

kesa mo izuru / ono no yamabito; chihayaburu / kamo no
miare no / michinobe ni

414. LOVE

If only for this one night,
let us share a pillow.

Till now I relied
on the straight path of my dreams
as reality.

koyoi bakari ya / makura sadamenu; tanomekoshi / yume
no tadachi wa / utsutsu nite

*Traditional Japanese
Poetry*



'One Hundred Poems by One Hundred Poets'

As the headnotes of many poems in *Shin kokinshū* make clear, by the early 1200's the *hyakushu uta*, or "hundred-poem sequence," had become a major poetic genre. In the beginning such sequences were usually commissioned in preparation for the compilation of imperial anthologies—a function they continued to serve throughout the rest of court history. But in the hands of some poets these small anthologies gained an artistic integrity of their own. This was particularly true of Fujiwara no Teika, whose *Complete Works*, compiled by the poet himself in 1216 and added to later on, contains over twenty hundred-poem sequences, the first composed in 1181 and the last in 1224. In addition to these sequences of his own poems, he compiled several collections of famous poems from his and earlier ages, the most well known of which is titled *Ogura hyakunin isshu* (The Ogura

Sequence of One Hundred Poems by One Hundred Poets). Although the precise date of the work is not clear, it most likely was put together in the mid-1230's, when Teika was spending most of his time at his estate just to the west of the capital in a place called Ogura.

As the title of the work indicates, it presents a series of one hundred poems by some of the most famous poets of the tradition, beginning with Emperor Tenji and ending with Retired Emperor Go-Toba and his son, Emperor Juntoku (1197-1242; r. 1210-21). Perhaps because it offered such an excellent overview of the uta in all ages, it became a popular tool for instructing novices in the art, eventually even becoming the basis of a card game that is still played in Japan at New Year's celebrations.

But the popularity of the work should not be allowed to detract from its status as a work of art. For it is apparent that Teika put great care into its creation, choosing both poets and poems with definite ends in mind. First of all, he has included in his list a number of poets that others of his age probably would not have—among them Sone no Yoshitada, Minamoto no Toshiyori, and Toshiyori's father, Tsunenobu. And he has omitted such poets as Ōtomo no Kuronushi, Minamoto no Shitagō, and Fujiwara no Motozane, for whom even Shunzei had high regard. In this way, the sequence becomes very much Teika's own version of poetic history. There are other strong biases in the work as well, the most significant being one against the age of *Shin kokinshū*—which he makes evident by failing to include a number of important poets of Go-Toba's salon and by using poems from other anthologies to represent himself, Ietaka, Jien, and even Go-Toba himself. At the same time, he shows favor for earlier anthologies, particularly *Kokinshū*, *Shūishū*, *Goshūishū*, and *Senzaishū*.

In these respects, it may be said that the work represents the Teika of old age and not youth, a conclusion that is supported by his choice of poems in the *ushin* style, many of which employ the rhetorical techniques associated with the classical period, especially the preface, the conceit, the apostrophe and other kinds of personification, and too many pivot-words to count.¹ Surprisingly, however, the dominant topic of the work, which is arranged chronologically by poet, is one we associate with youth—love. Forty-four of the poems fall directly into that category, with a number more treating love as a subtheme (419, 444, 455, 476, 492, 498, 505, 508). Indeed, the work reads like a primer for those who want to understand poetic love in all its variations, from statements of secret passion and frustrated ardor,

1. Prefaces, poems 417, 428, 432, 460, 462-63, 491, 502; conceits, 439, 441, 446, 451, 481, 483, 486, 489-90, 494, 496, 503-4; apostrophe, 425-26, 438, 480, 487-88, 503; other personification, 430, 444, 447-48, 461, 469, 471, 485-86, 499-500, 510; a few of the pivot-words, 423, 430, 439, 441, 476, 510-11.

to fulfillment, dedication, confusion and uncertainty, and rejection and complaint.² Also presented are a few examples of the witty repartee (476, 481, 486) that was so much a part of court life in both fiction and reality, and two sarcastic statements (452, 467) that reveal—albeit playfully—the sadness of the waiting woman's plight.

For those who care to look for them, Teika has created other patterns as well, including two poems that originally formed one round in a poem contest that the judge could not decide (454–55), a pair that represent old age and youth (see 463–64), another pair by the wives of regents complaining about their fate (467–68), and a series of seven by ladies (470–76) who were all in the salons of the consorts of Emperor Ichijō (980–1011; r. 986–1011). Moreover, he has done much to make the sequence a family affair, with poems by fathers and sons (Emperor Yōzei and Prince Motoyoshi, Fun'ya no Yasuhide and his son Asayasu, Fujiwara no Akisuke and his son Kiyosuke, and so on through a list that numbers more than twenty such pairs), mothers and daughters (Izumi Shikibu and her daughter Koshikibu, Murasaki Shikibu and her daughter Daini no Sammi), and in several cases three generations (Minamoto no Tsunenobu, his son Toshiyori, and his grandson Shun'e; Kiyowara no Fukayabu, his son Motosuke, and his granddaughter Sei Shōnagon; Fujiwara no Tadamichi, his son Archbishop Jien, and his grandson Yoshitsune). In the same way, he has taken care to use poems that present all of the most famous place-names associated with the poetic tradition, from Fuji in the East Country to Suma on the coast to the west, with the most prominent places—Tatsuta, Yoshino, Naniwa, and a few more—appearing twice. It may be that, beyond the sequence's purely artistic features, what attracted the attention of courtiers in the first place was the fact that it could be read as a primer on poetic convention, history, and geography.

Finally, it should be noted that Teika used his sequence as a last refutation of Go-Toba by using one of the latter's poems that—although written before his exile—has none of the color of the Retired Emperor's days at court. In this way, too, Teika declares the priority of *ushin* as the unifying ideal of the court tradition, or at least of that tradition as he chose to perceive it.

In the translation, the information on the topical books in which the poems first appeared and the original headnotes have been relegated to the footnotes in an effort to retain the impression conveyed by Teika's text. The note numbers coincide exactly with the poems' location in the sequence

2. Secret passion, poems 453–54, 503, 506; frustrated ardor, 433, 435, 473; fulfillment, 464; dedication, 427, 434, 470, 472; confusion and uncertainty, 428, 457, 460, 463, 479, 494, 502, 511; rejection and complaint, 444, 456, 458, 462, 477, 488, 499–500, 504.

(e.g., poem 450 is no. 36 of 100), eliminating the need for the identifying marginal numbers used elsewhere in the book.

1. AUTUMN. Compare poem 7.

415. Emperor Tenji [626-71; r. 688-71]¹

Out in autumn fields
stands my makeshift hut of grass—
its thatch so rough
that the long sleeves of my robe
are always wet with dew.

aki no ta no / kariho no io no / toma o arami / waga koro-
mode wa / tsuyu ni nuretsutsu

2. SUMMER.

416. Empress Jitō [645-702; r. 690-97]²

Spring has gone away
and summer come, it would seem—
from those white hemp robes
laid to dry in the sunlight
on Kagu's Heavenly Hill.

haru sugite / natsu kinikerashi / shirotae no / koromo
hosu chō / ama no kaguyama

3. LOVE.

417. Kakinomoto no Hitomaro [fl. ca. 680-700]³

Long as the long tail
of pheasants of the mountains,
foot-wearying hills:
so long is the night before me
when I must spend it alone.

ashibiki no / yamadori no o no / shidario no / naganaga-
shi yo o / hitori ka mo nen

418. Yamabe no Akahito [early 8th century]⁴

At Tago Bay

I came out, and looked afar—
to see the hemp-white
of Mount Fuji's lofty peak
under a flurry of snow.

tago no ura ni / uchiidete mireba / shirotae no / fuji no
takane ni / yuki wa furitsutsu

4. WINTER. Compare poem 37.

419. Sarumaru Tayū [late 9th century?]⁵

Deep back in the hills
a stag walks through red leaves,
calling for his mate—
and ah, when I hear his voice,
how forlorn the autumn seems.

okuyama ni / momiji fumiwake / naku shika no / koe kiku
toki zo / aki wa kanashiki

5. AUTUMN.

420. Middle Counselor [Ōtomo no] Yakamochi
[718?-85]⁶

When I see the white
of frost covering the bridge
made by magpie wings
to traverse the high heavens—
then I know the night is late.

kasasagi no / wataseru hashi ni / oku shimo no / shiroki o
mireba / yo zo fukenikeru

6. WINTER. "Bridge made by magpie wings" is a conventional metaphor for the Milky Way.

421. Abe no Nakamaro [701-70]⁷

Raising my eyes
to the broad plain of heaven,
I see the same moon
that shone at Mount Mikasa
in Kasuga, far away.

7. TRAVEL. Composed in China in 753, at a farewell party before his return to Japan after more than thirty years.

ama no hara / furisake mireba / kasuga naru / mikasa no
yama ni / ideshi tsuki ka mo

8. An obscure figure
whom Tsurayuki
counted among the Six
Geniuses (*rokkasen*)
of Japanese poetry.
MISCELLANEOUS.
The place-name Uji
is homophonous with
uji, meaning bitter or
painful.

422. Monk Kisen [early 9th century]⁸

In my little hut
southeast of the capital,
I live as I wish—
and yet I hear this place called
Ujiyama, Bitter Hills.

waga io wa / miyako no tatsumi / shika zo sumu / yo o
ujiyama to / hito wa iu nari

9. SPRING.

423. Ono no Komachi [fl. ca. 850]⁹

Behold my flower:
its beauty wasted away
on idle concerns
that have kept me gazing out
as time coursed by with the rains.

hana no iro wa / utsurinikeri na / itazura ni / waga mi yo
ni furu / nagameseshi ma ni

10. Semimaru was
a recluse who sup-
posedly lived near
Ausaka, "Meeting
Hill." MISCELLA-
NEOUS.

424. Semimaru [10th century?]¹⁰

Here it is: the gate
where people coming and going
must part company,
where both friends and strangers meet—
on the slopes of Meeting Hill.

kore ya kono / yuku mo kaeru mo / wakarete wa / shiru
mo shiranu mo / ōsaka no seki

11. TRAVEL. Sent
to his family when
he was heading into
exile on the island of
Okī. "Eighty Isles"
(*yasoshima*) is a meta-
phor for the Japanese
islands.

425. Consultant [Ono no] Takamura [d. 852]¹¹

You on your fishing boats—
please tell this to my loved ones:

that my boat has passed
safely through the Eighty Isles
on the broad plain of the sea.

wata no hara / yasoshima kakete / kogiidenu to / hito ni
wa tsuge yo / ama no tsuribune

426. Archbishop Henjō [816-90] ¹²

O winds from on high—
blow shut that path through the clouds
and make these maids stay.
I would gaze a moment more
on their heavenly shapes.

amatsukaze / kumo no kayoiji / fukitoji yo / otome no
sugata / shibashi todomemu

12. MISCELLA-
NEOUS. Composed
at court when he was
watching a perfor-
mance of Gosechi
Dancers—daughters
of court officers who
provided entertainment
during the Thanks-
giving Services of the
Eleventh Month.

427. Retired Emperor Yōzei [868-84; r. 877-84] ¹³

From Tsukuba Peak
water falls down to become
Mina River's flow—
just as my small love has grown
into a deepening pool.

tsukubane no / mine yori otsuru / mina no kawa / koi zo
tsumorite / fuchi to narinuru

13. LOVE. Sent to an
imperial princess.

428. The Kawara Minister of the Left [Minamoto
no Tōru; 822-95] ¹⁴

As wholly confused
as cloth dyed in moss-fern design
from Michinoku—
so distraught is my heart now,
and for no one else but you.

michinoku no / shinobu moizuri / tare yue ni / midareso-
menishi / ware naranaku ni

14. LOVE. *Shinobu*
moizuri refers to an
ancient dyeing pro-
cess in which *shinobu*,
a kind of fern, was
rubbed into cloth, cre-
ating a "confused"
pattern.

15. SPRING. Sent to someone with a gift of *wakana*, young edible sprouts gathered in the fields each spring.

429. Emperor Kōkō [830-87; r. 884-87] ¹⁵

It was just for you
that I went to the spring fields
to pick these young greens—
and all the while on my sleeves
the snow kept on falling.

kimi ga tame / haru no no ni idete / wakana tsumu / waga
koromode ni / yuki wa furitsutsu

16. Yukihiro was Narihira's brother. PARTING. Written when he was appointed to serve as governor of Inaba Province.

430. Middle Counselor Ariwara no Yukihiro [818-93] ¹⁶

I must depart now
for the pines that await me
at Mount Inaba—
but should I hear that you too pine,
I will hurry back to you.

tachiwakare / inaba no yama no / mine ni ouru / matsu to
shi kikaba / ima kaerikon

17. AUTUMN. Composed for a screen painting representing autumn leaves on the Tatsuta River. In tie-dyeing, the cloth is twisted in order to make bands of differing shades of color.

431. Ariwara no Narihira [825-80] ¹⁷

Not even in the age
of the mighty gods of old
was such a thing known:
Tatsuta's waters tie-dyed
with leaf-bands of Chinese red.

chihayaburu / kamiyo mo kikazu / tatsutagawa / kara-
kurenai ni / mizu kukuru to wa

18. LOVE. Written for a poem contest.

432. Fujiwara no Toshiyuki [d. 901] ¹⁸

At Suminoe
waves come to shore day and night;
but you come neither—
afraid that even on dream-paths
you might possibly be seen?

suminoe no / kishi ni yoru nami / yoru sae ya / yume no
kayoiiji / hitome yokuramu

433. Lady Ise [fl. 930] ¹⁹

What are you saying?
That I cannot meet you—
not even for a time
brief as the space between joints
on the reeds at Naniwa?

naniwagata / mijikaki ashi no / fushi no ma mo / awade
kono yo o / sugushiteyo to ya

434. Prince Motoyoshi [890-943] ²⁰

Like a channel buoy
bobbing off Naniwa strand,
my name is tossed about.
But still I will come to you—
though it be death to proceed.

wabinureba / ima hata onaji / naniwa naru / mi o tsuku-
shite mo / awamu to zo omou

435. Monk Sosei [late 9th century] ²¹

Because you promised
you would be coming at once,
I waited all night—
even then greeting only
the moon of a Ninth Month dawn.

ima komu to / iishi bakari ni / nagatsuki no / ariake no
tsuki o / machiidetsuru kana

436. Fun'ya no Yasuhide [late 9th century] ²²

As soon as it blows,
the autumn trees and grasses

19. A lady-in-waiting
to the consort of Em-
peror Uda (867-931;
r. 887-97); she later
became his mistress.
LOVE.

20. Son of Emperor
Yōzei (poem 427).
LOVE. Sent to a lady
after their secret rela-
tionship had become
known.

21. LOVE. The Ninth
Month was the "long
month," according to
custom.

22. A contemporary
of Ono no Komachi;
one of Tsurayuki's
Six Poetic Geniuses.
AUTUMN. Written for
a poem contest. The
word *arashi*, "storm
wind," is homopho-
nous with the stem
of the verb *aru*, "to
be withered" or "to
be rough."

begin to wither:
not for nothing do they name it
Witherer—this mountain wind!

fuku kara ni / aki no kusaki no / shiorureba / mube yama-
kaze o / arashi to iuran

23. A major court poet during the reign of Emperor Uda. AUTUMN. Written for a poem contest.

437. Ōe no Chisato [late 9th century]²³

Looking at the moon,
I feel the sadness in things
everywhere around—
even knowing that autumn
does not come for me alone.

tsuki mireba / chiji ni mono koso / kanashikere / waga mi
hitotsu no / aki ni wa aranedo

24. TRAVEL. Composed at Tamukeyama, Offering Hill, when he accompanied Retired Emperor Uda on a journey to Nara.

438. Sugawara no Michizane [845–903]²⁴

Before this journey
I had no time for prayer strips:
so Gods, accept instead
that brocade of autumn leaves
on the slopes of Offering Hill.

kono tabi wa / nusa mo toriaezu / tamukeyama / momiji
no nishiki / kami no ma ni ma ni

25. LOVE. Sent to a woman. "Secret vines" (*sanekazura*) is employed here for the metaphorical possibilities of its name.

439. The Sanjō Minister of the Right [Fujiwara no Sadakata; 873–932]²⁵

If true to their name,
these "secret vines" I send you
from Meeting Hill
may wind me a way to you
unseen by the eyes of men.

na ni shi owaba / ausakayama no / sanekazura / hito ni
shirarede / kuru yoshi mogana

菅家
 秋の山
 白く
 なる
 神の
 祈り



Sugawara no Michizane. Inscription: "Before this journey / I had no time for prayer strips: / so Gods, accept instead / that brocade of autumn leaves / on the slopes of Offering Hill." (KKS 420)

26. AUTUMN. Composed at the request of Retired Emperor Uda as an invitation to his son, Emperor Daigo (885-930; r. 897-930), to join him on a visit to the Ōi River.

440. Lord Teishin [Fujiwara no Tadahira; 880-949]²⁶

You autumn leaves
on the slopes at Ogura—
if you have a heart,
put off your falling this once:
till the Emperor's visit.

ogura yama / mine no momijiba / kokoro araba / ima
hitotabi no / miyuki matanan

27. LOVE. The name of the river, Izumigawa, acts as a pun in this poem—*itsu*, "when," and *mi*, "see."

441. Middle Counselor Fujiwara no Kanesuke [877-933]²⁷

From the Mika Moor
waters gush forth to become
When-See River.
But just *when* did I *see* you,
that I should be so in love?

mika no hara / wakite nagaruru / izumigawa / itsu miki
tote ka / koishikaruran

28. Grandson of Emperor Kōkō (poem 429). WINTER.

442. Minamoto no Muneyuki [d. 939]²⁸

In a mountain home
the loneliness increases
in the winter time—
when one knows that people too
will vanish with the grasses.

yamazato wa / fuyu zo sabishisa / masarikeru / hitome mo
kusa mo / karenu to omoeba

29. AUTUMN.
Topic: "White Chrysanthemums."

443. Ōshikōchi no Mitsune [d. ca. 925?]²⁹

What else can I do
but make a guess, and pick one?
Beneath the first frost,

one cannot be sure just which
are the white chrysanthemums.

kokoro ate ni / oraba ya oran / hatsu shimo no / oki-
madowaseru / shiragiku no hana

444. Mibu no Tadamine [b. ca. 850]³⁰

Since that parting
when I saw that distant look
in the late moon's glare,
nothing seems more cruel to me
than the hours before dawn.

30. One of the compilers of *Kokinshū*.
LOVE.

ariake no / tsurenaku mieshi / wakare yori / akatsuki
bakari / uki mono wa nashi

445. Sakanoue no Korenori [early 10th century]³¹

In the early light
one could almost mistake it
for moonrays at dawn—
white snow falling down
at Yoshino Village.

31. WINTER. Head-
note: "Written when
he saw snow falling
on a trip to Yamato
Province."

asaborake / ariake no tsuki to / miru made ni / yoshino no
sato ni / fureru shirayuki

446. Harumichi no Tsuraki [d. 920]³²

In this mountain stream
the winds have constructed
a fishing weir—
halting the flow downstream
of the autumn leaves.

32. AUTUMN. Head-
note: "Written at Shiga
Pass." On fishing weirs,
see the note to poem 33.

yamakawa ni / kaze no kakataru / shigarami wa / nagare
mo aenu / momiji narikeri

33. Tsurayuki's cousin; one of the compilers of *Kokinshū*.
 SPRING. Headnote: "Written when he saw cherry blossoms falling."

447. Ki no Tomonori [d. before 905?] ³³

On a peaceful day
 so warm in the tranquil light
 of the springtime sun,
 how is it that the blossoms fall
 with so little sense of calm?

hisakata no / hikari nodokeki / haru no hi ni / shizukokoro naku / hana no chiruran

34. MISCELLANEOUS.

448. Fujiwara no Okikaze [early 10th century] ³⁴

Who is there left now
 that can claim to know me well?
 Takasago's pines
 are venerable, of course—
 but they are hardly old friends.

tare o ka mo / shiru hito ni sen / takasago no / matsu mo mukashi no / tomo naranaku ni

35. SPRING. Written when, after not visiting for a long time, he stopped at an inn in Hase where he had always stayed when on pilgrimage to the temple. When the proprietor said that the inn was there as always for him, Tsurayuki broke off a branch from a plum tree standing nearby and composed this poem.

449. Ki no Tsurayuki [ca. 872–945] ³⁵

About the people
 living on in this old place
 I cannot be sure—
 but the plum blossoms at least
 have the scent of long ago.

hito wa isa / kokoro mo shirazu / furusato wa / hana zo mukashi no / ka ni nioikeru

36. SUMMER. Headnote: "Written toward dawn when the moon was particularly captivating."

450. Kiyowara no Fukayabu [early 10th century] ³⁶

On this summer eve
 a new dawn seems to begin
 before night is done:
 but in which of those clouds
 has the moon found a lodging?

natsu no yo wa / mada yoi nagara / akenuru o / kumo no
izuku ni / tsuki yadoruramu

451. Fun'ya no Asayasu [late 9th century]³⁷

Pure white drops of dew
blown across the autumn moor
by a steady wind
are scattered everywhere—
jewels without a string.

shiratsuyu ni / kaze no fukishiku / aki no no wa / tsura-
nuki tomenu / tama zo chirikeru

452. Lady Ukon [mid-10th century]³⁸

I am forsaken—
but about myself I don't care.
Instead I must fear
for the life you swore away
when we made our vows of love.

wasuraruru / mi o ba omowazu / chikaiteishi / hito no ino-
chi no / oshiku mo aru kana

453. Consultant Minamoto no Hitoshi [880-951]³⁹

Like yearning bamboo
hidden in the grassy fields,
I longed in secret.
Why now has my love for you
become more than I can hide?

asajifu no / ono no shinohara / shinoburedo / amarite
nado ka / hito no koishiki

37. Son of Yasuhide (poem 436).
AUTUMN. Headnote:
"Topic unknown."

38. A lady-in-waiting
to the consort of Emperor Daigo. LOVE.
Headnote: "Topic unknown."

39. LOVE. Headnote: "Sent to someone." *Shino* is a slender bamboo plant whose name is a partial homophone of the verb *shinobu*, "to yearn in secret."

40. LOVE. Written
for a poem contest.

454. Taira no Kanemori [d. 990]⁴⁰

I yearn in secret
but the truth of my passion
must show in my face—
so much so that someone asks
if there's something on my mind.

shinoburedo / iro ni idenikeri / waga koi wa / mono ya
omou to / hito no tou made

41. Son of Tadamine
(poem 444). LOVE.
Written for a poem
contest.

455. Mibu no Tadami [mid-10th century]⁴¹

A man in love,
that is what people call me
already, it seems—
and I just beginning to have
feelings I have told no one.

koi su chō / waga na wa madaki / tachinikeri / hito
shirezu koso / omoisomeshi ka

42. Father of Sei Shō-
nagon (poem 476);
one of the compilers of
Gosenshū (Later Col-
lection; 951). LOVE.
Headnote: "Written by
proxy for a man whose
lover had turned cold
toward him."

456. Kiyowara no Motosuke [908–90]⁴²

Have you forgotten
wringing tears from our sleeves—
vowing that our love
would stand high above the waves
like Pine Mountain in Sue?

chigiriki na / katami ni sode o / shiboritsutsu / sue no
matsuyama / nami kosaji to wa

43. LOVE. Head-
note: "Topic
unknown."

457. Middle Counselor Fujiwara no Atsutada
[906–43]⁴³

Compared with the way
my heart longs for you now
after we have met,
those yearnings I had before
seem like nothing at all.

aimite no / nochi no kokoro ni / kurabureba / mukashi wa
mono o / omowazarikeri

458. Middle Counselor Fujiwara no Asatada [910-66]⁴⁴

Ah, if our meetings
were altogether to cease,
then my resentment
toward you—and toward myself—
might come to an end as well.

44. Son of Sadakata
(poem 439). LOVE.
Written for a poem
contest.

au koto no / taete shinaku wa / nakanaka ni / hito o mo
mi o mo / uramizaramashi

459. Lord Kentoku [Fujiwara no Koretada; 924-72]⁴⁵

I can't even think
of a soul who might tell me,
"How I pity you"—
and so I go on living,
but wasting my life away.

45. LOVE. Sent to
a woman who had
turned cold toward
him.

aware to mo / iu beki hito wa / omōede / mi no itazura
ni / narinu beki kana

460. Sone no Yoshitada [fl. ca. 980-1000]⁴⁶

Over Yura bar
go fishermen in their boats,
oarless, just drifting
with no more sense of direction
than have I on my path of love.

46. LOVE. Head-
note: "Topic
unknown."

yura no to o / wataru funabito / kaji o tae / yukue mo
shiranu / koi no michi kana

47. AUTUMN. Composed on the topic "Autumn Visiting a Run-down House," at the Kawara Estate. The once grand estate, built by Minamoto Tōru (poem 428), was by then a ruin choked by vines and thickets.

48. LOVE. Written for a hundred-poem sequence.

49. One of the compilers of *Gosenshū*. LOVE. Headnote: "Topic unknown." Guards kept watchfires burning outside the outer enclosure of the palace all night.

50. Son of Koretada (poem 459). LOVE. Headnote: "Sent to a woman after returning from her chambers."

461. Monk Egyō [late 10th century]⁴⁷

Here I sit alone
in a house quite overgrown
with *mugura* vines
where no one pays me a visit—
only the autumn has come.

yaemugura / shigereru yado no / sabishiki ni / hito koso
miene / aki wa kinikeri

462. Minamoto no Shigeyuki [d. 1000?] ⁴⁸

Like waves in the wind
that throws them against the rocks,
so my rejection
leaves my own heart shattered
whenever I long for you.

kaze o itami / iwa utsu nami no / onore nomi / kudakete
mono o / mono omou koro kana

463. Ōnakatomi no Yoshinobu [921–91] ⁴⁹

As watchmen's fires
that blaze around the palace
in the dark of night
but nearly perish in the day—
so burns the fire of my passion.

mikakimori / eji no takuhi no / yoru wa moe / hiru wa
kietsutsu / mono o koso omoe

464. Fujiwara no Yoshitaka [954–74] ⁵⁰

The life that before
I would gladly have given
just to be with you—
now I find myself wanting it
only to go on and on.

kimi ga tame / oshikarazarishi / inochi sae / nagaku
mogana to / omoikeru kana

465. Fujiwara no Sanekata [d. 998]⁵¹

So do I love you—
but how can I find the words
to tell you I yearn
like Ibuki's moxa weeds,
consuming me from within?

51. Great-grandson of Tadahira (poem 440). LOVE. Headnote: "Sent to a woman for the first time." *Mogusa* was burned on the skin to treat various ills.

kaku to dani / e ya wa ibuki no / sashimogusa / sa shi mo
shiraji na / moyuru omoi o

466. Fujiwara no Michinobu [972-94]⁵²

That every new dawn
leads to another nightfall—
yes, this I know.
Yet still how much I resent
the first faint light of day!

52. LOVE. Headnote: "Sent to a woman after returning from her chambers on a snowy day."

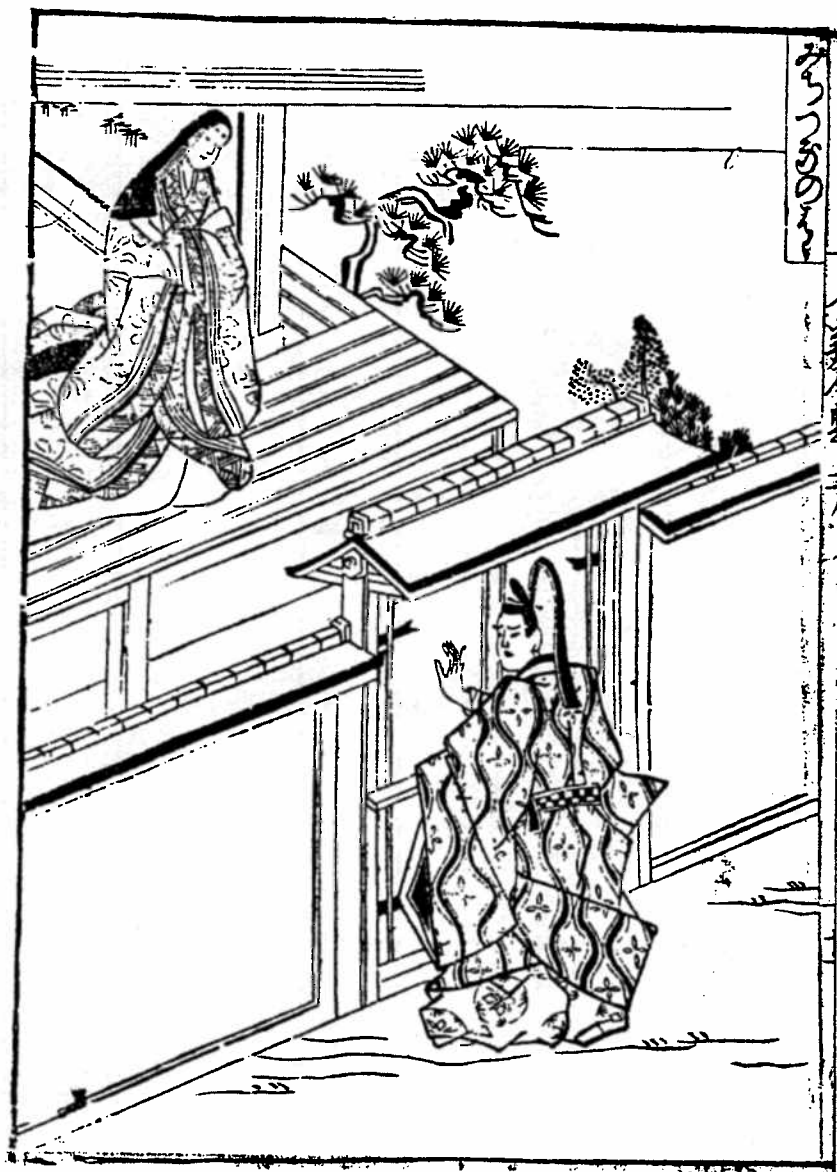
akenureba / kururu mono to wa / shirinagara / nao ura-
meshiki / asaborake kana

467. The Mother of Captain of the Right Michi-
tsuna [936?-95]⁵³

When one lies alone
lamenting the whole night through
until break of day,
how slowly the time goes by—
ah, but yes—you wouldn't know.

53. Author of *Kagerō nikki* (The Gossamer Journal; late 10th century). LOVE. Sent to her husband, the Regent Fujiwara no Kaneie (929-90), when he complained about being kept waiting outside her gate after coming late one night.

nagekitsutsu / hitori nuru yo no / akuru ma wa / ika ni
hisashiki / mono to ka wa shiru



*"When one lies alone / lamenting the whole night through / until break of
day, / how slowly the time goes by— / ah, but yes—you wouldn't know."
(sis 912 by The Mother of Captain of the Right Michitsune)*

468. The Mother of Provisional Minister Gidō
[d. 996]⁵⁴

To never forsake
is a vow so hard to keep—
and so long a time!
Almost you make me wish
today the last of my life.

wasureji no / yukusue made wa / katakereba / kyō o
kagiri no / inochi to mogana

469. Major Counselor Fujiwara no Kintō [966–
1041]⁵⁵

The waterfall's sound
faded into nothingness
a long time ago—
but its name has come down
still to be heard today.

taki no oto wa / taete hisashiku / narinuredo / na koso
nagarete / nao kikoekere

470. Izumi Shikibu [fl. ca. 970–1030]⁵⁶

In last remembrance
of the world I soon must leave
to return no more,
this is what I most desire:
one final meeting with you.

arazaran / kono yo no hoka no / omoide ni / ima hitotabi
no / au koto mogana

471. Murasaki Shikibu [fl. 996–1010]⁵⁷

Quite by chance we met,
and then before I was sure
who it really was,

54. LOVE. Sent after
the first visit of her new
husband.

55. Compiler of
Shūishū and *Wakan
rōeishū*. MISCELLA-
NEOUS. Written when
a group of courtiers
visited an old water-
fall. The first line of the
Shūishū version reads
taki no ito wa ("The
waterfall's thread").

56. LOVE. Head-
note: "Sent to some-
one when she was
gravely ill."

57. A lady-in-waiting
to Shōshi, consort of
Emperor Ichijō (980–
1011; r. 986–1011);
author of *Genji mono-
gatari*. MISCELLA-
NEOUS. Written after
a brief reunion with a
childhood friend.

the moonlight had disappeared,
hidden behind midnight clouds.

meguriaite / mishi ya sore to mo / wakanu ma ni /
kumogakurenishi / yowa no tsuki kage

58. Murasaki Shi-
kibu's daughter. LOVE.

Headnote: "Written
when a man who had
become aloof asked
why she had changed
toward him."

472. Daini no Sammi [early 11th century]⁵⁸

Near Arima Hill
the wind through Ina's bamboos
blows constantly—
and just as constant am I
in my resolve not to forget.

arimayama / ina no sasahara / kaze fukeba / ide soyo hito
o / wasure ya wa suru

59. Reputed to be
the author of *Eiga*
monogatari (A Tale of
Flowering Fortunes).
LOVE. Written on be-
half of her sister, whose
husband had not kept
his promise to visit.

473. Akazome Emon [early 11th century]⁵⁹

I could just as well
have slept instead of waiting
late into the night;
but here I am, up to see
the setting of the moon.

yasurawade / nenamashi mono o / sayo fukete / katabuku
made no / tsuki o mishi kana

60. Daughter of
Izumi Shikibu (poem
470). MISCELLA-
NEOUS. Composed
when Fujiwara no
Sadayori (poem 478)
playfully accused her
of sending away to
her mother in Tango
Province for a poem
to enter as her own
in a poem contest.
The poem turns on a
pun involving *fumi*, a
pivot-word meaning
both "letter" and "to
walk on."

474. Koshikibu no Naishi [d. 1025]⁶⁰

Mother is away
past Ōe and Ikuno,
near Heaven's *Ladder*,
whence would come her *letter*—
but neither have I yet seen.

ōeyama / ikuno no michi no / tōkereba / mada fumi mo
mizu / ama no hashidate

475. Ise no Tayū [fl. 1008-60]⁶¹

Anciently they bloomed
 in the Nara capital—
 these eightfold cherries
 now displaying their colors
 in the ninefold palace courts.

inishie no / nara no miyako no / yaezakura / kyō kokonoe
 ni / nioinuru kana

476. Sei Shōnagon [d. 1027?]⁶²

Try if you wish
 to fool others with rooster calls
 in the depths of night—
 but still closed to your passage
 will be the gate at Meeting Hill.

yo o komete / tori no sorane wa / haku tomo / yo ni
 ausaka no / seki wa yurusaji

477. Fujiwara no Michimasa, Master of the Left Capital [992-1054]⁶³

Now, yes even now,
 I would like to have a way
 to say at least this:
 —and not by a messenger—
 that I have now given up.

ima wa tada / omoitaenan / to bakari o / hitozute narade /
 iu yoshi mogana

478. Middle Counselor Fujiwara no Sadayori [995-1045]⁶⁴

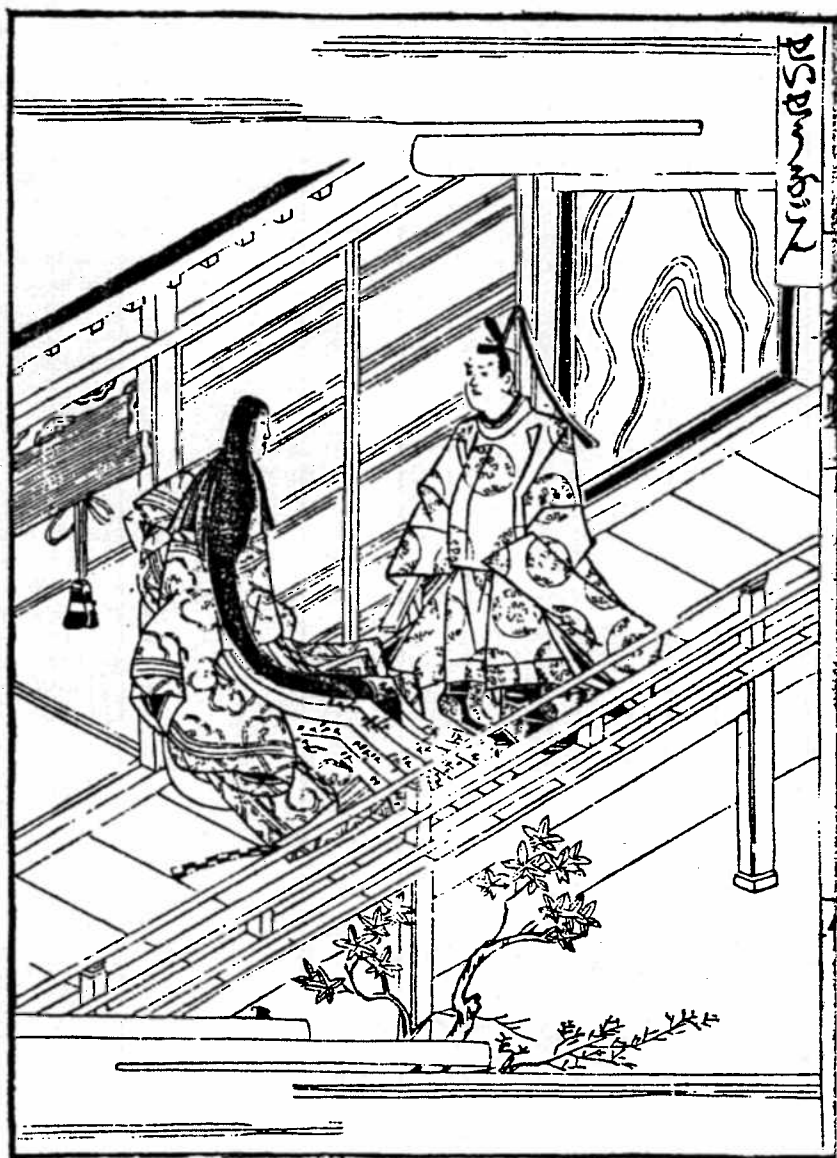
In morning's first light
 the mists on Uji River
 are all breaks and gaps—

61. Granddaughter of Ōnakatomi no Yoshinobu (poem 463); a lady-in-waiting to Empress Shōshi. SPRING. Written when someone presented eightfold cherries from Nara as a gift. *Yaezakura* is a variety of wild cherry with eight-petaled blossoms. "Ninefold palace courts" (*kokonoe*) refers to the imperial palace compound.

62. A lady-in-waiting to Teishi, consort of Emperor Ichijō; Kiyowara Motosuke's daughter (poem 456) and Kiyowara no Fukayabu's great-granddaughter (poem 450). MISCELLANEOUS. The poem alludes to an ancient Chinese story. See s.n. 36.

63. LOVE. Composed when it became impossible to see a woman he had been visiting in secret.

64. WINTER. On weirs, see the note to poem 33. Headnote: "Written when he traveled to Uji."



*"Try if you wish / to fool others with your rooster calls / in the depths
of night— / but still closed to your passage / will be the gate at Meeting Hill."
(GSIS 939 by Sei Shōnagon)*

and appearing everywhere,
bamboo stakes of fishing weirs.

asaborake / uji no kawagiri / taedae ni / arawarewataru /
seze no ajirogi

479. Lady Sagami [fl. 1035-61]⁶⁵

Anger and sorrow
have made my never-dry sleeves
a complete ruin—
but still more hateful to me
is love's ruin of my good name.

urami wabi / hosanu sode dani / aru mono o / koi ni
kuchinan / na koso oshikere

480. Major Archbishop Gyōson [1055-1135]⁶⁶

Can't we both agree
to care for one another,
mountain cherry tree?
For outside of your blossoms
no one knows me here at all.

morotomo ni / aware to omoe / yamazakura / hana yori
hoka ni / shiru hito mo nashi

481. Suo no Naishi [late 11th century]⁶⁷

True, this arm of yours
could pillow me for a dream
on this spring night—
but I fear that afterward
it might toss my name about.

haru no yo no / yume bakari naru / tamakura ni / kainaku
tatan / na koso oshikere

65. A lady-in-waiting
to a princess. LOVE.
Written for a poem
contest.

66. MISCELLA-
NEOUS. Headnote:
"Written at Ōmine,
when he saw a cherry
tree in bloom where he
didn't expect one."

67. A lady-in-waiting
in the courts of Emper-
ors Shirakawa (1053-
1129; r. 1069-86) and
Horikawa (1079-1107;
r. 1086-1107). MIS-
CELLANEOUS. Com-
posed on a moonlit
night when Fujiwara
no Tadaie (1033-91;
Shunzei's grandfather),
overhearing her whis-
per to a lady nearby
that she would like to
have a pillow, playfully
offered his arm as a
substitute.

68. MISCELLA-
NEOUS. Headnote:

"Written when he
saw the moon shining
brightly around the
time when he decided
to retire as emperor
because of illness."

482. Retired Emperor Sanjō [976–1017; r. 1011–
16]⁶⁸

If—against my will—
I should live on to look back
on this vexing world,
I shall remember fondly
this moon shining in the night.

kokoro ni mo / arade ukiyo ni / nagaraeba / koishikaru-
beki / yowa no tsuki kana

69. AUTUMN. Writ-
ten for a poem contest.
An allusive variation
on KKS 283 and 284
(s.n. 25).483. Monk Nōin [988–1050?]⁶⁹

The winds of a storm
blowing on Mount Mimuro
have brought autumn leaves
down to Tatsuta River—
and made it a rich brocade.

arashi fuku / mimuro no yama no / momijiba wa / tatsuta
no kawa no / nishiki narikeri

70. AUTUMN.
Headnote: "Topic un-
known."484. Monk Ryōzen [mid-11th century]⁷⁰

Out of loneliness
I got up and left my hut
just to look around:
but outside it was the same—
autumn evening everywhere.

sabishisa ni / yado o tachiidete / nagamureba / izuku mo
onaji / aki no yūgure

71. Father of Toshi-
yori (poem 488).
AUTUMN. Headnote:
"Written on 'Autumn
Wind at a House in the
Paddies' when people
gathered at the moun-
tain village of Mina-
moto no Morokata
[d. 1081] in Umezu."485. Major Counselor Minamoto no Tsunenobu
[1016–97]⁷¹

When evening falls,
the rice plants out near my gate
make a rustling sound—

then through my reed-thatched hut
comes a gust of autumn wind.

yū sareba / kadota no inaba / otozurete / ashi no maroya
ni / akikaze zo fuku

486. Lady Kii [fl. 1061-1113]⁷²

Those frivolous waves
for which the Takashi strand
is so justly famous—
I dare not go too near them,
for fear of drenching my sleeves.

oto ni kiku / takashi no hama no / adanami wa / kakeji ya
sode no / nure mo koso sure

487. Provisional Middle Counselor Ōe no Masa-
fusa [1041-1111]⁷³

At Takasago
the cherry trees on the peak
are all in bloom now—
O haze out on the foothills,
please don't stand in their way!

takasago no / onoe no sakura / sakinikeri / toyama no
kasumi / tatazu mo aranamu

488. Minamoto no Toshiyori [1055-1129]⁷⁴

You mountain wind-blasts
blowing from Hase Temple:
in my prayer I asked
for you to sway her my way—
not to make her rebuffs more harsh.

ukarikeru / hito o hatsuse no / yamaoroshi yo / hageshi-
kare to wa / inoranu mono o

72. LOVE. A reply
in a contest to a poem
written by Teika's
grandfather Toshitada
(1071-1123) where
he says he would like
to come to his love
"like waves brought
by the wind against a
rough shore."

73. Confucian
scholar; Akazome
Emon's great-grandson
(poem 473). SPRING.
Topic: "Looking at
Cherry Blossoms on
the Hills in the Dis-
tance."

74. LOVE. Topic:
"Praying in Vain to
Meet One's Love."

75. Poet, contest judge, and scholar. MISCELLANEOUS. Sent to Chancellor Tadamichi (see next poem) after a request for his son to be appointed to a priestly office had been ignored. See s.n. 37.

489. Fujiwara no Mototoshi [1060-1142]⁷⁵

Your promise to me
was the very dew of life
to a struggling plant—
but, alas, now this year too
autumn draws near its end.

chigiri okishi / sasemo ga tsuyu o / inochi nite / aware
kotoshi no / aki mo inumeri

76. MISCELLANEOUS. Topic: "A Distant View Over the Sea."

490. The Hosshōji Lay Monk and Former Chancellor [Fujiwara no Tadamichi; 1097-1164]⁷⁶

Out on the broad sea
I gaze into the distance
at what looks like clouds
off in the far heavens—
so high are the white-capped waves.

wata no hara / kogiidete mireba / hisakata no / kumoi ni
mayou / okitsu shiranami

77. LOVE. Head-note: "Topic unknown."

491. Retired Emperor Sutoku [1119-64; r. 1123-41]⁷⁷

In a swift current
a boulder may block the rush
of falling water
and split streams that in the end
will join together again.

se o hayami / iwa ni sekaruru / takikawa no / warete mo
sue ni / awamu to zo omou

78. WINTER. Head-note: "On 'Plovers at a Barrier Gate.'" The poem alludes to descriptions of the scenery in the "Suma" chapter of *Genji monogatari*.

492. Minamoto no Kanemasa [early 12th century]⁷⁸

Those plovers crying
between Awaji Isle and land—

how many long nights
do they keep the guards from sleep
at their posts on Suma's shore.

awajishima / kayou chidori no / naku koe ni / ikuyo neza-
menu / suma no sekimori

493. Fujiwara no Akisuke, Master of the Left
Capital [1090-1155]⁷⁹

From behind a rift
torn in the high trailing clouds
by the autumn wind
breaks forth the shining moon—
and ah, the clear gleam of its rays!

akikaze ni / tanabiku kumo no / taema yori / moreizuru
tsuki no / kage no sayakesa

494. Taiken Mon-in no Horikawa [mid-12th cen-
tury]⁸⁰

How can I be sure
that your heart will never change—
with my own feelings
as tangled this next morning
as my black hair after sleep?

nagakaran / kokoro mo shirazu / kurokami no / midarete
kesa wa / mono o koso omoe

495. The Gotokudaiji Minister of the Left [Fuji-
wara no Sanesada; 1139-91]⁸¹

When I turned to look
off toward the direction
of the cuckoo's call,
the only thing left to me
was the moon in the dawn sky.

79. AUTUMN. Writ-
ten for a hundred-poem
sequence.

80. LOVE. Written
for a hundred-poem
sequence.

81. Nephew of Shun-
zei (poem 497). SUM-
MER. Topic: "Hear-
ing a Cuckoo Calling
at Dawn."

hototogisu / nakitsuru kata o / nagamureba / tada ariake
no / tsuki zo nokoreru

82. LOVE. Head-
note: "Topic
unknown."

496. Monk Dōin [Fujiwara no Atsuyori; b. 1090]⁸²

Though deep in despair,
I have not yet felt my life
drained away by love;
but less resistant to pain
are my ever-flowing tears.

omoiwabi / sate mo inochi wa / aru mono o / uki ni taenu
wa / namida narikeri

83. MISCELLA-
NEOUS. On "Deer,"
from a hundred-poem
sequence of laments.

497. Fujiwara no Shunzei, Master of the Grand
Empress's Household Office [1114-1204]⁸³

From this world of ours
there is simply no escape:
even in deep hills
where I go to flee my cares
I hear the call of a stag.

yo no naka yo / michi koso nakere / omoiiru / yama no
oku ni mo / shika zo naku naru

84. Son of Akisuke
(poem 493). MISCEL-
LANEOUS. Headnote:
"Topic unknown."

498. Fujiwara no Kiyosuke [1104-77]⁸⁴

If I should live on,
I may yet recall this time
with tender feelings—
for those times I once thought hard
seem now like fond memories.

nagaraeba / mata konogoro ya / shinobaren / ushi to
mishi yo zo / ima wa koishiki

499. Monk Shun'e [1113-91?] ⁸⁵

On those long nights
 when I am up lamenting,
 all seems cruel to me—
 even the stubborn darkness
 seen through the crack in my door.

yomosugara / mono omou koro wa / akeyaranu / neya no
 hima sae / tsurenakarikeri

85. Son of Toshiyori
 (poem 488). LOVE.
 Headnote: "A love
 poem."

500. Monk Saigyō [1118-90] ⁸⁶

As if to tell me,
 "Grieve on!" the moonlight shines down—
 but that cannot be.
 Yet still that is where my tears
 seem to want to look for blame.

nageke tote / tsuki ya wa mono o / omowasuru / kako-
 chigao naru / waga namida kana

86. LOVE. Topic:
 "Love Before the
 Moon."

501. Monk Jakuren [1139?-1202] ⁸⁷

Needles on the black pines
 are not yet dry of raindrops
 from a passing shower
 when already mist is rising
 on an evening in autumn.

murasame no / tsuyu mo mada hinu / maki no ha ni / kiri
 tachinoboru / aki no yūgure

87. AUTUMN. From
 a fifty-poem sequence.

502. Kōka Mon-in no Bettō [late 12th century] ⁸⁸

Because of one night—
 brief as the space between joints
 on Naniwa's reeds—
 am I to be a buoy,
 tossed by waves of love?

88. A lady-in-waiting
 to the consort of Re-
 tired Emperor Sutoku
 (poem 491). LOVE.
 Written for a poem
 contest. Topic: "Lovers
 Meeting at a Trav-
 eler's Inn."

寂蓮法師

針の黒松の葉も濡れぬあまの暮
 空のけしきもあふる秋の夜



Monk Jakuren. Inscription: "Needles on the black pines / are not yet dry of raindrops / from a passing shower / when already mist is rising / on an evening in autumn." (SKKS 491)

naniwae no / ashi no karine no / hitoyo yue / mi o tsuku-
shite ya / koi wataru beki

503. Princess Shikishi [d. 1201]⁸⁹

Like a string of jewels,
break now—shatter, my life!
For if I live on
I must surely lose the strength
to conceal my secret love.

89. LOVE. Head-note: "On 'Secret Love,' written for a hundred-poem sequence."

tama no o yo / taenaba taene / nagaraeba / shinobu koto
no / yowari mo zo suru

504. Inbu Mon-in no Tayū [mid-12th century]⁹⁰

Look here, look at these!
Would even a fisher's sleeves
at Ojima Isle,
drenched, drenched, over and again,
change so in color as mine?

90. LOVE. Head-note: "A love poem, written for a poem contest." An allusive variation on GSIS 827, by Minamoto no Shigeyuki (late 10th century). See s.n. 38.

miseba ya na / ojima no ama no / sode dani mo / nure ni
zo nureshi / iro wa kawarazu

505. The Go-Kyōgoku Regent and Former Chancellor Fujiwara no Yoshitsune [1169-1206]⁹¹

A cricket cries out
near my straw mattress, in the cold
of a frosty night—
as I spread my single robe
to spend the night alone.

91. AUTUMN. Written for a hundred-poem sequence.

kirigirisu / naku ya shimoyo no / samushiro ni / koromo
katashiki / hitori ka mo nen

92. A lady-in-waiting
to Go-Toba's con-
sort, Ninshi. LOVE.
Headnote: "On 'Love/
Rock.'"

506. Nijō-in no Sanuki [1141?–1217?] ⁹²

My sleeves are like
rocks hidden in the offing
even at ebb tide—
for no one knows they are here,
and never are they dry.

waga sode wa / shiohi ni mienu / oki no ishi no / hito
koso shirane / kawaku ma mo nashi

93. A son of Mina-
moto no Yoritomo
(1147–99) and third of
the Kamakura shoguns.
TRAVEL. Headnote:
"Topic unknown."

507. The Kamakura Minister of the Right [Mina-
moto no Sanetomo; 1192–1219] ⁹³

Ah, this world of ours—
always it should be like this:
a fishing skiff off shore
pulled along by men with ropes—
a sight that pierces the heart!

yo no naka wa / tsune ni mo gamona / nagisa kogu / ama
no obune no / tsunade kanashi mo

94. AUTUMN. Head-
note: "On 'Fulling
Block.'" An allusive
variation on poem
445, by Sakanoue no
Korenori.

508. Consultant Asukai Masatsune [1170–1221] ⁹⁴

In fair Yoshino
autumn winds blow from the mountains,
late into the night;
and cold in the old capital—
the sound of mallet on block.

miyoshino no / yama no akikaze / sayo fukete / furusato
samuku / koromo utsu nari

95. MISCELLA-
NEOUS. Headnote:
"Topic unknown."
"Ink-black sleeves"
refers to the robes of
a cleric. At the time,
Jien was Tendai Abbot,
one of the highest of all
ecclesiastical callings.

509. Archbishop Jien [1155–1225] ⁹⁵

Although unworthy,
I now must guide the people
of the vexing world—
living in the high timbers,
wearing my new ink-black sleeves.

ōkenaku / ukiyo no tami ni / ōu kana / waga tatsu soma
ni / sumizome no sode

510. The Lay Monk and Former Chancellor [Fujiwara no (Saionji) Kintsune; 1171-1244]⁹⁶

My courtyard is strewn
with storm-beckoned blossoms,
and not with snow—
the only thing descending here
is my body as it grows old.

hana sasou / arashi no niwa no / yuki narade / furiyuku
mono wa / waga mi narikeri

511. Provisional Middle Counselor Fujiwara no Teika [1162-1241]⁹⁷

On Matsuo Beach
I wait in the pines at dusk
for one who won't come—
and like the blazing salt mounds,
I too am consumed by fire.

konu hito o / matsuo no ura no / yūnagi ni / yaku ya
moshio no / mi mo kogaretsutsu

512. Fujiwara no Ietaka of Junior Second Rank [1158-1237]⁹⁸

As day nears its end
with a breeze rustling in the oaks
along Nara Stream,
the people doing ablutions
are the sole sign of summer.

kaze soyogu / nara no ogawa no / yūgure wa / misogi zo
natsu no / shirushi narikeru

96. MISCELLANEOUS. Headnote:
"Written when he saw
blossoms falling."

97. LOVE. Written
for a poem contest. An
allusive variation on
MYS 935, by Kasa no
Kanamura (s.n. 39).
Seaweed was burned to
extract its salt.

98. SUMMER. Writ-
ten for a screen paint-
ing. An allusive varia-
tion on GSIS 231, by
Minamoto no Yori-
tsuna (d. 1097) and
the anonymous SKKS
1375 (s.n. 40). Ritual
washings (*misogi*) were
undertaken on the
last day of the Sixth
Month, symbolizing
purification from sins.

99. MISCELLA-
NEOUS. Headnote:
"Topic unknown."

513. Retired Emperor Go-Toba [1180-1239;
r. 1184-98]⁹⁹

People can seem kind,
and people can seem cruel—
when quite foolishly
I wear myself out worrying
over the world and its ways.

hito mo oshi / hito mo urameshi / ajikinaku / yo o omou
yue ni / mono omou mi wa

100. Go-Toba's son.
MISCELLANEOUS.
Headnote: "Topic un-
known." *Shinobugusa*
is a fern whose name
is a partial homophone
with the verb *shinobu*,
"to think fondly of
the past."

514. Retired Emperor Juntoku [1197-1242;
r. 1210-21]¹⁰⁰

In the stone-built palace
the old eaves are overgrown
with Memory Fern—
but ah, what a past is here
still left to be remembered!

momoshiki ya / furuki nokiba no / shinobu ni mo / nao
amari aru / mukashi narikeri



Minamoto no Sanetomo (1192-1219)

Judging from his title "Barbarian-subduing Chieftain," or shogun, one would not guess that Minamoto no Sanetomo, third of the military potentates of the Kamakura period, was also a fine poet. But in fact this third