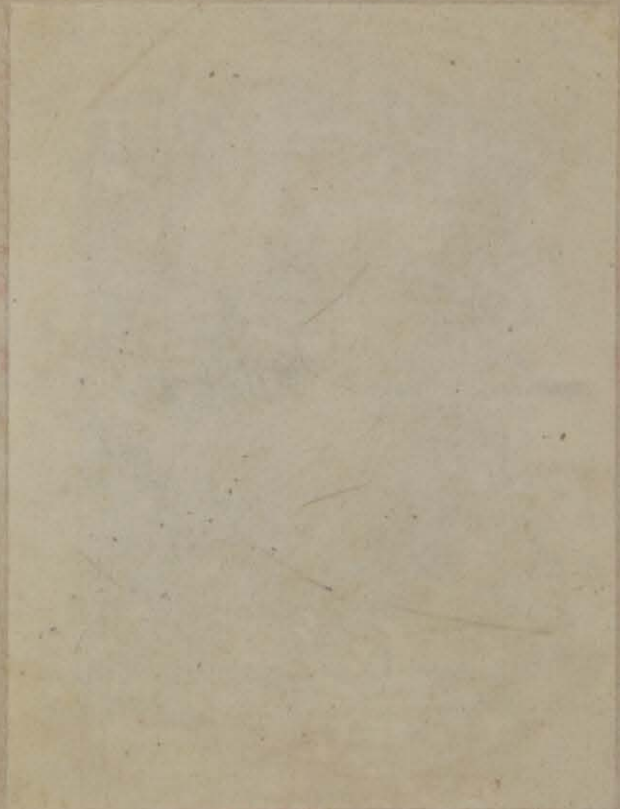






T.M. The
and other

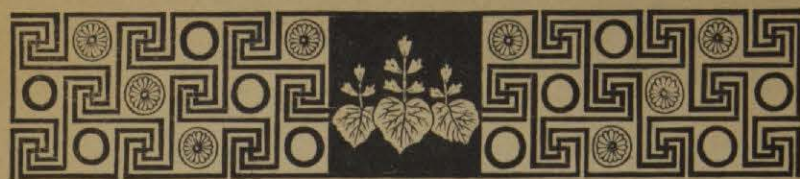
MAN
ges.



TOKYO
1904

Printed at the Rikkyo Gakuin Press.





Imperial Songs

Poems by

T.M. The EMPEROR and EMPRESS of JAPAN
and other Imperial and distinguished Personages.

translated by

A. Lloyd, M. A.



TOKYO
1904

Printed at the Rikkyo Gakuin Press.



INTRODUCTION.

The present work contains, as the title-page has already informed the reader, an English rendering of poems by very exalted personages, to whom I owe a debt of gratitude for the kindness which has thus enabled me to put their writings before the English-speaking public.

Japan has for its ancient ruling House an affection and loyalty such as it is difficult to find in any other country. The Imperial House is co-eval with the nation: there never was a time when the Japanese people stood under the rule of any but a Sovereign of this one ancient line, and Japanese history, religion, and sentiment, are so closely interwoven with the loyalty due, and given, to the Imperial House, that it is almost impossible to think of the Japanese people apart from its rulers. The Imperial House of Japan occupies a place that is absolutely *sui generis* in the world. Quite apart, however, from the traditional feelings of reverence and love which the Japanese cherish for their Emperor, by virtue of the position which He holds, as the direct descendant of a line of Sovereigns that have sat on the throne in unbroken succession from time immemorial, His Gracious Majesty, the present Emperor, and His Illustrious Consort have endeared themselves to all classes of their subjects by personal qualities such as form the characteristic virtues of good Rulers.

His Majesty has, during all the long years of his reign, been the veritable Father of his country, and in all the joys, sorrows, and anxieties, which the nation has experienced during the last thirty-seven years, the people have always known that in the seclusion of the Imperial Palace there resided a man, painstaking, laborious, conscientious, and upright, whose heart beat towards them with a father's love, and whom they might always trust to do the thing that was right. No one can have lived for any length of time in the

country without understanding how great has been the moral strength imparted to the nation by the absolute confidence which it has at all times been able to repose in the judgment and righteousness of the Emperor.

We know, too,—we who have made our home in this country for any length of time—that if His Majesty has been a Father to His people, the Empress has been a Mother. Politics, Statesmanship, and questions of Government, do not come within the sphere of a woman's activities, however exalted that woman may be (unless, indeed, like Queen Victoria, she be called by Providence to assume the cares of a Queen Regnant); but the Consort of a Sovereign has a very distinct and well-defined position in the social life of the nation, and Her Majesty has nobly fulfilled the duties of her rank. The model of a good wife, she has also been a veritable Mother in her relations to the people. We have never known her come short of her duties in any point; whatever has been expected of her she has done, nobly and readily, and it would be hard to enumerate all the acts of kindness and charity which she has quietly done since first she became the Imperial Consort.

Japan is happy in her present rulers; she is further to be congratulated on the fact that in the Crown Prince and Crown Princess she can see the promise and pledge of the continuation of the happy traditions of the Meiji era.

When we consider all that has been done in Japan during the last forty years, and the wonderful improvement and growth that is evident in every department of the national life, we feel sure that the blessing of Almighty God has been resting on the land. We feel equally sure that the men who have been the instruments of Heaven in effecting these great changes must have been good men. None but good men and women could have succeeded in the happy accomplishment of so stupendous a task. It is my hope that the perusal of these short and simple poems will show to the reader in other countries

what a good man sits on the Throne of Japan, and what a good woman sits by his side. There can be no higher praise than that. The word "good" is in itself complete, a natural superlative, and when the necessities of language have compelled men to find words to express gradations of good, the comparative and superlative have in every language been formed irregularly by using a word derived from some other root.

The composition of short poems has always been one of the principal amusements of educated Japanese, the practice being traceable at least as far back as the early part of the sixth century of the Christian era, when the refining influences of Buddhism encouraged the introduction of harmless and intellectual pastimes in the place of the rougher sports to which a former age had been addicted. It is true that it was not long before human nature once more asserted herself, before the huntsman took up the bow and arrow which Buddhism bade him lay aside, and the fisherman repaired the net which he had torn to pieces on giving his adherence to a religion which forbade the taking of life; but the spirit of poetry found a congenial abode in the Japanese heart, and in process of time verse-making was done not only by the learned and cultured, at solemn or merry gatherings, but by the huntsman in the field and the warrior on the eve of battle. Japanese literature has many instances of poems composed under such unpropitious conditions.

These poems are always short: they are in truth epigrams rather than poems, and a true Japanese poem is complete within the narrow compass of thirty one syllables. It is true that there is another sort of poem, the *naga-uta*, or "long poem," which is written in a metre not unlike that of an English ballad, with lines of alternating seven and five syllables which may be continued *ad infinitum* and be expanded into lengthy poems like the metrical romances of Sir Walter Scott or Byron. These *naga-uta* measures were largely used in ancient times for the *wasan* or hymns in which the Buddhist clergy set forth

the mysteries of their faith, and in modern times have come into considerable prominence again, the twentieth century war-songs, for instance, having been mostly composed in this metre. But the Japanese song *par excellence* is the *waka* or short poem of thirty one syllables, and this alone is composed at the poetical meetings which the cultured classes of the Japanese are so fond of holding.

Buddhism, especially the Buddhism of the Contemplative School known in Japan as the Zen sect, has had much influence upon the development of the Japanese *waka* or epigram. It is one of the characterizing tenets of this sect that religious and spiritual truth is within the reach of the man who, setting his mind free from all worldly defilement and abstracting himself from all sensual surroundings, gives himself up entirely to a contemplation so profound that self becomes merged in the Ocean of the Universal Buddha. The short, pithy, thirty-one syllable epigrams served admirably to express the results of these contemplations, and we find the *waka* of the seventeenth and eighteenth centuries full of the teachings of contemplative Buddhism.

It is almost impossible adequately to render these epigrammatic poems into English verse. To translate poetry from one language into another is always difficult, even when the two languages are akin, as English and German. Where the idioms of the two languages are as far apart as Japanese and English are, the task requires much care and nicety.

The extraordinary brevity of the Japanese poem is another almost insuperable difficulty in the way of good translation. The Japanese poem must not exceed thirty-one syllables, consequently the whole thought has to be compressed within extremely narrow limits. This can only be done by putting in just the most absolutely essential words, and compelling the reader, partly from his own poetical imagination, and partly from his knowledge of the subject treated of, to supply life and colouring to the skeleton which is all the words present.

Words are therefore constantly used in a double meaning; there is a peculiar class of words, known as *makura-kotoba* ("pillow-words"), otiose conventional epithets and phrases which have long since lost their meaning, and the prosody also allows a word to be used without repetition in two sentences at once, so that the end of one clause is also the beginning of the next. Brevity is the soul of wit, but it is the despair of the translator, and I have on several occasions felt that I could only do justice to my subject by throwing literal translation to the winds and boldly paraphrasing and enlarging. I have, however, aimed at being literal wherever possible.

Japanese poetry may in this respect be well compared with Japanese art. The Japanese painter rarely troubles to put much detail into his pictures. A few bold outlines, a few apparently half-finished strokes, and the whole picture stands before us. Our artistic imagination and our knowledge of the subject supply the rest, and a great part of the enjoyment we have in the contemplation of Japanese art comes from the effort our own mind unconsciously makes in supplying the details which the picture suggests but does not express. The same is the case with Japanese poetry.

I have said that it needs not only poetical imagination but a knowledge of the subject before we can properly appreciate a Japanese poem. This brings me to a further difficulty which stands before a translator. The imagery of the Japanese is not our imagery, and the process of events by which he has come to his present state of culture has been quite different from that which we have experienced. A bamboo, a crane, a tortoise, have no particular meaning for us; to the Japanese they instantly suggest a thousand happy associations. In cases like these I have given short notes to supply absolutely essential information: but in the matter of notes I have been very sparing, and like my Japanese original have left as much as possible to the poetical imagination of my readers.

In the arrangement of the poems in this book, I have observed

the following order. I have placed first two sets of New Year's poems for 1903 and 1904, one each for each year by Their Majesties the Emperor and Empress, the Crown Prince, and the Crown Princess. Next come His Majesty's poems, then those of the Empress, beginning with a very interesting series of New Year's Couplets which runs through many years. At the end I have placed a few poems by Court Ladies, followed by those of Baron Takasaki, the Poet Laureate of Japan.

My thanks are due to Lady Macdonald, who first encouraged me in the idea of bringing out the translation, to Viscount Kagawa and Baron and Baroness Sannomiya, whose sympathy made the idea practicable, to Baron Takasaki, who supplied me with much valuable material in the shape of unpublished poems, to Dr. Kitasato of the Peers' School for invaluable criticisms, and lastly to my pupil, Mr. H. Matsuura, a student of the Imperial University, who has given much help in the actual work of translation. In conclusion, I commend my work to the kind consideration of the English speaking public. I shall be amply rewarded if, at this crisis in the history of the country which has become my adopted home, it wins its way in the British Empire and the United States, and earns an honest penny in the cause of charity and philanthropy.

ARTHUR LLOYD.

Tokyo. 22 December. 1904.

NEW YEAR'S POEMS.

1903, 1904.

1 January 1903.

HIS MAJESTY.



HE year begins in peace: a holy calm
Broods o'er the land, and, on the glassy sea,
No rippling breeze ruffles its silent face.



1 January 1903.

HER MAJESTY.



HOSE peaceful battleships,
Riding at anchor on the silent waves,
Without a thought of foemen, seem to shew
A year of peaceful progress.

御製

新年海

梓
力
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な
ま
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皇右宮陛下所款

新年海

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1 January 1904.

HIS MAJESTY.



THE ancient pine trees on the mossy rocks,

Stand firm against all storms: their roots are strong,
And deeply bedded in the heart of earth.

So shall Heav'n bless our land with rooted peace
To stand unshaken ' midst the shocks of time,
' Midst jarring elements and outward foes.



1 January 1904.

HER MAJESTY.



WITHIN Our Park the youthful pine-tree stands,

Deep-rooted in its bed of mossy rock,
Emblem of strength and long continuance.

So shall my Lord have length of days and power
To crown the land with stable happiness.

御覽

歳上松

若也若也若松の若也
うきやうちら若松の若也

皇太后陛下下御歌

歳上松

入内のおは若松に
ニハシの若松の若也

1 January 1904.

H. I. H. THE CROWN PRINCE.



IN fair *Arashi's** slopes the rooted pine-trees stand,

So, midst the storms and wind, firm-rooted

stands Our Land.

* The meaning of the word *Arashi* is "storm", and there is therefore in the Japanese a play on words which cannot be reproduced in English.



1 January 1904.

H. I. H. THE CROWN PRINCESS.



OUR peaceful age stands like the stable pine:

Who would not praise its strength and symmetry?

東宮殿下所歌

歳上松

吹まわく風はゆるきな松
うしろの千代の多きそ一門

東宮妃殿下所歌

歳上松

動もなからぬ御成は松の上松
かみの長きこと御成のあまの松

POEMS BY HIS MAJESTY.

THE VILLAGE SMOKE.



ES, 'tis a happy age, the curling smoke

That rises from the farms and cottages

Seems to increase its volume year by year.

This is evidently a reply to the Poem by Her Majesty given on p. 51
There is also an allusion to a well-known story told of the Emperor
Nintoku.



AT SEA.



LIGHT mists at morn presaged a fair bright day:

Who would have thought Azuki's tiny isle

Would thus with fogs delay our mighty ship?

Azuki, "red bean," conveys the idea of something very small. See p. 51

清製

田家煙

小田北

たふさふさ
あまの煙
あまの煙
あまの煙

軍船

長佐世保に

の舟きつ所

少

少

あまの煙

あまの煙

あまの煙

あまの煙

御製

御製

御製

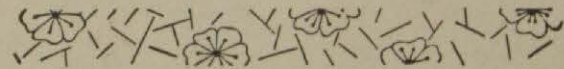
御製

御製

They 're at the front

Our brave young men, and now the middle-aged
Are shouldering their arms, and in the fields
Old men are gathering the abundant rice,
Low bending o'er the sheaves. All ages vie
In cheerful self-devotion to the Land.

N. B. In this and the next two poems I have somewhat expanded the English version in order to bring out more fully the meaning of the original.



水田の虫もさす
わらわらと笑ふ

同

飯の味もさす
いふ人々の声もさす

おみ

御製



IMPORUNATE mosquitoes, light of wing,

With trivial song and sting disturb my rest

This sleepless night. —

— On what dark lo esome field,

'Midst what great hardships, lie my soldiers brave?

(Summer of 1904.)



THE SAME.



COMPLAIN not thou art hot: but rather turn

To yonder slushy fields, where labourers

Wade' neath the sun, and e'en the water boils

御製

述懐

國代おとろくそく事なり
たつとぬあはれ



HERE is no second way whereby to show
The love of Fatherland.

Whether one stand,
A soldier under arms, before the foe,
Or stay at home, a peaceful citizen,
The way of loyalty is still the same.



御製

仁

國の爲めは心を盡す
く事なくは心ならず
古くは仁を尊ぶ

THE foe that strikes thee, for thy country's sake,
Strike him with all thy might.

But while thou strik'st,

Forget not still to love him.



御製

植物苑

わの園ふしけちらひまを
かきつゝもかきそあはのまを
おほしうまは



O! In my garden all things thrive and grow.
E'en foreign trees and plants, with care bestowed
Upon their tender shoots, grow strong and green
Like those indigenous to soil and clime.

"My garden" here stands for the Japanese Empire.



POEMS BY H. I. M. THE EMPRESS.

1874.



THE New Year opens free from care,

and all things stand,

As when Our Ancestors first ruled

this peaceful land.



1875.



ARK! how the nation's peace affects

the festive throng,

And countryside and town alike

burst into song.

新年志

あけましておめでとう
めでたきことなほ
めでたきことなほ
めでたきことなほ

都鄙新年

あけましておめでとう
あけましておめでとう
あけましておめでとう
あけましておめでとう

1876.



O! Fuji, crowned with snow, his kinglike head doth rear,
Omen of perfect joy, to greet the glad New Year.



1877.



GREEN is the constant pine,*
and green the constant troth,
That binds the ruled and rulers,
making one of both.

* The pine as a symbol of longevity and lasting happiness or prosperity is a constantly recurring figure in Japanese verse.

松不政色
あまのこころを
あまのこころを
あまのこころを
あまのこころを

あまのこころを
あまのこころを
あまのこころを
あまのこころを
あまのこころを

1878.

HARK! the *uguisu*,* earliest warbler of the Spring,

Doth haste the praises of our

peaceful land to sing.

* *Uguisu*, the bush warbler, *ctia cantans*. It is a very common and much admired songster in Japan. It is a very good omen if it sings on New Year's Day.



1879.

IN all the streets, behold, one Emblem, only one :

Our country's Flag, the New Year's

Light, the Rising Sun.

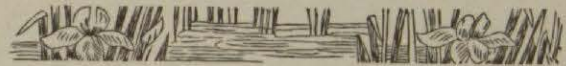
昔入新年語
 口は御旗たのくかけたまふまの
 新年祝言
 あまのこし一年の初めさかん

1884.



HIGH in the azure sky,
bright with the morning sun,
A wanton crane his
joyous anthem has begun.

* The Song of the crane is always an auspicious omen.



1885.



BEFORE the Imperial throne
the thronging nobles bow,
With New Year's vows: the
plum is blooming in the snow.

The reference here is to the New Year's receptions at the palace.
A plum-tree blossoming at the New Year is a very auspicious omen.

晴天鶴

其言其言

其言其言

其言其言

雪中早梅

梅花

梅花

1888.



YON gnarled pine, beneath
its cumbrous weight of snow,
Its length of life, loaded
with happiness, doth show.



1889.



S HAPED like the long-lived tortoise,
see yon mossy stone
In Uji's stream, that failing
water ne'er hath known.

We have in this couplet three emblems of longevity: the tortoise, the rock, and the perennial stream of the Uji river near Kyoto.

雪埋松

子孫長生

可也

虫

か

水石契久

當代の家

と

松上鶴
 子代
 此は松上鶴の
 子代

田家煙
 田家煙
 田家煙

1898.



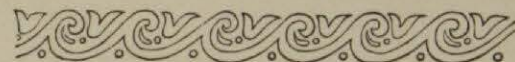
BEHOLD! how rich I am!"

My Lord will surely say:

The smoke ascends from

many a cottage roof to-day.

The reference is here to the ancient Emperor Nintoku, who, observing one evening that no smoke rose from the cottages, attributed it to the poverty of the people, and instituted financial reforms which in the course of a few years enabled them to live with greater ease. His words were *Tami no tomi wa chin no tomo nari*, "my people's wealth is my wealth."



1900.



WOULD that I could hear,

upon the pine tree high

Within Our Park, a cranelet

give its first breathed cry.

To hear a cranelet's first cry is particularly auspicious.

大工の
 新年梅
 子成ぬの
 子成ぬの
 子成ぬの
 梅の
 花

雪中竹
 雪——つふふあくる世

1901.



TEMPEST closed the year:
 the tempest's over now:
 The glad New Year beholds
 the bamboo dressed in snow.



1902.



N Chiyoda's Palace Courts
 the New Year's plum-tree smiles:
 A smiling year has dawned
 to glad our god-blest isles.

Chiyoda is a name frequently given to the Imperial Palace. The New Year's Couplets for 1903, 4, will be found in an earlier part of the book.

LINES on the occasion of a visit to the tomb of the Emperor Jimmu
Tennō, at Unebi in Yamato, during the summer of 1891.



THE sacred *Tamagushi*, in my hand,
I bow before the dread sepulchral mound
Of Jimmu, by the hill of Unebi,
In Yamato, and, as I bow my head,
Lo! the long glory of our Line revealed.

Tamagushi. Slips of white paper attached to a branch of *Sakaki* and placed before the altar of a Shinto shrine as an offering to the deity. When held in the hand, they are supposed to place the worshipper in communication with the object of his worship.

ON SEEING the wooden effigy of the Emperor Godaigo, at the shrine
of Yoshimizu on the Yoshino grove.



THE showers have ceased long since, and yet my sleeve
Are wet with tender dew drops as I pass
Through the thick shrubberies, and gaze upon
The face of Our much-suffering Ancestor.

The Emperor Godaigo, who is famous for his misfortunes, reigned from A.D. 1318—1339. He attempted to save his country from the miseries of a civil war by restoring the personal rule of the Sovereign, as His present Majesty has done. But in this he did not succeed.

明治四年の夏

大和の山へ

唐前ふとむく

行陵を

おぼろけの山

仰ぐるなる

敬

手ませむし

同じ時吉野山にありて吉野の神社に
まゝしての衣袂に天白の清水傍に
舞ませむし

村のしほりもふりし
布のつむぎもそと
くさ

LINES

To the late Prince Konoe on his 88th birthday.

THE *uguisu*, on the thread-like branch
 Of the droop'd cherry tree, its long-spun song
 Repeats with gladness, and its burden this:
 Long, prosp'rous, years be to this ancient house!"



AT AMANOHASHIDATE.

BY Yosa's sea, the Heavenly Ladder lies
 Prostrate, and cut by fog: Yet the spring Moon
 Climbs boldly on, and makes the shining mist
 The stair by which to reach the gate of Heaven.

Ama no Hashidate (the Heavenly Ladder) is one of the most picturesque spots in Japan. It is a long narrow isthmus, almost like a viaduct, which connects a small island with the main land. The sea round it is known as the Yosa sea.

明治二十八年三月廿日
 近衛老の生誕
 八十八の下し
 春のうぐいすの
 歌を詠ふ
 海上 春のうぐいす
 詠ふ
 春のうぐいす
 詠ふ

昔露迷境
 民は此土に
 生れしは
 其の業を
 成すに
 必す
 其の業を
 成すに
 必す

煙草
 此の煙草は
 其の業を
 成すに
 必す

TOBACCO.



THE farmers soon will reap the fragrant crop :

Lo! the tobacco, with its great broad leaves,
 Deepens its colours in the burning fields.

Her Majesty was surely thinking of more than the tobacco. For some years it has been clear to those that had eyes to see, that the time was coming when Japan should reap the harvest of her toil during the early years of Meiji.



COMPASSION.



AT night I sit, and, looking o'er the fields,

Think of the myriad poor, and all their toil,
 And, as I think, my sleeve is wet with tears.

THE CHINA SEAS

(1894)



HE China Seas resound with many a roar—
Of winds that howl across their rolling wastes,
Of waves that break upon their rocky shores,
Of fighting men that shout for victory.



SUGAWARA MICHIZANE.



HE heard the taunt, that such a studious lad,
Who never from his book his eye could lift,
But sat and studied through the live-long day,
Must be perforce unskilful in the arts
Of war: and straightway from his desk arose,
Seized his long bow, fitted his shaft, and drew.
The arrow in the middle gold proclaimed
Brain, hand, and eye, alike were trained to serve.

Sugawara Michizane was a famous student-warrior of the Muro-machi Age.

喜海祝

唐

女海もよる。あはれ久し
かち祝のこころ

茶の湯の歌

あはれ久し
かち祝のこころ
唐女海もよる。あはれ久し
かち祝のこころ

THE BATTLE OF PHENG-YANG.

(Sept. 1894).



IGH o'er the Taidong-gang stood the moated
castle of Pheng-yang,

Guarded with frowning forts, and the flower
of China's battalions,

Marshall'd for battle behind strong
parapets, walls, and entrenchments.

Space unprotected was none: but our men,
with spirit undaunted,

Forded the stream, in the teeth of a rain
of bullets, and straightway

Charged at the foe, and scaling the walls
rushed into the fortress.

Irresistible was their charge, the dispirited foemen
Fell like the falling leaves, or vanished like smoke.

On the ramparts

Up went the Rising Sun and the jubilant
clamour of Banzai.

平壤曲 (皇軍凱歌)

頂に明流をこりて長月なると諸軍一勢カ

大月江に急流も唯時早にうきこり

平壤城に近つけい僅皇あまのいささか

成字奉軍敵言軍也 其分法軍すまはた

流を乱すも我忠勇の長き

砲煙淨目を物を争ひ在あくとるみ申さ

面もみずせあつる 救ふの敵もあせむ

秋の本の葉とみられたち煙のうきこり

とりての上の旗高くかけては人

は代あふとらた也 みのあふとらた也

TO BARON TAKASAKI AFTER READING A POEM BY HIM
ON THE DEATH OF HIS SON MOTO-
HIKO BEFORE PORT ARTHUR.

WE mourn for him, the son, who lost his life
For his dear country on the battle field;
Yet 'tis the father's heart that grieves us most.

* * * * *

TAKE thou his son—he's full of life and hope—
And use him as thy trusty bamboo-staff,
For serviceable aid in all thy work.

N. B. Baron Takasaki's poems on the death of his son will found in
their proper place near the end of the volume.

御歌

元彦が戦死すもけし父正風
よきしこおぼるる

息のつとむるすもけし父正風を惜むるも

ふりかへしけしおわぬの解

あまのつとむるすもけし父正風を惜むるも

たけのこが戦死すもけし父正風を惜むるも

POEMS BY THE COURT LADIES.

The reader will kindly imagine a Song-party within the precincts of the Imperial Palace. The subject is the War with Russia, and each of twelve Court Ladies contributes her mite to the poetical fund.

いづれの舟にわたりては
あはれくはるる人のあはれ

千種任子

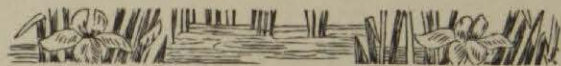
あはれくはるる人のあはれ
いづれの舟にわたりては

高倉壽子

The Lady Hisako Takakura.



THE true Yamato-spirit — when a man,
Wounded, and lying on a bed of pain,
Feels the desire for fight arise anew,
And cannot rest; but, ere his wounds are healed,
Longs to go forth to war — 'tis surely this.



The Lady Kotoko Chikusa.



THE foemen's ships have sunk beneath the waves,
And o'er the seas where once they sailed supreme,
Now floats the Rising Sun, omen of good.

The Lady Fumiko Ogura.



MOURN not for Hirose, for though the deep
Hath snatched his body from us, yet his soul
Receives our worship, like a god of War.

Commander Hirose was one of the earliest victims of the Siege of Port Arthur. The shot which killed him carried his body into the deep, leaving only a small piece of mangled flesh behind in the boat.



The Lady Sachiko Sone.

'TIS Springtime, and the warming influence
Of our dread Sovereign's fame shines on men's hearts,
And warlike virtues come like flowers to bloom.

小倉文子

あしはるの春のつぼみ
はるのつぼみはるのつぼみ
はるのつぼみはるのつぼみ

園 祥子

あしはるの春のつぼみ
はるのつぼみはるのつぼみ
はるのつぼみはるのつぼみ

The Lady Yoshiko Anegakōji.



AND of the Rising Sun, in every clime

Thy praises have been sung, distinct and clear,

With roaring cannon and exploding shells

To thunder forth a loud accompaniment.



The Lady Michiko Koike.

OUR ponderous foe, boastful and arrogant,

Spoke mighty words, but lo! our active host,

With quick-dealt blows shattered his battleships,

So that we wondered, were they men or gods?

姫小野良子

はるかなる朝日あけの
はるかなる朝日あけの

はるかなる朝日あけの
はるかなる朝日あけの

小池道子

はるかなる朝日あけの
はるかなる朝日あけの

はるかなる朝日あけの
はるかなる朝日あけの

あはれなるはたけの
あはれなるはたけの

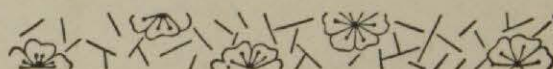
北嶋の歌子

あはれなるはたけの
あはれなるはたけの

薮嘉穂子

The Lady Kaneko Yabu.

FORTH to the battle go our willing men,
Ready to offer for their country's weal
Their lives and all that's dearest. Ah! they're
brave!



The Lady Itoko Kitashima.

HERE is no foe that dares to set himself
Against our Rising Sun. Therefore, be brave,
And march to battle, soldiers of Japan.

The Lady Kaneko Yoshida.



SEE, our dear brothers to the war have gone,
United in their patriotic love,
Gladly to give their lives by land or sea.



The Lady Isao Seigenji.



SWEET perfume is on our Master's sleeve,
The perfume of the sweetest flower on earth,
Loyalty, growing in the nation's heart.

海軍の志士は
死んでしまふが
其の心は
我々の心に
残る

吉田 純子

生 瀬 寺 子 雄

大君の袖の
香は
花

吾等は神の御心
を以て人となりて
是の世に生かされ
しは神の御恩なり

吉田 堯

吾等も神の御心
を以て人となりて
是の世に生かされ
しは神の御恩なり

平田 三枝



The Lady Mitsue Hirata.

THE loyal hearts that think not of themselves

And private cares, but of the common weal,

God has for them a special meed of praise.



The Lady Ai Yoshida.



WHENE'ER the call has come to them to fight

For their dear country's sake, our warriors brave

Have shewn themselves true sons of old Japan.

POEMS BY BARON TAKASAKI

COURT POET.

とよ
 竹節を
 七種の
 草花に
 送るは
 長生を
 願ふに
 似たり

北白河宮の
 清別業より
 竹節を七種の
 草花に
 送るは長生を
 願ふに似たり

III.

Princess Kitashirakawa* sent to the poet on New Year's morning 1904, a bamboo stand with seven kinds of grasses and the following distich:



EVEN plants I send you on a bamboo stand,
 Each symbolizing life happy and long.

* Her husband Prince Kitashirakawa, one of the most venerated of the Princes of the Blood, died during the War with China in 1894.



IV.

TO WHICH THE POET REPLIED AS FOLLOWS:—



YOU have betimes been gathering flowers this year;
 I scarce have plucked a single plant of song.

夏之暮

昔は春のけしき
こゝのらちの空
山もけしきを
桐ひく

心も妻子らより
けしきの中
けしきの中
けしきの中

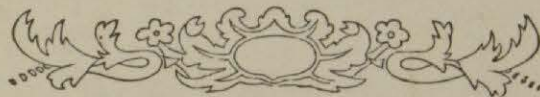
山家新年

V.

NEW YEAR AMONG THE MOUNTAINS.



VEN the mountaineer beside his hearth,
With wife and children, greets the glad New Year.



VI.

SPRING.



THE *nguisu*, warbling in the brake,
Tells us that Spring is nigh, and from the plains
The light haze climbs the verdant mountain sides.

梅

雪の中よ
——
さびしき
武士の
梅のつぼ

雪

雪の中よ
さびしき
武士の
梅のつぼ

VII.

THE UGUISU.



SOMETIMES the uguisu leaves its nest:

Can it be that it wishes to forestall

Our eager soldiers going to the Front?



VIII.

THE PLUM BLOSSOMS (1904)



OUR hardy plums this year have dared to bloom

Amidst the snow. Our hardy regiments

Bloom valiantly amidst Manchurian snows.

夏秋
 山畑の
 釣舟の
 穂赤く
 なる
 時
 かな

夏田
 若葉
 標の
 木
 人
 かな

XI.

A SIESTA IN THE COUNTRY.



UNDERNEATH the verdant hazel's canopy

I see some lads and lasses at their ease,
 Resting, I think, from their laborious work
 Of planting out the tender shoots of rice.



XII.

WHEAT-HARVEST.



THE other day the ears of wheat turned red ;

And since that time the fisher-boats go out
 Daily to catch the *ika*.

裁榮
 ありては
 子に
 花を
 植へ
 ぬ
 事
 あり
 けり

古壁蒼
 かりては
 子に
 花を
 植へ
 ぬ
 事
 あり
 けり

XVII.

"NATURAM EXPELLAS FURCA TAMEN USQUE RECURRET."



OW came that cricket in my sleeping room?

I thought I'd closed each chink and cranny tight.

The reference here is to oft-recurring thoughts which haunt the mind, however much we try to banish them.



XIII.

THE CHRYSANTHEMUM.



AM not anxious for a long, long life,

Therefore I plant the tall chrysanthemum,

Not as a symbol of longevity,

But as the sweetest flower upon God's earth.

都雪
 大君よ雪をてしむるは
 雪の如く
 雪の如く
 雪の如く

連年雪
 山は雪に白く
 山は雪に白く
 山は雪に白く

XXI.

SNOW ON THE MOUNTAINS.



HE hills are white with snow. But who can tell

Yesterday's snow from that which fell to-day?*

* Purity is the same in all ages and climes.



XXII.

SNOW IN TOKYO.



HE snow that falls within the capital

Has this advantage: it obtains the praise

Of the Imperial Majesty.

不俟 仇
 暮集 かまろ 金 取 を 持 回 え せ り 見

日 露 談 判 事 業 一 年 七 月 一 日
 此 事 乃 予 等 所 見 佛 蘭 德 國 之 事 也
 三 月 廿 九 日 在 聖 多 明 哥 德 羅 斯 國 之 事 也

XXXI.

THE LONG-PROTRACTED RUSSO-JAPANESE NEGOTIATIONS.

(1903-4)



'EN the long-suffering Buddha turns at last

In anger, when a man with insolence

Strikes his face more than thrice.

There is a reference here to a Japanese proverb, equivalent to our English proverb about the turning of the crushed worm. *Hotoke no kao mo sando.*



XXXII.

THE DOMESTIC WAR LOAN (1904).



BURDEN 'tis upon the people's back,

But one they bear most willingly, because

It furthers their desires in this great war.

None but those who can see behind the scenes of Japanese life know how great are the present privations of those who are left behind, and how patiently they are borne. It is very seldom that murmurs are heard.

征露

あつたのみちより進出
軍に
あつたのみちより進出
軍に

同じく

かきしる雲のゆく
あつたのみちより進出
軍に

XXXV.

COMMANDER HIROSE'S FUNERAL.



THE cherry blossoms fall upon his bier,
And rest there. Can it be because they wish
To follow his dear soul beyond the grave?



XXXVI.

THE RIGHTEOUS WAR.



OUR cause and aims are righteous, and our arms
Righteously wielded:—who shall dare resist?

喫茶
 玉露
 味
 芳
 味
 芳

旅り恋
 名
 海
 山
 味
 芳

XLIV.

TRAVELLING ALONE.

WHEN I behold some lovely scenery
 Of sea or mountain, tears rise to my eyes
 Because my dear one is not by my side.



XLV.

TEA.

TAKE that good tea; it tastes a little rough
 When first you drink it; but a longer use
 Will show you that in bitter things there lies
 A hidden sweetness.

XLVII.



ARK! that thy matin lay dost bring
 To Heaven's gate with soaring wing,
 Then, falling like a dropped stone,
 Seek'st thy poor nest with grass o'ergrown,
 To rise again. Dost thou well know
 Thy course our human life doth show?
 For man, successful, soars on high,
 Then falls through some calamity,
 To rise again. Vicissitude
 Is all man's boasted beatitude.
 Rising or falling, may we sing
 Like thee, brave lark, on happy wing.



思ふ事あつては頃雲在まじしよめ

うらぐとやめりてあはれ ありあかとおもひにたぢ

あつてきまをしのふらふおつるよ ありあはれ

十表のけのひそりておのひのひまじしやあはれし ありあ

なちまはる今日にやとちへ 去来にに沈むにし身の

いそしきまをしのふらふおつるよ ありあはれ

ありあはれしよふらふおつるよ ありあはれ

ありあはれしよふらふおつるよ ありあはれ

XLVIII.

KIGENSETSU.*

I.



N Takachiho's slopes a breeze
 Stirred in the grasses and the trees,
 And men leaped up with joy and said ;
 "We'll follow thee, be thou our head!"
 Oh happy day for me and mine
 That gave us our Imperial line.

II.

In Yamato there lies a pond,
 Expressive of our loyal bond :—
 Its name, significantly meant,
 Is Haniyasu, world's content.
 Oh happy day for me and mine
 That gave us our Imperial line.

* *Kigensetsu* (February 11) is the day on which Japan celebrates not only the Accession of *Jimmu Tennō*, its first Emperor, but also the granting of the constitution by His present Majesty.

紀元節
 一設武徳頌

雲をそよぶ高千穂の宮根おろし草花も
 ちのさしけん大御代を仰そよそを承けし

二設仁徳頌

海原をぞ垣敷の地は智もよりを白鹿も
 めとみよ波はあひをそ柳をよそを承けし

忠の心を以て
皇の御座を
永く守りて
皇の御座を
永く守りて
皇の御座を
永く守りて

四段 国歌頌

天の御座を
永く守りて
皇の御座を
永く守りて
皇の御座を
永く守りて
皇の御座を
永く守りて

三段 皇基頌

III.

When Jimmu fixed the Imperial throne,
Justice and mercy to atone,
He laid its bases broad and deep,
A throne that should for ever keep.

Oh happy day for me and mine
That gave us our Imperial line.

IV.

And when, on this our Festal Day,
Spontaneous mercy to display,
Our Emperor gave us, frank and free,
Constitutional Liberty,
Was ever nation blest as we?

Oh happy day for me and mine
That gave us our Imperial line.

XLIX.

THEIR MAJESTIES' SILVER WEDDING.



SOME twenty years or more ago
 They took the climbing Fuji vine,*
 And wedded it unto the Pine,
 And bid the two together grow.

And we have watched, as years have flown,
 The Fuji twine its tender arms
 Around the Pine's robuster charms,
 Until the two became as one.

So now we pray that, thus entwined,
 The two may stand for happy years,
 One in their strength, and free from fears
 Of storm or tempest, rain or wind.

* *Fuji* — wistaria. Her Majesty, a Princess of the House of Ichijo, is
 is a descendant of the *Fujiwara* Family. The Pine here represents His
 Majesty.

大婚二十五年の盛典をばき奉る

大田のよきまゝの心むすぶるの後の世に
 此の世にあらはれしやうもく
 由りのなきよきまゝの心むすぶるの
 何れもまゝの心むすぶるの
 合略の心むすぶるの
 二返りやまゝの心むすぶるの

ON THE CROWN PRINCE.



TENDER seedling, frail and fair,
 Within the Imperial Garden grew,
 Sun-fed, and nurtured by the dew
 Of human love and tender care.
 And presently increase did come,
 With sun, and dew, and quickening breeze;
 It grew and flourished at its ease,
 A towering chrysanthemum.
 And then they took and planted it
 In its own place where it might spread,
 And raise its many-flowered head,
 With praise of men, as it was fit.
 We, lowly plants within the beds,
 Around its roots, looked up, and lo!
 The drops of mercy fell below,
 Through him and from him, on our heads.
 Therefore, we sing, God bless our Prince!
 Long years of happiness be his:
 A life of pure unbroken bliss
 Spend thou with us, beloved Prince!

奉紀 白皇太子冊立の唱歌

御壇の内はもえそ、平らなる庭は生きたるを奉紀のみやまの
 かけしめん 皇太子の御前ついでに秋の時をえて
 白皇太子の冊立は四方のすみきうらむはむもこそみあれ
 子代かけし
 合唱
 白皇太子の冊立を
 白皇太子の冊立を
 白皇太子の冊立を
 白皇太子の冊立を



長男元吉 舟の船
 大雁 鴻二羽
 補せ給て 肉下り 贈へし
 一羽
 一羽
 一羽

LI.

ON HIS SON.

The poet's son Motohiko, a naval officer, about to start for the war, received a brace of wild geese from the Court.



YOU'VE had a royal gift: Now, in return,

Shoot that proud bird that haunts

the Eagle's Nest,*

And bring him as an offering to your Lord!

* The Eagle's Nest is one of the forts at Port Arthur.




父を以て國は守るべし
 母を以て國は守るべし
 子孫を以て國は守るべし
 國を以て國は守るべし

旅順背面攻撃の急報に
 報ふ接しし其報に
 報ふ接しし其報に
 報ふ接しし其報に

LII.

Before the picture of his son, Motohiko, on the night that the news came of his death before Port Arthur.

I.


 WELL hast thou kept the teachings of thy sire
 That ever bade thee in the perilous hour
 Yield up thy life for thy dear country's sake.

II.

Now rest in peace; the son thou leav'st behind.
 Thy only son, I take and nurture up,
 A living monument of all thy worth.

N.B. Among the poems of Her Majesty will be found a poem which was inspired by the perusal of this one.



かゝつたれ空 明治十年十月五日
 詔勅 一旦緩急あるは 我輩は公奉るべし
 天壤多末節の 皇室を扶養するべし
 の事 大御詞を記す
 大君れいへん 入る所を志を禁めて
 大君れいへん 入る所を志を禁めて

LIII

WHY should I weep for him that's gone before?
 He had the dread words of our August Lord,
 Teaching the duties of our citizens,
 And, following this teaching, went before.*

*In the famous Imperial Rescript on Education, issued a few years ago, and which forms the basis of the moral teaching given in Japanese schools, the rising generation are told to support the Imperial House even at the cost of their lives, whenever an emergency arises demanding such sacrifice. The poem refers to this edict. Every one that has lived in Japan, and has learned to know its people, is aware of the tremendous moral force exercised by the Rescript.



皇太后宮に賜ふ
 御歌のゆつを
 涙もたふはたまぬ神をたぬも
 らふのこころも素のこころ
 異竹のたけをまきおほく
 さききつむるの御楯は

LIV.

AFTER READING HER MAJESTY'S POEM.*

I.



WEPT not for my son, yet now my sleeves
 Are wet with tears, — with gracious tears that fall
 Like rain-drops from our country's mother-tree.

II.

Yes, I will take my late son's only son,
 And rear him gently. He shall be to me
 A staff, to Thee a strong, protecting shield.

* See Page 79.



新け能信まゆ
 山つな
 新け能信まゆ
 山つな
 新け能信まゆ
 山つな

LV.

ON MEETING HIS SON'S REMAINS.



HIS day I went to meet his poor remains,
 An empty shell—mere ashes —; for his soul
 Lingers behind the body, till our flag
 Has marked Port Arthur's fortress as our own.



