

3. Tamatsushima Shrine (Vol. 6-918, 6-919)

Monument Text

Right

okitsushima arisonotamamo shiohimichi ikakuriyukaba omoemukamo

Left

wakanourani shiomichikureba kataonami ashiheosashite tazunakiwataru

Explanation

Right

This poem is from volume six of the classical Japanese poetry collection *Man'yōshū* (poem number 918), and is the first of two *hanka* that accompany monument number 2's *chōka*. As opposed to the *chōka* themed around an all-encompassing view of Wakanoura and Tamatsushima, this poem is focused on the distant islands. It depicts the low tide beginning to move towards full tide, with the seaweed off the coast of the wave-beaten shore swaying and gradually disappearing into the sea. Through the description of the movement of the beautiful seaweed, the poem touches on being moved by the mysteries of nature.

Left

This poem is from volume six of the classical Japanese poetry collection *Man'yōshū* (poem number 919), and is the second of two *hanka* that accompany monument number 2's *chōka*. The rising tide depicted in the first poem grows stronger, completely filling Wakanoura. The cranes that were searching for food in the tidal flats, as if being chased by the tide, take flight and flap their wings as they head for the reed-covered coast. The tide rising, the cranes embarking on their flight, and the grand nature of Wakanoura make for a dynamic poem.

This poem was referenced during the Heian period (794-1185) in the preface of *Kokin Wakashū*, the oldest imperial collection of poetry, and from then on it has continued to be the beloved poem that represents Wakanoura.

In *Man'yōshū*, *waka* in Wakanoura is not written with the modern usage of the *waka* referring to classical Japanese poetry, but is instead written with the character meaning young.