, Ieiuuo mamanarruxite
canuazaru tonoguio cuaxiqu ximexitama-
ye.

X. Miguínimo iyxi gotoqu Ecclesiaua Christáno
vyen
DOCTRINA

CHRISTAN.

čuruxicarazu. Mata vòqinaru xínröno xosa, yacuuo furu monomo ichijiqi niteua canauanuni yotte Ieiumuo mamorazu xite canauanuto yú guini arazu: foreni yotte ta taqeuo vchi tagayefu mono vaga tenite vòqi naru xínrö, xigotouo furu mono, cachinite nangamichiou ayomu mono, xujinno guegiuo mot te qi taqeuo qiri facobi, fuxin, zòfacu nado no xínröuo furu mono, vonajiqu saixi qen-zocuuo mochite foreuo yaxinai füdatsu ta-meni xínrö xezu xite canauanu mono, vaga xujin mata monouo vqeuoitaru fitoni taixite tçutomezuixite canauanu gui aru fito izzuremo mina Ieiumuo xiteua fono coto nairigataqi toquia furuni voyobazu: fono yuyeua corerano fitobito Ieiumuo xen tameno xínrö xigoto uo yamubexitonu guini arazu: xicaredomo corerano xisai arite Ieiumuo faxiuocan cato vomò toquia, vaga Confesflor, tocorono Padre no goyqenuo naru fodo vçagòbeqì coto moppara nari.

D. Sateua cono Ieùùno govoqite fañodo mamorigataqi cotonì arazu, Ieiumuo xeziutomo cu-ruxi carazaru toqi, niciujiqì fonofoca von imaximeno xocuuo mochiyuru coto canòbeqiya?

X. Sono guini arazu, Ieìùno xeziutomo vò imaxi-menoxocuuo mochiyuru coto canauazu, fare-domo
DOCTRINA


D. Quarezma, xiqino Ieiunno vorifuxi Ieiunuo todoquru coto canauazuto yū tomo, xemete vaga chicarani vōjite fono vchi tabitabi Ie-iiumuo xezuxite canōmajiqiya?

X. Mottomono xisai naru fauari araba, Ieiumuo xezutomo curuxicarazuto iyedomo, nagaqu vchiteuzzuqu Ieiūno vorifuxi fono vchi tabiti-Ieiiuuo xitemo mino atato narazaru mo-noua xezuxite canauanu gui nari. Saruniyot-te Quarezmano Ieiūno toqi vaga chicarayo-uaqu xite Ieiumuo todoquru coto canauanuni voiteua, nanucani nido fando yotabi fodo Ieii uo subexi: vaga chicarano fodoou facariga- qu vomoi, icañodo Ieiūuo xezuxite canauaza-ruya tono guiuoba naru fodo Padreno goyqê uo vcagai, foreni macafubeqi gui nari.

D. Daixino Mandamentoua nanito funbet fu-beqiso?

X. Iēacuo vaqimayuru fodonon nenrei naru Chri-ftāua
CHRISTAN.

Christāua izzuremo Ecclesiāno vonfadame no gotoqu, Confičanuqo qiqi tamōbeqi Padre ariai tamauan toqi, xemete ichinenni fitotabi Confičanuqo mōfubexi. Moxi Padre ariaitamauanuca, mataua qicaruru coto canauazu xite Confičanuqo mōfazuu, cono Mandamentouo fomuqini arazu.

D. Nanitote xemete ichinenni fitotabitoua nota-mōzo?

X. Fitoto xite tabitabi togani votčuru gotoqu, Confičanuqomo tabitabi mōxeto Sancta Ecclesia yori nozomi tamayedomo, xemete ichinenni fitotabito fadame tamō mono nari. Sonoyuyeua mino xigueqo qegaruru tabigotonqi qiyomuru gotoqu, Animam o acuuo motte tabitabi qegaruruni yotte, tabitabi Confičanuqo mōxite qiyomubeqi coto moppara nari. Mata xifuru nāguini voyobā toqito, tattoqi Eucharistiauqo fazzucari tatematçurāto vomoi tataqo toqi, Confičanuqo mōfubexi. Core fu funauachi mortal togauro vocaxieruto aqiracani vaqimaye, mataua vtagō cocoro aruni voiteua, Deusno vonfadameni xitagatte Confičanuqo mōfubeqi nari.

D. Confičanuqo qiqi tamō Padre ariai tamauanu toqitoua nanigotozo?

X. Padre foconi yai tamauanuca, mataua ariaitamō
DOCTRINA

mōto iyedomo, Christă vouoqiga yuyeni, vo-
-Novono ichidoni Conficanuo qiqitamō coto
canauazaruni voiteua, nengiuńi fitotabi Con-
-ficanuo mōfazu tomo, cono Mandamentouo
somuquniua arazu, farinagara canōbeqi toqiuıa
Conficanuo mōfubexi.

D. Taxxitę Conficanuo mōfu tameni moppar
 naru cotoua nani zoya?

X. Moppara naru coto mitçu ari. Fitotčunuiua fe-
ricudaru coto. Futatčunuiua xinjit xōjijini ar-
raaufu coto. Mitčunuiua togauo nocořazaru co-
to core nari.

D. Nanitoyońi fericudarubeqiya?

X. Conficanuo mōfu fito vaga xingiuńi acunin
narito vomoı, togano von yuruxiuo cōmuru
veqi curiqi naxito vaqimaye, Deusno von ma-
yeni giqini mōxiague tatematčuruto cocoro-
ye, fucaqi vyamai, voforeuo mōtte, căquai xi,
vareto mino vttayeteto narite vaga togauo
fangue fubexi.

D. Xinjit xōgiqinito aruua ican?

X. Vaga vocafanu togauo arauafazu, mata fāz-
zucaxiqu vomo yuyeca, mataua nanitari xifai
ni yorite naritomo, vaga togauo cacufazu a-
qiracani fāguexi, fitono xingiuı mademo coto
gotoqu xiroximexi tčucuxi tamō Deusye gi-
qini arauaxi tatematčuruto cocorovbexi.

D. Mor-
D. Mortal togauo nocofazoutoua ican?
X. Vagamino Cofcientiauo comacani qiúmei xite vomoiidafu fodonou bogauo langue furu coto nari.
D. Consciétiauo yoqu qiúmei furu tameni chichamichi ariya?
D. Daigono Mandamentouoba nanito funbet fu-beqizo?
X. Tatoqui Eucharistiani von aruji Iefu Christo vouaximafu cotoou vaqimaye, tattomi tatematçuru fodonou chiye aru Christanua izzuremo Paçano jengoni Bifçono gofatto ni macaxe ichinenni fitotabi Eucharistiauo vqe tatematçurubexitono gui nari. Xicaredomó foreua Conçanuo qiçi tamõ Padreno godõxinuo mottenou gui narubexi.

Daicu
DOCTRINA

Daicu. Nanatçuno Mortal togano coto.

D. Deusno govoqiteno Mądamentoto, Sancta Ecclesiâno Mandamentouoba faya voxixe zamaninu: fate mata Mortal togaua icuçu ariya?


D. Corerano togauo fôjite Mortal togato yû coto ican?

X. Voyosfo core mina Mortal toga narito iyedo¬mo, cotoni yorite Venial togato naru coto vouuxi.

D. Mortaltio iyeruua ican?

CHRISTAN.

furuto yú nari.
D. Mortal togaua Animano tameni icanaru fonto
naru zoya?
X. Sono fon vouoqi nacanimo toriuaqi gofacuxa
Deusni fanare tatematsuri, Graçato, von yacu-
culocuno Gloria naru Paraifono qeracu, mata
ua von arujino vonchiuo motte fuci tamó
vaga Anima xiqixin tomoni Infernono ninju
to fadamari, vó aruji Iesu Chriftouo go Paísió
no gocuriqito, mata Mortal togani qegare-
zuxite ytaru aidani tşutomexi tocorono jen-
jino cudocuumo vxinó mono nari.
D. Mortal togauo vocafu toqiu, Fidesuomo vxin
nóya?
X. Sono guini arazu: miguini iyixi gotoqu Mort-
tal togauo motte Deusno Graçauro vxinóto i-
yedomo, Fidesuoba vxinauzu: fonooyye-
ua Fidesuoa vxinó michiua Fidesno cotouo iz-
zure nariotomo, xinji tatematsurunu coto nari.
Soreniyote Mortal togauo vocafutotemo
Christanuo firugayesu cotóniua arazu.
D. Mortal togauo motte Deusno Graçauro vxina
atematsuruni voiteua, Ecclesiaye mairi, Or-
atiouo móxi, jenji jengóu itafu cotomo ye-
qi naxiya?
X. Sucoximo fono guini arazu: fono toqi cófo i-
yoiyo ayomiuo facobi, Oratiouo móxi, chica-
rano
DOCTRINA

rano voyobufodo jéjiuo subeqicoto càyô nare. Sonoyuyeua fono toqi nauo nanguini vô yuye nari : sonofoca jenji yori izzuru cudocu core vouoxî : toriuaqi vagamiuo cayerimi, toga uo còquaixi, ygo futatabi vocafu majiqi tame, mata vôaruij yori łożufaito, sonofoca guëzai no yoyicoto tóuo ataye tamô tameno vôquina-rutayorito naru nari.

D. Mortal togauo yurufaruru michiuâ ican?

X. Togaua Deusni taixi tatemaçuriteno rôjeqi naruni yotte, foreuo cui canaxîmi, ygo futatabi vocafu majiqito vomoi sadame, Confiçan uo môfuca, xemete jibunuuo motte Confiçan uo môfubeqi cacugouo naxi, togauo cui canaxîmu coto core Contriçan tote togauo yurufaruru michi nari.

D. Venial togaatoua nanigotozo?

X. Mortal toga yorimo caroqi toga nari. Core funauachi Deusno Graçaauo vxinauazuto iye-domo, Deusno gotaiuetto, gofoçonî fuñumu cocoroouo yurucaxeni nañuga yuyen, mortal togano faxito naru nari.

D. Sorerano togauo Venialto nazzuquru cotoua ican?

X. Venialto yûua yuruxi yasuqito yû cocoro nari. Cono togauo Deus yori tayafuqu yuruxi tamôni yotte Venialto yû nari.

D. fono
D. Sono togano vòyuruxiuo còmuru michiuia ican?
X. Nanitaru Sacramêto nariatomo sazzucari, Mi-
ssiauo vogami, ayamarino Oratiouo mòxi, cò
quiauo motte Bilpono Bêcanuo vqe, Agoa bê
tauo sòloqi, muneuo vchi, xinjinuo motte
Pater noscterno Oratiouo mòxi, sònoscoca nan-
taru xofanitemo are Côtîriçâno xiruxito naru
cotouo furu toquia yuruxi tamô nari.
A. Acuno conbonto naru miguino togauo xiri-
zoqubeqi tameno tayori ariya?
X. Amatano tayori ari. Cono nanaçunu togoni
mucô nanaçunu jen nari. Sònoscoca Animano
mitçuno Potentiato naru xeicô xiqixinño Sê
tidos naru guen, ni, bi, jet, xinuo mamori,
taxinamucoto nari.
D. Sono nanaçuno togoni mucô jêua izziezoya?
X. Fitotçuniua, cômanni mucô Humildade tote
fericudaru coto.
Futatçuniua, tonyocuni mucô Liberalidade
tote yoqu fodocofu coto.
Mîçuniua, jain ni mucô Castidade tote tei-
xinño coto.
Yotçuniua, xinyni mucô Patientia tote cânin
no coto.
Içutçuniua, tonjiqini mucô Temperança tote
chûyôno coto.
Mutçuniua, xittoni mucô Caridade tote tai-
xetno coto.

F 4                Nanaçuno
Nanatçuniua qedaini mucõ Diligentia tote jenno michini yuruçaxe naqu suñumu coto. Cono qedaito yúua Deusno gofoçôno tameni midarinaru canaximi, taikutno coto nari.

D. Animano mitçuno Potentiatoua nanigotozo?


D. Nanitote coreuo Animano Petëtiatoua yúzo?

X. Animani fonaaru xõtocuno mitçuno xeicõ naru yuye nari. Coreua xiqixinuo fanarete nochimo Animani tomonai yquu mono nari. Coreuo motte funauachi goxõno curacuuo v-quru mono nari.

D. Xiqixinno Sentidosua icutçu arinya?

X. Íçutçu arï : guen, ni, bi, jet, xinno coto na-ri. Core funauachi xiqixinni tomonô mono naruga yuyen, mino fatçuruto tomoni fatçu ru mono nari.

Daijû. Sancta Ecclesiano nanatçuno Sacra-mento no coto.

D. Goxõuo tafucarubeqi tameniua imamade ximexi tamô tocorono yoqu monouo ta-nomi tatematçuru coto, taxxite Fidesuo ye tatematçuru cototo, xindaiuo mafaxiqu vo- famuru
CHRISTAN.

famuru coto: cono sangagiò bacari nite xiccai tassfuruya inayá?

X. Sono guini arazu: foreuo tamochi voconò tameni, Deusno Graça moppara nari.

D. Sono Graçauo Deus yori cudasfaruru tameni nanitaru michi ariya?

X. Von faua Sancta Ecclesiáno moromorono Sacramento core nari. Cono Sacramentouo yoqi cacugouo motte vqe tatematçurubeqi coto canyò nari.

D. Sono Sacramentoua icutçu ariya?


D. Cono nanaćunu Sacramentouoba tarebitono fadame tamózo?

X. Von aruji Iesu Christono vonmino Graçato, gopafiônò gocuriqituouo varerani ataye tamauan tameni fadame tamô mono nari.

D. Sono Sacramentouoba nanitoyöni vqe tatematçurubeqìya?

X. Eucharistiáno Sacramentouo fazzucari tatematçuru fitoua Mortal toga arabà, côquaino v-yeni Conşiçanuo mòfu coto moppara nari. Yono Sacramêtreouo vquru fitoua, xemete Cô-triçan
DOCTRINA

trícanuo motte vqubequi coto nari. Tadaxi Confiçanni môsunì voiteua, nauo taxxitaru coto nari.

D. Cono nanatçuno Sacramêtono vchini daichi ua izzure zoya?

X. Mazzu daichiñiu Baptîsmono Sacramento nari, Cono Sacramentoua Christanní naru tameto, mata yono Sacramentouo vqetatema-tçuru xitagi monco nari.

D. Baptîsмотoua nanigotozo?

X. Baptîsmontonu Christâni naru Sacramêto nari. Coreuo motte Fidesto, Graçauo vqetatema-tçuri, Originaltogato, fonoqoqì made vocaxitaru sodono togauo yuruxi tamô Sacramêto nari. Core funauachi arubequi mícchi yori vqetatemetçuruni voiteuano coto nari.

D. Icanaru cacugouo motte cono Sacramêtouo vqetatemetçurubeqìya?

X. Iefuо vqaimayuru mono naraba, mazzu Christanní náranto nozomi, füguíñixi togauo cui canaximi, foreyori von aruji Iefu Christono govoqiteu tamochi tatemetçuru beqitonuo cacugouo motte cono Sacramêtouo, vqurucoto canyô nari.

D. Cono Sacramêtouoba nanitoyôni fazzuqe tamôzo?

X. Coreuo fazzuçaru fitono côbeca, xemete fo-

D. Moxi fito arite cono mɔuɔ tonayezuxite mizzuo caquruca; mataua cotobano fanbunuo yû ca, aruiua fono cotobano vchi fitotɛu naritomo caqite mizzuo caquruca, aruiua mɔuoba coto gotoqu tonayete mizzuo caquruto iyedomo, mizzuo caqezaru mayeca, nochica miguino monuo tonayuruni voiteua icaga arubeqiya?

X. Mizzuo caquruto tomoni tonayezâba Baptif mouo vqetaruniua arubecarazu. Mata mɔuom taxxite tonayurucoto cayônarito iyedomo, aruiua foregaxitoyu cotobaca, Amentoyu cotobaca, aruiua Baptifmouo vquru fitono nauo ba iuazutomo, Baptifmoto naru nari. Cono mitɛuuo nozoqite yono cotobano vchi fitotɛu naritomo caqruni voiteua, Baptifmouo fazzucararuniua arazu.

D. Baptifmouo fazzucarazuxitemo tafucaru mi- chi bechini ariya?

X. Vo-
DOCTRINA


D. Baptǐsmouoba tarebitono fazuqetamǒzo?

X. Xiqixinniuia Baptǐsmouo fazzuquru coto Padreno yacu nari. Sarinagara cono Sacramen- toua goxőuo tafucaru tameni, naquxite canauazaru michi nareba, von aruji Iefu Christo yori Padreno naqi tocoroniteua votoco vonnnani yorazu
yorazu cono Sacramentouo fazzuquru vonyurixiuo ataye tamõniyotte, tarenaritomo fazzuquru coto canõ mono nari. Core mata vonaru ji Iesu Christo voxie voqi tamõ gotoqu, coreuo vqetatemateurubeqi tameni miguino canyo naru guiuo tamotçuni voiteuano coto nari. Padreno naqi, tocoro nitemo cono von fazzuqeq xiguequ iru coto nareba, Chri$tanua izzuremo Baptifmouo fazzuquru michiuo narõbeqi coto moppara nari.
D. Dainino Sacramentoua izzure zoya?


D. Daifanno Sacramentootoua nanigotozo?

X. Comunia tomo iy, Eucharistia tomo mõfu Sacramento nari.

D. Sono Sacramentoono xifaiuo ximexi tamaye?

X. Cono Sacramentoua faijõno cotouari nareba, cotoba
DOCTRINA
cotobani noberarenu gui narí. Padre Miffauo
voconai tamô toqi, vonaruji Iefu Chríftono
giqini voxiye tamô micotobauo Calixto, Hos-
tiano vyení tonaye tamayeba, fono toqi made
Pan tarixiuja focuji Iefu Chríftono macotonô
goxiqixinto naricuari tamai, mata Calixni a-
ru tocorono budôno fàequa Iefu Chríftono ma-
cotonô vôchito naricauari tamô cotouo xinzu-
rú coto canyô narí. Xicareba fore yori Panto,
budôno fàqeno iro, ca, agiuaino vchini von a-
ruji Iefu Chríftono goxoî tai tenni vouaximafu
gotoqu, fono tocoronimo vouaximafu narí.
Soreniyotte giqini Iefu Chríftono fontaiuo
vogami tatematçuru gotoqu cono facari-
naqí Sacramentouo vyamai tatematçuru coto
canyô narí.
D. Pato budôno faqeuâ Iefu Chríftono goxqiqxin
to, von chini naricauari tamô coto nanito ca-
nai tamô beqîya? Mata fono iro cauo agi-
uai mitatemataçureba, budôno faqeno iro ca
agiuaimo mayeni tagauazuixite arito zonzuru
narí: core vôqini fuxigui naru coto narí.
X. Satecolo cono Sacramêtoua súcaxigui daîichi
no guito môxi tatematçure. Sono xifaiuo tax-
xite xirucoto canauazu iyedomo, macotonô
minamotonite vouaximafu vô aruji Iefu Chi-
fto cacunogoîtoqu voxiye tamô vyeuâ fu-
coximo

D. Panno iroa agiuaino nacani Iefu Christono goxiqixin vouaximaksi, budõno faqeno iro ca agiuaino nacani võchi vouaximafuto iyeru coto nanigotozo? moxi Hoftiani vouaximafu Iefu Christono goxiqixinua Calixni vouaximafu von chini fanare tamõ ya?

X. Sono gnini arazu; foreuo icanito yûni Hoftia nimo Calixnimvo von aruji Iefu Christo go xiqixin von chito tomoni fanare tamauazu xite tenni vouaximafu gotoqu comori vouaximafu nari. Sarinagara Cruzni voite von chi uo nagaxi tamõ toqi, fono von chiua von mi-
DOCTRINA

uo fanare tamôni yotte, cono facari naqi go Pas-
fsionnoon xidaiu voconai tatematuuraru Mi-
ßani vonarujii yori Hoñiato, Calixno vyeni 
caccacuni monuo tonayeyoto voxyne voqi 
tamô mono nari. Sono micotobano go-
xeiriqiuo motte Panno xôtaiua von aruji Iefu 
Christono fontaini naricauari tamaai, budô no 
laqeno xôtaiuno vonarujino vonchini narica-
uari tamôto iyedomo, vonarujii Iefu Christo 
goxiqio yori yomigayeri tamaite nochi, goxi-
xînto von chito caccacuni masimaza-
rruga yuyen, Hoñianimo, Calixinimo fanare-
te vouaximafa coto naqi mono nari. Tada Ho-
ßiani Iefu Christono von chito goxiqixin vô 
Animato tomori mattaqui Deusnîte maxima-
fa von tocoromo vouaximafa gotoqu, Calix 
nimo vonajiqu vouaximafa nari.

D. Cono Sacramentoua vonarujii Iefu Christo go 
ittainite vouaximaxi nagara, vonaji toqini a-
matano Hoñia amatano tocoroni maximafa 
cotoua nanitaru cotozo?

X. Sono fuxin mottomo nari, farinagara cono gui-
uo vaqimayerarubeqi tameni, fitotëno ta-
toye ari : naninitemo are fitotëno monouo 
amatano cagamino mayeni voqini voiteua, iz-
zureno cagaminimono fono fugata vtcuru tam-
exi ari : core fayé cacunogotoqu naru to-
qinba
qinba, iuanya banji canai tamō macotono De9 nite maximafu vonaruiji Iesu Chriftono vō mi goittai nite maximafuto mōxedomo, amatano tocoroni voite amatano Hoftiani vouaxima-fucoto canaitamō majiqiya?

D. Hoftiauo futatçuni vaqē tamō toqiua vōaruji Iesu Chriftono goxiqixinmo vacari tamō coto ariya?

X. Sono guini arazu, Hoftiauo icutçuni vaqete mo vonarujino goxiqixinuo vaqē tatematçu- ru cotoniau arazu: tada Hoftiano bunbunni mattaqu fonauari maximafu nari. Tatoyeba vomocagueno vtčuritaru cagamiuo funzunni varuto iyedomo, fono vomocagueuo varuni ua arazu, tada cagamino qireguireni fono vo- mocagueua mattaqu vtčuruga gotoqu nari.

D. Iesu Chriftono von taqeuva yonotçuneno fito fodo maximaxexini chiifaqi Hoftianiua nani to xite mattaqu comoritamō zoya?

X. Cono facari maximafanu Sacramentoua xe- caino dōrino vyeno cotouari naruuo xiite va- qimayento furuua irazaru nozomi nari: tada fuaqi fericudariuo motte xinji tatematçuru coto moppara nari. Xicarito iyedomo mi- guino cagamino tatoyeuo motte fucoxi nari tomo vaqimayerarubexi. Miguini iyeru go- toqu, cagamino vareua chiifaqi mono naredo-

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mo, foreni vṭčurū monoua ńtōno taqe fodo naru monoua yūni voyobazu, tain nitemo are, nocrayu vṭčurū mono nari: guenzaino michi faye cacunogotoqu naruni voiteua caguirī naqū maximafu von arujī Iesu Chrīstono goxiqixin nadoca chišaqi Hoffiani comori tamauan coto voboximefumamani canai tamauzutu mūfū coto aranyā? tadasxi cono tatoye uo mottemo arinomamaniu arauaxi gataxi: sōnoyuyecu cagaminiu sōno vomocague nomi vṭčuruto iyedomo Hoffianiua von arujino goxōtai cotogotoqu giqini maximafu mono nari.

D. Cono Sacramētouo yoqi yōni vqetatematčuru tameni nanigotouoca tṛucamatčurubeqiya?

X. Mortal togauo vocaxitaru mono naraba, nānītaru toga naritomo, imada foreuō Confičan ni mōšanuni voiteua, fucaqī cōquaiu moṭte fangue śīru coto moppura nari, Sono foca mayenō yono yafan yori nomimono cuimounou moχiizu, moχi fucoxi naritomo yumizzuuo nomitaru coto araba, sōno afaua vqe tatematčuru coto canauanu nari: Mata cono Sačramētouo fazzucari tatematčuru toqiuia, voqiagarite yori fucaqī fericudariu moṭte cono Sacramenonī comori tamō vōcataua tare nite maximafu zoto yū cotouo xian itaxī, core funaua-
funauachi vonaruji Iefu Xristo macotono Deu, macotono fito vareran taixerarete famazamano caaxacuo vqesaxerare, tquini goxiqio nafareqereba, corerano govonno giogiouo cayerimi tatemacru coto canyo nari. Mata vketatemacurite yoriua vaga Animani qitari tamaixi govonuo fucaqu quannen xite vonrei uo moxiagubexi.

D. Dai xicagiojemeno Sacramentoua nanigoto zo?
X. Pcenitetiiano Sacramento nari. Core funauachi Baptismoua fazzuricite ygo Animano yamai tonaru togaqu nauofaruru tenno royaqu nari.

D. Pcenitentiaua icuquni qiuamaruya?

D. Contriçantoua nanigoto zoya?
X. Contriçanto yuua fito togaqu motte Deusuo foamuqitatemacuritaru tocorouu fucaqu cuicanaximi, futatabi vocasumajiqito cataqu vomoifa dame, jibunuo motte Coficanuq subeqi cacu gouno nalu coto nari.

D. Nanino yuyenica Deusuo foamuqitatemacuritaru tocorouu fucaqu cuicanaximuoo Contriçantoua notamòzoa?

X. Sore-
DOCTRINA

X. Soreni fuaqi iuare arí, xinjítno cóquaíto yúua banjini coyete gotaixetní zonjí tatemáćuru beqi Deusuo fomúqi tatemáćurítaru tocoro uo canaximuni quíamaru nari: coreuo Con- tričanto yú nari: moxi faua naqu xite togani yotte vqubeqi Infernono curuximi, fono foca toga yori izzardu vazuaúaini ficarete cóquaí suru ni uoítewa, xinjítno Contríćanniua arazu, xin- jítno cóquaíto yúua, von aruji Deusuo ippeni fuaqu gotaixetní zójí tatemáćuru yori izzardu mono nari.

D. Xicareba Infernono curuximiuo vosfore, arui- ua toga yori izzardu fono focano vazuaúiyo vos- forete cóquaixi, futatabi vocafu majiqito vo- moi fadamuru cotoua yoqi cóquaíni arazu, vó yuruxiuomó cómurú majiqiya?

X. Soreua Attríćanto iyte yoqi coto naredomo, fore nomi nite togauo yuruxi tamó coto naxi: tadaxi fono vyení Cófićanuo tćeutomeba, migu cóquaíno fucuuo Contríćan nite tassfuru ga vyení, goxamenu cómurubexi. Xicaxe- redomo xinjít Cótríćanño cóquaíui imada có- ficanuo xezaru yjennimo togano vó yuruxiuo cómurú nari: tadaxi coremo jixet itarite Con- ficanuo subeqi cacugo naqíba canóbecarázu.

D. Migui futasamano cóquaíuo miruni, izzardemo cóquaí nari, mata ygo vocafu majiqitono cata- qí
CHRISTAN.

qi voumoi sadamemo ari, xicaruni Contriçan ua imada Confiçanni voyobazaru maye yori, von yuruxiuo còmuru Atriçanua Confiçan na quxite canauazarutoua icanaru cotozo?

X. Sono iuareua Contriçanno còquaiau tajini ca-cauarazu, tada Deusuo somoqi tatemateçurixi tocorouo nomi cuyamuga yuyeni, Deuo taixet ni zonji tatemateçuru cocoro yori vocorу còquaia areba, taxxitaru còquaia nari: mata xinjitno còquaia nari. Xicaruni Atriçanuo còquaiau to-ganiyotte mino vyeni mucòbeqi curuximiuo voforete, vocofu còquaia areba, Deusno go-taixet yoriua vocorazuxite mino fiiqiyporì vocorу mono nari. Carugayuyeni, coreua taxxi-taru còquaiai arazu, mata xinjit tomo yùbecarazu. Xicaredomo Deusno vonjifi lucaqu maximagexa, Confiçanno michiuu sadaime tamai te cono sufocuuo taxxi tamô mono nari. Cocouo motte quanjeba, futatçuno cotouo va-qimayubexi. Fitotçuniua, Confiçanno michiuu sadaime tamô gonaixônô arigataqi coto, mata Mortal toga aru mino tameni fanafada campô narito yù cotouo: yuyeicânto areba tatoi fito togano còquaiau nañuto yùtomo, fono còquaia Contriçanni voyobazareba, farani yeqi aru coto nañito iyedomo, Confiçanuo teu-tomurutuuo motte fono sufocuuo ai taxxite go-

xamenni
DOC TRINA

xamenni azzucareba nari. Futatčuniua jita tomor togau còquaix ñe toqui, tajini cacauarazu, tada Deusuo fomuqit tatematçurixi cotouo moppa ra cuyami, Contričanuo vocofanto naguequbeqi coto nari. Sonoyuyeua Contričan aruni voiteua, fâxiuò coto arite Confičanuo furu coto canauazu tu.tom to gano goxamenni azzucarubeqereba nari. Cagayuyni ccoro aru Chriłtanua yogyotoni inezaru mayeni fuguix catano tçumi toga uo Contričanno michiüo motte cui canaximu coto mottomo tocu fucaqi tçutome nari. Mata cono xinjitno Contričanni ītaru tameni, moppara tayorito naru cotoua varera ifaino ninguen Deusuo taixetni zonji, tçucaye tatem tçurazuxite canauanu dòri vouoqit cotouo moi xianfurú coto nari: foretoyûua ichimot naquxite varerauo von tçuxini tçucuraxera re, imani ītaru made Anima xiqitai tomor cacaye fudate tamò coto: matagotaixet fuaqi von vye yori gojixsinite maximafu vò aruji Lefu Chrištouo varerani cudasare, xoninnno to gano cauarito xite vò inochiu foroboxi tamò coto: fonovye gozaixegiûni vareraga tameni xinogui tamò goxmincuo quanzuru cototò na ri. Cono quannenuo tçutomeba, cādodo fucaqi govonuo vqetatematçurixi voncauao banjini coyete
coyete gotaiyetni zonzubeqi coto fony taru beqini, sawa naquxite somuqi tatamaṣurita-
rut cotonu cuyaxiṣa yo to, macotonu Contri-
çanno michini itarubeqi mono nari.
D. Confianuoba nanito mōsubeqizɔ?
X. Mazzu ʃajimete mōfu Confiṣan naraba, Bapt-
tifomo ɣygon toga yori ɣono toqi madeño
cotouo mōsubexi: fitotabi mőxite ɣygon Co-
fiṣan naraba, mayeno Confiṣan yori mata fo-
no τoqιma delegate vocaxitaru togano vyeuо xian
xite fitoṭçumo nocofazu mōfu coto canyò na-
ri: cono cotonu tameni miguino cucagiò meni
araudfu cotouo tamotçubexi.
D. Satisfaçantoua nanigotozo?
X. Vareraga togano tɛcunoiuo vonarujì Iesu
Chriftoye totonoye tatamaṣurу cotonu nari.
Core funauachì vareraga cõquaiua xingiùno
itamito, Padre yori fazzuqe tamö togauocu-
riuo motte totonoyuru mono nari.
D. Daigono Sacramentooua nanigotozo?
X. Extrema Vnçan tote Bíspo yori tonaye tamò
tattoqi Oleauo motte fazzucari tatamaṣuru
Sacramento nari: Cono Sacramentooua xìfu-
runi nozonde biônniuo mini fazzuqe tamò
Sacramento nari: cono Sacramentoouo motte
vonarujì Iesu Chrifto von mino Graçauo ata-
yetamai, Animani nocoritaru togano qegareuo
qiyo.

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qiyoume, riunjuno nanguiuo yoqi yɔni corayen tamenchicarasaufoyetamɔ Sacramɛto nari.

D. Dairocuno Sacramentoua nanigotozo?


D. Daixichino Sacramentotoua nanigotozo?

Y. Matrimoniono Sacramento nari: cono Sacra-mentoua Ecclesiiano vɔ fadameno gotoqu tɛmuauo mɔquru coto nari: coreuo motte fufu tomoni buji taixetni nagaraye, toga naqu xitem fiton fanjɔno tameni Garaçauo ataye tamɔ Sacramento nari.

D. Sono toqi fufu tagaini fadamaritaru yaculocu-cuno gui ariya?

X. Core mottomono fuxin nari: tagaini nafu xite canauanu mitɛuno qibixiqi yacufocu ariri. Fitotɛuniwa fitotabi yenuo mulubite no chiua nannho tomoni ribet furu coto canauazu. Futatɛuniwa yono fitoto majiuaru coto catçute canauazu coto. Mitɛuniwa Matrimoniyo Sacramentouo motte Deus yori tagaini fanarezaru tɔbaito fadame tamayeba, tag-
gaini fono sufocu aru tocoroni chicarauo auaxe, mata codomono vyeni irubeqi fodono coto uo ataye, couo sudatçuruni sucoximo yurucaxe arubeçazutono govoqite core nari.

D. Fitotabi yenuo musubite nochi ribet furu coto canauzarutoua ican?

X. Sono iuareua xõtoqu vonaruji Deusno von sadameuo motte Matrimoniono yacufocuua tagaini itchumademo vacaruru coto aru majiqito no cataqi chiguiri nareba nari.

D. Core amarini qibixiqi von sadame nari: fono yuyeuu tagaini qini auazaru coto aran toqimo, ribet furu coto canõ majiqiya?

X. Core mottomo cataqi coto narito miyuruto iyedomo, Matrimoniono yenuomusubu toqi vonaruji Deus yori ataye cudafaruru Sacramentono võqinaru Graçauo motte fûfu tagai ni taixet fucaqi musubiuo naxi, foi todoquru coto tayasuqi mono nari.

D. Deus nanitote fitotabi yenuo musubite yori fanarezaru yöni sadame tamôya?

X. Cono von sadame betni arazu, tagaini toganaqu xite xifon fanjõ xi, conjõ goxõ tomo ni fono govoqiteni xitagai tatematçuruuuo motte fono coni itaru mademo goxõuo tafucari: fono vye fûfu tagaini ixxinno gotoqu vomoai, yöjo arantoqi, chicarauo foje auanga tame
DOCTRINA

tame nari: cono guiuo taxxen tameniuia carifo-
me niteua canauazaru gui nareba, nagaqu chi-
guirazūba arubecarazu: moxi ribet suru co-
to cocorono mama naruni voiteua, votocoua
vonnanī cocorouo fedate, vonnaua votoconi
cocorouo voqi, ūfūno naca fucoximo yafuqi
coto naqu, qizzucai nomi tarubexi: fonofoca
nanitaru yōjo aran toqimo tagaini tayorito na-
rū coto arubecarazu, bexxite bōqino jixet,
mataua nanguino toqimo chicara naqu tano-
mu cocoro nacaru bexi: fonovye mata vaga
cono sudatçuru cotoni tēqītemo zamazamam
fufoču ideqitarubexi: foreuo icanito yūni mo-
xī qini auazaru toqi, cocorono mamani ribet
furū coto canōni voiteua, sōno miguirī nanxiua
chichini tomoneitē mamafauani soi, vqimeuo
coraye, mata nhoxiuia faunini tēqiyuqi, maka
chichini aite icaquono funhoyuoca xinogube-
qi! caqāno fufoču nacaran tameniuia itqum-
demoy tayezu chiguirī naqunba, sōno couo
xinjito lucaqi taixetu molte fufoču naqi
yōni sudatçuru coto canōbeccarazu: nauo cono
vyenī xianuo meguraxite miruni voiteua, cono
vyenī rini moretaru coto yoni arubecarazu:
yuye icāto nareba figoro chiguirī voqixi ūfūn-
no nacaunī fucoxino caroqi coto yuyenī va-
care mata bechino vonna, bechino votoconi

COCORO
CHRISTAN

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cocorouo vtçuxite vaga xinjitno fadamarita-ru súfuno nacao faquru coto coreu0 tayori to iuáya? michini fazzuretaru cotonó faijó na-ri. Xoxé fore yori izzuru tocorono fóuo miruni mazzu ñeumademo soitodoqumajiqito vó-móuaba, tagaino ayamari qízzucáy naru cotóou corayuru coto arubecarazu, fate mata fono ri-bet yori izzuru tocorono fónuo miruni, mazzu xinruini tagaino yconuo fúcumáxe, aruiua fono munêuo ñanjenga tame xetgáini voyobuca, mataua fono ichímon tagaini guiñet xite vomo uazaruni vondeqito nári, mata fono qenzocunó vchi yori chicara naqui minaxigoto naru monó core voouoxí: fono tameni Chriftanni arazaru gëtíono vyeu aqiracáni arauaruru monó nári.


X. Sono fuxí mottomo nári, xícarioyedomo fóji te xeqênó fónimo izzureno fattouo näríomo fadamuru toqi, bänninno tocuuo facarite fono fattouo
DOCTRINA

fattouo voqu mono nari: moxi fono vchini fito arite bamínno tameniua fa mo araba are vaga tameniua faxxiqi fuca narito vomô monomo arubexi. Tatóyeba cocúh yori tacocuye fa-
chibocuuo idafu coto arubecarazu tono fattouc vocatoru toqi, baibaiuo mopparato suru mono
no tameniua fuxñaru faxxiqi tarito iyedomo
fono cunino tameniua vòqinaru tocuno motoi
nari. Sonogotoqu De9 yori fazzuqetamô govoqi
temo amanequ fitono tocuto narubeqi cotouo
facari tamai, rini xitagaite ñadame vòqitamô
mono nari. Cono matrimionono Sacramentou
motte fito mina fuqaqi tocuo yeruto iyedomo
fono vchinimo rini more, amaqiuo qiraqiq
uo conomu monomo xoxo core arubexi.

D. Tadaimano cotouaruo vêtamauarite yori
sunbetuo aqirame mòfu nari. Ima mata nauo
cocorono vtagaiuo faraxi mòfubeqi tame, fito-
tçuno cotouo tazzune mòfubeqi Miguino bù-
naruni voiteua tatoi fono votococa, mata vònaca
mimochi ranguiñixite govoqitenimo xitaga-
uzu, bechini tçumaqû taifuruca, mata sauana-
xito iyedomo nininno vchì izzurenitemo xóto
cu xine aqixi mono naruni voiteua nanito fube
qiya, foretoqem ribet furucoto canômajiqiya?

X. Core mottomo canyoñô fuxin nari. cacunogo
toqu naruni voiteua, Ecclesiano vonfadameno
muneni
CHRISTAN.

muneni macaxe tagaini fono nacauo saquru co tomo canô nari. Sarinagara ribetxitemo yono htoni mata yoriuôcotoua canauazu; coremo dôrini yotteno coto nari. Soreuo icanitoyni cayôno itazzuramonoua mata bechino tgu-nauo moçuto yûtomo, mata miguini fataxe xi tocorono fuaqî sôxituo xiidalufbeqini yot te futatabi fono vazauai nacaran tameni fû-fuuo taixeza ru yônito sadamevoqitamô nari.

D. Core fuguretaru cotouari nari: ima conoguîuo chômonxite fumiyacani cocorono yamiuô fara-xi môfû nari; tadamano vonoxiyeno coto-uarini motozzuqi xianuо cuuayete miruni fono ribet yori ideqitaru tocorono fonxit-ua bacutaini xite govoqiteni xitagai, miuo voľamuru yori motomeyeru taitocuua naca naca aguete cazôbecarazu. Coreuo motte iche banno yaculocuto, mata fanbanmeno yaculocu- cumo fanafada canyô narito yû guiua yoqu fubet xinu: ima mata fono nibanno yacuco- cuno cotouariuo ximexi tamaye?

X. Core bechino guni arazu, fûfuno Matrimonni oua vonaruji Deus yori xifon sanjôno tameno vô sadame nareba, fono ﬂamataguetu naru tâ-bonuo imaxime tamayeba nânho tomoni va-ga tsumari arazaru tani sadayeuo sururu coto mottomo fuaqî giûbon nari.

D. Cono
DOCTRINA

D. Cono nanatçuno Sacramentoua goxõuo tafuca-
ru tameni fazzucarazuxite canauazaru coto
nariya?

X. Sono vchi fuyeno nicagiôua Ecclesiani voite
naqûxite canauanu coto narito iyedomo, men
men vagamino nozomi naqereba, vqezuxite
canauanu cotoniuâ arazu. Sonoyyeya taren
temo are Ordenuo vqeyo, mata fûfûuo fa-
dameyo tono guini arazu, tada fonomino
nozomini macaxeraruru mono nari. Sareba
Baptïsmoto, Penitentiano Sacramentouo iz-
zureno Chrîstamô fazzucarazuxite canauanza
ru mono nari. Core migui cono futatçuno Sa-
cramentono vyeuo nobexi tocoroni tçubusani
arauarubexi. Mata Eucharisìiano Sacramen-
toni voiteua funbet aru nenreino monoua Çô
fessorno faxizzuni macaxe, jixetni vøjite fazz-
ucarubeqi mono nari. Coremo migui Ecclesi-
âiano gobâmeno Mädamentoni aiarauaruru
mono nari. Ainocorú futatçuno Sacramento
Conîmaçanto, Vuçanua miguino Baptïsmo,
Eucharisìia, Penitentiano Sacramêto fodo go-
xõno tameni canyo narazuto iyedomo, fazzu-
carubeqi xiauaxe, mataua fazzuqete ma-
ximafruni voiteu, fazzucarazuxite canauaza-
ru mono nari.

D. Corerano Sacramentoua tabitabi fazzucari
mõsu coto canôya inaya?

X. Bap
CHRISTAN

X. Baptismoto, Confirmação, Orden cono mitêuno Sacramêtoua fitotabi yori focaniua fazzucarazu: fono focaua tabitabi fazzucari mõ fu coto canõ nari: nacanimo Pœnitentiato, tattoqi Eucharistiano Sacramentooua vareraga tameni daichi canyô naru coto nareba, tabitabi fazzucari tatemâçuru coto moppara nari.

D. Xicaraba Matrimoniono Sacramentoomo tabitabi fazzucari mõfu coto canõbeqiya?

X. Tarenitemo ari Matrimoniovu vqetaru tçumano zonmeino aidani bechino tçumaou façdame, cono Sacramentoouo fazzucaru coto fucoximo canauazu. Xicaredomo fûfuvo vchi ichinin xifurunì voiteua, mata bechino fûfu uo façdame fazzucaru cotomo canõ nari. Soñofoca Extrema Vnçanno Sacramentoouo fazzucaritaru fito fono vazzurai yori quaiqiuo yete ygo, mata rinjúno toqini voyonde fazzucaru cotomo canõ mono nari.
DOCTRINA

DAIIVNI CONOFACA

Christanni aratu canyono gięgię.

D. Cono focanimo nauo Doctrinani aratu coto ariya?

X. Nacanaca: Misericordiano xofa, Theologalesno Virtudes, Cardinalesno Virtudes, Spiritu Sanctono Dones, Benauenturança, Conficanno Orationo coto nari.

IIFINO XOSA.

Iifino xofaua júxi ari: fajimeno nanatceuua xi qixinni arari, nochino nanatceuua Spirituni aratu nari.

IXIXINNI ATARV

Nanatceuuo coto.

Fitoćuniua, Vyetauru mononi xocuuo atayuru coto.

Futaćuniua, Caxxitaru fitoni nomimonouo atayuru coto.

Mitćuniua, Fadayeuo cacuxicanuru mononi yruiuo atayuru coto.

Yoćuniua, Biōninto, rōxauo itauari mímó coto.

Itćutćuniua, Anguiano mononi yadouo ca-fu coto.

Mutćuniua, Torauarebitono mioo vquru coto.

Nana-
Nanatçuniua, Fitono xigaiuo voسامuru coto core nari.

‡ SPIRITV NI ATARV
Nanatçuno coto.
Fitotçuniua, Fitoni yoqi yokoucuayuru coto.
Futaotçuniua, Muchinaru mononi michiu vo-
xyiyruru coto.
Mitçuniua, Canaximi aru fitono cocoruuo na-
damuru coto.
Yotçuniua, Toga aru fituo išamuru coto.
Itçutçuniua, Chijocuuo yurufu coto.
Mitçuniua, Proximono ayamari, fusocuuo
çannin furu coto.
Nanatçuniua, Iqitaru sito, xixitaru fitoto, va-
erani atauo našu monono tameni Deusuo
tanomi tatematçurucoto core nari.

‡ THEOLOGALES VIRTV
desto yu mitçuno jen ari.
Fitotçuniua, Fides tote Deusno von voxiyiye
uo macotoni xinji tatematçuru jen nari.
Futaotçuniua, Esperança tote goxšuo tašucaru
beqi cotouo tanxoxiqui romoi , tatemat-
çuru jen nari.
Mitçuniua, Charidate tote bajiini coyete De
uo gotaixetni zenji tatemataçuri, Proximo
uomo
DOCTRINA

uomo Deusni taixi tatemateurite taixetni vomô jen core nari.

|| CARDINALES VIRTU

desto yu yotcuno jen ari.

Fitotçuniua, Prudentia tote qenriono jen. Futatçuniua, Iustitia tote qenbôno jen. Mitçuniua, Fortaleza tote tçuyiqi cocorono jen. Yotçuniua, Temperança tote xiqixinno vye-
ni chûyôuo mamoru jen core nari.

|| SPIRITVS SANCTONO

dones tote von atayeua nanatçu ari.

Fitotçuniua, Sapientia tote guenjeno cotouo vomoi sague, goxôno guiuo fucaqu vomô-
ji, agiuaini motozzucaxe tamô von ataye nari. Futatçuniua, Entendimêto tote, Fidesno vye
yori xinzuru cotouariuo yoqu vaqimayuru tameni funbetuo aqirame tamô von ataye nari.
Mitçuniua, Conflilio tote, goxôno qeracuni itaranga tameni tayorito naru cotouo yo-
qu yerabitoru vonataye nari. Yotçuniua, Fortaleza tote, jenjino famata-
gueuo qengoni fuxegui, sono michini to-
doqu
doqu chicarato, tanomoxiçi cocorouo vocofaxe tamô von ataye nari.
İṭčutchéuniua, Scientia tote, goxoño tayorito naru cototo, fauurito naru cotouo yoqu va-qimayefaxe tamô vonataye nari.
Mutčuniua, Piedade tote, Deusuo gotaixet ni vyamai tatematçuri, Proximono tayo-rito narubeqi ;cotouo ṯuromuru cocorouo sufume vocofaxe tamô von ataye nari.
Nanatčuniua, Timor Dei tote, Deusuo gota-ixetni zonjitatematçru vye yori, somuqi tatematçurubeqi cotouo fucaqu vofoře fa- xe tamô von ataye nari.

|$ BENAVENTVRANCA VA

yatçu ari.

Fitotčuniua, Spirituno finjaua ten nocuni fo- no fitono naruny yotte quafo nari.
Futaṭčuniua, Nhuua naru monoua chiuo xindai subeqini yotte quafo nari.
Mitčuniua, Naqu monoua nadame yoroco- baxeraruny yotte quafo nari.
Yoṭčuniua, Iuštita tote goxoṭo jenno qicat aru fitoua bôman faxe tamôbeqini yotte quafo nari.
İṭčutčuniua, Iifi aru fitoua von jifiuo vqube- qini yotte quafo nari.

H 2 Mutču-
DOCTRINA


¶ AYAMARI NO ORATIO.


FINIS.
THE CULTIVATION
OF
BAMBOOS IN JAPAN

BY
SIR ERNEST SATOW, K.C.M.G.

THE ASIATIC SOCIETY OF JAPAN

TOKIO.
1899.
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The asterisks denote doubtful species and sports.

List of Illustrations (drawn in colours from nature by Watanabe Kuwatarō):

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N. B. The drawing of Inflorescence of Phyllostachys Quilioid is from a specimen kindly given me by Professor J. Matsumura of the Imperial University, Tōkiō, E. M. S.

Minutes of the Meeting of the Asiatic Society of Japan at which the above paper was read. Page i.
INTRODUCTION.

A great deal has been written about the bamboo from the economic aspect, and its esthetic value has been frequently dwelt upon by the authors of books of travel. The bamboo is a familiar object in the Japanese landscape, in *kakemono* and on the tables of epicures. Yet it is seldom to be found in the gardens of foreign residents in this country, and only recently has it been cultivated in England in the open air. For a long time it was supposed that the climate of Great Britain was too raw and cold for such delicate plants. But within the last thirty years it has become rather the fashion to grow bamboos, and horticulturists are now eagerly seeking for hardy species. To Japan they have naturally turned, because its climate, though possessing on the whole a higher summer temperature, is subject to correspondingly greater cold and more frequent frosts in winter. The result has been in the highest degree successful. In a garden situated almost in the heart of the Midlands, close to the junction of Oxfordshire, Worcestershire, and Gloucestershire, and not far from Stow-on-the-Wold, noted for the severity of its winter climate, some fifty species have been found to flourish exceedingly well, though of course not reaching the stature and dimensions they do in this country. Of these a very considerable number have been introduced from Japan, though not originally natives of this country, while others have found their
way to Europe from China and the Indian hill-districts. This
cult of the bamboo has given rise to a considerable export
business from Tōkiō and Yokohama, and it may interest some
of my readers to know that it is perfectly easy to transport pro-
perly prepared plants from this country to England through the
tropics, and that every year more of these elegant plants are
being sent out by florists.

My object in preparing this paper has not been to give an
account of the uses to which the dry cane may be turned, but ra-
ther to supply information that may be useful to cultivators
of the living plant, and in some cases to furnish the means of
determining the right nomenclature of those already introduced
into our home gardens and parks.

The following pages mainly consist of a translation of the
Nihon Chiku-Fu, or Manual of Japanese Bamboos, by the late
Katayama Nawohito. It was published in 1885, and a Dutch
translation with illustrations was prepared some years ago by
Mons. Leon van der Polder, Secretary and Interpreter to the
Netherlands Legation in Tōkiō. A French translation also
was made by him, but still remains in manuscript. A new
version in the English language, it seemed, might not be
regarded as superfluous. Some omissions have been made of
unimportant matter, such as the different methods of preparing
bamboo sprouts for the market, and the chemical analysis of
bamboo seed, used as food in years of scarcity of rice in
mountainous parts of the country. Care has been taken to follow
the text as closely as possible, but in doing so the translator
has naturally failed to produce an elegant version, and he may
sometimes appear to have missed representing the author's
exact meaning. For this his excuse must be the long interval during which other occupations prevented his continuing those studies which were formerly the constant delight of his leisure. As the Japanese author evidently based his work, which it would be scarcely unfair to call a compilation, on an earlier and more elaborate book, the Kei-yen Chiku-Fu of an anonymous writer, the latter has been compared throughout, and extracts from it have been given where necessary. Here and there a note derived from personal examination has been added.

The labour involved in the preparation of this paper would certainly not have been undertaken but for the recent publication of the "Bamboo Garden" by Mr. A. B. Freeman-Mitford, by whom the translator was inoculated with the bamboo-growing mania. In that work will be found descriptions of many of the species mentioned by Katayama, as they have been grown by him in central England. But the difference of climate and soil gives rise to considerable variety in the bamboo, especially as regards size. It is well known that many plants thrive better when naturalized in a foreign country than they do in their native habitat, especially when care is bestowed on their cultivation, whereas when left to develop spontaneously they fail to attain that luxuriance of growth for which they are really adapted. Of such plants Rosa rugosa, the *hama-nasu* of Japan, is a familiar instance to those who have tried it in gardens in Tōkiō, where it is a wretched stunted bush, or have seen it straggling along the shores of the north west coast of Japan or on the island of Hokkaidō. The Oleander on the other hand may be seen attaining the size of a
tree in Japan, whereas in its native stream-beds in Morocco it does not exceed the dimensions of a large shrub. The Berberis Thunbergii or kotori-tomarazu grows more luxuriantly and develops a much richer colouring in England than it does in its native haunts in Japan. It must be admitted, however, that most of the Japanese bamboos cultivated in England are far from reaching the size they do here, and this is especially the case with those which, though long ago naturalized in Japan, are nevertheless exotics. In fact they are sometimes scarcely recognizable, and I have had pointed out to me as mōsō-chiku (Phyllostachys edulis, or mitis) a plant which presented, as far as I could judge, none of the characteristics which distinguish that species. Under such circumstances it is not to be wondered at that gardeners and cultivators should find it difficult to determine the plants which are sent to them from this country. They arrive usually in poor condition and three, perhaps four, years may elapse before they develop sufficiently to allow of their being recognized. In the meantime however they have been named by the dealers, sometimes in a manner that leads to great confusion. Often the labels become illegible in transit, or being detached by accident, are afterward assigned to the wrong plants. Hence, as the reader who consults Mr. Mitford's book will learn, there exists a considerable amount of uncertainty as to the proper scientific equivalents of the Japanese names, which is further increased by the multiplicity of synonyms given to them here. It seems for instance highly probable that the hakone-dake, shino-dake, and mejiro-dake are one and the same plant. Of these the first name has been given by dealers to the canes which are obtained
from the mountainous district known as Hakone. But the people who cut and send them to market do not know them by that designation. To them they are onna-dake. Close by Atami, however, what certainly looks like the same plant, slightly altered in certain of its dimensions by difference of soil and elevation above the sea, is called mejiro-dake, and sometimes mejiro. Another species is called medake or onnadake at the caprice of the person speaking of it. Then there is the multiplicity of garden varieties, which have rather hastily, it would seem, been assumed to be distinct species, the number of imaginary bamboos treated of by the native botanists, and perhaps in another case, though of that I do not pretend to speak with authority, two entirely distinct species have been confounded, one being treated as a mere variety of the other.

To present therefore to European collectors and botanists as full an account as possible of each species known in this country, in which the characteristics are described with as much accuracy as is ordinarily attainable, so that they may possess a basis of comparison with the plants under cultivation at home, cannot be altogether useless.

After having spoken of Mr. Mitford's book, it would be unfair not to acknowledge the merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tōkiō. Published in 1895, it contains the names of all the botanical species known in this country, and not properly to be excluded as exotics, distinguishing as far as possible the indigenous species from those which have been cultivated for so long a time as to be fairly regarded as naturalized.
Professor Matsumura's work gives the names of 22 species of Bamboo distributed under the genera Bambusa, Arundinaria and Phyllostachys. Of the first he enumerates eleven, of the second three and of the last eight. Out of all these, however, it turns out that only five or six are to be regarded as indigenous, the rest having been introduced at various times. Although most of the economic species have become so thoroughly naturalized that they can withstand the severity of a Japanese winter as far north as Nikkō and even further, and an altitude of 2000 feet above the sea, one or two, such as the Bambusa vulgaris or taisan-chiku, are not strictly hardy here, and less so in England. Professor Matsumura's scientific names in some instances disagree with those given in the list at the end of Mr. Mitford's book, and therefore in the following paper when the Japanese name heads a section, both the specific names have been given, distinguished by initials. In some cases it will be found that no Latin names have as yet been assigned, and it may be that the Japanese names merely represent garden varieties. There is good ground for believing that in one case, Phyllostachys heterocycla, what is merely a sport, or perhaps even an artificially produced deformity, has been dignified by a specific name all to itself.

We learn from Mr. Mitford that Bambusa is distinguished from the other two Japanese genera (including naturalized species) by the possession of six stamens, the others having only three. Unluckily, however, we are here confronted by a practical difficulty, namely that most bamboos flower very rarely, and as far as is known, of the native Japanese species only the dwarf-bamboo (kuma-casa or Bambusa Veitchii) and the suzu-
lake (Bambusa senanensis) blossom from year to year. The exotic and naturalized species, with the exception of the ma-
dake (Phyllostachys Quilior), mōsō (Ph. mitis) ha-chiku (Ph. Henonis) and kan-chiku (Bambusa marmorea) probably do not flower at all in Japan, at least in the central regions of the country. Hence it is scarcely likely that in the case of those species of which the genus is as yet doubtful any opportunity of determining it will occur for many years.

Mr. Mitford has pointed out to me that Phyllostachys is generally to be distinguished from Arundinaria by the groove that runs along one side of each internode from the insertion of the branches up to the next node above, while the Arundinarias exhibit a smooth cylindrical stem without a groove. The absence of a groove by itself is not, however, sufficient to warrant us in saying that a species belongs to the Arundinarias, for the shino-dake (alias Hakone-dake), kumazasa, suzutake, hō-ō chiku and sugō chiku all present this characteristic, though ranked as Bambusae, and with respect to one of them, namely the kumazasa, I can vouch for its being correctly named Bambusa, for it bears six stamens. I observed this fact in my own garden at Chiuzenji in the summer of 1898.

Perhaps one of the most permanent characteristics of any Bamboo is the form of the sheath, with its attendant pseudophyll. It is true that the proportion between the length of the sheath and pseudophyll varies according to the part of the stem examined, but the general outline is the same, and the form of the base of the pseudophyll, the presence or absence of hairs, do not vary. Hence, most bamboos may be recognized at once if a young shoot can be secured before the sheath has
fallen off, or in the case of those which have persistent sheaths, before the pseudophyll has been lost. Phyllostachys loses its sheath very early, always in the first year, sometimes as soon as the culm has reached its full height. On the other hand the sheath is very persistent in the case of the Arundinarias and the Bambuseae, sometimes remaining for two or three years. The reason of this is the extreme tenacity with which it embraces the stem, rendering its separation very difficult.

Another point to be noticed is that the Arundinarias develop their branches beginning from the top, and descending the stem, while Phyllostachys develops the branches from below upwards.

What has been referred to as a pseudophyll may be regarded as a false leaf; it increases in size towards the top of the culm, and the last three or four present the appearance of true leaves. But they fall off at the end of the year, when the branches begin to develop. As a general rule the younger the plant, the larger are the dimensions of the leaves, and it is not until the third or fourth year that the leaves are reduced to their proper size. Hence the size of the leaf, not being a constant fact, cannot be relied on for assistance in determining the name of the plant. It may be remarked in passing that this difference in the size of the leaves on a young and on an old plant is by no means confined to bamboos. It is particularly to be noticed in the case of the *kiri* (Pawlonia imperialis). The leaves developed on a first year's green stem are many times larger than those borne on a mature tree that has a woody stem encased in bark.

Another point that assists us in identifying the genus is
the form of the joint or node. In some species this is very prominent, and as the Japanese author observes, resembles a crane’s knee, while in others it is almost level with the rest of the stem. To the former class the Japanese give the name o-dake or male, to the latter that of me-dake or female bamboo, and the distinction is not a bad one, corresponding as it does to the difference in robustness and power of resistance that distinguish them. It may also be observed that as a rule the prominent node is a feature of the genus Phyllostachys, the smooth being characteristic of the Arundinariae.

It is not proposed, however, in this paper to go further into botanical questions, which may be studied to advantage in Chapter 5 of "The Bamboo Garden."

It was stated above that professor Matsumura enumerates 22 species of bamboo known in this country, only seven of which he apparently regards as exotic, though I think that the estimate should be larger, and one of his list, Phyllostachys heterocycla, the so-called kikko-chiku, must be regarded as a mere ‘sport,’ while Arundinaria Hindsii seems to be properly separable into two species, or at any rate well established gardeners’ varieties. The Japanese author whose work is translated in the following pages has a list of 51 sorts, but of these at least a dozen are either doubtful species or mere ‘sports,’ leaving only 39 real species. Out of these I have twenty growing in my own garden or in pots, but mostly in the ground, and doing fairly well.

Of the bamboos grown in Japan three only usually attain a great size, the mōsō, madake, and hachiku, all of which are valuable for economic purposes. The first supplies the bamboo
shoots used as a vegetable, the second is commonly employed for water pipes, scaffolding poles, roofing poles, and many other purposes, being perhaps the commonest of all, the third though less common being equally adaptable to the same uses. The first is often denoted the feathery bamboo by foreign residents, from the manner in which its plumes bend over, and the yellow stem and yellowish-green foliage render it a picturesque object in the landscape. Of the larger species it is certainly the most decorative. Next to it in point of beauty I am inclined to place the *tai-min-chiku*, which also has a drooping habit, and perhaps the *kanzan-chiku* on account of the deep green of its tall, straight stems. The latter is much planted in Japanese gardens. If the sheaths, which are very persistent, are stripped off by the gardener, it looks better than when left in its natural state. *Nari-hira-dake* is also much planted in Japanese gardens, perhaps on account of the name, which is that of a celebrated poet and devoted admirer of the fair sex. That *yadake* should also be a common ornament of Japanese gardens is perhaps somewhat surprising. The very persistent sheaths are certainly not a beauty, and the only point that recommends it to us is the bushiness of the head. *Hotei-chiku* is probably cultivated for the sake of the great variety of the deformed stems. Of the dwarf bamboos the *kumazasa* is a great favourite. In the spring it puts forth new fresh shoots, which bear bright green leaves, but when the frosts of winter come on, these begin to decay from the edge, until in the following spring they present that curious appearance so much appreciated by Japanese artists, and so often imitated in metal work. It is a most useful plant for covering banks under
trees, where nothing else will grow but weeds. Smaller varieties are also seen in Japanese gardens growing on the ornamental rockwork. Kimmei chiku, suwō-chiku, okina-dake (a rare sort) and taisan-chiku are usually grown in pots. They are all more or less delicate plants. Taisan-chiku will not bear exposure to the cold of a Tōkiō winter, and must be placed in a greenhouse as soon as the frosts begin. The first two, if protected from the north wind and from frost, may be left out in verandahs with a southern aspect, but if planted in the open ground are liable to lose their foliage. But they are beautiful varieties for the decoration of interiors, and on that account should not be neglected. Bungo-zasa and hotei-chiku if carefully trimmed make excellent hedges, but the latter is apt to send out spreading roots in all directions, and so requires to have this disposition severely checked. Kanchiku grows best in a moist situation, and is therefore not usually available in gardens. The square bamboo, shikaku dake, the black stemmed kuro-chiku and the grooved bamboo shibō-chiku are curiosities, which a collector will do well to plant here and there, but they are not adapted to landscape gardening. Gardeners’ varieties of Hakone-dake, Kan-san chiku, and Bungo-zasa, bearing leaves variegated with white, are sometimes to be met with, but they are mostly delicate plants. Of species described by the author other than those here mentioned few have come under my notice, and it is probable that they are not to be found, at least in Tōkiō or Yokohama nurseries.
NIHON CHIKU-FU.

OF THE BAMBOO IN GENERAL.

The Bamboo has many Japanese and Chinese synonyms. Of the former there are Chikiro gusa (thousand fathom plant), Kawa-tama-gusa (river-gem-plant), Yu-tama-gusa (evening-gem-plant), Ko-yeda-gusa (small-branch plant), Takasa (tall plant), of the latter ‘This noble-one’ (此君), ‘Rain and wind swept noble-one (濡雨君), Hu-ju-sun (戸骨孫), 1 enveloped knot noble-one (梏節君). 2 Its Chinese name is Chuh and in Korean it is kai, the European word is bamboo. In the Linnean system it belongs to the first order of the 6th class, and in the natural classification it belongs to the 10th family of the Gramineae. An evergreen endogenous plant, its common scientific name is Bambusa graminea.

The Chinese character 竹 is a pictorial representation. According to Kaibara in his ‘Japanese etymology (日本释名),’ take is from takaki, tall, ke and ka being interchangeable, the derivation thus being perfectly natural. There are a great many varieties of bamboo. The Japanese Encyclopaedia (和漢三才図縦) estimates them at sixty one, while the Pi-

1 My inquiries as to the meaning or derivation of this name have been fruitless. [Trans.]

2 All of these are poetical names. In common usage there is take in Japanese, Chu in Chinese, alone. [Trans.]
ch’uan Hwa-ching (緯傳花鏡) enumerates thirty nine. Those known to exist in Japan exceed fifty in number. Both in Japan and China a large number of works have been written on the bamboo from first to last. But while some are confined to its description from the side of horticulture and floriculture, and others go no further than the names and descriptions of species, or merely furnish pictorial representations, no book exists upon the cultivation of the plant. We have therefore, in spite of our incapacity, ventured to bring together what is to be found in various works and the results of our own limited experience.

The uses of the bamboo, of whatever size, are extremely numerous. The callings of the agriculturalist and artizan in recent times have made rapid progress, and the applications of the bamboo in the arts have increased correspondingly. The sales in Tōkiō alone (we quote from the statistics collected in 1878) were 134,144 bundles of bamboos of all sizes, the value being 126,380 silver dollars. The extent of its use may be inferred from these figures, and the best method of its cultivation has become a subject of constant inquiry. We shall begin therefore by describing species noted for their numerous useful applications, and then proceed to speak of the varieties.

The bamboo flourishes best in a warm climate, but owing to the progress made in recent times in the methods of cultivation it has become possible to grow it in colder regions.

Bamboos may be broadly divided into two classes, firstly

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1 A Chinese work, in six volumes; the preface is dated 1688.
those which can be utilized for various purposes, secondly the
decorative varieties, suitable as ornaments for our gardens
and the gratification of the eye.

Dr. Dupin a Frenchman once observed to me that
while many plants grow with great rapidity, none is com-
parable to the bamboo in this respect. It will grow as much
as six feet or more in a single night. When the sprout is
still tender, it draws its nourishment from the rhizome, but in
a few days reaches a height of from eight to ten feet. As soon
as it becomes able to absorb moisture from the ground through
its fibre-like roots, its rate of growth becomes more energetic,
and each internode rapidly lengthens, so that in a single
night it will grow as much as six feet. In the case of trees,
however, the most rapidly growing species do not grow
more than six or seven feet in a whole year. Till ten years
after planting, even a plantation for firewood or charcoal will
not yield any return. But the bamboo, if planted in suitable
soil and properly cultivated, in a few years becomes a dense
thicket and can be annually thinned out, so that the profit in
a single year is equal to that obtained from other plantations
in ten or fifteen times that period. The prices and profits
of bamboos are here given for the information of those
interested in planting.

<table>
<thead>
<tr>
<th>size</th>
<th>price.</th>
<th>number.</th>
</tr>
</thead>
<tbody>
<tr>
<td>circumference 1 ft. and over</td>
<td>1 dollar</td>
<td>1</td>
</tr>
<tr>
<td>&quot;&quot; 8 to 9 sun¹</td>
<td>&quot;&quot;</td>
<td>2</td>
</tr>
<tr>
<td>&quot;&quot; 7 sun</td>
<td>&quot;&quot;</td>
<td>4</td>
</tr>
</tbody>
</table>

¹ Sun = 1.19 Engl. inches,
Nihon Chiku-Fu.

circumference 6 sun 1 dollar 6
,, 5 sun ,, 10

the value per tan (¼ acre) of a plantation of bamboos of
5 sun circumference at most, 10 dollars.
ditto 6 sun ,, at most, 30 ,, 
,, 6 sun ,, and upwards 50 ,, 

The above represents the average annual yield from the
culms, young shoots, and sheaths of madake (Phyllostachys
Quillioi) and ha-chiku (Phyllostachys henonis). The culms
of goma-dake (Phyllostachys nigra) and the young shoots of
mōsō-dake (Phyllostachys mitis) show an even greater profit.
Consequently whether planted at the foot of hills, in valleys, by
ponds, by the side of streams, on moorland, in gardens, on banks
of rivers and reservoirs, the bamboo is a source of considerable
profit. When planted in our gardens or under our windows,
its sombre green and grateful shade afford us delight. In
pots its elegance is worthy of admiration, and its close neighbour-
hood casting a verdant shade on our dwellings protects us from sickness and refreshes our energies. We must ac-
knowledge that learned and simple are justified in their apprecia-
tion of it. One of the ancients said "How can this noble plant be dispensed with for a single day?", and I, in
compiling this little book, say the same.

BAMBOO SHOOTS.

Take-no-ko, takauma, karatama, suzu-no-no are Japanese
names for the young shoot. In Chinese it is written 筍 or 笋,
and has half a dozen synonyms. The Japanese Ency-
clopaedia observes that the shoot after sixteen days growth resembles the parent plant, whence the name 如 母 草 (plant like its mother). The same work informs us that the bamboo is of either sex, which can be detected from the first branch it puts forth. Those which grow in pairs are invariably female. It puts forth sprouts, and those soft ones which are dug up when the root-stock is spreading are called root-stock sprouts. Those which are dug up at the root of a full-grown bamboo in winter, before they appear above ground, are called winter sprouts, and are much appreciated. The same work states that the consumption of bamboo sprouts is like compounding medicine, fixed rules must be observed in order to benefit by it, otherwise they are harmful. In digging them up wind and sun should be avoided, for if they be exposed to the sun the core becomes hard. If water is admitted the tissue becomes tough. The flavour is developed by boiling after the skin has been removed. If cut with a knife while yet raw it loses its softness. It must be boiled long. Eaten raw it is decidedly unwholesome. Such as have an irritating taste are bad for the throat, and they must first be thoroughly boiled with wood-ashes over and over again to remove this irritating quality. The sprouts of the madake (Phyllostachys Quilii) are esteemed the best.

But the pole is the most important part of the madake, the shoot being of less value. All the books say that its shoot is bitter, and yet the flavour of the shoot of this species surpasses that of any other. It is therefore called the ‘bitter-sweet shoot.’ The inhabitants of Tōkiō do not eat the madake shoot if gathered after the beginning of July, on the ground
of its being unwholesome, while the Kiōto people regard the pole of a bamboo that has sprouted after that date as inferior, and they use the shoot for food instead of letting it grow up. This is merely a difference of opinion between the East and West.

However the madake is principally to be valued for the pole, and its use as food is of secondary importance. No bamboo has such a large and succulent shoot as the mōsō-dake (Phyllostachys mitis), and it is better to plant this species if the object is to make money out of the shoots. The virtues and preparation thereof will be found in the section dealing with the mōsō-dake.

**BAMBOO BRANCHES.**

These are used for fencing, for making brooms, for fish stews, as poles to support climbing plants and a multitude of other purposes.

In modern times the saltburners regard the finer branches of the bamboo as the best for covering the boilers. They say that the boiling point is sooner reached, and that they are more durable.

The branches of nara (Quercus glandulifera), kash (Q. acuta) and keyaki (Zelkowa acuminata) are used as stakes for the green seaweed known as nori (Ang. laver) to attach itself to, but they are of no use after the first year, whereas bamboo branches not only last for three years, but also the

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1 Boxes or cages constructed so as to float in water, and used for keeping live fish in till required for the table.
nori which adheres to bamboo branches of two years old and upwards is said to have a better colour.

In the oyster culture bamboos with their branches attached are planted for the oysters to fix themselves on. The branches of ordinary trees soon decay, but not so those of the bamboo, which are therefore better for the purpose. There is the additional advantage that the oysters can be more readily detached from them, and they last longer.

For collecting igrisu,¹ the branches of the madake are cut off in June, and a bundle made of thirty or forty, weighted with stones. The apparatus is then sunk in the sea, and the weed which is found to have collected on the branches when they are hauled up is collected and prepared for the market.

BAMBOO SHEATHS.

The sheaths of the madake are of a light yellow² colour, with black spots. In size they range up to 1 foot 5 or 6 sun in width, and over two feet in length. Their use is manifold, for making hats, sandals, sandal-thongs, burnishers or the block-printer, as wrappers for meat, poultry, fish, cakes, vegetables and fruit. There are some thirty or forty dealers in bamboo sheaths in Tōkiō alone, and the quantity annually dealt in may be estimated by tens of thousands. For the soles of the best class of bamboo-sheath sandals and of wooden clogs the smaller sheath of bamboo branches, commonly known

¹ Ceramium rubrum (Rhodophyceae), a red seaweed.
² That is, when dried; while fresh they are rather of a light brown, the pseudophyll or blade green with a purple edging. [Trans.]
as *eda-gawa*, is preferred. Its colour is pure white. It was used for the class of sandals formerly known as *setta* and the soles of what are now called *gela* (wooden clogs). Bamboo sheaths are treated at length under the section *Kawa-shiro-dake*.

**JOINTS OR KNOTS.**

According to the Japanese Encyclopaedia, knots are the points at which the internal communication of the bamboo is interrupted. The *Sōmoku Shō-fu* (草木性譜)\(^1\) asserts that the knots of the bamboo are affected by the waxing and waning of the moon. If cut during the first ten days of the moon the centre of the septum is found to be convex; if cut during the next ten days flat, and during the last ten concave. If cut at the full or new moon, it is likewise flat. It is added that experiment shows that the male\(^2\) bamboo generally has the septum concave, the female has it convex. The vulgar belief is that professors of the tea-ceremonies in cutting tea-scoops, and professors of flower-arrangement in cutting their bamboo vases, are guided by this theory. But the experiment has been tried of cutting stems of bamboo both before and after the 15th day of the month. On splitting them it was found that some of the *septa* were convex and others concave, while others again were flat. There was no uniform rule. Both young and old stems were examined, and it was found that the first seven or eight knots

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\(^1\) 3 vols., 1827. The passage referred to is in vol. III, f. 26 v.

\(^2\) The expressions 'male' and 'female,' as usually understood in botany, are not correctly applied to the bamboo. But as used in Japanese they respectively indicate bamboos that have prominent nodes and flat nodes; or as we might perhaps say, the genera *Phyllostachys* and *Arundinaria*.
above the root had flat *septa*, the next two or three were convex, the next five or six were either flat or concave. The same result was obtained by cutting up some young shoots. There is of course no reason why, after the shoot has grown and matured into a stem hard throughout, the septa should change their form with the phases of the moon. It cannot be denied that her influence is felt in the case of living animals such as crabs and crayfish, which grow fat or lean with the waxing and waning of the moon, but it is impossible that the septa of the bamboo should undergo a similar change. All that can be said is that the common people give currency to extravagant absurdities.

**THE ROOT.**

According to the Chu-pu Siang-lu (竹譜詳錄)* bamboos have two sorts of roots. Firstly, those which spread send out underground stems the first year, from which the shoots and upright stems are developed the following year. Secondly, the cæspitose kinds, without waiting to send out roots, put forth shoots every year which form culms, but in their case the branches and leaves are not developed till the following season. The former class are those that have a creeping root-stock, from the nodes of which spring the shoots. To this belong the *madake*, *hachiku*, *mōsōdake*, *medake*, *kanzan-chiku*, *Hakone-dake*, *nezasa*, *goma-dake*, *kan-chiku*, *Hotei-chiku*, *suzu-dake*, *kumazasa*, and *Bungo-zasa.* If the rhizome of any of

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*Phyllostachys Quilloi, P. Henonis, P. mitis, Arundinaria japonica, A. Hindail, Bambusa Laydekeri, [not identified] P. nigra, B. marmorea, P. aurea, B. Senanensis, B. palmata, P. ruscifolia, F. M.*

*A Chinese work on bamboos.
these kinds be transplanted when the shoots are just springing, they will invariably do well. The caespitose kinds are such as shoot up either from the top of the root of the parent plant, or from its end, or from a knot on the stem, such as the laizanchiku,¹ Hôrai-chiku,² kobô-chiku,³ Shakotan-chiku⁴, and Kana-yama-dake. Some of the me-dake⁵ sorts likewise belong to this class, which can easily be propagated by transplanting three or four old or new stems of the parent.

Even in the case of the mōsō, ma-dake and ha-chiku, which produce a large stem, the shoot comes originally from a very small knot on the root-stock, suddenly developing in size when it has attained a growth of about an inch. In most cases, while yet underground, from six to a dozen of the knots will throw out thick bundles of fibre-like roots, the knots being quite close together, and these fibre-like roots being produced in great number. Those which are grown in poor soil, or which though having only creeping root-stocks, send up comparatively slender stems, generally have six underground knots. The me-dake and the caespitose species have from three to nine subterranean knots, the rest being above ground. If the depth of soil is so little as not to allow of these fibre-like roots growing naturally, they sometimes develop above the surface. For plantations of such species, it is best to lay down more soil.

The development of the bamboo is said to be on the ternary system. The stem attains maturity in three years, and attains old age in six. After thirty or sixty years as the case

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¹ Bambusa vulgaris, ² Bambusa nana (M.) disticha (F. M.), ³ [not identified] ⁴ Arundinaria metallica. According to Mr. Freeman-Mitford this and the next name are synonyms for one species. ⁵ Arundinaria japonica.
may be it flowers and produces seed. The number of the
knots is also divisible by three. The shortest underground
roots have three or six knots, the deeper ones nine or twelve.
The whole number of knots in the longest stems is sixty, sixty
three, or sixty six. No matter what the height may be, in nearly
all cases the knots will be numbered by threes.

THE LEAF.

In Chinese medicine the leaf of the bamboo has been used
as a lotion for the eye. We are not aware whether this practice is
observed any longer, but it is quite possible that the virtues of the
leaf may come to be utilized more and more. In growing
ginger and mioga (Amomum mioga) if bamboo leaves are used
as a covering to protect the root from the direct rays of the sun,
the colour will be a brighter red, and a better price will be ob-
tained. If the branches are piled up after the bamboos have
been cut and the leaves allowed to fall off and then collected,
they will make an excellent manure not only for spreading
about the plantation, but also for application to rice fields and
arable land in general.

MADAKE (Phyllostachys Quilioci F.M.)

Another name of this species is niga-dake (the old
name is kawa-dake 木竹 or ko-kawa-dake*). The Chinese name
is 葛竹 (i.e. niga-take or bitter bamboo). It is also vulgarly
known as gara or kara-take. The Japanese Encyclopaedia ex-
plains ma-dake to mean ma-kawa-dake, i.e. true-sheath-bamboo,
which in Japan has been understood as kawa-dake i.e. river-

* This is denied by the author of the Kei-yen Chiku-Fu, a most pains-
taking work on bamboos. Unfortunately it has never been printed.
PHYLOSTACHYS QUILIOI
(MADAKE)
sheath and stem ½ nat. size; leaf full size.
Nihon Chiku-Fu.

It adds that the shoot has a sheath variegated with purple, and its flavour is bitter; the stem is green, the internodes comparatively long. The largest are as much as 1 foot 6 sun in circumference, sixty or seventy feet in height. One variety of this bamboo grown in poor soil is no more than three to four sun in girth, and twenty feet in height. Its nodes are large and the longitudinal grooves deep. It is used for fencing or blinds, for stands (called mogari) on which dyers spread cloth for bleaching. Thus far the Encyclopaedia.

The name gara-take is perhaps a corruption of this word mogari, and the transcription 崳竹 (kara-dake) is probably an error based on this assumption.

From the Kei-yen chiku Fu (桂園竹譜) and other books it would appear to be uncertain whether the madake is indigenous to this country, or was introduced from China at an early period. It is the most useful of all the bamboos grown in Japan. The size varies according to the quality of the soil in which it is grown. The internodes of the smallest examples are from four to five inches in length, those of the largest specimens from a foot and a half to two feet. The number of knots from the root to the tip of the stem is sixty, sixty-three and even sixty-six in the longest examples.

EXTRACT FROM THE KEIYEN CHIKUFU MADAKE.

This bamboo does not attain any great size near Tōkiō, but at Ōme, Nerima mura, and near Matsudo in Shimōsa it grows to a height of thirty or forty feet with a girth of over a foot. For two or three feet above the ground the nodes are close together, just as with the hakichiku (Phyllostachys Henonis), but above that they are further apart than in that species. The shorter internodes are from four to five sun in length, the longest from a.
foot to a foot and five or six sun. The formation of the nodes is the same on both stem and branches, but while the upper ones are prominent the lower ones are very inconspicuous. Unlike those of the hachiku, the stem nodes are prominent; those of the branches not so well marked. Culms over ten feet in height do not begin to branch before the 17th or 18th node from the ground, smaller ones from the 8th or 9th, or in the case of very small and slender stems the branching may begin from the fourth or fifth.

Sometimes the branch is solitary, followed by pairs at the succeeding knots, sometimes there are pairs from the beginning, without any solitary ones. It differs from the hachiku, however, in bearing at several of the lower nodes a small yellowish bud about one-tenth of a sun in diameter. When the old stems of previous years begin to put forth their new leaves, this yellow bud swells into a small green sprout, and develops into a new branch in addition to the old one. The branch produced in this way is generally solitary. The consequence of these yellow buds is that though the nodes nearer to the ground be without branches or leaves, the stem is grooved all the same, differing totally in this from the hachiku, the stem of which is perfectly round at that point. The presence of a white dust on the stem below each node is alike in both of these bamboos. The leaves grow in threes, fours, fives or sevens, and are larger than those of the hachiku. At the base of each leaf are found hairs two or three tenths of a sun in length, and of a yellowish brown colour, somewhat finer than those inserted close to the tip of the sheath. When in the course of time the culm becomes ripe, the branches and twigs, which about the fourth month should send forth new leaves, assume a pendulous position, and seem from a distance resemble the seeding of the dwarf bamboo (sasa). The pipe of the madake is thicker than that of the hachiku, and is of firmer texture. This species was always preferred for the construction of bows. The sprout comes up a month later than that of the hachiku (say in June), and the sheath is marked with purple blotches.

The growth of the madake is very rapid. A shoot in my own garden that was 4 ft. 9 in. high on May 13 had attained 7 ft. 5 in. on the 17th, the growth on successive days in the interval being 10 in., 5½ in., 8 in., and 8½ in. respectively. [Trans.]

**SUITABLE SOIL.**

The best soil for planting the madake is one composed of rich loam, sandy clay and sand mixed. The smoothness and
hardness of the cuticle are produced by silica. Chemists tell us that the ash of the bamboo is rich in silica. Hence a deep loamy soil mixed with sand and gravel is to be preferred. Damp soil and hard stony ground are bad. This bamboo may be grown by the side of streams, on high land, open plains, slopes or steep hills, but it is best to plant it in a warm situation with a wood or hill to the south west to serve as a natural screen from the wind.

MANURE.

The dead bodies of dogs, sheep, cats, rats and other animals, the skins, bones and hoofs of cattle and horses, are the best for this purpose. Decayed rice and wheat plants, rice and barley bran, and other vegetable matter, ashes, the contents of the dust-bin, rotten compost, stable litter, the dung and urine of men and horses, and lime where the soil is not sandy, may all be used. Seaweed, fish-washings and kitchen salt do not suit the bamboo. It is stated that the whole plantation will die off if the washings of arame\(^1\) or buckwheat husks are applied.

TRANSPLANTING.

For this purpose a spot must be selected presenting no obstacles to the bamboos spreading freely in every direction. It is advisable to choose from two to five healthy stems of from two to three years old with one or two of this year's growth, care

\(^1\) A seaweed, Ecklonia bicyclis.
being taken to avoid injuring the creeping root-stock which is transplanted along with the canes. The 13th day of the 5th moon according to the lunar calendar, which is called the drunken day of the bamboo or the bamboo's day of bewilderment\(^1\), is said to be a good moment, but any time before the appearance of shoots above ground, and excepting mid-summer and mid-winter, will do. The rainy season (bai-u), any rainy day, in fact, or before rain is especially suitable. A temperature of more than 45\(^\circ\) Fahr. or 7\(^\circ\) Celsius is considered everywhere desirable. A hole three feet\(^2\) square should be dug, at the bottom of which bran, paddy husks, wood ashes, decayed leaves, stable manure, rotten compost, human manure or horse droppings that have been kept for some time, should be laid to the depth of a foot. On the top of this fine earth should be laid to a depth of five or six sun. This process of laying down alternately manure and fine earth having been repeated three or four times, the bamboo may be planted, and covered in with manure and fine earth on the top, to a height of five or six sun above the level of the ground, and after watering, the earth should be pressed down with the spade. Care must be taken to support the clump with poles, so that it is not blown over by the wind. To secure the plantation spreading rapidly, not more than thirty clumps should be planted in one tan\(^3\) of ground, and during the winter they must be frequently man-

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\(^1\) Sō-moku Shō-fu, vol. III, f. 26 v. [Trans.]

\(^2\) 'Foot' means the Japanese shaku = 11.9 in. and sun a tenth of that measure. So throughout this translation [Trans.]

\(^3\) Tan = a quarter of an acre, or more exactly 0.24507. [Trans.]
ured. If the transplantation has been properly carried out, in four or five years a dense thicket will thus be formed.

If it is not possible to plant a large number, they should be set in the northwest corner, as the plant has a habit of travelling from northwest to southeast and so gradually spreading in all directions. The Ju-nan Pu-shih (汝南圃史) says that it is characteristic of the bamboo to move towards the southwest, but experience has shown that if there is no impediment on the eastern side it usually travels in a south easterly direction.

The Pi-ch’uan Hwa-ching (緒修花鏡) has the following observations:—

The methods of planting the bamboo may be exhausted in four words: scattered, close, shallow and deep. "Scattered" means a clump in a space three or four feet square, so that the soil may be unoccupied by anything else and facilitate the root-stock’s spreading. "Close" means having a large bole, each clump consisting of three or four stems, so as to allow of the roots closely supporting each other. "Shallow" means that it shall not be planted deep in the earth, and "deep" that even if the hole be shallow, river mud be piled up thickly about the root.

Satō Shinmen remarks that if one man plants one clump, in ten years it will result in a luxuriant group. If you transplant a large clump such as ten men will be required to transport, the same result will be attained in one year. The important point in transplanting is to take care that the roots

1 Vol. IV, f. 2.
are not injured in digging up the parent bamboo. The creeping root-stock must not be broken or damaged, and as much of the soil which adheres to the roots must be taken as possible. Regard must be had to the aspect of the plant in its original home, i.e. whether it faced north or south, so that this may not be changed in transplanting it. The rhizome must point to the southeast. It is best to transplant before rain, or during a gentle shower, and if drought follows on transplantation, the root must be watered every evening until rain falls again. The method of transporting bamboos for planting at a distance is to dig over the plantation in October or November, and carefully select a rhizome having a bud at each knot, and with a sharp knife cut it off from the root, bedaubing the place where it is amputated with woodashes or earth, wrap or roll it in straw to protect it from damage, and put it in a cask or box full of dry earth. It must be so packed as to avoid contact with sea-air or damp, before despatching it to a distance. On its arrival a high and dry spot must be selected, and a deep hole dug, laying manure at the bottom and over it good soil. Then plant your rhizome, covering it up thickly with fine earth, and the following year it will put forth its shoots and develop into a clump. This has been verified by experiment. Care must be taken, because the buds at the nodes of the rhizome are delicate, and if exposed to damp are apt to decay.

PROTECTION.

If a bamboo plantation is properly managed, it becomes, like a timber plantation, an inexhaustible source of income.
In a warm locality care must be taken not to cut too many stems, and to select the older canes. If this rule is strictly observed the canes multiply and grow close together. But many plantations show signs of neglect in cutting out the old stems, and so letting the plants wither, and also of excessive thinning, which again weakens the plantation. The plantation must be neither too thick nor too sparse. If too many stems are cut out and the spaces left are large, the sun’s rays penetrate, the stems turn yellow, the pipe becomes thin, the knots become enlarged, the ground gets dry, and the fertilizing principle evaporates, so that the good canes gradually decrease in number, and the plantation finally becomes thin and impoverished. It is therefore not advisable to leave in stems of more than four years of age, but the plantation should always be left so dense, as to secure that even in broad daylight it shall be pervaded by semi-obscurity. The sun’s rays should not penetrate, otherwise the soil will not remain constantly moist. The fallen leaves and rubbish decay and rot naturally, producing a constant supply of manure, and the canes preserve a deep green colour. In this way the plantation gradually produces a good class of canes both stout and tall, and presents a handsome appearance. It is possible also to preserve a bamboo plantation in a cold locality by a method known as yabu-maki. Even in localities sometimes visited by a heavy fall of snow, this will keep them from being broken or killed. The proceeding is as follows. About October the plantation is divided into areas of some sixteen square yards, having regard to the relative density of the canes, which are then bound together with straw ropes, beginning at a height of four
or five feet above the ground, and continuing to the very top, into a conical form. There is then no danger of their being bent or broken by gales of wind or heavy falls of snow. Of course much depends on the skill with which this is done. Ten clumsy hands may set to work binding, and yet the end be that as soon as the wind or snow comes the whole thing falls over, and more harm than good is brought about, while a single man who knows what he is doing can perform the work efficiently without help. A ladder may be used in binding the lower portion, but as the work proceeds, the foot should be rested on the rope already coiled round, and so the binding be carried to the top. When this is done neither snow nor wind can ever upset it. As soon as the snow melts in the following spring, a sickle is applied to the rope at the top and the successive bands cut upwards, so that they fall off of themselves, and the canes are liberated, presenting the same appearance of verdure as before.

GENERAL OBSERVATIONS ON CULTURE.

Some bamboos have creeping root-stocks, others have not. Such as are provided with long root-stocks, like the madake, are commonly called mawane (over-rooters), having a constant tendency to creep above ground, and in autumn to produce sprouts from the end of the stock. These sprouts are known as yoko-dake, and some cut them for the table, but it is considered better for the plantation, when these sprouts appear, to dig them up and bury them, as they are, deep in the ground. If in an old plantation it is observed that the root-stocks frequently creep above ground,
the old roots should from time to time be dug up and got rid of; then, after manure has been thrown in, the whole surface should be spread with five or six inches of rich soil. If this is done for three or four years, the plantation will be entirely renovated, and will produce good stems. For bamboos a deep soil in which there is a mixture of gravel is considered good, and the soil must be loose, so that the rhizome or root-stock can creep and spread at its ease. The old stumps should therefore be dug away and the soil made as loose as possible, plenty of fertilizers being put in during the winter, and any dead carcases of animals that happen to be at hand may be buried here and there about the plantation. It is often stated in books that the bamboo flowers at the age of sixty years, seeds, then withers and changes its roots. The "Forest Flora of Central India" says that the bamboo flowers after thirty years, and that this is recorded to have happened in 1802, 1832, and 1862. People now say that the flowering and fruiting of the bamboo is a presage of bad harvests. It is very unreasonable, however, to conclude that this is necessarily followed by the death of the plant. Thirty-four or thirty-five years ago the bamboos in my garden and in neighbouring plantations flowered and seeded. The following year the large culms withered, but the smaller ones continued to live. On digging over the plantation it was found that old stumps and old rhizomes were matted together. These were removed and human manure, rotten compost, ashes and bran, buried plentifully. Good culms began to shoot up, and in six or seven years after the seeding took place the plantation was quite green again, with large stems in plenty. Therefore, in spite of the statement that flowering and seeding
take place every sixty or thirty years, followed by the death of plant, it may only be that owing to the plantation having been neglected, it becomes thick and full, so that the nourishment is drawn out of the soil, and the old roots becoming matted together, degeneration takes place, and on degeneration reaching its acmé and tending to the withering of the plant, flowering and seeding follow (bamboo seed will be described later on under the heading of *Suzu-dake*). Consequently in managing the bamboo so as to obtain a good plantation, the main thing to aim at is that the rhizomes or root-stocks shall be stout and strong. In the case of species provided with creeping root-stocks, if the latter are strong and healthy, well-sized sprouts will be sent up, and the culms will be vigorous and large. It is supposed that if cryptomerias and evergreen oaks (*Kashi, Quercus acuta*) are planted here and there to protect the bamboo, the danger of breakage from snow will be avoided, but experts deny this. Not only do the tops of the culms suffer injury from the branches of the trees during gales of wind, but the sprouts and young culms get broken. The stems being prevented by the branches of these ‘protecting’ trees from yielding to a weight of snow are often broken and split. Besides this, the shade of trees is not favourable to the growth of the sprouts.

**CUTTING.**

The rule in cutting is to take four and leave three out of seven. Culms should be left three whole years, and be cut in the fourth. The stem by that time has grown tough and strong. After the sixth year the cuticle becomes yellowish and
the stem is old, so it is better to cut them in the fourth year.

The best time for cutting is from the 8th to the 10th moon. The saying is that bamboos cut on dark nights in the eighth moon (after the 20th day of the 8th moon of the lunar calendar) are exempt from insect-pests and last longer than others. The best therefore are considered to be those cut after the first frosts, that is from the tenth moon onwards to the first moon of the new-year.

To preserve bamboo canes against insect pests, the septa should be pierced, or broken, and the canes soaked in a solution of sulphate of iron or in lime-water, or merely sprinkled with the solution. If this be done the canes will last long and there will be no risk of insect-pests or decay.

There are seasons also when bamboos should not be cut, namely from the 88th day after the beginning of spring, (Feb. 2 or 3) i.e. May 6 or 7 until August 6 or 7. Bamboos cut during this interval are brittle and weak, much worm-eaten and of very little use. The Japanese Encyclopaedia says "Autumn is the best period for cutting bamboos, and winter comes next. Those cut in spring and summer are weak and much infested by insects. The common saying is "wood" in the 6th, bamboo in the "8th," that is the 6th "month for cutting trees, the 8th for bamboos." If the smaller ones are cut first and the large left, the plantation will gradually become luxuriant, and yield more and more fine and large stems. An axe or hatchet is better for the purpose than a saw, the stumps being split up with a hatchet so as to facilitate their rotting away. If this is not done the old roots will become
matted together underground, and hinder the spreading of the rhizomes, so that there is a risk of their not producing good shoots, and of the plantation becoming thin and bare.

BAMBOO STEMS OR POLES.

The uses of the canes are manifold. In Japan they are employed in place of copper or iron pipes, and, either suspended on supports or buried underground, are used for the transmission of water. These are called \textit{kake-hi} or \textit{kake-doei}. Large ones are made into rafts for use in sowing swampy rice-fields and planting the rushes of which matting is made. On the coast of Fukien in China the cormorant-fishers catch fish from such rafts. A dozen large bamboos are placed side by side, and fastened together with wistaria tendrils, and a rudder being placed at one end, the raft can be moved in any direction at will. They serve also for rain-gutters at the eaves of buildings, for making fences, shingles for roofing, posts, rafters, floors, flag-poles, sticks and supports for all sorts of plants and trees, and for trellises; for baskets of all sizes, rungs of pails and for military and many other purposes too numerous to mention.
PHYLLOSTACHYS MITIS
(MO-SO-CHIKU)
¾ nat. size.
MÖSÖ CHIKU.
(Phyllostachys mitis, sive edulis).

Mösō is ordinarily written 孟宗. Another name for it is Wase-dake1. The Chinese call it 楠木 (Chiang-nan chuh), and give it various synonyms.2 The internodes of the mösō are short, the stem is of soft texture and the pipe-walls thick. The leaves are small, short and thin. Its new stems bear fine hairs. While still growing the stem is of a pale green colour, but later on turns yellow. It is a native of China, and was brought to Kagoshima in Japan from Loochoo, where it was

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1 Probably meaning 'early bamboo'; its shoots seem to break through the earth earlier than those of any other species. [Trans.]
2 "狸顔竹, 搢築竹, 胖兒竹, 麻頸竹. From the Kelyen Chiky-Fu we find that this bamboo is named after Meng Tsung (Japanese Mösō) one of the 24 paragons of filial piety. His mother having fallen sick, craved for soup made from the young shoots of the bamboo. It was in the depth of winter, when such things are not to be had. Meng Tsung betook himself to a bamboo plantation, and wept so plentifully that the ground was softened and an abundance of young shoots sprang up. (W. Anderson, Catalogue of Japanese and Chinese Paintings in the British Museum, p. 173.)

The same work gives a more detailed description than the text. "The mösō-chiku attains a height of over twenty feet and a girth of 8 to 9 cm, the internodes being shorter than those of the ha-chiku. The upper edge of the node is much less prominent than the lower, in fact may almost be said to be non-existent. Most bamboos are of uniform diameter up to the middle of the stem, but in the mösō the internodes gradually taper off to the top of the culm. The first six or seven internodes above the root are somewhat contracted. Each node is powdered underneath with white, as in the case of the ha-chiku. The taller culms do not branch before the 17th or 18th node is reached, smaller ones begin lower down. Sometimes the first branch is solitary, followed by pairs, or again the first node bears a pair, then the next a solitary branch, and later on pairs again. The leaves are like those of the ha-chiku, but more numerous, borne in threes or twos on the branchlets. While the nodes of the stem are more or less flat, those of the branches are very prominent."
of recent introduction, 148 years ago (in A. D. 1738). * * * 1
It is now found in all parts of Japan except the north of the
main island and the Hokkaidō (Yesso). It is much admired
by foreigners for the largeness of its stem and the excellence of
its sprouts. The introduction of this species was an act
worthy of all praise. 2

**SUITABLE SOIL.**

The Mōsō flourishes by preference in a warm climate and
a light soil. Specimens grown in Hiūga, Ōsumi and Satsuma,
attain a great size, the circumference of the stem sometimes
exceeding three feet. In the neighbourhood of Tōkiō, where
the production of the sprouts is the principal aim sought after,
and the cultivation of this species is carried to a high pitch of
excellence, very fine sprouts are obtained. The most suitable
soil is arable land deep in loam that has been long under
cultivation, but it dislikes damp or stony soil.

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1 The asterisks mark the place of an inscription said to exist at
Kagoshima in a garden of the former princes of Satsuma, giving the facts
of its introduction and gradual diffusion throughout Japan.

2 The sheath of the Phyllostachys mitis has a tough texture and is of
a light brown colour marked with dark blotches; it is thickly covered with
short fine bristles. The pseudophyll is broad at the base, slowly tapering
to a point. The ligule spreads right and left of the pseudophyll, and is
fringed throughout with hairs, straight where they lie between the pseudo-
phyll and the stem, but much curled on the right and left sides where they
are free to develop. As is the case with others of the genus Phyllostachys,
the sheaths begin to fall off at a very early period of growth of the stem.

The size of the cane varies greatly in Japan. In the province of
Satsuma it is said to sometimes attain a diameter of over a foot. At Tōkiō
the largest stem I have seen measured 1 ft. 5 1/2 inches in circumference
about 4 ft. from the ground [Trans.].
MANURE.

When the main object is the production of sprouts, after they have been dug up, the holes should not be filled up, but a fertilizer previously composed of a mixture of two loads of human manure, one of horse droppings and one of rotten straw should be thrown in together with decayed leaves, and then covered up to promote the development of the root-stock. When autumn and winter arrive, the carcasses of animals and the drainings of rotten compost will be found to produce an excellent effect.

TRANSPLANTING.

For this purpose holes two feet deep should be dug, and horse droppings, rotten compost, fallen leaves and vegetable mould thrown in, and sprinkled with old human manure, then covered with fine earth, on which the clumps should be set, and then the roots buried in fine earth. The head of the stem should be cut off in a slanting direction 8 or 9 feet above the ground, and supported on both sides by poles of wood or bamboo, the earth round the roots being brought together with a hoe, and pressed down lightly. The right time is from the middle of June to about the end of October, and the very best is during the rainy season.

PROTECTION.

When the object is to obtain sprouts the system will naturally differ in some points from that pursued with respect to the Ma-dake (Phyllostachys Quihioi).

Firstly, the soil is to be kept loose, and therefore neither man nor beast must be admitted into the plantation.
Secondly, cut grass, straw, rough matting and such things should be spread on the surface to protect the soil from drying, and it is considered very desirable to have piles of rotten compost here and there on the ground.

Thirdly, precautions must be taken against cold. If the plantation is exposed in winter to the violence of the north wind, it should be fenced round with straw or grass. To ensure the root-stock being strong and large, so that it may produce abundance of sprouts, when the young shoot has grown enough for the sheaths to have fallen off rather more than half way up the culm, while they still adhere to its top, it should be shaken about with a pole, till the branches break off at a suitable length. All cultivators whose aim is to procure sprouts employ this method. The number of parent clumps to be preserved per tan* should be from sixty to seventy, two or three culms in a clump; that is to say, 150 bamboos is the right number to keep.

GENERAL OBSERVATIONS ON CULTURE

The Mōsō in the warm localities of the south and west of Japan does not require manuring and digging round in order to obtain large and fine sprouts and canes, but in the northeastern portion of the country it stands in special need of fertilizers, as it is only by the attention paid by man to the application of manure that big stems and sprouts can be secured.

In the first place the plantation must be dug over so as to loosen the soil, manure be liberally applied, and the creeping

* Quarter-acre.
root-stock be buried. When the sprouts have been dug up between March and May, the holes left should be filled with stable-manure, wood-ashes, bran, rice-husks, oil-cake, dead leaves and rotten compost. The creeping root-stock will spread from six to twelve feet between August and October, and great care must be taken not to injure it in digging up the sprouts. Where it makes its appearance above ground, it must be buried a couple of feet below the surface, and covered up with earth after being thoroughly dressed with manure, human or stable, and rotten compost. The root-stock should be allowed to extend freely and be covered up with fine earth, gently pressed down with the spade. If plenty of fertilizers are used, the soil thoroughly dug over and the root-stock covered up deeply, fine sprouts will be uninterruptedly produced the following year. Another method is the following: When the small buds make their appearance on the root-stock (about the 8th moon) the soil should be dug over to a depth of two feet and manure thrown in. Posts should then be driven in close together, so as to block the advance of the creeping root-stock, and force it to twist round. Then it should be covered with earth and manured with human or horse droppings. Next year’s sprouts will be sent up in abundance from the bends of the root-stock. This method will be found useful where the plantation is limited in size.

CUTTING.

Cutting is managed in the same manner as in the case of the Madake, but the proper time is between the later autumn and the early winter. The stems cut at any other time are
liable to the ravages of insects and become useless. Larger mōsō are converted into pails and brasiers, flower-vases, teatrayes, tobacco-trays. Even one-handed pails (sarubō-oke) and washing-basins made of this species have been seen.

SPROUTS.

If the sprouts are dug up before they make their appearance above-ground, they are tender and especially well-flavoured. Of all the bamboos the mōsō is regarded as by far the best for the table on account of its size and general excellence. During the spring and summer it is highly esteemed as a vegetable delicacy. Since some years attempts have been made to acclimatize it in France, but doubtless owing to unsuitability of climate and soil, it has not yet been reported to have succeeded. At the same time, though sprouts will be got from the mōsō five years after transplantation, ten must elapse before the plantation becomes fairly well-established. After ten years a lan* will yield 2200 catties of sprouts annually. Both the French and Germans in particular highly esteem our mōsō sprouts for the delicacy of their flavour. One German has declared that it is surpassed by no other vegetable. In consequence of the high estimation in which it is held by both ourselves and foreigners, great progress has been attained in the art of preserving the sprout, and it has come to be an article of commerce both tinned and potted.

HACHIKU. (Phyllostachys Henonis)

Other synonyms for this species are ō-dake, kara-dake, awa-take. Chinese names for it are 淡竹, 水竹, 聊. The leaves of

* Quarter acre.
PHYLLOSTACHYS HENONIS
(HA-CHIKU)
\frac{1}{2} nat. size
the ha-chiku\(^1\) are shorter and narrower than those of the ma-dake (Phyllostachys Quiloi), the branches being more subdivided. The height of the culm is from 30 to 40 feet, and its girth seven or eight sun.\(^2\) Infrequently it attains a height of fifty and a girth of two feet. The surface is of a pale green, powdered with white. Compared with the ma-dake, its nodes are flatter and the internodes more contracted. The sheath is of a pale brown, with a few blotches.\(^3\) It is now grown all over the country. In respect of suitability of soil,\(^4\) transplantation, manure, protection and cultivation the same remarks will serve as for the ma-dake. The uses to which the culms are put are the same as in the case of that bamboo. For the manufacture of bamboo ware and various utensils it is more valued. The kind used in the manufacture of Suruga ware is exclusively ha-chiku,

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\(^1\) The Kei-yan Chiku-Fu quotes a dictionary to the effect that hachiku is a contraction of haku-chiku, white bamboo. [Trans.]

\(^2\) i.e. 8\(\frac{1}{2}\) to 9\(\frac{1}{2}\) inches. But I have measured one in the garden of the Akasaka Palace that was 11\(\frac{1}{4}\) inches in circumference, its height, estimated by the eye, being about 30 feet.[Trans.]

\(^3\) The pseudophyll is wavy, like the blade of a Malay kris, with a number of hairs about its juncture with the sheath [Trans.]

\(^4\) The Japanese Encyclopaedia says that ha-chiku = haku-chiku, white bamboo, and that the sheath of the sprout is white, its taste slightly sweet the colour of the stem also white. The internodes shorter than those of the ma-dake. The girth of large specimens is from 4 to 5 sun, its height 20 to 30 feet. The Yamato Honzo says that 淡竹 means 'not bitter bamboo.'

The Kei-yan Chiku-Fu gives the following account of this bamboo.

Height from twenty to thirty feet, girth seven to eight sun. For the first foot or two from the ground the nodes are close together, being separated by only two to three sun. Above that they are wider apart, say from six to nine sun. The upper nodes are somewhat prominent, the lower ones even flatter than the scar left by the sheath in falling off, and when the latter are closely examined each node will be found to be accompanied by a row of small knobs along the upper edge, about the size of a grain of millet. These are nothing else but undeveloped rootlets, which have been prevented
and those specimens are preferred which are slenderer near the root and increase in size from the height of the eye upwards, the internodes being 1 foot 5 or 6 sun in length. The bamboos grown on the south side of Asabata-numa in Abe department in Suruga are alone employed. A smaller and more slender variety, known as *gara-dake*, is used for walking-canes and umbrella handles. The sprouts are produced earlier than those of the *ma-dake*, namely in April or May. The sheath has fine lines forming purple markings, and bears fine hairs, but no blotches of colour. The sprout is slightly sweet, and devoid of any bitter flavour.

from growing by the fact of their being too far from the ground. Culms above ten feet in height do not begin to branch until the fifteenth or even the eighteenth knot is passed. Those under that limit begin to branch as low down as the seventh or eighth knot. Sometimes the first knot has two branches, the second bearing only one, while from the third upwards the branches will be in pairs, or conversely the first knot bears one branch and all the rest two. But on the whole, pairs of branches from the beginning are the rule and single branches the exception. Where they are in pairs, the first left hand branch is thicker than the other, the next knot having the right the thicker branch, and so on alternately up to the tip. These pairs of branches divide, and these branchlets again in their turn, the ends of the twigs bearing the leaves, which are two to three sun in length and three-tenths of a sun in width. At the tip there are two opposite leaves, with three below them, or five in all. Where only three or perhaps two are found, and those of smaller size than here stated, this must be put down to the others having fallen off in the lapse of time, and is not characteristic of the species. The stem nodes of the *ha-chiku* are flatter than those of the *ma-dake*, but on the branches they are more prominent than in the case of that species. Where the branches grow there is on either side a long and narrow groove in the stem from the node upwards, but where there are no branches there is no groove and the stem is perfectly round. The whole surface is covered with a white dust, but especially near the lower nodes the stem is of a pure white, as if a strip of white paper one-tenth of a sun in width had been pasted on to it. The *ha-chiku* sends up its sprouts in the fourth month (about May), the sheaths of which are marked with purple lines, and bear fine hairs, but there
ARUNDINARIA JAPONICA
(ME-DAKE)
MEDAKE. (Arundinaria Japonica).

Other synonyms are onago-dake, nayo-dake, nayu-lake, Mikawa-dake, hikkan-chiku, aki-lake and kawa-lake; also niga-lake. According to the Yamato Honzō the sprouts are bitter, and far inferior to those of the kure-lake. But it must not be confounded with the ma-dake. A slender variety is known as shino-dake, shinu-dake or hoso-lake. A longer and stouter variety goes by the name of laka-shino or ō-shino. Its girth is three to four sun, and height six or eight yards. It grows straight, and the internodes are in some instances as much as two feet and more in length. The young stems are dusted with white. It has a persistent sheath. The leaves are thick and smooth. This species grows spontaneously in the hills and on open moors, and does well also on river-banks. It has a creeping root-stock, which spreads freely. When planted on the west and north of a peasant's cottage it grows thick and bushy, and forms an excellent shelter against the wind. This bamboo is an indispensable article in the household, being

are no blotches of colour as with the ma-dake. At the end of the sheath there is a small pseudophyll, by the side of which grow fine curly hairs, like those of the maize plant, very short, very like the red hairs on the hind leg of a crab.

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1 Also onna-lake, pretty generally [Trans.]
2 i.e. pencil-stem-bamboo. [Trans.]
3 According to the Yamato Honzō because of its sheath being very persistent.
4 Kure-lake would seem to mean a variety of the ha-chiku, at least so says the Kei-yen Chiku-Fu. [Trans.]
5 Also written 黒竹, bitter bamboo. Of course no one who had both species before him would run any risk of confounding them. [Trans]
6 The Chinese name of this kind is 糸竹.
used for raising well-buckets, and for fences. For catching
tairagi and miruku (shell fish, Pinna japonica and Mya
arenaria) the tallest specimens are selected, cut in late autumn
and stored during the winter in a smoky place. In early
spring they are bent over a fire and an iron hook affixed to the
end. With the instrument thus formed the bottom of the sea
is dredged, and thus the tairagi, miruku and other kinds of
shell-fish are caught. Cut into lengths of six or seven feet it
is plaited together to form a fish-stew, which floating in the sea
serves to keep tai, suzuki, cray-fish and so forth alive.

The me-dake is found abundantly in the provinces of Bō-
shiū, Kadzusa, Shimōsa, Suruga, Idzu, Shimotsuke and Musa-
shi. Next to these it is common in Sagami and Hitachi. A
spotted variety is found in the district of Yatsushiro, province of
Higo. It bears the cold better than the ma-dake or ha-chiku, is
very easy to cultivate, grows in soil half earth and half stone, and
flourishes in situations exposed to the violence of the waves of the
seashore. Plants growing on hillsides or river embankments
expose their root-stocks, and they hang in the water without suf-
fering any loss of strength or luxuriance. These qualities render
it of great use in the construction of kase (groins) as a protection
against floods. By this word is meant obstructing the flow of
a side current by planting bamboos on the banks of a large
river, or at the water-line of a dike where it is feared that the
water may break through. Then when they begin to grow
thick and close, the inner face is stopped up with straw,
vegetation, or the bark of trees, or again it is filled up with
earth and stones. Such kase are absolutely necessary as a
protection against floods and inundations.
The sprout of the *me-dake* is very bitter, and it is too hard to eat. The smaller canes are one to two *sun* in girth, and from six to seven feet high. They are used by the common people plaited together as ceilings, also for the frame-work of mud-walls of houses, for the frames of round fans (*uchi-wa*), for all sorts of baskets, the ribs of umbrellas and many other purposes.

**RASETSU-CHIKU.** (Spiral-noded Bamboo).

This is a sport from the *me-dake*, and is found on a property called Ichinotsubo, belonging to one Ichinotsubo Gonyemon, at the village of Nagasato, district of Kuri, province of Satsuma. For a distance of three feet six or seven *sun* it is twisted into a spiral, and then puts forth a straight stem. From the terminal node spring several branches, and it is altogether a curiosity. Every year four, five or six stems take this spiral shape, of which two or three wither. Being merely a sport, this bamboo serves no useful purpose, but it is interesting from the point of view of botanical science and natural history.

**JIN-DAI-CHIKU.**

This is the same species as the *me-dake*, and is found on Kamigatake about three *ri* from the village of Fukuoka, district of Takashima, province of Ōmi. It is a natural growth and has never been cut, for which reason it is called Antediluvian Bamboo. At the same time no one has ever seen a withered cane of it. Being hard and tough, it has now come to be used for the handles of writing-brushes, and seems

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1 Lit. Age-of-the-gods Bamboo.
destined to become an article of commerce. Its appearance is somewhat unusual, and its tough and hard quality is likely to render it useful for various purposes.

YADAKE (Phyllostachys Bambusoides.)

Also called Ya no take. Its nodes are flattish, the internodes over two feet in length. Formerly this bamboo was obtained in quantities from Ya-no-shima in Bitchū, but at present it has spread to all parts of the country. This bamboo is employed for arrow making, by paring, heating and straightening it. The best are grown in the province of Hitachi, and those from Kadzusa and Shimōsa take the next rank. No other ya-dake are suitable for arrow-making. It is also used for planting hedges, it is cut and made into low fences in gardens, and is also used in making baskets of various sorts, and tea sieves, besides being turned to account in many other ways.

1 Chinese names for it are 箭竹, 荧竹, 笑, 箭 幹竹, 留篠, 弁篠.
2 According to the Kei-yen Chiku-Fu “the stouter stems of this bamboo are ‘thicker than a middle finger,’ the smaller thinner than a little finger, and attain a height of from 8 to over 10 feet. The nodes are even flatter than those of the medake, the internodes varying from 8 or 9 sun to a foot. The branches are always solitary, never in pairs, though sometimes they will be found in twos and threes near the tip of the culm, but in this the plant is very different from the medake with its branches in threes and fives from the beginning. The leaves are as much as a foot in length, and a sun or more in width, and are borne in fours, fives, sevens or eights, those at the tip of the twig being opposite, but the rest alternate. As in the case of the medake, the sheaths of the new culms are persistent during the first year, but fall off afterwards.”

This notion of opposite leaves is not strictly accurate. In all cases the leaves are alternate, though at the tip of the branch the distance is so much reduced that the leaves seem to spring almost from the same spot. The sheaths of the yadake are of a bright green coloured with a pale purple edging, and are covered with innumerable fine white bristles, except where
HAKONE-DAKE (Bambusa Laydekeri F. M.)

This also is a species of medake,¹ and grows wild in abundance in the Hakone mountains in the district of Ashigara, province of Sagami. It sends up its sprouts in July, and by August or September they have attained a height of some nine feet. From this fact the medake ² gets the name of Aki-lake (autumn bamboo). The whole culm is at first completely enveloped in its sheaths, only two or three branchlets and leaves being visible at the top of the stem. In April of the following year, when the warm weather comes on, it loses the sheaths, and puts forth branches and leaves. The larger specimens have a girth of three inches, and a height of not more than ten feet.³ The internodes do not much exceed a foot in length. Late autumn is considered the best season for cutting. By the people of that region it is used for fuel, and on account of its not burning fiercely it is converted into torches overlapped by the upper part of the inferior sheath. The pseudophyll is long and slender, seldom however exceeding 1 ¼ in. in length. Along the middle of the stem the sheath generally reaches up and covers the superior node. Where the bud, which afterwards develops into the branch, appears above the node, there is a faintly marked groove along the stem for two or three inches. The dimensions of a stem cut from a cultivated plant were, height 12 ft. 10 in.; girth 2½ in. The largest leaf measured 11 in. by 12. This species of bamboo is frequently to be seen in private gardens in Tōkō. Near Atami it seems to be called yajine [Trans.]

¹ This amounts to no more than calling it a species of Arundinaria. It is possible that it may turn out to be this, and not Bambusa [Trans.]

² Of which the author calls this a species. But the Kei-yen Chiku-Fu makes it a variety of shino-lake, see note at end of this section [Trans.]

³ The translator has seen one which measured 19 ft. 7 in., and this is by no means unusual. He has measured an internode which was 1 ft. 4½ in. long.
and firewood. A very large quantity is cut every year for pipestems, and a good deal is sold for the handles of writing-brushes and chopsticks. It is also plaited into low fences, under the name of Numadzu fences (Numadzu-gaki), which have an elegant appearance. Plaited together the poorer people use it for clap-boards, and it is utilized in making baskets, sieves and many other useful articles. Quantities of this bamboo are sent out from Mariko in the province of Suruga. What is locally known as kugu-dake is the same variety as the Hakone-dake.

According to the Kie-yen Chiku-Fu this is a variety of shino-dake, as will appear from the following extract.

"Shimu or shino, also known as hoko-take (slender bamboo). Very common everywhere. The stem is of a dark green colour, 8 or 9 ft. high, the branches in threes or fives. The leaves are 7 to 8 sun in length, 4/10 to 5/10 of a sun in width, and are arranged in sixes. The sprouts come up in the 4th or 5th moon (May-June). The nodes are powdered with white both above and below. There is a variety grown on the island of Ōshima (Vries I.) and called after it. This is more slender and has longer internodes than the ordinary sort.

"There is another variety called Hakone-dake, more slender than the ya-dake (q.v.), the branches and leaves resembling those of the shino, but rather smaller. As the leaves are persistent, it is useful for making brooms."

Shino-dake, not Hakone-dake, is the local name at Atami. The longest internodes in ordinary specimens seem to be somewhat less than a foot in length, but as the note on p. 47 shows, specimens are found having internodes nearly 17 inches long. At Hakone village it is known as ommadake or madake (‘real-bamboo’). The top of the culm in a mature plant is exceedingly bushy. One of the upper joints of a stem that I examined proved to bear seven branches, most of which were subdivided, so that the whole number of twigs, developed and undeveloped, was 49 or 50, of which 37 bore leaves, mostly in fives, a few only in threes. The dimensions of the leaves were 3½ in. by ¼ in. In a valley on the coast just beyond Atami grows abundantly a bamboo known as me-jiro, which resembles so closely the so-called Hakone-dake that it is probably identical.
ARUNDINARIA HINDSII
(KANZAN-CHIKU)
\( \frac{1}{2} \) nat. size
KAN-ZAN CHIKU\textsuperscript{1} (寒山竹).
(Arundinaria Hindsii, Bambusa erecta.)

This too is a kind of medake,\textsuperscript{2} in form resembling the yadake. It grows very straight and erect, has flat nodes, and when planted near dwellings reaches a height of from 7 to 8 feet, with the diameter of a little finger. Larger specimens attain to over 20 feet, with a girth of over 3 sun.\textsuperscript{3} The internodes are 7 or 8 sun in length.\textsuperscript{4} The leaves also resemble in shape those of the yadake;\textsuperscript{5} on young stems they are borne in species. It has a smooth green sheath, which when dry presents a grooved surface, and has a narrow lanceolate pseudophyll about one-fourth of the length of the sheath.

Stunted examples of hakone-dake may be found growing by the side of a path through the thicket, not more than eighteen inches in height and 1/16 of an inch in diameter. Owing to the smallness of their size, these might easily be mistaken for an entirely different species. The Hakone folk say that this species never flowers; if it does, it is evidently only at long intervals.

Under cultivation I have seen a culm of shino-dake, apparently identical with Hakone-dake, that measured 11 ft. 10 in. in height, the greatest girth being only 1\frac{1}{4} in.

The Nihon Chiku-Fu, as has been seen, describes me-dake and Hakone-dake as two species, and regards shino-dake as a variety of the former. On the other hand, the Kieyen Chiku-Fu describes me-dake and shino-dake separately, making out Hakone-dake to be a variety of the latter. Both works agree in referring taka-shino to the medake. I am disposed to think that all three are merely forms of the same plant. [Trans.]

\textsuperscript{1} The Chinese name is 寒山竹.
\textsuperscript{2} i.e. a species of Arundinaria.
\textsuperscript{3} 3 sun = 3.57 inches. But the translator has measured one that was 18\frac{1}{2} feet high, with a maximum girth of 4.14 inches. Another 17 feet 10 in. was 4 inches in girth. These are ordinary sizes for a mature culm.
\textsuperscript{4} The largest internode in the latter case was 11\frac{1}{4} inches.
\textsuperscript{5} The terminal leaf of a young stem measured 9\frac{1}{2} inches by 9 in, but the ordinary leaves of a full-grown stem were only 6 in. by 5\frac{1}{2} inch. The spines on the edges were less marked than on a first year's leaf, and the reticulation also less clear.
fours or fives. The branchlets are three the first year, increasing to five in the second year, and nine or ten in the third. At the summit of the stem the leaves and branchlets grow closely together. Compared with the ordinary me-dake the branchlets are longer and more luxuriant, thus rendering it suitable for brooms. In soil that suits it the stem grows stout and will reach a height of over seventy or eighty feet,¹ from which it has got the name of "cloud-sweeping-broom bamboo." It does well in a slightly clayey soil.² It is a handsome plant and capable of a multiplicity of uses, but at present it is almost exclusively grown for ornamental purposes.

The author of the Kei-yen Chiku-Fu (written in 1828) states that he had seen this species in only one spot, but it is now common enough, and may be seen in many gardens at Tōkiō. The dark green stem, usually clad with the dry sheaths, its erect carriage and somewhat bushy head render it a conspicuous object. The same work says it is named after Kanzan, one of a pair of jovial-looking persons, the other being Jittoku, of whom pictorial representations are common in Japan. Jittoku holds a scroll in his hand, the other has a broom. This species from its adapt ability for broom-making has obtained the name of "Kanzan's bamboo." But according to Mr. Anderson it is Jittoku who holds the broom. [Trans.]

TSŪ-SHI CHIKU.

Another name of this is (仰葉竹) giō-yō chiku. Its stem and branches resemble in form those of the ya-dake, but the leaves turn upwards instead of hanging down. The form of the leaf too is similar to that of the ya-dake, but very slender, its length being little more than a sun,³ and the width only ⁵₁₀ or ⁴₁₀ of a sun. The leaves are arranged in fives as in the case of the

¹ This statement requires confirmation. It seems scarcely credible.
² The original has 植土 prob. a misprint for 腐土.
³ This should no doubt be 'foot' according to the description in the Kei-yen Chiku-Fu, of which this section is a mere condensation. [Trans.]
Nihon Chiku-Fu.

ya-dake. The sheath of the young stem is persistent at first, but falls off entirely after a year or two. Of all the medake this is the most elegant. The Kei-yen Chiku-Fu remarks that owing to the long and slender form of its leaves, they resemble thread from a distance; and as the most delicate are not more than two sun in length and 1-tenth of a sun wide, they still look like thread when one approaches close. Hence the name tsū-shi-chiku (constantly thread like bamboo). This variety was by the ancients preferred for making arrows not only on account of the straightness of the stem, but probably also because, the leaves standing upright, it differed from the other kinds, its general form being thus more in harmony with the straightness of an arrow's path.

NEZASA.

Another name for this is i-zasa (飯訳), its Chinese name being 千里竹 sen ri chiku or 'thousand-league bamboo.' The old books tell us that sasa as a name for bamboo-grass is sai-sai (slender-slender, 細々). In some places it is known as kome-zasa and i-zasa (黍訳). Its stem and leaves resemble those of the me-dake, but are shorter, and its height does not exceed 7 or 8 sun. It is found pretty universally in the woods and on moorland. The creeping root-stock spreads in all directions, and interferes with the plants in a garden. If in order to obviate this, it be burnt or cut down, the more that is done the more it puts forth new shoots, so that it is difficult to get rid of; nevertheless its usefulness is very great. It is used for thatching houses, and as the creeping rhizome holds earth

1 i.e. Arundinariae.
together in solid lumps, it is employed to prevent banks from slipping away; on river embankments it is found of very great service. In the construction of batteries and of embankments to resist inundations it is indispensable to plant long grass (kaya, Imperata arundinacea) and susuki, Miscanthus sinensis, and nezasa to prevent the earth and sand from giving way. The best way to prevent its spreading, when that is desired, is to gather a quantity of common seaweed\(^1\) and bury it all round the field. According to what the author was told by a peasant of Kusu-ga-ura in the province of Sagami, if this plan be adopted neither sasa nor nezasa will be able to spread.

The Kei-yen Chiku-Fu (vol. V, 37 v.) has a section entitled sasa. When growing on moorland it is called ne-zasa, in woods it takes the name of ne-zasa, and at Hakone it goes by that of Hakone-zasa. It attains a height of one or two feet, and its leaves resemble those of the mi-dake though of smaller dimensions.

The ordinary size of the leaf varies from 2 to 3 inches in length and from \(\frac{1}{4}\) to \(\frac{1}{2}\) of an inch in width, being thus of unusual tenuity. The colour is a darker green than in most species. The stem is no thicker than a piece of string, entirely cylindrical, and much branched.

**GOMADAKE.** (Phyllostachys nigra)

The Chinese names for this sort are 'purple bamboo' (紫竹), 'purple prince' (紫君), 'purple moss' (紫苔), and Kwanyin bamboo (觀音竹). The Kei-yen Chiku-Fu remarks that it is usually called goma-dake because it is covered with very small purple and black spots resembling goma (sesame seeds).\(^2\) In some places it is called kuro-chiku (black bam-

\(^1\) Zostera marina.

\(^2\) vol. III, f. 5 v. But the same work (f. 1. v) says that it gets these purple and black spots in consequence of a change of colour at a later period of growth of the stem.
PHYLLOSTACHYS NIGRA
(KURO-CHIKU OR GOMA-DAKE)
bo). Its form is similar to that of the ma-dake. According to
the Hon-zō Kōmoku Kei-mō, it belongs to the same species as
that bamboo. In the first year of growth the stem is of a
green colour, and turns black the following year. This bam-
boo is of hard and firm texture, with prominent nodes. At
first the cuticle is of a deep green gradually changing to light
purple, but when the stem ripens in the next season, the purple
colour changes to black. Wherever it grows it spreads with the
greatest rapidity. The culm is erect, and attains a height of
over ten feet with a circumference of 3 or 4 sun, the largest
specimens reaching over 20 feet with a girth of 7 to 8 sun.
The sheath is spotted. The sprouts make their appearance
about the summer solstice. The leaves and branches do not
grow thickly. It is found at the foot of mountains and on
uncultivated moorlands. In a warm climate its growth is rapid.

In the province of Yamashiro it attains a great size, and there is
a place which takes the name of Shichiku from it. This bamboo
can be easily transplanted, and the uses of the stem are various;
the consumption for walking sticks and umbrella handles is very
large. It is used also for ‘eaves-curtains’ (nu-ren), fences,
for flooring the verandahs of small rooms and tea-rooms, for
the crossrods of ceilings, the clap-boards of bath rooms,
and it looks particularly well when used to cover up the joints of
wainscoting. It does not strike deep into the ground, and its
transplantation and cultivation present no difficulties whatever.

1 The Kei-yen Chiku-Fu (vol. III f. 11. v) maintains that Kuro-chiku
is a different species.

2 vol. 33. f. 17. v.

3 Kozashiki and ka-zashiki; 4 sawo-buchi; 5 shitami; 6 tate-bame no
meita.
I once planted three culms of goma-dake in my garden, which in three years time had increased to eight, which I divided between two friends. One planted his in a large jar and filled it with water. The plant continued to flourish. The other put his into a flat flower-dish, when the culms developed yellow and green stripes. This is now greatly valued. The goma-dake in rich soil attains a girth of 5 or 6 sun and a height of 18 or 19 feet, but the smaller ones grown in poor ground are more useful. At the village of Shimo Uchima on the southern bank of the Toda-gawa in Musashi (district of Ashidate), the soil is stony and infertile, so that cereals and vegetables cannot be raised, but from 7 tan (1.2 acres) planted with this bamboo the proprietor is said to sell an annual average of 500 dollars worth of stems for walking-sticks and umbrella-handles. This ground is poor soil, and the goma-dake it produces are short and slender, and more suitable therefore for town use. The plantation require no particular care or attention, and is simply thinned out every year. The Hwa-ching (花鏡) says "The goma-dake comes from Priest’s Island, in the Chusan archipelago.\(^1\) Its culm is slender and of a deep purple colour. It is cut for \(shō\) pipes.\(^2\)" In Japan it is often used for making flutes. There is a great sale of them for children’s toys.

**KAN-CHIKU** (Bambusa marmorea F.-M.)

The Honzō Ikka-gen (本草一家言) says there is a plant called *set-chiku* (雪竹), of which the Japanese name is **kan-chiku**

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1. 南海ノ普陀山.
2. A musical instrument of Chinese origin.
3. Pi-ch’uan Hwa-ching vol. IV. f. 3 v.
BAMBUSA MARMOREA
(KAN-CHIKU)
Nihon Chiku-Fu.

(寒竹 cold bamboo), also called mōsō chiku.\(^1\) It puts forth its sprouts in the winter. The Kei-yen Chiku-Fu\(^2\) says: "There are many kinds of bamboos, but this has shorter branches, closer nodes and denser foliage than any other. Owing to the slenderness of the main stem the branches and leaves at the top of the culm hang down, as is the case with Narihira-dake (Arundinaria Simoni)." According to the Yamato Honzō, the kan-chiku puts forth its sprouts in the winter. But those which are now grown at Yedo (Tōkiō) get their sprouts in the autumn, which by winter time exceed the parent plant in height. This is perhaps owing to a difference of climate. The sprouts are smaller than those of the suzu-take\(^3\), but they are sweet and particularly agreeable to the palate.

The leaves of the kan-chiku resemble those of ma-dake in shape, but are smaller and thinner. The stem is slender, and the nodes prominent, the internodes short, the pipe thick, and the tallest do not exceed 8 or 9 feet in height. When the sheaths fall off, the stem is of a pale purple, and above each knot is a slight swelling all round, as if showing where hair-like roots are about to develop. It has a dense habit of growth, but the root does not spread far. It is often planted round houses to form a fence. This bamboo flourishes in damp soil, and also in high and dry places. According to the Yamato Honzō the sprouts are black in colour and slender, and it gets its name of kan-chiku (cold, or frost, bamboo) because its sprouts come up during the winter months. The

\(^1\) This is the name of the Phyllostachys mitis, s. edulis,
\(^2\) Vol. III., f. 7.
\(^3\) Bambusa semanensis.
branches and leaves do not make their appearance till the summer. The sheath, which is very persistent, is marked with small spots. The culm is slender, with numerous nodes, and being soft and tough is excellent for basket making. Of the larger specimens whips are made, also pencil-handles. The Chinese name is *shi-chiku* (紫竹, purple bamboo), but it must not be confused with the real *shi-chiku* (the *goma-dake* or *Phyllostachys nigra*).

The root-stocks of the Bambusa marmorea are greatly valued for whips, but formerly only the Shōgun could use them for this purpose. Those of which the nodes are close together were preferred. According to tradition the proper measurement was from the nipple of the right breast to the end of the middle finger of the outstretched left hand, of which the handle took up six *sun*, and the remainder must have thirty-three nodes. Such were called *yurushi muchi* (the right to use them being reserved to riders who had special permission from their ridingmasters) and they were highly valued by teachers of equitation, but the whips with thirty-three knots were very rare.

There is a bamboo of the same sort as the *kan-chiku*, locally known as *mogusa-dake*, which grows at the village of Kami Shimada, in the district of Naka, province of Hiuga. Its sprouts make their appearance in September or October, and its growth surpasses in rapidity that of any other bamboo. The sprouts have a sweetish taste. The culms are used for making shuttles and for spools for winding thread, also for the *ramma* of partitions inside houses, and for gratings to the windows of reading rooms (*書扉, sho-sai*).

In the spring of 1898 this bamboo was found flowering freely at
Komagome and Iriya in the suburbs of Tōkō. The cultivators assured me that it does this constantly.

As to its classification among the Bambuseae, it is to be observed that it has only three stamens. Hence it seems to belong to the Triglossae, and probably belongs to the subsection Phyllostachys. The side opposite to the branches is round, while that from which they spring is strongly marked all along each internode by three grooves, corresponding to the three branches. The Kei-yen Chiku-Fu remarks that the middle branch of each group of three is longer than the two outer ones, the middle branch attaining a length of over a foot, whilst the internodes of the culm vary from 2 to 2½ sun. In some specimens these dimensions, both of internode and branch, are exceeded. The diameter of the culm is given in that work as from 3 to 4 tenths of a sun, and the total height as attaining sometimes over ten feet. But this is under very favourable circumstances, at least in Tōkō, as for instance in the garden of the Akasaka Palace, where I have measured specimens that were 2 inches in girth, and over 15 feet in height. The longest internode was nearly 6 inches. A cross-section showed a pipe 5/16 of an inch in diameter, the walls being ⅛ of an inch thick. The lower internodes are sometimes nearly solid. [Trans.]

**HOTEI CHIKU** (Phyllostachys aurea M.)

The Chinese name is 人面竹 (human face bamboo), commonly called 布袋竹 (*Hotei chiku*). It has many synonyms, such as Riukiu-dake (Yamato Honzō), ginger bamboo (薑 竹), devil’s face bamboo (鬼面竹), Buddha’s face bamboo (佛面竹), Buddha’s eye bamboo (佛眼竹), Tiger mountain bamboo (虎山竹), Chiüng* bamboo (筍竹), Crane’s knee bamboo (鶴膝竹), Sapindus bamboo (木棉竹), drumstick bamboo (鼓槌竹), bamboo of many knots (多節竹), Buddha’s belly bamboo (佛肚竹), all of these names being allusive to the swollen form of the internodes. The *hotei-chiku* is large near the root, and grows gradually more slender towards the tip, attaining a height of 6 or 7 feet. The internodes near the root, varying

*Name of a particular species.*
in number from 2 or 3 to 12 or 13, are much contracted, and the nodes are crooked or slanting, sometimes level, the surface being prominent, so that it takes the shape of the masque of a man, a demon or a saint, or that of a crane’s knee. Some of the sheaths resemble the scale of a fish, others the shell of a crab. Japanese cut the stem for walking-sticks; these are tight to carry, and elegant. It is also used for fishing-rods, or, the septa being removed, for pipe-stems, or when polished, as legs for a table, for picture-frames, slender canes serving as umbrella-handles, handles of brooms, or wooden ladles (hishaku) and pencil-handles. The Hotei-chiku may be planted as a hedge, or grown for ornament in a garden or in flower-pots. According to the Kei-yen Chiku-Fu, the sprout of this bamboo, though of small size, is better flavoured than that of any other variety, but most people are unaware that it is edible. The same author considers the different names given at the beginning of this section as merely synonyms for Phyllostachys aurea. Both Chinese and Japanese lovers of the quaint and curious have invented names just as it pleased their fancy, and so the list of synonyms has grown. Possibly the so-called Takeda-take was merely a Phyllostachys aurea that Takeda Shingen had planted.

The name comes from the prominent swelling under the nodes, or perhaps of the internodes near the root, which is thought to resemble the face given by artists to Hotei, one of the Japanese “Seven Gods of Good-luck” (Shichi Fuku-jin). Or as the author of the Kei-yen Chiku-Fu also suggests, from the swollen belly of that mythical personage. The second synonym Riū kiu chiku is from its having been introduced into Japan from Loocchoo.

The same work states that it reaches a height of from 8 to 10 feet.
There is a double groove on that side of it from which the branches spring.

As stated by both the Nihon Chiku-Fu and Kei-yen Chiku-Fu, the internodes near the ground are much contracted, sometimes five or six only, in other instances as many as a dozen, the nodes being often set slantingly. A marked feature of this species is the swelling immediately below each node.

As to the specific name Aurea, it is very likely, as Mr. Freeman-Mitford suggests, a corruption of Hōrai, and the "Useful Plants of Japan Described and Illustrated (Tokyo 1895)" gives the two names U-sen-chiku, Hōrai-chiku (no. 349) for it. Miquel (Prolusio Florae japonicae, p. 173) suggests that the name was given from the colour of the dead leaves. But yellow is the colour of all dead bamboo leaves. Franchet and Savatier (Enumeratio II, p. 606) suggest that it is a neighbour of Bambusa nana, which Mr. Freeman-Mitford says is the name under which a species, renamed by him B. disticha, is sent out by the nurserymen. The plant described by him seems to agree with what the Japanese gardeners call hō-ō chiku.

It seems very doubtful, therefore whether Hotei chiku should be called Phyllostachys aurea.

The sheaths of Hotei-chiku are spotted near the upper extremity, baggy instead of sitting close to the cane, and are provided with a brown limbus.

In the garden of the Akasaka Palace there are specimens 4½ inches in circumference. The irregular nodes sometimes occur near the ground, sometimes at a height of 4 or 5 feet, and other culms are quite regular. The former are really deformed, unhealthy plants. [Trans.]

**KIKKŌ CHIKU** (Phyllostachys heterocycla).

The Chinese call this 龟紋 or 龟文 (Ki-mon chiku), i.e. tortoise marked bamboo. What has of late years been cultivated in gardens as an ornamental plant under this name superficially resembles the Hotei chiku, but is quite a different species. In the case of Phyllostachys aurea the internodes are short for a distance of from two to five feet above the ground, and from that point upwards there is a swelling under every knot and the internodes are not contracted. Near the top of
the culm it resembles the madake. The stem of the kikkō-chiku is long and stout and above 10 feet in height, with a girth of 1 foot 4 or 5 su. and the nodes form a sort of chain, being closely interlaced for three or four feet above the ground, forming a pattern like that of a tortoise’s shell. The branches, leaves and stem look like those of a variety of Phyllostachys mitis. According to the Pi-ch’uan Hua-ching the ‘tortoise marked bamboo’ grows on Pao-to shan,¹ about one stem annually, is used for making fans, very curious, but it is now no longer obtainable.”²

Of late years ‘tortoise marked bamboo’ has been found growing on a hill called Kuma-korobé in the eastern ranges of the prefecture of Ishikawa. The Buddhist priests call it ‘the lotus bamboo’ (蓮竹) and pretend for the benefit of silly old men and women that it is a sign sent from the Buddha. It is said that it has now been transplanted to the temple of Daishi at Kawasaki in the province of Musashi. Recently this form of bamboo has been cultivated by florists, and if its cultivation is continued for some years, it will be the most remarkable of curious bamboos.

There can be no doubt that this is a sport, whether natural or artificially produced, of the mōsō-dake or Phyllostachys mitis. It is described by Mr. Freeman-Mitford as ‘a freak of Nature.’ At the Botanical garden in Tokio, and at the gardens of the Tokio Nurseries in Komagome, may be seen groups of this sport. It is only the lower part that is distorted, for three or four feet, the upper portion of the stem, which attains a height sometimes of 12 feet, being normal in its growth. A plant of it in my possession threw up a sprout the year after it was transplanted, which developed into an entirely normal, but feeble culm. [Trans.]

¹ 實陸山
² Pi-ch’uan Hua-ching, Vol. IV, f. 4 v.
HAN-CHIKU or MADARADAKE
MADARA-DAKE, OR HAN-CHIKU  
(Variegated Bamboo).

This plant has many designations and local names, but there are only three distinct kinds. One is a variety of *hachiku* (Phyllostachys Henonis), and has a variegated stem, with blotches, variously known as *hanchiku* (痣竹 blotched bamboo), *um-fan-chiku* (雲痣竹, clouded bamboo) or *ko-han-chiku* (虎痣竹, tiger mark bamboo). The provinces of Yamashiro, Hiuga, Tamba, Tango and others are noted for its production. Then there is a variety of variegated bamboo belonging to the *medake* species (i.e. an Arundinaria), which is also called *ko-han-chiku*, found in Yatsushiro district, province of Higo, and in the provinces of Suruga and Shimōsa. In China the kind known as *Siang fei chu* (湘妃竹) is most esteemed. The Yamato Honzō quotes the Chang-Chou-fu-Shi (潼州府志) to the following effect: "The internodes have blotchy marks resembling the traces of the tears of Siang-fei."

A fine *Madara-dake* locally known as *Hei-jiku chiku* (幣軸竹) is found at Togakushi san in Shinshu, and also covering a space of thirty *chō* (73½ acres) on the side of Chō-kai-zan in the district of Atsumi, province of Ugo. This is a kind of *suzu-take* (Bambusa senanensis) bearing blotchy marks. The *Shakotan chiku* which grows in the Hokkaidō is also of the same kind as *suzu-take.*¹ In China these blotchy bamboos are much appreciated. They are classified as follows:

1) *Siang-fei chu* grows at Kulo,² and has a shiny stem,

¹ This seems doubtful. It resembles rather Bambusa metallica [Trans.]
² 古跡 This description is from the Pi-ch’uán Hwa-ching, vol. IV.f, 3, as also that which immediately follows. [Trans.]
bearing yellow and black spots, round like the traces of tears. It is a very valuable sort.

2) Mei-lo chu (梅羅竹) has a stem resembling that of Siang-fei chu with fine wavy marks and no round spots, the colour being dark, but not so large. It is much used for the sticks of fans.

The best blotched bamboos imported from China are used for pencil handles, tables and bookshelves. The cuticle bears yellowish brown concentrically circular marks, which spread out like traces of tears which have soaked in. This is the real Siang-fei chu. The inferior qualities have the same concentrically circular marks, but of a black colour, and of unequal size, the small marks spreading over the entire surface. This is the mei-lo-chu. There are very many sorts of blotched bamboos, which are said to come from the provinces of Fu-kien, Kwang-si and Cheh-kiang. The real siang-fei comes from Cheh-kiang in the province of Hu-nan,¹ and is difficult to procure in China; hence the value attached to the Siang-fei chu at all periods. Those which of late years have been in the shops are believed to come mostly from the mountains of Chehkiang.² Lovers of the curious and rare attach much value to the siang-fei, and are ignorant of the fact that so many sorts exist. The varieties are briefly indicated by the accompanying woodcuts. Specimens of these varieties formerly brought over by a Chinese are preserved at the Tōkiō museum. It seems probable that the blotches are the traces of a species

¹ This seems wrong. Perhaps Hunan and Chehkiang provinces are meant.
² Compare Pi-ch’uan Hwa-ching vol. IV. f. 4. [Trans.]
BAMBUSA VEITCHII
(KUMAZASA)
a dwarfed specimen.
of fungus which grows on the bamboo. The Chinese long ago started this view. The 楚 (Ch’u) bamboo when young is covered with a fungoid growth. The inhabitants cut it down, soak it in water and wash off the fungus, which leaves purple markings behind. A poem by an Emperor of the Ming dynasty on the blotchy bamboo of Huang-chou¹ says: "Many marks of mossy spots develop on the green bamboo for ever and ever; the 'traces of tears' seem still new."

Some of the blotches on madara-dake have a white mould on them and show marks of a fungoid growth. It is the local climate which produces some kind of fungus resembling mould on the cuticle, that leaves a blotch behind. Hence it is not every stem in a plantation that has these marks. At Goka no shô in Higo in the hills behind Hito-yôshi the madara-dake grows wild, but they are not all alike, and only the mottled stems are cut down. The madara-dake of Obi in Hiuga, Mt. Kirishima and Sadowara in Satsuma are somewhat different from the Chinese Siangpei chu, but the markings are clear and the general quality superior, so that they deserve to be appreciated.²

**KUMAZASA** (Bambusa palmata F.-M., B. Veitchii M.)

Also known as mma-zasa,³ yakiba-zasa, heri-tori-zasa and chi-maki-zasa. The Chinese synonyms 箭竹 jo-chu; 箭竹

¹ 前州.
² The blotches of han-chiku do not make their appearance till the 3rd or 4th year. There are specimens in the garden of the Akasaka palace, measuring 5 inches in girth, and about 15 feet in height. [Trans.]
³ Mma = horse, yaki-ba forged-blade, heri-tori = edged; chi-maki, a sort of pudding of glutinous rice.
isien-chu; 銀邊竹 Shan-pei-chu, commonly written 銀邊竹 'silver edged bamboo.' The stem is slender, the knots not prominent, and the tallest specimens not more than six or seven feet in height, three to four feet being more usual. Some stems have four or five branches, others none at all. The leaves measure eight sun in length, with a breadth of about two sun. The young leaves are bright green, the old ones becoming edged with white to a depth of 2 or 3 tenths of a sun. Hence the name 'silver-edged bamboo.' The lowest leaf is generally small, the other 4 or 5 being broad and long. The Japanese Encyclopaedia remarks that a branch of the mazasa has six or seven large leaves, of which the largest are a foot in length and two sun in width. In the autumn it acquires perpendicular stripes of a yellowish white colour, very pretty. This bamboo grows luxuriantly on hills, steep precipices and in damp places, but does not flourish on flat or dry ground. Hence it prefers the shady sides of hills, river banks and the like, it is chiefly used by the vendors of sushi1 and by cook-shops for ornamental purposes, as well as for wrapping up different kinds of cakes and sweetmeats. Sometimes it seeds, and the grain is very useful to the poorer classes.

There is a kind known as kokumazasa, the stem of which is from 6 to 7 sun up to a foot in height, some of them bearing two or three branches, some none at all. From the top of the stem four or five leaves grow out horizontally. Its young leaves are green, the old ones edged white to a depth of 1/10

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1 Cakes of cold boiled rice, flavoured with a slice of raw fish, prawn, seaweed and so forth.
Nihon Chiku-Fu.

of 5 sun, just like the larger kumazasa. This sasa¹ grows wild on the mountains in all parts of the country, and when planted in a pot grows thickly, forming a handsome object. Florists therefore combine it with other plants for decorative purposes.

**Suzu-Dake** (Bambusa senanensis).

Also called *yama-dake*, *mi-suzu* and *no-suzu*. The Chinese synonyms are 繖 (tai), 筆 (chi), 筲篙 (jo-tsien). This bamboo resembles the kuma-zasa, but is larger. In Shinano, Kōdžuke and other parts it is often called *Hei-jiku chiku*.² The Bambusa senanensis grows wild on mountains and open uplands, and resists the greatest extremes of cold. It spreads right into

¹ Generic name for the small bamboos, usually called 'dwarf-bamboo' or 'bamboo grass' by resident English.

Under the name *kuma-zasa* the author has described two entirely different plants, namely Bambusa palmata, which is a tall species, and Bambusa Veitchii, a shorter and more bushy species. Both are accurately described in Mitford's "Bamboo Garden." The former can be found by the road side on the way up the Hakone pass, above and below the hamlet of Hata. The young shoot may be found in mid-June attaining a height of six feet, and is remarkable for the bright green erect stem and the parchment-coloured sheath. At this period it will have developed perhaps only two or three large leaves near its top, and the branching comes later. Its nodes are somewhat prominent. The other species (Bambusa Veitchii) is common enough on mountains, covering what Professor Sargent well calls the "forest floor." Its sheath is longer and more persistent than is the case with *B. palmata*, and the nodes are less prominent, while the stem is more slender and pliable, less erect and shorter. It is common everywhere on the mountains; the flat called ō-taira on the road from Nikkō to Chiuzenjī just before the lake is reached is for instance covered with it. In common parlance both species are known as *kumazasa*, but the lesser one may sometimes be distinguished as *ko-kumazasa*. At Hakone the larger one is by some named *Hei-jiku-dake*, which according to the author of the Nihon Chiku-Fu is a synonym of Bambusa senanensis (*mamuteke*).

² This is in some places a synonym of Bambusa palmata.
the deepest recesses and up to the highest summits of the mountains. The nodes are not prominent, and the largest stems attain a girth of 1 sun with a stature of ten feet and more. The leaves are 5 or 6 sun in length, with a width of about a sun, narrower than those of the sasa, and tapering off at the tip. Seen from a distance it resembles the susuki (Miscanthus sinensis) in appearance, a fact which suggests that suzu-dake may be contraction of susuki-take. In some places this bamboo grows and spreads over an extent of many square miles. It is especially abundant at Suwa and Kiso in the province of Shinano, and on the hills of Nambu in the province of Rikuchiu. It is found in remote valleys where no other species will grow, and in spite of its large and broad leaves and upright stems, in places subject to violent winds, or liable to deep snowfalls, it goes creeping on the ground. The plants seen in Echizen and Kaga have much larger leaves than the sasa, but their edges do not turn white, and the culms resemble those of ya-dake (Phyllostachys bambusoides) with flat nodes, attaining a height of ten feet and more, and the thickness of a finger. The suzu-dake found at Ōmura in Hizen is said to be remarkable for the length of the internodes. In China it is said to be used for making arrows. The sheath is of a deep green hue, the stem being white when the sheath falls off.* Larger bamboos

* The Kei-yen Chiku-Fu says 'the sheath turns white when it withers', which is a more correct statement than that in the text. In a young shoot the sheath is straw-coloured near the root, further up greenish tinged with purple, and at the tip quite green. It is covered with bristles, even underneath the overlapping part of the inferior sheath. There are no hairs about the pseudophyll. A full grown stem bears many solitary branches, each subdivided into other branches, and out-topping the main stem. The leaves are dark green above, glaucous underneath, with a well
being uncommon in the northern parts of this country, the inhabitants have always been in the habit of collecting the sprouts, which they preserve for the table in a mixture of salt and kirazu (bean-curd refuse). In China they speak of "pickled bamboo-grass, salted geese," from which it would appear that the sprout of this species is eaten. This bamboo is tough and flexible, so that crooked stems can be easily straightened. The slender culms of those found in the Kiso mountains are perfectly straight and wellformed. They are split in half and plaited into baskets of various shapes and into mats, forming one of the products of Shinano. Where this bamboo grows wild it hinders the development of trees and obstructs the path of the mountaineer, but is very useful for binding together the crumbling sides of declivities, and for thatching the cottages of the peasantry in mountainous parts of the country. Furthermore, the seeds of this plant and of the sasa furnish the poorer classes with food.

BAMBOO SEEDS.

These are known as jineuko¹ (natural rice) sasa-me-guri (dwarf-bamboo sprout chestnuts) and take-mugi (bamboo corn) in Japan, and there are numerous Chinese synonyms. Both marked midrib and as many as 10 parallel nerves on each side. The leaves sometimes a foot long and two inches wide. The sheath very persistent. Abundant at Chiuzenji, common at Hakone.

Where suzukake grows at high altitudes it may at first sight be confused with kuma-zaru, but on nearer examination will be found to be much more branched, taller in the stem, and having the leaves longer and more slender than those of that species; they are somewhat pendant, instead of standing out level from the head of the plant. The tall stems bear a slight resemblance to those of yu-dake. [Trans.]

¹ 自然穂
the *kuma-zasa* (Bambusa palmata) and *suzu-dake* (Bambusa senanensis) flower from time to time and bear seeds. According to the *竹實記* Chu-shih-chi the seed of the bamboo exactly resembles wheat, being somewhat pointed at both ends, and in taste also, with an astringent flavour, the only difference being a suggestion of bamboo about it. The common people call it 'natural rice' or 'bamboo corn,' and eat it parched. They also grind it, and make the flour into small dumplings (*dango*) and coarse vermicelli. It is said to be not inferior in taste to corn. The Chinese say: "The bamboo sometimes flowers, small and white like the blossom of the jujube tree, producing a seed like that of wheat. It is tasteless and astringent. The people of Chehkiang call it 'bamboo rice,'" hence the name. The old plants of *madake* (Phyllostachys Quilioi M.) *hachiku* (Phyllostachys Henonis) and *medake* (Arundinaria japonica) also flower and seed, but the grain is small and not sufficient in quantity to be collected for food. Only *kumazasa* and *suzu-dake* seeds are obtained in large enough quantities. In 1843 all the bamboos round the town of Takayama in Hida for a distance of many miles seeded, and the population young and old assembled to harvest the crop, at the rate of 5 or 6 to (to=¼ bushel) per diem, in all some 250,000 koku (koku=5 bushels nearly). Five years later rice and other cereals having failed, so that there was a great deficiency of food stuffs, the people are said to have gathered bamboo seed for food, and thus escaped dying of hunger. It is said that once the *suzu-dake* and what is locally known as *hei-jiku*—

金粟肝 *chin-lang-kan*; 竹丸 *bamboo rice*; 綠實 *lien-shih*; 竹軸 *chi-fu*; 琺瑯實 *lang-kun-shih*. 
chiku on the mountains in the vicinity of the two districts of Ina in Shinshiu seeded on a large scale, and that all the culms afterwards withered. The facts appear to be these, that when the seeding took place, the people crowded into the hills to collect the grain, of which they obtained so much that it was impossible to carry it all away in one day. Carrying baskets suspended from their necks, they entered the bamboo thickets, collected the spikes that had seeded, shook the grain down and gradually got it all together. Those who worked hardest obtained as much as five or six bales of bamboo seed. They ground it, made the flower into small dumplings and puddings, and were able to eat it for several days in succession without getting tired of the taste any more than of fern-powder (nurabi-ko), Pueraria starch (kuzu-ko) or powdered pine-bark. A sort of sake can also be brewed from bamboo seed, which though it is rather sharp to the tongue does not otherwise differ in taste from ordinary sake. The people of Shinshiu have what they call suzu-men prepared from bamboo seed. The bamboo seed is collected, and pounded in a mortar by the aid of a water-wheel till it becomes fine and white. Or it is ground fine in a stone mortar, put into a sieve with twice the quantity of corn, adding one-tenth of brine, well stirred round and kneaded, then slowly pulled out into fine threads, then put into a box to which heat is applied. This preparation is said to be of a delicate flavour, resembling vermicelli. Not long ago the sasa which grows so abundantly on the mountains near Komai-

1 i.e. the go-hei wand bamboo. Go-hei is the wand bearing white paper, placed in front of a Shinto shrine. [Trans.]
2 This is from a note of Mr. Tanaka Yoshiwo.
ga-take in Kōshiu seeded, and some Shinshiu people taught the inhabitants how to use it for food. Since then the crop harvested is about 1500 sacks (containing 4/10 of a koku, or 2 bushels), a family of five or six persons collecting as much as from 5 or 6 sacks to ten. (There were fourteen villages that had gathered 100 sacks and upwards). The utility of bamboo seed has been demonstrated. Dr. Oscar Kerner of the Agricultural College at Komaba near Tōkiō has compiled a table of the chemical analysis of sasa or chimakizasa from the Yamanashi prefecture, which shows the richness of bamboo seed in nutritious elements. The result of the chemical analysis of sasa seed shows that its chemical composition is the same as that of wheat or rye.

BUNGO-ZASA OR PHYLLOSTACHYS RUSCIFOLIA

(Phyllostachys Kumasaca, Munro; Bambusa viminalis, French gardens; B. ruscifolia, Siebold.)

Bungo-zasa (written 豊後雑), also known as okame-zasa, Iyo-zasa, Tōba-zasa, at Arima in Settsu Inano no sasu. According to the Japanese Encyclopaedia this plant bears five leaves at each joint, hence the name go-mai-zasa. The Ji-kinshō (地錦抄) says it was originally introduced from the province of Bungo, whence the ordinary name. The Kei-yen chiku-Fu informs us that at various local fairs at the end of the year it was the practice to sell masks of Okame2 woven of this bamboo which gave rise to the name okame-zasa. It grows

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1 The koku = 4.9629 bushels.
2 The fat-cheeked damsel of ancient Japanese legend. [Trans.]
PHYLOSTACHYS RUSCIFOLIA
(BUNGO-ZASA OR GOMAI-ZASA)
1/2 nat size, a variegated leaf (full size)
from two to three feet in height. The stems are slender, but the nodes prominent, the leaves thin and mainly resembling those of Phyllostachys Quillioi. At each joint, where the leaves spring from is flat, and there is a groove in the centre of which rises a ridge. On the side where there are no leaves it is round, and in shape very like a small stem of the Phyllostachys mentioned. It flourishes well in a clay soil, so that the stems of plants growing in suitable moist ground with plenty of loam grow stout and long and thickly together. It does not grow in stony soil. This bamboo is converted to various uses. Of it are made different sorts of baskets, smoking trays and chopsticks, also toys. The Japanese Encyclopaedia remarks that "the gomai-zasa grows a foot or more in height, the leaves are a deep green, resembling those of the Shino-dake but shorter. Five leaves grow together on each stem, and it is of a luxuriant habit. It is planted in gardens for ornament." This bamboo bears transplantation easily. Grown in the corners of gardens it not only adds to the appearance, but is also of great practical utility. As it is a densely growing plant it may be planted as a hedge with excellent effect.

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1 There is a clump of this bamboo at the Botanical Gardens in Tókió, growing perhaps four feet high. The stem measures \frac{3}{4} in. in circumference. [Trans.]

2 This is a very marked characteristic. [Trans.]

3 The branches begin to spring about the third or fourth node above the root, each branch being from \frac{3}{4} in. to \frac{3}{2} in. in length, with generally only two tiny nodes, and bearing only one leaf at the apex. But the general rule is that five branches are borne by each node, three growing outwards from the flat side, and two towards the semi-circular side of the stem. The middle leaf of the three is larger than the two outer ones. At the extreme top and bottom of the stem there are usually only three leaves instead of five. The colour of the stem is mostly green, but sometimes of a
JITCHIKU (Solid Bamboo).

This plant variety has several synonyms, all with the same meaning. It grows at Ichi-u-zan in the province of Awa in Shikoku, and on Fukura shima, one of the islets at Matsu shima in Ōshiu. It is to be bought at the latter place. The genuinely solid stems fetch high prices, those having a small fistula being cheap. The island of Chuk-do in Corea is famous for them. Those grown in Shimo Ina district in Shinshiu are known as Inamura-dake. The leaves and branches resemble those of the *hotei-chiku* (Phyllostachys purplish brown, and the internodes, which seldom exceed more than 3\(\frac{1}{2}\) inches in length, zigzag slightly from joint to joint. The larger leaves measure about 4 in. by 7 in., have a well-marked midrib, and seven lateral veins on each side of it, the reticulation being exceedingly fine. The edges are armed with very fine teeth, which can be more easily felt by running the finger along them than distinguished by the naked eye, though visible under a common magnifying glass. As Mr. Freeman-Mitford points out, the foliage bears a resemblance to that of the butcher’s broom, whence Siebold gave the specific name ruscifolia. It certainly ought not to be called *kumasaka* (which is a corruption of *kumazasa*), that being an entirely distinct plant. *Viminolos* (osier-like) is not as characteristic as Siebold’s name.

The dimensions of a specimen from the garden of the Akasaka Palace were as follows:

<table>
<thead>
<tr>
<th>Length</th>
<th>6 ft.</th>
<th>4 inch</th>
</tr>
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<tbody>
<tr>
<td>2nd internode</td>
<td>9(\frac{1}{2})”</td>
<td></td>
</tr>
<tr>
<td>3rd</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>4th</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>5th</td>
<td>6(\frac{1}{2})”</td>
<td></td>
</tr>
<tr>
<td>6th</td>
<td>6(\frac{1}{2})”</td>
<td></td>
</tr>
<tr>
<td>Girth</td>
<td>(\frac{1}{2})”</td>
<td></td>
</tr>
</tbody>
</table>
| Largest leaf | 6 inch by \(\frac{1}{2}\)” [Trans.] [Trans.]

1 實心竹, 貫中竹, 薄心竹.
2 There are three islands so named. 1. Eden Is, off Quelpaert; 2. one on the coast of Chhungh-chhöng-do; 3. one on the coast of Kang-wön-do.
aurea), the grooves on the internodes being deep. Large specimens attain a length of over twenty feet, with a diameter of over a sun. This bamboo is not solid at both ends, the part nearest the root exhibiting the peculiarity to a greater extent, while at the other end there is a small fistula about the diameter of a needle. Sometimes the madake (Phyllostachys Quillioi) and hachiku (Ph. Henonis) growing in poor soil are found to be solid through one or two internodes above the root. The creeping root-stock in particular is often solid. According to the statements of people who bring jitchiku for sale from Matsushima, there is a plantation there of this variety of bamboo, but it is found that only a proportion of the culms prove solid on being cut, most of them merely shewing a pipe of which the walls are thicker than is usual with other bamboos, while the fistula is smaller; and a good number have to be cut before a culm is found which is entirely solid. From the fact that Phyllostachys Quillioi and Ph. Henonis present this appearance when grown on poor soil, it would appear that though there is a variety of which the interior is filled with tissue, it is a characteristic of the bamboo in general to be hollow, and it is quite natural therefore for the jitchiku to possess a small fistula. It is used for seals, and walking-sticks, the more slender specimens serving as riding-whips. It is stated that very large specimens of the solid bamboo are found in China. Should it be possible to have a flourishing plantation of large jitchiku, there would doubtless be a large demand for the canes.

2 It is clear from the foregoing that the so-called jitchiku is not a species, nor even a variety, but merely a sport, the occurrence of which depends on circumstances of soil and nutrition. [Trans.]
At the village of Asake in the district of Shimo Ina in Shinshiu lives one Miyanoshita Sōjirō, who grows the solid bamboo, manuring it once a year with barley bran and horse-dung, which he calls In-zai-chiku (seal-bamboo), but no large quantity has as yet been brought to market.

HŌRAI CHIKU. (Bambusa disticha, F. M.,
Bambusa nana M.)

The Chinese name is 鳳尾竹 (fung-wei chu, Phoenix tail bamboo). In Tosa it is known as Doyō-chiku (土用竹), and Shun-yō-chiku. In Banshiu it goes by the name of Sanshō-dake and in Satsuma by that of Ko-gun-chiku. This species is of two sizes. The larger, known as U-sen-chiku* is much grown in Suruga, where it is used for hedges. The leaves spread out like the fingers of a hand, and are arranged like a feather fan, from which fact it gets its name. The smaller variety is also known as ke-ō-chiku (鳯凰竹), and is a ‘sport’ of the other. It is grown in pots as an ornamental plant. The leaves are short, and grow in shape like those of the Torreya nucifera. Planted round gardens it attains a height of from six to eighteen feet, the internodes being two feet long. It is of a slender habit, and very tough and flexible. It may be divided by beating into fibres excellent for the preparation of slow matches. The fistula is exceedingly fine, and is occupied by a core like a peeled rush, without any coating of bast.

* i.e. Feather fan bamboo, from the way in which its leaves spread out.
[Trans.]

† In Japanese Kaya, classed as a coniferous tree, but belonging to the yew family.
BAMBUSA NANA
( Höö-chiku )
Hence it is styled *Tsushin-chiku*. In neglected hedges roots are found hanging down from the insertion of the branches, curling upward in the form of a fish-hook. The upper part lengthens into a culm. From the root other roots branch out, gradually increasing in number so as to form a bole, from which fine hair-like roots grow downwards, but as they cannot reach the soil, they stop growing after attaining a *sun* or two in length. From the bole a number of stems grow closely together, of which the inner ones bear branches. This bole attains the size of a $\frac{1}{4}$ bushel measure, and yet is held on to the parent stem by a single root-fibre. Should it be hit with violence, it comes away suddenly, and if stuck in the ground will give rise to a dense growth. This bamboo likes damp soil, and when planted near water lets its roots hang down. Owing to this habit, the *hō-ō-chiku* grows luxuriantly when planted in a flower pot filled with water. About Honjo and

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1 That is 1 *to* = exactly 0.4963 bushels.

2 The Kei-yen chiku-Fu gives additional particulars, namely that the stem resembles that of the *yadake* (Phyllostachys bambusoides), being about the thickness of a chop-stick, or even less. It grows to a height of two or three feet, with internodes three to four *sun* in length. The branches are solitary, but after a while a bud springing at the insertion of a branch will develop into a second branch, but it never has branches in threes or fives like the *medake* (Arundinaria japonica.)

The sheath is very persistent. The leaves are like those of the *medake*, broad at the base, pointed at the tip, 1 *sun* and 4 or 5 tenths long, 3 tenths wide. At the base of the leaf are very short brown hairs. The leaves are from nines up to thirteen in number, the first being large, and the rest successively diminishing in size, the terminal leaf being three-tenths of a *sun* in length, and one-tenth in breadth. It is of a caespitose growth, and mingled with the larger stems described will be found others extremely slender. In Suruga it is planted as a hedge, and attains a height of five or six feet, the leaves being then large in proportion.
Kameido in Tōkiō it may be seen growing as a hedge. There it goes by the name of taitō-chiku, while in Kiushiu the local name is chin-chiku, and its habit of putting forth roots from the insertion of the branches prevails exactly as in the case of those grown in Suruga. If the tip be cut off when the culm is young, roots grow from the insertion of the branches, developing into a bole, but this does not happen if the amputation of the tip is delayed until it has made some progress in growth. It sends up sprouts at all seasons, but chiefly during the dog-days, from the end of July to the middle of August. Hence it has been called doyō-chiku (Dogdays-bamboo). Its leaves unfold in September and October.

The stem is perfectly cylindrical, without any trace of a groove. A plant in my garden, the year it was taken out of the pot in which it originally grew, threw up shoots as much as 5 ft. 9 in height, the longest internode of which measured 9 inches, with a circumference between 7/12 and 8/12 of an inch. The sheath is shown in the accompanying drawing. It is distinguished from all other bamboos by the way in which the leaves are set at right angles on the branches. The longest culm bore buds on the lowest two nodes, an incipient branch on the 3rd node, 4 on the 4th, 6 on the 5th, 8 on the 6th, 10 on the 7th, 7 on the 8th, 5 on the 9th, 5 on the 10th, 1 only on the 11th. The branches develop from the top downwards, and in doing so push off the sheath, which then curls round one of the outermost branches. In this it resembles the Arundinarias. To determine however whether it is A. or Bambusa we have yet to see it in flower. The leaves bear small spines closely set along both edges, perhaps more conspicuously on the left edge seen from the branch, and no reticulation can be seen with an ordinary magnifying glass. The leaf is broad at the base, tapering off at about 3 of its length to a fine point. [Trans.]
TAISAN-CHIKU (Bambusa vulgaris).

Another name for this species is daimiū-dake (大名竹). In China it is usually known as Lung-t'ou-chu* (dragon's head bamboo). Florists grow it in pots, pretty generally, under the name of 泰山竹, Big-mountain Bamboo. The leaves are broad and large, measuring over two sun, and the stem has a girth of six or seven sun. The branches are far apart, the nodes flat, the sides of the pipe thin, the whole appearance of the culm resembling a large ashi (Phragmites communis, a large reed). Formerly this bamboo was imported, and planted in the public garden at Nagasaki, but gardeners now grow it in pots or in the open ground. Whether it is that the Japanese climate does not suit it, the fact remains that it has not yet been successfully cultivated, and we do not hear of plantations of it. It has no creeping root-stock, but the bole shows above ground, the root and nodes being close together, growing like a dragon's head, whence the Chinese name. Its sprouts come up in August or September, and the culm is tall and straight, of a very sturdy habit. But when the winds of autumn arrive and the temperature diminishes, it suddenly stops growing, the tip and leaves wither, and if great care is not taken it will often die altogether. It is important therefore to ensure that it is kept warm. According to the Kei-yen Chiku-Fu it is a large species with delicate leaves, putting forth its sprouts in the 8th or 9th moon, which grow very large; the sprouts are tender and have an excellent flavour. The sheath having been removed, it should be soaked in water for a day or two, then boiled and

* 龍頭竹
eaten. Otherwise it is rather bitter. This bamboo is abundant in Satsuma, and the Chinese import the shoots in increasing quantities as an article of food. At Nagasaki it is to be found in the Botanical Garden, but is rare in private possession. In Satsuma it goes by the name of Tō-kin-chiku.* Both stem, branches and leaves are of large size, and the nodes depressed like those of the ashi (Phragmites communis). It reaches a height of 20 to 30 feet, with a girth of from 8 or 9 sun to a foot and 3 or 4 sun. The sprouts make their appearance in summer, and have an agreeable sweetish taste. It is common in the district of Ibusuki in the province of Satsuma, and resembles both bamboo and ashi, or rather something between the two. In some specimens the stem has longitudinal yellow streaks, others are without. The bole is caespitose, the nodes being crowded together underground, with innumerable hair-like roots growing thickly from between them. If some trouble were taken to extend its cultivation, it might hereafter become of great utility. There are specimens of the bole, stem, leaves and branches in the Museum at Tōkiō.

TAIMIN CHIKU (Arundinaria Hindsii, var. graminea, F.-M.)

This is a kind of medake¹ (Arundinaria Japonica), and is commonly called tai-miō-chiku (大妙竹) also daimiō-dake (大

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¹ That is to say, it is an Arundinaria.
名竹). Its classical names were Awo-ba fuyedeake, futaba fuyedeake and simply ‘fuyedeake.’ In ancient times it was called 霞明竹 from the fact of its growing on the hills round 霞明寺 (a monastery) on Awoba-yama at the village of Shimidzu, district of Sō, in the province of Satsuma. An old writer states that in the reign of Tenji Tennō a piece was cut and made into a flute of very sweet tone. The Emperor gave it the name of Awoba Flute Bamboo, and from that time onwards the locality was required to furnish the court with bamboos for flutes. This species when grown in a warm situation puts forth shoots all the year round, hence the

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1 Green-leaf flute bamboo; two-leaved flute-bamboo; flute-bamboo.

Chinese names are 四季竹 and 四時竹, both meaning ‘Bamboo of the four seasons.’

2 Up to here from the Kei-yen Chiku-Fu, which goes on to say:

The plants brought from here and cultivated at Yedo attain a height of 15 or 16 feet and a girth of 3 sun. The first two or three nodes above the root are close together, not more than 3 or 4 sun between them. Above that the internodes lengthen out to 8 or 9 sun or even to 1 foot 5 or 6 sun. The first or 2nd nodes above ground are surrounded by rootlets, much as is the case with the shō-hō chiku (Bambusa quadrangularis). The lowermost branches are in threes or fives, but from the middle of the culm upwards they are as many as seven or eight. The branch sheaths are persistent. The leaves are slender, and are arranged in eights or nines.

In the case of a plant growing in the translator’s garden the principal dimensions were as follows. Height 11 feet 6 inches. Longest internode 10$\frac{1}{2}$ in., girth of the same 2 inches. The largest leaf on a young stem was 10$\frac{1}{2}$ inches by $\frac{3}{4}$ in. with well-marked reticulation and spines irregularly planted along both edges. But an ordinary leaf taken from a mature stem was only 7$\frac{1}{4}$ in. by $\frac{3}{4}$ in., the spines being more numerous on the left than on the right edge. This bamboo differs from Hindsii, of which botanists regard it as a variety, by the pendulous habit of the top, and the much lighter green of the culm, as well as its smaller diameter, which may be taken at one half of that of Hindsii.
Chinese name 'Bamboo of the Four Seasons,' but in Tōkiō and its neighbourhood it has shoots only during the summer season. Its internodes are sometimes as much as two feet in length, the leaves long and narrow and of a bright green. The sheath is persistent. Its root has numerous hair-like root-lets, and the plant is erect. It is said that flutes made from stems of this bamboo grown on rocks and crags can be heard to a great distance. It has a creeping root-stock, which spreads freely, and exhibits terminal buds which if pulled up above the ground develop into culms. If a warm situation be chosen for this bamboo it will flourish luxuriantly. There is a small variety cultivated in pots as an ornamental plant, which looks like a dwarfed Kanzan-chiku (Arundinaria Hindsii), but is in reality different. The leaves of A. Hindsii are tough, while those of the taimin-chiku are soft. In the province of Chikugo there is a variety known as daimiō-dake. This forms small groups among the rice-fields. The old culms are of a yellowish brown colour, and the peasants use it for making slow matches, also for oil-press baskets. In form it is said to resemble the ordinary me-dake.

The Kei-yen Chiku-Fu speaks of the Yōmei-chiku (陽明竹), or taimo-dake, alias Kö-tō-chiku (廣東竹), and also mentions the Muramatsu-dake grown at Muramatsu in Echigo. The writer has not seen these, but supposes them to be merely synonyms for the Taimin-chiku.1

1 The following is what the work referred to (vol II, f. 20 v) states:—
“There is another kind named taimo-dake, dai-udō (? taimin) chiku or yōmei-chiku, ten or twenty feet high, with a diameter of 8 or 9 tenths of a sun ro even more. The nodes resemble those of the ha-chiku (Phyllostachys
Nihon Chiku-Fu.

Henonis), the internodes being 8 or 9 sun in length. The branches begin from the 12th or 13th node, and are in pairs or threes, and then every node up to the top bears six or seven, being quite bushy. All these branches are shorter than those of ordinary bamboos, measuring 6 or 7 sun or over a foot, their nodes being very close together, not more than 1.4 or 1.5 sun apart. With respect to the leaves, there are two opposite ones at the tip,* and four below arranged alternately. But from the fact that there is a small dried sheath below the six belonging to a leaf that has fallen off, it is plain that they are really in sevens. The two terminal leaves are the longest, measuring 5 or 6 sun by 6 or 7 of a sun, the four lower leaves being a little smaller, but there is no uniformity in this matter. For the first 12 or 13 nodes above the root the stem is cylindrical, and then for four or five internodes bearing branches there is a groove somewhat longer than in the case of the me-dake (Arundinaria). Beyond that point the grooves are deeper, like those of e-dake (Phyllostachys), as if the cylinder had been pared away. The branches are channelled in the same manner as the upper part of the main stem. Also, under the first one or two nodes that bear branches there is always a small yellow bud destined to develop two or three branches the following year, just as in the case of the Ho-tei-chiku (Phyllostachys aurea). The sheaths of the culm fall off as the sprout grows upward, but those of the branches are persistent, just like those of the me-dake (Arundinaria). In a clump there will be cases where the yellow buds appear on the first or second nodes, in others they begin on the fourth, fifth, sixth or seventh. Unlike other bamboos, there is no groove above the yellow buds. Some stems bear pairs of branches on the 8th or 9th node, and above that have five or six at each node throughout. Others at the 15th node have a single branch, and above that they are in threes, fives, sevens or even eights. Sometimes there are no yellow buds near the root, but four branches on the 4th node, with three on the 5th and 6th, and above that five or six. Again, perhaps there will be two node bearing branches in pairs, with the next solitary, and then the two following may have three branches each. Sometimes the two or three nodes near the root develop rootlets all round, in the manner of the 'square bamboo,' and other stems are entirely without these appendages. There are various differences according to the height of the culm or its age, so that it cannot be fully described from a single specimen."

The foregoing is a specimen of the careful examination bestowed by the author of the Kei yen Chiku-Fu on the plants known to him. With

* This, as pointed out in another case (p. 46 note), is a mistake. [Trans.]
NARIHIRA-DAKE (Arundinaria Simoni.)

Another name for this bamboo is Wagō-chiku (和合竹).
In from it is between madake (Phyllostachys Quillioi) and medake (Arundinaria japonica), the leaves resembling those of the latter and the nodes those of the former. Its habit is tall and erect, and delicate, reaching a height of fourteen or fifteen feet, with a girth of from 2.5 or 2.6 sun to 3 sun. The leaves are long and large, 6 or 7 sun by .7 or .8 sun to 1 sun. From the first node upwards a groove occurs alternately on either side of the stem, narrower and more shallow than in the case of other bamboos. Its leaves and branches are very luxuriant and beautiful. But the top of the culm even in old stems is flexible, hanging down to one side. If planted in a warm

regard to the Muramatsu dake, of which he gives some account at f. 15 v. of vol. II, he reports on the stem only, not having seen the leaves. But the infers that they must be of large size, because of the semicircular form and great depth of the grooves on the internodes, which he says is a characteristic generally accompanied by largeness of leaf. The internodes he describes as not more than 3 to 3½ sun in length, though in other respects the stem resembles that of the yudake (Phyllostachys bambusoides).

[Trans.]

1 The dimensions of a culm taken from a plant in the garden of the British Legation were as follows: Height 19 feet; longest internode 12½ inches, girth 3½ in. The leaf was 6½ in. long by 3 to 1 in. wide. This stem bore no branches until the 15th node was reached, but there was a bud at each node from the 7th to the 14th, and a very faint groove along the side of the internode from the bud upwards. These buds would no doubt have developed later on into branches. The culm zigzags slightly from one node to another.

The sheath is of light green throughout and bears a long and slender pseudophyll of the same colour. There are no hairs at its insertion on the sheath. The sheath soon dries up and falls off. A very full description of this species will be found at P. 59 of Mitford’s "Bamboo Garden."
ARUNDINARIA SIMONI
(NARTHIRA-DAKE)
Sheath full size; Stem on a small scale, showing sheath still adhering.
situation it grows luxuriantly. About Tōkiō the young culms must be protected against frost. A soft deep clayey soil is to be preferred. The sheath is tougher than with other species, its inner surface smooth, useful for tea scoops.

The Japanese Encyclopaedia remarks: "Narihira-dake resembles the mayo-dake (Arundinaria Japonica), but its leaves are like those of the madake (Phyllostachys Quilioi). It is called after the celebrated Narihira, whose features were those of a woman. It is of the caespitose class, and the young culms shoot up close to the parent plant.

According to the Zō-ho Chi-kin-shō (増補地金抄)¹ the Narahira-dake resembles the male bamboo (Phyllostachys), but its nodes are those of the female (Arundinaria).

The Kei-yen Chiku-Fu² says that the statements that the leaves of the Narihira-dake resemble those of the female bamboo, and that its nodes are like those of that species are equally erroneous, and an examination of the plant confirms this opinion.

¹ Vol. V. f. 16v. This work was published in 1710.
² See Vol. II. f. 42 v. Our author has written in a hurry. The work he refers to says: "The leaves of the Narihira are like those of the me-dake (female bamboo), and the nodes like those of the o-dake (male bamboo, i.e., Phyllostachys). But according to the statements of the Japanese Encyclopaedia and Zō-ho Chi-kin-shō the leaves are like those of Phyllostachys Quilioi and the nodes like those of the madake, both of which are erroneous.

The Kei-yen Chiku-Fu gives the following description:—

From the first node above the root there is a groove accompanied by a yellow bud on alternate sides of the stem. This groove reaches up to the lower edge of the node above, but is much narrower and more shallow than with ordinary bamboos. Usually branches are not borne until the seventh or eighth node is passed, and then the first is solitary. The next three or four nodes severally bear three branches, after which they number four or five. Of the branches in threes the centre one is 2 feet 7 or 8 suu in length,
TAISHŌ-CHIKU (蕪竹).

Taishō is the pronunciation given in the Nihon Chiku-Fu. The description in that work is evidently taken from the Kei-yen Chiku-Fu, and is here replaced by the section devoted to it in the latter book, which is fuller and more trustworthy, as the author had personally examined a plant. [Trans.]

'Komachi-dake, in Chinese 蕃竹 (táng-chu). In Loochou known as mateko-take. It is to be now seen in the garden of Mr. Aoki at Benten-Kōji, turning out of Sotode Machi in Honjo. It is 15 feet high, with a diameter of .6 or .7 of a sun, the nodes seeming prominent like those of the chiāng but much flatter. The internodes are over a foot in length, each node bearing three branches, which are much longer than in the case of most bamboos. The leaves are in groups numbering from seven to thirteen, their shape resembling that the side branches being shorter, say only 2 feet. Of the branches in fours one is but 4 or 5 sun long, being less than the shortest of the branches in threes. The leaves resemble those of the medake, but are longer, and are grouped in sixes or sevens. * * * Along the centre of the leaf runs a slender pale yellow midrib, with seven parallel veins on either side, extending from base to tip of the leaf. At the base of the leaf as in the case of the male bamboo there are always some fine brown hairs 2 or 3 tenths of a sun long. This plant closely resembles one of the so-called Taimin chiku (大名竹), the internodes being likewise 8 or 9 sun long, but the branches are longer, and so the habit appears less dense. This is the look of the young culms, but in the older stems new sheaths make their appearance on the additional branches, and then the foliage is more luxuriant.

1 Mātiku, as I am informed by Mr. Y. Okakura. [Trans.]
2 That is in 1828, at the time when this book was written. It would be a hopeless task to look for this specimen now, after all the changes in Tōkio. [Trans.]
3 Possibly the Phyllostachys Heronis is meant. [Trans.]
of the leaves of the *madake* (Phyllostachys Quilioi), but much larger, in fact as big as those of the *kumazasa* (Bambusa palmata). At the base of the leaves are fine brown hairs, like those of the *ma-dake*. Its sprouts, like those of most bamboos, come up in the 4th or 5th moon (May to June), but in the autumn other small sprouts develop above the radical node which in the following year become branches. The Chu-pu Siang-lu states that in the case of plants growing "south of the passes" large sprouts develop in autumn by the side of the root, but this does not occur in Japan. This is owing to difference of climate and temperature. The same work states that the small shoots on the lower nodes if pulled off and planted will take root, which no doubt would also happen in warm parts of Japan, such as Suruga and Satsuma.

The Ni-hon Chiku-Fu adds that this bamboo is found at Ōtsuno in Bungo, where it goes by the name of Ōtsuno-dake, and also on Iwō ga shima off the coast of Satsuma.

**SHIBO-CHIKU** (Phyllostachys Marliacea F.-M.)

The Shibō-chiku is a native of Awaji, its branches and leaves being exactly like those of the *ma-dake* (Phyllostachys Quilioi), but its nodes less prominent, and the surface of the stem marked with a number of longitudinal grooves, varying from ’1 to ’4 sun in size. It is also written 鬆竹, *shīwa-chiku*. The common expression for ‘to wither’ is *shibomu*, and the name *shībo* has probably been given to it, because the surface is like that of a young stem shrivelled after being cut. The shrivelled appearance of living flesh is called *shīwa*, wrinkle, hence the other name, as the numerous grooves of the stem look like wrinkles.
The Honzō Ikka-gen (本草一家言) remarks: "In the province of Awa there is a peculiar bamboo known as shōwa-chiku, the stem bearing numerous longitudinal lines like the wrinkles on a face. A large culm is several sun in diameter, and curiosity-fanciers make flower-vases of it. There is another grooved kind called yama-dake, but the two are identical."

When it is said that this bamboo no longer is grown in Awa alone, but is to be found in other provinces, the real fact is that there are grooved examples of the madake. China possesses many species of bamboos, but none of the books speak of shōwa-chiku, whence it is inferred not to exist in that country. It is a curious bamboo from Awa, that is all. In the time of the former daimyōs there were some at Sumoto in Awaji, of which much care was taken, but they have now all been cut down. Though some remain round the houses of the small gentry (shi-zoku), if attention is not bestowed on them, they will gradually disappear. Let public-spirited persons take them under their protection.

The root of the shōwa-chiku spreads upwards, while that of the madake extends below. It might seem convenient therefore to plant them together, but it is said that the madake, possibly owing to the manner in which it absorbs the nutritive elements in the soil, flourishes exceedingly, while the other gives way and finally dies.

The Kei-yen Chiku-Fu says little about it, and the probability is that the author of that work had never seen a growing plant, as he describes minutely a portion of a culm that had been sent him from Awa. [Trans.]
Phyllostachys Castillonis
(Kimmei-Chiku)
\( \frac{1}{2} \) nat. size; Leaf full size.
KIMMEI-CHIKU. Bambusa (Phyllostachys) Castillonis F.-M. Bambusa striata, M.

Usually written 金明竹 Kimmei chiku, also 金竹 golden bamboo and 筋竹 streaked bamboo, also called shima-dake, striped bamboo. In the province of Ise the local name is kin-gin-chiku (金銀竹, gold and silver bamboo), in Bungo awoba-take, green leaved bamboo, in Tosa shima-dake, striped bamboo, in Buzen hiyon-chiku.¹

Large examples of this species reach 15 or 16 feet in height, with a girth of 2 or 3 sun, the smaller being only 4 or 5 feet, with the thickness of a finger. The nodes are prominent, like those of the ma-dake, the cuticle being yellow with green longitudinal markings, sometimes only one or two. In alternate internodes the colours are generally reversed. Though the cuticle is yellow or green as the case may be, the tissue when cut across differs from that of other bamboos in not being pure white, but tinged with a pale green hue. Its leaves resemble those of the ma-dake, and bear two or three narrow longitudinal white markings on the upper surface. The sprouts make their appearance in June, and are edible. On the sheath will be found several green, yellow and red stripes, with purple spots, not unlike those of the ma-dake. The beauty of branches, leaves and stem is a perfect picture. At present it is cultivated merely as an ornamental plant for the house or garden. If carefully looked after in a warm situation it will grow into a large clump. A friend of the

¹ Chinese names are 黃金問碧玉竹 i.e. green-in-gold bamboo, 金鳴問翠竹, 綠梢竹, 紅背竹, 青黃竹 i.e. green and yellow bamboo, 越嶺竹, 喃金竹, 閃竹, 黃竹, 舊竹, 界竹.
writer having placed a root of Kimmei chiku in a flower-pot, filled it up with water and placed it on a stone. But no care was taken to protect it against frost, so that it faded and finally withered away. Thinking there was no help left, he threw it away in a corner of his garden. But to his surprise the withered branches put forth leaves, and the withered root sent up sprouts, which developed into young green culms. He was about to change the dirty water in the flower-pot, when he found the decayed body of a dead mouse under the stone, to which the revival of the withered bamboo was due. He left the water unchanged, and cutting off the withered leaves and branches, took precautions against frost during the ensuing winter. When spring came, he removed the stone, replacing it by earth, and the result of his care was a fine healthy bamboo.

The Japanese Encyclopaedia says: "The ginmei chiku (銀明竹) has a white cuticle, the groove corresponding to the branches alone being green. When it withers the green changes exactly as in the case of an ordinary bamboo."

It is suggested in the Kei-yen Chiku-Fu that this change of colour of the kimmei-chiku is due to climate, but there is the case of a plant in private possession near the port of Samusawa in Ōshiu of which the larger culms have a girth of 2 to 3 sun, the internodes being over 2 feet in length, while the lesser stems are a sun or more in girth, with internodes about a foot long. It is a medake with two white streaks, respectively 2 and 4 sun in width.

The 杉木性譜 Sō-moku Shō-fu¹ says that the 黃金間碧玉 (Ō-gon-kan heki-gioku) has a green groove where the rest of

¹ Vol. III, f. 27.
the internode is a golden yellow\textsuperscript{1} with now and then a green streak, the branches being coloured in the same way. The leaves also have yellow streaks. Its sprouts appear in the summer, and the sheath is spotted, like that of the ma-dake. Large culms attain a girth of one foot. There is also a variety in which the colours are reversed, that is the groove is yellow,\textsuperscript{2} while the rest of the internode is green, with now and then a yellow streak. This should be called 碧玉間黃金竹 (Hekigiooku-kan ō-gon-chiku). Some Kimmei-chiku are yellow with green markings, which is the ordinary form to which the former name applies, while others are green with yellow markings, with a corresponding name. But this is merely due to the relative size of the green markings in each case. It is no matter for surprise if the green and yellow stripes should vary in size according to differences of climate, soil and use of fertilizers. So the Chinese name 青黃竹, green-and-yellow bamboo, is no misnomer. This species is said to have been brought from Corea by Katō Kiyomasa towards the end of the 16th or beginning of the 17th century.

This bamboo produces its sprouts in the same manner as any other kind. If cut between September and December, the green markings will be more or less persistent. It may be used for basket-work, pipe stems, pen-handles and so forth.

\textsuperscript{1} This is Mr. Mitford's Phyllostachys Castillenis. v. "Bamboo Garden" p. 153.

\textsuperscript{2} This is a plant described on p. 154 of that work. The Kei-yen Chiku-Fu says it is rarer than the other [Trans.]
The translator possesses a plant of *Kummei-chiku* with yellow stem and green grooves, the young culms of which are at first of a red colour, almost as bright as that of the *Suzui-chiku* (q.v.). He has also some extremely large specimens, the largest of which was 39 feet high before the top was cut off for transplanting, the girth being 10½ inches, and the longest internode 11 inches. The lower nodes bear no branches, and there are no signs of grooves, but where the groove would be in a smaller specimen there is a band 1¼ inches wide, consisting of pale and dark green stripes, and in the yellow portion there are narrow green stripes connecting the broad bands above and below. A young culm is entirely green.

**Ōgon Chiku.**

The Chinese synonyms of this plant are 金竹 golden bamboo, 黃皮竹 yellow skinned bamboo, and 黃筇 yellow culm. It is found in Satsuma, Loochoo and the province of Awa at the eastern entrance of the Gulf of Tōkiō. The 竹譜詳錄 Chu-pu shiang-lu says that the golden bamboo grows in Kiangsoo and Cheh-kiang, and is altogether like the *Phyllostachys Henonis* (*Ha-chiku*).

According to the 汝南園史 (*Ju-nan pu-shi*) the golden bamboo has a stem of a pure yellow colour like gold.

The Kei-yen Chiku-*Fu*¹ says the plants grown in Loochoo and Satsuma resemble the *ma-take* but are smaller. It adds that those which come from Awa attain a height of over twenty feet, and when fresh have not a distinctly yellow colour, but are bright yellow when dry, like pure gold. The Ōgon chiku has the whole stem of an uniform yellow, with no streaks of any other colour. It resembles the ‘yellow bamboo with green grooves’ as regards its branches and leaves, but the stem differs entirely, so they must not be confounded.

¹ Vol. III. p. 16 v.
BAMBUSA ALPHONSE KARRI
(SUWO-CHIKU)
SUWÔ-CHIKU (Bambusa Alphonse Karri, F.-M.)

This is also called Ko-rai chiku (Corean bamboo). In Chinese 金絲竹 golden thread bamboo, 白絲竹 white thread bamboo, 刷絲竹 sweeping-thread bamboo, 七絲竹 seven-thread bamboo. The local name in Higo is Roku-shi-chiku, 綠絲竹 green thread bamboo.

The Kei-yen Chiku-Fu says the stem and nodes resemble those of the medake (Arundinaria japonica), with a height of 3 to 5 feet and the thickness of a little finger. The internodes are about 5 sun (6 inches) long, and the branches are borne in threes, fives or sevens. From the larger branches smaller ones spring, sometimes in couples, but also singly. Those with branches in threes are young plants, above that are the older ones. As in the case of the medake, as time goes on, a couple of buds are put forth between the branches in threes and those in fives.

When this bamboo is young the whole stem is of a bright red, as if it had been dyed with sapan wood, hence its name suwô-chiku, sapan wood bamboo. The stem bears five or six longitudinal green markings, like a green thread, whence the Chinese name ‘golden-thread bamboo.’

The Yamato Honzô speaks of a kind called suji-take (line bamboo), which is a medake, with white longitudinal lines. It resembles the daiimu-dake (大名竹), but is not identical, and is probably nothing else than an old stem of the ‘golden-thread bamboo’, in which the green lines have changed to white. Hence the Chinese name ‘white-thread bamboo.’

This bamboo is said to have been sent from Satsuma as a
present to Tokio. Tradition says Katō Kiyomasa brought it back from Corea and planted it in Higo, whence it has spread. The local name is ‘green-thread bamboo,’ and the Higo people attach much value to it. It was at the General Exposition of 1877 that the writer first saw this bamboo. The name Kōrai-chiku denotes its Corean origin. It is easy to propagate, and it is much grown as a pot-plant. The ‘golden-thread-bamboo’ is fully described in the Sō-moku Shōfu. 1

SHIKAKU-DAKE (Bambusa quadrangularis.)

The Chinese name for this species is 方竹 (square bamboo). It is usually known as 四角竹 four-cornered bamboo, also as 四方竹 four-sided bamboo.

Its appearance resembles that of the ma-dake, but it is more delicate, and little more than a sun in diameter. The corners are blunt, not truly angular. It looks well converted into walking-sticks, legs of tables or posts of tea-rooms. It is said to have been introduced from Loochoo. When planted

1 This work (vol. III. f. 25 v.) describes the Kin-shi-chiku (golden thread bamboo) as unable to resist cold and not given to spreading laterally. It is like neither the hachiku (Phyllostachys Henonis) nor the madake (P. Quilliot). It grows to a height of ten feet, having a hard culm, and flat nodes. The surface is yellow with green stripes, the leaves having yellow stripes. The sprouts appear in autumn, and are of a purple color traversed by green stripes. In the following year the young culm develops its branches, and when the leaves make their appearance, the purple streaks turn yellow. The sheath is persistent."

Note by Translator. The uncovered portion of the internode on a young culm is covered with fine bristles, but the sheath itself is quite smooth. Where the pseudophyll joins the sheath there is a small projection bearing hairs, but on the covered side the hairs seem to project directly from the edge of the limbus. The sheath is at first green, and remains so much longer than the limbus, which quickly dries, and becomes of a pinkish colour. For the shape see the accompanying illustration.
in a warm situation it grows to a considerable size, attaining a height of over ten feet. The internodes are from 3 to 4 sun long, with a girth of 4 to 5 sun. One or two nodes immediately above the ground put forth numerous hair-like rootlets, and above that point every node has warts above it, which seems to indicate a similar disposition to produce fine rootlets. Hence the local name in Sagami, ibo-dake (wart-bamboo). The best time for transplanting it is during the rains. It is also much propagated in the rainy season by cutting lengths of two or three internodes and planting them in the ground, when the wart-like protuberances lengthen out into hairy rootlets. The cuticle is of a pale green colour and rough to the touch. Compared with the madake the leaves are narrower and smaller, and are very pointed at the tips. The branches, which begin to grow from the 12th or 13th node above the ground, are short and slender. On young branches there are 3 to 4 leaves, on older ones 5, 6 or 7. The sprout of the square bamboo appears in the summer months in some cases, in others it is delayed till the autumn. The latter only develop their branches and leaves during the ensuing year. The sheath has small purple spots and the sprout is of an agreeable flavour. It is well known that this bamboo does not everywhere produce its shoots at the same time of year. It is said that in the district of Kōza in the province of Sagami the shoots come up in January, while in the district of Kuka in the province of Suwō they are delayed till the end of autumn or the beginning of winter, and it is not till the rainy season of the following year that the sheaths fall off and the branches and leaves develop. In the district of Yoshikawa in Tosa the sprouts show them-
selves about the time of the autumnal equinox, and they are particularly good eating.

The Kei-yen Chiku-Fu quotes the Tanshiu Dzuchiku (丹州圓竹) to the effect that "the square bamboo comes from Higo. But it is now found at various places in Musashi, larger specimens being a span or more in girth. When the plantation is old and the culms have reached their full growth, they are now and then found with a diameter of over 2 sun. The writer had himself seen flower-vases made of stems over 3 sun in diameter. There are some pretty ones marked with lines, supposed to come from Loochhow, very different from the ordinary sort. Cut with a saw they show a square section."¹

The Honzō Kōmoku Keimō says: "The square bamboo comes from Loochhow, but is now much grown in all parts of the country. It has a diameter of 7 or 8 sun, and is square without angles. Its whole surface is rough like sand. For 3 or 4 nodes above the ground it has rootlets projecting all round like thorns. If these nodes be cut and thrust into the earth they take root readily. The stems are used for walking-sticks. In China large bamboos of this square form are said to exist."²

The 竹譜詳錄³ says: "The square bamboo exists in various parts of the two Cheh, the provinces of Kiangsi, Kiangsu, Anhui, Kwangtung and Kwangsi.⁴ The leaves and branches are like those of Phyllostachys Quiloi. But the

¹ Kei-yen Chiku-Fu, vol. IV, f. 8 v.
² Bk. XXXIII f. 12 v.
³ Chu-pu Siang-lu.
⁴ See Playfair, Cities and Towns of China, p. 201.
nodes and stem are square like the 絹母草. In late autumn it puts forth sprouts, which develop into culms in the following year. Tall specimens attain a height of over 20 feet. There are no very large stems. It looks well with its pillar-like form."

It is said that in China the square bamboo is sometimes found solid. Those grown in Japan have a thin pipe, and their tissue is soft. They look well when used for walking sticks and for other small articles. The general form of the bamboo is cylindrical, and this species alone is square, for which reason it has been regarded as a curiosity. A method exists of shortening the internodes. When the sprout is about to appear above ground, the sheath is stripped off, and the internodes become curiously contracted. These deformed specimens are used for the verandah railings of tea-rooms and libraries.

The sheath is of delicate texture, and hangs very loosely to the young culm. Its upper portion is fringed with fine hairs, and the pseudophyll is exceedingly small, projecting from the straight end of the sheath, which is perhaps not more than 1/12 in. broad at the tip, like a tiny needle. [Trans.]

KOKŌ-CHIKU.

This is commonly known by the name of Nankin-chiku (Chinese bamboo). The Chinese names for it is 孝順竹, bamboo of filial obedience. The Kei-yen Chiku-Fu² adds 慈竹 kind bamboo, 義竹 Righteous bamboo, 子母竹 Mother and child bamboo, 兄弟竹 Brothers bamboo, 慈緋竹 Kind old woman bamboo, 王祥竹³ the Bamboo of Wang-Siang, 釣絲竹, Angling line Bamboo, 桃緋竹⁴ Peach line Bamboo, 赤竹 Red

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² Yakumoso, or Leonurus sibiricus, Nat. ord. Labiatae.
³ Vol. IV, f. 35 under the heading Nankin-dake.
⁴ One of the Twenty four Paragons of Filial Piety.
⁴ 桃 having nearly the same sound as 釣, one being t'ao, the other t'iao.
Bamboo, 紫雲墨竹 Purple cloud canopy Bamboo, 龍竹 Basket Bamboo, 秋竹 Autumn Bamboo, 四季竹 Bamboo of the Four seasons, all different names for one species. Tradition says that the Chinese Buddhist priest Taopên brought it with him when he became a naturalized Japanese, and having planted it on the hill by Sôfukuji, the Chinese temple at Nagasaki, built a cell there, to which he gave the name of 竹林庵 Chiku rin An, or Cell of the Bamboo grove. Hence this bamboo was called Tô-chiku (i.e. Chinese bamboo) or Chikurin-chiku.

In the growth of the sprouts, the summer ones are said to come up inside the parent plant, and keep it cool, while the winter ones come up outside and keep it warm. Hence the popular name Kôkô-chiku, Bamboo of Filial Piety. The subsequent cultivation of it at Fukuoka and Hakata in Chikuzen is attributed to the initiative of the former daimio of Chikuzen, Kuroda Nagahiro.

The culm and branches of this bamboo resemble those of the Taimin-dake (Arundinaria Hindsii var. graminea, F.-M.), but it is a different species. The leaves vary in length from 7 or 8 sun to 2 or 3, and in width from over a sun to .5 or .6. The culm varies in height from over 20 feet to 6 or 7. It grows densely, a single clump containing at times several hundred stems. The root is caespitose, and does not spread. It loves a warm climate and a sandy soil, hence even in Chikuzen, wherever exposed to the northerly winds of winter, it dies down, and does not put forth its leaves before the warmth of spring comes on, the sprouts making their appearance in August or September. The people boil them as a rare dish, out of the proper season. They are tender and have an agreeable sweet taste. The
sheath is persistent. It is used for tea-scoops, being light and smooth.

The Yamato Honzō says: "According to the Pèn ts‘ao the 'loving bamboo' (慈竹) is also known as the 'righteous bamboo' (義竹). It grows clump-wise without spreading, and is grown as an ornamental plant. Possibly this is the 'Chinese bamboo' (kara-lake) recently introduced. It is also known as the Nanking bamboo. The 天寶遺事 states that there is a caespitose bamboo, the sprouts of which do not spread abroad, hence its name "義竹." 1

The 綜修花鏡 2 says "The 孝順竹 (bamboo of filial obedience) has long and slender stems, forming a large clump. In the summer its sprouts come from the inside and produce coolness, which they transmit to the parent bamboo. In the winter they come up outside and afford protection to the parent plant by covering it up. This is why it is called 'loving filial-affection'."

The Honzō Kōmoku Keimō says: "The 'loving bamboo' has a slender stem, not more than 6 or 7 feet high. Its sprouts grow close together, not externally." 3

The Kei-yen Chiku-Fu, 4 quoting the 益部物略記 (I-pu Fang-wu liao-chi) says: "The 'loving bamboo' has caespitose roots, which do not spread. There are several other varieties. Those of which the internodes are 8 or 9 sun in length are

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1 Quoted from the Kei-yen Chiku-Fu vol. IV, f. 36.
2 Vol. IV, f. 3 of the Japanese reprint.
3 Quoted in the Kei-yen Chiku-Fu, vol. IV, f. 36. The original passage is in Bk. XXXIII, f. 19.
4 Vol. IV, f. 36 v.
called 龍竹 (basket bamboo). That which attains a foot between the nodes is called 苦竹 (Bitter bamboo). That which has branches hanging towards the ground is called 鉤絲竹 (Thread-hanging bamboo). Canes with long internodes and a smooth cuticle are made into hats.

There is a kind of 'loving bamboo' resembling the hō-bi chiku. The kind mentioned in the Kei-yen Chiku-Fu as having a stem and branches like those of the Hō-bi-chiku, but longer leaves, is the 'loving bamboo' of the Honzō Kōmoku Keimō, while the variety just described is the 'loving bamboo' of the Yamato Honzō, and is the same as the 'bamboo of filial obedience' described in the 織苧花鏡,¹ the 'loving bamboo' of that book being another sort. For it says 'the 'loving bamboo' has a solid stem, and long internodes; it is weak though strong looking. Its slender toughness suits it for use instead of wistaria tendrils.'

The Kōkō chiku does not grow in a dense clump except in warm situations. A ship-broker residing at Köbe had some plants sent from Chikuzen, but found after the lapse of years that it did not flourish. In 1881 a root was brought from Chikuzen to Tōkiō, but in spite of the care taken to protect it from the cold in winter, it withered and died. It may safely be inferred that the sudden change of soil and climate was the cause in both these cases.

KANAYAMA-DAKE. (Bambusa metallica, F.-M.)

This plant was discovered by Mr. Shirono in 1880 at the goldmines at Yamagano in the district of Kuwabara, province

¹ Vol. IV. f. 4 v.
of Ōsumi, hence its name. Since then it has been found from
time to time on the neighbouring hills. It is a sort of Kumazasa (Bambusa palmata) with purple markings on the stem.
It is very tough, and the pipe is unusually thick, like the
Shakoton-chiku from the province of Shiribetsu in the Hokkaidō. Most bamboos that do not possess a creeping root-
stock produce buds on the stem from the knots, beginning from
the 4th and as far as the 8th knots from the root. But this
species and the Shakoton-chiku produce buds at every node of
the main stem, which in their turn become stems, just like
those which spring from the underground buds of other species,
which is the remarkable point about them. There is a
specimen at the Museum in Tōkiō, which shows that the
parent stem has produced from each knot buds, which develop-
ed into culms taller than the original stem. The specimen
has been deprived of both tip and root, and yet measures seven
or eight feet in length. The first branch-culm is longer than
the parent, while the third projects beyond the 2nd. If one of
these stems be severed from the parent and planted in the
ground, it will grow. The surface of the cane is marked with
dark brown spots, but the colour is not the same in every case,
being lighter or darker according to circumstances. Some are
almost black, others much lighter. Although it is not so
elegant as the Siangfei bamboo (see above p. 61) for the manu-
facture of literary utensils, it may be applied to various useful
purposes. Since its discovery it has been chiefly employed
for bookshelves and pen-handles.

1 In Mr. Freeman-Mitford's opinion (which the translator shares) these
two kinds are identical.
The 禹壤花録 (Pi-ch'uan hwa-ching) mentions a bamboo called 恩摩竹 (ssū-ma-chu), the peculiarity of which is that it has buds which grow from the knots, and after these have developed into culms, the knots of the latter send forth shoots. Perhaps this may be the same as Kanayama-dake and Shakotan chiku.

There is another sort found at the village of Nishi Soya, district of Mima, province of Awa in Shikoku, which is locally known as Boshine-dake and Sakae-dake. It has no brown spots on the culm like the Shakotan-chiku and Kanayama-dake, but resembles the ordinary shino-dake, and does not grow thicker than a thumb, but every year about the month of April, as it grows taller, buds are produced between the nodes, which develop into stems, exactly as in the case of the Shakotan-chiku and Kanayama-dake. These buds or sprouts are boiled, or roasted in the ashes, or eaten prepared with vinegar and miso. The leaves are used for wrapping up rice-cakes, and

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1 Vol. IV. f. 4 of the Japanese reprint.

2 This seems to be Tora-fu (or simply tora-) dake found on the Hakone mountains, which is quite a different species from Bambusa Laydekeri, though often seen growing with it. The stem resembles that of B. Laydekeri, but differs from it in the manner it has of putting forth single branches from even the lowest nodes, which often grow to a greater length than the parent stem. The leaves are rather longer than those of B. Laydekeri. The sheath of the young shoot is green, closely set with stiff bristles, which is a distinguishing mark. The base of the pseudophyll bears small bunches of hairs. There is a small thicket of it at Ashinoyu in the grounds of a ruined Buddhist temple behind the village. It does not seem to be mentioned by any writer on Japanese bamboos, and is probably a new species. In the third or fourth year the stem is in places covered with a black fungoid growth, which when washed off leaves the stem stained irregularly of a light black. Hence the name tora-fu, tigermottling. See the last section in this volume. [Trans.]
are valued for their fragrance. The culms may be used for making library utensils, sticks with which to hang up pictures on their hooks or for walking-sticks.

**KAWASHIRO-DAKE.**

The *Kawashiro-dake* is also called *Kashiro-dake* and *Shira-dake*, Chinese names being "紫竹" and "水白竹".\(^1\)\(^2\) It is a sort of *hu-chiku* but having longer internodes, and reaching a height of 20 or 30 feet. The stem is hard, and the sheaths white, whence the name *kawa-shiro-dake* (white sheathed bamboo). What is known in Chikugo as *Shira-dake* is the same. In the diary of a journey made by Mr. Tanaka Yoshiwo he notes that it is a well-known plant at the village of Hoshino, district of Kami Tsuma, in the province of Echigo. Its culm, he says, is like that of the *madake*, and it resembles the latter also in having no spots on the sheath. From the whiteness of the sheath it has got the name of *shira-dake*. It is much valued for the thongs of *zori* (sandals), but the stems cannot be turned to any account except for basket-work. A horseload of the sheaths is worth 70 yen (£7). The village of Hoshino produces three thousand bundles annually, each load weighing 33\(\frac{1}{2}\) lbs. avoirdupois, and valued at from 1 yen 20 sen to 1 yen 50 sen (2 s. 5d. to 3s.). They are all despatched to Fukushima, where they are sorted into various qualities. A good quality is also produced at Ōhakari, Kago and Kita Kawada.

This bamboo sends up its shoots later. When the shoots of the *Hachiku* and *Madake* are already ten and two feet high respectively, that of the *shira-dake* scarcely exceeds a foot.

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\(^1\) Violet bamboo. 
\(^2\) Water-white bamboo.
The sprout differs from that of the *ha-chiku*, resembling in the main that of the *ma-dake*. Round Tōkiō the branch sheaths of the *ma-dake* are gathered for making the upper soles of *zōri* (sandals), the sheath of the culm having brown spots, which make it unsuitable except for the inferior class of *zōri*. But the branch sheaths are without spots, are of a white colour and thin, and are thus suitable for the soles of clogs and for the better quality of *zōri*. But the soles of the best *setta* (sandal*)¹* and of *zōri* were always made of sheaths known in the trade as *kudari* (‘up-country’), which are nothing else than sheaths of this bamboo sent to Tōkiō by way of Ōsaka.

**MAGARI-DAKE.**

In the Hokkaidō are produced bamboos known as *magari-dake*, and they are also found in Ōshiu and Dewa. They are small bamboos closely resembling *ashi* (a reed known to botanists as Phragmites communis). The terminal bud of the creeping root-stock grows up into a culm, and consequently the portion near the root is curved. It was formerly supposed that this form resulted from the pressure of overlying snow, but that is not the case. It is simply that a terminal bud has grown into a culm. At the Exposition of 1877 a so-called *nunobiki-dake* was shown, which came from the village of Akatsu, district of Asaka, in the province of Iwashiro, which was nothing else but the *magari-dake* from the Hokkaidō. This specimen is now in the Museum. The length of the stem is a little over 8 feet, its thickness near the root being that

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¹ Differs from *zōri* in having the hinder part of the sole shod with iron.
of a thumb. The leaves are 7 sun long by 1 sun wide, and smooth.

We have heard a native of Echigo speaking of the magari-dake call it jin-dake (陳竹). He described it as being of the same character as the ma-dake, and 7 or 8 feet high. The ends of the root grew up into culms. Consequently when cut they were all curved alike, and fences made of them looked very well. The sprout made its appearance in August, just as in the case of the kan-chiku (Bambusa marmorea). Perhaps it is identical with that species. It is said to be abundant between Echigo and the Aidzu district. Cold regions have their own species of bamboo in great abundance, but they do not grow erect as in warm climates. When good sorts are transplanted from warm into cold climates, the culm becomes stout and thick at the root, and becomes gradually slender towards the tip, not growing of equal thickness from end to end as in warm regions. Thus sorts like the magari-dake when grown in a warm climate will probably send up sprouts in the same manner as the hibi-chiku (Bambusa disticha, F.-M.) and kan-chiku. But in a cold climate the sprout trying to come up straight, but prevented from doing so by want of warmth, at first spreads underground, waiting for the advent of warmer weather, and then springs up into a culm. This is the natural working of a cold climate.

Experience shows that bamboos without a creeping root-stock produce a number of hair-like rootlets, and mostly send forth buds underground from the third and fourth nodes of the root, which is always provided with these hair-like rootlets as far as the seventh or eighth node. The sprouts of the magari-
dake in a warm climate would grow up straight from the nodes on the root of the parent plant, and the nodes which give out these hair-like rootlets, when above the ground would have instead small warts, like the square bamboo and the kan-chiku. And in a cold climate the nodes which bear the hair-like rootlets spread below the surface and do not spring up into a culm till all those rootlets have grown. This is why all the lower ends are curved, and not because the terminal bud develops into a culm, as has been erroneously supposed. For the bamboo in question has no creeping root-stock. Such plants as the kanayama-dake, which grow in warm climates, produce buds from each node of the parent bamboo above ground, and these branches in their turn are longer than the parent stem. This is probably merely the effect of the climate.

FUTAMATA-DAKE (forked bamboo.)

The Chinese call these 天親竹 (heavenly parent bamboo); 雙竹 (double bamboo); 雙岐竹 (double-branched bamboo); also 合歡竹 (rejoicing-together bamboo); 雙榕竹 (double-tipped bamboo); 鍾竹 (coupled bamboo); 拾竹 (helping bamboo); 相思竹 (mutually affectionate bamboo); 桃銅竹 (peach-hair-pin bamboo); and so forth. Also 萊竹 (lucky bamboo). This is a sport which sometimes occurs in a plantation, just like a tree with two, three or four leaders. But the latter is common enough, and not worth regarding as a curiosity. In the case of the bamboo it is unusual, hence is regarded as a rarity, and gets the name of 萊竹 (lucky bamboo). The writer has seen such forked stems of Phyllostachys mitis in the possession of a florist at Negishi in Tokiō, and at the village of
Angiō in Ashi-date district, province of Musashi. At about the fourth or fifth node above the root, the stem divided. Sometimes the sport takes place at the tenth or fourteenth node. The Kei-yen Chiku-Fu has a drawing of one that divided into five stems, and speaks of others that had eight or nine, and even as many as eighteen stems.

According to the Japanese Encyclopaedia there was a forked bamboo at Tennōji near Ōsaka, which was a plant of *Ha-chiku* (*Phyllostachys Henonis*).

The Yamato Honzō explains the 扶竹 as being a double bamboo, and quotes the 竹譜 (*Chu-fu*) of the Chinese writer 王子敬 (*Wang Tzŭ-ching*) in regard to it. The sprout it seems was called 合穂. In Japan, it adds, it is a rarity, but is mentioned in the 布穂代雅編 (*Rō-ya Dai-sui Hen*).

The Kei-yen Chiku-Fu says: ¹ "The varieties of the bamboo are particularly numerous. At the monastery of 廣巖寺 (*Kwang-yen-szu*) at Hangchow there was a whole plantation of bamboos having double culms. The most curious case was that of a bamboo rising out of the top of an old tree, and growing luxuriantly, in shape like a serpent or dragon coiled up."

Not long ago in the garden of Otani Enzaï there was a double bamboo, the top of which grew out of an old decayed pinetree; it was a *ha-chiku* and exactly corresponded with the

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¹ The following is a quotation from a Chinese work given in the *Kei-yen Chiku-Fu*, and not an original statement of the author of that book.
curious specimen said to have existed at the above-named monastery.\(^1\)

The 移植花鏡 (Pi-ch’uan Hwa-ching) speaks of a double bamboo growing at the West Hills at Wulin in Chehkiang\(^2\), the peculiarity of which was its long culms and slender leaves. The culms grew side by side, and their colour was particularly beautiful.

The Kei-yen Chiku-Fu cites innumerable other cases of bamboos with double culms, most of them from Chinese books.\(^3\)

All these cases are mere sports, and if people like to regard them as good or bad omens, let them indulge their fancy. Only, in transplanting them, let great care be taken to dig them up with plenty of soil round the bole, and bind it together carefully with cords.

**OKINA-DAKE** (Old man’s bamboo.)

Usually written 翠竹, also called 亀目竹 (mokume-dake). In the 竹譜詳錄 (Chu-pu Siang-lu) it is called 間道竹 (striped bamboo). The Okina-dake is of the same kind as the Ha-chiku, having 3 to 5 pale yellow stripes along the upper and under surfaces of some among the entirely green leaves. The leaves of the tip and the young leaves are sometimes green without white stripes. The Zô-ho Chi-kin-shô (増補地錦釈)\(^4\) says that the Okina-dake has white leaves with green stripes, which seen

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\(^1\) This passage is a note in the Kei-yen Chiku-Fu, vol. IV, f. 21 v. [Trans.]

\(^2\) Near Hangchou. See vol. IV, f. 3 v. of the Chinese work quoted. [Trans.]

\(^3\) Abridged from the original. [Trans.]

\(^4\) Wrong citation. It is from the supplement entitled *K5-eki chi-kin-shô*, vol. I, f. 22 v. pub. in 1719.
from a distance look as if it were covered with newly fallen snow. It is a variegated form of hou-chiku, and much valued by florists, but not much grown now. It is a beautiful ornament to a garden.

The 竹譜評錄 says the 間道竹, Chien-lao-chu (striped bamboo) grows in the mountains of the Two 諸 (Two Cheh), and is also found cultivated in gardens, its culm resembling the 'water bamboo' (水竹), but with the nodes closer together. The leaves are like those of the 毛頭竹 (hair-end bamboo), very long and slender. On their upper surface are pale yellow stripes, 5 to 7 in number, and they are sometimes as many as fourteen or fifteen in a bunch.

There is another sort called 水晶竹 (suishi-chiku, Rock crystal Bamboo) of the same species as hou-chiku, the variegation stripes being wider than in the case of the Okina-dake, and of a pure white. Another name for it is 雪山竹 snow-mountain bamboo. It was formerly much cultivated by florists, but is no longer to be seen. 2

RIŌ-SŪ-CHIKU (Dragon's beard bamboo.)

Also known as 龍緯竹 (Riō-sō-chiku, dragon thread bamboo). It used to be formerly imported from abroad, but the writer has not heard of its being grown in Japan. But in April of the present year 2 a wild bamboo was found near the hills at Yokosuka in the province of Sagami, not far from Yokohama, the culm of which was as slender as a needle, or

1 See Playfair's "Cities and Towns of China," p. 201.
2 This seems to be taken from the 草木館疏集 (Sō-moku Kinsō-shi) 2nd series, vol. IV. f. 1.
3 1885 seems to be meant.
as thin as a thread. Its leaves also were small, like those of the ordinary sasa (bamboo grass). A number of these slender stems were growing together in a clump, without any branches. Those which were found under trees were taller, and bore fewer leaves. When exposed to snow or frost it withered, but of those which were protected by other plants or grew in a sunny exposure, and experienced neither frost nor snow, about half survived the winter, the other half perishing. But from the dead plants fresh culms sprang up about April. The people of the locality call it ito-dake, and it may perhaps be the same as the Riū-sū-chiku.

According to the 移傳花鏡 (Pi-ch’uan Hua-ching) "the Dragon’s beard bamboo grows in the mountains of Ts’in-chou and Cheh-kiang. Its height is scarcely a foot, and the culm as slender as a needle, fit for planting in a basin. But it should not be exposed to snow or frost in winter."2

The drawing given in the Kei-yen Chiku-Fu (vol. V. f. 40 v.) shows it to have branches. But the bamboo we speak of is of the same character as the me-dake,3 which is quite different from the nezasa, and has no branches. The writer is cultivating it, to see whether it can be kept alive. It is a sort of sasa.

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1 Now called 沅陵郡: See Playfair’s "Cities and Towns of China." It was apparently in Hunan.
2 Vol. IV. f. 4.
3 i.e. is an Arundinaria.
SOSETSU CHIKU.

This is a variety of bamboo with extremely long internodes, found at Yanagawa in Chikugo. In the Kei-yen Chiku-Fu there is mentioned a bamboo staff four feet in length and a span in girth, with a knot at each end, said to have belonged to Saigïo Hoshí, and still preserved at Shigittatsu-sawa at Ōiso on the Tôkaidô. The Nô-sei zen-sho is also quoted as speaking of a bamboo the internodes of which were six feet in length.

According to the 楊傳花鏡 (Pi-ch‘uan Hua-ching) the Sosetsu-chiku has a lofty culm, with internodes a chang (丈) in length, and comes from 黃母山腳, and the 木草彙言 (Pên-ts‘ao Huei-yen) states that this bamboo has them five or six feet in length. However we have never seen anything of the sort. Perhaps such varieties may exist in India, but we have never heard of them in Japan. What is known in this country under the name of kara-take (唐竹) is in shape like the madake with smooth knots, and reaches a height of fifteen or sixteen feet, the leaves resembling those of the madake, but shorter. The greatest distance between the nodes does not exceed a couple of feet, but at the Tôkiô Museum a specimen is preserved, the internodes of which are 2 feet 5 or 6 sun in length.

SÔ-SHI-CHIKU.

Is the name given to a bamboo bearing branches on both sides of the knots. It is merely a rare sport, and difficult to-
obtain. According to the Kei-yen Chiku-Fu¹ this bamboo is of rare occurrence. Its girth is not more than a span, but from right and left of each knot a branch issues, so that it looks like two bamboos growing together. The grooves similarly are found on both sides of the stem, and extend from one knot to another. In consequence of this formation, the stem is flattish, the longer diameter being 1.7 sun, the shorter only 9 sun. The alternate internodes are at right angles to each other. The nodes being prominent suggest the madake, but when carefully examined it is seen to be a sport of the ha-chiku.

The same author reports that some years ago a florist in Kameido had a green bamboo 15 or 16 feet high, in which above the 12th or 13th knot counting from the root each knot had pairs of branches alternately at right angles to each other, just as in the variety already described, but at the top of the culm it was like an ordinary bamboo. This likewise was a sport of the ha-chiku, said to have been obtained from a neighbouring plantation. At the Museum is preserved a 'double-branched bamboo' known as the bifurcate (futa-mata-dake), which is a great curiosity. This specimen has a flattened stem, with grooves on both sides of the first internode, followed by one having branches similarly situated; the third internode has no branches, but they occur again on the fourth. Towards the top it divides into two stems, the knots of which bear branches alternately, growing on the same system as the first, second and third knots. This extremely curious object is a sport of the ha-chiku.

¹ Vol. IV, f. 28 v.
Nihon Chiku-Fu.

CHIGO-ZASA (Bambusa argento-striata M.)

This is also known as Shima-zasa and Yanagiba-zasa. It is scarcely a foot in height, and has long slender leaves growing at the tip of the culm, in number from six to nine. Some of these leaves bear from one to four white longitudinal stripes, while others are half white and half green. In rare cases an entire leaf of pure white occurs. This plant looks exceedingly elegant in gardens, by the side of stones, under trees, ponds, artificial mounds, and tobi-ishi. ¹ It will flourish in any kind of soil. If planted and left to itself it quickly spreads all over the garden, being of the same kind as nezasa.

The Japanese Encyclopaedia gives much the same information, and the Sō-moku Kin-yō-shiu (草木錦業集) describes this plant as a pretty variety of the nezasa with pure white markings.²

Florists have a dwarf bamboo they call oroshima (Bambusa pygmaea), the leaves and stem of which are again smaller than those of the chigo-zasa. It is planted among the stones of artificial mounds and ponds. In spite of its small size, it spreads freely, and when planted in a small pot it fills it up entirely.

There is also a variety known as Kamuro-zasa (Bambusa aureo-striata). It has a soft branchless stem and yellow markings on the surface of the leaves, which are of delicate texture and very pretty. It is particularly suitable for treatment as a pot-plant.

¹ In Japanese gardening flat stones of irregular shape disposed in lines are so called.
MARIDAKE.

This is not a separate species. If the head of a mōsō or hotei-chiku (Phyllostachys mitis and P. aurea) be cut off, numerous branches will spontaneously spring from the end of the culm, the leaves of which will cluster thickly in the shape of a ball (mari=ball). Florists sometimes call them 'Hundred leaved bamboos.'

According to the Žō-ho Chi-kin-shō, the foliage of any kind of bamboo will become denser, if the stem be cut short in May or June.¹ The production of these artificial plants depends upon a trick of the trade, which consists in tearing off the sheath from the young sprout. It may be done with the mōsō or hotei-chiku. The sheath next the ground being left in its place, the second and third are pulled away as quickly as possible, care being taken not to injure the stem. The internodes will then contract, and a short stem is the result. When this sprout has grown up and sent forth its branches, two or three of the latter being left according as may be judged best, the upper part is all cut away. The branches that year will be few, but increase in number from year to year, as do the leaves also, until they present a spherical form.

The Japanese Encyclopaedia says: "We have never yet discovered whether a bamboo exists bearing a hundred leaves on one branch. But if the lower branches and leaves be removed, as well as those of the middle of the stem, and the leaves and branches left together at the top, the leaves will

¹ Vol. VIII. f. 18. v.
grow densely, so as to look as if there were a hundred on one branch."

**RAKANJŌ-CHIKU** (the Lohan's Bamboo cane.)

This also is produced artificially. A small plant of Phyllostachys Quillioi (*madake*) should be chosen, and as soon as the sprout appears above ground, the sheaths should be removed with such care as not to injure the culm, in anticipation of their falling off naturally. The internode will then bend into a serpentine form, or at an angle. Various forms may thus be produced. An acquaintance of the author pursued this method year after year with a plant of Quillioi, with pleasingly varied results, and has now a small clump consisting of a dozen or so of such stems. He informs me that if a single sheath is removed at a time, the best curvatures will be obtained. It sometimes happens in a plantation that the same effect is produced through pressure from the fencing, or from other objects, whether wood or stone.

In China these bent stems are said to occur spontaneously. The 竹譜詳錄 (*Chu-pu Siang-lu*) asserts that the Rakanjō-chiku grows at 竹筍府, the ancient Jung-chou. To the east of this place rises Jung-li shan, where this bamboo is found, crooked like a dragon or serpent. But the crookedness of the bamboos on that mountain is probably caused by huge stones, or some other obstacle. For the bamboo's nature is to grow straight, and the alleged crookedness is contrary to it. The

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1 Arhāt, a Buddhist saint.

2 An ancient place-name. See Playfair's *Cities and Towns of China,* p. 294.
Chinese regard it as a wonder because they are ignorant of its cause.

TAI-MAI-CHIKU (玳瑁竹).

According to the Kei-yen Chiku-Fu the Chinese name of this plant is 紫鞘 tsze-jo.

It is about two feet high, and its leaves resemble those of the Kumazasa, though more slender, attaining however length of 8 or 9 sun, with a breadth of over 1 sun. The leaves are arranged in sevens, and where only 5 or 6 are found, it is because the lower leaves have withered and fallen off. On the upper surface they have a pale red\(^1\) midrib down the centre like that of the Kumazasa, and on either side eight parallel veins from base to tip. In spite of the small size of this bamboo, it puts forth a single branch at each of the nodes, and in the persistence of the sheath resembles the Kumazasa. The only difference is the dark purple colouring just below each node. Although some ten years or more have elapsed since this bamboo was planted at the country house of the daimyō of Shirakawa at Ōtsuka, it is said never to have grown any larger.

The 竹譜詳錄 (Chu-pu Siang-lu) says: "The 白箝竹 (Pei-jo chu) occurs sometimes. Its stem is more slender than a chopstick, its leaves as large as the palm of one's hand and long. The 緩竹 (jo-chu) is identical with it, the only difference being the dark purple colour of the stem."

To us it appears that this bamboo, though of the same kind as the Shakotan-chiku and Kanayama-dake, differs from

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\(^1\) 'Yellow' in Translator's copy of the work quoted. See vol. III. i.
them as to size in consequence of dissimilarity of climate. Again, in different localities it has had different names given to it in an arbitrary fashion, and florists especially have frequently indulged their fancy in this manner. The author has never seen the bamboo referred to, but believes that the name taimai chiku given to it is merely a freak of the florists. He makes a note of it therefore for what it may be worth.

**SHAKU-HACHI-DAKE.**

The Chinese give to this bamboo the following names: 通竹 (t'ung-chu), 通節竹 (t'ung-tsieh-chu, open node bamboo) and 無節竹 (wu-tsieh-chu, nodeless bamboo). It is reported to be found in the province of Bingo in Japan, but the author has not come across it. Perhaps it did once exist, and has now disappeared.

The Japanese Encyclopaedia says: "Chiujo Hime was the daughter of Yokobai Udaijn Toyonari. In the space of six hours she wove a mandara fifteen feet square, and used a knotless bamboo to roll it upon."¹

The 本草綱 Hon-zō Kei reports that "a knotless bamboo is found at Himedani in Bingo, commonly called shaku-hachi-dake.

The 秘傳花鏡 (Pi-ch'uan Hua-ching) says: "The 通節竹 (t'ung tsieh chu) grows at 滇州 (Chên chu). Its stem is erect, and without a knot, and the fistula has no septa. This is also a variety."²

To us it appears that notwithstanding the foregoing descriptions, no one has ever yet seen a bamboo of which the

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¹ Handbook for Japan, 2nd edition p. 398, where the legend is given at some length.
² Vol. IV. f. 4 v. of the Japanese reprint.
fistula had no septa. The name *shaku-hachi-dake* may have come from its presumed suitability for making the flutes called *shaku-hachi*,\(^1\) or perhaps because the internodes were 1 foot 8 sun in length. We make a note of it merely for what it may be worth.

*TAI-MAI-CHIKU* (篠山竹).\(^2\)

The Kei-yen Chiku-Fu says this bamboo is found at Motojima near the Fujikawa R. in Suruga. It is a large sort of *Phyllostachys Quillioi* (*ma-dake*), with variegated markings. Many years ago a person unnamed discovered this bamboo on a visit to Suruga, and brought back a piece about eight feet long and nine sun in girth, cut out of the middle of a culm. On inspection it was found that half of the stem was yellow, the other half bearing on the internodes large markings of different shapes. In some cases they were contracted on one side, in others they resembled a large curved cucumber of late growth, in others again contracted on both sides like a gourd. Some were big at one end and small at the other, like a fan.\(^3\) Then there were others not contracted at all, but merely coloured dark purple. These markings in every case were of a deeper shade below and a lighter shade above. Both in China and in Japan there are many kinds of variegated bamboos,\(^4\) but such as this with its strange natural markings\(^5\) are rare. The

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\(^1\) i.e. 1 foot 8 sun in length.

\(^2\) This differs from the other name tai-mai-chiku in the syllable *tai* being written 篠.

\(^3\) *Uchima.*

\(^4\) The Kei-yen Chiku-Fu adds the word ‘artificially-produced’ (vol. III. f. 30 v.). [Trans.]

\(^5\) Add ‘on each internode.’ [Trans.]
The description here given is that of a single stem after it had been dry for some time, but as it was said that there were plenty of living stems, and that too of young ones, there was no doubt great variation in the markings. Some one travelling there found the peasants splitting the stems to make those long baskets which, filled with stones, are used for strengthening the river banks against floodwater. It is a great pity to employ such a curiosity for so ordinary a purpose. Owing to the fact that this bamboo grows in Suruga alone and nowhere else, botanists make no mention of it. The first occasion of its being obtained was that above referred to, and so it is generally unknown.\(^1\)

Taimai-chiku is the local name for it. The markings are extremely large, and resemble those on the carapace of a tortoise, whence the name. We are disposed to the opinion that this plant being a variegated bamboo of the male bamboo class\(^2\) and distinguished for the beauty of its markings, the name has been given to it, somewhat without justification. But from the drawings we think it must be of the same species as the Tamba han-chiku (variegated bamboo of Tamba).

**SHIRŪ-CHIKU 信楽竹.**

*Shibu-take* (Astringent Bamboo) is another name for this plant. It grows to a height of five or six feet, and in stem, branches and leaves resembles the *yu-dake* (Phyllostachys bambusoides). Sometimes each leaf is veined with white, but

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\(^1\) The passage taken from the Kei-yen Chiku-Fu ends here. The rest seems to be the author's own.

\(^2\) i.e. a Phyllostachys.
even on the same plant other leaves without such markings and exactly like those of the ma-dake are sometimes found. It was probably introduced long ago from China, and is now to be found at the Ōtsuka country-house of the Daimiō of Shirakawa. In general form it is a variety of the ya-dake with variegated leaves. The sheath is persistent. The upper half of each internode is rough to the touch like sand-paper, and it may be used for polishing. So far the Kei-yen Chiku-Fu. The statement in the Honzō Kōmoku "its nature is rough" probably refers to a bamboo of this sort.

The 略傳花鏡 (Pi-ch'uan Hua-ching) says: The 綡緑竹 (Szū-lao chu) grows in 新州 (Hsin-chou). A single branch bears a hundred leaves. The cuticle is rough, and may be used for whetstones. When long used it becomes somewhat smoother. If moistened with vinegar or soy after a night it becomes as rough as before. It is much used for the quarrels of crossbows." The plant thus described is identical with what we have before us. But the author has never seen a bamboo of which the cuticle was so rough that it could be used as a substitute for sand-paper. The cuticle of the bamboo is formed of silica, and if rough might be used for polishing. The hi-chiku (Bambusa quadrangularis) has that quality to some extent, but not enough for use in polishing. We mention the statement for it what may be worth.

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1 The author of the Kei-yen Chiku-Fu expressly says that the plant at Ōtsuka had not this rough surface, and he doubts the identification with the Chinese Szū-lao Chu. Mr. Katayama seems to have read the passage rather hurriedly. See vol. II. f. 63. [Trans.]

2 L. c. vol. IV. f. 3.
CHIN-CHIKU (沈竹).

Is also known as chiu-chiku (insect bamboo). It is said to grow at Saga in Hizen. The specimens found in China are said to produce at each node an insect, like a young cicada before it gets its wings. Those grown in Japan are inhabited by an insect like a beetle.

The 本草一家言 (Hon-zō Ikka-gen) says: "There is the insect bamboo, which produces an insect shaped like a cockroach. It grows at Saga in Hizen, and is called chin-chiku."

The 竹譜詳錄 (Chu-pu Siang-lu) says: "The insect-bamboo is found on the 七閩山 (Ch'i-min Shan). Its growth is dense like that of a reed. Each node produces an insect, like a young cicada that has not yet got its wings. There is no outward sign of it, and it develops with the growth of the cane. When the bamboo is on the point of completing its growth, a hole appears on one side, from which it issues forth. It is also found on 東陽山 (Tung-yang Shan) in 福州 (Wu-chou)."

This is a quotation given in the Kei-yen Chiku-Fu.¹ In the prefecture of Fukuoka there is a plant known as chin-chiku, the leaves of which are short and slender like those of the Hōbi-chiku (Bambusa disticha). It was much planted as a hedge round the quarters of the military retainers, under the name of chin-chiku-kabe,² and was considered very common. The Chikuzen chin-chiku is large, like the Tosa doyō-chiku. It is said to resist the wind, and to rise up again erect after being blown down. In nearly every locality there is a plant to which

² Kabe = wall.
this name is applied. In the district of Ashikita in Higo there is a *chin-chiku* also known as *hotaru-zasa* (firefly dwarf-bamboo). What is called *chin-chiku* in Mikawa is *Phyllostachys aurea*. In Echigo the name is given to the *magari-dake* (curved bamboo). There are other kinds known as *chïa-chiku*, but the author has never found any that produced an insect in each node. We mention the statement for what it may be worth.

*KAN-CHIKU* (Chinese bamboo).

This is said to be found in the province of Iyo. The author of the *Kei-yen Chiku-Fu*² says it was to be found in a copse belonging to a farmer named Kaneko Ichizaemon living at the village of Kaneko about 3½ ri from the river Sakawagawa in Sagami.

The 筍譜 (Sun-pu) says: "The *kan-chiku* is so large that a single large internode will hold a *koku* (4.9629 bushels) while the smaller ones will contain several *to* (0.4963 bushel). It can be made into tubs and barrels. A single joint of the sprout will hold two or three *shō* (0.04963 bushel)".³

The Japanese Encyclopaedia tells us that the *Kan-chiku* grows at Yung-ch'ang (永安) in the province of Yunnan, and that measures of capacity can be made from it.

According to the Go-zasso (五雛經) there is a huge bamboo found at 羅浮 (Lo-fu) twenty feet in girth, with thirty-nine nodes, each internode twenty feet in length.

The 稀條花鏡 (Pi-ch‘uan Hwa-ching) also speaks of a

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² 瀟竹.
³ Vol. III. f. 36 v.
³ See Kei-yen Chiku-Fu III. f. 37.
龍公竹 (Lung-kung chu) found on Lo-fu shan, the diameter of which is over seven feet, the length of the internodes being twenty feet. Its leaves are as large as those of a banana. The same work asserts that the stem of the 臨賀竹 (Lin-ho chu) is sometimes ten spans in girth, more wonderful even than the lung-kung bamboo. It is found at 臨賀 (Lin-ho).¹

The 竹譜詳錄 (Chu-pu Siang-lu) speaks of the 龍篤竹 (Lung-hwu chu) which grows on Lo-fu shan, whence it takes its name. All the stems are ten [blank] in girth.

Our view is that the kan-chiku, so-called, found in Iyo and Sagami is nothing else than Phyllostachys Quilii of large size owing to a suitable soil. It attains a girth of something over two feet, and is evidently different from the lung-kung and lin-ho bamboos.

KOBU-DAKE.

This variety has several Chinese names, as 高節竹 (Kao-tsieh chu, prominent node bamboo) 粗竹 (chiüng-chu)², 扶老竹 (fu-lao chu, old man’s staff), 銀筒竹 (Yin-t’ing chu, silver-barb bamboo). It used to be imported from China, but seems now to have disappeared. The Kei-yen Chiku-Fu³ tells us that a plant was introduced about 60 or 70 years ago, and grown in a garden belonging to Matsudaira Harima no kami, which in three or four years spread so as to cover a space of sixteen square yards. But that there was none of it left when he wrote.

The Taki family possessed a withered culm which is figured in the above-mentioned work. The whole stem was red

² Perhaps Phyllostachys Aurea. [Trans.]
³ Vol. IV. f. 4 v.
and black, 3 or 4 sun in diameter, with six nodes in a length of three feet. The nodes were shaped like the beads of an abacus, round and flat, with a girth of three sun.

The Japanese Encyclopaedia says: "The 暴節竹 Pao-tsieh chu is found in 蜀 (Shu). It has prominent nodes like pieces of gravel, and is no other than the 筱竹 (chiüng chu)."

In the 竹譜 (Chu-pu) we find it stated that the best bamboo for walking sticks is the 筱 (chiüng). Its form is unusual, and looks artificial. Why it should grow in 蜀 (Shu) only, and nowhere else does not appear. One of its synonyms is 扶老 (fu-lao) old-man's staff.

This is probably a sort of Koubu-dake.

*BICHIKU. Bambusa tessellata M. (簫竹).*

This bamboo is also called 篮竹 (ku'ai-chu), 竹箏 (kan-san), 湘若 (siang-jo) and 筲箏 (tsien-kan). It has numerous nodes in a foot of length, and the leaves are as large as a sandal, or like a round fan. This the "green bamboo of the recesses in the banks of the K'e" mentioned in the Shi-king.1 In former times Chinese junks coming to Nagasaki had sails plaited of the leaves of this bamboo, which they never lowered on the voyage.2 The largest bamboo leaves are selected by the sailmakers, and they are reported to use the leaves of bi-chiku as well as of bamboo-grass (sasa) and the like. The root of bi-chiku is said to penetrate far into the ground, so that it withstands the frost, and the sprouts, which are edible, make their

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2 Probably because they sailed with the monsoon, and ran before the wind. [Trans.]
appearance both summer and winter. If it were introduced into the Hokkaidō there is no doubt that it would succeed.

The Japanese Encyclopaedia informs us that the Bambusa tessellata is found in 粤南 Ching-nan¹ and has many nodes to a foot of stem.

The 竹谱 Chu-fu describes the Bambusa tessellata as a sort of ch'ien (筍). It is full of nodes and short. In Kwang-tung and Kwang-si it is called 筫纓 (Kan-san), Its root strikes deep, and it resists cold, flourishing on “those banks of the K'i.”

IBARA-DAKE, prickly bamboo.

The Japanese Encyclopaedia informs us that this is a rare object, and never found of any great size.² The Kei-yen Chiku-Fu citing all the books enumerates over ten synonyms, and also gives a figure of it, which however does not agree with the statement of the Encyclopaedia. It appears that it has never been heard of in Japan, but the 竹譜 (Chu-pu) states that in China the prickly bamboo has a root like a multitude of wheels, and knots like a bundle of needles. It seems from this that though the so-called ibara-dake resembles the figure given in the Kei-yen Chiku-Fu, the name can only have been given in Japan to a sport. If you plant a Phyllostachys Quillioi in your garden, and when the sprouts come up pull off all the sheaths and leave it to grow, the nodes will twist about at varying angles, exactly like the woodcut in the Japanese Encyclopaedia. Nezasa is also called ibara-dake, probably because its prickles being like needles, it is a great nuisance to the farmer. The cut stumps

¹ In Hupeh. Playfair’s “Cities and Towns of China” p. 63.
² Quotation copied from the Kei-yen Chiku-Fu. Vol. II. f. 57 v.

[Trans.]
of bamboos are also termed 'devil's-teeth,' because, if persons walking in the woods come in contact with them, they are apt to be wounded by them, as if they had been bitten by a devil. Both in China and Japan names often arise in this way. The name _ibara-dake_ has no doubt been given to wild bamboos growing in the woods because they hurt just like thorns. But we have never yet heard in Japan of the thorny bamboo mentioned in the _竹谱_ (Chu-pu) nor of that figured in the Honzo Komoiki, which is said to have a girth of two feet, and to afford protection against robbers.

**SAKASA-DAKE** (Upside-down Bamboo).

It is difficult to train a bamboo in this form. The method consists in raising up the over-ground rhizome of some bamboo that has a creeping root-stock, and thrusting the terminal bud into the ground. Then wait until it has put forth filiform roots in abundance, and the leaves and branches have developed, when the root-stock should be severed, and a bamboo is produced which grows upside down. The 北越奇談 Hoku-yetsu Kidan, it is true, makes mention of an 'Upside-down bamboo,' but this was most probably an artificial plant, not a natural growth. According to that work, it is to be found at the village of Kami Toriya near Niigata, at a spot sacred to the memory of Shinran Shōnin, and the plantation is still thick and dense. In ancient times there were 'upside-down bamboos' here, but now there are no more to be seen.

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1 A description of the province of Echigo.
VARIA.

How to shorten the internodes (joints) of bamboos.

To shorten the joints of bamboos for fishing-rods and walking sticks. When the young stem has shot up to a height of eight or nine feet, pull off the sheaths.

To give lightness to bamboo stems.

Cut them down just before ripening, fasten a heavy stone to the tips, and hang them up to dry in a smoky place.

To flatten out bamboo stems. Remove the nodes at both ends, and scrape off the hard cuticle, then after splitting them down one side, boil them with buckwheat husks or the root of Bocconia cordata. When they are thoroughly softened by the boiling, take them out and place them on a flat table. Then introduce a piece of wood into the slit, and open out the pipe gently. If it does not flatten the first time, boil it again till it does. Afterwards the outside, from which the cuticle was scraped off, should be ironed with a hot iron, to prevent the bamboo resuming its previous shape.

To split a bamboo, begin at the top, and work downwards towards the root end.

To lengthen the internodes of a growing bamboo.

When the sprouts come up, select the largest and healthiest, and manure them with manure made from rotten corpses of animals, and pile up the earth round them. Also tie the sheaths round with rushes or straw to prevent them falling off.

To prevent the root-stock of a bamboo spreading, you may dig a deep trench round the bamboo, and fill it with seeds of the saikachi (Gleditschia japonica). But if that is too trouble-
some, the same result can be obtained by using buckwheat husks, or seaweed from the shore, if you live by the seaside.

MANURES.

Dead bodies of cattle, horses, dogs, cats, rats and any other animals, also bones, skins, and hoofs, also boot leather after being thoroughly soaked in water, also cuttle fish (sepia) and the guts of cuttlefish. Also beef or dead rats put in a tub of water and allowed to putrify until all the smell disappears, and the liquor mixed with rain water.

Dead leaves, rotten leaf mould, stable manure, rotten compost, bamboo leaves, bran, refuse of sake (rice-beer), kirazu (refuse of bean curd), human dung, dung of horses and cattle, oil-cake (except the refuse of sesame oil).

Water in which rice has been washed, bath-water, mud of rivers or rice fields, sand, lime, old shells.

Bamboos dislike seaweed, salt, stems of buckwheat, buckwheat husks, sesame, ginger, leaves and seeds of the saikachi (Gleditschia japonica), salt-fish.
SUPPLEMENTARY.

TORA-FU-DAKE.

This bamboo, which is found on the hills to the south and south east of the Hakone Lake, does not appear so far to have been described by botanists. That it differs essentially from the so-called *Hakone-dake*, which the writer takes to be the same as *me-dake* and *shino-dake*, is clearly shown in the accompanying illustration. He found it growing along with the latter in May 1899. The way in which it branches calls to mind the *kana-yama-dake* or *shakotan-chiku* (q. v.), and perhaps under cultivation it may show the same caespitose habit, but in the bamboo thickets where it is found growing along with *Arundinaria japonica* this characteristic is not noticeable. On the other hand its foliage differs a good deal from that of *kana-yama-dake*, the leaves being much smaller and narrower. The stem is cylindrical, like that of *Bambusa* and *Arundinaria*, and the upper half of each internode is of a purple colour. From the second year onwards a black fungus is apt to develop, especially on the lower internodes, which when washed off leaves dark blotches. Hence the name *tora-fu*, which means ‘tiger-marking.’

The branches often out-top the end of the main stem.

The sheath of the young shoot is bright green, and is covered with short stiff bristles. There are hairs about the base of the pseudophyll. [E. M. S.]
ASIATIC SOCIETY OF JAPAN.

A General Meeting of the Asiatic Society of Japan was held at the British Legation, Tokio, on Wednesday the 21st June at 4 p.m., Dr. Edward Divers, F.R.S., being in the chair.

The Chairman having called on Sir Ernest Satow to read his paper entitled:

"THE CULTIVATION OF BAMBOOS IN JAPAN,"

Sir Ernest Satow said that the main portion of his paper was too long and in some respects too technical to be well adapted for reading. He would therefore read only the Introduction, of which the following is a précis.

The writer commenced by observing that it was only in recent years that the bamboo had been cultivated in England in the open air. For a long time it had been supposed that the climate of Great Britain was too raw and cold for such delicate plants. At present, however, it had become rather the fashion to grow bamboos, and horticulturists seeking for hardy species had naturally turned to Japan because its climate, though possessing on the whole a higher temperature than Great Britain, was subject to correspondingly greater cold and more frequent frosts in winter. The result had been very successful. In one instance, that of a garden in the Midlands, a locality noted for the severity of its climate, some fifty species had been found to flourish exceedingly well, though of course not reaching the dimensions they attained elsewhere. A large number of these had been imported from Japan, and it migh
interest people to know that a considerable business in the exportation of bamboos to Europe was now being carried on in Tokio and Yokohama.

The writer's object in preparing this paper had not been to give an account of the uses to which the dry cane might be turned but rather to encourage the cultivation of the living plant, and to assist in determining the right nomenclature of the various kinds of bamboos already introduced into the gardens and parks of Great Britain.

The body of the paper consisted mainly of a translation of the "Nihon ChikuFu," or "Manual of Japanese Bamboos," a book published in 1885 by the late Katayama Nawohito. A Dutch translation of this work had been prepared some years ago by Monsieur Léon van der Polder, Secretary to the Netherlands Legation in Tokio, and the same gentleman had also made a French translation which still remained in manuscript. A new version in the English language might not, it seemed to the writer of the paper, be regarded as superfluous. In the preparation of this, care had been taken to follow the original text as closely as possible, but it had appeared advisable to omit some unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed. The author, or to speak more correctly, the compiler, of the work in question having evidently been indebted to an earlier and more elaborate book, the Keiyen Chiku-Fu, written by an anonymous author, the latter had been compared throughout and extracts had been given where necessary.
The writer had been led to undertake the labour involved in the preparation of the paper by the recent publication of "The Bamboo Garden" by Mr. A.B. Freeman-Mitford. That work contained descriptions of many of the species mentioned by Katayama as they had been grown by him in central England. It was well known that differences of soil and climate when supplemented by care bestowed in cultivation resulted in considerable variations in many plants, especially so far as size was concerned. The *Rosa engosa*, the oleander, and the *Berberis Thunbergii* were all instances of the changes which occurred and the Bamboo was no exception to the rule. It was therefore no matter for surprise that gardeners and cultivators should find it difficult to determine the plants which they obtained in Japan. They usually arrived in poor condition and it was necessary for three or four years to elapse before they developed sufficiently to admit of accurate identification. In the meantime, however, they had been named by the dealers, and sometimes in a manner which led to great confusion. Another cause of error lay in the fact that labels became illegible in transit and becoming detached were afterwards assigned to the wrong plants. Hence, as the reader who consulted Mr. Mitford's book would learn, there existed a considerable amount of uncertainty as to the proper scientific equivalents of the Japanese names of Bamboos, which was increased by the multiplicity of synonyms given to them in Japan.

Various instances illustrating the uncertainty which existed were given by the writer, who proceeded to refer to the great merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tokyo, which gave
the names of all the botanical species known in this country, and not properly to be included as exotics, distinguishing as far as possible the indigenous species from those which had been cultivated for so long a time as to be fairly regarded as naturalized. Professor Matsumura's scientific names disagreed in some instances with those given in the list at the end of Mr. Mitford's book, and therefore whenever in the author's paper the Japanese name of a bamboo appeared as the heading of a section both the specific names, distinguished by initials, had been given. In the cases where no Latin names had yet been assigned it might be found that the Japanese names merely represented garden varieties.

After referring to the practical difficulty in identification caused by the fact that most bamboos flower very rarely, the author of the paper discussed in detail the question of the classification of certain species of Bamboo, drew attention to the permanent characteristics of all bamboo, and the essential differences which existed between certain varieties, and examined generally the question of genus identification.

Professor Matsumura, it was pointed out, enumerated in his list 22 species of bamboo known in Japan, only seven of which he apparently regarded as exotic. Katayama, on the other hand, mentioned 51 sorts, but of these at least two dozen were either doubtful species or mere "sports."

Of the Bamboos grown in Japan three only, as a rule, attained any great size. These were the Moso, the Madake and the Hachiku, all of which were valuable for economic purposes. The first supplied the bamboo shoots used as a vegetable; the second was commonly employed for water pipes, scaffolding
poles, roofing poles and many other purposes, being perhaps
the commonest of all; the third, though less common, was
adaptable to the same uses as the second. The first was what
was commonly known to foreign residents as “the feathery
bamboo,” from the manner in which the plumes bent over,
and the yellow stem and yellowish-green foliage rendered it a
picturesque object in the landscape. Of the larger species it
was certainly the most decorative, the next to it in point of
beauty being one of the smaller species, the Tai-min-chiku,
which had also a drooping habit.

After he had finished the reading of the Introduction to
his paper, the concluding portion of which dealt with the cul-
tivation of the Bamboo in Japanese gardens, Sir Ernest Satow
made the following additional observations:

The origin of the word bamboo, he explained, was obscure.
Colonel Yule, in his delightful “Glossary of Anglo-Indian
words,” thought we got it through the Portuguese from a
Canarese word bantu. The earliest Portuguese writer called it
mambu, and its first occurrence in English was in Hakluyt’s
Voyages (1586) in the form Bambo. By the time of Purchas,
in 1621, it had assumed its present form Bamboo.

The Bambusaceae, according to Munro, quoted in Mit-
ford’s “Bamboo Garden,” were divided into three sections,
Triglossae, having three stamens, the True Bamboos, having
six, and Bacciferae, having six stamens and a berry-shaped
fruit. The first of these contained three sub-sections, of which
the first, Arundinariae, contained three genera, two of which,
namely Arundinaria and Phyllostachys, he had already described
by their main characteristics.
If we dug up a bamboo we found that it consisted in many instances of an under-ground stem with knots like those on the over-ground stem but closer together. In the specimen of *Hotei chiku* which he showed it would be seen that each knot bore a bud. Some of these buds developed and thrust themselves above-ground in the form of a shoot. This shoot he compared to a closed telescope which was gradually drawn out as the stem gained in height. The stem never grew in thickness after it was once formed and it attained its full height in the first year of its life, the only apparent exception being in the terminal leaf which sometimes did not unfold till the second year. The branches developed in the same manner as the stem, and bore the leaves. Both main stem and branches bore buds at the knots or nodes, which in many cases did not develop during the first year of life.

The joint or portion between two nodes was called the internode. It was enveloped in a sheath, terminated on the lower part of the stem by a leaf-like appendage styled *limbus*, or pseudo-phyll. It had no midrib, but at the top of the stem the last four or five assumed the form of a true leaf. These leaves were borne on sheaths which covered each other almost entirely, so that they seemed to grow close together; but if their sheaths were carefully stripped off it would be seen that each sheath rose from the lower end of an internode which it tightly embraced. Only the terminal leaf had no sheath and sprang directly from the top of the last node of all. In one species, the *Bungo-zasa* (*Bambusa ruscifolia*), the branches were very short, and each bore only one leaf. It would be seen therefore that the unit out of which a bamboo was built
up consisted of a single internode with its accompanying sheath
and pseudo-phyll, or true leaf, as the case might be.

Various species of bamboos were exhibited in the course
of the lecture and the differences in their sheaths as to colour
and hairiness were pointed out. The ligule, which was ex-
plained to be a small membranaceous portion of the sheath
adhering closely to the stem and preventing rain-water from
running down and lodging between the sheath and the inter-
ode, was also shown, and the lecture concluded with the
exhibition of a small collection of variegated bamboos.

The Chairman thanked Sir Ernest Satow in the name of
the Society for his valuable and interesting lecture.

The meeting adjourned at 5.30 p.m.
HYAKUNIN-ISSHU
(SINGLE SONGS OF A HUNDRED POETS)

LITERAL TRANSLATIONS INTO ENGLISH

WITH

RENDERINGS ACCORDING TO THE ORIGINAL METRE,

BY

CLAY MACCAULEY, A.M.

THE ASIATIC SOCIETY OF JAPAN,
TOKYO.
AUTHOR'S NOTE.

HYAKUNIN-ISSHU.

VOL XXVII: PART IV.

IMPORTANT ERRATA.

Page VIII, Line 7, for "Mineyuki" read "Muneyuki."

IX 8 "Yoshitska" "Yoshitake."

IX 16, "87" 77.

IX 17, "Tadayori" Sadayori.

IX 13, "Naishi no" Naishinno.

XXII 4, "No. 7." No. 17.

XXVII 24, "eighth" seventy-eighth.

18 5, at end of line insert— is.

24 10, at beginning of line elide— or.

27 21, at end of line insert—in.

34 4, for "Musu" read Nusu.

51 23, "no" of.

57 16, "Oh" Or.

58 18, "Its" It is a.

74 2, elide "carry."

79 3, for Kyögen read Kenyögen.

93 17, "look" looked.

106 11, elide "family."

127 22, for "fallen" read "fleeting."

II 15, "Captain F. H. read Captain F."

Various other errors are at once patent to the reader. Numerous mistakes in punctuation, owing to a very hurried proof reading, remain in the published text.
ΔΟΣΩ ΓΕΝΕΤΟ

ΠΛΗΡΟ ΒΟΙΒΟΙΑ 

ΑΝΩΘΩ ΒΟΛΑΝΤΗ

ΑΝΩΘΩ ΒΟΛΑΝΤΗ
PREFACE.

About six years ago, at the house of a Japanese friend, my attention was first called to the *Hyakunin-isshu* (The Single Songs of a Hundred Poets). The members of the family were using them as a "parlor-game." Not knowing that the poems had ever been translated into the English language, I soon afterwards asked one of my students and friends, Mr. Iwao Hasunuma, to translate them for me. Mr. Hasunuma's rough-hewn work became the foundation upon which the structure here reared was laid. Nearly four years ago I had rendered a large part of the poems into the form of English quatrains. Mr. F. V. Dickins's versified paraphrase of these poems, at about that time, came into my hands. It had been made thirty years previously,—evidently under many limiting circumstances. The desire then awoke in me to attempt to put the *Hyakunin-isshu* into English in literal translations that should, at the same time, follow the metre of the Japanese originals. More than a year ago this venture was carried to completion. To day, after much re-study, amendment and amplification, I make the work public.

In the preparation of the work I have received much valuable assistance, that I here gratefully
acknowledge. I am greatly indebted to His Excellency Sir Ernest Satow, who placed at my disposal notes on the *Hyakunin-isshu* made by him during his reading of the poems in 1872, "with a very good teacher." These notes I have had with me during the final revision of these pages. I am under obligation, too, to Dr. W. G. Aston's "History of Japanese Literature," and his "Grammar of the Japanese Written Language"; to Professor B. H. Chamberlain's essay "Upon the Use of Pillow-words and Plays upon Words in Japanese Poetry," and to his "Introduction" to the "Classical Poetry of the Japanese;" and also, to the "History of the Empire of Japan," published by order of the Imperial Department of Education, translated by Captain F. H. Brinkley. Quite recently, "Die Lieder der Hundert Dichter," "eingeleitet und übersetzt von P. Ehmann," —an issue of the German Society for "Natur und Völkerkunde Ostasiens,"—has come to me, and I wish to acknowledge further, in connection with some biographical dates and certain obscure grammatical forms, assistance from the notes of this generally excellent German translation. As far as I know, besides Mr. Dickins's English rendering, and that of Mr. Ehmann in German, there is no other translation of the *Hyakunin-isshu*, excepting a French version of a score and more of the *tanka* by Professor Léon de Rosny, in "Anthologie Japonaise," a work which I have seen but have not had
opportunity for using. Some special items of information gathered concerning the origin of the whole compilation and its adaptation for the purposes of card-playing, I owe to my friend Mr. Saichiro Kanda.

Again thanking those whose labors I have used for the furtherance of my own efforts, I submit the completed work to the kind indulgence of any who may wish to gain some insight into the essay of the Japanese mind to express itself in poetry.

Clay MacCauley.
INTRODUCTION.

Japanese poetry, regarded as part of the world's literature, is individual and unique. It had its origin in a prehistoric age; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech; and it reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy; but, so far, there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry, therefore, carries one far back in the centuries, and into a literary realm that lies as isolated in the world of letters as the Empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan I invite you to turn to the collection of poems known as the *Hyakunin-isshu*. This collection may fairly be accepted as representative of that which is characteristic, as a whole, of the unique poetry of this people. It is not the largest single collection of Japanese poems; it did not originate, as was true of most other collections, under Imperial direction; nor does it contain any of the few longer poems that once promised much for the future of Japanese poetry; but,
Introduction.

in these single songs of one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of them are distinctive in form and in subject-matter, and nearly all of them were produced in that period of Japan's history whose literature has been commended as "classic." Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has been for a long time, in largest part the household poetry of the Japanese, in the form of a game at cards, in which man, woman and child repeat over and over again in their play the measures and thoughts of these verses. In brief, there is no other gathering of Japanese poems so manageable for a single course of study; for all ordinary investigations, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan; and for readers in Europe and America it will serve to show well the kind of poetic production and pleasure that has the largest favor with this people.

These "Single Songs of a Hundred Poets" were not gathered together in this form until towards the middle of the thirteenth century. At that time there were existing many comprehensive and accepted compilations of verse. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorised histories as the Kojiki (Record of Old Things), and the Nihon-shoki (History of Japan), which brought the traditions and records of the country down from the farthest past to about the end of the seventh century of the Christian era. But,
near the middle of the eighth century, during the reign
of the Empress Koken, Tachibana no Moroe began to
collect into one work all the poems then extant, which
work, in the ninth century, as supplemented by Ōtomo no
Yakamochi and others came into literature as the celebrat-
ed Manyōshū (Collection of Myriad Leaves). In the
twenty volumes constituting this collection there are
4,515 poems, among which are gathered 268 of
what are called naga uta, "long songs," because they
are composed of more than the five lines to which the
standard Japanese poem is limited. The "long songs,"
or naga uta, of the Manyōshū are spoken of as especially
admirable. They have been used for centuries as models
of their kind by Japan's poets. Among the many writers
distinguished in the Manyōshū are Kakinomoto no Hitomaro (No. 3), Yamabe no Akahito (No. 4), and Ōtomo no
Yakamochi (No. 6), specimens of whose verse appear
in the Hyakunin-isshu. In the tenth century, after the
Imperial capital had been fully established in Kyōto and
a hundred years and more of the dominance of Chinese
influence in Japanese literature had passed, a revival of
literature distinctively Japanese took place. By order
of the Emperor Daigo, between the years 905 and 922
A.D., Ki no Tsurayuki (No. 35), a poet of the rank of the
erlier Hitomaro, made a new compilation of verse,
called the Kokinshū (Ancient and Modern Songs).
This work is now esteemed the finest, and it is the most
studied, collection of poems in Japanese literature. It
contains more than 1,100 "songs," or uta, only 5 of
which are naga uta. This work, divided into twenty
parts, has among its treasures quite a number of uta,
of the standard measure commonly known as tanka,
which are repeated in the *Hyakunin-isshu*. Among the *tanka* so quoted, is the one ascribed to the Emperor Tenchi (No. 1), and those written by Sarumaru (No. 5), Kisen (No. 8), Ono no Komachi (No. 9), Henjō (No. 12), Kawara no Sadaijin (No. 14), Yukihira (No. 16), Narihira (No. 17), Yasuhide (No. 22), Kanesuke (No. 27), Mineyuki (No. 28), Ōshikōchi (No. 29), Korenori (No. 31), Okikaze (No. 34), and Fukayabu (No. 36). It was at this period in the empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech. Fifty years later than the compilation of the *Kokinshū*, about 970 A.D., a school of poetry was established in the Imperial Palace, and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various collections of verse, supplementary of the *Manyōshū* and the *Kokinshū*, were then made under Imperial command. Between the time of the completion of the *Kokinshū* (922 A.D.), and of the gathering of the *Hyakunin-isshu* (1235 A.D.), no less than seven authorised and distinguished collections of poems were made. These were 1. *Goseishū* (After Collection), 2. *Shūishū* (Gathered Remnants), 3. *Goshūishū* (Post-Gathered Remnants), 4. *Kinyōshū* (Golden Leaves), 5. *Shikwashū* (Wild Flowers), 6. *Senzaishū* (Immortal Songs) and 7. *Shinkokinshū* (New *Kokinshū*). These works together with the *Kokinshū* are known in literature as the *Hachidaishū* (Collectors of Eight Dynasties). They are all possessed of much merit. It is said that the *Shinkokinshū* "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style
refined and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best tanka reproduced in the Hyakunin-isshu. For example, those written by Hitoshi (No. 39), and Tadami (No. 41) are found in the Gosenshū; those by Ukon (No. 38), Kanemori (No. 40), Kentokuko (No. 45), Eikei (No. 47), Yoshitaka (No. 50), Sanekata (No. 51), Michinobu (No. 52), Kintō (No. 55), Izumi Shikibu (No. 56), Daini no Sammi (No. 58), Akasome Emon (No. 59), Sei-Shōnagon (No. 62), Michimasa (No. 63), Masa-fusa (No. 73), are taken from the two Shuishū; those by Gyōson (No. 66), Tsunenobu (No. 71), Yushi Naishi no Kii (No. 72), are quoted from the Kinyoshū; those by Yoshinobu (No. 49), Ise no Ōsuke (No. 61), Hōshōji no Nyūdo (No. 76), Sutoku-in (No. 87), are from the Shikwa-shū; and those by Tadayori (No. 64), Suwo no Naishi (No. 67), Toshiyori (No. 74), Mototoshi (No. 75), Horikawa (No. 80), Go-Tokudaiji (No. 81), Dōin (No. 82), Toshinari (No. 83), Shunye (No. 85), Saigyō (No. 86), Kwoka Mon-in no Bettō, (No. 88), Impu Mon-in no Taiu (No. 90), Nijō no In no Sanuki (No. 92), Jien (No. 95), are from the Senzaishū. The Shinkokinshū was in large measure only a re-editing of the poetical collections made subsequently to that of the Kokinshū. The leading poets of the later time, that is, towards the thirteenth century, were Toshinari, Saigyō, Ietaka (Karyū), and Sadaie. Special mention should be made of the poet-Shōgun, Sanetomo (No. 93), of the end of the twelfth century, whose songs, it has been said, "find no parallel in cognate compositions subsequent to the Nara Epoch."

With this store of poetic treasures at command,
some one about the year 1235 A.D. brought together these “Songs of a Hundred Poets” as one anthology. Just by whom and how the *Hyakumin-isshu* came to be gathered is no longer known. Certainly, in its present form, its editorship is doubtful. The author of the *Dai Nihon-shi* (History of Great Japan) was satisfied, upon the authority of the *Mei-getsu-ki* (Record of Brilliant Months), that the collection was made by Teikakyō, whose family name was Fujiwara no Sadaie (No. 97). Sadaie, or Teikakyō, held high office. He was an Imperial Vice-Counsellor prior to, and under, the reign of the Emperor Shijō (1233-1242 A.D.). He was also one of the leading poets of his day. Under his direction the *Shinkokinshū* was compiled. The *Mei-getsu-ki* was, it is said, a daily record kept by Teikakyō. The original manuscript has almost wholly perished. Indeed, some of the supposed authorised sheets of the work are doubtful. And there is much question whether the present form of the *Hyakumin-isshu* is that which it had at the first. Among the traditions connected with the compilation of the anthology is this:—Teikakyō was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends, or relatives, was a noble named Utsunomiya Yasaburo, or Renshō, who became a lay-priest, or *nyūdō*, and lived in a cottage in the village of Ogura in Saga. In the “Record of Brilliant Months” it is stated, “I wrote for the *shōji* of the ‘Middle House of Saga,’ colored papers, and sent them. At night I sent them to Ringo.” Ringo, whose name is generally known as Tameie, was Teikakyō’s son and was married to
Utsunomiya Yasaburo's daughter. With some, the supposition is that the latter, Renshō, who was a poet also, had requested Sadaie through the son to write down, with his skilled pen, a hundred poems which he, Renshō, had selected for the decoration of shōji in his new country house at Ogura. Sadaie obligingly complied with the request. Were this story true, Renshō, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tameie, as it is said, copied the poems from the shikishi, or thick fancy-colored paper, used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the shōji in the poet's own country house at Ogurayama, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason, the songs show unequal merit; some, displaying the very finest quality, appearing side by side with others that are of inferior worth. The mode of production of the collection, however, is a matter of comparative indifference. This "Century of Songs" exists:—by the fortune of circumstances, in time it became known everywhere as the Ogura Hyakunin-isshu.

How the hundred poems happened to come into use for a household game at cards is not known. The first decided notice of the game is found after the time of
the fourth Shōgunate, or in the age of Genroku (1688-1703 A.D.). It was in this period that Kaibara Yekken wrote the "Great Learning for Women" (Onna Daidaku), and other books for the education of women. Special attention was paid to the education of girls then. Girls' books were much in demand. At that time the Hyakunin-isshu became useful as a text-book for private female education. During the Shōgunate, when the poems had been transferred to separate cards, a package of the Hyakunin-isshu was looked upon as a part of the bride's household outfit. At that time, many samurai in Kyōto, skilled in calligraphy, aided in the financial support of their households by writing the hundred poem-cards for the market. Some of these cards, written by well known noblemen, have had great financial value. A story is handed down, that about six hundred years ago, the Imperial Court guards had a habit in night-watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extemporized poems, renga, and of seeing how one part would fit with another. This verse-play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the uta-garuta, or "song-cards," is unknown. We must be satisfied with the fact that two centuries or more ago, the poems somehow had gained place in the homes of the Japanese people in the form of a game, whereby they have become the common property of old and young, and are to-day as household words. (See Transactions of this Society Vol. II, page 129.)

Before making a closer examination of the Hyakunin isshu, let us take a glance at Japanese poetry
generally. What are its special characteristics,—in form, in content and in general quality?

Simplicity and brevity in its forms, are probably the most prominent characteristics that appear to an eye accustomed to, and familiar with, the poetry of the West. The standard model for Japanese poetic structure is a five-versed stanza, named the tanka, in which all the songs of the Hyakunin-isshu, and by far the most of Japanese poems, are embodied. The tanka is composed of only thirty-one syllabics. These syllabics are arranged in five verses, or measures; the first and third measures containing as a rule five syllabics each; and the second, fourth and fifth measures, each including seven. Usually these five verses may be divided into two complete parts, namely, the “first,” or “upper,” part (kami no ku), made up of the first three lines, and the “second,” or “lower,” part (shimo no ku), consisting of the fourth and fifth lines. The reputed most ancient song treasured in Japanese tradition, the song of the god Susa-no-o, sung at the building of the bridal palace for a celestial pair, is the prototype of this popular measure. “When this Great Deity first built the palace of Suga,” says the Kojiki “clouds rose up thence. Then he made an august song. That song said:

"Yakumo tatsu
Isumo yae gaki
Tsuna gomi ni
Yaegaki tsukuru:
Sono yae gaki wo!"

Or, in somewhat free translation, according to the original metre:
"Many clouds appear:
Eight-fold clouds a barrier raise
Round the wedded pair.
Manifold the clouds stand guard,
O that eight-fold barrier-ward!"

Besides the tanka there are numerous variations in arrangement of the fundamental five and seven-syllabic verses, but the limits of this study prevent their illustration. There are, however, two extremes of composition that may be noticed in passing, the naga uta, or "long song," and the hokku, or "first verses." The naga uta is indefinite in length. It is made up of couplets of the two kinds of verses,—the five and the seven syllabled verses,—the end of the poem being in an additional seven syllabic verse. The hokku is a complete poem contained in only seventeen syllabics that make up the first three lines, or "part," of the tanka. The hokku must be an exceedingly compact bit of word and thought skill to be worth anything—as literature. The following hokku, which is also an acrostic of the word yutaka, "fruitfulness," "abundance,"—is a good illustration of its kind.

Yufudachi ya
Ta wo mi-meguri no
Kami naraba.
If the summer shower
Would but round the rice-fields go
As it were a god!

So far as cadence is concerned, Japanese poetry is almost without it. Careful students of the language, like Dr. W. G. Aston, and Professor B. H. Chamberlain,
fail to find any. "The cadence of Japanese poetry," the former says, "is not marked by a regular succession of accented syllables as in English." It has, says the latter, "neither rhyme, assonance, alliteration, accentual stress, quantity, nor parallelism." These judgments are true, but with some qualification. It is true that Japanese verse has normally an irregular cadence, yet much of it may easily receive, and often does receive in the reading, the movement of some of the simpler measures of English poetry. It is common, for example, to hear such verses as the following read as though they were composed in trochaic movement:

_Nikumarere_

_Nikumi kaesu na_

_Nikumarero_

_Nikumi nikumare_

_Hateshi nakereba._

Hated though you be,
Hate for hate do not return;
Hatred given accept.
If for hatred you give hate,
Then to hating comes no end.

So, in a Buddhist hymn, _Nori no Hatsune_ (The Dominant Note of the Law), its lines generally take the rhythm of English anapestic verse, as:

_Itazura goto ni hi wo kasane;_
_Rokushiu ruten no tane wo maki;_
_Hakanaku kono yo wo s'gosu nari, etc._

In spending my days chasing things that are trifles;
In sowing the seed of the six-fold migration;
I pass through the world with my life purpose baffled, etc.

However, speaking broadly, the prosody dominant in Western poetry does not appear in the poetry of Japan, except, we may say, through the influence of a natural but unacknowledged rhythmic instinct.

Again, in the construction of Japanese verse there are certain special rhetorical oddities, such as redundant expletives and phrases, called "Pillow-words" and "Introductions," that are of especial importance in a study of this poetry. These expressions are purely conventional ornaments or euphonisms. Much of the superior merit of this verse-writing depends also upon a serious use of puns and of other word-plays. By way of description of these special verbal devices let me repeat the words of an honored member of this society, Professor Chamberlain, as given in an essay read here more than twenty years ago. (Transactions, Vol. V. p. 81.) The "Pillow-words" says Prof. Chamberlain, "are as a rule, simple epithets that were formerly applied quite naturally and appropriately to various objects, places and actions, but which in most cases by the process of phonetic decay, by being used in connection with expressions having but a very distant affinity to the expressions they originally served to define," etc., "have become almost unrecognisable and practically devoid of meaning." "They are prefixed to other words merely for the sake of euphony. Almost every word of note has some 'Pillow-word.'" Dr. W. G. Aston in his admirable work on "Japanese Literature" names "Pillow-words" "stock conventional epithets," something after the fashion of Homer's 'swift-footed'
Achilles, or 'many-fountained' Ida.' They are "survivals from a very archaic stage of the language."

The special "Pillow-words," "Introductions" or "Prefaces" used in the Hyakunin-isshu will be properly noticed as they occur in the following pages. Here, by way of illustration of what has been said, it will suffice to note the "first part" of the third song of the collection. This tanka contains the "Pillow-word," ashibiki no, "foot-drawing" associated with yama dori, "mountain pheasant." The first part of the tanka is a "Preface" for the sentiment that follows. Ashibiki no yama dori no o no shidari o no, is literally, "the downward curving feathers of the tail of the foot-drawing mountain-pheasant;" a phrase practically meaningless as here used, except as it may be a combination of sound and thought that tends to intensify and to fix the dreary plaint of the second "part" of the tanka, which tells of the loneliness of the long, long night.

Another very common special device in Japanese poetry is the use of the pun, or of kenyōgen a word subjected to two definitions, to convey the writer's meaning. This interpretation is thereby often accomplished gracefully and with special clearness. At times the kenyōgen occasions most agreeable intellectual surprises. In the tenth tanka, for example, the poet helps along his meaning quite pleasantly with play upon the word-sound, "Osaka," which means, as thus written, "Great Hill," or "Slope," and, when written "Ausaka," "Hill of Meeting." The same fact is true of like words in many others of the songs.

A third word-play of little worth, and considerably wanting in dignity, to Western literary judgment is the
use of so-called "Pivot-words." These words serve to complete one thought and to begin another, neither having logical connection with the other. As such words occur they will be explained in the notes that follow. Here, this English sentence may serve to illustrate how a "Pivot-word" works:—"As the chariot approached, I said to the driver, 'Alight!' (a light) that guides our footsteps through dark ways." The command "Alight!" "to descend" has the same sound as the words, "a light," that "guides," but between the two there is no logical connection. Yet, while the word closes the sentence of command, it serves, also, to open the descriptive passage that follows. Speaking of these and other word-plays special to Japanese serious poetry, Professor Chamberlain remarks:—"There is nothing in the nature of things constraining us to associate plays upon words with the ridiculous. Each literature must be a law unto itself."

The subject-matter, or content, of the poetry of the Japanese, to characterise it generally, is simple and, ordinarily, serene emotion in reference to persons, or to objects in nature. Still broadly characterising it,—it is, in general quality of expression, in a high degree, refined, dainty, elegant and subdued. It is meditative, not didactive. It is suggestive and impressionist, like Japanese painting. It is given over to small fancies wrought under the lyric impulse. Poetic imagination, as known in the West, has no place in Japanese verse. There never could have been a Dante, Milton, Shelley, Wordsworth or Browning under Japanese poetic limitations. Poetry is not, in Japan, a means chosen for sounding and recording the depths of profound spiritual experience. It has never been, and could not be, the
vehicle of an epic. Yoshida Kenkō, in the fourteenth century, wrote in his delightful reveries, called "Weeds of Idleness" (Tsure-zure gusa);—"Japanese poetry is especially charming. Even the toil of an awkward peasant or of a woodman, expressed in poetic form, delights the mind. The name of the terrible wild boar, also, when styled 'fusui no toko' sounds elegant." This passage seems to disclose the Japanese poetic "charm,"—an effect produced by the embodiment of simple fancies in brief, refined speech. Ki no Tsurayuki, long before Kenkō's time, wrote in his preface to the Kokinshū "Poetry began when heaven and earth were created. In the age of the swift gods it would seem that as yet there was no established metre. Their poetry was artless in form and hard of comprehension. It was in the age of man that Susa-no-o made the first poetry of thirty and one syllables. And so, by the vain multiplication of our thoughts and language we came to express our love for flowers, our envy of birds, our emotion at the sight of the hazes which usher in the spring, or our grief at beholding the dew. As a distant journey is begun by our first footsteps and goes on for months and years; as a high mountain has its beginning in the dust of its base and at length arises aloft and extends across the sky like the clouds of heaven, so gradual must have been the rise of poetry." Tsurayuki, thus, also discloses the Japanese poetic ideal,—the commonest notions in the form of simple but refined verse as patterned for man by a god in the far past. In Tsurayuki's catalogue of the themes which through poetic expression had "soothed the hearts of the Emperors and the great men of Japan in bygone days," he does not anywhere carry the reader beyond
such things as, joy in spring flowers, and in autumn moons, and their like; beyond love, eternal as Mount Fuji's smoke, or yearning like a cricket's cry, and grief made deeper by flowers shed from their stalks in the spring, or leaves falling in autumn. All his long list of themes lies on the same level of thought and feeling. "Poetry," he said, "drew its metaphors from the waves and the fir-clad mountains, or the spring of water in the midst of the moor. Poets gazed on the under leaves of the autumn lespedeza, or counted the times a snipe preens its feathers at dawn, or compared mankind to a joint of bamboo floating down a stream, or expressed their disgust with the world by the simile of the river Yoshino, or heard that the smoke no longer rises from Mount Fuji." Beyond these things Japanese poetry does not go. It remains where, according to Western ideals and aims, poetry is but little advanced from the place of its beginnings, or where its highest excellence consists in merely the refinement of rudimentary form and content.

In carrying on our study, it is desirable that we should have in mind, further, somewhat the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers. The Hyakunin-isshu is a collection of verse whose parts date from the latter part of the seventh to the beginning of the thirteenth centuries. Most of the songs were written in the ninth and tenth centuries. Throughout most of the period covered by this anthology, the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one readily sees, explains much that is characteristic of the compositions. Poetry was a polite accomplish-
ment, and it varied with the varying fortunes of its exalted source. Before the eighth century, that is, "the age of Nara," the Imperial capital was changed almost as often as the Emperors were changed. Court-life thus was consequently comparatively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, through the larger part of the eighth century, seven Emperors reigned in succession, and on account of a growing intercourse with China court-life then became increasingly ceremonious and ornate. Towards the end of the eighth century, under the Emperor Kwammu, the site of Kyōto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain unchanged for eleven hundred years. At that time, too, and for the next four hundred years, the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal and industrious habits of the Nara age by degrees disappeared. The ruling classes entered upon a career of high culture, refinement and elegance of life, that passed, however, in the end into an excess of luxury, debilitating effeminacy and dissipation. It was during the best part of these memorable centuries that Japanese literature as belles-lettres, culminated, leaving to aftertimes, even to the present day, models for pure Japanese diction. The court nobles of the tenth, eleventh and twelfth centuries had abundant leisure for the culture of letters. They devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were re-unions at daybreak among the spring flowers, and boat
rides during autumnal moon-lighted nights, by aristocratic devotees of music and verse, who vied with one another in exhibits of their skill with these arts. Narihira (No. 7), it is said, "the celebrated beau and dilettante of the times of the Emperors Montoku and Seiwa, was a typical specimen of these devotees of refinement and sensuous gratification." In much of the verse of this "Century of Song," the sentimentality, the refinement and the laxity of morals of the pleasure-loving courtiers and aristocrats of the latter half of the Heian age (800-1186 A.D.) are exhibited. The poems are, in good part, an instructive comment on the life of the high classes of the times.

The treatment of the Hyakunin-isshu offered in these pages is to be accepted as a literary rather than as a scholastic work. Here results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible, have been attached to the translations. The translations themselves are, as strictly as is possible for English renderings, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measures of the tanka, and, where possible with fidelity to literalness, have been clothed in poetic terms. Some biographical information, and some illustrative comments upon the writer's meanings have been attached to each poem. These last named notes, it is hoped, will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred
Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1. *Nature*, or contemplation and description of scenes in the outer world; 2. *Sentiment*, or moods associated with the milder human emotions, such as melancholy, pensiveness, regret, sympathy, contentment, gratitude, friendship, filial love, loyalty and the like. 3. A third group, belonging to the deeper ranges of emotion, but distinctive enough to be regarded separately, is composed of those poems which are an outburst of the passion *Love*. Love poems are in a high degree characteristic of Japanese, as of all other, poetry. In this collection, forty-six of the *tanka*, nearly half of the songs, have for their motive, some phase of this great human passion. Twenty-nine of the *tanka* are given to the more ordinary sentiments; and twenty-five to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writers' fine fancies drawn from imagination's realm.

We shall not here try to pass all the songs in review. Readers can examine them at their leisure in the following pages. But, to illustrate the judgment just made, attention is called to a few songs which show some noticeable skill in form and mood, considered as utterances of the Japanese muse.

The fourth *tanka*, for instance, is a delicate bit of suggestion and impressionism concerning a scene in
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nature. In its English form we will name it, "Beauty made Perfect." At the coast of Tago is one of Japan's very best sea and landscapes. Rising as its centre and crown is the "peerless mountain," Fuji. The scene is at any time one of supreme beauty. But the Japanese poet would add yet one touch to the consummate excellence.

When to Tago's coast
       I my way have ta'en, and see
Perfect whiteness laid
       On mount Fuji's lofty peak
       By the drift of falling snow.

So, also, in song seventeen where the poet celebrates the delight he felt at seeing the scarlet leaves of autumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of tradition, when the gods, so it was said, held visible sway in the world, and all marvels were seen and done.

I have never heard
       That, e'en when the gods held sway
In the ancient days,
       E'er was water bound with red
       Such as here in Tatta's stream.

In *tanka* twenty-two, there is a punning word-play that does not ill befit even serious verse. The word *arashi* may mean "a storm," or it may mean, "wild," or "violent." The poet wrote:—

Since, 'tis by its breath
       Autumn's leaves of grass and trees
Broken are and waste,
Men may to the mountain wind
Fitly give the name, "The Wild."

A refined and delicate picturing of the magic
wrought by the early frost of autumn is presented in song
twenty-nine.

If it were my wish
White chrysanthemum to cull:

Puzzled by the frost
Of the early autumn time,
I, perchance, might pluck the flower.

Then, an effect of a falling snow is beautifully and
graphically shown in the thirty-first *tanka*:

At the break of day,
Just as though the morning moon
Lightened the dim scene,
Yoshino's fair hamlet lay
In a haze of falling snow.

Again, the fancy of likening dew-drops to gems,
such as is given in the thirty-seventh song is quite
pleasing:

In the autumn fields,
When the heedless winds blow by
O'er the pure-white dew,
How the myriad, unstrung gems
Everywhere are scattered round.

Passing over the many other verses devoted to
scenes in nature, let us turn from this group, with a
glimpse of "The Beautiful World" given in the ninety-
third *tanka*. The writer was, we will suppose, on a lovely
day seated near the sea-shore:
Would that this our world
Might be ever as it is!
What a lovely scene!
See the fisherwoman’s boat,
Rope-drawn, rowed along the shore.

The group containing *uta* expressive of the serene
or milder sentiments, is quite varied in mood and merit.
Song number five, is one of the most attractive of them
all. It was inspired by the poet’s hearing “a stag’s cry
in autumn”:

In the mountain depths,
Treading through the crimson leaves,
Cries the wandering stag.
When I hear the lonely cry,
Sad,—how sad,—the autumn is!

The eleventh song, however, is one of deep, touch-
ing feeling:—“An Exile’s Farewell.” It is an appeal
to the insensate boats of the fishermen, the only objects,
connected with human life, that witnessed the poet’s
unhappy start for the place to which he had been
banished.

O’er the wide, wide sea,
Towards its many distant isles,
Rowing I set forth.
This, to all the world proclaim,
O ye boats of fisher-folk!

In Japan, as elsewhere, sadness is especially asso-
ciated with moonlight, and with the autumn among the
seasons. And in Japan, under the Buddhist faith, a
pessimistic tone is exceptionally prominent, in literature.
These facts will help to explain the twenty-third *tanka*. 
Gazing at the moon
    Myriad things arise in thought,
And my thoughts are sad:—
    Yet, 'tis not for me alone,
That the autumn time has come.

In the twenty-eighth *tanka*, a mood accompanying a winter scene appears:—

Winter loneliness
    In a mountain hamlet grows
Only deeper, when
    Guests are gone and leaves and grass
Withered are:—so runs my thought.

A longing for friendship, that inclines man in solitude to take even the lifeless things about him into his companionship, is beautifully shown in the sixty-sixth *tanka*, in a personifying address to a solitary cherry-tree.

Let us each for each
    Pitying hold tender thought,
Mountain-cherry flower!
    Other than thee, lonely flower,
There is none I hold as friend.

To one who has seen the pensive and exquisite beauty of the scenery near there, a peculiar charm pervades the eighth song,—"A Night at Suma's Gate." In ancient times there was an Imperial barrier at the place.

Guard of Suma's gate,
    From your sleep how many nights
Have you waked, at cries
    Of the plaintive sanderlings
Migrant from Awaji's isle?
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There is a note of hope in the eighty-fourth song, an agreeable departure from the general sadness of these poems of Sentiment;—"The Transfigured Past."

If I long should live,
Then perchance the present days
May be dear to me:—
Just as past time fraught with grief
Now comes fondly back in thought.

Many others of these poems of the sentiments are worth repeating as illustrative of our theme, but we will now turn to the third group,—that which is gathered about the mighty power moving in all human life,—Love.

Tanka thirteen tells of "Love Perfected." The poet uses the figure of a mountain rill becoming a full, serene river.

From Tsukuba's peak
Falling waters have become
Mina's still, full flow.
So, my love has grown to be:—
Like the river's quiet deeps.

In tanka sixteen, by means of two word-plays,—one upon the word Inaba, a mountain, or district bearing this name, to which the poet was going, and, also, the phrase, "if I go;" the other upon the word matsu meaning "a pine tree," and to "wait," as one pining for another may wait,—by means of these word-plays an assurance of "Faithful Love" is well given.

Though we parted be,
If on mount Inaba's peak
I should hear the sound
Of the pine-trees growing there,
Back at once I'll make my way.
In the eighteenth song, one of the distinctive devices of Japanese poetry, the "Preface" and euphonious "Introductory-word" appear. In the English rendering the word "gathered" reproduces approximately this device. The first two lines of the stanza are to be regarded as purely introductory. The theme is "Secret Love."

Lo! the gathered waves
On the shores of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

The solicitude of a woman about the safety of a man who had deserted her, showing thereby the self-effacement that love at times effects, is well expressed in the thirty-eighth tanka. The lover had sworn to the gods that he would never desert his mistress. The wronged woman, therefore, feared that the gods might execute vengeance.

Though forgotten now,
For myself I do not care;—
He, by oath, was pledged,
And his life that is forsworn,
Such a thing of pity is!

"Unconfessed Love" that betrays itself is the theme of the fortieth song:—

Though I would conceal,
In my face it yet appears,—
My fond, secret love;
So much that he asks of me
"Does not something trouble you?"
"Love Perplexed" is pictured in the forty-sixth song under the simile of a mariner at sea with rudder lost.

Like a mariner
Sailing over Yura's strait
With his rudder gone;
Whither o'er the deep of love
Lies the goal, I do not know.

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown in the fiftieth song:

For thy precious sake
Once my eager life itself
Was not dear to me.
But, 'tis now my heart's desire,
It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged, is told in these anxious verses of the song number fifty-four,—"A Woman's Judgment":";

If, "not to forget"
Will for you in future years
Be too difficult,
It were well this very day
That my life,—ah me!—should close.

Distrust of one who has a reputation for insincerity and unfaithfulness finds place in tanka seventy-two, under the guise of dread of the waves of the beach of Takashi.
Well I know the fame
Of the fickle waves that beat
On Takashi's strand,
Should I e'er go near that shore
I should only wet my sleeves.
Struggle to conceal a love that may not be shown to the one beloved, is admirably exhibited in the eightyninth tanka, in an apostrophe to self. The poet wrote:

Life! Thou string of gems!
If thou art to end, break now;
For, if yet I live,
All I do to hide my love,
May at last grow weak and fail.

These are but a few of the many songs of which love, in some of its phases, is the theme. I shall quote only one more of them. It is the one written by the compiler of this anthology, the Hyakunin-isshu, the poet Teikakyō, or Sadaie. It is a vivid picture of a common scene on Awaji island, used in simile here to show the poet-lover’s impatience in waiting:

Like the salt sea-weed
Burning in the evening calm
On Matsuo’s shore,
All my being is aglow
Waiting one who does not comes.

Here the introduction to this “Century of Song” may end and the way among the songs themselves be entered. No one knows better than the present writer, the difficulties one meets with in making the venture here made, or how unsatisfactory the results gained. The real charm of these dainty bits of verse will forever elude the quest of one who, foreign to the Japanese people and their language, seeks to discover it, and to show it to the world. But I have done faithful service in my search, and I hope that some measure of attainment has been secured.
...
HYAKUNIN-ISSHU.
HYAKUNIN-ISSHU.
(SINGLE SONGS OF A HUNDRED POETS.)

I.
TENCHI TENNO.

Aki no ta no
Kario no io no
Toma wo arami
Waga koromode wa
Tsuyu ni nure-tsutsu.

LITERAL TRANSLATION:

Arami wo toma
Because of the coarseness of the rush-mat
no io no kario
of the but of temporary-hut
no ta no aki
of the rice-field of autumn,
wa waga koromode
so far as concerns my sleeves
nure-tsutsu ni tsuyu,
they are becoming wet with dew (or rain).

Kario, in the phrase kario no io no, is a generic name applied to a certain kind of house, t.e., "temporary-house," "shed," "hut," whence the apparent redundancy of the phrase, "the house of the temporary-house." The meaning is, "the house" of the kind called "temporary-house," as, if one should say, "a warehouse-house." The sign of the
accusative case, ხ, when placed before adjectival nouns in მi, as here—
—თომა ხო არამი,—has the force of such prepositional phrases as, “be, cause of,” “by means of,” on account of,” etc. Thus:—“Because of the coarseness (in texture) of the rush-mats,—my sleeves are growing wet, etc.” თეთსუ is a verbal suffix showing simultaneity, or association, in time of action, as ;—“The rush-mats being coarse, at the same time from the falling or dripping dew, my sleeves become wet.”

EXPLANATORY NOTE. These verses have been ascribed to the Emperor (თეთსუ) Tenchi, whose reign covered the period between the years 668 and 672 A.D. He had his seat of government at ჯოს ნერ კიოთო. His reign was long famed for its benevolence.

The writer, it is said, gave expression, in the poem, to sympathy with his subjects to whom had fallen the hard lot of work in the rice-fields. The temporary shelter-sheds, built by the laborers near their fields for use during the harvest time, did not protect them from the season’s fogs and rains. In imagination the Emperor had placed himself in one of these harvest-huts. He embodied his fancied experience and mood in verse.

In form, the poem does not quite comply with the standard measure of the თანკა. In the third verse,—თომა ხო არამი,—are six syllables instead of the required five. Such variations in Japanese verse, however, are not infrequent. A literal rendering of the poem in its original metre, on account of grammatical peculiarities, has not been satisfactorily secured in the present version.

METRICAL TRANSLATION:—

AN EMPEROR’S SYMPATHY.

Coarse the rush-mat roof
Sheltering the harvest-hut
Of the autumn rice-field ;—
And my sleeves are growing wet
With the moisture dripping through.
II.
JITO TENNO.

Haru sugite
Natsu kinikerashi
Shirotae no
Koromo hosu tefu
Ama-no-kagu yama.

LITERAL TRANSLATION:

\[
\begin{array}{ccc}
\text{Natsu} & \text{kinikerashi} & \text{haru} \\
\text{Summer} & \text{seemingly has come,} & \text{spring} \\
\text{sugite} & \text{Ama-no} & \text{Kagu yama} \\
\text{being past.} & \text{(Lo!)} & \text{Heaven's Perfume Mount} \\
\text{tefu} & \text{hosu} & \text{koromo} \\
\text{(where), it is said,} & \text{are dried.} & \text{clothes} \\
\text{no shirotae.} & \text{of surpassing whiteness.} & \\
\end{array}
\]

Some editors substitute for hosu tefu (tefu is pronounced cho), the word hosihuru, or tari. With these adjectival affixes Mount Ama-no Kagu would be described as "white with drying clothes." Shirotae is a poetical term for "pure," "surpassing," "exquisite," "silk-white," whiteness. Kashi is a suffix conveying the notion of "likeness," or "seemingness."

EXPLANATORY NOTE. The Empress (Tenno) Jito, a daughter of the Emperor Tenchi and reigning from 690 to 696 A.D., is said to have been the writer of these verses.

Mount Ama-no-Kagu, it is supposed, is a hill that rises not far from Nara. In the summer-time the slopes of this mountain were often white with drying-clothes spread over them by the people of the villages lying around the base of the mountain. The Empress probably had this summer scene in mind when she wrote her song; or, the song may be descriptive of a late fallen snow upon the hill's slopes.
METRICAL TRANSLATION:

MOUNT AMA-NO-KAGU;—A PICTURE.

Spring, it seems, has passed,
And the summer come again;
For the silk-white robes,
So 'tis said, are spread to dry
On the "Mount of Heaven's Perfume."

III.

KAKINOMOTO NO HITOMARU.

Ashibiki no
Yamadori no o no
Shidari-o no
Naga nagashi yo wo
Hitori ka mo nen.

LITERAL TRANSLATION:

Shidari-o no
(Ah!) The downward curving tail-feathers
no o
of the tail
no ashibiki
of the foot-dragging
yama-
mountain-
dori
naga nagashi
yo wo
peasant!
The long, long
night
nen
mo
hitori ka.
sleep I
indeed
alone?

In this translation an attempt has been made to render literally a "Pillow-word" and a "Preface,"—verbal oddities that are common in Japanese verse. (See Introduction, p. xvi.)

It is not certain, however, that the Japanese original has been fairly represented here. Ashibiki no, a "pillow-word" associated with "mountain" and with the things of mountains, may, or may not, have
been derived from ashi hiku, "to drag the foot." Some commentators think rather that the term is a derivative of words meaning "covered with trees," or "thickly growing trees." The first three lines, or "part," of the poem serve no other purpose than to introduce the longing lament of the last two lines, or "part." Ashibiki no naturally precedes yamadori; with yamadori is naturally associated shidari-o; the whole combination making a euphonic introduction or "preface" to naga-nagashi yo. Naga-nagashi is an intensive form of nagashi, "long in time." Moshere gives special emphasis to hitori, "alone." Nez is composed of the two syllables ne-ru.

EXPLANATORY NOTE. The writer of this tanka, Hitomaro Kinomoto, lived towards the close of the seventh and probably during the first third of the eighth centuries. There is but little that is trustworthy in the accounts of his life. He was an officer at the Imperial court, and at times, so it is said, was a personal attendant on the Emperor Mommu (637-707 a.d.). Hitomaro ranks among the first of Japan's poets.

The poem is a love-song intelligible rather through the mood aroused by its tone, than through explicit verbal expression.

METRICAL TRANSLATION:—

A SONG OF LONGING.
Ah! the foot-drawn trail
Of the mountain-pheasant's tail
Drooped like down-curved branch!—
Through this long, long-dragging night
Must I keep my couch alone?

IV.
YAMABE NO AKAHITO.

Tago no ura
Ni uchi-idete mireba
Shirotae no
Fuji no takane ni
Yuki wa furi-tsutsu.
LITERAL TRANSLATION:—

_Uchi-idete ni_  
Going out to

_mireba_  
when I see

_yuki_  
_ura no Tago_

_the coast of Tago_,

_ka furi-tsubu_  
at the same

_time falling_  
on

_ni_  
_takane_

_the high peak_

_no_  
_shirotae no_

_of_  
_pure-white_

_Fuji._

In the verse _uchi-idete mireba_ the terminal and initial vowel sounds of the first three words flow together, _ni-u_ becoming _nya_ and _chi-idete_ becoming _chi-idete_. The nine syllables are thus reduced in reading to the normal seven. _Uchi_ is an emphatic or euphonic prefix to the verb _idete_; it has no particular meaning here. In the _Manyōshū_ this song is given, but in a somewhat different form.

EXPLANATORY NOTE. Akahito of Yamabe, writer of this _tanka_, lived a few years later than Hitomaro, under the reign of the Emperor Shōmu (724-748 A.D.). He shares with Hitomaro the reputation of greatest excellence among the poets of ancient times.

In these lines the poet probably intended to call to mind the lovely landscape of the coast of Tago in Suruga as made complete in beauty with one of its parts, Mount Fuji, receiving a covering of snow.

METRICAL TRANSLATION:—

BEAUTY MADE PERFECT.

When to Tago's coast
I my way have ta'en, and see
Perfect whiteness laid
On Mount Fuji's lofty peak
By the drift of falling snow.
V.

SARUMARU TAYU.

Oku yama ni
Momiji fumi-wake
Naku shika no
Koe kiku toki zo
Aki wa kanashiki.

LITERAL TRANSLATION:—
Wa aki kanashiki zo
As for autumn, it is sad

toki kiku koe no
at the time I hear the voice of

shika naku fim-i-wake
the stag cry, treading through

momiji red maple-leaves,

and scattering
ni yamaoku,
in the mountain depths.

The compound fumi-wake, meaning "to tread upon, break and scatter," is said to indicate progress made through obstacles. The mountain paths in autumn are covered with fallen leaves. Momiji are properly the red, not exclusively maple, leaves of autumn. Zo is a particle used chiefly to give emphasis to antecedent words.

EXPLANATORY NOTE. Sarumaru, whose office was that of Tayū, an attendant at a Shinto shrine, lived probably before 800 A.D. In the Hōjōki, written in the year 1212 A.D. by Kamo Chōmei who became a hermit and dwelt in a ten-feet square (hōjō) hut on Ōharayama near Kyōto, is a passage-telling of his daily walks. It reads, "I cross Mount Sumi, I make a pilgrimage to Iwama, I worship at Ishiyama, or else I thread my way over the plain of Awadzu and pay my respects to the remains of the old Semimaru (No. 10). I cross the river Tagami and visit the tomb of Sarumaru Tayū."
This song depicts the deepening of autumn's melancholy by the plaintive cry of a stag, heard from the depths of mountain forests.

METRICAL TRANSLATION:—

THE STAG'S CRY IN AUTUMN.

In the mountain depths,
    Treading through the crimson leaves,
Cries the wandering stag,
    When I hear the lonely cry,
Sad,—how sad—the autumn is!

VI.

CHUNAGON YAKAMOCHI.

Kasasagi no
   Wataseru hashi ni
Oku shimo no
   Shiroki wo mireba
Yo zo fuke ni keru

LITERAL TRANSLATION:—

Yo zo          fuke ni keru
The night      has far advanced,
    mireba       shiroki
when I see    no    shimo
    oku          white
    ni          of    frost
lying        kasasagi no       wataseru
    upon       stretched-across
hashi.
bridge.

Keru is a particle that, as a suffix, gives a preterit sense to verbs—fuke ni keru, = "has far advanced."
Explanatory Note. Yakamochi, by office Chūnagon, or Imperial State Adviser of the Middle Rank, is much esteemed for his poetic skill. He flourished towards the close of the eighth century.

In this poem, the writer notes the far advance of night by the appearance of hoar-frost (which forms when the night is well advanced) upon the timbers of the "Magpie Bridge," a passage-way in the Imperial Palace grounds. This name "Magpie Bridge" was given by popular superstition to the "Milky Way," of the skies. Kasasagi is a kind of raven, or magpie. It was believed in ancient times in China, Korea and Japan, that the kasasagi on the seventh day of the seventh month of each year bridged "the River of Heaven," the "Milky Way" by interfolding their wings, so that the hataorime, or the weaver,—bride of the heavenly herdsman—might cross it for her annual visit to her spouse. The myth in many forms has been a favorite in Japan. It easily found a place among the names given to the many structures that were parts of the Mikado's Palace, the home of "the Son of Heaven."

Metrical Translation:

A WINTER MIDNIGHT IN THE PALACE COURT.

If the "Magpie Bridge,"—
Bridge by flight of magpies spanned,—
White with frost I see:—
With a deep-laid frost made white:—
Late, I know, has grown the night.

VII.

ABE NO NAKAMARO.

Ama-no-hara

Furi-sake mireba
Kasuga naru
Mikasa no yama ni
Ideshi tsuki ka mo.

LITERAL TRANSLATION:—
Miru
furi-sake
Ama-no-hara
When I look
afar (o'er)
Heaven's Plain,
mo ka
is it
no
naru
being in
Kasuga?
tsuki
the moon
Mikasa
ni yama
upon the mountain
Mikasa
ideshi
(that has) come forth

Ama-no-hara is a poetic name for the sky. Furi sake miru is made forcible by the use of furi,—furu "to brandish," as with a weapon. Mo is sign of emphasis upon the antecedent thought. Naru=ni aru, "to be in," or "at."

EXPLANATORY NOTE. It is said that the poet, Nakamaro of Abe, wrote this poem during a farewell entertainment given to him at the sea-side by some friends in China, when he was about to return to his home near Nara in Japan. The time was the middle of the eighth century.

The verses tell of the poet's longing for home as he saw the risen moon shining over the ocean that lay between China and his native land.

METRICAL TRANSLATION:—

A THOUGHT OF HOME.

When I look abroad
O'er the wide-stretched "Plain of Heaven,"
Is the moon the same
That on Mount Mikasa rose,
In the land of Kasuga?
VIII.
KISEN HOSHI.

Waga io wa
Miyako no tatsumi
Shika zo sumu
Yo wo Uji yama to
Hito wa iu nari.

Literal Translation:

Wa waga io tatsumi
As for my hut (it is) south-east
no miyako shika zo sumu
of the capital city; thus — I dwell.
wa hito iu nari yo wo
As for men, they say of the world
to Ujiyama,
that it is a "Mount of Sorrow."

Explanatory Note. The priest (Hōshi) Kisen, writer of these verses, lived at Mount Uji not far from the capital city, Kyōto. The nearness in pronunciation of the word ushi, "gloom" or "sorrow," to that of the word Uji, the name of the place of his home, prompted him to carry on his reflections by means of a pun, a device which, as has been noted, is common in Japanese versification.

Various opinions exist among commentators as to the real purport of his reflections. One says, "the idea is that the author flees to a remote mountains, Ujiyama, to escape the sorrows of this world, but finds that sorrow still pursues him, in the name of the mountain." Another remarks that, the author leaving the capital for a distant place so that he may shun the world, people have named the place, the "Mount of Shunning." Yet another interprets the poet as thinking of Mount Uji, his home, "as a very pleasant place." Why
then has it been so misnamed,—'Mount of Sorrow'? Why take a pessimistic view of the world while nature may be enjoyed?"

The *tanka* is obscure in meaning, or rather, as we see, it easily yields to various interpretations. Tsurayuki (No. 35) in his criticism of the more ancient poets wrote, "Kisen is profound, but the connection between the beginning and the end is indistinct. He may be compared to the autumn moon, which, as we gaze on it, is obscured by the clouds of dawn."

**METRICAL TRANSLATION:**

**A BUDDHIST'S REFLECTION.**

Lowly hut is mine
South-east from the capital:—
Thus I choose to dwell;—
And the world in which I live
Men have named a "Mount of Gloom."

---

**IX.**

**ONO NO KOMACHI.**

*Hana no iro wa*

*Utsuri ni keri na*

*Itazura ni*

*Waga mi yo ni furu*

*Nagame seshi ma ni.*

**LITERAL TRANSLATION:**

<table>
<thead>
<tr>
<th><em>Wa</em></th>
<th><em>hana no</em></th>
<th><em>iro</em></th>
<th>(it)</th>
</tr>
</thead>
<tbody>
<tr>
<td>As for</td>
<td>the flower's</td>
<td>color,</td>
<td></td>
</tr>
<tr>
<td><em>utsuri-ni-keri</em></td>
<td><em>ni</em></td>
<td><em>ma</em></td>
<td>time</td>
</tr>
<tr>
<td>passed away</td>
<td>in the</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>seshi</em></td>
<td><em>nagame</em></td>
<td><em>itazura ni</em></td>
<td>vainly,</td>
</tr>
<tr>
<td>(I) did</td>
<td>long-gazing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
waga
mi
furu ni

(while) my body (i.e. I) was going through the world.

In reading the first line, hana no iro wa, elide the sound of no, thus,—hana n’iro wa. Seihi, is the preterit form of suru, "to do." Waga mi, "my body," = "myself," = "I." Yo, "the world," = "this life." Furu associates the idea of the furu, "fall of rain."—naga ame "long rain," (an idea played with by the poet in the word nagame "looking" or "gazing,")—with furu "to pass," which refers to "the passing" of one's life in the world.

Explanatory Note. Komachi of Ono was a famous poet living in the middle of the ninth century, 834—880, A.D. She was famous as well for her beauty as for her poetic ability. In his preface to the Kokinshū Tsurayuki (No. 35) said, "Ono no Komachi" shows "feeling in her poems, but little vigor. She is like a lovely woman who is suffering from ill-health."

This song carries a double meaning throughout. The poet associated her beauty with the color of a flower: As the latter perished under the "falling,"—furu,—of "long-rains," naga ame,—so her beauty has faded while she was "passing,"—furu—through the world, "gazing upon,"—nagame,—or giving her time to, trifles.

Metrical Translation:—

VANITY OF VANITIES.

Color of the flower
Has already passed away
While on trivial things
Vainly I have set my gaze,
In my journey through the world,
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X.

SEMIMARU.

Kore ya kono
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Ausaka no seki.

LITERAL TRANSLATION:—
Yuku mo kaeru mo
(For those) either going or returning,
wakarete
having
wa
shiru
been separated
as for; (for those) either
mo shiranu mo
knowing or not knowing,
kore ya
this truly,
cono
seki
no
ausaka.
this (here, is) the gate of meeting hill.

Ausaka is literally “meeting-hill” or “slope.” The word is pronounced Osaka, which as pronounced may also mean “Great Hill.”

EXPLANATORY NOTE. This poet, Semimaru (No. 5), living towards the end of the ninth century, was famous as a musician.

Just before reaching the city of Kyōto, on the Tōkaidō, the main thoroughfare of the east sea-provinces of Central Japan, one passes Osaka, an important place, because there the road leads over a low ridge, in a narrow defile, across the mountain-barrier that separates Kyōto and the eastern part of the empire. In ancient times an Imperial guard-house was located there. Past this barrier, travellers to and from Kyōto and the east and north must go. The poet Semimaru in his picture of the busy scene there, played upon the words Osaka “Great Hill,” or “Slope,” and Ausaka, (Osaka) “Hill of Meeting.”
METRICAL TRANSLATION:—

AT THE OSAKA BARRIER.

Truly, this is where
Travellers who go or come
Over parting ways,—
Friends or strangers,—all must meet;
'Tis the gate of "Meeting Hill."

XI.

SANGI TAKAMURA.

Wada-no-hara
Yasoshima kake-te
Kogi-idenu to
Hito ni wa tsuge-yo
Ama no tsuri-bune.

LITERAL TRANSLATION:—

Hara no wada kakete
(O'er) the plain of the ocean, towards

yasoshima
the eighty (i.e. many) islands,

idenu to ni hito wa
I go forth: that, to men

tsuri-bune no ama
(O I) fishing boats of the fisher-women,

tsuge yo proclaim!

Kakete from kakeru in the sense of "passing from one thing to another." The tsuri-bune are here personified and charged with a message to the home-folk and to mankind. Yo is an imperative exclamation.
THE ASIATIC SOCIETY OF JAPAN.

EXPLANATORY NOTE. Ono no Takamura, was by office a Privy councillor (Sanji), and was also a noted scholar. He lived in the ninth century. Having at one time lost favor with the Court authorities by some supposed show of disrespect to the Emperor he was banished to the Oki islands. These islands are famous in Japan’s traditions and history. Several historic personages have suffered banishment to them. They were to ancient navigators, “far away.” Men of high degree considered dangerous to the state, were of course powerless there.

Takamura’s poem is a pathetic legacy to his friends at Kyōto as he started upon his lonely journey to the solitude of the distant archipelago.

METRICAL TRANSLATION:

AN EXILE'S FAREWELL.

O'er the wide, wide sea,
Towards its many distant isles,
Rowing I set forth.
This, to all the world proclaim,
O ye boats of fisher-folk!

XII.

SOJO HENJO.

Ama-tsu-kaze
Kumo no kyoiji
Fuki-toji yo
Otome no sugata
Shibashi todomen.

LITERAL TRANSLATION:

Kaze-tsu-ama fuki toji yo
Winds of Heaven, blowing close
HYAKUNIN-ISSHU.

kayoiji no kumo todomen
the thoroughfares of the clouds. I would
shibashi otome no sugata.
detain a little while these virgin forms.

Teu is here a genitive suffix. Todomen is read as a four-syllabled word.

EXPLANATORY NOTE. The Bishop (Sōjō) Henjō was of Imperial descent. During his early years he bore the name Yoshimune no Munesada. Upon the death (850 A.D.), of the Emperor Nimmyō, with whom he was in high favor and to whom he was much devoted, he took orders as a Buddhist priest. About sixteen years later, a short time before his death, he was made a bishop. Tsurayuki wrote of Bishop Henjō as a poet that, though a skilful versifier he lacked real feeling. "He excels in form, but substance is wanting. The emotion produced by his poetry is evanescent. I might liken him to one that should conceive an artificial passion for the mere painted semblance of a maiden."

It is said that the poet saw, at a court festival, called the Toyō no Akari no Sechie, "Feast of the Light of Plenty," given in connection with the first offering of rice to the gods and to the Emperor in autumn (Niiname Matsuri), a dance of some nobles' daughters. He was so charmed by the scene that he likened the young maidens to heavenly beings. As, according to ancient belief, the pathways of the celestial beings lie through an unclouded sky, he prayed the winds that they would close with clouds the ways to the heavenly home.

METRICAL TRANSLATION:—

ANGELS ON EARTH.

O ye Winds of Heaven!
In the paths among the clouds
Blow, and close the ways,
That we may these virgin forms
Yet a little while detain.
XIII.
YOZEI IN.

Tsukuba-ne no
Mine yori otsuru
Minano-gawa
Koi zo tsumorite
Fuchi to nari nuru.

**Literal Translation:**

Minano-gawa otsuru yori
(Like) Minano river, falling down from

mine no Tsukuba-ne
the ridge of the peak of Tsukuba,

koi zo tsumorite
(so my) love accumulating

to nari nuru fuchi.
has become at last a deep pool.

*In,* associated with the name of an Emperor, indicates abdication of sovereignty *Tsukuba-ne,* is a contraction of *Tsukuba,* the name of a mountain, and mine "peak." Zo indicates emphasis of the thought expressed. *Nari-nuru* is a poetic form of the suffix *nari* and expresses completion of action. *Nuru* is the contracted form of the adjective *inuru* "past" or "preceding," and indicates completed action.

**Explanatory Note.** The retired Emperor *(In)* Yōzei, whose reign extended from 877 to 884 A.D., is credited with the authorship of this *tanka.*

The writer likened his love to the still, deep waters of the Minano river, that, from small and feeble beginnings, had at last become serene, strong and full in their flow.

**Metrical Translation:**

PERFECTED LOVE.

From Tsukuba's peak,
Falling waters have become
Mina's still, full flow:
So my love has grown to be;
Like the river's quiet deeps.
XIV.

KAWARA NO SADAIJIN.

Michinoku no
Shinobu mochizuri
Dare yue ni
Midare somenishi
Ware naranaku ni.

LITERAL TRANSLATION:

Dare yue ni
For whose sake
somenishi
(have I) begun to be

midare
disordered,
shinobu
(like the) shinobu-fern

mochi zuri
Figure-print
no
Michinoku

figure-print
of
Ware
Michinoku (if

nara
I

not for yours?)

naku ni.
not (a man to change).

Somenishi has the twofold meaning of "beginning," and of "dyeing,"—someru "to begin," or "to dye." The phrase can read, "beginning to be confused or bewildered," as a lover, or being "dyed with a confused pattern," as a fabric. Shinobu,—a kind of fern or grass, whose leaves are much tangled, or intricate in form, was in ancient times placed upon cloth and rubbed with a stone until the cloth was stained with its outlines. Nara naku=naranu, "am not."

EXPLANATORY NOTE. The name of this poet, is Minamoto Tōru. His death occurred in 949 A.D. His official title heads the tanka,—Sadaijin that of one of the highest officials of the Council of State,—the Minister of the Left,—residing in a part of the capital Kyōto, called Kawara.

The poem is understood largely by inference. In one of the parts of the province of Mutsu, Michinoku, printed-cloths
were made in old times. They were interesting from their odd tangle of lines, taken, as described above, from a kind of fern, or grass, grown there. The poet wished to remove any ground of suspicion of his loyalty from the mind of the woman he loved. Hence, a description of his bewildered, embarrassed, confused mind as lover, that he likened to a Michinoku shinobu-print; and his protestation that to his mistress only, who was the source of this confusion, he could not be other than faithful.

**Metrical Translation:**

A LOVER'S PROTEST.

Michinoku print
Of shinobu's tangled leaves!
For whose sake have I
Like confused begun to be?
Only yours! I can not change!

---

**XV.**

KOKO TENNO.

*Kimi ga tame*

*Haru no no ni idete*

*Wakana tsumu*

*Waga koromode ni*

*Yuki wa furi-tsutsu.*

**Literal Translation:**

*Kimi ga tame*  
(For) thy sake  

idete ni  
going forth into  

no  
no  
haru  
tsumu  
the field of  
spring  
to pluck
HYAKUNIN-ISHHU.

wakana   yuki   wa   furi
young green herbs;—the snow falling

tsutsu   ni   waga   koromode.
meanwhile upon my clothes—

(i.e. sleeves).

Read ni-idee as three, not four, syllables,—niʼidee. Ga is here a
genitive sign, = "you of sake," = "your sake."

EXPLANATORY NOTE. The Emperor Kōkō reigned but
three years,—885-887 A.D. He has been named "a sagacious
monarch." He is said to have written these verses as de-
scriptive of filial devotion,—of his love for his grandmother.

METRICAL TRANSLATION:—

FILIAL LOVE.

It is for thy sake
That I seek the fields in spring,
Gathering green herbs,
While my garment's hanging sleeves
Are with falling snow beflecked.

XVI.

CHUNAGON YUKIHIRA.

Tachi wakare
Inaba no yama no
Mine ni ofuru
Matsu to shi kikaba
Ima kaeri-kon.

LITERAL TRANSLATION:—

Tachi wakare
Being separated,
matsu  ofuru  ni  mine
the pine-tree,  growing  upon  the peak

kikaba shi to
if I hear
no yama no Inaba
of the mountain of Inaba,

kaeri-kon ima.
(I shall) come back immediately.

Tachi is an auxiliary prefix to wakare, and is here chiefly euphonic.
Inaba is the name of a Japanese province but has also another meaning.
"if I go." Mutsu is a two-fold word. It may mean "a pine-tree," or
"to wait;" much as the English word "pine" may mean a "pine tree" or
"to pine," while waiting. Shi here has no other office than that of
or aiding in producing euphony. To is the subordinating conjunction
"that," introducing the assertion that follows. "The sound of the pine
tree; that, should I hear," etc. Kon is two syllabled and is so read,—
ko-n.

Explanatory Note. Yukihara, an Imperial Privy Councillor (Chūnagon), died in 893 A.D. He was distinguished through service given to several of the Mikados during a long life. He was half-brother to Ariwara no Narihira Ason. His full name was Ariwara no Yukihara Ason. Ason was originally the family designation of the second of the eight chief families of ancient times. Later it became an honorary prefix to the names of court-officials above a certain rank.

Yukihara had been appointed governor of the province of Inaba. In this tanka he assured his loved one that if he should hear the sound of "the pine tree" in the land of Inaba, he would know thereby that she would be "waiting or pining" for him and he would return at once. The poem exhibits several characteristic plays upon words.

Metrical Translation:—

PROMISE AT PARTING.

Though we parted be,
If on Mount Inaba's peak
I should hear the sound
Of the pine-trees growing there,
Back at once I'll make my way.
HYAKUNIN-ISSHU.

XVII.
ARIWARA NO NARIHIRA ASON.

Chihayaburu
Kami yo mo kikazu
Tatsuta gawa
Kara-kurena ni
Mizu kuku to wa.

LITERAL TRANSLATION:—

Kikazu
I have not heard,

mo
even (of the)

kami-yo
such

god-age,

wa
to

kuku
binds

a thing
as (this),

kara kurena
Chinese deep-scarlet

mizu
ni

water
with

Tatsuta gawa.

Chihayaburu is probably derived from itchi hayai, "most early," or the "quickest," and furu, "manner," the whole word meaning "having the manner of swiftness or strength." It is a "pillow-word" for kami. As such it has not much more significance than the definite article. Kara-kurena ni misu kuku, indicates a kind of dyeing by which parts of the fabric are so bound up when dipped in the dye they do not take the dye-stuff's color.

EXPLANATORY NOTE. The writer of this song, Ason Narihiru, who lived between 825 and 880 A.D., was a man of princely birth, of distinguished culture and of notorious gallantries. He was exiled on account of his intimacy with the Empress. The Ise Monogatari, founded, it is said, in large part upon diaries left by Narihiru, celebrates him in the adventures of a young court noble who is its central figure. But it is not necessary to assume that all the adventures ascribed to the hero ever happened. Literature at the time dealt
freely with fact. As a poet, Narihira was somewhat obscure and extremely concise, as the present *tanka* shows. Tsurayuki wrote of him, "he overflows with sentiment, but his language is deficient." He characterized Narihira's style as like "a closed flower that hath lost its color, but whose fragrance yet remaineth."

The river Tatata (*Tatsuda*), not far from Nara, near Hōryūji, is celebrated for its beauty, especially in autumn when the leaves of the maples growing along its banks change color. The poet recalled the lovely autumn scene there, likening it to cloth on whose blue background exquisite scarlet-figures were outlined. Such loveliness had never been heard of, even in the splendid divine past.

**METRICAL TRANSLATION:**

**AUTUMN AT TATTA RIVER.**

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red
Such as here in Tatata's stream.

---

**XVIII.**

**FUJIWARA NO TOSHIYUKI ASON.**

*Suminoe no*
*Kishi ni yoru nami*
*Yoru sae ya*
*Yume no kayoiji*
*Hito me yokuran.*
LITERAL TRANSLATION:—

Nami yoru ni kishi no
Waves gather upon the coast of

Sumi-no-e sae ya yoru
Bay of Sumi! Even at night,

kayoiji no yume
in the thoroughfares of dreams,

yokuran hito-me,
(I) shall avoid men's eyes.

Sumi-no-e is the ancient name given to Sumiyoshi Bay near Osaka. Yokuran is read as a four syllabled word.

EXPLANATORY NOTE. Ason Toshiyuki, the writer of this song, died at the early age of twenty seven (907 A.D.). He was an officer in the Imperial Guard.

The first two verses of the tanka are another illustration of "the preface" in Japanese poetry. Yoru, or "gathering," of the waves, seems to serve no other purpose than to prepare the way in sound for yoru, "night," a word on which the writer's theme turns. So anxious was the lover that his attachment should not become publicly known, that he declares he must avoid the eyes of men even in his visits to the beloved his dreams by night.

METRICAL TRANSLATION:—

SECRET LOVE.

Lo the gathered waves
On the shores of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.
XIX.
ISE.

Naniwagata
Mijikaki ashi no
Fushi no ma mo
Awade kono yo wo
Sugushite yo to ya.

LITERAL TRANSLATION:

Sugushite yo          kono         yo       wo
Pass through         this          life,
Awade               mo           ma
not meeting          even         for the space
no fushi             no           mijikaki ashi
of joint             of           short  reed

Naniwagata to ya.
of Naniwa marsh? — that, do you say?

Fushi no ma has the two-fold meaning of a "space of time," and of an "interspace in length." The word-play here turns upon this double sense. Gata = kata, "sea shore," "marsh."

EXPLANATORY NOTE. The Lady of Ise, prominent in the court of the Emperor Uda (888-897 A.D.); the Mikado's favorite; mother of a Prince, Katsura; an accomplished scholar and of most amiable personal qualities, was prominent about the year 890 A.D. Her father Tsugukage Fujiwara was governor of the province of Ise, whence came the name by which the daughter is known in literature.

Through the word-play of the song the writer reproached her lover with the question, "Do you ask me not to meet you again,—not even for a moment?"
METRICAL TRANSLATION:

A LOVER'S REPROACH.
Even for a space,
Short as joint of tiny reed
From Naniwa's marsh,
We must never meet again
In this life? This, do you ask?

XX.
MOTOYOSHI SHINNO.

Wabinureba
Ima hata onaji
Naniwa naru
Mi wo tsukushite mo
Awanu to zo omou.

LITERAL TRANSLATION:

Wabinureba
Since I am distressed,
am
now
hata
moreover

onaji
(it is) the same (whatever happens).

awanu
I will meet (you)
mo
even (if)
tsukushite
destroying

mi wo naru
my body
Naniwa.
is in
Naniwa (bay).

Mi wo tsukushite = "destroying my body," or "taking my life."
In this phrase is embodied also, mi wo tsukushi i.e., "a tide-gauge."
Naru, see No. 7.

EXPLANATORY NOTE. The writer of this tanka was the
Prince (Shinnō) Motoyoshi, son of the Emperor Yōsei who
reigned from 877 to 884 A.D.

Prince Motoyoshi was noted for his love-adventures.
In the present song he gave utterance to a mood following the
exposure of a forbidden intimacy. It shows the recklessness of despair. Publicity had made his affairs about as bad as they could be. Further attempts at concealment were useless. Therefore, he resolved, he would meet his mistress. His life might be the penalty he would pay, but that mattered not. The word-play with *mi wo tsukushi* suggests both "the destruction of life," and "the tide-gauge" of the bay of Naniwa where death might be found.

**METRICAL TRANSLATION:**

**RESOLVE IN DESPAIR.**

Now, in dire distress,
It is all the same to me!
So, then, let us meet
Even though it costs my life
In the Bay of Naniwa.

---

**XXI.**

**SOSEI HOSHI.**

*Ima komu to*
*Iishi bakari ni*
*Nagasuki no*
*Ariake no tsuki*
*Wo machi-izuru kana.*

**LITERAL TRANSLATION:**

*Bakari ni* to *iishi* *ima*
Only because that he said, "In a
*komu* *machi-
moment* I come," I have waited
*izuru* *kana* *tsuki*
(untill) the coming out, indeed! of the moon
no ariake no nagasaki.
of day-break of the long month.

Ariake-no-tsuiki, is "the moon shining the night through and remaining visible at day-break;" but here the writer probably refers to the moon as it appears, or rises, about day-break, i.e. on the twentieth or twenty-first day of the lunar month. Nagasaki, "long month," or as some say, an abbreviation for inakari tsuki, "rice-cutting month," was the month of the old Japanese calendar almost synchronous with the present October. Machi-izuru is read as four syllables not five, machi-izuru. Kana, is an exclamation, ="indeed!" "in truth!" "alas!"

EXPLANATORY NOTE. The writer of this song, the Buddhist priest (Hōshi) Sosei, lived towards the end of the ninth century and was, as a layman, named Yoshimine no Hironobu. He is said to have been Bishop Henjō's son. Bishop Henjō was married before he took priestly orders.

The poet tells in his tanka of an all-night vigil he had made, awaiting the coming of the loved one, who had promised an immediate return.

METRICAL TRANSLATION:—

FAITHFUL WAITING.

Just because she said,
"In a moment I will come,"
I've awaited her
E'en until the moon of dawn,
In the long month, hath appeared.

XXII.

BUNYA NO YASUHIDE.

Fuku kara ni
Aki no kusaki no
Shi orureba
Mube yamakaze wo
Arashi to inran.
LITERAL TRANSLATION:—

Kara ni fuku
As, by means of its blowing,
kusaki no
grasses and trees
mube
down broken,

aki no
autumn's
shiorureba
are hanging
yama
mountain

kaze wo iuran arashi.
winds be called "The Wild" (or "Fierce")."

Kara ni=yue ni, "on account of." Shiorureba, is, according to some commentators, composed of shi, "branch," and oru, "to break." Others say that shioru is equivalent to shibomi-oreru, "fade and break off," and that "hang down bent," is the ancient meaning.

EXPLANATORY NOTE. Yasuhide of Bunya, a greatly celebrated writer, lived in the latter part of the ninth century. He has been criticized as giving to his verses more beauty of form than worth of content. Tsurayuki said of him,—"he is skilful in the use of words, but they match ill with his matter, as if a shopkeeper were to dress himself in fine silks." This tanka holds a graceful play upon the Japanese names of "a storm," arashi, and of arashi "wild," "fierce," "violent," "savage" actions.

METRICAL TRANSLATION:—

THE MOUNTAIN WIND.

Since 'tis by its breath
Autumn's leaves of grass and trees
Broken are and waste,
Men may to the mountain-wind
Fitly give the name, "The Wild."
XXIII.
OE NO CHISATO.

Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo.

LITERAL TRANSLATION:

Mireba tsuki
When I look (at) the moon,

mono koso
ways things, indeed!

aranedo wa ni
although it is not, as concerns

no waga mi hitotsu.
for myself alone.

chiji ni in myriad
kanashi kere are sad;

aki the autumn,

Read aki ni wa in the last verse as aki n' wa.

EXPLANATORY NOTE. Oe of Chisato, it is supposed, lived towards the end of the ninth century.

In this poem, much celebrated and often quoted in Japanese literature, the writer tried to tell of the loneliness and sadness that came to him with the autumn evenings;—yet, not for him only had the autumn come.

METRICAL TRANSLATION:

THE SADNESS OF AUTUMN.

Gaze I at the moon,
Myriad things arise in thought,
And my thoughts are sad;—
Yet, 'tis not for me alone,
That the autumn time has come.
KAN KE.

Kono tabi wa
Musa no tori-aezu
Tamuke yama
Momiji no nishiki
Kami no mani-mani.

LITERAL TRANSLATION:—

As for this time, I had not even time to bring nusa, (here are) at the plea-

no kami nishiki no sure of the gods, brocades of momiji

the red leaves of "The Mount of Offering."

Nusa were, in ancient times, strips of silk, or cloth, in five colors, white, yellow, purple, green and black, that were scattered in front of a god's shrine, or placed there bound to wands of sacred wood, as an accom-

polyment to a petition for divine favor. Tamuke yama is the name of a mount,ain near Nara. The word Tamuke is a derivative of tamuke, "the offer of anything to a god," or "to the spirit of one dead,"—i.e., the action of stretching out the hands in supplication; hence Tamuke yama, "Mount of Offering." Mani-mani in from mama ni, "according to one's choice or pleasure." Tori-aezu is be read tor'aezu in order to give proper metre to the line.

EXPLANATORY NOTE. Kan Ke—"the House of Kan,"—was a name of Sugawara of Michizane, a man of distinction and of many accomplishments in art, literature and statecraft. He lived during the latter part of the ninth and in the first part of the tenth centuries. He died in 903 A.D. at the age of fifty-nine, while serving as a minor officer in the admin-

istration of Kyushu, to which post he had been degraded as the result of an intrigue against him, when he held one of the highest Imperial offices, that of "Minister of the Right"
(Udaijin). After his death he was deified as Tenjin Sama and worshipped as “the God of Learning and Calligraphy.” The chief temple dedicated to Tenjin Sama is located at Dazaifu, in north-western Kyushu, the place of Michizane’s exile, and the ancient seat of the government of the island.

This poem was composed, so it is said, at a time when Michizane attended the Mikado on an excursion to Tamuke yama. It was not proper that a subject should make an offering of his own on such an occasion. Therefore, let the god, should he be so pleased, accept from him, instead of the absent nusa, the brocades of scarlet leaves then lying upon the mountain.

**METRICAL TRANSLATION:—**

**ON TAMUKE YAMA.**

At the present time,
Since no offering I could bring,
Lo, Mount Tamuke!
Here are brocades of red leaves,
At the pleasure of the god.

**XXV.**

**SANJO UDAIJIN.**

Na ni shi owaba
Awaka yama no
Sane kazura
Hito ni shiraredo
Kuru yoshi no gana.

**LITERAL TRANSLATION:**

Sane-kazura  no  Ausaka
(If) the creeping vine  of  “Meeting-Hill


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\begin{align*}
\text{yama} & \quad \text{owaba} & \quad \text{shi ni} \\
\text{mountain,} & \quad \text{really accords} & \quad \text{with its} \\
\text{na} & \quad \text{mo kana yoshi} & \quad \text{kuru} \\
\text{name,} & \quad \text{is there not some means} & \quad \text{to come} \\
\end{align*}

(or draw it in to thee) \quad \text{shirarede} \quad \text{without (the act) be-}

coming known \quad \text{ni} \quad \text{hito.} \quad \text{men?}

Ausaka is both the Osaka Hill and a "Meeting-Hill" (No. 10.). Sane-
kaura is a creeping vine, that grows on Mount Osaka, and at many other
places. It is here located on Mount Osaka simply for the sake of the
word-play thereby made possible. Kuru, means both "to come," and "to
draw in," as a rope, "hand over han't." Yoshi is "way," "means,"
"opportunity," "chance." Na is here an emphatic expletive. Ga=ka,
—interrogative sign. R-ad shi owaba as sh'owaba.

Explanatory Note. The writer of this tanka Fujiwara
no Sadakata, Udaïjin, or "Minister of the Right" under the
Mikado Daigo, and dwelling in Sanjô, the third great
thoroughfare of Kyôto, lived in the early part of the tenth
century. He died in 932 A.D.

This poem depends for its interpretation almost wholly
upon the suggestions of its word-plays. The lover pleads with
his mistress to continue her secret visits to him. If it be
really true that the creeping vine is from the "Hill of Meet-
ing," is there not some means by which to draw it hand over
hand secretly to its very end, that is, to the place (or time) of
meeting?—in other words, "Can you not manage in some way
secretly still to come to me?"

Metrical Translation:—

FOR SECRET TRYST.

If thy name be true,

\begin{align*}
\text{Trailing vine of "Meeting Hill,"} \\
\text{Is there not some way,} \\
\text{Whereby, without ken of men,} \\
\text{I can draw thee to my side?}
\end{align*}
HYAKUNIN-ISSHU.

XXVI.

TEISHIN KO.

Ogura yama
Mine no momiji-ba
Kokoro araba
Ima hito-tabi no
Miyuki matanan.

LITERAL TRANSLATION:—

Momiji-ba
If the maple leaves no mine

(If) the peak

Ogura yama
no

(arab) Kokoro

of Mount Ogura have heart

hito tabi
one time

ima
more

no

Imperial visit they will wish to await.

matanan.

Read kokoro as kok'ro. In matanan, the nan is expressive of "wish" or "desire." Machi nan is an equivalent for "desirous of waiting." Nan is read as two syllables, na-n.

EXPLANATORY NOTE. Lord (Kō) Teishin is the posthumous name of the Imperial chief Minister of State, Fujiwara no Tadahira, who with his two sons occupied the three highest offices of the state at the same time, thus greatly strengthening the power of their family as the Imperial power began to decline. He died about 936 A.D.

The Mikado Uda, after his abdication and his becoming Hō-o, "an Imperial devotee of religion," had visited Mt. Ogura in the autumn time when the variegated foliage greatly beautified the landscape. It is a tradition that he ordered the poet to recommend to his son, the reigning Emperor Daigo, a visit to the beautiful scene. This tanka is the poet's invitation to his august sovereign to make the journey.
METRICAL TRANSLATION:—

THE MAPLES OF MOUNT OGURA.

If the maple leaves
On the ridge of Ogura
Have the gift of mind,
They will longingly await
One more august pilgrimage.

XXVII.

CHUNAGON KANESUKE.

Mika no hara
Wakite nagaruru
Izumi gawa
Itsu miki tote ka
Koishi-karuran.

LITERAL TRANSLATION:—

Ka koishi-karuran
Why do I so fondly think of (her)?

itsu miki tote
When have I seen (her)? that saying.

Izumi gawa wakite nagaruru
The river Izumi gushing forth, running

Mika no hara.
over Mika's plain.

Izumi, "a spring of water," and itsu mi, "when see," make the chief word-play of this tanka.

EXPLANATORY NOTE. The Imperial Privy Councillor (Chūnagon) Kanesuke Fujiwara lived at the beginning of the tenth century.

In this poem he makes rather a subtle play with words. In the first three lines he speaks of the "gushing forth," and
"running abroad," of the Izumi river, and then turns to his special purpose, the query—"When did I see?—(itsu miki), or, was it only from rumor spread abroad, that I came to long for her of whom I think"? The words mika, "see?" and Izumi ga (or ka) "when see?" and itsu miki tote ka, "when did I see?"—("I do not remember;")—are all suggestive of the writer's uncertainty as to the cause of his fondness.

**METRICAL TRANSLATION:**

A LOVER'S QUESTION.

Over Mika's plain,
Gushing forth and flowing free,
Is Izumi's stream.
I know not if e'er we met:
Why, then, do I long for her?

---

**XXVIII.**

**MINAMOTO NO MUNEYUKI ASON.**

_Yamazato wa_

_Fuyu zo sabishisa_

_Masari keru_

_Hito-me mo kusa mo_

_Karenu to omoeba._

**LITERAL TRANSLATION:**

_Wa yamazato_

As for a mountain village,

_zo fuyu_ masari keru

_in winter_ his increased, (as)

_mo_ kusa mo karenu

_and also_ grasses, have disappeared:

_to_ omoeba.

that, when I think of it, (is true).
THE ASIATIC SOCIETY OF JAPAN.

Kareau=“withered away,” anciently “to separate,” as, “to avert one’s eyes from anything.” It is equivalent to both “the absence of visitors,” and “the withering away of vegetation.” The last line should read karen’ to omoeda, to make the measure of the tanka.

EXPLANATORY NOTE. Ason Muneyuki Minamoto lived during the first half of the tenth century.

In this song, the writer tells of how lonely a mountain village becomes in winter, when both its enlivening elements, the summer guests and its verdure, have disappeared and withered away.

METRICAL TRANSLATION:—

A MOUNTAIN VILLAGE IN WINTER.

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are;—so runs my thought.

XXIX.

OSHIKOCHI NO MITSUNE.

Kokoro-ate ni
Orabaya oran
Hatsu-shimo no
Oki madowaseru
Shiragiku no hana.

LITERAL TRANSLATION:—

Orabaya
If I wish to pluck it,
oran
it may be plucked,—
kokoro-ate
by guess
shiragiku no
the white chry-
**HYAKUNIN-ISSHU.**

\[\text{hana} \quad \text{oki mado-}\]

santheum flower placed under

wasure no hatsu shimo.

the delusion of the first frost.

\emph{Kokoro-ate} "a heart-hit," "conjecture," "guess." \emph{Oki-mado-wasure}, "putting on deception." \emph{Hatsu-shimo}, "first," or "autumnal, frosty."

Read \emph{kokoro ate ni} as \emph{kōrō ate ni}. Read \emph{oran} as three syllables \emph{o-ra-n}.  

**EXPLANATORY NOTE.** This \emph{tanka} was composed by Ōshikōchi no Mitsune, distinguished as one of the compilers of the \emph{Kokinshū}. He lived at about the beginning of the tenth century.

The poem has been variously interpreted. One commentator gives this as its meaning;—it is impossible to judge on account of an accumulation of frost, which flower is the white chrysanthemum among many chrysanthemum flowers. Perhaps one might, by a guess, pluck one, but only by chance. Another critic thinks the writer intended to say, that under so great an accumulation of frost one could not, except by chance, distinguish flower from frost. Yet another critic says, the scene of intermingled flowers and frost is so lovely that the poet could not bear to destroy its beauty by plucking the flowers.

**METRICAL TRANSLATION:**

**THE FROST'S MAGIC.**

If it were my wish
White chrysanthemum to cull;—

Puzzled by the frost
Of the early autumn time,
I perchance might pluck the flower.
XXX.

MIBU NO TADAMINE.

Ariake no
Tsurenaku mieshi
Wakare yori
Aka-tsuki bakari
Uki mono wa nashi.

LITERAL TRANSLATION:

Yori wakare
Since parting (from her),

Tsurenaku
cold and unfeeling,

appearing at day-break,

uki mond
disagreeable thing,

aka-tsuki.
the day-break.

Ariake— the moon that shines at and after day-break, is spoken of as "cold and unfeeling," because it shines on as though unmindful of, or indifferent to, the coming of the day. Bakari is is equivalent here to hodo, dake, etc. and is quantitative,—"as much as."

EXPLANATORY NOTE. The writer of this song Mibu (Nibu) no Tadamine died, so it is said, in 965 A.D., at the age of ninety-nine years.

This poem, is illustrative of the best of Japanese versification, both in form and in content. Its motive is to express how deeply the lover felt the coldness and indifference shown him by his mistress.
HYAKUNIN-ISSHU.

METRICAL TRANSLATION:—

LOVE'S CRUELTY.

Like the morning moon,
Cold, un pitying was my love.
Since that parting hour,
Nothing I dislike so much
As the breaking light of day.

XXXI.

SAKANOUUE NO KORENORI.

Asaborake
Ariake no tsuki to
Miru made ni
Yoshino no sato ni
Fureru shirayuki.

LITERAL TRANSLATION:—

Shirayuki
The white snow

sato no Yoshino
the village of Yoshino,

made
tsuki
much as (if it were)

no ariake
of the morning moon,

fureru ni
falling upon

to
that

asaborake.
at day-break.

Asaborake, is equal to asu, "morning" and hirake "opening," i.e., "day-break." Yoshino, is a mountain village, much celebrated for the beauty of its situation and its masses of cherry bloom in the spring.

EXPLANATORY NOTE. But little is known of this poet, Korenori Sakanoue, who lived at some time during the tenth century.
The writer composed this song, it is said, when, during a journey in Yamato, he saw snow falling upon Yoshino. His fancy was that the snow-fall made the landscape look as though it were lightened by the pale shining of the moon at dawn, or by light obscured in mist, or haze.

**METRICAL TRANSLATION:**

**SNOW FALL AT YOSHINO.**

At the break of day,  
Just as though the morning moon  
Lightened the dim scene,  
Yoshino’s fair hamlet lay  
In a haze of falling snow.

---

**XXXII.**

**HARUMICHI NO TSURAKI.**

Yamagawa ni  
*Kaze no kaketaru*  
Shigarami wa  
*Nagare no aenu*  
Momiji narikeri.

**LITERAL TRANSLATION:**

*Wa shigarami*  
As for the pile and wicker bankbarrier,  
kaketaru *ni*  
laid along *yamagawa*  
no kaze *in*  
by the wind *the mountain stream,*  
nari keri *momiji*  
*ni*  
*nari keri* *red maple-leaves,*  
*aenu mo* *nagare.*  
*that can not* *flow away.*
HYAKUNIN-ISSHU.

EXPLANATORY NOTE. Tsuraki Harumichi flourished about the beginning of the tenth century.

The poem embodies a dainty conceit about a drift of scarlet autumn-leaves blown against the bank of a stream and kept there, as though they were a kiketaru,—a row of the piling, (common in Japan), that is bound together by enwoven willows, or bamboos, and placed along a stream’s bank for its protection.

METRICAL TRANSLATION:—

A FANCY IN AUTUMN.

In a mountain stream,
    Builted by the busy wind,
Is a wattled-barrier drawn.
    Yet it is but maple leaves
Powerless to flow away.

XXXIII.
KI NO TOMONORI.

Hisakata no
    Hikari nodokeki
Haru no hi ni
    Shizu-kokoro naku
Hana no chiruran.

LITERAL TRANSLATION:—

Ni hi no haru
In the days of spring, (when)
hikari nodokeki
    light is cheering; (why),
shizu-kokoro
quiet mind (i.e. impatiently), (do)
chiruran.
scatter?

hisakata no
long-enduring
naku
without
hana
flowers
Hisaakata no is a "pillow-word" applied to "heaven," and to celestial objects. There is no general agreement among commentators as to the derivation of this word. It is supposed to be a contraction of hi no saasu kata, "the side on which the sun shines." It is derived also from hisago no kataashi no, "having the form of a gourd," though why so derived it is difficult to explain. An explanation offered is, that in the beginning, the universe existed as a great plastic sphere, which in time began to take shape as two spheres, having, at length, the form of a gourd, or of the figure 8. At last these two spheres separated, the upper one becoming the sun, the lower one, itself finally dividing, becoming the moon and the earth. According to this explanation the heavens might naturally be spoken of as "gourd-shaped." By others hisakata is defined as "long duration," "eternal." Chiruran is read as a four-syllabled word, chi-ru-ra-n.

Explanatory Note. Tomonori Ki, nephew of Tsurayuki and collaborator with him in the compilation of the Kokin-shū, "Ancient and Modern Songs," died early in the tenth century.

In this tanka the poet wonders why the cherry-flowers so speedily perish in the cheerful, quiet days of spring.

Metrical Translation:

THE FLEETING LIFE OF FLOWERS.

In the cheerful light
Of the ever-shining Sun,
In the days of spring;—
Why, with ceaseless, restless haste
 Falls the cherry's new-blown bloom?

XXXIV.

FUJIWARA NO OKIKAZE.

Tare wo ka mo
Shiru-hito ni sen
Takasago no
Matsu mo mukiishi no
Tomo naranaku ni.
LITERAL TRANSLATION:—

Ture wo ka mo sen ni
Whom shall I have of
shiru-hito known-persons (i.e. friends)?
mo while even
matsu no Takasago naranaku ni
the pines of Takasago are not
tomo no mukashi.
companions of (my) old times.

Read sen of the second verse as two syllables,—sen.

EXPLANATORY NOTE. Okikaze Fujiwara flourished in the first quarter of the tenth century, and was in 911 A.D. in office in the province of Sagami.

One of the symbols of old age, in frequent use in Japanese literature, is two pine-trees near Takasago on the sea-coast west of Kobe, in the province of Harima. They are personified as a man and a woman, and are known as Aioi-no-Matsu, “the growing old together pines.” But in Motokiyo’s No no Utai “Takasago” (1455 A.D.), one old fir tree at Takasago and another at Suminoye near Osaka are thus designated. The “old man” of this No poem, says, “Whom can I take to be my friend? Except the fir-tree of Takasago, my ancient comrade, there is none to converse with me of the bygone days. So I make my own heart my companion, and thus give utterance to my thoughts.”

In this song, it is supposed, that the poet intended to tell of the solitude of old age, as though he would say,—“My age is far advanced. The friends of my life have all passed away. Whom can I regard as friends remaining? The old pine-trees of Takasago have lived during my life and they are associated with men as representing old age. Yet, they never were, and cannot be, friends with whom one can commune. In truth, I am absolutely friendless so far as true friends, or friends of many years, are concerned.”
METRICAL TRANSLATION:

SOLITUDE IN OLD AGE.

Whom then are there now,
In my age so far advanced,
I can hold as friends?
Even Takasago's pines
Are no friends of former days.

XXXV.

KI NO TSURAYUKI.

_Hito wa iwa_
_Kokoro mo shirazu_
_Furusato wa_
_Hana zo mukashi no_
_Ka ni no-i-keru._

LITERAL TRANSLATION:

_Iwa_
No, indeed!

_mo shirazu_
it can not be known,

_furusato_
as concerns my native village,

_hana_
the flowers

_ni ka_
with the fragrance

_iwa_
but so far

_hito kokoro_
the human mind

_ni no-i-keru_
are emitting odor,

_mukashi._
old times.

_Iwa,_ is an exclamation of denial, "not so!" _Zo_ is used to emphasize the poet's assertion about the flowers of his native place.

EXPLANATORY NOTE. Tsurayuki Ki was a member of a noble family of Imperial descent. He died in 946 A.D. sixty-four years old. During his career he held many prominent
positions in official life and was distinguished for his rank in literature. In prose he left two works that are classics of the Japanese language,—his record of a homeward journey from Tosa when he was recalled from his governor-ship there,—the Tosa Nikki ("Tosa Diary"), 935 A.D., and his preface to the Kokinshū ("Ancient and Modern Poems"). He was the chief compiler of the Kokinshū; appointed to this work by the Emperor Daigo in 905 A.D., having for his assistants Ōshikōchi no Mitsune (No. 29), Mibu (Nibu) no Tadamine (No. 30), and Kino no Tomonori (No. 33). In the Kokinshū, "the best pieces that had been produced during the previous one hundred and fifty years" were to be gathered and treasured. It was completed in 922 A.D. Its twenty volumes contain about eleven hundred poems nearly all of which, are tanka.

A story told of Tsurayuki relates, that he once went to see a friend after a long absence. His friend upon meeting him jestingly asked him, how it was that he could so easily find his way to the house. Seeing a plum-tree at the gate of the house, in full bloom, Tsurayuki broke a spray of flowers from it, and handing it to his friend, extemporised the present tanka, intending thereby to reply, that whatever might have happened in his friend's mind or heart in absence, himself, at least, was as constant as this fragrant flower-tree, in its blooming each spring.

**Metrical translation:**

**Constancy in Friendship.**

No! no! As for man,
How his heart is none can tell,
But the plum's sweet flower
In my birthplace, as of yore,
Still emits the same perfume.
XXXVI.
KIYOWARA NO FUKAYABU.
Natsu no yo wa
Mada yoi nagara
Akenuru wo
Kumo wo izuko ni
Tsuki yadoruran.

LITERAL TRANSLATION:

Wa yo no natsu
As for the night of summer,
nagara made yoi akenuru wo
while (it is) yet the evening, it dawns.
ni izuko no
In what part (i.e. where) of
kumo tsuki yadoruran.
the clouds (does) the moon find a

place to rest?

In the phrase akenuru wo,—wo is emphatic and marks a pause.

EXPLANATORY NOTE. Nothing of special value is known of the writer of this tanka, Fukayabu Kiyowara.

The meaning of the poem is,—the summer’s night, of which the poet sang, seemed to him so short that, while he imagined it yet the evening, the next day’s dawn had appeared. But in so short a night what had become of the moon? It could not have crossed the sky. It must then have found a hiding place among the clouds!—This is a characteristic Japanese poetic conceit.

METRICAL TRANSLATION:

A SUMMER NIGHT’S FANCY.

In the summer night,
While the evening still seems here,
Lo! the dawn has come.
In what region of the clouds
Has the wandering moon found place?

XXXVII.
BUNYA NO ASAYASU.

Shira-tsuyu ni
Kaze no fukishiku
Aki no no wa
Tsuranuki-tomenu
Tama zo chirikeru.

Literal Translation:—

*Wa no*  *no*  *aki*
As for the field  of  autumn,
*fukishiku*  *no*  *kaze*  *ni*
(by the) strong blowing  of  the wind  upon
*shira-tsuyu*  *tsuranuki-tomenu*
the white dew,  the strung-unfixed
*tama*  *zo chirikeru.*
beads  are scattered about.

_Tsuranuki-tomenu,_ "not fixed by boring and stringing," as beads upon threads.

Explanatory Note. Asayasu of Bunya lived at the close of the ninth century. He was the son of Yasuhide no Bunya, writer of _tanka_ No. 22.

The poem composed, it is said, at the request of the Emperor Daigo, 900 A.D., embodies a delicate, beautiful fancy; the likening of dewsdrops to gems.
Metrical Translation:—

Scattered Gems.
In the autumn fields,
When the heedless wind blows by
O'er the pure-white dew,
How the myriad, unstrung gems
Everywhere are scattered round!

XXXVIII.
UKON.

Wasuraruru
Mi woba omowazu
Chikaiishi
Hito no inochi no
Oshiku mo aru kana.

Literal Translation:—

Wasuraruru
Being forgotten,

omowazu
(I do) not care.

kana
it?—(on account) of

chikaiishi.

woba mi
for myself

oshiki mo aru
It is pitiable—isn't

inochi no
the life of

hito
the man

having made a vow.

Read oshiku as osh'ku.

Explanatory Note. Lady Ukón, of whom but little is known, gave expression in this tanka to the devotion of self-forgetting love. A lover had vowed eternal fidelity. He had invoked upon himself divine punishment should he prove faithless to his vow. The woman was deserted in the course of time, but in her grief she suffered more through the fear that her
recreant lover would die under the outraged justice of the gods, than through the pain caused by the wrong done to her.

**METRICAL TRANSLATION:**

**LOVE'S SOLICITUDE.**

Though forgotten now,
For myself I do not care.
He, by oath, was pledged;—
And his life, who is forsworn,
That is, ah! so pitiful.

---

**XXXIX.**

**SANGI HITOSHI.**

*Asajifu no*

*Ono no shinowara*

*Shinobureaudo*

*Amarite nado ka*

*Hito no koishiki."

**LITERAL TRANSLATION:**

*Shinowara no*  
The small-bamboo plain's  

*asajifu*  
thick-growing rushes!  

*ono*  
field  
of  

*shinobureaudo*  
Though I bear  

*nado ka*  
why is it  

*amarite*  
too much  

*koishiki*  
no hito,"

(to bear), the keeping one in thought with love?

*Asajifu* is "a clump of chigaya and other plants growing in profusion together." *Ji* is chi with the nigori. It is an abbreviation for chigaya, a sort of small rush. The first two lines of the poem form a "preface", whose sole purpose seems to be a euphonic preparation, by use of the word *shino* in *shinowara*, for the expression *shinobureaudo*. 
THE ASIATIC SOCIETY OF JAPAN.

EXPLANATORY NOTE. Very little is known of the Privy State Councillor (Sangi) Hitoshi. He lived at some time in the course of the tenth century.

The poet wonders why it is, that, while he seeks to bear with patience, or to control, the love that has taken possession of him, he is yet powerless to do so. With characteristic Japanese fancy he thinks of a field that "bears" rushes, and with that fancy writes of how he "bears" his overpowering love.

METRICAL TRANSLATION:—

LOVE IS LORD.

Bamboo-growing plain,
   With a small-field bearing reeds!
Though I bear my lot,
   Why is it too much to bear?—
   Why do I still love her so?

XL.

TAIRA NO KANEMORI.

Shinoburedo
   Iro ni ide ni keri
Waga koi wa
   Mono ya omou to
Hito no tou made.

LITERAL TRANSLATION:—

Wa waga koi
   As for my love,
   shinoburedo
   though I conceal it,
   keri ni ide
   it has appeared;
   ni iro
   in my color (i.e. face)
   made
   so much so
   to
   hito no tou
   he asks,
   omou mono ya.
   "Are you thinking of something?"
HYAKUNIN-ISSHU.

Shinoburedo here has the meaning of "concealment," rather than of patient endurance." In the second verse read ni ide as n'ide.

EXPLANATORY NOTE. Kanemori of Taira lived in the middle of the tenth century.

In this *tanka* the poet tells of the futility of attempts to conceal one's love. According to a Japanese proverb, "Smoke and love can not be concealed."

METRICAL TRANSLATION:—

LOVE'S SELF-BETRAYAL.

Though I would conceal,
In my face it yet appears,—
My fond, secret love:—
So much that he asks of me,
"Does not something trouble you?"

XLI.

MIBU NO TADAMI.

*Koi su tefu*
*Waga na wa madaki*
*Tachi ni keri*
*Hito shirezukoso*
*Omoi-someshi ga.*

LITERAL TRANSLATION:—

*Tefu koi su*
The saying that I am in love;—
*waga na wa*
(for that) my name
*tachi ni keri ga*
has gone abroad, although
*someshi hito shirezukoso.*
to love no one knowing it.

madaki already

omoi-I began
Su is an abbreviated form of the auxiliary verb suru, “to do.” Koso is an emphatic particle. Madoki is an adverb, “before daylight,” or “already.” It is used especially in poetry.

EXPLANATORY NOTE. Tadami of Mibu, son of Tadamine one of the compilers of the Kokinshū, lived in the tenth century.

The theme of this tanka is very like that of the song just preceding.

METRICAL TRANSLATION:—

LOVE, A TELL-TALE.
Though, indeed, I love;
Yet, the rumour of my love
Had gone far and wide,
When no man, ere then, could know
That I had begun to love.

XLII.
KIYOWARA NO MOTOSUKE.
Chigiriki na
Katami ni sode wo
Shibori tsutsu
Sue-no-matsu yama
Nami kosaji to wa.

LITERAL TRANSLATION:—

Chigiriki na
(We) have, indeed, sworn
shibori tsutsu
while wringing (our)
nami
the waves
yama
Sue-no-matsu.
the "Mount of the Pines of Sue."
Chigiri

Chigiri is made emphatic and explanatory by na;—"Have we not indeed, sworn!" Chigiri is a contraction of te-nigiru "to grasp hands," a term used in later times only between lovers.

In Mutsu, in Northern Japan is a ridge called Sue-no-matsu yama, with which this song is associated.

Explanatory Note. Motosuke of Kiyowara lived towards the close of the tenth century.

The poem refers to an older one preserved in the Kokinshū;—

Kimi wo okite
Adashi gokoro wo
Waga motaba
Sue-no-matsu yama
Nami mo koen.

"The waves shall cross over Mount Sue-no-matsu if I shall ever love any other one than you." Oh, "Our love shall continue unchanged so long as the waves do not flow over Mount Sue-no-matsu."

The writer, it is supposed, wrote this song for a friend, in reference to one whom this friend loved but whose affection had failed.

Metrical Translation:—

Love's Reproach.

Have we not been pledged
By the wringing of our sleeves,—
Each for each in turn,—
That o'er Sue's Mount of Pines
Ocean's waves shall never pass?
XLIII.

CHUNAGON ATSUTADA.

Aimite no
Nochi no kokoro ni
Kurabureba
Mukashi wa mono wo
Omowazari keri.

LITERAL TRANSLATION:—

Kurabureba
When I compare (it) ni
with kokoro
no nochi aimite
of the after time of my having met her,
wa mukashi
as for (the feeling of) the old time,

omowazari keri mono wo.
I did not (then) trouble about things at all.

Omowa preceded by mono has the meaning of "thoughtful," "full of care," "concerned." Zaru equals zu-aru," not to be." Its negative suffix to verbs.

EXPLANATORY NOTE. Very little is known of this writer, the Imperial State Adviser Atsutada of the Fujiwara family. He died, it is said, in 943 A.D.

The poem tells of how his love was intensified after he had once met his mistress. Compared with the passion then aroused, the feelings of former days were as though they had been nothing.

METRICAL TRANSLATION:—

LOVE AFLAME
Having met my love,
Afterwards my passion was,
When I measured it
With the feeling of the past,
As, if then, I had not loved.
XLIV.
CHUNAGON ASATADA.

Au koto no
Tate shi nakuba
Naka-naka ni
Hito wo mo mi wo mo
Urami zaramashi.

LITERAL TRANSLATION:

Nakuba tate shi
If there were not at all
no
with her,
in the end,
mo hito wo
either concerning her,
aukoto
any meeting
naka-naka ni
then, on the contrary, (or
urami zaramashi
I should not find fault
mo mi wo.
or concerning myself.

Shi is merely euphonic. Tate is here "quite," "entirely;" with the negative nakuba, it means "not at all." Naka-naka ni, is ordinarily "contrary to," or "beyond expectation." Here it has the force of "on the contrary," or "in the end."

EXPLANATORY NOTE. The writer of this tanka, the State Adviser Asatada, was the son, it is said, of the "Minister of the Right (Udaijin), Sadakata no Fujiwara, "Sanjō," under the Emperor Daigo, in the first half of the tenth century. It is supposed that his death took place in 961 A.D.

The song may be interpreted as a general reflection upon the untroubled mood of the recluse, or, better probably, as praise of the fancied mental peace that would follow complete separation from an uncertain, or fickle, lover. — It is delightful to meet with her, but if I could not meet with her at all, in the end I should not have either her heartlessness, or my own loneliness, to lament.
METRICAL TRANSLATION:—

LOVE'S UNCERTAINTY.

If a trysting time
There should never be at all,
I should not complain
For myself (oft left forlorn),
Or of her (in heartless mood).

XLV.
KENTOKU KO.

Aware to mo
Iu beki hito wa
Omo hoede
Mi no itazura ni
Narinu beki kana.

LITERAL TRANSLATION:—

Omo hoede iu beki hito wa
Not believing that there is one who will say,
aware to mo
"Pitiable!"

mi no itazura ni
(by) my own folly
narinu beki
I shall become (nothing),
kana.

alas!

Omo hoede is from omohor, omou "to think"; de is a negative particle. Beki is an auxiliary adjective with the sense of probability, "may,"—of duty, "should,"—of contingency, "would,"—or of possibility "could"—etc; iu beki hito "one who would say." Itazura ni naru is a poetic expression for "to die of love,—of disappointed affection."

EXPLANATORY NOTE. Lord (Kō) Kentoku lived in the latter part of the tenth century. It is said that he died in 972 A.D. The present name was posthumous; his real name having been Koretada Fujiwara.
The poem is thus interpreted by some commentators;—
"I do not care for the woman who would pity me, but I am about to die for one who does not love me." Others, more correctly probably, take the verses to mean, "You do not love me, the men you ought to love, and therefore I am dying!" It is said that the writer addressed the _tanka_ to one whose love had failed him, and who had then avoided meeting him. The poem is praised as being very beautiful in form and as charged with only tender reproach.

**METRICAL TRANSLATION:**

**LOVE IN DESPAIR.**

Sure that there is none
Who will speak a pitying word,
I shall pass away.
Ah! my death shall only be
My own folly's (fitting end).

---

**XLVI.**

**Sone no Yoshitada.**

_Yura no to wo_

_Wataru funabito_

_Kaji wo tae_

_Yukue mo shiranu_

_Koi no michi kana._

**LITERAL TRANSLATION:**

_Funabito_ (Like) the sailor

_wataru to wo_ no

crossing the strait of

_yukue_ the way to the end,

_shiranu_ is unknown (to me),

_tae kaji wo_ having lost his rudder

_Yura_ _mo_ Yura, even

_michi no koi_ in the path of love,

_kana._ alas!
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Tae for たえ is from たえる "to make an end of," "to become extinct," "to love." また "the place whither anything goes," "has gone," "goal," or "destination." かな—a particle having exclamatory force. It usually expresses "wonder," "surprise" or "lament," and is placed at the end of the sentence.

EXPLANATORY NOTE. Nothing in particular is known of the writer of this tanka, Yoshitada of Sone. He lived in the tenth century.

The poet laments the difficulty he finds in making "the course of his true love run smooth" and sure.

METRICAL TRANSLATION:—

LOVE IN PERPLEXITY.

Like a mariner

Sailing over Yura's strait

With his rudder gone,—

Whither, o'er the deep of love,

Lies the goal, I do not know.

-------------------------------------------

XLVII.

EIKEI HOSHI.

Yae-mugura

Shigereru yado no

Sabishiki ni

Hito koso miene

Aki wa ki ni keri.

LITERAL TRANSLATION:—

Ni sabishiki no yado shigereru
To the loneliness of the cottage, over-

yea

grown with eigh-fold (i.e. many)

aki wa

autumn

hito koso miene.

although man indeed is not seen.
Miene is from miru "to be visible," with the negative suffix na, "although not." Yae-mugura, the Japanese hop, a climbing vine with leaves maple-shaped and covered with fine hairs. Keru is a particle of special emphasis, derived probably from ko, "this" and so, "that." Keru perfect of kuru, "to come." As a suffix it generally indicates past time for the preceding verb.

Explanatory Note. About the priest (Hōshi) Eikei, practically nothing is known. He flourished in the latter half of the tenth century. In this tanka a three-fold loneliness is made the theme:—a vine-overgrown cottage; the presence of autumn; the absence of man.

Metrical Translation:—

A LONELY SCENE.

To the humble cot,  
Overgrown with thick-leaved vines
In its loneliness,  
Comes the dreary autumn time;—  
And no human form is seen.

XLVIII.

MINAMOTO NO SHIGEYÜKI.

Kaze wo itami  
Iwa utsu nami no
Onore nomi  
Kudakete mono wo
Omoi koro kana.

Literal Translation:—

Nami    utsu    iwa
(Like) the waves striking a rock,
wo kaze itami    kana
because of the wind's violence,  
(30) it is, alas!
onore nomi koro
I alone, at present time

omou mono wo
thinking over things, (who am)

kudakete.
dashed into fragments.

Wo, accusative sign, is here equivalent to "by means of." This particle is "frequently found in Japanese where in English a preposition would be used." (No. 1.) No after nami is to be understood as standing for no gotoku, = "like," "similar to." No frequently occurs in ancient poetry in the sense of no gotoku.

EXPLANATORY NOTE. Shigeyuki Minamoto is but little more than a name in literature. He lived in the tenth century.

The fancy in this tanka is, that, as wind-driven waves cannot move the rocks they meet but are themselves dashed over and broken upon the rocks, so, the lover, who here speaks, when he is driven forward under the stress of his emotions, is crushed against his mistress’s heartlessness. Japanese critics esteem this a beautiful poem.

METRICAL TRANSLATION:—

LOVE REPELLED.

Like the broken waves,
Dashed by fierce winds on the rocks,
I, alas! am crushed,
When I (wildly) think of her,
(And her heartlessness to me.
XLIX.
ONAKATOMI NO YOSHINOBU ASON.

Mikaki-mori
Eji no tako hi no
Yoru wa moete
Hiru wa kie-tsutsu
Mono wo koso omoe.

LITERAL TRANSLATION:

No hi taku no eji
(Like) the fire kindled by the guard

mikaki-mori
at the Imperial Palace gates,

yoru wa kie-tsutsu
by night, extinguished

hiru wa
by day,

koso omoe mono wo.
I am, indeed, thinking over things.

Read koso omoe as koso omoe. Mono wo koso omoe is interpreted as
"a troubled brooding over affairs."

EXPLANATORY NOTE. Ason Yoshinobu Ōnakatomi
lived in the latter part of the tenth century.

The poet compared his love to the watch-fires kept at the
Imperial Palace gates;—asflame and bright by night, when
the world is still and dark;—smouldering, dull, or dead, when
the world is alight and astir.

METRICAL TRANSLATION:

LOVE AS A FLAME.

Like the warders’ fires
At the Imperial gateway kept,—
Burning through the night,
Through the day in ashes dulled,—
Is the love that fills my thoughts.
L.

FUJIWARA NO YOSHITAKE.

Kimi ga tame
Oshikarazarishi
Inochi sae
Nagaku mo gana to
Omoikeru kana.

LITERAL TRANSLATION:

Sae inochi
Even (my) life,
kimi ga tame
for your sake
to kana
that, indeed,

oshikarazarishi
that was not dear (to me),
nagaku mo gana
long may it be:
omoikeru.
I have thought.

Mo-gana is expressive of very strong desire.

EXPLANATORY NOTE. Yoshitake Fujiwara lived in the latter half of the tenth century. His death probably occurred in 974 A.D.

The sentiment embodied in this tanka seems to be this:

The lover, before he had an opportunity for meeting with his mistress, had been desperate enough to be ready to risk his life for her sake,—careless of consequences. But now, that he had met her, life had become precious to him. He prayed that it might be prolonged.

METRICAL TRANSLATION:

Pursuit and Possession.

For thy precious sake,
Once my (eager) life itself
Was not dear to me.

But 'tis now my heart's desire
It may long, long years endure.
LI.

FUJIWARA NO SANEKATA ASON.

Kaku to dani
E ya wa ibuki no
Sashi-mogusa
Shashimo shiraji na
Moyuru omoi wo.

LITERAL TRANSLATION:

Kaku to dani
That it is as much as (it is,)

E ya wa ibuki
how could I tell?

moyuru
(Consequently) my burning

omoi
feelings

shiraji na
may not be known (to her, that they are)

sashimo
of the same degree

sashi-mogusa
(as the) moxa

no

of

(Ibuki).
(Mt. Ibuki).

Ibuki is an excellent example of the frequent word-play in Japanese verse and in ornamental prose also, namely, the use of two meanings embodied in one word (kenyōgen), or in the sound of a word, to express related ideas. Ibuki stands here primarily for in beki, "could or should tell," i.e. "How could I tell (her) ?" Secondarily, ibuki recalls Mt. Ibuki, a mountain celebrated for the excellence of the moxa, a soft wool-like tissue made from the leaves of the plant Artemesia, and used as a counter irritant, by burning it upon the skin. Sashi in sashi-mogusa is only euphonious, for use in connection with the words sashimo shiraji. Don't in affirmative sentences means "at least," "as it is," etc. In negative sentences it signifies "even," "so much as." Ya, is a particle of interrogation, but is seldom used in asking for information. Its use is chiefly rhetorical.

EXPLANATORY NOTE. Ason Sanekata Fujiwara lived during the latter part of the tenth century.

The two thoughts of this song are cleverly bound together in the "pivot-word" ibuki. The word ends one of the thoughts and leads the other. My love cannot be told to her,
and so, she cannot know how intense it is;—burning, as it does, into my being even as the moxa from Ibuki mountain.

**METRICAL TRANSLATION:**

**LOVE BEYOND TELLING.**

That, 'tis as it is,
How can I make known to her?
So, she ne'er may know
That the love I feel for her
Like Ibuki's moxa burns.

---

**LII.**

**FUJIWARA NO MICHINOBU ASON.**

*Akenureba*

*Kururu mono to wa*

*Shirinagara*

*Nao urameshiki*

*Asaborake kana.*

**LITERAL TRANSLATION:**

*Shiri nagara*  
Though I know

(again, even if)

*nao*  
nevertheless,

*hana*  
indeed!

_kururu mono to wa_  
that it is to grow dark

_akenureba_  
it has dawned,

_urameshiki asaborake_  
detestable is the break of day,

*Wa* is specifically a distinguishing or isolating particle. But often as here, it can not be well rendered in translation. Its absence from, the translation makes no difference, so far as conveying the meaning of the original is concerned.

**EXPLANATORY NOTE.** *Ason* Michinobu Fujiwara, of the tenth century, wrote this song, to tell of the misery felt by
a Japanese Romeo, at being driven from his Juliet by the coming of the morning. Night would come again, he knew, but, that notwithstanding, the dawn is hateful.

METRICAL TRANSLATION:

THE REBEL, LOVE.

Though I know full well
That the night will come again,
E'en when day has dawned;—
Yet, in truth, I hate the sight
Of the morning's coming light.

LIII.
UDAISHO MICHITSUNA NO HAHA.
Nageki-tsutsu

Hitori nuru yo no

Akuru ma wa
Ika ni hisashiki
Mono to ka wa shiru.

LITERAL TRANSLATION:

Ka wa shiru  ika ni hisashiki mono to
Do you know how long

ma wa akuru
the time until it becomes light,

no yo
of the night (when I am)

mitori  nageki-tsutsu.
alone, at the same time sighing?

Nuru=neru "to sleep." Akuru ma is the equivalent of akuru made no oida i.e. "the time of waiting until the opening."

EXPLANATORY NOTE. This writer, the mother (haha) of Michitsunsu, a Commander of the Right Imperial Guard
(Udaisho), and wife of the Imperial Prime Minister, or Regent, Kaneie, lived in the latter part of the tenth century at the time when luxury and dissipation began to take full possession of the Imperial Court.

Once, so it is said, she was reproached by her husband for her slowness in opening a door for him upon his return late at night. Her answer was embodied in the present tanka.

**METRICAL TRANSLATION:**

**A LONELY VIGIL.**

Sighing all alone,
Through the long watch of the night,
Till the break of day:
Can you realize at all
What a tedious thing it is?

**LIV.**

**GIDO SANSHI NO HAHA.**

Wasureji no
Yukusue made wa
Katakereba
Kefu wo kagiri no
Inochi to no kana.

**LITERAL TRANSLATION:**

Katakereba
If it is too difficult (for him)

yukusue
the (far) future,

wasureji no
not to forget;

kana
ah me!

(would better be)

wa made
on into
to mo
even so,
inochi
life

kefu wo.
to day.
Explanatory Note. *Sido Sanshi* is a designation equivalent to *Jundaijin*, the name of the court-official ranking in the second degree below the Prime Minister in ancient times, and later, of the officer just below "the Minister of the Right." But this name has been specifically applied to the official spoken of in this title. His real name was Korechika Fujiwara. His mother (*haha*), the writer of the present *tanka*, was Taka, the daughter of Takashima no Mahito Naritada, and wife of the Minister Regent Michitake Fujiwara. She lived at the opening of the eleventh century.

The meaning of the poem seems to be: "If it be too difficult for the betrothed one not to forget, although he has sworn never to forsake me, it would be far better were my life closed this very day, than for me to live long and go through the misery of neglect and desertion."

Metrical Translation:

Love's Judgment.

If "not to forget"
Will for him in future years
Be too difficult;—
It were well this very day
That my life, ah me! should close.

LV.

Dainagon Kinto.

*Taki no oto wa*
*Tae hisashiku*
*Nurimuredo*
*Na koso nagarete*
*Nao kikoe kere.*
LITERAL TRANSLATION:—

Oto no taki wa
Though the sound of the water-fall
hisashiku              taete narinuredo
    long                 has become silent,
na             koso       nagarete
    its name,         the more so,      has flowed
    nao kikoe kere.
    (forth, and is)    still heard.

Kere=keru.

EXPLANATORY NOTE. The Chief State Adviser (Dainagon) Kintō was one of the “Four Nagon” who gave lustre to the Imperial administrations at the end of the tenth and at the opening of the eleventh centuries, the time of the culmination of the classic literature of Japan. He was a member of the Fujiwara family when the Fujiwaras had practical control of the empire. He died in 1041 A.D.

In this poem Kintō celebrated an ancient waterfall, that had been constructed in the early part of the ninth century for the Emperor Saga. Two hundred years later, at its deserted site, the poet sang of it as famous in story, although its sound and beauty, as parts of nature, had long ceased to exist.

METRICAL TRANSLATION:—

A FAMOUS WATERFALL.
Though the waterfall
In its flow ceased long ago,
And its sound is stilled;
Yet, in name it ever flows,
And in fame may yet be heard.
LVI.

IZUMI SHIKIBU.

Araratan
Kono yo no hoka no
Omoide ni
Ima hito-tabi no
Au koto mo gana.

LITERAL TRANSLATION:—

Araratan
I (soon) shall not be (i.e. shall soon die).

ima hito-tabi no au
One more time of meeting

mo gana ni omoide no
can there be? (It is) for recollection

hoka no kono yo.
(when I am) outside this world.

In araratan, the terminal ran is equivalent to de aro "shall probably be."

EXPLANATORY NOTE. The poet whose name is attached to this tanka as Lady Shikibu, was the wife of Michisada Tachibana, Governor of Izumi at the end of the tenth century. During the reign of the then Emperor, Ichijō (987-1012 A.D.), Japanese literature reached great excellence, notably under the culture of women connected with the Imperial Court. Among these women may especially be mentioned, besides Izumi Shikibu, Murasaki Shikibu, Sei Shōnagon, Akazome Emon and Ise Taiu, or Ōsuke. From the second and third named of these writers came two works,—the *Genji Monogatari*, and the *Makura no Soshi*,—esteemed the best of purely Japanese compositions regarded as embodiments of literary style. Izumi Shikibu also produced a highly admirable piece of prose, the *Izumi Shikibu Monogatari*, purporting to be cor.
respondence with her lover, a son of the Emperor Reizei who carry reigned 968—969 A.D.

In the *tanka* here quoted, the writer tells of the pleading of a dying woman with her lover. She begged for one more meeting with him, that she might have a happy memory to carry with her into the world beyond death.

**METRICAL TRANSLATION:**

**A SOUVENIR IN DEATH.**

Soon I cease to be;—
One fond memory I would keep
When beyond this world.
Is there, then, no way for me
Just once more to meet with thee?

---

**LVII.**

**MURASAKI SHIKIBU.**

*Meguri-aite*
*Mishi ya sore to mo*
*Wakanu ma ni*
*Kumo kakure nishi*
*Yoha no tsuki kana.*

**LITERAL TRANSLATION:**

*Meguri-aite*
Meeting (him) upon the road,—
*mishi ya*
"Have I seen (him) ?"
*ni ma*
so or not, while
**kana** decide (this),
**tsuki** alas!
**sore to mo** the moon of mid-night
*If it were*
*Wakanu*
*I can not*
*Yoha no yoha*
kumo  
in cloud

kakure-nishi.  
had hid.

Read meguri aite as meg’ri aite. Nishi is a particle, suffixed to give pluperfect sense.

EXPLANATORY NOTE. Lady Shikibu Murasaki, celebrated as the author of the standard classic in Japanese literature named Genji Monogatari (1004 A.D.), was the daughter of a noble of the Imperial Court, Fujiwara Tame-toki, and lived in the latter part of the tenth century. She died, it is said, in the first part of the eleventh century,—earlier, according to other accounts. It was said that she was beloved by one of the sons of the Emperor Daigo. She was the wife of a noble, Nobutaka, whom she survived a number of years. Her daughter, who was influenced by the mother’s literary inclinations and wrote a novel called Sagaromo Monogatari (1040 A.D.), was the author of the tanka next following this. The name Shikibu was originally an abbreviation of the title Shikibushō, an Imperial department in ancient times that had in charge the rites and ceremonies of the court. The title may have been borne at some period, by ladies in special service to the Empress. At length, it probably became an official title held by some court ladies, having lost particular association with office.

The poem here given is considered one of noteworthy ingenuity and beauty. Moon and lover are identified in the poet’s fancy. In her walk the writer meets suddenly with some one; but, before she can decide whether he is her friend or not, the midnight moon is hidden by cloud;—the friend has disappeared.

METRICAL TRANSLATION:

UNCERTAIN RECOGNITION.

Meeting in the way,—
While I can not clearly know
If ’tis friend or not:—
Lo! the midnight moon, ah me!
In a cloud has disappeared.
LVIII.

DAINI NO SAMMI.

Arima yama
Ina no sasahara
Kaze fukeba
Ideso yo hito wo
Wasure ya wa suru.

LITERAL TRANSLATION:

Kaze fukeba
If the wind blows (from)

sasahara no Ina
upon the bamboo-plains of Ina.

ide soyo
Well, indeed!

hito wo.
him?

Arima yama
Mt. Arima

wasure ya wa suru
how shall I forget

Ide, "well," "indeed," "behold," is an exclamation used to attract attention. In connection with soyo, = sore wo, it is used only in poetry. Here it directs attention to a complaint made. Soyo has a double usage in these verses,—(a) the exclamatory use just spoken of, and (b) a use descriptive of "the rustling of leaves," soyo-soyo, from the gentle blowing of a breeze.

EXPLANATORY NOTE. Murasaki Shikibu's daughter, here named by her rank of honor,—the third (Sammi),—and from the title of her father or husband, (Daini,) wrote these verses as a reply to a complaining lover.

The first "part," or three lines, of the tanka is a "preface" to the second "part." It serves chiefly to exhibit the word-play made with ide soyo. By using the "wind of Mount Arima" as an introduction, the exclamation ide soyo suggests also "the rustling," soyo-soyo, of leaves, which a breeze effects. Also, "Mount Arima" may be likened to the lover; and "the bamboo plain" of Ina, lying at the foot of Mount Arima, to the writer herself. Mount Arima's breeze may be regarded as the lover's
HYAKUNIN-ISSHU.

letter; and the rustle of the bamboo as her response. The lover had complained of her infrequent communication with him. "Yes, it is as you say," she replies. "We doubt each other in our long silences. But if you do not forget me, I do not forget you."

METRICAL TRANSLATION:

LOVE IN ABSENCE.

If Mount Arima
Sends his rustling winds across
Ina's bamboo-plains:—
Well! in truth, 'tis as you say;—
Yet how can I e'er forget?

LIX.

AKAZOME EMON.

Yasurawade
Nenamashi mono wo
Sayo fukete
Katabuku made no
Tsuki wo mishi kana.

LITERAL TRANSLATION:

Yasurawade
nенамаши мон о в
without waiting (for him)
I would better have slept.

sayo
fukete
kana
The night
having far advanced,
alas!

mishi tsuki wo
I saw the moon
katabuku
until its
made no,
decline,

EXPLANATORY NOTE. It is said that Lady Akazome Emon wrote this poem for the mistress of the Regent (Kwam-
Michinaga, who held this office under the Emperor Ichijō and his two immediate successors. The **Kwampaku** was "the official who received reports prior to their transmission to the sovereign." With this privilege Michinaga gained exceptional power in affairs of state. The Fujiwara family for a long time held this great office. Under Michinaga as **Kwampaku** his family reached the summit of its influence.

A story is told, that, Michinaga had promised a visit to his beloved but did not keep his promise. Early the next morning Lady Akazome composed this **tanka** for the **Kwampaku**'s favorite, to be sent to the negligent lord and lover.

**METRICAL TRANSLATION:**

*A VAIN VIGIL.*

Better to have slept
Care-free, than to keep vain watch
Through the passing night,
Till I saw the lonely moon
Traverse her descending path.

---

**LX.**

**KOŠI-KI-BU NO NAISHI.**

OE YAMA

Ikuno no michi no
Tō kereba
Mada fumi no mizu
Ama-no-hashidate.

---

**LITERAL TRANSLATION:**

OE YAMA

(As) the Mount OE

tō kereba
Tango) is far,

Ikuno no michi no
Ikuno road (to)
mada mizu
not yet have I seen
mo fumi Ama-no-hashidate.
or trodden Ama-no-hashidate.

Fumi is a kyōgen with the double meaning of "treading," and of "a letter." The syllabic ō in Ōyama and in ōkereba is prolonged in pronunciation, with the value of two syllables, as o-o. Ama-no-hashidate ("Bridge of Heaven"), is a long, pine-covered strip of sand, almost closing the mouth of a large bay in the province of Tango. It is part of one of the three most celebrated places of natural scenery in Japan. A road from Kyōto to Tango once passed through the plain of Iku via Mount Oe.

Explanatory Note. The "Lady-in-waiting" (Naisha), in the Imperial palace, Koshikibu, daughter of Izumi Shikibu, became skilful in poetry in her youth. But, as her mother was a poet of great ability and fame, many persons suspected Koshikibu of getting help for her pen from the mother. In this connection the story is told, that, once upon a time, the mother and her husband Yasumasa went away to Tango. During their absence a poetical contest was held in the Imperial palace. Koshikibu was chosen as one of the competitors in it. A few days before the tournament, Koshikibu happened to meet the Chūnagon Sadayori, who asked in a jesting tone, "Have you received a letter from your mother lately. You must be very anxious." Sadayori was about to pass on, when, to his amazement, Koshikibu seized him by the sleeve, reciting the tanka here quoted. The Chūnagon was not skilful enough to reply in kind; he could only jerk his sleeve free from Koshikibu's grasp and make a hasty retreat. From this time the fame of the young lady increased rapidly. Her death took place at quite an early age.

The merit of the verses lies in their smoothness and skilful word-play. Mada fumi mo mizu Ama-no-hashidate may mean either, "I have not yet had a letter from Ama-no-hashidate," or, equally well, "I have not yet had the experience of being at Ama-no-hashidate."
METRICAL TRANSLATION:—

AN ATTACK WELL MET.

As, by Ōe’s mount
And o’er Iku’s plain, the way
Is so very far,—
I have not yet even seen
Ama-no-hashidate.

LXI.
ISE NO OSUKE.

Inishie no
Nara no miyako no
Yaenzakura
Kefu kokonoe ni
Niokinuru kana.

LITERAL TRANSLATION:—

Kefu ni kokonoe
To-day in the “Nine-fold” (Palace)

kana niokinuru yae-
ah! odor arises (from) the eight-fold

zakura no miyako no
cherry blossoms of the capital, of

Nara no inishie.
Nara, of olden times.

The yaenzakura is a many-petalled cherry blossom of great beauty. Yes, “eight-fold,” is here put in contrast with kokonoe, “nine-fold.”—Kokonoe, “the Nine-fold,” was a name given to the Imperial Palace erected in Kyōto, from the fact of its enclosure within nine walls. Kefu (kefu), “to-day,” stands in contrast with inishie, “ancient day.”

EXPLANATORY NOTE. Ise Ōsuke, or Daisuke, or Taizō, as the characters composing the name may be read, was among the literary women of distinguished ability belonging
to the brilliant Imperial Court of her day, at the close of the
tenth and early in the eleventh centuries. Osuke, etc. are
titles given to a "Vice-Minister of State." Ise is the name
of the province with which the poet had became associated, as
was the like fact also with Izumi Shikibu (No. 56), or Lady
Ise (No. 19).

It is the story, that, a courtier having returned from a
trip to Nara brought with him as a present to the Emperor
Ichijō (987-1012 A.D.), a branch of the many-petalled cherry
flowers blooming there. Nara had been the Imperial capital
until 794 A.D., when removal to Kyōto took place. More
than two centuries had passed at the time the Emperor Ichijō
came to the throne. Delighted with the present of the cherry
flowers the Emperor ordered the Lady Osuke of Ise to com-
memorate it in verse. The tanka she then wrote is greatly
admired both for its beauty in structure and its glorification
of the cherry-blossom, the most praised among Japanese
flowers,—the emblem of patriotism and loyalty.

METRICAL TRANSLATION :

FROM THE OLD TO THE NEW.
Eight-fold cherry flowers
That at Nara,—ancient seat
Of Our State,—have bloomed,
In Our Nine-fold Palace court
Shed their sweet perfume to-day.

LXII.

SEI SHONAGON.

Yo wo kome te
Tori no sorane wa
Hakaru to mo
Yo ni Ausaka no
Seki wa yurusoji.

Yo wo kome te
Tori no sorane wa
Hakaru to mo
Yo ni Ausaka no
Seki wa yurusoji.
THE ASIATIC SOCIETY OF JAPAN.

LITERAL TRANSLATION:

To no wa
Though

sorane no
the seiged crowing of

tori
the cock,
yo wo komete
the night being far advanced,

hakaru
(may) deceive, (yet)
yo ni
in the world,

seki no Ausaka
the gate of Osaka (the Hill of Meeting)

wa yurusaji.
does not allow (any such thing.)

Yo wo komete, literally “having shut in,” or, “included, the
night,” = “late at night,” “midnight.” Ausaka no seki, “Gate of
Meeting Hill,” a play with the name of the well known barrier gate on
Osaka pass, east of Kyōto (No. 10). Ji in yurusaji is a negative
particle, an “equivalent of mai in the spoken language and of bekuraru
of the later written language.”

EXPLANATORY NOTE. Sei (family name) Shōnagon (an
honorary title) shares with Murasaki Shikibu the distinction
of leadership among the authors of the classic literature of
Japan. Her great work was the Makura no Šōshi (“Pillow
Sketch Book”) a model of Japanese diction. The title Shō-
nagon,—the lowest of the three classes of Imperial “Advisers
of State,” 1. Dai, 2. Chū, and 3. Shō-nagon,—was probably
merely decorative with Lady Sei, as titles associated with
Court ladies at that time often were. She was, however, of
noble birth, and was one of the “Ladies-in-waiting” at the
palace. It is said, that, when the Empress died in 1000 A.D.,
Lady Sei retired to a convent, where she spent the rest of
her life.

A story told of the present poem is, that, the Dainagon
Yukinari, one of the four great Nagon of the Emperor Ichijō’s
period (No. 55), having been with Sei Shonagon one night and
having left her rather early, sent as an excuse for his hasty
departure the message that, as the Emperor was then in seclu-
sion from the world, his attendants also must not be seen in public. The crowing of a cock, he added, had taken him from her because he feared that day-break was near. Lady Sei's reply was, that, the crowing of a cock in the middle of the night was a mere device put forward to excuse him for his faithlessness. The excuse gave opportunity for the poet to make use of a well-known Chinese story. The story ran;—

A Chinese prince was once held captive in a hostile country, with a large number of his followers. He somehow managed to escape with them, and had gone as far as a barrier called *Kankokukwan*, which was opened only at cock-crow in the mornings. At this barrier, late at night and closely pursued, one of his retainers, *Keimori*, imitated the crowing of a cock. He imitated it so well that the neighborhood-cocks, also, began crowing. The barrier-guards, deceived, threw open the gates, and *Moshoku*, with his friends, escaped. Sei Shōnagon's retort to Yukinari was made with reference to this story. The gate of *Kankokukwan* may be opened by a cheating of its keeper with imitated cock-crowing, she intimated, but at the barrier at Osaka there shall be no cheating in that way;—that is, the gate of the "Hill of Meeting," which she guards, will suffer no such deceit.

**METRICAL TRANSLATION:**

**A WARNING.**

Though in middle night,
By the feigned crow of the cock,
Some may be deceived;
Yet, at *Ausaka's gate*
This shall never be allowed.
LXIII.
SAKYO NO TAYU MICHIMASA.

*Ima wa tada*
*Omoi-taenan*
*To bakari wo*
*Hitozute narade*
*Ju yoshi mo gana.*

**Literal Translation:**

*Mo gana yoshi iu*  
*Is there no means to say,*  
*hitozute*  
a messenger intervening,  
*wo ima wa tada*  
*omoi-taenan.*  
*that now*  
*I shall cease to torture my life*  
*(about you)?*

**Explanatory Note.** In ancient times the Imperial capital, Kyōto, was divided into two sections for purposes of local government,—"the Left" (Sakyō), and "the Right" (Ukyō) Magistracies. Early in the eleventh century, Michimasa Fujiwara was Head Magistrate (Tayū) of the Left (Sakyō).

A story associated with the present tanka is, that, Michimasa had formed an attachment for the Princess Masako who had had in charge the shrine of Ise. The Emperor learned of their secret meetings. He at once put the princess under female guardians, by whom no opportunity for an interview with her lover was allowed. The poet Michimasa accepted the privation, but he wrote, "The only thing I now can do is to give up my love for you, yet I still wish I could speak with you and tell you this, myself, rather than through the lips of another."
METRICAL TRANSLATION:—

A RELINQUISHMENT.

Is there now no way,
But through others' lips, to say
This one fateful word,—
That, henceforth, my love for you
I must banish from my thoughts?

LXIV.

GON-CHUNAGON SADAYORI.

Asaborake
Uji no kawagiri
Taedae ni
Araware-wataru
Seze no ajiro-gi.

LITERAL TRANSLATION:—

Asaborake
(Lo!) at dawn,
no Uji
of Uji-(river)
ajiro-gi
the fishing-basket stakes
wataru
disclosed to view.

kawagiri
when, the river mist
taedae ni
bit by bit (disappearing),
ariware
are wholly

Taedae-ni, "at intervals," "gradually," expresses the gradual lifting of the mist. Ajiro-gi,—poles attached to baskets woven of thin bamboo strips; the baskets being set into the stream, as substitutes for nets, for the purpose of catching fish.

EXPLANATORY NOTE. The Vice, or ad-interim, Chu-nagon, "Second Counsellor," Sadayori, was son of the Dai-nagon Fujiwara Kintō (No. 55).
In this *tanka* he pictured a beautiful scene at a place always spoken of as beautiful, the river at Uji. The scene described is that at day-break when the mists, slowly rising, disclose, part by part stretching far away, the lines of stakes that cross the river's shallows and keep secure the baskets of fine bamboo-work placed there to serve for netting certain small fish that abound in the stream.

**Metrical Translation:**

*A CLEARING MIST AT UJI.*

Lo! at early dawn,
When the mists o'er Uji's stream
Slowly lift and clear,
And the net-stakes on the shoals,
Near and far away, appear!

---

**LXV.**

**SAGAMI.**

*Urami-wabi*

*Hosanu sode dani*

*Aru mono wo*

*Koi ni kuchinan*

*Na koso oshi kere.*

**Literal Translation:**

*Oshi kere*  
How deplorable (it is)  

*kuchinan*  
is corrupted (by the rumour) of my love,

*arun mono wo*  
the fact being (that)

*hosanu*  
are not dry, (on account of) my hate and misery.

*na koso*  
that my name

*dani sode*  
even my sleeves
EXPLANATORY NOTE. Lady Sagami, so named from her husband's, Kinsuke Ōe's, office, that of governor of Sagami, lived in the eleventh century.

This *tanka*, it is said, was composed as a contribution to a poetical contest held in the Imperial palace in 1051, A.D. It is, like so many others of these, and of like collected songs, in all probability not a transcript from personal experience, but from the poet's play of fancy. It records the lamentation of a neglected woman over the injury done to her reputation by a love-affair which she is supposed to have and to prize, while, in fact, her garments' sleeves are scarcely ever dry from the tears that flow, because of her hate of the man and her consequent misery.

METRICAL TRANSLATION:—

**GRIEF IN MISERY.**

Even when my sleeves,
Through my hate and misery,
Never once are dry,—
For such love my name decays:—
How deplorable my lot!

---

**LXVI.**

**SAKI NO DAISOJO GYOSON.**

*Morotomo ni*

Aware to *omoe*

*Yamazakura*

*Hana yori hoku ni*

*Shiru hito mo nashi.*

LITERAL TRANSLATION:—

*Morotomo ni*  
aware  
to *omoe*

*Together*  
pitiable,  
that think
yamazakura
O cherry flower!

hana yori
Your flowers besides,

hoka ni
other

shiru hito
friend

mo nashi.
there is none.

Explanatory Note. Gyōson, here named the "late," or "former" (saki) archbishop (Daisōjo), in these verses represented himself as a friendless wanderer, associated in a remote mountain wild with a cherry-tree, whose beautiful bloom and fragrance none but himself enjoyed. "Let us pity each other; for I know none as friend except you, and you no other friend but me." Tradition locates the site of the incident at Ōmine, a sacred peak not very far from Yoshino, a place famous for cherry bloom. Ascending Ōmine, the poet unexpectedly came upon a lone cherry-tree covered with lovely flowers.

Metrical Translation:——

FRIENDS IN SOLITUDE.

Let us, each for each
Pitying, hold tender thought,
Mountain-cherry flower!
Other than thee, lonely flower,
There is none I know as friend.

LXVII.

SUWO NO NAISHI

Haru no yo no
Yume bakari naru
Tamakura ni
Kainaku tatan
Na koso oshikere.
LITERAL TRANSLATION:—

Oshikere na koso         tatan
How pitiable (if) my name shall be

kai naku
without my actually

spread abroad,

tamakura
(for having used) an arm-pillow

deserving it,

bakari naru yume   no yo no haru
only for the dream, of a night of spring.

EXPLANATORY NOTE. The story goes, that, one night when a daughter of Tsuguuaka of Taira, Governor of Suwo, the Lady Suwo, one of the Ladies-in-waiting (Naishi) in the court of the Emperor Goreizei (1046-1069 A.D.), was keeping watch with some of her companions, she became drowsy and expressed a wish that she had a pillow. Immediately, an Imperial officer, Tadaie by name, who was in a room adjoining, thrust his arm under the curtain-screen dividing the rooms, saying, “Please use this arm as a pillow.” Lady Suwo, the tradition says, declined the offer with these verses. Their meaning is that for so slight an indiscretion the cost might be overmuch.

METRICAL TRANSLATION:—

FOR DAME RUMOUR’S SAKE.

If, but through the dreams
Of a spring’s short night, I’d rest
Pillowed on this arm,
And my name were blameless stained,
Hard, indeed, would be my fate.
The Asiatic Society of Japan.

LXVIII.

Sanjo-No-In.

Kokoro ni mo
Arade ukiyo ni
Nagaraeba
Koishikaru beki
Yoha no tsuki kana.

Literal Translation:—

Kokoro ni mo arade
If, against my will,

ni
I should long live

ukiyo
in
this world so full of vicissitudes,

koishikaru beki
I should pine for

yoha no
the midnight moon,

tsuki kana.

Explanatory Note. The retired Emperor (In) Sanjō (1012-1017 a.d.), occupied the throne in the century when the Imperial power steadily gave way before the increasing aggressions of the Fujiwara family. He was placed upon, and removed from, his seat of sovereignty, during the dominance of the Kuwamakura Michinaga Fujiwara (No. 59). It is said that Michinaga once wrote a poem declaring that all the world was created for his own use. Under Michinaga, the Emperors were disposed of at the Kuwamakura's pleasure.

The poem here ascribed to the Emperor Sanjō, was called forth by the prospect of his own forced abdication. He thought that, perhaps, soon after his abdication he would depart from this life, but, should he live long in the sad world, he should regret the happiness of his past life, of which the midnight moon, which he then saw shining, would remind him.
METRICAL TRANSLATION:—

REMEMBERED HAPPINESS.

If, against my wish,
    In the world of sorrows still,
I for long should live;—
    How then I should pine, alas!
    For this moon of middle-night.

LXIX.
NOIN HOSHI.

Arashi fuku
    Mimuro no yama no
Momijiba wa
    Tatsuta no kawa no
Nishiki narikeri.

LITERAL TRANSLATION:—

Momijiba wa no yama no
The maple leaves of the Mount of

Mimuro arashi fuku
Mimuro, when the wild wind blows,

narikeri nishiki no
have become, indeed, the brocades of

kawa no Tatsuta
the river of Tatta.

EXPLANATORY NOTE. The priest (Hōshi) Noin is said to have been a son of Motoyasu Tachibana, Governor of the province of Hizen. As a layman he was named Nagayasu Tachibana.

He pictured in this tanka a lovely mountain scene at the well known, maple-bordered Tatsuta, or Tatta, river, not far from Nara. Where, and what, Mount Mimuro is, remains
yet an undecided question. There are in Yamato, a Mount Mimuro and a Tatta river; but they are so widely separated from each other that the leaves of the one could not possibly be blown to the surface of the other. It is supposed that the writer must either have located his scene at another Mimuro mountain and Tatta river than those of Yamato, or have been ignorant of the topography of his scene. However, the geographical uncertainty does not injure the beauty of the word-pictures drawn in the poem.

**METRICAL TRANSLATION:**

**THE RIVER TATTA IN AUTUMN.**

By the wind-storm's blast,
From Mimuro's mountain slopes
Maple leaves are torn,
And, as (rich) brocades, are wrought
On (blue) Tatta's (quiet) stream.

---

**LXX.**

**RYOZEN HOSHI.**

Sabishisa ni
_Yado wo tachi-idete_
Nagamureba
_Izuko mo onaji_
_Aki no yügure._

**LITERAL TRANSLATION:**

_Sabishisa ni_  
In my loneliness,  
_tachi-idete_  
going forth from  
_yado wo_  
the house,  
_nagamureba_  
if I look around,  
_izuko_  
everywhere  
_mo onaji_  
also the same  
_aki no yügure._  
autumnal twilight.  

Read tachi-idete as tachi idete, and yügure as yuugure.
EXPLANATORY NOTE. Nothing in particular is known of the priest (Hōshi) Ryōzen, author of this tanka.

The motive of the writer seems to have been to show that the loneliness seen and felt in nature in the autumn is real. "Being very lonely I leave my house, and lo! everywhere is the same autumnal twilight." An "autumn-eve feeling," in Japanese literature is understood to be one of sadness. In the Fudokoro no Suzuri of Saikoku (No. 78), the writer speaks of having gone to "the flowery Yashima." But, "even though it was spring, there were no cherry-flowers; so, with feeling suited to an autumn eve, I approached a mat-roofed shed which stood near the beach."

METRICAL TRANSLATION:—

TWILIGHT IN AUTUMN.

In my loneliness
From my humble home gone forth,
When I look around,
Everywhere it was the same;—
One lone, darkening autumn eve.

LXXI.

DAINAGON TSUNENOBU.

Yūzareba
Kado-da no inaba
Otozurete
Ashi no maro-ya ni
Aki kaze zo fuku.

LITERAL TRANSLATION:—

Yūzareba
When the evening comes, inaba
the leaves of rice-stalks
no of
kado-da
the field at the gate,

otosurete having knocked (at the door),
akiki
the autumn

kaze xo fuku ni maro-ya
wind blows into the round hut

no ashi.
of rushes.

Ashi no maro-ya, a cottage, or hut, made wholly—walls and roof—of rushes.

Explanatory Note. Minamoto Tsunenobu died in 1096 A.D. He was distinguished in the brilliant period of letters and general culture that Japan passed through at the beginning of the eleventh century. He was also one of the "Four Nagon" (Advisers of State). (No. 55.) During the tenth and eleventh centuries the two families, the Fujiwara and the Minamoto, practically held the Imperial administrations under their control, and were most prominent in state-craft and in letters.

In the present verses Tsunenobu presents a graphic picture of a peasant's hut, and the blowing of a breeze at nightfall in the autumn.

Metrical Translation:—

AN EVENING BREEZE IN AUTUMN.

When the evening comes,
From the rice leaves at my gate
Gentle knocks are heard,
And into my round rush-hut
Autumn's roaming breeze makes way.
HYKUNIN-ISSHU.

LXXII.

YUSHI NAISHINNO-KE NO KII.

Oto ni kiku
Takashi no hama no
Adanami wa
Kakeji ya sode no
Nure mo koso sure.

LITERAL TRANSLATION:—

Adanami wa
As for the vain waves

Takashi
Takashi,

kakeji ya
I will not go near them!

no hama no
of the beach of

kiku ni oto
I know their fame.

mo
Certain,

koso sure nure
indeed, will be the wetting

no sode.
of my sleeves.

Hama no Takashi, “the beach of Takashi” in Izumi, not far from Osaka. Kakeji ya is derived from kakeru, “to hook on,” or “come into contact with,” the negative affix ji, and the exclamatory ya.

EXPLANATORY NOTE. Lady Kii of the House of the Princess (Naishinno Ke) Yūshi, lived towards the end of the eleventh century in the court of the Emperor Horikawa (1087-1109 A.D.).

Her poem, here quoted, has for its motive lack of confidence in her lover, a being, however, probably only of her poetic fancy. “Your unfaithfulness is as notorious as the waves of Takashi’s beach are famous; I will not trust you, or them. Should I go near you, or them, the result would be only the wetting of my hanging sleeves with the salt spray, or my bitter tears.” The sleeve is an emblem of love.
METRICAL TRANSLATION:—
FOREWARNED, FOREARMED.
Well I know the fame
Of the fickle waves that beat
On Takashi's strand!
Should I e'er go near that shore
I should only wet my sleeves.

LXXIII.
GON-CHUNAGON MASAFUSA.

Takasago no
Onoe no sakura
Saki ni keri
Toyama no kasumi
Tatazu no aranan.

LITERAL TRANSLATION:—

Sakura no
The cherries of
that mountain peak

Onoe no takasago
saki ni keri
have bloomed; (may)

Kasumi no
the haze of
Toyama

Tatazu no aranan.

not ove spread (the scene).

Takasago is not here the name of a place. It means "accumulated sand," or "high-sanded," and is associated as a "pillow word" with mountain summits. It has the force of indicating a peak "far away," or "distant." Toyama, tells of low mountains or "hills intervening." Onoe is, properly, the slope just below a mountain peak. Tatazu no aranan, expresses a wish.

EXPLANATORY NOTE. Nothing in particular is on record of the Imperial Vice-Chancellor Masafusa. He died, it is said, in 1112 A.D.
In this **tanka** he pictured a lovely scene in spring,—a mountain side covered with cherry-bloom.

**METRICAL TRANSLATION:**

**MOUNTAIN CHERRY-BLOOM.**

On that distant mount,
   O' er the slope below the peak,
Cherries are in flower;—
   May the mists of hither hills
Not arise to veil the scene.

---

**LXXIV.**

**MINAMOTO NO TOSHIYORI ASON.**

*Ukari keru*
   *Hito wo Hatsuse no*
*Yama oroshi*
   *Hageshi kare to wa*
*Inoranu mono wo.*

**LITERAL TRANSLATION:**

*Inoranu mono wo*
   I did not pray (to Kwannon, the god of the Hase
temple,)
   *to wa kare hageshi*
   that he should become fierce,
*yama oroshi no Hatsuse*
   (like) the mountain storms of Hase,—
*hito wo*
   *ukari keru.*

(who is)
   uukind.

At Hase (Hatsuse), near Nara, is a famous temple dedicated to the Japanese "Goddess of Mercy," Kwannon. "Kwannon's mercy is higher than the mountains and deeper than the torrent-river's valley."

**EXPLANATORY NOTE.** But little is known of this poet, Ason Toshiyori of the Minamoto family. It is said that he was a son of the Dainagon Tsunenobu (No. 71).
In his verses the poet recites the plaint of one who had met with treatment from her lover far unlike that which she had prayed for at Kwannon's shrine, at Hase. The loved one had become even colder and more heartless to her than before her prayer,—as chilling and unkind, indeed, as the wind of Hase's hills. Her prayer before the altar of the "Goddess of Mercy," had been for something wholly different.

**METRICAL TRANSLATION:**

**MISCELLANEOUS PRAYER.**

I did not make prayer
(At the shrine of Mercy's God),
That the unkind one
Should become as pitiless
As the storms of Hase's hills.

---

**LXXV.**

**FUJIWARA NO MOTOTOSHI.**

*Chigiri okishi*

*Sasemo ga tsuyu wo*

*Inochi nite*

*Aware kotoshi no*

*Aki no inumeri.*

**LITERAL TRANSLATION:**

*Chigiri okishi*  
Greatly promised,  
*tsuyu*  
(it was like) the dew

*wo sasemo ga*  
upon the moxa plant,—being  
*nite*  
inochi  
aware

*kotoshi no aki*  
this year's autumn  
*mo*  
also  
inumeri.

*this year's autumn also is about to pass*  
away (and the promise has not been fulfilled).
EXPLANATORY NOTE. The poet Motoshi Fujiwara, lived in the first half of the twelfth century, at a time when the degeneracy of the Imperial Court began to be accompanied by base intrigue and open strife.

This poem was addressed to the Kōnno coronavirus, or Regent, then in power, Tadamichi Fujiwara, who, it seems, had made Motoshi a promise to promote the poet's son to an office of higher rank than he then held. The failure of the Regent to fulfil his promise, and the protest of the poet, may be taken as signs of the time of intrigue, falsehood and uncertainty then becoming characteristic in official circles. The "Hogen Insurrection" occurred during this period;—a war of relatives against kindred, under the spur of ambition,—a conflict, spoken of as one, "that destroyed human relations and ignored all the principles of morality." The phrase, "Dew upon mogusa," refers to an ancient poem, ascribed to a god, in which the deity says, "Only have faith and my kindness shall meet your wish, as the reviving dews fall upon the parched mogusa."

METRICAL TRANSLATION:—

HOPE DEFERRED.

Though your promise was
"Like the dew on moxa plant,"
And, to me, was life.
Yet, alas! the year has passed
Even into autumn time.
HOSHOJI NO NYUDO SAKI NO
KWAMPAKU DAIJO-DAIJIN.

Wada-no-hara
Kogi-idete mireba
Hisakata no
Kumoi ni magau
Okitsu shira-nami.

LITERAL TRANSLATION:—

Kogi-idete
(When,) having rowed out
no-hara mireba
of the sea I look around,
nami okitsu
waves of the offering
hisakata no kumoi,
the ever-shining sky.

Wada-on the plain
shira-the white
magau ni I mistake for

Hisakata, is a "pillow-word," here connected with kumoi, "the place where the clouds are," i.e. "the sky." "Taguchi says, that hisakata=hi no sasu kata, "the side whence the sun comes." According to Mabushi, hisakata=hiego-kata='gourd shaped.'" (No. 33.)

EXPLANATORY NOTE. The powerful and unscrupulous Regent (Kwampaku), and Prime Minister of State (Daijō-daijin), Tadamichi Fujiwara, spoken of in the "Explanatory Note" immediately preceding, late in life gave up worldly affairs and became a religious recluse. He was known thereafter as the Lay Priest, (Nyūdo) of the temple Hōshōji. He died in the latter part of the twelfth century, (in 1164, it is said,) at the age of sixty-eight. To him, whose life had been filled with disgraceful intrigue and violence, is ascribed the graceful and quiet tanka here quoted.
HYAKUNIN-ISSHU.

METRICAL TRANSLATION:—

A VIEW AT SEA.

O'er the wide sea-plain,
As I row and look around,
It appears to me
That the white waves, far away,
Are the ever-shining sky.

LXXVII.

SUTOKU-IN.

Se wo hayami
Iwa ni sekaruru
Takigawa no
Warete mo sue ni
Awan to zo omou.

LITERAL TRANSLATION:—

Takigawa no
Like a cascade-stream

ni iwa
by a rock,

warete mo
though divided,

awan
it shall be joined again;

sekaruru
blocked up

se wo hayami
its current being swift,

sue ni
in the end

to zo omou.
so I think.

EXPLANATORY NOTE. The Emperor Sutoku was a prominent actor in the Hogen Insurrection in opposition to his uncle the Kwampaku Tadamichi, and his father, the ex-Emperor Toba, who was practically the sovereign at the time, i.e. during the second quarter of the twelfth century, and for a while longer. Sutoku's father compelled his abdication (1142 A.D.) in favor of his brother the Emperor Konoe.
After his father's death (1158 A.D.) he declared war against the Regent Tadamichi, and those who had placed Go-shirakawa upon the throne at the Emperor Konoe's death nearly two years previously. In the one conflict that took place Sutoku's power was broken. He then became a priest, and was made an exile in the province of Sanuki in Shikoku. Upon his abdication of the Imperial throne he received the title In, the name indicating the fact of abdication.

The present tanka is a love song, expressive of confidence in reunion with the one beloved after enforced separation.

**METRICAL TRANSLATION:**

**FAITH IN REUNION.**

Though a swift stream be
By a rock met and restrained
In impetuous flow,
Yet, divided, it speeds on,
And at last unites again.

**LXXXVIII.**

**MINAMOTO NO KANEMASA.**

*Awa-jishima*
*Kayou chidori no
*Naku koe ni
*Iku-yo nezamenu
*Suma no sekimori.*

**LITERAL TRANSLATION:**

*Iku yo*
How many nights
out of sleep,

*nezamenu*
have you waked

*sekimori no* Suma
guard of the gate of Suma,
naku koe ni
at the cries
of
chidori
beach-birds
Avajishima
of the isle of Awaji?

EXPLANATORY NOTE. This poet, Kanemasa Minamoto, died at some time early in the twelfth century,—it is said in 1112 A.D.

In the tanka here preserved, the writer is supposed to give expression to the mood he felt, when spending a night once at the Suma barrier, not far from Kobe to the westward, and just opposite the island of Awaji. The scene at this point is very beautiful and serene;—the cry of the chidori, often heard there, is thought to be one of tender melancholy. In the Fudokoro no Suzuki of Ibara Saikoku (1687 A.D.), is this passage,—“Listening to the cries of the plovers that frequent the Isle of Awaji, one may perceive the sadness of the things of this world.”

METRICAL TRANSLATION:

A NIGHT AT SUMA’S GATE.

Guard of Suma’s Gate,
From your sleep, how many nights
Have you waked at cries
Of the plaintive sanderinglys,
Migrant from Awaji’s isle?

LXXIX.

SAKYO NO TAYU AKISUKE.

Akikaze ni
Tanabiku kumo no
Taema yori
More-izuru tsuki no
Kage no sayakesa
LITERAL TRANSLATION:

Sayakesa no
How clear and bright (is the)
more-izuru
tanabiku
spread about
Read more-izuru as more'izuru.

Explanatory Note. Akisuke, the Chief Magistrate, or Vice Minister (Tayū) of the Left Section (Sakyo) of the Imperial city, Kyōto, in the twelfth century, died at about the middle of the century (1155 A.D.).

This poem is an exquisite description of one of nature's most enchanting scenes.

METRICAL TRANSLATION:

MOONLIGHT AMONG CLOUDS.
See, how clear and bright
Is the moon-light finding ways
'Mong the riven clouds
That, with drifting autumn-wind,
Gracefully float o'er the sky!

LXXX.

TAIKEN MON-IN NO HORIZAWA.

Nogakaran
Kokoro no shirazu
Kurokami no
Midarete kesa wa
Mono wo koso omoe.
LITERAL TRANSLATION:—

Nagakaran  
If it may be for a long time?

shirazu  
Not knowing

kokoro mo  
his mind about it,

kesa wa  
this morning

mono wo koso omoe  
I am thinking anxiously,—my thoughts disordered

midarete  

kurokami no.  
like my black hair.

Kurokami no is in part a "pillow word" for midarete, "distracted," "confused," "tangled." It has here an especially appropriate application. Midarete well depicts both "hair," and "thoughts."

EXPLANATORY NOTE. Lady Horikawa, designated as being in attendance upon the Empress Dowager (Mon-in) Taiken, gave expression in these verses to the doubting anxiety of a woman who has given her love wholly, but knows not yet whether a lasting affection has been aroused as a return for it.

METRICAL TRANSLATION:—

IN DOUBT.

If it be for aye
That he wills our love should last?
Ab, I do not know!
And this morn my anxious thoughts,
Like my black hair, are confused.

LXXXI.

GO TOKUDAIJI NO SADAIJIN.

Hotologisu
Nakitsuru kata wo
Nagamureba
Tada ariake no
Tsuki zo nokoreru.
LITERAL TRANSLATION:—

*Nagamureba* kata wo
When I look in the direction

*hototogisu* *nakitsuru* tada
the cuckoo has cried, only

*ariake no tsuki zo* *nokoreru*
the day-break moon remains.

EXPLANATORY NOTE. This Minister of the Left (Sadai-jin) of Tokud-i-ji was the junior, or second Sadojin, and was the grandson of the original Sadaijin of Tokudaiji, a temple founded by the grandfather. The family name of the poet was Sancesada of Fujiwara. It is recorded that he became a priest in 1198 A.D.

In this *tanka* the poet embodied one of the quaint and suggestive fancies characteristic of Japanese poetry:—“I looked at the sky as soon as I heard the cry of the cuckoo, but the bird had already flown and the morning-moon only was visible.” “It is to be noted that the *hototogisu* does not cry more than once or twice a day, and then chiefly at dawn or at evening.” “It is supposed that the bird comes from the spirit-land and makes its appearance about the end of the fifth month, to warn the farmer that it is time to sow rice. It has a mournful note, repeating its own name.” In the *Hojoki* of “Chōmei (No. 5), the popular notion concerning the bird is thus expressed,—“In summer the *hototogisu* is heard, who by his reiterated cry invites to a tryst with him on that rugged path which leads to Hades.”

METRICAL TRANSLATION:—

A SPIRIT VISITANT.

When I turned my look
Toward the place whence I had heard

*Hototogisu,*—

Lo! the only object there
Was the moon of early dawn.
LXXXII.
DOIN HOSHI.

Omoi wabi
Sate mo inochi wa
Aru mono wo
Uki ni taenu wa
Namida narikeri.

LITERAL TRANSLATION:—

Omoi wabi
Thinking sadly;—

aru mono wo
is still an existing thing,

uki ni taenu wa.
(my) sorrow can not endure.

EXPLANATORY NOTE. The priest (Hōshi) Dōin, who was one of the Fujiwara family, tells in this tanka of one’s misery under a love that could no longer trust, or find happiness in, the loved one.

METRICAL TRANSLATION:—

IN MY MISERY.

Though in deep distress
(Through the cruel blow), my life
Still is left to me:—
But my tears I can not keep;
They can not my grief endure.
LXXXIII.
KWOTAI KOGU NO TAYU TOSHINARI.

Yo no naka yo
Michi koso nakere
Omoi-iru
Yama no oku ni mo
Shika zo nakunari.

LITERAL TRANSLATION:—

Yo no naka yo
Ah! within the world,
michi koso
a way at all (to escape from misery).

omoi iru
Going into
mo
even

yama no oku ni
the mountain's

shika
the stag

naku
is (heard)

nari.
crying (with his melancholy voice).

Omoi-iru has the double meaning of "retiring into the depths of thought," and of "entering," as into a mountain's recesses.

EXPLANATORY NOTE. The poet Toshinari, whose name is often read according to its Chinese pronunciation Shunzei, flourished in the latter part of the twelfth century, and was in the service of the Empress Dowager (Kwotai) Kōgu at a time when the clan wars of the Taira and Minamoto were in progress. He took priestly orders, it is said, in 1176 A.D., and died in the year 1205.

In these verses the writer declared that, wherever one may go in the world of either mind or body, he can not escape sorrow, or sorrow's signs. The cry of the stag is thought by the Japanese to be especially plaintive and sad.
METRICAL TRANSLATION:

NO ESCAPE FROM SORROW.

Ah! within the world,
Way of flight I find nowhere,
I had thought to hide
In the mountains' farthest depths,
Yet e'en there the stag's cry sounds.

LXXXIV.
FUJIWARA NO KIYOSUKE ASON.

Nagaraeba
Mata konogoro ya
Shinobaren
Ushi to mishi yo zo
Ima wa koishiki.

LITERAL TRANSLATION:

Nagaraeba
If I continue to live for some time,

konogoro ya          mata
this time, indeed,
again (or, also)

shinobaren
shall be longed for, (just as)

yo zo              mishi to ushi
time
once regarded as sorrowful,

ima wa           koishiki.
now        (is) fondly thought of.

Explanatory Note. Ason Kiyosuke Fujiwara, was the son of the Toyû Akisuke, writer of tanka No. 79. He lived in the latter part of the twelfth century.

In the verses here quoted, the poet celebrated the trans-
figuring power of time as it is celebrated in the modern declaration, "the past is enshrined in beauty."

**metrical translation:**

**the transfigured past.**

If I long should live,  
Then, perchance, the present days  
May be dear to me;—  
Just as past time fraught with grief  
Now comes fondly back in thought.

---

**lxxxv.**

**shunye hoshi.**

Yo mo sugaru  
Mono omou koro wa  
Akeyarade  
Neya no hima sae  
Tsurenakarikeri.

**lateral translation:**

Yo mo sugaru  
Throughout the night,

koro  
while (i.e. during

mono omou ma  
I am anxiously thinking,

akeyarade  
the day not dawning,

sae hima  
even the crevices

the time)

(in the shutters)

no neya  
of my bed room,

turenakarikeri.  
are, indeed, heartless.

Read mono omou as mon'omou.
Explanatory Note. The priest (Hōshi) Shunye was son of the Ason Toshiyori Minamoto (No. 74).

In these verses the poet laments his vain hours of waiting for the coming of the loved one. He declares that, even the chinks in the amado, or "outer shutters," of his bed-room are cruel, in that they do not show the light of coming day that he may go forth and forget the night's misery.

Metrical Translation:—

WAITING AND LONGING.

Now,—as through the night
Longingly I pass the hours,
And the day's dawn lags,—
E'en my bedroom's crannied doors
Heartless are, indeed, to me.

LXXXVI.

SAIGYO HOSHI.

Nageke tote
Tsuki ya wa mono wo
Omowasuru
Kakochi gao naru
Waga namida kana.

Literal Translation:—

Tsuki ya wa           tote nageke
Is it the moon        saying, "Lament!"

mono wo omowasuru    waga    namida
while thinking over things? My    tears,

kana               kacocki              gao naru.
ala!               have my troubled    face.

Explanatory Note. The priest (Hōshi) Saigyō was a member of the great Fujiwara family in its time of decadence.
This *tanka*, ascribed to him, is interpreted as the outflow of emotion occasioned but not caused by the moonlight. It is, as though the poet had said, "When I look at the moon, I become unutterably sad, and my eyes fill with tears. But I know now that the moon does not cause my sadness; that, really is the outflow of my own inner mood.

**Metrical Translation:**

**MOONLIGHT SADNESS.**

Is it then the moon
That has made me sad, as though
It had bade me grieve?
Lifting up my troubled face,—
Ah! the tears, the (mournful) tears!

---

**LXXXVII.**

**JAKUREN HOSHI.**

*Murasame no*  
*Tsuyu* mo *mada hinu*  
*Maki* no *ha ni*  
*Kiri* tachi-noboru  
*Aki* no *yügure.*

**Literal Translation:**

*Aki no *yügure*  
An autumn-evening  
*kiri*  
*mist,*  
*tachi noboru*  
*rising*

*ni ha*  
*no maki*  
*tsuyu*  
*to the leaves*  
*of the fir-trees;*  
*the drops*

*no murasame*  
*mo*  
*mada hinu.*  
*of the showers*  
*even yet*  
*not dried.*

*Aki no *yügure*" = "an autumn evening." This is a poetic symbol for loneliness and dreaminess. *Murasame* is "the falling of rain, here and there, in sudden showers." The use of the tree *maki,* a kind of fir, would "indicate that the scene was laid in deep valleys."
Explanatory Note. The priest (Hōshi) Jakuren lived at the close of the twelfth century. He was a member of the Fujiwara family.

In this *tanka* the poet depicts graphically a dreary scene in nature.

**Metrical Translation:**

A CHEERLESS NIGHT-FALL.

Lo, an autumn eve!
See the deep vale's mists arise
'Mong the fir-tree's leaves
That still hold the dripping wet
Of the (chill day's) sudden showers.

LXXXVIII.

**KWOKA MON-IN NO BETTO.**

*Naniwa-e no
Ashi no karine no
Hitoyo yue
Mi wo tsukushite ya
Koi wataru beki.*

**Literal Translation:**

*Yue hitoyo*
For the sake of one night, (or of one joint, or *node,*
no karine
of a rush,)
of transient sleep, (or of rush-
no ashi no Naniwa-e
node cut off,)
of the rushes of the Bay of
koi wataru beki

*Naniwa, (where we met,) must I live, longing
mi wo tsukushite ya,
for him, (or wade,) my body exhausting? (or by
dept-measuring gauge?)*
In this *tanka* there is an especially noteworthy embodiment of Japanese poetic "word-play." *Naniw-e* is (1) the name of the place where the lovers, here celebrated, met; also (2) it is the name of a bay near Osaka, famous for its rush-growth. *Karine* is a *kan'yōgen*, or word with the two meanings, (1) "a transient, or short, sleep," and (2) "the stump, or severed joint of a rush." *Hitoyo* is (1) "one night," and (2) "one joint of a rush." *Mi wo tatsu* is (1) "exhausting one's self," as with longing, and (2) "a water-depth measuring gauge." *Wataru* is (1) "to pass," as through life, and (2) "to wade," as in water.

**Explanatory Note.** The High Stewardess (*Bettō*) of the Empress Dowager Kwōka was a daughter of Toshitaka of the Fujiwara family and lived probably in the twelfth century.

In this *tanka* the poet showed great skill in her art. The verses can be read with either of the two meanings,—(1) "For the sake of one small joint, cut from the reeds of Naniwa bay, shall I wade the waters in which stands a depth measuring gauge?" or (2) "For the sake of the short sleep of only one night by Naniwa bay, must I now long for him with my whole heart, all life through?" The writer's purpose evidently is to express through the "*double entendre,*" a longing that has come with only the acquaintanceship of the moment.

**Metrical Translation:**

*A PRISONER OF LOVE.*

For but one night's sake,
Short as is a node of reed
Grown in Naniwa bay,
Must I, henceforth, long for him
With my whole heart, till life's close?
HYAKUNIN-ISSHU.

LXXXIX.

SHOKUSHI NAISHINNO.

Tama-no-o yo
Tauenba taene
Nagaraeba
Shinoburu koto no
Yowari wo zo suru.

LITERAL TRANSLATION:

Tama-no-o yo taenaba
String of Gems (i.e. my Life)! If you will end,
taene nagaraeba
(or break, end! If I continue to live,
shinoburu koto no
my effort to conceal (or suppress my love,)
yowari wo zo suru.
may indeed become weakened.

Tama-no-o, "thread of gems," is suggestive of tamashii, "spirit," "soul," "life." The suggestion is here connected with taenaba, "to break," or "to cut," and the naga, "long," of nagaraeba, "if I live long."

EXPLANATORY NOTE. The Imperial Princess (Naishinno) Shokushi, or Shikiko, was a daughter of the Emperor Goshirakawa (1156-1159 A.D.).

In this poem the singer apostrophized her "life," or "soul," distressed by the effort to conceal a love to which she had yielded. "If you are to end, O my life! then end, lest, should you longer last, I fail in my effort to conceal my vow."

METRICAL TRANSLATION:

DREAD IN SECRET LOVE.

Life! Thou string of gems!
If thou art to end, break now.
For, if yet I live,
All I do to hide (my love)
May at last grow weak (and fail.)
XC.

IMPU MON-IN NO TAIU.

Misebay na
Ojima no ama no
Sode dani mo
Nure ni zo nureshi
Iro wa kawarazu.

LITERAL TRANSLATION:—

Misebay na
Oh! that he could look (upon my sleeves).

dani mo sode no ama
Even the sleeves of the fisherwomen

no Ojima
of Ojima (an island),

nureshi wa
as far as concerns

kawarazu.
do not change.

EXPLANATORY NOTE. Lady Taiu, a daughter of Nobunari of the Fujiwara family, was in the service of the Empress Dowager Impu in the twelfth century. Her death occurred, it is said, in 1210 A.D.

In the anguish, chosen by the writer for her poetic fancy, the sufferer longed to show her tear-stained sleeves to her faithless lover, that, perchance, the sight might move him to renewed tenderness. It has been said, by way of explanation of the tanka, that, in the very extremity of misery tears of blood will flow; that, surely the hardest heart must be moved by the sight of garments stained with blood-tears. A more probable explanation, however, is,—the grief of the deserted mistress was so great that she shed tears so copious and bitter that the color of her sleeves was changed. How great must
have been her grief, then, when even the garments of fisher-
women, constantly exposed to the sea's salt spray, still hold their
color. It is habitual with the Japanese, when in distress, to
cover their faces with the long sleeves of their garments.

METRICAL TRANSLATION:

ANGUISH UNDER DESERTION.

Let me show him these!
E'en the fisherwomen's sleeves
On Ojima's shores,
Though wet through and wet again,
Do not change their dyer's hues.

XCI.

GO-KYOGOKU NO SESSHO DAIJODAIJIN.

Kirigirisu
Naku ya shimo yo no
Sumushiro ni
Koromo katashiki
Hitori ka mo nen.

LATERAL TRANSLATION:

Sumushiro ni       katashiki koromo
On a cold mat,     (in) doubled over (bed) clothes,

hitori ka mo nen  shimo yo no
Sleep I, alas! a'one this frosty night,

kirigirisu naku ya.
while the cricket cries?

Sumushiro, "a straw mat;" here the term is equivalent to sumin,
"cold" and mushiro, "straw mat". Koromo katashiki, is "drawing the
dress, or bed-cover, over one from the side"; i.e. folding it over, so that
one lies upon half of it, using the other half as cover.
EXPLANATORY NOTE. The Prime Minister (Daijō-daijin) and Regent (Sesshō) Go-Kyōgoku was a member of the Fujiwara family’s circle of relationship. He lived through the disturbed closing years of the twelfth century, dying early in the thirteenth century (1206 A.D.).

The description given in the poem here quoted is suggestive of great poverty and isolation. In the poet’s fancy he is possessed of but one piece of bedding. That, he folds about him as he lies down for sleep upon a cold mat in a frosty night;—the chirping cricket only intensifies his cheerless solitude.

METRICAL TRANSLATION:—

IN LONE POVERTY.

On a chilling mat,
Drawing close my folded quilt,
I must sleep alone,
While throughout the frosty night
Sounds a cricket’s (tornorn chirp).

XCI

NIJO-NO-IN NO SANUKI.

Waga sode wa
Shiohi ni mienu
Oki no ishi no
Hito koso shirane
Kawaku ma no nashi.

LITERAL TRANSLATION:—

No ishi no oki
Like a rock of the open sea,
mienu ni shiohi
invisible (even) at ebb tide,
waga sode wa
(is)my sleeve
ma mo nashi
never for a moment

kawaku       hito koso shirane.
dry;          no one knowing (of it: existence).

Oki no ishi no read as oki no'shi no.

EXPLANATORY NOTE. Lady Sanuki, an attendant in
the court of the Retired Emperor (in) Nijō who held the
throne from 1159-1166 A.D., was a member of the Minamoto
family. This family, which had had great power as a military
body through the eleventh century and had lost much of it in
the Hogen Insurrection (No. 75), was brought almost to ruin
at the time of the Emperor Nijō, with the defeat of Yoshimoto
in what is called the "Insurrection of Heiji" (1159 A.D.).

The writer, in this poem, likened her love—a secret love
and a sad love—to a rock hidden in the depths of the ocean;
never dry and ever unknown to men. The sleeve is an
emblem of love in Japan.

METRICAL TRANSLATION:—

HIDDEN AND UNHAPPY LOVE.

Like a rock at sea
E'en at ebb-tide hid from view
Is my (tear-drenched) sleeve:—
Never for a moment dry,
And unknown in human ken.

XCIII.

KAMAKURA NO UDAIJIN.

Yo no naka wa
Tsune ni moga mo na
Nagisa kogu
Ama no obune no
Tsuna de kunashi no.
LITERAL TRANSLATION:

Wa yo no nakare
As for this world,

moga mo na
would that it were

tsune ni
so always.

kanashi mo
How lovely (the scene)!

(tsa ne de) no
(of the drawing) by means of a rope

obune no ama
the small boat of the fisherwomen,

kogu nagisa.
rowing along the beach.

Kanashi, "sad," "melancholy," has also the meaning of "tenderness," and of "intense pleasure."

EXPLANATORY NOTE. "The Minister of Kamakura," Sanetomo Minamoto, was the son of Yoritomo who led the Minamoto forces in the notable civil wars of the end of the twelfth century. Sanetomo in 1203 A.D. was given the high position of Seni-taishōgun,—or shōgun, Generalissimo of the Imperial Government,—becoming thus the third holder of his father's great title. But, with him, the office was only nominal. Not allowed to make practical use of it, he devoted himself to literature. He received subsequently various honorary titles. He is known specifically as "The Minister of Kamakura." In 1219 A.D. while Sanetomo was worshipping at the shrine of Hachiman in Kamakura he was murdered by his nephew Kugyō, a priest. With this event the Minamoto family finally lost its power, and, as a clan, ceased to exist.

METRICAL TRANSLATION:

THE BEAUTIFUL WORLD.
Would that this, our world,
Might be ever as it is!
What a lovely scene!
See that fisherwoman's boat,
Rope-drawn, rowed along the beach.
HYAKUNIN-ISSHU.

XCIV.
SANGI MASATSUNE.

Miyoshino no
Yama no aki kaze
Sayo fukete
Furusato samuku
Koromo utsunari.

LITERAL TRANSLATION:—

Sayo fukete
The night having far advanced,
no yama
no miyoshino
of the mountain
of great Yoshino

(falling),

furusato samuku
the old village
is cold,

and the sound

kotomo utsunari,
of cloth being beaten (is heard).

EXPLANATORY NOTE. The State Councillor (Sangi) Masatsune was a son of the Tayû Toshinari (No. 83), and a member of the Fujiwara family.

In these verses Masatsune, as is characteristic of Japanese poets after describing a scene, deepens the mood aroused thereby, with a single added thought. (No. 4.) Here, “the sound of the beating of cloth,” especially associated with the growing chill of the autumn-time, has been chosen for the sake of producing this effect.

METRICAL TRANSLATION:—

AN AUTUMN MOOD.

From Mount Yoshino
Blows a chill, autumnal wind,
In the deepening night.
Cold the ancient hamlet is;—
Sounds of beating cloth I hear.
XCV.

SAKI NO DAIISOJO JIEN.

 Yönet
 Ukiyo no tami ni
 Öt kana
 Waga tatsu-soma ni
 Sumizome no sode.

Read Yönet as otkenaku. Read öt as ou.

LITERAL TRANSLATION: —

Ni tami no ukiyo
Over the people of this miserable world,
ökenaku öt
I am bold enough to spread,
sumizome no sode
my black-dyed sleeve; —
 waga tatsu ni
I, living on this
soma.

wood-cutter's mountain (i.e. Mount Hiei near Kyōto).

EXPLANATORY NOTE. The writer was a son of the
Fujiwara Tadamichi (No. 76), and was a priest of the highest
rank in one of the largest temples on Mount Hiei, near Kyōto,
a mountain at one time among the chief sacred centers of the
empire.

As archbishop (Daisōjō), Jien felt himself burdened with
the spiritual welfare of the whole people. In these verses he
meditated upon his great responsibility, with the feeling of
personal unworthiness to bear it. The "black-dyed sleeve" is
priestly; the act of spreading one's sleeve over another is
protective. There is here a suggestive metaphor for the
archbishop's office and ministry.
METRICAL TRANSLATION:—

AN ARCHBISHOP’S MEDITATION.
Though I am not fit,
I have dared to shield the folk
Of this woeful world
With my black-dyed (sacred) sleeve:—
I, who live on Mount Hiei.

XCVI.
NYUDO SAKI NO DAIJO-DAIJIN.

_Hana sasou_
_Arashi no niwa no_
_Yuki narade_
_Furi yuki mono wa_
_Waga mi nari keri._

LITERAL TRANSLATION:—

_Narade yuki_ no niwa
It is not the snow of the garden,
_arashi_ sasou hana
where the wild wind leads the flowers
(f that is passing away);—
_mono wa_ furi-yuku
that is falling away, (indeed,) (but) the thing
_waga mi nari keri._
is myself.

_Furi-yuku has two meanings:—(1) “to fall,” as rain, snow, or leaves, and (2) “to pass,” as through life, i.e. “to grow old,” “to decay,” or to “perish.”_

_EXPLANATORY NOTE. The Prime Minister Kintsune, who was active in civil affairs in the first half of the thirteenth century, retired from his office and took monastic vows late in life. He died at the age of seventy-five in the year 1244._
A.D. He was the founder of a temple, and progenitor of the family, named Saionji.

In this tanka Kintsune indulged in a melancholy reflection upon man's decay in old age.

**METRICAL TRANSLATION:**

**ON FALLEN FLOWERS.**

Not the snow of flowers,
That the hurrying wild-wind draws
Round the garden court,
Is it that here, withering, falls:
That in truth is I, myself.

---

**XCVII.**

**GON-CHUNAGON SADAIE.**

Konu hito wo  
Matsuo no ura no  
Yūnagi ni  
Yoku ya moshio no  
Mi no kogare-tsutsu.

**LITERAL TRANSLATION:**

Moshio no yoku ya  
Like the sea-weed burning  
kogare-tsutsu  
am inflamed (with feeling)  
no ura  
of the coast  
no Matsuo  
of Matsuo (or waiting place),  
wo  
on account of  
hito konu,  
mi mo  
myself also  
yūnagi ni  
in the evening calm,

*Matsuo* is a small village on the north coast of the island of Awaji, at the entrance to the Inland Sea. The word contains also, *matsuo* "to wait." Hence there is the double meaning,—"the coast of Matsuo," and "the shore where one waits" for the coming of some one. *Moshio* may mean either "sea-water," or, as in poetry often, "salt sea-weed."
EXPLANATORY NOTE. The Imperial Vice Councillor (Gon-Chûnagon) Sadaike Fujiwara was, under the name of Teikakyo, the compiler of these "Single Songs of a Hundred Singers," the Hyakunin-isshu. The poet died in the year 1242, A.D. at the age of eighty.

He chose for his own contribution to this "Century of Song," this love song. The verses may be read as above translated, or they may be rendered,—"I am boiling like the seawater heated on the coast of Matsuo, where I wait for one who comes not."

METRICAL TRANSLATION:

LOVE'S IMPATIENCE.

Like the salt sea-weed,
Burning in the evening calm,
On Matsuo's shore,
All my being is aglow
Waiting one who does not come.

XCVIII.
JOZAMMI KARYU.

Kaze soyogu
Nara no ogawa no
Yugure wa
Misogi zo natsu no
Shirushi nari keri.

LITERAL TRANSLATION:

Wa yugure no ogawa no
As for the evening of the brook of
Nara kaze soyogu
Nara, (or the oak,) the wind rustling the leaves
shirushi no natsu nari keri
(as) sign of summer there is only
misogi, the sacred bath.

Nara no ogawa means (1) a brook at Nara, the ancient capital of Japan (710-794 A.D.), or, (2) a brook bordered with a kind of oak (nara). Misogi is the act of purifying the body by bathing in cold water. It is a ceremony conducted according to the Shinto ritual. The "wind rustling the leaves" of trees, is symbolic of autumnal weather.

Explanatory Note. The poet generally known as Karyū is also called, according to the Japanese reading of the ideographs composing his name, Ietaka. He was a member of the Fujiwara family. Jōzammi, the title here given, indicates an official rank of rather low degree in the Imperial household. Ietaka held also the title of Juni, a grade higher than the one by which he is commonly known.

metrical translation:

THE PASSING OF SUMMER.

Lo! at Nara's brook
Evening comes, and rustling winds
Stir the oak-trees' leaves;—
Not a sign of summer left
But the sacred bathing there.

xcix.

GO TOBA-NO-IN.

Hito mo oshi
Hito mo urameshi
Ajiki naku
Yo wo omou yue ni
Mono omou ni wa.
LITERAL TRANSLATION:—

Hito mo oshi
(Some) men are pitiable,
urameshi
too, are odious (to me),
omou
I consider

hito mo
some men,
yue ni
because
yo wo
this world
ajiki naku
wearisome;—

wono omou ni wa.
I who am anxious (or full of care).

EXPLANATORY NOTE. The Emperor Go-Toba, who was placed upon the throne in 1186 A.D. was compelled to leave it thirteen years afterwards, in 1199 A.D.

For a long time he cherished the purpose of recovering for the Imperial authority its ancient power and respect. With the death of the third Kamakura Shōgun, Sanetomo (No. 93), he made his great venture. But he suffered complete defeat at the hands of the usurping Hōjō family’s forces (1221 A.D.), under Yoshitoki. He was banished to the Oki islands, where he died in 1239 A.D.

In this tanka, the abdicated and defeated sovereign expressed his grief for fallen friends; his hate for his enemies; and his weariness with the fallen world and life.

METRICAL TRANSLATION:—

AN EMPEROR’S LAMENT.

For some men I grieve;—
Some men hateful are to me;—
And this wretched world
To me, weighted down with care,
Is a place of misery.
JUNTOKU-IN.

Momoshiki ya
Furuki nokiba no
Shinobu ni mo
Nao amari aru
Mukashi narikeri.

LITERAL TRANSLATION:—

Momoshiki ya
The olden
O Place paved with a Hundred Stones!

(i.e. "the Imperial Palace,")

narikeri
Time is, indeed,

mukashi

nao amari aru
more even (longed for)

shinobu ni mo
no
furuki nokiba.

than the fern even
of
the old eaves
(cleaves to them).

Momoschi-ki, "hundred-stone-castle," a "pillow-word" for the name
of the Imperial Palace. By metonymy the term is used for the power
that had place in the Imperial Palace. Shinobu means a kind of
"fern" (No. 14), and also "to long for."

EXPLANATORY NOTE. The Emperor Juntoku, at the
failure of the Emperor Go-toha's effort to recover the lost Im-
perial prestige from the Kamakura Shogunate (1221 A.D.),
was banished to the island of Sado. Go-Toha (No. 99) was
sent into exile at the Oki islands at the same time.

Juntoku in his island prison, it is said, wrote this tanks
(giving expression to his grief over the fall of the Imperial power.
When he thought upon his former state he longed for it, he
said, even more fondly and tenaciously than the climbing fern,
growing over the time-worn and decaying eaves of the palace
itself, clung to the ancient walls.
Metrical Translation:

For glory that was.

O Imperial House!
When I think of former days,
How I long for thee! —
More than e'en the clinging vines
Gathered 'neath thine ancient eaves.
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TORIWI—ITS DERIVATION.

The obvious derivation of this word is that which is suggested by the Chinese characters with which it is usually written, viz, 鳥或 or 鳥柵, meaning bird-rest or bird-perch—in plain English, a hen-roost. Scholars, however, have been struck with the incongruity of applying this homely term to the stately portals which adorn the approaches to the temples of the old national religion of Japan. Various other derivations have therefore been suggested. We may summarily dismiss the conjecture which would associate this word with the verb 真, to pass through. More consideration is due to the contention of Mr. B. H. Chamberlain* that the word tori-wei, like the thing which it represents, is of foreign origin. Sir Ernest Satow,† writing in February, 1874, retains the ordinary derivation, but adds, probably from some native authority, that it was originally a perch for the fowls offered up to the Gods, not as food, but to give warning of day-break.

The considerations urged in favour of the view that tori-wei is of foreign extraction would have much weight if this word stood alone. But it is only one of a group of four vocables all of which contain the same element wei, root of げぶ or げる, to dwell, to rest, to abide, and all of which relate to a door or gateway. Besides tori wei we have kamo-wei 鳥居 or "wild-duck-rest," a term applied to the lintel of a door and to the upper of the two beams in which the shoji slide. Kamo-wei is no doubt a corruption of kamo-wei i.e. "upper-rest." Then we have tsuchi-wei 土居 or "earth rest," a name for the threshold better known at the present time as shiki-wei 敷居 or

* See "Things Japanese" 3rd edition. Art: Tori-wei; also an article contributed to the proceedings of the Anthropological Institute.
† See "The Shrines of Jee," in Vol. II. of these Transactions.
"laid-down-rest." Nobody will contend that all these words are foreign. Yet how is it possible to dissociate tori-owi from the others?

The word tori-owi does not occur in the Kojiki, Nihonki, Kiujiki, Norito, Kogojii, nor, to the best of my knowledge, in the Manyōshū. Hirata† says that in ancient times the tori-owi was called simply 门 (mon or kado). It has nevertheless a very respectable antiquity. In a Government notification of A.D. 771 the inner and outer tori-owi (of the Shrines of Ise?) are mentioned. The Wamiōshō,§ a Chinese-Japanese vocabulary of the 10th century includes the tori-owi in the category of "gates and doors" though without any indication that it was restricted to Shinto or to sacred purposes at all. The same authority quotes an older work in which the character 柵 (i.e. kwannoki or bar) is defined as the tori-owi of a gate, showing that to the mind of this author the tori-owi was only part of the structure which we know by that name. The Wamiōsh itself, on the next page, defines the same character 柵 as to kami i.e. "door upper" or "lintel." Tori-owi, therefore, at one time meant lintel as well as gate. Hirata is of opinion that the former is the earlier meaning of the word. He cites another case in which tori-owi and kamo-owi are used indiscriminately for the same thing, viz., lintel, and refers to a work called Ruyin zatsuyō which gives a drawing of a clothes-horse, the kasagi or rail of which is labelled tori-owi-gi, i.e. tori-owi stick. Hirata further quotes from the Wamiōshō a passage (which I am unable to find in that work) to the effect that "Mon ke (門籍) or "gate-cock" is itori-owi. It has this name on account of its resemblance to a han-roost (togura)." He concludes that tori-owi and kasagi were at first identical in meaning, the former term being subsequently applied to "an unroofed gate.

Tori-owi is possibly not the original form of this word.

† Zoku-Shinto-tai-i II. 28.
‡ Vol. III. Chap. X. p. 12.
The *wi* (perch or rest) does not quite so well fit the other compounds above noted. The *Wamiōshō* writes not *kamo-wi* but *kamo-e* (啄柳), *i.e.* meaning handle, shaft, or branch. *Tori-wi* may therefore have been originally *tori e*.

Of course the above does not affect the contention that these honorary gateways themselves had a foreign origin. The reader will find this thesis maintained in a convincing manner in an admirable paper by Mr. Samuel Tuke contributed to the Japan Society’s Transactions, 1896-1897.— Part II.
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MINUTES OF MEETINGS.

A General Meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji, on Wednesday, the 8th February, at 3 p.m., the President of the Society, Sir Ernest Satow, being in the Chair.

The minutes of the previous meeting having been taken as read, the Chairman called upon Dr. Florenz to read his paper on

ANCIENT JAPANESE RITUALS.

Dr. Florenz observed that the great length of his paper did not admit of its being read in extenso; moreover, a large portion of it consisted of critical notes which were not adapted for reading. He would, therefore, read only certain passages which he had selected for this purpose as being likely to have most interest for the meeting. The following is a brief abstract of what was read:

Dr. Florenz explained that his paper was strictly speaking a continuation of papers on the same subject written many years ago by Sir Ernest Satow, and published in Vols. VII. and IX. of the Transactions of the Society. Sir Ernest Satow had translated 9 out of the 28 Rituals. The present paper dealt with Ritual No. 10, entitled "Minadzuki Tsugomori no Oka Haruhe," or "Great Purification celebrated on the last day of the sixth month." The literature he had consulted in the course of his studies included, in addition to the older commentaries of Mabuchi, Motowori Norinaga, and Fujimi, the "Narito Shikiki-hoji," by Haruyama Tanomu, the "No ita beemun," by Shikida Toshiharu, Notes of Lectures delivered by Motowori Toyokazi in the Imperial University, and an interesting paper on the Oka haruhe, or Great Purification, contributed by Dr. H. Weipert to the Transactions of the German Asiatic Society.

The Great Purification was one of the most important and solemn ceremonies of the Shinto religion, its object being the purification of the whole nation, from Princes and Ministers down to the common people, from sins, pollutions and calamities. In early times it appeared to have
been celebrated not at fixed intervals, but only when special reasons offered. The chief ceremony was performed in the Capital, near the South Gate of the Imperial Palace, and might be styled the Purification of the Court. But a similar ceremony was conducted at every important shrine throughout the country, whence the expression "Great Purification of the Provinces," in contradistinction to the Great Purification of the Court. The Great Purification consisted of certain ceremonial acts, chief of which was the throwing away into the water of the so-called harahetsumon, or purification offerings, and the reading of a ritual.

The Great Purification was to be distinguished from:

1.—The simple Harahetsumon, or purification of an individual from the pollution contracted by some offence, in which case the guilty person himself had to provide certain offerings to the gods. This was originally a mere religious ceremony, the offerings provided by the offender being in the beginning probably only such articles of his personal property as were considered to have been polluted. These were thrown away into the water. But out of this developed in the course of time the idea of a penalty. It was interesting to notice for what reasons, in what way, and to what extent in ancient times penalties came to be exacted under the name of a Harahetsumon. Both the Kojiki and Nihongi (passages from which were quoted by the lecturer), furnished much information on this point.

2.—Another kind of Harahetsumon, generally called "Misogi," or "Ablution," which was the purification of an individual or a place from pollution contracted by contact with something ceremonially impure, as, for instance, dead bodies.

3.—A third species of Harahetsumon, which preceded every important festival of a Shinto shrine, and by means of which the priests and others taking part in the festival were purified. This ceremony took place in a hall or open place specially prepared for the purpose, and consisted in the "Kami oroshi," or "bringing down of the spirits of the purifying deities," the recitation of the purification prayer, the performance of various symbolic acts, and the "Kamiai," or "Sending back of the gods." The festival could then begin.

4.—A kind of private Harahetsumon, mentioned by Fujii in his "Gogyoshu," which, like the Ohe-chiharahe, was performed on the last day of the sixth month.

The lecturer then dealt with the question of the age of the Great Purification ceremony, and that of the Ritual itself, quoting extensively from Japanese authorities; dwelt on the recitation of the Ritual, and described the details of the ceremony as conducted both in ancient and modern times. He also explained the legendary origin of the ceremony, and read a translation of the Ritual now used.
In the course of the discussion which ensued Dr. Florens gave some further explanations in reply to questions which were put to him on various points connected with Shinto ceremonies.

The Chairman thanked Dr. Florens in the name of the Society for the valuable and learned paper which he had contributed to the Society's Transactions.

The meeting then adjourned.

A general meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji, on Wednesday, the 29th March 1899, at 3 p.m., the Vice President of the Society, Dr. D. C. Greene, being in the chair.

The minutes of the previous meeting having been taken as read, the Chairman called upon Sir Ernest Satow to read his paper on

THE JESUIT MISSION PRESS IN JAPAN.

Sir E. Satow gave a short account of two works printed at the Jesuit Mission Press in Japan between the end of the 16th and the beginning of the 17th centuries. One of these, entitled "Epitome of the Tai-hei-ki," was printed with movable types in Chinese characters and kirigana, and consisted of six volumes, without date or place. From the imprimitur of the missionary, Manuel Barreto, and the Bishop of Japan, which appeared on the first page of five out of the six volumes, it must have been printed between 1598 and 1610. Of this book no other copy was known to exist in Japan. The second was a summary of Christian Doctrine, also in the Japanese language but printed in Roman type, and bore on the title page the date 1600. This latter work the Society had undertaken to reproduce in facsimile in a forthcoming number of its Transactions. It was the same work as the catechism in the Bibliotheca Casanatense at Rome, printed at Nagasaki in that year, which he had described some years ago in a pamphlet entitled "The Jesuit Mission Press in Japan." The copy, which had been lent to him by the owner, had suffered greatly from book-worms and was in a very bad state of preservation, many words being missing and others undecipherable; but his acquaintance with the Chinese edition had fortunately enabled him to supply the missing portions of the text. The existence of two copies, one in Chinese and the other in Romaji, was probably explained by the fact that the one was intended for the use of native converts, while the Romaji copy was for the use of missionaries who were not familiar with Japanese writing. A perusal of the catechism showed that the language in which
it was written differed in many respects from that of to-day. For the information of readers he had therefore prepared a glossary which would be published as an appendix to the work. It was interesting to observe that 300 years ago a beginning of romanising the language had been made, though without success, just as had happened again about twenty years back with a similar result.

Dr. Divers congratulated the Society on having papers from such old and distinguished members as Sir Ernest Satow and Prof. B. H. Chamberlain, and on the large attendance at its meeting which this had brought about. One fact of interest, already noted by the author of the paper, was that the attempt to replace Japanese characters by Roman letters was a very old affair instead of having been only attempted in the present period of Japan's development. It had failed then as it had failed apparently now, and he did not regret the fact. Another point of interest was the possibility afforded by the old romanised text of comparing the pronunciation of the time with that which prevails at present. It was rare to find such an opportunity in the history of languages.

The Chairman, on rising at the close of the discussion, called attention to the importance of this contribution to the history of the early Christian press of Japan, which the honoured President of the Society had made in his interesting paper. It was much to be regretted that information upon this subject was, and apparently must remain, so meagre. The movement with which that press was associated had left a far deeper and more permanent impression upon Japanese life and thought than was commonly supposed. While men of almost every social stage shared in that movement, owing to the greater inertia of the lower classes it was natural to expect to find clearer and more distinct traces of its influence among them. That such traces do exist, he thought a careful study of almost any of the irregular Shinto sects would show. He believed that a careful analysis of the teaching of these sects would some day be made and would convince the world that Xavier with his associates and successors had not only introduced a beneficent, but also a strong and permanent force, into the life of Japan—a force which had materially modified the general attitude of mind toward ethical and religious questions. In conclusion he again emphasized the indebtedness of the Society to the President, Sir Ernest Satow, for the pains he had taken to reproduce this valuable book for its Transactions.

He then called upon the Rev. A. Lloyd to read on behalf of the author, who was absent, a paper by Mr. B. H. Chamberlain entitled
NOTE ON A LONG-TAILED BREED OF FOWLS IN TOSA.

It was stated in this paper that the origin of the breed in question was not known but was believed to be at least 100 years old, and that the general term—Shinowara to—by which these fowls were known, was derived from the village of Shinowara some three ri to the east of the town of Kochi. The different varieties of the breed were described and details were given as to the length of the tail feathers, and their rate of growth, and regarding the methods of keeping, feeding, and transporting the birds.

The Chairman observed that the Society were glad to receive the information contained in Mr. Chamberlain's paper on the subject of this rare breed of fowls, and requested the Corresponding Secretary to convey the Society's thanks to the author.

The meeting adjourned at 4.30 p.m.

A General Meeting of the Asiatic Society of Japan was held at the British Legation, Tokio, on Wednesday the 21st June, at 4 p.m., Dr. Edward Divers, F.R.S., being in the chair.

The Chairman having called on Sir Ernest Satow to read his paper entitled

"THE CULTIVATION OF BAMBOOS IN JAPAN."

Sir Ernest Satow said that the main portion of his paper was too long and in some respects too technical to be well adapted for reading. He would therefore read only the Introduction, of which the following is a précis.

The writer commenced by observing that it was only in recent years that the bamboo had been cultivated in England in the open air. For a long time it had been supposed that the climate of Great Britain was too raw and cold for such delicate plants. At present, however, it had become rather the fashion to grow bamboos, and horticulturists seeking for hardy species had naturally turned to Japan because its climate, though possessing on the whole a higher temperature than Great Britain, was subject to correspondingly greater cold and more frequent frosts in winter. The result had been very successful. In one instance, that of a garden in the Midlands, a locality noted for the severity of its climate, some fifty species had been found to flourish exceedingly well, though of course not reaching the dimensions they attained elsewhere. A large number of these had been imported from Japan, and it might interest people to know that a considerable
business in the exportation of bamboos to Europe was now being carried on in Tokio and Yokohama.

The writer's object in preparing this paper had not been to give an account of the uses to which the dry cane might be turned but rather to encourage the cultivation of the living plant, and to assist in determining the right nomenclature of the various kinds of bamboos already introduced into the gardens and parks of Great Britain.

The body of the paper consisted mainly of a translation of the "Nihon Chiku-Fu," or "Manual of Japanese Bamboos," a book published in 1885 by the late Katayama Naoohito. A Dutch translation of this work had been prepared some years ago by Monsieur Leon van der Polder, Secretary to the Netherlands Legation in Tokio, and the same gentleman had also made a French translation which still remained in manuscript. A new version in the English language might not, it seemed to the writer of the paper, be regarded as superfluous. In the preparation of this, care had been taken to follow the original text as closely as possible, but it had appeared advisable to omit some unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed. The author, or to speak more correctly, the compiler, of the work in question having evidently been indebted to an earlier and more elaborate book, the Keiyen Chiku-Fu, written by an anonymous author, the latter had been compared throughout and extracts had been given where necessary.

The writer had been led to undertake the labour involved in the preparation of the paper by the recent publication of "The Bamboo Garden" by Mr. A. B. Freeman-Mitford. That work contained descriptions of many of the species mentioned by Katayama as they had been grown by him in central England. It was well known that differences of soil and climate when supplemented by care bestowed in cultivation resulted in considerable variations in many plants, especially so far as size was concerned. The *Rosa rugosa*, the oleander, and the *Berberis Thunbergii* were all instances of the changes which occurred and the Bamboo was no exception to the rule. It was therefore no matter for surprise that gardeners and cultivators should find it difficult to determine the plants which they obtained in Japan. They usually arrived in poor condition and it was necessary for three or four years to elapse before they developed sufficiently to admit of accurate identification. In the meantime, however, they had been named by the dealers, and sometimes in a manner which led to great confusion. Another cause of error lay in the fact that labels became illegible in transit and becoming detached were afterwards assigned to the wrong plants. Hence, as the reader who consulted Mr. Mitford's book would learn, there existed a considerable
amount of uncertainty as to the proper scientific equivalents of the
Japanese names of Bamboo, which was increased by the multiplicity
of synonyms given to them in Japan.

Various instances illustrating the uncertainty which existed were
given by the writer, who proceeded to refer to the great merits of the
list of Japanese plants compiled by Professor Matsumura of the Im-
perial University of Tokio, which gave the names of all the botanical
species known in this country, and not properly to be included as exotics,
distinguishing as far as possible the indigenous species from those which
had been cultivated for so long a time as to be fairly regarded as
naturalized. Professor Matsumura's scientific names disagreed in some
instances with those given in the list at the end of Mr. Mitford's book,
and therefore whenever in the author's paper the Japanese name of a
bamboo appeared as the heading of a section both the specific names
distinguished by initials had been given. In the cases where no Latin
names had yet been assigned it might be found that the Japanese names
merely represented garden varieties.

After referring to the practical difficulty in identification caused by
the fact that most bamboos flower very rarely, the author of the paper
discussed the question of the classification of certain species of Bamboo,
drew attention to the permanent characteristics of all bamboo, and the
essential difference which existed between certain varieties, and examined
generally the question of genus identification.

Professor Matsumura, it was pointed out, enumerated in his list 22
species of bamboo known in Japan, only seven of which he apparently
regarded as exotic. Katayama, on the other hand, mentioned 51 sorts,
but of these at least two dozen were either doubtful species or mere
"sports."

Of the Bamboos grown in Japan three only, as a rule, attained any
great size. These were the Moso, the Mudake and the Hachikou, all of
which were valuable for economic purposes. The first supplied the
bamboo shoots used as a vegetable; the second was commonly employed
for water pipes, scaffolding poles, rooting poles and many other purposes,
being perhaps the commonest of all; the third, though less common, was
adaptable to the same uses as the second. The first was what was
commonly known to foreign residents as "the feathery bamboo," from
the manner in which the plumes bent over, and the yellow stem and
yellowish-green foliage rendered it a picturesque object in the landscape.
Of the larger species it was certainly the most decorative, the next to it in
point of beauty being one of the smaller species, the Tsu'min-chiku, which
had also a drooping habit.

After he had finished the reading of the Introduction to his paper, the
concluding portion of which dealt with the cultivation of the Bamboo in Japanese gardens, Sir Ernest Satow made the following additional observations:

The origin of the word bamboo, he explained was obscure. Colonel Vyle, in his delightful "Glossary of Anglo-Indian words," thought we got it through the Portuguese from a Canarese word bombo. The earliest Portuguese writer called it mandu, and its first occurrence in English was in Hakluyt’s Voyages (1586) in the form Bambu. By the time of Purchas, in 1621, it had assumed its present form Bamboo.

The *Bambusaceae*, according to Munro, quoted in Mitford’s "Bamboo Garden," were divided into three sections, *Triglo* sect., having three stamens, the True Bamboos, having six, and *Baccaifereae*, having six stamens and a berry-shaped fruit. The first of these contained three sub-sections, of which the first, *Arundinariae*, contained three genera, two of which, namely Arundinaria and Phyllostachys, he had already described by their main characteristics.

If we dug up a bamboo we found that it consisted in many instances of an under-ground stem with knots like those on the over-ground stem but closer together. In the specimen of *Hotei ebitku* which he showed it would be seen that each knot bore a bud. Some of these buds developed and thrust themselves above-ground in the form of a shoot. This shoot he compared to a closed telescope which was gradually drawn out as the stem gained in height. The stem never grew in thickness after it was once formed and it attained its full height in the first year of its life, the only apparent exception being in the terminal leaf which sometimes did not unfold till the second year. The branches developed in the same manner as the stem, and bore the leaves. Both main stem and branches bore buds at the knots or nodes, which in many cases did not develop during the first year of life.

The joint or portion between two nodes was called the inter-node. It was enveloped in a sheath, terminated on the lower part of the stem by a leaf-like appendage styled limbus, or pseudo-phyll. It had no midrib, but at the top of the stem the last four or five assumed the form of a true leaf. These leaves were borne on sheaths which covered each other almost entirely, so that they seemed to grow close together; but if their sheaths were carefully stripped off it would be seen that each sheath rose from the lower end of an inter-node which it tightly embraced. Only the terminal leaf had no sheath and sprang directly from the top of the last node of all. In one species, the *Bamboe-coriaceae* (*Bambusa ruceifolia*), the branches were very short, and each bore only one leaf. It would be seen therefore that the unit out of which
bamboo was built up consisted of a single inter-node with its accompanying sheath and pseudo-phyll, or true leaf, as the case might be.

Various species of bamboos were exhibited in the course of the lecture and the differences in their sheaths as to colour and hairiness were pointed out. The ligule, which was explained to be a small membranaceous portion of the sheath adhering closely to the stem and preventing rain-water from running down and lodging between the sheath and the inter-node, was also shown, and the lecture concluded with the exhibition of a small collection of variegated bamboos.

The Chairman thanked Sir Ernest Satow in the name of the Society for his valuable and interesting lecture.

The meeting adjourned at 5.30 p.m.

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TORI-WI—ITS DERIVATION.

(By Mr. W. G. Aston.)

The following paper was read at a meeting of the Asiatic Society, held at the Parish buildings, Tsukiji, on Wednesday Nov. 14th at 4 p.m.; Dr. Greene was in the Chair.

The obvious derivation of this word is that which is suggested by the Chinese characters with which it is usually written, viz. 鳥居 or 雞椿, meaning bird-rest or bird-perch—in plain English, a hen-roost. Scholars, however, have been struck with the incongruity of applying this homely term to the stately portals which adorn the approaches to the temples of the old national religion of Japan. Various other derivations have therefore been suggested. We may summarily dismiss the conjecture which would associate this word with the verb たそ, to pass through. More consideration is due to the contention of Mr. B. H. Chamberlain* that the word tori-wei, like the thing which it represents, is of foreign origin. Sir Ernest Satow,† writing in February, 1874, retains the ordinary derivation, but adds, probably from some native authority, that it was originally a perch for the fowls offered up to the Gods, not as food, but to give warning of day-break.

* See "Things Japanese" 3rd edition. Art, Tori-i; also an article contributed to the proceedings of the Anthropological Institute.
† See "The Shrines of Ise" in Vol. II. of these Transactions.
The considerations urged in favour of the view that tori-uis is of foreign extraction would have much weight if this word stood alone. But it is only one of a group of four vocables all of which contain the same element ubs, root of kuru or moru, to dwell, to rest, to abide, and all of which relate to a door or gateway. Besides tori-uis we have kamo-uis 居 or "wild-duck-rest," a term applied to the lintel of a door and to the upper of the two beams in which the shoji slide. Kamo-uis is no doubt a corruption of kumi-uis i. e. "upper-rest." Then we have tsuchi-uis 土居 or "earth-rest," a name for the threshold better known at the present time as shiki-uis 敷居 or "laid-down-rest." Nobody will contend that all these words are foreign. Yet how is it possible to dissociate tori-uis from the others?

The word tori-uis does not occur in the Kojiki, Nihonki, Kiukiji. Norito, Kogojii, or the best of my knowledge, in the Manyoshu. Hirata says that in ancient times the tori-uis was called simply 門 (mon or kado). It has nevertheless a very respectable antiquity. In a Government notification of A.D. 771 the inner and outer tori-uis (of the Shrines of Ise?) are mentioned. The Wamoota a Chinese-Japanese vocabulary of the 10th century includes the tori-uis in the category of "gates and doors" though without any indication that it was restricted to Shinto or to sacred purposes at all. The same authority quotes an older work in which the character 柱 (i.e. kwanoki or bar) is defined as the tori-uis of a gate, showing that to the mind of this author the tori-uis was only part of the structure which we know by that name. The Wamoota itself on the next page defines the same character 柱 as to kumi i.e. "door upper" or "lintel." Tori-uis, therefore, at one time meant lintel as well as gate. Hirata is of opinion that the former is the earlier meaning of the word. He cites another case in which tori-uis and kamo-uis are used indiscriminately for the same thing viz., lintel, and refers to a work called Rui-jin zatsuyo which gives a drawing of a clothes-horse, the kusagi or rail of which is labelled tori-uis gi, i.e. tori-uis stick. Hirata further quotes from the Wamoota a passage (which I am unable to find in that work) to the effect that "Mon ke (門鶏) or "gate-cock" is itori-uis. It has this name on account of its resemblance to a hen-roost (toguro)." He concludes that tori-uis and kusagi were at first identical in meaning, the former term being subsequently applied to "an unroofed gate."

Tori-uis is possibly not the original form of this word. The wi (perch or rest) does not quite so well fit the other compounds above

† Zoku-Shinto tai-i H. 28.
‡ Vol. III. Chap. X. p. 12.
noted. The Wakanoshō writes, not kamo-ki but kamo-e (Cambridge) i.e. meaning handle, shaft, or branch. Tori-ki may therefore have been originally tori-e.

Of course the above does not affect the contention that these honorary gateways themselves had a foreign origin. The reader will find this thesis maintained in a convincing manner in an admirable paper by Mr. Samuel Tuke contributed to the Japan Society's Transactions, 1896-1897.—Part II.

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JAPANESE POETRY.

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A résumé of Professor MacCauley's paper read at the meeting of the Asiatic Society held at the Parish Buildings, Tsukiji, on Wednesday November 14 is given below:

Japanese poetry regarded as part of the world's literature is individual and unique. It had its origin in a prehistoric age; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech; and reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long-held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy, but so far there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry therefore carries one far back in the centuries and into a literary realm that lies as isolated in the world of letters as the empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan, I invite you to turn to the collection of poems known as the Hyakunin-ishu. This collection may fairly be accepted as representative of that which is characteristic as a whole of the unique poetry of this people. It is not the largest single collection of Japanese poems; it did not originate, as was true of most other collections, under Imperial direction, nor does it contain any of the few longer poems that once promised much for the future of Japanese poetry; but in these single songs of one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of
them are distinctive in form and in subject matter, and nearly all of them were produced in that period in Japan’s history whose literature has been commended as “classic.” Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has for a long time been, in largest part the household poetry of the Japanese, in the form of a game of cards, in which man, woman, and child repeat over and over again in their play the measures and thoughts of the verses. In brief there is no other gathering of Japanese poems so manageable for a single course of study. For all ordinary investigation, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan, and for readers in Europe and America it will serve to show well the kind of poetic production and pleasure that has the largest popular favour with this people.

These “Single Songs of a Hundred Poets” were not gathered together in this form until towards the middle of the thirteenth century. At that time there were existing many comprehensive and accepted compilations of verse. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorized histories as the \textit{Kojiki} (Record of Old Things) and the \textit{Nihongi} (History of Japan), which brought the traditions and records of the country down from the farthest past to about the end of the seventh century of the Christian era. But, near the middle of the eighth century, during the reign of the Empress Koken, Tachibana no Moroe began to collect into one work all the poems then extant, which work, in the ninth century, as supplemented by Otomo no Yakamochi, came into literature as the celebrated \textit{Man'yoshu} (“Collection of Myriad Leaves.”) In the twenty volumes constituting this collection there are more than 4,300 poems, among which are gathered about 250 of what are called \textit{waka uta}, “long songs,” because they are composed of more than the five lines to which the standard Japanese poem is limited. The “long songs,” or \textit{waka uta}, of the \textit{Man'yoshu} are spoken of as especially admirable. They have been used for centuries as models of their kind by Japan’s poets. Among the many writers distinguished in the \textit{Man’yoshu} are Kakinomoto no Hitomaro, (3), Yamabe no Akahito (4) and Otomo no Yakamochi (5), specimens of whose verse appear in the \textit{Hyakunin-isshu}. In the tenth century, after the Imperial capital had been fully established in \textit{Kiotó} and a hundred years and more of the dominion of Chinese influences in Japanese literature had passed, a revival of literature distinctively Japanese took place. By order of the Emperor Daigo between the years 905 and 922 a.d. Ki no Tsurayuki (35), a poet of the rank of the earlier Hitomaro, made a new compilation of verse called
the **Kokinshu** (Ancient and Modern Songs). This work is now esteemed the finest, and it is the most studied, collection of poems in Japanese literature. It contains more than 1100 "songs," *uta*, only five of which are *moga uta*. This work, divided into twenty parts, has among its treasures quite a number of *uta*, or "songs," of the standard measure, commonly known as *tanka*, that are repeated in the *Hyakunin-isshu*. It was at this period in the Empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech. Fifty years later than the compilation of the **Kokinshu**, about 970 A.D., a school of poetry was established in the Imperial Palace, and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various compilations of verse, supplementary to the **Man'yoshu** and the **Kokinshu**, were then made under Imperial command. Between the time of the completion of the **Kokinshu**, (922 A.D.) and the gathering of the **Hyakunin-isshu** (1235 A.D.), no less than seven authorized and distinguished collections of poems were made. These were the 1. *Go sen shu* (After Collection), 2. *Shinshu* (Gathered Remnants), 3. *Go shi shu* (Past Gathered Remnants), 4. *Kingoshu* (Golden Leaves), 5. *Shitawashu* (Word Flowers), 6. *Sanshishu* (Immortal Songs), and 7. *Shin-Kokinshu* (New **Kokinshu**). These works, together with the **Kokinshu**, are known in literature as the *Hachi dai shu* (Collections of Eight Dynasties). They are all possessed of much merit. It is said that the **Shin-Kokinshu** "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style refined, and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best *tanka* reproduced in the *Hyakunin-isshu*. The **Shin-Kokinshu** was in a large measure only a re-editing of the poetical collections made subsequent to the **Kokinshu** itself.

With this store of poetic treasures at command, some one, about the year 1235 A.D., brought together these "Songs of a Hundred Poets" as one anthology. Just by whom, and how, the **Hyakunin-isshu** came to be gathered is no longer known. Certainly, in its present form its editorship is doubtful. The author of the *Dai-Nihonshi* (History of Great Japan) was satisfied, upon the authority of the *Meigetsuki* (Records of Brilliant Months) that the collection was made by Tsukakyo, whose family name was Fujiwara no Sadaie (97). Sadaie held high office. He was an Imperial Vice Counsellor prior to, and under, the reign of the Emperor Shijo, (1233-1242 A.D.). He was also one of the leading poets of his day. Under his direction the **Shin-Kokinshu** was compiled.
The *Meigetsuki* was originally a daily record kept by Teikakyo. The original manuscript has almost wholly perished. Indeed, some of the authorized authentic sheets of the work are doubtful. And there is much question whether the present form of the *Hyakunin-isshu* is that which it had at the first. Among the traditions connected with the compilation of the anthology is this;—Teikakyo was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends or relatives was a noble named Utsunomiya Yasaburo, who became a lay priest, *nīđō*, and lived in a cottage in the village of Ogura in Saga. In the "Record of Brilliant Months," it is said, "I wrote for the *shōji* of the Middle house of Saga coloured papers and sent them. At night I sent them to Kingo." Kingo, whose name is generally known as Tameie, was Teikakyo's son, and was married to Utsunomiya Yasaburo's daughter. By some, the supposition is that the latter, Rensho, who was a poet also, had requested Sadaie, through the son, to write down with his skilled pen a hundred poems which he, Rensho, had selected for the decoration of *shōji* in his new country house in Ogura. Sadaie obligingly complied with the request. Were this story true, Rensho, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tameie, as it is said, copied the poems from the *shikkashi* or thick fancy-coloured paper used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the *shōji* in the poet's own country home at *Ogurayama*, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason the songs show an unequal merit; some displaying the very finest quality appearing side by side with much that is of inferior worth. The mode of production of the collection, however, is a matter of comparative indifference. This "Century of Songs" exists, and by the fortune of circumstances, in time it became known everywhere as the *Ogura Hyakunin-isshu*.

How the hundred poems happened to come into use for a household game at cards is not known. The first decided notice of the game is found after the time of the fourth Shogunate, or in the age of Genroku (1688-1703, A. D.). It was in this period that Kabiara Yekken wrote the "Great Learning for Women" (*Onna Dōgaku*), and other books for the education of women. Much attention was paid to the education of girls then. Girls' books were much in demand. At that time the
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**Hyakunin-isshu** became useful as a text book for private female education. During the Shogunate, when the poems had been transferred to separate cards, a package of the *Hyakunin-isshu* was looked upon as a part of a bride's household outfit. At that time, many *samurai* in Kyoto, skilled in calligraphy, aided in the financial support of their households by writing the hundred cards for the market. Some of these cards written by well-known noblemen have now great financial value. A story is handed down that about six hundred years ago, the Imperial Court guards had a habit in night watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extemporaneous poems, *renga*, and of seeing how one part would fit with another. This verse play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the *utaguruma*, or "song cards," is unknown. One must be satisfied with the fact that two centuries or more ago the poems somehow had gained place in the homes of the Japanese people in the form of a game at cards, whereby they have become the common property of old and young, and are to-day as household words.

Mr. MacCauley continued his essay by a characterization at length, in general and specifically, of Japanese poetry, and then said:—In carrying on our study it is desirable that we should have in mind, further, somewhat the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers. The *Hyakunin-isshu* is a collection of verse whose parts date from the latter part of the seventh to the beginning of the thirteenth centuries. Most of the songs were written in the ninth and tenth centuries. Throughout most of the period covered by this anthology the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one readily sees, explains much that is characteristic of the compositions. Poetry was a polite accomplishment, and it varied with the varying fortunes of its exalted source. Before the eighth century, that is, the age of Nara, the Imperial capital was changed almost as often as the Emperors were changed. Court life then was consequently comparatively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, through the larger part of the eighth century, seven Emperors reigned in succession, and, on account of a growing intercourse with China, Court life then became increasingly ceremonious and ornate. Towards the end of the eighth century, under the Emperor Kwannon, the site of Kyoto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain so nearly eleven hundred years. At that time, too, and for the
next four hundred years the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal, and industrious habits of the Nara age by degrees disappeared. The ruling classes entered upon a career of high culture, refinement, and elegance of life, that passed, however, in the end into an excess of luxury, debilitating effeminacy, and dissipation. It was during the best part of these memorable centuries that Japanese literature as belles-lettres culminated, leaving to after times, even to the present day, models of pure Japanese diction. The Court nobles of the tenth, eleventh, and twelfth centuries had abundant leisure for the culture of letters, and they devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were reunions at daybreak among the spring flowers, and boat rides during autumnal moonlight nights, by aristocratic devotees of music and verse who vied with one another in exhibits of their skill with these arts. Narihira (17), it is said, "the celebrated beau and dilettante of the times of the Emperors Montoku and Seiwa," was a typical specimen of these devotees of refinement and of sensuous gratification. In much of the verse of this "Century of Song," the sentimentiality, the refinement, and the laxity of morals of the pleasure-loving courtiers and aristocrats of the Heian Age are exhibited. The poems are in good part an instructive comment of the life of the high classes of the times.

The treatment of the Hyakunin-isshu offered in these pages is to be accepted as a literary rather than as a scholastic work. Here results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible have been attached to the translations. The translations themselves are, as strictly as is possible for an English rendering, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measure of the tenko and, where possible with fidelity to literalness, have been clothed in poetic terms. Some biographical information and some illustrative comments upon the writers' meanings have been attached to each poem. These last-named notes it is hoped will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1, Nature, or contemplation and description of scenes in the outer world; 2, Sentiment, or moods associated with the milder
human emotions, such as Melancholy, Pensiveness, Regret, Sympathy, Contentment, Gratitude, Friendship, Filial Love, Loyalty, and the like.

3. A third group belonging to the deeper ranges of emotion, but distinctive enough to be regarded separately, is composed of those poems which are outbursts of the passion Love. Love-poems are in a high degree characteristic of Japanese as of all other poetry. In this collection, forty-six of the tanka, nearly half of the songs, have for their motive some phase of this great human passion. Twenty-nine of the tanka are given to the more ordinary sentiments, and twenty-six to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writer's fine fancies drawn from his imagination's realm.

We shall not now try to pass all these songs in review. Readers can examine them at their leisure in the following pages. But, to illustrate the judgment just made, attention is called to a few songs which show some special skill in form and word, considered as utterances of the Japanese muse. The fourth tanka, for instance, is a delicate bit of suggestion and impressionism concerning a scene in nature. We will name it, “Beauty made Perfect.” On the coast of Tago is one of Japan's very best sea and landscapes. Rising, as its centre and crown, is the “peerless mountain,” Fuji. The scene is at any time one of supreme beauty. But the Japanese poet would add one touch to make it perfect.

When to Tago's coast
I my way have t'en, and see
Perfect whiteness laid
On Mount Fuji's lofty peak
By the drift of falling snow.

So, also, in song seventeen, where the poet celebrates the delight he felt at seeing the scarlet leaves of autumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of the past when the gods, so it was said, bore sway in the world and all marvels were seen and done.

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red
Such as here in Tatta's stream.

In tanka twenty-two there is a punning word-play that does not ill
beit even serious verse. The word *noshii* may mean "a storm" or it may mean, "wild," or "violent." The poet wrote,—

Since, 'tis by its breath

Autumn's leaves of grass and trees

Broken are and waste,

Men may to the mountain wind,

Filty give the name, "The Wild."

A refined and delicate picturing of the magic wrought by the early frost of autumn is secured in song twenty-nine:—

If it were my wish

White chrysanthemum to call:—

Puzzled by the frost

Of the early autumn time,

I, perchance, might pluck the flower.

Then, an effect of a falling snow is beautifully and graphically shown in the thirty-first stanza:—

At the break of day,

Just as though the morning moon

Lightened the dim scene,

Yoshino's fair hamlet lay.

In a haze of falling snow.

Again, the fancy of likening dew drops to gems, such as is given in the thirty-seventh song, is quite pleasing:—

In the autumn fields,

When the heedless wind blows by

O'er the pure white dew,

How the myriad unstrung gems

Everywhere are scattered round.

Passing over the many other verses devoted to scenes in nature, let us turn from this group with a glimpse of "the beautiful world" given in the ninety-third stanza. The writer was, we will suppose, on a lovely day seated near the sea-shore:—

Would that this our world

Might be ever as it is!

What a lovely scene!

See that fisherwoman's boat

Rope-drawn, rowed along the shore.

The group containing *wai* expressive of the serene or milder sentiments, is quite varied in mood and merit. Song number five is one
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of the most attractive of them all. It was inspired by "the stag’s cry in autumn":—

In the mountain depths,

Treading through the crimson leaves,

Cries the wandering stag,

When I hear the lonely cry,

Sad,—how sad,—the autumn is!

The eleventh song, however, is one of deep, touching feeling.—"An Exile’s Farewell." It is an appeal to the insensate boats of the fishermen, the only objects connected with human life, that witnessed the poet’s unhappy start to the place of his banishment from his country.

O'er the wide, wide sea,

Towards the many distant isles,

Rowing I set forth.

This, to all the world proclaim,

O ye boats of fisher-folk!

In Japan as elsewhere sadness is especially associated with moonlight and with the autumn among the seasons. And in Japan, under the Buddhist faith, a pessimistic tone is exceptionally prominent in literature. These facts will help to explain the twenty-third tanka:—

Gazing at the moon

Myriad things arise in thought,

And my thoughts are sad:—

Yet, 'tis not for me alone,

That the autumn time has come.

In the twenty-eighth tanka a mood accompanying a winter scene appears:—

Winter loneliness

In a mountain-hamlet grows

Only deeper, when

Guests are gone and leaves and grass

Withered are:—so runs my thought.

A longing for friendship that inclines man in solitude to take even the lifeless things about him into his companionship is beautifully shown in the sixty-sixth tanka, in a personifying address to a solitary cherry-tree:—

Let us each for each

Pitying hold tender thought,

Mountain cherry-flower!

Other than thee, lonely flower,

There is none I know as friend.
A peculiar charm pervades the seventy-eighth song, "A Night at Suma’s Gate," to one who has seen the pensive and exquisite beauty of the scenery near there. In ancient times there was an Imperial barrier at the place:—

Guard of Suma’s Gate,
From your sleep how many nights
Have you waked, at cries
Of the plaintive sanderlings
Migrant from Awaji’s isle?

There is a note of hope in the eighty-fourth song that is an agreeable departure from the general sadness of these poems of Sentiment,—"The Transfigured Past."

If I long should live,
Then, perchance, the present days
May be dear to me:—
Just as past time fraught with grief,
Now comes fondly back in thought.

Many others of these poems of Sentiment are worth repeating as illustrating our theme, but it will be well now to turn to the third group,—that which is gathered about the mighty power moving in all human life, Love.

Tsuka thirteen tells of love perfected. The poet uses the figure of a mountain rill becoming a full, serene river.

From Tsukuba’s peak
Falling waters have become
Mina’s still, full flow.
So, my love has grown to be:—
Like the river’s quiet deeps.

In tsuka sixteen, by means of two word plays,—one, upon the word Inaba, meaning a mountain or district to which the poet was going, and also the phrase "if I go;" the other upon the word mina, meaning "a pine tree," and "to wait," as one pining for another may wait,—an assurance of faithful love is well given.

Though we parted be,
If on Mount Inaba’s peak
I should hear the sound
Of the pine trees growing there,
Back at once I’ll make my way.

In the eighteenth song, one of the distinctive devices of Japanese poetry, the "preface" and euphonic "introductory word" appear. In
the English rendering the word "gathered" reproduces approximately this device. The first two lines of the stanza are to be regarded as introductory. The theme is "Secret Love."

Lo! the gathered waves
    On the shores of Sumi's bay!
E'en in gathered night,
    When in dreams I go to thee,
I must shun the eyes of men.

The solicitude of a woman for the safety of a man who has deserted her, showing thereby the self-effacement that love at time effects, is well expressed in the thirty-eighth tanka. The lover had sworn to the gods that he would never desert his mistress. The wronged woman therefore feared that the gods might execute vengeance.

Though forgotten now
    For myself I do not care,—
He, by oath, was pledged.
    And his life that is forsworn,
Such a thing of pity is.

Unconfessed love, that betrays itself, is the theme of the fortieth song:—

Though I would conceal,
    In my face it yet appears,—
My fond, secret love:—
    So much that he asks of me
"Does not something trouble you?"

Love perplexed is pictured in the forty-sixth song under the simile of a mariner at sea, with rudder lost.

Like a mariner
    Sailing over Yura's strait,
With his rudder gone:—
    Whither o'er the deep of love
Lies the goal, I do not know.

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown:—

For thy precious sake
    Once my eager life itself
Was not dear to me.
    But, 'tis now my heart's desire,
It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged is shown in these anxious verses of the song number fifty-four, "A Woman's Judgment":—
If "not to forget"
Will for you in future years
Be too difficult,
It were well this very day
That my life, ah me! should close.

Distrust of one who has a reputation for insincerity and unfaithfulness
finds place in *tanka* seventy-two, under the guise of dread of the waves
of the beach of Takashi:

Well I know the fame
Of the fickle waves that beat
On Takashi's strand,
Should I e'er go near that shore
I should only wet my sleeve.

Struggle to conceal a love that may not be shown to the one beloved is
admirably exhibited in the eighty-ninth *tanka*, in an apostrophe to self.
The poet wrote:

Life! Thou string of genst!
If thou art to end, break now.
For, if yet I live,
All I do to hide my love,
May at last grow weak and fail.

These are but a few of the many songs of which love, in some of its
phases, is the theme.

I will quote but one more of them. It is the one written by the
compiler of the *Hyakunin-isshu*, the poet Sadaie. It is a vivid picture of
a common scene on Awaji island, used in simile here for the poet-lover's
impatience in waiting.

Like the salt sea-weed
Burning in the evening calm,
On Matsuo's shore,
All my being is aglow,
Waiting one who does not come.

Here the introduction to this "Century of Song" may end and the
way among the songs themselves be entered. No one knows better than
the present writer the difficulties one meets with in making the venture
here made or how unsatisfactory the results gained. The real charm of
these dainty bits of verse will for ever elude the quest of one who,
foreign to the Japanese people and their language, seeks to discover it
to the world. But I have done faithful service in my search, and I hope
that some measure of attainment has been secured.
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ANNUAL MEETING OF THE ASIATIC SOCIETY.

The annual meeting of the Asiatic Society of Japan was held at the Parish Buildings No. 54, Tsukiji, on Wednesday, December 13th, 1899, at 3.30 p.m. The Rev. D. C. Greene, D. D., Vice-President of the Society, was in the chair.

The minutes of the previous meeting were taken as read.

It was decided to dispose of the business of the annual meeting before proceeding with Mr. Lloyd’s lecture on “Buddhist Anthropology.” The Recording Secretary read the Report of the Council for the past year, and the Hon. Treasurer read the Treasurer’s Report, both being approved.

NEW COMMITTEE.

The following gentlemen were elected members of the Committee for the ensuing year:

President: Sir Ernest Satow, K. C. M. G.
Vice-President: Rev. D. C. Greene, D. D.
" J. F. Lowder, Esq. (Yokohama)
Treasurer: J. McD. Gardiner, Esq.,
Librarian: Prof. E. W. Clement,
Record: Sec: Arthur Hyde Lay, Esq.,
" Rev. Eugene Booth, (Yokohama)

Members of Council:
Prof. Clay McCauley,
Rev. A. Lloyd,
Ransford S. Miller, Esq.,
W. B. Mason, Esq.,
B. H. Chamberlain, Esq.,
R. J. Kirby, Esq.,
R. Masujima, Esq.,
Dr. H. Weiffert,
H. G. Parlett, Esq.,
Rev. W. J. White.

The Chairman reported that the delays in the printing of the Society’s Transactions, which had caused so much complaint in the past
no longer occurred, and that the work of printing was well up to date.

The Rev. A. Lloyd then gave an interesting lecture on "Buddhist Anthropology," which was the substance of a paper prepared by him for the German Asiatic Society.

The lecture was mainly an analysis of a book entitled *Bukkyō Jinrei ron*, published in book form by Mr. Takada Dōen, a priest of the Sōō Sect, about the end of 1898, though it had appeared some years before, as a series of magazine articles, in a journal entitled *Tsunoku Bukkyō*. The book is written throughout in the popular language, with a very plentiful use of *kōten*; it is catechetical in form, though toward the end the answers extend themselves into very long sermons. It is based almost entirely on the Buddhist Scriptures, quotations being found on every page, and a great part of the book consisting of commentaries from these quotations which are extracted from 121 books.

Buddhism, says the writer, is almost entirely taken up with the doctrine of the life of man. Man is the centre of the Universe to Buddhism—man, not as he was or will be, but man as he is. Buddhism does not trouble itself much with God. It is neither monotheistic, polytheistic, pantheistic nor atheistic. It knows of a great mind behind all theological speculations, but it is not practical wisdom to discuss these points.

Buddhism claims therefore to be a religion of man,—but the very term religion implies the supernatural. Has Buddhism, the religion of man, nothing of the supernatural? Yes, but not as Christianity. In the latter miracles are relative—the operations of certain laws beyond our ken for the time being, which cease to be miraculous as knowledge grows. In Buddhism, the miracle is absolute—the whole thing is one great miracle, and the knowledge by which we reach to the miraculous is in itself miraculous.

It has been objected to Buddhism that it is pessimistic. The writer asserts that not only is Buddhism pessimistic, but that pessimism is the necessary basis of all religion or progress. We must feel that things are very bad before we want salvation or improvement, or care to enquire about means of salvation.

In working out for us a scheme of the means of salvation, Buddhism presents us with two forms of teaching—the *sekō-kyō* or cosmology and the *shusekkenkyō* or soteriology.

The former establishes the fact of the three worlds—the world of desire (or matter), the world of form (or thought), and the formless world which lies in the abstract region beyond our thought. Of this third world we can affirm nothing, but of the two lower worlds we know that the one is the abode of pure beings who are free from desire, and
that the latter is peopled with beings more or less material who are all of them under the influence of desire.

This lower world is divided into six spheres, 1 Heaven, 2 Man, 3. Violent devils, 4. Hungry devils, 5. Beasts, 6. Hell. None of these are permanent states, and the soul (if the term is allowable) may spend one existence in the highest heaven, and be after a few more existences a denizen of the lowest hell. There are some very unscientific passages in some of the Buddhist Scriptures—passages which speak of men who reach to the height of 75 feet, and attain to an average age of 200 years,—and the writer has to tread softly in commenting on these passages.

Through all these spheres of existence, life is always rising and falling in the struggle for existence. Nothing is at rest, except the Ishin, the one great mind, which is at the back of all thought and all existence. As we consider this one mind we see that it too is capable of division. It presents itself to us as thought, emotion, synthesis, and analysis. Creation begins at the other end: first analysis, then synthesis, then emotion, then thought; and these four compose existence.

The rise and fall of the individual soul is regulated by the law of Karma. Karma is a "resultant of forces": all the acts of former existences, modified by the acts of the life that is, form the Karma which regulates the life of the world to come. Death is analysis: when a man dies he is analysed into his component parts. Life is synthesis: when a man comes to birth, it is a putting together of the disintegrated faculties. Between life and death, and again between death and life are two intermediate states, which are really states of transition.

In these intermediate states, the soul in which desire is extinct passes from the world of desire into the world of thought, and thus comes no more amongst men: the soul in which desire reigns yearns for a new birth and seeks for itself a parent and a body. As soon as it unites itself with flesh in the womb of its mother, the soul loses its former likeness, the flesh acts as a veil which shuts out all remembrance of the past, as well as all fore-knowledge of the future. As soon as the child comes to the birth life is consummated, but in that moment death begins to work; disease, &c., make their appearance from the moment of birth and special mention is made of a passage from the Nehanryyo which speaks of the countless insects (mushi—bacteria?) that infest the human body.

In the meantime the soul in which desire has ceased passes into what is known as Nirvana. Is Nirvana a state of consciousness or not? The author does not decide. Nirvana is a state about which nothing can be affirmed, not even the fact that nothing can be affirmed.
The practical value of the book lies in the author's exhaustive treatment of Karma. Without a careful consideration of Karma education is valueless; a just estimate of character is impossible. Karma is not heredity, though heredity is a part of Karma. We do inherit from our parents, because their Karma must have fitted them to have us as their children. But at the same time our Karma fitted us to have them as our parents, and this Karma is quite independent of heredity. Many pages are devoted to describing the signs by which we may know what this Karma has been in any particular man. "If you see a pair of turtle doves cooing, you may know, says the book, that in a former existence they were married people whose conjugal relations were not very harmonious!"

Dr. Greene thanked Mr. Lloyd for his instructive lecture and regretted the absence of the President who would no doubt have been able in contribute some valuable remarks on the subject of "Buddhist Anthropology." It would be interesting if the lecturer could make up his mind how far the "Jinsei" of Mr. Takada Doen was influenced by Western thought. He (the Chairman) was increasingly impressed with the westernizing influence operating upon the people of Japan. It was a very great mistake to imagine that the Japanese were merely superficially influenced by Western methods of thought as casual observers believed. The deep-seated change which had taken place was impressed upon his mind every day.

ANNUAL REPORT OF THE COUNCIL OF THE ASIATIC SOCIETY.

The past session compares favourably with many of its predecessors. An increased interest has been shown in the proceedings and the number of papers contributed to the Society has been much larger than during the previous session. Eight papers were read at general meetings, two of them being given by the President, Sir Ernest Satow. Other papers were contributed by Messrs. Chamberlain, MacCauley, Aston, Clement, Gubbins and Florenz.

20 new names have been added to the list of members; 4 members have resigned; and 2 have died.

The finances of the Society are in a flourishing condition as will be seen from the Treasurer's report. In the library, Transactions in Stock number 9,738 vols., Gen. Index 1607.
APPENDIX A.

LIST OF PAPERS DURING THE SESSION OF 1899.

1. Ancient Japanese Rituals, ........................................ by Dr. Florenz.
2. The Jesuit Mission Press in Japan, ...by Sir Ernest Satow, K.C.M.G.
4. The Cultivation of Bamboos in Japan, ........................................ by Sir Ernest Satow, K.C.M.G.
5. Toriwi,—its derivation, ........................................ by W. G. Aston Esq., C.M.G.
6. The Hyakumin-isshu, ........................................ By Professor Clay MacCauley.

In addition a lecture on "Buddhist Anthropology" was given by the Rev. Arthur Lloyd.

APPENDIX B.

THE HON. TREASURER IN ACCT. WITH THE ASIANIC SOCIETY OF JAPAN.

Dec. 12, 1899.

Dr.

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APPENDIX C.

LIST OF EXCHANGES OF THE ASIATIC SOCIETY OF JAPAN.

Academy of Sciences, Lincoln Park, Chicago, Ill., U. S. A.
American Geographical Society, New York City, U. S. A.
  " Oriental Society, New Haven, Conn., U. S. A.
  " Philological Society, New Haven, Conn., U. S. A.
  " Philosophical Society, Philadelphia, Pa., U. S. A.
Anthropological Institute of Great Britain and Ireland.
Anthropologische Gesellschaft in Wien, Austria.
Asiatic Society of Bengal, Calcutta.
Australian Association for the Advancement of Science, Sydney.
Bataviasch Genootschap, Batavia, Java.
Buddhist Text Society, Calcutta.
Bureau of Ethnology, Washington, D. C.
Bureau of Education,
Canadian Institute, Toronto.
China Review, Hongkong.
Chinese Recorder, Shanghai.
Cosmos de Guido Cora, 2, Via Goito, Rome, Italy.
Deutsche Gesellschaft für Natur und Volkerkunde Ostasiens, Tokio.
Deutschen Morgenlandischen Gesellschaft, Leipzig.
Geological and Natural History Survey of Canada, Ottawa.
Harvard University, Museum of Comparative Zoology, Cambridge, Mass., U. S. A.
Imperial Russian Geographical Society, St. Petersburg.
Imperial Library, Ueno Park, Tokio.
Imperial University of Japan, Tokio.
Japan Society, London.
REPORT OF THE COUNCIL.

Japan Weekly Mail, Tokio.
Johns Hopkins University Publications, Baltimore, Md., U. S. A.
Musée Guimet, Paris.
Pekin Oriental Society, Pekin.
Royal Asiatic Society of Great Britain, London.
   " " Bombay Branch.
   " " Ceylon Branch, Colombo.
   " " China Branch, Shanghai.
   " " Straits Branch, Singapore.
Royal Dublin Society, Kildare St., Dublin.
Royal Geographical Society, London.
Royal Society, London.
   " " of Edinburgh, Edinburgh, Scotland.
   " " Sydney, New South Wales.
   " " Adelaide, South Australia.
Smithsonian Institute, Washington, D. C.
Sociedad Geografica de Madrid, Madrid.
Sociedad de Geographia de Lisbon, Portugal.
State Historical Society, Madison, Wis., U. S. A.
United States Geological Survey, Washington, D. C.
   " " Dept. of Agriculture.
Vereins für Erkunde zu Leipzig.

APPENDIX D.

TRANSACTIONS IN STOCK.

November 1, 1899.

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**APPENDIX E.**

**BOOKS AND PAMPHLETS RECEIVED.**

"Geographical Notes," by G. Schlegel, Leyden.


"Kachin Grammar," by Rev. O. Hanson, Bhamo, Burma.

"An answer to Major Powell's Inquiry, 'Whence came the American Indians,'" by J. Wickersham, Tacoma, Wash. U. S. A.
LIST* OF MEMBERS.

HONORARY MEMBERS.

Day, Prof. Geo. E., Yale College, New Haven, Conn., U. S. A.
Hepburn, M. D., L. L. D., J. C. 71, Glenwood Avenue, East Orange, New Jersey, U. S. A.
Nordenskjöld, Baron A., Stockholm, Sweden.
Powell, Major J. W., Smithsonian Institute, Washington, D. C., U. S. A.
Rein, Prof. J. J., Bonn-am-Rhein, Germany.
Satow, K. C. M. G., Sir Ernest M., British Legation, Tokio.
Severini, Prof. Antelmo, Piazza, San Marco, Florence, Italy.

LIFE MEMBERS.

Alexander, Rev. R. P., Hirosaki.
Anderson, F. R. C. S., W., 2, Harley Street, Cavendish Square, London.
Arrivet, J. B., 133, Haramachi, Koishikawa, Tōkiō.
Atkinson, R. S. C., R. W., 44, London Sq., Cardiff, Wales.
Bigelow, Dr. W. S., Boston, Mass, U. S. A.
Blanchet, Rev. C. T., Philmont, N. Y., U. S. A.
Booth, Rev. E. S., 178, Bluff, Yokohama.
Brinkley, R. A., Capt., Tōkiō.
Cary, Rev. Otis, Karasumaru, Kiōtō.
Carsen, T. G., Banfield, Coleraine, Ireland.
Center, Alex., Pacific Mail Office, San Francisco.
Chamberlain, B. H., Miyanoshi, Hakone.
Cheon, A., Hanoi, Tonkin.
Clement, E. W., 39, Nichome, Fujimicho, Kōjimachi, Tōkiō.
Conder, J., 13, Nishi Konya-cho, Kiōbashı, Tōkiō.
LIFE MEMBERS.

Dautremer, J., Hankow, China.
Deas, F. W., 12, Magdala Place, Edinburgh.
De Bunsen, M., Abbey Lodge, Regent's Park, London.
Dickins, F. V., University of London, Burlington Gardens, London, W.
Dillon, E., 13, Upper Phillimore Gardens, Kensington, London, S. W.
Divers, M. D., F. R. S., Edward, c/o Père Evrard, 35, Tsukiji, Tōkio.
Dixon, F. R. S. E., J. M., 5886, Von Verein Ave., St. Louis, Mo., U. S. A.
Duer, V., Shiba Koenchi, Tōkio.
Du Bois, M. D., Francis, 27, Rue de la Lepiniere, Paris.
Eby, D. D., Rev. C. S., Vancouver, B. C.
Fearing, D., Newport, Rhode Island, U. S. A.
Gay, A. O., 2, Yokohama.
Giussani, C., 224-A, Bluff, Yokohama.
Glover, T. B., Shiba Koenchi, Tōkio.
Goodrich, J. King, Kōto Gakko, Kiōtō.
Gowelland, W., 13, Russell Road, London.
Gribble, Henry, Shanghai, China.
Groom, A. H., Kōbe.
Gubbins, C. M. G., J. H., H. B. M. Legation, Sōul, Corea.
Hall, Frank, Elmira, C'hennung Co., N. Y., U. S. A.
Hattori, I., Morioka.
Hellyer, T. W., Kōbe.
Hope, R. C., Grangefield, Scarborough, England.
James, F. S., 149, Bluff, Yokohama.
Kirkwood, M., Tōkio. (absent).
Knott, R. S. C., F. R. S. E., Cargill G., Royal Society, Edinburgh.
Longford, J. H., H. B. M. Consul, Nagasaki.
Low, C. W., Stowmarket, Suffolk, England.
Lovel, Percival, 53, State St., Boston, Mass., U. S. A.
Lyman, Benjamin Smith, 708, Locust St., Philadelphia, Pa., U. S. A.
McDonald, M. D., Rev. D., 4, Tsukiji, Tokio.
Macleagan, Robert, Cadogan Place, Belgrave Square, London.
Marshall, D. D., Rev. T., 48, McCormick Block, Chicago, Ill., U. S. A.
Marshall, M. A., F. R. S. E., Prof. D. H., Queen's University, Kingston, Canada.
Masujima, R., 3, Ichome, Uchisaiwai-chó, Tokio.
Miller, Rev. E. Rothesay, Morioka.
Morgan, Geo. D., 6, East 40th St., New York, U. S. A.
Morse, C. J., 1825, Asbury Av., Evanston, Ill., U. S. A.
Morse, W. H., c/o Messrs Smith, Baker & Co., 176, Yokohama.
Napier, H. W., Milton House, Bowling, Scotland.
Olcott, Colonel Henry S., Adgar, Madras, India.
Parker, E. H., 18, Gambier Terrace, Liverpool.
Pettee, Rev. J. H., Okayama.
Piggott, F. T., Attorney General, Port Louis, Mauritius.
Pole, Rev. G. H., 26, Morland Rd., Croydon.
Putnam, Harrington, 45, William Street, New York.
Roberts, M. D., Argyll, 18, Charlotte Square, Edinburgh.
Satow, F. A., Cairo.
Severance, Rev. C. M., 2nd Church, Hope St., N. Ave., Baltimore.
Serrurier, Dr. L., Batavia, Java.
Shand, W. J. S., c/o A. A. Shand, Paris Bank, Lombard St., London, E. C.
Shortall, J. G., 108, Dearborn St., Chicago, U. S. A.
Spencer, Ph. D., Prof. J. O., Aoyama, Tokio.
Spencer, Rev. D. S., Aoyama, Tokio.
Stokes, J., 49, Cedar St., New York.
Tomkinson, M., Franche Hall, near Kidderminster, England.
Thompson, A. W., 18, Tsukiji, Tokio.
Trower, H. Seymour, 9, Bryanston Square, London, W.
Tsuda, Sen, 217, Hommura-machi, Azabu, Tokio.
Tukey, S., New Univ. Club, St. James St., London, S.W.
ORDINARY MEMBERS.

Vail, Rev. Milton C., Nagasaki.
Von Wenckstern, Dr. A., Friedrichstrasse, 49-A, Berlin, Germany.
Wessellrecht, Dr. Wm. P., 176, Commonwealth Avenue, Boston, Mass., U. S. A.
Whitney, M. D., Willis Norton, 17, Hikawa-cho, Akasaka, Tōkiō.
Wigmore, Prof. J. H., Evanston, Ill., U. S. A.
Wilkinson, Mr. Justice H. S., H. B. M.'s Supreme Court, Shanghai.
Williams, F. Wells, Yale University, Newhaven, Conn., U. S. A.
Wilson, J. A., Hakodate.
Winstanley, A., Thatched House Club, St. James St., London, S. W.
Wollant, G. de, Russian Legation, Washington, U. S. A.

ORDINARY MEMBERS.

Andrews, Rev. Walter, Hakodate.
Awdry, B. D., Rt. Rev. Bishop, St. Andrew's Close, Sakae-cho, Shibai, Tōkiō.
Baez, M. D., E., 7, Nagata-cho Nichome, Tōkiō.
Batchelor, Rev. J., Sapporo.
Borden, Rev. A. C., Azabu, Tōkiō.
Brandram, Rev. J. B., Kamamoto.
Buck, Hon. Alfred E., U. S. Minister, Tōkiō.
Baekley, Dr. E., University of Chicago, Chicago, Illinois, U. S. A.
Cartwright, S. H., Fukushima.
Clarke, E. R., 42-B, Bluff, Yokohama.
Cornes, F. H., 7, Kōbe. (absent).
Courant, Maurice, 3, Chemin du Chancelier Eculli (Lyon).
D'Anethan, Baron, Belgian Legation, Nagata-cho, Tōkiō.
Davidson, Jas. W., U. S. Consul, Tamsui, Formosa.
Davies, Rev. G. H., Kōbe.
Dearing, Rev. J. L., 66, Bluff, Yokohama. (absent).
Dening, W., Sendai.
Dooman, Rev. L., Kōbe.
Droppers, Prof. Garrett, Vermillion, So. Dak., U. S. A.
Dumelin, A., 90-A, Yokohama.
Evans, Rev. C. H., 54, Tsukiji, Tōkiō.
Ewington, Rt. Rev. Bishop, Nagasaki.
Favre-Brandt, J., 145, Bluff, Yokohama.
ORDINARY MEMBERS.

Fischer, Galen M., 22, Nakanocho, Ichigaya, Tökiö.
Florencz, Dr. Karl, 102, Hara-machi, Koishikawa, Tökiö.
Francis, D. D., Rt. Rev. J. M., 1501, Central Avenue, Indianapolis, Ind., U. S. A.

Gardiner, J. McD., 40, Tsukiji, Tökiö.
Gookin, F. W., c/o North West National Bank, Chicago, Illinois.
Griffin, C. S., Imperial University, Tökiö.
Guy, Rev. H. H., Myogadani, Koishikawa, Tökiö.
Herod, J. R., United States Legation, Tökiö.
Hind, Rev. J., Kokura, Fukuoka Ken.
Irwin, E. W., 7, Tsuna-machi, Mita, Shibah, Tökiö.
Isawa, S., Higher Normal School, Tökiö.
Kano, J., Higher Normal School, Tökiö.
Kenny, W. J., H. B. M. Consul, Tainan, Formosa.
Kërme, Rev. G. J., Minami-machi, Ushigome, Tökiö.
Key, Lt. A. E., U. S. Legation, Tökiö.
King, Rev. A. F., 11, Sakae-cho, Shibah, Tökiö. (absent.)
Kirby, R. J. S., Tsukiji, Tökiö.
Knox, H. D., G., Rev. W., Union Theological Seminary, U. S. A.
Layard, R. de B., H. B. M. Consul, Tamsui, Formosa.
Leavitt, Rev. E., 32, Tsukiji, Tökiö.
Lehmann, Rudolph, 30 Doshin-machi, Koishikawa Tökiö.
Lloyd, Rev. A., 56, Tsukiji, Tökiö.
Lönholm, Dr. J., 8, Kaga Yashiki, Tökiö.
Lowder, J. F., 75, Yokohama.
MacCauley, Clay, 25, Beacon St., Boston.
MacNair, Rev. T. M., 2, Nishi-machi, Nihon-enoki, Tökiö.
Macleay, Rev. W. F., Hiroasaki.
McKim, Rt. Rev. Bishop, 38, Tsukiji, Tökiö.
Mason, W. R., Shiba Koenchi, Tökiö.
Meriwether, C., Box 65, Washington, D. C., U. S. A.
Miyabe, Dr. K., Agricultural College, Sapporo.
Miller, R. S., United States Legation, Tökiö.
Morrison, James S., 200, Randolph St., Chicago, Illinois.
Morse, F. S., Kōbe.
Paget, R. S. British Agency, Cairo.
Parshley, Rev. W. H., 66, Bluff, Yokohama.
Patton, Rev. J. L., Karasumaru-ori, Kiōtō.
ORDINARY MEMBERS.

Paul, Dr. M. F., Nagasaki.
Perin, Rev. G. I., Boston, Mass., U. S. A.
Perry, T. F., Sakurada-machi, Azabu, Tōkiō.
Pieters, Rev. A., Kagoshima.
Pigott, H. C., 35, Yokohama.
Polianovsky, M., Russian Legation, Tōkiō.
Poole, Otis A., 178, Yokohama.
Reniers, J. B., H. B. M. Consulate, Nagasaki.
Revon, Michel, Sorbonne, Paris.
Riess, Dr. Ludwig, Imperial University, Tōkiō.
Ryde, Rev. F. L., 89 St. Helen's Gardens, North Kensington, London, W.
Schedel, Jos., Villa Edel, Wildensorgerweg, No. 3, Bamberg, Bavaria.
Scriba, M. D., J., 19, Hirakawa-cho, Sanchōme, Tōkiō.
Scott, Rev. John, 5, Tsukiji, Tōkiō.
Soper, Rev. Julius, Aoyama, Tōkiō.
Staudli, Theodore, Zurich II, Switzerland.
Sweet, Rev. C. F., Tsukiji, Tōkiō.
Takagi, Dr. Baron, 10, Nishikonya-cho, Kiobashi, Tōkiō.
Terry, H. T., 13, Keinanaka, Akasaka, Tōkiō.
Tison, A. M., 1, 11, A., 66, Broadway, New York, U. S. A.
Topping, Rev. Henry, 30-4, Tsukiji, Tōkiō.
Trumpp, James, Shedfield Grange, Botley, Hampshire, England.
Tyng, Rev. T. S., Nara.
Van de Polder, I., Netherlands Legation, Tōkiō.
Vickers, Enoch Howard, 71, Isarago-machi, Shiha, Tōkiō.
Walford, A. B., 10, Yokohama. (absent)
Walne, Rev. E. N., Nagasaki.
Walsh, T., Villa Monte Fonte, 12, Poggio Imperiale, Florence, Italy.
Walter, W. B., c/o Jardine Matheson & Co., Yokohama.
Watkin, R. G., Hotel Métropole, Tōkiō.
Weipert, Dr. H., German Consul, Sōul, Corea.
Weston, Rev. Walter, c/o Rev. C. G. Gardner, Kōbe.
White, Rev. W. J., 6, Tsukiji, Tōkiō.
Wileman, A. E., H. B. M. Vice-Consul, Kōbe.
Wood, Prof. F. E., Nara.
Wyckoff, M. N., Mei`ji Gaku-in, Shirokane, Tōkiō.
THE

CONSTITUTION & BY-LAWS

OF THE

ASIATIC SOCIETY OF JAPAN.

Revised March, 1897.
THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

Revised March, 1897.

NAME AND OBJECTS.

Art. I. The Name of the Society shall be The Asiatic Society of Japan.

Art. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.

Art. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

MEMBERSHIP.

Art. IV. The Society shall consist of Honorary and Ordinary Members.

Art. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan, and shall not pay an entrance fee or annual subscription.

MEMBERSHIP.

Art. VI. Ordinary Members shall pay, on their election, an entrance fee of Five yen and subscription for the current year. Those resident in Japan shall pay an annual subscription of Five yen. Those not resident in Japan shall pay an annual subscription of Three yen.

Any Member elected after June 30th shall not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.

Ordinary members resident in Japan may become life members:

a. On election by paying the entrance fee and the sum of fifty yen.
b. At any time afterwards within a period of twenty years by paying the sum of fifty yen, less yen 2.50 for each year of membership;

c. After the expiration of twenty years on application to the Treasurer without further payment.

Ordinary members not resident in Japan may become life members:

a. On election by paying the entrance fee and the sum of thirty yen;

b. At any time afterwards within a period of twenty years by paying the sum of thirty yen, less yen 1.50 for each year of membership;

c. After the expiration of twenty years on application to the Treasurer without further payment.

Members hitherto resident in Japan who leave it with the intention of residing permanently abroad shall for the purpose of their subsequent subscriptions, or life-membership, be regarded as members not resident in Japan, provided the Treasurer is notified of their change of residence.

Art. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

Art. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

Art. IX. The Officers of the Society shall be:

A President.
Two Vice-Presidents.
A Corresponding Secretary.
Two Recording Secretaries.
A Treasurer.
A Librarian.

OFFICERS.

COUNCIL.

Art. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.
MEETINGS.

Art. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.

Art. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statements of Accounts, duly audited by two Members nominated by the President.

Art. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.

Art. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

Art. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council, and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.

Art. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.

Art. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

Art. XVIII. The published Transactions of the Society shall contain—
(1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon:
(2) The Minutes of the General Meetings:
(3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.

Art. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number
shall be reserved by the Council to be disposed of as it sees fit.

Art. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

Art. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

Art. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

Art. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

Art. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.
BY-LAWS.

GENERAL MEETINGS.

Art. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.

Art. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

Art. III. The place and time of Meeting shall be fixed by the Council, preference being given, when the Meeting is held in Tōkiō, to 4 p.m. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

Art. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkiō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

Art. V. The Order of Business at General Meetings shall be:—

1. Action on the Minutes of the last Meeting;
2. Communication from the Council;
3. Miscellaneous Business;
4. The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

5. The Reading of the Council’s Annual Report and Treasurer’s account, and submission of these for the action of the Meeting upon them;
6. The Election of Officers and Council as directed by Article XVI. of the Constitution.

MEETINGS OF COUNCIL.

Art. VI. The Council shall appoint its own Meetings, preference as to time being given to 4 p.m. on the First Wednesday of each month.
ART. VII, Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

ART. VIII, The Order of Business at Council Meetings shall be:
(1) Action upon the Minutes of last Meeting;
(2) Reports of the Corresponding Secretary,
    of the Publication Committee,
    of the Treasurer,
    of the Librarian,
    and of Special Committees;
(3) The Election of Members;
(4) The Nomination of Candidates for Membership of the Society;
(5) Miscellaneous Business;
(6) Acceptance of papers to be read before the Society;
(7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

ART. IX, There shall be a standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printers' proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

ART. X. The Corresponding Secretary shall:
1. Conduct the Correspondence of the Society;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting;
3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-Laws;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII of the Constitution;
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES.

Art. XI.
Of the Recording Secretaries, one shall reside in Tókio and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

Art. XII.
The Recording Secretary shall:
1. Keep Minutes of General Meetings;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tókio and Yokohama;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members,
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book;
5. Act for the Corresponding Secretary in the latter's absence;
6. Act on the Publication Committee;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meetings and the Constitution and By-laws of the Society;
8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

Art. XIII. The Treasurer shall:

1. Take charge of the Society's Funds in accordance with the instructions of the Council.

2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting;

3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary;

4. Notify new members of the amount of entrance fee and subscription then due;

5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;

6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council.

7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;

8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and, after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.

9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN.

XIV. The Librarian shall:

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order,
BY-LAWS.

catalogue all additions to the Library, and superintend the binding and preservation of the books;

2. Carry out the Regulation of the Council for the use and lending of the Society's books;

3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;

4. Arrange with booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents, and keep a record of all such business;

5. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;

6. Make additions to the Library as instructed by the Council;

7. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;

8. Act on the Publication Committee;

9. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

Art. XV. The Society's Rooms and Library shall be in Tsukiji, Tokio, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.

Art. XVI. The Library shall be open to Members for consultation during the day, the keys of the book-cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood; and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

Art. XVII. A Member may obtain at half-price for his own use copies of any Part of the Transactions.
Art. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at discount prices fixed by the Council.
"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY
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Department of Archaeology
NEW DELHI.

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