

芭蕉の俳句

BASHO'S HAIKU

Literal Translations for Those
who wish to Read the Original
Japanese Text, with Grammatical
Analysis and Explanatory Notes



尾 迫 利 治
TOSHIHARU OSEKO



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BARON MARUZEN

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A List of Abbreviations

Christian Era	Japanese Era	Age	Haiku No.	
1672	Kambun 「寛文」	12	29	1
1680	Empō 「延宝」	8	37	2, 3
1681	Tenna 「天利」	1	38	4
1682	"	2	39	5
1683	"	3	40	6
1684	Jōkyō 「貞享」	1	41	7 ~ 27
1685	"	2	42	28 ~ 40
1686	"	3	43	41 ~ 51
1687	"	4	44	52 ~ 81
1684 ~ 1687	Jōkyō Period	2	41 ~ 44	82, 83

(Exact Date unknown)

1688	Genroku 「元禄」	1	45	84 ~ 124
1684 ~ 1694			41 ~ 51	125 ~ 133
(Exact Date unknown)				
1689	Genroku 「元禄」	2	46	134 ~ 199
1690	"	3	47	200 ~ 233
1691	"	4	48	234 ~ 262
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Acknowledgements

I owe a great deal to all the people who are listed in my bibliography, especially those scholars mentioned in each page of my book. I took liberty of quoting their theories, studies and various other works in order to introduce Bashō in a more accurate way. All the quotations from Japanese and Chinese books were translated by myself, unless a specific mention of it. If there is any mistake in translation or misinterpretation, it is entirely my fault.

I should like to express my sincere gratitude to Mr. David Helliwell, a librarian of Oxford University who kindly took the trouble of reading my manuscript and gave me many valuable suggestions.

I wish to express my deepest gratitude to Mr. Kaii Higashiyama, artist of Japanese painting, for his kind letter about my manuscript. (see haiku # 103)

I should like to extend special acknowledgement to Prof. and Mrs. Eugene E. Rebstock, San Francisco State University, who encouraged me with their kind advice and assistance.

I must express my deepest appreciation to Mrs. Jane Wilkinson, Curator at National Museum of Scotland, Edinburgh, for her helpful suggestions in my translation.

I am sincerely grateful to Prof. Masami Morita, Kanda University of International Studies and Lecturer at Waseda University, who kindly wrote for me a letter of recommendation of this book as you see on next page.

I must express my gratitude to Prof. Junichi Mizuno, Tokai University, an old friend of mine, who gave me kind advice and assistance.

I also owe a special acknowledgement to my elder brother Eishin Oseko who helped me in publishing this book.

Last but not least, I must express my thanks to my wife Katsue and two daughters Kyōko and Sachiko for their kind co-operation in many ways for this book for nearly seven years, especially I appreciate Kyōko's technical assistance with my word-processor to make extra Chinese characters.

Letter of Recommendation

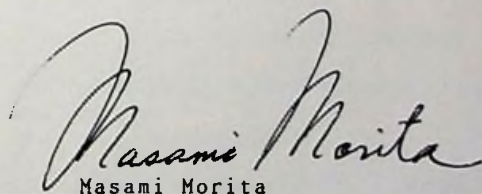
Mr. Toshiharu Oseko, a good old friend of mine with whom I passed the state examination for a licenced tour guide when we were young, has been working internationally as a preeminent tour director and guide-lecturer of Japan Travel Bureau. At the same time, he has been studying haiku, especially Bashō's haiku for many years.

It is my great pleasure to know that he has written a book on Bashō's haiku with detailed explanations through all his study and experience in the field of introducing Japanese culture directly to the foreign visitors.

It is very difficult to translate haiku into English, but he has challenged this difficulty, and finally succeeded in his own unique, but authentic way of translation in a sense, owing to his hard efforts and enthusiasm for intercultural exchange and mutual understanding between the Japanese and peoples of the world.

This kind of book, I believe, is very much what we need today; therefore, I am grateful to have this opportunity to recommend it.

August, 1990



Masami Morita

Masami Morita

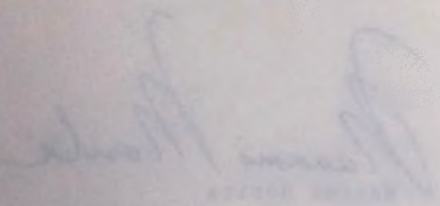
Prof. of English,
Kanda University of
International Studies,
& Lecturer at
Waseda University

Very few people are in a position to understand the
... the fact that the ...
... the fact that the ...
... the fact that the ...

It is ... difficult to ...
... the fact that the ...
... the fact that the ...
... the fact that the ...

This kind of book, I believe, is very rare ...
... the fact that the ...

Respectfully,
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Since there are already many books written in English about the life and work of Matsuo Basho (1644-1688), it is not my intention to repeat here the familiar story.

The purpose of this book is to translate Basho's poems into English as faithfully as possible, especially in those cases where the advantage of the original Japanese text with some help of explanatory notes is expected to prevail.

I INTRODUCTION

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e.g. Kenneth Surin: *The Japanese Poets*, 1967.

and *Japanese Poets: A Living Tradition*, 1970.

1. The Purpose of This Book

Since there are already many books written in English about the life and haiku of Matsuo Bashō 「松尾芭蕉 1644~1694」, I do not want to repeat here the similar chapters.

The purpose of this book is to translate Bashō's poems into English as faithfully as possible, especially for those who wish to appreciate the original Japanese text with some help of explanatory notes on Japanese language.

Also, those who are generally interested in haiku, Japanese literature, language and culture will find this book interesting and helpful.

Theoretically it is generally considered impossible to translate a poem into a foreign language without impairing its original subtleties, nuances, flavor, sound effects and so on. However, for those who do not understand Japanese at all, there is unfortunately no alternative to translation as a kind of necessary evil.

2. Method of Translation

I have translated Bashō's haiku according to the following rules:

1. I have tried to translate the text as literally as possible.
2. I have not followed the forms of traditional English poetry. Some people try to use English rhyme, especially for the first and third lines. This may be done by a qualified native speaker, but not myself.

e.g. Kenneth Yasuda : The Japanese Haiku. 1947.

Dorothy Britton: A Haiku Journey. 1974.

3. I have not necessarily translated into the form of a 5-7-5 syllable count. I have given priority to the literal translation. Besides, as Harold G. Henderson says in his "Haiku in English", 1967, Japanese haiku syllables are, strictly speaking, not exactly the same as English ones. They are more like a unit of sound duration.

4. I have tried to stick to the original word order if possible, because it is closely related to the degree of emphasis, and the effectiveness of words in the whole composition.

5. I have translated the haiku into three lines with the original 5-7-5 syllable count in mind. Hiroshi Satō advocates one line haiku in his "Eigo Haiku" 「佐藤紘彰：英語俳句」, 1987, "because", he says, "the original Japanese haiku is usually written in one line." Nobuyuki Yuasa prefers four lines in his "BASHŌ: The Narrow Road to the Deep North and Other Travel Sketches". According to Satō, B. H. Chamberlain (1850~1916) translated haiku in two lines.

6. There are different ways of Romanizing Japanese syllables, but I have used the so-called Standard System 「標準式」 which is also called the "Revised Hepburn System Romanization", because it was invented by James Curtis Hepburn (1815~1911), an American missionary and doctor who compiled 「和英語林集成」 (Japanese-English and English-Japanese Dictionary, 1859), and was one of the translators of the Bible in the special committee. He was also one of the founders with Mrs. Hepburn of the present Meiji Gakuin University in Tōkyō and Ferris Women's University in Yokohama.

7. I have inserted many "kanji" (Chinese characters) to give you the correct informations, but you will certainly understand this book perfectly without the knowledge of kanji at all.

3. What is Haiku ?

a. A Historical Background

The haiku is the shortest form of traditional Japanese poetry. Originally it was the starting poem "hokku" 「発句」, consisting of 5-7-5 syllables, of "renga" 「連歌, linked poem」 which was a developed form of the older poem "waka" 「和歌, Japanese poem」 with 5-7-5-7-7 syllables. The renga were usually composed by several poets, mostly court nobles in the Heian Period (794~1185). The "haikai-no-renga" 「俳諧の連歌」 were the same as "renga," but were generally witty and humorous in character and were, therefore, considered one grade lower in artistic value than the serious renga. On the other hand, they were more amusing and enjoyable, and gradually became very popular among the common people especially wealthy merchants in the 17th century.

After the main guest had composed the "hokku", the host composed the second part "waki-ku" 「脇句, side poem」 in 7-7 syllables, carrying over something in common with the previous poem as if answering to it, though the definition of this "something" differed according to each school. Then the third part "dai-san" 「第三」 of 5-7-5 syllables followed in a developed way, quite different, but still retaining some connection with the previous one. It continued on and on 36 times to be called "kasen" 「歌仙」, 44 times "yoyoshi" 「世吉」, 50 times "gojū-in" 「五十韻」, 100 times "hyaku-in" 「百韻」, 1,000 times "toppyaku-in" 「十百韻」, and 10,000 times "man-ku" 「万句」. The last one with 7-7 syllables was called "age-ku" 「挙句, the conclusive poem」, and all others in between were called "hira-ku" 「平句, plain poems」. There were detailed rules, called "shikimoku" 「式目」, how to follow the previous poem in "renga".

"Hokku" became more and more important, and Bashō developed them into almost independent poems; they became completely independent from the following parts under Masaoka Shiki 「正岡子規, 1867~1902」 who renamed them "haiku" 「俳句」.

Saburō Ienaga 「家永三郎, 1913~」, a famous historian, writes in his "History of Japanese Culture, 1959" 「日本文化史」 that Bashō laid out the foundation for the new development of "hokku" as an independent poem not only by the

privileged people, but also by ordinary people more widely as we see today, at the same time, however, there emerged the danger of mannerism without artistic value as Takeo Kuwabara 「桑原武夫, 1904~1988」 pointed out in his "The Second Art, 1946" 「第二芸術, see "Evaluations of Bashō" b.].

The word "Renku" 「連句」 has been used widely and generally for "Haikai(-no-renga)" since Takahama Kyoshi 「高浜虚子, 1874~1959」 and Naitō Meisetsu 「内藤鳴雪, 1847~1926」 insisted the appropriateness of using the word in the haiku journal "Hototogisu" 「ホトトギス」 in 1904.

Kenkichi Yamamoto 「山本健吉, 1907~1988」, a famous critic, points out as a result of his study of Bashō that the most important factors in "hokku" are humour, greeting (to the host or hostess) and improvisation, in his "Greeting and Humour, 1946" 「挨拶と滑稽」.

b. Structural Analysis of Haiku

The rule is very simple. It consists of 17 syllables divided into three sections of 5-7-5 syllables, and there should be a seasonal word "kigo" 「季語」 and an exclamatory word "kireji" 「切字, a cutting word」 such as "ya", "kana", and "keri". A "kireji" cuts a haiku somewhere in the middle, or at the end. By cutting a sentence, it gives an effective pause for intensifying the impression and exclamation, giving more depth and the expansion of imagination. When it is used at the end, it gives the feeling of the perfect termination of the poem without impairing its reverberation. (see the section of auxiliary verbs and particles of Basic Japanese Grammar).

It is, however, not always strictly observed. Sometimes the number of syllables is changed on purpose for a better effect. It is called "hachō" 「破調, literally meaning "the broken meter", or a haiku without the regular 5-7-5 syllables」. Some poets prefer entirely free verse "jiyū-ritsu" 「自由律」. The haiku without a seasonal word is called "muki-haiku" 「無季俳句」 or "zō" 「雜」 which means the category of "miscellaneous" subjects.

"Saijiki" 「歳時記」 is a dictionary of seasonal words and anthology arranged according to each seasonal word.

As for contents, the haiku expression is generally an objective description, the juxtaposition of symbolic words. Usually a subjective impression or feeling is not directly shown. People who read it will see and feel much more than the description itself, because it is symbolic. There is a great deal of meaning behind it which is not written. It stimulates our own imagination with its delicate sound effect of magic words.

4. Bashō's Haiku and his Cultural Background

Before coming to the main text, I would like to write a little about his cultural and philosophical background. Although culture and philosophy are closely inter-related and not clearly separated, in this chapter I handle mainly the cultural aspect, and in chapter 6, mainly his philosophical background will be studied.

He lived in the latter part of the 17th century. In those days, the Teimon School 「貞門」 of "haikai" 「俳諧」 (linked poem, the origin of haiku) was headed by Matsunaga Teitoku 「松永貞徳, 1571~1653」. Then, the Danrin School 「談林」 led by Nishiyama Sō-in 「西山宗因, 1605~1682」 became very popular and the mainstream. Bashō, however, was not satisfied with the prevailing word-play type of haikai and deviated from it, and finally established his own style known as "Shōfū" (*) 「蕉風, Bashō Style」.

He loved Chinese poets: Li Po 「李白, Li Bai, 701~762」, Tu Fu 「杜甫, Du Fu, 712~770」, Po Chü i 「白居易 (樂天), Bai Ju yi, 777~846」, Su Tung po 「蘇東坡 (蘇軾) Su Dong po, 1036~1101」 etc. and Japanese poets: Saigyō 「西行, 1118~1190」, Sōgi 「宗祇, 1421~1502」. Besides poets, artist Sesshū 「雪舟, 1420~1506」 and tea master Sen no Rikyū 「千利休, 1522~1591」 are mentioned as great masters in his work "Oi no Kobumi" 「笈の小文, Notes in My Knapsack」.

* It is difficult to explain "Shōfū" in brief, but you will probably understand it by the time you finish reading this book. I would like to introduce here just some of his famous teachings.

- a. 1. Matsu no koto wa matsu ni narae,
take no koto wa take ni narae!

「松の事は松に習へ、竹の事は竹に習へ！」

"About a pine, learn the pine, and about a bamboo, learn the bamboo!"

matsu: a pine. no = postpositional "of". koto: a thing.
wa: a relative particle: as for. ni: an objective particle denoting "whom"
narae (imperative) ← narau (yodan): to learn

In "San-Zōshi" 「三冊子, written by Dohō, 服部土芳, 1657~1730, (manuscript was completed in about 1702, and Rankō's 「高桑蘭更, 1726~1798」 edition was published in 1776)」, Dohō systematically described Bashō's theory of literature from what he had learned directly from his great master, and emphasized the importance of this teaching, meaning:

"Avoid the arbitrary interpretations of things, and you should have
a complete unity with nature without any subjective distortion."

This is the same notion as

2. "Follow Nature, and return to Nature
to be perfectly together with it!"

「造化にしたがい、造化にかへれとなり」

Zōka ni shitagai, zōka ni kaere to nari!

zōka: (the vitality of) Nature. ni: to
shitagai (renyō) ← shitagau (yodan): to follow, obey
kaere (imperative) ← kaeru (yodan): to return, get united with (nature)
to nari = to iu-koto nari: it means

("Oi no Kobumi" 「笈の小文」, "Notes in My Knapsack", 1688, see Haiku # 70)

b. Mono no mie-taru hikari 「物の見えたるひかり」

「物の見えたるひかり，いまだ心に消えざる中にいひとむべし」

"When you have got a sudden inspiration just like a flash of light from a certain thing, you should make a rough design instantly of the poem with it, before it disappears."

Mono no mie-taru hikari, imada kokoro ni kie-zaru uchi-ni ii-tomu-beshi.

mono: a thing

no: of (postposition)

mie (renyō) ← miyu (shimo-ni) = mieru (shimo-ichi, Mod. J.): to see

-taru (rentai) ← tari: aux. v. denoting affirmation

hikari: (a flash of) light

imada: still

kokoro: heart

ni: a particle meaning: in

kie (mizen) ← kiyu (shimo-ni) = kieru (shimo-ichi, Mod. J.): to disappear

-zaru (rentai) ← zu: aux. v. to make a negative form

uchi-ni: before, within

ii-tomu (shushī, shimo-ni) = ii-tomeru (shimo-ichi, Mod. J.): to make a rough design of a poem, sketch out a rough plan of a poem

-beshi: aux. v.: (one) should

("Aka-Sōshi" 「赤冊子」 of "San-Zōshi" 「三冊子」 by Hattori Dohō 「服部土芳」)

c. Ku-zukuri ni, naru to suru to ari.

「句作りに、なるとするとあり」

"In composing a poem, there are two ways: one is a natural way, in which a poem is born from within of itself, the other is to make it artificially only with technique."

ku-: a phrase, poem

zukuri: making, composing

zukuri (euphonic change) ← tsukuri (renyō & gerund) ← tsukuru (yodan): to make, compose

ni: in

naru: to become

suru: to do, to make

to: and

ari (ra-line irreg. conj.): to be, to exist, there is (are)

Dohō elaborates Bashō's teaching further:

"If we continue our study of haikai all the time very hard, a good poem is spontaneously born out of the artistically elevated heart. If not, it doesn't come out naturally, then, only a fake is made superficially only with technique."

(服部土芳: 「三冊子 (赤冊子)」, Hattori Dohō: "San-Zōshi (Aka-Sōshi)")

d. Fūga no Makoto 「風雅の誠」

Sincerity for Poetical Elegance

Originally "fūga" 「風雅」 was derived from "The Book of Songs" 「詩經, the oldest Chinese anthology, and there is a theory that Confucius compiled it」. In Chinese, "fū" 「風」 meant the local folk songs and "ga" 「雅」 referred to the strictly formed poems. Then, it became the word denoting elegant poems. In Japanese, "fūga" literally means elegance or refinement, especially artistic elegance or refinement. Bashō used the word for the first time as a synonym of haikai in his latter part of life after having established the Shōfū style haikai. "Makoto" literally means sincerity, seriousness, and truth or specifically the serious efforts to create poems. Bashō used this term often, for the very source of the most important, basic, art-creative, supreme power in the heart, without which valuable poems can not be possibly composed. He often uses the expression, "fūga no makoto o semeru" 「風雅の誠をせめる」, which means: "to try one's utmost efforts to create "haikai" or poetical elegance."

(Partly from "Fūga" by Teizō Shiraishi in 《Sōgō Bashō Jiten》, 1978, Yūzankaku, 白石梯三: "風雅 ふうが" 《総合芭蕉事典》 監修 栗山理一, 雄山閣)

(About the definition of Bashō's (Fūga no) Makoto 「誠, "Sincerity"」, there is an interesting interpretation by Takeo Kuwabara in his essay "About Bashō, 1947" 「芭蕉について, 1947」 《文芸読本 松尾芭蕉》 河出書房新社, 1978年所収)

From:

Hattori Dohō's "Aka-Sōshi" of "San-Zōshi" 「服部土芳: 《三冊子》 (赤冊子)」. "San-Zōshi" consists of three books: "Shiro-Sōshi" 「白冊子」, "Aka-Sōshi" 「赤冊子」 and "Kuro-Sōshi" 「黒冊子」 which has another name of "Wasure-mizu" 「忘水」. "San-Zōshi" is considered to describe Bashō's latest theory of literature most faithfully by one of his closest disciples. The original manuscript by Dohō was completed in about 1702, and Rankō's 「高桑闌更, 1726~1798」 edition was published in 1776.

Eternity and Fashion

Through the experience of the journey to the north of "Oku no Hosomichi" 「おくのはそ道」 in 1689, and under the influence of Chuang-tzu's philosophy that everything is changing according to the law of nature, he started to talk about "Fueki Ryūkō" which literally means "Eternity (What is not changing) and Fashion (What is fashionable, or changing)".

This is a very important theory of literature, to see both aspects of all things. Although everything is changing, the truth of nature and human life is not changing. Literature based on this can have an eternal artistic value. The interpretation of things will also change as one's philosophical insight grows deeper. Subject matters and artistic expressions should be renewed all the time for improvement thus avoiding an old fashioned stylized mannerism and self-complacent estheticism.

From: "Haikai Mondō" by Kyorai and Kyoriku in 1698. 去来, 許六: 「俳諧問答」
"Kyorai Shō" by Kyorai in 1704. 去来: 「去来抄」
"San-Zōshi" (Aka-Sōshi) by Dohō in 1702. 土芳: 「三冊子」(赤冊子)

f. "Kinō no ware ni aku-beshi." 「昨日の我に飽くべし」

"You should get tired of yourself of yesterday."

This is another teaching by Bashō urging his disciples to make their constant efforts to improve themselves.

kinō: yesterday.

no: 's.

ware: I, myself, oneself.

ni: in

aku (yodan, vi.) = akiru (kami-ichi, vi.): to get tired of.

beshi: aux. v.: (one) should.

From:

"Haikai Mumonkan" compiled by Ōshima Ryōta in 1762. 大島蓼太: 「俳諧無門関」

"Haikai Mondō" written by Kyorai and Kyoriku in 1698. 去来, 許六: 「俳諧問答」

"Hentsuki" written by Riyū and Kyoriku in 1698. 李由, 許六: 「編突」

"Tabine-Ron" written by Kyorai in 1699. 去来: 「旅寝論」

(Ichirō Fukumoto: "Bashō's Words Left for his Disciples" in 《Sōgō Bashō Jiten》
1978, Editorial Supervision by Riichi Kuriyama, Yūzankaku)

「復本一郎: "芭蕉遺語録" 《総合芭蕉事典》 栗山理一 監修, 雄山閣」

g. Karumi 「輕み」

Lightness

In the last stage of his artistic career, he came to emphasize the importance of "Karumi" or lightness which means that expressions should be light, not heavy; simple, not abstruse, by using ordinary, even colloquial words to depict the everyday life of the common people.

- e.g. Haiku # 273 : plasterer
" # 274 : ordinary fishshop
" # 286 : farmers
" # 288 : carpenter
" # 290 : colloquial expression

The word "Karumi" is found in:

Bashō's letter to Kyorai 「去来, 1651~1704」 dated May 7, 1692.

Bashō's letter to Kyoriku 「許六, 1656~1715」 dated Feb. 25, 1694.

Bashō's letter to Sampū 「杉風, 1647~1732」 dated Jun. 24, 1694.

Bashō's letter to Sora 「會良, 1649~1710」 dated Jul. 10, 1694.

Bashō's letter to Kyorai dated Aug. 9, 1694.

"Uda no Hōshi" by Riyū and Kyoriku, 1702. 李由 (1662~1705), 許六: 「宇陀法師」

"Kyorai Shō" by Kyorai, 1704. 去来: 「去来抄」

"San-Zōshi" (Aka-Sōshi) by Dohō. 土芳: 「三冊子」 (赤冊子)

(Ichirō Fukumoto: "Karumi" in 《Bashō Jiten》 supervised by Shunjō Nakamura, 1978, Shunjūsha. 復本一郎: 「かるみ」《芭蕉事典》中村俊定監修, 1978, 春秋社)

h. "Takaku kokoro o satori-te, zoku ni kaeru-beshi."

「高く心を悟りて俗に帰るべし」

"Spirit should be held aloft with highly elevated poetical elegance,
and return to the secular life of the ordinary people!"

takaku: highly, aloft.

kokoro: heart, spirit.

satori (renyō) ← satoru (yodan, vt.): to realize, comprehend

zoku: secularity.

kaeru (yodan, vi.): to return.

beshi: aux. v.: should

(Hattori Dohō: "Aka-Sōshi" out of "San-Zōshi", 服部土芳: 三冊子 (赤冊子))

1. Saimon no Ji 「柴門の辞」

1. 「故人の跡を求めず、故人の求めたるところを求めよ！」

"Don't try to imitate the achievements of great men
of the past, but try to seek what they sought for!"

This passage shows quite clearly his constant creative efforts in the enthusiastic pursuit of truth and perfection in his literature.

It is described in his letter: "Words of Farewell to Kyoriku" 「許六離別の詞」, known as "Saimon no Ji" 「柴門の辞, Words by the Gate of Brushwood」 to Morikawa Kyoriku 「森川許六, 1656~1715」, one of the best and closest disciples of Bashō, as he left for Hikone, his home province.

Many Japanese were surprised when this passage was quoted in the opening speech for the 3rd International Congress of Cell-Biology held in Tōkyō in 1984 by Prof. Emeritus of North Carolina Univ. H. S. Bennet.

This passage was an adaptation from Nanzan Daishi's remark (*) on calligraphy. He is better known as Kōbō Daishi 「弘法大師」 or Kūkai 「空海, 774~835」, the founder of Kongōbuji Temple of the Shingon Buddhism on Mt. Kōya in 816.

Bashō adapted it for literature, and Prof. Bennet used it for science.

* "Shōryōshū" 「性靈集」 : 書亦以擬古意為善 不以似古跡為巧

In the same letter, there is another famous remark:

2. Yo ga fuga wa karo-tōsen no gotoshi.

「余が風雅は夏炉冬扇のごとし」

My haikai (haiku) is just like a fireplace in summer
and a fan in winter.

yo = watashi: I

ga: a particle to make a noun modifier: of. (usually, it denotes a subject)

yo ga = my

fūga: poetical elegance, but it is used here as a synonym of "haikai" (haiku).

wa: as for

karo: a fireplace in summer

tōsen: a fan in winter

This is his self-contemptuous humour which he uses often. He compares his own haikai to those unnecessary objects, saying that neither of them is useful for the people. We can take it, however, as a paradoxical expression of his confidence of high artistic value in his haikai.

Note

Karo-tōsen 「夏炉冬扇」 is derived from the book "Lung Heng" by Wang Chong, a Chinese atheistic philosopher.

「王充, 27 ~ about 100 : 《論衡》」:

「猶如以夏進爐以冬奏扇, 亦徒耳」

5. Evaluations of Bashō

a. Masaoka Shiki 「正岡子規, 1867~1902」, a leader of the haiku renewal movement, denied the value of "renku" (連句非文芸論) and made "hokku" 「発句, the starting poem of renku」 completely independent renaming it "haiku". He made a rather harsh criticism of Bashō citing some examples of plagiarism in his essay "Kakku Hihyō - Bashō Zatsudan", 「各句批評 - 芭蕉雑談, 1893」, on the other hand, he highly recommended Buson 「与謝蕪村, 1716~1783」 mainly for his method of visual description, which was more like a sketching.

In spite of Shiki's criticism of Bashō, Buson himself respected Bashō as a great teacher. We can tell his feeling by his haiku dedicated to Bashō:

我也死して碑に辺せむ枯尾花

When I die,

I wish to stay close by his tombstone

Becoming a withered Miscanthus.

Ware mo shi-shi-te

hi ni hotori-semu

kare-obana.

b. Takeo Kuwabara 「桑原武夫, 1904~1988」, a famous scholar of French literature, criticized contemporary haiku in his "The Second Art" 「第二芸術, 1946」 and Bashō in his "About Bashō", 「芭蕉について, 1947」.

It is very difficult to give you the details, but both essays were quite logical and persuasive, especially the former, "The Second Art" caused a great sensation.

In his essay, he shows 15 haiku composed by 15 different people consisting of 10 well-known contemporary poets and 5 others, and asks the readers:

1. to make a rating and arrange them in order.

2. to guess which was composed by whom.

3. if it is possible to distinguish the 10 poets' haiku from other 5.

The names of the poets are not revealed till the readers come to the end.

Kuwabara says that some of them are impossible to understand as a language. And when we do not understand a certain haiku, it is usually considered that our poor understanding is responsible, not the fault on the side of haiku, especially when it was composed by a famous poet. He did not hesitate to blame the incomprehensible haiku composed by leading poets. It was a kind of iconoclasm.

Another problem is that with only one haiku, it is very difficult to judge if the poet is good or not.

He accused the old-fashioned system of haiku organizations of various factional groups of allowing almost no criticism within each group.

Haiku once deserved the name of "art" when the genius Bashō was the leader, but not any more. They should not say, "Return to Bashō!", but should say, "Return to Sōin 「西山宗因, 1605~1682」!" just for word-plays. If they want the name of "art" for their haiku, their haiku should be called "The Second (Grade) Art."

"About Bashō" 「芭蕉について」 contains a sharp criticism of Bashō from the viewpoint of modern European literature on various points including his plagiarism from Japanese and Chinese poems. He, however, still admits that Bashō was a great poet. You will find some more details in the main text.

c. Shūichi Katō 「加藤周一, 1919~」, a famous critic and the chief editor of "The Encyclopaedia Heibonsha, 1984", writes about Bashō in his "Introduction to the History of Japanese Literature Vol.2" 「日本文学史序説, 下巻, 1980」. He defines Bashō as a dropout from the samurai or bushi 「侍, 武士, warrior」 class, but not a member of the chōnin 「町人, merchant」 class, keeping some distance from them. Most of Bashō's close disciples were of similar status, and they formed their own society around Bashō.

Chikamatsu Monzaemon 「近松門左衛門, 1653~1724」, a great dramatist, is another example of a samurai dropout, but he entered the society of chōnin with his commitment to their moral obligations, including the value standard of the samurai class towards chōnin.

Both samurai and chōnin societies are secular. To leave the secular world is "shukke" 「出家」, and he left it, entering the hermitage in Fukagawa. It was, however, not a Buddhist monastery. His intention was to leave the secular world, not to enter Buddhism. In his haiku and other works, there is no strong Buddhist influence. Accordingly, in Bashō's literature of escape, literature itself becomes the purpose and value. It was a kind of "Art for art's sake". He called the art "Fūga no Michi" 「風雅の道, the Way of Poetical Elegance」. He did not become a Buddhist priest, nor did he live in the secular world, but "just followed this line of the way of poetical elegance". (幻住庵記, Genjū-an no Ki, 1690, "An Account of the Hermitage of Illusional Abode")

A similar idea to "Art for art's sake" can be seen among the poets of "Shin Kokin Waka Shū" 「新古今和歌集, 1205」 who belonged mostly to the declining nobility including Saigyō 「西行 1118~1190」 and Sanetomo 「源実朝, 1192~1219, the Third Shōgun of Kamakura, who composed "Kinkai Waka Shū" 「金槐和歌集, 1213」, but they generally separated their art from their life. Bashō, however, devoted his whole life to his art, or tried hard to make his life itself an art, -- it was "Life for art's sake".

He praises Bashō pointing out his great contributions to "hokku", the starting part of the linked poem, which was later to be called "haiku". Bashō's hokku had an immeasurable influence on Japanese literature as follows:

1. Discovery of Nature.

e.g. Haiku Nos. 168, & 189 in this book.

2. Masterly Use of Onomatopoeic Words and Surrealistic Rhetoric.

e.g. Nos. 98, 156, 172, & 179.

3. Humorous Self-Punishment and Self-Contempt.

e.g. Nos. 19, & 23.

Gazing at Himself from Some Intellectual Distance.

e.g. Nos. 325-1, 326

4. Making "Hokku" Independent from the Linked Poem.

5. Deep Conscious Concentration of Attention on a Moment.

6. Bashō's Philosophical Background : Chuang-tzu's Philosophy

As philosophical background, Zen 「禪, literally meaning contemplation」 Buddhism is often mentioned in most books in English owing to his relationship with the Zen priest Butchō 「仏頂, 1643~1715」. The philosopher Suzuki Daisetsu 「鈴木大拙, 1870~1966」 and R. H. Blyth (1898~1964), the author of 《A History of Haiku, 1936, Hokuseidō》 played an important role in introducing Bashō in the light of Zen through their books respectively. Lucian Stryk also emphasizes Zen influence on him in his recent book "On Love and Barley, Haiku of Bashō".

However, I would like to say that a stronger influence was exerted by Chuang-tzu 「莊子, c.370 B.C.~ c.300 B.C.」 as Eizō Kon 「今栄蔵, 1924~」 eagerly describes in detail in his "Bashō Ku Shū" 「芭蕉句集, 新潮社版, 1982, Collection of Bashō's Haiku」.

Mitsuji Fukunaga 「福永光司, 1918~」 also says in his "Dōkyō to Nihon-Bunka" 「道教と日本文化, 1982, Taoism and Japanese Culture」 that Bashō was more inclined to Chuang-tzu than Zen, though they were closely related to each other.

Mikisaburō Mori 「森三樹三郎, 1909~1989」 quotes many sentences and remarks of Bashō which are derived from Chuang-tzu, asserting a strong connection between the two in his "Mu no Shisō" 「無の思想, 1967, Thought of Nothingness」.

In his analysis of Lao-tzu 「老子, c.4 cen. B.C.?」 and Chuang-tzu's influence on Bashō, the poet Junzaburō Nishiwaki 「西脇順三郎, 1892~1982」 specially mentions that Chuang-tzu was a great poet, not only a philosopher, and Bashō studied him as a poet, too, in his "Bashō no Seishin" 「芭蕉の精神, 1972, Spirit of Bashō」.

Then, what is Chuang-tzu's philosophy?

I have tried to write a short essay on it for those who are interested. But those who are not so interested can skip it and go ahead to the main text, where some explanations on Chuang-tzu can be found.

① The General Concept of Chuang-tzu's Philosophy

Chuang-tzu is spelled "Zuang-zi" in the modern official Pinyin 「拼音」 Romanization. Wherever necessary, I will give both forms. Chuang-tzu's philosophy is generally taken as inactive escapism, decadent nihilism, passive fatalism and desperate pessimism. But his real intention was beyond these labels. The way he described his parables with metaphor, paradox, banter, exaggeration, and various later additions under his name were responsible for misunderstanding. He tried to narrate the importance of life and the freedom of human beings in a quite interesting and artistic way.

② About the Days When He Lived

Chuang-tzu was born in Song 「宋」 during the 4th century B.C., during the Warring States Period. It was a time of death, fear, illness, misery, poverty, hunger, etc. Life was dangerous and conditions were bad. His philosophy is derived from those weak people on the side of the oppressed.

③ The Difference between Lao-tzu and Chuang-tzu

He is considered one of the founders of Taoism (Dao jiao) 「道教」, together with Lao-tzu 「老子, Lao-zi, c.4th cen. B.C., but there is a theory that his historical existence has not really been confirmed」, though there were differences between the two. While Lao-tzu was more realistic aiming eventually at worldly success and good government, Chuang-tzu's speculative philosophy later exerted a great influence on the founders of Chinese Zen Buddhism.

④ The Basic Idea:

I "Everything Has Equal Value" 「万物齐同」

This idea comes from the reflection on the poor ability of our recognition.

Our judgment is just relative, not absolute. For instance, a small object will be called a large one if it is compared with a smaller one. Chuang-tzu applied this kind of comparison to everything. Our recognizing ability is quite incomplete. Therefore, he suggests we abandon all our conventional value judgments. After that, dissolving the opposing concepts of good and evil, beauty and ugliness, high and low, life and death, etc., we approve everything as good. When everything is affirmed as it is, there is no difference in value.

When this idea is applied to oneself, one's given fate should be approved as it is, and to follow fate is the right way to live.

2 The Philosophy of the "Way" 「道教, Taoism」

The Chinese traditional concept of the absolute being who has created everything and who decides their fate is "Di" 「帝, Lord」 or "Tian" 「天, Heaven, the supreme God」.

But Chuang-tzu replaced him with "Tao" (Dao) 「道, the Way」. It is considered that "the Philosophy of the Way", generally called "Taoism" 「道教」 was established by Lao-tzu, and Chuang-tzu probably borrowed the word from him. That is the reason why they are both called "Taoist" who put "Tao" (the Way) at the base of their philosophy. The definition of Taoism is very difficult together with the question of its origin, but it consists of two distinct categories: one is "Philosophical Taoism" and the other is "Religious Taoism", and I am now writing only about the former.

The "Way" is entirely different from the Lord or Heaven, because the latter is the Creator and controls everything, rewards good deeds, punishes bad conduct. On the other hand, the former is not a personified being staying above or outside all things to control them.

Everything existing will transform spontaneously by the power within itself, not by the power from outside. This spontaneous work is called the "Way". Therefore, it is not God, but nothing can resist the power of the "Way", because it is based on the principle of natural development.

3 "The Usefulness of the Useless" 「無用の用」

If all things have the "Way", there is no essential difference in value among them. Everything that exists has a good enough reason to exist. There are things which look entirely unnecessary and not useful at all. But they can possibly be useful for something at an unexpected time in an unexpected way (see Haiku # 15). This is called the "Use of No Use", or the "Usefulness of the Useless" 「無用の用」.

4 "Doing Nothing Unnatural": "Wu Wei" 「無為」

The given fate must be accepted as necessarily coming from within oneself. Therefore, it is not necessary to add or change anything artificially, yet there is nothing left undone. This is "wu wei" 「無為, "mu-i" in Japanese] which literally means "inaction", but its real meaning is "doing nothing unnatural or artificial".

Thus the natural "Way" stands in direct opposition to all formalities, and artificialities such as regulations, organizations, and ceremonies.

The "Way" strongly condemns war, taxation, punishment, superficial knowledge and conventional morality.

Chuang-tzu regards all governments as bad, and believes that all things will go well if left to themselves. The wise person will avoid both government and society. Many of the characters in the Chuang-tzu are recluses, fishermen or farmers living close to nature.

5 The Final Goal

His final goal is absolute spiritual freedom and peace to be achieved through "wu wei" knowing one's own true nature, nourishing it and adapting it to the natural process.

In this way, one gains great wisdom which makes no distinctions, entertains no subjectivity, but abides by the universal.

Things and opinions are all relative, are mutually the cause of each other and embraced in the "Way" as one.

6 In Relation to Other Religion and Philosophy

a. Original Sin

Chuang-tzu does not have any idea similar to original sin in Christianity.

b. Transmigration of the Soul

He does not believe in transmigrationism either, while Hinduism and Buddhism generally aim to escape from the chain of transmigration of the soul caused by Karma 「業」.

c. Confucianism

He does not deny life after death, but does not say much about it. To him it is not an important subject. In this respect, Confucius (Kon zi) 「孔子, 551 B.C.~ 479 B.C.」 made similar remarks when he was asked about it: "I do not know enough about this life yet, so how do I know about death?" 「日, 未知生, 焉知死」 (論語: 先進第十一, "Lun Yu", the Analects of Confucius)

d. Existentialism

Although their philosophy is quite different, there are modern European philosophers who are often generally called by the same name of "existentialist", because their main subject is concerned with the interpretation of the meaning of their own existence, and with the pursuit of the individual and subjective freedom. Most of them have lost God and feel lonely. They try to get cured from the illness of solitude, horizontally with social solidarity (J.P. Sartre, 1905~1980), vertically with God (S.A. Kierkegaard, 1813~1855, K. Jaspers, 1883~1969), with Übermensch, the overman (F.W. Nietzsche, 1844~1900) and without anybody the defiant philosophy of absurdity (A. Camus, 1913~1960), etc.

Mitsuji Fukunaga 「福永光司」 says, "Chuang-tzu was an existentialist in ancient China. He did not lose God, because he did not have it from the beginning" in his "Chuang-tzu, Existentialism in Ancient China" 「莊子, 古代中国の实存主義, 1964」.

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7. Acceptance and Assimilation of Chuang-tzu's Philosophy in Japan in the Edo Period

In Japan Chuang-tzu's phrases were already used in Prince Shōtoku's 「聖徳太子, 574~622」 17-article Constitution promulgated in 604 A.D. But Chuang-tzu was understood more sympathetically in the Kamakura (1185/1192~1333) and Muromachi (1393~1466) Periods when Zen culture flourished, because Zen was close to Lao-tzu and Chuang-tzu's philosophy.

We see some influence of Chuang-tzu even in "Tsure-zure-gusa" 「徒然草, Essays in Idleness, 1330~1331」 by Yoshida Kenkō (Urabe Kaneyoshi) 「吉田(卜部)兼好, 1283~1352?」.

In the Edo Period (1603~1867), haikai (later to be called haiku) poets such as Matsuo Bashō, Yokoi Yayū 「横井也有, 1702~1783」 of "Uzura-Goromo" 「鶉衣, Quail Robe」, Yosa Buson 「与謝蕪村, 1716~1783」 who was also an excellent artist in the category of the so-called "bun-jin-ga" 「文人画, a painting in the literati style」, together with Ike no Taiga 「池大雅, 1723~1776」 loved Chuang-tzu's parables and allegories.

Among them all, however, Bashō's understanding was by far the deepest, as we can easily tell when we read his works.

Thus "Chuang-tzu" became very important for the intellectuals of that period. Then 3 volumes with a supplement of "Inaka-Sōji" 「田舎荘子, Rustic Chuang-tzu, 1727」 by Issai Chozan 「佚斎樗山」, and other similar books were published and became very popular.

The Confucian Ogiu Sorai 「荻生徂来, 1666~1728」 and other scholars including those of the so-called "Setchū-gakuha" 「折衷学派, Eclectics」 such as Minagawa Kien 「皆川淇園, 1734~1807」, Kameda Hōsai 「亀田鵬斎, 1752~1826」, etc. made academic philological studies. The philosopher Miura Baien 「三浦梅園, 1723~1789」, Ueda Akinari 「上田秋成, 1734~1809」, noted for "Ugetsu Monogatari" 「雨月物語, The Tales of Rain and Moon, 1768」 clearly show Chuang-tzu's influence in their works. The wandering Zen priest Ryōkan 「良寛, 1758~1831」,

a friend of Kameda Hōsai, carried only two volumes of Chuang-tzu with him on his travels, nothing else, according to "Nezame no Tomo" 「ねざめの友」 by Kondō Manjō 「近藤万丈」.

(From: "Dōkyō to Nihon Bunka", 1982, 「道教と日本文化, Taoism and Japanese Culture」 by Mitsuji Fukunaga 「福永光司」)

It would require a whole book to give you all the details of Japanese grammar, and that is not my purpose in this book. But here I have tried to give you some idea of the quite basic rules of classic Japanese grammar, in comparison with modern grammar.

The conjugation of verbs and auxiliary verbs, and the usage of various particles are the most difficult part of the grammar, and accordingly more explanations have been given on those than others in the main text.

Before entering the main part, I have added some extra grammatical notes for those who are interested. And those who would like to know more details should read a book of grammar.

a. Conjugation Rules: Functions of Six Bases

There are six bases for conjugation called " - kei" in Japanese (- 形, Base).

1. The Mizen-kei (未然形) Base

Mizen literally means "not yet done", and kei means "form". The future, conjecture, negative etc. are expressed by adding auxiliary verbs. With the particle "ba", it becomes "conditional".

yomu	(読む)	:	to read
yoma-zu	(読まず)	:	not to read
yoma-ba	(読まば)	:	If (I) read, ~

2. The Renyō-kei (連用形) Base

Renyō means "to be connected with yōgen." Yōgen (用言) is the grammatical name for verbs, adjectives and adjective verbs. Auxiliary verbs can be included in it in the broader sense (広辞苑, the Kōjien Dictionary). They are also often followed by a particle. This is used to create compound verb forms and verbal nouns (gerunds). This is translated as the Continuative Base.

yomi-wasuru	(読み忘る)	: to forget to read
= yomi-wasureru	(読み忘れる, Mod. J.)	
yomi-nu	(読みぬ)	: (I) have read (it)
yomi-te tanoshimu	(読みて楽しむ)	: enjoy reading (it)
yomi-kaki	(読み書き)	: reading and writing

wasuru (shimo-nidan) = wasureru (shimo-ichidan, Mod. J.): to forget

-nu : auxiliary verb for the perfect tense

-te : conjunctive (connective) particle

yomi (renyō-kei) : reading (gerund = verbal noun) ← yomu : to read

kaki (renyō-kei) : writing (ditto) ← kaku : to write

3. The Shūshi-kei (終止形) Base

Shūshi means "to end or finish". The Ending or Conclusive Base. This is the form to be found in the dictionary.

4. The Rentai-kei (連体形) Base

Rentai means "to be connected with taigen." Taigen (体言) is the grammatical name for nouns and pronouns. The Attributive Base.

It is a little complicated, but there is an important rule as follows:

After the particles zo, namu, ka and ya, in the sentence, this form must follow to complete the sentence instead of the Conclusive Base, according to the rule of "kakari-musubi" (係り結び : inter-related ending).

yomu heya (読む部屋) : a reading room

yomu hito (読む人) : a reading person

Sono tsuki wa umi yori zo ide-keru. (その月は海よりぞ出でける) 「土佐日記」

The moon has come right out of the sea. ("Tosa Nikki": Tosa Diary)
In this sentence, "-keri" (the Conclusive Base) has become "-keru" (the Attributive Base) because of the emphatic particle "zo" placed before.

5. The Izen-kei (已然形) Base

Izen means "already done". This is used only in classical grammar. In modern Japanese grammar, this is called the "Katei-kei" (仮定形), the Conditional Base. The difference between the two is:

Ame fure-ba, yuka-zu. (雨降れば, 行かず) (izen-kei)

As it rains, I will not go. (It is already raining.)

Ame ga fure-ba, yuka-nai. (雨が降れば, 行かない) (katei-kei)

If it rains, I will not go.

To represent the Conditional in classical grammar, the particle "ba" follows the "Mizen-kei" Base as explained before.

Ame fura-ba, yuka-zu. (If it rains, I will not go.)

After the particle "koso", this form must be used to end the sentence according to the rule of "kakari-musubi" (inter-related ending).

散ればこそ, いとど桜はめでたけれ. 「伊勢物語」 (Ise Monogatari)

Chire-ba koso, itodo sakura wa medeta-kere. (The Tales of Ise)

As they do fall down soon, cherryblossoms are more lovely.

"Kere" is used here instead of "keri", because "koso" is placed before.

6. The Meirei-kei (命令形) Base

The Imperative Base.

Yome! (読め!) Read (it)!

b. Classification of Verbs

1. Yodan Katsuyō (四段活用)

This is the largest group. In modern Japanese grammar, this is called Godan Katsuyō (五段活用), because in the Mizen-kei Base, they are conjugated with the vowel "o". Katsuyō means conjugation.

e.g. yomō (読もう) (I) will (intend to) read, or let's read!

This is originally derived from yoma-mu and had a phonemic change to yoma-u, then to yomō.

2. Kami-ichidan Katsuyō (上一段活用)

There are only 12 verbs belonging to this group without compound words. Mostly there is no division between the stem part and the conjugation part.

e.g. mi (見) : to look at

mi(mizen), mi(renyō), miru(shūshi), miru(rentai), mire(izen), miyo(meirei)

3. Kami-nidan Katsuyō (上二段活用)

There are not many words for this group. In modern Japanese, they become the verbs of Kami-ichidan Conjugation.

4. Shimo-ichidan Katsuyō (下一段活用)

Only one word: keru (蹴る) : to kick. This becomes Godan Katsuyō verb in modern Japanese.

5. Shimo-nidan Katsuyō (下二段活用)

This is the second largest group. In modern Japanese grammar, they become the verbs of Shimo-ichidan Conjugation.

6. Na-gyō Henkaku Katsuyō (ナ行変格活用)

Literally meaning: "Na-Line Irregular Conjugation"

Only two words. They become the verbs of Godan Conjugation in modern Japanese.

7. Ra-gyō Henkaku Katsuyō (ラ行変格活用)

Ra-Line Irregular Conjugation. Only 4 words which become the verbs of Godan Conjugation in modern Japanese.

8. Ka-gyō Henkaku Katsuyō (カ行変格活用)

Ka-Line Irregular Conjugation.

Only one: ku (来) : to come.

9. Sa-gyō Henkaku Katsuyō (サ行変格活用)

Sa-Line Irregular Conjugation.

Only 3 verbs

c. Conjugation Table of Verbs

Kind of Conjugation	Yodan	Shimo- ichi.	Shimo- ni.	Kami- ichi.	Kami- ni.	Na- line	Ra- line	Ka- line	Sa- line
Example- Verb (Meaning)	yomu (read)	keru kick	koyu cross	miru look	otsu fall	shinu die	ari be	ku come	su do
Stem :	yo-	(ke-)	ko-	(mi-)	o-	shi-	a-	-	-
Line :	ma	ka	ya	ma	ta	na	ra	ka	sa
Mizen :	ma	ke	e	mi	chi	na	ra	ko	se
					(ti)				
Renyō :	mi	ke	e	mi	chi	ni	ri	ki	sh
					(ti)				
Shūshi :	mu	keru	yu	miru	tsu	nu	ri	ku	su
					(tu)				
Rentai :	mu	keru	yuru	miru	tsuru	nuru	ru	kuru	suru
					(turu)				
Izen :	me	kere	yure	mire	tsure	nure	re	kure	sure
					(ture)				
Meirei :	me	keyo	eyo	miyo	chiyo	ne	re	ko(yo)	seyo
					(tiyo)				

For Kami-nidan, I have added "ti", and "tu" in parenthesis for you to understand better the relation with ta-line. "Ti" and "tu" are used only in "Kunrei-shiki" [訓令式, the Official Order System] and "Nihon-shiki" [日本式, the Japanese System] Romanizations which are not so widely used as "Hyōjun-shiki" [標準式, the Standard System], also called "Revised Hepburn System" Romanization.

d. A Systematic Table of the Fifty Sounds 「五十音図, Gojū-On-Zu」

(The Kana Syllabary)

Kana 「仮名」 of Two Kinds: Hira-gana 「平仮名」 and Kata-kana 「片仮名」

Line: a ka sa ta na ha ma ya ra wa ga za da ba

(Revised Hepburn System Romanization)

Hira-gana : あ か さ た な は ま や ら わ が ざ だ ば

Kata-kana : ア カ サ タ ナ ハ マ ヤ ラ ワ ガ ザ ダ バ

 i ki shi chi ni hi mi i ri i gi ji ji bi

 い き し ち に ひ み い り り り ぎ じ ぢ び

 イ キ シ チ ニ ヒ ミ イ リ キ ギ ジ ツ ビ

 u ku su tsu nu fu mu yu ru u gu zu zu bu

 う く す つ ぬ ふ む ゆ る う ぐ ず づ ぶ

 ウ ク ス ツ ヌ フ ム ユ ル ウ グ ズ ツ ブ

 e ke se te ne he me e re e ge ze de be

 え け せ て ね へ め え れ れ げ ぜ で べ

 エ ケ セ テ ネ ヘ メ エ レ エ ゲ ゼ テ ベ

 o ko so to no ho mo yo ro o go zo do bo

 お こ そ と の ほ も よ ろ を ご ぞ ど ぼ

 オ コ ソ ト ノ ホ モ ヨ ロ ヲ ゴ ゾ ド ボ

The voiced sounds of g, z, d, b are not counted in the number of 50.

Both "Hira-gana" and "Kata-kana" are the simplified forms of "Kanji" (Chinese characters), and are entirely Japanese inventions in the early part of the Heian Period (794 ~1185). Originally "Kata-kana" was used, mixed with "Kanji", and "Hira-gana" was used alone, but today the former is generally used to represent foreign names, and the latter is mixed with "Kanji".

e. I-RO-HA UTA 「いろは歌, A Poem of the Japanese Syllabary」

"I-RO-HA Uta" is an old Japanese poem in which the same sound is never repeated.

いろはにほへと ちりぬるを わかよたれそ つねならむ うゐのおくやま
けふこえて あさきゆめみし ゑひもせず

「色は匂へど散りぬるを，我か世たれぞ常ならむ，有為の奥山今日越えて，
浅き夢みじ，酔ひもせず」

i ro ha ni ho he to chi ri nu ru o(wo) wa ka yo ta re so tsu ne na ra mu
i(wi) no o ku ya ma ke fu(hu) ko e te a sa ki yu me mi shi e(we) hi mo se su

Iro wa nioe-do, chiri-nuru o,
Waga yo tare zo, tsune-nara-mu,
Ui no okuyama, kyō koe-te,
Asaki yume mi-ji, ei mo se-zu. (rewritten as a Japanese poem)

Flowers bloomed in beautiful colour, but now all fallen,
Who could stay the same in this transitory world ?
Having overcome the difficulties
In my vicissitudinous life today,
I would never have a silly dream, nor get intoxicated.

iro: colour (of flowers)

ha (pronounced wa): a particle meaning: as for

nihoheto = nioe-do: though they were colourful

nioe (izen) ← niou (yodan,): to become colourful, to be fragrant (in Mod. J.)

chiri (renyō) ← chiru (yodan, vi.): to fall

chiri-nuru o: now that they have fallen

wakayo = waga yo: my life, this world

tare = dare (Mod. J.): who ?

so = zo: an emphatic particle

tsune nara-mu: could be the same always (forever)

nara (mizen) ← nari: aux. v. for affirmation
mu (rentai) ← mu: aux. v. for conjecture
zo ~ -mu (the rule of "kakari-musubi": inter-related ending)
ui-no: vicissitudinous ← u-i ← Samskrta (Sans.)
oku: deep, confusing.
yama: a mountain, difficulty(-ties)
kefu = kyō : today
koe- (renyō) ← koyu (shimo-ni, vi.) = koeru (shimo-ichi, Mod. J.): to cross,
go over)
-te: a conjunctive particle
asaki (rentai, adj.) = asai (Mod. J.): shallow, silly, stupid
yume: a dream, to dream.
mi (mizen) ← miru (kami-ichi, vt.): to look, see
yume-miru: to dream.
ji (shūshi): aux. v. to make a negative form
ehi(pronounced ei) = yo-i (Mod. J. renyō & gerund): getting intoxicated,
getting drunk ← yo-u (yodan, vi): to get intoxicated (drunk)
mo: an emphatic particle: nor, not either.
se (mizen) ← su (sa-line irreg. conj. vt.): to do.
zu (shūshi): aux. v. for negation

There is a famous free translation of "I-RO-HA UTA" by Basil Hall Chamberlain, 1850~1935, an English linguist who taught at Tōkyō Univ.(1886~1890), a pioneer of "the comparative linguistics of the Orient".

"All is transitory in this fleeting world.

Let me escape from its illusions and vanities!"

It was believed that this poem was composed by Kōbō-Daishi (Kūkai) 「弘法大師 (空海), 774~835」, but it proved wrong according to the recent studies of the pronunciations of the Japanese language in the Heian Period.

(Susumu Ōno: "I-RO-HA UTA", 《Encyclopaedia Heibonsha, 1984》

大野晋: "いろは歌", 《平凡社 大百科事典》)

f. Auxiliary Verbs 「助動詞, Jodōshi」

Auxiliary verbs give additional meaning to the main verbs, and are attached with conjugations to various words.

They are classified according to : 1. the meaning 2. the connection with the preceding words 3. the types of conjugation.

1. Meaning Auxiliary Verbs

1	passive	:	ru, raru
2	spontaneous:		ru, raru
3	possible	:	ru, raru
4	respect	:	ru, raru, su, sasu, shimu
5	causative	:	su, sasu, shimu
6	negative	:	zu
7	past	:	ki, keru
8	perfect	:	tsu, nu, tari, ri
9	conjecture	:	mu (n), muzu (nzu), mashi, kemu (ken), ramu (ran), rashi (kerashi, narashi), meri, beshi, maji, ji
10	wish	:	mahoshi, tashi
11	hearsay	:	nari
12	affirmation:		nari, tari
13	comparison	:	gotoshi

2. Connection with the Preceding Word

1. Conjugational Words

a. Mizen-kei : ru, raru, su, sasu, shimu, zu, ri (only Sa-line Irregular)
mu (n), muzu (nzu), mashi, ji, mahoshi

b. Renyō-kei : ki, keru, tsu, nu, tari (perfect), kemu (ken), kerashi,
tashi

c. Shūshi-kei: ramu (ran), rashi, meri, beshi, maji, nari (hearsay) which
attaches to Rentai-kei of Ra-line Irregular type
conjugation.

d. Rentai-kei: nari (affirmation), gotoshi

e. Meirei-kei: ri (only Yodan Conjugation)

2 Taigen 「体言」 (Nouns and Pronouns)

narashi, nari (affirmation), tari (affirmation),
gotoshi

3 Joshi 「助詞」 (Particles)

gotoshi

3. Types of Conjugation

1 Verb-type

Yodan : mu (n), kemu (ken), ramu (ran)

Shimo-nidan : ru, raru, su, sasu, shimu, tsu

Na-line Irr.: nu

Ra-line Irr.: keri, tari (perfect), ri, meri, nari (hearsay)

Sa-line Irr.: muzu (nzu)

2 Adjective-type

Ku-Conj. : beshi, tashi, gotoshi

Shiku-Conj. : maji, mahoshi

3 Adjective-Verb-type 「形容動詞型」

Nari-Conj. : nari (affirmation)

Tari-Conj. : tari (do.)

4 Special-type : zu, mashi, ki, ji, rashi (kerashi, narashi)

Examples of the Conjugation of Auxiliary Verbs

Auxiliary verb :	1. keri	2. zu	3. nu
Meaning :	past, exclamation	negative	perfect, confirmative
Mizen-kei	-	-	na
Renyō-kei	-	zu	ni
Shūshi-kei	keri	zu	nu
Rentai-kei	keru	nu	nuru
Izen-kei	kere	ne	nure
Meirei-kei	-	-	ne
To get connected with:	Renyō-kei-	Mizen-kei-	Renyō-kei-
conjugation of the preceding word.			

1. 竹取の翁という者ありけり
 Take-tori no okina to yu-mono ari-keri.
 People say that there once lived a man called "Take-tori no okina".
 (Taketori Monogatari, 「竹取物語」: The Tale of the Bamboo Cutter).
2. おごれる人も久しからず
 ogoreru hito mo hisashikara-zu.
 Prosperity doesn't last long. (Pride goes before a fall.)
 (Heike-Monogatari, 「平家物語」: The Tale of the Heike)
3. 頭もみな白けぬ
 kashira mo mina shirake-nu.
 All the hair has turned white.
 (Tosa Nikki, 「土佐日記」, Tosa Diary)

Note

"keri" is often used as a "kire-ji" 「切字, cutting word」 in haiku at the end of a poem.

道の辺の木槿は馬に喰はれけり

Michi-no-be no (see haiku # 11)
 mukuge wa uma ni
 kuware-keri.

A rose of Sharon by the lane
 Has been, to my surprise,
 Eaten by my horse!

g. Particles 「助詞, Joshi」

Particles are uninflected words which attach to words, phrases or clauses, indicating the relation of the preceding word to the following word or to the rest of the sentence. Some particles are similar to English equivalents:

Bashō no haiku : "no" is similar to English " 's " (possessive).

「芭蕉の俳句」 : Bashō's haiku

Bashō to Sora : "to" is almost the same as the conjunction "and"

「芭蕉と曾良」 : Bashō and Sora

Kyōto e yuku : "e" is similar to the preposition "to" indicating direction and destination.

「京都へ行く」 : go to Kyōto

Most particles have functions similar to English prepositions, but actually used more like postpositions.

Aki no kaze: the wind of autumn

「秋の風」 : aki: autumn, no: postpositional use of "of", " 's". kaze: wind

Classification of Particles According to Function

1. Kaku-joshi 「格助詞」 : Case-indicating Particle

Attaching to "Taigen" (noun and pronoun) or its equivalent, it makes clear the relation of the word with other words in the sentence.

ga, no, o, ni, e, to, yori, kara, nite, shite

2. Setsuzoku-joshi 「接続助詞」 : Conjunctive (Connective) Particle

Attaching to "Yōgen" (verb, adjective, adjective verb) and auxiliary verbs which are conjugational words, it indicates the relation in meaning with the following "Yōgen" or its equivalent (affirmative, adversative, juxtapositional).

ba, de, te (de), shite, tsutsu, nagara, to, tomo, o, ni, ga, do, domo, monono, monokara, monoyue, mono-o

3. Fuku-joshi 「副助詞」 : Auxiliary Particle

Attaching to various words, it adds the meaning of emphasis, limit, degree, exemplification modifying the following "Yōgen" and predicative just like an adverb.

dani, sura, sae, nomi, bakari, nado, made, zutsu

4. Kakari-joshi 「係助詞」 : Relative Particle

Attaching to various words, it adds some meaning to the word with emphasis and requires a certain form of conjugation for the last word of the sentence according to the rule of "kakari-musubi" (inter-related ending).

ha (pronounced wa), mo, zo, namu (nan), ka, ya, koso

5. Shū-joshi 「終助詞」 : Conclusive Particle

Attaching to various words, it indicates the end of a sentence adding the meaning of interrogation, prohibition, wish, exclamation, emphasis, etc.

na (prohibition), so, baya, namu (nan), ga, gana, ka, kana, ha (wa), kashi

6. Kantō-joshi 「間投助詞」 : Interjectional Particle

Attaching to various words anywhere in a sentence or the last word of a sentence, it adds the feeling of exclamation or emphasis. Especially "ya" is often used in haiku as a "kire-ji" 「切字, cutting word」.

ya, yo, o, shi, na

Certain particles are used more often in haiku:

1. ya (Interjectional Particle, 間投助詞)

It is an interjection for a strong impression, emotion, excitement and exclamation. This is used most often as a "kire-ji" 「切字, cutting word」 to cut a haiku into two sections giving a pause for intensifying the impression and emotion giving more depth and the expansion of imagination.

古池や蛙飛びこむ水の音

Furuike ya (see haiku # 43)

kawazu tobi-komu

mizu no oto.

An old pond!

A frog jumps in,

The sound of water.

2. kana (Conclusive Particle, 終助詞)

This is also used very often as a "kire-ji" like "keri" which is an auxiliary verb, cutting haiku not in the middle, but at the end, giving a strong feeling of exclamation.

おもしろうてやがて悲しき鶺舟哉

Omoshirō-te, (see haiku # 111)

yagate kanashiki

ubune kana.

Exciting while watching,

But soon after, sadness follows,

Boats of cormorant fishing!

h. Adjectives 「形容詞, Keiyōshi」

Conjugation of Adjectives

Ku Katsuyō 「ク活用」

(Ku Conjugation)

Shiku Katsuyō 「シク活用」

(Shiku Conjugation)

Adjective :	shiroshi (white)		tanoshi (pleasant)
Stem :	shiro-		tano-
Mizen :	- kara		-shikara
Renyō :	-ku -kari		-shiku -shikari
Shūshi:	-shi -		-shi -
Rentai:	-ki -karu		-shiki -shikaru
Izen :	-kere -		-shikere -
Meirei:	- kare		-shikare

The conjugation of "(shiro-) kara, kari, karu, kare" is also called "Kari Katsuyō" 「カリ活用」 (Kari Conjugation).

shiroki hana (= shiroi hana in Mod.J.) :	white flower
shirokara-zu (= shiroku-nai) :	(it) is not white
tanoshiki shirabe (= tanoshii shirabe) :	pleasant melody
tanoshikari-ki (= tanoshikatta) :	(it) was pleasant

For attributive use, Japanese adjectives are used in the same way as in English modifying the following nouns. The form of an adjective you find in the dictionary ends with "-shi" ("i, in Mod. J.) which represents its Shūshi-kei form (終止形, the Conclusive Base). For predicative use, Japanese adjectives are quite different from English. For example, above "shiroshi" is not only "white", but (it) "is white" including the verb "to be".

Uses of the Stems of Adjectives

The stems of adjectives are used as they are, or when they are combined with various suffixes, nouns, etc., they make compound words, just as the verbs of

Renyō-kei form (連用形, the Continuative Base) make compound words.

1. With an interjection "ana" (alas!), it makes an exclamatory sentence.

Ana kashiko! How gracious it is!

あなかしこ (源氏物語, The Tale of Genji)

2. With a particle "no", it becomes a noun modifier 「連体修飾語」.

omoshiro no fue no ne ya: the pleasant sound of a flute

おもしろの笛の音や

3. With a suffix "mi", it represents a reason or cause.

se o hayami: as the shallow stream flows fast

瀬を早み (詞花集・卷七・恋上)

4. With another word, it makes a compound word.

usu-gōri 「薄氷」: thin-ice. ita-de 「痛手」: a serious wound, a severe blow

5. With a suffix, it becomes a different part of speech.

with "sa" or "mi", it becomes a noun:

kanashisa 「悲しさ」: sadness ← kanashi (kanashii, Mod. J.): sad

tanoshimi 「楽しみ」: pleasure ← tanoshi (tanoshii, Mod. J.): pleasant

with "garu", it becomes a verb:

urusagaru 「うるさがる」: to feel bothered by ← urusashi (urusai, Mod. J.):

troublesome

with "ge", it becomes the stem of an adjective verb 「形容動詞, keiyō-dōshi」

: utsukushige nari 「美しげなり」: (it) looks beautiful ← utsukushi

(utsukushii, Mod. J.): beautiful.

i. Adjective Verbs 「形容動詞, Keiyō-Dōshi」

Conjugation of Adjective Verbs

(In Mod. J.)

Adjective Verb:	shizuka-nari	dōdō-tari	shizuka-da
In Japanese :	静かなり	堂々たり	静かだ
Meaning :	it is quiet	it is stately	it is quiet
Stem :	shizuka	dōdō	shizuka
Mizen :	-nara	-tara	-daro(u)
Renyō :	-nari	-tari	-dat(ta)
	-ni	-to	-de(nai)
			-ni
Shūshi :	-nari	-tari	-da
Rentai :	-naru	-taru	-na
Izen :	-nare	-tare (Katei: Conditional)	-nara(ba)
Meirei :	-nare	-tare	

Adjective Verbs are similar to adjectives, describing the nature, character, quality, condition, state of things, but end with -nari or -tari.

Uses of the Stems of Adjective Verbs

1. With an interjection "ana" (alas!), it makes an exclamatory sentence.

Ana muzan ya na! How pitiful it is!

あなむざんやな (謡曲: 実盛, yokyoku: "Sanemori") (see Haiku # 176)

2. With the particle "no", it becomes a noun modifier 「連体修飾語」.

Ikioi take no mono ni nari-keri. (He) has become a man of wealthy power.

勢ひ猛の者になりけり

(竹取物語, "Taketori Monogatari", The Tale of the Bamboo Cutter)

3. With a suffix, it becomes a noun or a verb (Yodan conjugation).

shizukasa: quietness 静かさ, 閑かさ (see Haiku # 156)

awaregaru: to pity あはれがる (哀れがる)

BASNO'S HAIR OIL

Advertisement text for Basno's Hair Oil, describing its benefits for hair health and growth.

Advertisement text for Basno's Hair Oil, detailing the ingredients and usage instructions.

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A List of Abbreviations

Conjugation Rules: (see the Chapter of Basic Japanese Grammar)

mizen: the Mizen-kei Base

renyō: the Renyō-kei Base

shūshi: the Shūshi-kei Base

rentai: the Rentai-kei Base

izen: the Izen-kei Base

meirei: the Meirei-kei Base

yodan: Yodan Katsuyō (Conjugation) → godan: Godan Katsuyō (in Mod. J.)

kami-ichi: Kami-ichidan Katsuyō

kami-ni: Kami-nidan Katsuyō → kami-ni (in Mod. J.)

shimo-ichi: Shimo-ichidan Katsuyō → godan (in Mod. J.)

shimo-ni: Shimo-nidan Katsuyō → shimo-ichi (in Mod. J.)

na-line irreg. conj.: Na-gyō Henkaku Katsuyō: Na-line Irregular Conjugation
→ godan (in Mod. J.)

ra-line irreg. conj.: Ra-gyō Henkaku Katsuyō: Ra-line Irregular Conjugation
→ godan (in Mod. J.)

ka-line irreg. conj.: Ka-gyō Henkaku Katsuyō: Ka-line Irregular Conjugation

sa-line irreg. conj.: Sa-gyō Henkaku Katsuyō: Sa-line Irregular Conjugation

adj.: adjective. adv.: adverb. aux. v.: auxiliary verb

A.D.: Anno Domini = in the year of our Lord

B.C.: before Christ

c. = circa: about. cf.: compare. e.g.: for example

Mod. J.: the modern Japanese language

vi: intransitive verb. vt: transitive verb

Sans: Sanskrit

← indicates "it comes from - "

= indicates "it is (means) the same as - "

In the explanatory column of vocabulary:

A verb is shown in its "Infinitive" form = to + Root-form.

雲とへだつ友かや雁の生きわかれ

Friend beyond the clouds!

Just as wild geese

Part company.

Kumo to hedatsu

tomo ka ya kari no

iki wakare.

kumo: cloud, the clouds

to: like, as (a particle of simile)

e.g. 玉と散る tama to chiru: scatter like beads. (smash to pieces)

tama : bead (s), chiru : to scatter, fall (drop)

hedatsu (rentai) ← hedatsu (yodan, vi.) = hedataru (yodan, Modern Japanese):
to be away from

cf. hedatsu (shimo-ni, vt.) = hedateru (shimo-ichi, Mod. J.): to separate

tomo: a friend. It is considered that in this poem he refers to his friend in
Iga: Magodayū 「城 孫太夫」 according to "Eshiden" 「絵詞伝」 and "Seiden" 「正伝」

ka: an interrogative particle

ya: an exclamatory particle

kari= gan: a wild goose(geese). "kari" also means "temporary" 「仮」

"kari no wakare" has a double meaning: the separation of wild geese and
「仮の別れ」 : a temporary separation.

no: a possessive particle, of (but, no is used as a postposition → of wild
geese). iki-wakare: a separation while alive

iki (renyō) ← iku (kami-ni) = ikiru (kami-ichi, Mod. J.): to live

wakare (renyō) ← wakaru (shimo-ni) = wakareru (shimo-ichi, Mod. J.): to part

Both iki and wakare are renyō-kei forms and are used as verbal nouns
(gerunds).

かれ朶に烏のとまりけり秋の暮 (2-1) (阿羅野)

On a withered branch, (Arano)

A crow is perched.

An autumn evening.

Kare-eda ni

karasu no tomari-keri

aki no kure.

kare-eda: a withered branch

ni: at, on

karasu: a crow

no = ga: a particle denoting a subject

aki: autumn

kure: evening

aki no kure is interpreted in two ways: 1. autumn evening 「阿羅野」
2. late autumn 「俳諧東日記」

tomari (renyō) ← tomaru (yodan): to stop, rest, perch

keri: aux. v. of past and exclamation

There is an earlier version:

枯枝に烏のとまりたるや秋の暮 (2-2) (俳諧東日記)

On the withered branches, (Haikai Azuma no Nikki)

Crows have just perched.

A late autumn evening.

Kare-eda ni

karasu no tomari-taru ya

aki no kure.

taru (rentai) ← tari: aux. v. for the perfect tense

rentai-kei ending is used when there is a word for interrogation or rhetorical question, or when some reverberation of the sentence is needed.

We can take this as a variation of "kakari-musubi" (the rule of inter-related ending) without the preceding particle.

ya: a particle denoting exclamation

In the both paintings with this haiku (2-1) by Bashō himself and also by Kyoriku, his disciple, there is only one crow perched on a branch. But in his several years earlier painting with the other haiku (2-2), seven crows are perched on the branches of a large tree entwined with a coloured ivy, and 20 more crows are flying over in the sky.

Bashō changed 27 crows to just one crow. What caused him to change the number of crows?

He found out that one crow can express what he wanted to express much better than 27 crows.

(Kazumi Yamashita: 《Bashō's World》, 1985, Kadokawa-Sensho # 161)

「山下一海：《芭蕉の世界》，角川選書 161，1985，角川書店」

Masaoka Shiki 「正岡子規」 says that this haiku is just a translation of the Chinese set phrase 「枯木寒鴉」, nothing more. But he adds that if Bashō did not know this phrase, or if he had never seen the painting of this theme, then the value of this haiku will be higher.

(Masaoka Shiki: Kaku Hihyō - Bashō Zatsudan, 1893)

「正岡子規：各句批評 - 芭蕉雜談 《文芸讀本 松尾芭蕉》，1978，河出書房新社」

櫂の声波を打つて腸氷る夜や涙

The sound of oars beating waves
Chills me to the marrow,
Tears flow, deep night.

Ro no koe nami o utte
harawata koru
yo ya namida.

ro: an oar. no: 's, of (postposition). koe: a voice → a sound

nami: a wave(s). o: a particle denoting an object

utte (euphonic change) ← uchi-te

uchi: (renyō) ← utsu (yodan): to beat, hit

-te: a simply connective particle

This change is called "soku-ombin" 「促音便」 (euphony of double consonant), and is used for easier pronunciation.

harawata: bowels. koru: to freeze. yo = yoru: a night

ya: an exclamatory particle used as a "kireji" 「切字, cutting word」

namida: tears

This poem sounds like a Chinese poem which was fashionable in those days.

Bashō cited Tu Fu's 「杜甫」 poem before this haiku in the essay "Kotsujiki no Okina" 「乞食の翁」 (An Aged Mendicant):

窓含西嶺千秋雪 門泊東海万里船

From the window, I view the western mountain-peaks covered with eternal snow, and the oceangoing boats bound for the east are staying by the gate.

This haiku consists of 10-7-5 syllables, a good example of "hachō" 「破調」 (literally meaning the "broken meter" or a haiku without the regular 5-7-5 syllables).

Probably the loneliness, illness, poverty, coldness, etc. made him feel like this.

芭蕉野分して盥に雨をきく夜かな

The banana tree is blasted in the storm,
I listen all night to the leaking
Raindrops in a basin.

Bashō nowaki-shite
tarai ni ame o
kiku yo kana.

bashō: Musa basjoo, the Japanese banana

nowaki = nowake: strong wind of late autumn ← no + waki (wake)

no: a field

waki, wake (renyō and gerund) ← waku (yodan, and shimo-ni) = wakeru (shimo-
ichi, Mod. J.): to divide

shi(renyō) ← su (sa-line irreg. conj.): to do

su conjugates: se, shi, su, suru, sure, seyo.

-te: a conjunctive particle

tarai: a basin.

ni: at, in.

ame: rain.

o: a particle denoting an object

kiku: to listen (to), hear.

yo = yoru: a night

kana: an exclamatory particle

Bashō loved and treasured the banana tree which had been given by Rika 「李下, ? ~ ?」, one of his disciples in Edo. His pseudonym 「俳号, haigō」 and also his hermitage were named after this tree. He had used his real name Munefusa 「宗房」 as his haigō at the beginning, then changed it to Tōsei 「桃青」 in Edo, and then Bashō 「芭蕉」. He used several other names: Chōgetsuken 「釣月軒」, Hakusendō 「泊船堂」, Yōyōken 「夭々軒」, Zakōan 「坐興庵」, Kukusai 「栩々齋」, Katōen 「華桃園」, Bashōdō 「芭蕉堂」, Sosen 「素宣」, Fūrabō 「風羅坊」, etc.

(Masami Abe: Haigō in 《Sōgō Bashō Jiten》, 1982, Yūzankaku)

(阿部正美: 俳号, 《総合芭蕉事典》 栗山理一監修 雄山閣)

世にふるも更に宗祇の宿りかな

To live in this world
Is temporary, as Sōgi says
Of the rain shelter.

Yo ni furu mo
sara-ni Sōgi no
yadori kana.

yo: the (transitory) world. ni: in

furu: to live, get old 「経る, 旧る」, fall 「降る」: ame ga furu: it rains.

mo: a relative particle denoting emphasis

sara-ni: further ← sara-ni ieba: saying further

yadori: sheltering (renyō & gerund) ← yadoru (yodan): to stay, live, dwell

ama yadori: sheltering from rain

Sōgi 「飯尾宗祇, 1421~1502」 was a poet of renga (連歌, linked poem). Bashō evaluated his poems highly, and loved them very much. Bashō borrowed here Sōgi's poem with his philosophy of life which was also his own.

Sōgi's birthplace is not exactly known, either Kii (today's Wakayama Pref.) or Ōmi (Shiga Pref.). He entered Shōkokuji Temple 「相国寺」 to be a Buddhist priest when he was young. But he decided to be a "renga poet" when he was about 30 years old. He studied "renga" under Sōzei 「宗砌, ?~1455」, Senjun 「専順, 1411~1476」 and Shinkei 「心敬, 1406~1475」, and "waka" 「和歌, 31-syllable poem」 under Tō no Tsuneyori 「東常縁, 1401~c.1484」 who gave him the so-called "Kokin Denju" 「古今伝授」: the Initiation into the Undisclosed Interpretations of the Poems in "Kokin Waka Shū" 「古今和歌集, Collection of Ancient and Modern Poetry, 905」. In 1488, he became the Chief Poet 「奉行, Bugyō (or 宗匠, Sōshō)」 of "Kitano Renga-Kaisho" 「北野連歌会所, Kitano Shrine Renga Party Organization」 which was the highest position as a renga poet. He compiled "Shinsen Tsukuba-Shū" 「新撰菟玖波集, 1495」, and kept travelling in his later life until he died at Hakone-Yumoto in 1502.

鶯を魂に眠るか嬌柳

A bush warbler

Looks like the soul of

The weeping willow which is asleep.

Uguisu o

Tama ni nemuru ka

tao-yanagi.

uguisu: a bush warbler

o: an objective particle

tama = tamashii: soul, spirit

ni ← ni shite: making it

nemuru: to sleep

ka: an interrogative particle

tao ← taoyaka: gentle, soft, graceful, charming, lovely

yanagi: a willow

It is considered that Bashō was inspired by the story of Chuang-tzu's butterfly 「莊周胡蝶之夢，《莊子》齊物論篇」.

The story is as follows:

He dreamt that he was a butterfly, and then wondered which was real, himself or the butterfly. In this poem, Bashō compared a bush warbler to the butterfly and the willow to Chuang-tzu.

野ざらしを心に風のしむ身哉

A skeleton exposed in a field
Comes across my mind,
A piercing cold wind blows.

Nozarashi o
kokoro ni kaze no
shimu mi kana.

nozarashi: a weather-beaten skeleton, skull

kokoro: heart.

o: a particle denoting an object

ni: (comes) to, into, across (my mind).

kaze: wind(s)

shimu (rentai) ← shimu (kami-nidan) = shimiru (kami-ichidan, Mod. J.) : to
pierce, permeate, freeze

mi: the body, oneself, life, heart

"Shimu mi" is the inversion of a traditional set phrase: "mi ni shimu."

This is the famous haiku at the beginning of the travel account "Nozarashi Kikō" 「野ざらし紀行, the Journey of Exposure in the Fields」, another name is "Kasshi Ginkō" 「甲子吟行, literally meaning: A poem-composing journey in the year of Kasshi or Kinoe-ne (1684)」.

Leaving Edo (Tōkyō) in 1684, Bashō travelled via Tōkaidō (the Pacific coast) route to Ise, Iga, Yamato (Nara), Kyōto, the southern shore of Lake Biwa, and returned to Edo the following year by the Kiso mountains route.

霧時雨富士を見ぬ日ぞ面白き

A misty cold shower of late autumn
Renders the scenery without Mt. Fuji
More attractive!

Kiri-shigure
Fuji o mi-nu hi zo
omoshiroki.

kiri: mist, fog.

shigure: a cold shower of late autumn and early winter

Fuji: Mt. Fuji, the highest mountain in Japan, 3,776 meters above sea level

mi: (mizen) ← miru (kami-ichidan): to see, look at

nu (rentai) ← zu : a negative aux. v.

hi: a day. mi-nu hi: a day when (we) do not see.

zo: a particle for emphasis which needs a rentai-kei form (attributive base), instead of shūshi-kei (conclusive base), to finish the sentence owing to the rule of "kakari-musubi" 「係り結び, inter-related ending」.

omoshiroki (rentai) ← omoshiroshi (shūshi): interesting, attractive

attractive → more attractive (with the emphatic particle "zo")

雲霧の暫時百景を尽しけり

The clouds and fog
make the scenery change fast
In a hundred ways.

Kumo kiri no
Zanji hyakkei o
Tsukushi-keri.

kumo: cloud(s).

kiri: fog, mist.

zanji: (in) a short time, in a while

hyakkei: (euphonic change) ← hyaku + kei.

hyaku: a hundred.

kei = keshiki: scene(s), scenery.

tsukushi (renyō) ← tsukusu: to exhaust, reach the limit, finish, do the best.

keri: aux. v. for past and exclamation.

猿を聞く人捨子に秋の風いかに

The poets mentioned the monkey's sad cries,
 What would they say about this child
 Deserted in the autumn wind?

Saru o kiku-hito
 sute-go ni aki no
 kaze ikani?

saru: a monkey.

kiku (rentai, yodan, vt.): to listen to.

hito: a man, men. kiku-hito: a man (men) who listens (listen) to

sute-go: a deserted child (baby)

sute (renyō & gerund) ← sutsu (shimo-ni) = suteru (shimo-ichi, Mod. J.): to throw away, desert, abandon

go ← ko = kodomo: a child, baby. "ko" becomes "go" by euphony.

ni: to, for. aki: autumn. no: of (postposition)

kaze: a wind. aki no kaze: a wind(s) of autumn.

ikani: How? How is it? What do they (you) think about it?

Many comments were made on this haiku together with the corresponding part of "Nozarashi Kikō" 「野ざらし紀行」.

Takeo Kuwabara 「桑原武夫, 1904~1988」 noted for his criticism of the modern haiku in his "The Second Art" 「第二芸術, 1946」 says in his article "About Bashō" 「芭蕉について, 1947」 that this is entirely a fiction just to make a tragic scene with a deserted child and the Chinese traditional phrases for sadness: monkey's cry and autumn wind.

Junzaburō Nishiwaki 「西脇順三郎, 1894~1982」 interprets this with Chuang-tzu's philosophy in his "Spirit of Bashō" 「芭蕉の精神, 1972」 that Bashō followed the Law of Nature quoting "Nature doesn't pity (help)." 「天地は仁せず」, and "A sage doesn't pity." 「聖人は仁せず」.

Note

Chinese poets often mention the sad cries of monkeys.

- e.g. Tu Fu (杜甫) 「聽猿峽下三聲淚」
Po Chü-i (白居易) 「猿過巫陽始斷腸」
Li Po (李白) 早發白帝城 「兩岸猿聲啼不住」
" 襄陽歌 「江水東流猿夜聲」
" 長干行 「猿聲天上哀」

A famous scholar of Chinese literature, Kōjirō Yoshikawa 「吉川幸次郎 1904~1980」 writes in his "About the original poems of Gustav Mahler's (1860~1911) 《Das Lied von der Erde》 (The Song of the Earth)" that probably the passage about the monkey is an adaptation by the translator, Hans Bethge (1876~1946) from Li Po's poem 「襄陽歌, Xiangyang ge: A Poem of Xiangyang」:

Seht dort hinab! Im Mondschein auf den Gräbern
Hockt eine wild-gespenstische Gestalt!
Ein Aff' ist's! Hort ihr, wie sein Heulen
Hinausgellt in den süßen Duft des Lebens!

~ From the first movement 《Das Trinklied vom Jammer der Erde》

Ezra Pound (1885~1972) translated Li Po's 「長干行, A Poem of Changgan」 as "The River-Merchant's Wife: A Letter." The passage reads "The monkeys make sorrowful noise overhead." (quoted from "Shin Tōshi Sen" by K. Yoshikawa and T. Miyoshi published by the Iwanami, 1952, 「吉川幸次郎, 三好達治: 岩波新書 新唐詩選」)

道の辺の木槿は馬に喰はれけり

A rose of Sharon by the lane

Has been, to my surprise,

Eaten by my horse!

Michi-no-be no

mukuge wa uma ni

kuwa-re-keri.

michi: a road, lane. no-be: near, close by.

michi-no-be: by the lane (roadside)

mukuge: a shrubby althaea, Syrian hibiscus, rose of Sharon. Hibiscus syriacus.

wa: a relative particle (kakari-joshi, 係助詞) denoting a topic of the sentence. Another function is to take up the topic (preceding word) for distinction from others: as for.

uma : a horse (on which Bashō was riding)

ni: by

kuwa-ru (kuwareru, Mod. J.) : to be eaten

kuwa (mizen-kei) ← kuu (yodan, vt.) = tabu (shimo-ni, vt.) = taberu (shimo-ichi, Mod. J.): to eat. "kuu" is not a decent expression for the people

-re (renyō-kei) ← ru: aux. v. to make a passive form

-keri (shūshi-kei): aux. v. of past, perfect, and exclamation

馬に寝て残夢月遠し茶の煙

Dozing on horseback,
Half-dreaming, the moon far away,
The smoke for morning tea.

Uma ni ne-te
zammu tsuki tōshi
cha no kemuri.

uma: a horse. ni: on
ne (renyō) ← nu (shimo-nidan, vi.) = neru (Mod. J.): to sleep, doze
-te: a conjunctive particle
zammu: not quite awake from a dream
zan = nokori : the remainder (remnant) ← nokoru (yodan, vi.): to remain
mu = yume: a dream
tsuki: the moon
tōshi = tōi (adj., Mod. J.): far away
cha: tea.
kemuri: smoke

Note

This was inspired by Du Mu's (杜牧, 803~852 or 853) poem 「早行」
(Early Departure):

垂鞭信馬行 數里未鷄鳴 林下帶殘夢 葉飛時忽驚

Holding a whip down, I leave my horse as it goes,
For several miles a cock's voice is not heard yet,
Going under the trees of a grove, still half-dreaming,
Falling leaves surprise me when they fly down on me.

芋洗う女西行ならば歌よまん

1. Women washing taros,
On seeing this scene, Saigyō
Would compose a poem.

(E. Kon 今 栄蔵)

(N. Imoto 井本農一)

2. Women washing taros,
If they saw Saigyō,
Would compose a poem.

(K. Yamamoto 山本健吉)

Imo arau onna
Saigyō nara-ba
uta yoma-n.

There are two interpretations as you see above. This haiku is based on the story of "Eguchi no Kimi" 「江口の君」: Tae 「妙」, a prostitute of Eguchi, Ōsaka, and Saigyō exchanged poems when he asked for a shelter from a cold shower.

From: "Senjū-shō" by Saigyō? 「撰集抄」

Yōkyoku: "Eguchi" by Kan-ami (観阿弥, 1333~1384)? 「謡曲: 江口」

"Shin Kokin Waka Shū" 「新古今和歌集, 1205」

imo: a taro. arau (rentai) ← arau (yodan, vt.): to wash
onna: a woman (women)

Saigyō: 西行 (1118~1190) is a pseudonym. His real name was Satō Norikiyo 「佐藤義清」, born as a high-ranking warrior, but he left the secular world at the age of 23 getting a Buddhist name "En-i" 「円位」. Bashō respected him as a great poet, and tried to follow his travelling route where the poems had been composed. "Sanka-Shū" 「山家集」 is his anthology, and in "Shin Kokin Waka Shū" 「新古今和歌集」 (New Collection of Ancient and Modern Poetry) which was compiled by the six poets including Fujiwara no Teika, by the order

of the ex-Emperor Gotoba in 1205, 94 poems, the largest number by a single person, by Saigyō were adopted.

nara (mizen) ← nari: aux. v. for affirmation

-ba: a particle to make a conditional clause

nara-ba: if it were. uta: a poem, song

yoma (mizen) ← yomu (yodan, vt.): to read, compose

-n: aux. v. for conjecture

Note 1.

I would like to introduce here one of the most famous poems by Saigyō:

願はくは花の下にて春死なむ，その二月の望月の頃

Negawaku-wa, hana no moto nite, haru shina-n,

sono kisaragi no mochizuki no koro.

I wish, I should die under the cherry-blossoms

At about the time when we see the full moon of kisaragi.

kisaragi: the old poetic name for February of the lunar calendar.

He meant by this the particular date when Buddha had entered Nirvana, that is, Feb. 15. And he really died on Feb. 16, in 1190 (文治6年, the 6th year of Bunji), as he had wished!

Note 2.

There are several kinds of imo 「芋」:

Sato-imo 「里芋」: taro, old cocoyamu.

Colocasia antiquorum var. esculenta Engl.

Yama-no-imo 「山の芋」: yam. Dioscorea.

Satsuma-imo 「薩摩芋」: sweet potato. Ipomoea batatas. This came to

Miyako-jima, Okinawa in 1597, then to Satsuma (present Kagoshima Pref.), Kyūshū in 1615, and then it was brought to Edo by Aoki Konyō 「青木昆陽 1698~1769」 in 1735.

jaga-imo = bareisho 「馬鈴薯」: potato, Irish potato.

Solanum tuberosum.

Dutch ships brought the potato from Jakarta. There is a record of the cultivation in Hokkaidō by Setana Matsubei 「瀬棚松兵衛」 in 1706, and in Kai Province (present Yamanashi Pref.) by Nakai Seidayū 「中井清太夫」 in 1764.

(Shinichi Suzuki: Satsuma-imo (sweet potato) and jaga-imo (potato) in 《Heibonsha Encyclopaedia》, 鈴木晋一: サツマイモ (薩摩芋), ジャガイモ 《平凡社 大百科事典》)

手に取らば消えん涙ぞ熱き秋の霜

Should I take it in my hand,
It would melt in my hot tears,
Like the frost of autumn.

Te ni tora-ba kie-n
namida zo atsuki
aki no shimo.

te: a hand.

ni: by

tora (mizen) ← toru (yodan, vt.): to take

-ba: a conditional particle

kie (mizen) ← kiyu (shimo-nidan, vi.) = kieru (shimo-ichi, Mod. J.): to disappear, melt

n = mu : aux. v. for conjecture

namida: tears

zo: a particle of stress which requires the rentai-kei base of conjugation according to the rule of "kakari-musubi" (inter-related ending).

atsuki (rentai) ← atsushi = atsui (Mod. J.) : hot

aki: autumn.

shimo: frost

Note 1.

There is a long explanatory note before this haiku:

At the beginning of September I came back home. It was already long since my mother had died. The grass in front of mother's room had withered in the frost. Everything had changed. The sidelocks of my brother and sisters(*) were white with wrinkles between their eyebrows. We could only say, "We are all fortunate to be still alive!" Nothing more! My elder brother opened an amulet case and said to me, "Look at mother's white hair reverently. You have come back after such a long time. So, this is like the Tamate-bako box of Urashima Tarō. Your eyebrows have become white." We wept for a while, and then I composed this.

* Bashō had an elder brother Matsuo Hanzaemon 「松尾半左衛門, ?~1701」, an elder sister and three younger sisters.

Note 2.

The fairy-tale of Urashima Tarō 「浦島太郎」 is as follows:

He rescued a turtle from wild children on the beach. The turtle later in return took him on its back to Ryūgūjō 「竜宮城, Dragon Palace」, where he had a good time. When he came back to the village, he knew nobody there. Because it was such a long time. He was given a souvenir box "Tamatebako" 「玉手箱」 which, he was told, should not be opened. But, out of curiosity, he finally did open it, whereupon smoke came out and suddenly turned Tarō's hair and eyebrows white!

僧朝顔幾死に返る法の松

Priests and morning-glory,
 How many generations have changed
 Compared with the pine of Law !

Sō asagao
 iku shini-kaeru
 nori no matsu.

sō: a Buddhist priest. asagao: a morning-glory.

iku = ikutabi: how many times?

shini(renyō) ← shinu (na-line irregular): to die

kaeru: to return. matsu: a pine (tree)

nori: the Law (of Nature in Chuang-tzu's philosophy) = "dharma" in Hinduism and Buddhism.

This is based on the story by Chuang-tzu of a huge tree 「櫟社樹」 which covers thousands of cattle 「其大蔽数千牛」. The tree was able to survive for such a long time, because it was good for no practical purposes. But in his philosophy, the most important value lies in life. Uselessness was useful here in enabling the tree to complete its life. This is called "the Usefulness of the Useless" 「無用の用」. (Shigeo Nomura: "Chuang-tzu", 1987, Kōdansha, 野村茂夫: 中国の古典「莊子」講談社)

The explanatory preface reads as follows:

Visiting Futakamiyama Taimadera Temple, I saw a pine tree about a thousand years old spreading its branches over the garden. It was so large as to cover up cattle as Chuang-tzu said in his story. It was very fortunate and precious that the pine, under the protection of Buddha, had escaped the penalty of being cut down with an axe.

The tree in the original story was 櫟 (kunugi): Japanese chestnut oak, *Quercus acutissima* Carruth. "Under the protection of Buddha" means, "because the tree was located in the precincts of a Buddhist temple", and it was a kind of complimentary greeting to the temple.

碓打ちて我に聞かせよ坊が妻

Beat your fulling-block,
And let me hear its sound,
Dear wife of the temple priest!

Kinuta uchite
ware ni kikaseyo
bō ga tsuma.

kinuta: a fulling-block. uchi (renyō) + utsu (yodan): to beat, hit
-te: a conjunctive particle denoting "continued to the next action (or
condition) continuously or concurrently"

ware (personal pronoun): I. ware ni: me (ni is a particle to make an indirect
object: dative case).

kika (mizen) + kiku (yodan, vt.): to hear, listen to

seyo (imperative) + su (sa-line irregular): to do

bō: a priest's lodge (dwelling), a priest

ga = no (particle): 's, of (postposition). tsuma: a wife

This haiku is based on an old poem in "Shin Kokin Waka Shū" 「新古今和歌集, New
Collection of Ancient and Modern Poetry, 1205」.

み吉野の山の秋風小夜更けて

古里寒く衣打つなり

藤原雅経 (1170~1221)

Mi-yoshino no yama no akikaze sayo fukete

Furusato samuku koromo utsu-nari.

Autumn winds from Yoshino Mountain

Are getting colder as night deepens,

I hear the beating of a fulling block in the village.

-by Fujiwara no Masatsune (1170~1221)

Dew still drops and drops,
I would like to try to use it
For rinsing this world.

Tsuyu toku-toku
kokoromi ni ukiyo
susuga-baya.

tsuyu: dew

toku-toku: onomatopoeic word for a little water running (dropping) down

kokoromi: a trial, test, attempt

ni (particle): for (purpose of action)

kokorommi ni: for a trial

ukiyo: the transitory, unclean world

susuga (mizen) ← susugu (yodan, vt.): to rinse

-baya: a particle denoting a wish

Note

"Toku-toku no izumi" 「とくとくの泉, the Spring of Toku-toku」 in the explanatory note (omitted) is derived from a poem by Saigyō 「西行」, who once lived here in Yoshino 「吉野, the name of a place in the southern part of Nara, noted for cherry blossoms」.

Saigyō's poem:

とくとくと落つる岩間の苔清水
汲み干すほどもなき住まひかな

Toku-toku-to otsuru iwama no koke-shimizu

Kumi-hosu hodo mo naki sumai kana.

Toku-toku! The spring water dropping down through mossy rocks,
Is very little, not enough to draw up, for my hermitage life.

Autumn winds blow
Over the thicket and field where once was
The Barrier of Fuwa.

Aki-kaze ya
yabu mo hatake mo
Fuwa no seki.

aki: autumn. kaze: wind(s)
yabu: a thicket, bush
mo....mo: denotes things with equal emphasis.
"Fuwa no seki" 「不破の関」: the Barrier of Fuwa which was located at
Sekigahara-machi, Fuwa County, Gifu Pref.
seki = sekisho: a check-point on the main highways for the use of the Shōgun's
officials
hatake: a farm, field

This is based on a poem by Fujiwara no Yoshitsune 「藤原良経, 1169~1206」 in
"Shin Kokin Waka Shū" 「新古今和歌集, New Collection of Ancient and Modern
Poetry, 1205」:

人住まぬ不破の関屋の板庇
荒れにしのはただ秋の風

Hito suma-nu Fuwa no seki-ya no ita-bisashi
Are-ni-shi nochi wa tada aki no kaze.

The shingle roof of the uninhabited building
Of the Barrier of Fuwa,
Has been ruined,
And now just autumn winds blow.

Not yet dead
 At the end of the long journey.
 A late autumn evening.

Shini mo se-nu
 tabine no hate yo
 aki no kure.

shini (renyō) ← shinu (na-line irreg.): to die

mo: an emphatic particle

se (mizen) ← su (sa-line irreg.): to do

nu (rentai) ← zu : a negative aux. v.

tabi: a journey.

ne (renyō and gerund) ← nu (shimo-ni) = neru (shimo-ichi, Mod. J.): to sleep

tabine: sleeping on a journey

hate: the end (of journey and also of autumn). yo: an interjectional particle

aki: autumn. kure: evening, the end of (autumn, the year, etc.)

"aki no kure" usually means in haiku an autumn evening, and "kure no aki" means a late autumn, but in those days "aki no kure" sometimes meant both at the same time: an autumn evening with a feeling of late autumn according to "Haikai Mondō Aone-ga-mine" 「俳諧問答青根ヶ峰, 1785」 by Kyorai 「向井去来, 1651~1704」 and Kyoriku 「森川許六, 1656~1715」.

The explanatory note before the haiku reads:

"When I left Musashino, I imagined myself to be a skeleton exposed in a field, but - !"

Musashino 「武蔵野」 is the name of the western part of Kantō Plain, south of Kawagoe, east of Fuchū, north of the Tama River and west of the Arakawa River including Edo, present Tōkyō, but in a broad sense, it covers the whole area of Musashi 「武蔵」 Province.

This was composed when Bashō had finished meeting with his old friend, Bokuin 「谷木因, 1646~1725」, on the journey of "Nozarashi Kikō" 「野ざらし紀行」.

How harsh it sounds !

The pattering of hail

On my cypress hat.

Ikameshiki

oto ya arare no

hinoki-gasa.

ikameshiki: (adj.) harsh, grave, solemn, rough

oto: a sound

ya: an exclamatory particle

arare: hail, a hailstone

no: of (postposition): of hail

hinoki: a hinoki cypress,

Chamaecyparis obtusa.

gasa (euphonic change) ← kasa: a hat

hinoki-gasa: a hat made of thin pieces of cypress

In the half-light of dawn,
An icefish shows its shiny white,
Just one inch long.

Akebono ya
shira-uo shiroki
koto issun.

akebono: dawn

shira-uo: an icefish,

Salangichtys microdon

shiroki (rentai) ← shiroshi (shiroi in Mod. J.): white

uo = sakana: a fish

koto: (a certain) state, degree, thing

shiroki koto: the state of whiteness

issun (euphonic change: soku-ombin 「促音便」, euphony of double consonant)

←ichi-sun = ichi: one + sun: Japanese traditional unit of length: about 3.03 cm.

Note

Tu Fu 「杜甫」: 白小群分命 天然二寸魚 (白小 = 白魚)

Every Icefish has its own life,
Just two inches long as grown in nature.

There are three kinds of the similar fish:

1. shira-uo : an icefish

(白魚) Salangichthys microdon

2. shiro-uo : an ice goby

(素魚) Leucopsarion petersi

3. shira-su : a fry of sardine and others, whitebait

(白子)

Looking at even horses,
Is interesting this morning
After a snowfall.

Uma o sae
nagamuru yuki no
ashita kana

uma: a horse. o: an objective particle
sae: an emphatic particle, "in addition to something"
nagamuru (rentai) ← nagamu (shimo-ni, vt.) = nagameru (shimo-ichi, Mod. J.):
to view, look at.
yuki: snow
ashita = asa: morning 「朝」
ashita in Mod. J. is tomorrow 「明日」

This was composed at Tōyōtei 「桐葉亭」 in Atsuta 「熱田」 where he had a good time with his host Tōyō 「桐葉，林七左衛門，1653~1712」 who was a local leader of haikai in Atsuta, Nagaya.

This was a kind of greeting poem 「挨拶句，aisatsu-ku」 to the host. In this poem, Bashō showed his appreciation for Tōyō's hospitality indirectly. He enjoyed looking at snow scenes from a warm room provided by the host.

狂句木枯の身は竹斎に似たる哉

With comic haiku
 In the withering wind,
 I resemble Chikusai !

Kyōku kogarashi no
 mi wa Chikusai ni
 ni-taru kana.

kyōku = a comic haikai (haiku). kyō [狂]: humorous, comic, crazy
 kyōka: a comic "waka" (31-syllable poem). kogarashi: a withering wind
 no: of. mi: myself, a body

Chikusai: A poor physician-poet in the comic travel story "Kana-zōshi Chikusai" [仮名草紙 竹斎, c.1621~c.1636] which contains many kyōka, written by either Karasuma Mitsuhiro [烏丸光広, 1579~1638] or by Isoda Dōya [磯田道治, 1585~1634] (the author is not exactly known).

ni ni-taru: to look like (Chikusai), to be resembled, resemble

ni: a particle to make an objective case "whom" (I resemble)

ni- (renyō) ← niru (kami-ichi, vi.): to look like, resemble

-taru (rentai) ← tari: aux. v. for perfect

kana: an exclamatory particle

A typical kyōku "Senryū" [川柳] was born out of the special comic haikai, without a seasonal word nor kire-ji (a cutting word), named "maeku-zuke" which literally means: "following the preceding phrase" [前句付け, a 5-7-5-syllable poem] losing its preceding part of a 7-7-syllable poem called "maeku" [前句, a preceding phrase] sometime during the Meiwa era [明和年間, 1765 ~ 1771]. It was named after Karai Senryū [柄井川柳, 1718~1790] the most popular poet in that particular genre in those days.

This is the haiku at the very beginning of the "Fuyu no Hi" [冬の日, Winter Day], a selection of haikai, published in 1685, which is considered to have established the so-called Shōfū (Bashō Style) Haikai.

草枕犬も時雨るるか夜の声

From my pillow on a journey,
I hear the barking of a dog
In the wintry shower of night.

Kusa-makura
inu mo shigururu ka
yoru no koe.

kusa: grass. makura: a pillow

kusa-makura: ① sleeping in the open air on the pillow of grass.
 ② sleeping on a journey.
 ③ a poetical set epithet 「枕詞, makura-kotoba」 for a journey.

inu: a dog

shigururu (rentai): ← shiguru (shimo-nidan) = shigureru (shimo-ichidan, in Mod. J.) : an early winter rain falls, a cold passing shower starts to fall.

ka: an interrogative particle which is also used for a rhetorical question.

People in the market !
 I will sell you this hat of mine
 Decorated with snow.

Ichi-bito yo
 kono kasa uro
 yuki no kasa.

ichi: a market

bito: (euphonic change) ← hito: folk, people

kono: this

kasa (笠): a hat. kasa (傘) : an umbrella

ura (mizen) ← uru (yodan, vt.): to sell

uro (euphony) ← ura-u ← ura-mu

mu = n: aux. v. for the speaker's will

yuki: snow

海暮れて鴨の声ほのかに白し

The sea has darkened,
And the voice of a wild duck
Is faintly white.

Umi kure-te
kamo no koe
honoka-ni shiroshi.

umi: the sea

kure (renyō) ← kuru (shimo-ni) = kureru (shimo-ichi, Mod. J.): to darken

-te: a conjunctive particle

kamo: a duck.

koe: a voice

honokani (renyō: faintly) ← honokanari (an adjective verb, keiyo-doshi): it is faint

shiroshi: white

Note

The voice of a wild duck is expressed in colour, "faintly white in the darkness."

The syllable count is 5-5-7, but it can be changed to 5-7-5, if it is rearranged as follows:

Umi kure-te
honoka-ni shiroshi
kamo no koe.

This is, however, not so good as the alternative with inversion breaking the regular rhythm.

Breaking the 5-7-5 syllable count is called "hachō" [破調, the broken meter].

Another year is gone -
 Still wearing my travel hat
 And straw sandals.

Toshi kure-nu
 kasa kite waraji
 haki-nagara.

toshi: a year

kure (renyō) ← kuru (kureru, in Mod.J.): to darken, to come to the end

-nu: aux. v. for perfect

kasa: a hat

ki (renyō) ← kiru (kami-ichi): to wear

-te: a conjunctive particle

waraji: straw sandals

haki: (renyō) ← haku (yodan): to put on

-nagara: a conjunctive particle for progressive and doing two actions
 simultaneously

春なれや名もなき山の薄霞

It is already spring !

Nameless mountains are covered

With soft morning mist.

Haru nare ya

na mo naki yama no

usu-gasumi.

haru: spring

nare ya ← nareba-niya (E. Kon)

nare (izen-kei) ← nari: aux. v. for assertion.

This "ya" is an exclamatory particle including a slight meaning of interrogative. It is also called "ya of conjecture" in haiku according to "Uda no Hōshi" by Riyū and Kyoriku 「宇陀法師, 1709」.

na: a name.

mo: even

naki ← nashi; adj.: no, without

yama: a mountain, hill

usu-; prefix: thin, faint ← usushi (adj.)

gasumi (euphonic change) ← kasumi: mist

This was composed on the way to Nara in February, 1685.

The Water Drawing Ceremony !
 The sounds of monks' wooden clogs
 Echo loud and icy.

Mizu-tori ya
 kōri no sō no
 kutsu no oto.

mizu: water

tori (renyō-kei) ← toru (yodan): to take, draw (water)

The verb of renyō-kei form becomes a noun (gerund).

"Mizu-tori": "The Water Drawing Ceremony" is held in the second month of the lunar calendar or March by the modern calendar. Usually it is called "O-Mizu-tori" (O is an honorific prefix), but the official name is "Shunie" 「修二会」.

kōri: ice

sō: a group of Buddhist monks, a monk

kutsu 「沓」: special wooden clogs are meant here, but kutsu 「靴」 means "shoes" in modern Japanese.

樗の木の花にかまはぬ姿かな

The stately oak
Pays no attention to the blossoms --
What a fine figure !

Kashi no ki no
hana ni kamawa-nu
sugata kana.

kashi (arakashi): a blue Japanese oak,
Quercus glauca Thumb.

ki: a tree

ni: to (indicating the other partner)

kamawa (mizen) + kamau (yodan): to care, mind, attend

nu (rentai) + zu: aux.v. for negative

sugata: a figure, shape, pose

This was composed when he visited the mountain villa in Kyōto of Mitsui Shūfū
「三井秋風, 1646~1717」, a wealthy merchant and poet. It was a greeting poem to
him comparing him to the unpretentious oak among cherry blossoms in his
garden.

Dear peach blossoms of Fushimi,
I would like on my robe
Some of your pink dewdrops !

Waga kinu ni
Fushimi no momo no
shizuku seyo.

waga: my

kinu: silk, clothes, costume, robe

Fushimi: the name of a place in the southern part of Kyōto noted for peaches and sake wine

momo: a peach (blossom, tree).

shizuku: a drop

seyo (imperative) ← su (sa-line irreg. conjugation) = suru in Mod. J.: to do
su conjugates: se, shi, su, suru, sure, seyo

se (shi, sa), shi, suru, suru, sure, shiro (seyo) in Mod. J.

The explanatory preface reads:

Meeting the Priest Ninkō 「任口上人, 1606~1686」 at Fushimi-Saiganji Temple
「伏見西岸寺」 -

This was a greeting poem to the 80 years old priest lauding his virtue.

On the mountain road
 I have found something lovely:
 A wild violet !

Yamaji ki-te
 nani-yara yukashi
 sumire-gusa.

yamaji: a mountain road

ki-te: ki + te

ki (renyō) ← ku (ka-line irreg.), kuru in Mod. J.: to come

ku conjugates: ko, ki, ku, kuru, kure, ko(yo)

ko, ki, kuru, kuru, kure, koi (in Mod. J.)

-te: a conjunctive particle

nani-yara: nani + yara : something

nani: something, anything, what

yara: a particle denoting uncertainty ← yarau ← yaran

yukashi: lovely, charming, refined, graceful, sweet

sumire: a violet

gusa (euphonic change) ← kusa: grass, weed

sumire-gusa: a (wild) violet

The pine of Karasaki
Looks hazier in the distance
Than the cherry blossoms.

Karasaki no
matsu wa hana yori
oboro nite.

Karasaki: the name of a place on the southern shore of Lake Biwa.

matsu: a pine. hana: a blossom, flower

yori: to make a comparative : - er than -

oboro: hazy, misty, not clear

nite: a particle softer than "kana!" : at, with, owing to

The pine of Karasaki was a famous single tree 「唐崎孤松」 which had often been referred to in Japanese poems.

There is a poem composed by Gotoba-in 「御鳥羽院, 1180~1239, the ex-Emperor Gotoba who ordered the six leading poets to compile "Shin Kokin Waka Shū" 「新古今和歌集」 in 1201, which was completed in 1205. After his failure in defeating Hōjō Yoshitoki 「北条義時, 1163~1224」 in 1221, he was exiled to Oki Island where he died.

から崎の松のみどりも朧にて Karasaki no, matsu no midori mo oboro nite,
花より続く春のあけぼの hana yori tsuzuku, haru no akebono.

The green of the pine of Karasaki
Is hazy beyond the cherry blossoms --
A spring dawn !

This is one of the examples Masaoka Shiki 「正岡子規」 cited as plagiarism by Bashō in his essay "Kakku Hihyō - Bashō Zatsudan" 「各句批評-芭蕉雑談, 1983」.

1. Putting azaleas in a pail,
The woman starts, in the shade,
Tearing up a dried cod.

2. Behind the pail of azaleas,
A woman is tearing up
A dried cod.

Tsutsuji ike-te
sono kage ni
hidara saku onna.

tsutsuji: an azalea,

Rhododendron (botanical name)

ike (renyō) ← iku (shimo-ni) = ikeru (shimo-ichi, in Mod. J.): to arrange, put
in. sono: its. kage: 「陰」: shade, behind, 「影」: a shadow

hidara = hi-dara: a salted dried cod. hi: dried.

dara (euphonic change) ← tara (usually referred to madara): a cod, codfish

Gadus macrocephalus

saku (rentai, yodan, vt.): to split, tear

onna: a woman

There could be two interpretations of "azaleas in the pail" :

1. Putting the azaleas in the pail first, then she starts tearing a dried cod.

(Eizō Kon 今 栄蔵 : 芭蕉句集)

2. The azaleas were already in the pail from the beginning.

(Kenkichi Yamamoto 山本健吉 : 芭蕉名句集)

(Nobuo Hori 堀 信夫 : 松尾芭蕉集)

(Nōichi Imoto 井本農一 : ")

Between our two lives
Is the vivid life
Of the cherry blossoms!

Inochi futatsu no
naka ni iki-taru
sakura kana.

inochi: life

futatsu: two (Bashō and Dohō 「服部土芳, 1657~1730, Bashō's disciple who wrote "San-Zōshi" 「三冊子」 in 1702」)

no naka ni: between (the two), in the middle of

iki-taru: living, alive

iki (renyō) ← iku (kami-ni), ikiru (kami-ichi, in Mod. J.) : to live

-taru (rentai) ← tari: aux. v. of perfect

sakura: a cherry tree, cherry blossom(s)

"iki-taru" refers both to the two friends and the cherry tree with blossoms.

The explanatory preface reads:

"At Minakuchi, I just happened to meet an old friend after twenty years!"

He was deeply moved by the unexpected re-union, and used a strong expression with the word "life".

Now, let us together
 Eat the ears of barley
 On our poor journey !

Iza tomo-ni
 ho-mugi kurawa-n
 kusa-makura.

iza: now. tomo-ni: together. ho: an ear(s). mugi: barley, wheat.
 kurawa (mizen) ← kurau (yodan): to eat (colloquial or rather coarse expression
 which was used on purpose to describe their poor and difficult journey more
 effectively.)

n = mu: aux. v.: the speaker's will, conjecture, proposal, invitation,
 supposition, etc. kusa: grass. makura: a pillow

kusa-makura: sleeping on a journey. This word was often used as a "makura
 kotoba" 「枕言葉, literally meaning "a pillow word" or a stylized, set epithet
 for journey, tying, temporary, dew, etc. similar to a kind of prefix in
 function.

Note

In the Edo Period (1603~1867), the summer crop of rice was paid as land tax to
 the feudal lord, and the farmers' staple food was the winter crop of barley
 and wheat. Barley especially was the most important grain for them.

(Jirō Iinuma: "mugi" in 《Encyclopaedia Heibonsha, 1985》, 飯沼二郎: "むぎ, 麦"
 《平凡社 大百科事典》)

"Eating the ears of barley" is an exaggerated metaphor of a poor journey.

The explanation preceding the haiku reads:

"A Buddhist priest of Izu Province, Imbe Rotsū 「齋部路通, 1651~1739」 who has
 been travelling alone since last year, on hearing about me, has come to Owari
 to travel with me."

From my summer clothes,
I have not yet finished
Removing the lice.

Natsu-goromo
imada shirami o
tori-tsukusa-zu.

natsu: summer

goromo (euphonic change) ← koromo: clothes, a robe

imada: not yet

shirami: a louse, lice.

In Chinese poems, lice are sometimes mentioned to describe hermits.

o: an objective particle

tori (renyō) ← toru (yodan): to take, remove

tsukusa (mizen) ← tsukusu (yodan): to finish

zu: a negative aux. v.

This haiku concludes the long journey of "Nozarashi Kikō" 「野ざらし紀行」.

The clouds appearing now and then,
Give a good chance for rest
To the moon viewers.

Kumo ori-ori
hito o yasumeru
tsuki-mi kana.

kumo: a cloud, the clouds

ori-ori: sometimes, now and then, once in a while:

hito: a man (men), people

yasumeru: to rest (oneself)

tsuki-mi: moon viewing

tsuki: the moon

mi (renyō and gerund) ← miru (kami-ichi): to view, to look

This is based on a poem by Saigyō 「西行」 in his "Sanka-Shū" 「山家集」:

なかなか時々雲のかかるこそ
つきをもてなす飾りなりけれ

The clouds appering now and then,
Are rather an elegant decoration
To entertain the moon.

Nakanakani toki-doki kumo no kakaru koso
tsuki o motenasu kazari nari-kere.

nakanakani: rather, quite, (not) easily.

toki-doki: now and then, sometimes. kakaru (yodan): to cover (the moon).

motenasu (yodan): to entertain. kazari: a decoration. nari (renyō) ← nari:
an affirmative aux. v.

kere (izen) ← keri: aux. v. of past and
exclamation. keri becomes kere because of the preceding emphatic particle

"koso" according to the rule of "kakari-musubi" (inter-related ending).

In my sake-cup I drink
 Three names this evening,
 Just like Li Po.

Sakazuki ni
 mitsu no na o nomu
 koyoi kana.

sakazuki: a sake-cup saka ← sake 「酒」: rice wine
 zuki (euphonic change) ← tsuki 「坏」: a bowl, a cup
 zuki = tsuki is also a homonym of tsuki 「月」: the moon.
 ni: a particle denoting "in". mitsu 「三つ」 = mittsu = san: three
 mitsu is also a homonym of mitsu 「満つ」: "full" or "to fill" → the full moon
 no: 's (possessive case), postpositional "of"
 na: a name. nomu: to drink. koyoi: this evening

The preface reads:

"Three people living in Reigan-jima 「靈岸島: near Bashō's hermitage in Fukagawa」 came to my hermitage late at night. Their names happened to be the same: a certain Shichirobei. This reminded me of Li Po's poem of "Drinking Alone Under the Moon", and I playfully composed this haiku":

Note

Li Po 「李白」: "Drinking Alone Under the Moon" 「月下独酌」 from the Chinese anthology "Gu wen zhen bao (quian ji)" 「古文真宝 (前集)」 reads:

「花下一壺酒 独酌無相親 举盃邀明月 对影成三人」

There is a bottle of wine under the blossoms,
 Drinking alone, no one else.
 Raising the cup for the clear moon,
 And we become three with my shadows.

three: myself, the shadow on the ground, and the other shadow on the wine in the cup.

よく見れば薺花咲く垣根かな

Looking closely, I see
A shepherd's purse blooming
Underneath the hedge.

Yoku mire-ba
nazuna hana saku
kakine kana.

yoku: closely

mire (izen) + miru (kami-ichi): to look

ba: a conjunctive particle forming

1. a conditional clause following mizen-kei form of verb.

2. a confirmed condition following izen-kei form of verb.

mi-ba: if (I) look,

mire-ba: when (I) look (closely), then -

nazuna: a shepherd's purse,

Capella bur sa-pastoris

hana: a flower.

saku (yodan, vi.): to bloom

kakine: a hedge, fence

Note

It is considered that this haiku is based on the following Chinese poem by Cheng Hao 「程顥 (明道), 1032~1085」 which was quoted in Bashō's essay "Minomushi no Setsu Batsu" (「蓑虫ノ説」跋, Postscript for the Essay on the Bagworm, 1687):

「万物静観皆自得」

When we look carefully, we find that everything existing is satisfied as it is.

The roof of the Kannon Temple
Is seen far away in the clouds
Of cherry blossoms.

Kannon no
iraka miyari-tsu
hana no kumo.

Kannon 「観音」 ← Kanzeon 「観世音」 : Avalokitesvara (Sans.): name of a Bodhisattva who is similar to a Buddha. "Buddha" means "an enlightened one" and a Bodhisattva is almost there, but not quite, still on the way to Buddhahood. Kuan-Yin or Guan yin (Chin.), The Goddess of Mercy (Eng.)
This poem refers to the Kannon Temple of Asakusa (the official name is Sensō-ji 浅草寺) as seen from Bashō's hermitage in Fukagawa.

iraka: a tiled roof

miyari (renyō) ← miyaru (yodan): to look out across (the Sumida River), look out over.
tsu : aux. v. for perfect.

hana: blossom(s), flower(s)

kumo: cloud

古池や蛙飛びこむ水の音

An old pond,
A frog jumps in,
The sound of water.

Furu-ike ya
kawazu tobi-komu
mizu no oto.

furu (noun) → furui (adjective): old, ancient,

ike: a pond. kawazu: an old word for a frog = kaeru in Mod. J.

tobi (renyō) ← tobu (yodan): to jump, fly

tobi-komu: to jump in(-to)

mizu: water. oto: a sound

This is in the "Selection of Haikai: Spring Day" 「春の日, Haru no Hi」.

This was the first time a jumping frog without any voice appeared in the history of Japanese poetry. On the other hand, a croaking frog, especially the voice of kajika-gaeru, the torrent frog (*Buergeria buergeri*) was often mentioned in the old poems including the Manyōshū 「万葉集, A Collection of a Myriad Leaves, compiled towards the end of the 8th cen.」 and "Kokin Waka Shū" 「古今和歌集, Collection of Ancient and Modern Poetry, 905」 and others.

This is the most famous haiku in Japan and I think I can say that there is not a single Japanese who does not know this, including children.

A frog has jumped into an old pond. The sound of water rather emphasizes the quiet atmosphere. The rings of waves gradually grow larger and then die out eventually back to the former calmness. This has quite an acoustic and visual effect. It is not only a gaze at a frog and water, but is also a steady gaze at Bashō himself in the loneliness of life.

As Prof. Kazuo Satō of Waseda Univ. points out in his article (*), Lafcadio Hearn, whose Japanese name was Koizumi Yakumo 「小泉八雲, 1850~1904」, translated this into English in his "Exotics and Retrospective, 1898": " Old pond -- frogs jumping in -- sound of water." His interpretation was plural frogs.

* ("Bashō As Seen From Foreigners" in "Bashō Hikkei" compiled by Prof. Tsutomu Ogata of Seijō Univ., Bessatsu Kokubungaku No 8, 1980, Gakutōsha)

「佐藤和夫：外国人の見た芭蕉，別冊国文学 No.8，尾形竹編 芭蕉必携，学燈社」.

L. Hearn taught English and English literature at a high school in Matsue, Kumamoto and at Tōkyō and Waseda University. His "KWAIDAN: Stories and Studies of Strange Things" 「怪談: Ghost Stories」 in 1904, was very popular, and some of them were used in the English text books of high schools. "Mujina" 「貉, another name of "anaguma" 穴熊, Old World badger, or "tanuki" 狸, racoon dog, which was believed to bewitch people in olden times」 and "Mimi-nashi Hōichi" 「耳なし芳一, Hōichi Without Ears」 are very interesting and famous even today.

名月や池をめぐりて夜もすがら

The bright full moon !

I kept walking round the pond,

All night through.

Meigetsu ya

ike o meguri-te

yo-mo-sugara.

meigetsu: the full moon of Aug. 15 and the moon of Sept. 13 of the lunar calendar

ike: a pond

meguri (renyō) ← meguru (yodan, vi.): to walk (go) round

-te: a conjunctive particle

yo-mo-sugara: all night

yo ← yoru: night

yomosugara means the period of time all night through, but Bashō was not aware of the lapse of time. (an interpretation by Eizō Kon, 今 栄蔵, in his "Bashō Ku-Shū", 芭蕉句集, 新潮日本古典集成, 1982).

ものひとつ我が世は軽き瓢哉

With only one item
In possession, my life is light:
The gourd of rice.

Mono hitotsu
waga yo wa karoki
hisago kana.

mono: a thing, an object. In this poem, it means personal belongings.
hitotsu: one. waga: my. yo: the world
waga yo: my life in this world
karoki (rentai, adj.) ← karoshi = karushi = karui (Mod. J.): light
hisago = hyōtan: a gourd, a hollowed and dried gourd which is used as a
container for liquid and grain

His disciples Sampū 「杉山杉風, 1647~1732」, a wealthy fishmonger, and Bunrin
「鳥居文鱗, ?~?」 kept filling Bashō's rice gourd.

This poem appears at the end of Bashō's essay "Shizan no Hisago" 「四山の瓢,
the Gourd of Four Mountains, 1686」.

Bashō asked his close friend Sodō 「山口素堂, 1642~1716」 to name the gourd, and
Sodō named it "Shizan" 「四山, the Four Mountains」 and gave him the following
poem entitled "The Name of a Gourd":

瓢之銘 山素堂

一瓢重黛山 自笑称箕山
莫習首陽山 這中飯顆山

A gourd is heavier than a mountain,
Bashō laughingly compares his hermitage to the one in Kizan.
Do not follow the Chinese who starved to death for duty,
There will be rice always in this gourd.

黛山 (Taizan: Mt. Tai, 泰山,) is the name of a famous mountain in China.

箕山 (Kizan: Mt. Ki) is where hermits such as 巢父 (Sōho) and 許由 (Kyoyū) lived.

首陽山 (Shuyōzan: Mt. Shuyō) is where 伯夷 (Hakui) and 叔齊 (Shukusei) starved to death in order to discharge their obligation.

飯顆山 (Hankazn: Mt. Hanka) is where Li Po 「李白」 met Tu Fu 「杜甫」 and Li Po composed a poem for him, saying that Tu Fu had lost his weight working too hard to compose poems.

飯顆 (Hanka) means rice-grain.

The pronunciations for all the Chinese names here are in Japanese except Li Po and Tu Fu.

花みな枯れてあはれをこぼす草の種

All the flowers withered ,
 A pity it is, to see falling
 The seeds of weeds.

Hana mina kare-te
 aware o kobosu
 kusa no tane.

hana: a flower.

mina: all

kare (renyō) ← karu (shimo-nidan) = kareru (shimo-ichidan, in Mod. J.):
 to wither, die.

-te: a conjunctive particle

aware: pity, sadness, sorrow

kobosu (yodan, vt.): to drop, spill, shed

kusa: grass, weed

tane: a seed(s)

The title of this haiku is "Ko-en" 「古園」, "A Desolate Garden".

瓶割るる夜の氷の寝覚め哉

Sound of a jar broken by ice

Is heard to the ears awake

In the depth of night.

Kame waruru

yoru no kōri no

nezame kana.

kame: a jar, pot, vase

waruru (rentai) ← waru (shimo-nidan) = wareru in Mod. J.: to break, crack, split

yoru: night.

kōri: ice

nezame: waking from sleep (noun) ← ne + zame

ne (renyō & gerund) ← nu (shimo-ni, vi.) = neru (shimo-ichi, Mod. J.): to sleep

zame (euphonic change) ← same (renyō & gerund) ← samu (shimo-ni) = sameru (shimo-ichi, Mod. J.): to awake

The title of this haiku is "Kan-ya" 「寒夜」, A Cold Night.

The first snowfall !
 Just enough to bend down the leaves
 Of the narcissus.

Hatsu-yuki ya
 suisen no ha no
 tawamu made.

hatsu: the first -- (of the year)

yuki: snow

suisen: *Narcissus tazetta* L. var. *chinensis* Roem

rappa-zuisen (ラッパズイセン) : a daffodil, *Narcissus pseudo-narcissus*.

ha: a leaf, leaves

tawamu (yodan, vi.): to bend

In this translation, "to bend" is used as a transitive verb, but in the original text, it is used as an intransitive verb: the snow has fallen just as much as "the leaves bend down".

made: as much as, till, up to

Usually the first snowfall of the year is not much, so Bashō was very glad to see it so much. We can tell his delight easily by this poem.

It is also quite visual: the green leaves against white snow.

In his own painting with this poem, white flowers of narcissus are depicted.

Having drunk some sake,
 I find it harder to sleep:
 The snow in the night.

Sake nome-ba,
 itodo ne-rare-ne
 yoru no yuki.

sake: rice wine

nome (izen-kei) ← nomu (yodan, vt.): to drink

ba (a conjunctive particle): with izen-kei makes a confirmed condition
 with mizen-kei makes a subjunctive condition

nome-ba: since I have had some sake,

noma-ba: if I had any drink,

itodo: more and more

ne (mizen) ← nu (shimo-nidan) = neru (shimo-ichidan, Mod. J.): to sleep

rare (renyō) ← raru: aux. v. of passive, respect, possibility and spontaneity

ne (izen) ← zu: aux. v. of negative

After "koso", izen-kei is required according to the rule of "kakari-musubi"
 (inter-related ending). In this poem, "itodo" plays the role of "koso".

yoru: night

yuki: snow

The title of this poem is "A Snowy Night in Fukagawa" 「深川雪夜」.

君火を焚けよきもの見せん雪まるげ

Make a fire, my friend!

I will show you something good:

A large snowball!

Kimi hi o take

yoki-mono mise-n

yuki-maruge.

kimi: you (referring to Sora)

hi: (a) fire

take (imperative) ← taku (yodan): to kindle, burn, make a fire

yoki-mono: something good. yoki: good. mono: a thing

mise (mizen) ← misu (shimo-nidan): to show

n = mu: aux. v. of the speaker's will

mise-n: I will show you

yuki-maruge = yuki-maruge: a large snow-ball which was made by rolling a small ball on the snow-covered ground.

Note

There is a long explanation before this haiku about Sora 「曾良」, who later accompanied Bashō on his journey of "Oku no Hosomichi". His official name was Iwanami Shō-emon Masataka 「岩波庄右衛門正字」, but later became the adopted son of the Kawai family changing his name to Kawai Sōgorō 「河合惣五郎」.

He was born in Suwa, Shinano Province (present Nagano Pref.) in 1640, and served the Matsudaira Family, the feudal lord of Ise-Nagashima. After that he came to Edo where he became Bashō's disciple, and helped him with his daily life. He died in 1710 in Iki 「壱岐」 Island.

Saying "the moon and snow",

Idled away in arrogance

Till the end of the year.

Tsuki yuki to

nosabari-kerashi

toshi no kure.

tsuki: the moon.

yuki: snow

to: a particle denoting a quotation

nosabari (renyō) ← nosabaru (yodan, vi.): to act arrogantly paying no attention to others.

kerashi ← keru (rentai) ← keru: aux. v. of past and exclamation + rashi: aux. v. of conjecture

"kerashi" is a euphemism of keru, and has an exclamatory function.

toshi: year.

kure: the end of (the day, and the year)

toshi no kure: the end of the year

He feels bad when he sees people working hard to make living, because he does nothing good for those people, but just repeating the moon, snow, etc. This is his self-contemptuous reflection. His warm sympathy with ordinary working people is felt flowing as an undercurrent.

牡蛎よりは海苔をば老の売りもせで

Dried seaweed rather than
heavy oysters, he should
Vend in his old age.

Kaki yori wa
nori o-ba oi no
uri mo se-de.

kaki: an oyster

yori: a particle denoting comparison. ~ than ~

wa: a particle indicating the topic, and also a distinction from others

nori: laver (sea-weed)

o: an objective particle

o-ba (euphonic change) ← o-wa = o + wa: a distinctive particle

no = ga: a subjective particle

oi (renyō-kei used as a noun) ← oyu (kami-ni) = oiru (kami-ichi, Mod. J.): to get old.

uri (renyō used as a noun) ← uru (yodan): to sell

mo: an emphatic and exclamatory particle

se (mizen) ← su (sa-line irreg. conj.) = suru (in Mod. J.): to do

de ← zu + te. zu: aux. v. of negative. te: a conjunctive particle

mo se-de: not doing (to sell dried seaweed)

Visiting a friend
 When he is absent, and even ume blossoms
 Are next door's

Rusu ni ki-te
 ume sae yoso no
 kakiho kana.

- rusu: absence
 ni: at, in
 ki (renyō) ← ku (ka-line irreg. conj.): to come
 -te: a connective particle
 ume: a Japanese apricot. The botanical name is *Prunus mume*, but the present Japanese name is ume, so I would rather use "ume" here. This is often translated as a Japanese plum, but it is not correct. Japanese (or Chinese) plum is called "sumomo" 「李」, *Prunus salicina* Lindl. and it is quite different.
 sae: even.
 yoso no: other's, someone else's
 kakiho = kaki: a fence, hedge

There is a long explanation before the haiku:

When I visited a friend at his hermitage, he was not there. The old caretaker said that he had gone to a certain temple. Ume blossoms were in full bloom by the fence. So, I said, "They look like the master of the house. I enjoy viewing them instead of meeting the master." Then he said, "They belong to the next door."

This is a humorous description of his disappointment, twice in succession.

Please do not forget

The ume blossom

In the thicket.

Wasuru-na yo

yabu no naka naru

ume no hana.

wasuru (shūshi, shimo-ni, vt.) = wasureru (shimo-ichi, Mod. J.): to forget

-na: a particle of prohibition

yo: a particle of exclamation and addressing to someone

yabu: a bush, thicket

no naka: in

naru (rentai) ← nari: aux. v. of assertion

ume: a Japanese apricot

hana: a flower, blossom

The first part of the original haiku was "Mata mo toe" (Visit me again!). According to the explanatory note before the haiku, a Buddhist monk whom he had met on a previous journey, visited him on the way to Michinoku (the northern part of Honshū), and as he left, Bashō gave him this poem comparing himself to an ume blossom in the thicket.

花に遊ぶ虻な喰ひそ友雀

Sparrows! Do not eat the horseflies
 Playing on the flowers,
 They are also your friends!

Hana ni asobu
 abu na kurai so
 tomo suzume.

hana: a flower, blossom

ni: at, on, in

asobu (rentai): to play

abu: a horsefly. Tabanidae.

~ na (adv.) ~ (renyo-kei of a verb) ~ so (particle): prohibition

kurai (renyō) ← kurau (yodan): to eat

kurau is a colloquial expression, especially for animals to eat.

tomo: a fellow, friend

suzume: a sparrow

tomo suzume: fellow sparrows

tomo also refers to horseflies.

The title of this haiku is " Mono mina jitoku " 「物皆自得, "Wu jie zi de"」 which means "Everything is satisfied with what it is." This is a quotation from Cheng Hao's 「程顥, 1032~1085」 poem: 秋日偶成, "An Impromptu Poem on an Autumn Day". This is also Chuang-tzu's philosophy.

Clouds of blossoms !
 Is the temple bell sounding from
 Ueno or Asakusa ?

Hana no kumo
 kane wa Ueno ka
 Asakusa ka.

hana: a blossom(s)

no: of

kumo: (a) cloud, the clouds

kane 「鐘」: a temple bell.

kane 「金」: money (= 金銭, kinsen), metal (= 金属, kinzoku)

wa: a relative particle 「係助詞, Kakari Joshi」 for taking up a subject for distinction from others = a topic marker = English " as for "

Ueno: the name of a place on a hill noted for cherry blossoms in Edo (present Tōkyō) where there was and still is a Buddhist temple called Kan-eiji 「寛永寺」.

Asakusa: the name of a place in Edo where there was and still is a Buddhist temple called Sensōji 「浅草寺」 popularly known as "Asakusa Kannon" 「浅草観音」.

From Bashō's hermitage in Fukagawa, he could see the roof of Sensōji Temple across the Sumida River whose banks were noted for cherry blossoms, and Kan-eiji Temple in Ueno was not very far either.

永き日も囀り足らぬひばり哉

Even a long day
Is not long enough
For the skylarks to sing.

Nagaki hi mo
saezuri tara-nu
hibari kana.

nagaki (rentai) ← nagashi (adj.) = nagai (Mod. J.): long

hi: a day

mo: a particle denoting an addition and stress

saezuri (renyō) ← saezuru (yodan): (for birds) to sing, chirp, warble

tara (mizen) ← taru (yodan) = tariru (kami-ichi, Mod. J.): is enough, to suffice

nu (rentai) ← zu: aux. v. of negative

hibari: a skylark. *Alauda arvensis*.

Over the field,
 Touching nothing,
 A skylark sings.

Haranaka ya
 mono ni mo tsuka-zu
 naku hibari.

hara: a field.

naka: (in) the middle

mono: a thing, something

ni: (to cling) to

mo: an emphatic particle.

tsuka (mizen) tsuku: to cling, touch

zu: aux. v. of negative

naku: to sing, warble, chirp

hibari: a skylark

A skylark is enjoying complete freedom. "Mono nina jitoku" 「物皆自得」 :
 Everything is satisfied with what it is !

In the summer rain,
A floating grebe's nest
Tempts me to look at it.

Samidare ni
nio no uki-su o
mi ni yuka-n.

samidare: an early summer rain

ni: in

nio = kaitsuburi: a little grebe. *Podiceps ruficallis*.

uki-su: a floating nest

uki (renyō and gerund) + uku (yodan, vi.): to float

su: a nest

mi (renyō and gerund) + miru (kami-ichi): to look at, to see

ni: for

yuka (mizen) + yuku (yodan, vi.) = iku (yodan): to go

n = mu: aux. v. for the speaker's will, invitation and proposal

A little grebe makes a nest on the water in the bush with the stems and leaves of the reed and water oat, which floats up and down according to the water level. Lake Biwa was noted for the floating nests. Bashō wanted to go to see them in spite of rain.

いでや我よき布着たり蝉衣

Now I am well dressed
 In a fine gauze garment
 Like a cicada's wing.

Ide ya ware
 yoki nuno ki-tari
 semi-goromo.

ide = iza (interjection): now.

ya: an emphatic and exclamatory particle

ware: I

yoki = yoi (Mod. J.): good

nuno: cloth, garment, kimono, robe

ki (renyō) ← kiru (kami-ichidan): to wear, to put on

tari: aux. v. : perfect

semi: a cicada

goromo (euphonic change) ← koromo: a garment, robe, clothes

semi-goromo: a thin kimono which looks like cicada's wing

This is the haiku composed when his disciple Sampū 「杉風, 杉山市兵衛, 1647~1732, a wealthy fishmonger who helped Bashō with the necessities of life」 presented him with a summer kimono. This is a kind of "greeting poem" 「挨拶句, aisatsu-ku」 expressing his gratitude to Sampū. Although he was a hermit who had left the secular world, still as a human being, he was happy with the new garment.

Melon-growing friend !
 I wish you were here with me
 In this cool evening breeze.

Uri tsukure
 kimi ga are na to
 yū-suzumi.

uri: a melon. This uri is most likely "makuwa-uri" 「真桑瓜, oriental melon or Chinese melon. Cucumis melo L. var. Makino] which was named after the village where they were originally produced: Makuwa Village, Motosu County, Gifu Pref.

tsukuru: to grow, produce, make

kimi: you. ga: a subjective (nominative) particle

are (imperative) ← ari (ra-line irreg. conj.) = aru (godan, Mod. J.): to be

na: an interjectional particle denoting a strong wish and exclamation

are na: I wish you were here !

to: a particle denoting a quotation

yū: evening. suzumi (renyō and gerund) ← suzumu (yodan, vi.): to cool oneself

Note

This was based on a poem by Saigyō 「西行」 in his "Sanka-Shū" 「山家集」:

松が根の岩田の岸の夕涼み
 君があれなとおもほゆるかな

When I enjoy the cool evening breeze
 On the bank of Iwata,
 How I wish if you were here !

Matsu ga ne no Iwata no kishi no yū-suzumi
 kimi ga are na to omohoyuru kana.

朝顔は下手の書くさへあはれなり

A morning-glory,
Even badly painted,
Is still full of charm.

Asagao wa
heta no kaku sae
aware-nari.

asagao: a morning-glory

wa: relative particle for taking up as a subject for distinction from others

heta (noun): a poor (bad) hand at. hetana: (adj.)

no = ga: subjective (nominative) particle

kaku: to draw, paint, write

sae: aux. particle 「副助詞, Fuku Joshi」: even

aware: tasteful, fine, appealing, impressive, charming, sad

nari: aux. v. of assertion.

The explanatory preface reads:

Ransetsu 「服部嵐雪, 1654~1707, one of Bashō's disciples」 painted a morning-glory and asked me to write a poem on it.

刈りかけし田面の鶴や里の秋

Cranes seen walking
 In the half-harvested paddy fields:
 Autumn in the village.

Kari-kake-shi
 tazura no tsuru ya
 sato no aki.

kari (renyō) ← karu (yodan): to harvest, reap, cut, shear
 kake (renyō) ← kaku (shimo-ni) = kakeru (shimo-ichi, Mod. J.):
 to start (harvest)ing (still in the process, not finished yet)
 shi (rentai) ← ki: aux. v. of past and perfect
 kari-kakeshi: unfinished harvesting
 ta: a paddy field(s)
 zura (euphonic change) ← tsura: a face, surface
 tsuru: a crane
 sato: a (small) village, hamlet
 aki: autumn

Kashima Mōde 「鹿島詣 Visit to Kashima」

On Aug. 14, 1687, Bashō took a journey to Kashima (about 110 km. to the north-east of Edo (Tōkyō), near the Pacific coast where Kashima Shrine is situated) to see the full moon and meet the Priest Butchō 「仏頂, 1643~1715, Bashō's friend」 with his two disciples: Sora 「河合曾良」 and Sōha 「宗波, ?~?, a Zen priest of Teirinji Temple, Edo. (江戸本所原庭定林寺)」。 The literary record of this journey is called "Kashima Mōde" 「鹿島詣」 which was completed on Aug. 25 of the same year. This poem of "Cranes" is found in it.

A poor farmer's child,
 Pausing from hulling rice,
 Looks up at the moon.

Shizu no ko ya
 ine suri-kake-te
 tsuki o miru.

shizu no ko: a poor farmer's child

ine: rice

suri (renyō) ← suru (yodan): to hull (rice)

kake (renyō) ← kaku (shimo-ni) = kakeru (shimo-ichi, Mod. J.): to start
 (hull)ing (and still in the process)

tsuki: the moon

miru (kami-ichi): to look at, to see

The moon attracted the attention of even a shabby child.

Taro leaves !
 Waiting for the harvest moon,
 The hamlet of burnt field.

Imo no ha ya
 tsuki matsu sato no
 yaki-batake.

imo: a taro, potato

no: of

ha: a leaf (leaves)

matsu: to wait for

sato: a hamlet

yaki (renyō) + yaku (yodan, vt.): to burn

batake (euphonic change) + hatake: a field, farm

yaki-bata: land made arable by the slash-and-burn method

bata: the abbreviation of batake

Yaki-bata, or yaki-hata nōkō 「焼畑農耕」 is the slash-and-burn method of agriculture or shifting cultivation by burning. It is still practiced in the tropical and subtropical zones. In olden times it was done in China, Korea, Japan and Europe, too. But it has almost disappeared in Japan in about 1960 owing to its low productivity.

(Takaaki Sasaki 「佐々木高明」 : Encyclopaedia Heibonsha, 1985)

The taro (sato-imo, 里芋) was an important food for the moon-viewing festival of Aug. 15. Farmers were anxious for it, not only for viewing the moon, but also for selling them to the people who celebrated the festival.

The moon seems to be moving fast
 With the scudding clouds,
 Treetops still holding the rain.

Tsuki hayashi
 kozue wa ame o
 mochi-nagara.

tsuki: the moon

hayashi = hayai (Mod. J.): fast, quick

kozue: a treetop

ame: (a) rain

mochi (renyō) ← motsu (yodan, vt.): to have, to hold

-nagara (a conjunctive particle): (still) -ing

mochi-nagara: still holding

寺に寝てまこと顔なる月見哉

Having slept at a temple,
 With what a serious look
 I view the moon !

Tera ni ne-te
 makoto-gao naru
 tsuki-mi kana.

tera: a Buddhist temple. ni: at
 ne (renyō) ← nu (shimo-ni) = neru (shimo-ichi, Mod. J.): to sleep
 -te: a conjunctive particle
 ne-te: having slept (at a Buddhist temple)
 makoto-gao: a serious look
 gao (euphony) ← kao: a face, look
 naru (rentai) ← nari: aux. v. for assertion
 makoto-gao naru: with a serious look
 tsuki-mi: moon-viewing
 mi (renyō and gerund) ← miru (kami-ichi): to look at, to view, to see

About the Priest Butchō 「仏頂和尚」

On his visit to Kashima, Bashō stayed at Inkyoji Temple 「隠居寺」 to see the Priest Butchō 「仏頂和尚, 1643~1715」, his friend and Zen teacher. Butchō used to be the chief priest of Kashima Komponji Temple 「鹿島根本寺」, but got involved in a court dispute with the chief priest of Kashima Shrine 「鹿島神宮」 who had taken half of the temple estate. He went to Edo to appeal to the bureau in charge of temples and shrines, and stayed at Rinsen-an 「臨川庵」 in Fukagawa which later became Rinsenji Temple 「臨川寺」. Butchō finally won the dispute, and the temple estate was returned in 1682. After that, he left Komponji Temple and moved to Rinsenji, and then to Unganji Temple 「雲巖寺」 where he died in 1715. It is believed that Butchō met Bashō during his stay at Rinsen-an which was not far from where Bashō lived. Butchō was interested in "poetical elegance" and he enjoyed talking with Bashō.

蓑虫の音を聞きに来よ草の庵

Come, my friend, to hear
The voices of bagworms,
In my hermitage !

Minomushi no
ne o kiki ni koyo
kusa no io.

minomushi: a bagworm = minoga: a bagworm moth. Psychidae.
mino: a straw raincoat. mushi: a worm, insect
ne: a sound, voice, chirping
kiki (renyō): ← kiku (yodan): to hear, to listen to
kiki ni: for hearing (listening to)
koyo (imperative) ← ku (ka-line irreg. conj.): to come
The verb "ku" conjugates: ko, ki, ku, kuru, kure, koyo (ko).
In Mod. J. "kuru" conjugates: ko, ki, kuru, kuru, kure, koi.
kusa: grass. io = iori: a hermitage
kusa no io: the hermitage of grass

The bagworm actually doesn't make any sound, but in Seishōnagon's 「清少納言, ?~?」 "Makura no Sōshi" 「枕草子, The Pillow Book, written in about 1,002」, she writes, "it chirps Chichi-yo, chichi-yo" (父よ, 父よ! Father, father!), and Bashō borrowed it. Sodō 「山口素堂, 1642~1716」, his friend, wrote "Minomushi no Setsu" 「蓑虫の説, Essay on the Bagworm, 1687」 in response to Bashō's haiku for invitation, and Bashō gave him a recommending note for his work: "Minomushi no Setsu, Batsu" 「蓑虫の説, 跋, 1687, Postscript for the Essay on the Bagworm」 in which he quoted Cheng Hao's 「程顥 (明道), 1032~1085」 poem: 万物静觀皆自得: When we look carefully and quietly, we find out that everything existing in this world is satisfied with what it is just by following the Law of Nature.

起きあがる菊ほのかなり水のあと

Starting to rise up -

The chrysanthemum is seen faintly,
After the downpour.

Oki-agaru

kiku honoka nari

mizu no ato.

oki-agaru: to rise up

oki (renyō) ← oku (kami-ni) = okiru (kami-ichi, Mod. J.): to get (rise) up

agaru (yodan): to rise, to go up

kiku: a chrysanthemum

honokanari: (chrysanthemum is seen) faintly (an adjective verb)

mizu: water, but in this context, it means: a heavy rain, downpour, flood

ato: after ~, a trace, an old site

Taizō Ebara 「穎原退蔵, 1894~1948」 said: "an image of chrysanthemum in twilight comes out by the word faintly." Kenkichi Yamamoto 「山本健吉, 1907~1988」 writes that the word "faintly" depicts even its faint breathing by the chrysanthemum, and it also suggests the feminine figure of chrysanthemum itself. He continues to say that there is an atmosphere something even glamorous with a rising chrysanthemum which is suggestive of a rising woman.

(K. Yamamoto: "Bashō Mei-ku Shū, Nihon Koten Bunko 17", 1977)

「山本健吉：芭蕉名句集 日本古典文庫 17，河出書房新社」

"Hermitage Rain" 「草庵雨, Sō-an no Ame」 is the title of this haiku.

Traveller is the name:
I would like to be called.
The first winter shower.

Tabibito to
waga na yobare-n
hatsu-shigure.

tabibito: a traveller

tabi: a travel, journey

bito (euphonic change) ← hito: a (wo)man

to: a particle denoting a quotation, emphasis, result of change

waga: my.

na: a name

yoba (mizen) ← yobu (yodan, vt.): to call, address

re (mizen) ← ru: aux. v. to make a passive form

n = mu: aux. v.: conjecture, the speaker's will, proposal,

hatsu: the year's first -

shigure: a wintry shower

After his famous confessional narrative about the philosophy of art, this is the first Bashō's haiku in "Oi no Kobumi" 「笈の小文, Notes in My Knapsack」 which is a great literary work based on his journey from Edo (Tōkyō) to Owari (Nagoya), Iga, Ise, Yoshino, Mt. Kōya, Waka-no-ura, Suma, and Akashi, from 1687 to 1688.

His delightful feeling is revealed well in this poem. He is so anxious to start and to be addressed "Dear Traveller!" in the cold rain.

一尾根はしぐるる雲か富士の雪

One ridge is covered with
 A dark cloud, perhaps of winter rain.
 - Snow on Mt. Fuji.

Hito-one wa
 shigururu kumo ka
 Fuji no yuki.

hito ← hitotsu = ichi: one (numeral)

one: a (mountain) ridge

shigururu (rentai) ← shiguru (shimo-ni) = shigureru (shimo-ichi, Mod. J.): the verb of shigure (a wintry shower) = it showers.

kumo: a cloud

Fuji: Mt. Fuji, the highest mountain in Japan, 3,776 meters.

ka: an interrogative and exclamatory particle

This poem depicts a sharp contrast of a dark cloud with the shiny white snow on Mt. Fuji.

To Kyōto
 Still halfway,
 -- Snow clouds.

Kyō made wa
 mada naka-zora ya
 yuki no kumo.

Kyō = Kyōto

made: to

mada: still

naka: the middle

zora ← sora: sky which is related to snow clouds

naka-zora literally means the middle of the sky, but it also means "unsettled", "on the way", and "halfway" which has a nuance of anxiety for a long journey.

yuki: snow.

kumo: a cloud, the clouds

yuki no kumo: the clouds of snow.

Note: About the Rules for the Use of "Kana"

The particle "は" (ha) is pronounced "wa", and "へ" (he) is "e", just as we pronounce today. For the objective particle "o", "を" is used instead of "お". There are some differences between the pronunciation and "kana" orthography. If you are interested in this subject, please study "Kana-zukai" 「仮名づかい, the Rules for the Use of "Kana"」. For the present Japanese language, we have "Gendai Kana-zukai" 「現代仮名づかい, the Present Rules for the Use of "Kana"」 designated by the Government in 1946.

"Look at the darkness
of Hoshizaki!" -- saying
Plovers with their voices.

Hoshizaki no
yami o miyo to ya
naku chidori.

Hoshizaki: the name of a place near Nagoya on Narumi-gata Inlet noted for plovers.

hoshi: star. zaki ← saki = misaki: a headland, cape, promontory

yami: darkness

miyo (imperative) ← miru (kami-ichi, vt.): to look at, to see

to: a particle denoting a quotation

ya: an interrogative particle

to ya ← to iu no ka ? : do they say ? as if they were saying

naku: to sing, to warble

chidori: a plover. Charadiidae.

A singing plover in the dark was often a good theme in old poems.

The word "Hoshi" which means stars, of Hoshizaki is effective against the darkness without the moon.

This was composed when he stayed at Narumi 「鳴海」 on his journey of "Oi no Kobumi" 「笈の小文」.

Burning dried pine needles,
I dry my wet towel over the fire.
What bitter coldness !

Go o tai-te
tenugui aburu
samusa kana.

go: dried pine needles (a local expression in Mikawa Province between Toyohashi and Nagoya)

tai-te (euphonic change: "i-ombin" 「イ音便」) ← taki-te ← taku: to burn
-te: a conjunctive particle

tenugui: a traditional Japanese hand towel

aburu: to dry (put) something over a fire, to roast, broil, heat, warm,

samusa: coldness (noun). samushi = samui (Mod. J.): cold (adj.)

冬の日や馬上に氷る影法師

In the winter sun,
Frozen stiff on horseback,
Just like a shadow !

Fuyu no hi ya
bashō ni kōru
kage-bōshi.

fuyu: winter.

hi: the sun, a day

bashō = bajō (Mod. J.): horseback

ba = uma: a horse.

shō = jō = ue: on

ni: at, on, in

bashō ni: on horseback

koru (rentai) ← koru (yodan, vi.): to freeze

kage-bōshi: a shadow

kage: a shadow, shade

bōshi (euphonic change) ← hōshi 「法師」 : a Buddhist priest

"Kage-bōshi" literally means the shadow of a priest, but actually it simply means a shadow of anybody.

bōshi 「帽子, a homonym」 : a hat, cap

He compares his own figure "frozen stiff on horseback" to the shadow cast all stuck tight together on the ground.

This was composed at Amatsu Nawate 「天津繩手」 in Toyohashi 「豊橋市」 where cold winds blew from the sea in winter.

鷹ひとつ見付けてうれしいらご崎

A single hawk flying
 Was found, to my delight,
 Over Cape Irago.

Taka hitotsu
 mitsuke-te ureshi
 Irago-zaki.

taka: a hawk. hitotsu = ichi: one
 mitsuke (renyō) ← mitsuku (shimo-ni) = mitsukeru (shimo-ichi, Mod. J.): to
 find
 -te: a conjunctive particle
 ureshi = ureshii (Mod. J.): (to be) glad
 Irago: the name of a place at the end of Atsumi Peninsula
 zaki ← saki: a cape, promontory, headland

Cape Irago was noted for the sight of hawks against the attractive seascape.

"A single hawk" is considered to be Tokoku 「坪井杜国, ?~1690」, one of Bashō's disciples in Nagoya, a wealthy rice dealer. But he got involved in certain business troubles, and all his property was confiscated, and moved to Cape Irago. As he was badly depressed, Bashō wanted to encourage him. He expressed his delight of the reunion by putting him in this poem as a famous hawk of Cape Irago.

Drinking medicine

On a journey, is sad; sadder still
On a pillow of frost.

Kusuri nomu

sarademo shimo no

makura kana.

kusuri: medicine

nomu: to drink, take

Most medicines in those days were herbal decoctions.

sarademo (a conjunction) = sō de naku-te-mo (Mod. J.) = tada de sae:

even without (drinking medicine)

even without (illness)

(cold night on a journey makes one sad.)

shimo: frost which is suggestive of the white hair of old age.

makura: a pillow

shimo no makura: (on) a pillow of frost = (in) the frosty night

He had an attack of lumbago, and asked Dr. Ramboku 「欄木, ?~?」 of Hoshizaki (Nagoya), whose haikai pseudonym was Kitōshi 「起倒子」, for medicine.

- ① いざさらば雪見にころぶ所まで (花摘)
- ② いざ行かん雪見にころぶ所まで (笈の小文)

① Well, farewell !
Let's go out snow-viewing,
As far as we tumble over ! (Hanatsumi)

② Now, let's go out
Snow-viewing,
As far as we fall down ! (Oi no Kobumi)

① Iza saraba
yuki-mi ni korobu
tokoro made.

② Iza yuka-n
yuki-mi ni korobu
tokoro made.

iza: now!, well!

saraba: good-by(e)!, farewell!

yuki-mi: snow-viewing

ni: for

korobu: tumble over, fall down

made: till (referring to time)

: as far as (referring to place)

yuka (mizen) ← yuku (yodan): to go

n = mu: aux. v.: the speaker's will, suggestion, invitation, proposal, etc.

This was composed at the snow-viewing party held at Yūdō's house 「夕道, 風月堂孫助, a book merchant of Nagoya」 on Dec. 3, 1687.

箱根越す人もあるらしけさの雪

Across Hakone,
 There seem to be some travellers
 Even in this morning's snow.

Hakone kosu
 hito mo aru-rashi
 kesa no yuki.

Hakone: the name of a stage and mountains.

kosu (rentai) ← kosu (yodan, vt.): to cross, go over, go across

hito: a man (men), people

mo: an emphatic particle

aru (rentai) ← aru (ra-line irreg. conj.): to be

rashi: aux. v. of conjecture (guess)

aru-rashi: it seems to be

kesa: this morning

no: 's, of (postposition)

yuki: snow

Hakone was an important stage on the Tōkaidō Highway 「東海道」 between Edo and Kyōto, and there was a "sekisho" 「関所, a barrier (checkpoint)」 for examining every traveller to see if he or she had a valid identification certificate.

Hakone is a generic term for all the mountains and the whole area inside the original crater ridge, which measures about 40 km. in circumference. Geologically, it is a tripple volcano with new inner volcanos inside the old crater ridge, technically called a "caldera". Ashi-no-Ko 「芦の湖, Lake of Reeds, 723 meters above sea level, sometimes called Lake Hakone」, is a beautiful lake between them.

On a clear day Mt. Fuji can be seen so close, and there are many hotels in Hakone where people enjoy a hot-spring bath throughout the year.

Tracing back the scent
Of ume blossoms, I have come to
The eaves of a warehouse.

Ka o saguru
ume ni kura miru
noki-ba kana.

ka = kaori = nioi: scent, fragrance, smell

o: an objective particle

ume: a Japanese apricot. *Prunus mume*.

kura: a warehouse, storehouse

miru (rentai) ← miru (kami-ichi, vt.): to see, look at, find

noki: eaves

-ba (euphony) ← ha (noun & suffix) = hashi: the edge, a corner, by -, under -

kura-mi: viewing a warehouse which has been just completed.

It was an old custom to celebrate its completion. A large warehouse was the symbol of wealth.

This was a greeting hokku to the wealthy host Bōsen 「防川」 at the party held at his residence.

Coming home where I was born
 I wept at my naval string.
 The end of the year.

Furusato ya
 heso no o ni naku
 toshi no kure.

furusato: one's native place, home town (village)

heso: the naval

o: a cord, string

heso-no-o: a naval string

ni: at, with

naku: to weep, cry

toshi: (the) year

kure: the end of the year (day)

This was composed when Bashō went back to his native home in Iga. The naval string reminded him of his late mother.

A naval string is wrapped in a paper and kept as a personal treasure in Japan.

旅寝して我が句を知れや秋の風

After sleeping on your journey,
Then, read my haiku.
The autumn wind.

Tabine-shite
waga ku o shire ya
aki no kaze.

tabi: a journey, travel

ne (renyō & gerund) ← nu (shimo-nidan) = neru (shimo-ichi, Mod. J.):
to sleep.

shi (renyō) ← su (sa-line irreg. conj.): to do

-te: a conjunctive particle

waga: my

ku: a phrase, haiku

o: an objective particle

shire (imperative) ← shiru (yodan): to know, understand

ya: an interjectional particle

aki: autumn

kaze: a wind

Without experience of a journey in the cold autumn wind, you do not really understand my haiku.

-- From "Nozarashi Kikō Emaki Batsu" 「野ざらし紀行絵巻跋, The Postscript of Nozarashi Kikō Picture Scroll, 1685」.

The paintings by Jokushi 「濁子, Nakagawa Morio 中川守雄, ?~?» of the Ōgaki clan were interspersed in Bashō's own scroll of "Nozarashi Kikō" 「野ざらし紀行」, and Bashō added a postscript to it.

What curiosity,
Settling on an odorless grass,
The butterfly has !

Monozuki ya
niowa-nu kusa ni
tomaru chō.

monozuki: to love something strange, extraordinary, unusual. curiosity.

niowa (mizen) ← niou (yodan, vi.): to smell

nu (rentai) ← zu: aux. v. of negative

niowa-nu: odorless, without smell

kusa: grass

ni: at, on

tomaru: to stop, halt, settle, (birds) perch

chō: a butterfly

In English, it would be more natural to say:

Settling on an odorless grass,
What curiosity
The butterfly has !

But, I wanted to stick to the original word order by Bashō, because he wanted it that way.

This is a humorous metaphor. There are various fragrant flowers and blossoms in the field, but this particular butterfly prefers an odorless grass. There is something in common between this butterfly and Bashō who has left the secular world where there are many fragrant flowers.

二日にもぬかりはせじな花の春

On the second day,
No more blunders !
The Spring of Blossoms.

Futsuka ni mo
nukari wa se-ji na
hana no haru.

futsuka: the second day (of the month, but in this particular case, the second day of January of the lunar calendar)

ni: a particle denoting: on

mo: an emphatic particle meaning: in addition, once again

nukari (renyō & gerund) ← nukaru (yodan, vi.): to commit a blunder, miss something, make a mistake, fail

se (mizen) ← su (sa-line irreg. conj.): to do

ji: aux. v.: (a) negative will, negative conjecture

na: an emphatic and exclamatory particle

hana: a flower(s), blossom(s).

haru: spring

"hana no haru" means, "the Spring of Blossoms" which is used as a seasonal word in haiku for celebrating the New Year.

"Having overslept on the New Year's Day, I missed the sunrise, so on the second day, I do not want to make the same blunder." is the meaning of this comical poem.

It was, and still is, customary for most Japanese to worship the rising sun on the first day of the year, promising oneself to make a new effort to do something for the coming year.

枯芝やややかげろうの一二寸

Over the withered grass,
The warm air shimmers,
For just a few inches.

Kare-shiba ya
yaya kagerō no
ichi-ni sun.

kare (renyō & gerund) ← karu (shimo-ni) = kareru (shimo-ichi, Mod.J.): to wither, die. It is used here as a gerund which plays a role of an adjective: withered (grass).

shiba: Japanese lawngrass

Zoisia japonica Steud.

yaya: somewhat, a little (adv.)

kagerō: heat haze, the shimmer of warm air

ichi: one.

ni: two

sun: the traditional Japanese unit of length, about 3 cm.

ichi-ni sun: about one or two inches

Five meters high
 The heat haze is shimmering
 Over the stone pedestal.

Jō-roku ni
 kagerō takashi
 ishi no ue.

jō = 10 shaku (尺) = about 3 meters

roku = roku shaku: about 1.8 meters

jō-roku = about 5 meters: the standard size for a great image of Buddha

takashi = takai (Mod. J.): high

ishi: stone

ue: over, on

This was composed on the site of Shin-Daibutsuji Temple of Awa 「阿波, 新大仏寺」, Iga Province, which was originally built by the Priest Chōgen 「重源, 1121~1206」 of Tōdaiji Temple 「東大寺」 in 1202, but was destroyed by a landslide in 1635.

The heat haze actually doesn't go up so high, but the height is suggestive of the Great Buddha.

何の木の花とは知らず匂ひ哉

What kind of tree is in flower ?

I have no idea.

But how fragrant it is !

Nan no ki no

hana to wa shira-zu

nioi kana.

nan no ← nani no: what (kind of)

ki: a tree. no: of

hana: a flower, blossom

shira (mizen) ← shiru (yodan, vt.): to know

zu: aux. v.: negative

nioi: smell, scent

This was written when Bashō visited the Outer Shrine of Ise 「外宮, Gekū」.
Probably he intended to convey some religious atmosphere.

This was based on the poem about the Grand Shrine of Ise by Saigyō:

「西行法師家集, Saigyō-Hōshi Ka-Shū」

何事のおはしますかは知らねども

忝なさに涙こぼるる

I do not know

What divinity is in there,

But I feel so grateful,

And my tears overflow.

Nani-goto no

Owashi-masu-ka wa shira-ne domo

Katajikenasa ni

Namida koboruru.

この山の悲しさ告げよ野老掘り

About the sad history
Of this temple, please tell me,
Dear yam digger !

Kono yama no
kanashisa tsugeyo
tokoro-hori.

kono: this

yama: a mountain = Bodaisan Jingūji Temple 「菩提山神宮寺」

kanashisa ← kanashi: sad

-sa: a suffix to make a noun from an adjective

kanashisa: sadness

tsugeyo (imperative) ← tsugu (shimo-ni, vt.) = tsugeru (shimo-ichi, Mod. J.):
to tell

tokoro = tororo-imo = yama(-no)-imo: yam, Dioscorea.

tororo = tororo-jiru: grated yam soup to be put on rice boiled with barley.

hori (renyō & gerund) ← horu (yodan, vt.): to dig (it out)

hori: digging, a digger

Note

"Yama" literally means a mountain, but in this case, it means a Buddhist temple, because almost every temple has a mountain name, called "sangō" 「山号」 which is placed before the temple name. Most Buddhist temples were originally built on mountains. Later on, even temples not built on mountains gave themselves a mountain name.

Bodaisan is the name of the mountain where this temple is located, after which it was named. The temple was originally built by the Emperor Shōmu 「聖武天皇, 701~756」, but fell into ruin in the middle of the Kamakura Period (1185/1192 ~1333).

In my sake-cup,
Don't drop mud,
Flock of swallows !

Sakazuki ni
doro na otoshi so
mura-tsubame.

sakazuki: a sake-cup

doro: mud, dirt

otoshi (renyō) ← otosu (yodan, vt.): to drop

na (adv.) + V. (renyō) + so (particle of prohibition): do not -

In case of ka- and sa-line irreg. conj. verbs, mizen-kei form is used instead of renyō-kei in the above expression.

な来そ (na ko so): do not come!

な為そ (na se so): do not do!

mura: an old form of "mure" meaning a flock of

tsubame: a swallow

In a normal word order, it is more natural to say:

Flock of swallows !
Don't drop mud
In my sake-cup !

But I have followed the original word order by Bashō.

This is his humorous talking to the swallows when he had a rest at a teahouse at Kusube 「楠部」 about 2 km. to the north of the Outer Shrine of Ise.

紙衣の濡るとも折らん雨の花

I don't mind if my paper robe
Gets wet, as I snap a spray of
Blossoms in the rain.

Kami-ginu no
nuru tomo ora-n
ame no hana.

kami: paper

ginu ← kinu: silk, cloth, clothes, kimono, robe

no = ga: a subjective (nominative) particle

nuru (shushi, shimo-ni) = nureru (shimo-ichi, Mod. J.): to get wet

tomo: a conjunctive particle to make an adversative clause: even if (it gets wet)

ora (mizen) ← oru (yodan, vt.): to snap, break

n (rentai) = mu: aux. v.: the speaker's will

ame: rain. hana: a flower, blossom

This was a greeting hokku at the party hosted by Rosō 「路草, 久保倉右近盛僚, a high-ranking Shinto priest of the Outer Shrine of Ise」.

Bashō meant his courtesy to the host by attending the party in spite of rain, because a paper robe was easily spoiled by the rain.

Note About "Washi" 「和紙, Japanese paper」

Washi is traditional Japanese handmade paper, made without any chemicals. There are many varieties according to the materials and processes for different purposes, but they are generally very strong and beautiful.

Kamiginu or kamiko 「紙衣, 紙子」 is a robe originally used by Buddhist priests of the Ritsu Sect 「律宗」, but later on, various types of kimono were made and used by many people, because it was very effective against cold winds. Shiroishi 「奥州白石」, Abekawa 「駿州安倍川」, and Hanai 「紀州華井」 were noted for their good products.

Three kinds of materials are used to make washi:

1. Kōzo 「楮」 *Broussonetia kazinoki* Sieb.
English name "paper mulberry" is for a variety:
Broussonetia papyrifera (L.) Vent.

2. Mitsumata 「三桠」 *Edgeworthia chrysantha* Linde.
paper bush.

3. Gampi 「雁皮」 *Diplomorpha sikokiana* (Fr. et Sav.) Honda.

As starch to bind the fibers together, tororo-aoi 「黄葵, *Abelmoschus manihot* Medic, sunset hibiscus] is used.

Many, many things
 come back to my mind, when I see
 Those cherry blossomes !

Sama-zama no
 koto omoidasu
 sakura kana.

sama-zama: many varieties (a noun, stem of adjective verb)

sama-zama no: many, various (a noun-modifier = adj.)

koto: a thing(s)

omoidasu (rentai) ← omoidasu (yodan, vt.): to recollect, recall, - come back
 to my mind.

Bashō was invited to his villa for cherry blossom-viewing by Tanganshi
 「探丸子, 藤堂良長, 1666~1710」, the son of Sengin 「蟬吟, 藤堂良忠, 1642~1666」
 whom Bashō had served till his death at the age of 25.

The blossoms of the old trees reminded him of many, many things.

At Yoshino

I will show you cherry blossoms;

Dear cypress-hat !

Yoshino nite

sakura mishō zo

hinoki-gasa.

Yoshino: the name of a place in the southern part of Nara, noted for cherry blossoms.

nite: at

sakura: cherry blossoms, cherry trees

mishō (euphony) ← mise-u

mise (mizen) ← misu (shimo-ni, vt.) = miseru (shimo-ichi, Mod. J.): to show

u ← mu = n: aux. v. of the speaker's will, conjecture, proposal, invitation

After the Kamakura Period, "mu" often became "u".

zo: an emphatic particle

hinoki: *Chamaecyparis obtusa*.

a hinoki cypress

gasa (euphonic change) ← kasa 「笠」: a hat

kasa 「傘」 is an umbrella.

hinoki-gasa: a hat made of thin pieces of cypress.

A spring night !

A pious prayer confined

In a corner of the temple.

Haru no yo ya

komorido yukashi

dō no sumi.

haru: spring

yo: night, evening

komori (renyō) ← komoru (yodan): to stay at a temple for prayer for some time

-do (euphonic change) ← to = hito: a man, woman, people

yukashi: graceful, admirable

dō: a (temple) hall

sumi: a corner

komorido: a pious prayer staying for certain days as if confined at a Buddhist temple or a Shinto shrine. Lady Tamakazura 「玉鬘」 of the "Tale of Genji" 「源氏物語」, written by Murasaki Shikibu, (紫式部, ?~1016) completed in c.1010 and many other ladies in the stories and diaries became "komorido" at Hase Temple. Bashō must have recollected them when he visited this temple. A romantic spring night.

雲雀より空にやすらふ峠哉

I feel higher
 Than a lark in the sky
 As I rest in the mountain pass.

Hibari yori
 sora ni yasurau
 tōge kana.

hibari: a skylark, lark

yori: a particle meaning " ~ than ~ "

sora: sky

yasurau (rentai, yodan, vi.): to rest

tōge: a (mountain) pass

kana: an exclamatory particle

The preface reads:

At Hosō Tōge 「躋（細）峠」 which is on the way from Tafu-no-mine 「多武峰」 to Ryūmon 「龍門」.

The blossoms over Ryūmon Falls
 Will be a good souvenir
 For my drinking friends.

Ryūmon no
 hana ya jōgo no
 tsuto ni se-n.

Ryūmon: the name of a waterfall in Yoshino. hana: a blossom, flower
 jōgo: those who enjoy drinking (alcoholic beverage)
 geko 「下戸」 is the antonym: those who do not drink
 tsuto = miyage: a souvenir, gift. sen = se + n
 se (mizen) + su (sa-line irreg. conj.): to do
 n = mu: aux. v.: the speaker's will, conjecture, etc.

Note

Ryūmon 「龍門」 is the name of a waterfall on the southern foot of Mt. Ryūmondake. In China, there are places with the same name including the one with the famous stone caves of Buddha 「龍門石窟, Long men shi ku」. Li Po loved waterfalls. Probably Bashō had seen the painting of "Li Po looking at a waterfall" 「滝見李白図」. -- (N. Imoto)

Li Po enjoyed drinking very much, so Bashō thought that the blossoms by the waterfall would be the most appropriate souvenir for his drinking friends.

There is a famous poem about Li Po's drinking by Tu fu:

李白一斗詩百篇
 長安市上酒家眠
 天子呼來不上船
 自稱臣是酒中仙
 (飲中八仙歌)

When Li Po had two liters of wine,
 One hundred poems were composed on the spot.
 When he fell asleep at a bar in Changan,
 The emperor called him, but he did not get on his boat
 Saying, "your subject is a drunken hermit!"

扇にて酒くむ陰や散る桜

With my fan unfolded,
I mime the action of drinking,
Under the falling cherry blossoms.

Ōgi nite

sake kumu kage ya

chiru sakura.

ōgi: a (folding) fan = (sensu, 扇子)

nite: with

sake: rice wine

kumu (rentai) ← (yodan, vt.): to drink, to draw water from a well

kage: (in the) shade (of), behind, under

chiru (rentai) ← chiru (yodan, vi.): to fall

In Noh play, the gesture of drinking sake with a cup is shown with an unfolded fan instead of a cup.

If I had a good voice,
I would like to recite.
Cherry blossoms falling.

Koe yoku-ba
utaō mono o
sakura chiru.

koe: a voice

yoku-ba ← yoku-wa: if (I) had a good (voice),

ba ← wa: a relative particle which was used, in the Edo Period, as a conjunctive particle for a conditional clause following the renyō-kei of an adj. and the aux. v. "zu" = mizen-kei (of a verb) + ba

utawa (mizen) ← utau (yodan): to sing, recite

u = mu = n (rentai): aux. v.: the speaker's will, a proposal, conjecture
utawa-u → uta-ō

mono-o: a conjunctive particle for an adversative connection: I would recite, if I had a good voice, but I have a bad voice!

sakura: cherry blossoms

chiru: to fall

Note

About Noh 「能」 and Utai 「謡」

Utau usually means to sing, but in this case, it means reciting Utai. "Utai" is the chanting of dramatic narration and speech in a musical tone in a Noh play. The word "Yōkyoku" is used in almost the same way, but more often when it is treated as literature. Noh, together with comic "Kyōgen" 「狂言」, originally developed from the "Sarugaku" 「猿楽」 of the Heian Period (794~1185). Noh is a traditional stage art with highly stylized and symbolic actions, rather difficult to understand without some knowledge. We should know at least the plot before we see it, just like an opera.

Ze-ami 「世阿弥, 1363?~ 1443?」, the son of Kan-ami 「観阿弥, 1333~1384, the founder of Kanze School Noh」, a great Noh player and playwright, contributed a great deal to elevate its artistic value with the so-called "Fantasy Noh" 「夢幻能」, and many important theoretical works such as "Kadensho" 「花伝書」, "Noh-saku-sho" 「能作書」, "Shū-dō-sho" 「習道書」 etc.

ほろほろと山吹散るか滝の音

In quiet succession,
The yellow flowers of Kerria fall
To the sound of the waterfall !

Horo-horo-to
yamabuki chiru ka
taki no oto.

horo-horo-to: an onomatopoeic word (adv.) describing flower-petals are falling down quietly here and there in succession. This word has a delicate poetic sound exactly matched with this scene even with the visual image so vividly.

yamabuki: a Japanese rose, *Kerria japonica*

chiru: to fall

ka: an exclamatory particle

taki: a waterfall

oto: a sound

I wondered many times if I should put "To" before "the sound", or not, because there is an interpretation not to connect the two (the falling down of the flowers and the sound of the waterfall) directly.

According to the preface, this was composed at Nijikō 「西河」 which is located in the upper reaches of the Yoshino River 「吉野川」. It is more like rapids than a waterfall.

Kenkichi Yamamoto presumes that it is the waterfall of Seirei 「蜻蛉の滝」 near Nijikō where it was composed. 「芭蕉名句集, 日本古典文庫 17, Bashō Meiku-Shū」

It is considered that Bashō was influenced by Ki no Tsurayuki's 「紀貫之, 882~945」 poem in "Kokin Waka Shū" 「古今和歌集」:

吉野川岸の山吹吹く風に
底のかげさへうつろいにけり

Yoshino-gawa 吉野川 The Yoshino River
kishi no yamabuki 木犀花 Kerria flowers on the bank of
fuku kaze ni 吹く風 by the blowing winds
soko no kage sae 水影 even the reflection on the water
utsuroi ni keru. うつろひ has changed (fallen).

The Kerria flowers
On the bank of the Yoshino River,
Blown by the winds,
Have fallen down,
Even with the reflection on the water.

日は花に暮れてさびしやあすならう

The day is over with blossoms
And sad now, to see
The dark silhouette of asunaro-trees !

Hi wa hana ni
kure-te sabishi ya
asunarō.

hi: a day, the sun

kure (renyō) ← kuru (shimo-ni) = kureru (shimo-ichi, Mod. J.): to darken

-te: a conjunctive particle for a simple connection. sabishi: sad, lonely

asunaro: a hiba (false) arbor-vitae.

Thujopsis dolabrata Sieb. et Zucc. asu: tomorrow

narō ← narau ← naramu: I will become ← naru: to become

hinoki: a hinoki cypress, *Chamaecyparis obtusa* Endl.

The preface reads:

"Tomorrow I'll be a hinoki cypress" --- The old tree in the valley once said.
Yesterday is gone by. Tomorrow is not here yet. While alive, doing nothing
but enjoying drinks and repeating the excuse "Tomorrow!" and "Tomorrow!" until
the very end when we get a blame by a sage.

The Japanese name of the tree is asunaro which is a kind of abbreviation: Asu
wa hinoki ni narō. (Tomorrow, I'll be a hinoki cypress !) It is similar to a
cypress, but not exactly. This story is mentioned in "Makura no Sōshi"
「枕草子, the Pillow Book」 by Seishōnagon 「清少納言」.

The preface also quotes a passage from Po Chū-i's 「白居易, 772~846」 poem
entitled "Recommending Wine" 「勸酒」:

身後堆金枉北斗 不如生前一樽酒

A pile of gold after death
Is not worth a cask of wine whilst alive !

父母のしきりに恋し雉の声

My father and mother
 Are missed so much, as I hear
 The voice of a pheasant.

Chichi haha no
 shikirini koishi
 kiji no koe.

chichi: a father. haha: a mother

no = ga: a subjective particle

shikirini: so much, very much,

koishi = koishii (Mod. J.): (adj.) dear, sweet, beloved, darling

= koishigaru (yodan, vt.): (I) miss (someone)

garu: a suffix to make a verb from the stem of an adjective

kiji: a pheasant. koe: a voice

The repetition of "i" sound is rhythmical and musical.

This is based on a poem by the Priest Gyōki 「行基, 668~749」 in "Gyokuyō Waka Shū" 「玉葉和歌集, compiled by Kyōgoku Tamekane (京極為兼, 1254~1332, see Haiku # 168) in 1312」:

山鳥のほろほろと鳴く声聞けば
 父かと思ふ母かと思ふ

The pheasant's voice
 Sounds sad and reminds me
 Of my father and mother.

Yamadori no
 horo-horo-to naku
 koe kikeba
 chichi ka to zo omou
 haha ka to zo omou.

A pheasant is believed to love its own babies very much. There is a proverb:

"Yakeno no kigisu, yoru no tsuru"

「焼野の雉子夜の鶴」

A pheasant flies into a burning fire to save its babies out of her nest, and a crane warms its babies with its own body in the snow of night.

With the departing spring,

At Waka-no-ura,

I have just caught up !

Yuku haru ni

Waka-no-ura nite

oitsuki-tari.

yuku (rentai): departing ← yuku (yodan, vi.): to depart, go

haru: spring

yuku haru: the departing spring

ni: a particle meaning "with"

Waka-no-ura: a famous scenic spot on the coast of Wakayama, partly with perpendicular cliffs and many beautiful pine trees.

nite: a particle meaning "at"

oitsuki (renyo) ← oitsuku (yodan, vi.): to catch up

tari: aux. v.: perfect

Taking off one garment,
I have thrown it over my shoulder,
-- Clothes changing day !

Hitotsu nui-de
ushiro ni oi-nu
koromo-gae.

hitotsu: one

nui-de (euphonic change, i-ombin, イ音便) ← nugi-te

nugi (renyō) ← nugu (yodan, vt.): to take off

-te: a conjunctive particle (接続助詞) for a simple connection

ushiro: the back, (my) back

ni: a case-indicating particle (格助詞) : over, on, at

oi (renyō) ← ou (yodan, vt.) = se-ou (背負ふ = 背負う, Mod. J.): to shoulder

nu: aux. v.: perfect

koromo: a garment, robe, clothes, clothing

gae (euphonic change) ← kae (renyō) ← kau (shimo-ni, vt.) = kaeru (shimo-ichi, Mod. J.): to change

koromo-gae: a seasonal change of clothing

Note

Koromo-gae 「衣更」

Koromo-gae is an annual event based on the long-established custom of changing garments according to the season, for instance, from heavy winter clothing to light spring wear, etc.

Since the Heian Period, the changing date was as follows:

Apr. 1, May 5, Aug. 15, Sep. 9, Oct. 1.

In the Edo Period,

Apr. 1, Oct. 1.

(According to the Kōjien Dictionary, 「広辞苑」)

若葉して御目の零ぬぐはばや

With a young leaf,
The tears in your eyes,
I would like to wipe !

Wakaba shite
om-me no shizuku
nuguwa-baya.

wakaba: a young leaf (leaves)

waka = wakai (Mod. J.): young

ba (euphonic change) ← ha: a leaf (leaves)

shite: a particle meaning "with"

om = on (euphonic change) ← o: an honorific prefix

om-me: a polite way of calling the eyes of somebody else.

shizuku: a drop(s), a tear(s)

nuguwa (mizen) ← nuguu (yodan): to wipe

baya: a particle denoting the speaker's wish

As an English translation, it would be more natural to say:

I would like to wipe
The tears in your eyes
With a young leaf !

But I stuck to the original word order by Bashō.

Note

The Chinese Priest Ganjin 「鑑真和上, 688~769」 of Tōshōdaiji Temple 「唐招提寺」 came over to Japan, after the unsuccessful attempts of five times for 12 years, owing to the shipwrecks by storms and the opposition to his departure for Japan by his disciples who wanted him to remain in China. With all those troubles, by the time he reached Japan, he lost his eyesight.

Bashō saw tears in the blind eyes of Ganjin's image, although it was just his imagination. He, as a sensitive poet, felt sore in his own eyes with the sea breeze and felt his own tears coming out. They were also tears of gratitude for the great priest who finally arrived here at the risk of his life.

Kaii Higashiyama 「東山魁夷, 1908~ 」 a great contemporary artist, painted the screens of Tōshōdaiji Temple. They are considered great masterpieces dedicated to the Priest Ganjin. I presume that he probably felt in the same way as Bashō. I think I can dare to say this, because I know him personally.

Yasushi Inoue 「井上靖, 1907~ 」 wrote "Tempyō no Iraka" 「天平の菟, The Tiled Roof of Tempyō」, in 1957, an impressive story of young Buddhists whose enthusiasm moved the Priest Ganjin to come over to Japan in spite of various difficulties.

Tired from the journey,
I arrive at my lodgings:
Wisteria flowers !

Kutabire-te
yado karu koro ya
fuji no hana.

kutabire (renyō) ← kutabiru (shimo-ni, vi.) = kutabireru (shimo-ichi, Mod.J.):
to get tired, get exhausted

-te: a conjunctive particle denoting a simple connection

yado: an inn, lodgings, hotel

karu (rentai) ← karu (yodan, vt.) = karuru (kami-ichi, Mod. J.): to borrow,
rent

yado karu: to lodge at an inn, take one's lodgings

koro: about the time when (I arrive)

fuji: a wisteria

hana: a flower

譯者：林文忠君

上海外灘大馬路 商務印書館發行

（商務印書館）

里人は稲に歌詠む都かな

Villagers singing

While planting rice, are as graceful

As poets in the capital.

Sato-bito wa

ine ni uta yomu

miyako kana.

sato: a small village.

bito ← hito: a man, people

sato-bito: villagers.

ine: rice

ni: a particle: to, at, in.

uta: a poem, song

yomu (rentai) ← yomu (yodan, vt.): to compose (a poem), read

miyako: a capital

Literally, farmers compose poems of rice, just as people in the capital compose poems of the moon, flowers etc., but actually, the farmers sing the songs of rice-planting as they work. Bashō was impressed by them very much, and lauded them.

The preface reads:

The lotus is the prince of flowers. The tree-peony is said to be the wealthy noble of flowers. A rice seedling comes out of muddy water, but it is purer than the lotus. In autumn, it bears fragrant rice, so that this one plant has the merits of both: it is pure and wealthy.

This is based on a quotation from the following Chinese book and Bashō adapted it.

「愛蓮說, An Account of Loving Lotus」 by Zhou Mao-shu, 周茂叔.

- 牡丹花之富貴者也 蓮花之君子者也 -

- 蓮之出污泥不染 -

A cuckoo is flying
 To disappear towards
 An island far away.

Hototogisu
 kie-yuku kata ya,
 shima hitotsu.

hototogisu: *Cuculus poliocephalus*.

Eurasian little cuckoo

kie (renyō) ← kiyu (shimo-ni, vi.) = kieru (shimo-ichi, Mod. J.): to disappear

yuku (rentai) ← yuku (yodan, vi.): to go

kie-yuku: going to disappear, disappearing

kata: (in the) direction (of), towards

shima: an island

hitotsu: one

According to "Oi no Kobumi" 「笈の小文」, this is a view from Tekkai-ga-mine (Tekkaisan Hill, 237 meters high, in the western part of Kobe, the old site of a battle between the Minamotos (Genji) and the Tairas (Heike) 「鉄拐峰(山), 神戸市須磨区」), and the island is Awaji-shima 「淡路島」.

An octopus pot:

An ephemeral dream

Under the summer moon.

Tako-tsubo ya

hakanaki yume o

natsu no tsuki.

tako: an octopus

tsubo: a pot, jar

tako-tsubo: an octopus pot which is an unglazed trap pot to catch the octopus

hakanaki (rentai) ← hakanashi (adj.): short-lived, ephemeral

yume: a dream

natsu: summer

tsuki: the moon

Akashi, where this was composed, was a good fishing ground of the sea bream and octopus. The bright summer moon is shining over the sea. And the poor octopus to be caught the next morning must be enjoying a good dream in the pot at the bottom of the sea.

This haiku represents Bashō's humour and, at the same time, pathos in sympathy with the poor octopus. Actually, not only for the octopus, but also for a human being, life is short just like a summer dream.

In the heavy rain
 Of early summer, all is
 Hidden but the Seta Bridge.

Samidare ni
 kakure-nu mono ya
 Seta no hashi

Samidare: an early summer rain, the rain in May of the lunar calendar.

it is also called "tsuyu", or "bai-u" 「梅雨」 which is a seasonal rain, often continuous, during about a month period from the middle of June of today's calendar.

kakure: (mizen) + kakuru (shimo-ni) = kakureru (shimo-ichi, Mod. J.): to hide, disappear

nu (rentai) + zu: aux. v. of negative

kakure-nu mono ya: I wonder if it (the bridge) will disappear

I wonder if it will be hidden (in the water)

Seta: the name of a river and place on the southern shore of Lake Biwa

the Seta Bridge used to be called the "Seta no Karahashi" 「瀬田の唐橋, the Chinese style bridge of Seta, and was often depicted as one of the Eight Famous Scenes of Ōmi Province (see haiku # 222).

Dropping from a blade of grass,
 There flies up again, without touching the ground,
 A firefly !

Kusa no ha o
 otsuru yori tobu
 hotaru kana.

kusa: grass,

ha: a leaf, leaves

otsuru (rentai) ← otsu (kami-ni, vi.) = ochiru (kami-ichi, Mod. J.): to drop

yori: a particle meaning: as soon as

otsuru yori: as soon as it drops

tobu (yodan): to fly

hotaru: a firefly

What a careful and close observation Bashō made !

無き人の子袖も今や土用干

The kimono of the deceased,
Must be exposed to the sun,
In this Doyō season.

Naki hito no
kosode mo ima ya
Doyō-boshi.

naki-hito: a deceased person, the one who died

Bashō refers to Chine (千子), the sister of Kyorai 「向井去来, 1651~1704, Bashō's close disciple」. Bashō wrote a letter with this haiku to Kyorai who lived in Kyōto. This is a poem of condolence.

kosode: a kimono with small sleeves.

ko: a prefix meaning "small". sode: a sleeve(s)

mo: a relative particle denoting an addition, stress

ima: now. ya: an interjectional particle for stress

Doyō: the hottest season of the year

-boshi (euphonic change) ← hoshi (renyō & gerund) ← hosu (yodan, vt.): to dry, air

Note About Doyō 「土用」

There is a Doyō season four times a year, but it usually refers to the period of eighteen days before "risshū" 「立秋」 when autumn officially begins according to the lunar calendar. On a fine day of Doyō, people put all the stored clothing in the sun for airing.

Many people eat "kabayaki" 「蒲焼」 of eel 「鰻, unagi」 which is cut open, skewered, soysauced and broiled over a charcoal fire, because we have an old saying that if we eat eel on the day of the ox which is one of 12 zodiacal animals, we never catch cold throughout the year.

(see haiku # 277 about the zodiacal animals.)

おもしろうてやがて悲しき鵜舟哉

Exciting while watching,
 But soon after, sadness follows,
 The boats of cormorant fishing !

Omoshirō-te,
 yagate kanashiki
 u-bune kana.

omoshirō-te (euphonic change of adjective: u-ombin 「ウ音便」 : ku → u)

← omoshiroku-te (renyō) ← omoshiroshi = omoshiroi (Mod. J.):

interesting, exciting

-te: a conjunctive particle for a simple connection

yagate: soon after = when it's over

kanashiki = kanashii (Mod. J.): sad

u-bune: a boat(s) for cormorant fishing

u: a cormorant. Phalacrocoracidae (a generic term)

Phalacrocorax capillatus (a sea cormorant which is used for
 cormorant fishing)

bune ← fune: a boat(s)

ayu (鮎) : a sweet smelt(*). Plecogrossus altivelis.

* There are different names of ayu in English:

an ayu (fish), an ai, a sweetfish, an ayu sweetfish and a sweet smelt, but according to the information by Mr. Masaaki Yokura 「与倉正明」, one of my colleagues at Japan Travel Bureau, the International Conference on Ichthyology held in Tōkyō in 1976 officially termed it the "sweet smelt".

Note About "Ukai" 「鵜飼, Cormorant Fishing」

Cormorant fishing is a special way of catching ayu or sweet smelts, the best fresh water fish to eat and considered as a national fish of Japan, by using well-trained cormorants. Around the neck, a rope is tied so that the fish can not be swallowed, but is held in the throat, then the fisherman pulling in

the rope to squeeze its neck to let it spit out the fish. It is done after dark under the torchlight by an experienced fisherman in the traditional costume who manipulates 12 ropes for 12 cormorants. Spectators also take a boat following the fishing boats. They enjoy watching the fishing and at the same time they also enjoy cool breeze on the river.

Bashō saw the cormorant fishing on the Nagara River at Gifu, Mino Province, where it has been done on the largest scale in Japan.

After the exciting fishing, all the fishing boats disappeared in the darkness of night. Bashō came back to himself. He became sad. Sadness follows not only the cormorant fishing, but anything exciting and enjoyable. There is a Japanese expression: "after the banquet" 「宴の後, en (or utage) no ato」 as in the famous song "Kōjō no Tsuki" 「荒城の月, The Moon Over the Ruined Castle」 by Doi Bansui 「土井晩翠, 1871~1952」, music by Taki Rentarō 「滝廉太郎, 1879~1903」.

A connection is mentioned with the "Cormorant Fishing" 「鶺鴒, Ukai」 o. "yōkyoku" 「謡曲」.

This haiku depicts our own deep psychology which is something similar, in my opinion, to the concept of loneliness in existentialism.

このあたり目に見ゆるものは皆涼し

All around here,
Everything which can be seen,
Looks pleasantly cool.

Kono atari
me ni miyuru mono wa,
mina suzushi.

kono: this

atari: the neighbourhood, area

me: an eye

ni: a particle: to

miyuru (rentai) ← miyu (shimo-ni) = mieru (shimo-ichi, Mod. J.): to see

mono: a thing

miyuru mono: what we can see

wa: a relative particle to take up a subject to distinguish it from others.

= as for

mina: all, everything

suzushi: cool = suzushii (Mod. J.)

This was composed at the house of Ōho 「鷗歩, 賀嶋善右衛門, an oil merchant in Gifu」 which faced the Nagara River 「長良川」 and commanded a panoramic view of the surrounding scenery. Bashō compared the scenery to the 18 famous Chinese scenes(*): "Xia Xiang 8 Scenes" and "Xi Hu 10 Scenes", and named his house "the Pavilion with 18 Scenes" in his work: Jūhachi-Rō no Ki 「十八楼ノ記, June, 1688」.

* 瀟湘八景: 瀟湘夜雨, 平沙落雁, 遠浦帰帆, 山市晴嵐, 江天暮雪, 洞庭秋月,
煙寺晚鐘, 漁村夕照.

* 西湖十景: 花港観漁, 柳浪聞鶯, 平湖秋月, 雷峰夕照, 曲院風荷,
(十境) 南屏晚鐘, 双峰插雲, 蘇堤春曉, 三潭印月, 断桥残雪.

旅に飽きてけふ幾日やら秋の風

Tired of journeying —

How many days have I felt like this ?

The autumn wind blows.

Tabi ni aki-te

kyō iku-ka yara

aki no kaze.

tabi: a journey, travel

aki (renyō) ← aku (yodan, vi.) = akiru (kami-ichi, Mod. J.): to get tired of

-te: a conjunctive particle

kyo: today

iku-ka = iku-nichi (Mod. J.): how many days?

iku: how many - ?

ka = nichi = hi: a day(s)

yara ← yarau ← yaran: a particle denoting uncertainty

aki: autumn

no: of

kaze: a wind

Even Bashō sometimes got tired of journey!

This was composed on the day of "Risshū" 「立秋」, the first day of autumn of the lunar calendar. It was July 10, 1688 (Aug. 5 of the solar calendar).

Openly served by my host,
A simple meal of vegetable soup
And red pepper.

Kakusa-nu zo
yado wa najiru ni
tōgarashi.

kakusa (mizen) ← kakusu (yodan, vt.): to conceal

nu ← zu: aux. v.: negative = -nai (Mod. J.)

zo: an emphatic particle

yado: an inn, lodging

na: a green vegetable

jiru ← shiru: soup

ni: a conjunctive particle: and, besides,

tōgarashi: a red pepper (see haiku # 270)

It is likely that the kind of pepper mentioned in his poem is the so-called "Fushimi-gara" 「伏見辛」, long pepper which is eaten as a vegetable, not as a spice.

This is a greeting poem to his host, Usō 「加藤烏巢, a medical doctor」 lauding his simple way of life, not secularly luxurious.

見送りのうしろや寂し秋の風

Seeing you off, my friend,

It is sad to see your back

In the autumn wind.

Miokuri no

ushiro ya sabishi

aki no kaze.

miokuri (renyō & gerund) ← miokuru (yodan, vt.): to see off (someone)

ushiro: the back (of someone)

sabishi = sabishii (Mod. J.): sad, lonely

aki: autumn

kaze: a wind

This was composed when Bashō saw off Yasui who was leaving for Kyōto on his business, and was given to him as a farewell present. Yasui 「野水, 岡田佐次右衛門, 1658~1743」 was one of Bashō's disciples in Nagoya, who was a businessman handling kimono materials (drapery).

Being seen off, and
 Bidding a farewell, — finally
 Into the autumn of Kiso ! (Sarashina kikō)

Okura-re-tsu
 wakare-tsu hate-wa
 Kiso no aki.

② 送られつ送りつ果ては木曾の秋

「阿羅野」

Being seen off,
 And seeing off, — finally
 Into the autumn of Kiso ! (Arano)

Okura-re-tsu
 okuri-tsu hate-wa
 Kiso no aki.

okura (mizen) ← okuru (yodan, vt.): to send, see off (someone)

-re (renyō) ← ru: aux. v. to make a passive form (voice)

tsu: aux. v. for perfect

wakare (renyō) ← wakaru (shimo-ni, vi.) = wakareru (shimo-ichi, Mod. J.): to part from (someone)

hate: the end.

hate-wa: finally, eventually

Kiso: the name of a river and place in the central mountainous region

aki: autumn.

okuri (renyō) ← okuru: to send, see off

① appears in "Sarashina Kikō" 「更科紀行」.

② appears in "Arano" 「阿羅野」.

He was met and seen off by his disciples and friends many times, and also saw off Yasui (see haiku # 114), on his long journey which was extended farther to Gifu, Kiso, Sarashina, Mt. Asama, then back to Edo, through the central mountainous areas. This portion is written in "Sarashina Kikō" 「更科紀行」.

"Arano" 「阿羅野」 is composed of the three volumes of the selections of

"hokku" 「発句, the starting poem」 (in the first two volumes) and "renku" 「連句, linked poem」 (in the third volume) compiled by Kakei 「荷兮, 山本武右衛門周知, 1648~1716」 in 1689, under the supervision of Bashō.

棧や命をからむ葛葛

The Kakehashi Bridge,
Is entwined with ivies
Risking their lives.

Kakehashi ya
inochi o karamu
tsuta-kazura.

kakehashi: a ladder, a ladder-like bridge.

This particular bridge of Kiso was originally a dangerous suspension bridge (about 160 meters long *) made of boards tied with chains and wisteria vines, built along a riverside cliff on the Kiso Road, but in the Edo Period it was rebuilt in 1648 and 1716 into just like an ordinary bridge with stone wall piers. It was not dangerous any more when Bashō crossed it, but his imagination of the past created this poem.

* 90 ken 「間, one "ken" = 6 "shaku" (尺) = 1.818 meters」

inochi: life

karamu: to entwine, twine round

tsuta: a Japanese ivy = a Boston ivy,

Parthenocissus tricuspidata Planch

kazura: a generic term for all the vines

倂や姨ひとり泣く月の友

The image of an old woman
Weeping alone, is my companion
Of viewing the moon.

Omokage ya
oba hitori naku
tsuki no tomo.

omokage: an image, face. oba = uba: an old woman
hitori: alone. naku (rentai) ← naku (yodan, vi.): to weep
tsuki: the moon. tomo: a friend, companion
sute (renyō and gerund) ← sutsu (shimo-ni) = suteru (shimo-ich, in Mod. J.):
to throw away, desert, abandon.

Mt. Obasute is located in Sarasina, near present Kōshoku City, Nagano Pref. The official name is Mt. Kamuriki 「冠着山」, 1,252 meters high. Obasute is also called Ubasute. There is a Buddhist Temple named Chōrakuji 「長楽寺」 near the mountain noted for the moon reflected in each of many paddy fields known as "Tagoto no tsuki" 「田毎の月」.

The Legend of Obasute

A man living at the foot of Mt. Obasute was asked by his ill-natured wife to desert his aunt, who had brought him up, according to the custom of the village. He hesitated, but finally did so unwillingly. After coming back from the mountain, he felt so guilty when he saw the bright moon over the mountain where his aunt had been left behind alone. As soon as it dawned the following morning, he went back to the mountain in a hurry to bring her back.

This is a story from ① "Yamato Monogatari" 「大和物語: Tales of Yamato, written in 950~953 by unknown author」.

② "Konjaku Monogatari" 「今昔物語: Tales of Present and Past, by Minamoto no Takakuni ? 「源 隆国, 1004~1077」.

③ "Mumyō-Shō" 「無名抄, Nameless Essays」 by Kamo no Chōmei 「鴨 長明, 1153~1216, who also wrote "Hōjō-Ki" (方丈記, An Account of My Hut, 1212)」.

④ "Yōkyoku Obasute" 「謡曲: 姨捨」.

Shichirō Fukazawa 「深沢七郎, 1914~1987」 wrote a story "Narayama-Bushi Kō" 「楢山節考, Story of Narayama Song, 1956」 based on this legend:

In the village where Orin lived, people who reached the age of 70 must go to the mountain named Nara-yama (Oak Mountain) to save food for the family. She was so ashamed to have teeth at her age, that one day she banged her teeth against a millstone to get rid of them. Four days before the New Year, Orin asked her son Tatsuhei to carry her to the mountain on his shoulder. He did not want to do so, but she insisted and urged him to, and finally he did so weeping in his heart of hearts. This story has been adapted for a film twice in Japan: in 1958 by Keisuke Kinoshita 「木下恵介」 and in 1983 by Shōhei Imamura 「今村昌平」 which won the "Grand Prix" at Canne Film Festival in 1984. Kinoshita's version was re-adapted by a Hungarian film director, Ferenc Kosha, under the title of "Snow falls" in 1974.

(Tsutomu Hiro-oka: "Narayama-bushi Kō" in 《Encyclopaedia Heibonsha, 1985》

「広岡勉: “ならやまぶしこう” 楢山節考, 《平凡社大百科事典》」

身にしみて大根からし秋の風

Piercing to the marrow,
The radish is hot in my mouth.
The autumn winds blow.

Mi ni shimi-te
daikon karashi
aki no kaze.

mi: a body.

ni: a particle: at, in, to

shimi (renyō) ← shimu ① (shimo-ni, vi.) = shimiru (shimo-ichi, Mod. J.): to pierce, permeate.

shimu ② (yodan, vi.): to dye, to be dyed

-te: a conjunctive particle for a simple connection

daikon: a radish. *Raphanus sativus*.

There are many varieties including the small hatsuka-daikon 「廿日大根」 to the huge Sakurajima-daikon 「桜島大根」 weighing 20 kg. The average size is about 30 ~ 50 cm. long. Some of them are hotter than others.

karashi (辛し): hot = karai (辛い, adj., Mod. J.)

karashi (芥子): mustard (noun)

aki: autumn

kaze: a wind.

Note

"They have a very hot radish in Kiso called "karami-daikon", though it is small in size." --

-- ("Bashō-Kusen-Nenkō" written by Sekisui in the Kansei Period (1789 ~ 1800), 「石河積翠:芭蕉句選年考」)

The horse chestnuts of Kiso
 Are, for city-dwellers,
 A good souvenir.

Kiso no tochi
 ukiyo no hito no
 miyage kana.

Kiso: the name of a river, sometimes called the Japanese Rhine (Rhein), and a place in the central mountainous region along the Kiso River.

tochi: a horse chestnut.

① *Aesculus turbinata* Blume.

② *Aesculus hippocastanum*. (marronnier in French)

ukiyo: this transitory world, the weary world

hito: a (wo-)man, people

miyage: a souvenir, gift

no = no-tame-no: for

The horse chestnut was a kind of a symbol of the life of a hermit, because it was believed that a hermit gained his power by eating the horse chestnuts. It was mentioned in the poems of Tu Fu, Saigyō and others. Kakei 「荷兮」, one of Bashō's disciples, who compiled "Arano" 「阿羅野」, recieved a horse chestnut from Bashō and treasured it till the end of the year, according to the above-mentioned "Arano".

吹き飛ばす石は浅間の野分哉

Blowing away stones,
 On the mountainside of Asama,
 The windstorm of autumn !

Fuki-tobasu
 ishi wa Asama no
 nowaki kana.

fuki (renyō) ← fuku (yodan, vi. & vt.): to blow

tobasu (yodan, vt.): to fly (vt.), blow off, splash

fuki-tobasu (vt.): to blow (something) away

fuki-tobu (yodan, vi.) → futtobu: to blow off, to be blown off

ishi: (a) stone, rock, pumice stone (karu-ishi, 軽石)

Asama: Mt. Asama, 2,560 meters high, an active volcano located between Nagano and Gumma Prefectures.

nowaki = nowake: a typhoon, a seasonal storm in autumn and early winter.

nowaki literally means "a blast of wind to divide the grass in the field"

no: a field

-waki (renyō and gerund) ← waku (yodan, vt.): to divide

-wake (renyō and gerund) ← waku (shimo-ni, vt.) = wakeru (shimo-ichi, Mod. J.)

: to divide

It is likely that stone here is mostly pumice stone, because Mt. Asama was and still is an active volcano, but Bashō probably wanted to emphasize the strong wind to blow away even ordinary stones. That is the reason why I did not put "pumice" here.

Not recovered from
 The emaciation of my Kiso journey,
 Yet viewing the "late-moon" !

Kiso no yase mo
 mada naora-nu ni
 nochi no tsuki.

Kiso: the name of a river and place

yase (renyō & gerund) ← yasu (shimo-ni, vi.) = yaseru (shimo-ichi, Mod. J.):
 to become thin, lose weight

mo: a relative particle denoting stress, addition, juxtaposition

mada: not yet -

naora (mizen) ← naoru (yodan, vi.): to get recovered

nu (rentai) ← zu: aux. v. for negative

ni = noni (Mod. J.): a particle denoting an adversative conjunction: in spite
 of (the fact that I am still tired), although, despite, notwithstanding, but

nochi no tsuki = jū-san-ya: the moon on the 13th night of September of the
 lunar calendar, the "late moon"

nochi no: late

tsuki: the moon

About a month before, he saw the full moon of Mt. Obasute 「姨捨山」 and "Tagoto
 no tsuki" 「田毎の月」 (The moon reflected in each of many paddy fields) on his
 journey through Kiso mountains and Sarashina.

Winter confinement:

Sitting again with my back

Against this pillar.

Fuyu-gomori

mata yori-sowa-n

kono hashira.

fuyu: winter

gomori (euphonic change) ← komori (renyō & gerund) ← komoru (yodan, vi.): to be confined in (to), seclude oneself, stay indoors

fuyu-gomori: In cold winter with snow, staying indoors as if confined.

mata: again

yorisou = yori + sou

yori (renyō) ← yoru (yodan, vi.): to be based on, depend on, lean on (against), draw near, drop in at,

sou (yodan, vi.): to accompany, go along, meet

yori-sowa (mizen) ← yori-sou (yodan, vi.): to sit (draw, stand, stay) close by n (rentai) ← mu: aux. v.: the speaker's will

kono: this

hashira: a pillar, post, column

二人見し雪は今年も降りけるか

The snow we two saw last year,
I wonder if it has already
Fallen again this year !

Futari mi-shi
yuki wa kotoshi mo
furi-keru ka.

futari: two persons

mi (renyō) ← miru (kami-ichi): to see, look at

shi (rentai) ← ki: aux. v. denoting the past and perfect tenses

yuki: snow. kotoshi: this year

mo: a particle denoting stress, an addition: again

furi (renyō) ← furu (yodan, vi.): to fall

keru (rentai) ← keru: aux. v. : past, perfect, exclamation

ka: a relative particle 「係助詞」 denoting an interrogation, a rhetorical question, and also used as a conclusive particle 「終助詞」 with an additional meaning of exclamation.

This was given to Etsujin 「越人，越智十蔵，1656~1739」, one of his disciples with whom Bashō had visited Tokoku 「杜国，坪井庄兵衛，? ~1690, another disciple」 (see haiku # 76) at Cape Irago. Bashō and Etsujin saw snow on that journey in 1687. Etsujin accompanied Bashō on his "Sarashina Kikō" journey also, until he came back to Edo in the latter part of Aug., 1688. Etsujin stayed in Edo for about two months and then went back to Owari (Nagoya). Bashō gave this poem to him as he left. In his explanatory preface, Bashō praises Etsujin very much saying that he lives in the city to earn his living, but his heart lives in the world of poetical elegance. After two days' work, he enjoys living in elegance for two days, after three days' work, three days' enjoyment in his way. He enjoys drinking, and as he gets drunk, he recites the Heike Biwa *. He is the very man whom I call "my friend!".

* "Heike Monogatari" 「平家物語，The Tale of the Taira Clan (The Heike)」 is recited on the instrument of biwa, a Japanese lute.

榎の実散る椋の羽音や朝嵐

Hack-berries scattering down

When grey starlings have fattered away,

Like a morning storm.

E-no-mi chiru

muku no haoto ya

asa-arashi.

e = enoki: a Japanese hackberry, Chinese nettle tree.

Celtis sinensis Pers.

no: a particle: of (postposition)

mi: a berry, fruit

chiru (rentai) ← chiru (yodan): to fall, drop, scatter

muku = mukudori: a grey starling,

Sturnus cineraceus

ha = hane: a wing

oto: a sound

asa: morning

arashi: a storm

分別の底たたきけり年の昏

Bottom of discretion
 Has been emptied out, now
 The end of the year.

Fumbetsu no
 soko tataki-keri
 toshi no kure.

fumbetsu: discretion. In this case, it means fumbetsu-bukuro: literally, a "discretion bag" which is supposed to be the container of "a pile of discretion" on various worldly problems including debts to be cleared off by the end of the year. Some people pretended to be absent when a bill collector came to knock their doors, and many others had to make up all kinds of excuses not to pay. They emptied out all their clever inventions -- discretion!

soko: the bottom

tataki (renyō) ← tatau (yodan, vt.): to hit, strike, beat

soko tatau: to empty out all

keri: aux. v. for past and exclamation

toshi: a year

kure: the end of (the year), evening = the end of the day

toshi no kure: the end of the year

This is quite a humorous poem depicting the life of the common people at the end of the year including himself. But I don't believe that Bashō really used up his "discretion" on those matters. He was just joking!

鬼灯は実も葉も殻も紅葉哉

The Japanese lantern plant:
 Its fruit, leaves and shells
 Are all bright red.

Hōzuki wa
 mi mo ha mo kara mo
 momiji kana.

hōzuki: a Japanese lantern plant, Japanese bladder cherry,
 a ground (winter) cherry,
Physalis alkekengi

mi: (a) fruit

mo, -- mo: particles for juxtaposition

ha: a leaf (leaves)

kara: a shell (covering the fruit)

momiji: autumnal leaves (tints), coloured leaves

When I say something,
My lips are cold
In the autumn wind.

Mono ie-ba,
kuchibiru samushi,
aki no kaze.

mono: something, a thing(s)

ie (izen) ← iu (yodan, vt. & vi.): to say

ie-ba: When I say, (a confirmed condition)

iwa (mizen)-ba: If I say, (a subjunctive condition)

kuchibiru: a lip, lips. samushi = samui (Mod. J.): cold

aki: autumn. kaze: a wind

The preface reads:

A Motto

Do not mention the faults of others,

Do not mention one's own merits.

This is derived from the Chinese motto by Ts'ui Yuan (Cui Yuan, 崔瑗) in the "Wen Hsuan" (Wen Xuan, 文選):

「無道人之短 無說己之長」

There is another Chinese proverb about lips, though the meaning is entirely different:

「唇亡齒寒」 --- (春秋左(氏)伝, Chun Qiu, Zuo Shi Zhuan)

"Without lips, teeth are cold."

It means that one can not be alone without the other.

This haiku is often quoted as a lesson, "Don't say anything unnecessary in order to avoid regret later!" The English proverb "Least said, soonest mended" has a similar meaning. During the last war, it was used as a warning against any criticism of the government policies in order to stay out of the trouble.

木枯や竹に隠れてしづまりぬ

The withering wind !

Disappearing into the bamboos,

Has calmed down.

Kogarashi ya

take ni kakure-te

shizumari-nu.

kogarashi: a withering wind

take: a bamboo

ni: in, into

kakure (renyō) ← kakuru (shimo-ni, vi.) = kakureru (shimo-ichi, Mod. J.): to hide oneself, disappear

-te: a conjunctive particle

shizumari (renyō) ← shizumaru (yodan, vi.): to calm down, become quiet

nu: aux. v. to make the perfect tense

Note

The combination of bamboo and wind is often found in Chinese poems. Bashō, however, used here the special word "the withering wind" instead.

A bamboo grove is a symbolic abode of a sage in China. The famous Seven Sages * of Wei [魏, 220~265], believers in Lao-tzu and Chuang-tzu's philosophy, used to meet at a hermitage in a bamboo grove of Shan Yang [山陽, 江蘇省淮安市] to enjoy themselves by drinking, discussing all the matters with a sharp criticism on the politicians, hypocrites, conventional formalities, etc.

* 阮籍 (Ruan Ji, 210~263, a philosopher and poet who influenced Tao Yuan [陶潛, 陶淵明, Tao Yuan ming, 365~427] and Li Po [李白, Li Bai, 701~762] later), 嵇康 (Ji Kang, a philosopher, poet, and musicologist who was killed by execution, 223~262), 山濤 (Shan Tao), 王戎 (Wang Rong), 向秀 (Xian Xiu), 阮咸 (Ruan Xian, a famous musician and lute player), and 劉伶 (Liu Ling, who wrote "A Poem in Praise of the Merit of Wine" [酒德頌]).

They are better known as "the Seven Sages of the Bamboo Grove" [竹林の七賢].

What do they eat,
The people in the small house,
In the autumn shade of willow ?

Nani kuu-te
ko-ie wa aki no
yanagi-kage.

nani: what

kuu-te (euphonic change, u-ombin ウ音便) ← kui-te (renyō) ← kuu (yodan, vt.):
to eat

ko-ie: a small house

ko: small

ie: a house

aki: autumn

yanagi: a willow

kage: shade

"Nani kuu-te" is a colloquial expression depicting the people in a poor small house. There is a slight nuance of his sympathy with them, wondering how they make a living.

借りて寝ん案山子の袖や夜半の霜

I would like to borrow
 The kimono of a scarecrow !
 The frost of midnight.

Kari-te ne-n
 kakashi no sode ya
 yowa no shimo.

kari (renyō) ← karu (yodan, vt.) = kariru (kami-ichi, Mod. J.): to borrow
 "kariru" has been used in Edo since the latter part of the Edo Period. "karu"
 is used in Kansai (the western part of Japan), but "kariru" is getting more
 common now.

-n = mu: aux. v. denoting the speaker's will

kakashi: a scarecrow

sode: a sleeve(s), kimono

yowa: midnight

shimo: frost

It is a humorous idea "to borrow the kimono of a scarecrow" which used to
 stand everywhere in the farms and paddy fields in Japan till recently.

Kohōgen's painting :
 Sad to guess who sold it !
 The end of the year.

Kohōgen
 de-dokoro aware
 toshi no kure.

Kohōgen = Kanō Motonobu 「狩野元信, 1476~1559」, the oldest son of Kanō Masanobu 「狩野正信, 1434~1530?」, is considered to have established the foundation of Kanō School painting. His works can be seen at Daisen-in of Daitokuji Temple 「大徳寺大仙院」, and at Reiun-in of Myōshinji Temple 「妙心寺靈雲院」 in Kyōto.

de-dokoro: the source (from where it came)

aware: sad! (exclamation)

toshi: a year

kure: the end (of the year, day)

He found it at a market of the year end. Probably it was sold by a certain old distinguished family who needed money to clear off their debts, and prepare for the New Year. He thought of the vicissitudes of life and became sympathetic with them.

この槌のむかし椿か梅の木か

This mallet: -- was it
Originally a camellia
Or a ume tree ?

Kono tsuchi no
mukashi tsubaki ka
ume no ki ka.

kono: this. tsuchi: a mallet. no: a subjective particle
mukashi: originally, long ago
tsubaki: a camellia, *Camellia japonica* L.
ume: a Japanese apricot, *Prunus mume*. (see haiku # 290)

This poem comes at the end of the Bashō's essay titled "Kine-ore no San",
「杵折の賛, A Praise to the Mallet called "Kine-ore", 1690 ?」.

The Japanese traditional mallet has a poetical name "kine-ore" which means a broken pestle. Kine is a pestle or pounder which has both larger ends and a smaller middle part where it is gripped. It was used to pound (hull) rice and other grains in a mortar. If it is broken into halves, it makes two mallets. "Ore" means "to be broken" or "a broken part" and is the *renyō-kei* of verb "oru" (*shimo-ni*) which means "to break". In Modern Japanese, it is "oreru" (*shimo-ichi*) which means "to be broken". A mallet was used to soften coarse and rough texture of straw by beating, and it was also called "kinuta" (see haiku # 16), and was used mostly by women in the country. Sometimes, it was converted into a flower vase, to be hung overhead of the nobility who treasured it as an elegant art object. Bashō explains about these, and wonders what kind of tree it was, and which mountain it came from originally, adding that it was once used by a poor woman, but now it is used by the nobility as a flower base, what a change it has undergone! He continues to say that the vicissitudes of human life is similar to this, and a man of position shouldn't be arrogant, and a poor man shouldn't grudge others.

朝夜さを誰まつしまぞ片心

Day and night, I miss
Matsushima as if someone
Is waiting for me -- my one-sided love!

Asa-yosa o
tare matsu shima zo
kata-gokoro.

asa: morning. yosa ← yosari: night. ta = tare = dare (Mod. J.): who?
「誰」 is read "tare" by Shunjō Nakamura in his "Bashō Haiku-Shū", 1970, Iwanami-Bunko 「中村俊定：芭蕉句集，（岩波文庫）」， and is read "ta ga" by Eizō Kon in his "Bashō Ku-Shū" (Shinchō Nihon Koten Shūsei), 1982 「今 栄蔵：芭蕉句集，新潮日本古典集成」.

matsu: ① to wait for (someone), ② a pine

shima: an island

matsu shima: ① the island where (someone) is waiting for (me)

② Matsushima, a famous scenic spot, one of the three traditional scenic places (*) in Japan. It has some 260 beautifully pine-clad islands about 400 km. to the northeast of Tōkyō.

* The other two places are: Ama no Hashidate 「天の橋立」 in Kyōto on the Japan Sea coast and Miyajima Island 「宮島」 in the Inland Sea near Hiroshima.

zo: an emphatic particle

kata: one-sided, one way

gokoro (euphonic change) ← kokoro: heart, love

This haiku has no seasonal word "kigo" 「季語」. It is called a "muki haiku" 「無季俳句」 or "zō" 「雑」.

It is considered that this haiku was composed as an example to show his disciples how to make a haiku of a famous place without a seasonal word.

(Eizō Kon)

かげろふの我が肩に立つ紙子かな

A shimmer of warm air
Rises up from the shoulders
Of my paper robe.

Kagerō no
waga kata ni tatsu
kamiko kana.

kagerō: heat haze, heat waves, shimmering of heated air

waga: my

kata: a shoulder(s)

no = ga: a subjective particle

ni: a particle meaning: at, on, from

tatsu (rentai) ← tatsu (yodan, vi.): to stand, rise

kamiko: a paper robe (garment, clothes) for protection against the cold

This was the hokku of "kasen" 「歌仙」 party with his disciples: Tōzan 「塔山」, Sora 「曾良」, Shikin 「此筋」, Ranran 「嵐蘭」 and two others at Tōzan's inn in Ōgaki on Feb. 7, 1689.

(Masaru Okamoto 岡本勝 from "Sōgō Bashō Jiten" by Riichi Kuriyama, Yūzankaku, 「栗山理一：総合芭蕉事典，雄山閣，1982」)

紅梅や見ぬ恋作る玉簾

Red ume blossoms !
 Unseen love is invented
 By the elegant blind.

Kōbai ya
 mi-nu koi tsukuru
 tama-sudare.

kōbai: a red ume (a Japanese apricot. Prunus mume. See haiku # 290.)

hakubai = shira-ume: a white ume

mi (renyō) ← miru (kami-ichi, vt.): to see, look at

nu (rentai) ← zu: aux. v. of negative

koi: love

tsukuru (rentai) ← tsukuru (yodan, vt.): to make (up), create, invent

tama-sudare: a decorated fancy blind used by court noble, especially a lady

This is his romantic imagination with the red ume blossoms and the fancy blind just like the scene in the stories of court noble.

The poem (waka) of "yōkyoku: ōmu-komachi" 「謡曲：鸚鵡小町」 is considered the base for this haiku.

Even my hermitage
Has also changed into
A house with hina dolls !

Kusa no to mo
sumi-kawaru yo zo
hina no ie.

kusa: grass. no: of. to: a door, gate

"kusa no to" literally means the door of grass, but it actually means (Bashō's) hermitage.

mo: a relative particle denoting an addition and stress

sumi (renyō) ← sumu (yodan, vi.): to live, reside, dwell

kawaru (rentai) ← kawaru (yodan, vi.): to change

sumi-kawaru: a dweller changes

yo: a period of time, a generation, the times, the world

zo: an emphatic particle

hina = hina-ningyō: a hina doll, the doll(s) for "Hina-matsuri"

Hina-matsuri: Doll Festival which falls on March 3.

Shortly before and on March 3, hina dolls (mostly handed down for many generations in the family) are arranged for display, on a red carpeted, terraced stand for a little girl in the family.

This is the first haiku in his "Oku no Hosomichi" 「おくのほそ道」, and it means the vicissitudes of everything including his hermitage. As he left for the journey, he turned over his hermitage "Bashō-an" 「芭蕉庵」 to a man named Heiemon 「平右衛門」 who had a family.

Note "OKU NO HOSOMICHI" 「おくのほそ道」

Bashō started out with his disciple Sora on his long journey from Edo, the present Tōkyō, on March 27, 1689 of the lunar calendar (May 16 of the present calendar) to Ōshū also known as Michinoku, the northern part of Honshū,

poetically abbreviated to Oku which also means literally the interior or far end, then came down along the Japan Sea coast terminating in Ōgaki in August after 150 days, covering the distance of approximately 2,400 km.

It starts with the famous sentence:

"Tsuki-hi wa hakutai no kakaku ni shite, yuki-kau toshi mo mata tabi-bito nari."

「月日は百代の過客にして、行きかふ年もまた旅人なり」

"The months and days are the passing guests of a hundred generations, and the years that come and go are also travellers."

This is an adaptation from Li Po's passage:

「夫，天地者万物之逆旅，光陰者百代之過客」

"This great earth is something like an inn, where we stay temporarily during the short time between our birth and death, and the months and days are the passing guests of a hundred generations."

(From 「春夜宴桃李園序」, "An Introduction to the Spring Night Banquet at the Peach and Plum Garden")

行く春や鳥啼き魚の目は涙

Spring is departing !
Birds cry, and the eyes of fish
Are wet with tears.

Yuku-haru ya
tori naki uo no
me wa namida.

yuku (rentai) ← yuku (yodan, vi.) = iku: to go, depart

Since the Nara (710~793) and Heian Period (794~1185/1192) both "yuku" and "iku" have been used, and in the Kamakura Period (1185/1192~1333) "yuku" was used to read Chinese sentences. (The Iwanami's Kōjien Dictionary 岩波：広辞苑)
haru: spring. yuku-haru: departing spring. tori: a bird

naki (renyō - suspending use 連用中止法, renyō chūshi-hō) ← naku (yodan, vi.):
to sing, weep, cry

"啼く" and "鳴く" are used for birds, insects and animals.

"泣く" is used for human beings (to weep). But the pronunciation is the same, "naku".

uo = sakana: fish.

me: an eye

wa: a relative particle: to take up something as a subject distinguishing from others: as for

namida: tears

Not only human beings, even birds and fish also lament the end of spring.

Note There are Chinese poems similar to this in a sense.

"Returning to my Pastoral Abode" 「帰園田居」 by Tao Qian 「陶潜, 365~427, also called Tao Yuan ming 陶淵明」:

羈鳥恋旧林 池魚思故淵

"A Spring View" 「春望」 by Tu Fu 「杜甫, Du Fu, 712~770」

感時花濺淚 恨別鳥驚心

How glorious, with green
 Young leaves glittering
 In the bright sunshine !

Ara tōto
 ao-ba waka-ba no
 hino hikari.

ara: Oh!, O! (an interjection)

tōto (the stem of adj.: tōtoshi = tōtoi (Mod. J.)

With ana or ara, the stem makes an exclamatory sentence in the same way
 as the adjective verb. (see Introduction 8h. & i.)

tōtoshi: precious, noble, holy, glorious

Ara tōto: How glorious!

ao-ba: a green leaf (leaves)

ao literally means blue, but it often means green, too.

waka-ba: a young leaf (leaves)

ba ← ha: a leaf, leaves

no: a particle to make a noun modifier 「連体修飾語, rentai-shūshoku-go」,
 or it makes a noun an adjective.

hi: the sun

hikari: light, a ray, flash

hi no hikari 「日の光」 means sunshine and it corresponds to the name of the
 place: Nikkō 「日光」 which is written with the same Chinese characters with
 the same meaning.

Note

Nikkō 「日光」

Nikkō is located about 150 km. to the north of Tōkyō and is a very important
 historical town and a beautiful scenic spot with mountains, Lake Chūzenji,
 Kegon waterfall, etc.

The Tōshōgū Shrine 「東照宮」 was built for Tokugawa Ieyasu 「徳川家康, 1542

~1616], the founder of the Tokugawa Shogunate in Edo, by his grand son, the third Shōgun Iemitsu (徳川家光, 1604~1651) in 1634.

It is a good example of "the deification of hero" in Shinto, the Japanese native religion, and also a good example of a syncretism: the mixture of Shinto and Buddhism: with a "torii", or a Shinto gate and a pagoda, a Buddhist symbol, on the same site. (see haiku # 193 about Shinto)

It is considered the most beautiful Shinto shrine in Japan with rich decorations influenced by Chinese culture.

There are famous buildings and carvings, such as the five-storied pagoda, Yōmeimon 「陽明門, the Sun Light Gate」, the three monkeys which see no evil, speak no evil, and hear no evil, the sleeping cat carved by the famous legendary sculptor, the left-handed Jingorō 「左甚五郎, Midari Jingorō」, etc.

It seems that Bashō thought Tokugawa Ieyasu was a great Shōgun to have brought peace and prosperity for the people, judging from his description of Nikkō.

暫時は滝に籠るや夏の初め

For a while, I stay
 Behind the falls, as it is
 The beginning of the retreat season.

Shibaraku wa
 taki ni komoru ya
 ge no hajime.

shibaraku: for a while

taki: a waterfall, falls

ni: in, behind (in this haiku)

komoru (shūshi) ← (yodan, vi): to confine oneself to, to stay in a small space

ya: an exclamatory particle

ge: the annual Buddhistic practice for monks and nuns confining themselves to a certain place, not going out at all for 90 days starting on Apr. 16 of the lunar calendar.

hajime: the beginning (of)

Staying behind the falls was a short "retreat" for Bashō.

Note

Urami no Taki 「裏見の滝」

This waterfall was called "Urami no Taki" literally meaning "Back-Seeing-Falls" or the "Waterfall to be seen from the Back", but it was changed by flood in 1905, and it doesn't look like that any more, and the path leading through the back of the falls has been closed.

木啄も庵は破らず夏木立

Even woodpeckers did not
 Damage this hermitage
 In the summer grove.

Kitsutsuki mo
 io wa yabura-zu
 natsu-kodachi.

kitsutsuki: a woodpecker. mo: even. io ← iori: a hermitage, hut
 wa: as for (exceptionally)
 yabura (mizen) ← yaburu (yodan, vt.): to break, damage
 zu: aux. v.: negative. natsu: summer. kodachi: a clump of trees, grove

Preface:

縦横の	Tate-yoko no
五尺に足らぬ	Goshaku ni tara-nu
草の戸を	Kusa no to o
結ぶもくやし	Musubu mo kuyashi
雨なかりせば	Ame naka-ri-seba.

Even if it is less than five feet square,
 I do not need this hermitage,
 Unless there is rain.

I understand the Priest Butchō composed this poem about his hermitage here.
 Seeing it is much more impressive than hearing about it, and I feel my heart
 purified.

Bashō respected the Priest Butchō, so this hermitage deep behind Unganji
 Temple 「雲巖寺 *」 had a special significance for him.

* A Buddhist Temple belonging to the Rinzai Sect of Zen, located at Kurobane
 Town, Nasu County, Tochigi Pref. This is where the Priest Butchō had once
 lived and later came back and died on Dec. 28, 1715 at the age of 73.

Across the field, turn
 The direction of the horse
 Towards the cuckoo !

No o yoko ni
 uma hiki mukeyo
 hototogisu.

no: a field.

o: an objective particle

yoko: a side → yoko-ni: across

uma: a horse

hiki (renyō) ← hiku (yodan, vt.): to pull

mukeyo (imperative) ← muku (shimo-ni, vt.) = mukeru (shimo-ichi, Mod. J.): to turn

hototogisu: a Eurasian little cuckoo. *Cuculus poliocephalus*.

This brings quite a visual image even with the expanse of Nasuno plain
 「那須野」 of summer.

田一枚植えて立ち去る柳かな

After seeing a patch
Of paddy field being planted,
I left the willow.

Ta ichi-mai
ue-te tachi-saru
yanagi kana.

ta: a paddy field

ichi: one

(ichi)-mai: a patch (sheet, leaf) of

ue (renyō) ← uu (shimo-ni, vt.) = ueru (shimo-ichi, Mod. J.): to plant

tachi-saru (rentai, yodan, vi.) : to leave, depart

yanagi: a willow. *Salix*. 32 varieties in Japan.

This particular willow had a special meaning to Bashō, because Saigyō 「西行」 came here and composed a poem about it:

道のべに清水流るる柳かげ
しばしとてこそ立ちどまりつれ 「新古今和歌集」

In the shade of willow by the roadside
Where spring water is running,
I have stopped for a rest for a while.

Michi-no-be ni shimizu nagaruru yanagi-kage,
shibashi to-te koso tachidomari-tsure.

(Shin Kokin Waka Shū)

Note: The Varieties of Willow

akame yanagi: *Salix chaenomeloides* Kimura.

Honshū and south: Shikoku and Kyūshū.

The most common variety seen often along rivers and canals.

- It grows as high as 15 meters.
The wood is used for furniture.
- neko yanagi: *S. gracilistyla* Miq.
All over Japan, near water. 3 meters high.
Blooms earliest in spring, and it is often used for ikebana
(flower arrangement).
- kawa yanagi: *S. giligiana* Seemen.
All over Japan, near rivers.
- shiba yanagi: *S. japonica* Thunb.
On the low hills near Tōkyō. Native to Japan.
- yama yanagi: *S. sieboldiana* Bl.
West of Kansai. 1 meter high.
- kitsune yanagi: *S. vulpina* Anderss.
North of Tōkyō, on hills, 1 meter high.
- miyama yanagi: *S. reinii* Fr. et Sav.
Alpine and semi-alpine.
- kori yanagi: *S. koriyanagi* Kimura.
Planted to make "yanagi-gōri", wicker trunk, originally came
from Korea.
- shidare yanagi *S. babilonica* L. var. *lavalli* Dole. (weeping willow)
Originally came from China. 15 meters.
- unryū yanagi: *S. matsudana* Koidz.
Originally came from China. 15 meters.

風流の初めや奥の田植歌

The first taste of refinement
 On this rustic journey:
 Farmers' rice-planting songs !

Fūryū no
 hajime ya Oku no
 ta-ue-uta.

fūryū: elegance, refined taste, artistic refinement

hajime: the beginning (of), the first --

ya: an exclamatory particle used as a "kire-ji", a cutting word.

Oku ← Michinoku: the northern Honshū

ta: a paddy field

ue (renyō & gerund) ← uu (shimo-ni, vt.) = ueru (shimo-ichi, Mod. J.): to plant

uta: a song

ta-ue-uta: a rice planting song

This was his greeting poem to the local host of the kasen 「歌仙, linked poem continued 36 times」 party.

The host was Sagara Tōkyū 「相楽等躬, 1638~1715」, a poet in Sukagawa 「須賀川」.

The preface reads: Crossing the Barrier of Shirakawa. 「白河の関越ゆるとて」

世の人の見付けぬ花や軒の栗

People in this world,
Do not notice the blossoms
Of chestnut by the eaves.

Yo no hito no
mitsuke-nu hana ya
noki no kuri.

no: the first "no" is a postpositional "of", and the second "no" is the same as "ga" indicating the subject.

hito: (wo)man(men), people

yo no hito: people in this world

mitsuke (mizen) ← mitsuku (shimo-ni, vt.) = mitsukeru (shimo-ichi, Mod. J.):
to find

nu (rentai) ← zu: aux. v.: negative

hana: flower, blossom

noki: eaves

kuri: a Japanese chestnut. *Castanea crenata* Sieb. et Zucc.

This was a greeting hokku of the kasen party to the host Kashin 「可伸, a Buddhist priest, his secular name was Yanai Yasaburō 梁井弥三郎, ?~?」, who had the chestnut tree by the eaves.

The preface reads:

The Chinese character 栗 (chestnut) consists of 西 (west) and 木 (tree). Therefore it has, I understand, a connection with the Western Pureland (西方浄土, Buddhist Paradise).

The Bodhisattva (the honorific title for a great priest given by the Emperor Shōmu 「聖武天皇, 701~ 756) Gyōki 「行基菩薩, 668~749」 who travelled widely to help people and played a very important role in raising funds for the Great Buddha of Tōdaiji Temple 「東大寺」 in Nara, used this wood for a walking stick and the pillars of his house.

Note

The Priest Gyōki composed the famous poem of the pheasant's voice (see haiku # 100) and also as his last poem, the following is well known:

のりの月ひさしくもがなとおもへども
さ夜ふけにけりひかりかくしつ

「新勅撰集」 「古今著聞集」

nori no tsuki	the moon of Buddha's perfection
hisashiku mo gana	it would stay long
to omoe domo	in spite of my wish that
sa-yo fuke-ni-keri	the night has deepened
hikari kakushi-tsu	putting the light out of sight

Although I wished
That the Buddha's perfect moon
Would stay long,
The night has deepened
Putting the light out of sight.

"Shin Chokusen-Shū"

"Kokon Chomon-Jū"

早苗とる手もとや昔しのぶ摺

Getting rice-seedlings
 From bed by girls, reminds me
 Of hands for the old dyeing.

Sanae toru
 temoto ya mukashi
 shinobu-zuri.

sanae: young seedlings of rice which are picked up from a seedbed to be transplanted into a paddy field

toru (rentai, yodan, vt.): to take, pick up. te: a hand

moto: the origin, source, root. te-moto: the movement of hands, the way hands move. mukashi: the past, old days

shinobu: ① (noun) 「忍」 a fern. *Davella mariesii* Moore.

② (noun) 「信夫」 the name of an old county in the southern part of the present Fukushima Pref.

③ (verb) 1. 「偲ぶ」 to think of, recall
 2. 「忍ぶ」 to bear, endure

zuri ← suri (renyō & gerund) ← suru 「摺る」 (yodan, vt.): to rub

In this poem, shinobu means ①, ② and ③ 1.

mukashi o shinobu 「昔を偲ぶ」 : to recall old days

Note

Shinobu-zuri

There are different explanations about Shinobu-zuri, the old local product of Shinobu, Fukushima.

Shinobu-zuri 「忍摺」 or Shinobu-moji-zuri 「忍振摺」 was dyed silk with special irregular designs as if twisted 「mojiru 振る」, and also the way it was dyed. The dye was made by rubbing fern leaves and stalks against a stone.

Another explanation is: there was a particular natural stone with the above-mentioned design on the surface. They put silk material on the stone and rubbed fern leaves against it.

Bashō saw this huge stone half buried. He was told by a child of the village that it had been originally on the hill, but passers-by picked off barley in the farm to rub it against the stone. The villagers got angry and pushed it down to this valley leaving it upsidown.

-- The description by Bashō in his "Oku no Hosomichi"

There is another legend about the stone:

Kawara no Sadaijin, Minamoto no Tōru 「河原左大臣源融, 822~895」 once came to Shinobu on his inspection visit as Mutsu-Azechi 「陸奥按察使, Inspector of Mutsu Province」 where he fell in love with Tora-jo 「虎女」, the beautiful daughter of a wealthy man.

After his return to Kyōto, she missed him very much. She prayed at Kannon Temple (today's Mojizuri Kannon) for help, everyday for a hundred days. Then she was told by Kannon (Bodhisattva) in her dream that she should look at the smooth top of the large stone on the hill. She wiped it clean with grass and looked in. She was surprised to see her lover there!

Hearing this story, many people came to this stone to see those whom they wanted to meet. They all picked off barley-ears out of farm nearby to wipe the top. The rest of the story is the same as Bashō's. But the stone was named "Kagami-ishi" 「鏡石, Mirror Stone」. Probably this is a mixture of the so-called "Huge Stone Legend" 「巨岩伝説」. It is located at Mojizuri Kannon Temple 「文字摺 or 文知摺観音」 in Shinobu (today's Fukushima City).

Bashō probably had kept in his mind the famous poem by Kawara no Sadaijin. There are two versions: the one is in "Ise Monogatari" 「伊勢物語, The Tales of Ise, the author not known, about 905」 and "Ogura Hyakunin Isshu" 「小倉百人一首, The Hundred Poems by One Hundred Poets, compiled by Fujiwara no Teika (藤原定家, 1162~1241) in 1235?」.

陸奥のしのぶもちずり誰ゆゑに
みだれそめにし我ならなくに

Who has started

To disturb my heart so much?
It is not myself.
It is you who are responsible!

Michinoku no
shinobu-mojizuri tare yue ni
midare some-ni-shi
ware nara-naku-ni.

The other version in "Kokin Waka Shū" 「古今和歌集, compiled by Ki no Tsurayuki (紀貫之) and three others in 905」 is:

陸奥のしのぶもぢずり誰ゆゑに
乱れむと思ふわれならなくに

I am not the man
Who would ever be enchanted
By anyone else
Besides you!

Michinoku no
shinobu-mojizuri tare yue ni
midare-n to omou
ware nara-naku-ni.

Travelling chest, sword
 And paper banners should be
 Displayed for the Boy's Festival.

Oi mo tachi mo
 satsuki ni kazare
 kami-nobori.

oi: a travelling chest. tachi: a sword

mo -- mo: particles to repeat similar words

satsuki: another name of May of the lunar calendar

May 5th is "Tango no Sekku" 「端午の節句」, an annual festival for boys. Today, it is a national holiday named "Children's Day".

It is celebrated, if they have a boy in their family, by flying fish-banners called "koi-nobori" and streamers on top of a pole. The banner of Shōki 「鐘馗, Zong Kui, Chinese legendary guardian god」 has been used also to repel evil spirits.]

ni: in, at

kazare (imperative) ← kazaru (yodan, vt.): to decorate, display

kami: paper

nobori = ① gogatsu-nobori = koi-nobori: a fish-banner

② other banners and streamers for festival, ceremony, etc.

He visited the site of the Satō Brothers' Residence and Iōji Temple 「医王寺」 to see the various articles relating to Minamoto no Yoshitsune 「源義経, see haiku # 150」, Musashibō Benkei 「武蔵坊弁慶, ?~1189, chief of Yoshitsune's followers」 and the Satō Brothers who had been very loyal to their master, Yoshitsune, until their very death.

Bashō was deeply sympathetic with Yoshitsune and his faithful followers. He was so impressed and wept when he saw the tombstones of the two brides of the Satō Brothers. The temple kept Yoshitsune's sword and Benkei's travelling chest as treasures.

Satō Tsugunobu 「佐藤継信, 1158~1185」 died in the Battle of Yashima for Yoshitsune in 1185.

Satō Tadanobu 「佐藤忠信, 1161~1186」 protected and saved Yoshitsune in Yoshino, and was attacked in Kyōto where he committed suicide in 1186.

About the Satō Brothers, the Noh plays "Yoshino Shizuka" 「吉野静」 and "Tadanobu" 「忠信」, and the kabuki drama "Yoshitsune Sembon-Zakura" 「義経千本桜」 were made.

桜より松は二木を三月越し

After seeing cherry blossoms,
To see the famous split-pine,
It took three months.

Sakura yori
matsu wa futaki o
mitsuki goshi.

sakura: cherry blossoms

The first line means "After seeing cherry blossoms in Edo when I left".

yori: since, from, after

matsu: ① a pine. ② to wait for

wa: a nominative (subjective) particle

futaki: a split tree into two trunks. two trees

futa ← futatsu: two, both

ki: a tree. o: an objective particle

mitsuki: three months

mitsu ← ① mittsu: three

② mitsu 「見つ」: have seen

mi (renyō) ← miru (kami-ichi, vt.): to see

tsu: aux. v.: used to make the perfect tense

-goshi (euphonic change) ← koshi (a suffix): over, over the period of

Note The Pine of Takekuma 「武隈の松」

The pine of Takekuma is split into two trunks just on the ground. It is a famous uta-makura 「歌枕, a place famed in poetry」.

When Bashō left Edo, his disciple Kyohaku 「草壁挙白, ?~1696, a merchant」 presented the following haiku to his master:

武隈の松みせ申せ遅桜

Takekuma no	Takekuma's
matsu mise-mose	please show him the pine
oso-zakura.	late cherry trees.

Late cherry trees !

Please show him

The split-pine of Takekuma !

Bashō composed this and sent it to him in Edo. This is a kind of humorous word play as you read the explanation of each word. There was a famous pun-type poem by Tachibana no Suemichi 「橋季通」 in "Go-Shūi-Waka-Shū" 「後拾遺和歌集」 compiled in 1086 by Fujiwara no Michitoshi 「藤原通俊, 1047~1099」 :

武隈の松は二木をみやこ人
 いかがと問はば見きと答へむ

Takekuma no	futaki: two trees	「二木」
matsu wa <u>futaki</u> o	mi = mittsu: three	「三」
<u>miyako</u> -bito	mi-ki: saw	「見き」
ikaga to towa-ba	miki: trunk(s)	「幹」
<u>mi-ki</u> to kotae-n.	miki: three trees	「三木」

mi (renyō) ← miru (kami-ichi, vt.): to see

ki: ① aux. v. meaning the past tense. ② a tree(s).

If the people of the capital ask me,
 "How was the split-pine of Takekuma ?"

I would answer,

"I saw it (the trunks) (three trees) !"

"mi-ki" means the three different things simultaneously:

① I saw it (the split-pine).

② I saw the two trunks.

③ I saw three trees.

Sweet flags !
 I would tie them
 To my sandal-cord !

Ayame-gusa
 ashi ni musuba-n
 waraji no o.

ayame-gusa: the old name of "shōbu" 「菖蒲, a sweet flag, *Acorus calamus* L.] which is entirely different from the present "ayame", a flag, *Iris sanguinea* Donn. The sweet flag has a strong smell, the leaf end is pointed like the sharp blade of a sword. So, it has been used to drive away evil spirits by hanging it on the door, putting the leaves in the bath-tub, the finely cut root in sake-wine for the festival of "Tango no Sekku" on May 5.

ashi: 「足」 a foot(feet), 「脚」 leg(s)

ni: to, at. musuba (mizen) ← musubu (yodan, vt.): to tie

n = mu (shūshi, conclusive): aux. v. of the speaker's will, used as a kireji, a cutting word. The sentence is cut there for exclamation. It is possible to take it as "rentai-kei" connected with waraji, but "shūshi-kei" is considered better here.

waraji: straw-sandals

o = hana-o: a clog (sandal) cord

"The houses are decorated with sweet flags for the annual festival, but I have no fixed house. So, at least I tie them to my sandal-cords to drive away evil spirits."

(N. Horii and N. Imoto: *Matsuo Bashō Shū - Nihon Koten Bungaku Zenshū*, 1972, Shōgakusan 堀信夫, 井本農一: 松尾芭蕉集 日本古典文学全集 小学館)

There is another interpretation:

Two pairs of straw-sandals were presented to him by Kaemon 「北野加右衛門, ?~1746, a painter]. The colour of the cord was indigo which was compared to the sweet flag. This was a kind of greeting poem appreciating his kindness,

meaning: instead of putting real sweet flags, he pretended to wear them on the sandals just with indigo cords.

(E. Kon: Bashō Ku-Shū, 1982, Shinchōsha 今榮藏: 芭蕉句集 新潮日本古典集成)

Indigo cords were used, because there was an old belief that "mamushi does not like indigo". Mamushi is the only poisonous snake in Japan except Okinawa. Mamushi is a pit viper and the scientific name is *Agkistrodon blomhoffi*.

Ayame-gusa is translated as iris very often, but it is not correct.

Note

Ayamegusa = Shōbu 「菖蒲」: a sweet flag, (sweet) calamus, sweet root, sweet rush. *Acorus calamus* L.

Nohanashōbu 「野花菖蒲」: a Japanese iris.
Iris ensata Thunb. var. *spontanea* (Makino).
It grows wild all over Japan.

Hanashōbu 「花菖蒲」: a Japanese iris.
Iris ensata Thunb.
There is a record of cultivation in the 17th cen.

Ayame 「アヤメ」: a flag. *Iris sanguinea* Donn.
It doesn't need much water.

Kakitsubata 「カキツバタ」 *Iris laevigata* Fischer.
It needs much water.

Akira Horinaka, Tetsuichi Yahara: "ayame" and "hanashōbu" in *Encyclopaedia Heibonsha*, 1985. 堀中 明, 矢原徹一: "アヤメ", "ハナショウブ 花菖蒲", 平凡社 大百科事典)

Only summer grass grows
Where ancient warriors
Used to dream !

Natsukusa ya
tsuwamono-domo ga
yume no ato.

natsu: summer.

kusa: grass

tsuwamono: a warrior, soldier

domo: a suffix for plural. In olden times, domo was used for inferior, and tachi for superior such as god, noble, etc. Today tachi is used more widely and gata is also used and polite.

ga = no: a warrior's, warriors'. yume: a dream

ato: a trace, old site, remains

Tu Fu's original poem reads, "the grass is deep", but Bashō wrote "green" instead of "deep" in his quotation in "Oku no Hosomichi".

The repetition of vowel "o" is conspicuous and musical. Some people say that "o" has a masculine sound effect as in the grammatical inflections of some European languages. But anyway, the keynote sounds sad.

Note 1. Historical Background

Minamoto no Yoshitune [源義経, 1159~1189], the younger brother of Yoritomo [源頼朝, 1147~1199], a powerful leader and a strategist of genius, who annihilated their rival clan the Tairas at Dan-no-ura in 1185. Yoritomo envied and then feared his own brother as a strong rival because he had approached the Imperial court. Finally he issued an order to arrest him. Yoshitsune, however, escaped from his pursuit via Japan Sea coast to Hiraizumi seeking the protection of Fujiwara no Hidehira [藤原秀衡, 1122~1187] the most influential leader in the northern part of Japan in those days who loved Yoshitsune since his boyhood. Even Yoritomo could not fight against him. But as soon as he died, Yoritomo forced Yasuhira [泰衡], Hidehira's heir, to

kill Yoshitsune. He could not resist and attacked Yoshitsune who finally committed suicide after losing all his faithful followers in bloody fighting. Yasuhira's youngest brother, Tadahira 「忠衡」, however, observing his father's will, died standing firm on the side of Yoshitsune fighting against his own brother. Soon after this though, Yasuhira was also killed by Yoritomo with the good excuse that he had not executed his will any sooner. In "Gikeiki" 「義経記, "Yoshitsune's Story" which includes fictions, the author and year written are not known] the excuse to kill Yasuhira was that he had killed Yoritomo's beloved brother! Thus, the northern part of Japan came under the rule of Yoritomo who became Shōgun in Kamakura in 1192.

Bashō stood at Takadachi where Yoshitsune used to live and died, seeing nothing but deep summer grass. Glory, power, ambition, love, fighting, etc. everything was gone! Chinese poet Tu Fu's poem "A Spring View" came to his mind:

Although a country has been defeated,
Its mountains and rivers still remain,
Time is spring, the grass is green
All over in the ruined city.

Bashō stayed there long in tears.

Compared with this great nature, what a tiny, fragile, short-lived, lonely and sad existence our life is! This sounds like pessimism, but is not really. He was not desperate. He believed in human nature in spite of its stupidity, absurdity and all other negative elements. It is clearly proved by his sharp sensitivity to the beauty not only of nature, but also of warm human heart.

Note 2. Tu Fu's Original Poem "A Spring View"

	春望	杜甫
国破山河在	城春草木深	感時花濺淚
恨別鳥驚心	烽火連三月	家書抵萬金
白頭搔更短	渾欲不勝簪	

Note 3.

About "Tsubo no Ishibumi" 「壺の碑」

or "The Stone Monument of Taga Castle" 「多賀城碑」

Before coming to Hiraizumi, Bashō visited the old site of Taga Castle which was built, it is considered, in the early part of the 8th cen. as the seat of the Provincial Governor of Mutsu, where he got so excited to see the Stone Monument with the inscription that the castle was built in 724 「神龜」年」 by Ōno-Azumabito 「大野東人」 and repaired in 762 by Fujiwara no Asakari 「藤原朝獺」. The Stone Monument has been considered an imitation since the Meiji Period till recent years, but it is now being reviewed and restudied by historians with a possibility that it is the original one.

(Mimami Hirakawa: Encyclopaedia Heibonsha 平川南: 多賀城碑: 平凡社大百科事典)

Bashō says in his "Oku no Hosomichi" that the traditional "uta-makura" 「歌枕」, the places of poetical association, tell us a great deal, but mountains collapse, rivers change their courses, new roads replace the old, stones are buried, and trees grow old to be replaced by new young trees. Time goes by, and the world changes. The things of the past are uncertain. He continues to say, "But now, here before my eyes, there exists undoubtedly a thousand years old monument. I feel as if I were looking into the minds of the ancient people. This is one of the best merits of travelling and a pleasure of living long to an old age. Having forgotten the weariness of my journey, I have almost dropped my tears of joy."

I wonder if it is appropriate or not, to introduce here the above-mentioned passage right after his most impressive poem and narrative. Because it sounds clearly contradictory to the famous poem by Tu Fu which Bashō quoted himself when he composed his own poem: "Natsukusa ya ..", but, as Donald Keene emphasizes in his "World Within Walls, 1978, Tuttle" Bashō meant that uta-makura as words in poetry would live much longer than mountains and rivers, needless to say a kingdom.

Bashō was extremely happy to have found this fact when he read the words on the old stone. He believed in poetry as the most certain thing to remain.

His theory of literature: "Fueki Ryūkō" 「不易流行, Eternity and Fashion, see Introduction 4. d.] was thus gradually being formed.

五月雨の降り残してや光堂

The rains of early summer,
Have they left untouched
The bright Golden Hall ?

Samidare no
furi-nokoshi-te ya
Hikari-Dō.

samidare: the annual rains of early summer = tsuyu 「梅雨」: the rains of the rainy season from the middle of June to the middle of July.

furi (renyō) ← furu (yodan, vi.): 1. to fall 「降る」. 2. to wave 「振る」
(in this poem, it also has 3. to get old 「経る, 旧る」 (kami-ni, vi.)
the meaning of 3.) 4. to touch 「触る」 (shimo-ni, vt. & vi.)
= fureru (shimo-ichi, Mod. J.)

nokoshi (renyō) ← nokosu (yodan, vt.): to leave

-te: a conjunctive particle

ya: a relative particle denoting interrogation with a sense of exclamation

hikari: light.

dō: a hall

Hikari-Dō = Konjiki-Dō: the Golden Hall which belongs to Chūsonji Temple 「中尊寺」 in Hiraizumi, Iwate Pref. It is dedicated for Fujiwara no Kiyohira 「藤原清衡, 1056~1128」, Motohira 「基衡, ?~1157」, and Hidehira 「秀衡, 1122~1187」, originally built in 1124 by Kiyohira, and all the sides, floor and ceiling were coated with gold leaves. It had survived and maintained its unbelievable splendor against the annual rains and snowstorms for 565 years by the time Bashō visited in 1689.

The coffins of the above three generations of the Fujiwara Family and the additional one for the head of Yasuhira are also enshrined in the Hall.

Hidehira who protected Yoshitsune till his death, has been respected and admired as a real great warrior since olden times by most Japanese people including Bashō. That is the reason why the Hall is brighter and shining in spite of rain.

蚤虱馬の尿する枕もと

Plagued by fleas and lice,
 Still worse, hearing the horse urinating
 Close to my pillow !

Nomi shirami
 uma no shito-suru
 makuramoto.

nomi: a flea.

shirami: a louse (lice)

uma: a horse.

no = ga: a nominative particle

shito = nyō: urine

shito-suru: to urinate, stale

makura: a pillow

moto: close to, by (my pillow)

There is a theory (by Kingorō Maeda, 前田金五郎) to read this "bari" the word for animal's urine, but it is considered more appropriate to pronounce "shito" in relation to the name of place, "Shitomae" where this was composed.

"Shitomae no Seki" 「尿前の関」, the Barrier of Shitomae, was located between the present Akita and Yamagata Pref. In many parts of Japan, especially in the northern parts of Honshū, the farmers used to keep their horses under the same roof.

Making coolness

My own lodging, I sit down

In relaxation.

Suzushisa o

waga yado ni shite

nemaru-nari.

suzushi = suzushii (Mod. J.): cool (adj.)

-sa: a suffix to make a noun from an adjective.

suzushisa: coolness

waga: my

yado: an inn, dwelling place, lodging

ni shi-te ← su (sa-line irreg. conj. verb): to make (a causative verb)

nemaru (rentai) ← nemaru (yodan, vi. a dialect): sit comfortably

nari: aux. v. for assertion

This was a greeting hokku to the host, Seifū 「鈴木清風, 1651~1721」, a wealthy merchant of safflowers, at the kasen 「歌仙, a set of linked-poem composed continuously 36 times」 party.

Bashō did not pay attention to wealth, or rather disregarded it. He writes, "in spite of his (Seifū's) wealth, he does not have the meanness of heart."

Crawl out to show your face
 From under the silkworm shed,
 My dear croaking toad !

Hai-ideyo
 kaiya ga shita no
 hiki no koe.

hai (renyō) ← hau (yodan, vi.): to crawl

ideyo (imperative) ← izu (shimo-ni, vi.) = deru (shimo-ichi, Mod. J.):

to go (come) out

kaiya: the hut (shed) for silkworms

kai (renyō) ← kau (yodan, vt.): 1. to keep, raise 「飼う」

2. to buy 「買う」

ya: a house, hut, shed

ga = no: of

shita: under

hiki ← hikigaeru: a toad

gaeru (euphonic change) ← kaeru: a frog, toad

koe: a voice

A lady's eyebrow brush
 Comes to my mind when I see
 Safflowers blooming.

Mayuhaki o
 omokage ni shi-te
 beni no hana.

mayu: an eyebrow

haki (renyō & gerund) ← haku (yodan, vt.): to brush, sweep

mayu-haki: an eyebrow brush

omokage: an image

- o - ni shi(renyō)-te ← su (sa-line irreg. conj. vt. & vi.) = suru (Mod. J.): to make (causative) + object + complement

Safflowers make a lady's eyebrow brush an image.

= Safflowers are suggestive of the image of a lady's eyebrow brush.

beni = kuchi-beni 「口紅」: rouge, a lipstick

hoo-beni 「頬紅」: rouge

no: of

hana: a flower

beni no hana = beni-bana: literally meaning the "flower of rouge", because
 rouge was actually made from these flowers.

a safflower,

Carthamus tinctorius L.

There was an explanatory preface for this haiku:

"Seeing safflowers blooming at Mogami --"

行くすゑは誰が肌ふれん紅の花

Eventually,
Whose skin are they going to touch,
The blooming safflowers ?

Yuku-sue wa
ta ga hada fure-n
beni no hana.

yuku: to go away, going

sue: future

yuku-sue wa: eventually, finally

ta ga: whose?

ta = tare = dare (Mod. J.): who?

ga = no: (postpositional) of

hada: the skin

fure (mizen) ← furu (shimo-ni, vt. & vi.) = fureru (shimo-ichi, Mod. J.): to touch

n = mu (rentai) ← mu (n): aux. v. of conjecture

This is found in "Saika-Shū" 「西華集, compiled in 1699 by Shikō, 各務支考, 1665 ~1731」. But he writes that he does not know when it was composed, he just understands that it is Bashō's haiku.

In "Bashō' Hokku-Shū-Setsu" 「芭蕉発句集説 written by Kan-in 幹員 in 1798」, he writes "Someone says it is Chiyo-jo's 「加賀千代, 1703~1775」 haiku, probably so, not Bashō's tone."

These two notes were taken from Shunjō Nakamura's "Bashō Haiku-Shū, 1970, Iwanami-Bunko" 「中村俊定: 芭蕉俳句集, 岩波文庫」.

What quietness !
 Penetrating the rocks,
 The voices of cicadas !

Shizukasa ya
 iwa ni shimi-iru
 semi no koe.

shizuka: the stem (root form) of the adjective verb 「keiyō-dōshi 形容動詞」

shizuka-nari: it is quiet. (see "Basic Japanese Grammar i. Adjective Verb")

-sa: a suffix attaching to the stem of an adjective and adjective verb to make a noun which indicates a degree or condition.

iwa: (a) rock.

ni: in, into

shimi (renyō) ← shimu (kami-ni, vi.) = shimiru (kami-ichi, Mod. J.): to permeate, penetrate

-iru: to get in, enter

shimi-iru: to penetrate, pierce

semi: a cicada. Cicadoidea.

Singzikade (German), cigale (French).

There are 32 varieties in Japan, and 1,600 in the world. The larval stage in the ground is very long, several years for "min-min-zemi" and "abura-zemi" and the imagos live only about 10 days. There is a variety known as "17 year-locust" in North America which lives on the ground only for 2 to 3 weeks.

The rhythmical repetition of "i" sound is considered to intensify the effect of this poem: the strong voices of cicadas penetrating the rocks of a quiet mountain temple.

This was composed at a Buddhist temple named Ryūshakuji 「立石寺」, popularly known as Yamadera literally meaning a "mountain temple" 「山寺」 in Yamagata.

The strong sound of the voices of cicadas, as if penetrating the rocks, rather

emphasizes the quietness of the temple and its surroundings. His meditation leads him to the complete unity with nature. To the Japanese, the voices of cicadas are something nostalgic. Cicadas enjoying their short lives playing beautiful music either in unison with a leading solo occasionally intervened, or sometimes even in polyphony according to their varieties. (There have been heated discussions about the kinds of cicadas if it was a "nī-nī-zemi" or "abura-zemi", and how many?) But anyway, they sound somewhat sad to the human ears. The sound is not just a noise. Life is short and fragile not only for a cicada, but also for a man. The shorter the life is, the more we should appreciate this precious moment. Bashō loved Chinese poets particularly Li Po, and Tu Fu for this kind of philosophy, together with Chuang-tzu.

There is no actual connection, but there is a passage in Li Po's poem used in Gustav Mahler's "Das Lied von der Erde" or "The Song of the Earth" :

"Du, aber, Mensch, wie lang lebst denn du ? Nicht hundert Jahre . . !"
 "You, however, man, how long do you live then ? Not a hundred years . . !"

人生苦短 樂莫如斯
或長或短 樂莫如斯

People all suffer from death.

But I love the long day of youth.

Pleasant youth days pass like clouds.

Waking for dawn brings regretful sigh.

Gathering the rains

Of early summer, flows rapidly

The Mogami River.

Samidare o

atsume-te hayashi

Mogami-gawa.

samidare: an early summer rain

atsume (renyō) ← atsumu (shimo-ni, vt.) = atsumeru (shimo-ichi, Mod. J.):

to gather, collect

-te: a conjunctive particle denoting a simple connection

hayashi = hayai (Mod. J.): rapid, fast, swift, quick

Mogami: the name of a river originating from the southern part of Yamagata Pref. and flows to the west into the Japan Sea at Sakata City, 229 km. long.

gawa (euphonic change) ← kawa: a river

有難や雪を薫らす南谷

How grateful I am to breathe
The holy air, snow scented,
At Minami-dani !

Arigata ya
yuki o kaorasu
Minami-dani.

arigata: the stem (root form) of adjective "arigatashi":

greatful = arigatai (Mod. J.)

ya: an interjectional particle denoting exclamation

yuki: snow

kaorasu (rentai, yodan, vt., causative): to make it (breeze) smell (snow) ←

kaoru (yodan, vi): to smell, scent.

kaze kaoru 「風薫る」: the cool wind of early summer blows

minami: the south. dani (euphonic change) ← tani: a valley.

Minami-dani is located halfway up Mt. Haguro where there is a branch temple of Nyakuōin Temple 「若王院」 where Bashō was invited to stay.

This was a greeting hokku to the host of kasen party, the Priest Ekaku 「会覚阿闍梨, ?~1707」 the Deputy Intendant of Nyakuōin Temple, which was held at his residence.

It is based on a Chinese poem:

人皆苦炎熱 我愛夏日長
薰風自南来 殿閣生微涼

People all suffer from heat,
Yet I love the long day of summer.
Pleasant breeze comes from the south
Making the palace slightly cool.

"Pleasant breeze comes from the south" was borrowed for Minami-dani, the "South Valley", by Bashō.

There are two theories about the composer of the poem:

① Liu Gong quan 「柳公権, 778~865」 in the Anthology "Gu Wen Zhen Bao" 「古文真宝」 (N. Hori & N. Imoto: "Matsuo Bashō Shū", Shōgakkan, 1972. 堀仲夫, 井本農一: 松尾芭蕉集, 発句編, 日本古典文学全集, 小学館)

② Su Tung po 「蘇東坡, 1036~1101」 (Y. Saitō & K. Yuzawa: "Oku no Hosomichi Shin-Kaishaku" Yuseidō, 1980. 斎藤義光, 湯沢賢之助: おくのほそ道新解釈, 有精堂)

涼しさやほの三日月の羽黒山

What coolness !
 A faint crescent is visible
 Over Mt. Haguro.

Suzushisa ya
 hono mikazuki no
 Haguro-yama.

suzushi = suzushii (Mod. J.): cool

-sa: a suffix to make a noun from the stem of an adjective

suzushisa: coolness

hono: a prefix meaning: faintly, just a little, slightly

hono mikazuki (a faint crescent) corresponds with hono mieru (is faintly seen,
 ほんの見える)

mikazuki: a crescent (moon)

Haguro-yama = Haguro-san: Mt. Haguro, 419 meters above sea level.

This is a kind of greeting poem in admiration of the sacred mountain of
 Haguro-yama.

雲の峰幾つ崩れて月の山

How many cloud peaks
 Have collapsed before,
 Over the Mount of the Moon, now being lit ?

Kumo no mine
 ikutsu kuzure-te
 Tsuki no Yama.

kumo: (a) cloud, the clouds. mine: a peak (of mountain)
 ikutsu: How many - ?
 kuzure (renyō) ← kuzuru (shimo-ni, vi.) = kuzureru (shimo-ichi, Mod. J.):
 to collapse, crumble
 -te: a connective particle
 tsuki: the moon
 yama: a mountain
 Tsuki no Yama = Mt. Gassan 「月山」 which literally means the Mount of the Moon
 tsuki has a double meaning: ① the moon. ② an end, exhaustion
 the verb of tsuki is tsuku (kami-ni, vi) = tsukiru (kami-ichi, Mod. J.):
 to come to an end, be exhausted, be used up, be gone
 Thus, "tsuki" (the moon) also means "all the cloud peaks are gone now."

In the daytime, many peaks of the clouds were formed and collapsed, but now
 the peak of the Mount of the Moon is being lit by the moon just as its name
 indicates. This poem depicts the both scenes of day and night quite
 visually, and we feel a long lapse of time.

Forbidden to talk about
The sacred Yudono Shrine
Where my sleeves get wet with tears !

Katara-re-nu
Yudono ni nurasu
tamoto kana.

katara (mizen) ← kataru (yodan, vt.): to tell, talk (about)
-re (mizen) ← re: aux. v. denoting possibility
-nu (rentai) ← zu: aux. v.: negative

yudono: a bathroom

Yudono-san = Mt. Yudono, 1,504 meters high.

ni: in

nurasu (rentai, yodan, vt.): to wet, moisten

tamoto: a sleeve(s)

kana: an exclamatory particle

to wet sleeves (with tears) matches Yudono, a bathroom.

Mt. Gassan, Mt. Haguro and Mt. Yudono are called the "Dewa-Sanzan" 「出羽三山」,
the three sacred mountains of Dewa Province.

Note: Yudono-san 「湯殿山, Mt. Yudono」

In olden times, the visitors had to swear, before entering, that they would never tell anybody about the sacred object of worship. This was the reason why it became so mysterious. The symbol of the god is a huge red rock (dacite which is a volcanic quartz-andesite covered with mineral deposits from the constant flow of natural hot spring water coming out from the top of it.) It is considered a kind of sex symbol. Visitors are allowed to climb up the hot-water-running rock barefoot. Even today people must enter the gate barefoot after the first purification ceremony by the priest. The second ceremony is held inside the gate near the rock, and lasts longer. This is a

good example of nature worship in Shinto, the Japanese native religion. Probably I should not have told you all about this!

Mt. Yudono had another, very romantic name: "Koi no Yama" 「恋の山, the Mountain of Love]. There is a theory that Bashō's poem is based on the following waka (31-syllable poem) by Jingi-haku (*) Akinaka 「神祇伯顯仲, 1058~1138」 in "Shin Chokusen Waka Shū" 「新勅撰和歌集, compiled in 1234 by Fujiwara no Teika (or Sadaie) 藤原定家, 1162~1241」.

(麻生磯次: 芭蕉物語(中), 新潮社 Isoji Asō: The Tales of Bashō (vol. 2), 1975, Shinchōsha.)

* Jingi-haku 「神祇伯」 was the Minister of Religious Affairs.

恋の山しげき小笹の露わけて
入りそむるよりぬるる袖かな

Koi no yama	The Mountain of Love
shigeki ko-zasa no	dense bamboo grass
tsuyu wake-te	through the dewed
iri-somuru yori	as soon as entering
nururu sode kana.	my sleeves are getting wet.

The Mountain of Love:
As soon as I enter through
The dense bamboo grass wet with dew,
My sleeves start to get wet !

The Priest Ekaku 「会覚」 of Nyakuōin Temple 「若王院」 asked Bashō to write some poems on his visit to the three sacred mountains of Dewa. He composed # 159, # 160 and # 161 for him. Including # 158, they are all "greeting poems". Kenkichi Yamamoto says in his book (芭蕉名句集, Basho Meiku Shū) that # 161 is the least impressive poem among the three, given to him.

It is a very interesting poem, but I do not know how serious Bashō was, when he wrote "my sleeves get wet with tears". Probably it is a little too rhetorical, paying too much courtesy to his host.

Surprisingly new !
 After the mountain visit,
 The year's first eggplant of Dewa.

Mezurashi ya
 yama o ide-ha no
 hatsu-nasubi.

mezurashi: new, rare, unusual,

yama: a mountain

o: an objective particle

ide-ha = Dewa Province, because the Chinese characters of Dewa 「出羽」 can also be read "ide-ha".

ide ← izu (shimo-ni, vi.) = deru (shimo-ichi, Mod. J.): to leave, go out, depart

-ha 「端」: the edge, an end, on (departure)

As you see above, "ide-ha" has two meanings here:

① Dewa Province.

② on leaving (the mountain).

nasubi = nasu: an eggplant. *Solanum melongena* L.

This is a greeting poem to the host of "kasen" 「歌仙」 party, Nagayama Shigeyuki 「長山重行」, a warrior of the Shōnai clan, who served him the first eggplant of the year after his seven days' visit to Mt. Haguro.

There is an explanatory preface:

元禄二年六月十日
 七日羽黒に参籠して

June 10, the 2nd year of Genroku (1689).

After visiting Mt. Haguro for seven days --

- ① A scorching hot day,
Was put down into the sea,
By the Mogami River.
- ② The burning hot sun,
Was taken down into the sea,
By the Mogami River.

Atsuki hi o
umi ni ire-tari
Mogami-gawa.

atsuki (rentai) ← atsushi = atsui (Mod. J.): hot

hi: a day, the sun

umi: the sea

ire (renyō) ← iru (shimo-ni, vt.) = ireru (shimo-ichi, Mod. J.): to put (a thing) into, take (a thing) into

-tari: aux. v. to make the perfect tense

Mogami: the name of a river

gawa (euphonic change) ← kawa: a river

Most people interpret "atsuki hi" as a hot day, though it has naturally an association with the hot sun indirectly. Kenkichi Yamamoto, however, takes it directly as the large red sun setting beyond the horizon, as if washed down and swallowed by the dynamic flow of the Mogami River. It was a scene viewed from the hill named Hiyori-yama 「日和山」 on the mouth of the Mogami River. (山本健吉: 芭蕉名句集 日本古典文庫17, 河出書房新社, 1977. Kenkichi Yamamoto: Bashō Meiku-Shū, Anthology of Bashō, Nihon Koten Bunko # 17, Kawadeshobo Shinsha, 1977.)

象潟や雨に西施が合歓の花

Kisagata in rain !

Seishi is reminded by

The wet flowers of the silk tree.

Kisagata ya

ame ni Seishi ga

nebu no hana.

Kisagata: the name of a place in the southwestern part of Akita Pref.

In those days when Bashō visited Kisagata, there was an inlet with many small islands compared with Matsushima, but in 1804 an earthquake caused an upheaval of the whole area by 2.4 meters just overnight, and then people started their reclamation works to change the newly born swamps into paddy fields, changing the scenery entirely as we see it today.

ame: (a) rain

Seishi: a Chinese beauty 西施, Xi Shi

nebu = nemu: a silk tree, pink siris,

Albizia julibrissin Durazz.

When it gets dark, the leaves are closed as if the tree were sleeping

nebu = neburi no ki (a sleeping tree) ← neburi (renyō & gerund) ← neburu (yodan, vi.) : to sleep

nemu = nemu no ki ← nemuri (renyō & gerund) ← nemuru (yodan, Mod. J.) ← neburu

hana: a flower

Note:

Seishi 「西施, Xi Shi」

Xi Shi was a famous Chinese beauty of the 5th century B.C., who was presented to King Fu cha 「夫差, ~473 B.C.」 of Wu 「吳」 by King Gou jian 「句踐, ~465 B.C.」 of Yue 「越」. Fu cha loved her so much that he neglected political affairs and defense, and eventually Wu was defeated by Yue. She came back to Yue to her lover Fan Li 「范蠡」, a loyal retainer of Gou jian, with whom she

disappeared from a boat on a lake. There are many stories about her, but not all of them are historical facts -- mostly legends. She was so beautiful that even her grimace was still admired as beautiful.

Bashō quoted Su Tung po's 「蘇東坡」 poem about "Xi Hu" 「西湖, the Western Lake」 in his preface for the original version seen in "Tsugio-Shū" 「綴尾集, compiled in 1692 by Fugyoku 不玉, ~1697, a doctor and poet in Sakata, Dewa Prov.」.

飲湖上初晴後雨 蘇東坡（蘇軾）

水光瀲灩晴方好 山色朦朧雨亦奇
若把西湖比西子 淡粧濃抹兩相宜
(西子 = 西施)

The Western Lake is beautiful
Both on a clear day and on a misty day in rain,
If we compare it with Xi Shi,
She is likewise as beautiful as the Lake,
Whether her makeup is heavy or light.

汐越や鶴脛ぬれて海涼し

At shiogoshi,
Cranes' legs are wet on the shoal,
The sea breeze is cool.

Shiogoshi ya
tsuru-hagi nure-te
umi suzushi.

Shiogoshi ← shio + goshi

shio 「汐, 潮」: the tide, a sea current, salt 「塩」

goshi (euphonic change) ← koshi (renyō & gerund) ← kosu (yodan, vt. & vi.):
to go over, cross

Shiogoshi has a double meaning:

- ① the name of a place located on a shoreline to the west of Kisagata
- ② a shoal, shallows (of the sea)

tsuru: a crane

hagi 「脛」: (an old name of) a leg = sune = ashi 「脚」

hagi 「萩」: a bush clover is a homonym.

nure (renyō) ← nuru (shimo-ni, vi.) = nureru (shimo-ichi, Mod. J.): to get wet
-te: a conjunctive particle

umi: the sea

suzushi = suzushii (Mod. J.): cool

The year's first melon !
 Shall I cut it crosswise, or
 Into round slices ?

Hatsu-makuwa
 yotsu ni ya tata-n
 wa ni kira-n.

hatsu - : the first - (of the year)

makuwa = makuwa-uri: an oriental melon, Chinese melon,
 Cucumis melo L. var. makuwa Makino

yotsu = yottsu = shi: four (see the note about Japanese numerals)

ni: into

ya: a particle denoting interrogation and juxtaposition

tata (mizen) ← tatsu (yodan, vt.): to cut

-n = mu (rentai = shūshi): aux. v. for proposition, suggestion, invitation,
 conjecture, the speaker's will

wa: a ring, round slice

kira (mizen) ← kiru (yodan, vt.): to cut

Note: Japanese Numerals

Japanese numerals are very confusing to foreigners, because there are two kinds: one is Japanese and the other is of Chinese origin, besides, there are complicated euphonic changes and colloquial abbreviations.

1. Basic Number

English		Japanese		Chinese Style	Kanji
one	hī	hito	hitotsu	ichi	一
two	fū	futa	futatsu	ni	二
three	mī	mitsu	mittsu	san	三

four	yō	yotsu	yottsu (yon)	shi	四
five	itsu	itsu	itsutsu	go	五
six	mū	mutsu	muttsu	roku	六
seven	nana	nanatsu	nanatsu	shichi	七
eight	yā	yatsu	yattsu	hachi	八
nine	koko(-no)	kokonotsu	kokonotsu	kyū (ku)	九
ten	tō	tō	tō	jū	十
eleven				jū-ichi	十一
twelve				jū-ni	十二
twenty				ni-jū	二十
twenty-one				nijū-ichi	二十一
thirty				sanjū	三十
thirty-one				sanjū-ichi	三十一
forty			(yon-jū)	shijū	四十
forty-one			(yonjū-ichi)	shijū-ichi	四十一
seventy			(nana-jū)	shichi-jū	七十
seventy-one			(nana-jū-ichi)	shichijū-ichi	七十一

2. The Counting of Ages

20 years old	hatachi	niju-ssai	二十才(歳)
21 years old		nijū-issai	二十一才

3. The Counting of Days

the first day of the month	tsuitachi	一日
the last day of the month	misoka	晦日
New Year's Day (Jan. 1st)	ganjitsu (or gantan)	元日 (元旦)
New Year's Eve (Dec. 31st)	ōmisoka	大晦日
the 2nd day (of the month)	futsuka	二日
" 3rd	" mikka	三日
4th	yokka	四日
5th	itsuka	五日
6th	muika	六日
7th	nanoka (nanuka)	七日

8th	yōka	八日
9th	kokonoka	九日
10th	tōka	十日
11th	jū-ichi-nichi	十一日
20th	hatsuka	二十日

4. The Counting of Floors

the ground floor (English)	the 1st floor (American)	i-kkai	一階
" 1st "	" 2nd "	ni-kai	二階
2nd	3rd	san-gai	三階
3rd	4th	yon-kai	四階
4th	5th	go-kai	五階
5th	6th	ro-kkai	六階
6th	7th	nana-kai	七階
7th	8th	ha-kkai	八階
8th	9th	kyū-kai	九階
9th	10th	ju-kkai	十階
10th	11th	jū-i-kkai	十一階
a basement		chi-kai	地階
the 1st basement		chika-i-kkai	地下一階
" 2nd "		chika-ni-kai	地下二階
the roof(-top)		okujō	屋上

The month of the Star Festival:

The sixth night is already

Something different.

Fumizuki ya

muika mo tsune no

yo ni wa ni-zu.

Fumizuki: another name of July which was used more often in olden times

muika: the 6th day (of the month)

mo: a particle denoting an addition and stress

tsune: ordinary (noun)

tsune no: ordinary (adj.), usual

yo = yoru: night

ni: at, in, to,

wa: a particle denoting a distinction, contrast

ni wa = to wa : (different) from

ni (mizen) ← niru (kami-ichi, vi.): to resemble

zu: aux. v. denoting negative

There was a festive mood already on the night before, because at Imamachi [今町, the present Naoetsu City] where they stayed, they celebrated the eve of Tanabata.

Note 1. Tanabata [七夕, the Star Festival]

Tanabata or the Star Festival which falls on July 7 when, according to the legend, Altair, the cowherd star on one side of the Milky Way, and Vega, the weaver¹ star on the other side, are allowed to have a romantic rendezvous for their celestial love only once a year on this day. Children make a wish to the stars writing it on a piece of paper to hang on a bamboo branch. This is still celebrated today throughout the country, on an especially large scale in Hiratsuka and Sendai.

Note. 2. The Different Names of the Months of the Year 「月の異名」

January	一月	Ichigatsu	睦月	Mutsuki
February	二月	Nigatsu	如月	Kisaragi
March	三月	Sangatsu	弥生	Yayoi
April	四月	Shigatsu	卯月	Uzuki
May	五月	Gogatsu	皐月	Satsuki
June	六月	Rokugatsu	水無月	Minazuki
July	七月	Shichigatsu	文月	Fumizuki
August	八月	Hachigatsu	葉月	Hazuki
September	九月	Kugatsu	長月	Nagatsuki
October	十月	Jūgatsu	神無月	Kannazuki
November	十一月	Jūichigatsu	霜月	Shimotsuki
December	十二月	Jūnigatsu	師走	Shiwasu

What a rough sea it is !
Over the Isle of Sado,
Lies the Milky Way.

Ara-umi ya
Sado ni yokotau
Amanogawa.

ara = the stem of adj. "arashi" to make a compound word ← arashi (adj. ku-conj.) = arai (Mod. J.): rough. umi: the sea. ara-umi: a rough sea

Sado: Sado Island off the coast of Niigata on the Japan Sea 「日本海, Nihonkai」
yokotau (rentai) ← yokotau (shimo-ni): ① to lay (vt.) = yokotaeru (shimo-ichi, Mod. J.). ② to lie (vi.) = yokotawaru (yodan). It was basically used as a transitive verb, but as you see here, sometimes it was used as an intransitive verb in the Edo Period. The verb "yokotawaru" is not the right word here from a view point of brevity and rhythm.

Amanogawa: the Milky Way, the Galaxy

ama: the heavens, sky (skies). no: - of. gawa ← kawa: a river
"Ama no gawa" literally means "the River of the Heavens".

The preface reads "Looking over Sado Island 「佐渡島, Sado-ga-shima」 from Izumozaki 「出雲崎」, a stage of Echigo Province - "

The rough sea is in foreground, and the dark silhouette of Sado Island lies far behind, under the Milky Way. What a vast space is embraced in this 17-syllable poem! A great expanse of the universe is depicted against a tiny and lonely existence of a human being! This is complete without any more words whatsoever!

In his separate work entitled "Ginga no Jo" 「銀河の序, The Introduction to the Galaxy」, he writes that Sado reminded him of a treasure island where a great deal of gold was mined, at the same time, the sad history of exiles(*).

* The famous exiles to Sado Island are as follows:

The ex-Emperor Juntoku 「順徳上皇, 1197~1242」 was exiled to Sado Island, as a result of the unsuccessful attempt to overthrow the Kamakura Government which was headed by Hōjō Yoshitoki 「北条義時, 1163~1224, his official title was "Shikken" 執権 (Regent) which was actually similar to "Shōgun" 將軍」 in 1221, which is known as "Jōkyū no Ran" 「承久の乱, the Disturbance of Jōkyū」.

Saint Nichiren 「日蓮上人, 1222 ~1282」, a Buddhist priest who founded the Nichiren Sect. He wrote "Risshō Ankoku Ron" 「立正安国論」 in 1260, and appealed to the Kamakura Government to carry out his theory. He insisted that only his belief in "Hokekyō" 「法華經, Saddharmapundarika-sutra, the Lotus Sutra」 was right and could save Japan from all the troubles such as epidemics, earthquake, famine, etc. including a threat of invasion from outside and blamed all other sects of Buddhism especially Jōdo Sect and Zen. He was exiled to Itō on Izu Peninsula in 1261 for two years, and to Sado Island in 1271 till 1274.

Kyōgoku Tamekane 「京極為兼, 1254~1332」, a poet who compiled "Gyokuyō Waka Shū" 「玉葉和歌集, 1312」, was a rival of Nijō Tameyo 「二条為世, 1250~1338」, a conservative poet. He got involved in the serious political troubles, and was exiled first to Sado, and in his later years to Tosa, Shikoku Island.

Hino Suketomo 「日野資朝, 1290~1332」, helped the Emperor Godaigo 「後醍醐天皇, 1288~1339」 in his unsuccessful attempt to overthrow the Kamakura Government of Hōjō Takatoki 「北条高時, 1303~1333, the 14th Shikken of Kamakura」 in 1324, and he got caught and exiled to Sado Island where was finally killed. This is called "Shōchū no Hen" 「正中の変, the Disturbance of Shōchū」
(The Emperor Godaigo finally succeeded in his attempt restoring the Imperial regime in 1333, though it lasted only for two years. -- "Kemmu no Chūkō" 「建武中興, the Imperial Restoration of Kemmu」)

Zeami 「世阿弥, 1363~1443」, a great Noh player and playwright, also made many important theoretical works. He served Ashikaga Yoshimitsu 「足利義満, 1358~1408, the third Shōgun of the Ashikaga Family (who built "The Golden

Pavillion" 「金閣」), but later on he was exiled to Sado Island by the 6th Shōgun Yoshinori 「足利義教, 1394~1441」 in 1433. It is said that Shōgun didn't like the way Zeami gave the title of "Kanze Tayū" 「観世太夫」 to his nephew Saburō Motoshige, later called "On-ami" 「三郎元重, 音阿弥, 1398~1467」 whom Shōgun favored. (see haiku # 97)

Small sea breams are being
Skewered with cool willow twigs
By a fisherman's wife.

Kodai sasu
yanagi suzushi ya
ama ga tsuma.

ko- : a prefix denoting small in size

dai (euphonic change) ← tai: a sea bream. Sparidae. (a general name)

madai: a porgy. *Pogrus major*. This is the most common, and popular kind of "tai" in Japan. "Tai" is considered an auspicious fish and served often at the tables of various celebrations, because "tai" has the same sound as the last part of the word "medetai" which means auspicious, and also it looks beautiful, and tastes good.

sasu (rentai) ← sasu (yodan, vt.): to skewer, spear, pierce

yanagi: a willow. *Salix*

suzushi = suzushii (Mod. J.): cool

ama: a fisherman (-men), woman diver 「海女」

ga = no: 's (possessive)

tsuma: a wife

There is a preface for this poem according to "Sora Kakitome" 「會良書留, the Sora's Notes」 which reads: "At Nishihama - "

But, about the location of Nishihama 「西浜」, there are different theories:

- ① Near Kisagata 「象潟」. (Ogiwara Seisensui 萩原井泉水, 1884~1976)
- ② West of Naoetsu 「直江津」. (Tonoda Ryōsaku 殿田良作)
- ③ Miyanakoshi 「宮越」: (the old name of Kanaishi 金石), to the west of Kanazawa 「金沢」

(Riichi: "Oku no Hosomichi Sugagomo-Shō Furoku", 1778, 利一: 奥細道菅菰抄付録)

- ④ Senami 「瀬波」, to the west of Murakami 「村上」. (Kenkichi Yamamoto, mentioning the above theories, says it could be Senami where this poem was composed judging from the record in the "Sora's Travel Diary" 「會良旅日記,

1691] and the seasonal word of summer.

(Kenkichi Yamamoto: "Bashō Meiku-Shū" 山本健吉: 芭蕉名句集, 日本古典文庫#17, 河出書房新社, 1977)

Under the same roof,
Prostitutes are also sleeping.
Bush clover and the moon.

Hitotsu-ya ni
yūjo mo ne-tari
hagi to tsuki.

hitotsu: one. ya = ie = uchi: a house. ni: in, at

hitotsu-ya ni: ① under the same roof

② in a solitary house

The basic meaning in this poem is ①, but it also has a faint image of ②.

There is a theory to read this "Hitotsu-ie ni". (N. Hori & N. Imoto)

yūjo: a prostitute

mo: a particle for an addition and stress

ne (renyō) ← nu (shimo-ni, vi.) = neru (shimo-ichi, Mod. J.): to sleep, lie down, go to bed

This word refers not only to the people, but also to a bush clover indirectly.

(see below *)

-tari: aux. v. for perfect and progressive perfect, but my interpretation is: the women (and probably Sora also) are already sleeping, but Bashō is still awake looking at the moon over the bush clover.

hagi: a bush clover, Lespedeza

* When a bush clover droops down, it is often expressed as "neru" 「寝る: to lie down」 in Japanese poems:

「萩の寝たるに露の置きたる」

(後拾遺集)

Dew is placed on the bush clovers lying down --

(Go-Shūi-Shū)

Hagi no ne-taru ni tsuyu no oki-taru --

(This example is quoted from E. Kon's "Bashō Ku Shū", Shinchōsha)

Hence it could be possible to take it (a bush clover) as a euphemistic metaphor of a prostitute.

to: and

tsuki: the moon

The combination of the bush clover and the moon is a metaphorical comparison between the flowery women and Bashō, who was retired away from the secular world.

There is a long story about the prostitutes who happened to stay under the same roof in "Oku no Hosomichi", and Bashō was asked if they could follow him. But Bashō had to refuse them, because he was not in a position to be able to do anything for them, just like the case of the deserted child near the Fuji River in "Nozarashi Kikō".

Bashō said to them, "You will get divine protection by Ise Grand Shrine where you are going." But he sympathized with them so much that his aching sadness did not go away for a long time.

This is an entirely different subject in his long diary of journey, something like the third part 「第三句, "daisan"」 of "renku" 「連句, linked poem」, but there is still a steady and sympathetic gaze at the sad human life: -- the repeated subject.

This is considered a complete fiction, because there is no record at all about those women in the "Sora's Diary", in which all the details of the facts on their journey are recorded.

Kawai Sora 「河合曾良, his official name was Iwanami Shōemon Masataka 岩波庄右衛門正字, 1649~1710」, a close disciple of Bashō, accompanied him as an attendant on this journey.

The smell of early rice !
 As we came in, to the right,
 We see the Ariso Sea

Wase no ka ya
 wake-iru migi wa
 Ariso-umi.

wase: a variety of rice of early maturity, an early ripening variety of rice plant.

The antonym is "okute" 「晩稲, 晩生, 奥手」: late rice, a slow-maturing variety of rice, late crops (for all the plants).

ka = kaori = nioi: (a) smell, scent, odor, fragrance

wake (renyō) ← waku (shimo-ni, vt.) = wakeru (shimo-ichi, Mod. J.): to divide
 iru (rentai) ← iru (yodan, vi.) = hairu (Mod. J.): to enter, get in

migi: the right

migi wa: the right is - . = migi ni: to the right

Ariso-umi: the name of the sea near the port of Fushiki on Toyama Bay.

(Ariso-umi was an uta-makura 歌枕: a place famed in poetry.)

Brightly red is the sun,
Still heartlessly hot, but
Autumn is already in the breeze.

Aka-aka-to
hi wa tsurenaku mo
aki no kaze.

aka: red (noun)

akashii = akai (Mod. J.): red (adj.)

aka-aka-to (adv.): brightly, redly

hi: the sun

tsurenaku (renyō) ← tsurenashi (adj.) = tsurenai (Mod. J.): heartless,
indifferent

mo: a particle meaning "nevertheless, in spite of"

aki: autumn

no: 's, of (postposition)

kaze: a wind, breeze

aki no kaze: the wind (breeze) of autumn

Bashō quoted, in his preface entitled "「Aka-aka-to」 Kotoba-gaki" (「あかあかと」
詞書)], part of a famous poem in "Kokin Waka Shū" 「古今和歌集, Collection of
Ancient and Modern Poetry, 905] by Fujiwara no Toshiyuki 「藤原 敏行, ? ~ 901」:

秋来ぬと目にはさやかに見えねども、
風の音にぞおどろかれぬる

Aki ki-nu to	that autumn has come
me ni wa sayaka-ni	clearly to the eyes
mie-ne domo	though not visible
kaze no oto ni zo	by the sound of winds
odoroka-re-nuru.	I am surprised

It is not clearly visible
That autumn has come here yet,
But I am surprised
By the sound of autumn winds.

There is also an old poem:

須磨は暮れ明石の方はあかあかと
日はつれなくも秋風ぞ吹く

Suma wa kure	Suma has darkened
Akashi no kata wa	the direction of Akashi
aka-aka-to,	brightly red
hi wa tsurenaku mo	the sun is heartless
akikaze zo fuku.	autumn wind blows.

While Suma is already dark,
Akashi is still brightly red
With the heartlessly hot sun,
But blows the autumn wind.

Masaoka Shiki 「正岡子規, see Introduction 5. b.」, citing the second poem (waka, 和歌), says in his essay: "Kakku Hihyō, Bashō Zatsudan, 1893" 「各句批評 一 芭蕉雑談」, that Bashō's haiku is a plagiarism. But Nōichi Imoto 「井本農一」 says in his "Oku no Hosomichi" 「日本古典文学全集, 松尾芭蕉集, 小学館, 1972」 that the origin of this waka is not exactly known, and it is possible that, on the contrary, Bashō's haiku is older, and that the waka was based on it.

秋涼し手毎にむけや瓜茄子

The autumn air is cool,
 Let us peel with our own hands
 Melones and eggplants.

Aki suzushi
 te-goto ni muke ya
 uri nasubi.

aki: autumn

suzushi: cool

te: a hand(s)

-goto: each

te-goto ni: with each hand, individually with one's own hands

muke (imperative) ← muku (yodan, vt.): to peel

ya: an exclamatory particle

uri = Makuwauri: an oriental melon

nasubi = nasu: an eggplant

We peel the skin of the eggplant when it has been grilled (yaki-nasu), but in this poem, nasubi was added mainly for the tone and rhythm.

This was a greeting hokku to the host, Issen 「齋藤一泉」, for the renku (linked poem) party at Shōgen-an 「松玄庵」 in Kanazawa on July 20.

Move, burial mound !
 My wailing voice is
 The autumn wind.

Tsuka mo ugoke
 waga naku koe wa
 aki no kaze.

tsuka: a burial mound

mo: a particle denoting emotion and exclamation

ugoke (imperative) ← ugoku (yodan, vi.): to move

waga: my

naku (rentai) ← naku (yodan, vi.): to weep, wail, cry

koe: a voice

wa: a nominative particle

aki: autumn.

no: of

kaze: a wind

The preface reads: Isshō 「小杉一笑, 1653~1688, a tea dealer」 was well-known in the poetical world, but unfortunately died last winter, and his elder brother (Besshō / 松) performed a memorial service for him.

Isshō was the most famous poet in Kanazawa, and Bashō knew his name. Bashō was told by his brother that Isshō had been very anxious to meet Bashō, and how waited impatiently for him till his death. As soon as Bashō arrived in Kanazawa, he wanted to visit him, and was told about his death. It was a shocking surprise.

This was a poem of condolences to him.

しをらしき名や小松吹く萩薄

The lovely name: "Little Pines"

Are blown by wind, with bush clover

And Miscanthus.

Shiorashiki

na ya Komatsu fuku

hagi susuki.

shiorashiki: lovely, sweet, cute

na = namae: a name

ya: an exclamatory particle

Komatsu: the name of a place near Kanazawa on the Japan Sea coast. It literally means "little pine(s)". There is the old site of "Ataka Barrier" and Tada Shrine (see haiku # 176) in the city.

ko: a prefix meaning "small, little"

matsu: a pine

fuku (rentai) ← fuku (yodan, vt. & vi.): to blow (vt. in this case)

hagi: a bush clover. Lespedeza.

susuki: Miscanthus sinensis Anderss. (sometimes translated as the Japanese pampas grass or a eulalia, but these are botanically not really approved names for susuki)

susuki is also called "kaya" 「茅」 and was used to thatch roofs.

kaya-buki: a thatched roof (house)

This was a greeting hokku to the host of "yoyoshi" party 「世吉, the linked poem continued 44 times」, Kosen 「藤村鼓蟾」, the chief priest of Hiyoshi Shrine 「日吉神社」 in Komatsu.

Note Kanjinchō 「勸進帳」 and Ataka Barrier 「安宅の関」

Behind Hiyoshi Shrine, there is the old site of Ataka Barrier 「安宅の関」 where, according to a legend, Minamoto no Yoshitsune 「源義経, Shōgun Yoritomo's younger brother (see haiku # 149)」 and his party were caught and

closely examined by the chief of the Barrier, Togashi 「富樫」, but eventually they were allowed to pass through by the courtesy of Togashi who had detected that it was Yoshitsune and his party. He was impressed by Benkei's 「弁慶, Yoshitsune's chief follower」 self-sacrificing efforts to save their master, and decided to take responsibility for letting them go through.

The Noh play "Ataka" 「安宅」 and Kabuki drama "Kanjinchō" 「勧進帳」 are about this story.

むざんやな甲の下のきりぎりす

How pitiful it is,
To hear a cricket chirping
Underneath the helmet !

Muzan ya na
kabuto no shita no
kirigirisu.

muzan: the root form of adjective verb 「形容動詞」 muzan-nari. This is the abbreviation of his original version "Ana muzan ya na!" which was taken from "Yōkyoku: Sanemori" 「謡曲：実盛」 and "Heike Monogatari" 「平家物語, The Tale of the Heike, c.1240」.

"Ana" is an interjection equivalent to alas!

muzan-nari: (it is) pitiful, cruel

ya: an interjectional particle

na: an exclamatory particle

kabuto: a helmet

shita: under(-neath), below

kirigirisu: a cricket

In those days, kirigirisu meant today's "kōrogi": a cricket, Grylloidea.

Today's kirigirisu is a long-horned grasshopper, or Japanese katydid,

Gampsocleis buergeri.

Note The Helmet of Saitō Sanemori at Tada Shrine

Saitō Sanemori 「斎藤実盛, ?~1183」 had a complicated career as warrior serving, first Minamoto no Yoshitomo 「源義朝, 1123~1160?」, then Taira no Munemori 「平宗盛, 1147~1185」. He was 73 years old when he joined the army corps of Taira no Koremori 「平維盛, 1157~1184」 for the Battle of Kaga-Shinohara 「加賀篠原」 against Minamoto no Yoshinaka 「源義仲, 1154~1184」 known as Kiso-Yoshinaka 「木曾義仲」.

It was evident that Yoshinaka was much stronger and winning. Sanemori did

not want to be disregarded or pitied by the enemy for his old age and white hair. So, he dyed his hair black and went to the battle-field. He was finally killed by Tezuka Mitsumori 「手塚光盛」. Yoshinaka was surprised to know that Sanemori had been killed, because Yoshinaka was once saved by Sanemori when he was a baby. When he saw Sanemori's head, he could not believe it, because the hair was black. He told a retainer to wash it, and it became white hair. He realized that he had dyed his hair to pretend that he was a young warrior not to be pitied by the enemy. Yoshinaka admired him as one of the best examples of a warrior, and offered Sanemori's helmet with Yoshinaka's letter to Tada Shrine. When Bashō visited Tada Shrine, he saw the helmet which reminded him of his head with dyed hair. He heard the faint voice of a cricket underneath the helmet.

山中や菊は手折らぬ湯の匂ひ

At Yamanaka,
It is not necessary to break the chrysanthemum,
The fragrance of hot spring water !

Yamanaka ya
kiku wa taora-nu
yu no nioi.

Yamanaka: the name of a spa, and the birthplace of Kutani-ware china 「九谷焼,
Kutani-yaki」

kiku: a chrysanthemum. Chrysanthemum morifolium Ramat.

taora (mizen) + taoru (yodan, vt.): to break (snap) by hand

nu (rentai) + zu: aux. v.: negative

yu: hot water, in this context "hot spring water"

nioi = kaori: (a) smell, scent, fragrance

According to "Yōkyoku: Kikujidō" 「謡曲: 菊慈童, the Chrysanthemum Hermit」, there was a legendary chrysanthemum with a miraculous effect for longevity in China if its sweet waterdrops were taken. The hermit named Jidō lived 800 years! This tradition is in the background of this poem, meaning that the hot spring water of Yamanaka is as effective as the waterdrops of the chrysanthemum.

This was a greeting poem lauding the wonderful effectiveness of the hot spring water of Yamanaka. He stayed at Izumiya Inn 「和泉屋」, the innkeeper of which was a fourteen years old heir named Kumenosuke 「久米之助」 whose father 「和泉屋又兵衛豊連」 had loved poems. Yasuhara Teishitsu 「安原貞室, 1610~1673」, a disciple of Matsunaga Teitoku 「松永貞徳, 1571~1653, the leader of Teimon School haikai」, was once ashamed of himself for his own poor haikai when he met his father. Bashō gave Kumenosuke a pseudonym "Tōyō" 「桃夭」, wishing that he would become a great poet. "Tō" [= momo 桃, meanig a peach] was taken from one of his own pseudonyms "Tōsei" 「桃青」, and "yō" was taken from "momo no yōyō" 「桃之夭夭」 meaning the young beauty of peaches derived from "The Book of Songs" 「詩経, compiled by Confucius 孔子, 551~479 B.C.」.

今日よりや書付消さん笠の露

From today on, sadly,
I must wipe out the writing
On my hat with dew.

Kyō yori ya
kakitsuke kesa-n
kasa no tsuyu.

kyō: today

yori: from

ya: an exclamatory particle

kakitsuke: the writing (of 乾坤無住同行二人, kenkon mujū dōgyō ninin) which means "Between heaven and earth, without a fixed house to live in, travelling by two."

kesa (mizen) ← kesu (yodan, vt.): to wipe out, erase

-n = mu: aux. v.: the speaker's will

kasa: a hat 「笠」

kasa: an umbrella 「傘」

tsuyu: dew. In this context, dew is suggestive of tears for sad separation and the responding repetition of Sora's word: "the dew" of bush clover.

This was a parting present to Sora by Bashō in response to Sora's poem:

行き行きて倒れ伏すとも萩の露

Yuki yuki-te	Going and going on
taore-fusu tomo	even if I may fall down
hagi no tsuyu.	the dew of bush clover

Going and going on,
I do not mind falling down on the way,
In the field of bush clover with dew.

Sora's poem is based on a poem by Saigyō. (omitted)

Sora, Bashō's disciple and the travel companion, got ill, and decided to go ahead to Nagashima where one of his relatives lived. Bashō was sad to see him off, and to be left behind alone.

On a pilgrim's hat and staff, there is a set phrase written even today: "乾坤無住同行二人" or just "同行二人" meaning: "On this earth, without a permanent house, travelling by two (with Buddha)." (or travelling with Kōbō-daishi [弘法大師 = 空海, the Priest Kūkai, 774~835] especially in visiting the 88 temples in Shikoku Island [四国].)

"Travelling by two" meant, however, to Bashō, his travel companion Sora, no Buddha. That was the reason why he had to erase the writing.

This reminds me of Shūichi Katō's remark on Bashō's Buddhism (see Introduction 5.c.): the Buddhistic influence was not very strong. He left the secular world, but did not enter a monastery. Bashō-an [芭蕉庵] was not a monastery, but just a hermitage.

I presume the most important thing to him was natural human sentiment and heart.

石山の石より白し秋の風

Whiter than the stone
Of Stone Mountain,
The wind of autumn.

Ishiyama no
ishi yori shiroshi
aki no kaze.

ishiyama = ishi: stone + yama: a mountain = the stone mountain (of a Buddhist temple named Nata-dera 「那谷寺」) → "Stone Mountain" is used here as a proper noun. The temple is located on the white stone of quartz trachyte 「石英粗面岩」 exposed to the weather which attracts attention of the visitors. Some people compare this stone with that of Ishiyama-dera Temple of Ōmi. (see haiku # 207, &. 231) Kenkichi Yamamoto says, however, that it is an unnecessary comparison, in his "Bashō Meiku Shū" 「芭蕉名句集」. Hokushi 「立花北枝, ?~1718, a sword grinder, new disciple in Kanazawa」 accompanied Bashō on this visit.

yori: than. shiroshi = shiroi (Mod. J.): white
- yori shiroshi: whiter than - . aki: autumn. kaze: a wind

Traditionally, autumn is compared to white in colour. The autumn wind is also called "white wind" 「素風 or 白風」, and it is symbolic of sadness and loneliness in deepening autumn especially when without his long companion, Sora. The Chinese traditional colour is blue for spring, red for summer, white for autumn and black for winter.

The rhythmical repetition of the dental "shi" sound including "ishi" (stone) twice, adds a feeling of the clear and cool air of autumn to the poem.

Even with the conventional pattern of Chinese colouring of seasons, the artistic value of Bashō's creative expression in this poem should be evaluated highly.

庭掃いて出でばや寺に散る柳

I would like to sweep the garden
On leaving the temple, of
The fallen willow leaves !

Niwa hai-te
ide-baya tera ni
chiru yanagi.

niwa: a garden

hai (euphonic change of "i": イ音便) ← haki (renyō) ← haku (yodan): to sweep
-te: a conjunctive particle. hai-te ← haki-te

ide (mizen) ← izu (shimo-ni, vi.): to leave, go out

-baya: a conclusive particle denoting the speaker's wish

tera: a Buddhist temple (in this poem, it refers to Zenshōji Temple 「全昌寺」)

ni: at, in

chiru (rentai) ← chiru (yodan, vi.): to fall

yanagi: a willow, *Salix*

chiru yanagi: falling willow leaves

Grammatically, "chiru" is a form like a present participle used as an adjective (rentai-kei) meaning "falling", but actually, it is possible to sweep only "fallen" leaves on the ground!

Just before leaving the temple, he was asked for a poem by the young monks of the temple with paper and inkstone ready. He composed this poem impromptu, and gave it to them.

When a travelling monk stayed at a temple for the night, it was customary for him to clean the room and sweep the garden before leaving.

Sora stayed at the same temple the night before, and left a poem for Bashō:

終宵秋風聞くやうらの山

Yomosugara All the night through
akikaze kiku ya hearing autumn winds
ura no yama the mountain behind

All the night through,
Hearing autumn winds blowing
In the mountain behind !

Enjoy viewing the moon,
 Before the renowned reeds of
 Tamae are cut off !

Tsuki-mi seyo
 Tamae no ashi o
 kara-nu saki.

tsuki-mi: viewing the moon, a moon-viewing party

seyo (imperative) ← su (sa-line irreg. conj. verb): to do

Tamae: the name of a place noted for reeds, located to the south of Fukui

ashi (芦): a reed(s)

ashi (足): a foot (feet)

ashi (脚): a leg

o: a particle indicating an object

kara (mizen) ← karu (yodan, vt.): to cut

nu (rentai) ← zu: aux. v. for negative

saki = saki ni: prior to, before

義仲の寝覚めの山か月悲し

Yoshinaka perhaps saw
This mountain when awakened.
The moon looks sad.

Yoshinaka no
nezame no yama ka
tsuki kanashi.

Yoshinaka: a general of the Minamoto clan, known as Kiso-Yoshinaka 「源(木曾) 義仲, 1154~1184」 who had a very tragic life as described in "Heike Monogatari" 「平家物語, The Tale of the Taira Clan」. He became Shōgun by himself 「旭將軍, Asahi Shōgun」 in 1184, but was soon killed by Minamoto no Yoshitsune.

nezame: awakening

ne (renyō) ← nu (shimo-ni, vi.): to sleep

zame ← same (renyō and gerund) ← samu (shimo-ni, vi.) = sameru (shimo-ichi, Mod. J.): to awake

yama: a mountain

ka: an interrogative and exclamatory particle

tsuki: the moon

kanashi = kanashii (Mod. J.): sad

It is evident that Bashō showed warm sympathy with tragic generals and warriors such as Yoshitsune, Yoshinaka, Benkei, the Satō Brothers, Fujiwara no Tadahira (Izumi Saburō), Saitō Sanemori and so on.

The moon is clear, shining
 Over the sand Saint Yugyō
 Once brought to the shrine.

Tsuki kiyoshi
 Yugyō no mote-ru
 suna no ue.

tsuki: the moon

kiyoshi = kiyoi (Mod. J.): clear, clean, pure

Yugyō = Yugyō Shōnin 「遊行上人」: Saint Yugyō, the honorific title for the chief priest of Yugyōji Temple in Fujisawa. Sometimes it means the founder of Ji sect of Buddhism 「Jishū 時宗」, the Priest Ippen 「一遍上人, 1239~1289」 and his successor the Priest Taa 「他阿真教, 1237~1319」.

According to a legend, the Priest Taa, Saint Yugyō Ⅱ, carried sand to the muddy grounds of Kehi Myōjin Shrine with monks and nuns. Later on, this became a ceremony called "sunamochi" 「砂持ち, the sand-holding」.

mote (izen or imperative) ← motsu (yodan, vt.): to have, hold, carry

-ru (rentai) ← ri: aux. v. for perfect

suna: sand

no ue: on, over

The harvest moon -
 Not seen tonight, by the fickle
 Weather of a northern province.

Meigetsu ya
 hokkoku-biyori
 sadame naki.

meigetsu: the full moon of Aug. 15, the harvest moon

hokkoku:

- ① a northern province (including ②)
- ② provinces in the Hokuriku district 「北陸地方」 which covers the present Toyama, Ishikawa, Fukui and Niigata Prefectures on the Japan Sea coast.

biyori (euphonic change) ← hiyori: weather

sadame-naki: fickle, changeable, unsettled

sadame (renyō & gerund) ← sadamu (shimo-ni) = sadameru (shimo-ichi, Mod. J.):
 to settle, fix

naki (rentai) ← nashi: negative (adj.)

Ending with rentai-kei leaves some aftereffect or reverberation.

If the word order is reversed, it will be just an ordinary connection:

"sadame-naki hiyori"

The preface reads: "As the innkeeper predicted yesterday, it rains today."

Bashō enjoyed a beautiful moon the night before, then he asked the innkeeper if the good weather would last till tonight. He said, however, that there would be no guarantee of tonight's full moon viewing, owing to the fickle weather of a northern province.

His prediction had proved right!

Where is the moon ?
 The bell has sunk
 To the bottom of the sea.

Tsuki izuku
 kane wa shizume-ru
 umi no soko.

tsuki: the moon

izuku = izuko: Where (is it)?

kane: a (temple) bell

wa: as for

shizume (izen or imperative) ← shizumu (yodan, vi.): to sink (vi.)

shizumu (shimo-ni, vt.) = shizumeru (shimo-ichi, Mod. J. vt.): to sink (vt.)

-ru (rentai) ← ri (aux. v.): perfect

umi: the sea

soko: the bottom

The preface reads:

On the same night (Aug. 15) the innkeeper told me a story of the temple bell sunk to the bottom of the sea. The local governor sent "ama" [海士, fishermen-divers] to pick it up, but the dragon-headed hook on its top was upsidedown and buried, leaving no handle to lift it up with.

Not only the moon,
But also, the rain spoiled,
The sumō wrestling matches.

tsuki nomi ka
ame ni sumō mo
nakari-keri.

tsuki: the moon

nomi: an auxiliary particle denoting "only"

ka: a relative particle meaning negative with the following "mo nakari-keri":
- not either

There was no moon, not sumo wresling matches either.

ame: rain 「雨」, candy 「ame = 飴, a homonym」

ni: owing to

sumo: the traditional Japanese wrestling by professional wrestlers.

mo: a relative particle denoting an addition and stress

nakari (renyō) ← naku + ari (ra-line irreg. conj. verb)

naku (renyō) ← nashi (adj.): no

-keri: aux. v. denoting the past (sometimes perfect) tense, and exclamation

Note

Sumō Wrestling 「相撲」

Today, sumō tournaments are held every other month. Each tournament lasts for 15 days, and the number of wins and losses are counted. If there are more wins than losses, the wrestler will be promoted to a higher rank, otherwise demoted in the next tournament. It is not easy to get 15 days straight wins 「全勝, zenshō, all wins」. The wrestler with the highest number of wins gets the championship for the season.

The rule is simple. A wrestler loses:

- ① if any part of the body except feet touches the ground,
- ② if any part of the body gets out of the ring (about 4.5 meters in

diameter).

Before the bout, there is a kind of Shinto ceremony throwing salt to purify the ring.

The ranking of sumō wrestlers is as follows:

Yokozuna 「横綱, grand champion」

Ōzeki 「大関, champion」

Sekiwake 「関脇」

Komusubi 「小結」

Maegashira 1st 「前頭一枚目」

" 2nd 「前頭二枚目」

etc.

There are lower ranking wrestlers belonging to Jūryō 「十兩」 and lowest, Makushita 「幕下」.

The present heaviest wrestler is Ōzeki Konishiki 「小錦」 who has once weighed 252 kg. or 554.4 pounds!

There is no weight limit in sumō.

The ancient name of

Tsunuga is missed

By this autumn moon.

Furuki na no

Tsunuga ya koishi

aki no tsuki.

furuki (rentai) ← furushi (adj.) = furui (Mod. J.): old, ancient
na = namae: a name

Tsunuga = the present Tsuruga, was an important port city on the Japan Sea coast for the traffic from and to the continent in olden times. Tsunuga was named after Tsunuga Arashito 「都怒我阿羅斯等」 who came from Korea and had a horn (*) on his forehead, according to the Chronicles of Japan 「日本書紀, 垂仁紀, Nihon Shoki, Suinin-ki」. It was renamed Tsuruga 「敦賀」 in the Wadō Period 「和銅年間, 708~715」.

* Tsunuga 「角鹿」 literally means a horned deer.

tsunu = tsuno 「角」: a horn

ga = ka = shika 「鹿」: a deer

koishi = koishii (Mod. J.): dear, sweet (adj.) = to feel missing (someone)

aki: autumn

tsuki: the moon

What loneliness !
 Much more so than Suma,
 The autumn of Ironohama.

Sabishisa ya
 Suma ni kachi-taru
 Hama no aki.

sabishisa: loneliness

sabishi = sabishii (Mod. J.): lonely (adj.)

-sa: suffix to make a noun

Suma: the name of a place near Kobe on the Inland Sea. It is mentioned in the "Tale of Genji" 「源氏物語, written by Murasaki Shikibu 紫式部 (?~1016), completed in about 1011] as a lonely place.

kachi (renyō) ← katsu (yodan): to win, defeat

-taru (rentai) ← tari: aux. v. denoting perfect

tari ← te: conjunctive particle + ari (ra-line irreg. conj. verb): to be

Hama = Ironohama 「種の浜」 is the name of a beach located to the north-west of Tsuruga.

aki: autumn

Suma ni kachi-taru: more lonesome than Suma

On Aug. 16, Bashō enjoyed Ironohama with Genryū 「玄流, 天屋五郎右衛門, a shipping agent and haiku poet in Tsuruga」.

Waves have brought to the beach,
 Together with the tiny shells,
 Petals of bush clover.

Nami no ma ya
 kogai ni majiru
 hagi no chiri

nami: a wave, surf

ma: an interval, space, timing, between

ko: a prefix meaning small

gai (euphonic change) ← kai: a shell(-fish)

ni: in, with

majiru (rentai) ← majiru (yodan, vi.): to mix, mingle (with)

hagi: a bush clover

chiri: dust, small pieces like dust

小萩散れますほの小貝小盃

Bush clovers, drop

Small petals on the tiny shells

Of Masuho in my small cup !

Ko-hagi chire

Masuho no ko-gai

ko-sakazuki.

ko: a prefix for anything small

ko-hagi: a small bush clover (petals)

gai + kai: a shell(-fish)

ko-gai: a small shell

sakazuki: a (sake-)cup

ko-sakazuki: a small sake-cup

chire (imperative) + chiru (yodan, vi.): to fall, drop

Masuho-shell: Chidori Masuho-gai (scientific name) 「千鳥ますほ貝」

It is about 2 to 3 mm. long and 2 mm. high.

ma-: a prefix for beauty

suho = soho: red clay

masuho: red colour

The information about Masuho shell has been quoted from Yūji Muramatsu's explanation of "Tsuruga ni-te" 「敦賀にて, At Tsuruga」 in "Matsuo Bashō Shū", Shōgakkan 「村松友次 (井本, 堀 共著) : 松尾芭蕉集 小学館」

In this poem, rhythmical alliteration "ko" and rhyme "i" are used quite effectively. (K. Yamamoto 山本健吉)

Bashō probably remembered Saigyō's poem in "Sanka-shū" 「山家集」:

潮染むるますほの小貝拾ふとて
色の涙とはいふにやあるらむ

Shio somuru Dyeing seawater
Masuho no kogai small shells of Masuho
hirou to-te are picked up here
Ironohama to-wa that is probably the reason
iu ni ya ara-mu. why it is called Ironohama.

The small shells of Masuho
Which dye the seawater,
Are picked up here,
That is probably the reason
Why it is called Ironohama(*).

* Ironohama means "Coloured Beach".

Beautiful as it is !

Without depending on the moon --

Ibuki Mountain !

Sono-mama yo

tsuki mo tanoma-ji

Ibuki-yama.

sono-mama: as it is

yo: an interjectional particle denoting exclamation

tsuki: the moon

mo: a relative particle meaning an addition and stress

- mo tanoma-ji: without depending on

tanoma (mizen) ← tanomu (yodan, vt.): to depend on, ask (someone for)

-ji (rentai): aux. v. denoting a conjectural negative

Ibuki-yama: Mt. Ibuki, 1,377 meters high, located to the north-east of Lake Biwa.

蛤のふたみに別れ行く秋ぞ

Like a clam torn from its shell,
I am departing from you for Futami.
Autumn is departing, too.

Hamaguri no
Futami ni wakare
yuku aki zo.

hamaguri: a clam, Meretrix lusoria.

hama: the beach

① guri ← kuri: a chestnut

② guri: a pebble

There are two theories about the origin of the name, according to Tadashige Namibe 「波部忠重, the Encyclopaedia Heibonsha」

Futami: the name of a place noted for the Wedded Rocks and clams to eat.

futa: a lid, cover, shell

mi: the body, meat, fruit, nut, berry, seed, substance, contents

ni: a particle in this case has a double meaning: to (Futami) and into (clam and shell)

wakare: (renyō) ← wakaru (shimo-ni, vi.) = wakareru (shimo-ichi, Mod. J.): to part, split, leave for

yuku (rentai): going, departing ← yuku (yodan, vi.): to go, depart

aki: autumn

wakare yuku aki: this yuku plays a double function:

① wakare yuku: departing from you (for Futami)

② yuku aki : the departing autumn

zo: an emphatic particle

This was the very last poem concluding his longest journey of "Oku no Hosomichi" 「おくのほそ道」.

In Ōgaki he was met by many disciples including Sora 「曾良」 who had come back from Ise. According to his own description, they were all glad to see their master, as if he had revived.

In this poem, Futami has a double meaning:

① the name of a town 「二見」 near Ise 「伊勢」. There is a scenic spot: the Wedded Rocks representing a husband and his wife tied around with a big straw rope, and many people come to see a sunrise between the two rocks. Since olden times, many visitors of the Grand Shrine of Ise have been staying at a Japanese inn in Futami. They serve very good, fresh seafood including clams and Ise-ebi (lobsters).

② futa: a shell. mi: clam (meat)

futa mi ni wakareru:

the clam is split from the shell, the clam is divided into the shell and the meat.

As he quoted Li Po's passage at the very beginning: "Months and days are the passing guests forever", his life itself was also a continuous journey. He had just finished a long journey, but he already started on another one for Futami and Ise to see the "Sengū 「遷宮, Shrine Removal」 Ceremony". He was very sad to bid farewell to his disciples. As a whole, this poem has a very sad tone of separation with quite a high rhetorical technique which, nevertheless, doesn't give us an impression of difficult complication.

This poem corresponds to the second poem of the "Oku no Hosomichi":

(see haiku # 138)

行く春や鳥啼き魚の目は涙

Yukuharu ya	Spring is departing !
tori naki uo no	Birds cry, and eyes of fish
me wa namida.	Are wet with tears

It started with the departing spring, and it has finished with the departing autumn. These two poems form a pair. For spring, birds and fish, and for autumn, comes a clam. They were very well organized in the whole composition.

For holiness,
 Everyone has pushed others in the crowd.
 The Shrine Removal !

Tōtosa ni
 mina oshi-ai-nu
 go-sengū.

tōto-sa : holiness

tōtoshi = tōtoi (Mod. J.): holy

-sa: a suffix to make a noun from an adjective

ni: at, for. mina: everyone, all the people

oshi (renyō) ← osu: to push

-ai (renyō): to do mutually, do each other (one another)

oshi-au: to push others in the crowd, jostle one another

-nu: aux. v. for perfect

go-: a prefix denoting politeness and respect

sengū: The Grand Shrine of Ise is rebuilt every 20 years. Sengū is the ceremony of the official removal to the newly completed buildings. In 1689 Bashō saw the ceremony of the Gekū 「外宮, the Outer Shrine」 on Sep. 13, and that of Naikū 「内宮, the Inner Shrine」 had been already held on Sep. 10 before his arrival in Ise on the 11th.

Note 1. The Grand Shrine of Ise 「伊勢神宮」

The Grand Shrine of Ise consists of two precincts: Naikū 「内宮, the Inner Shrine」 and Gekū 「外宮, the Outer Shrine」.

Naikū is dedicated to Amaterasu-ōmikami 「天照大神」, the Goddess of the Sun who is considered the ancestress of the Imperial Family according to Shinto mythology, although the Emperor denied his divinity in his New Year's Message right after the Second World War in 1946.

Gekū is dedicated to Toyouke-no-ōmikami 「豊受大神 or 登由宇氣神」, the Goddess of Foodstuff, Clothing and Dwelling. The Goddess is believed to look after

the physical needs of people, agriculture in particular. People were supposed to visit the Grand Shrine of Ise at least once in their lifetime. The visit was called "Ise-Mairi" 「伊勢参り」.

Note 2.

Shinto 「神道」

Shinto is the Japanese native religion. It literally means "the Way of the Gods". There are many kami (gods) as many as eight million gods 「八百万神, Yao-Yorozu-no-Kami」. It is a kind of polytheism. But among them all, Amaterasu Ōmikami is the most important goddess. There are descriptions about the Creation of Japan and Japanese people, similar to the Creation in the Bible, in the two old history books: one is "Kojiki" 「古事記, The Records of Ancient Matters, compiled by Ōno Yasumaro (太安万侶, ?~723) in 712」 and the other is "Nihon Shoki" 「日本書紀, The Chronicles of Japan, compiled by Prince Toneri (舍人親王, 676~735) and others in 720, written in Chinese」.

Those two books were planned by the Emperor Temmu 「天武天皇, ?~686」 to rationalize the legitimacy of the Imperial sovereignty since the first Emperor Jimmu 「神武天皇 who is supposed to have ascended the throne in 660 B.C.!」. The Emperor Jimmu was, according to those books, the great-grandson of Ninigi-no-Mikoto, the grandson of Amaterasu Ōmikami, who had descended from the Heaven (Takamagahara 高天原) down to the peak of Mt. Takachiho in Kyūshū, and the present Emperor (Akihito 明仁, 1933~) becomes the 125th Emperor since then. After the Imperial Restoration of Meiji in 1868, the new government tried to reorganize Shinto in order to make it a religious base for nationalism with Emperor worship as its nucleus. It became "State Shito" 「国家神道」 till the end of the last War, and the Emperor Shōwa (Hirohito 裕仁, 1901~1989) made the so-called "Emperor's Declaration as a Human Being" in 1946.

Before and during the last War, school-children including myself were taught about many fantastic and unbelievable myths in those two books as if they were historical facts. There was no clear demarcation between mythology and history. Today, under the new Constitution, there is no longer bad confusion between the two.

Shinto is usually classified into the following two categories:

① Shrine Shinto 「神社神道」

1. Emperor Worship
2. Ancestral Worship
3. Hero Worship (the Deification of Hero)
4. Nature Worship

Amaterasu Ōmikami is the ancestress of the Imperial Family. This means 1. and 2., and the Grand Shrine of Ise is the holy of the holies in Shinto. Anyway, Emperor worship is the most important part of Shinto.

There are many Shinto shrines dedicated to great heroes, such as Tōshōgū Shrine 「東照宮」 in Nikkō, dedicated to the founder of the Tokugawa Shogunate, Tokugawa Ieyasu 「徳川家康, 1542~1616」, and Temma-gū 「天満宮」, dedicated to a great scholar and statesman Sugawara Michizane 「菅原道真, 843~903」.

Mt. Fuji was considered a sacred mountain, and Sengen Shrine 「浅間神社」 was built on its top and at the foot for the Goddess of Mt. Fuji, Konohana-no-sakuyahime 「木花開耶姫, 木花之佐久夜毘売」. In olden times when people saw the eruption of a volcano, they believed that the god of the mountain was angry. When they suffered a typhoon, a seasonal storm, they thought that there must be the god of weather who controlled it. Everything had god in it, even a tree and grass. This is nature worship. Buddhism came over to Japan via China and Korea in the 6th century A.D., but Shinto had existed before that, therefore it has many primitive, animistic aspects as mentioned here.

② Sectarian Shinto 「教派神道」

After the Imperial Restoration of Meiji in 1868, the new Government approved 13 Sectarian Shinto organizations including Tenrikyō 「天理教」, Izumo-Taisha - Kyō 「出雲大社教」, Fusōkyō 「扶桑教」 etc., and there are about 200 organizations today.

The most representative and by far the largest among them is Tenrikyō with about two and a half million adherents and 12,000 churches, and they have 500 overseas missionary stations.

Tenrikyō was founded by a country woman, Mrs. Nakayama Miki 「中山みき, 1798~1887」, and the office of chief priest has been held by her direct descendants. Its doctrine shows a monotheistic tendency centering around a composite deity of Shinto origin, known as "Tenri-ō-no-Mikoto" 「天理王命」.

Note 3.

Supplementary Notes

Recently we have read in the paper that in some states of U.S.A., there are people who strongly insist on teaching the Creation according to the Bible, not only teaching Charles Darwin's (1809~1882) "Evolutionism" in school education. We also have some people here who insist on teaching more myths in those two books to cultivate patriotism and nationalism through the interesting super-natural activities by many gods, similar in a sense to Greek and Roman gods.

There are still some taboos in the study of history. For instance, it is not allowed to excavate the huge tumuli for The Emperors Ōjin 「応神天皇, in the first half of the 5th cen. (15th Emp. according to the two books)」, and Nintoku 「仁徳天皇, 16th Emp.」 in Osaka, and many others in Nara which were built in the so-called "Tumulus Period": 4~7 cen. A.D.

Those two history books, especially "Kojiki" is very interesting to read as literature and useful for the study of the old Japanese language. To study the origin of Japanese people, not only archeology, anthropology, linguistics etc., but also physiology with the latest study of gene and immunity, and comparative mythology help, to a great deal, to trace back where we came from by comparing the common myths. Taryō Ōbayashi 「大林太良, 1929~」 of Tōkyō Univ. did quite interesting analyses and comparisons in his book "The Origin of Japanese Myths", 1961, Kadokawa 「日本神話の起源, 角川書店」.

I should also mention the "Theory of Horse-riding Races"(*) by Namio Egami 「江上波夫, 1906~」, Prof. emeritus of Tōkyō Univ., to study the origin of Japanese people.

* Namio Egami: "Kiba-minzoku-kokka", 1967, Chūō-kōron-sha.

「江上波夫：騎馬民族国家，日本古代史へのアプローチ，1967，中央公論社」

Probably I have gone too far, or too deep down into the bottomless sea where I am lost and almost drowned!

初時雨猿も小蓑を欲しげなり

In the first winter shower,
Even a monkey looks wanting
A small straw-raincoat.

Hatsu-shigure
saru mo ko-mino o
hoshi-ge nari.

hatsu: the first - (of the year)

shigure: a cold passing shower between late autumn and early winter.

shigure is derived from a verb "sugiru" 「過ぎる」: to pass

saru: a monkey. mo: a particle denoting an addition and stress: also, too, even. ko: a prefix for "small". mino: a raincoat made of straw

hoshi (adj.) = hoshii (Mod. J.): wanting

-ge: a suffix meaning "it looks", "it seems"

nari: aux. v. for affirmation.

This was the first poem of "Sarumino" 「猿蓑」 (Monkey's Raincoat), showing an entirely new approach to a monkey with a sharp sense of humour against the traditional first 5-syllable phrase. It was composed on the way from Ise to Iga in the latter part of September, 1689, and was considered a good example demonstrating the theory of "Fueki Ryūkō" 「不易流行, Eternity and Fashion」.

Note " Sarumino" 「猿蓑」

It is composed of the two volumes of the selections of "hokku" 「発句 = haiku 俳句」 and "renku" 「連句 linked poem」 including the essay of "Genjū-an no Ki" 「幻住庵記」 compiled by Kyorai 「向井去来, 1651~1704」 and Bonchō 「野沢凡兆 ~ 1714」 under the supervision of Bashō himself in May, 1691.

It is highly evaluated as one of the best examples of "Shōfū" 「蕉風, Bashō style」 works in the most matured period.

There is a translation of part of it by Leonore Mayhew, 1985, Tuttle.

Mushroom gathering --

Almost caught by

A cold evening shower.

Take-gari ya

abunaki koto ni

yū-shigure.

take (茸): abbreviation for various mushrooms:

for instance, matsu-take, shii-take, hatsu-take, enoki-dake, etc.

take (竹): (a) bamboo

-gari (euphonic change) ← kari (renyō and gerund) ← karu (yodan): to hunt

take-gari literally means "mushroom hunting", but it means "gathering" here.

abunaki (rentai) ← abunashi: dangerous

koto: a thing (noun), that (conjunction) -

ni: at, in

abunaki koto ni: dangerously, almost caught by (rain)

yū-: evening

shigure: a cold shower falling between late autumn and early winter

Now children !

Let's run about

In the hailstones !

Iza kodomo

hashiri arikan

tama-arare.

iza: now !

kodomo: a child, children

hashiri (renyō) ← hashiru (yodan, vi.): to run

arika (mizen) ← ariku (yodan, vi.) = aruku (yodan, Mod. J.): to walk

-n = mu: aux. v. : (an) invitation, proposition, the speaker's will,

How about -ing?

hashiri arikan: let's run about!

tama: a prefix for something beautiful

tama literally means a ball or balls

arare: hail, a hailstone

tama-arare: a poetic name for hail

The year's first snowfall !
 When are the columns of Daibutsu
 Temple to be erected ?

Hatsu-yuki ya
 itsu Daibutsu no
 hashira-date.

hatsu-: the first - (of the year). yuki: snow(-fall). itsu: when?
 Daibutsu: a great image of Buddha, but in this particular case, the Daibutsu
 of Tōdaiji Temple 「東大寺」 in Nara which was originally cast in 749 A.D.
 hashira: a column, pillar, post
 date (euphonic change) ← tate (renyō and gerund) ← tatsu (shimo-ni, vt.) =
 tateru (shimo-ich, Mod. J., vt.): to erect, build
 hashira-date: erecting columns = to start building a house

When Bashō visited Tōdaiji Temple in 1689, he was very sad to see the great
 image of Buddha without its head, exposed to the snow. It had been destroyed
 by the troops of Matsunaga Hisahide 「松永久秀, 1510~1577」 in the battle
 against the Miyoshi clan 「三好三人衆: 三好政康, 長逸, 岩成友通」 in 1567. The
 Priest Kōkei 「公慶, 1648~1705」 of Tōdaiji Temple got the permission from the
 government for the official fund-raising campaign for the reconstruction in
 1684. But he couldn't start the construction for some years owing to the
 shortage of fund, and it was during this period when Bashō visited Tōdaiji
 Temple. The head was finally completed only in 1691, and the consecration
 ceremony 「開眼供養」 was held in 1692. The present Daibutsuden Hall which
 houses the Great Buddha was completed in 1709, and it is the largest wooden
 structure in the world, measuring 47.5 meters high, 57 meters long from east
 to west, and 50.5 meters long from north to south.

The Daibutsu represents Vairocana (Sans.) 「毘盧遮那仏, 光明遍照」, the most
 pantheistic Buddha of Light, which can be interpreted as "Buddha of Light
 shining throughout the universe." It is the largest bronz Buddha in the
 world measuring 16.2 meters high and 452 tons in weight.

Chōshō's grave, perhaps,
Was visited on the way here
By hachi-tataki.

Chōshō no
haka mo meguru ka
hachi-tataki.

Chōshō = Chōshōshi 「木下長嘯子, 1569~1649」, the nephew of Kita-no-Mandokoro 「北の政所」, the wife of Kampaku (*) Toyotomi Hideyoshi 「豊臣秀吉, 1536~1598」. He became the feudal lord of Wakasa-Obama 「若狭小浜」, but after suffering a defeat at Sekigahara 「関ヶ原」 in 1600, he lived in Kyōto in seclusion as a poet.

* Kampaku 「関白」 was the title for the "Chief Adviser to the Emperor" since the Heian Period 「平安時代, 794~1185/1192」, but actually similar to Shōgun when Hideyoshi became Kampaku.

haka: a grave, tomb.

mo: also, in addition

meguru (rentai & shūshi, vi.): to visit. ka: an interrogative particle

hachi: a bowl. In this particular case, it means a dried hollow gourd and bell, both were used as percussion instruments.

tataki (renyō and gerund) ← tatau (yodan, vt.): to beat, hit, ring

tataki means "beating" and also "the one who beats the bowl"

hachi-tataki: Buddhist monks, half secular, who used to walk about within and in the suburbs of Kyōto chanting songs and Buddhist formulas for 48 nights starting on Nov. 13, Saint Kūya's 「空也上人, 900?~970?」 memorial day, with above-mentioned instruments. Saint Kūya was the fore-runner of the Jōdo Sect of Buddhism 「浄土宗」. Those monks were also called "Kūya-sō" 「空也僧, Kūya-monks」. Usually most of them made a living by making and selling the bamboo whisks 「茶筴, chasen」 for powdered tea.

On the night of Dec. 24, Bashō stayed at Kyorai's 「向井去来」 house to hear hachi-tataki, but they didn't come until almost the dawn of the next morning. They waited and waited. What frustration they felt!

Bashō's poem is related to the Chōshō's poem:

鉢叩き暁方の一声は冬の夜さへも鳴く時鳥

Hachi-tataki	Hachi-tataki
akegata no hito-koe wa	one voice at dawn
fuyu no yo sae mo	even in the winter night
naku hototogisu.	sings a cuckoo.

Hachi-tataki's

One voice at dawn

Sounds like a cuckoo which sings

Even in the winter night.

何にこの師走の市にゆく鳥

For what, I wonder,
Is this crow flying to the market
Of the year end ?

Nani ni kono
shiwasu no ichi ni
yuku karasu.

nani: what ? ni: for

Nani ni is actually pronounced "Nan-ni"

kono: this (referring to the flying crow, but it gives a feeling that it also refers to the market owing to the word order)

shiwasu: December, the year end

ichi: a market 「市」 . ichi 「一」 (a homonym): one

yuku (rentai): going, flying ← yuku (yodan, vi.): to go, fly

karasu: a crow

This crow represents Bashō's lonely heart. He loved loneliness, but on the other hand he missed people in the busy market at the year end.

Human psychology is contradictory.

鶯の笠落したる椿かな

A bush warbler

Has dropped its hat from the tree:

A camellia blossom !

Uguisu no

kasa otoshi-taru

tsubaki kana.

uguisu: a bush warbler

Cettia diphone

kasa: a hat

otoshi (renyō) ← otosu (yodan, vt.): to drop

-taru (rentai) ← tari: aux. v. denoting the perfect tense

tsubaki: a common camellia, rose camellia

Camellia japonica L.

In old poems, a bush warbler is often mentioned as "stitching a hat with an ume blossom". Here, however, instead of ume, "camellia", and instead of stitching, "dropping" were used by Bashō.

木のもとに汁も膾も桜かな

Under the trees,
 Soup, namasu and everything
 With cherry blossoms fallen.

Ki no moto ni
 shiru mo namasu mo
 sakura kana.

ki: a tree(s), - no moto ni = ki no shita ni: under
 shiru: soup
 namasu: vinegared raw fish and vegetables
 nama: raw. su: vinegar
 - mo - mo: a relative particle for juxtaposition and emphasis
 sakura: a cherry tree(s), cherry blossoms

This was a hokku of kasen composed at Fūbaku-tei 「風麦亭, owned by Ogawa Fūbaku 小川風麦, a warrior of Iga」 on Mar. 2, 1690. Bashō himself called this poem a good example of "karumi" (軽み lightness) according to "San-zōshi" 「三冊子, written by Dohō 服部土芳」.

The wings of a butterfly,
 How many times fluttering over
 The roofed wall back and forth.

Chō no ha no
 ikutabi koyuru
 hei no yane.

chō: a butterfly

no: 's, of

ha = hane: a wing(s)

ikutabi: how many times ?

koyuru (rentai) ← koyu (shimo-nidan, vi.) = koeru (shimo-ichi, Mod. J.): to go
 (fly) over

hei: a wall

yane: a roof

It is considered that this was composed impromptu at the garden of Saboku
 「乍木, 原田覚左衛門, Harada Kakuzaemon of Iga Province」. This is quite a
 visual depiction.

The villagers here,
Are they all the descendants
Of the flower guards ?

Hito-sato wa
mina hanamori no
shison ka ya.

hito = hitotsu: one, a whole - . sato: a small village
wa: a particle denoting a distinction; as for
mina: all (the villagers). hanamori: a flower guard(s)
shison: a descendant(s)
ka: an interrogative particle. ya: an exclamatory particle

Note

The Empress Ichijō 「一条皇后, 988~1074, later (1026) became "Jōtō-Mon-In" 上東門院, whom Murasaki Shikibu, the authour of "The Tales of Genji" (紫式部: 源氏物語) served] once wanted to transplant the double-petalled cherry trees of Kōfukuji Temple in Nara to Kyōto, but all the monks opposed the plan strongly. She was rather pleased and impressed by their elegant taste for the blossoms. She gave up the plan, not only that, she gave as a prize, a small village of Yono in Iga 「伊賀国予野庄」 to the temple, naming it "Hanagaki no Shō" 「花垣の庄, a village with the flower fence」 and when the cherry blossoms were at their best, flower guards stayed there and kept watch for seven days.

The above story is derived from:

- ① "Shaseki-Shū" 「沙石集, compiled and written in 1283 by the Rinzaï-Zen Priest Mujū (梶原) 無住, 1226~1312」
- ② "Kokon Chomon-Jū" 「古今著聞集, compiled and written in 1254 by Tachibana-no Narisue「橘成季」

After hearing that they eat
Snakes, it is dreadful to hear
The voice of a pheasant.

Hebi kuu to
kike-ba osoroshi
kiji no koe.

hebi: a snake.

kuu (shushi, yodan, vt.): to eat

to: a particle for a quotation

kike (izen) ← kiku (yodan, vt.): to hear

-ba: a particle for an affirmative connection

kikeba: hearing that

osoroshi: dreadful

kiji: a pheasant

koe: a voice

kiji no koe: a pheasant's voice

From all directions,
 Blossoms blown down into
 The waves of Grebe's Lake.

Shihō yori
 hana fuki-ire-te
 Nio no nami.

shihō: all directions

yori: from

hana: a blossom(s), flowers

fuki-ire (renyō) ← fuki-iru (shimo-nidan, vt.) = fuki-ireru (shimo-ichi, Mod. J.): to blow in

fuki (renyō) ← fuku (yodan, vt. & vi.): to blow

ire (renyō) ← iru (shimo-nidan, vt.) = ireru (shimo-ichi, Mod. J.): to let in

nio = kaitsuburi: a Little Grebe. *Podiceps (Tachybaptus) ruficollis*.

Nio: the abbreviation of "Nio no Umi" = Lake Biwa

umi: the sea, a lake

nami: a wave(s), surfs, ripples

A greeting poem to Hamada Chinseki 「浜田珍夕, ?~1737, he changed his name to Shadō 「洒堂」 in 1692」 at his house "Sharaku Dō" 「洒落堂」 in Zeze 「膳所」 which commanded fine views of Lake Biwa and surroundings. Chinseki (Shadō) was a physician. There is a separate account by Bashō entitled "An Account of Sharaku-Dō" 「洒落堂記」 written in March, 1690.

The departing spring !
 With the people of Ōmi
 I missed it deeply.

Yuku haru o
 Ōmi no hito to
 oshimi-keru.

yuku (rentai): going, departing ← yuku (yodan, vi.): to go, depart
 Since the Nara Period (奈良時代, 710~794), this has been pronounced in both ways: "iku" and "yuku". But in the Heian Period (794~1185/1192 *) and the Kamakura Period (1185/1192 * ~1333), it was pronounced mostly "yuku" in Chinese style reading, and "iku" was rarely used, according to "the Kōjien Dictionary, the Third Edition" compiled by Izuru Shimmura in 1983, published by the Iwanami Shoten 「広辞苑 第三版, 新村出編, 岩波書店」.

* There are different theories about when the Kamakura Period began. Traditionally 1192 when Yoritomo became Shogun was considered the beginning, but 1185 when the Heike clan was completely defeated at Dan-no-ura is supported by many historians today. Some historians say that 1180 when Yoritomo started to fight against the Heike clan should be already included in the Kamakura Period.

(Masataka Ueyokote: the Kamakura Period in "Pocket Book of Japanese History", 1983, Heibonsha)

「上横手雅敬: 鎌倉時代 《日本史事典》, 1983, 平凡社」

haru: spring

o: a particle indicating an object. This "o" has the exclamatory effect of an interjectional "o" which is considered the oldest usage of the word.

Ōmi: the name of a province with Lake Biwa.

hito: people, man (men)

oshimi (renyō) ← oshimu (yodan, vt.): to miss

keru (rentai) ← keru: aux. v. for the past tense and exclamation.

In this case, "rentai-kei" is more effective to retain a soft reverberation than a sharp ending form of "shushi-kei".

There is a title for this poem: 望湖水惜春

"Viewing the lake, I miss the departing spring !"

曙はまだ紫にほととぎす

The dawn is still
Purple in colour in the east,
A cuckoo's voice is heard.

Akebono wa
mada murasaki ni
hototogisu.

akebono: dawn, daybreak. wa: as for
murasaki: purple. ni: in . hototogisu: a cuckoo

The preface reads:

"Staying overnight at Seta, visited Ishiyama-dera (a Buddhist temple) at dawn to see the "Room of Genji" 「源氏の間」."

Legend has it that Murasaki Shikibu 「紫式部, ?~?, Lady Murasaki (Purple)」 wrote "The Tale of Genji" (*) 「源氏物語」 in that particular room of the temple.

"Makura no Sōshi" 「枕草子 The Pillow Book」, written by Seishōnagon 「清少納言」 between 996? and 1008?, begins with the famous phrase "Haru wa akebono. -- ":

「春は曙。 やうやうしろくなりゆく山ぎは、 少しあかりて、 紫だちたる雲の、 細くたなびきたる。 夏は夜。 月の頃はさらなり。 --- 」

"Spring is dawn. The mountain is at last beginning to turn slightly whitish with light. The purple clouds thinly trail. Summer is night. It is better with the moon. --- "」

Bashō probably took: Murasaki Shikibu, dawn and the purple clouds.

* It was translated into English (1925~1933) by Arthur David Waley (1889~1966) who also translated "Makura no Sōshi" in 1928.

先たのむ椎の木もあり夏木立

First of all, my dear
 Dependable tree of shii stands here
 In this summer grove.

Mazu tanomu
 shii no ki mo ari
 natsu-kodachi.

mazu: first of all, among other things, above all things
 tanomu (rentai) ← tanomu (yodan, vt.): to depend on
 shii = suda-jii: the name of a tree

Castanopsis cuspidata var. *sieboldii*,
 (Japanese chinquapin -- not official name).

Ref. mateba-shii = satsuma-jii: *Pasania edulis* Makino, grown wild
 in Kyushu: a live oak, red oak -- not exactly).

shii no ki: a shii tree
 ari (shūshi, ra-line irreg. conj.: ra, ri, ri, ru, re, re.): to be, to exist,
 to stand
 natsu: summer. kodachi: a grove

This poem comes at the very end of the long story of "Genjū-an no Ki" which
 literally means an "Account of the Hermitage of Illusional Abode".

Note "Genjū-an no Ki" 「幻住庵記」

After the long journey to the north of "Oku no Hosomichi", Bashō stayed at a
 hermitage named "Genjū-an" 「幻住庵」 which was offered to him by Suganuma
 Kyokusui 「菅沼曲水(翠)」, one of his disciples, and a high ranking vassal of
 the Zeze clan] whose uncle used to live there. It was located behind
 Ishiyama Temple 「石山寺」 and on a hill named Kokubu-yama 「国分山」, and he
 stayed there from April 6 to July 23.

He wrote one of his most important literary works there, entitled "Genjū-an no Ki". It is considered that he rewrote it several times to polish it up. It gives quite comprehensive explanations about himself and his philosophy.

My original plan was just to try the literal translations only for Bashō's haiku, but my will power was not strong enough, and I was often tempted to translate what I was not originally supposed to do. That is the way I have added here a translation of the last, but the most important part of "Genjū-an no Ki" in a hurry! However, its highly crystalized philosophical sentences with condensed beauty were, I admit, extremely difficult for me to translate.

The last part of "Genjū-an no Ki"

「幻住庵記, An Account of the Hermitage of Illusional Abode」

"When I look back the stupid errors of my past, once I envied those who were serving a feudal lord to get paid, at another time I wondered if I would become a Buddhist priest, but I rather wanted to suffer the winds of journeys without a definite destination to enjoy nature with flowers, birds, winds and the moon. And for a while I made a living on that. This is the way I have come all the way through till today only in this line of haikai without any ability and talent.

Po Chū-i strained his utmost to compose poems. Tu Fu lost weight for his poems. They were both sages and geniuses. On the contrary, I am stupid and have no literary talent. But we are all human beings who just happen to have a common life of illusion in this temporary world. Is there anywhere else on earth, any steady life without illusion? Nowhere! -- was my conclusion, and I went to bed."

先たのむ椎の木もあり夏木立

Mazu tanomu

shii no ki mo ari

natsu-kodachi.

First of all, my dear

Dependable tree of shii stands here

In this summer grove.

蛍見や船頭酔うておぼつかな

The firefly-viewing !

The boatman is drunk

And unsteady.

Hotaru-mi ya

sendō you-te

obotsukana.

hotaru: a firefly

mi (renyō & gerund): viewing ← miru (kami-ichi, vt.): to view, look at

sendō: a boatman

you-te (euphonic change: u-ombin ウ音便) ← yoi(renyō)-te ← yo-u (yodan, vi.)

: to get drunk

-te: a conjunctive particle

obotsukana: the stem part of adjective "obotsukanashi" = obotsukanai (Mod. J.): unsteady, unsettled, uncertain

The abrupt ending without declension gives a funny feeling of exaggeration of the drunkenness of the boatman.

There is a title for this poem:

「勢田の蛍見 : Firefly-viewing at Seta」

Seta 「勢田 (勢多) , the present 瀬田 in Ōtsu City」 on the southern shore of Lake Biwa was noted for the Karahashi Bridge (唐橋, a Chinese style bridge) over the Seta River, the beautiful evening glow as seen from the bridge and fireflies.

京にても京なつかしやほととぎす

Even in Kyōto,
I miss Kyōto very much
when I hear a cuckoo.

Kyō nite mo
Kyō natsukashi ya
hototogisu.

Kyō = Kyōto 「京都」, the old Imperial capital of Japan (794~1867)

nite: in, at, with, as

mo: a particle for stress

natsukashi = natsukashii (adj., Mod. J.): dear, longed for

natsukashimu (yodan, vt.): to miss someone or something

hototogisu: a cuckoo

The second "Kyō" is considered to mean the classic Kyōto of the past. That is the logical explanation. I wonder, however, if that definition is necessary.

Do not resemble me,
Like this melon cut into
Two identical halves !

Ware ni niru-na
futatsu ni ware-shi
makuwauri.

ware = watashi (Mod. J.): a personal pronoun: "I"

ware ni: me

niru (shūshi-kei, kami-ichi, vi.): to resemble

-na: a particle for prohibition and negative

futatsu: two

ni: into (two)

ware (renyō) ← waru (shimo-ni, vt.): to cut, split

-shi (rentai) ← ki: aux. v. for the past and perfect tenses

makuwauri: an oriental melon, Chinese melon,

Cucumis melo L. var. makuwa Makino

While he stayed in Kyōto, a young merchant of medicine named Tōko 「東湖, 1659~1708, later on he changed his pseudonym to Shidō 之道, and then to Fūchiku 諷竹」 came from Naniwa (Ōsaka) asking for admission to his school. Then, Bashō gave him this poem.

"The two halves of melon look alike, just as we are both alike in loving haikai, but you shouldn't imitate me. You are a young merchant, so you should live in a different way from me. I am useless, being away from the secular world."

わが宿は蚊の小さきを馳走かな

In my hermitage,
The mosquitos are tiny,
That is the only treat !

Waga yado wa
ka no chiisaki o
chisō kana.

waga = watashi no (Mod. J.): my

yado: a lodge, hermitage, hut, inn, hotel

wa: a particle denoting a distinction from others: as for

ka: a mosquito

no: 's

chiisaki (rentai) ← chiisashi (adj.) = chiisai (Mod. J.): small, tiny

chiisaki ka o → ka no chiisaki (koto) o : an inversion

o: a particle denoting an object

chisō: a treat

kana: an exclamatory particle

This was composed when Akinobō 「秋の坊, ?~1718」 of Kaga-tsurugi 「加賀鶴来」 visited Bashō at Genjū-an where there was nothing to be served for the guest.

Shortly dying,
 Yet showing no sign of it,
 The voice of a cicada.

Yagate shinu
 keshiki wa mie-zu
 semi no koe.

yagate: shortly, soon
 shinu (na-line irreg. conj.) = shinu (yodan, vi.): to die
 keshiki 「気色」 = kehai 「気配」: a sign, indication
 mie (mizen) ← miyu (shimo-ni, vi.) = mieru (shimo-ichi, Mod. J.): to look
 -zu: aux. v. for a negative sentence
 semi: a cicada
 koe: a voice

The title for this poem is "Mujō Jinsoku" 「無常迅速」 which means "The vicissitudes of life are swift, and our life is ephemeral". Bashō loved this phrase very much.

合歡の木の葉越しも厭へ星の影

Even through the leaves
Of a silk tree, do not look
At the loving stars.

Nebu no ki no
ha-goshi mo itoe
hoshi no kage.

nebu no ki = nenu no ki: a silk tree,

Albizzia julibrissin Durrazz

ha-goshi: through the leaves

ha: a leaf, leaves

goshi (euphonic change) ← koshi: through

mo: even

itoe (imperative) ← itou (yodan, vt.): to mind, dislike

hoshi: a star

kage: light, a shadow, figure

hoshi-kage: starlight

There is a title for this poem:

七夕に (On Tanabata)

The two loving stars are allowed to meet only once a year on the night of Tanabata 「七夕」, July 7. We shouldn't disturb them tonight.

(see Haiku # 167)

The Bon Festival:

Even today, from the crematorium
Smoke rises up.

Tama-matsuri

kyō mo yakiba no

kemuri kana.

tama-matsuri: the Bon Festival = "Ura-bon-e" centering on July 15, usually July 13 ~ 16 of the lunar calendar.

kyō: today. mo: a particle denoting an addition: also, again

yakiba: a crematorium. no: of. kemuri: smoke

Note 1.

Ura-bon-e 「盂蘭盆会」

It used to be interpreted as a Sanskrit word "ullambana" which originally came from avalambana, but now it is considered that "Urabon-e" is derived from Iranian word meaning the soul of the dead, "URVAN", which had been the festival of the soul and the harvest of the year, was taken to China by Iranian Sogdo people where it was combined with Chinese agricultural harvest festival of Chūgen 「中元, zhong yuan」, and then came to Japan.

(Yuishin Itō: Urabon-e, Encyclopaedia Heibonsha)

「伊藤唯真: うらぼんえ, 大百科事典, 1984」

Note 2.

Okuribi 「送り火」 of Daimonji 「大文字」

Today, the Bon Festival in Japan is the time when our ancestors come back to this world to see how we are doing. They spend a few days with us. When they come and go back, we light their way with lanterns. People enjoy "Bon Dance" around a high stand set up temporarily. In Kyōto, the so-called "Okuribi" 「送り火, seeing off fire」, or "Okuribi of Daimonji" 「大文字, Chinese character 大 meaning large」 is burnt with firewood in various shapes on

several mountains representing the abovementioned "Dai" 「大」, a Shinto gate 「鳥居, torii」, boat etc. on the evening of Aug. 16. People see the burning fire, and think of their ancestors.

こちら向け我もさびしき秋の暮

Turn your face this way

Dear priest! I feel lonely, too.

Autumn evening.

Kochira muke

ware mo sabishiki

aki no kure.

kochira: this way achira (antonym): that way

muke (imperative) ← muke (yodan, vi): to turn, to face

ware: I. mo: also

sabishiki (rentai) ← sabishi = samishi = sabishii (Mod. J.) = samishii (Mod.

J.) : lonely.

aki: autumn.

kure: evening

This poem comes at the end of an account entitled "Unchiku no San" 「雲竹の賛」. "San" 「賛」 means, poems of various kinds, phrases and sentences to be written on a painting.

What humour it is, to address the profile in the painting !

"Unchiku no San" 「雲竹の賛」

Showing a portrait probably of his own, with the face looking the other way, the Priest Unchiku of Kyōto 「北向雲竹, 1632~1703, a priest of Tōji Kanchi-in (東寺観智院), a famous calligrapher of Daishi School (大師流)」 asked me to write a poem on it. I said to him, "You are 60 years old and I am almost 50. Life was just like a dream as Chuang-tzu said (*), the portrait looks like in a dream, and now I am adding sleep talk to it."

This was written during his stay at Genjū-an in 1690.

* The original text in the "Chuang-tzu" is as follows:

「而愚者自以為覺，窃窃然知之，君乎，牧乎。固哉。丘也与女皆夢也。余謂女夢亦夢也。」

"The stupid believe that they are awake, only with a superficial knowlege, and they are so obstinate, discriminating a lord from a herdman. They should know that all the people including Confucius are the beings in a dream. I know that I, who am saying this, am also just dreaming."

This is a part of the dialogue between 長梧子 (Chang Wu-zi) and 嬰鶻子 (Ying Que-zi), a disciple of Confucius 「孔子, 551 B.C.~ 479 B.C.」 and Chang Wu-zi criticizes Confucianism.

(Shigeo Nomura: Chuang-tzu, 1987, Kōdansha)

「野村茂夫：中国の古典 莊子，講談社」

白髪抜く枕の下やきりぎりす

Pulling out white hairs,
I hear, underneath my pillow,
A cricket chirping.

Shiraga nuku
makura no shita ya
kirigirisu.

shiraga: (a) white hair

nuku (rentai) ← nuku (yodan, vt.): to pull out

makura: a pillow

shita: underneath

kirigirisu: a cricket

This was the hokku of han-kasen 「半歌仙, 18-linked-poem」 composed with Shidō 「之道」 and Chinseki 「珍碩」 at the hermitage of Gichūji Temple 「義仲寺」 at Zeze 「膳所」.

Old age comes steadily. The faint voice of a cricket emphasizes the sadness of old age in the deepening autumn.

桐の木に鶉鳴くなる塀の内

A paulownia tree;
The voices of quails heard from
Inside the wall.

Kiri no ki ni
uzura naku-nari
hei no uchi.

kiri: a paulownia. *Paulownia tomentosa* (Thunb.) Steud.

- no ki: a tree of

ni: a particle meaning: by, behind. In this case, it is used as a similar word to "ya": a kireji 「切字, a cutting word」 for exclamation.

uzura: a quail. *Coturnix coturnix*.

naku (rentai, yodan, vi.): to cry, sing, chirp

A description of the voice of a quail is, according to a book, "Gua-kkru-ru-ru, ajappar!" In the Edo Period (1603~1867), wealthy people kept quails and enjoyed listening to their voices as "naki-uzura" 「鳴き鶉, a crying quail」.

naruru (rentai) ← nari: aux. v. for conjecture and hearsay (I understand, from what I hear). There is another aux. v. "nari" which is used for affirmation.

hei: a wall

no uchi: inside

Note Kiri 「桐」 Paulownia

Kiri grows very quickly and the wood is light and strong, so it is a good material for furniture and footgear "geta" 「下駄, the traditional wooden clogs」.

Until some years ago, when a baby girl was born in the country, her parents planted a kiri tree in the backyard, and when she grew up twenty years later, the tree now already became big enough to make a chest of drawers for her marriage trousseau.

Looking at lightning,
 The one who does not talk wisely,
 Is honorable.

Inazuma ni
 satora-nu hito no
 tattosa yo.

inazuma: lightning

ni: at, with

satora (mizen) ← satoru (yodan, vt.): to comprehend, attain a spiritual enlightenment, talk like a philosopher (ironical)

-nu (rentai) ← zu: aux. v. for negation

hito: (a) man (men), people

tatto-sa (noun) ← tattoshi (adj.): honorable, noble, valuable

= tōto-sa ← tōtoshi (tōtoi, Mod. J.)

yo: an interjectional particle for exclamation

The preface reads as follows:

A high priest says, "A superficial knowledge of Zen causes great harm."

I appreciate his comment.

Bashō criticized those haiku poets who just wanted to show off their superficial knowledge of Zen and other things.

This was in a letter to Kyokusui 「蒼沼曲翠 (水), his original pseudonym 曲水 was changed to 曲翠 (with the same pronunciation) in about 1693」 in Edo from the hermitage of Gichūji Temple, criticizing the disciples in Ōmi for their self-complacency with conventional phrasings and their corruption in their daily life.

Bashō lauded Kyokusui's sincere personality as a manly, straightforward but refined man. He wrote many letters to him, more letters to him than anyone

else (at least those letters remaining today). As you remember, Kyokusui offered Bashō the Genjū-an Hermitage (see haiku # 208). In 1725, he became "karō" 「家老, the chief retainer」 of the Zeze clan, but in 1717 he killed his colleague Soga Godayū 「曾我権太夫」 for his injustice, and he committed suicide. It was tragic that his 18 years old son had to follow his father in the same way.

(Takejirō Sakurai: Kyokusui in "Sōgō Bashō Jiten" 1982, Yūzankaku)

「桜井武次郎：曲翠(水)《総合芭蕉事典》監修 栗山理一，雄山閣」

My hermitage

Can be found with flowering

Water pepper and red pepper.

Kusa no to o

shire ya ho-tade ni

tō-garashi.

kusa: grass.

to: a door, gate

kusa no to: the door of grass referring humbly to his hermitage

shire (imperative) ← shiru (yodan, vt.): to know, recognize

ya: an interjectional particle for stress

ho: an ear, plume, flower, flowering

tade:

① tade: a smartweed. Polygonum.

② yanagi-tade: a water pepper. Polygonum hydropiper L.

This is the most common in Japan. The leaf tastes hot.

③ murasaki-tade: Polygonum purprascenes Makino.

This is cultivated to be used as spice for sashimi (raw fish).

There is a proverb, "Tade kuu mushi mo suki-zuki" 「蓼食う虫も好き好き」
meaning: "There is an insect which loves to eat a water pepper, or there is no
accounting for taste."

tō-garashi: red pepper

A sick wild goose,
Fallen in the night cold.
I sleep on a journey.

① Byōgan no
yosamu ni ochi-te
tabine kana.

② Yamu kari no
yosamu ni ochi-te
tabine kana.

There are two ways of reading of "病雁".

- ① "Byōgan" by Kyoriku 「森川許六, 1656~1715」 in "Fūzoku-Monzen" 「風俗文選」, supported by E. Kon and K. Yamamoto.
- ② "Yamu kari" by Kikaku 「宝井(榎本)其角, 1661~1707, one of the closest disciples of Bashō, who attended him at his deathbed.] in "Kare-obana" 「枯尾花」 supported by N. Horii and N. Imoto.

byōgan = yamu kari: a sick wild goose.

no = ga: a subjective (nominative) particle. yosamu: the coldness of night

yo = yoru: night. samu: (stem of) samushi: cold, used as a noun

ni: for, owing to

ochi (renyō) ← otsu (kami-ni, vi.) = ochiru (kami-ich, Mod.J.): to fall, drop

tabine: sleeping on a journey. tabi: a journey, travel.

ne (renyō & gerund) ← nu (shimo-ni, vi.) = neru (shimo-ichi, Mod.J.): to sleep

This poem is entitled "At Katada" 「堅田にて」, because "a falling wild goose at Katada" was one of the Eight Famous Scenes of Ōmi.

Note Ōmi-Hakkei 「近江八景」: The Eight Famous Scenes of Ōmi (* 1.)

The evening bell of Mii Temple

2. Awazu no Seiran 粟津晴嵐
The windy but clear landscape of Awazu

3. Seta no Yūshō 勢田夕照
The sunset glow at Seta

4. Ishiyama no Shūgetsu 石山秋月
The autumn moon over Ishiyama Temple

5. Karasaki no Yau 唐崎夜雨
Night rain at Karasaki

6. Katada no Rakugan 堅田の落雁
A falling wild goose at Katada

7. Hira no Bosetsu 比良暮雪
a. Evening snow on the Hira mountains
b. The snow still left in late spring on the Hira mountains

8. Yabase no Kihan 八橋帰帆
Returning sailing-boats to Yabase

It is considered that Kampaku Konoe Masaie 「関白近衛政家, 1443~1505」 designated those scenes in 1500, patterned after the Eight Famous Scenes near Lake Tungtinghu 「洞庭湖, Dong ting hu」 in China: 瀟湘八景 (* 2.).

Famous artists such as Kanō Tanyū 「狩野探幽, 1602~1674」, Torii Sumihisa 「鳥居澄久」, Utagawa (Andō) Hiroshige 「歌川(安藤) 広重, 1797~1858」 and Imamura Shikō 「今村紫紅, 1880~1916」 depicted those scenes.

* 1. (Hiroshi Matsuki: Ōmi Hakkei in Encyclopaedia Heibonsha, 1984)

「松木寛: おうみはつけい (近江八景), 平凡社大百科事典」

* 2. "Xiao Xiang ba jing": 山市晴嵐, 漁村夕照, 遠浦帰帆, 瀟湘夜雨, 煙寺晚鐘,

洞庭秋月，平沙落雁，江天暮雪。

(Hironobu Furuhashi: Shōshō Hakkei in Encyclopaedia Heibonsha, 1984)

「古原宏伸：しょうしょうはっけい（瀟湘八景），平凡社大百科事典」

A fisherman's house;

Shrimps in the basket are mixed with

A camel-cricket.

Ama no ya wa

ko-ebi ni majiru

itodo kana.

ama 「海士海人」 : a fisherman

ama 「海女」 : a fisherman's wife, a woman diver

ya: a house

ko-ebi: a shrimp(s)

ko: a prefix meaning something small

ebi:

- ① a shrimp (ko-ebi, 小海老)
- ② a prawn (kuruma-ebi, 車海老)
- ③ a lobster (Ise-ebi, 伊勢海老)

ni: in

majiru (rentai) ← majiru (yodan, vi.): to mix (vi.) with, to get mixed with

itodo: an old name for kamado-uma or ebi-kōrogi

kamado-uma: a camel-cricket. *Diestrammena apicalis*

Drinking morning tea,
A Buddhist priest is quiet.
Chrysanthemum flowers.

Asa-cha nomu
sō shizuka-nari
kiku no hana.

asa: morning. cha: tea

nomu (rentai) ← nomu (yodan, vt.): to drink

sō = sōryo 「僧侶」: a Buddhist priest(s), monk(s)

shizuka-nari: is quiet. Grammatically this is called "keiyō-dōshi" 「形容動詞, adjective verb」.

kiku: a chrysanthemum

hana: a flower

The preface reads: At Katada Shōzuiji Temple 「堅田祥瑞寺にて」.

Note The Tea Ceremony 「茶の湯」

It is considered that the custom of drinking tea started among Zen priests and monks, because they found the strong tea had something to keep them awake during their long meditation.

Tea was brought to Japan by Buddhists in the Nara Period (8th cen. A.D.), and the Priest Eisai 「栄西, 1141~1215」 brought the seeds for planting purpose.

The way of drinking tea was gradually stylized and formalized by tea masters such as Murata Jukō 「村田珠光, 1422~1502, also called Shukō」, Takeno Jō-ō 「武野紹鷗, 1502~1555」, and was completed by Sen no Rikyū 「千利休, 1522~1591」.

Murata Jukō mentioned four important points we should learn in the tea ceremony: they are known as "Wa, Kei, Sei, Jaku" 「和敬清寂」.

Wa 「和」 means a good harmonious human relation.

Kei 「敬」 is to respect each other.

Sei 「清」 is cleanliness and purity not only physically, but mentally, too.

Jaku 「寂」 means quietness and calmness.

To be a good host or guest, we should learn all the aspects of Japanese culture, because we talk about almost everything.

We talk about the garden which can be seen from the room; the scroll of Japanese painting hanging in the tokonoma 「床の間, alcove」; the flower arrangement (ikebana) in the tokonoma; the small tea house, with its unique architecture; the various tea utensils: tea bowls (pottery), the lacquered container of powdered tea, bamboo whisk and ladle, the silk mat called "fukusa" 「袱紗」 etc.

The tea ceremony is quite a comprehensive cultural performance.

The modern world is getting busier and busier. We are almost lost in its hustling and bustling daily activities. The busier our life is, the more we need a quiet moment when we should come back to ourselves, if possible, in a quiet room where only the sound of boiling water is heard which is compared to the wind blowing on the top of a pine 「松籟, shōrai」.

The most important part of the tea ceremony is a philosophy known as Ichi-go-ichi-e 「一期一会」 which means "a meeting is held only once in our lifetime." This is in recognition of our transient existence in time and space.

Our life is limited to about one hundred years. During that period, how many times do we have a tea ceremony or tea, cocktail and dinner party? In Japan, we have over 120 million people. How many people out of 120 million do we invite to our party? If we realize this fact, we should appreciate this moment to be with our guest or host, because this moment can never be repeated. If we have a similar party on the following day, it is no more today's, but it is another party. We never know what will happen to us on the following day.

The tea ceremony is not only tasting the tea, but the main purpose is to enjoy meeting our friends. This is called "Ichi-go-ichi-e".

This can be applied not only to the tea ceremony, but to all our meetings with people.

A haiku or renku (linked poem) party is the same. Not only composing poems, people enjoy meeting with people who have common interest in poetry. The warm hospitality by the host, and heartfelt greeting to the host by the guest are the most important parts of the party.

A butterfly comes also
 To try the vinegared salad
 Of chrysanthemum flowers.

Chō mo ki-te
 su o suu kiku no
 namasu kana.

chō: a butterfly. It is often associated with Chuang-tzu's dream in Bashō's haiku.

mo: a particle denoting an addition: also, too

ki (renyō) ← ku (ka-line irreg. conj.) → ko, ki, ku, kuru, kure, ko(yo):
 to come

su: vinegar

o: a particle denoting an object

suu (rentai & shūshi, yodan, vt.): to sip, sup, suck, inhale, smoke

kiku: a chrysanthemum

namasu: (generally) vinegared raw fish and vegetables

kiku no namasu: vinegared boiled chrysanthemum flowers

All chrysanthemum flowers are edible regardless of size and colour. Their leaves are good for tempura (battered and fried in vegetable oil).

The preface reads:

"While I was staying in Awazu 「粟津」, a man, who liked the tea ceremony very much, invited me to a ceremony and served me with vinegared boiled chrysanthemum flowers picked from a nearby beach."

The man who invited Bashō was the brother of Bokugen (木沅, a physician).

Bashō actually stayed at the hermitage "Mumyō-an" 「無名庵」 of Gichū-ji Temple 「義仲寺」 at Zeze 「膳所」 near Lake Biwa, during that period in 1690.

This was a greeting poem to the host with a compliment for the treat.

しぐるるや田の新株の黒むほど

A winter shower
 Is darkening the colour
 Of the new rice-stubble.

Shigururu ya
 ta no ara-kabu no
 kuromu hodo.

shigururu (rentai) ← shiguru (shimo-ni, vi.) = shigureru (shimo-ichi, Mod. J.): A wintry shower falls. It showers. It sleets.

shigururu is connected with "ta".

ya: an interjectional particle, used as a kireji, cutting the sentence once, but, to be connected with " ta no ara-kabu -- "

ta: a paddy field

ara: new.

kabu: a stubble

kuromu: to darken, blacken

hodo: to the degree (of), to the extent (of)

雪散るや穂屋の薄の刈り残し

Snowflakes falling down
 On the Miscanthus, left uncut
 For the shrine's thatched hut.

Yuki chiru ya
 hoya no susuki no
 kari-nokoshi.

yuki: snow

chiru: to fall, scatter

hoya: a temporary thatched hut for the festival of Suwa Shrine 「諏訪神社」 in Shinano Province (the present Nagano Pref.).

susuki: Miscanthus sinensis Anderss.

susuki is used for thatching a roof.

kari (renyō) ← karu (yodan, vt.): to cut, reap, harvest

nokoshi (renyō & gerund) ← nokosu (yodan, vt.): to leave

This is a fiction including the preface "Coming on the Shinano route".

住みつかぬ旅の心や置火燵

Travelling heart,
 Not settled long at a place,
 Is like a portable foot warmer.

Sumi-tsuka-nu
 tabi no kokoro ya
 oki-gotatsu.

sumi (renyō) ← sumu (yodan, vi.): to live

tsuka (mizen) ← tsuku (yodan, vi.): to settle, stick to

nu (rentai) ← zu: aux. v. for negation

sumi-tsuka-nu: not settled to live

tabi: a journey, travel

kokoro: heart

oki-gotatsu = anka 「行火」: a portable foot (bed) warmer

oki (renyō & gerund) ← oku (yodan, vt.): to place

gotatsu ← kotatsu

kotatsu (kiri-gotatsu): a traditional heater with a deep cut in the floor with live charcoal fire at the bottom, and a small table is set up over the fire with a cover of quilt.

- ① Dried salmon and thinness
Of Kūya-monks seen, only
In the season of kan.
- ② Dried salmon is recalled
When I see a thin Kūya-monk
In the year's coldest season.

- ① A literal translation.
- ② A free translation of the meaning.

Karazake mo
Kūya no yase mo
kan no uchi.

karazake: a dried salmon. kara: dried. zake ← sake: a salmon
sake 「酒 = sake wine」 is an entirely different word (a homonym).
Kuya = Kūya-sō: half-secular Buddhist monks (see haiku # 198). yase: thinness
mo - mo: a particle for juxtaposition. no uchi: in, within

Note

Kan 「寒」

Kan 「寒」 is the coldest period in winter, lasting for about 30 days till "setsubun" 「節分, known as the day for the "Bean-throwing Ceremony"」, the last day of winter of the lunar calendar which falls on about Feb. 3.

Kan consists of shōkan 「小寒, literally a small kan」 starting about Jan. 6, and daikan 「大寒, a great kan」 starting about Jan. 20. During the kan season, various annual events are held including "kan-geiko" 「寒稽古」, a special hard training of Jūdo and other sports.

This is considered quite a symbolic poem with an image of dried salmon, Kūya-monks and their thinness, the coldest season of the year (kan), the quietness of the icy night except the sound of "hachi-tataki", and old age.

納豆切る音しばし待て鉢叩き

Nattō cutting sound

Should not be made now, I hear

Hachi-tataki monks coming !

Nattō kuru

oto shibashi mate

hachi-tataki.

nattō: fermented soybeans

kuru (rentai) ← kuru (yodan, vt.): to cut.

oto: a sound

shibashi = shibaraku = sukoshi: for a while

mate (imperative) ← matsu (yodan, vt.): to wait (for)

hachi-tataki: see haiku # 198

Note

Nattō 「納豆」

"Natto" is the name of a special traditional food made of fermented soybeans with natto-kin (nattō yeast) which is quite sticky with a rather strong odor. Usually we add some shredded onion-leaves, mustard, ao-nori seaweed and soysauce and mix them and put them on the boiled rice.

To make "nattō-jiru" (soup), we cut natto beans on manaita 「俵, a chopping board」.

But, not all the Japanese like it!

Against the stone of
Ishiyama Temple, the hail
Showers down hard.

Ishiyama no
ishi ni tabashiru
arare kana.

Ishiyama = Ishiyama-dera 「石山寺」, a Buddhist temple located near the southern shore of Lake Biwa, noted for the exposed white stone of wollastonite 「珪灰石」 in the precincts.

ishi: stone, rock. yama: a mountain
tabashiru (yodan, vi.): to fly about, shower down. ta-: a prefix for emphasis
bashiru (euphonic change) ← hashiru: to run. arare: hail

It is most likely that Bashō took the famous waka by Minamoto no Sanetomo 「源実朝, 1192~1219, the Third Shōgun of Kamakura」 in "Kinkai Waka Shū" 「金槐和歌集, 1213」 into consideration:

武士の矢並つくろふ籠手の上に
霰たばしる那須の篠原

Mononofu no	Warrior's
yanami tsukurou	correcting the position of arrows
kote no e ni	on the gauntlet
arare tabashiru	hail showers down hard
Nasu no shinohara.	in the bamboo field of Nasu.

On the warrior's armored back of the hand
Correcting the position of arrows
In the case on his back,
The hail showers down hard
In the bamboo field of Nasu.

mononofu: a warrior

yanami: the position of arrows in the case on the back.

tsukurou (rentai) ← tsukurou (yodan): to put (arrows) in order, adjust, fix

kote: part of armor covering the arm to the back of the hand = a gauntlet.

no e ni: on. e = ue: on. arare: hail(-stone)

Nasu: the name of a place about 160 km. to the north of Tōkyō.

shino-hara: a bamboo grown field

shino: a small kind of bamboo

hara: a field

ひごろ憎き鳥も雪の朝哉

Crows, usually hated,
 Are interesting with black figures
 In the snow this morning.

Higoro nikuki
 karasu mo yuki no
 ashita kana.

higoro: usually

nikuki (rentai) ← nikushi (adj.) = nikui (Mod. J.): hateful

nikumu (yodan, vt.): to hate

karasu: a crow.

mo: even

yuki: snow

ashita = asa: morning

Disappeared
 Into the Lake of the year end,
 A little grebe.

Kakure-keri
 shiwasu no umi no
 kaitsuburi.

kakure (renyō) ← kakuru (shimo-ni, vi.) = kakureru (shimo-ichi, Mod. J.):
 to hide (vi.), hide (vt.) oneself, disappear

keri: aux. v. for the past and perfect tenses, exclamation

shiwasu: December, the year end

umi: the sea, lake, in this poem it refers to Lake Biwa.

kaitsuburi: a little grebe,

Podiceps ruficollis.

梅若菜丸子の宿のとろろ汁

Enjoy ume blossoms,
 Young greens and grated yam soup
 At Mariko Stage.

Ume waka-na
 Mariko no shuku no
 tororo-jiru.

ume: a Japanese apricot,

Prunus mume Sieb. et. Zucc.

waka (the stem of adj.) to make a compound word ← wakashi (adj.) = wakai (Mod. J.): young

na 「菜」 = ao-na 「青菜」 : greens, green vegetables

Mariko: the name of a stage on the Tōkaidō Highway 「東海道」 near Shizuoka.

shuku = shukuba: a stage, a post town

tororo: grated yam

jiru (euphonic change) ← shiru: soup

e.g. miso-shiru: miso soup (fermented soybean soup)

The preface reads:

「餞乙州東武行」

which means " As a parting present for Otokuni(*) who is leaving for Edo".

This is Bashō's warm encouraging poem for him wishing a pleasant, and enjoyable trip.

* Kawai Otokuni 「河合乙州」, a disciple of Bashō in Ōmi, a merchant.

In a mountain hamlet,
 New Year's manzai celebrators
 Come late with ume blossoms.

Yama-zato wa
 manzai ososhi
 ume no hana.

yama: a mountain

zato ← sato: a small village, hamlet

manzai: A pair of (sometimes three) dialogists who celebrate the New Year wishing for the prosperity of the family with songs and dances visiting door to door. But, they have almost disappeared today.

ososhi = osoi (Mod. J.): late

ume: a Japanese apricot

hana: a blossom, flower

The title for this poem reads:

"Iyō sanchū hatsu-haru" 「伊陽山中初春」

"Early spring in the mountain of Iga-Ueno."

My laziness !
 Awakened from idle slumber.
 The rain of spring.

Bushō-sa ya
 kaki-okosa-re-shi
 haru no ame.

bushō-sa: laziness

-sa: a suffix to make a noun

kaki (renyō) ← kaku (yodan, vt.): to rake, scratch, but in this context, it is used to stress "okosu": to awaken.

okosa (mizen) ← okosu (yodan, vt.): to awaken, arouse, raise

-re (renyō) ← ru: aux. v. to make a passive form

shi (rentai) ← ki: aux. v. to make the past and perfect tenses

haru: spring

ame: rain

This was composed from the experience at his brother's detached room at Akasaka, Iga-Ueno.

呑み明けて花生にせん二升樽

When we finish drinking,
Let's make the empty sake cask
Into a flower vase !

Nomi-ake-te
hana-ike ni sen
nishō-daru.

nomi (renyō) ← nomu (yodan, vt.): to drink

-ake (renyō) ← aku (shimo-ni, vt.) = akeru (shimo-ichi, Mod. J.): to empty

-te: a conjunctive particle

hana: a flower, blossom

ike (renyō & gerund) ← iku (shimo-ni, vt.) = ikeru (shimo-ichi, Mod. J.):
to arrange

hana-ike: a flower vase

ni: into

se (mizen) ← su (sa-line irreg. conj.): to do, make

"su" conjugates: se, shi, su, suru, sure, seyo.

-n = mu: aux. v. for the speaker's will, proposal

ni: two

shō: a traditional unit of liquid capacity, about 2 liters.

2-shō: about 4 liters

shō is also used to measure cereals

daru (euphonic change) ← taru: a cask, barrel

There is a poem by Tu Fu 「杜甫, 712~770」:

杜律： 酒瓶今已作花瓶

A sake-bottle has just made a flower vase.

For a while, staying
 Right over the blossoms,
 The bright moon of tonight !

Shibaraku wa
 hana no ue naru
 tsukiyo kana.

shibaraku = shibaraku wa: for a while

hana: a flower, blossom

no ue: over, above

naru (rentai) ← nari: aux. v. for affirmation

tsuki: the moon

-yo = yoru

tsukiyo: a moonlit night

ue 「上」: over, above, on, up

the antonym is shita 「下」: beneath, below, under, underneath, down

Feeling weak from age !

When I bite, with my teeth,

The sand in laver.

Otoroi ya

ha ni kui-ate-shi

nori no suna.

otoroi = otoroe: getting weak from age, senility

otoroe (renyō & gerund) ← otorou (shimo-ni, vi.) = otoroeru (shimo-ichi, Mod. J.): to become (get) weak

ha: a tooth, teeth

ni: at, in, with

kui (renyō & gerund) ← kuu (yodan, vt.) to eat, bite

ate (renyō) ← atsu (shimo-ni, vt.) = ateru (shimo-ichi, Mod. J.): to hit, touch

kui-ate ← kuiatsu = kuiateru (Mod. J.): to bite, touch something with teeth

-shi (rentai) ← ki: aux. v. for the past and perfect tenses

nori: laver (seaweed). Porphyra.

suna: sand

Note Nori 「海苔, Laver」

Nori is a kind of cultivated edible seaweed, usually made into a thin square sheet, just like paper, and is used to wrap boiled rice to make "norimaki" (*) rolls. Not only plain rice, they make "tekkamaki" 「鉄火巻」 with raw tuna inside, "kappamaki" 「河童巻」 with cucumber, and so on. They are a kind of sushi. Sushi is a vinegared rice-ball with fresh raw fish on top. There is a different way of serving nori. They make "tsukudani" 「佃煮」 which is a kind of preserved food boiled down with soysauce.

* maki (renyō & gerund) ← maku (yodan, vt., vi.): to roll (vt.).

Yellow Japanese roses !
 Smell of the green tea of Uji
 Coming from the drier.

Yamabuki ya
 Uji no hoiro no
 niou toki.

yamabuki: a Japanese rose,

Kerria japonica DC.

Uji: the name of a place in the southern part of Kyōto where gyokuro 「玉露」, the green tea of the best quality is produced. There is also a famous Buddhist Temple named Byōdō-in 「平等院」 with Hō-ō-dō 「鳳凰堂, the Phoenix Hall」 built by Fujiwara no Yorimichi 「藤原頼道, 992~1074」 in 1053.

hoiro: a drier to be used after steaming tea leaves

niou (rentai) ← niou (yodan, vi.): to smell. toki: time, the time when

It smells very nice when tea leaves are being dried or roasted (*).

* Hōji-cha is roasted, so it has slightly a burnt flavour.

Note Green Tea 「緑茶: Ryoku-cha, 日本茶: Japanese Tea」
 And Black Tea 「紅茶: Kō-cha」

The difference between green tea and black (English) tea is only the process. If there is an extra process of fermentation, it makes black tea.

In Uji, in some seasons, tea bushes are covered with straw-mats or dark nets. They are kept in a shade so as not to get too strong sunshine. Tea leaves are cut three or four times a year, but, of course, the leaves cut for the first time of the year are the best.

Green tea is considered a healthy drink. It is believed to have something to make blood vessels stronger! In Kyōto and Nara, they make a special food with green tea. Probably the most famous one is green tea ice cream!

① In the darkness of night,
Showing a wrong spot for the nest,
Sings a plover.

② In the darkness of night,
Losing the location of its nest,
Cries a plover.

Yami no yo ya
su o madowashi-te
naku chidori.

yami: darkness

yo = yoru: night

su: a nest

madowashi (renyō) ← madowasu (yodan, vt.):

1. to confuse, disturb, tempt
2. to get lost, miss (something)

naku: to sing, cry

chidori: a plover. Charadriidae

① The interpretation by K. Yamamoto.

② The interpretation by E. Kon, N. Hori and N. Imoto.

The vicissitudes of life !

Sad, to become finally

A bamboo shoot.

Uki-fushi ya

take-no-ko to naru

hito no hate.

uki-fushi: painfulness, sadness → the sad vicissitudes of life

It is similar to a "makura-kotoba", a set epithet to be connected with a bamboo.

uki (renyō) ← ushi = ui = mono-ui = yūtsuna: weary, melancholy

fushi: a bamboo joint

take-no-ko: a bamboo shoot

to: a particle denoting a result, consequence

naru (rentai) ← naru (yodan, vi.): to become

hito: a man, woman, people

hate: the end. hate wa: finally, eventually

Note

Kogō no Tsubone 「小督の局」

Bashō found Kogō's grave in the bamboo grove of Sagano(*) while taking a walk. Kogō was loved by the Emperor Takakura 「高倉天皇, 1161~1181」, but was disliked by Taira no Kiyomori 「平清盛, 1118~1181」, because his son in law, Reizei no Shōshō 「冷泉少将」 loved her, too. She was forced to become a nun by Kiyomori. This made the Emperor ill and shortly he died. Kogō finally committed suicide by drowning herself in the Ōi River 「大堰川」.

* Sagano 「嵯峨野」 is located in the western suburbs of Kyōto by the Ōi River.

(From "Heike Monogatari" 平家物語, The Tale of the Taira Clan)

嵐山藪の茂りや風の筋

Arashiyama !
 Dense bamboo on the hillside
 Blown by wind drawing a line.

Arashiyama
 yabu no shigeri ya
 kaze no suji.

Arashiyama 「嵐山」: A scenic spot in the western part of Kyōto facing the Oi River. It is a hill, 375 meters high, but is called Arashiyama which means the Mountain of Arashi (Storm).

arashi: a storm. yama: a mountain
 yabu: a thicket, bush, but in this case, it means take-yabu: a bamboo grove.
 shigeri (renyō & gerund ← shigeru, yodan, vi.) = shigemi: a dense growth of plants. kaze: a wind. suji: a line, streak

The Ōi River 「大堰川」 is called the Hozu River 「保津川」 in the upper course, the Katsura River 「桂川」 downstream.

Note 1. Hozu Rapids Shooting 「保津川下り」

In summer, a boat ride is very popular along the scenic gorge of the Hozu River from Kameyama 「亀山」 to Arashiyama for about 16 km. in about two hours. It is called the Hozu Rapids Shooting.

Note 2. Katsura Imperial Villa 「桂離宮」

Near the Katsura River, there is Katsura Imperial Villa 「桂離宮」, Katsura Rikyū built in the early part of the 17 cen. by Prince Toshihito 「桂宮智仁親王, 1579 ~1629」. It is considered one of the best Japanese gardens with teahouses and other buildings praised by Bruno Taut (1880~1938), a famous German architect.

憂き我をさびしがらせよ閑古鳥

I feel weary,
Now make me feel lonely
With your voice, cuckoo !

Uki ware o
sabishi-gara-seyo
kanko-dori.

uki: weary, dull, melancholy

ware = watashi: I

sabishi: lonely

-gara (mizen) ← garu: a suffix attaching to an adjective (and noun) to make it a verb with yodan conjugation.

seyo (imperative) ← su: aux. v. to make a causative form

Basho quoted one of Saigyō's poems in his Saga Nikki 「嵯峨日記, Saga Diary」 :

山里にこは又誰を呼ぶこ鳥
独りすまむとおもひしものを

Yamazato ni	In a mountain hamlet
ko wa mata tare o	whom on earth
yobukodori	is it calling, a cuckoo
hitori sumamu to	to live alone
omoi-shi mono o	I wanted

To be correct, Saigyō's poem in the "Sanka-Shū" 「山家集」 is slightly different, although the meaning is almost the same.

山里に誰を又こはよぶこ鳥
ひとりのみこそ住まむとおもふに

Yamazato ni	In a mountain hamlet
-------------	----------------------

tare o mata kowa whom on earth
yobukodori is it calling, a cuckoo
hitori nomi koso just alone
sumamu to omou ni I wanted to live

In this mountain hamlet,
whom on earth
Is it calling, a cuckoo ?
I wanted to live here
Just alone.

Clapping hands, and the echo

Returning, the dawn leaves

The summer moon whiter.

Te o ute-ba

kodama ni akeru

natsu no tsuki.

te: a hand(s). o: a particle denoting an object

ute (izen) ← utsu (yodan, vt.): to hit, clap

-ba: a particle for a definite and confirmed condition with izen-kei

te o ute-ba: when I clap hands,

a particle for a subjunctive condition with mizen-kei

te o uta-ba: If I clap hands,

kodama: an echo

ni: at, with

akeru (rentai) ← aku (shimo-ni, vi.) = akeru (shimo-ichi, Mod. J.): It dawns.

natsu: summer

tsuki: the moon

Being good-for-nothing,
My drowsiness was disturbed
By a reed warbler.

Nō-nashi no
nemutashi ware o
gyōgyōshi.

nōnashi: good-for-nothing

nō: ability, talent, skill, capability

nashi (suffix & adj. = nai, Mod. J.): -less, without

nemutashi: sleepy, drowsy

ware = watashi: I, myself

gyōgyōshi = yoshikiri 「葭切」: a reed warbler. Acrocephalus.

gyōgyōshi (adj.) = gyōgyōshii (Mod. J.): too loud, exaggerated

nemutashi should be "nemutaki (rentai) ware o", but, nō-nashi, nemutashi and gyōgyōshi were rhythmically arranged in accordance with rhyme.

He uses the words of self-contempt for no ability almost throughout his life including "Oi no Kobumi" 「笈の小文」 and "Genjū-an no Ki" 「幻住庵の記」.

They indicate his modesty, but at the same time, paradoxically, he was confident of his ability.

五月雨や色紙へぎたる壁の跡

The rain of early summer !
 The square poetry cards peeled off,
 Have left traces on the wall.

Samidare ya
 shikishi hegi-taru
 kabe no ato.

samidare: it is usually written in kanji (Chinese characters): 「五月雨」 "May rain", but this May is of the lunar calendar, and it is present June - the so-called rainy season.

shikishi: a fancy square card for a poem or painting

hegi (renyō) ← hegu (yodan, vt.) = hagu = hagasu: to take off, peel off
 -taru (rentai) ← tari: aux. v. for the perfect tense

kabe: a wall. no: of

ato: a trace(s)

The preface reads:

"Having decided to leave Rakushisha (*) tomorrow, I miss it so much that I wanted to see every room closely, and composed this poem."

* 「落柿舎」 literally meaning: the "Hut of Fallen Persimmons" a hermitage owned by Kyorai (向井去来, 1651~1704) and it is located in Sagano 「嵯峨野」, the western suburbs of Kyōto. Bashō stayed there between Apr. 18 and May 4, in 1691, and wrote his diary "Saga Nikki" 「嵯峨日記, Saga Diary, 1691」.

This poem concludes the Diary.

粽結ふ片手にはさむ額髪

Making chimaki,

A woman puts her forelock with one hand

Up behind her ear.

Chimaki yuu

katate ni hasamu

hitai-gami.

chimaki: a rice dumpling wrapped with sasa (a kind of bamboo) leaves. It has a special flavour and lasts longer when wrapped with it. They have been made to celebrate "Tango no Sekku" 「端午の節句, today's "Children's Day"」 on May 5.

chimaki-zasa: Sasa palmata Nakai. This is the kind of sasa used to make chimaki, because its leaf is larger than other kinds: about 30 cm. long and 8 cm. wide.

yuu (rentai) ← yuu (yodan, vt.): to wrap, bind, tie, fix

kami o yuu: to fix one's hair. katate: one hand

kata-: one of the two. te: a hand. ni: with.

hasamu (rentai) ← hasamu (yodan, vt.): to put (a thing) between -, to pinch.

hitai: the forehead. -gami ← kami: hair. hitai-gami: the forelock

The following two kinds of "sasa" can be seen often in Japanese gardens and parks, because they are beautiful to look at, and also retain the soil well with their widespread roots:

kuma-zasa 「隈笹」: Sasa veitchii (Carr.) Rehd. (= albo-marginata Makino et Shibata.). There is a white line along the edge of each leaf when fully grown in winter. Its leaf measures about 20 cm. long, 5 cm. wide, and its stem is about 60 ~ 130 cm. tall. It has something effective to preserve food, but not only that, it has been also used as a decoration to serve

"sushi", although it is being replaced today unfortunately by a plastic leaf!
ne-zasa 「根笹」: Pleioblastus argenteostriatus (Regel) Nakai f. glaber (Makino) Murata. There are many varieties, but generally their leaves become smaller, denser and more beautiful after their trimming.

In a cattle-shed,
 Mosquitoes sound in the dark.
 The heat of late summer.

Ushi-beya ni
 ka no koe kuraki
 zansho kana.

ushi: cattle, a cow, bull, an ox

beya (euphonic chage) ← heya: a room, shed

ka: a mosquito

koe: a voice, sound

kuraki (rentai) ← kurashi (adj.) = kurai (Mod. J.): dark

zansho: the heat of late summer

zan 「残」: what is left (over)

sho 「暑」: heat, hot weather

Friends giving me rice,
 Are my guests this evening
 For the moon-viewing.

Yone kururu
 tomo o koyoi no
 tsuki no kyaku.

yone = kome: rice

kururu (rentai) ← kuru (shimo-ni, vt.) = kureru (shimo-ichi, Mod.J.): to give
 tomo: a friend

koyoi: this evening

tsuki: the moon

kyaku: a guest

This was composed at Gichūji Mumyō-an 「義仲寺無名庵」 when they had a moon-viewing party on Aug. 15. "Friends giving me rice" is a parody from "Tsurezure-gusa" 「徒然草, Essays in Idleness」 by Yoshida Kenkō 「吉田兼好, 1283~1350」 in which three kinds of "a good friend" are mentioned: ① a friend who gives a good thing, ② a doctor and ③ a wise friend. In the same chapter (No. 117) bad friends are also mentioned: a dignified person of high position, a young man, a strong man without any ailment, a drunkard, an intrepid warrior, a liar and a greedy one. Kenkō's description is originally derived from "Lun yu" 「論語, The Analects of Confucius」: 益者三友 損者三友 (three good friends, three bad friends) 「季氏第十六 (in the chapter of Ji-shi No. 16)」.

In his letter to Masahide 「水田正秀, 竹青堂, 節青堂, 1657~1723, merchant」, one of his disciples at Zeze, Bashō appreciated the receipt of one bushel of rice, about 30 kg. or two "to" 「2斗」 in Japanese traditional capacity unit.

Mii-dera Temple,
I am tempted to knock the gate,
The full moon of tonight.

Mii-dera no
mon tataka-baya
kyō no tsuki.

Mii-dera: a Buddhist temple in Otsu on the southern shore of Lake Biwa. The official name is Onjōji Temple 「園城寺」. "-dera" means a Buddhist temple as in the case of Ishiyama-dera 「石山寺」, Nata-dera 「那谷寺」 etc. It is the same as "-ji" as in the case of Tōdai-ji 「東大寺」, Hōryū-ji 「法隆寺」 etc. Therefore, the word "Temple" is not necessary after these names, but in English, it is usually added.

tataka (mizen) + tatau (yodan, vt.): to knock

baya: a particle denoting the speaker's wish

kyō: today (tonight). no: 's

tsuki: the moon.

Note Suikō 「推敲, Polishing」

This haiku is based on the following poem and story by Jia Dao 「賈島, 779~843」:

When Jia Dao, a Chinese poet, was composing a poem:

鳥宿池辺樹 Birds rest on the trees by the pond,
僧推月下門 A priest pushes the gate under the moon.

He wondered if "僧敲月下門: A priest knocks the gate under the moon", was better. He could not decide which word should be used "推" 「to push」 or "敲" 「to knock」.

On the horseback he was repeating with a gesture, "push" or "knock", "push" or

"knock". Then he came across and disturbed the procession of the deputy governor Han Yu 「韓愈, 768~824」. He was caught and questioned why he had disregarded the procession. He explained how he had been absentminded because of this problem.

Han Yu, who was also a poet, hearing this, suggested him to use "knock" in this context. The sound of knocking the gate emphasizes the quietness of the temple under the bright moon.

After the meeting, they became close friends.

The idiomatic expression 「推敲, "suikō" in Japanese] means working hard to polish a sentence, and it is derived from this story.

Unlock the door,
 To let the moonlight into
 The Floating Temple !

Jō ake-te
 tsuki sashi-ireyo
 Ukimidō.

jō 「鎖 = 錠」 : a lock

ake (renyō) ← aku (shimo-ni, vt.) = akeru (shimo-ichi, Mod. J.): to open

-te: a conjunctive particle for a simple connection

tsuki: the moon

sashi-ireyo (imperative) ← sashi-iru (shimo-ni, vt.) = sashi-ireru (shimo-ich, Mod. J.): to let it come in

Ukimidō: The Floating Temple, a Buddhist temple off the shore of Lake Biwa, which can be reached by a bridge. Bashō, however, took a boat at Zeze with his disciples to Katada where Ukimidō was located to see the moon of Aug. 16, called "izayoi no tsuki" 「十六夜の月」.

The moon is still attractive
 Even after the harvest moon twice,
 Over Seta Bridge.

Meigetsu wa
 futatsu sugi-te mo
 Seta no tsuki.

meigetsu: the full moon of Aug. 15 of the lunar calendar, the harvest moon.

futatsu: two, twice. They had August twice in 1691 as an intercalary month
 「閏月, uruu-zuki」 to regularize the lunar calendar.

uruu-doshi 「閏年」: a leap year.

uruu-bi 「閏日」 = an intercalary day = Feb. 29.

sugi (renyō) ← sugu (kami-ni, vi.) = sugiru (kami-ichi, Mod. J.): to pass

mo: an emphatic particle: even -

Seta: the name of a place, river, and bridge on the southern shore of Lake
 Biwa.

tsuki: the moon

Look at the buckwheat flowers, too,
 And make the bush clover in the field
 Feel envious of them.

Soba mo mi-te
 kenarigara-seyo
 nora no hagi.

soba: buckwheat

mo: also, too

mi (renyō) ← miru (kami-ichi): to look at

kenarigara (mizen) ← kenarigaru (yodan, vi.): to envy

seyo (imperative) ← su: aux. v.: causative

kenarigara-seyo: to make someone feel envious of

nora = nohara: a field.

hagi: a bush clover

This was a greeting poem to Sanshi 「山姿, a farmer of Tatsugaoka in Ōmi,
 近江国龍ヶ岡」 who invited Bashō, Kyorai 「去来」, Josō 「丈草」 and Otokuni
 「乙州」.

Sometimes, the flowers
Of chrysanthemum are vinegared
To make a dish to eat with sake.

Ori-ori wa
su ni naru kiku no
sakana kana.

ori-ori wa: sometimes

su: vinegar

ni: to, into

naru: to become

kiku: a chrysanthemum

sakana 「肴」 ← 「酒菜」 = o-tsumami: a dish to eat with sake

sakana 「魚」: fish

Under the pot for noodles,
The host starts burning firewood
For the cold of night.

Nyūmen no
shita taki-tatsuru
yosamu kana.

nyūmen: boiled noodles (in a pot)

shita: under (the pot)

taki (renyō) ← taku (yodan, vt.): to burn (firewood), kidle, make a fire
-tatsuru (rentai) ← tatsu (shimo-ni, vt.) = tateru (shimo-ichi, Mod.J.):
to build up (a fire), raise up (steam, smoke, fire)

yosamu: night-cold

yo = yoru: night

samu: coldness ← samui (adj.): cold

This is the hokku entitled "yosamu" 「夜寒, the night cold」 at Kyokusui-tei,
the residence of Kyokusui 「菅沼曲水(翠)」 at Zeze.

The old aspect of
 A hundred years, discernible by
 Heaped fallen leaves.

Momo-tose no
 keshiki o niwa no
 ochiba kana.

momo-tose: a hundred years

keshiki: an aspect, a sign

niwa: a garden

ochiba: fallen leaves

This was a greeting poem to the chief priest of Menshōji Temple(*) 「明照寺」 at Hirata, Hikone when he stayed there on the way to Edo from Zeze, Ōtsu in 1691. It was originally built at Ōmi Taga-no-Shō 「近江多賀庄」 in 1393, but was moved to Hirata in 1599. The 14th priest Riyū 「李由, 河野通賢, Kono Michikata, 1662~ 1705」 was Bashō's disciple.

* The official name of the temple was Kōmyō-Henshōji 「光明遍照寺」 belonging to the Nishi-Honganji Sect of Jōdo Shinshū Buddhism 「浄土真宗西本願寺派」.

葱白く洗ひあげたる寒さかな

The stalk of Welsh onion
Looks so white when washed,
And so cold !

Nebuka shiroku
arai-age-taru
samusa kana.

nebuka = negi: a Welsh onion,

Allium fistulosum

shiroku (renyō) ← shiroshi (adj.) = shiroi (Mod. J.): white

arai (renyō) ← arau (yodan, vt.): to wash

-age (renyō) ← agu (shimo-ni, vt.) = ageru (shimo-ichi, Mod. J.): to finish -
ing.

taru (retai) ← tari: aux. v. for the perfect tense

samusa: coldness.

Bashō painted three stalks of nebuka on a chopping board with this poem. He gave it to the Priest Kigai 「規外」 of Honryūji Temple 「本龍寺」 at Tarui, Mino Province 「美濃国垂井」, on the Nakasendō Highway 「中山道」. Tarui area was noted for "Miyashiro Nebuka" with one foot long white stalk. Nebuka means "a deep root" 「根深」. Ne is a root, buka is fuka which is the stem part of the adjective, fukashi (= fukai, Mod. J.): deep.

The following poem was also composed at Honryūji Temple on Oct.10 as a greeting to the Priest Kigai:

The tasteful garden
 Has been enlivened afresh
 With a winter shower.

Tsukuri-nasu
 niwa o isamuru
 shigure kana.

tsukuri (renyō) ← tsukuru (yodan, vt.): to make

nasu (rentai) ← nasu (yodan, vt.): to do, achieve, make

tsukuri-nasu: tasteful, well-designed

niwa: a garden

isamuru (rentai) ← isamu (勇む, shimo-ni, vt.): to enliven, encourage

shigure: a winter shower

In the withering wind,
Some colour was added by
Unseasonable flowers.

Kogarashi ni
nioi ya tsuke-shi
kaeri-bana.

kogarashi: a withering wind (blast)

ko = ki: a tree

garashi (euphonic change) ← karashi (renyo & gerund) ← karasu (yodan, vt.):
to wither (vt.), kill (plants)

nioi: fragrance, smell, but it also means "colour".

tsuke (renyō) ← tsuku (shimo-ni, vt.) = tsukeru (shimo-ich, Mod. J.): to
attach

-shi (rentai) ← ki: aux. v. for the past and perfect tenses

kaeri-bana: an unexpected flower after the season

kaeri (renyō & gerund) ← kaeru (yodan, vi.): to return

bana: (euphonic change) ← hana: a flower, blossom

Narcissus flowers !
 Harmoniously matched with
 The white paper screen.

Suisen ya
 shiroki shōji no
 tomo-utsuri.

suisen (*): a narcissus, daffodil, jonquil, a poet's narcissus
 shiroki (rentai) ← shiroshi (shiroi, Mod. J.): white
 shōji: a traditional Japanese paper screen
 tomo-utsuri: a harmonious match. tomo: together
 utsuri: (renyō & gerund) ← utsuru (yodan, vi.): to reflect, match, move to
 The Chinese character for utsuri should be 「映り」 instead of 「移り」.

(N. Hori, and N. Imoto)

This was a greeting hokku to Baijin 「梅人」 of Atsuta 「熱田」 when he stayed there on Oct. 20 in 1691.

* suisen: a daffodil

Narcissus. There are over 11,000 registered varieties.

1. fusazaki-suisen:

① *Narcissus tazetta* L.

which originally came to Japan via Greece and China in olden times which grows wild in Japan.

② *Narcissus* var. *chinensis* Roem

which originally came from China and is recorded in a dictionary published in the Muromachi Period which grows wild in Japan.

2. kuchibeni-suisen: *Narcissus poeticus* L.

3. rappa-zuisen: *Narcissus pseudo-narcissus* L.

4. ki-zuisen: *Narcissus jonquilla* L.

(Akira Horinaka: "suisen" in *Encyclopaedia Heibonsha*, 1985)

(堀中 明: スイセン, 水仙 《平凡社 大百科事典, 1985》)

Tired of Kyōto
 How wonderful, wintering here
 In this withering wind !

Kyō ni aki-te
 kono kogarashi ya
 fuyu-zumai.

kyō: an abbreviation of Kyōto
 ni aki-te: getting tired of
 aki (renyō) ← aku (yodan, vi.) = akiru (kami-ichi, vi.): to get tired of
 -te: a conjunctive particle
 kono: this
 kogarashi: a withering wind
 fuyu: winter
 zumai (euphonic change) ← sumai (renyō & gerund) ← sumau (yodan, vi.) = sumu (yodan): to live
 fuyu-zumai: wintering, winter life, the way of living in winter.

This was a greeting poem to Kōgetsu 「耕月, Suganuma Gon-emon 菅沼権右衛門」 of Shinshiro, Mikawa Province 「三河国新城」.

Anyway, still alive
 After the long journey, like
 Withered Miscanthus in the snow !

Tomokaku mo
 nara-de ya yuki no
 kare-obana.

tomokaku: anyway

mo: a particle for stress

nara (mizen) ← naru (yodan, vi.): to become, die (in this poem)

-de: a conjunctive particle denoting negation

"tomokaku mo nara-de ya": Nothing serious (= death) has happened!

-- This expression comes from the denial of "naru" which means "something bad (death) happens."

yuki: snow

kare = kareta: withered

obana = susuki: Miscanthus sinensis Anderss.

There is a long preface before this haiku known as

"Yuki no Kare-Obana" 「雪の枯尾花」
 (Withered Miscanthus in the Snow)

"Having not settled in one place, I kept travelling for six or seven years suffering many ailments. With the unforgettable memories of friendship and hospitality to me by my old close friends and disciples, I came back to Musashino (Edo) where many people came to visit me (*). Then I composed this for them."

* Upon arrival in Edo on Oct. 29, 1691, Bashō temporarily stayed at a rented house of Hikoemon 「彦右衛門」 in Nihombashi-Tachibanachō.

鶯や餅に糞する縁の先

A bush warbler

Made droppings on the rice cake

At the veranda-edge.

Uguisu ya

mochi ni fun-suru

en no saki.

uguisu: a bush warbler

mochi: rice cake

ni: on

fun: droppings

suru (rentai) ← su (sa-line irreg. conj.): to do

en = engawa: a veranda

saki: the edge, an end

en no saki: at the edge of veranda

This is considered a good example of "karumi" 「軽み, lightness」. He wrote to Sampū (*) in a letter dated Feb. 7, 1692, "This is what I have always been contriving to compose."

* Sampū 「Sugiyama Sampū 杉山杉風, 1647~1732, a disciple in Edo」, was a wealthy fish dealer and patron of Bashō who helped his master with the necessities of life. Sampū had difficulty in hearing. So Bashō was careful not to compose any poem indicating a listening trouble according to "Yuki-Oroshi" by Ryota 「Ōshima Ryōta 大島蓼太 (雪中庵), 1718~1787: 《雪おろし》, 1751」.

(Mutsuo Kusumoto: "Sampū" 《Sōgō Bashō Jiten, 1982》 supervised by R. Kuriyama, Yūzankaku. 楠元六男: "杉風" 《総合芭蕉事典》 栗山理一監修, 雄山閣)

When the love of cats
Has ceased, I see from my bed
A hazy moon.

Neko no koi
yamu toki neya no
oboro-zuki.

neko: a cat

koi: love

yamu (rentai) ← yamu (yodan, vi.): to stop, cease

toki: time, the time when - ,

neya: a bed room

oboro-zuki: a hazy moon

zuki (euphonic change) ← tsuki: the moon

In both hands, I have
 Peach and cherry blossoms,
 Rice cake of mugwort, too !

Ryō no te ni
 momo to sakura ya
 kusa no mochi.

ryō no te = ryōte: both hands

ryō = ryōhō: both

te: a hand

momo: a peach (tree), peach blossoms

sakura: a cherry tree, cherry blossoms

kusa: grass, weed

kusa = mochi-gusa = yomogi: a mugwort

Artemisia princeps Pamp.

mochi: rice cake

rice cake of mugwort is called "kusa-mochi" or "yomogi-mochi" which is very popular among Japanese. It has a nice flavour and taste of mugwort. It is often sold as a souvenir in front of an old Buddhist temple such as Nishiarai Daishi, Shibamata Taishakuten, etc.

Bashō was very happy to have a visit of his close disciples: Kikaku 「Takarai (Enomoto) Kikaku 宝井(榎本)其角, 1661~1707」 and Ransetsu 「Hattori Ransetsu 服部嵐雪, 1654~1707」.

There is a Japanese proverb: "Ryōte ni hana" 「両手に花, Flowers in both hands」 which means "To have a double advantage". It is often used, for instance, when a man sits between two pretty women !

This was a hokku of kasen party 「歌仙, 36-linked-poem」 with the two disciples on March 3, "Hina Matsuri" or the Doll's Festival.

ほととぎす鳴くや五尺の菖草

The cuckoo sings in the sky,
Grown five feet tall on the ground
Are sweet flags.

Hototogisu
naku ya go-shaku no
ayame-gusa.

hototogisu: a Eurasian little cuckoo,
Cuculus poliocephalus.

naku (rentai & shūshi, yodan, vi.): to sing. go: five

shaku: a traditional unit of length, about one foot or 0.3 meter

go-shaku: about five feet or 1.5 meters

ayame-gusa = shōbu: a sweet flag, (sweet) calamus, sweet root,

Acorus calamus L.

This is based on a poem by an unknown poet in "Kokin Waka-Shū" 「古今和歌集, Collection of Ancient and Modern Poetry」:

Bashō changed "naku ya satsuki no" to "naku ya goshaku no".

時鳥鳴くや五月の菖蒲草

あやめも知らぬ恋もするかな

Hototogisu	The cuckoo
nakuya satsuki no	sings, of May
ayame-gusa	the sweet flags
ayame mo shira-nu	losing my reason
koi mo suru kana.	I wish for a passionate love.

The cuckoo sings over
The sweet flags of May,
I wish for a passionate love
Devoid of my reason.

Under the crescent,
The ground is hazy with
Flowers of buckwheat.

Mikazuki ni
chi wa oboro-nari
soba no hana.

mikazuki: a crescent (moon)

ni: under

chi: the ground

wa: as for

oboro (stem of adjective verb, "keiyō dōshi" 形容動詞): haziness

oboro-nari (shushi-kei, conclusive base): - is hazy.

mizen renyō shūshi rentai izen meirei

"oboro" conjugates: nara, nari nari naru nare nare

ni

soba: buckwheat

hana: a flower

A bashō leaf -
 Let me hang it on my hermitage pillar
 To view the moon with it !

Bashō-ba o
 hashira ni kaken
 io no tsuki.

Bashō: a Japanese banana,
 Musa basjoo Sieb. et Zucc.

ba (euphonic change) ← ha: a leaf. hashira: a pillar, post. ni: on
 kake (mizen) ← kaku (shimo-ni, vt.) = kakeru (shimo-ichi, Mod. J.): to hang
 n (rentai) = mu: aux. v. denoting the speaker's will
 io = iori: a hermitage. tsuki: the moon

He didn't actually hang the leaf on the pillar, but he meant, "It would be nice to have it in the room as a foreground to see the moon."

Bashō's new hermitage, "Bashō-an" 「芭蕉庵」 was rebuilt near the former site in Fukagawa by his disciples for the third time(*), and he moved into it from Nihombashi-Tachibanachō in the middle of May, 1692. The bashō trees were transplanted in August, and "An Account of Transplanting Bashō" 「移芭蕉詞」 was written describing the detail. The original single tree had been presented by his disciple Rika 「季下」 in 1681 as explained in haiku # 4.

Bashō loved and treasured the Japanese bana trees, that's why he took it as his pseudonym. He writes that he loves the bashō trees just because he enjoys himself being under their leaves which are fragile, easy to be broken by wind and rain. It was their very fragility that he loved.

* The first Bashō-an was destroyed by fire in December, 1682. The second one was sold in March, 1689 before his "Oku no Hosomichi" journey. The following disciples co-operated to rebuild the third Bashō-an: Sampū 「杉風」, Kifū 「枳風」, Sora 「曾良」 and Taisui 「岱水」.

The bright harvest moon !
 Coming right up to my gate,
 The foamy crests of floodtide.

Meigetsu ya
 mon ni sashi-kuru
 shio-gashira.

meigetsu: the harvest moon, the full moon of Aug. 15 of the lunar calendar

mon: a gate

ni: to, towards

sashi-kuru (rentai) ← sashi-ku (ka-line irreg. conj.): to come (up to)

"ku" conjugates: ko, ki, ku, kuru, kure, ko (koyo).

shio-gashira: the (foamy) crests of floodtide

shio = ushio 「潮」: a (the) tide. shio 「塩」: salt.

Tide is the highest in the year in Tōkyō Bay at the time of the harvest moon.

gashira (euphonic change) ← kashira = atama: a head, crest.

The Bashō-an Hermitage 「芭蕉庵」 was located near the mouth of the Sumida River 「隅田川」 and faced the Onagi River 「小名木川」 on the southern side.

You should have stayed green !

Why have you changed your colour,

Red pepper ?

Aoku te mo

aru-beki mono o

tōgarashi.

aoku (renyō) + aoshi = aoi (adj., Mod. J.): blue, green.

-te: a conjunctive particle.

-mo: an emphatic particle

te mo = tomo: even if, though.

aru-beki: it should be

mono o: but on the contrary.

aru (yodan, vi.): to be

beki (rentai) + beshi: aux. v. for ought(-ness), appropriateness: should

tōgarashi: red pepper, *Capsicum annum* L.

"ao" is blue, to be correct, but it is also customarily used for green.

The red pepper should have stayed green, "why have you changed your colour?"

The merit of the red pepper consists in its hot taste, not in its colour.

It is considered that this haiku was an euphemistic lesson to Shadō 「洒堂, ~1737, a disciple in Ōmi, a physician who stayed at Bashō-an between September and the following January」, because Bashō was a little worried about his ambitious and impatient personality. In his later years Bashō's worry proved right. He caused friction with other disciples by lack of his consideration for others. He was blamed by other disciples for having not attended Bashō at all on his deathbed in Ōsaka, and not only that, he did not show up even for his master's funeral.

(Kenkichi Yamamoto: 《Bashō Meiku-Shū》 Nihon Koten-Bunko # 17, Kawade Shobo Shinsha, 1977 山本健吉: 芭蕉名句集, 日本古典文庫 # 17, 河出書房新社)

(Hatsuo Ōuchi: "Shadō" in 《Sōgō Bashō Jiten》 1982, Yūzankaku)

「大内初夫: 洒堂 《総合芭蕉事典》 栗山理一監修, 雄山閣」

This was Bashō's hokku of kasen party held at Bashō-an to welcome Shadō to Edo with Ranran(*) 「Matsukura Ranran 松倉嵐蘭, 1647~1693」 and Taisui 「岱水」.

Matsukura Ranran became Bashō's disciple in 1675. He was a warrior belonging to the Itakura clan, but retired in 1691 and lived in Asakusa. Bashō loved him for his sincerity, his strong sense of justice and duty, his enthusiasm for Chuang-tzu and poetical elegance. But unfortunately he died suddenly on Aug. 27, on the way back from his moon-viewing trip to Kamakura. Bashō wrote the most impressive account of condolence: "Lamenting the Death of Matsukura Ranran" 「悼松倉嵐蘭」, and composed two poems for him:

270-2

秋風に折れて悲しき桑の杖

In the autumn winds,
Sadly broken
My staff of mulberry.

Akikaze ni
ore-te kanashiki
kuwa no tsue.

akikaze: an autumn wind

ore (renyō) ← oru (shimo-ni, vi.) = oreru (shimo-ichi): to break (vi.), split
kanashiki (rentai) ← kanashi (adj.) = kanashii (Mod. J.): sad

kuwa: a mulberry (tree). The age of 48 is called "the mulberry age" 「桑年」. He died at the age of 47, that's why "a mulberry" was used here.

tsue: a staff, (walking) stick.

Bashō wanted to say that he depended so much on Ranran just like a staff.

見しやその七日は墓の三日の月

Have you seen
The crescent of your seventh night
Over your grave ?

Mi-shi ya sono
nanuka wa haka no
mika no tsuki.

mi (renyō) ← miru (kami-ich, vt.): to see

shi (rentai) ← ki: aux. v. for the past and perfect tenses

ya: an interrogative particle

sono nanuka: the (your) seventh day after the death of someone which is called "shonanuka" or "shonanoka" 「初七日」 and a memorial service is held for him or her.

haka: a grave, tomb

mika no tsuki = mikazuki: a crescent, the moon of the third night of the lunar calendar.

The title for this poem is: 「九月三日詣墓」 "Visiting his Grave on Sep. 3."

Note

Tōgarashi 「唐辛子」

Red pepper, *Capsicum annum* L.

L.H. Bailey's Taxonomy

1. *Capsicum annum* L. var. *cerasiforme* (cherry pepper)

This is good to enjoy looking at.

2. var. *conoides* (cone pepper)

This is very hot to eat. "Taka no tsume" 「鷹の爪」 belongs to this.

3. var. *fasciculatum* (red cluster pepper)

This is hot, too. "Yatsubusa" 「八房」

4. var. *longum* (long pepper, Cayenne)

"Fushimi-gara" 「伏見辛」

These are long and large, some of them are hot, the others are not hot, they can be used as vegetables. The leaves are also edible.

Probably this was the kind Bashō enjoyed in his day.

5. var. *grossum* (bell pepper)

"Shishi-tō" 「シシトウ」

(sweet pepper, pimento)

"Pīman" 「ピーマン」

Generally not hot, they are used as vegetables. There is one kind which is hot, and is used for Tabasco.

(Takeo Kaneme: Tōgarashi, red pepper in "Encyclopaedia Heibonsha", 1985)

「金目武男：トウガラシ，唐辛子．平凡社大百科事典，1985」

秋に添うて行かばや末は小松川

① Along the autumn,
I should like to go as far as
Komatsugawa.

② Along the sequence of autumn scenes,
I should like to go as far as
Komatsugawa.

① A literal translation.

② A free translation for the meaning.

Aki ni sou-te
yuka-baya sue wa
Komatsugawa.

aki: autumn

sou-te (euphonic change, u-ombin ウ音便) ← soi-te (renyō) ← sou (yodan, vi.):

to go along = sotto (Mod. J., soku-ombin 促音便: double consonant euphony)

yuka (mizen) ← yuku (yodan, vi.): to go

baya: a conclusive particle denoting the speaker's wish

sue wa: finally, at the end, eventually. sue is pronounced as "su-e"

Komatsugawa: the name of a river and village. The Nakagawa 「中川, the Naka River」 was also called the Komatsugawa 「小松川, the Komatsu River」 and on its east side was Komatsugawa Village. gawa ← kawa: a river

Bashō enjoyed the autumn scenes on a boat with his two disciples: Tōkei 「桐溪」 and Shadō 「洒堂」 along the canal named the Onagigawa (*) 「小名木川, the Onagi River」 which connected the Sumidagawa 「隅田川, the Sumida River」 with the Komatsugawa (the Nakagawa). The distance was about five kilometers. Bashō-an was located almost at the confluence of the Onagigawa and the Sumidagawa.

* Bashō wrote it as "Onagizawa" 「小名木沢」 in his preface for this poem.

今日ばかり人も年寄れ初時雨

Today is the day,
When people should get old
To appreciate the first winter shower.

Kyō bakari
hito mo toshi-yore
hatsu-shigure.

kyō: today

bakari: an auxiliary particle meaning: only, approximately, indeed

hito: a man, people

mo: a relative particle denoting stress

toshi-yore (imperative) ← toshi-yoru (yodan, vi.) = toshi-toru (yodan, Mod. J)
: to get old.

hatsu : the first - . This word includes the feeling of delight, enjoyment
and admiration.

shigure: an early winter shower

This was the hokku of kasen at Kyoriku-tei 「許六亭, the residence of Morikawa Kyoriku, a close disciple」 located in the compound of the Hikone clan in Edo just outside the Akasaka-Gomon Gate.

It is difficult or almost impossible for young people to appreciate the real value of the first winter shower. We need some accumulation of experiences in our life to be able to enjoy it. In another word, we must get old to reach this state of mind !

Besides Bashō and Kyoriku, Shadō 「酒堂」, Taisui 「岱水」 and Ranran 「嵐蘭」 joined the kasen party on this day, Oct. 3.

Fireplace opening -
 The plasterer is getting old
 With frost in his sidelocks.

Robiraki ya
 sakan oi-yuku
 bin no shimo.

ro-biraki: "fireplace opening" by putting a fire in the newly plastered fireplace

ro: a fireplace

biraki (euphonic change) ← hiraki (renyō & gerund) ← hiraku (yodan, vt.):
 to open

ro-biraki was held on Oct. 1st for the tea ceremony, but the day of the wild boar of the Zodiac was chosen for most families near Oct. 1st. It is held in November today.

sakan: a plasterer

oi-yuku: getting old

oi (renyō) ← oyu (kami-ni, vi.) = oiru (kami-ichi, Mod. J.): to get old
 yuku (rentai) ← yuku (yodan, vi.): to go

bin: the sidelocks

shimo: frost

The same plasterer came back every year, so Bashō saw him getting old with frost in his sidelocks, and that reminded him of his own old age.

Salted sea-bream's
 Opened gums look so cold
 At the fish shop.

Shio-dai no
 haguki mo samushi
 uo no tana.

shio: salt(ed)

-dai ← tai (a general name): a sea bream. Sparidae.

In Japan, "madai" is most common: a porgy. *Pogrus major*.

haguki: the gum(s)

mo: a particle denoting stress

samushi = samui (Mod. J.): cold

uo = sakana: a fish

tana: a shop

uo no tana: a fish shop

Tai is considered an auspicious fish and it is always served at any
 celebration with its head and tail. Because we have a Japanese word "mede-
 tai" which means "auspicious, happy, congratulatory".

I wondered if the following free translation would be better in English, but
 I thought that it would be a little different from Bashō's original poem
 without the important word here "haguki" which means "gums".

The gaping mouth of
 The salted sea-bream looks so cold
 At the fish shop.

Bashō was looking for his poetical themes in the daily life of the common
 people and he found there beauty and truth.

My stupidity in repeating "the moon and flowers",
Should be pricked with a needle
As we enter the coldest season.

Tsuki hana no
gu ni hari tate-n
kan no iri.

tsuki: the moon

hana: a flower, blossom

gu = orokasa: stupidity

ni: in, at, to

hari: a needle (of acupuncture to cure his stupidity !)

tate (mizen) ← tatsu (shimo-ni, vt.) = tateru (shimo-ichi, Mod. J.): to prick

n = mu: aux. v. for the speaker's will, appropriateness

kan: the coldest season of the year (see haiku # 229)

It started on Nov. 29 in 1692.

iri: entering (kan), the first day of (kan)

This is another example of Bashō's self-contemptuous reflection on himself.

(see haiku # 51)

春もやや気色ととのふ月と梅

It is getting
A little more spring-like
With the moon and ume blossoms.

Haru mo yaya
keshiki totonou
tsuki to ume.

haru: spring

mo: an emphatic particle, already

yaya: a little, somewhat

keshiki 「気色」 = 「景色」: an aspect, atmosphere, sign, landscape, scenery
tononou (yodan, vi.): to be in order, to be ready

tsuki: the moon

to: a particle meaning: and

ume: a Japanese apricot. *Prunus mume* Sieb. et Zucc.

はつむまに狐の剃りし頭哉

The year's first horse day !
Your head must have been shaven
By a fox of Inari.

Hatsu-muma ni
kitsune no sori-shi
atama kana.

hatsu: the first - muma = uma (Mod. J.): a horse

hatsu-muma = hatsu-uma (Mod. J.): the first horse day of the year of the zodiacal calendar, usually in the early part of February. (see Note)

kitsune: a fox. sori (renyō & gerund) ← soru (yodan, vt.): to shave
-shi (rentai) ← ki: aux. v. for the past and perfect tenses. atama: a head

The preface reads:

"On an auspicious day of February, Zekitsu 「是橋」 had his head shaven to become a medical student, and I congratulated him."

Zekitsu was Kikaku's 「其角」 attendant and studied medicine under Enomoto Tōjun 「榎本東順, 1622~1693, a doctor, Kikaku's father」 and later became a surgeon named Uzawa Chōan 「鶴沢長庵」.

Note Hatsu-Uma (Hatsu-Muma) 「初午」 The First Horse Day

Hatsu-uma is an annual event connected with the Inari 「稻荷」 faith. Inari is a Shinto patron god of farmers and merchants with fox attendants. The fox is generally believed to bewitch and cheat people, sometimes shaving their heads! That's the reason why a fox appears here. Foxes are supposed to like "abura-age" 「油揚げ, fried bean curd」, so we see offerings of abura-age often at any Inari shrine.

The Inari Shrines of Fushimi 「伏見」 in Kyōto, Toyokawa 「豊川」 near Toyohashi, Kasama 「笠間」 in Ibaraki and Ōji 「王子」 in Tōkyō are very popular and well-known.

- | | | | | | |
|----------------|-------|--------|-------------------|----------|-----------|
| 1. ne = nezumi | 子 (鼠) | rat | 7. uma | 午 (馬) | horse |
| 2. ushi | 丑 (牛) | ox | 8. hitsuji | 未 (羊) | sheep |
| 3. tora | 寅 (虎) | tiger | 9. saru | 申 (猴) | monkey |
| 4. u = usagi | 卯 (兔) | hare | 10. tori | 酉 (鶏) | hen |
| 5. tatsu = ryū | 辰 (竜) | dragon | 11. inu | 戌 (犬) | dog |
| 6. mi = hebi | 巳 (蛇) | snake | 12. i = inoshishi | 亥 (豕, 猪) | wild boar |

They are derived from Chinese "gan zhi" 「干支, called "eto" in Japanese」 which is the combination of 12 "zhi" 「十二支, as you see above」 and 10 "gan" 「十干, as shown below」 to form a sexagenary cycle. And their combination has been used to represent year, month, day, time, direction and order.

10 "Gan" 「十干, Jukkan in Japanese」

- | | | | |
|-----------|----------|-----------|----------|
| 1. 甲 kō | 4. 丁 tei | 7. 庚 kō | 10. 癸 ki |
| 2. 乙 otsu | 5. 戊 bo | 8. 辛 shin | |
| 3. 丙 hei | 6. 己 ki | 9. 壬 jin | |

The pronunciation is in Japanese.

① 郭公声横たふや水の上

A cuckoo -
 Its voice is felt still staying
 Over the water.

Hototogisu
 koe yokotau ya
 mizu no ue.

hototogisu: a Eurasian little cuckoo,
Cuculus poliocephalus

koe: a voice

yokotau (shimo-ni, vt. & vi.) = yokotaeru (shimo-ichi, Mod. J.): to lay, but
 in this poem, it means "to lie" = yokotawaru (yodan, vi.) (see haiku # 168)

mizu: water

no ue: over (the water), on

According to Bashō's letter dated Apr. 29 to Miyazaki Keikō 「宮崎荊口, ~1712,
 a disciple in Ōgaki」, this poem has a connection with Su Tung-po's 「蘇東坡,
 (蘇軾, Su Shi) 1036~1101」 poem: (前)赤壁賦 "(Qian) Chi bi fu", A Poem o
 Chi Bi, composed in 1082.

月出於東山之上	The moon has risen over the east mountain,
徘徊於斗牛之間	It hovers among the stars (*),
白露橫江	The mist stays over the river(*),
水光接天	The brightness of water reaches the heavens.

* stars 斗牛: the Great Bear (the Great Dipper) and the Altair.

* stays 横: literally means "to lie" (over the river).

* river 江: the name of a river in China: 長江 Chang jiang (揚子江 Yang zi jiang, the Yangtze River)

Bashō changed the "mist" to "cuckoo's voice". He composed two other similar poems and wondered himself which was the best. He asked the opinions of

Sentoku 「水間沾徳, 1662~1726, a poet」, Sodō 「山口素堂, 1642~1716, one of Bashō's friends, see haiku # 68」, Hara Anteki 「原安適, a poet of waka (31-syllable poem), ?~? but about the same age as Bashō, a doctor, a friend」 and Kyoriku 「森川許六, 1656~1715, a disciple, a samurai (warrior) of the Hikone clan」. The first three favoured ①, so Bashō finally decided on it accordingly, but Kyoriku strongly recommended ③.

Bashō liked the expression "the voice still stays for a while as a lingering tone over the water even after the cuckoo has gone away".

278-2

② ほととぎす声や横たふ水の上

Hototogisu

koe ya yokotau

mizu no ue.

(the meaning is the same as ①)

278-3

③ 一声の江に横たふやほととぎす

Just one voice,

Yet it still stays over the inlet

The cuckoo's voice.

Hito-koe no

e ni yokotau ya

hototogisu.

hito-koe: one voice, the voice which has been heard only once.

e 「江」 = iri-e (入江) : an inlet. 「江」 in the above poem by Su Tung-po is the abbreviation of 「長江, (揚子江)」, the name of a river as explained in the note. But water was common to both. Bashō's theme for the poems at that time was "a cuckoo by the water", according to his letter mentioned above.

旅人の心にも似よ椎の花

The traveller's heart !
That is what you should resemble,
Shii blossoms !

Tabi-bito no
kokoro ni mo niyo
shii no hana.

tabi-bito: a traveller (referring also to Kyoriku in this context)

tabi: a travel, journey. bito (euphonic change) ← hito: a (wo-)man

kokoro: heart.

By "the traveller's heart" Bashō meant: the heart without settling long in a place, without attachment to the secular world, in other words, the heart of "poetical elegance" and "lightness".

ni: like. mo: stress

niyo (imperative) ← niru (kami-ichi): to resemble, to look alike, imitate

shii: the name of a tree. *Castanopsis cupsidata* var. *sieboldii*.

Preface: "As Kyoriku 「森川許六」 leaves for Hikone via the Kiso Route."

Shii blossoms are not noticeable, but tasteful and elegant just like Kyoriku who knows and has the "traveller's heart", so Bashō tells them to feast Kyoriku with their quiet blossoms.

椎の花の心にも似よ木曾の旅

The heart of shii blossoms
Should be imitated
On your journey to Kiso !

Shii no hana no
kokoro ni mo niyo
Kiso no tabi.

Kiso: the name of the central mountainous region and a river.

This is the original version, a parting poem for Kyoriku.

The second version is 279-1.

"The heart of shii blossoms" in this version is "the traveller's heart" in the second version. Probably this one sounded too direct in the sense of teaching to Kyoriku, that's why he revised it to the second version.

夕顔や酔うて顔出す窓の穴

Bottle gourd flowers !

A drunkun face coming out through

The hole of a window.

Yūgao ya

you-te kao dasu

mado no ana.

yūgao: a white flowered gourd, a bottle gourd,

Lagenaria sciceraria (Molina) Standl. var. *clavata* Ser.

you-te (euphonic change, u-ombin ヲ音便) ← **yoi-te** (renyō) ← **you** (yodan, vi.):

to get drunk

-te: a conjunctive particle

kao: a face

dasu (rentai) ← **dasu** (yodan, vt.): to put out

mado: a window

ana: a hole.

"A drunkun face through the hole of a window" is a humorous expression.

Actually it is Bashō himself who puts out a drunkun face through the window, but the approach of this haiku has become an objective description of himself as if somebody else were doing.

This was composed impromptu at his Bashō-an in Fukagawa, Edo.

Children !

Bindweed flowers are blooming,

I will peel a melon for you !

Kodomo-ra yo

hirugao saki-nu

uri muka-n.

kodomo: a child (children)

-ra = -tachi: a suffix to make a plural form

kodomo-ra = kodomo-tachi: children

Usually a noun can be either singular or plural, but if we want a definite plural form, we add a suffix such as "-ra", "-tachi", "-domo", etc.

yo: an interjectional particle addressing to someone

hirugao: a bindweed

saki (renyō) ← saku (yodan, vi.): to bloom. -nu: aux. v. for perfect

"nu" conjugates: na, ni, nu, nuru, nure, ne. (the same as na-line irreg. conj.)

muka (mizen) ← muku (yodan, vt.): to peel

-n = mu: aux. v. for the speaker's will

uri = makuwa-uri: an oriental melon. Cucumis melo L. var. makuwa Makino.

cf.

asagao: a morning-glory, *Pharbitis nil* (L.) Choisy (= *Ipomoea nil* L. Roth)

hirugao: a bindweed, *Calystegia japonica* Choisy

yūgao: a bottle gourd, white flowered gourd.

Lagenaria sciceraria (Molina) Standl. var. *clavata* Ser.

yorugao: a moonflower, *Calonyction aculeatum* (L.) House. (= *Ipomoea bona-nox* L.) which was brought over to Japan in the early part of the Meiji Period (1868~1912) from the tropical America. (Eiichi Asayama: yorugao, a moonflower, *Encyclopaedia Heibonsha*, 1985. 浅山英一: ヨルガオ, 平凡社大百科事典)

asa: morning. hiru: daytime, noon. yū = yūbe = yūgata: evening. yoru: night
-gao (euphonic change) ← kao: a face.

Glistening dewdrops
 On the bush clover are not spilling,
 But just waving.

Shira-tsuyu mo
 kobosa-nu hagi no
 uneri kana.

shira (euphonic change) ← **shiro**: white

tsuyu: dew, a dewdrop

shira-tsuyu: (a) glistening dew(-drop)

mo: a relative particle for stress

kobosa (mizen) ← **kobosu** (yodan, vt.): to spill

-nu (rentai) ← **zu**: aux. v. to make a negative form

hagi: a bush clover

uneri (renyō & gerund) ← **uneru** (yodan, vi.): to wave, undulate

This is a scene by the hedge of Sampū 「杉山杉風」's Saito-an 「採茶庵」
 Hermitage.

Morning-glories !

In the daytime I lock up

The gate in the fence.

Asagao ya

hiru wa jō orosu

mon mo kaki.

asagao: a morning-glory

hiru: daytime

jō: a lock

o: a particle denoting an object

jō o orosu: to lock (verb)

orosu (rentai) ← orosu (yodan, vt.): to put it down, to lower

mon: a gate

kaki = kakine: a fence, hedge, enclosure

The morning-glory opens in the morning, but closes in the daytime.

Note

"Heikan no Setsu" 「閑関之説」

"Remarks on Closing the Gate"

This poem was composed when Bashō confined himself to his hermitage, closing the gate for visitors for about a month from July to August in 1693.

His feeling is described in his "Heikan no Setsu" 「閑関之説」, "Remarks on Closing the Gate".

--- "If anyone comes, I have to make unnecessary talk. If I go out to visit anyone, I feel bad to disturb him, working for his living. I should be content without any friends. I should feel wealthy in spite of my poverty. A fifty-year-old man writes this himself as a precept for his own edification."

薺や是も又我が友ならず

Morning-glories !

These are not

My friends, either.

Asagao ya

kore mo mata waga

tomo nara-zu.

asagao: a morning-glory

kore: this, these

mo mata - zu: not either

waga: my

tomo: a friend

nara (mizen) ← nari: aux. v. for affirmation

zu: aux. v. for negation

This was composed during the period of "Closing the Gate of the Fukagawa Hermitage".

He wanted to live alone with just the morning-glories, but even these were not good enough to cure his lonely heart.

Winter chrysanthemums !
 Coated with falling rice bran
 From the hand-mill nearby.

Kangiku ya
 ko-nuka no kakaru
 usu no hata.

kangiku: a variety of small yellow chrysanthemum which blooms in winter.

ko = kona: powder, dust, flour

nuka: rice bran

no = ga: a nominative particle

kakaru (rentai) ← kakaru (yodan, vi.): to fall on (to coat over)

usu: a mortar, a hand-mill

hata: by the side of, nearby, the edge (of something)

This is considered another example of "karumi" 「軽み, lightness」. This was the hokku of "ryōgin-renku" 「両吟連句, the linked-poem by two poets」 with Yaba 「野坡, 1662~1740, a disciple」.

鞍壺に小坊主乗るや大根引

In the saddle of a horse,
 A small boy nestles quietly,
 While his parents pulling out daikon.

Kura-tsubo ni
 ko-bōzu noru ya
 daiko-hiki.

kura: a saddle

-tsubo: ① the lowest part in the middle of the saddle, where people mount.

tsubo 「壺」: ② a jar, pot, ③ an effective spot for fixing moxa on.

tsubo 「坪」: ④ a traditional unit of area measuring about 3.3 square meters.

ni: in

ko-bōzu: a small boy (a term of endearment)

ko: a prefix for "small"

bōzu: a bonze, a Buddhist monk → bōzu-atama: a shaven head, a close-cropped-head

noru (yodan, vi.): to mount, ride

but in this case a boy nestles in the saddle.

ya: an exclamatory particle

daiko = daikon: a Japanese radish

Raphanus satievus L.

"dai" means large, and "kon" is a root. As its name indicates, the Japanese radish is generally much larger than most other varieties. (see haiku # 119)

-hiki (renyō & gerund) ← hiku (yodan, vt.): to pull (out), uproot

Everyone is out,
 And grateful to cross the new bridge
 Covered with frost.

Mina ide-te
 hashi o itadaku
 shimoji kana.

mina: everyone, all the people

ide (renyō) ← izu (shimo-ni, vi.) = deru (shimo-ichi, Mod. J.): to go out,
 come out, appear

hashi: a bridge. (euphonic change) → -bashi (Shin-Ryōgoku-Bashi)

o: a particle denoting an object

itadaku (rentai) ← itadaku (yodan, vt.): to receive (something) with thanks,
 appreciate

shimo: frost

-ji: a road

shimoji: a frosted road, in this case the new bridge

The official name of this bridge was "Shin-Ōhashi" 「新大橋」 on the Sumida River, about 200 meters long, which was completed on Dec.7, 1693 after about five months' construction work. Bashō called this bridge "Shin-Ryōgoku-Bashi" 「新两国橋」 or "Fukagawa Ōhashi" 「深川大橋」.

This poem depicts the people's great delight in crossing a new bridge.

An untrodden frosted road symbolizes a new bridge.

煤掃は己が棚つる大工かな

Annual house cleaning --
 Fixing a shelf of his own,
 The carpenter.

Susu-haki wa
 ono ga tana tsuru
 daiku kana.

susu: soot

haki (renyō & gerund) ← haku (yodan, vt.): to sweep, clean

susu-haki = susu-haki-zekku = susu-tori-zekku = susu-harai: an annual event on Dec. 13 to clean the house, especially ceilings and walls, with sasa (bamboo) branches, in preparation for the New Year Festival.

ono = onore: oneself, himself, myself

ga: 's . . . ono ga: his own (shelf)

tana: a shelf

tsuru 「吊る」 (rentai) ← tsuru (yodan, vt.): to fix, hang, suspend.

tsuru 「釣る」 (yodan, vt.): to fish

daiku: a carpenter

The life of common people is depicted in simple words with a simple structure.

This is another example of "karumi" 「軽み, lightness」.

蓬萊に聞かばや伊勢の初便り

Hōrai Decoration !

I should like to hear from Ise,

The year's first good news.

Hōrai ni

kika-baya Ise no

hatsu-dayori.

hōrai: a set of New Year decorations on a small wooden stand named "sambō" 「三方」. Originally it meant a sacred mountain in the Eastern Sea in the Chinese legend where a "sennin" 「仙人, a Taoistic (*) superman」 enjoyed his eternal life.

* this is "Religious Taoism", not "Philosophical Taoism" (see Introduction 6.-

④ - 2)

ni: at, someone whom - , but in this case, it is similar to "ya": a "kire-ji" 「切字, a cutting word」.

kika (mizen) ← kiku (yodan, vt.): to hear, listen to

-baya: a conclusive (ending) particle denoting the speaker's wish

Ise: the name of a place where the Grand Shrine of Ise which is considered the holy of holies in Shinto is located.

hatsu: the first - (of the year)

dayori (euphonic change) ← tayori: a letter, news

むめがかにのっと日の出る山路哉

梅が香にのっと日の出る山路哉

With the scent of ume blossoms,

Suddenly rises up the sun

On the mountain road !

Mume ga ka ni

notto hi no deru

yamaji kana.

mume = ume: a Japanese apricot which has been conventionally translated as a plum, but it is not correct. (see Note)

ga = no: -'s

ka: (a) scent, fragrance, smell

notto = nutto: suddenly, unexpectedly (an onomatopoeic word used as a colloquial expression, impossible to translate its word feeling)

hi 「日」: the sun

hi 「火」: (a) fire

deru (rentai) ← deru (shimo-ichi, vi): to appear, show up, come out, (the sun) rises

hinode: (a) sunrise

yama: a mountain

ji = michi: a road, lane

yamaji: a mountain road

This is another good example of "karumi" 「軽み, lightness」.

Note About "Ume" 「梅, A Japanese Apricot」

During the so-called Manyō(*) Period (until 8 cen.), today's ume 「梅」 was pronounced "ume", but in the Heian Period (794~1185/1192) it came to be pronounced "mume". After that, both ume and mume were used till the Edo Period (1603~1867), and Bashō used them both. The botanical name is *Prunus mume* Sieb. et Zucc.

cf.

- sumomo 「李」: a Chinese plum, Japanese plum, *Prunus salicina* Lindl.
seiyō-sumomo 「西洋李」: a garden (European) plum, *Prunus domestica* L.
anzu 「杏」: an apricot, *Prunus armeniaca* L.
momo 「桃」: a peach, (*Amygdalus persica* L.) *Prunus persica* (L.) Batsch

* Manyō is the abbreviation of "Manyō-shū" 「万葉集, A Collection of a Myriad Leaves」, the oldest anthology of Japan with 20 volumes totalling about 4,500 poems including about 4,200 tanka 「短歌, a short poem with 31 syllables」 and about 260 chōka 「長歌, a long poem」 and others.

① 涅槃会や皺手合する珠数の音 (続猿蓑, "Zoku-Sarumino")

On Buddha's Nirvana-Day,
Praying with wrinkled hands -
The sound of rosaries.

Nehan-e ya
shiwade awasuru
juzu no oto.

② 灌仏や皺手合する珠数の音 (三冊子, "Sanzōshi")

On Buddha's birthday,
Praying with wrinkled hands -
The sound of rosaries.

Kambutsu ya
shiwade awasuru
juzu no oto.

Nirvana-Day (Feb. 15) is too sad for elderly people. Birthday (Apr. 8) is a better combination. (a theory by Asaji Nose 能勢朝次 which was supported by Kenkichi Yamamoto 山本健吉)

① nehan: Nirvana, Buddha's death, supreme enlightenment

nehan-e: The memorial service for Buddha's death on Feb. 15.

② kambutsu = kambutsu-e 「灌仏会」 = Hana-Matsuri 「花祭」:

Festival of Buddha's Birthday on Apr. 8.

kam (-butsu) ← kan = sosogu (yodan, vt. & vi): to pour (amacha(*): hydrangea tea on the image of Buddha on Apr. 8)

-butsu: Buddha (in this case, the founder of Buddhism: Sakyamuni, Gotama Siddhartha). "e" 「会」: a (religious) meeting (for a ceremony or festival)

shiwa: wrinkles. -de ← te: hand(s). shiwade: wrinkled hands

awasuru (rentai) ← awasu (shimo-ni, vt.) = awaseru (shimo-ichi, Mod. J.):

to join (hands for prayer), to match. juzu: prayer beads, a rosary

oto: a sound. matsuri: a festival.

* amacha 「甘茶」 : *Hydrangea macrophylla* (Thunb.) Seringe ssp. *serrata* (Thunb.)
Makino var. *oamacha* Makino. It tastes sweet. Amacha literally means "sweet
tea".

八九間空で雨降る柳かな

Eight or nine ken up in the air,
 Silky rain seen glittering
 Against the willow tree.

Hakku-ken

sora de ame furu

yanagi kana.

hakku (euphonic change) ← hachi-ku: eight or nine

ken: a traditional Japanese unit of length: 6 shaku 「尺」 = about 1.8 meters.

sora: the sky. de: a particle meaning: in. ame: rain (noun)

furu (rentai) ← furu (yodan): to fall. ame furu: it rains

yanagi: a willow.

The above translation is based on the interpretation of K. Yamamoto: it is still raining.

E. Kon interprets it as a scene after the rain, but still raindrops falling glittering.

Bashō probably borrowed the poem of Tao Yuan ming 「陶淵明, 365~427 (Tao Qian 陶潛)」:

帰園田居

"Returning to my Pastoral Abode"

草屋八九間 榆柳陰後簷

A thatched house eight or nine bays long -

Elm and willow cover the rear eaves of the house.

In this poem, “間” means the number of rooms or bays. I translated it here as length in accordance with Bashō's poem instead of the standard translation of "a house with eight or nine rooms".

春雨や蜂の巣つたふ屋根の漏り

Spring rainfall !
Trickling down the wasp's nest,
Water leaks through the roof.

Harusame ya
hachi no su tsutau
yane no mori.

harusame: a spring rain(-fall)

hachi: a wasp. cf. mitsu-bachi 「蜜蜂」: a honeybee, bee

maruhana-bachi: a bumblebee. suzume-bachi: a hornet, yellow jacket

su: a nest

tsutau (rentai) ← tsutau (yodan, vi.): to trickle down

yane: a roof (of house)

mori (renyō & gerund) ← moru (yodan, vi.): to leak

cf.

haru (spring) + ame (rain) → harusame 「春雨」: a spring rain

aki (autumn) + ame → akisame 「秋雨」: an autumn rain

ko (little) + ame → kosame 「小雨」: a light rain

The hydrangea blooming
 In the small thicket garden
 Of a detached room.

Ajisai ya
 yabu o ko-niwa no
 betsu-zashiki.

ajisai: a hydrangea

yabu: a thicket, bush

ko-: a prefix meaning "small"

niwa: a garden

betsu- (noun) = betsu-no (adj.): detached, separate

zashiki: a room (tatami(*)-matted)

* tatami: a Japanese thick straw mat covered with rush-mat. The size is uniform: 6×3 feet. The size of a Japanese room is measured by the number of tatami mats.

This is the greeting hokku of Bashō's farewell kasen party at Shisan(*)-tei 「子珊亭」 in Fukagawa. Bashō called this haiku a good example of "karumi" 「軽み, lightness」.

* Shisan 「子珊, ?~1699」, a friend of Sampū 「杉風」, became a disciple in the later years of Bashō's life. He held a farewell party for Bashō in May before he left for his home in Iga. Besides Bashō, Sampū, Tōrin 「天野桃隣, 1649~ 1719」 and Hassō 「八桑(草), ?~?」 attended the party.

① 麦の穂を便りにつかむ別かな

「芭蕉翁行状記」

「有磯海，泊船集」

The ears of barley

"Bashō-ō Gyōjōki"

I grasp to depend on,

"Ariso-umi"

Bidding farewell.

"Hakusen-shū"

Mugi no ho o

tayori ni tsukamu

wakare kana.

mugi: barley, wheat

ho: an ear (of barley)

tayori ni: depending on (something for support)

tsukamu (rentai) ← tsukamu (yodan): to grasp, grip

wakare: a farewell

② 麦の穂を力につかむ別哉

「陸奥衝」

The ears of barley

"Mutsu-chidori"

I grasp for support,

Bidding farewell.

Mugi no ho o

chikara ni tsukamu

wakare kana.

chikara: power, (a) support

chikara ni: for support, as a support

We do not know exactly which was the original version and which was the revised one, but the meaning is almost the same.

This was composed on May 11, 1694, as Bashō left for Iga-Ueno. He was seen off by his disciples. He was already weak owing to his ill health and old age. There is a question where he actually parted from them, because there

are two different places mentioned in various documents: one is Shinagawa 「品川」 and the other is Kawasaki 「川崎」.

Note About Mugi 「麦, Barley and Wheat」

ō-mugi 「大麦」: barley, *Hordeum vulgare* L. (六条オオムギ, rokujo-ōmugi)
beer (whisky) barley, *Hordeum distichum* L. (二条オオムギ, niyo-ōmugi)

ko-mugi 「小麦」: wheat, *Triticum*. (a generic term)

pan(or futsu)-komugi 「パン (普通) 小麦」: common wheat, *Triticum aestivum* L.

In Japan barley was much more important than wheat in the Edo Period (1603~1867).

mugi-meshi 「麦飯」: boiled rice mixed with barley

mugi-cha(-yu) 「麦茶(湯)」: roasted barley water for tea, usually served cold in summer.

mugi-kogashi 「麦焦し」: (sometimes cake of) roasted barley flour. By adding various spices with a little salt to this flour, the special powder named "kōsen" 「香煎」 was made to be used like tea by pouring hot water, and it was very popular among the people in olden times.

mugi-kōji 「麦麴」: barley yeast

mugi-jōchū 「麦焼酎」: "shōchū" liquor made from barley

mugi-toro 「麦とろ」: tororo (grated yam) soup put on the boiled rice mixed with barley

oshi-mugi 「押麦」: pressed barley.

When it comes into sight,
It is especially beautiful:
Mt. Fuji of May.

Me ni kakaru
toki ya kotosara
Satsuki-Fuji.

me: an eye

me ni kakaru: to come into sight

toki = toki ni: at the time when -

kotosara: especially

satsuki: another name of May of the lunar calendar

Fuji = Mt. Fuji

Satsuki-Fuji: Mt. Fuji of May, treated here just like one word.

Bashō did not expect to see Mt. Fuji in this time of the rainy season, so it was quite a pleasant surprise to him.

駿河路や花橘も茶の匂ひ

On the road through Suruga
The scent of blooming orange
Is mixed with that of tea.

Suruga-ji ya
hana-tachibana mo
cha no kaori.

Suruga: the name of a province, the central part of Shizuoka Pref.

Suruga-ji is the Suruga portion of the Tōkaidō Highway 「東海道」 between Edo and Kyōto mostly along the Pacific coast.

-ji: a road, route, highway

hana-: flowering, blooming

tachibana = yamato-tachibana: a native Japanese orange, very sour!

Citrus tachibana Tanaka

"tachibana" was also used as a generic term for all the varieties of orange.

mo: also. cha: tea

nioi: (a) scent, smell

When tea leaves are steamed and dried, they give off a strong smell.

The preface for this poem reads:

駿河の国に入りて

" Having entered Suruga Province"

This was a kind of a greeting poem by Bashō to the Province of Suruga which was noted as a producing center of tea and orange. It reflects his happy mood as a traveller who has what he calls "the traveller's heart", and his heartfelt admiration of Suruga Province.

Blow down the skies
Of the heavy summer rain
The Ōi River !

Samidare no
sora fukio-tose
Ōi-gawa.

samidare: the rain of May of the lunar calendar, an early summer rain, the rain of the rainy season = "tsuyu" 「梅雨」. sora: the sky (skies).

fuki (renyō) ← fuku (yodan): to blow

otose (imperative) ← otosu (yodan, vt.): to drop. fuki-otose: blow down

Ōi-gawa: the name of a river passing through Suruga and Tōtōmi Provinces
During the Edo Period, no bridge was built on this river, for the purpose of defense. No boats were allowed to cross it, either.

Note The Ōi River Crossing

People were shouldered by "kawakoshi ninsoku" 「川越人足, river-crossing carriers」 to cross it only when the depth of water was less than about 2.5 feet. The number of carriers on Shimada side was 326 in 1745, and on the other side, Kanaya, was 350 in 1843. After the Meiji Restoration in 1868, boats were used until 1882 when a bridge was built for crossing.

Besides the Ōi River, the Abe 「安倍川」 and Sakawa Rivers 「酒匂川」 had the same restrictions. Only boats were allowed on the Fuji 「富士川」 and Tenryū Rivers 「天竜川」 and also at Imagire 「今切」: the outlet of Lake Hamana 「浜名湖」 between Maisaka and Arai, etc.

(Misako Usami: "The Ōi River Crossing" and "Crossing by Boat" in the Encyclopaedia Heibonsha, 1984)

「宇佐美ミサ子: 《大井川の渡》, 《渡し》, 平凡社大百科事典」

Bashō arrived at Joshū(*)-tei 「如舟亭」 in Shimada on May 15, where he was confined for 3 days owing to the heavy rain. (* 塚本如舟, 1641~1724)

Travelling all my life
Is just like ploughing a patch of
Paddy field back and forth.

Yo o tabi ni
shiro kaku oda no
yuki-modori.

yo: life, the world. tabi: a travel, journey
ni: in (travel). shiro = ta: a paddy field
kaku (rentai) + kaku (yodan, vt. 搔く): to plough, scratch
kaku (書く): to write. kaku (画く, 描く): to paint, draw (a map, etc.)
shiro kaku: to plough a paddy field in preparation for planting rice
oda: a small paddy field
yuki (renyō and gerund) + yuku (yodan, vi.): to go
modori (renyō and gerund) + modoru (yodan, vi.): to return
yuki-modori: going and coming back, (ploughing, travelling) back and forth

This was a greeting hokku of kasen at Kakei(*)-tei 「荷兮亭」 for the disciples of Nagoya where, he came for the sixth time.

* Kakei 「山本荷兮, 1648~1716」 was a doctor and poet in Owari (Nagoya) who became Bashō's disciple in 1684 when he came to Nagoya on his journey of "Nozarashi Kikō". Kakei was considered the leader of Bashō's disciples in Nagoya when he compiled the Selections of Haikai "Fuyu no Hi" 「冬の日, Winter Day, 1684」, "Haru no Hi" 「春の日, Spring Day, 1686」 and "Arano" 「阿羅野, A Wild Field, 1689」, but owing to his own conservative tendency and preference, he was gradually deviating from Bashō who always sought after something new for his literature representing truth in human life. He completely left the Bashō School in 1697 when he was criticized for his works by Kyorai, Kyoriku and other leading disciples of Bashō.

(Katsurō Matsuo: "Kakei" in 《Sōgō Bashō Jiten》, 1982, Yūzankaku)

「松尾勝郎: 荷兮, 《総合芭蕉事典》栗山理一監修, 雄山閣」

"The water rail calls" - people say.

That is the reason why

We stay at Saya.

Kuina naku to

hito no ie-ba ya

Saya domari.

kuina: a water rail, clapper rail, (corn) crane = land rail, mud hen, runner,
Rallus aquaticus.

naku (yodan, vi.): to call

to: a particle denoting a quotation: (people say) that --

hito: a man, people

no = ga: a particle denoting a subject

ie (izen) + iu (yodan, vt.): to say

-ba: a conjunctive particle denoting a definite condition when attached to the
izen-kei form: as people say that (the water rail calls).

it denotes a subjunctive condition when attached to the mizen-kei form:

"iwa-ba": if people say that --

ya: an interjectional particle

Saya: a post town on the Suruga Road, a sideway of the Tōkaidō Highway, and on
the Saya River. It is in the western part of the present Aichi Pref.

This was a greeting poem to the hermit Yamada 「山田庄右衛門」 when Bashō stayed
at his hermitage on May 25 with his two disciples: Rosen 「沢露川, 1661~1743,
a merchant of rosaries in Nagoya」 and Soran 「三輪素覧, ?~?, Rosen's disciple」.
It was probably Bashō himself who wanted to visit Saya to hear the voice of a
water rail, but he said, "As people have suggested me to visit Saya." There
is humour when he made the people's (Rosen and Soran) suggestion a good excuse
for his visit.

柴付けし馬の戻りや田植樽

The horse with brushwood
Is now going back with the festive
Sake casks of rice-planting.

Shiba tsuke-shi
uma no modori ya
ta-ue-daru.

shiba: brushwood

tsuke (renyō) ← tsuku (shimo-ni, vt.) = tsukeru (shimo-ichi, Mod. J.): to attach, to put on

shi (rentai) ← ki: aux. v. for the past and perfect tense. uma: a horse

modori (renyō & gerund) ← modoru (yodan, vi.): to return

ta 「田」 = tambo 「田圃」: a paddy field

-ue (renyō & gerund) ← uu (shimo-ni, vt.) = ueru (shimo-ichi, Mod. J.): to plant

ta-ue: the transplanting of rice into a paddy field from the seedbed

daru (euphonic change) ← taru: a cask, barrel. Probably two rather small casks tied together with a rope, were put on each side of the horse back.

ta-ue-daru: the cask with festive sake-wine to celebrate the finishing of rice transplantation.

Judging from the note in Dohō's "Shō-ō-Zenden" 「服部土芳: 蕉翁全伝」, this was a scene as seen from the house of Ensui 「猿雖: 窪田惣七郎, 1640~1704, a wealthy merchant in Iga-Ueno, Bashō's native place」 who had many tenant farmers, of whom he took good care. He was four years older than Bashō, but was a good friend of his.

There are two interpretations of this poem:

- ① The festive sake was given by Ensui to one of his tenant farmers.
- ② The farmer took the brushwood to the town to sell, where he bought the festive sake, and now going home with it.

Anyway, Bashō was observing the horse both ways, because he stayed there half a day according to the above-mentioned note.

Coolness

Is depicted by

The bamboo of Saga.

Suzushisa o

e ni utsushi-keri

Saga no take.

suzushisa: coolness

suzushi = suzushii (Mod. J.): cool

-sa: a suffix to make a noun from an adjective

e: a painting, picture

utsushi (renyō) ← utsusu (yodan, vt.): to copy, visualize, reproduce, depict, reflect, sketch, paint

-keri: aux. v. for past and exclamation

Saga: the name of a place in the western part of Kyōto

take: bamboo

This was a greeting poem to Yamei 「野明, 坂井善六(坂井作太夫包元), ?~1713」 at his residence 「野明亭, Yamei-tei」 in Saga. He was originally a high-ranking warrior belonging to the Kuroda clan 「黒田藩」 in Kyūshū 「九州」, but he retired to be a "ronin", an unattached samurai, and moved to Kyoto. He was one of the relatives of Kyorai 「向井去来, 1651~1704, one of the closest disciples of Bashō who was born in Nagasaki, Kyūshū, but lived mostly in Kyōto」.

(Yoshinobu Tanaka: "Yamei" in 《Sōgō Bashō Jiten》 R. Kuriyama, 1982, Yūzankaku)

「田中善信: "野明" 《総合芭蕉事典》栗山理一監修, 雄山閣」

清滝の水汲ませてやところてん

Kiyotaki Stream !

Its cold water must have been drawn up
To chill these jelly noodles.

Kiyotaki no

mizu kuma-se-te ya

tokoroten.

Kiyotaki: the name of a place and river in the western part of Kyōto, but actually it is a narrow mountain stream through the Kin-un-kei 「錦雲溪」 Gorge between Takao and Kiyotaki for about 2.5 km. and the Kin-rei-kyō 「金鈴峽」 Gorge about 1 km. long between Kiyotaki and Ochiai where it joins the Ōi River 「大堰川」. "Kiyō" literally means clean and clear, "taki" is a waterfall or cascade. But there is no waterfall named Kiyotaki.

mizu: water

kuma (mizen) ← kumu (yodan, vt.): to draw (water)

-se (renyō) ← su: aux.v. for a causative use: to make someone (draw up water)

-te: a conjunctive particle

ya: a particle for interrogation and rhetorical question

kuma-se-te-ya: Has the host made someone draw up water from the Kiyotaki Stream ?

Note

Tokoroten 「心太」

Tokoroten is noodle-like vegetable gelatine to be served with vinegar in summer, made from agar agar, *Gelidium amansii* Lamouroux.

According to records, in the Heian Period (794~1185/1192) it was already served at the east and west markets of the capital (Kyōto). It used to be called "kokorobuto" 「心太」 in those days. It is put in a long square box with a net at one end, and pushed through into noodle-like pieces.

Bashō gave this haiku to Yamei 「野明」 in appreciation of his offering of chilled tokoroten.

The sixth month !
 Clouds are resting on the peak
 Of Arashiyama.

Rokugwatsu ya
 mine ni kumo oku
 Arashiyama.

Roku-gwatsu = roku-gatsu = minazuki = June

Rokugwatsu sounds much stronger than other names, suggesting a hot summer day.

mine: a peak (of a mountain)

ni: at. kumo: (a) cloud, the clouds

oku (rentai) ← oku (yodan, vt.): to place

Arashiyama: the name of a hill, 375 meters high, in the western part of Kyoto facing the Ōi River, noted for cherry blossoms and autumn colour.

arashi: a storm

yama: a mountain, hill

There was an instruction about the reading of 「六月」: "rokugwatsu" not "minazuki", in his letter to Sampū 「杉風, a close disciple in Edo」 dated June 24.

Kiyotaki Stream !

Not a single speck of dust on the waves
Under the summer moon.

Kiyotaki ya

nami ni chiri naki

natsu no tsuki.

Kiyotaki: see haiku # 303

nami: a wave, ripple, surf, surge

chiri: dust, rubbish, litter

naki (rentai) ← nashi (adj. for negative): no - , not a -

natsu: summer

tsuki: the moon

This one and # 305-2 will be corrected later.

See haiku # 330.

Ōi-gawa !

Not a single speck of dust on the waves
Under the summer moon.

Ōi-gawa

nami ni chiri naki
natsu no tsuki.

Ōi-gawa is the river into which the Kiyotaki-gawa flows. (see haiku # 303)

Opinion divides on the question which version was original:

Nobuo Hori 「堀信夫」, Nōichi Imoto 「井本農一」 support the theory (*) by Yoshihide Shida 「志田義秀」 that "Ōi-gawa - " was original, and "Kiyotaki - " was a revised version.

* 志田義秀：「芭蕉俳句の解釈と鑑賞」

Kenkichi Yamamoto 「山本健吉」 writes that "Kiyo" 「清, clean, clear」 and "Not a single speck of dust" are a kind of duplication, so he revised "Kiyotaki ya" to "Ōi-gawa". But he was not satisfied with it, and eventually changed it again just before his death. (see haiku # 330)

朝露によごれて涼し瓜の土

Wet with morning dew,
A melon looks cool,
Stained with soil.

Asatsuyu ni
yogore-te suzushi
uri no tsuchi.

asa-tsuyu: morning dew

asa: morning

tsuyu: dew

yogore (renyō) + yogoru (shimo-ni) = yogoreru (shimo-ichi, Mod. J.): to get
(become) dirty, soiled, stained

suzushi = suzushii (Mod. J.): cool

uri: a melon

tsuchi: soil, earth

A summer night,
Broken into the leftovers by dawn
The chilled food.

Natsu no yo ya
kuzure-te ake-shi
hiyashi-mono.

natsu: summer

yo = yoru: night

kuzure (renyō) ← kuzuru (shimo-ni, vi.) = kuzureru (shimo-ichi): to be (get)
broken, get out of shape, collapse

kuzure-te: (be) broken

ake (renyō) ← aku (shimo-ni) = akeru (shimo-ichi, Mod. J.): it dawns

akeru 「開ける」: to open

akeru 「空ける」: to empty, evacuate

hiyashi-mono: chilled food

hiyashi (renyō & gerund) ← hiyasu (yodan, vt.): to chill

cf. o-hiya: cold (ice) water. hiya = hiyazake: cold sake (not heated)

mono: a thing, food

This was Bashō's greeting hokku of the kasen party by the five members(*) 「五吟歌仙」 held at Kyokusui-tei 「曲翠(水)亭」 in Zeze. Kyokusui entertained the guests as a host serving food and drinks. They enjoyed drinking, eating and talking all night. But when they finally finished the party at dawn, they felt something lonely -- the "loneliness after a banquet".

The leftovers of chilled food, no more chilly, suggest and rather emphasize the atmosphere of this feeling.

The word "broken" refers to the chilled food, but it also refers to the summer night and their party.

* Bashō 「芭蕉」, Kyokusui 「曲翠(水)」, Gakō 「臥高」, Izen 「惓然」 and Shikō 「支考」.

The wife fanning the hot rice,
Is the very best dish for him !
The pleasure of the evening cool.

Meshi augu
kaka ga chisō ya
yu-suzumi.

meshi = gohan: boiled rice

(gohan is the standard expression -- meshi is vulgar)

kaka: a vulgarism for wife

augu = aogu (rentai) ← (yodan, vt.): to fan

chisō = go-chisō: a feast, the best dish, treat

yū-suzumi: enjoying the evening cool (breeze)

yū = yūbe = yūgure: evening

suzumi (renyō and gerund) ← suzumu (yodan, vi.) : to cool oneself, enjoy the cool air

Bashō used these vulgarisms on purpose to depict the peaceful scene of a farm couple in their daily life. This is another example of "karumi" (lightness).

As autumn draws near,
Our hearts feel closer,
In this tiny room.

Aki chikaki
kokoro no yoru ya
yo-jō-han.

aki: autumn

chikaki (rentai) ← chikashi (adj.) = chikai (Mod.J.): near, close
chikaki (rentai) is softer than chikashi (shushi, conclusive) and the sentence is half cut with a kind of lingering tone.

kokoro: heart

yoru (rentai) ← yoru (yodan, vi.): to draw near, get closer, drop in at, depend on

yojō-han: a four-and-a-half-matted room
one jō (畳) is the size of a tatami mat, about 6 feet by 3 feet. The four and a half matted room is usually used for the tea ceremony.

This is the hokku of kasen at Bokusetu-an 「木節庵」 in Ōtsu, on June 21 with Bokusetu(*), Izen(*) and Shikō(*) 「支考」.

* Bokusetu (Mokusetsu) 「望月木節, ?~?, a doctor, a disciple in Ōtsu, Ōmi」 took care of Bashō when he became ill in Ōsaka until his death. Bashō trusted him and used his medicine. Bokusetu invited Bashō to his newly completed house where this kasen party was held.

(Yoshinobo Tanaka 「田中善信」: "Mokusetsu"(Bokusetsu) 「木節」 《Sōgō Bashō Jiten》 Yūzankaku.

* Izen 「広瀬惟然, ?~1711, another name was Sogyū 素牛, a disciple in Seki, Mino Prov.」 accompanied Bashō in September on his last journey from Iga to Ōsaka via Nara, and attended him when he fell ill in Ōsaka, and then cooperated with other disciples in his funeral and burial.

(Katsurō Matsuo 「松尾勝郎」 : Izen 「惟然」 《Sōgō Bashō Jiten》 Yūzankaku.

* Kagami Shikō 「各務支考, 1665~1731」, born in Kitano (Gifu), Mino Province, entered priesthood until the age of 19, he became a disciple of Bashō in Ōtsu in 1690. He accompanied Bashō on his last journey from Iga to Ōsaka, and attended him on his deathbed.

Besides his own haikai and haibun 「俳文, prose by a haiku poet」, he left many important theoretical works including the detailed records(*) of Bashō's deathbed as shown below:

* 「芭蕉翁追善之日記, Bashō-ō Tsuizen no Nikki」

「笈日記, Oi Nikki」

「東山万句, Higashiyama Manku」

「三千化, Sanzenge」

「梟日記, Fukurō Nikki」

「続五論, Zoku-Goron」

「俳諧十論, Haikai Jūron」

「本朝文鑑, Honchō Bunkan」

「和漢文操, Wakan Bunsō」 etc.

(Minoru Horikiri 「堀切 実」 : Shikō 「支考」 《Sōgō Bashō Jiten》 Yūzankaku.

(Hachirō Ishikawa 「石川八郎」 : Shikō 「支考」 《Encyclopaedia Heibonsha, 1985》

A flash of lightning !
 Showing just by her face
 A miscanthus plume.

Inazuma ya
 kao no tokoro ga
 susuki no ho.

inazuma = inabikari: (a flash of) lightning

kao: a face

tokoro: a place, spot

kao no tokoro ga: where the face is

susuki: Miscanthus sinensis Anderss

ho: a flower, plume, an ear of

This is based on the legend that a Miscanthus came out through the eye of the skull of Ono-no-Komachi, the famous beauty. (Yōkyoku: Kayoi-Komachi, 謡曲: 通小町)

There is a long explanatory preface before the haiku:

"At the house of Homma Shume 「本間主馬, a Noh player, whose poetical name is Yanya, 丹野」, there is a picture, on the wall of the Noh stage, of skeletons playing Noh with a flute and drums. In fact, human acts are not different from this play by the skeletons. Chuang-tzu who used a skull for a pillow, did not distinguish dream from reality, meaning that our ephemeral life was just like an illusion."

ひやひやと壁をふまえて昼寝哉

What a pleasant cold touch !

My feet against the wall,

Taking a midday nap !

Hiya-hiya to

kabe o fumae-te

hiru-ne kana.

hiya-hiya to: an onomatopoeic expression (adverb) to describe a sensation of pleasantly cool or cold.

hiya ← hiyasu (yodan, vt.): to chill

kabe: a (plastered) wall

fumae (renyō) ← fumaui (shimo-ni) = fumaeru (shimo-ichi, Mod. J.): to step (tread) on.

hiru-ne: a midday nap

hiru: noon, daytime,

ne (renyō & gerund) ← nu (shimo-ni) = neru (shimo-ichi, Mod. J.): to sleep

This was composed at Bokusetsu-tei 「木節亭」 in Ōtsu in the first part of July.

All the family,
 Each with a stick and white hair
 Visiting the grave.

Ie wa mina
 tsue ni shiraga no
 haka-mairi.

ie: a house, home, family

mina: all (the family members), everyone

tsue: a walking stick, staff

shiraga: white hair, gray hair

haka: a grave

mairi (renyō & gerund) ← mairu (yodan, vi.): to visit

haka-mairi: grave-visiting

The preface reads:

"While I was staying in Ōtsu in summer of 1694, my brother (Matsuo Hanzaemon, 松尾半左衛門, ?~1701) wrote asking me to come home for the Bon Festival."

数ならぬ身とな思ひそ玉祭

Please do not make little
Of yourself, I pray for you
At the Bon Festival !

Kazu-nara-nu
mi to na omoi so
Tama-Matsuri.

kazu-nara-nu: insignificant, worthless

kazu: a number, count. -nara-nu: not to be counted

nara (mizen) + nari: aux. v. for affirmation

nu (rentai) + zu: aux. v. for negative

mi: a body, oneself, life

to: a particle for a quotation: that you are worthless.

omoi (renyō) + omou (yodan, vt.): to think

na omoi so: do not think!

na (adverb) --- so (conclusive particle): these two words are related, indicating the prohibition of the verb in between. The verb must have renyō-kei form of conjugation.

Tama-Matsuri: Urabon(e) 「盂蘭盆(会)」, Bon Festival. (see haiku # 216)

The preface reads:

"On hearing that the nun Jutei 「寿貞, ?~1694」 had died."

The details of Jutei's life are not exactly known.

One theory is that she was Bashō's mistress when he was young, and later on she became a nun. She lived near Bashō-an in 1693, and later moved to Bashō-an itself where she died on June 2, 1694. She moved to Bashō-an after Bashō had left for Iga-Ueno.

Another explanation is that she was the wife of Bashō's nephew Tō-in 「桃印, 1661~1693」 who died at Bashō-an at the age of 33 in march, 1693.

A flash of lightning !
 Flying into the darkness
 The voice of the night heron.

Inazuma ya
 yami no kata yuku
 goi no koe.

inazuma = inabikari: lightning

yami: darkness

kata: (in the) direction

yuku: to go, fly

goi = goi-sagi: a night heron, *Nycticorax nycticorax*.

koe: a voice

The origin of the name "goi-sagi" is derived from the following story:
 The Emperor Daigo 「醍醐天皇, 885~930」 once gave orders to catch a night heron.
 The bird was very obedient to his orders, and was easily caught. He
 therefore praised the bird and gave it the court rank of "go-i", the fifth
 grade.

(Hiroyuki Morioka 「森岡弘之」: goi-sagi, ゴイサギ, 五位鶯 in 《Encyclopaedia
 Heibonsha, 1984)

In an old hamlet,
There is not a single house without
A persimmon tree.

Sato furi-te
kaki no ki mota-nu
ie mo nashi.

sato: a small village, hamlet

furi (renyō) ← furu (kami-ni, vi.): to get old

kaki (no ki): a persimmon (tree),

Diospyros kaki Thumb.

In this case, it is used as a symbol of prosperity.

ki: a tree

mota (mizen) ← motsu (yodan, vt.): to have

-nu (rentai) ← zu: aux. v. to make a negative form

ie: a house

mo: a particle for stress

nashi: an adjective for negative meaning "no", "not a -".

This was Bashō's greeting hokku to Bōsui* at the kasen party held at Bōsui's residence on Aug. 7. Bashō admired the old, but prosperous hamlet.

* Bōsui 「望翠, 1657~1705, 井筒屋片野新蔵」 a merchant in Ueno.

Note Kaki 「柿」, Persimmon

It is thought that the kaki was brought to Japan from China during the Nara Period (710~784). Over 800 varieties are known, roughly divided into two kinds: one is sweet, the other is puckery, and can be processed to get rid of its astringency (persimmon tannin). Hoshi-gaki is the dried persimmon, which is very delicious to eat, and lasts longer.

The Japanese word "kaki" has already crept into French, and is also creeping into English! ? (-- one of my British friends says so.)

Under the bright harvest moon,
 Fog at the foot of the mountains,
 Mist over the paddy fields.

Meigetsu ni
 fumoto no kiri ya
 ta no kumori.

meigetsu: the harvest moon, the moon of Aug.15 and also Sept.13 of the lunar calendar

ni: under

fumoto: the foot (of a hill or mountain)

kiri: fog

ta: a paddy field

kumori: mist, cloudiness.

The fog at the foot of the mountains was slightly moving down to the paddy fields as seen from Bashō's newly completed hermitage "Mumyō-an" 「無名庵」 built by his disciples in the backyard of his brother's house. It was located on a plateau overlooking the Iga Basin. He used the two similar words "kiri" and "kumori", but this duplication was made on purpose to depict the local topography effectively.

名月の花かと見えて綿畠

Under the bright full moon,
I thought I saw flowers,
But they were cotton fields !

Meigetsu no
hana ka to mie-te
wata-batake.

meigetsu: see haiku # 316

no = ga: a nominative particle, but in this case, it is used like "ya", an interjectional particle cutting the sentence there and it sounds softer.

hana: a flower, blossom

ka to mie-te: looked as if -

ka: an interrogative particle: (I wondered) if (they were flowers)

to: a particle for a quotation: (I thought) that (they were flowers)

mie (renyō) ← miyu (shimo-ni, vi) = mieru (shimo-ichi, Mod. J.): to look (like) wata: cotton

batake ← hatake: a farm, field

The new rice-straw
 Is coming out, but already
 The wintry shower is starting.

Shin-wara no
 de-some-te hayaki
 shigure kana.

shin: new

wara = ina-wara: rice-straw

mugi-wara: the straw of wheat or barley

desome ← desomu = de + somu (see below)

de: appearance, the first - (of the year), going (coming) out (noun)

= de (renyō & gerund) + deru (shimo-ichi, vi.): to go (come) out, appear +
 izu (shimo-ni, vi., classic J.)

this is a verbal noun (gerund), but is used like a prefix to make a compound
 word:

e.g. dezome-shiki 「出初め式」: the New Year's parade of fire brigades

defune = debune 「出船」: sailing out

some (renyō) ← somu (shimo-ni, vt.) = someru (shimo-ichi, Mod. J.): to begin
 (to come out), to start -ing

-te: a conjunctive particle

hayaki (rentai) ← hayashi (adj.): early, already

shigure: a late autumn or early winter shower

Only flowers of buckwheat
 Can still be served on the mountain road,
 To welcome you here.

Soba wa mada
 hana de motenasu
 yamaji kana.

soba: buckwheat, *Fagopyrum esculentum* Moench

wa: as for

mada: (affirmative) still, (negative) yet

hana: a flower

de: with (flowers)

motenasu: to entertain, treat, serve

yamaji: a mountain road

Bashō had a visit from Tojū 「斗従」 of Ise with Shikō 「支考」 at his country hermitage on September 3. Soba (buckwheat noodles) were one of Bashō's favourite dishes.

Calling "Bii -- !"

The prolonged voice sounds so sad,
A deer in the night.

Bii to naku
shirigoe kanashi
yoru no shika.

bii: an onomatopoeic word (sound imitating word) for a deer's call.

to: a particle for a quotation

naku 「啼く」 (rentai) ← naku (yodan, vi.): to call, bell, sing

naku 「泣く」: to weep, cry

shirigoe: a prolonged voice. kanashi = kanashii (Mod. J.): sad

According to Shikō's "Oi Nikki" 「支考: 笈日記, Knapsack Diary」, on the night of Sept. 8, Bashō took a walk near the Sarusawa Pond 「猿沢の池」 in Nara.

"Bii to naku" was a surprisingly new expression in haiku.

"shirigoe kanashi" was also an interesting colloquialism.

The deer's call died away in the darkness. Shikō 「支考」, Izen 「惟然」 and Jirobei(*) 「次郎兵衛」 accompanied him for the walk.

* Jirobei 「次郎兵衛 or 二郎兵衛, ?~?» was Jutei's son according to Kikaku's "Bashō-ō Shūen-Ki" 「其角: 芭蕉翁終焉記, The Record of Bashō's Deathbed」. He lived with Bashō at Bashō-an in autumn of 1693, and accompanied him on his last journey to Iga-Ueno. He went back to Edo when he knew that Jutei had died, but came back soon to stay with Bashō. He attended Bashō when he died in Ōsaka. Probably he was 17 or 18 years old in 1694. Shikō wrote about him that Bashō's death for him was the eternal farewell to "his master by an attendant." He was not considered Bashō's son.

(Masami Abe 「阿部正美」: "Jirobei" 「次郎兵衛」 in 《Sōgō Bashō Jiten》 Yūzankaku 「総合芭蕉事典」 栗山理一監修, 雄山閣)

菊の香や奈良には古き仏達

The scent of chrysanthemums !
 In Nara, there are many
 Ancient Buddhas.

Kiku no ka ya
 Nara ni wa furuki
 hotoke-tachi.

kiku: a chrysanthemum
 ka = kaori (elegant word for nioi which sometimes means a bad odour): (a) smell, scent, fragrance
 Nara: the oldest permanent capital of Japan (710~784 A.D.).
 ni wa: in
 furuki (rentai) ← furushi (adj.) = furui (Mod. J.): old, ancient
 hotoke: Buddha, an image of Buddha
 tachi: a suffix to make a plural form. In this case, "hotoke-tachi" sounds like "good old friends".

This was composed on Sep. 9, "Chōyō no Sekku" 「重陽の節句, the Chrysanthemum Festival」.

Having bought a square-measure,
I changed my mind, and cancelled
The moon-viewing party !

Masu kō-te
funbetsu kawaru
tsukimi kana.

masu: a (dry or liquid) measure in a shape of a square wooden box without a top

kō-te (euphonic change, u-ombin ヲ音便) ← kai (renyō)-te ← kau (yodan, vt.):
to buy, purchase

funbetsu: judgement, discretion, mind, idea

kawaru (rentai) ← kawaru (yodan, vi.): to change

tsuki-mi: a moon-viewing party

The preface reads:

"On Sept.13, visiting the market(*) of Sumiyoshi Shrine - "

* This market was known as "Takara no Ichi" 「宝の市, the Treasure Market」 or "Masu-Ichi" 「升市, the Measure Market」, because measures bought there were believed to bring treasure and fortune.

Bashō was due to attend the moon viewing party at Hasegawa Keishi-tei 「長谷川 畦止亭」, but while he was visiting the market of Sumiyoshi Shrine, he felt a bad chill, and went back to where he was staying, and cancelled the party.

The kasen party was held the following day, and this was his humorous excuse for the night before.

秋もはやばらつく雨に月の形

Autumn is passing by:
Cold showers start to sprinkle,
The moon gets thinner.

Aki mo haya
baratsuku ame ni
tsuki no nari.

aki: autumn

mo: an emphatic particle

haya: (adv.) already

baratsuku (rentai) ← baratsuku (yodan, vi.): it (rain) sprinkles

ame = shigure in this context: a late autumn cold shower

ni: a conjunctive particle for an addition: and

tsuki: the moon

nari: a shape, form, size, personal appearance

This was a hokku of kasen at Kiryū-tei 「其柳亭」 on Sept. 19. Kiryū was a disciple in Ōsaka.

The night of autumn
 Has been broken down
 By lively talk !

Aki no yo o
 uchi-kuzushi-taru
 hanashi kana.

aki: autumn. no: of
 yo = yoru: night o: a particle denoting an object
 uchi-kuzushi (renyō) ← uchi-kuzusu (yodan, vt.): to break, pull (tear) down
 uchi(renyō) ← utsu (yodan, vt.): to hit, strike, beat
 kuzusu (yodan, vt.): to pull (break, tear) down
 -taru (rentai) ← tari: aux. v. for perfect. hanashi: (a) talk, conversation

This was the hokku of "han-kasen" 「半歌仙, 18-linked-poem」 at Shioe Shayō-tei 「潮江車廂亭」 on Sept. 21. Shayō was usually called "Chōbei" 「長兵衛」, a wealthy merchant in Ōsaka.

"Uchi-kuzushi-taru" (to have broken down) refers to the night of autumn, and also to their talk which became lively in a very friendly atmosphere different from that of the stiff beginning, removing their ill feelings. (see below)

One of the reasons Bashō came to Ōsaka was that he wanted to mediate between his two disciples: Shidō(*) and Shadō who had ill feeling against each other. Both of them were invited to the party, and Bashō thought he succeeded in his mediation. But apparently Shadō was not happy with his master's effort, because he never showed up again before him, even for his funeral.

(see haiku # 270 for Shadō)

* Shidō 「槐本之道, 1659~1708, a merchant in Ōsaka, whose old name was Fūchiku 諷竹」 became a disciple of Bashō in Kyōto in 1690.

(Takejirō Sakurai: Fūchiku 《Sōgō Bashō Jiten》 R. Kuriyama, Yūzankaku)

「桜井竹次郎: 諷竹 《総合芭蕉事典》栗山理一監修, 雄山閣」

この道や行く人なしに秋の暮

This road !
 No one goes along it.
 An autumn evening.

kono michi ya
 yuku-hito nashi ni
 aki no kure.

kono: this. michi: a road. yuku (rentai) ← yuku (yodan, vi.): to go
 hito: a man, people. yuku-hito: a man who is going
 nashi = nai (Mod. J., adj.): no -, not a - . nashi ni: without (anyone)
 aki: autumn. kure: evening

The title for this poem is "Thought" 「所思, Shoshi」.

人声やこの道帰る秋の暮

Talking voices of people
 Returning on this road,
 An autumn evening.

Hito-goe ya
 kono michi kaeru
 aki no kure.

hito-goe: a human voice. kaeru (rentai) ← kaeru (yodan, vi.): to return

This revised version (325-1) is not a descriptive sketch of an autumn road, but the road of life and art. In spite of having many excellent disciples, Bashō still felt lonely. Nobody else was going his way.

The other one (325-2) is one of the two original versions which shows Bashō's longing for people. He always missed a warm human heart.

This autumn,
 Why do I feel to be getting old ?
 A bird flying into the clouds.

Kono aki wa
 nan-de toshi yoru
 kumo ni tori.

kono: this.

aki: autumn

nan-de: why ? for what reason ? what for ?

toshi yoru = toshi toru: to get old.

toshiyori: an old (aged) person

toshi: (old) age.

yoru (yodan, vi.): to pile up, accumulate

toru (yodan, vt.): to take, get, pick up

kumo: (a) cloud, the clouds

ni: into.

tori: a bird

The bird symbolizes his unsettled wandering life, his loneliness and the premonition of death -- disappearing into the unknown world.

白菊の目に立てて見る塵もなし

White chrysanthemums,
Even if closely looked at,
Bear not a speck of dust.

Shira-giku no
me ni tate-te miru
chiri mo nashi.

shira-giku: a white chrysanthemum

shira (euphonic change) ← shiro: white

me ni tate-te miru: to look at closely

me: an eye

tate (renyō) ← tatsu (shimo-ni, vt.) = tateru (shimo-ichi, Mod. J.): to raise,

miru (rentai) ← miru (kami-ichi, vt.): to look at

chiri: dust. mo: an emphatic particle

nashi: no -, not - (at all)

This was a greeting hokku to the hostess of a kasen party, Shiba Sonome (*)
「斯波園女, 1664~1726」 at her home on Sept. 27. Bashō complimented her beauty
by comparing her to a white chrysanthemum.

* Shiba Sonome (Sonojo) was born as a daughter of a Shinto priest of Uji-Yamada, Hata Morosada 「秦師貞」, married to Shiba Ichiyū 「斯波一有 (渭川), a doctor」, became a disciple of Bashō in Ise in 1688. She moved to Ōsaka with her husband in 1692 where she met Ihara Saikaku 「井原西鶴, 1642~1693, a poet and "ukiyo-zōshi" (novel) writer」. After her husband's death, she moved to Edo in 1705 helped by Kikaku and practised as an eye doctor. She became a nun named Chikyō 「智鏡」 in 1718.

Her haiku of condolence to Bashō was:

寒さうな笠さへ見ればなみだかな

Whenever I see

A hat which looks cold,
My tears overflow !

Samu-sō-na
kasa sae mire-ba
namida kana.

samu-sō-na: (a hat) which looks cold ← samushi = samui: cold

kasa: a hat. sae mire-ba: whenever I see (a hat). namida: tears.

That kind of hat always reminded her of Bashō who used to wear it.

(Sae Nakano: "Sonome(Sonojo)" in 《Sōgō Bashō Jiten》 by R.Kuriyama, Yūzankaku)

「中野沙恵：“園女”《総合芭蕉事典》栗山理一監修，1982，雄山閣」

The expression "me ni tate-te miru" is derived from the following poem by Saigyō 「西行」：

曇りなき鏡の上にある塵を
目に立てて見る世と思はばや 「山家集」

Kumori-naki
kagami no ue ni
iru chiri o
me ni tate-te miru
yo to omowa-baya. "Sanka-Shū"

kumori-naki: cloudless, clear

kagami: a mirror

no ue ni iru chiri: dust on (the mirror)

me ni tate-te miru: look at closely and carefully

yo: the world, the public, people

omou (yodan, vt.): to think, take

-baya: a particle for wish: I should like to -

Even the slightest speck of dust

On a cloudless mirror
Will be noticed by people.
I should like to take this
As a good lesson for my life.

秋深き隣は何をする人ぞ

Autumn has deepened,
I wonder what he does,
The man living next door !

Aki fukaki
tonari wa nani o
suru hito zo.

aki: autumn

fukaki (rentai) ← fukashi (shushi, adj.): deep

fukaki half cuts the poem softly for a reverbetative pause

tonari: (the man living) next door

nani: what

suru (rentai) ← su (sa-line irreg. conj.): to do

hito: a man

zo: a particle denoting stress and exclamation

This is in recognition of the loneliness of our life coming from a philosophy similar to existentialism, I suppose. The lonelier a man feels, the more he misses people who are also lonely individuals.

旅に病んで夢は枯野をかけ廻る

Ill on a journey,
My dreams still wandering round
Over withered fields.

Tabi ni yan-de
yume wa kare-no o
kake-meguru.

tabi: a journey, travel

ni: in, on

yan-de (euphonic change, hatsu-ombin 「撥音便, nasal euphony」 ← yami-te (renyō)
← yamu (yodan, vi.): to get ill (sick)

yume: a dream

kare-no: a withered field

kare (renyō & gerund) ← karu (shimo-ni) = kareru (shimo-ichi, Mod. J.): to
wither, die

no = nohara: a field

kake-meguru: to wander round

kake (renyō) ← kaku (shimo-ni) = kakeru (shimo-ichi, Mod. J.): to run

meguru (yodan, vi.): to wander (go) round

The title was: "Composed on ill bed" 「病中吟」.

After composing this at 2:00 a.m., Oct.9, three days before his death, he
blamed himself for his deep obsession with composing poems even at this
critical moment, and said, "This is my last obsession !"

But his obsession still continued to exist and he corrected # 305-1 and # 305-
2 to # 330 !

清滝や波に散り込む青松葉

Kiyotaki Stream !
 Falling down into its waves,
 The green pine needles.

Kiyotaki ya
 nami ni chiri-komu
 ao-matsuba.

Kiyotaki: the name of a mountain stream and a place in Kyōto. (see # 303)

nami: a wave

chiri-komu: to fall (drop) down into

chiri (renyō) ← chiru (yodan, vi.): to fall, drop, scatter

komu (yodan, vi.): to get in

ao (noun, the stem of adj. aoshi = aoi (Mod. J.): blue, green

matsu: a pine

-ba (euphonic change) ← ha: a leaf, leaves, a pine needle

Before this one he had composed in June:

清滝や波に塵なき夏の月 (305-1)

Kiyotaki ya	Kiyotaki Stream !
nami ni chiri naki	Not a single speck of dust on the waves
natsu no tsuki.	Under the summer moon.

大井川波に塵なき夏の月 (305-2)

Ōi-gawa	Ōi-gawa !
nami ni chiri naki	Not a single speck of dust on the waves
natsu no tsuki.	Under the summer moon.

But he was not satisfied with them, especially after composing:

白菊の目に立てて見る塵もなし

Shira-giku no White chrysanthemums,
me ni tate-te miru Even if closely looked at,
chiri mo nashi. Bear not a speck of dust.

Because "chiri mo nashi" (not a speck of dust) was a repetition. This made him suffer a great deal, and he could not stop working hard on improving this till he almost died. Finally, on Sept. 9, 1694, he told Kyorai 「去来」 to correct the former ones to this one. So, this is really the very last haiku he composed in his life.

A stone monument bearing this haiku was erected at Ochiai 「落合」 where the Kiyotaki flows into the Ōi River on July 12, 1971 by the efforts of Bashō lovers including Shiranishi Kudō 「工藤芝蘭子」 of Rakushisha 「落柿舎, the Hut of Fallen Persimmons which had been originally Kyorai's hermitage」, Prof. M. Fukuda, Mr. M. Obata 「小畑実」 of Ochiai Teahouse and others. Details of the erection process are given in "Bashō no Kokoro" 「芭蕉の心, Bashō's Heart」 by Masahisa Fukuda 「福田眞久」, published by Ashi Shobo 「芦書房」 in 1977 (in Japanese).

III

EPILOGUE

1.-1 About his "Jisei" 「辞世」: the Last Poem on his Deathbed

When Bashō's condition became serious, Shikō 「支考」 urged Kyorai 「去来」 to ask about his "jisei" (the last poem composed on one's deathbed), Bashō said, "Yesterday's hokku (haiku) is today's jisei. If anyone asks about my jisei, tell him that the poems composed recently are all my jisei. "Tabi ni yan-de yume wa kare-no o kake-meguru (# 329)" is a poem composed in my illness, but it is not my jisei, but it can not be said that it is not my jisei."

(Isoji Asō: 《Bashō Monogatari》 "The Stories of Bashō", 1975, Shinchō-sha)

「麻生磯次: 《芭蕉物語》新潮社」

1.-2 About his "Jisei" 「辞世」, the Last Poem on his Deathbed

平生即ち辞世なり。 何事ぞこの節にあらんや。

"Everyday's poem, that is my last poem.

What else could there be at this time?"

"Heizei sunawachi jisei-nari.

Nanigoto zo kono setsu ni ara-n ya"

heizei: everyday ('s poem).

sunawachi: that is

jisei: one's last poem composed just before death

nari: aux. v. for affirmation.

nanigoto: what else (in addition)

zo: an emphatic particle.

kono: this.

setsu: time

ara (mizen) ← ari (ra-line irreg. conj.): to be

-n: aux. v. for conjecture

ya: a particle denoting a rhetorical question

This comment was made on Oct. 10, 1694, two days before his death.

(Shunjō Nakamura: 《Bashō Jiten》 "A Dictionary of Bashō", 1978, Shunjū-sha)

「中村俊定監修: 《芭蕉事典》春秋社」

2. About Bashō's Very Last Days and Death

Bashō's disciples in Ōsaka were anxious for him to visit Ōsaka. Their request was very strong, so he left Iga, his home town, on Sept. 8 for Ōsaka with Shikō 「支考」, Izen (Sogyū) 「惟然(素牛)」, Jirobei 「次郎(二郎)兵衛」 and Mataemon 「又右衛門, ?~1699, Bashō's nephew (the son of his brother 松尾半左衛門 Matsuo Hanzaemon, ?~1701)」 staying overnight in Nara.

On Sept. 9, he arrived at Shadō-tei 「洒堂亭」 in the evening.

On Sept. 10, he suffered from a chill and headache which lasted till about Sept. 20.

On Sept. 13, he visited Sumiyoshi Shrine to see the "Market of Treasure".

On Sept. 14, he attended the kasen party at Keishi-tei 「畦止亭」. (see # 322)

On Sept. 19, he attended the kasen party at Kiryū-tei 「其柳亭」. (see # 323)

On Sept. 21, he attended the han-kasen party at Shayō-tei 「車庸亭」. (see # 324)

On Sept. 26, he attended the han-kasen party at Restaurant "Ukamuse" 「浮瀬」 at Shin-Kiyomizu 「新清水」, Osaka. (see # 325)

On Sept. 27, he attended the kasen party at Sonome-tei 「園女亭」. (see # 327)

On Sept. 28, he attended an evening party at Keishi-tei 「畦止亭」.

On Sept. 29, he had a relapse into illness with diarrhoea, and he could never rise up again.

On Oct. 5, his ill bed was moved to a room of Hanaya Niemon 「花屋仁右衛門」 at Minami-Midō 「南御堂」.

On Oct. 9, he dictated "Tabi ni yan-de -- " around 2:00 a.m. (see # 329)

On Oct. 10, his condition became serious in the evening. He dictated three wills to Shikō and he wrote a will for his brother Hanzaemon by himself.

On Oct. 11, Kikaku, the oldest disciple for the past 20 years, came to see him.

On Oct. 12, he died at 4:00 p.m., 51 years old. His body was carried to Fushimi, Kyōto 「京都伏見」 by boat on the Yodo River on the same night.

On Oct. 13, it was carried to the "Mumyōan" 「無名庵」 of Gichūji 「義仲寺」 at Zeze 「膳所」 near Lake Biwa 「琵琶湖」.

Those who followed his body were: Kyorai 「去来」, Kikaku 「其角」, Otokuni 「乙州」, Shikō 「支考」, Jōsōo 「丈草」, Izen (Sogyū) 「惟然 (素牛)」, Masahide 「正秀」, Bokusetsu (Mokusetsu) 「木節」, Donshū 「吞舟」 and Jirobei 「次郎兵衛」.

On Oct. 14, he was buried at Gichūji Temple according to his will. 80 disciples and over 300 people came to the temple to burn incense for him.

There are records and books on Bashō's deathbed in Japanese:

- Shikō: 《Oi-Nikki》 支考: 「笈日記」
Shikō: 《Tsuizen Nikki》 = 《Bashō-ō Tsuizen no Nikki》 支考: 「芭蕉翁追善之日記」
Rotsū: 《Bashō-ō Gyōjō-ki》 路通: 「芭蕉翁行狀記」
Kikaku: 《Bashō-ō Shūen-ki》 in 《Kare-Obana, 枯尾花》 其角: 「芭蕉翁終焉記」

3. Postscript by Author

It is my great pleasure to have had this opportunity of introducing Bashō's haiku in my own way. It was very difficult work for me, but anyway I tried my best. There might be, however, still some mistakes in typing and others, and I would be deeply grateful if you could let me know in that case.

I have been introducing Japan and Japanese culture to visitors from overseas for many years. While doing that, I wished often to go deeper into the delicate details of the philosophical aspects of Japanese culture. I thought that Bashō, the great poet whom I love and admire, would be one of the most appropriate subject for me to take up for this purpose. Besides the enthusiastic Bashō admirers, there are also many people today all over the world who are keenly interested in haiku.

Recently many people are interested in learning the Japanese language, so I have tried to give explanations not only of the classical Japanese language, but also of the practical modern Japanese language.

I hope that this book will be of some help to those people.

August, 1990

Toshiharu Oseko

Senior Tour Director
and Lecturer
Japan Travel Bureau

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