

*josei sakura*

(女性桜)

Or

*mono no aware*

(物の哀れ)

by

*ukiyo mujō*

(浮世無常)

*Translated by*

*wabi-yūgen*

(佗幽玄)

*Poem by c dean*

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TRANSLATORS FORWARD<sup>1</sup>

Oh Ukiyo mujō is what we see what we get is thy work about the  
 pathos of things coming from the ephemerae the impermanence  
 transience of things or the beauty in the impermanent  
 incompleteness imperfection of things of things in decay beauty  
 that wanes in the transience of things or the deep subtle profundity  
 mystery of things the contemplation on the wrinkles on an aging  
 face or the wilting of a flower petal are they poems what we see or  
 are their allusions metaphors for the hidden beauty beneath things  
 or windows into the unseen the inexplicitness incompleteness of  
 things windows into the working of unconsciousness are the  
 floating words the chattering of the mind the tangle of words and  
 thoughts metaphors of the impermanence changeability of all  
 things which level or are the levels transient impermanent shifting  
 changing with each reader Oh Ukiyo mujō thy work is a mysterious  
 profundity

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<sup>1</sup> The poems alluded to in this work can be seen in  
 “Cherry Blossom Epiphany” r. d. gill Paraverse Press, 2007  
 “Love poems: From the Japanese” Kenneth Rexroth Shambhala 1994  
 “Only Companion” Japanese poems of Love and Longing” Sam Hamill ”Zen Poems”, Ed Peter Harris  
 Everymans Library, 1999

PREFACE

To the vain to the narcissus old age is hell no lover a lovers woo to

tell face dry leather like which none does like like

Wilted leaves time lines on the face leaves beauties change the

passing of all things beauty oh if nothing changed an eternal

moment an unbearable now no cry of wow

Oh that serene melancholy as beauties passes nothing lasts the

profundity mystery of all things sadness change the pathos for

things brings

A beauties face a petals colour a transient moment beauty in the

changing of things

Enjoy the ephemerae

Enjoy life in the impermanence of things

the changing lines on a beauties face the changing shadows on

bamboo

a faded flower

a wilted face

Oh the "wow -ness" of things of beauty of life

Oh the "wow -ness" of things that life brings

*Josei Sakura<sup>2</sup> under a Somei Yoshino<sup>3</sup> sat picnicking alone  
contemplating mono no aware<sup>4</sup> the sakura zensen<sup>5</sup> had passed it  
was hanami<sup>6</sup> but Josei Sakura picnicked alone*

<sup>2</sup> Josei means “lady in Japanese and Sakura can mean at least two things “cherry-blossom[s] as well as a high ranking harlot or prostitute (r. d .gill “Cherry Blossom Epiphany Paraverse Press, 2007 p.#0-6) many old ku (haiku) contain risqué allusion in regard to this p.#0-6. Thus this name creates cognitive dissonance due to the juxtaposition of opposites as does the whole work itself In one regard the transience of the blossoms of cherry-blossoms symbolized an enduring metaphor for the ephemeral nature of life the extreme beauty and quick death, has often been associated with mortality;<sup>[5]</sup> for this reason, cherry blossoms are richly symbolic, and on the other side as r. d .gill points out cherry-blossoms have been heavily sexualized in major old collections of Japanese poetry (r. d .gill “Cherry Blossom Epiphany Paraverse Press, 2007 p.641) Thus in this work in the term “sakura” is juxtaposed the somewhat sacred with the somewhat profane As well as in the title “josei sakura” is juxtaposed the somewhat elegant ie lady with the crudity of associations connected with harlot or prostitute ie “sakura”

<sup>3</sup> *Somei Yoshino* (**Yoshino cherry**) a variety of cherry-blossom. Japan has a wide variety of cherry blossoms (sakura); well over 200 [cultivars](#) can be found there.<sup>[17]</sup> The most popular variety of cherry blossom in Japan is the *Somei Yoshino*. Its flowers are nearly pure white, tinged with the palest pink, especially near the stem. They bloom and usually fall within a week, before the leaves come out. Therefore, the trees look nearly white from top to bottom. The variety takes its name from the village of Somei (now part of [Toshima](#) in Tokyo). It was developed in the mid- to late-19th century at the end of the [Edo period](#) and the beginning of the [Meiji period](#). The *Somei Yoshino* is so widely associated with cherry blossoms that [jidaigeki](#) and other works of fiction often depict the variety in the [Edo period](#) or earlier; such depictions are anachronisms.

[http://en.wikipedia.org/wiki/Cherry\\_blossom](http://en.wikipedia.org/wiki/Cherry_blossom)

*Prunus* × *yedoensis* (synonym *Cerasus* × *yedoensis*, also known as **Yoshino cherry** (*Somei Yoshino*); **Japanese**: 染井吉野 *somei-yoshino*) is a [hybrid](#) cherry of unknown origin, probably between *Prunus speciosa* as father plant and *Prunus pendula* f. *ascendens* as mother.<sup>[11]</sup> It occurs as a natural hybrid in [Japan](#) and is now one of the most popular and widely-planted cultivated flowering cherries ([sakura](#)) in temperate climates worldwide.<sup>[2][3]</sup>

The [flowers](#) emerge before the leaves in early spring; they are fragrant, 3 to 3.5 centimetres (1.2–1.4 in) in diameter, with five white or pale pink petals. The flowers grow in clusters of five or six together.

In 1933, the Japanese botanist Gen'ichi Koizumi reported that *Prunus* × *yedoensis* originated on [Jeju-do island \(Quelpaert\), Korea](#).<sup>[7]</sup> In 1916, [Ernest Henry Wilson](#) had thought that Japanese sakura *somei Yoshino* was a crossbreed of two wild species of Japanese sakura. In 1995 DNA fingerprinting technology was used to conclude that the trees grown in many parts of Japan under the name *P.* × *yedoensis* are indeed clonally propagated from the same hybrid offspring of *P. lannesiana* (Oshimazakura) and *P. pendula* (Edohigan),<sup>[8]</sup> which confirms the 1991 conclusion given by Iwasaki Fumio that *Prunus* × *yedoensis* originated around 1720–1735 by artificial crossing of these species in [Edo \(Tokyo\)](#).<sup>[9]</sup> Recent studies conducted on the comparison of Korean and Japanese trees that have been referred to as *Prunus* × *yedoensis* concluded that

the trees native to these two places can be categorized as distinct species,<sup>[10]</sup> but the Korean species apparently has not yet been given a [scientific name](#)

From the Edo period to the beginning of the Meiji period, gardeners and craftsman who made the village at Somei in Edo (now Komagome, Toshima ward, Tokyo) grew *someiyoshino*. They first offered them as *Yoshinozakura*, but in 1900, they were renamed *someiyoshino* by Dr. Fujino.<sup>[4]</sup> This is sometimes rendered as 'Somei-Yoshino'. The cultivar has gained the [Royal Horticultural Society's Award of Garden Merit](#).<sup>[5]</sup>

[http://en.wikipedia.org/wiki/Prunus\\_%C3%97\\_yedoensis](http://en.wikipedia.org/wiki/Prunus_%C3%97_yedoensis)

<sup>4</sup> *Mono no aware* (物の哀れ<sup>2</sup>), literally "the pathos of things", and also translated as "an empathy toward things", or "a sensitivity to ephemera", is a [Japanese](#) term used to describe the awareness of [impermanence](#) (無常 *mujō*<sup>?</sup>), or transience of things, and a gentle sadness (or [wistfulness](#)) at their passing.

The word is derived from the Japanese word *mono* (物<sup>2</sup>), which means "thing", and *aware* (哀れ<sup>2</sup>), which was a [Heian period](#) expression of measured surprise (similar to "ah" or "oh"), translating roughly as "pathos", "poignancy", "deep feeling", or "sensitivity", or "aware". Thus, *mono no aware* has frequently been translated as "the 'ahh-ness' of things", life, and love. Awareness of the transience of all things heightens appreciation of their beauty, and evokes a gentle sadness at their passing

The term was coined in the 18th century by the [Edo period](#) Japanese cultural scholar [Motoori Norinaga](#), and was originally a concept used in his literary criticism of *The Tale of Genji*, and later applied to other seminal Japanese works including the *Man'yōshū*. It became central to his philosophy of literature, and eventually to [Japanese cultural tradition](#).

[http://en.wikipedia.org/wiki/Mono\\_no\\_aware](http://en.wikipedia.org/wiki/Mono_no_aware)

<sup>5</sup>The **cherry blossom front** (桜前線 *sakura zensen*<sup>?</sup>) refers to the advance of the [cherry blossoms](#) across [Japan](#). The [Japan Meteorological Agency](#) records the opening and full bloom of the blossoms from [Kyūshū](#) in late March to [Hokkaidō](#) in the middle of May. The advancing front is also the subject of regular reports by the major [news agencies](#). The cherry blossom is of great public interest in Japan thanks to [its symbolism](#) and the custom of [flower viewing](#) known as *hanami*.

[http://en.wikipedia.org/wiki/Cherry\\_blossom](http://en.wikipedia.org/wiki/Cherry_blossom)

Every year the Japanese Meteorological Agency and the public track the *sakura zensen* ([cherry blossom front](#)) as it moves northward up the archipelago with the approach of warmer weather via nightly forecasts following the weather segment of news programs. The blossoming begins in [Okinawa](#) in January and typically reaches [Kyoto](#) and Tokyo at the end of March or the beginning of April. It proceeds into areas at the higher altitudes and northward, arriving in [Hokkaidō](#) a few weeks later

The day of opening<sup>[note 1]</sup> is defined as the point at which at least five to six flowers have opened on the sample tree. The day of full bloom is when at least 80% of the flowers have opened. The [Yoshino cherry](#) is typically observed since, from the late [Edo period](#), it has been planted across the [archipelago](#).<sup>[7]</sup> Sample trees also include the [Higan cherry](#) in the south and [Ezo mountain cherry](#) in the north.<sup>[7]</sup>

In 2006 it was reported that the cherry blossoms might overtake the [plum blossoms](#) before reaching Hokkaidō.<sup>[8]</sup>

her four-petaled flower swelling like an embossed relief on her  
 five-petaled cherry-blossom patterned snow-white panty her  
 nipples small cherries small taught tumulus's beneath her light  
 cunny-lip pink blouse small mounds quite circular

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[http://en.wikipedia.org/wiki/Cherry\\_blossom\\_front](http://en.wikipedia.org/wiki/Cherry_blossom_front)

<sup>6</sup> "Hanami" is the centuries-old practice of picnicking under a blooming *sakura* or *ume* tree. The custom is said to have started during the [Nara Period](#) (710–794) when it was *ume* blossoms that people admired in the beginning. But by the [Heian Period](#) (794–1185), cherry blossoms came to attract more attention and *hanami* was synonymous with *sakura*.

*Hanami* festivals celebrate the beauty of the cherry blossom and for many are a chance to relax and enjoy the beautiful view. The custom of *hanami* dates back many centuries in Japan: the eighth-century chronicle [Nihon Shoki](#) (日本書紀) records *hanami* festivals being held as early as the third century CE.

Japanese turn out in large numbers at parks, shrines, and temples with family and friends to hold flower-viewing parties. *Hanami* festivals celebrate the beauty of the cherry blossom and for many are a chance to relax and enjoy the beautiful view

In Japan, cherry blossoms also symbolize clouds due to their nature of blooming *en masse*, besides being an enduring metaphor for the ephemeral nature of life,<sup>[5]</sup> an aspect of Japanese cultural tradition that is often associated with Buddhist influence,<sup>[6]</sup> and which is embodied in the concept of *mono no aware*.<sup>[7]</sup> The association of the cherry blossom with *mono no aware* dates back to 18th-century scholar [Motoori Norinaga](#).<sup>[7]</sup> The transience of the blossoms, the extreme beauty and quick death, has often been associated with mortality;<sup>[5]</sup> for this reason, cherry blossoms are richly symbolic,  
[http://en.wikipedia.org/wiki/Cherry\\_blossom](http://en.wikipedia.org/wiki/Cherry_blossom)

casting shadows around the tiny bulges which moved and swayed to  
 her breaths mingling with the myriad shadows cast by the cherry-  
 blossoms floating o'er around falling moving merging pirouetting in  
 space o'er her blouse and face they danced

and twirled swirled and furled o'er grass they did race she  
 contemplating the ephemerae contemplating the beauty of all  
 things in the transience of all things languid the lone butterfly  
 wings its way through the shadowed air in itself absorbed

here

there

butterfly

momentarily still

here

there

butterfly

then distant back moving

there

here fluttering

butterfly

fluttering



wings stir up light whorls which dissolve blend coagulate into  
 whirls of light agitating the shadow play o'er Josei Sakura the sun  
 a yellow flower hanging in space gold upon Josei Sakura face

a petal falls

fluttering

petal

wings flicker

insect sound

a scent

butterfly

light dappling ground shifts

a blossom quivers

sounds

scents

petal

a shadow moves

*lights shadows thoughts come go nothing then clouding in the still  
emptiness thoughts bubbles float up full of memories and dreams*

*scent*

*a petal moves*

*a shadow shifts*

*butterfly*

*agitating feelings thoughts to form in Josei Sakura crystallizing*

*around*

*sounds shifting*

*sounds*

*scents*

*petal*

*everything moving around ephemerae transience fleeting all  
passing scene- shifting new pictures memories and dreams shift in*

*Josei Sakuras mind*

*in sumi ink the mind is drawn nothing but breezes through pine*

*trees<sup>7</sup>*

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<sup>7</sup> Here Josei Sakura alludes to a poem by Ikkyu Sojun (1394-1481)

*like the smoke from Mount Fuji  
my thoughts have no resting place<sup>8</sup>*

*butterfly*

*my hair whitens*

*wrinkled skin*

*my cunt lips lose their allure*

*age sets in<sup>9</sup>*

*shadow*

*my house empty butterfly home*

*is life but a dream dear Sogi<sup>10</sup>*

*light flash*

*oh our a life nothing but an echo*

*sounding reverberating through mountains and up into the sky go<sup>11</sup>*

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<sup>8</sup> Here Josei Sakura alludes to a poem by Saigyō (1126-93)

<sup>9</sup> Here Josei Sakura alludes to a poem by that cannot be located

<sup>10</sup> Here Josei Sakura alludes to a poem by Sōgi (1421-1502)

<sup>11</sup> Here Josei Sakura alludes to a poem by Ryōkan (1758-1831)

*petal*

*why pining all changes in the world  
yet the moon with the same light keeps shining<sup>12</sup>*

*scent*

*like the boat of Priest Mansei my life will leave no trace<sup>13</sup>  
like the dwarf bamboo of Kakinomoto no Hitomaro my heart  
pines for the bygone days<sup>14</sup>  
like Fujiwara no Yoshifusa I grow frail with age but no more lovers  
to assuage my pain<sup>15</sup>*

*Shadow*

*ah but all life journey is the same like Sogi I will in the dews  
view my trust put<sup>16</sup>*

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<sup>12</sup> Here Josei Sakura alludes to a poem by Saigyō (1126-93)

<sup>13</sup> Here Josei Sakura alludes to a poem by Priest Mansei (fl ca 730)

<sup>14</sup> Here Josei Sakura alludes to a poem by Kakinomoto no Hitomaro (8<sup>th</sup> century)

<sup>15</sup> Here Josei Sakura alludes to a poem by Fujiwara no Yoshifusa (804-872)

<sup>16</sup> Here Josei Sakura alludes to a poem by Sōgi (1421-1502)

*butterfly flutters*

*I change my panties as seasons change  
 Yet the dyed cherry-blossom colours have faded as quickly as has  
 the hearts of men for them<sup>17</sup>*

*sound*

*In the past that will never come I sleep like Princess Shikishi  
 Surrounded by orange blossom scent as on the sleeves of the men who  
 are gone<sup>18</sup>*

*Scent wisp*

*Hanami will end nothing lasts all is change no  
 hope that someone will fondle my breast like Yosano Akiko<sup>19</sup>*

*Petal quivers*

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<sup>17</sup> Here Josei Sakura alludes to a poem by Shunzei Daughter (1171-1252)

<sup>18</sup> Here Josei Sakura alludes to a poem by Princes Shikishi (?-1201)

<sup>19</sup> Here Josei Sakura alludes to a poem by Yosano Akiko (1878-1942)

*light drips from pink petaled blooms  
 drops in pink blots o'er her face perfumes  
 shadows sweep and dance o'er her and grooms  
 needles of light flicker through the pink petaled blooms  
 autumn will return but no lover will wade through the  
 multicolored leaves at my door<sup>20</sup>*

*butterfly*

*unlike Saigo the loneliness is too much to bear here alone there in  
 my room<sup>21</sup>*

*oh were those bygone days but a dream like Ryokan I lie awake  
 wondering what they did mean<sup>22</sup>*

*light flickers*

*remembrances of things past as her four petals part  
 wet spot forms upon panties surface staining moist spot an inch  
 expanding around the cherry-blossoms vast*

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<sup>20</sup> Here Josei Sakura alludes by anonymous

<sup>21</sup> Here Josei Sakura alludes to a poem by Saigyō (1126-93)

<sup>22</sup> Here Josei Sakura alludes to a poem by Ryōkan (1758-1831)

*sound murmur*

*no lovers sounds just gentle breezes through bamboo leaves outside*

*my house<sup>23</sup>*

*petal drops*

*the one in my dreams does not come in the evening light*

*no matter how long I wait unlike Otomo no Yakamochi<sup>24</sup>*

*flickering shadow*

*loneliness without love unbearably long endless nights*

*much to long to overcome<sup>25</sup>*

*petals drop*

*no more I wonder if it is he when o'er the midnight moon the cloud*

*shift aimlessly<sup>26</sup>*

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<sup>23</sup> Here Josei Sakura alludes to a poem by Otomo no Yakamochi ( 718-785)

<sup>24</sup> Here Josei Sakura alludes to a poem by Otomo no Yakamochi ( 718-785)

<sup>25</sup> Here Josei Sakura alludes to a poem by anonymous

<sup>26</sup> Here Josei Sakura alludes to a poem by Lady Murasaki -the author of "The Tale of Genji" (974-1031)

*the breeze moves the leaves*  
*light falls upon pink painted petals*  
*flash of colours*  
*quivering shadows*  
*butterfly fluff*  
*floats like enameled dust*  
*light oozing through blooms*  
*hair rippling on scented breezes*

*shadow moves*

*no more the sucking like butterflies suck blossoms mouth<sup>27</sup>*  
*no more wow as the blossom belt below opens up to show<sup>28</sup>*  
*no more the rain to wet no more the wind to ravish my four petaled*  
*bloom*  
*no more the dew upon my pink painted petals<sup>29</sup>*

*petals drop*

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<sup>27</sup> Here Josei Sakura alludes to a poem by Shofuni (1758)

<sup>28</sup> Here Josei Sakura alludes to a poem from the Kanginshu (1518)

<sup>29</sup> Here Josei Sakura alludes to a poem by that cannot be located It should be pointed out that here she is vividly sexualizing the cherry-blossom with traditional metaphors/images in major old collections of Japanese poetry eg dew upon the petals symbolizes mans semen upon the cunny llips See “Cherry Blossom Epiphany” r. d .gill Paraverse Press, 2007,p.641.



drop petals

drop

not for me the little fish-sucking-like on my petaled lips<sup>30</sup>  
 no one to smell my randy blooming lips where there is nothing  
 similar too<sup>31</sup>

butterfly hovering flittering

difficult it becomes- every day my petaled lips long to tempt<sup>32</sup>

drooping petals

the air suffused with pink

petals falling

pink flushed curtains

pirouetting o'er her hair face and lace

light

shadows

every thing a flux shapes changing colours like pink ink

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<sup>30</sup> Here Josei Sakura alludes to a poem by Kikaku (1707)

<sup>31</sup> Here Josei Sakura alludes to a poem by Chosui (1769)

<sup>32</sup> Here Josei Sakura alludes to a poem by Kokoku (1767)

*petals*

*petals drop*

*oh sakura thy blossoms oil still delectable<sup>33</sup> but none want their  
mouths to fill*

*flittering shadows*

*oh sakura thy blossom will still in old eyes bloom<sup>34</sup>  
though butterfly sucks blossoms<sup>35</sup> none come to me*

*petals*

*petals dripping colours*

*no rare man these days for me to drop my panties<sup>36</sup>*

*oh even if spring wells are icicle bound my blossom panties would  
not be slow to drop down<sup>37</sup>*

*petals petals petals drop*

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<sup>33</sup> Here Josei Sakura alludes to a poem by Oemaru (1719-1805)

<sup>34</sup> Here Josei Sakura alludes to a poem by Issa (1810)

<sup>35</sup> Here Josei Sakura alludes to a poem by Shofuni (1668-1758)

<sup>36</sup> Here Josei Sakura alludes to a poem by anonymous (17c)

<sup>37</sup> Here Josei Sakura alludes to a poem by Shinchokusen (1235)

*o'er the ground shadows danced with satiny texture  
 fingers of light patterned o'er her face white  
 shadows sweep the pinkish hues  
 butterfly flitters  
 dabs of coloured light paint the surround  
 blots drops of pinkish light  
 slushing the air shimmeringly bright  
 slicing space the languid light  
 fleeting time rushes on no lover to nestle in my blossoms folds<sup>38</sup>  
 from girl to women to crone to dust all returns so why moan<sup>39</sup>  
 at passing time old tears fall myriad like blossom petals untold<sup>40</sup>  
 pinkish-splashed scattered swept up down around  
 shadows move light ripples the suns golden light dappled o'er all  
 shifts  
 changes  
 quivers  
 all around a petaled formed lake pinkish bright*

<sup>38</sup> Here Josei Sakura alludes to a poem by that cannot be located

<sup>39</sup> Here Josei Sakura alludes to a poem by that cannot be located What makes the locating difficult is the multipul translation of the poem

“from girl to women to crone all is a changing whirl so why moan”

“from girl to women to crone all changes all does passl so why moan”

<sup>40</sup> Here Josei Sakura alludes to a poem by that cannot be located



*petals petals petals petals petals petals petals petals petals petals*

*petals petals petals petals*

*petals*

*petals*

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