

The Haiku Handbook

The section called „The Haiku Handbook“ starts at page 6 of the present PDF-document.

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THE SIGNIFICANCE OF HAIKU KIGO

Under the orthodox schools of haikai and haiku, from Basyoo to Siki, which define this 17-syllable form as inseparable from the seasonal word (dai or kigo), the practitioner is obliged to study and understand those words and the objects they indicate. For this purpose, the Saiziki (a dictionary of seasonal words) was an indispensable reference book.

Saiziki originally meant "records of the events of the year" and contained facts and information handed down through centuries, pertaining to everyday life and ways of doing things in accordance with the seasons. As it came to be an essential book for writers of haiku, its form altered to suit their convenience, namely, to be organized in 5 seasons (New Year being the fifth), with the kigo classified under the following categories:

zikoo--the overall climatic characteristics of the season
tem'mon'--things that belong to heaven
tiri--things that belong to earth
zin'zi--the activities of people
syuukyoo--Sin'to or Buddhist affairs
syokubutu--plants
doobutu--animals.

Because the use of words is very important in a form as brief as the haiku, the Saiziki was referred to before trying to compose, to check the particular characteristics of the kigo and fix the thought on them. This passage in the Haikai Zyakkan' (1813) gives proper advice to writers:

"Beginners should first inquire in detail into the meaning and import of the seasonal word. When they write on one with which they are familiar, they should again look into and obtain a further grasp of its deep nature. As for those seasonal topics that are not familiar, one should discover what they mean. The princely person is not ashamed to inquire of someone whose rank is below his. Of course, one should study the writings of those who have gone before, ask of one's companions, and even those of lesser standing than oneself, many times. Not to ask is to bring about a lifetime of disadvantage and loss..."

The International Haiku Project has compiled an English version of the information on kigo represented in the 10000 haiku in its data base. This section of the Haiku Dictionary contains data from a number of Japanese Saiziki and describes the kigo as seen by the Japanese up to the present time. It can be used as a model on which Westerners can make a Saiziki suited to the climates and cultures of their respective countries. It should be studied in respect to what objects qualify as kigo, how to make variations on the kigo, and how to treat the different kinds of winds and rains. This would provide the basis on which the most important word in the haiku, the kigo, can have the broadest, homogeneous meaning. Everyone begins with this fundamental understanding of the kigo and proceeds to investigate the infinite possibilities of its vital force. One can study the following haiku on five different kinds of rain, written by the old masters, to see how the words and idea units are placed to generate the seasonal word.

Spring rain: a soft and gentle rain which, though forlorn if it continues a while, yet contains the lustre that causes the sprouts of things to come forth and the cherry flowers to bloom.

Spring rain--/ down the tree follow along/ the drops kana

--Basyoo

This is something that would not be said of a Summer downpour, because that tumultuous rain would invoke other observations than that of quiet drops under a tree. These drops may be rolling down the tree trunk or dropping from the branches to the ground under which the roots, drinking them in, will send them through its branches and cause the leaves and flowers to open.

Fifth Month rains, or plum rain: this is the rainy season in Japan, that comes in the lunar Fifth Month and causes the plum fruit to largen. A steady rain with occasional stops, it continues for roughly 30 days, causing mildew and some amount of discomfort. When it is over, the real warmth and heat of Summer begins.

These days, / it's become just drizzle, / Fifth Month rains.

--Syoochaku

The first line implies that this rain has been going on for some time. The monotonous tone that pervades this ku is in itself the very life of plum rain.

Summer downpour: the late afternoon downpour preceded by a darkening sky, a rumble or two of thunder, and a torrent often accompanied by wind. It clears as quickly as it comes.

Sudden downpour ya / Cypress-tree fragrance, / intense.

--Kyukun'

The strongly yang characteristic of this type of rain is well balanced with the responding smell of the trees, which comes with a hard sweep of the shower. The word in the last line could be translated "a strong wave or waft of", and in the original, also gives a strong sense of sound.

Autumn rain: a fine and often steady rain that goes on for some days, bleakly and desolately, in mid-Autumn. It is the rain that precedes Autumn icy rain which falls towards the end of Autumn.

To whom does it belong? / The cotton garment beaten on, / Autumn rain.

--Syoochaku

The garment of a farmer or labourer, perhaps, hanging out to dry outside his house. The general forlornness that Autumn brings to the mind is treated here with perfect "hai"--in the empty garment.

Icy rain: the rain that falls under an unsettled, early Winter sky. When one thinks it will clear, it suddenly clouds over; when one thinks it will rain, it doesn't. The Japanese associate this dai with feet that walk quickly (because the rain is cold). Another name for it is yama-meguri, going around the mountains, because this rain moves in that way, one peak shining, one peak being rained on.

Listen! / An icy shower comes; night's / temple bell.

--Kikaku

With the sudden sound of this icy shower, the voice of a temple bell announcing the dusk is heard; the first sound a fine, chilling one, the second a slow and sombre one. Both echo and dissolve into the Winter evening.

The above can be compared with examples from the school of Masaoka Siki:

Spring rain ya/ The chickens doze on / the straw bales.

--Kogetu

In the water jug/ a frog afloat / Fifth Month rains.

--Siki

In the sudden downpour / the morning-glory fence / toppled keri

--Gakusyoo

The Autumn rain/ makes them sink under water, / lotus leaves kana

--Suibo

The unsold / sea slugs--in their tub, / twilight icy rain.

--Kyooson'

In this way, real haizin' make fine distinctions between the objects (kigo) they write on. This is the proper haiku; without the kigo they should be called something else.

A parallel analysis can be made of haiku on different insects:

The wind's butterfly;/ now it fades, in the wheat / it appears.

--Seira

Against the green of the growing wheat it can be seen now and then, but blown about in the Spring wind, against a bright sky, it is not easy to fix the eyes on it. The wind, of the element air in which the butterfly must live, is at the same time often cruel. The two verbs, to fade and to appear, are particularly poignant for a fragile butterfly.

When chased,/ in the moon it hides, / firefly kana

--Ryoota

Because they light with a pale green, cool light, children go out on hunts for fireflies on a Summer night, when they are abundant by streams. They will fly higher when pursued, and in this ku, one has become invisible in the moonlight.

The leafy willow / has become motionless; / mosquitoes' evening.

--Itiyoo

The slight, occasional breeze that may have blown during the hot afternoon has quieted down, so that the thick willow boughs now hang down perfectly still. The sound of buzzing mosquitoes, hovering in the darkness and growth with their restless movements now becomes predominant.

Over moving water,/ it darts after its own shadow, / dragonfly kana

--Tiyodyo

The jerky but swift flight of a dragonfly put against the steady flowing motion of a stream on an Autumn day when the air is so clear that the shadows are sharp.

The horsefly king / took hold of a flower and / calmed down.

--0ozyoo

The horsefly makes a buzzing sound with its wings. Having discovered the object of his desire, it quiets down and settles to drink of the flower's honey.

None of the insects nor the types of rain in these examples can be replaced by another in their contexts without bringing about an unnatural or false statement. If you can take out the kigo and replace it with another, it's not a haiku.

Why this concentration on a seasonal word? Living in a solar system, all of life is dictated by the sun and the cycle of the seasons. The impermanent state of human life stimulates man to direct his efforts to reaching a level of understanding which surpasses the vain and the worldly. Hence the haizin wrote from a point unattached to "this grievous world", about the facts of the universe and its myriad manifestations, the significant of which are the objects (kigo) in haiku. These all are constituted of the inner (sentience), their own intrinsic natures, while they are different in outer form and activity. These two factors, referred to as kyo and jitsu, formed the center of discussions in the Basyoo school. The principle that one such object contains the totality and the underlying nature of all things is void is brought to even a further point, where things can be seen to enjoy a perfect equality. The practice of haikai, to train the heart to play between the kyo and the jitsu and record the changes between them, is the great way of the Basyoo school.

Kyo is the empty, the formless, sentience, heaven and earth. Jitsu is the actual, with form, shape, human relationships. If words, which like everything else are but manifestations of the void, are to accurately describe what is real, they must likewise contain the balance of the kyo and the jitsu. This is the subtle play of haiku, and the interplay of the fact of the five skandha are void, as put forward in the Prajnaparamita Hridaya Sutra.

THE NATURE OF HAIKU

A haiku is a structured sequence of Japanese words limited in total to 17 syllables (by license, plus or minus one) containing a seasonal word and generally a haiku particle. The metric form is thus identical with the sen'ryu, the 17-syllable comic verse, which makes human relationships its subject; the haiku has a totally different intention, however, related to the construction and the changes manifested in the world of natural phenomena. The Japanese have also their poetry of feeling, the waka or tan'ka, against which the haiku must be contrasted. One might be tempted to call a haiku an investigation of phenomena, of how the reality of a universe manifests itself out of a concentrated perception of a seasonal word. "Skill is considered an illness in a haiku because the self enters, and when this happens the form of nature is obscured and lost. The purely humorous or comical and an equality of compassion for all things are considered qualities that give a haiku elegance, and a quiet calm at reaching realization of what is, is its point." (Haikai Zōho Teiryōroku, 1774)

When the self does not enter, it becomes possible to see how the manifest universe is in man, how he contains the seasons, the elements, the mountains, the trees, the birds, and all things. The entire universe is always present, but there is a step-by-step sequence by which it comes into being, and these two considerations must be kept in mind with regard to the three lines of a haiku.

The haiku was called hokku, "rising phrase" when it reached its consummate form with Basyō (1644-1694) because it was the ku that gave rise to a series of 36, 50 or 100 linked ku (ren'ga), being the seed from which the rest sprang. After Siki's great revival and popularization early this century it came to be called haiku. Here the discussion pertains to the haiku of the Correct School (Basyō's). The 17 syllables are divided into three lines of 5-7-5 syllables, and the brevity is such that each syllable is crucial. In contrast to words used in classical poetry, because it is not concerned with poeticism as such, those used in haiku are very plain and unaffected, sometimes even rough and blunt.

Perhaps it would be more accurate to approach the subject of haiku by considering them as a manifestation of an important element in Indian and Japanese thought, the mantra. The historical transmission of the mantra tradition is well documented: the Buddhist monk Kuukai (774-835), now known by his posthumous honorific name Kōbō Daisi, brought the mantrayāna school of Buddhism to Japan after studying in Chang An, the T'ang capital. He there became the tenth successor in the line of gurus of the Mantrayāna school, receiving investiture from the hands of his teacher and predecessor Hui Kyo (746-805), the ninth Guru. The two Indian gurus who had spread the teaching in China were Amogha Vajra (circa 710) and Subhakarasiṃha (637-735), the sixth and seventh in the line of gurus. With Kōbō Daisi the Chinese transmission came to an end and the teaching crossed to Japan. The catalogue of Sanskrit works and Chinese translations Kōbō Daisi brought with him into Japan shows the extent of the direct Indian Buddhist influence on Japan. In India after the persecution and suppression of Buddhism the mantric tradition was continued by Tantric Hinduism. This subject has been documented and clarified for us by Sir John Woodroffe in his numerous works which, because of their easy accessibility, provide a necessary supplement to the still neglected Sino-Japanese texts in any explanation of Japanese mantrayāna. That the mantrayāna was brought to Japan in its pure Indian form as a result of Kōbō Daisi's direct contacts with Indian gurus is evident from numerous historical sources including his own personal accounts of his stay in Chang An.

"Man" comes from manana or thinking, "tra" from trana, liberation from the bondage of the phenomenal world. Put together then, mantra means liberation achieved by mental process. In Japanese it is called Sin'gon', true or genuine words, and the school of Buddhism that practises it is called the Secret Teaching (Mikkyō). Woodroffe's Garland of Letters explains that all the Sanskrit letters are forms of Shakti (The Mother of the Universe, Pure Consciousness) as the

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natural power of sounds. By a letter or combination of letters the form of a God or Goddess is made and it is brought to reality by the repetition of and concentration on the sounds. "The mind is actually shaped into the form of the object of the mantra and impurities have no room to remain." (Woodroffe, 1955)

Kooboo Daisi in his Commentary on the Vairocana Sutra (Dainiti Kyoo Kaidai) writes: "True or real words, mantra, in Sanskrit means the principle of real thusness, the not-blind, not-strange. Nagarjuna (2nd century, the third Mantrayana Guru) calls mantra secret names....Briefly, there are three things that comprise the gateway to mantra. One is the body's secret gate, two is the word's secret gate, and three is the heart's secret gate. By these three skillful means one can purify the dust of the three actions...All of the letters take their basic form from the first letter A, which is the bija mantra (seed or root letter or sound, usually one or a few letters that are close to comprising the natural name of an object or concept) of Vairocana (the Seed or Root Buddha from whence all the others emerge) hence one part of this sutra explains the principle of this one letter. This principle is limitless so one must abbreviate it and explain only a small part. Subhakarasinha said that at the base of this sutra are a hundred thousand verses, too many to hold in mind. Therefore in explaining the depths of the first five principles of this sutra, Nagarjuna did it in more than 3000 lines..."

In the Concentrate and Hold Mantra (Nen'zi Sin'gon') Kooboo Daisi says: "In one letter are contained limitless dharma gates. In each sound are all the imports of the various principles. As it is so for one letter, the same is true for all the letters, all have in the same way limitless principles. Inside of one line of the I-Ching divination trigrams there are 10,000 shapes in detail, and by the crossed line in the character for tortoise one can know all the three worlds, it is like that.

Mantra is the inconceivable,
Perceive, repeat and block off ignorance;
In one letter are contained a thousand principles
In this body (life) see the proof of the dharma thusness.
Practice and reach the round calm,
Go and enter the original beginning;
The three worlds are like an inn,
The one heart is the original dwelling."

This brings us to the deep and fundamental subject of the letters of the Japanese syllabary. During the reign of the Emperor Oozin' (c.270-310) Chinese characters were brought to Japan, and these were used for syllables. It was a painstaking task to write these complex characters. The hiragana alphabet, the one most standardly used in writing, is based on characters but reduced to one or two strokes per character, and this was the invention of Kooboo Daisi. The tradition is that the Buddha Fudoo Myoo-Oo [1] appeared to him on a boulder among ocean waves and transmitted the secrets connected with this alphabet, a mantra in the form of the poem:

iro ha nihoheto
Coloured leaves have a perfume but

tiri nuru wo
as they scatter

waka yo tare so
in our world who is there

tune naramu
that has permanence;

uwi no oku yama
the deep mountain of griefs

kehu koete
today is crossed,

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asaki yume misi
shallow dreams will not be seen

wehi mo sesu n'.
nor will there be drunkenness.

According to one of the numerous biographies (Kooboo Daisi Esi Den' 14th c.) of Kooboo Daisi the four phrases of this poem are parallel to the gatha in the Nirvana Sutra:

"All actions are impermanent;
This is the birth-death dharma;
Birth-death completely destroyed,
The serene destruction makes ease.

"The first phrase describes the realm of scattering flowers and falling leaves that one sees in front of the eyes, and contains the phrases of the Prajna Paramita Hridaya Sutra (Colour is emptiness, or void, The void is colour). The second in perceiving the impermanence of the world reproaches the self. The third represents crossing over the steep mountain of being--possessing the klesas (obscuring, muddy passions, such as greed, covetousness, jealousy, anger, etc.) and reaching the realm of no-klesas and the real laksana (form or attribute). The fourth is a waking from the dream of the sangsara (the ocean of rebirths), and a wearing off of the wine of ignorance, non-luminosity and the klesas; all things have no differentiation."

The poet Zyun-go-I Genai Zen' no Syoo Nakao-wo wrote (Kooboo Daisi Esi Den', 14th c.):

"The Sanskrit letters spread the Three Vehicles (the teaching of the Buddha Sakyamuni)

Mantrayana (the Iroha poem) explains the Four Phrases (of the Nirvana Sutra)."

Kooboo Daisi incorporated the secret teachings of the Tantric schools and the various Siddham Sanskrit letters with the teachings of the Buddha and ancient Chinese scriptures. The katakana alphabet which many also credit to Kooboo Daisi, is arranged phonetically in the order of the Siddham Sanskrit alphabet in a chart of 50 letters which are categorized according to the 5 vowels running against the 9 consonant sounds (making the 14 basic sounds mentioned in the Chapter on Letters in the Nirvana Sutra). The last sound in the Japanese alphabet, n', is called Kyoo, or capital. It was added by Den'gyoo Daisi [2] and represents the principle of the dharma nature, the realm of the Thusness Capital, the real Royal City. This concept is equivalent to the "no arising of a thought instant" in the Zen' school.

That there is a real relationship between the Sanskrit and Japanese alphabets is due to Kooboo Daisi's Sanskrit erudition which embraced not only Buddhist texts but also the Sanskrit grammarians, as is apparent from the terminology in his Syoozi Zissoo Gi and other technical works on letters. This gatha from The Treatise on the Principle of the Real Laksana of Voiced Letters summarizes his doctrine of the potency of sounds latent in the letters and is consistent with the common tradition of Mantrayana Buddhism in India and Tibet.

"The five elements all have a vibration,
The ten worlds are equipped with words;
The six dusts all are letters,
The dharma body is the real laksana."

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The six dusts are the five senses and the concept of dharma that make up a sentient being. Further, he says:

"The A-letter gate (explained in the Vairocana Sutra, Chapter on Karma) on down to the Wheel of Letters (Chapter in the same sutra) are all letters.... and what does one say when one utters the sound A? It reveals the dharma body's name. And what does the dharma body mean? What is called the dharma body is the principle that the various dharmas are from the beginning unborn. This is the real laksana."

Perhaps the most significant difference is that the Japanese way of expression is totally impersonal as the alphabet came into formation with the extinction of the self, and is therefore uncoloured and immense in scope, and more difficult to grasp. The Indian approach is easier to grasp as elucidated by Sir John Woodroffe:

"For as the Vis'vara Tantra says, What is not here is nowhere, what is anywhere is here. A letter (varna) is the whole cosmos in miniature. One Varna differs from another in the relative latency of the universe of Artha (objects) involved in it, the universe being the same in both. They come to denote special Arthas by virtue of the order of their collocation. Their particular meanings are thus due to order in grouping." (A. Avalon, 1953)

These letters are said to exist in their subtle and causal forms in the lotus centres (chakra) of the body and in Kundalini (the form of the cosmic Shakti, Power) who lies asleep in the Muladhara (her body is described as made up of all the letters). They are present in the Sahasrara, in the upper cerebrum, the (seventh) lotus centre consisting of a thousand petals, with the 50 letters repeated 20 times. The point of Kundalini Yoga is to awaken the latent power in the Muladhara and bring Kundalini up through the centres, purifying and therefore revealing the elements and letters in their real and absolute nature as she goes, until she reaches the Sahasrara, where she is united with Para Shiva with whom she is essentially one. When this happens the manifested world is dissolved and one returns to the lofty state of sunya, the void. In the Chandrajnanavidyaprakarana, Shiva tells Parvati:

"Shrichakra (in the Sahasrara) is the form of Parashakti. In the middle of this chakra is a place called Baindava where She, who is above all Tattvas, rests united with her lord Sadashiva... O Supreme One, the whole Cosmos is a Shrichakra formed of the 25 Tattvas... Just as it is in Sahasrara, so cosmically also, Baindava is above all Tattvas. Devi, the cause of the creation, protection and destruction of the universe, rests there united with Sadashiva, who as well is above all Tattvas and ever-shining. Uncountable are the rays that issue forth from Her body; they emanate in thousands, lakhs,--nay, crores. But for this light there would be no light at all in the universe... 360 of these rays illumine the world in the form of Fire, Sun and Moon. These 360 rays are made as follows: Agni (Fire) 118, Sun 106, Moon 136. These three luminaries enlighten the macrocosm as well as the microcosm, and give rise to the calculation of time-- the Sun for the day, the Moon for the night, Agni occupying a mean position between the two. Hence they constitute (or are called) Kala (time) and the 360 days make a year. The Veda says: 'The year itself is a form of the Lord. The Lord of Time, the Maker of the world, first created Marichi (rays), etc...'" (A. Avalon, 1953). Just as the Sahasrara contains all the letters in the lower centres, so it contains the circuit of the seasons.

There are 36 Shiva-Shakti tattvas divided into three groups: The pure tattvas (nos. 1-5), the pure impure (nos. 6-12) and the impure (nos. 13-36) show the process by which things are manifested from the pure, concealed and undiscernable state to the dusty, discernable

T A B L E 1.

THE LOTUS CENTERS (Chakra).

CHAKRA	~	LOCATION	~	NO. OF PETALS (letters)	~	SHAPE OF MANDALA	~	COLOUR	~	TATVA	~	ELEMENT	~	LOKA (REALM- OF BIRTH)	~
Ajna	~	Between eyebrows	~	2	~	..	~	..	~	Prakriti; Manas (mental faculties)	~	Mind	~	Deva	~
Vishuddha	~	Throat	~	16	~	Circle	~	White	~	Akasha; space-giving, stimulating sense of hearing	~	Ether	~	Asura	~
Anahata	~	Heart	~	12	~	6-pointed Hexagon	~	Smokey grey	~	Vayu; motion, stimulating sense of touch	~	Air	~	Human	~
Manipura	~	Navel	~	10	~	Triangle	~	Red	~	Tejas; expansion, sight sense of color & form	~	Fire	~	Animal	~
Svadhish- thana	~	Between navel & genitals	~	6	~	Crescent	~	White	~	Ap; contraction, stimu- lating sense of taste	~	Water	~	Preta	~
Muladhara	~	Below genitals	~	4	~	Square	~	Yellow	~	Prithivi; cohesion, stimu- lating sense of smell	~	Earth	~	Hell	~

T A B L E 2.

THE WHEEL OF CAUSATION (Pratitya Samutpada)

Condition		Season	Lunar Month	Lotus Center	
Jaramarana	Old age & death	Winter	12	YIN, SAH in going, Prakriti	Ajna
Jati	Birth		11		
Bhava	Becoming, taking character		10		
Upadana	Grasping, attachment	Autumn	9	YANG, HAM out- going, Purusha	Vishuddha
Trsna	Craving		8		
Vedana	Feeling		7		
Sparsa	Contact	Summer	6	YIN, SAH in going, Prakriti	Anahata
Sadayatana	6 senses, cognizer & cognized		5		
Namarupa	Name-form		4		
Vijnana	Conscious- ness, dis- tinguishing	Spring	3	YANG, HAM out- going, Purusha	Manipura
Samskara	Tendencies to action		2		
Avidya	Lack of luminosity, Maya		1		
					Muladhara

state; and the reverse, the method of returning from the dust to the origin. The centres in the body are the last ones, the mind and the senses, the six dusts that Kooboo Daisi referred to. The first tattva is called Shiva. He is the seed of the whole universe, the void, empty of object, Shakti is conjoined but unmanifest. The second tattva is called Shakti, the womb of the entire universe, she is the will of Shiva tattva from the point of his aspect of change. This is the negative aspect of the Shiva tattva and is also void because its objective content (Shakti) is in negation. These pure tattvas always endure, but the creative aspect is what goes on to number three. At the third and fourth there are the first emanations, I-This and This-I. At the third, with the concept of This, Shakti divides into three: Bindu, Nada and Bijā. Bindu means a point or dot and denotes nasal breathing above Nada, and is in the nature of Shiva. Nada means action towards sound, movement; it is where all ideas and language, objects are derived, and is of the nature of Shiva-Shakti. Bijā is root sound, close to natural sound, and in the nature of Shakti. Om is the standard example of a bija mantra, and in fact the haiku particles ya and kana-keri are equivalent to it. These three are Sun, Moon and Fire; Will, Knowledge and Action, and the three Gunas in their subtle form.

At the sixth, Maya, is the sense of difference, a veiling over of the pure tattvas, which gives rise to the next, Kala, the idea of a limitation of time. The 12th and 13th, Purus'a and Prakrti, represent the enjoyer and enjoyed. Purus'a, male, is the consciousness subject to Maya and is Ham; Prakrti, female, is the first barest objectivity that leads to number 16, Manas and the senses, and is Sah. Ham-nectar, sah-venom, are what the universe is made of. The Ananda Lahari says:

"In the Anahata Lotus I salute the Wondrous Pair who are Ham and Sah, swimming in the mind of the Great who ever delight in the honey of the blooming lotus of knowledge." (Woodroffe 1953). This pair is represented by a bird, variously said to be in the shape of a goose, flamingo, brahmani duck, or just a legendary creature. The three bindus are its three eyes, its beak is Om, Shiva and Shakti its two feet. It is here that consciousness, subject to Maya, manifests as materiality, and senses and matter that constitute the phenomenal world appear. At prakrti, however there is yet an equalization of the three gunas. The three gunas or root modes, are the sattvic (the pure function of which is to reveal consciousness; presentation; bliss); the rajasic (the bold and active whose function is to work on the tamasic in order to suppress the sattvic, or vice versa; motion) and the tamasic (the dull, whose function it is to suppress or veil consciousness; veiling). When tamas is dominant, sound is unmanifest. When rajas is dominant, sound has somewhat of a sense of letters. When sattva is dominant, sound takes the form of bindu. When prakrti is in quiescence, the gunas in stable equilibrium do not affect one another. There is no manifestation. The Japanese represent these gunas (tomoe) on archers' arm protectors and drums, in the state of prakrti, equal, in three different colors, red, black and green. When, owing to the ripening of karma the time for creation takes place, there is a stirring of the gunas and an initial vibration. The gunas affect one another and the universe made of these three gunas is created.

With the 15th, Ahamkara, the I-principle, the basis of personal consciousness where "I" is the experiencer, the manifestation of these gunas becomes three-fold, and at the 16th, Manas, which perceives particular objects, the senses and objects become the means of enjoyment. Number 22 is Vak, word or speech; numbers 27 through 31 are the senses, sound, touch, sight, taste and smell; 32 through 36 are the elements, ether, air, fire, water and earth.

In Table 1 the tattvas treated are 13, 32-36, the outermost stages of manifestation. Table 2 contains the 12 causes and effects of individual, mass and phenomenal existence, that has no beginning

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or end, as taught by Sakyamuni Buddha, and shows another aspect of the relationship between the body and the universe. There is an enlargement of Tattvas 12 and 13, overlapping into the point from which the impure tattvas emerge. The many-foldedness and complexity suggested in the roles of these tattvas is comparable to the levels of meaning that a haiku contains. The theory is that a breakthrough is possible at any of the 12 points, and effects a reversal, namely no-avidya therefore no-samskara, etc. till no old age and death. It is clear in the insistence on rambling about the country that the haizin' vigorously practised to break through at upadana. The order in which one can be said to be the cause of the other is in fact not necessarily the one given here; the Visuddhimagga of Buddhaghosa [3], The Path of Purification (Nanamoli, 1975) should be referred to for detailed expositions.

It is in the direction of these facts rather than in the vague ideas of literary expressionism that we must search in order to understand the haiku and to learn how it uses language to communicate what is real. Asvaghosa (2nd c. Indian poet) so poignantly stated in Saundarananda, Canto XIII, 51 (Johnston, 1928):

"For a man is chained by the false conception of an object, while by seeing the same object as it really is, he is liberated."

The ren'ga, or linked verses of which the haiku is the first or rising ku (hokku) in Basyoo's school, are mostly composed of 36 ku. Haikai Socho Teiyooroku (1774) says: "The hokku begins with the form of a universe-creation and divides into yin and yang (the in-going, dark, female principle and the out-going, light, male principle)". Teikyo Siki which is said to be a record of what Basyoo himself wrote in letters or notes, has this passage: "Kirezi (explained below) in a hokku stands for making a distinction or differentiation. In old books it says: 'One is the beginning. When there is a mutual facing, it becomes two. One rises in the void, two becomes a reality and takes form.' The use of kirezi consists in recognizing 'this', and giving it its value. (The kirezi) creates 'two' in things and thus there is a beginning and an end and we have one hokku with two phrases. It is the term for the point in the hokku where the words come to a pause, and which contains a suggestion of feeling."

This seems to be an exact description of the pure tattvas in the process of giving rise to "another". If what suggests itself is true, the haiku is a description of the absolutely real which cannot be talked about in words, and was specifically conceived to set down the inexpressible in words nevertheless, and that in infinite ways.

Kirezi are literally words that cut. They institute a pause. The haiku particles ya, kana and keri are the kirezi that function in haiku as bija mantras, and for that reason should be retained in translation as absolute sound. That this aspect of haiku should be generally be disregarded by Western commentators is indicative of their misconception of both the purpose and the function of the haiku. The bija mantra Om contains the total emergence, continuity and dissolution. Ya and kana-keri are the continuity which involves instantaneous construction and destruction. Ya represents an outgoing, inceptive force, the energy that brings a universe into being, the inner essence of which kana is the outer. It is used only in the first half of the haiku, and most usually at the end of the first line, and marks off the still, unmoving factor in a haiku. What precedes it is a concentration of potential, and is held over the rest of the ku as in juxtaposition.

Kana represents the soft, receptive, charming element; what arises when the universe is completed, a feeling of delight. Keri is its equivalent suffix attached to a verb, while kana comes after a noun. They are placed most commonly at the end of the last line,

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although at times as early as the middle of the second line, the beginning of the second half of the haiku. For those who are familiar with Japanese temple gates, ya is the Guardian King statue with the mouth open, breathing out, yang, and kana-keri is the King with the mouth closed, having just drawn the breath in, yin. These kings are otherwise represented almost identically, and likewise, ya and kana-keri should be thought of as different aspects of the same thing. These two kinds of sounds play an essential part in the dual or polar composition of a haiku, which is embodied in the particles as well as in the concept of the Shiva-Shakti tattvas and the presentation of opposites that point to a mid-point closer to the real, the crux of Nagarjuna's theory as expounded in Mula-Madhyamaka-karika (Chatterjee, 1957).

Buson' said in his Ya-Kana Summary (1775): "A kirezi is something that when there is not there, when not there, there. There are ku which have the kirezi but are not cut, and ku that don't have one that have a cutting off. When one enters the wondrous realm, there is no word (or letter) that is not a kirezi."

Some of the seasonal words (dai or kigo) are used more frequently with ya, for example, coolness, winter gale, the year moon; others are usually followed by kana--withered moor, frog, firefly. This indicates the thoroughness of consideration of the nature of each kigo in respect to which of the two aspects, yin and yang, is more strongly present in their composition. At the same time any kigo, because it contains two polarities, can be expressed in its lesser aspect, governed by the greater polarity of the entire haiku itself in the three lines. For example let us look at three haiku on the same kigo, coolness, by Siki.

Suzusisa ya/ kaze ni sabakeru/ nawa sudare.
The coolness ya/ Wind-bejumbled/ rope curtain.

Hun'sui no/ mizu hurikakete/ tuki suzusi.
Where the fountain/ throws its jet upward/ the moon is cool.

Suzusisa ni/ umi e nagekomu/ oogi kana
In the coolness/ out over the ocean to fling/ a fan kana.

In the first haiku coolness comes out and pervades lines two and three "wind-bejumbled" is coolness actuated, the rope curtain is the object that receives and then activates the dissolution of it. In the second haiku the fountain is the inceptive force, the second line brings this force into action, and the third line is an effect or gentle culmination of the preceding ideas. The ya and kana are there implicit in the idea units. It is therefore a help to the writer to actually use either particle, and more difficult to write a haiku that has neither ya nor kana. There is such a precise balance of thought that one can easily picture the haiku in the shape of the circle that it really is. In the third haiku the hard, inceptive characteristic of the first line is toned down with "ni" instead of ya, and balanced with the playful idea of a fan being flung. The importance of the order and placement of words, the direction that the particles predict, and the fact that a haiku is either ya or kana-keri or neither, can be understood by these examples.

The subject of haiku are words that are directly a part of a season of the year, year manifestations that make up the vast wheel of the universe. It is a circuit like the wheel of causation that goes on without stop, and on which all living things depend. Just as the sun, the centre of that circle, validates everything that it gives life to, so any of its manifestations as recounted accurately in a haiku constructs the entire wheel. In fact in the ultimate sense a haiku is only this word, the dai or kigo, and is good if the dai is brought out in its real nature. One may think of these dai as the 1000 petals in the Sahasrara, in which realm everything exists in its most real form. The kigo are classified first into seasons and then into aspects of heaven, earth, time, human activity, animals,

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plants and Buddhist-Sin' to activities. Originally drawn according to the lunar calendar by which the year began around 10 February, many kigo have been taken from their proper places since the adoption of the Western calendar in Japan. The New Year period is marked off as a special period of about two weeks during which things are at a non-emanation stage. On the wheel it would be the centre.

As the haiku was invented by Buddhist monks, small as it is, the elements time, space and motion that the sequence of thought units gives to it, make it seem the largest possible form of literature. Time is conceived of by the Buddhists as a sequence of consummated moments, each complete in itself like a part of a film strip. We are deceived by the speed because breathing causes the mind to flicker and give the idea of motion. At the same time, the Buddhist idea of existence is like a river current, ceaseless change in the phenomenal world as in the body and mind of an individual. Within one breath unit, however, the complete actuality can be seen, and it is this that the haiku is using to focus on in its one moment of actuality. As Buddhaghosa has said in *Atthasalini* (The Expositor, Pali Text Society, 1920): "Time is only a concept derived from this or that phenomenon, such as (a) states expressed in such phrases as, temporal (aspect of) mind, temporal (aspect of) matter; (b) the phenomenal occurrence expressed in such phrases as the past and the future, etc..." The haiku as it was conceived, was meant to go through phenomenal time to real time. Basyoo puts it in this way: "In all generations (worlds) there is an unchanging; there is the momentary change, but these two pierce through to the same source." (Haikai Zozho Teiyooroku, 1774) Again, "Within the unchanging there is the changing, within the changing there is the unchanging." (Basyoo Habune, 1817). Expressed in still another way: "The principle of One Mind has two aspects. One is the aspect of Mind in terms of the absolute (tathata: thusness) and the other is the aspect in terms of phenomena (sangsara: birth and death). Each of these two aspects embraces all states of existence. Why? Because these two aspects are mutually inclusive." (Asvaghosa, Columbia University Press, 1967). The Chinese translator (Fa-Tsang, 643-712) of this Indian text says: "The one World of Reality is nothing but the world of sangsara; the world of sangsara is nothing but the world of the Absolute." A speaker

Time being understood to be, by unenlightened beings, that which comes with the idea of a continuity, the Buddhists have conveniently analyzed the process in consciousness which makes up one thought moment. It is suggested that these correspond with the three lines of a haiku.

"There are two elements in every consciousness, the Constant and the Variable. The form of consciousness, the constant element, is opposed to the matter of consciousness which, as supplied in this or that experience, constitutes the variable element; but it must be borne in mind that, in Buddhism, both subject and object are variable at every moment. To every state of consciousness which takes part in a process of thought as a functional state, there are three phases--genesis (uppada), development (thiti), and dissolution (bhanga). Each of these occupies an infinitesimal division of time--an instant--so that to every separate state of consciousness there are three instants, in which successively it becomes, exists, and disappears. These three--nascent, static, and cessant (or arrested)--together form one mental moment...and it pleases commentators to say that there are more than one billion of such thought-moments in the time that would be occupied by the shortest flash of lightning." (The Compendium of Philosophy, Pali Text Society, 1910)

The next passage throws light on the 17 syllables: "Seventeen thought-moments are held to be requisite for a complete process of the consciousness of an object. Thus Buddhists have come to speak of matter as lasting for seventeen thought-moments." This process is analogous to the one described for patisandhi (rebirth) which takes

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place in from 16 to 19 thought-moments. The Visuddhimagga gives tables of various consciousness aggregates which may be referred to, too complex to include here, but in brief the analysis is as follows.

"The new sphere of existence as an object enters the field of presentation and produces perturbation in the stream of being, causing this to vibrate (as a lamp flickers), for two moments. The first of these moments is termed 'vibrating' (bhavanga-calana), the second 'arrest' (bhavanga-ppaccheda), because at the end of the latter the stream is cut off by the faculty of reflection or mind-door cognition, i.e., mind proper. And this faculty is capable of reflecting on the new existence. The arrest is thus the threshold of consciousness by which thought is divided from mere being.

"This reflecting in turn is followed by a series of seven apperceptives, accompanied by a strong desire to live. Consciousness thereafter loses itself in living (bhavanga); it sinks, as it were, into the stream of being, until its current is interrupted by some new thought-obstacle or sensation.

"Suppose that a visible object is presented. It first enters the stream of being at the nascent instant of a life moment (atita bhavanga), which completes three phases and passes away before any marked perturbation is produced in the calm flow of the stream. Vibration is due to the initial impact between the object and the organs of visual sentience, lasting for two moments, after which the stream ceases to flow as such because it is now arrested by the five-door-turning-towards moment of cognition....Then the specific sense of sight or visual sensation comes into play, followed by a moment of reception of the object so seen. Two modes of recipient reaction are distinguished. Next comes the investigating faculty, or a momentary examination of the object. Three modes in it are distinguished. After this comes the stage of representative cognition termed fixing, or determining. This is done by differentiation and limitation, discrimination and definition. Now intervenes the apperceptive stage or full cognition, wherein the object, determined or integrated by the foregoing activity, is properly cognized. This is held to occupy ordinarily seven thought-moments....After this there follows a registering, or identifying, for two moments, of the object thus apperceived, eleven modes of the process being distinguished according to the nature of the object, etc. Consciousness then loses itself once more in the stream of being." (Pali Text, 1910)

One would need to search deeper into the meanings of the Japanese alphabet in order to test out this theory of the seventeen moments correlating to the seventeen in the consciousness process. However, we can for now take the model haiku of Basyoo's and see how the words and order of thought units coincide in general with the larger analysis:

Huru ike ya/ kawazu tobikomu/ mizu no oto.
An old pond ya/ A frog jumps in/ the sound of water.

The first line represents the becoming, the cause of the subject, the second line represents its actuality and existence, the third line represents the tendency to decay. "Huru", old, contains in it the idea of the past because of which the present comes into being; the repetition of the "u" sound is like a vibration. "Ike", pond, is an accumulation of water in earth, the object that comes to be seen. "Ya", the impact of the fact of an old pond, brings the five senses into play, moving outwards from the pond. The frog, a specific object, jumps into the pond, a reaction to the words in the first line, a differentiation being made in exactly what occurs. "Mizu", the first syllable of which is the stem of the verb "to see", mizu can also mean "not see"; here the diminishing fact is recorded in regard to the idea of the second line. "Oto", sound, is the registering of the act, here actually equal to "kana". The still factor, the pond, is placed against the moving, of the water after

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the jumping, and the sound which expands into space. The centre line contains its own polarity of the frog that was prior to the act, still, and the action of the verb.

In this way the relative ideas of space and motion are dealt with in haiku. The particle *ya* marks off the still factor that contains the motion potential. *Ya* holds it in so it does not itself move, and *ya* at the same time opens with outward motion into space. *Kana-keri* perform the opposite motion of drawing in or receding back. At the same time *ya* and *kana* are identical. As Woodroffe says in the *Garland of Letters*, "All that is manifest is power (*Shakti*, or *kana*) as mind, life and matter. Power implies a power-holder (*Shiva*, or *ya*)". So when one comes down to it, the haiku is *ya* and *kana*, and therefore any one can be taken and these two forces can be seen working in it.

The sparsity of words and the pauses, made primarily through the use of particles, prepositions, but also with verb endings, nouns, adjectives and adverbs as the case may be (as Buson' remarked, what happens in the wondrous realm whenever every syllable can be a cutting syllable), naturally give spaciousness. Moreover, the pause is absolutely essential in realizing the dual nature of the phenomenal existence of the universe. The haiku affords a vital practice in Buddhist yoga, of expanding and contracting an object in space as the mind wills, taking the small and making it immense, or vice-versa. The ultimate purpose of yoga and the haiku is to hold the mind in *eka-citta*, one-pointedness, a piercing through to the one point which contains all. Hence the use of the seasonal word is a means of practise, and one is compelled to bring the mind to the state of one-pointedness if one tries to write a haiku, which is one moment of *eka-citta*. Let us take another example from Basyoo's school:

Hatu yuki to/ iu ma ni noki no/ sizuku kana
 "The first snow!" / said, and already the eaves' / drops kana

This haiku is by Boosan'. The first snow in the winter season is usually very light and does not leave its traces. The instantaneity and subtlety of the haiku's mind is revealed as it brings "hatu", a word which recalls the cycle of the year to this point in winter now being introduced, and ends the line with "to" which is a particle that denotes a quotation--at the point in the process where the five senses begin to operate. The second line goes literally, "said-interval-eaves", so that at half point with the word for "interval" or "time during which", the haiku turns and recedes into a quiet registration of what occurred. The actuality or discrimination of the specific occurrence seems hardly to have been described, but suggested in the space of saying, "Oh, the first snow!" and already noting the fact that it melts, the force as opposed to freezing. In this haiku the first line contains the *ya* element, the first snow is the point of *eka-citta*.

Perhaps one word should be said about Zen', which has been so often spoken about in relation to the haiku, perhaps because Basyoo himself was a Zen' monk. The idea of Zen' has been so corrupted over the years that it would be more misleading than helpful to think of haiku in that line. All the schools of Buddhism have exactly the same purpose, so one should say that haiku is Sin'gon', if one insists on saying that haiku is Zen'. Yes, haiku is Amidism, and Ten'dai too. It all depends on the person you are talking to. Perhaps it would be better to take Nagarjuna's way, and believe Siki's words in *Haikai Mumon'kan* "Haiku is zen' and it is not zen'."

The foregoing does not deal with Siki's doctrine of the haiku, but with the presuppositions which must have been inherent in his understanding of haiku and what they do for people. Unfortunately he was not able to convey what he understood to his disciples. The successful haiku of the Siki school are spontaneous and instinctive, and prove that anyone at any moment can penetrate into the sphere of

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real things, though circumstances change and become misleading, and while unequipped with an awareness of the instrument of language. This lack of awareness accounts for the steady weakening of the haiku. The original resources of Japanese intellectual and spiritual life, however, have power even when buried under concealing surfaces.

NOTES

[1] Fudoo Myoo-Oo: Arya Acala, the Immovable Luminous King, a manifested form of Vairocana, the central Buddha. He is represented in angry form with weapons and fire with which to subdue demons and obstacles.

[2] Den'gyoo Daisi: 767-822, founder of the Ten'dai school of Buddhism in Japan, En'ryaku Zi, Mt. Hiei.

[3] Buddhaghosa: A central Indian of the Brahman cast who was converted to Buddhism. His dates are uncertain, one account states that he crossed to Ceylon around 230 B.C., another gives the early 5th century. He translated into Pali the bulk of the Buddhist Tripitika, and was believed to have been an avatar of Maitreya Bodhisattva.

A BRIEF HISTORY OF THE HAIKU

The following is Siki's own brief historical account of haikai, from Dassai Syo-oku Haiwa (Literary Investigations Library Hai Discussions, 1892). His home in Negisi was called Dassai Syo-oku, and this work is among his first directed at the revival of the haiku.

THE TERM HAIKAI

There seems to be a discrepancy in the understanding of the word haikai between those who are engaged in it and the ordinary people who stand apart and regard it in a scholarly way. The first instance of this word's appearance in Japanese books is in the Kokin'syuu (905) [1] in the section called Haikai poems. Most people understand haikai to mean funny or comical. From that meaning came the terms haikai ren'ga and haikai hokku [2], which in turn were simplified to haikai. However, haikai after Basyoo takes on a deep and dark, lofty characteristic and does not necessarily include the humorous. From here on the word becomes a general term with different connotations from those of ancient times, or changed to a term which refers to a particular phase of grammar. Still when people in haikai circles only said "haikai" they meant haikai ren'ga. Though the general use of the term should have been to distinguish it from the 17-syllable hokku, when they said to "learn haikai", it meant most frequently in the broader meaning without distinguishing it from hokku. People not connected with it have been led astray in this way.

Note: The humour that Basyoo and his disciples meant when they said haikai is comical, is not what ordinary people of the world call funny. It is, in contrast to the simple indifference of poetry, when words both common and elegant are mixed together with many precipitous changes in thought.

REN'GA AND HAIKAI

Everyone knows that haikai came out of ren'ga and ren'ga out of waka (poems of 31 syllables). In the beginning one poem was composed, the first half by the first person and the second half by a second person, but gradually it got so that the first half of the poem, that is to say the part with 17 syllables, was taken off and made to be complete in itself. However, in the Asikaga period it still tended to be like the first half of a waka, using old words and old ideas, so that for the reader it is like reading poetry, or even a drop less. The hokku of this period, as they were considered the first ku of a series, do not seem to have an independent strength. With changes in ren'ga made by Matunaga Teitoku [3] at the beginning of the Tokugawa government, the hokku became more important, but here they were displays of wit and riddles, so how can one say they were an improvement over the ones of the Asikaga period. As the Teitoku school overall did not put out new ideas, Socin' [4] and his followers came forward and set up the Dan'rin' school which for a while became prominent throughout the country. But here again what little they developed did not surpass a witty humour, and almost immediately it was for the Basyoo school to bring overwhelming changes and take the lead up to the present day. Basyoo sought a direction outside of ready wit and humour, words in between the elegant old and commonly vulgar, and he gained new honour and reputation by transforming Japanese literature, adapting it to the transition of the times. The Correct Style haikai's strength down to the Meidi age still maintains its prosperity. Basyoo not only used his energies in hokku but also in haikai ren'ga, and his followers well kept his words of advice and instruction. It was after their times that the tendency for only the 17 syllable hokku became the more important, and ren'ga secondary to it.

EN'POO, TEN'WA, ZYOKYOO HAI-STYLE

"The steps by which the Basyoo school developed out of the Teitoku and Dan'rin' schools can be noted more in detail. In Kan'bun' 12th year (1672, when En'poo begins) the book Kai Ohoi was published as the first collection edited by Basyoo when his name was still Munehusa; his writing was still immature and not independent of the Dan'rin' style. In Inaka Ku Awase and Tokiwaya Ku Awase of Kikaku and

San'pu (En'poo 8th year or 1681), one sees real traces of an advance in this direction. With the Ten'wa 3rd year (1683) collection, Minasi Guri, edited by Kikaku, we reach a milestone in haikai, which contains the spirit of the Correct Style, though the words are still somewhat immature. In the Zyokyo 4th year (1687) publication Zoku Minasi Guri, we see a further advance, almost complete; the same year's Siki Ku Awase does not sink into any humour or eccentricities but seeks scenery in nature with simplicity of taste. This is the work that for the first time puts up the flag of the Correct Style. After that, Hirono Syuu, Sono Bukuro, Saru Mino, etc., appeared, establishing Basyoo's name for a thousand years. Beginning with the Teitoku school, these collections show the steps by which the Correct Style was established, but that period of development is not without backward steps. This happens with anything that wants to be created. From the great reformation of Meidi, in literature too, there has arisen a radical change--translations, new forms of poetry, a unification of the written and spoken languages, and so on, which greatly upset the world of literature so that people do not know where it will ultimately lead. The result has been a sense of confusion, as of lost sheep. Looking at it from the point of view of the force of an empire, however, all of this is only one stage in the progress of literature and later on, those who appear as literary figures must be people who, drawing on the essence of old literature, will write with the best points of new literature. Then what will develop will be the same as the development in the Gen'roku period when haikai was in transition.

The Japanese have always been a poetic people, and their poetry has from the earliest records been in some form of five and seven syllables to a line. In the Koziki (712) and Nihon'ki (720) the predominant forms are:

katauta: 5-7-7 or 5-7-5

sedooka: 5-7-7 in pairs of lines

tyooka: 5-7-5-7 to any number of lines, ending with a 7 syllable line.

In the Man'yoosyuu (c.760) the tan'ka, a verse of 5 lines that go 5-7-5-7-7, are greater in number. The Kokin'syuu, the Imperial anthology, is almost completely made up of this tan'ka or waka, which to this day remains the form of Japanese poetry.

The Minister Yosimoto wrote in Tukuba Syuu (1356, Chapter on The Beginnings of Ren'ga):

"Ren'ga is what in India they call a gatha. In various sutras gathas appear in explanations; these are ren'ga. In China they call it ren'ku, and in our country, ren'ga. In the preface to Kokin'syuu where Turayuki has written 'the Ebisu uta of the Heaven's Floating Bridge', that is ren'ga." That poem, which is often said to be the basis of Japanese poetry, goes:

Ara uresi ni ya/ umasi otoko ni ainu
Ah, how joyful! I've met a fine man.

--The Goddess.

Ara uresi ni ya/ umasi otome ni ainu
Ah, how happy! I've met a fine woman.

--The God.

In Book 8 of the Man'yoosyuu appears the following exchange which the Emperor Zyun'toku (1190-1234) in Yakumo Misyoo (early 13th century) states to be "the seed of the ren'ga". This early form, a sort of question-answer verse where, given the 5-7-5 line or top half of the tan'ka, a second person would complete it by adding the two lines of 7, becomes more practised in the Heian' period (794-1192).

Saho kawa no/ mizu wo seki agete/ uesi ta wo
The Saho river's/ waters were dammed up and/ ricefields planted.
--A nun.

karu wa tsuihi wa/ hitori narubesi
To reap it, to eat it/ should be the same person. --Yakamoti.

From Ten'ryaku (947-956) there is another example:

Sayo hukete/ ima wa nebutaku/ nari ni keru
The night deepening/ now how sleepy/ I've become. --Writer unknown.

Yume ni aubeki/ hito ya maturamu
The in-dreams-to-meet-/ person must be waiting. --Sigeno Naisi.

By the later Heian' period this two-link ren'ga begins to lengthen to as many as 50 or 100 links so that we get a kind of tyooka (long poem), except that these separate verses in ren'ga are composed by different people gathered for the purpose of participating in the composing of poetry, and poets, face to face, keenly matched their wits against one another. At this stage, however, the first ku of 5-7-5 are not really complete in themselves without the continuing ku, and have an element of expectation of the next.

In the Kamakura period (1185-1382) the ren'ga increases in popularity. The Tukuba Syuu mentioned above is the most important collection. Rules for ren'ga are established, for example:

"The hokku should come to a full stop....should end with terms like kana, besi (both conclusive forms) or a noun."

The term hokku, which means the ku (shortest segment of language after a word) that gives rise to the rest, was adopted from Chinese poetry, where the term is applied in exactly the same way, hokku meaning the first line which initiates the poem. The difference is between ka--poetry which consists of two moments in succession, and shows how one passes to the next, and ku--phrase, a kind of super poetry.

A practise of starting the ren'ga with a 7-7 ku so that the hokku of 5-7-5 comes second, was also carried out. This was an ingenious idea, because the hokku then tends towards being complete in itself. The ground was, in this way, gradually being prepared for the emergence of haiku. As the major figures in these movements were Buddhist monks, such effective preparation for a situation not yet arisen is not surprising. Here are some examples from the Tukuba Syuu:

Migi no kata ni zo/ tidori nakunaru
On the right side/ beach plovers cry. --Writer unknown.

Turi hari no/ Saho no kawara no/ yuu giri ni
The fishing hook/ at Saho riverside/ in evening fog. --The Monk Ton'a.

(saho also means "rod")

Isi no ue nite/ yasurai ni keru
On top of the stone/ he rested keru.

Sugoroku no/ teuti wazurau/ yubi no saki
The sugoroku/ move it is troubled by/ the finger tip.--The Monk Kyusai.

(Sugoroku is the ancient Japanese form of Indian parchesi, played on a board like a go-board, with round pieces called stones.)

Yo no naka wa/ man'maru ni koso/ mie ni kere

This world/ completely round indeed,/ it appears to be.

Asoko mo koko mo/ sumi mo tukaneba
Neither here nor there/ as one settles.

--The Monk Saigyoo.

Waraeba ha koso/ futatu sirokere
It's when he laughs that teeth/ two of them, are white.

Yuki no ue ni/ asida ya hakite/ asoburan'
On the snow/ with wooden clogs on/ they play.

--The Monk Dooyo.

(The wooden clog's two dais are called "teeth" in Japanese.)

Even in these examples the content of the 3-lined 17-syllabled ku is apparently broader; they seem to make an outer ring to the point where a pebble has submerged into water.

In the Asikaga (or Muromachi, 1392-1573) period, Soogi (1421-1502) is the great figure in ren'ga, and from him we get directly to Basyoo. He was a monk completely engaged in practising rambling and ren'ga, which was what Basyoo too was to devote himself to. From Soogi's a ren'ga in Dokugin' (self compositions):

Kagiri sae/ nitaru hana naki/ sakura kana
Even at its end/ no flower like it/ cherries kana

Siduka ni kururu/ haru kaze no niwa
It calmly dusks/ the Spring wind's garden.

Hono kasumu/ nokiba no mine ni/ tuki idete
Over a slightly misted/ eaves' mountain peak/ the moon comes out.

The importance of the hokku makes for a practise of writing only hokku in 5-7-5, and from here on we see ren'ga masters who write as many independent 5-7-5 hokku as ren'ga. Soogi also states the necessity for a seasonal word in the hokku, as we can see from this excerpt from his Azuma Mon'do (1470):

"The essential thing about writing the hokku is that it be written in the season the hokku is about; whether it be of birds, flowers, the snow or the moon, the very feel of the air must be there."

In Hakuhatu Syuu (published 61 years after his death) he puts down a list of seasonal words month by month, a basis for the Saiziki (book of the year's events and haiku dai) of today, in which every seasonal word is listed. He says: "The writer of the hokku must be true and sincere. He must see things as they really are--mountains, rivers, lakes, etc., for therein lies the great secret."

From Sinzoku Inu Tukuba Syuu (1667) are the following hokku:

Hana niou/ ume wa muroku no/ kozue kana
Its blossoms fragrant/ the plum has a unique/ tree-top kana
--Soogi.

Ume no hana/ ka nagara utusu/ fude mo gana
Plum flowers/ and their perfume it paints/ Oh, for such a brush!
--Syoha.

Moritake (1472-1549) and Sockan' (1465-1553) are the next major ren'ga teachers.

Rakka eda ni/ kaeru to mireba/ kotoyoo kana
A falling flower, to its branch/ returned, I saw, but/ butterfly kana
--Moritake.

Man'maru ni/ idetemo nagaki/ haru hi kana

Perfectly round/ it comes out, but long is/ the Spring day (sun) kana
--Sookan'.

These are but a step from the haiku. Though many say their only concern was to frivolously exercise words, this early style of haikai is a wonderful accomplishment in itself.

Matunaga Teitoku (1571-1653) continues this style and establishes his own school called the Teimon' school, in the early Tokugawa period. He is the most important precedent to Basyoo. His studies were in ancient Japanese classics; he built a school in a Sinto Shrine to teach haikai. Haikai spreads out to the people throughout the country as a popular pastime. His school is referred to as the Old Style as distinguished from the Basyoo School which is called the Correct Style.

Aki no no wo/ te ni sagete kiku/ tyuuro kana
The Autumn moor/ carried in hand, heard,/ insect cage kana
--Teitoku.

Nisiyama Sooin' (1605-1682) is the founder of the next school, the Dan'rin'. Bai-Oo (Plum Tree Old Man) is his other name from the haiku:

Sareba koko ni/ Dan'rin' no ki ari/ ume no hana
So it is that here/ there is a Dan'rin' tree/ plum flowers.
--Sooin'.

The characters for Dan'rin' mean discussion (or sandalwood) grove; it is a term in Buddhist philosophy that means a temple or study place for monks. It happens also to be the name of the hut where Sooin' lived. The first word of the haiku, "and thus it is" is a phrase commonly used at the beginning of a play, roughly equivalent to the beginning of a Buddhist sutra which always goes, "Thus have I heard, one time...", meant to convey the idea that what follows is an immediate continuation to whatever preceded, in an unbroken sequence of time. The plum tree was always associated with letters and poetry. This haiku then acknowledges all that came before, the present fact of the existence of haikai, and its flowering to come; because of all that preceded in haikai up to that time, here is the Dan'rin' School, and it shall proceed to flower. The plum tree is in fact the tree that the Japanese associate with Shakti.

Matuo Basyoo (1644-94) is the one who brings all to flower in the form of an old pond. While studying under the Dan'rin' school his ku appear under the name of Toosei and the following is a typical example of his young style:

Samidare ni/ turu no asi midi-/ kaku nareri
In fifth month rains/ the crane's legs short-/ er become.
--Toosei.

He was a monk and spent most of his life rambling about the country. The haiku he conceived is not like the previous schools' brilliance and wit which give rise to a subtle joy, but are sombre, a step beyond the joy or sorrow of realization. This is the Basyoo or the Correct Style, a term which covers the haiku during the Tokugawa period in its three great epochs beginning with Basyoo, the substance of which is discussed in detail in the section of this report called The Nature of Haiku.

Yagate sinu/ kesiki mo miezu/ semi no koe
 Their about-to-die-/ state is not shown:/ cicada voices.

Soba wa mada/ hana de motenasu/ yamadi kana
 The buckwheat as yet/ with flowers feast;/ mountain road kana
 --Basyoo.

"Instructions for Practise", a chapter in Kyorai Syoo [4] states some requisites of the Basyoo school:

Yamei said: What is the "sabi" of a ku?

Kyorai said: Sabi is the color of the ku. It does not mean a calm and quiet ku. As an old man, whether on the battlefield with helmet and armor, or at a banquet dressed in brocade, still retains his aged form, both in gay and quiet ku, sabi is something that is there. For example:

Hanamori ya/ siroki kasira wo/ tuki awase
 Flower guardians ya/ their white heads/ they put together.
 --Kyorai.

Basyoo said: The color of sabi is well revealed.

Yamei said: What is the meaning of the kurai of a ku?

Kyorai said: Let me explain that with this ku,

U no hana no/ taema tatakamu/ yami no mon
 The u flowers,/ where they stop, knock/ a dark gate.
 --Kyorai.

(U flowers are tiny white flowers on a bush, commonly used for a fence.)

Basyoo said: The kurai of this ku is not ordinary.

Kyorai said: Literally, kurai means the highness of rank. If in the ku one speaks of principles, or compares things, the rank or position of the ku is lowered.

Yamei said: What about the siori, the hosomi of a ku?

Kyorai said: Siori doesn't mean a ku that is "aware" [6]; hosomi (thinness) is not a weak ku. Siori is the form of the ku, thinness is the heart of the ku. For example,

Zyuu dan'go mo/ kotubu ni narinu/ aki no kaze
 The ten dumplings too/ have become little crumbs/ the autumn wind.
 --Kyoroku.

(Zyuu dan'go are literally, 10 rice dumplings, they are put on a skewer.)

Basyoo said: This ku has siori.

Toridomo mo/ neitte iru ka/ Yogo no umi
 Our bird friends too/ are they fast asleep?/ The Yogo sea.
 --Rotuu.

Basyoo said: This ku has been said to have thinness.

Kyorai said: In all these things, *sabi*, *kurai*, *hosomi*, *siori* [6] they are transferred to the *citta* (heart) by another heart, so that they can be taught only by repeating the teacher's words."

The ten great disciples of Basyoo are Kikaku, Ran'setu, Jooso, Yaba, Kyorai, Kyoroku, Siko, San'pu, Hokusai and Otuzin'.

Buson' (1716-83), who marks the second epoch of the Tokugawa haiku, was originally a painter, and perhaps that is why his style is like a pure round, polished mirror. His *haiga* (*hai* style painting) are famous. He studied with Kikaku, one of Basyoo's great disciples, and like the Seven Parts Collection of the Basyoo School, there remains a Seven Parts Collection of the haiku and *ren'ga* of the Buson' School.

En'oo no/ kuti ya botan' wo/ hakan' to su
The King of Hell's/ mouth ya peonies/ about to spit out.
--Buson'.

Ao ume ni/ mayu atumetaru/ bizin' kana
Among green plums/ her eyebrows knit/ beautiful woman kana
--Buson'.

Siki himself admired Buson' more than Basyoo and went so far as to state that his school is a continuation of Buson's.

Issa (1763-1827) represents the third epoch, and his style shows an intense turn in human feeling, a great compassion, while upholding the realm of the "correct elegance". He studied with Seibi, an independent *haizin'*, in Edo. The use of colloquial language and slang even, is perfectly shown in his haiku.

Negawaku wa/ nembutu wo nake/ natu no semi
What I ask is,/ sing the nembutu,/ Summer cicadas.
--Issa.

Meigetsu wo/ totte kurero to/ naku ko kana
The bright moon/ oh, give it to me,/ cries the child kana
--Issa.

In some peculiar way his haiku seem to contain the elements of all the masters up to his time. After him haiku activity falters, mainly because of a turmoil of political events; the end of the Tokugawa rule and the confusions that arise with the entrance of foreigners into Japan cause activity in these matters to become latent, until Siki comes forward with the last major effort.

Roughly, under each of these masters the style of haiku lasts for sixty years:

Basyoo	1680-1740
Buson'	1740-1800
Issa	1800-1860.

NOTES

1. Edited by Ki no Turayuki, an anthology of more than 1000 poems in 31 syllables inaugurating the new form of poetry as distinguished from the archaic (*Koziki*, 712) and *Man'yoosyun* (760) styles.

2. The character *hai* means rambling, walking, wandering, a practise in the Buddhist sense meant to destroy the tendency of clinging to things. It means playfulness, that which results when attachments are cut off. *Kai* means harmony, the state of uncolored mind when there being no self or others, all in the universe is

blended. This character is made up of the characters "to speak" and "all" or "to speak all, or with all". Haikai ren'ga, developed in the 15th century, means a series of linked verses beginning with one of 17 syllables, followed by one of 14, alternately, to as many as 1000 ku, participated in by a number of people. Haikai hokku is the first of these linked verses, the inceptive ku that gives rise to the rest of the link. This is what Siki has established for the present day to be haiku.

3. Matunaga Teitoku (1571-1653). By the age of 12 he had already received the secret teaching of the Gen'zi Monogatari and was deep in the study of Japanese poetry. He branches out to kyoka, comic poetry in 31 syllables, and haikai. He has left a prodigious amount of writing in all these fields.

4. Nisiyama Sooin' (1605-1682), the founder of the Dan'rin' school. Among his disciples is Saikaku, the great novelist. This school entered into theoretical discussion with the Teitoku school and seems to have come out of it the stronger, or perhaps it was a matter of the course of history, and there was really no argument between them.

5. Mukai Kyorai (1651-1704). One of Basyoo's 10 great disciples, his hut in Saga, Kyoto, called Rakusisa (Fallen Persimmons Hut) still can be visited. It is a beautiful example of the hai style of living. He edited the important collection, Sarumino, with Bon'tyoo. Kyorai Syoo, a commentary on haikai, is considered one of the three representative commentaries of the Basyoo school.

6. The elements necessary in a haiku as conceived by the Basyoo school. Sabi is a simple elegance such as is calm, devoid of aspirations or bent. Kurai is a term used for dignity such as is equivalent to beauty when sincere and genuine. Hosomi is thinness insofar as it is sober and unassuming. Siori means a guide, or "moving" as Kyorai says. Aware is something like pathos, the feeling that one has when one realizes the truths of this fleeting world.

SIKI AND HIS CONTEMPORARIES

Siki (Masaoka Tunenori, 1867-1902) is the master who gave essential character to a new era of Haiku, which had, like all other forms of Japanese literature, reached a point of collapse. If many who have attempted to introduce haiku to the Western world look down on Siki it is because they have failed to come to a factual assessment of his solution of the problem of how to sustain the real elements of Japanese life in the midst of all the forces of society working against it. Western influences were taking hold in government, education, literature, and on down to daily dress, putting into disregard more than a thousand years of Buddhist and Confucian beliefs, the two immense systems of world thought that offer penetrating solutions to the problems of society. After considerable time given to the writing of Chinese poetry, novels, Japanese poetry, haiku and even painting, he no doubt saw how it is language that plays the vital role in maintaining the health and stability of a people, and chose the haiku as the most suitable form to adapt for modern times. Because for people who give up classical studies as too demanding, who are restless and yet searching, the haiku, so short and seemingly simple, so practical in terms of the length of time required to read one, is an ingenious invention.

Siki, by studying the old masters and experimenting with words, brought the literary language into closer relationship with the spoken in his own solution that came to be known as the Japan School of Haiku, or the New Haiku. It is clear that his haiku are based on the assumption that everyone is intrinsically a haizin'; everyone can write a haiku by instinct. This is in total agreement with the old masters, in acknowledging the fact that everyone is a Buddha. There is nothing to obtain, for indeed all is there from the start. Just write and you will eventually hit the mark. But how can this be? The Tokugawa haizin' studied Chinese poetry, Japanese poetry, history, and practised yoga and were engrossed in Buddhist texts. Siki did essentially the same studies, perhaps with not as much emphasis on Buddhist philosophy, but added the works of the Tokugawa haizin'. The great difference between Siki and his best followers lies here--he insisted on study, while they shunned it, reducing the meaning of the word to the least. To old Japanese understanding, however, the meaning of study lies not only in the perusal of old books, but in the daily practise of what was contained in them, of which an essential element was to be at calm, with the mind and the body in balance, so that one's own proper behaviour could set an example for the rest of society. Siki's awareness of this fact, and of the fact that the haiku is always immanent, enabled him to accomplish for his contemporaries, with their more limited capacities for effort and concentration, what the Tokugawa haizin' did for theirs. And if not all of his haiku demonstrate this, still, there are more than a thousand that stand as absolute proof of his grasp. How lucid they are, how instructive, universal and precious, for those who will make use of his discoveries. The two greatest of his followers, Kyosi and Meisetsu, were not equal to this task, and now, some seventy six years after Siki's death, the energy he expended in attracting people to haiku only remains in the form of a large number of haiku magazines (somewhere in the vicinity of 500) published throughout Japan, for the most part filled with haiku that are far from the original concept of a haiku.

He was born in 1867 in Matuyama, Ehime Prefecture, Sikoku. It is curious that many of the main figures in Meidi literature were born there. His early education consisted of Chinese classical studies, calligraphy and poetry, as was always the curriculum for those born into samurai families. At secondary school one of the administrators was Naito Motoyuki who was to become known as the haizin' Meisetsu, many years his senior. At 17 he entered Tookyoo University under a scholarship from the Matuyama daimyoate school (his father had died when he was six), but his interest in Japanese literature and haiku in particular caused him to neglect his studies and finally he left the university in order to pursue those interests. From youth he was in poor health, and at the age of 23 he spit blood, like the hototogisu he wrote of in his first Chinese poem [1]. The name Siki as his haimai (name as a writer of haiku) was taken because of this, the characters reading hototogisu in the Japanese pronunciation. In 1892 he took a job at the Newspaper company Nihon' Sin'bun' in Tookyoo and thereafter wrote their column on literature and haiku. In 1895 during the war with China he crossed in a boat as a war correspondent but was unable to do much because his consumption broke out and necessitated an immediate return to Koobe. After a sojourn in a

hospital there, he returned to Matuyama (where he lodged with Natume Sooseki, then a teacher of English in the secondary school). During this time he organized haiku meetings of people of various groups, who, roused by his enthusiasm, met constantly to write haiku under his guidance. He sent manuscripts to Tookyoo to Nihon' Sin'bun' until he recovered sufficiently and was able to move and settle in Negisi on the outskirts of Tookyoo.

In January 1897, Yanagihara Kyokudoo, a friend and follower of the New Haiku, began the magazine called "Hototogisu" in honour of Siki, in Matuyama, and initiated a wide circulation and popularity for the haiku. Siki, at the center of the editorial work, sorted out great numbers of haiku that were sent in from different parts of the country. In 1898 the publication of this magazine moved from Matuyama to Tookyoo, where Kyosi took over the responsibility, and it was closer to Siki's home in Negisi. To this day "Hototogisu" remains in Tookyoo as the leading magazine on the subject, with Kyosi's son at the head.

In a matter of a few years thousands of people were participating in the haiku, so that, as his consumption took a serious turn and he became a total invalid, people came to his bedside from all parts of Japan to be taught the haiku and the waka. He was almost constantly in excruciating pain, so great that from time to time he had to call out in agony, and even weep. The work he had done, however, brought haiku columns into the newspapers, and new haiku magazines into publication all over the country. If one tries to calculate the number of people of ~~people~~ whose haiku were printed every year since his time, one would have to conclude that never in the history of any country did so great a part of its population take part in one form of letters. X

Siki worked feverishly until he died in 1902, the last years of his life devoted to a renovation of Japanese poetry. His complete works consist of some 25 volumes--Chinese and Japanese poetry, studies and essays, travel diaries, miscellanies, and of course, essays on haiku and haizin', and the haiku themselves. The Japanese believe a man does not reach his maturity until he is past the age of 40. In the painful physical condition that filled his brief 36 years of life, Siki's powers and influence indeed present him as an extraordinary phenomenon.

Much can be learnt about what Siki was trying to formulate in his renovation of haikai by reading through his essays on haiku. To give an example of the value of his commentaries, a piece out of "Stray Comments on Basyoo" on the subject of Literature of the Common People (1896) is here translated:

"Perhaps it would be fair to say that Basyoo's fame has been due not only to his compositions in haikai as such but also because the nature of haikai is related to things concerned with ordinary people. This 'common-people-likeness' or 'universality' consists first in not disliking the use of vulgar or common language; second, in the ku being brief and simple. It is natural that people now call haikai a literature of the common people, for it was originally so...

"The fact that Basyoo's haikai was not as universal as haikai after Ten'poo (1830-43) can be confirmed by reading a bit in his essays. Among the Gen'roku (1638-1704) haiku of Kikaku, Ran'setu and Kyorai, some refer to old history, use old sayings, and words in an indirect way to give elegance to the style and so on. There are points which even regular scholars cannot explain, so how much the less the common people who have no knowledge.

"When we come to Sookyu, Baisitu and Hooroo of the Ten'poo haikai, there are no words that cannot be understood, explanations are not required; even children and horsepack boys, one and all, appreciate and copy them. We can therefore say that it is from this

period that haikai flows down to the ordinary people and is practised universally throughout the country."

This universality is a very important point about haiku. Siki was determined to bring this point to actuality and succeeded with "Hototogisu". Less austere, softer, and more quickly accessible as compared to Basyoo's style, Siki's is attractive to people of the 20th century. This does not mean that Basyoo's intrinsically are not, but the differences in education provoke a situation in which something that was taken for granted in one period of history becomes unfathomable in another. Actually all haiku are available and lucid to everyone; it is because people do not allow themselves to see them, that they are not understood.

Here is another essential passage from "The Roaming Haizin' Basyoo" (1898): "...he had ambition but did not waste it on worldly matters. He was brilliant but unknown to people; he discarded the world; tired of people he would sometimes disappear into the mountain forests and seek interests beyond this shabby world. Nonetheless, unable to be without feelings like withered trees and cold boulders, he turned to nature and wrote. The poet Saigyoo is who Basyoo was like.....From the time he left his hometown and wandered to Kyooto and Edo, he had no fixed home nor a wife to keep it, but merely took pleasure in composing haiku with his disciples.

"Now the pleasure of haiku being beyond the physical or materialistic, Basyoo was detached from such, but it is not possible for man endowed with feelings to live without some physical and sensual enjoyment, and this he sought in roaming about, rambling on foot, traveling about Japan. How great must have been his joy then, passing along the Tookaidoo on his way back to his home town, for the first time to test the suitability of his own invention of haikai that was conceived in rambling....Rambling came to life after obtaining haiku, and haiku advanced because of rambling. At the beginning of Zyokyoo (1684) Basyoo was able to attain the realization of this fact. Thereafter he went busily from place to place, hardly undoing the strings of his straw hat and sandals, till he reached his final rest in death at an inn in Nan'ba (now Oosaka). Indeed rambling was his life and haiku should be the spirit of rambling..."

The practise of rambling about is an ancient Buddhist one for the realization and attainment of the principal of non-attachment to places, people, and ideas. Without this cool evenness of non-attachment it is impossible to have a true respect for things, and it is no wonder that the haiku so far has been incomprehensible to the Western world. In Japan there exist pilgrimages to Buddhist temples set up in different localities, but walking the 66 provinces (the entire country), paying respect to famous places, tombs, as well as temples, was considered one of the greatest pilgrimages. Feeling the solid earth under the feet and subjecting oneself to the five elements with a simple pack on the back is conducive to getting rid of vain, pointless thoughts and directly facing the question of what is. Instead of the dust of spurious ideas, what is real emerges; mind, words and actions gradually become clear and pure, and an equality of sympathy for all things is born. Just as "haiku should be the spirit of rambling", the converse, the spirit of rambling is what makes haiku, is also true.

Siki was a greater admirer of Buson' than of Basyoo because as he states in "The Haizin' Buson'" (1897) his haiku are more direct, progressive and bold. The New Haiku school of the Meidi era is, Siki writes, a continuation of the Buson' School:

"Buson' is the first haizin' who really began to use everyday spoken language (in the haiku). The haiku of the Gen'roku period used elegant and common language, half and half; after 1716 when haikai was being trifled with by people who had no knowledge, elegant

language for a while disappears and vulgar words are increasingly used together with coarse ideas, the result being sheer vulgar haiku. However, it is not that they used vulgar language because they wanted to--they just didn't understand elegant words and thus went along unknowingly with bad language. Because of this misunderstanding, the common language they use seems to have been chosen from among words closest to those used as such in the old days. As for contemporary conversational language, it was never used, not even in the common language parts. No one, and that includes the Dan'rin' writers, used it. One cannot easily describe Buson's skill in using with ease the really commonly spoken language--a thing that Basyoo, Dan'rin', Kiran' and Sibaku all had difficulty with. Moreover his common language is not vulgar but acts and moves and transforms... Later Issa's usage of common language springs from Buson's examples." The following are a few of Buson's haiku quoted by Siki in the same article:

Sake wo niru/ ie no nyoo boo/ tyoto horeta
She warms the wine,/ the wife of the house--/ a bit gaga over her.

Kaya no uti ni/ hotaru hanasite/ aa raku ya
Inside the mosquito net/ a firefly let loose,/ aah, how pleasant!

In his "Evaluation of Issa's Haiku" (1897) the following are among the examples set forth as illustrations of this same point:

Yare utu na/ hae ga te wo suru/ asi wo suru
Hey, don't swat it!/ The fly is rubbing his hands,/ rubbing his feet.

(Rubbing the hands together in reverence, and on top of that, begging for his life by rubbing the feet in reverence also.)

Inazuma ya/ ukkari hyon' to/ sita kao e
Lightning ya/ On an absent-minded, startled/ expressioned face.

The works mentioned above are, of course, his studies in older haiku. "Haikai Daiyoo" (Essentials of Haikai, 1895) is the major work in which he discusses his own theories of the New School centered around his ideas of Syasei, literally, "reflections of life", i.e., to put down in words what one sees, objectively without interference of the writer's feelings. Unfortunately just as this proved to be the most attractive point to his contemporaries, it seems to be as well the very point on which they went astray, putting too much stress on the visual, bending over to the artistic or literary, until we get stupid things being said about impressionism etc. and find compositions so foreign to haiku it is hard to believe that they are there, printed in a haiku magazine as haiku. That is proof that few really understood what Siki was talking about, for his idea goes back to ancient Japanese literature and art, where there is nothing but that which was put down as it really was, whereas theirs has no foundation but in vague, muddy impressions. He advised those who came for advice to go out and

"write two or three ku on the large scenery; then look at what is at your feet. If you write about the grass that is sprouting and each flower that is blooming, you will have 20 ku just then and there. If there are dandelions, write about dandelions; if it is a beautiful day, write about a beautiful day. As you walk along you will find more than enough material.."

Actually he is saying to write on something large and then on something small, but people take it to mean write on something you see. This method is a great simplification of what the Tokugawa haiku involves, but is not without validity when people have little basis for judging the actual, other than to trust that it is what one perceives through the senses. Perhaps if his followers had found the following more attractive, the haiku would have had a longer life in this school:

"Don't try to be skillful, don't cover over your unskillfulness. If someone with talent writes 5000 ku he will be ready to enter the second stage (of the study). It might take an ordinary person 10,000. In the use of words there is a loosening and a tightening. Tightening means when each word is compact and not one of them can be moved. Loosening is when the sound of the ku is relaxed and not given a tying end...when such is the case, after repeating the ku out loud, one should examine it to see which word is unnecessary, or whether a word is too short and does not carry out the meaning satisfactorily. The third stage (of study) is for those who really want to study; there is no end to this stage--one must penetrate all the forms of haiku..."

"Haiku Bun'rui" begun in 1892 and never completed, consists of about two volumes of haiku that were written up to his times, classified first by haizin', then by seasons, and then subdivided under kigo under seasons. The interesting thing Siki attempted was to break down the classifications into more detailed categories (for example, down to various kinds of trees or animals) than the standard Saiziki [2] do.

"Tanemoto", a work begun simultaneously with the work mentioned above, is a list of these groups indicative of some plan in the direction of the present research project, in fact. We find, in addition to the usual classifications, food and drinks, types of clothing and utensils, and even colours, numbers, adjectives, adverbs, and so on, classified according to the number of syllables IN the word.

Of the main followers of Siki, Naito Meisetu (1847-1926) was the eldest, 20 years Siki's senior. He was therefore revered by the group as Meisetu-Oo, Oo being the term for an elderly person who is wise and knowing. It was at the age of 45 that he began to write haiku under Siki's influence. He had of all the followers the most solid foundation in studies in Japanese and Chinese poetry and therefore understood Siki's renovations more easily. His own haiku show an even temper of mind.

Inazuma ni/ uri nusubito wo/ mituketari
In the lightning/ the melon thief/ was spotted keri

Takahama Kyosi (1874-1959) and Kawahigasi Hekigodoo (1873-1937) were both born in Matuyama and were the two younger disciples who were closest to Siki. Kyosi was chosen by Siki to continue his work, but as Kyosi was not inclined to be scholarly, he declined. Nonetheless he did take on the responsibility of the magazine Hototogisu. Siki himself said of them:

"Hekigodoo is as icy as water, Kyosi is as hot as fire. Hekigodoo looks on people as though he were looking on heartless grasses and trees; Kyosi looks on grasses and trees as though he were looking at people who are full of feelings. And so the haiku they make, the one tends towards reflecting the truth, the other towards the ideal; one reveals space, the other time."

Minomusi no/ titi yo to nakite/ haha mo nashi
The strawcoat insect/ cries "papa" but/ has no mother either.
--Kyosi

Gooriki no/ simizu nigosite/ sari ni keri
The tough fellow/ dirtied up the spring water/ and left keri
--Hekigodoo

Kyosi and Hekigodoo attended Siki at his bedside till his death, but by 1914 these two were standing as opposite poles: Kyosi the leader of the more orthodox form of haiku and Hekigodoo the propounder of a new bent which stood for the doing away with all rules--freedom from 17 syllables, from kigo, all ideas-- and whose adherents called

themselves the "free school". As Kyosi said, "that will in the end result in the destruction of haiku" and indeed he was not wrong. Kyosi also wrote essays and novels, mainly between 1906-12 but as abuses and affectations were creeping into the haiku he returned to focusing his attention on the haiku to try to correct them, and remained the editor of Hototogisu until 1940.

Natume Sooseki was a school teacher, who became famous for his novel, "Bottyan'", and whose relationship with Siki was one of real friendship. For a while Sooseki lived upstairs and Siki downstairs in the same boarding house, while people were constantly visiting Siki and writing haiku. So Sooseki could not help but join in and try too, but his haiku are not very strong. The following is one of his best:

Aki no e ni/ utikomu kuhi no/ hibiki kana
In Autumn's bay/ piers being driven in,/ echoes kana

--Sooseki

Ozaki Kooyoo, like Sooseki, is more known as a novelist than as a haizai' (1867-1903). His haiku are quite strong however, as he seems to have studied more seriously than the others, and was fond of the Dan'rin' school. In 1890 he began the Murasaki Gin'sya, a society comprised mostly of novelists who were interested in haiku. With Siki and Meisetsu he contributed to a magazine called "Haikai" begun in 1893 but discontinued. Here is an example of his haiku:

Zan'setu to/ tomo ni wararuru/ takigi kana
Remaining snow/ is split with/ firewood kana

--Kooyoo

Akutagawa Ryuunosuke (1892-1927) is well known as a short story writer, at which he was probably better than at haiku.

Usagi mo/ katamimi taruru/ daisyoo kana
Even the rabbit/ one of his ears droops down/ intense heat kana

--Ryuunosuke

Siki had made a great attempt to make it possible for the whole of Japan to participate in haiku and to a vague degree this did happen. It was the fact that the effort was to a large degree journalistic, however, which ultimately caused the failure of the Siki school. The main reason is that it fell into the hands of professional literati, a tendency that must be fatal to haiku. Another contributing factor was that Siki's theory of sasei was so misunderstood that the haiku is thought of now as only a pretty picture. At its best, sasei should be understood to be the putting down objectively of something as it really is. Siki's making the haiku accessible to everyone, at the same time led in the natural course of events to the gradual dwindling of real haiku. One can roughly divide the Siki school into the following periods:

1895-1905	best period
1906-1925	good
1925-1940	debased
1940-1960	very debased.

NOTES

- [1] At the age of 12 years.
On Hearing a Hototogisu
One cry alone under the moon;
Spits blood, can't endure to hear it;
Half a night in vain tilt up the pillow
Old village, 10,000 leagues' clouds.

The hototogisu is a species of the cuckoo that crosses to the south in the summer, and is usually heard as it flies in the early hours of morning, up to 2 a.m. Its cry is, the Japanese say, "totte-kaketa-ka", more eery than beautiful. It is said to spit out blood and therefore is associated with death. Poets from of old have made it the subject of poetry, and have taken great pains to get to hear it.

- [2] Saiziki: Literally, a record of the year, this term was originally applied to a compilation of the major events of the year. Haiku Saiziki is the standard collection of all haiku seasonal words classified in five volumes, one for each season and the New Year, according to climatic changes, things to do with heaven, earth, the affairs of people, Sin'to and Buddhist affairs, plants and animals.

HAIKAI MUMON'KAN'

Siki's Haikai Mumon'kan' (1899) is a collection of eight short discussions in two parts of older writers of haiku of the Tokugawa period and certain questions on haiku, after the form of the Chinese koans in the well-known Zen' Buddhist classic, Mumon'kan' (c. 1230), and more close in historical time, Haikai Mumon'kan' by Ryoota (Basyoo school, 1762), in 48 chapters. Mumon'kan' is made up of three Chinese characters, mu--which means negation, no, or not, as well as empty, void or uncolored, and again, because of emptiness, the void or uncolored Buddha dharma; mon--gate; kan--barrier. Together, the words may be interpreted as No-Gate Barrier, or Gateless Barrier, or the Dharma-Gate Barrier, where one without looking back at dangers strives to break through; better still, the superimposition of all three ideas. The title of this work then means something like "The barrier at the mu gate that one must break through in order to enter the world of haiku". The haiku at the end of each section are Siki's.

* * *

Haikai is dhyana (Zen') and not dhyana. Dhyana is haikai and not haikai. Haikai has no gate, therefore how could it have an entrance? If one says there is a gate, it is not the gate to Paradise, it is the gate to Hell. No one need make the error of stepping on a mountain of needles and making it out to be a chestnut burr. If one says there is an entrance, it is not an entrance to haikai, it is the hole of a fox. There is no need to crawl into it in confusion and absent-mindedly eat a rice dumpling. Basyoo was not originally a tree, nor was Buson's turnip garden [1]. If you jump into an old pond [2] and grab hold of a red frog's leg, you climb to the top of the nine-storied stupa of Ten'no-zi [3] and there advance another step. Go astray, go astray, go astray, and after that without fail you get to know the correct road. Realize, realize, and after that, on the contrary, you come out to a crossroad [4]. If you go astray I shall give you thirty sticks [5]. If you realize I shall give you thirty sticks. Should you realize in the morning and go astray in the evening I shall again give you thirty sticks. If you retreat a step, I shall stretch out my monkey's arm and right then and there kill you.

Too garasi/ san'zyuu boo wo/ kurai keri
Red pepper pod/ thirty blows of the stick/ tasted keri

Part I

1. Basyoo's Poetry Discussion.

Kisetu asked: Who was the best poet of the middle ages?

Basyoo answered: Saigyoo and Kamakura Udaizin' [7].

Shortly before his death, among Basyoo's last words were: The heart should keep in mind the aged years of T'u Fu [7], the ability should shape itself as Saigyoo's determination to follow the Road [8], harmony should reflect Narihira's [7] lofty principles.

Haimumon'[9] said: Let us consider Japanese and Chinese poetry as seen through the eyes of Haizin', and the opinions of Haizin' in regard to the same. To have replied Saigyoo and Sanetomo shows Basyoo's perception. Indeed we wonder which of them was superior to the other. If he had said Saigyoo was better than Sanetomo, he couldn't have understood poetry. If he had said Sanetomo was better than Saigyoo, he couldn't have understood haikai. If he had said neither was the better or the inferior, he couldn't have known poetry or haikai. And what about the two poetry collections, The Mountain

House (Saigyoo's) and The Golden Pagoda Tree (Sanetomo's) --which contains the superior poetry? And to go another step, who are the best poets? If people discard Hitomaro and Akahito for Narihira and Turayuki, are they not discarding the Man'yoosyuu and talking only about the Kokin'syuu? This we must say is a viewpoint of the ordinary, and Basyoo would not be able to escape this category.

When Masahide asked: What do you think of the compiler of the Kokin'syuu choosing to include in the same collection the three poems with the lines: 'unknown to the sky, snow falls', 'unknown to people, flowers bloom', and 'unknown to Spring, flowers bloom'--was it customary to have in the same collection such a series of poems with similar lines from the same poet?

Basyoo answered: Turayuki seems to have liked those words. People nowadays do not favor this way of doing things but in the old days they did not seem to feel a dislike for it.

In the light of this, Basyoo no doubt understood the excellences and commonplacenesses of poetry. Nonetheless, without explaining the Man'yoosyuu, merely to put forward Narihira and Saigyoo; without discussing other poems, to make as if he didn't know poetry,--one may say he was only humiliating himself out of modesty, but to me it shows he had no certain standards, and only vaguely praises certain poets. Still in all, the number of haizin' is like the number of clouds. If Basyoo didn't understand poetry, who indeed does?

Saigyooni/ hetima no uta wa/ nakari keru
In Saigyoo/ a poem about gourds/ there isn't keru

2. Zyoosoo's Haizen' (Hai Dhyana)

One day Basyoo was in his Gen'dyuu Hut talking all day to Zyoosoo about haikai. Masahide was by his side listening but could not understand a single point of their discussion. Afterwards, he went to Ryungaoka and asked about it of Zyoosoo. Zyoosoo said: Mountains are just green mountains; clouds are just white clouds. Basyoo truly is Daruma [10].

Haimumon' said: A white horse is not a horse; a green mountain is not a mountain. How can Basyoo be Daruma? An old, cunning monk with wrong words and confused explanations, who made fools of others in the extreme. I don't know what kind of talk it was at Gen'dyuu Hut that caused Masahide to be so left in the dark. If Basyoo showed both his hands and Zyoosoo put up his finger tips, that would be Zen', not haikai. If Basyoo made a hokku and Zyoosoo added the second ku, that would be haikai, not Zen'.

In a certain book it says: Once Masahide, accompanied by a monk was admiring the scenery of a lake. The sky was clear and there was no dust. The setting sun was striking on the waves. The monk said, "the ku I made today, I think is for these times an excellent one. What do you think?" Masahide didn't understand it, but after a while said, "Your composition is wonderful. I would like to try and add a second ku to it." Then he took a piece of paper and wrote some words. The monk said, "Excellent, excellent," and clapped his hands and laughed, "is this really true?" What Masahide had written was:

One is when you speak to a deaf person,
One is when you are mute and heard.
One going astray, one realizing,
Before and after: attachment.

In place of Masahide I would like to ask Zyoosoo. If in haikai there is Zen', there must be haikai in Zen'. If Basyoo is Daruma, then Daruma must have known haikai. What I would like to hear is a haiku of Daruma's. How about it?

Daruma ku ari/ kawazu tobikomu/ mizu no oto
Here is a Daruma ku/ a frog jumps in,/ the sound of water.

3. Ten'mei Vastness [11].

Buson' said: Kikaku's ku collection is full of ku that are difficult to listen to, but the more one reads in it the less tiresome it becomes. This shows the superior quality of Kikaku. One should after all make vastness the requisite of a good ku.

Haimumon' said: Buson' praises Kikaku's ku for their vastness or broadness. Buson's ku themselves have that quality. Buson' was vast and his school was unaffected. Indeed all the haiku of the Ten'mei period are large in feeling. Basyoo is said to have stressed thinness and quiet calmness; this we may call an inclination towards reserve. Buson', on the contrary, stressed vastness. In contrast to Basyoo's words we may call this vastness 'thickness' or 'loudness' or 'energy', qualities inclined towards the progressive. In all probability Buson's passing Basyoo by and praising Kikaku was because Kikaku was rich in a progressive type of haiku.

Let us look at some Ten'mei ku. The broad and expansive ku of which we have been speaking are numerous in the collections of each haizin', but among Buson's:

On Rising from Illness

Kaya gosi ni/ oni wo muti utu/ kesa no aki
On the other side of the mosquito net/ they're flogging demons;
/ this morning's Autumn.

On a Mountain House

Saru dono no/ yosamu toi yuku/ usagi kana
Of Mr. Monkey's / cold night he goes to inquire,/ the rabbit kana

Oi hagi wo/ desi ni sori keri/ aki no tabi
The highwayman/ I shaved become a pupil keri/ Autumn journey.

Myoogi Mountain.

Tati saru koto/ iti ri mayu-ge ni aki no/ mine samusi
Left it behind/ one league; to the eyebrow autumn's/peak is cold.

Mon' zen' no/ rooba-ko maki musaboru/ nowake kana
In front of the gate/ an old woman and child crave firewood,
/ gale kana

Turi agesi/ suzuki no kyokoo/ tama ya haku
Angled up/ the perch's great mouth/ spits out a jewel!

Yanagi tiri/ simizu kare isi/ tokoro dokoro
Willows scatter;/ spring water dries up, stones/ here and there.

Mizu kare gare/ tade ka aranu ka/ soba ka ina ka
Water is sparse;/ is it knot-weed or not,/ buckwheat or not?

The grand, the strong, action, wisdom, magnificence, unrestraint, all of these are a part of the open-hearted or unaffected which makes up the vast. No need to repeat that in Buson's ku there is the vast. There is nothing in the writings before and after Ten'mei, whatever we take, that in comparison to the Gen'roku [12] has no tendency towards the unaffected.

Rairaku wa/ sinsyu wo nusumu/ koto ni arazu
Frankness:/ to steal new sake/ is what it is not.

4. Gen'roku Nature.

Basyoo said: Let a young child of three do haikai. The ku of one who tries for the first time has promise. Again, he said: One should think that making a ku lies in the condition of mind that is without distinctions.

Haimumon' said: Not only is it true that Basyoo's character and behavior were bent on a respect for nature in Gen'roku haikai, it is also true that seeking nature in the first period of haikai was the proper course of the beginning of a form of literature. Because there is nature, there is next invention; because there was Basyoo, there was Buson'. Nature does not make a play of invention, nor does it make a show of the wondrous, but keeps the feelings distant and brings the taste to the light and pleasing. Among Basyoo's ku there are these:

Meigetū ya/ ike wo megurite/ yomosugara
The Autumn moon ya/ walk around the pond/ all night long.

Siraturu wo/ kobosanu hagi no/ uneri kana
White dew/ without spilling it, the bush clover's/ movement kana

Wase no ka ya/ wakeiru migi wa/ ariso umi
Young rice perfume ya/ Make way through it, to the right
/ the sandy ocean.

Nurete yuku/ hito mo okasi ya/ ame no hagi
Getting wet as they go/ the people too are interesting,/rain on hagi.

Ara umi ya/ Sado ni yokotau/ ama no gawa
The rough ocean ya/ Towards Sado slants/ the river of heaven.

Kiku no ka ya/ Nara ni wa huruki/ hotoke tati
Chrysanthemum scent ya/ In Nara are many/ old Buddhas.

Hii to naku/ sirigoe kanasi/ yoru no sika
Their sharp cries/trailing off, forlorn,/night deer.

Yase nagara/ warinaki kiku no/ tubomi kana
Thin as they are/ not to be surpassed chrysanthemum/ buds kana

However, in Gen'roku there was the open-heartedness of Kikaku; in An'ei [13] there was Tyora's nature. Kikaku's unaffectedness-- see how it differs from Buson's, and see how Basyoo's nature differs from Tyora's. After that, Ten'mei is unaffectedness and Gen'roku, nature.

Gatten' zya/ hagi no uneri no/ sono koto ka
Got it!/ the bush clover's swaying--/ is that the thing!

Part II

5. Kyorai's Dissatisfaction.

Kyorai said: In looking through Kikaku's works we see that he shows a great ingenuity for difficult ku. When it comes to ku of the contemporary style, however, he has no knack for it at all.

Again he said: If pure ice and snow were detained and caused not to move, they would become soiled. If today for the sake of all living things we were not to change the old standards but remained where we are for a long time, I will be considered by Kikaku to have turned a sword into a vegetable knife.

Again he said: I have not kept up with the recent books on hai. But in those I have glanced at from time to time, among ten of Kikaku's ku, one or two are worthy of praise. The rest are very ordinary.

Still another time he said: If we talk about how great was Kikaku's ability, I would put him at the very top. If we discuss how vulgar Kikaku's ku are, I would put him below the lap.

Haimumon' said: The Kasyapa and Sariputra of the Basyoo School--who is deeper in treading the road, who is more correct in explanations? When Basyoo bestowed on Kyorai "the correct dharma eye storehouse Nirvana wondrous citta real laksana-mu laksana dharma gate" [14], Kikaku apart from this set up the "changes self-existent as the heart desires, inexhaustible, not elegant not vulgar wondrous" hai gate and wrought his influence on the world. The Kikaku seen by Kyorai is outside of the Road, the Kyorai seen by Kikaku is clinging to personal views. Kyorai in possession of the indisputable (succession) advanced to the east; Kikaku riding on the style of the times advanced to the west. Advancing further and even running onwards, when he looked back he saw how far others had separated from him. And where had he gone? Where the wind meets horses and oxen.

Namazu me nasi/ huguto no omo wo/ nikumi ker i
The sea-slug has no eyes./ At the globefish's face
/ feels resentment ker i

6. Kyoroku's Self Esteem

Kyoroku said: Six years ago I restored life to myself, made prayers to the Three Gods (of Poetry, Hitomaro and the Gods of Sumiyosi and Tamatusima) and in front of my teacher completed the great realization. Breaking through to the depths of haikai I obtained self-freedom. There are people who resent me, saying these are words of self-praise; when the Three Gods of Poetry are parts of me, is there room for self-praise? In regard to Basyoo's school of haikai, I am a disciple who continues its principles.

Haimumon' said: If there were no one east of Oosaka at his side he would paint and praise himself till his head and nose were as high in the air as 18,000 yojanas. When he opened his mouth he explained the continuity exactly like a foolish person who explains his dream or a commercial monk who explains the dharma. How could Kyoroku hand down the tradition after all? The little dog in front of the gate could do the same. Really, I'll get up and ask him. The dog said: Woof, woof.

Inu no ko no/ syooben' suru ya/ huki no hana
The little dog/ urinates ya/ Yellow rhubarb flowers.

7. The Lake's Plum Rain

Kyoroku gave a book to Kyorai saying: When I entered into the studies of this school I was told I should make a ku on fifth month rains, so I wrote:

Mizu umi no/ mizu mo masaru ya/ satuki ame
The lake's/ water too increases ya/ Fifth month rains.

After thinking this ku over for some time I decided it was not good because it was too straight and without taste. Afterwards the book Rough Moor came out and among the teacher's ku was:

Mizu umi no/ mizu masari keri/ satuki ame
The lake's/ water increased keri/ Fifth month rains.

My heart felt as though the night had dawned and for the first time I got the meaning of haikai. It was the kindness of the teacher.

Haimumon' said: The two words "too" and "ya" and the two syllables "keri"--in both cases two words, either of which if clung to make one fall straight into hell or into Buddhahood. The syllable "mo" originally was the name of a demon who practised witchcraft. Once in contact with it the 17 syllables become numb, vulgar, weak, and die. People should chase out the syllable "mo" from their houses by means of talismans and not keep even half of a "mo". Only then can one see heaven and earth beautiful and one speck of dust behind the sky.

Tukuba ne ya/ kanomo konomo no/ metta kare
Tukuba peak ya/ A speck here, a speck there,/ confused witheredness.

8. Boulder-top Moon and Monkey.

Kyorai said:

Iwa hana ya/ koko ni mo hitori/ tuki no kyaku
Boulder flowers ya/ Here too, one person,/ the moon's guest.

Suudoo said the last line should have been 'moon's monkey' but I thought 'guest' was better.

The teacher said: What do you mean by monkey? What did you have in mind when you made this ku?

Kyorai said: When I was walking along the mountains and plains composing haiku in the moonlight, I saw another poet at the top of the boulder.

The teacher said: To say 'and here too, one person', thereby naming the other person the moon's guest and himself, too, indeed is elegant. We should take it as a self-naming ku.

They say he treasured this ku and put it into the collection called The Portable Bookcase Letters.

Haimumon' said: What does he mean, he's named himself. The old man from Iga doesn't seem to have come to the great realization. In the dark he gropes and inside the jar he crawls. He wasn't as good as Kyorai. After all the Lord of the Saga Persimmon Hut (Kyorai) rejected the moon's monkey and obtained the place for himself. He doesn't come up to Suudoo. The viewpoint of Suudoo who was always made little of, is here higher than Basyoo's by two steps. I've gotten to taste it--Basyoo's thirty sticks!

Oyazi no me/ mimizuku no me no/ hiru naran'

Father's eyes/ the owl's eyes/ in the daytime.

NOTES

[1] Basyoo literally means banana tree; Buson' means a turnip village.

[2] The parent haiku by Basyoo:

Huru ike ya/ kawazu tobi komu/ mizu no oto
Old pond ya/ a frog jumps in,/ the sound of water.

[3] The Temple of the Four Guardian Kings at Oosaka, founded by Syootoku Taisi.

[4] To come to a crossroad means one is again faced with the possibility of choosing the wrong road.

[5] As Zen' masters taught by giving blows with a stick, each blow is one stick. Siki seems to be alluding to the story about the founder of the Rin'zai school of Zen', Lin Chi.

[6] In the haiku at the end of each section we find the entire koan summarized, as with the original koans this was done with a Chinese poem in four lines. The red pepper pod is likened to a human being in its growth, maturity and death (kurau also means to devour; devoured by death), and more particularly to a practitioner of Buddhism and of the haiku, who has been given 30 blows of the stick by his teacher, and has because of that turned red. The verb in the last line takes, when used with blows, the meaning of "gotten". Another interpretation is that the pepper pod is Siki himself and the ku is a description of how he attained the grasp of the haiku.

[7] See Lexicon. (Kamakura Udaizin' is under Sanetomo)

[8] The Buddha road, that is to say, to live an unworldly life, unattached to a household. A common way was to spend one's life wandering, as opposed to accepting positions, etc.

[9] Siki takes this name for this work.

[10] Daruma: the Japanese name for Bodhidharma, the 28th patriarch of the Zen' school of Buddhism. He went to China from India in 520 to spread the Zen' teaching and was the First Patriarch of Ch'an in China. Died 528.

[11] Ten'mei is the period from 1781-88.

[12] Gen'roku is the period from 1688-1703.

[13] An'ei is the period from 1772-1780.

[14] Mahakasyapa: disciple of Sakyamuni Buddha who was the only one in the assembly who correctly responded to Sakyamuni's wordless teaching. When the Buddha held up a flower, he smiled; in this was the transmission of the Zen'. The words quoted here are Sakyamuni's. Mahakasyapa is thus the First Patriarch of this school.

Sariputra: the disciple of Sakyamuni Buddha noted for his wisdom and learning. The followers of the Abhidharma consider him the founder of such works as fall under this category of transcendatory or metaphysical scriptures.

OTHER PROMINENT PARTICIPANTS IN THE SIKI SCHOOL.

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"Kizyoo-kusyuu", "Kizyoo-haiku-hairo-syuu", etc.

Takada Tyooi. (1886-1930). Hyogo. "Tyooi-kusyuu", "Tyooi-haiku-zen'syuu",
etc.

Tomiyasu Hunsei. (1885-1980). Tokyo. "Kusa-no hana", "Zyuusan'ya", etc.

Matuse Seisei. (1869-1937). Osaka. "Tori-no su", "Matunae", etc.

Hara Sekitei. (1886-1951). Tokyo. "Hanagae", "Sekitei-kusyuu", etc.

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etc.

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ON THE TWENTY-FIVE ARTICLES

Basho
Kyorai
This work is said to have been written by Basho around the year 1736 at the hut of Kyorai, one of his principal disciples. It was regarded as a work containing the deep principles of his school, a grasp of which is absolutely essential to the understanding of haikai. The Twenty-five Articles set down the fundamental requisites the hokku (the first of a continuous series of 36 or 100 ku which comprise a book of renga; called since Shiki's time, haiku) and some important ku of the series.

A few terms must be explained. "Road" means the great road that leads to the genuine realization of all things as they really are; a way or method leading to the liberation of man from his own fetters and limitations. Common examples are the Roads of Tea Ceremony, Flower Arrangement, Sword-fighting.

"Kyo" and "Jitsu", the ideograms for which are "empty" and "real" have been translated as "the void" and "the actual", but should be understood in the following terms: the formless and the form; sentience and shape; the universe of heaven and earth, and the world of human relationships. The essays on haikai show with these terms the subtle difference between haiku and poetry. Poetry is the harmony of kyo and jitsu, haikai is the play of changes between kyo and jitsu.

THE TWENTY-FIVE ARTICLES

ON MAKING HAIKAI THE ROAD

Someone asked: "For what purpose do people do haikai?"

(I) answered: "To correct common discussions and everyday conversations."

Again he asked: "What about haikai as a Road?"

(I) answered: "In the Buddhist Road there is Bodhi-dharma, in the Confucian Road there is Chuang Tzu; they trampled across the worldly actuality of the Road. The existence of haikai in the Road of Poetry, when understood this way, is a principle of turning away and yet conforming with the Road. However, while haikai's form is placed next to poetry and renga, its spirit should play in the one supremely high Road."

THE TWO IDEOGRAMS FOR HAIKAI

The two ideograms for haikai are always being investigated. If you look them up in the dictionary, hai (俳) seems to be used for its reading [its meanings: to not be, to be different, to slander]; or, drawing on the humour of the Han Chinese History, 俳 (to ramble, playful) came to be used ----in either case the justifications of the inquiries are clear. However, as from the time of the Kokinshu the ideogram 俳 came to be used, this mistake has frequently occurred under the belief that it was an ancient truth. Even in the Yakumosho both ideograms are used. In our school, however, from the viewpoint of "in haikai there are no predecessors", we shall henceforth use the two ideograms 俳諧 for haikai. It is not necessary to inquire as to other schools.

THE MATTER OF THE VOID AND THE ACTUAL

All things abide in the formless and move in changes; they can not abide in the actual and move in the void. The actual has that which establishes a self and grudges other people; for example, in the actual (state) to regret the interest of flowers scattering or the moon's slanting, is renga's actual (state). To regret in the void (state) is haikai's actual. Chinese and Japanese poetry, renga and haikai, are things which skillfully tell lies. Because in the void there is the actual, there is literature. Because in the actual there is the void, there is worldly wisdom and eloquence. The actual within the actual are called benevolence, principle, propriety and knowledge. People who have the void within the void are rare in the world when there should be many. Such people may be called the transmitters of our school.

ON CHANGES

Literature means changes. Changes means the free existence of the void and the actual. Black and white, good and bad, are the weaves of words. To call black blackish, or black whitish, are temporary changes of words. From the start the reason behind it is that black and white are one. Thus should we play midst the changes of heaven and earth. If no changes occurred for people, their nature is such that they would become weary. The same for haikai-- while in the house one goes around the world following the changes of the four seasons and enjoys the taste of the moon and flowers--in a 100 ku renga the 100 ku must have their changes. Confused by a good ku before the eyes, sometimes one does not see the changes that lie in front or behind, and fails to make changes. However, there is no old or new in changes, as there is no old or new in people's springs and autumns. Seeing each day, each time's old and new, one should play in a book's changes. Changes for the most part are like the sweet, light, sour and salty in cuisine. The good is not good, the bad is not bad--one should realize that changes occur from the existence of the void and the actual.

THE RISING, DETERMINING, TURNING AND MEETING

In haikai, the above and below (the first and second ku) taken together can be understood to make one poem. Rising is to turn to the void (the realm of emptiness) and within the no-thought (state) to form a thought ... this is called the hokku (the rising ku). When one thing arises, in regard to it, another rises...this is the waki (second ku of the renga). In the first place it determines the one thing. The ideograms used here mean to receive and hold the preceding one thing. Thus the hokku is yang, the waki is yin. The third ku makes a turn, like heaven and earth giving birth to man. Though man moves forward from heaven and earth, one should realize that indeed he is produced from heaven and earth. Meeting is the coming together of all things. In poetry it is called flowing. In the changes from this point there are rivers and mountains, and one book (of renga) is completed.

THE KIREZI IN THE HOKKU

The kirezi (letter or word that cuts, divides) indicates a distinction, a separation. When an object is noted as that, then one concludes, this. It marks a distinction, as for example, between host and guest. A hokku with a kirezi which does not cut or make a break (in the sequence of words) is not a hokku.

桐の木に うづら鳴なる 塀の内

Kiri-no ki-ni udura naku-naru hei-no uti

By the paulownia tree, quails are crying, inside the fence

In this ku, with five syllables the separation is made. In poetry also kirezi are discussed. I speak here only of its role in the hokku.

THE WAKI ENDING WITH AN INJI

(Waki: the ku that follows the hokku, it is the 2nd ku of the ren'ga. Inji means a word which connects with the essence or heart of the hokku, hence an ideogram can more readily perform the function than a syllable of the alphabet. It also means a letter that vibrates or sends echoes, as the example given shows. As the waki makes a pair with the hokku, an ideogram would bring an easy end, whereas a letter or grammatical particle may tend to suggest a continuity.)

That the waki should have a firm stop with an ideogram is advice for the beginner. The reason is to accord with the determining (or fixing on the object, the seasonal word in the hokku).

色々の 名もむつかしや 春の草

Iroiro-no na-mo mutukasi ya haru-no kusa

The various names, how intricate ya Spring grasses

うたれて蝶の 夢はさめぬる

utare-te tyoo-no yume-wa samenuru

Being brushed, the butterfly's dream was awakened

To someone inquiring about the meaning of haikai, who said the terms are confusing, these ku were given -- it being pointless in such a case to explain about ideograms or particles -- like one beat of a staff, because they reveal the form of a waki. The waki should play on the suggestion and setting of the hokku. For the waki to have its own person (self existence) is not the life of a waki.

As the hokku has the rank of a guest, and the waki that of host, though it carries its own heart, it must bring out fully excess of sentience, the unsaid but suggested life contained in the hokku, by adding the view, the manner of the trees, grasses, mountain or river, as it may be. In this waki you should observe the visit and progression of the butterfly.

ON THE MOON AND FLOWERS

(This section discusses the ku in a 36-ku renga which pertain to the moon and flowers. The renga is divided into 4 sections: the first 6 ku, 12 ku, 12 ku, and the last 6 ku. These are called omote (front), ura (back), ni-no omote (the 2nd front), ni-no ura (the 2nd back).

The moon is an object of elegance, and is there from month to month. Flowers are in the four seasons, so that four flowers are as the one moon. Because the moon is properly left out of the 2nd back, in a 36-ku renga it is best that there be 2 moons and 2 flowers. When the moon is in the 5th ku of the front, the 8th ku in the back should have moon or flowers; then it is difficult to put an autumnal ku or an autumn plant before the flower ku. If the hokku is not in the autumn, it is all right to have a moon ku either in the front or back section. After it some able person should write, according to the arrangements of the gathering. What about beginners? They abide by the others' words if it is to be the moon for the 7th ku or flowers for the 13th ku. Wherever they fall it does not matter. Knowing that as flowers are the tools of elegance they must be there, not seeking the new in moon and flowers ku, one should follow the the series ku after ku, and write as best one can, avoiding the fantastic.

THE PARTICLES THAT END THE THIRD KU

That particles have been determined to end the third ku is in order to distinguish this ku from the hokku, which it resembles in form. The difference lies in the fact that in the third ku the last line does not come to a full stop, but extends to the next ku. When this principle is understood, you will see that the last syllable is not confined to "ni" (on, in, to) or "te" (verbal participle, continuative or preposition--ing, and, and so). Still, unless one knows how to distinguish it from all other ku in a 100 ku renga, one should use the fixed syllables. We hear of rules which have been handed down in regard to the inji end, whether it be first cherry flowers or hototogisu; or ending with an *osi-ji* (pressing letter) or *kakae-ji* (carrying letter). All of these are the imaginations of people who do not know.

こうろぎも まだ定らぬ 鳴所

Koorogi-mo mada sadamara-nu nakidokoro

The cricket; not yet fixed, the place it sings

I forget when this third ku was written by me, but at that time I instructed with this inji (-dokoro, place) the difference between the hokku and the third ku.

ON THE FOURTH KU BEING LIGHT

The fourth ku divides what came before from what comes after and therefore has a special importance. It must be light because from the hokku to the third ku great energy has been exerted. "Do it like a *yari-ku* (ku that follows a difficult or strong ku)", it has been said. However, as the changes of the entire series of the renga really begin with this ku, one must add, the myriad things meet in one. In general, not only from the hokku to the fourth, but throughout the series, the ku must be now strong, now light, now easy-going. One must know what is called for, that moment's changes. This rule is for people who are below the middle rank, but people above it, too, if unaware of it, are ignorant of their own haikai.

Mame-maki (Throwing the Beans) / Huyu (Winter)

By the lunar calendar, on the night before Spring Begins, called setubun', roasted soybeans are thrown to chase out the demons who might have been dwelling in the house. This custom began in Kyoto in the Muromachi period (circa 1425) in the imperial court, and extended to ordinary households in due time. In the old term, mame-uti (striking the demons' eyes) we see why beans (mame) were used. Ma means demons, me means eyes. This was the way of completing the house-cleaning at the end of the year in order to start the new in a pure state. While the beans were scattered about the rooms and out the doors, people shouted "demons out, good fortune in". The one in charge was a man of the house who was designated the toshi-otoko (the man of the year), whose other task was to draw the first water of New Year's morning.

Haru tikasi (Spring is near) / Huyu (Winter)

Also commonly called haru-donari (next-door to Spring). This kigo refers to the general landscape towards the end of Winter. The appearance of the fields and mountains, the lustre of the sun, the sound of the rain--in all of these there are indications of Spring. Close to the kigo haru matu (to wait for Spring), but more general and direct.

Hatu-momidi (First Autumn leaves) / Aki (Autumn)

Like the first cherry flowers, this is a kigo with a feeling of expectancy underlying it. Being the first leaves which have turned colour, they are still weak in tone, not deeply red.

Hatu-rai (First thunder) / Haru (Spring)

Around mid-Spring is the normal time of the first thunder of the year. It is just when hibernating insects come out, so the Japanese call it musu-dasi (the drawer-out of insects). Thunder itself is a Summer kigo, as it is then that it is most frequently manifested.

First frost ya / to dew it changes, / cabbage field

now and then the sun peeps / through a cloud fence

Cracking sounds; / the table got covered / with peanut shells.

the hoe put to sleep / the shovel gets busy

The year has aged;/ on willow, on cedar, / ice flowers bloom

with rice cakes the children's / bellies getting full

which is for what / in two directions / pedlars calling

with a flutter of wings / a heron lands on the marsh