

On YA and KANA, the „cutting particles“ of haiku.

200 haiku of Basyoo in translation

2 ren'ga

From the writing of Helen Shigeko Isaacson, part II

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One of the major barriers to an understanding of haiku in the West is that up till now, translators have avoided the entire subject of the untranslatable particles, ya and kana. In fact these are of the greatest importance, and it is impossible that anything sensible can ever be made out about haiku without studying them. Using as guidelines what old haizin¹ wrote about the particles, an attempt will be made in this chapter to illuminate on this most difficult subject.

To try to explain a haiku without taking into account ya, kana and keri is like explaining a poem in any language and leaving out one or two words. Especially in a haiku, where there are only seventeen syllables, every syllable is of utmost importance.

Some translators have tried to render the effect of these particles by exclamation points, dashes, and so on, but as will be made clearer, it is not only their effect, but specifically their particular sounds, that must be represented.

All language is inseparable from sound, but there is no language more uniquely based on sound as the Japanese, as has been briefly explained in the introduction to this book. Furthermore, the haiku, the last and briefest form of Japanese literature to evolve, combines most completely the power of word and sound..

Kyoroku (one of the disciples of Basyoo) wrote in Hen'tuki¹ 篇突
1698,

"As haikai explains ordinary words and everyday conversation, it seems anyone can learn it, but to the ears of one who knows, there are only many shallow things.² In the first place, as people don't know the te-ni-ha³, there are produced only ku in which the beginnings and ends are not in order. The te-ni-ha are the echoes of the five sounds,⁴ and what 'console the demons and soften the hearts of fierce warriors'.⁵ They are no different from the music of the age of the sages in China-- they are primary in governing a country.

1 A work edited by Kyoroku and Riyuu. The title is the name of an old word game of putting Chinese characters together, by matching the radicals with the main body of the ideogram.

2 The one who knows sees the haikai of most people as various gradations of shallowness. Excellent ku sound so easy--this shows the great completion of real knowledge. People think this great accomplishment is easy to imitate, but it cannot be imitated. It is only obtained through difficult study.

3 Te-ni-ha てには are three letters of the Japanese alphabet which are used as an abbreviation for all the inflectional particles. These particles play crucial roles in discussions of hai, because of the shortness of ku, and the fact that these are the letters which represent the kyo or emptiness in language.

4 The five sounds, as analyzed by the ancient Chinese:

宮	the central, throat sound. In the universe, heaven's road, the element earth, the beginning of the five sounds.
商	the west, Autumn, a pure, clear sound, the element metal.
角	the east, Spring, musical instruments' sound, the element wood.
徵	the south, Summer, subtle, string sound, the element fire.
羽	the north, Winter, the sound of wings, the storehouse of things, the element water.

5 Quotation from the preface to Kokin'syuu.

In music, with the tones and rhythm of the continuing five sounds they made melody; the accompanying songs were poetry. Poetry is the correctness of the wind (huuga 風雅¹). In Spring, gently and mildly, with the first sound of the bush warbler through the mist, (poetry) tells of the first rising of the east wind, on down to the seeing off of plum flowers' perfume, and harmonizes the hearts of people.

"The music of our country does the same. All the songs are poetry-- Yamato (Japanese) poetry is te-ni-wo-ha, and te-ni-ha are the echoes of the five sounds. That we spell Basyoo 芭蕉 as ha-se-wo^{はせを} is because there is ^{that} a vibration ^{that} passes between u う and wo を. A ku that has good te-ni-ha naturally has a good vibration of the five sounds. When the te-ni-ha are not good, the sounds do not harmonize, and thus the people do not respond accordingly.

" Although there are no ^{strings, bamboo, pipes and drums} (musical instruments), with the te-ni-ha's five sounds, (poetry) makes music--- hence the demons invisible to the eyes are made to weep, and fierce warriors' hearts are softened, without any doubt. That people make so light of these most important te-ni-ha is the extremity of lack of learning.

うき吾を 淋しかうせよ かんこ鳥

Uki ware-wo / sabisi-garase-yo / kan'ko-dori

This grievous self, ^{go ahead and} make it feel lonely! cuckoo.

--Basyoo はせを

In this ku, if it were sabisi-gara-suru (it causes to be lonely), how could it soften people's hearts? This would be the usual way of saying it. But to say ^{go ahead and} "make it feel lonely," causes the te-ni-ha ^{to} vibrate and the five sounds to continue well, and people who hear it, feel it in their hearts. What need, then, is there of using musical instruments!

¹ This term is explained on page —

(The difference between suru (to do) and se-yo (why don't you do) is a matter of sound and feeling. Suru is heavier; it makes a statement like 'That bird, as far as I'm concerned, does this to me,' and the emphasis lies on 'this grievous self'. Se-yo addresses the bird as another thing with life and feelings, like himself, and allows that it must sing in any case, irrespective of whether it may intensify the grief of another person. The particle wo denotes the object of the verb, and, further, the circumstance or situation of the words that precede it, so that the first line may be translated: 'the circumstance being that I am grieved,' or 'when I am grieved.' In the second line, by saying se-yo a turn is made from the self of the first line to the bird of the third line, and shows how unimportant in fact the uki-ware is. In making that turn, he moves away from the grievous self and makes it a matter of playfulness, a joke even. With the se-yo Basyoo makes the cuckoo the lord of the ku, and the uki-ware becomes a trivial thing. In this way, one or two syllables are of crucial importance in a 17-syllable structure.

The difference between poetry and haiku, and the real question of "feeling" in haiku can be clarified with a close study of this ku.)

"In each ku, music is naturally supplied. To say it this way seems somewhat in present-day style, but Yamato (Japan) is a country based on poetry, so that the wind's voice, water's sound, the inbreaths and outbreaths in a day and night--- all are poetry..."

This quotation gives a brief glimpse of how subtle the use of the particles were in the flourishing days of Japanese poetry.

*of which ya, kana and
kiri are a few,*

Up to the latter part of the Tokugawa period, the te-ni-ha were considered the essential grammar for the learning of poetry. The haizin' of Basyoo's time were all referred to the Kokin'syuu and other collections of poetry as examples of the correct usage of the te-ni-ha. During the Muromachi period when the practise of ren'ga began to replace that of poetry, many treatises were written on the Japanese alphabet and the te-ni-ha. The Hairen' of Basyoo's time considered them as the bones of haikai, and the various discussions of ku are often based on points of one or another te-ni-ha.

The treatises on the proper usage of te-ni-ha all draw on old poems for perfect examples. The te-ni-ha in the old poems have great breadth of meaning so that the poem can be read in more than one way. As time passed and people understood less and less the significance of the te-ni-ha, the use of them became more limited. Kyoroku says, in fact, that in 1698 no one understood them as they ought to, in order to write poetry and haikai. (The hairen' of that period show a *modification of the uses of kireji* and there are frequent arguments about the ya and kana in various ku. When Siki renovated the haiku, he reduced ya and kana to their principle functions, and this was the final simplification. If ya and kana are thrown out or disregarded, there is no haiku.

X Among the *tenika*, eighteen were known as *kirezi* in Japanese poetry.

Let us first examine the word *kirezi*. The work Haikai Sin'siki

Taisei 俳諧新式大成 (Completed New Rules for Haikai)² says:

"The way the term '*kirezi*' was made is through the words, han 反 and setu 切. Han is the turning of sound, mutually to help. Setu is two letters mutually rubbing and producing a voice. In haikai this means the turning of the sounds of the 5-7-5 syllables to become a *ku*; then, on the surface of the *ku*, the heart's movement is harmonized. In some cases there is a self-question and a self-answer; in other cases, it asks of another and answers another. Turning to the floating clouds and flowing water, one sighs at ^{one's} waning body, and feels pain ^{because the heart}

which yearns for the old village

leans with difficulty towards the moon's fulling

block and smoky flute.³ These feelings are all the result of two things, seeing and hearing. Isn't the principle of using a season in a *ku* to show that everything is connected with seeing and hearing? So it is that the scenery and its feeling mutually mingle and make a *ku*. In the interval of two or three letters, it causes people to be glad and harmonious. This is what is called *kirezi*. The kire means to cut or slice-- it doesn't matter how many *kirezi* there are within 5-7-5 syllables-- they divide the *ku* and correctly arrange it..."

2 Ed. by Rosui, this work ⁽¹⁶⁹⁸⁾ reviews the rules for haikai *ren'ga* of the Teimon' and Danrin' schools.

3 Words from a Chinese poem. The meaning of the sentence is that when one turns to face scenes in nature, they call to mind some circumstances of the past, and cause some pain because of the transiency of life. The fulling block used to pound washed cloth in the Autumn evenings, has long been poets' reference to the loneliness of Autumn. Smoky flute is a flute heard through mist.

Han'setu, then, means to turn and divide. Some time in the early 13th century, during the flourishing of ren'ga, the term kirezi replaced han'setu in the discussions of poetry. So kirezi means a letter which turns what came before it to face another direction. When this is done, there is a space or interval created, and, as those of old said, the one becomes two,. . . It is what happens if you say ^{the vowels} /A and U.¹ The natural ending to these vowels is N--AUM, or OM.

"Kirezi in a hokku stands for making a distinction or differentiation. In old books it says: 'One is the beginning. When there is a mutual facing, it becomes two. One rises in the void, two becomes a reality and takes form.' The use of kirezi consists in recognizing 'this' and giving it its value. Kirezi creates 'two' in things, and thus there is a beginning and an end, and we have one hokku with two phrases. It is the term for the point in the hokku where the words come to a pause, and which contains a suggestion of feeling."¹

With a kirezi, the hokku becomes something which is one, and yet has two. In Ren'ga Sihoosyoo 連歌至宝抄 (Priceless Notes on Ren'ga)² it says, "For hokku, the kirezi is most important, because if it doesn't have one, it would be the same as an ordinary ku³, and that is bad." This is ^{a point} repeated in the hairon' of the Basyoo school.

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- 1 Dyookyoosiki Kai-in'roku 貞享式海印金録 (Ocean-Seal Records of the Rules of the Dyookyoo Period (1684-1688), ed. by Kyokusai 曲斎. This work is based on Dyookyoosiki by Siko, 支考 Basyoo's disciple, published in 1736, which is also known as The Twenty-Five Articles, translated in the Hairon' Chapter.
 - 2 A work edited by Zyooha 紹巴, ren'ga master. In 1585 this book was presented to Toyotomi Hideyosi, who then was head of state.
 - 3 i.e., hira-ku 平句, all the ku in a ren'ga that are not the hokku, second, third, fourth or last ku.

To give an example of what is meant by a "cut" ^{or break} in a ku, let us look at a ku from Uyamuya-no Seki 有也無也の関¹, a work of around 1764, in which ^{various} kinds of breaks are described.

"A middle cut" 中の切 :

猫の戀、やむとき 関のおぼろ月

Neko-no koi / yamu toki neya-no / oboro-duki

Cats in love; / when they stop, the bedroom's / misty moon.

In 'The cats' love stop time', the words are clear, -Basyoo
Sikoo's comment: the bedroom's misty moon is after Spring Begins,
and in the middle of two things over seven syllables, the heart and the words both change, and that is called 'the middle cut'.

(This example shows a break in the middle of the ku, at the fourth syllable of the middle line, ki. Yamu toki means 'stop time.' The subject changes from the cats outdoors to a private room, from sound to silence. The words are clear, as Sikoo says, in the first half of the ku, and reveal a dimmer, mistier tone in the second half.)

Hokugen' said: "This is said in all too difficult a way and doesn't help beginners. In this ku the point is that it comes to an end with an unmoving word. There are two kinds of cuts shown in this book, though (Uyamuya-no Seki) (Sikoo) goes into the various kinds of cuts: One is a cut made by the syllables ku, su, tu, hu, mu, ru, followed by a noun which contains the meaning (of the ku) and the other is where use is made of a continuative

1 Literally, The Barrier of Having Ya and Not Having Ya. This work has a preface signed 桃青 Toosei, the name taken by Basyoo while he was studying in the Teimon' and Dan'rin' schools. It has a seal of the Fallen Persimmons Hut (Kyonai's), but many have speculated that the comments were written by Sikoo.

The passages cited are in Hokugen's Kogaku Kinezi-ron 'Discussions of Old Studies of Kinezi' 1834, (date 1838).

the ku is ^{or brought to a conclusive rest}
 and tied, at the end, with an uninflected 休¹ word. These can be explained
 according to each ku."

~~By the way that~~ ^{Because} another noun, bedroom, follows the noun "time", we
 know there must be a break there; also "bedroom's misty moon" go
 together by meaning.

Ya, kana and keri are three of eighteen particles used in Japanese poetry, referred to as kirezi 切字 or 截断字. Kirezi literally means a letter of the alphabet that "cuts", but as

Buson¹ says in the preface to Ya-Kana-syoo 也哉金 (also can be read Yasai-syoo)

"If you wish to know about kirezi 切字, you must first look and see what the meaning of the ideograms are. After that you will see that kire 切 (to cut) ^{quite express} does not ^{quite express} the right meaning, so in our school we use the character 切 (to divide, to determine, distinguish) for kirezi. Further, it has been said that there are ku which have a kirezi that don't cut, and those without a kirezi that do cut. When this wondrous realm is entered, there are no letters which are not kirezi.² And among those, the matter of placing the two cutting letters ya and kana is the most difficult."

and permanent

All the letters are, as sacred/letters, equal, although they can be ordered. The second ideogram which Buson¹ recommends, is indeed more helpful in indicating the function they mean this cutting letter to perform: the act of distinguishing. What was non-distinguishable, united as one, with the kirezi is made to divide and become two distinct

It is obvious that entities. /They are speaking of the Siva-Sakti principle embracing.

The terms are different, but they mean the same.

¹ 蕪村 Buson's preface is recorded in This work by 几董², of the school of Buson¹, 1741-1789.

² In Kyorai-syoo 去来抄, Notes of Kyorai, disciple of Basyoo, 1651-1704.

Basyoo said of these, that they are secret, and not to be spoken of lightly. They are, in fact, the only thing that Basyoo would not openly discuss.

"The late Teacher said: Do you know about kirezi?"

Kyorai said: I have not received any teaching about it. I have some thoughts of my own.

The late Teacher said: What are they?

Kyorai said: For example, the hokku can be said to be like one tree, which has a tree-top and a root. The ku that are added are like branches. Although they are large, they are not complete. A ku which has tree-top and branches is not dependent on having or not-having kirezi. It has a hokku's form.

Then the late Teacher said: That's so. However, that is only the vague semblance of the matter. Let me tell you about it. The matter of kirezi in ren'ga and haikai is deeply secret."¹

When Kooboo Daishi wrote the Secret Key to the Prajna Paramita Hridaya Sutra², he stated the problems in terms of the proper time for disclosing secrets, for all is a matter of skillful means ^{and} the readiness of the audience for advancement. Where haikai is concerned, as the misunderstandings have soared beyond absurdity, here, now, is an attempt to make some corrections and uncover the truths, so that those who have enough sincerity and courage can ^{begin to spend a lifetime going} in the right direction.

1. From Kyoraisyoo (p. 349)

2.

¶ In the first place,

"As the hokku is a thing made from causing a waka to shrink, it must have a cutting letter."¹ There must be a break or pause within the seventeen syllables of a hokku, so that a grammatical sentence is not formed. Why? Because a hokku is something that transcends grammar, which is only a mechanical manipulation of language that the reasoning aspect of the human mind has to cling to and depend on. Hokku is possible after that is discarded, because its realm is the inner, more universal aspect of mind.

The shrinkage from a waka of 31 syllables to a hokku of 17 is

were suggested as representing the two halves of the waka
that we are working backwards in the Sri Yantra, removing the triangles which and going to the innermost point. In other words, the process is the opposite of that of manifestation, it is one of discarding the layers that were added, and returning to the root. That bindu, the root, is the diagram of the hokku. For an explanation of what the bindu represents, the reader is directed to the chapter on Tattvas.

¹ Biwa-en Zuihitsu 枇杷園隨筆 *by* ed. Siroo 士朗, 1817,
in Kin'sei Haiwasyuu 近世俳諧集, 1930. Waka is the Japanese
poem of 31 syllables.

Now, let us take a closer look at ya. In the Yakana-syoo (Yasai syoo 也哉金少)¹ it says:

"Ya is a word of drawn-out exclamation, of requesting, of doubt. Again, it is a word that points to something, a word that counts. In Chinese there are seven ideograms which can be read ka, ya, and kana, and stand for the ^{above} three meanings. When ^{ya} ~~it~~ is just used for sound it has the two meanings of pointing to something and counting....

In Japanese ka and ya have the same meaning, they come from the same line of a-sounds, kasatanahamaya...²; the difference in ka and ya, yana and kana is one of lightness and heaviness. Yana is heavier than ya, kana heavier than ka. Kanaya is even more heavy, having the three syllables together....

"Ya ~~is~~ is a word of exclamation, a word said gazing out ^{and perceiving} people, feelings, circumstances, things and perceiving them in excess. Hence it can be called "gazing" ya or the "sighing" ya. Gazing is a word which means stopping the heart on things and looking. Sighing means in relation to joy or sadness to continue a long breath. Both stand for the sound of the voice (sound 音), in which the excess of perception is revealed. And whether it sounds light or heavy, that depth is left to the shallowness of depth of what is heard.... But among the Chinese characters 哉 is heavier than 夫, 乎 is heavier than 與, and so on. Instead of using Chinese characters' lightness or heaviness, we use the one syllable ya ~~is~~ to cover all of these ^{degrees}. According to the meaning of the heart

1 Notes on Ya and Kana, by Mutyoo 無陽, 1774. This treatise has an introduction by Buson¹.

2 The iroha order is used for hiragana, the female alphabet, the a-ka-sa-ta-na is the order for repeating the katakana, the male alphabet.

that brought it out, it does the function of a minister, so that the one syllable ya can be heard now as yawa, yayo, especially in ren'ga and haikai where the ku are short, only 17 syllables. When it is used in waka (31 syllables) ya can be stretched out to yayo, yayoya, and so on. Because in haikai there is not enough room to say all one thinks, with just ya, 'yayo, yana, kana, naru kana', are distinguished and understood."

饒舌録

Zyoozeturoku, 1804, by Mokuami (in Kogaku Kirezi-ron' ed. Hokugen', Ten'po 5
disc. of Ryoota

かけはしや 命をからむ 葛かつら

Kakehasi ya / inoti-wo kara-mu tuta-katura

Hanging bridge ya / its life ^{it would} entwine, / the ivy vine.
it cling to,
_{would}

--Basyoo

六月や 峯に雲おく あらし山

Rokugatu ya / mine-ni kumo-oku / Arasi-yama

The Sixth Month ya / At the peak a cloud is placed, / Arasi Mountain.

--Basyoo

The Kake-hasi ya cuts at "mu". This ya is the correct ya. It cuts at mu and follows with a noun, ending with an unmoving word. The second ku is likewise. The first ku could have been kakehasi-ni (on, at, the hanging bridge), and the Sixth Month ya could have been Rokugatu-wa (as for the Sixth Month), but with ya, they mean: the hanging bridge is Kiso's hanging bridge. As it hangs over a thousand-fathom valley, and is a bridge made of wisteria vines and so on, it means no other place, just this one. So many words are contained in the one ya. This is the correct principle of ya.

"Rokugatu ya means that it is neither the Fifth nor the Seventh Months, but only the Sixth Month. This is contained in the one ya letter with a kind of sigh. The haikai teachers of nowadays think that just because the ya is at the end of the first line, it is a cutting letter, but that is not correct. Originally, ya was not a cutting letter; only when there is a sigh, it cuts..."

As Hokuin¹ pointed out, ya takes the role of including all that the words in the hokku do not say-- and this must be calculated in the total meaning, in addition to what the words do say. In this role, ya is a particle not only beyond the realm of grammar, it also raises, in mathematical terms, the concept of infinity. Sikoo said, "Ya shows the force or energy of the ku 句勢."¹

Ya is outgoing power. A samurai said it when he struck a blow. Ya is the outbreath, all one's power. It is such immense power, that you have to consider it motionless; so vast, there is no place for it to move in. It is a vast shaft of power such as the centrifugal force in a solar system. The power of ya lives and is impervious to the actions.

In a dictionary of terms of the Japanese Secret School of Buddhism², ya is given as a Bija mantra.³ And here we see the real import of all that has been said in the passages translated before. It is defined as "all the dharma thusness reality unborn" 一切法如実不生 and the "ya letter of the vehicle" 乗のや字. In Sanskrit, the vehicle is yāna, as in Mahayāna and Hinayāna, the Great and Little vehicles.⁴ Ya and kana are these vehicles, meant to convey people from the shore of ignorance to that of luminosity.

The Mahaparinirvana Sutra says, "Ya alludes to all Bodhisattvas who, for the sake of beings, expound in all places the Mahayāna doctrine." How can ya be ignored, then? Rather, we must ⁵ learn to accept it,

1 Kogaku Kirezi-ron¹.

2 Mikkyoo Ziten' 密教辞典 ed. by Sawa et. al., Kyooto, 1974.

3 Bija means seed. Bija mantra is a letter (sometimes two) that like a seed, contains within it all the potential energy to manifest in manifold forms.

4 Maha is the great; hina is small. The Hinayana countries are Thailand, Burma, Ceylon. The Mahayana countries are Japan, China, Tibet and Korea. Hinayana mainly concentrates on bringing individuals across, the Mahayana on all sentient beings. The Hinayana practises consist of strict rules of discipline, while the Mahayana, in addition to following precepts, seeks to extend knowledge and to help others attain Buddhahood in this life.

5 Chapter 13.

with the hopes of someday understanding the deep, infinite meanings it represents. Unless great effort is made, however, the haiku will forever remain a mystery.

Because ya is the power holder, the outbreath, the exclamation,

it gives an outgoing momentum to the word it follows, which can be nouns, adjectives, and verbs (infinitive or past perfect), and is most commonly placed at the end of the first line, though it may be in the middle or end of the second line. / The

"correct" ya, as Hokugen' says, was as shown before, kake-hasi ya and Rokugatu ya. They ^{are} /correct because they ^{show} the root/ya in the hokku. If ya comes in the second line, there is a slight difference, as in

五月雨に 隠れぬ物や 瀬田の橋

Samidare-ni / kakure-nu mono ya / Seta-no hasi

In } Fifth Month rains / an unable-to-be-hidden thing ya /
By } Seta's Bridge.

--Basyoo

ah,
Hokugen' says this is a sighing ya--/even in the dark mistiness of the rainy season, is Seta Bridge visible:

Kana is ingoing power, the inbreath, a soft sigh of admiration or tender delight. It is receding and comes to a rest, with some vibration or echo.

Sikoo said:¹ "The two kinds of kana, according to the Chinese dictionaries, mean a doubt and a sigh. In Japanese the ideograms were all read ka. Ka 疑 was used when doubt was heavy, ka 乎 and ka 哉 when doubt was slight. Ya and ka have the same meaning. Aware ya and aware kana², where na is a helping word, both mean the same... as the echoing sound of sighing, we say naa, or kana."

To render it into English, kana would be something like "isn't it" or "aah" or "I wonder".

Hokugen' says:³ "Kana is a sigh of admiration. Where one settles down and comes to finish with ease, we say kana. A sigh comes when the moon or flowers are at their perfection. It is not limited to a sigh of lament, but 'ah, how fine', 'ah, how sad,' 'ah, how painful,' 'ah, how wonderful' and so on. This is what we mean by 'sigh'. In Sin'sen' Zi-kagami 新選字鏡, it says: 'A is the sound of a sigh. A is the beginning of the 50 sounds (in katakana), the heart of speech...' Sakura kana (cherry flowers kana), tuki-mi kana (moon-viewing kana), hikari kana (lustre kana), omoi kana (thoughts kana) mean-- ah, what fine cherry flowers, ah, what a fine moon-viewing, and so on. Kana returns to ka, ka returns to a. All the letters originate from the one letter a. When you lengthen a, you have aa, a sigh. The letter ya has the same meaning. It returns to a....thus one should know that kana and ya are the same meaning with different sounds."

1 In Kokin'syoo, quoted in Hokugen''s Kogaku Kirezi-ron'.

2 Aware means something like pathos, the feeling that comes, for example, with the realization of the fleetingness of life.

3 Ibid.

4 New Selections from The Mirror of Words

Ya and kana have some similarity in meaning because they come from from the same source, A. They are the power which is hard and the power which is soft, and the one cannot exist without the other. The hard and the soft can be seen in Momoyama painting¹ of pairs of screens, where one can observe how one seems to be a reflection of the other. Ya and kana are similar.

1 Painting of the period 1568-1615, mainly characterized by the grand style of Kano Sanraku and Eitoku, Toohaku, who did wall and door paintings for their patron, Toyotomi Hideyosi.

The character most commonly used for kana is 哉 (this character is also read ya).

"The Chinese explained 哉 (kana) as a sigh at the end of the ku, and that is exactly right. When we say yama-zakura kana, hototogisu kana, it is that in excess of feeling in regard to that object, we call its name and when the ku ends, we gaze on it -- that is the meaning of this word..... the ku

Evening glories ya / In Autumn many kinds of / gourds kana

--Basyoo 芭蕉

can be paraphrased,-- Oh, evening glories, when you bloom as flowers you are all the same colour, but when Autumn comes, you bear gourds of various shapes to show us -- ah, how interesting.....

Or in the ku

虫集 かろし 此は着る物 ひとつかな

Tyoo karosi / koro-wa kiru mono / hitotu kana

The butterflies are light / time, our garments / one-layered kana

--Kosyun' 湖春

when we see the butterflies fluttering with their light bodies we think, that's why at this time of Spring people too become lightly clothed, isn't it?" 14

The following are interesting examples of kana appearing earlier in the ku than at the end, the most common place. From the same work:

いはほにも 花さく世かな 石の竹

Iwa-ho-ni-mo / hana saku yo kana / isi-no take

Even on boulders / flowers bloom, this world kana / Stone's

bamboo.

--Soogi 宗祇

13 mountain cherry flowers kana, cuckoo kana. *suggested*

14 In both examples, the underlined words ~~are~~ what kana means. From Mutyoo, Ya-Kana Syoo.

Mutyoo says: ¹ "...it doesn't matter where kana is placed, they all mean the same."

Kyokusai says: ² "Though there have been from the old days many various names to kana, all kana are sighing words that come after declinable words (verbs, adjectives) and uninflected words (nouns)..."

浮世かな 月出てより 小夜しくれ

Uki-yo kana / tuki ide-te-yori / sayo sigure

Floating world kana / From after the moon rose, / deep night's

icy rain.

--Zyoocha 紹巴

This is a rare example, of course, and not recommended for beginners to undertake to imitate. It is interesting to note that one could arrange this ku in the following way:

Tuki ide-te / -yori sayo sigure / uki-yo kana

after

The moon coming out, / from that, night's icy rain; / the floating world kana

Zyoocha is showing how a hokku is round. It is like drawing a circle--starting with a dot (bindu), broadening out into space, and then returning back to the point. By starting with uki-yo kana, he means to say that the rest is just

a part of the way the floating world is in fact-- icy Winter rain will come whenever it pleases, whether the moon is there or not. Also, he shows that kana is equal to ya, just another aspect of it.

1. *Yakamashiro* Ibid.
2. *Dyookyo-siki Kain'roku*

Let us return for a moment to the ku quoted by Mutyoo before, which contains both ya and kana:

夕かほや 秋は いろいろの 瓢瓠 哉

Yuugao ya / aki wa iroiro-no / hukube kana

Evening glories ya / In Autumn many kinds of / gourds kana

-- Basyou 芭蕉

Hokugen' says¹¹: "This yuugao ya is the correct meaning of ya.

It is the ya of which Seigen' in Haikai Tenihasyoo¹² 俳諧手爾波

抄¹⁷ says, is the letter in which one puts all thoughts of the inner design of the outer form, because it can't be done in any other way. He could have said, yuugao-no (no -- either genitive or subject particle) but with 'no' the inner designs are difficult to be added, thus..... But said this way, beginners would be left in the dark. Therefore, let me say it more in detail.

"When you look at evening glory flowers, they all appear to be the same white flowers, but when they turn to be Autumn gourds, they change to various shapes - long and short. This doesn't happen with other flowers, only for this yuugao. Instead of saying all this in this long, drawn out way, the ya is placed, which has all in it. This is what Seigen' means by 'though one wants to add the inner designs, it can't be done'. It is not a matter of whether the ya letter after yuugao cuts or doesn't cut, it means in the Autumn, they become various kinds of gourds! It is not only in this ku, but all the ku which have the ya as the fifth letter, like gan'zitu ya (First day of the year ya), meigetū ya (Autumn moon ya), or the dai and ya-- in all these there are the two kinds of ya, this ya and the sigh ya. This is the correct meaning of ya.

¹¹ Kogaku Kirezi-Ron', 1834.

¹² Notes on Haikai's Particles, quoted in Kogaku Kirezi-Ron'.

This ku makes it unmistakably clear that in every hokku there is a ya and a kana. Basyoo places them there in this ku because they illustrate their respective principles. The evening glory flowers are quite alike, but their gourds may take various shapes-- from one, many.

Keri is written けり or 鳥 . The ideogram is used to mean a little crepe, or wild duck. In haiku, these syllables always follow a verb and make it a completed action, or in some cases, a step before that, as though the action were still continuing because of the vibration of keri. It is the counterpart of kana, and thus, like kana, comes most frequently at the end of the last line of the hokku, although it may also be placed at the end of the second line, sometimes even in the middle of the second line. As in the hokku given before with kana in the first line, there have been examples of keri in the same position, at the end of the first line. In such a case, the hokku works as in the uki-yo kana ku, the ya element appearing in the beginning of the second line. Wherever these particles are placed, the position of ya will be opposite to that of kana-keri.

From the Black Notebook:

"As for the matter of the hokku which end in te ni-ha, keri, nari,
so on, that tie the words (or, which tie the ku), should
always be used... the keri ending is very strong. It is not to be
talked about lightly (or, used lightly).

ふりつみし 高嶺の深雪 けりなり,
Huri-tumi-si / takane-no miyuki / toke-ni keri

Snowed on and piled up, / the high peak's/^{deep}snow / melted keri

is very well said strongly, and according to that vibration ,

清瀧川の水のしら浪
Kiyotaki-gawa-no / mizu-no sira-nami

Kiyotaki River's / water's white waves.

The (rough) appearance of this river, resounding with the waves of
the (snow melt) water is well revealed.¹⁾

1 A poem from The Sin'Kokinsyuu, by Saigyoo Hoosi.

-keri

There are hokku which have neither ya nor kana/within the seventeen syllables. Let us call these "neither-nor" ku, but they are really not without ya and kana. If ya or kana are not specifically used, they are there within the words and thought of the ku.

ヤかて死ぬ けしきは見えず 蟬の聲
 Yagate sinu / kesiki-wa mie-zu / semi-no koe

Soon to die -- / it doesn't appear to be so, /
 the cicada's voice.

--Basyoo

The sound "ya" is in the first line, the sound "koe", like a combination of kana-keri, in the last. Yagate, which means soon, quickly, or in the end, has the outgoing energy, like an arrow (ya). It starts its flight and immediately stops with the next word, "sinu", to die. Hence, the first line, the inceptive line in the hokku, contains not only the inception but the recession as well. The two words, yagate sinu, represent the completion of the circle or dot (bindu). The second line starts with the word "appearance" (kesiki). It is literally, "as for that appearance, it cannot be seen", and just about cancels itself out with positive and negative. The cicada in the last line is about the only word with any substance in it-- the insect which cries loudly in the heat of summer, and lives only in that season, never to know Autumn. It should be said here that Basyoo wrote this ku as one on "impermanence and fleetingness". "Voice", the last word, is synonymous with "kana", in this ku. In this voice we hear the heat, the life, the death, all the echoes of the insect and the season, the lightness and playfulness as opposed to the solemnity of the first line. The cicada's voice has its own drollness.

on the same dai, dragonflies,
 Let us look at some examples of hokku, now, /with ya and kana in
 mind, to see how their forces are there, whether the particle is
 said or unsaid:

蜻蛉や 取つきかねし 草の上

Ton'boo ya / tori-tuki-kane-si / kusa-no ue

Dragonfly ya / Not quite taken hold of / the grass, above it.

--Basyoo

Dragonfly ya-- we start with the energy of this insect which
 darts and glides in Autumnal air like lightning. Ya makes it push
 forward. "Tori-tuki", take hold of, implies that his flight has
 brought him by some grasses or something which might afford a landing
 place. "-kane-si", not quite completed the action-- he is hovering.
 The last line, grasses' above, completes the scene, and with the
 there is, as with kana, a gentle echo as
 word "above", / it recedes and fades away. The motion and sound of the second
 line is the dragonfly's own being brought to life, the last line the
 soft power opposing the dragonfly's hard power.

Next, a kana ku on dragonfly:

釣下りの 竿に来て寝る 蜻蛉哉

Turibeta-no / sao-ni ki-te neru / ton'bo kana

The unskillful angler's / pole it comes to and sleeps, /
 dragonfly kana

--Yayuu 也有

Literally, "the not-good-at-fishing", turibeta is 'the impersonal way of referring to the person. It is in the ya position, and is a motionless power. Opposite him is the object, the fishing pole, and to it comes a dragonfly kana-- how innocent, how nice, the vibrations of his wings comes to an end. As the dragonfly is born into an environment of water, reeds and stakes, he probably feels quite at ease at the tip of this pole, what with no fish biting under it. Note the complexity of the diagram the ku makes. The final poles, however, are the man-- who really is not all that interested in catching fish anyway, -- and the dragonfly, the ya and the kana elements.

Now for one with keri:

赤蜻蛉 筑波に雲も なかりけり
Aka-ton'bo / Tukuba-ni kumo-mo / nakari keri

Red dragonflies; / by Tukuba a cloud / there was/keri^{not}

--Siki 子規

Tukuba Mountain, on the western border of Ibaragi prefecture, could be seen from Siki's home in Musasi. Tukuba-miti (road) is an old name for ren'ga, because of the encounter between Yamato-dake-no Mikoto and the old lamplighter, often said to be the beginning of ren'ga. Red dragonflies are the last of the species to appear, and can be seen in late Autumn, when the skies are clear, flying in groups. In this ku they are flying with Tukuba Mt. in the background. The ku moves out with red dragonflies darting forward, and ends with "there was not'keri"-- which means only the dragonflies move across the clearness, playfully and delightfully.

Then the ku with neither ya nor kana placed:

蜻蛉、来ては 蠅とる 笠の内
Ton'boo-no / ki-te-wa hae toru / kasa-no uti

The dragonfly-- / now it comes, catches a fly, / under a wicker hat.

--Zyoosoo 丸草

The action in the second line is that of a periodic flight to the shadow of the wicker hat. Now it comes, gets a fly, darts away, and after a few minutes comes back and does the same. There being no ya, the effect is a more subdued pause after "dragonfly". The particle "no" stands for the subject. If it were "ya", the dragonfly would be pushing out, as in the first example. The motion here thus is a balanced one. Not that the action in the first example is not balanced, it is perfectly in accordance with the ya. There, the energy of the dragonfly projected, in the second line the dragonfly is in the midst of flight, hovering. In this neither- nor ku it comes and goes. The last line, "wicker hat's within" means the area under the shade of the hat which is being worn. Such an idea unit is a typical kana concept, quietly receding inwards again.

In this way, the choice of words and ideas in the rest of the ku is governed by the presence or absence of ya, kana, or keri, or conversely, the presence or absence of ya, kana, or keri determines the other words and thought units in a haiku.

夜ざくらや 三味線 弾て 人通る 夢太

Yo-zakura ya / samisen hii-te / hito tooru

--Ryoota

Night cherry flowers ya / A Samisen played on, / someone passes.

Cherry flowers at night is a variation on the seasonal word, cherry flowers. Here it is made the outgoing energy, ya. The second line is a normal response to the first, namely, coming or going from viewing cherry flowers at night with this musical instrument in hand. The third line again is a natural consequence of the second. "People(or someone) pass (or passes)" is a receding concept, as opposed to yo-zakura ya.

百石の 小村をうづむ 櫻かな 許六

Hyak-koku-no / ko-mura-wo udumu / sakura kana

--Kyoroku

A hundred-koku / little village they bury, / cherry flowers kana

A koku is 4.96 bushels, the old way of measuring bales of rice yielded by the ricefields in a fief. The village must have quite a lot of cherry trees, and when they are in full bloom, clouds of flowers spread across and over the houses so as to be seeming to bury them. Thus it is cherry flowers kana, fragile and impermanent as they are, they have the power to bury a village, how admirable!

花はさくら まことの雲は消えのけり 千代女
Hana-wa sakura / makoto-no kumo-wa / kie-ni keri --Tiyodyo

The flowers--cherry; / as for the real clouds, / they faded keri
Spring's mountains frequently have patches of mist or clouds. Seen from a distance, the masses of white or light pink cherry flowers are seen as clouds. Coming closer, however, the real clouds thin out and disappear. Keri brings the actuality of this so that having disappeared, here we are with the "imitation" clouds, the real cherry flowers of the first line. The inbreath of kana-keri is such that one returns to the outbreath of the first line.

入相の鐘に瘦るか山ざくら 智月尼
Iriai-no / kane-ni yaseru-ka / yama zakura -Tigetuni

At dusk's / temple bell do they get thin? / Mountain cherry flowers.
The striking of the large bronze temple bell is often called an accomplice in the plot to cause these delicate and short-lived flowers to scatter. This ku is well balanced by the hard in the first half (up to kane-ni) and the soft in the second half, the striking of the bell and its echoes on the petals that fall, which is the reason for "get thin". Dusk is interestingly placed in the position of ya, and the cherry flowers in the kana place.

It should be remarked that each word has its ya and kana aspects, and one of the tasks of the haizin is to really understand these facts of words and objects, their true natures, and bring them into harmony. In this example, dusk, which is in general a more kana concept, insofar as it

is when the sun returns, recedes, "fades away"-- is made the ya concept. Because it is the outgoing force here, the state of the cherry flowers is in its kana aspect, that of scattering and dwindling away.

There is, in Sanskrit, an ancient bija mantra, Om.⁴ A bija mantra is a sound, not more than two syllables, which represents approximately a "natural" name, produced by the generating energy, but not really audible to an ear which is relative.⁵ Om is made up of three letters, A, U, M and Candrabindu. A is Brahma, the force which creates anew. U is Visnu, the maintaining power which stabilizes matter. M is Rudra, the disintegration of form. ॐ is the nasal ng, which represents the first going forth of the Power to actively create.

Om is the supreme bija, the triad of energies by which the universe and everything in it materialises. As sound, it is the "approximate representation of the gross utterance to gross ear of the subtle sound of the moment of primordial creation, and at each moment the creative movement occurs".⁶

4 For the historical continuity of the transmission of mantra from India to Japan, see Chapter 1.

5 Woodroffe, Sir John, The Garland of Letters, p. 67, "The Supreme and Infinite Ear is that which apprehends a sound unconditionally, without subjection to the varying conditions of Time, Place and Person."

Bija: dot, seed, means the first point of manifestation. As such it contains the highest level of infinity.

Mantra: A word or set of words to repeat and meditate on, which protects from the fears and dangers of the world, + brings one across to the real world.

6 Ibid., p. 241.

While the hokku is in fact well described by the components of Om̐, and like Om̐, is concerned with the coming into being of a cosmos, it has, by putting the seasonal word as the object to create, transferred that bija mantra to a more familiar plane-- namely, that of the universe manifested in the four seasons. Om̐ has been split into two in ya and kana, in an adroit Buddhist adaptation of the Hindu concept. While Om̐ contains total emergence and total dissolution, ya and kana mainly represent the aspects of continuity, because the changes in the cycle of the year are the subject of haikai. This continuity, however, implies instantaneous construction and disintegration.

"To make a hokku, one need only look at the construction of heaven and earth, and not put one's heart first. The original arising (beginning), perceived in things, has already been revealed in words...." ⁷

By heaven and earth is meant the world as we know it. The basis of it all lies in ya and kana, outbreath and inbreath, or ham̐sah.⁸ "Not to put one's heart first", because one's heart, mind, or consciousness is continually subjected (by being born into this world) to a veiled and impure vision of reality. The Road of haikai is one way to get to remove that veil, purify the senses, and get to see what is real.

In the order of steps by which a world or living thing manifests, ham̐ and sah are the twelfth and thirteenth tattvas.⁹ They are puruṣa and prakṛti which represent consciousness as a duality: the object is seen as outside of and separate from the self.

Ham̐ is the outbreath, male, the experient; sah is the inbreath, female,

⁷ Haikai Zōhoteiyōroku, c. 1778

⁸ This word is said to be derived from Hanti which means Gati, ~~or~~ motion, ^{continuity} Woodroffe, Garland of Letters, p. 161.

⁹ Tattva: "thatness; principle; reality; The very being of a Thing." J. Singh, Śiva Sūtras, ^{Dehi} 1979.

the experienced.

"The mantra haṁsaḥ is repeated by every jīva (living being) automatically in every round of expiration-inspiration. Normally it is repeated 21,600 times a day. Since the outgoing and incoming breaths repeat this naturally, automatically without any effort on any body's part, it is known as ajapā-japa i.e. a repetition of the mantra that is going on naturally without any body's repeating it. Since the sounds of expiration and inspiration resemble haṁ and saḥ, therefore it is called haṁsa mantra."¹⁰

Puruṣa includes all living things--animals, plants, organic and inorganic bodies. Prakṛti is the source of objectivity, the three guṇas¹¹ in equilibrium, namely, sattva (goodness, light, joy), rajas (action, passion, craving), tamas (dullness, darkness).

The haiku ya and kana, then, stand for principles which lead one back to the underlying basis of all existence through the object (kigo). Using haṁsaḥ, the "veiled" state, the haizai¹ must unveil.

Now, let us re-examine the haiku given before.

Huru-ike ya / kawadu tobikomu / midu-no oto

The old pond, the accumulation of water and consciousness, is the motionless power that breathes out, beginning with the h sound. Each consequent sound opens out larger till we come to ya, which pushes out with great force. If this was not meant to be so, there would not have been ya. Ya is irreplaceable. The old pond is the cause of the idea units in the lines to come, and pervades them. In the second line the kigo, frog, .

10. J. Singh, Śiva Sūtras, 1979, p. xl.

11. Guṇa means basic property. For further details, see Chapter ____.

moves into that consciousness as the present actuality. It is the frog in one of the activities particular to a frog, showing his very life. He jumps into that pond and disappears into it.

The third line follows with the vibrations of the action, which precisely describe kana. The sound of water is the exact counterpart of the old pond, and they together are as haṁsaḥ.

In this model hokku, the haṁsaḥ, ya-kana are shown in equal balance. The kigo, frog, is in between them, diving into the pool of consciousness, as though physically piercing to its source.

Ton'boo ya / tori-tuki-kanesi / kusa-no ue

This ku begins with the kigo as the outgoing energy. The dragonfly is in his haṁ aspect, he has taken off into the air. The second line, "not quite gotten hold of", is the act in which he is now engaged. The sounds, so many t's, bring his hovering very much to life. The last line, grass's above, is an in-going thought-unit in respect to the dragonfly ya. It is still and soft. It may be that he will alight on a blade, or he may suddenly dart away on another course. This last line has the same function as the sound of water on the previous hokku, a kind of vibration that slowly fades away. For a dragonfly in ya state, idea units such as "above the grass", "on the stake", "grass shadows", are typical kana units.

Turi-beta-no / sao-ni ki-te neru / ton'bo kana

The unskillful angler here is like the old pond, the potential powerholder that breathes out this ku, and the kigo dragonfly is in opposition to him, the soft power. It is physically smaller, and his action in this hokku is to settle down to sleep, a quiet, resting dragonfly kana. It is clear that the ya or kana property of the kigo determines not only the entire thought of the haiku but also the order in which the words are arranged.

Aka-ton'bo / tukuba-ni kumo-mo / nakari kerī

With red dragonflies pushing out, the last line's "there weren't keri" by its reverberating negation brings the red dragonflies forward again more than ever. The general effect that the kana-keri have is, by drawing inwards, to complete the all-dimensional circle begun by the ya concept.

Ton'boo-no / ki-te-wa hae toru / kasa-no uti

The dragonfly again in the ya aspect, the last line's "wicker-hat-within", under the shade of the wicker hat, is the kana power. The middle line again has the present moment's activity, in this case ki-te-wa, now coming and catching a fly, now darting off, and then repeating this motion. With "under the wicker hat" this makes a grand complexity of movement, as the man wearing the hat is most likely walking along a country path.

All haiku have this same form of interaction between the ya-kana/keri and the kigo. If they are removed from the translated versions, one will see that the sound of the translations *would* be feeble. As Aum is replacable, so are ya and kana. We must think of them as constants which show the eternal and changing (hueki-ryuukoo). In the final analysis, these are all hokku are really about, and all they are, so that it does not matter what language is written to them. In making a haiku, one should make the words reach to the power of ya, kana and keri.

In the hokku, the seasonal word stands for the form of things, and ya-kana-keri represent the formless realm-- the kyo, hueki. Especially when written in a Western language, ya-kana-keri are very much needed, for the sound system is weak. Ya and kana work to lead one back to that pure state of one. If they are disregarded, the whole point of haiku is being disregarded.

いろは (partially)

Aka-aka-to
hi-wa tsurenaku-mo
aki-no kaze

Very red,
though the sun is heartless,
the Autumn wind.

Aki-kaze ya
kiri-ni ugoki-te
tsuta-no shimo

The Autumn wind ya
In the paulownia it moves;
the ivy's frost.

Aki suzushi
te-goto-ni muke ya
uri nasubi

Autumn is cool;
with each hand to pick
a melon, an eggplant.

Asagao-ni
ware-wa meshi kuu
otoko kana

Among morning glories
I, a rice-eating
man kana

Asa-tsuyu-ni
yogore-te suzushi
uri-no doro

In morning dew
soiled, it looks cool,
the melon's mud.

Ajisai ya
yabu-wo ko-niwa-no
betsu-zashiki

Hydrangeas ya
And a bamboo grove, the small garden:
separate parlour.

Atsuki hi-wo
umi-ni ire-tari
Mogami-gawa

The hot sun
it's put into ocean,
Mogami river.

Ama-no ya-wa
ko-ebi-ni majiru
itodo kana

A fisherman's house--
among little shrimps mingles
a horse cricket kana

Ayame-gusa
ashi-ni musuban
waraji-no wo

Iris ensata;
let me tie them round my feet
as sandal straps.

Ayu-no ko-no
shira-uo okuru
wakare kana

Young trout
see off whitebait,
parting kana

Ara-umi ya
Sado-ni yokotau
ama-no-gawa

A rough ocean ya
over Sado island slants
the Milky Way.

Ara-nan-to-mo-na-ya
kinoo-wa sugi-te
fuguto-ziru

Ah, can it be?
yesterday has passed;
globefish stew.

Ikameshiki
oto ya arare-no
hi-no ki-gasa

Awesome
sounds ya Hail on
the cypress hat.

Iza sara-ba
yuki-mi-ni korobu
tokoro-made

Well, then!
To see the snow till we stumble
somewhere.

Izayoi-wa
wazuka-ni yami-no
hajime kana

The 16th night's moon--
a bit of darkness'
beginning kana

Ichibito-yo
kono kasa uroo
yuki-no kasa

Oh, market people!
let's sell this wicker hat,
this snowy umbrella.

Itoyu-ni
musubi-tsuki-taru
kemuri kana

With heat ripples
they join and attach,
the smoke kana

春

Inoshishi-mo
tomo-ni fukaruru
nowaki kana

A wild boar too,
with everything being blown,
typhoon kana

Ina-suzume
cha-no ki-batake ya
nige-dokoro

Rice sparrows--
the tea-bush field ya
Their place of escape.

Inazuma-wo
te-ni toru yami-no
shisoku kana

Lightning
taken in hand--in the dark,
a hand lantern kana

Inekoki-no
uba-mo medetashi
kiku-no hana

The rice-thrashing
old woman, too, auspicious;
chrysanthemum flowers.

Inochi-nari
wazuka-no kasa-no
shita-suzumi

Life itself:
the bit of wicker-hat
shade's coolness.

Imo arau
onna Saigyoo nara-ba
uta yoman

A potato-washing
maiden; if I were Saigyoo
I'd write a poem.

Iri-kakaru
hi-mo itoyuu-no
nagori kana

The about-to-set
sun too--heat ripples'
parting kana

Uguisu-no
kasa otoshi-taru
tsubaki kana

The bush warbler's
wicker hat has dropped,
camellia kana

Uguisu ya
mochi-ni fun suru
en-no saki

Bush warbler ya
on rice cakes it leaves droppings,
edge of the veranda.

Uguisu ya
yanagi-no ushiro
yabu-no mae

Bush warbler ya
Behind the willow,
in front of the grove.

Ushi-beya-no
ka-no koe kuraki
zanshyo kana

In the ox stable
mosquito voices dark,
lingering heat kana

Tsuki-gane-mo
hibiku yoo-nari
semi-no koe

The struck temple bell too
seems to vibrate;
cicada voices.

*a struck bell too
resonating it seems
cicada voices*

Uzumi-bi ya
kabe-ni-wa kyaku-no
kagebooshi

A banked fire ya
On the wall the guest's
shadow.

Ume yanagi
sazo wakashyu kana
onna kana

Ume wakana
Mariko-no shuku-no
tororo-jiru

Oi-no na-no
ari-to-mo shira-de
sijyugara

Oki-yo oki-yo
waga tomo-ni sen
nuru kochoo

Otoroi ya
ha-ni kui-ate-shi
nori-no suna

Omoshiroo-te
yagate kanashiki
ubune kana

Oranda-mo
hana-ni ki-ni keri
uma-ni kura

Kageroo ya
saiko-no ito-no
usu-gumori

Kasa-dera ya
Mora-nu iwaya-mo
haru-no ame

Kaze kaoru
haori-wa eri-mo
tsukurowa-zu

Kazoe-ki-nu
yashiki-yashiki-no
ume yanagi

Kane kie-te
hana-no ka-wa tsuku
yuube kana

Karakasa-ni
oshi-wake mi-taru
yanagi kana

Kawa-kami-to
kono kawa-shimo-to
tsuki-no tomo

Kari-ato ya
wase katagata-no
shigi-no koe

Plum trees, willows;
just like young men,
young women.

Plum flowers, young herbs;
Mariko station's
yam soup.

Old age's name
it has, but unaware--
the great-tit.

Come, get up!
and be my companion,
sleeping butterfly.

Getting old ya
against the teeth crunched on
the kelp's sand.

So interesting,
finally so sad,
cormorant boat kana

The Dutchmen, too,
for cherry flowers have come keri
on horses saddles.

Heat ripples ya
the field cress threads'
faint cloudiness.

Wicker-hat temple ya
even on the unleaking cave,
Spring rain.

The wind is fragrant;
the haori collar not even
straightened.

Counted as I came,
mansion after mansion's
plum trees, willows.

The temple bell fading,
cherry-flower perfume struck,
evening kana

With a paper umbrella
pushing through, saw
the willow tree kana

At the top of the river,
below the river,
the moon's companions.

After the reaping ya
On one side of the early rice
snipe voices.

Kare-eda-ni
karasu-no tomari-taru ya
aki-no kure

Ganjitsu ya
omoe-ba sabishi
aki-no kure

Kiku-no ka ya
Nara-ni-wa furuki
hotoke-tachi

Kiku-no hana
saku ya ishiya-no
ishi-no ai

Kitsutsuki-mo
io-wa yabura-zu
natsu-kodachi

Kimi-ya choo
ware-ya Sooji-ga
yume-gokoro

Kirisame-no
sora-wo fuyoo-no
tenki kana

Kiri-shigure
Fuji-wo mi-nu hi-zo
omoshiroki

Kiri-no ki-ni
uzura naku-naru
hei-no uchi

Kusa iroiro
ono-ono hana-no
tegara kana

Kusa-no ha-wo
otsuru-yori tobu
hotaru kana

Kuzu-no ha-no
omote mise keri
kesa-no shimo

Kutabire-te
yado karu koro ya
fuji-no hana

Kumo oriori
hito-wo yasumuru
tsuki-mi kana

Kumo-no mine
ikutsu kuzure-te
tsuki-no yama

On a withered bough
a crow has come to stop ya
Autumn dusk.

First day ya
When you think of it, forlorn,
Autumn dusk.

Chrysanthemum perfume ya
In Nara are old
Buddhas.

Chrysanthemum flowers
bloom ya A stone dealer's
stones, in between them.

Even with a woodpecker
this hut won't be broken;
row of Summer trees.

You a butterfly,
me, Chuang Tzu's
dream heart.

A misty rain's
sky--rose mallow
weather kana

Fog, icy rain;
Days Fuji can't be seen
are interesting.

With a pauwlonia tree
and quails that cry--
inside the fence.

The grasses various,
each one with a flower
of merit kana

A blade of grass
it falls from and takes off,
firefly kana

The ivy leaves'
fronts showed keri
this morning's frost.

All tired out,
about the time to find an inn ya
Wisteria flowers.

The clouds now and then
give the people a rest;
moon-viewing kana

Cloud mountains;
so many breaking down,
the moon's mountain.

Keitoo ya
kari-no kuru toki
nao akashi

Kogarashi-ni
nioi ya tsukeshi
kaeri-bana

Kogarashi ya
take-ni kakure-te
shizumari-nu

Kozue-yori
ada-ni ochi-keri
semi-no kara

Kochoo-ni-mo
nara-de aki furu
na-mushi kana

Kono atari
me-ni miyuru mono-wa
mina suzushi

Kono hotaru
ta-goto-no tsuki-ni
kurabe-min

Ko-no moto-ni
shiru-mo namasu-mo
sakura kana

Konnyaku-ni
kyoo-wa uri-katsu
waka-na kana

Kome kai-ni
yuki-no fukuro ya
nage-zukin

Sakazuki-ni
doro na-otoshi-so
muratsubame

Saki-midasu
momo-no naka-yori
hatsu-zakura

Sazare-gani
ashi hai-noboru
shimizu kana

Sato furi-te
kaki-no ki mota-nu
ie-mo nashi

Samidare-ni
kakure-nu mono ya
Seta-no hashi

Cockscombs ya
The time when geese come,
still red.

To the November gale
it gave some fragrance,
return of flowers.

November gale ya
Hiding in the bamboo,
it quieted down.

From tree-top
emptily (in vain) it fell keri
Cicada shell.

Into a butterfly
it didn't become; it passes the Autumn,
cabbage bug kana

In this vicinity
what can be seen are
all cool.

These fireflies,
to each ricefield's moons
try and compare.

Under the tree
both soup and salad,
cherry flowers kana

Than devil-tongue cakes
today they sold more, - 55 :
young herbs kana

To buy rice,
a snowy-covered bat ya
Thrown-over hood.

Into the wine cup
don't drop any dirt,
flock of swallows

Blooming in confusion
peach flowers--from among them
the first cherry flowers.

A tiny crab,
its legs crawl up
the pure spring kana

The village old,
a without-persimmon-tree
house not there.

In Fifth Month rains
what doesn't get hidden:
Seta bridge.

Samidare-ni tsuru-no ashi miji- kaku nareri	In Fifth Month rains the crane's legs grew shorter.
Samidare-no furi-nokosi-te ya Hikari-doo	Fifth Month rains falling, still left the Lustrous Hall.
Samidare- ya Oke-no wa kiruru yoru-no koe	Fifth Month rain ya The wood bucket's ring cuts, night's voice.
Samidare-wo atsume-te hayashi Mogami-gawa	Fifth Month rains gathered together, swift Mogami river.
Sarubiki-wa saru-no ko-sode-wo kinuta kana	The monkey trainer, the monkey's kimono on his fulling block kana
San-jaku-no yama-mo arashi-no ko-no ha kana	About a meter high mountain, too, the gale's tree leaves kana
Shizukesa ya iwa-ni shimi-iru semi-no koe	The stillness ya Into boulders penetrate cicada voices.
Shi-ni-mo se-nu tabi-ne-no hate-yo aki-no kure	Not yet dying, but at journey's end! Autumn dusk.
Shi-hoo yori hana fuki-ire-te nio no nami	From all directions cherry petals blown in, the crebes' waves.
Shima-jima ya chiji-ni kudaki-te natsu-no umi	Island after island ya innumerably breaking up, the Summer ocean.
Shira-giku-no me-ni tate-te miru chiri-mo nashi	White chrysanthemums; visible-to-the-eyes dust it has not.
Shira-tsuyu-wo kobosa-nu hagi-no uneru kana	The white dew unspilled, the lespedeza's undulation kana
Shio-dai-no ha-guki-mo samushi uo-no mise	The salted sea bream's teeth too look cold; fish shop.
Shin-wara-no desome-te hayaki shigure kana	New straw-- no sooner out when already icy showers kana
Suzushisa-wo e-ni utsushi keri Saga-no take	The coolness to a painting transferred keri Saga's bamboo.

Susu-haki-wa
sugi-no ko-no ma-no
arashi kana

Suzume-go-to
koe naki-kawasu
nezumi-no su

Sumi-tsuka-nu
tabi-no kokoro ya
oki-gotatsu

Sookai-no
nami sake kusashi
kyoo-no tsuki

Sono nioi
momo-yori shiroshi
suisen-ka

Soba-wa mada
hana-de motenasu
yamaji kana

Takotsubo ya
hakanaki yume-wo
natsu-no tsuki

Tane-imo ya
hana-no sakari-ni
uri-ariku

Tabi-bito-no
kokoro-ni mo niyo
shii-no hana

Tabi-wo shi-te
mi-shi ya ukiyo-no
susu-harai

Choo-yo choo-yo
morokoshi-no hai-
kai towan

Choo-mo ki-te
su-wo suu kiku-no
namasu kana

Toko-ni ki-te
ibiki-ni iru ya
kirigirisu

Toshi kure-nu
kasa ki-te waraji
haki-nagara

Tonboo ya
tori-tsuki-kaneshi
kusa-no ue

Soot-cleaning:
the cedar-tree spaces'
gale kana

With sparrow young
voices that cry back and forth,
a rat nest.

A not-to-settle-down
traveling heart ya
Set-up kotatsu

The green ocean's
waves smell of rice wine;
today's moon.

That fragrance,
than peaches whiter,
paper whites.

The buckwheat still
with flowers treats;
mountain road kana

Octopus jug ya
over fleeting dreams,
the Summer moon.

Seed potatoes ya
when the cherries are in full bloom
to go selling.

A traveler's
heart--like that bloom
pasania flowers.

Having traveled,
I saw ya The floating world's
soot riddance.

Oh butterfly, butterfly,
about China's haikai
I'd like to ask.

A butterfly, too, comes
to sip the vinegar, chrysanthemum
salad kana

Coming to bed,
begin to snore ya
singing grasshopper.

The year ends;
wicker hat, straw sandals
being put on.

Dragonfly ya
not quite got hold of it,
above the grass.

Tsuyu tokutoku
kokoromi-ni ukiyo
susugaba ya

The dew in drops;
as a trial the floating world
oh, to cleanse!

naçaki hi-wo
saëzuri tara-nu
hibari kana

The long day--
yet not enough of twittering,
skylark kana

Natsu-gusa-ni
fuuki-wo kazare
hebi-no kinu

In summer grasses
show wealth and prosperity,
the snake's garment.

Natsu-gusa ya
tsuwamonodomo-ga
yume-no ato

Summer grasses ya
of ancient warriors'
dreams, the aftermath.

Natsu-goromo
imada shirami-wo
tori-tsukusa-zu

Summer garment;
not yet have the lice
been taken out.

Nadeshiko-no
atsusa wasururu
no-giku kana

Wild pinks--
how hot they looked forgotten,
field chrysanthemums kana

Nani-goto-mo
maneki-hate-taru
susuki kana

Everything
having been beckoned,
miscanthus kana

Nishi-ka higashi-ka
mazu sanae-ni-mo
kaze-no oto

East or west?
first, on the young riceplants
the wind's sound.

Neko-no koi
yamu toki neya-no
oborozuki

Cats in love;
when they stopped, the bedroom's
hazy moon.

Neko-no tsuma
hetsui-no kuzure-yori
kayoi keru

The cat wife,
from where the kitchen stove is falling in
she came and went keru

Noo-nashi-no
nemutashi ware-wo
gyoogyooshi

For the no-skills
sleepy me the
reed warbler (sings).

Nomi shirami
uma-no shito suru
makura-moto

Fleas, lice;
(you can hear) a horse urinating,
the pillow's place.

No-wo yoko-ni
uma hiki-muke-yo
hototogisu

Aslant the field
come, lead the horse--
(the Japanese) cuckoo.

Hai-ide-yo
kaiya-ga shita-no
hiki-no koe

Come on out,
from under the silkworm house,
a toad's voice.

Hasu-ike ya
ora-de sono mama
tama-matsuri

Lotus pond ya
without picking any, just that way,
Spirits' Festival.

Bashoo nowaki
shi-te tarai-ni ame-wo
kiku yo kana

Hatsu aki ya
umi-mo ao-ta-no
hito-midori

Hatsu-shigure
saru-mo ko-mino-wo
hoshige nari

Hatsu-yuki-ni
usagi-no kawa-no
hige tsukure

Hatsu-yuki ya
kake-kakari-taru
hashi-no ue

Hatsu-yuki ya
suisen-no ha-no
tawamu-made

Hana-ni asobu
abu na-kurai-so
tomo-suzume

Hana-no kumo
kane-wa Ueno-ka
Asakusa-ka

Hamaguri-no
Futami-ni wakare
yuku aki zo

Hara-naka ya
mono-ni-mo tsuka-zu
naku hibari

Harusame-no
koshita-ni tsutau
shimizu kana

Harusame ya
hachi-no su tsutau
yane-no mori

Harusame ya
futaba-ni moyuru
nasubi-dane

Haru nare ya
na-mo naki yama-no
asa-gasumi

Haru-no yo-wa
sakura-ni ake-te
shimai keri

Banana leaves in a typhoon,
in a bucket the rain
to hear this night kana

Early Autumn ya
Even the ocean has green ricefields'
shade of green.

First icy shower;
the monkey too, a straw coat
he seems to want.

With the first snow
the rabbit skin's
fuzz, let's make.

First snow ya
It's barely settled on
the bridge top.

First snow ya
the paper white leaves,
till they bend.

As it plays in the flowers,
don't eat that horsefly,
friend sparrow.

Cherry-flower clouds;
the temple bell--is it Ueno?
is it Asakusa?

Like the clam Famous for clams
into two parts dividing, Futami--there to part,
goes the Autumn! as Autumn goes.

Middle of the fields ya
Without resting on a thing
sing the skylarks.

Where Spring rain
seeps down under trees,
a pure spring kana

Spring rain ya
A bee hive it goes by,
the roof's leak.

Spring rain ya
Two leaves have sprouted,
eggplant seed.

It's Spring ya
nameless mountains'
morning mist.

The Spring night
to cherry flowers dawned,
and ended keri

Haru-mo yaya
keshiki totonou
tsuki-to ume

Spring has just about
formed its landscape:
the moon and plum flowers.

Hito-mo mi-nu
haru ya kagami-no
ura-no ume

What people don't see
of Spring ya The mirror
back's plum flowers.

Hitotsu nui-de
ushiro-ni oi-nu
koromo-gae

One layer taken off
and carried on the back,
change of garment.

Hito-hi hito-hi
mugi akarami-te
naku hibari

Day by day
the wheat's colour deepens;
singing skylarks.

not / not from words...

Hibari naku
naka-no hyooshi ya
kiji-no koe

A skylark sings;
within it the rhythm ya
a pheasant's voice.

Hibari-yori
ue-ni yasurau
tooge kana

Than the skylark
higher, to rest--
mountain pass kana

Hirahira-to
aguru oogi ya
kumo-no mine

With a flutter,
raise the fan ya
Cloud mountains.

Hirugao-ni
hiru-ne shyo mono
Toko-no yama

Among bindweed (afternoon glories)
to take an afternoon nap--
Toko (Bed) Mountain.

Byoobu-ni-wa
yama-wo egai-te
fuyu-gomori

On the folding screen,
mountains are painted;
Winter seclusion.

Hinzan-no
kama shimo-ni naku
koe samushi

A poor temple's
iron kettle hums in the frost,
its voice cold.

Hyorohyoro-to
nao tsuyukeshi ya
ominaeshi

Trembling,
and still dew-bedappled:
lady flower. (patrinia scabiosaefolia)

Fuuryuu-no
hajime ya Oku-no
ta-ue-uta

Of refinement
the beginning ya The deep north's
rice-plant song.

Fumi-zuki ya
muika-mo tsune-no
yo-ni-wa ni-zu

Letters Month ya
The sixth day too, an ordinary
night it doesn't seem.

Fuyu-niwa ya
tsuki-mo ito-naru
mushi-no gin

Winter garden ya
The moon, too, like thread,
insects' song.

Fuyu-no hi ya
bajoo-ni kooru
kagebooshi

Winter day ya
on horseback it freezes,
the shadow.

Fuyu-botan
chidori-yo yuki-no
hototogisu

Hebi kuu-to
kike-ba osoroshi
kiji-no koe

Hotaru-bi-no
hiru-wa kietsutsu
hashira kana

Hototogisu
naku naku tobu-zo
isogawashi

Hototogisu
naku ya go-shaku-no
ayame-gusa

Horohoro-to
yamabuki chiru-ka
taki-no oto

Matsu-kaze-no
noki-wo megut-te
aki kure-nu

Matsu sugi-wo
home-te ya kaze-no
kaoru oto

Mizu-tori ya
kooi-no soo-no
kutsu-no oto

Michi-no-be-no
mukuge-wa uma-ni
kuware keru

Minomushi-no
ne-wo kiki-ni ko-yo
kusa-no io

Me-ni nokoru
Yoshino-wo Seta-no
hotaru kana

Muzan-ya-na
kabuto-no shita-no
kirigirisu

Meigetsu ya
ike-wo meguri-te
yomosugara

Meigetsu ya
hana-ka-to mie-te
wata-batake

Winter peonies.
Look, the plovers are snow's
cuckoo.

"It eats snakes"
if you hear that, frightful,
the pheasant's voice.

Firefly lights--
in the daytime, fading away,
pillar kana

(Japanese) cuckoo--
calling as it flies,
very busy.

Hototogisu
it cries ya Five feet high
iris ensata.

With "horohoro"
the kerria scattering?
a waterfall's sound.

The pine-tree wind
encircled the eaves;
Autumn dusk.

The pines and cedars
it praises ya The wind-
fragrant sound.

Water Drawing Festival ya
on ice the monks'
shoe sounds.

The roadside's
hibiscus, by a horse
eaten keru

The strawcoat insect's
song--come and hear!
Grass hut.

In the eyes lingers
Yoshino; Seta's
fireflies kana

Pathetic ya
Under the helmet's
singing grasshopper.

The Autumn moon ya
the pond walked around
all night long.

The Autumn moon ya
Flowers, I thought--
a field of cotton.

Meigetsu-ni
fumoto-no kiri ya
ta-no kumori

Momotose-no
keshiki-wo niwa-no
ochi-ba kana

Yagate shinu
keshiki-wa mie-zu
semi-no koe

Yama-sato-wa
manzai ososhi
ume-no hana

Yamabuki ya
Uji-no hoiro-no
niou toki

Yama-mo niwa-ni
ugoki-iruru ya
natsu-zashiki

Yami-no yo ya
su-wo madowashi-te
naku chidori

Yuku aki ya
te-wo hiroge-taru
kuri-no iga

Yoshitomo-no
kokoro-ni ni-tari
aki-no kaze

Yononaka-wa
ine karu koro-ka
kusa-no io

Yo-no hito-no
mitsuke-nu hana ya
noki-no kuri

Rusu-no ma-ni
are-taru kami-no
ochiba kana

Waga yado-wa
shi-kaku-na kage-wo
mado-no tsuki

Wasuru-na-yo
yabu-no naka-naru
ume-no hana

Wase-no ka ya
wake-iru mi-gi-wa
ariso-umi

In the Autumn moon,
the foothills' fog,
ricefields' cloudiness.

A hundred years'
landscape in the garden's
fallen leaves kana

Finally to die,
it doesn't seem that way,
the cicada's voice.

To a mountain village
the comic dancers are late;
plum flowers.

Kerria ya
Uji's tea driers,
when you smell them.

The mountain, too, into garden
moves and enters ya
Summer parlour.

A dark night ya
Have they lost their nest?
crying plovers.

Going Autumn ya
Their hands spread out,
chestnut burrs.

Yoshitomo's
heart, it resembles,
the Autumn wind.

For the world at large
time for reaping rice?
Grass hut.

Worldly people
can't spot this flower ya
The eave's chestnut.

While away,
become desolate, the Gods'
fallen leaves kana

My dwelling--
a square shadow is made,
the window's moon.

Don't forget!
the middle of the grove's
plum flowers.

The perfume of early rice ya
Make way into it; on the right,
the sandy ocean.

Okurare-tsu
wakare-tsu hate-wa
Kiso-no aki

Kami hae-te
yoogan aoshi
satsuki-ame

Tanoshisa ya
ao-ta-ni suzumu
mizu-no oto

Tsuki-mi se-ya
Tamae-no ashi-wo
kara-nu saki

ori-ori-ni
Ibuki-wo mi-te-wa
fuyu-gomori

Ono-ga hi-wo
kigi-no hotaru ya
hana-no yado

Kame waruru
yoru-no koori-no
nezame kana

Kumo kiri-no
zanji hyakkei-wo
tsukushi keri

Kesa-no yuki
nebuka-wo sono-no
shiori kana

Choo-no tobu
bakari nonaka-no
hikage kana

Choo-no ha-wa
ikutabi koyuru
hei-no yane

Chiru hana ya
tori-mo odoroku
koto-no chiri

Shira-geshi ya
shigure-no hana-no
sakitsuran

Na-batake-ni
hanami-gao naru
suzume kana

Harusame ya
yomogi-wo nobasu
kusa-no michi

Being seen off,
and parting, in the end,
Kiso's Autumn.

Whiskers growing,
the face looks green;
Fifth Month rains.

The pleasure ya
in green ricefields cool-off,
water's sound.

Let's view the moon!
Tamae (Jade Bay's) reeds,
before they're cut.

Time and again
look out on Ibuki mountain (Blowing mountain)
Winter seclusion.

Their own lights
on the trees, fireflies--
flowery inn.

A jug cracking;
to midnight's ice
awakening kana

Clouds, fog;
in no time a hundred scenes
gone through keri

This morning's snow--
the leeks are the garden's
markers kana

Butterflies fly--
that's all, the meadow's
shadows kana

Butterfly wings
so many times cross over
the fence's roof.

Scattering petals ya
Birds too are startled,
the koto's dust.

White poppies ya
Of icy rain the flowers'
blooming, it seems.

In the rape field
a flower-viewing face,
sparrow kana

Spring rain ya
It makes the mugwort stretch,
grassy road.

Fuji-no kaze ya
oogi-ni nose-te
Edo-miyage

Hototogisu
ima-wa haikai-shi
naki yo kana

Mika-zuki ya
asagao-no yuube
tsubomuran

Mochibana ya
kazashi-ni saseru
yome-ga-kimi

Mo-ni sudaku
shirao ya tora-ba
kie-nu-beki

Fuji's wind ya
Put it on the fan
as a souvenir of Edo.

(Japanese) cuckoo--
now, haikai masters no
longer in the world kana

Third day moon ya
The morning glory's dusk
budding.

Rice-cake flowers ya
as a hair ornament worn,
New Year's mouse.

In duckweed swarm
the whitebait--if you catch them
they'll surely fade.

市中に 物のさばる 夏の月

1. In the marketplace / the smell of things ya / The Summer moon

Bon'tyoo

あつゝゝ 月々の聲

"How hot, how hot," / from gate to gate the voices

Basyoo

二番草 早くも米刈り 穂は出た

The second rice paddy weeding / no sooner done when / the ears came out

Kyorai

灰をはたいて ころも 一枚

Pat off the ashes / from a round-herring

Bon/tyoo

此の世は 銀を食ふに 足らず 何と云ふ

This way-- / one never gets to see silver; / somewhat inconvenient

Basyoo

銅の鐘の長さ 短剣

Just a copper gong's/length, the short sword

Kyorai

草 荻 5 荻 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

7. In clumps of grass, / afraid of frogs; / twilight time

Bontyoo

荻 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Picking butterbur shoots / the paper lantern swayed, went out

Basyoo

道 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

The mind came / to be fixed on the Road: cherry flowers / ~~blossoming~~ time

Kyorai

冬 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Noto's Nanao's / Winter, hard to live through

Bon'tyoo

魚 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

At fish bones / to cough --- to that point / see old age

Basyoo

待 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

The waiting person let in / a small gate's key

Kyorai

立ち上り 屏風に倒す 女子共

13. On standing up / they make the screen fa-l over /the girls

Bon'tyoo

湯殿 竹の 畳の 床一々

The bathhouse--bamboo / slatted floor forlorn

Bon'tyoo

茴香の 実を吹落す 夕風

The fennel / berries it blows down, / the dusk gale

Kyorai

僧 何より

寺は 冷たい

The monk, to a some degree colder / temple--is he returning?

Bon'tyoo

猿の 師 世界を 旅する

秋の 月

Monkey trainer; / with his monkey travels the world;/ Autumn moon

Basyoo

年 一斗の 米 政府に 納め

For a year one barrel / of / rice-for-the government being measured

Kyorai

(the yearly tax)

19. 五に六 未火にすゑ 湯
 Five or six sticks/ of unseasoned wood soak, / water puddle

Bon'tyoo
 灰 踏み ぬぐ すす 炭 道
 The tabi steps and gets soiled, / a charcoal black road

Basyoo
 追 つか 追 つか 御 刀 持
 On the chase / a swift horse's / sworded man

Kyorai
 若 侍 水 持 水 溢
 As the young servant carried / the water, it spilled

Bon'tyoo
 紙 門 藁 巻 邸 売
 The paper doors too / wrapped with straw, / a villa for sale

Basyoo
 天井 色 変 化
 The ceiling's talisman / when did it change colour?

Kyorai

11月2日 草蓆世作る 月夜に

25. Stealthily / a straw sandle being made / by moonlight

Bon'tyoo

蚊を払ふるに 起す 秋の初

To shake off the fleas / got up, early Autumn

Basyoo

鼠の如く 落ちた 罠

Just like that / it rolled down, / the rat-trap

Kyorai

歪んだ 蓋の 半分 箱

Gotten warped, the cover doesn'tfit / the half-chest

Bon'tyoo

草庵に 暫く居ると 壊れた

In the grass hut / being a while / it broke apart

Basyoo

命は 何と 幸せ 哉 歌集の こと

How happy is life! / News of a ku collection

Kyorai

31. 多種の愛の形 / A variety / of types of / love made

Bon'tyoo

浮世の果て / The floating world's end-- / all like Komatchi

Basyoo

何故に / For what reason? / Even in sipping gruel, / eyes with tears

Kyorai

御座りなす / In the honorable absence / a wide wood floor

Bon'tyoo

手のひら / In the palm of the hand / lice let to crawl / under the flowers

Basyoo



霧の移らぬ / The mist unmoving / the afternoon's sleepiness

Kyorai

木 下 湯 汁 魚 花 桜

1. Under the tree / both soup and salad / cherry flowers kana

Basyoo

西 日 暖 々 天 気 良 好

The west sun balmy, / it's fine weather

Tin'seki

旅 人 虱 掻 け 春 暮 々

A traveller / scratching at lice, goes by / as Spring dusks

Kyokusui

蛙 刀 未 慣 習

Not accustomed to wearing / a sword, its toad skin

Basyoo

(toad skin: the cover of the sheath)

月 待 仮 宮 小 官

Waiting for the moon, / the temporary palace's / small officer

Tin'seki

臼 杵 木 切 速

To make a husk mortar / the woodcutter's quick work

Kyokusui

7.

Basyoo

The name in various ways changes / for this rain that falls

Tin'seki

Crowds pouring in / Suwa's hot springs, / twilight time

Kyokusui

(Suwa in Nagano prefecture)

Among them a tall / mountain monk

Basyoo

The words / just to one direction / thrown

Tin'seki

From a thin line / widely seek love

Kyokusui

物は思ふ 食すを急ぐ 人なり

/3. To the thinking of love / person, "Eat!" / hastily urged

Basyoo

月を見る顔、 袖は重き露

The face that looks at the moon, / its sleeves' heavy dew

Tin'seki

秋風の 船を怖る 波の音

In the Autumn wind / afraid of the boat, / waves' sounds

Kyokusui

雁 西へ 飛ぶ 白鳥

Wild geese go towards / Sirako, Wakamatsu

Basyoo

千部経を 花の満ちて 一身体

Reading the 1000 sastras / a flowers-full-bloom / one body

(a body of impermanence)

Tin/seki

pilgrim 死 道 熱 波

On a pilgrimage to die, / a road's heat ripples

Kyokusui

19. 何よりも 蝶の現は ありけり
 More than anything / a butterfly's awake state / has pathos

Basyoo

文書に 筆の力 不足なり
 To write a letter even / not enough strength

Tin'seki

羅に 日よ 光る 御衣なり
 In a thin kimono / troubled by the sun / her appearance

Kyokusui

能く 野に 花を 見ゆ
 "Want to see Kumano", / she cried

Basyoo

舟の 帆の 関守の 顔に
 Tatsuka bow; / Ki's barrier guard, / mean looking

Tin'seki

酒に 酔ひたる 人の 頭
 Grown bald with rice wine, / that head

Kyokusui

25. 22 人の目を見ろ 暮れに
The sugoroku's/eyes---have to peer at them; / it's dusking

Basyoo

仮の持仏に 念ふ念ふ
To a temporary Buddha charm / turn and say nembutsu

Tin'seki

中へ 土間に 座す 蚤も
Well, indeed, / if you sit on an earthen floor, / no fleas!

Kyokusui

我が名は里の 狂者
My name is the village/joker

Basyoo

憎む 舞の 躍り 肝上り
Detested, / he doesn't join the dance--/ irritable
an unnecessary leap's/ irritableness

Tin/seki

月夜に 明渡る月
The moon night by night / a bright, crossing moon

Koykusui

31. 花 薔 び 多 少 招 へ び ち ぢ ぢ
 Flowering pampas / beckoning too much, / it withered

Basyoo

唯 四 方 向 草 庵 の 露
 Just in 4 directions / the grass hut's dew

Tin'seki

一 貫 の 金 持 ち 返 へ けり
 One kan of / money---"troublesome", / returned it keri

Kyokusui

(kan: old measure of money equiv. to 1000 mon)

医 者 の 薬 飲 べ ず 理 解
 Doctors' medicine? / Don't drink it, / the understanding

Basyoo

花 桃 咲 け ば 吉 野 山 へ 行 けり
 When cherries bloomed, / around Yoshino / kept going

Kyokusui

蚊 一 匹 春 山 の 中
 Stung by a horsefly / in a Spring mountain's midst.

Tin'seki

HOKKU: the form of the great beginning
kirezi divide yin/yang
the guest
arising

WAKI: extends what is not said in hokku, completes it
host; accords, receives; the counterpart
the fixing or determining

THIRD: the point at which hokku (heaven) and waki (earth)
give birth to man (3rd ku)
in Japanese often ends with a continuative verb or a noun
which is like an echo
does not come to a full stop but extends to next ku
the turning

FOURTH: starts the changes of the renga
where 10000 things meet
ties what came before and gives birth to what comes after
usually light, gradually add naturally continues
the meeting

Examples of hokku & waki

1. The various
names are confusing,
Spring grasses.

2. Being struck, The butterfly's
dream is wakened

— Basho

1. Only frogs
heard, a grand
sleep-waking kane

— Yasui

2. On the forehead it hits,
The Spring rain's leak

1. Fifth month rains
gathered, a swift
Mogami river.

— Basho

2. At the ^(river) bank, fireflies,
tying (joining) the boat mooring pile.

Icy shower, tree leaves, traveler

The black kite's wings too
get straightened out;
first icy shower

- Kyorai

One blast of wind's
tree leaves settle down.

- Basho

In work Trousers,
from morning getting wet,
Crossing the river

- Bontyo.

Young greens, Spring snow, returning birds

1. ~~Over~~ tapioca cakes
today it sells more;
young greens kana

2. Getting blown up wards,
The Spring snow flowers

3. The returning snipes,
the not-returning snipes too
standing in the marsh.

1. rising
2. determining
3. turning
4. meeting.

Above is for poetry.

For haikai, #4 is slightly different
(see brief descriptions).

So haikai takes the 1st 3, rising, ^{fixing, &} turning,
It changes at #4 point so that more
ku continue.

(Thin)

1. Light dusk on layers of mountains,
clouds encircle their hips
2. slanting tray of one shower
determines a bright morning
3. old man of 80 (years), eyebrows
like snow
4. stands and draws by gorge-side,
a log bridge.

1. 薄暮層巒雲遶腰

2. 傾盆一雨定明朝

3. 老翁八十眉如雪

4. 立拔溪邊獨木橋

1. Bed-front bright
moon beams

2. doubt this to be
ground-above's frost

3. lift head look at
bright moon

4. lower head think
of old village

床前明月光
疑是地上霜
低头思故乡

疑是地上霜
低头思故乡

靜
月夜
思

李白

1. The north wind
blows white
clouds

2. 10,000 stars
cross the
river Bunn

3. Heart's strings
meet, shake,
fall

4. Autumn's
voice should
not be heard.

北風吹白雲
心緒逢搖落

萬星渡河汾
秋聲不可聞

汾上秋
心緒逢搖落

蘇頲