

# POETRY BOOK



- With Poems (one-liners), Poets,  
Facts, References and Rules



**Ogoola**<sup>®</sup>  
K A R U T A

Ogoola Karuta - Based on the ancient  
Japanese card game using 100 poems by 100 poets

*Cover illustration: This is Fujiwara no Teika - the man who selected the most famous poems in Japan 1235 AD.*

All rights reserved. No part of this publication, including the poetry book, the reading cards, the playing cards, or any portion thereof, may be reproduced, copied, scanned, or distributed in any form, print or electronic, without permission. Please buy the authorized editions.

Since this page cannot legibly accommodate all the copyright notices, page 37 (Acknowledgements) constitute an extension of this copyright page.

*Ogoola Karuta - using poetry written in English 1340-2015.*  
The full publication with its copyrights includes a Poetry Book, 100 Reading Cards and 100 Playing Cards

Editor: Aya Hasegawa-Feurst

Game hints etc: [www.ogoola.org](http://www.ogoola.org)  
Publisher: Olayaselection, Stockholm

Copyright © 2015 by Aya Hasegawa-Feurst. Selection and game copyright © 2015 by Olayaselection. Poetry quotations copyright © 1924-2015 by Respective author or author's heirs. Japanese cards and book cover illustrations © 1955-2000 by Tamura Shogundo Ltd, Kyoto, Japan.

Package illustration: Niklas Höök  
Art Director: Gunnar Ivarsson  
Graphic production: Ronny Karlgren  
Printed in Sweden by Offason AB, Vittsjö

You can order a printed version of this book: ISBN 978-91-979174-4-5.  
The full publication including reading cards etc: ISBN 978-91-979174-2-1

Ogoola® and Ogoola Karuta Poetry Game® are registered trademarks of Olayaselection AB, Stockholm.

## Editor's Note

The Ogoola Karuta Poetry Game follows the concept of the traditional Japanese game "Ogura Hyakunin-issu Karuta". The original game uses 100 poems by 100 significant poets. Due to the long process of attaining the permissions to use the poems to make this game, we have made the game in two stages. First we made the game with 50 classical poems in English written by 50 significant poets from the 14<sup>th</sup> century to the 19<sup>th</sup> century. And now we made the second part of the game using 50 poems in English by 50 great poets from the 19<sup>th</sup> century until today.

There is no such thing as an objective selection of the most significant 100 poets in English. Therefore, I take full responsibility for the selection. Over the years, I have consulted institutions, professors and poets around the world. I thank you all for valuable input!

I would like to express my deepest gratitude to Jane Hirshfield, Chancellor of the Academy of American Poets, for her valuable comments and kind support. Jane, thank you for helping me to overcome my doubts to continue believing in this project when things were not going my way. Your words have given me the courage to finalize this game after many years of working on the project.

Hajime! Now it's time to play! The game will give you a flavor of a magical pastime and inspire you through words used by the greatest poets. Soon you will be using favorite quotations in your conversations and letters as you play the game over and over again.

Aya Hasegawa-Feurst



Visby, Gotland in January 2016

## Game Instructions

Number of players: 2-8 or more

Time: 10-30 min.

Age: 10+ years

### The Idea of the Game

This is a game about listening and being extremely focused and fast, just like the samurai with their swords. Therefore the game sometimes is described as an intellectual martial arts.

But here you fight with cards instead.

Players listen carefully to a reader, who reads a poetry quotation aloud. A part of what is being read can be found on a card. Quickly search and pick up that card to win.

There are different variations of how to play the Karuta game. The most advanced and competitive form is called *Kyogi Karuta*, with strictly regulated championships in Japan.<sup>1</sup>

We highly recommend a simplified version called *Genpei Gassen*. It is still strategic and can be very competitive, yet it is easy to learn and you can change the level of difficulty as you get better. This version of the game is presented on pages 6-11.

A more playful and less competitive variation of the game, *Chirashidori*, is presented on pages 12-14.

---

<sup>1</sup> For more information on Kyogi Karuta, see [www.ogoola.org/kyogi](http://www.ogoola.org/kyogi)

## Game content

The game contains two decks of cards and a poetry book.

- *Reading cards*: a complete quotation from a poem printed on it (the first part of the text in red letters and the second part in black letters)<sup>2</sup>
- *Playing cards*: only the second part of a quotation printed on it (in black, larger letters)<sup>3</sup>
- *Poetry book*: 60 pages with quotations, facts, sources and rules of the game

## Accessories

There is a *reader app* available at App Store and Google play (Ogoola Karuta) that can replace the reader.

It is nice to have a *soft surface* (e.g., a blanket) on the table where you play. For a true Japanese feeling, play on a tatami floor or use a game mat.<sup>4</sup>

---

<sup>2</sup> *English 100 - the complete version* - contains 100 reading cards and 100 playing cards. There is also an earlier version of the game, with just 50 cards each (classical poems)

<sup>3</sup> If you flip the cards over you can play it in Japanese with the original Japanese poems from the year 627 to 974 AD

<sup>4</sup> Tatami game mats for Karuta are available. Email your interest to [info@ogoola.se](mailto:info@ogoola.se) to get an offer

## Genpei Gassen – the strategic game

This is a team competition with one or more players on each side of a "battle field" and has only one winner.

2-8 players, divided in two teams, stand or sit opposite of each other. The teams can be named Genji and Heike.

*Genpei Gassen* means the war (1180-1185) between the two clans Genji and Heike.



*The playing cards are placed in 3 lines on each side of the playing space. The first team to get rid of all the cards on their own side is the winner.*

**Object of the *Genpei Gassen*: get rid of your cards!**

Choose a reader. Two teams take their places at opposite sides of a table. Put out 12 playing cards. English text down. Each team takes 6 cards, puts them in front of each team with text side up. The reader shuffles the reading cards and reads the whole quotation. The team that first picks up the matching card shows it to the opponent then lays it aside. You can take from both sides! If you pick a card on the opponent's territory, give one of your cards from your own side to your opponent. The first team to get rid of all the cards on their own territory is the winner.

Quick start!

**How to play *Genpei Gassen***

1. Organize two competing teams (or players) and set up a reader (a person or the app<sup>5</sup>).
2. Decide the number of playing cards. Never more than 50 cards in one game. We recommend that you start with 24 cards until you are more familiar with the game.
3. Select the matching reading cards (or prepare the playlist on the app).
4. Shuffle the playing cards, by spreading them out on the playing space with the English text faced down. All players help to mix the cards with open hands.
5. Players split evenly the playing cards with English text face down. Then the playing cards are flipped over and placed within the range of 8 cards wide and 3 lines deep, so that the cards lay turned towards each respective team (see picture). 

<sup>5</sup> The app can be downloaded from App Store or Google play (Ogoola Karuta)

6. Meanwhile the reader shuffles the reading cards or the app jockey sets the app on shuffle.
7. Before the reading begins, players have 3 minutes to read and try to memorize the text and location of the playing cards on both territories.<sup>6</sup>
8. Players may still rearrange their own cards at this point. This is the time to think strategically. E. g. categorize your cards under the same first words, or alphabetically; put familiar cards near you, and the opponent's favorites far away from the opponent, etc.
9. Before the reader starts to read, the players keep their hands on the surface, but outside the playing space on their side.
10. "Game Start!" (*Hajime!*). The reader signals the start of the game and begins to read. The players can answer (*Hai!*) and focus on finding the matching card.
11. The reader reads the whole quotation of a poem aloud (regardless of whether anyone finds and picks up the correct playing card). The reader makes a short pause between the first part of the quotation (text in red) and the second part of the quotation (text in black). After reading the whole quotation once, the reader reads the second part once again. This second part reading can be skipped when the card is found, to speed up the game (or click next on the app).
12. If a player knows the second part of the quotation by only hearing the first words or part of the quotation, he or she should immediately pick up the matching playing card and show the text to the opponent as the reader reads it, then lay it aside, English text side down. 

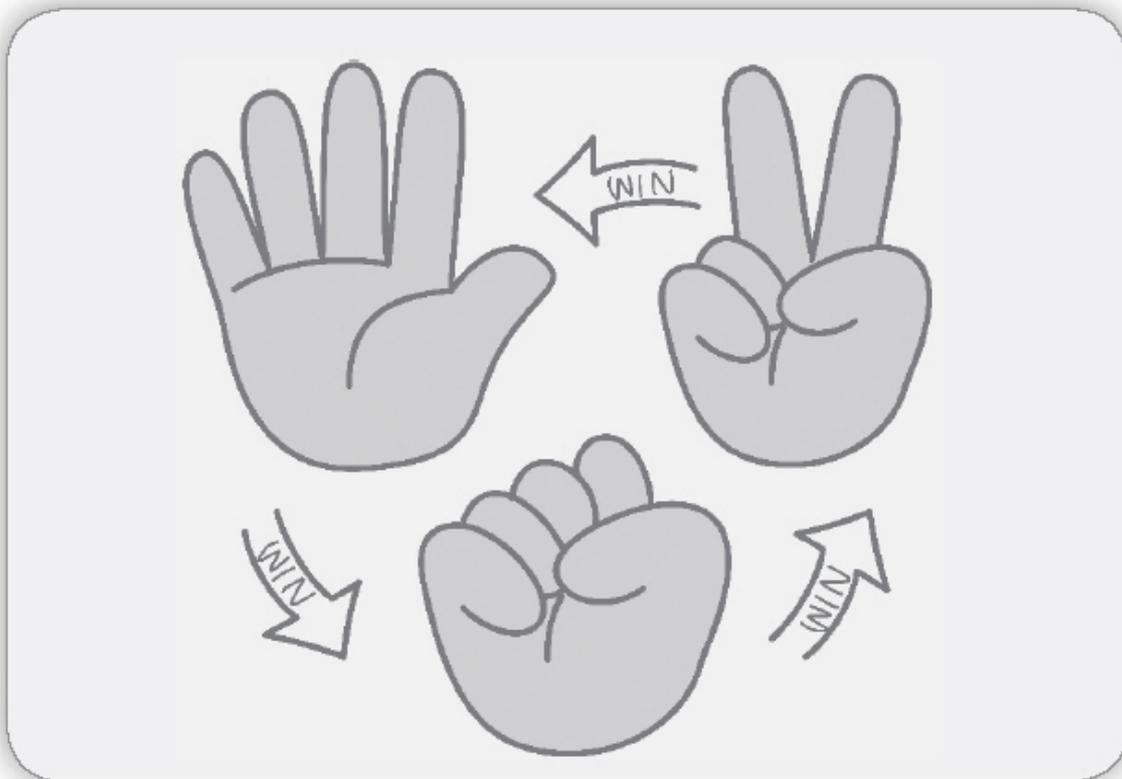
---

<sup>6</sup> In Japanese championships, players may study the cards for 15 minutes before they start the game

13. Note that players are allowed to pick up cards from both territories! Both from their own team's territory as well as from their opponent's territory. If a player picks up a card from the opponent's territory, they then give their opponent a card from their own territory which the opponent places wherever they like among the cards on their territory.
14. Players can rearrange the position of the playing cards on their own territory, during the game but only between the readings. The players raise their hand to notify the reader and the opponent before they rearrange the playing cards on their territory. When the rearranging is ready, they take down the hand.
15. The first player or team to get rid of all the cards on their own territory is the winner.

## Penalty and disputes

- If a player happens to take or touch a wrong card by mistake, their opponent hands over a card from their territory which the player can place anywhere among the cards on their territory.
- If both territories (teams/players) take or touch a *wrong* card at the same time, the cards are just put back again, and the game continues.
- If both players touch the *correct* card at the same time, the card is taken by the player whose territory it is in.
- There is no penalty for touching wrong cards while at the same moment (the same hand!) taking the correct card.<sup>7</sup>
- If the players disagree: Don't discuss, just do the *Jan-ken-pon* (Rock-paper-scissors in English):



<sup>7</sup> In Japanese championships you may touch a wrong card as long as it is in the right territory. Therefore you often see players swipe away all cards either to the left or to the right in that territory

## Playing tips

- The *reader* can also act as the *referee*. If you use an app instead, appoint an *app jockey*, responsible for handling the app, and a referee (can be the same person).
- All cards are marked with a number and some with dots. The markings indicate different sets of 24 or 26 cards. This makes it possible for you to select sets of 24, 26 or 50 cards for a game. The cards are numbered chronologically.
- You will have an advantage if you memorize the poems.

## More advanced rules

- To make it more difficult, shuffle and spread half of the available playing cards but still, read *all* the available reading cards. Now with half of the cards missing on the playing space, the risk to make a mistake is higher. This is how the Japanese competitive karuta clubs play in Japan. It is called *Kyogi Karuta*.
- You are only allowed to use the same hand in a whole game (the right or the left). You may touch a wrong card - as long as it is in the court where the right card is lying. See [www.ogoola.org](http://www.ogoola.org).
- The official playing space for Kyogi Karuta has two territories ("home" and "foreign") and a 3 cm border in the middle. Each territory is 87 cm wide and 24,5 cm deep. The playing cards are placed side by side in three rows with 1 cm space between the rows.



**Object of the *Chirashidori*: pick up the most cards!**

Get started immediately with a playful trial run. Spread out 12 playing cards with the English quotation side up (e.g., no. 1-12). Choose a reader or download the app. Randomly read the reading cards (no. 1-12). Players listen and quickly pick up the playing card with the same text that is being read. The player who picks up the most playing cards is the winner

Quick start!

**How to play *Chirashidori***

1. The players gather around the playing space. Choose a reader or use the app. This game can be played individually or in teams.
2. The players shuffle the playing cards, by spreading them out on the playing space with the English text faced down. All players help to mix the cards with open hands.
3. Then the cards are flipped over (so you can read the quotations) and spread out on the playing space.
4. Meanwhile the reader shuffles the reading cards or the app jockey sets the app on shuffle.
5. "Game Start!" (*Hajime!*). The reader signals the start of the game and begins to read. The players can answer (*Hai!*) and focus on finding the matching card.
6. The reader reads the whole quotation of a poem aloud (regardless of whether anyone finds and picks up the correct playing card). The reader makes a short pause between the first (red) and the second (black) part of the quotation. After reading the whole quotation once, the reader reads the second part once again. This second part reading can be skipped when the card is found, to speed up the game (or click next on the app).



7. If a player knows the second part of the quotation by only hearing the first words or part of the quotation, he or she should immediately pick up the matching playing card and show the text to the others as the reader reads it, then keep it - aside from the playing space.
8. When only two playing cards remain, the first player to pick up a correct playing card also gets the final card.
9. The player who has picked up the most cards after the reader has read all the reading cards wins the game!

### **Penalty and disputes**

- If a player happens to take or touch a wrong card during the reading, they are penalized by losing one of the cards already in their possession (give it to the reader or collect the penalty cards in a separate pile).
- If the first card a player picks up is wrong, they have to remember that they are due to pay a penalty card as soon as they are able to.
- If it is difficult to determine which of the players was first to pick up the correct card, or if the players disagree: Don't discuss, just do the *Jan-ken-pon* (Rock-paper-scissors).

### **Playing tips**

- Divide all individuals into two teams before you start the game. When the game ends, sum up each team's total number of cards. Especially recommended when you have more than 8 players.
- The best individual players from each team can become the competitors in a Genpei Gassen

## The Poetry

Quotations no. 1-100 from poems written in English from 1340 until today.

In this digital version (PDF) we are not allowed to display all of the complete quotations, with regards to the the rightsholders copyrights. Instead those quotations are presented with their first lines only.

If you want the complete list, please order the *printed* Poetry Book (included in the complete game) at [www.ogoola.org](http://www.ogoola.org).

*These lines from the poems are in the original form. Red text is the first part of the reading in the game, black is the second part.*

### 1. Geoffrey Chaucer (1340-1400)

From "The Miller's Tale" in *The Canterbury Tales*<sup>8</sup>

"Te-hee!" quod she, and clapt the window to;  
And Absolon went forth at sorry paas.

"A beard, a beard," said Hendy Nicholas;  
"By God's corpus, this game went fair and well."

### 2. William Dunbar (1460-1520)

From "Lament for the Makers"<sup>9</sup>

I that in heill was and gladness  
Am trublit now with great sickness

And feblit with infirmitie  
Timor Mortis conturbat me.

### 3. John Skelton (1460-1529)

From "Philip Sparrow"

Wherefore and why, why?  
For the soul of Philip Sparrow  
That was late slain at Carrow,

Among the Nuns Black.  
For that sweet soul's sake

### 4. Sir Thomas Wyatt (1503-1542)

From "They Flee from Me"

They flee from me that sometime did me seek,  
With naked foot stalking in my chamber.

I have seen them gentle, tame, and meek,  
That now are wild, and do not remember

### 5. Sir Philip Sidney (1554-1586)

From "Loving in Truth"

Loving in truth, and fain in verse my love to show,  
That she, dear she, might take some pleasure of my pain

---

<sup>8</sup> Chaucer. Line 632. We have modernized the old spelling, inspired by newer versions like Chaucer/Coghill (1987), p. 119 (ed.)

<sup>9</sup> Dunbar. The italic is ignored on Timor Mortis conturbat me

**6. Chidiok Tichborne (1558-1586)**

From "Tichborne's Elegy"

My prime of youth is but a frost of cares,  
 My feast of joy is but a dish of pain,  
 My crop of corn is but a field of tares,  
 And all my good is but vain hope of gain

**7. Christopher Marlowe (1564-1593)**

From "The Passionate Shepherd to His Love"

Come live with me and be my love,  
 And we will all the pleasures prove  
 That valleys, groves, hills, and fields,  
 Woods, or steepy mountain yields.

**8. Edmund Spenser (1552-1599)**

From "My Love Is Like to Ice"

My love is like to ice, and I to fire:  
 How comes it then that this her cold so great  
 Is not dissolved through my so hot desire,  
 But harder grows the more I her entreat?

**9. Thomas Nashe (1567-1601)**

From "Adieu, farewell earth's bliss"

Rich men, trust not in wealth,  
 Gold cannot buy you health;  
 Physic himself must fade,  
 All things to end are made.

**10. William Shakespeare (1564-1616)**

From "Hamlet"

To be, or not to be, that is the question:  
 Whether 'tis nobler in the mind to suffer

**11. Sir Walter Raleigh (1552-1618)**

From "The Nymph's Reply to the Shepherd"

If all the world and love were young  
 And truth in every shepherd's tongue,  
 These pretty pleasures might me move  
 To live with thee and be thy love.

**12. Thomas Campion (1567-1620)**

From "There is a Garden in Her Face"

There is a garden in her face

Where roses and white lilies grow;

A heavenly paradise is that place,  
Wherein all pleasant fruits do flow.**13. John Webster (1580-1630)**

From "All the Flowers of the Spring"

Vain the ambition of kings

Who seek by trophies and dead things

To leave a living name behind,  
And weave but nets to catch the wind.**14. John Donne (1573-1631)**

From "Song"

Go and catch a falling star,

Get with child a mandrake root,

Tell me where all past years are,  
Or who cleft the devil's foot**15. George Herbert (1593-1633)**

From "Vertue"

Sweet day, so cool, so calm, so bright,

The bridall of the earth and skie:

The dew shall weep thy fall to night;  
For thou must die.**16. Ben Jonson (1572-1637)**

From "Her Triumph"

Have you seen but a bright lily grow

Before rude hands have touch'd it?

Have you mark'd but the fall of the snow  
Before the soil hath smutch'd it?

**17. Thomas Carew (1594-1640)**From "Song"<sup>10</sup>

Ask me no more where Jove bestowes,  
When June is past, the fading rose:

For in your beauties orient deep,  
These Flowers as in their causes sleep.

**18. Sir John Suckling (1609-1642)**

From "The Constant Lover"

Out upon it, I have loved  
Three whole days together!

And am like to love three more,  
If it prove fair weather.

**19. Richard Crashaw (1613-1649)**

From "Wishes to His (Supposed) Mistress"

Whoe'er she be

That not impossible she

That shall command my heart and me

**20. Richard Lovelace (1618-1658)**

From "To Althea, from Prison"

When Love with unconfined wings

Hovers within my Gates;

And my divine Althea brings

To whisper at the Grates

**21. Anne Bradstreet (1612-1672)**

From "To my Dear and Loving Husband"

If ever two were one, then surely we.

If ever man were lov'd by wife, then thee;

If ever wife was happy in a man,

Compare with me ye women if you can.

---

<sup>10</sup> Carew. The italic is ignored on Jove and June

**22. Robert Herrick (1591-1674)**

From "To the Virgins, To Make Much of Time"

Gather ye rosebuds while ye may,  
Old time is still a-flying;

And this same flower that smiles today,  
Tomorrow will be dying.

**23. John Milton (1608-1674)**

From "L'Allegro"

Come, and trip it, as ye go,  
On the light fantastic toe;

And in thy right hand lead with thee  
The mountain-nymph, sweet Liberty

**24. John Wilmot, Earl of Rochester (1647-1680)**

From "A Song of a Young Lady to her Ancient Lover"

Ancient Person, for whom I,  
All the flattering Youth defy;  
Long be it e're thou grow Old,  
Aking, shaking, Crazy, Cold.

But still continue as thou art,  
Ancient Person of my Heart.

**25. Edmund Waller (1606-1687)**

From "Song"

Go, lovely Rose,  
Tell her that wastes her time and me,  
That now she knows

When I resemble her to thee  
How sweet and fair she seems to be.

**26. Henry Vaughan (1621-1695)**

From "They are all gone into the world of light"

They are all gone into the world of light!  
And I alone sit lingering here;

Their very memory is fair and bright  
And my sad thoughts doth clear.

**27. John Dryden (1631-1700)**

From "To the Memory of Mr. Oldham"

Farewell, too little, and too lately known,  
Whom I began to think and call my own:

For sure our souls were near allied, and thine  
Cast in the same poetic mould with mine.

**28. Alexander Pope (1688-1744)**

"Engraved on the Collar of a Dog Which I gave to His Royal Highness"<sup>11</sup>

I am his Highness' dog at Kew;

Pray tell me, sir, whose dog are you?

**29. Jonathan Swift (1667-1745)**

From "The Lady's Dressing Room"<sup>12</sup>

Thus finishing his grand survey,

Disgusted Strephon stole away

Repeating in his amorous fits,

Oh! Celia, Celia, Celia shits!

**30. William Collins (1721-1759)**

From "Ode, Written in the beginning of the year 1746"

How sleep the Brave, who sink to Rest,

By all their Country's Wishes blest!

When Spring, with dewy Fingers cold,

Returns to deck their hallow'd Mold

**31. William Oldys (1696-1761)**

From "On a Fly Drinking Out of His Cup"

Busy, curious, thirsty fly!

Drink with me and drink as I:

Freely welcome to my cup,

Couldst thou sip and sip it up

**32. Christopher Smart (1722-1771)**

From "Jubilate Agno from Fragment B2"

For I will consider my Cat Jeffry.

For he is the servant of the Living God duly and daily serving him.

---

<sup>11</sup> Pope. This is the whole poem

<sup>12</sup> Swift. Line 115

**33. Oliver Goldsmith (1728-1774)**

From "Woman"

When lovely woman stoops to folly,  
And finds too late that men betray,

What charm can soothe her melancholy?

What art can wash her tears away?

**34. Samuel Johnson (1709-1784)**

From "The Vanity of Human Wishes (The Tenth Satire of Juvenal Imitated)"

Let observation with extensive view,  
Survey mankind, from China to Peru;

Remark each anxious toil, each eager strife,

And watch the busy scenes of crowded life

**35. Robert Burns (1759-1796)**

From "Auld Lang Syne"

Should auld acquaintance be forgot,  
And never brought to mind?

Should auld acquaintance be forgot,

And auld lang syne?

**36. William Cowper (1731-1800)**

From "Light Shining Out of Darkness"

His purposes will ripen fast,  
Unfolding every hour:

The bud may have a bitter taste,

But sweet will be the flower.

**37. John Keats (1795-1821)**

From "Why did I laugh tonight?"

Verse, Fame and Beauty are intense indeed,

But Death intenser - Death is Life's high meed.

**38. Percy Bysshe Shelley (1792-1822)**

From "The Triumph of Life"

Swift as a spirit hastening to his task

Of glory & of good, the Sun sprang forth

Rejoicing in his splendour, & the mask

**39. George Gordon, Lord Byron (1788-1824)**

From "She Walks in Beauty"

She walks in beauty, like the night  
 Of cloudless climes and starry skies;  
 And all that's best of dark and bright  
 Meet in her aspect and her eyes

**40. William Blake (1757-1827)**

From "The Tyger"

Tyger Tyger, burning bright,  
 In the forests of the night;  
 What immortal hand or eye,  
 Could frame thy fearful symmetry?

**41. Samuel Taylor Coleridge (1772-1839)**

"Epigram"<sup>13</sup>

Sir, I admit your general rule,  
 That every poet is a fool,  
 But you yourself may serve to show it,  
 That every fool is not a poet.

**42. Emily Bronte (1818-1848)**

From "Remembrance"

Cold in the earth, and the deep snow piled above thee!  
 Far, far removed, cold in the dreary grave!  
 Have I forgot, my Only Love, to love thee,  
 Severed at last by Time's all-wearing wave?

**43. Edgar Allan Poe (1809-1849)**

From "Annabel Lee"

It was many and many a year ago,  
 In a kingdom by the sea,  
 That a maiden there lived whom you may know  
 By the name of Annabel Lee -  
 And this maiden she lived with no other thought  
 Than to love and be loved by me.

---

<sup>13</sup> Coleridge. This is the whole poem

**44. William Wordsworth (1770-1850)**

From "Daffodils"

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils.

**45. Thomas Moore (1779-1852)**

From "Believe Me, If All Those Endearing Young Charms"

Believe me, if all those endearing young charms,  
Which I gaze on so fondly today,  
Were to change by tomorrow, and fleet in my arms,  
Like fairy-gifts fading away

**46. Elizabeth Barrett Browning (1806-1861)**

From "How Do I Love Thee?"

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of Being and ideal Grace.

**47. Henry David Thoreau (1817-1862)**

"My life has been the poem I would have writ"<sup>14</sup>

My life has been the poem I would have writ,  
But I could not both live and utter it.

**48. John Clare (1793-1864)**

From "Badger"

When midnight comes a host of dogs and men  
Go out and track the badger to his den,  
And put a sack within the hole, and lie  
Till the old grunting badger passes by.

**49. Ralph Waldo Emerson (1803-1882)**

From "Brahma"

If the red slayer think he slays,  
Or if the slain think he is slain,  
They know not well the subtle ways  
I keep, and pass, and turn again.

---

<sup>14</sup> Thoreau. This is the whole poem

**50. Henry Wadsworth Longfellow (1807-1882)**

From "Snow-Flakes"

Out of the bosom of the Air,  
     Out of the cloud-folds of her garments shaken,  
 Over the woodlands brown and bare  
     Over the harvest-fields forsaken,  
     Silent, and soft, and slow  
 Descends the snow.

**51. Dante Gabriel Rossetti (1828-1882)**

From "The Blessed Damozel"<sup>15</sup>

The blessed damozel leaned out  
     From the gold bar of Heaven;  
 Her eyes were deeper than the depth  
     Of waters stilled at even

**52. Edward Fitzgerald (1809-1883)**

From "The Rubáiyat of Omar Khayyám"<sup>16</sup>

The Moving Finger writes; and, having writ,  
 Moves on: nor all your Piety nor Wit  
     Shall lure it back to cancel half a Line,  
 Nor all your Tears wash out a Word of it.

**53. Emily Dickinson (1830-1886)**

From "I'm Nobody! Who are you?"

I'm Nobody! Who are you?  
 Are you - Nobody - Too?  
 Then there's a pair of us!  
 Don't tell! they'd advertise - you know!

**54. Edward Lear (1812-1888)**

From "The Owl and the Pussy-Cat"

The Owl and the Pussy-cat went to sea  
     In a beautiful pea-green boat,  
 They took some honey, and plenty of money,  
     Wrapped up in a five-pound note.

---

<sup>15</sup> Rossetti. H in Heaven capitalized, following Williams (1983)

<sup>16</sup> Fitzgerald. Verse no. 51

**55. Matthew Arnold (1822-1888)**

From "Dover Beach"

**The sea is calm tonight.**

The tide is full, the moon lies fair

Upon the straits

**56. Robert Browning (1812-1889)**

From "Home-Thoughts from Abroad"

**Oh, to be in England****Now that April's there,**

And whoever wakes in England

Sees, some morning, unaware

**57. Alfred Lord Tennyson (1809-1892)**

From "Tears, Idle Tears"

**Tears, idle tears, I know not what they mean,**

Tears from the depth of some divine despair

**58. Walt Whitman (1819-1892)**

From "O Captain! My Captain!"

**O Captain! my Captain! our fearful trip is done,**

The ship has weather'd every rack, the prize we sought is won

**59. Christina Rossetti (1830-1894)**

From "Remember"

**Remember me when I am gone away,****Gone far away into the silent land;**

When you can no more hold me by the hand,

Nor I half turn to go yet turning stay.

**60. Lewis Carroll (1832-1898)**

From "Jabberwocky"

**"Beware the Jabberwock, my son!****The jaws that bite, the claws that catch!**

Beware the Jubjub bird, and shun

The frumious Bandersnatch!"

**61. William Ernest Henley (1849-1903)**

From "Invictus"

It matters not how strait the gate,  
How charged with punishments the scroll,  
I am the master of my fate:  
I am the captain of my soul.

**62. Julia Ward Howe (1819-1910)**

From "Battle-Hymn of the Republic"

Mine eyes have seen the glory of the coming of the Lord;  
He is trampling out the vintage where the grapes of wrath are stored;  
He hath loosed the fateful lightning of his terrible swift sword:  
His truth is marching on.

**63. Edward Thomas (1878-1917)**

From "The Gallows"

In the sun and in the snow,  
Without pleasure, without pain,  
On the dead oak tree bough.

**64. Wilfred Owen (1893-1918)**

From "Strange Meeting"

I am the enemy you killed, my friend.  
I knew you in this dark: for so you frowned  
Yesterday through me as you jabbed and killed.  
I parried; but my hands were loath and cold.  
Let us sleep now....

**Quotation no. 65--100:** *The following poems no. 65-100 are presented here with their first lines only. The complete quotations are available in the print version of the Poetry Book (included in the complete game). This is due to different publishing permissions*

**65. Thomas Hardy (1840-1928)**

From "The Voice"

Woman much missed, how you call to me, call to me,

**66. Elinor Wylie (1885-1928)**

From "Velvet Shoes"

Let us walk in the white snow

**67. D.H. Lawrence (1885-1930)**

From "Bavarian Gentians"<sup>17</sup>

Bavarian gentians, big and dark, only dark

**68. Hart Crane (1899-1932)**

From "To Brooklyn Bridge"

O Sleepless as the river under thee,

**69. Edwin Arlington Robinson (1869-1935)**

From "Eros Turannos"

She fears him, and will always ask

**70. A.E. Houseman (1859-1936)**

From "A Shropshire Lad"<sup>18</sup>

Into my heart an air that kills

**71. Rudyard Kipling (1865-1936)**

From "The Ballad of East and West"<sup>19</sup>

Oh, East is East, and West is West, and never the

**72. W.B. Yeats (1865-1939)**

From "The Song of Wandering Aengus"<sup>20</sup>

I will find out where she has gone,

---

<sup>17</sup> Lawrence. D.H. stands for David Herbert

<sup>18</sup> Houseman. A.E. stands for Alfred Edward

<sup>19</sup> The Ballad of East and West: Although the quotation on the Ogoola card is the most well known part of this poem, its meaning is often misunderstood. Therefore we highly recommend you to read and understand the continuation of this verse (ed.)

**73. James Joyce (1882-1941)**

From "Ecce Puer"

A child is sleeping:

**74. Edna St. Vincent Millay (1892-1950)**"First Fig"<sup>21</sup>

My candle burns at both ends;

**75. Dylan Thomas (1914-1953)**

From "Do Not Go Gentle into That Good Night"

Do not go gentle into that good night,

**76. Wallace Stevens (1879-1955)**

From "The Emperor of Ice-Cream"

If her horny feet protrude, they come

**77. Walter de la Mare (1873-1956)**

From "The Listeners"

"Is there anybody there?" said the Traveller,

**78. H.D. Doolittle, Hilda (1886-1961)**From "Garden"<sup>22</sup>

If I could break you

**79. E.E. Cummings (1894-1962)**From "i carry your heart with me(i carry it in"<sup>23</sup>

i carry your heart with me(i carry it in

**80. Robert Frost (1875-1963)**

From "The Road not Taken"

Two roads diverged in a wood, and I -

**81. William Carlos Williams (1883-1963)**"The red wheelbarrel"<sup>24</sup>

So much depends

---

<sup>20</sup> Yeats. W.B. stands for William Butler

<sup>21</sup> Millay. This is the whole poem

<sup>22</sup> Doolittle. H. D. stands for Hilda Doolittle

<sup>23</sup> Cummings. E.E. stands for Edgar Estlin

<sup>24</sup> Williams. This is the whole poem

**82. Theodore Roethke (1908-1963)**

From "The Waking"

I wake to sleep, and take my waking slow.

**83. Sylvia Plath (1932-1963)**

From "Daddy"

Daddy, I have had to kill you.

**84. T.S. Eliot (1888-1965)**From "The Love Song of J. Alfred Prufrock"<sup>25</sup>

Do I dare

**85. Louise Bogan (1897-1970)**

From "Women"

Women have no wilderness in them,

**86. Ogden Nash (1902-1971)**"The Sea-Gull"<sup>26</sup>

Hark to the whimper of the sea-gull;

**87. Ezra Pound (1885-1972)**"Fan-Piece For Her Imperial Lord"<sup>27</sup>

O fan of white silk,

**88. Marianne Moore (1887-1972)**"Poetry"<sup>28</sup>

I, too, dislike it.

**89. W.H. Auden (1907-1973)**From "Musée des Beaux Arts"<sup>29</sup>

About suffering they were never wrong,

**90. Anne Sexton (1928-1974)**

From "You, Doctor Martin"

You, Doctor Martin, walk

---

<sup>25</sup> Eliot. T.S. stands for Thomas Stearns<sup>26</sup> Nash. This is the whole poem<sup>27</sup> Pound. This is the whole poem<sup>28</sup> Moore. This is now the whole poem. She changed this poem from ca 37 lines to just 3 lines in 1967. See Witemeyer (1997, p. 165)<sup>29</sup> Auden. W.H. stands for Wystan Hugh

**91. Elizabeth Bishop (1911-1979)**

From "One Art"

The art of losing isn't hard to master;

**92. Robert Hayden (1913-1980)**

From "Those Winter Sundays"

Sundays too my father got up early

**93. James Wright (1927-1980)**

From "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota"

I lean back, as the evening darkens and comes on.

**94. W.S. Graham (1918-1986)**From "I leave this at your ear"<sup>30</sup>

I leave this at your ear for when you wake,

**95. Samuel Beckett (1906-1989)**"Four Poems 4"<sup>31</sup>

I would like my love to die

**96. Seamus Heaney (1939-2013)**

From "Digging"

Between my finger and my thumb

**97. Galway Kinnell (1927-2014)**

From "Wait"

Wait, for now.

**98. W.S. Merwin (1927- )**From "One of the Butterflies"<sup>32</sup>

The trouble with pleasure is the timing

**99. Rita Dove (1952- )**

From "Cozy Apologia"

When has the ordinary ever been news?

---

<sup>30</sup> Graham: W.S. stands for William Sydney<sup>31</sup> Becket. This is the whole poem<sup>32</sup> Merwin. W.S. stands for William Stanley

**100. Jane Hirshfield (1953- )**

From "Vinegar and Oil"

Wrong solitude vinegars the soul,

## Orthography

Some of the selected poems are short enough to be presented as full poems.<sup>33</sup>

The rest of the poems are represented as quotations. The quotations are exact excerpts from the stated sources. See below regarding linebreaks and indents.

The language and spelling is kept as in the stated sources. No characters are ever added. The only truncations allowed are before and after the quotation itself.

Nothing is changed in the typography in the poem, except that the first letter of the first word on the cards may be capitalized. Capital letters on names and nouns are kept as the original in the stated sources.

In this poetry book the line breaks and extra blank lines are kept intact as the poets wrote it (according to the stated sources). The line arrangements on the cards are left indented and may be different from the original poem to fit the given space. If so, this is made considering rhythm and meaning rather than number of characters per line.

Exceptions from these rules are stated as footnotes in the poetry book<sup>34</sup>.

---

<sup>33</sup> Nine poets with one full poem each: Pope, Coleridge, Thoreau, Millay, Williams, Nash, Pound, Moore and Becket (cards # 28, 41, 47, 74, 81, 86, 87, 88, 95)  
<sup>34</sup> e.g., card #1, Chaucer (modernization of spelling) and card #17 Carew (where the italic is ignored on Jove and June)

## Acknowledgements

Special thanks to the following estates and publishers for their great support in this project:

The Estate of: *W.S. Graham, Theodore Roethke, Robert Hayden* and *The Edna St. Vincent Millay Society*. The publishers: *Wesleyan University Press* and *Houghton Mifflin Harcourt*.

Thanks are due to the following poets, their publishers and representatives, for permission to include the selected quotations in this publication: • W.H. Auden. Lines from "Musée des Beaux Arts" by W.H. Auden. Copyright © 1940 by W.H. Auden renewed. Reprinted by permission of Curtis Brown Ltd. • Samuel Beckett. "Dieppe 4" by Samuel Beckett. Reprinted by permission of Rosica Colin Ltd. • Elizabeth Bishop. Lines from "One Art" from *The Complete Poems 1927-1979* by Elizabeth Bishop. Copyright © 1983 by Alice Methfessel. Reprinted by permission of Penguin House UK and by permission of Farrar, Straus and Giroux, LLC. • Louise Bogan. Lines from "Women" from *The Blue Estuaries* by Louise Bogan. Copyright © 1968 by Louise Bogan. Copyright renewed 1996 by Ruth Limmer. Reprinted by permission of Farrar, Straus and Giroux, LLC. • E.E. Cummings. Lines from "i carry your heart with me(i carry it in)". Copyright 1952 © 1980, 1991 by the Trustees for the E.E. Cummings Trust, from *Complete Poems: 1904-1962* by E.E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation. • Walter de la Mare. Lines from "The Listeners" by Walter de la Mare. Used by permission of The Literary Trustees of Walter de la Mare and The Society of Authors as their representative. • H.D. Lines from "Garden" by H.D. (Hilda Doolittle), from *Collected Poems, 1912-1944*, copyright © 1982 by The Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corp. • Rita Dove. Lines from "Cozy Apologia" from *American Smooth* by Rita Dove. Copyright © 2004 by Rita Dove. Used by permission of W.W. Norton & Company, Inc. • T.S. Eliot. Lines from "The Love Song of J. Alfred Prufrock" from *Collected Poems 1909-1962* by T.S. Eliot. Copyright ©1965 by T.S. Eliot. Reprinted by permission of Faber and Faber Limited. Copyright ©1936 by Houghton Mifflin Harcourt Publishing Company and renewed 1964 by T.S. Eliot. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. • W.S. Graham. Lines from "I leave this at your ear" by W.S. Graham. Reprinted by permission of The Estate of W. S. Graham. • Robert Hayden. Lines from "Those Winter Sundays" from the book *Angle of Ascent: New and Selected Poems* by Robert Hayden. Copyright © 1975, 1972, 1970, 1966. Used by permission of the Estate of Robert E. Hayden and by permission of Liveright Publishing Corporation. • Seamus Heaney. Lines from "Digging" from *Opened Ground* by Seamus Heaney. Copyright © 1998 by Seamus Heaney. Reprinted by permission of Faber and Faber Limited. • Jane Hirshfield. Lines from "Vinegar and Oil" from *Come, Thief* by Jane Hirshfield. Copyright (c)

2011 by Jane Hirshfield (NY: Knopf, 2011, and Newcastle: Bloodaxe Books, 2011); used by permission of Jane Hirshfield and Bloodaxe Books. All rights reserved. • Galway Kinnell. Lines from "Wait" by Galway Kinnell, from *A New Selected Poems* by Galway Kinnell Copyright ©2000, 2001 by Galway Kinnell and *Selected Poems* by Galway Kinnell (Bloodaxe Books, 2011). Reprinted by permission of Houghton Mifflin Harcourt Publishing Company and by permission of Bloodaxe Books. All rights reserved. • D. H. Lawrence. Lines from "Bavarian Gentians" by D.H. Lawrence (c) 1964, 1971 by Angelo Ravagli and C.M. Weekly, Executors of the Estate of Frieda Lawrence Ravagli. Used by permission of Pollinger limited. • Edna St. Vincent Millay. "First Fig" by Edna St. Vincent Millay, from *A Few Figs From Thistles* by Edna St. Vincent Millay (Harper & Brothers). Copyright © 1950 by Edna St. Vincent Millay. Used by permission of The Permissions Company Inc. • W.S. Merwin. Lines from "One of the Butterflies" by W. S. Merwin from *The Shadow of Sirius* by W.S. Merwin. Copyright © 2009 by W.S. Merwin. Used by permission of the Wylie Agency LLC and by permission of Bloodaxe Books. All rights reserved. • Marianne Moore. Excerpt from "Poetry" from *The Complete Poems by Marianne Moore* by Marianne Moore. Copyright © 1963 by Marianne Moore. Reprinted by permission of Faber and Faber Limited. • Ogden Nash. "The Sea-Gull" by Ogden Nash. Copyright © 1940 by Ogden Nash. Reprinted by permission of Curtis Brown, Ltd. • Sylvia Plath. Lines from "Daddy" from *Collected Poems* by Sylvia Plath. Copyright © 1981 by Sylvia Plath. Reprinted by permission of Faber and Faber Limited. • Ezra Pound. "Fan-Piece For Her Imperial Lord" by Ezra Pound, from *Personae*, by Ezra Pound. Copyright © 1926 by Ezra Pound. Reprinted by permission of New Directions Publishing, Corp. • Theodore Roethke. Lines from "The Waking" from *Collected Poems* by Theodore Roethke. Copyright © 1966 by Beatrice Roethke as Administratrix of the Estate of Theodore Roethke. Reprinted by permission of the Estate of Theodore Roethke and by permission of Faber and Faber Limited. • Anne Sexton. Lines from "You, Doctor Martin" from *The Complete Poems* by Anne Sexton. Copyright by Anne Sexton. Reprinted by permission of SLL/Sterling Lord Literistic, Inc. • Dylan Thomas. Lines from "Do Not Go Gentle Into That Good Night" by Dylan Thomas. Used by permission of the Trustees for the Copyrights of Dylan Thomas. • William Carlos Williams. "The Red Wheelbarrow" by William Carlos Williams, from *The Collected Poems: Volume I, 1909-1939*, copyright © 1938 by New Directions Publishing, Corp. Reprinted by permission of New Directions Publishing, Corp. • James Wright. Lines from "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota" from the book *The Branch will not Break* by James Wright © 1963 published by Wesleyan University Press. Used by permission. • W.B. Yeats. Lines from "The Song of wandering Aengus" by W.B. Yeats. Used by permission of A P Watt Ltd.

## Recommended Anthologies and Poetry Collections

The poems that are selected to be presented in the Ogoola Karuta Poetry Game, are readily available in several sources, both printed and electronic. Many of these poems belong to the public domain and are easy to find with your search engine. Internet offers an abundance of poetry through public web pages, communities and blogs - some with minor differences such as spelling and use of modern English.

However, to give you a good starting point, we recommend the following traditional books in print as reliable sources. To make it easy for you to locate and read the whole poem and more poetry from a specific poet, each Ogoola Karuta card number has a reference to a page in a specific poetry book, with starting page and ending page for the whole poem. Almost all of these poetry books below are available at your usual book store or library. Some of the very old ones (like *The Temple* from 1633) can be downloaded from Google Books.

### **Bishop Elizabeth (2007 [1983])**

*Complete Poems.*

London: Chatto & Windus. ISBN: 978-0-70117-802-4

### **Bloom Harold (ed.) (2004)**

*The Best Poems of the English Language: From Chaucer through Robert Frost.*

New York: HarperCollins. ISBN: 978-0-06-054042-5

### **Chaucer Geoffrey and Burrell Arthur (1915 [1386])**

*Chaucer's Canterbury Tales for the Modern Reader.*

London: Dent & Sons. No ISBN

### **Chaucer Geoffrey and Coghill Nevill (1987[1386])**

*The Canterbury Tales.*

Harmondsworth: Penguin Books. ISBN: 0-14-044022-4

### **Cummings E.E., Firmage George J. (1991)**

*Complete Poems: 1904-1962.*

New York: Liveright Publishing Corporation. ISBN: 0-87140-145-2

### **DiYanni Robert, Rompf Kraft (eds.) (1993)**

*The McGraw-Hill Book of Poetry.*

New York: McGraw-Hill. ISBN: 0-07-016944-6

**Dove Rita (2006)***American Smooth.*

New York: W.W. Norton. ISBN: 978-0-393-32744-1

**Dove Rita (ed.) (2013)***The Penguin Anthology of Twentieth Century American Poetry.*

New York: Penguin Books. ISBN: 978-0-14-312148-0

**Hardy Thomas, Hynes Samuel (ed.) (1998)***Selected Poetry.*

Oxford: Oxford University Press. ISBN: 0-19-283491-6

**Herbert George (1968[1633])***The Temple.*

Menston: Scolar Press. No ISBN

**Hirshfield Jane (2012 [2011])***Come, Thief.*

Northumberland: Boodaxe Books. ISBN: 978-1-85224-924-3

**Hollander John (ed.) (1993)***American Poetry: The Nineteenth Century. Volume Two.*

New York: Library of America. ISBN: 0-940450-78-X

**Kinnell Galway (2001)***Selected Poems.*

Northumberland: Boodaxe Books. ISBN: 978-1-85224-541-2

**Kinsella Thomas (ed.) (1986)***The New Oxford Book of Irish Verse.*

Oxford: Oxford University Press. ISBN: 0-19-211868-4

**Kipling Rudyard (1890)***Departmental Ditties, Barrack-Room Ballad, and Other Verses.*

New York: Hurst Book Company. No ISBN

**Merwin W.S. (2009 [2008])***The Shadow of Sirius.*

Northumberland: Boodaxe Books. ISBN: 978-1-85224-854-3

**Pinter Harold, Godbert Geoffrey, Astbury Anthony (eds.) (1986)***100 Poems by 100 Poets: An Anthology.*

New York: Grove Press. ISBN: 0-8021-3279-0

**Pound Ezra, Sieburth Richard (ed.) (2003)***Poems and Translations.*

New York: Library of America. ISBN: 1-931082-41-3

**Sexton Anne, Kumin Maxine (ed.) (1981)***The Complete Poems.*

Boston: Houghton Mifflin. ISBN: 0-395-29475-4

**Skelton John, Hammond Gerald (ed.) (1980)**

*Selected Poems*

Manchester: Carcanet. ISBN: 0-85635-308-6

**Vendler Helen (ed.) (2010)**

*Poems, Poets, Poetry: An Introduction and Anthology. Reprint.*

Boston: Bedford/St. Martin's. ISBN: 978-0-312-46319-9

**Williams (ed.) (1983)**

*Immortal Poems of the English Language. Reprint..*

New York: Pocket Books/Simon & Shuster. ISBN: 978-0-671-49610-4

**Witemeyer Hugh (1997)**

*The Future of Modernism*

Michigan: University of Michigan Press ISBN: 0-472-10835-2

**Wylie Elinor (2011[1921])**

*Nets to Catch the Wind.*

Hamburg: Tredition Classics. ISBN: 978-3-8424-6401-8

## Alphabetical Index of Poets and Sources

Here are all the 100 poets from card no. 1-100, with references to recommended anthologies and poetry collections where you can find the complete poem.

**Poet name** (b. year-d. year). "Title"  
Source, page (pages). #card no.

- Arnold Matthew** (1822-1888), "Dover Beach".  
Bloom (ed.) (2004), p. 684. # 55
- Auden W.H.** (1907-1973), "Musée des Beaux Arts".  
Dove (ed.) (2013), p. 136. #89
- Beckett Samuel** (1906-1989), "Four Poems 4".  
Kinsella (ed.) (1986), p. 338. #95
- Bishop Elizabeth** (1911-1979), "One Art".  
Bishop (2007 [1983]), p. 178. #91
- Blake William** (1757-1827), "The Tyger".  
Bloom (ed.) (2004), p. 309. #40
- Bogan Louise** (1897-1970), "Women".  
Bloom (ed.) (2004), p. 931. #85
- Bradstreet Anne** (1612-1672), "To my Dear and Loving Husband".  
Pinter, Godbert, Astbury (eds.) (1986), p. 21. #21
- Bronte Emily** (1818-1848), "Remembrance".  
Williams (ed.) (1983), p. 407. #42
- Browning Elizabeth Barrett** (1806-1861), "How Do I Love Thee?".  
Williams (ed.) (1983), p. 349. #46
- Browning Robert** (1812-1889), "Home-Thoughts from Abroad".  
Williams (ed.) (1983), p. 399. #56
- Burns Robert** (1759-1796), "Auld Lang Syne".  
Williams (ed.) (1983), p. 241. #35
- Campion Thomas** (1567-1620), "There is a Garden in Her Face".  
Bloom (ed.) (2004), p. 137. #12
- Carew Thomas** (1594-1640), "Song".  
Bloom (ed.) (2004), p. 163. #17
- Carroll Lewis** (1832-1898), "Jabberwocky".  
Williams (ed.) (1983), p. 448. #60
- Chaucer Geoffrey** (1340-1400), "The Miller's Tale. From The Canterbury Tales". Chaucer and Burrell (1915 [1386]), p. 89 (pp. 74-92). #1

- Clare John** (1793-1864), "Badger".  
Bloom (ed.) (2004), p. 488. #48
- Coleridge Samuel Taylor** (1772-1839), "Epigram".  
Williams (ed.) (1983), p. 268. #41
- Collins William** (1721-1759), "Ode, Written in the beginning of the year 1746". Bloom (ed.) (2004), p. 276. #30
- Cowper William** (1731-1800), "Light Shining Out of Darkness".  
Williams (ed.) (1983), p. 223. #36
- Crane Hart** (1899-1932), "To Brooklyn Bridge".  
Bloom (ed.) (2004), p. 951. #68
- Crashaw Richard** (1613-1649), "Wishes to His (Supposed) Mistress".  
Williams (ed.) (1983), p. 134. #19
- Cummings E.E.** (1894-1962), "i carry your heart with me(i carry it in)".  
Cummings, Firmage (ed.) (1991), p. 766. #79
- de la Mare Walter** (1873-1956), "The Listeners".  
Williams (ed.) (1983), p. 502. #77
- Dickinson Emily** (1830-1886), "I'm Nobody! Who are you?".  
Hollander (ed.) (1993), p. 238. #53
- Donne John** (1573-1631), "Song".  
Williams (ed.) (1983), p. 80. #14
- Doolittle, Hilda H.D.** (1886-1961), "Garden".  
Bloom (ed.) (2004), p. 876. #78
- Dove Rita** (1952- ), "Cozy Apologia".  
Dove(2006 [2004]), p. 29. #99
- Dryden John** (1631-1700), "To the Memory of Mr. Oldham".  
Bloom (ed.) (2004), p. 248. #27
- Dunbar William** (1460-1520), "Lament for the Makers".  
Bloom (ed.) (2004), p. 50. #2
- Eliot T.S.** (1888-1965), "The Love Song of J. Alfred Prufrock".  
Vendler (ed.) (2010), p. 202 (pp. 201-205). #84
- Emerson Ralph Waldo** (1803-1882), "Brahma".  
Williams (ed.) (1983), p. 347. #49
- Fitzgerald Edward** (1809-1883), "The Rubáiyat of Omar Khayyám". Bloom (ed.) (2004), p. 649 (pp. 639-654). #52
- Frost Robert** (1875-1963), "The Road not Taken".  
Williams (ed.) (1983), p. 504. #80
- Goldsmith Oliver** (1728-1774), "Woman".  
Williams (ed.) (1983), p. 211. #33
- Gordon, Lord Byron George** (1788-1824), "She Walks in Beauty".  
Williams (ed.) (1983), p. 291. #39
- Graham W.S.** (1918-1986), "I leave this at your ear".  
Pinter , Godbert, Astbury (eds.) (1986), p. 66. #94

- Hardy Thomas** (1840-1928), "The Voice".  
Hardy, Hynes (ed.) (1998), p. 87. #65
- Hayden Robert** (1913-1980), "Those Winter Sundays".  
Vendler (ed.) (2010), p. 37. #92
- Heaney Seamus** (1939-2013), "Digging".  
DiYanni, Rompf (eds.) (1993), p. 857. #96
- Henley William Ernest** (1849-1903), "Invictus".  
Williams (ed.) (1983), p. 476. #61
- Herbert George** (1593-1633), "Vertue".  
Herbert (1968[1633]), p. 80. #15
- Herrick Robert** (1591-1674), "To the Virgins, To Make Much of Time".  
Bloom (ed.) (2004), p. 157. #22
- Hirshfield Jane** (1953- ), "Vinegar and Oil".  
Hirshfield (2012 [2011]), p. 12. #100
- Houseman A.E.** (1859-1936), "A Shropshire Lad".  
Bloom (ed.) (2004), p. 799 (pp. 799-801). #70
- Howe Julia Ward** (1819-1910), "Battle-Hymn of the Republic".  
Bloom (ed.) (2004), p. 526. #62
- Johnson Samuel** (1709-1784), "The Vanity of Human Wishes (The Tenth Satire of Juvenal Imitated)".  
Bloom (ed.) (2004), p. 266 (pp. 266-276). #34
- Jonson Ben** (1572-1637), "Her Triumph".  
Pinter, Godbert, Astbury (eds.) (1986), p. 84. #16
- Joyce James** (1882-1941), "Ecce Puer".  
Pinter, Godbert, Astbury (eds.) (1986), p. 85. #73
- Keats John** (1795-1821), "Why did I laugh tonight?".  
DiYanni, Rompf (eds.) (1993), p. 367. #37
- Kinnell Galway** (1927-2014), "Wait".  
Kinnell (2001 [2000]), p. 98. #97
- Kipling Rudyard** (1865-1936), "The Ballad of East and West".  
Kipling (1890), p. 194 (pp. 194-200). #71
- Lawrence D.H.** (1885-1930), "Bavarian Gentians".  
Bloom (ed.) (2004), p. 797. #67
- Lear Edward** (1812-1888), "The Owl and the Pussy-Cat".  
Bloom (ed.) (2004), p. 727. #54
- Longfellow Henry Wadsworth** (1807-1882), "Snow-Flakes".  
Bloom (ed.) (2004), p. 513. #50
- Lord Tennyson Alfred** (1809-1892), "Tears, Idle Tears".  
Bloom (ed.) (2004), p. 606. #57
- Lovelace Richard** (1618-1658), "To Althea, from Prison".  
Bloom (ed.) (2004), p. 166. #20

- Marlowe Christopher** (1564-1593), "The Passionate Shepherd to His Love".  
Bloom (ed.) (2004), p. 109. #7
- Merwin W.S.** (1927- ), "One of the Butterflies".  
Merwin (2009 [2008]), p. 91. #98
- Millay Edna St. Vincent** (1892-1950), "First Fig".  
Dove (ed.) (2013), p. 97. #74
- Milton John** (1608-1674), "L'Allegro".  
Williams (ed.) (1983), p. 117 (pp. 116-120). #23
- Moore Marianne** (1887-1972), "Poetry".  
Dove (ed.) (2013), p. 75. #88
- Moore Thomas** (1779-1852), "Believe Me, If All Those Endearing Young Charms". Williams (ed.) (1983), p. 290. #45
- Nash Ogden** (1902-1971), "The Sea-Gull".  
Williams (ed.) (1983), p. 571. #86
- Nashe Thomas** (1567-1601), "Adieu, farewell earth's bliss".  
Pinter , Godbert Geoffrey, Astbury Anthony (eds.) (1986), p. 107. #9
- Oldys William** (1696-1761), "On a Fly Drinking Out of His Cup".  
Williams (ed.) (1983), p. 186. #31
- Owen Wilfred** (1893-1918), "Strange Meeting".  
Bloom (ed.) (2004), p. 803. #64
- Plath Sylvia** (1932-1963), "Daddy".  
Pinter, Godbert, Astbury (eds.) (1986), p. 110 (pp. 110-113). #83
- Poe Edgar Allan** (1809-1849), "Annabel Lee".  
Williams (ed.) (1983), p. 364. #43
- Pope Alexander** (1688-1744), "Engraved on the Collar of a Dog Which I [...] Royal Highness". Williams (ed.) (1983), p. 164. #28
- Pound Ezra** (1885-1972), "Fan-Piece For Her Imperial Lord".  
Pound Ezra, Sieburth Richard (ed.) (2003), p. 286. #87
- Raleigh Sir Walter** (1552-1618), "The Nymph's Reply to the Shepherd".  
Williams (ed.) (1983), p. 33. #11
- Robinson Edvin Arlington** (1869-1935), "Eros Turannos".  
Bloom (ed.) (2004), p. 811. #69
- Roethke Theodore** (1908-1963), "The Waking".  
Pinter, Godbert, Astbury (eds.) (1986), p. 127. #82
- Rossetti Christina** (1830-1894), "Remember".  
Bloom (ed.) (2004), p. 711. #59
- Rossetti Dante Gabriel** (1828-1882), "The Blessed Damozel".  
Bloom (ed.) (2004), p. 690 (pp. 690-694). #51
- Sexton Anne** (1928-1974), "You, Doctor Martin".  
Sexton, Kumin (ed.) (1981), p. 3. #90
- Shakespeare William** (1564-1616), "Hamlet".  
Bloom (ed.) (2004), p. 118 (pp. 115-119). #10

- Shelley Percy Bysshe** (1792-1822), "The Triumph of Life".  
Bloom (ed.) (2004), p. 439 (pp. 439-458). #38
- Sidney Sir Philip** (1554-1586), "Loving in Truth".  
Williams (ed.) (1983), p. 30. #5
- Skelton John** (1460-1529), "Philip Sparrow".  
Skelton, Hammond (ed.) (1980), p. 39 (pp. 39-73). #3
- Smart Christopher** (1722-1771), "Jubilate Agno from Fragment B2".  
Bloom (ed.) (2004), p. 288 (pp. 288-290). #32
- Spenser Edmund** (1552-1599), "My Love Is Like to Ice".  
Williams (ed.) (1983), p. 38. #8
- Stevens Wallace** (1879-1955), "The Emperor of Ice-Cream".  
Vendler (ed.) (2010), p. 174. #76
- Suckling Sir John** (1609-1642), "The Constant Lover".  
Williams (ed.) (1983), p. 132. #18
- Swift Jonathan** (1667-1745), "The Lady's Dressing Room".  
DiYanni, Rompf (eds.) (1993), p. 267 (pp. 264-268). #29
- Thomas Dylan** (1914-1953), "Do Not Go Gentle into That Good Night".  
Vendler (ed.) (2010), p. 21. #75
- Thomas Edward** (1878-1917), "The Gallows".  
Bloom (ed.) (2004), p. 806. #63
- Thoreau Henry David** (1817-1862), "My life has been the poem I would  
have writ". Bloom (ed.) (2004), p. 523. #47
- Tichborne Chidiock** (1558-1586), "Tichborne's Elegy".  
Bloom (ed.) (2004), p. 103. #6
- Vaughan Henry** (1621-1695), "They are all gone into the world of light".  
Bloom (ed.) (2004), p. 196. #26
- Waller Edmund** (1606-1687), "Song".  
Bloom (ed.) (2004), p. 169. #25
- Webster John** (1580-1630), "All the Flowers of the Spring".  
Williams (ed.) (1983), p. 96. #13
- Whitman Walt** (1819-1892), "O Captain! My Captain!".  
Williams (ed.) (1983), p. 410. #58
- Williams William Carlos** (1883-1963), "The red wheelbarrel".  
DiYanni, Rompf (eds.) (1993), p. 574. #81
- Wilmot, Earl of Rochester John** (1647-1680), "A Song of a Young Lady to  
her Ancient Lover". Bloom (ed.) (2004), p. 250. #24
- Wordsworth William** (1770-1850), "Daffodils".  
Williams (ed.) (1983), p. 250. #44
- Wright James** (1927-1980), "Lying in a Hammock at William Duffy's Farm  
[...] Minnesota". Pinter, Godbert, Astbury (eds.) (1986), p. 164. #93
- Wyatt Sir Thomas** (1503-1542), "They Flee from Me".  
Bloom (ed.) (2004), p. 55. #4

**Wylie Elinor** (1885-1928), "Velvet Shoes".

Wylie (2011[1921]), p. 69. #66

**Yeats W.B.** (1865-1939), "The Song of Wandering Aengus".

Bloom (ed.) (2004), p. 767. #72

If you would like an alphabetical index of first lines of the quotations and the poem titles, we have posted it on our homepage and facebook page (Ogoola). If you do not use a computer, please kindly write us a letter and we can send you a copy. Write to: Olayaselection, Källunge Stentollby 640, 621 75 VISBY, Gotland, Sweden.

## The Background and History of Ogoola Karuta

### The poems

Nearly 800 years ago, on the mountain of Ogura near Kyoto in Japan, a poet named Fujiwara no Teika chose 100 of the most significant Japanese poems through the ages. Some of the classic pieces were written several hundred years before Teika's time. The collection later came to be called Hyakunin-isshu (which means one hundred poems by one hundred poets).

Teika's selection of 100 poems by 100 poets has been questioned and this has led to alternative Hyakunin-isshu collections, especially during the 1800s. But the collection that Teika presented as early as 1235 AD was the first of its kind<sup>35</sup>, and was given the name Ogura Hyakunin-isshu. The name Ogoola Karuta – Poetry Game is derived from the Japanese name of the Ogura mountain where Teika got his inspiration for his anthology.

Teika's selection is until today, Japan's most well-known anthology of classical Japanese poetry. We followed Teika's rule of selecting only one poem from each poet. Making these decisions has been the most difficult part of this project.

Since Western poetry is usually much longer than the Japanese classical short poems, there isn't room for a whole Western poem to print on one card. Therefore we have chosen a quotation of poetry from 91 poets, as a prime selection of English poems. We were able to find 9 excellent full poems that could fit into the cards.

---

<sup>35</sup> Teika made his collection 1235 AD. There were earlier collections, the first one was from 759 AD and the second from 905 AD. They were also famous anthologies for some time but not as popular as the Hyakunin-isshu became – most probably because of the Karuta game

## The game

Since ancient times, *combination games* involving a combination of two pictures have been played in Japan, originally painted in pairs on stones or shells.

In the 16th century, *cards* were introduced to the Japanese by Portuguese seamen. And soon the combinatons games with the more practical cards became very popular.

In the 17th century the first games were created for the imperial court, using Teika's classical 100 poems. It was given the name *Utakaruta* (song cards or poetry cards) and has retained the same style ever since.

In the beginning of the 18th century *Utakaruta* became widely-known in Japan and in the 1800s it became popular among commoners to play the game in homes, especially when familys met to celebrate the New Year.

Nowadays the game is also played in schools from elementary school classess to university clubs. There is also a national competition called *Kyogi Karuta* which is played as intellectual martial arts with participants of varying age and ranks ("dans").

## **The Japanese Illustrations**

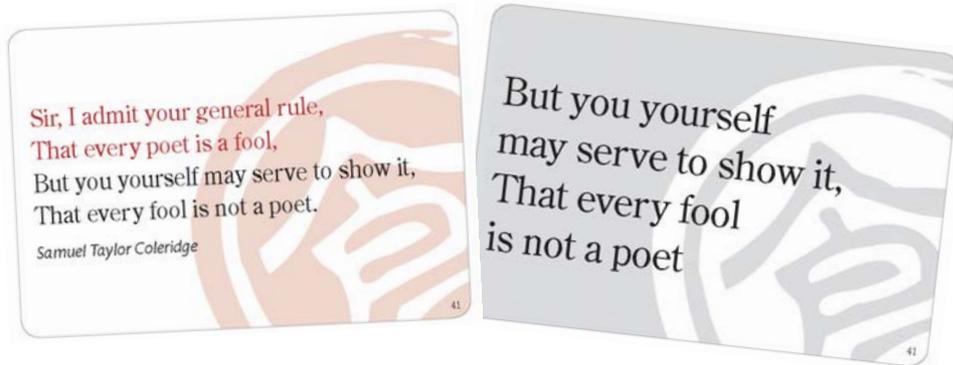
The beautiful Japanese illustrations and hand-written texts on the back of the reading cards and playing cards, and the cover of this book, belong to the family company Tamura Shogundo Ltd. in Kyoto, Japan. They have specialized in manufacturing Ogura Hyakunin-issu cards by hand since 1922.

Koji Tamura at Tamura Shogundo has kindly given us permission to use these illustrations on the Ogoola Karuta – Poetry Game. The illustrations were originally painted by his father. We salute and extend our gratitude to Tamura Shogundo Ltd. for this great generosity, which contributes to intercultural exchange and understanding

# Hajime! Let's Play!

Ogoola Karuta is a playful way to get in touch with the most beautiful and striking verses written in English.

In this PDF version of the Poetry Book, due to publishing permissions, 36 of the quotations are limited to the first line. The *complete* 100 quotations are available in the printed Poetry Book that can be ordered from **Ogoola.org**



Here you will find quotations from 100 poems, written by 100 selected poets. Index and sources help you to explore more. The rules are based on a 400 years old Japanese game, Karuta, still very popular in Japan.



Reader apps available on **App Store** or **Google play**

**Ogoola**<sup>®</sup>  
KARUTA