

Translated with an introduction, biography & notes
by Jane Reichhold

BASHO

The Complete Haiku

MATSUO BASHO

Original artwork by Shiro Tsujimura

B A S H O

Matsuo Basho stands today as Japan's most renowned writer, and one of the most revered. Yet despite his stature, Basho's complete haiku have never been collected under one cover. Until now.

To render the writer's full body of work in English, Jane Reichhold, an American haiku poet and translator, dedicated over ten years to the present compilation. In *Basho: The Complete Haiku* she accomplishes the feat with distinction.

Dividing the poet's creative output into seven periods of development, Reichhold frames each period with a decisive biographical sketch of the poet's travels, creative influences, and personal triumphs and defeats.

Supplementary material includes two hundred pages of scrupulously researched notes, which also contain a literal translation of the poem, the original Japanese, and a Romanized reading. A glossary, chronology, index of first lines, and explanation of Basho's haiku techniques provide additional background information. Finally, in the spirit of Basho, elegant *sumi-e* ink drawings by well-known Japanese artist Shiro Tsujimura front each chapter.

Reichhold notes that "Basho was a genius with words." The poet obsessively sought the perfect word for each phrase or coupling, always stretching for the very essence of experience and expression. With equal dedication, Reichhold has sought the ideal translations.

As a result, *Basho: The Complete Haiku* is likely to become the essential work on this brilliant poet and stand as the most authoritative book on his poetry for many years to come.

BASHO



The Complete Haikai

MATSUO BASHO



Translated and introduced by

Lucy Rye Shield

Illustrated by

Shun'ichi Fujimura

Kailash Press, USA



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The Complete Haiku

MATSUO BASHO



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Jane Reichhold

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KODANSHA USA

NOTE: This book uses macrons to indicate an extra syllable in a word or name. In the Japanese language, for example, Bashō is a more exact representation of the author's name. However, in some Western cataloging and database processes lesser-known diacritical marks can create problems, so the poet's name appears without a macron on the jacket and the opening pages of this volume. Further, such Japanese words as "Tokyo" and "Shinto" that have found their way into common English usage have no macrons.

*Historical Japanese names appear in the traditional Japanese manner, family name followed by given name.

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INTRODUCTION

Bashō is the most famous Japanese writer of all time. At the time of his death, in 1694, he had more than seventy disciples and about two thousand associates who had accepted and aligned themselves with his teachings. On the one-hundredth anniversary of his death, the Shinto religious headquarters honored him by canonizing him as a deity. Thirteen years later the imperial court gave him similar status. He alone is known as a *haisei*, the saint of haiku. Today he is a recognized genius.

In his time, the latter half of the seventeenth century, Bashō was already a well-known poet, and people across Japan tried to entice him to their area in order to bask in his popularity and to learn from him. Wherever he stayed, a group of poets formed to study with him, to write with him, and to become his followers. His casual writings were saved and preserved along with over 165 of his letters. Disciples carefully recorded his teachings. Followers established an informal postal system to share his teachings and their works. Even today, in places he visited four hundred years ago, stories are retold to tourists and bits of paper or stone monuments bear the poem he wrote on that spot.

Though Bashō only wrote and bound one book himself, *The Shell Game* (*Kai Ōi*), in his lifetime, his disciples produced a stream of anthologies, books of single poems and collaborative poems that contained his poetry and teaching. After his death this stream widened into a river, fed by people claiming to have known Bashō and his secrets for writing. Thanks to the volume of works produced with his assistance or in his name, there is a fairly large treasure of information in Japanese available.

In almost any anthology of translated haiku of the Old Masters, the majority of poems will be by Bashō. And yet, in the more than one hundred years or so of people translating his poems around the world, this is the first time that

all of Bashō's accredited poems have been translated into English by a non-Japanese. Now the casual reader, as well as poets, can access the wide scope of Bashō's single poems for a more complete impression of his range and depth.

It is an accepted truth that reading great writers draws forth one's own greatness. This is even truer for haiku because part of the writing is done by the reader. Haiku are so short, succinct, and ambiguous that the reader must supply his own images and make leaps and connections out of acquired experiences to realize the complete poem.

By reading the poems of Bashō, an astute reader can become familiar with the poet's various techniques. As one becomes acquainted with these methods of association and leaping, one can begin to evaluate the degrees of success in Bashō's work. For the poet, this same knowledge can eventually be used to evaluate his or her own work. It can also be used to better appreciate contemporary haiku. Many of the techniques are valuable for writing in other genres, as well.

Becoming familiar with Bashō's single poems, reproduced here in the approximate chronological order in which he wrote them, gives the reader a marvelous overview of the process through which Bashō changed as a poet and how he changed the poetry of Japan—and of the rest of the world. The accompanying notes provide a true sense of the times and culture in which the poems were written. While Bashō's work is definitely a product of time and place, his ability to capture and convey universal aspects of humanity and our world makes his poems timeless.

The Wisdom of Bashō

There is much to be learned from Bashō. He was a master of *renga*, the collaborative poem form usually written by two or more writers, and he took the poetic diary form, *haibun*, to a level that no one else has reached. Perhaps most importantly, he almost single-handedly reformed the single poem form he called *hokku*, which we call haiku.

Even before Bashō, poets had recognized the importance and difficulty of finding the best possible poem to set the tone and stage for *renga* and had been practicing writing just this part of the collaborative poem in private. It was Bashō who saw the potential in *hokku*, a form composed of a 5–7–5 string of sound units. By giving this slim form his attention, he was able to elevate a few

phrases into the sacred realm of poetry. It is right that we honor him as the father and saint of haiku.

At the time Bashō emerged as a professional poet, there were two famous schools of hokku writing. Almost no one remembers the Danrin or Teitoku schools, though some of their poems have been translated and quoted to demonstrate the fashions and goals of the hokku during Bashō's time. Many of these poems are very good, but they lack the greatness of Bashō's work. They lack the ability to capture both the momentary and the eternal in a small poem. They sacrifice simplicity for verbal display and the need for a laugh.

Bashō brought several unique qualities to his life and work. At a time when hokku writing was more often seen by the newly rich merchant class as an amusing pastime for displaying wit and humor, Bashō took his writing seriously. Though he worked various jobs when he needed money, he quickly understood his need to be a full-time poet. There were several times he tried to quit writing, but even on his deathbed, when he felt he should be aware of the experience of his soul's journey and praying, he was still thinking of poems and revisions.

In addition, due perhaps to his samurai military heritage or his years of being educated with the son of a clan leader, Bashō had a quality of nobility about him. Although the earliest examples of his poems imitate the frivolity and clichés of the then current schools, he soon pulled away from these influences to follow his own inner guidance. Along with his nobility, it was his high spiritual development that continues to set his poetry apart.

Because of this, haiku and Zen are often closely linked. Bashō never actually became a monk, though he studied Zen for many years and when he traveled he shaved his head and wore the robes of the order. At one point he seriously considered taking vows, but this would have meant giving up poetry, which was something he simply could not do. Still, because he had assimilated the precepts and teachings of Buddhism, his poetry is infused with Buddhist ideas and ideals to a degree not found in the works of most other writers.

Buddhist teachings and the poetry of Bashō train us to search for the essence, the very being, of even the smallest, most common things. One of the goals of poetry is to penetrate this essence, to grab hold of it in words and pass it on to the reader, so purely that the writer as author disappears. Only by stepping aside, by relinquishing the importance of being the author, can one capture and transmit the essence—the very is-ness—of a thing. To do this

takes both modesty and enormous confidence. Some contemporary poets attempt to accomplish this by using the lower-case “i” for the personal pronoun. Others attempt to avoid the use of all personal pronouns. Some claim that a haiku cannot be about or even contain references to people. Bashō shows the way through all of this.

Bashō’s Impact on Poetry

Poetry has usually been considered a high-end literary work. While Bashō was raising the hokku to this level he also changed poetry. In Japan, as in many cultures where only the nobility or independently rich had the luxury to pursue poetry, specific words and images were used to aspire to higher thoughts and ideals. In Bashō’s time, certain animals and plants were already clichés from the poets of *waka* (*tanka*). One might assume that Bashō latched on to these images to raise the level of hokku. Surprisingly, he did not. He found the images for his poetry in objects common to everyday life. Instead of writing about the “songs” of frogs, he wrote of the *plop* sound a frog makes when it jumps into water. Rather than always using plum and cherry blossoms as subjects, he brings images of barley grains and weeds. By seeing, and then showing, the importance of these neglected subjects, he imbues every form of life with importance in the eternal scheme of being.

Bashō took another significant step forward when he dispensed with pretentious poetical language. Instead of sprinkling his poetry with foreign Chinese words, as his predecessors had done, Bashō experimented with common words and words considered too vulgar for poetry. In most cases modern translators have hesitated, or even refused, to use the words “piss,” “shit,” or “slop” as Bashō did in his poems. Bashō could be direct without coarseness because he was using poetry to expound the deepest feelings and the highest artistic expression. His use of colloquial words and common expressions both grounds his work in reality and allows it to soar. This ability to be up-to-date and ageless distinguishes him from the poets of his day and many in our times.

Bashō was a major influence on the democratization of poetry in his day and now. In his time, as poetry moved from the court’s inner circle to the military and merchant classes, Bashō’s choice of students and friends crossed a similar bridge. Among his close disciples were members of the imperial court and doctors, as well as several men who had been in prison. Still today, the accessibility

of haiku allows it to move from the ivory towers of academia and mainstream poetry, into the heart and mind of anyone.

Bashō was a genius with words. He understood the importance of using the most perfect word in every phrase of his poems. This explains why he revised his work so obsessively and why, in spite of his thirty years of writing, we only have slightly more than one thousand of his poems. As a translator I became keenly aware of his word choices. Very often the word he used was the one with the most meanings or variations. Japanese, like English, has many homonyms. Again and again I would be surprised to find that the word Bashō had picked was the one with columns of explanation in the dictionary. He did this consciously in order to give the tiny poem additional levels of understanding, and it is possible to make several very different translations from nearly every one of his short, seventeen-unit poems. By understanding wordplay and hidden meanings, euphemisms, and culturally nuanced words, the reader can gain a surprising and marvelously new understanding of a familiar poem.

Bashō comprehended the necessity of learning and practicing the craft of writing. All too often people are under the impression that a moment of insight or profound realization is all it takes to write a haiku. Yes, the writer needs that moment of inspiration and clarity between the worlds of reality and eternity, but in order to transmit the image, idea, feeling, and vision, one must use words in the best possible way. This means practice, and it demands not being pleased with a first effort. It takes courage and determination to continue to work for days—in some cases years—to find the right words for an eight- to ten-word poem.

The Zen idea of “first word, best word” actually works in some cases, but the writer must be skilled enough to recognize when this is true and when it is not. Often, as a haiku writer’s understanding and experience with the form grows and changes, he will return to previously written poems and revise them—as did Bashō. It is vital to remember that a poet writes a poem with all the knowledge and skills available to him at that moment. With more study, wider reading, and deeper understanding, the poem would evolve, but we can still value the inspiration and capabilities under which it was written.

Growing up in Japan, Bashō was also nurtured in the Shinto religion. He had a genuine reverence for life, as shown in the incident with Kikaku, his student who was thrilled with his own poem about tearing wings off a dragonfly to make it look like a red pepper. Bashō quietly reversed the images in the

poem to add wings to the pepper to make a dragonfly. Due to Bashō's nobility and spirituality, his poems could be simple without being banal. He could be humble because he had high principles.

Poetry as a Way of Life

Bashō clearly lived the life of a poet where his poems were the result of his way of living. He constantly strove to remain in an emotional and intellectual position where the poems would come to him. This meant immersing himself in the study of other writers. In a few instances we have a record of the books he carried or was reading, and references in his poems reflect that he studied the work of various Chinese poets. Bashō reportedly said that any day he did not read the old masters of the waka form, thistles formed in his mouth. Many of his poems refer to his own poetic master and mentor who had lived five hundred years previously, the famous waka poet Saigyō.

Bashō believed he must live simply. Several verses celebrate a life pared down to its basic existence, with simple food and the bare necessities. Bashō liked traveling because it required simplicity. He called his home, built and given to him by disciples, a cottage or even a hut. Twice he found that the property was too much for his precepts of the simple life. In one case he sold the house, and the second time, he gave it away. Poet master-teachers of the time were supported by their students' donations of food and clothing. Bashō wrote poems as a thank-you for these gifts, and one can read between the lines to find a certain discomfort with so many gifts. Later in his life he actually complained about the overly rich food served to him when he stayed with others and the fact that he was given more clothes for his journey than he could carry. He envied clouds because they could travel long distances with everything they needed.

Bashō made his famous journeys to see places that had inspired other poets. From his studies he knew which poems had been written in certain places, and it was important to him to stand on that same plot of ground, to absorb the vibrations and impressions for himself. At times he was able to write a poem as a response, or in "correspondence" with, the older poem. In situations where he came upon spectacular scenery not yet recorded in a poem or literary history, he was either too overwhelmed for words or not moved enough to write.

Bashō met many people on his travels. The travels also introduced Bashō,

the man and poet, to many people. This helped spread his popularity in the same way book tours work for today's authors. Because Bashō was first and foremost a renga master, renga parties were organized everywhere he went. According to legend, one woman sold her hair to buy the necessary food and drink for such a party. But a renga party is much more than a social event. It's also a place for people to sit down together to work on one poem written collaboratively.

The host would ask the guest of honor, Bashō, to write the opening stanza or hokku. This crucial verse had to express the season, the reason for the gathering, and a compliment for the host. Sometimes Bashō was able to come up with an excellent verse. Other times he borrowed a poem from his stash of recent work. Sometimes the hokku he wrote was not very good. Often he had spent the day trudging by foot, carrying a pack, through the summer heat and bug infestations of the area. Through most of his adult life he was plagued by various stomach and digestive disorders, which ultimately resulted in his death.

No matter how poorly he was feeling during a renga session, he would kneel down on the floor for as many hours as it took for his group to write the eighteen or thirty-six stanzas. After Bashō delivered his hokku and a scribe recorded it, the host would offer his reply. Then the other members of the party would attempt to make an apt response spoken with either fourteen or seventeen sound units. The six-hundred-year tradition of renga writing was now encrusted with rules, a schema of topics to be followed, words to use and avoid. As a renga master, Bashō would have to decide instantly if the verse was of the proper season or voice. Secondly, he had to confirm it was connected properly to the previous verse. Thirdly, he had to evaluate if the stanza was moving the poem along at the proper rate for this part of the poem. He had to consider all of this along with the personal issues he encountered when he worked with men of great wealth and influence, because these were people whose support he depended on for his next book. To make matters even more complicated, all of this was done with enormous quantities of saké.

This exhausting process not only allowed the poets to leave the evening with a poem that could be published, but working together endeared Bashō to the poets as nothing else could do. Often the experience was so important to some of the individuals that they later published a book of the finished poem (after Bashō did some major revisions) along with their own poems. This too

widened Bashō's fame and gave him a popularity that bordered on love. In his wake he left poets dedicated to the renga form who went on to teach others in the manner Bashō had taught them.

Early Travel Writing

The material and inspiration that Bashō collected on his journeys contributed to another significant change in Japanese literature. Since early times travelers kept diaries of their journeys and the poems they had written on their way. In those days the poetry in vogue was waka, now called tanka, a verse with thirty-one sound units divided into five, seven, five. Later two more phrases each containing seven sound units were added.

When Bashō traveled, his diary entries were accompanied with verses called *hokku* or *haikai*. These short poems had the same attributes as the beginning verse of a renga or of the seventeen sound unit stanzas within the *haikai no renga*, verses within the renga. Today we call these haiku and they are what are translated in this book.

In addition to changing the poem form, Bashō made major changes in the prose part of these travel journal entries, now called *haibun*. Previously, the travel sagas were composed of random entries with widely different subjects and styles, written in a haste that often made for boring reading.

Because of Bashō's experience with the renga form, he was able to transmit the renga's rules for pacing, offering breathing spaces between intense passages, in a technique that refreshed readers instead of boring them. It has been suggested that Bashō's desire to use a renga scheme in his travel journal, *Narrow Road to the Deep North (Oku no Hosomichi)*, was so strong that he added the incidents with the prostitutes just to have some "love verses" in the story. Bashō made the trip accompanied by a man named Sora, who also kept a journal. Sora's extremely factual, precise account was only rediscovered in 1943. Scholars have occupied themselves since with pointing out where the diaries of the two men differ and speculating why Bashō chose to move events around to make his story the adventure it now is.

Because *Narrow Road to the Deep North* is considered Bashō's longest and best example of the form, it has often been translated into English. Because the translators were often scholars and not poets, no one version can be a perfect example of *haibun*.

Writing the prose parts of haibun is very different from simply setting down a bit of a story or sudden fiction. The haibun are to be poetic prose, the idea being that the principles that govern poetry are followed in the text portion. At the moment there is great interest in this genre in English-language writing circles because it is so challenging. Though many of the five journals Bashō left are brief, they are still eagerly read and studied for this style of writing.

It was almost as if the Japanese publishing world was preparing itself for Bashō. During the Edo period (1600–1868), a number of factors combined to bring about tremendous growth in the field of book publishing. With the unification of the country under the Tokugawa military government came years of peace and prosperity, conditions that encouraged the growth of towns and fostered literacy. With a larger workforce available, the price of paper fell, though the production methods remained as labor intensive as always. Booksellers began to appear by about 1650, and by 1886 there were over eight hundred in the Tokyo area alone. Reading was so important at this time that a system of libraries was developed. Though it required a fee to rent books, it was possible to rent ones that were prohibited by the government. Peace and prosperity encouraged education, and the literacy rate soared as books appeared on every conceivable subject, from scholarly historical works and studies of geography, mathematics, and moral conduct to picture books and popular novels. Travel journals and diaries as well as sightseeing books became very popular. Conditions were perfect for Bashō.

The Bashō Legacy

There is a multitude of reasons to study the works of Bashō. In the one hundred and thirty years since translations have been available in English, they have had enormous influence on the literature of many cultures. Rarely has credit been given for the lessons learned and the examples followed from work in the Japanese. Often it is not recognized by the reader, and maybe not even by the author, but once a person has studied Japanese literature's methods and techniques, it is easy to see the lineage.

One of the aspects that made Western poetry so dreary at the turn of the twentieth century was the reliance on abstract thinking and words. Poets thought they had to write about love, truth, thoughts, and ideals in order to be a great writer. From the Japanese they learned that by using images of

actual things—a grass stalk, a bird’s eye, the movement of a fly rubbing its legs together—abstract ideas could be conveyed with greater meaning and poignancy. Ezra Pound and the Imagists verbalized this idea, but more poets around the world latched onto the idea and used it.

Long before Gertrude Stein was espousing the importance of using the exact word in poetry or any writing, the Japanese had based their writing on creating images of actual things. Instead of telling the reader what to think or feel, words describing images were used as signposts. The placement of these signs caused the reader to form certain pictures almost like memory. As the signs moved from one image to another, with one word and then another, the reader created the journey to the unspoken conclusion of the poem. This process of making the reader see or imagine parts of the poem has, on one hand, made it harder for people to learn to read haiku. Still, this miracle of involving the reader in the creation of the poem has expanded our own definition and concept of poetry. No longer is poetry what someone tells us. It is the mental and emotional journey the author gives the reader.

This technique of juxtaposing images so the reader’s mind must find a way from one image to another has greatly influenced how we perceive simile and metaphor. Metaphors were and are one of the cornerstones of poetry, and yet for years scholars told us that Japanese poets did not use them. They did. They simply made their metaphors in a different way. Instead of saying “autumn dusk settles around us like a crow landing on a bare branch,” Bashō would write:

120. on a bare branch
a crow settled down
autumn evening

The simplicity and economy of the words demand that the reader goes into his mind and experiences to explore the darkness of bird and night, autumn and bareness, and even how a branch could move as the dark weight of a crow presses it down. The reader is writing the rest of the verse and making it poetry.

In learning or following new techniques from the Japanese, it is important to study as many poets as possible. In the literary history of haiku it is possible to find writers who discovered and propagated a certain technique or philosophy of writing. Onitsu-ura had his concept of *makoto*, truth, sincerity, and honesty.

Shiki had his *shasei*, a simple sketch of nature. All are worthy elements in poetry, but because each author felt his was the only element or technique he needed, a longer reading of their work soon feels repetitious and boring.

Bashō instinctively understood that he needed many techniques and methods not only of linking the images within one poem, but of forming the leaps between stanzas in *renga*. Practice in one genre sharpened the skills for the other, one reason why modern poets who write haiku also write *renga*, *haibun*, and free verse.

One of the reasons for the success of Bashō's work was his ability to write, and write well, in all of these fields. In the past, writers in Japan were forced to choose one genre. Today they are discovering the joy of writing in the form the subject demands instead of squeezing all ideas into one chosen form. For the first time *tanka* poets and haiku writers are crossing boundaries and publishing poems in both genres.

Many contemporary haiku educators are uncomfortable with the idea that something as workman-like as technique can be mentioned in the same breath with the holiness and sublime atmosphere of a haiku. But Bashō understood many techniques and created a few new ones himself, so it behooves us to examine them and understand how he used them. In the present volume the techniques as Bashō exercised them in his poems can be found in Appendix 1.

Whether you opened this book to learn more about haiku or just to enjoy the work of one of the great literary giants of the world, I hope your time spent with Bashō's poetry will be bright and fill you with as much inspiration as it has given me.

CHAPTER ONE

EARLY POEMS

1662-74





he legendary Japanese poet known as Matsuo Bashō was born in the small village of Ueno in Iga Province (presently Mie Prefecture), which is about thirty miles (forty-eight kilometers) southeast of Kyoto, and two hundred miles (three hundred and twenty kilometers) west of Tokyo. Located in a river basin surrounded by the Suzuka and Murō Mountains, the town is home to the Iga-Ueno Castle, which has the highest walls of any castle in Japan. Today, Iga-Ueno, as it is called to designate it from other towns named Ueno, has another tourist attraction aside from Bashō. It is the home of the Iga-ryu ninja sect, established in the twelfth century. In the town's center is the oft-visited Ninja Yashiki Museum, where the secrets of the ninja are revealed, and children and adults can try out the training equipment to become the superhuman ninja spy. In this same central park is also a huge memorial to Bashō.

The house where it is said that Bashō was born in 1644 still stands in Iga-Ueno. As with many births, his has become a matter of legend, giving him the birth date of the autumn full moon, or September 15. About all we know of his mother is that her parents came from Iyo Province (Ehime Prefecture) in Shikoku, the large island below Honshū. His father, Matsuo Yazaemon, was a low-ranking samurai. In times of peace, when he was not active defending the local feudal lord, he taught calligraphy. Bashō's father had been given a plot of land where he could farm to support his family of two boys and four girls. As a baby, Bashō was given the name Kinsaku.

Bashō was named Munefusa when, as a young lad, he entered the retinue of Tōdō Yoshitada, a relative of the feudal lord who ruled the province. Since there is no official record of his service, it has been suggested that his position was a very low one. We do not know what his official job was, but it is certain

that Bashō became a close friend of the man's son, Yoshitada, who was only two years older. One of their passions was for verse writing. They were serious enough that Yoshitada took on the *nom de plume* of Sengin, and Bashō called himself Sōbō, the sinified rendition of Munefusa.

By 1664, when he was twenty, Bashō's skills had advanced to the point that he had two poems included in an anthology and Yoshitada had only one.

On December 19, 1665, Bashō, Yoshitada, and three others organized a renga party to write a *hyakuin*, one-hundred-link renga. Yoshitada's haikai teacher, Kitamura Kigin (1624–1705), from Kyoto, sent a verse as his participation. Eighteen of the verses in the finished poem were Bashō's. At this point he saw writing more as entertainment for samurai, the profession for which he was training. His writing was heavily influenced by Kigin, who belonged to the prestigious Teimon school of haikai. Thus he wrote in a style that aimed at elegant, humorous allusions to classical court literature, wordplay, and wit.

On May 28, 1666, Yoshitada, now head of the clan, suddenly became ill and died. The shock and grief were so extreme for Bashō that he left, first his position and then his hometown. Various reasons have been put forth to explain his actions. One idea was that Yoshitada was succeeded by his younger brother, who had his own retinue, from which Bashō was excluded. This younger brother also became the husband of the widow. Part of the gossip still swirling about this event suggests that perhaps the reason Bashō decided to leave this service was because he himself was one of the widow's lovers. In an effort to explain why Bashō suddenly left Ueno, theories are also put forth that he was having an affair with his own older brother's wife, one of the ladies-in-waiting, or another secret mistress. Much later in his life, a woman named Jutei shows up with several children and moves in next door, and later into his home.

Bashō was so discouraged after the death of his friend and his resulting situation that he gave up his samurai status. It was even rumored that he wanted to commit suicide, in order to follow his friend and lord into the next world, but abandoned the idea because taking his own life was against religious law. He moved to Kyoto, then the capital of Japan, where he immersed himself in studies of philosophy, poetry, and calligraphy. According to legend he lived at the Kinpuku Temple, where he studied Japanese classics under Kigin, Chinese classics under Itō Tanan, and calligraphy under Kitamuki Unchiku.

At this point he did not consider himself a poet, and he even later wrote that "at one time I coveted an official post with tenure of land." In another

instance he wrote, “There was a time when I was fascinated with the ways of homosexual love.” It is suggested that this, too, was one of his reasons for moving to Kyoto.

Still, Bashō continued to write and his poems were published in anthologies compiled by reputable haikai masters and duplicated either by handwriting or woodblock print. Since he still signed himself as Sōbō of Ueno in Iga Province, it has been assumed that perhaps he remained closer to his family than previously thought.

One verse was saved because it was submitted by Bashō to a contest called the *Shell Game*, which he himself judged. In this project sixty verses by thirty-six poets were divided into two groups and each verse was compared to a randomly picked verse from the opposing group. More valuable than finding a winner was the education on how to write a poem as given in the judge’s comments. Interestingly enough, Bashō’s comments in the book about his own verse were: “The hokku is poorly tailored, and its words are badly dyed, too. All this is due to a lack of craftsmanship on the poet’s part.” His own verse lost this match.

The Shell Game (Kai Ōi), published in 1672, was the only book of which copies exist that Bashō wrote and bound himself. On February 23 he dedicated the book to the Shinto shrine in Ueno. He used this publication, when he left the capital at Kyoto for Edo, now Tokyo, as his introduction into poetic circles. Compared to Kyoto, where Kigin and many other haikai masters were firmly established, Edo offered more opportunities for a new poet to find his own niche. One of Bashō’s new friends was Sugiyama Sanpū (1647–1732), a rich fish merchant, who probably helped him settle in and perhaps even found him a job as scribe for the former Kyoto haikai master, Takano Yūzan. This most likely prepared him for the important job of copying a book on the art of haikai written by Kigin, the same teacher he and Yoshitada had studied with in Ueno.

1.

*Today we have the first day of spring in
spite of the date.*

has spring come
or the year gone away?
second last day

2.

the moon a sign
this way, sir, to enter
a traveler's inn

3.

the old woman
a cherry tree blooming in old age
is something to remember

4.

from Kyoto's many houses
a crowd of ninety-nine thousand
blossom viewing

5.

people growing old
the youth of Ebisu
makes them even older

6.

a falling sound
that sours my ears
plum rain

7.

rabbit-ear iris
how much it looks like
its image in water

8.

a flower
visible to the eyes of the poor
the plumed thistle ogre

9.

in summer rain
would you be happy with
the moon's face

10.

by moonflowers
a fascinating body
floats absent-mindedly

11.

rock azaleas
dyed red by the tears
of the cuckoo

12.

how long
to wait for the cuckoo
about a thousand years

13.

autumn wind's
mouth at the sliding door
a piercing voice

14.

for the Star Festival
even when hearts cannot meet
rainy-rapture

15.

just to be clear
I live in the capital
for today's moon
or
only clear
I live in the capital
for Kyoto's moon

16.

the rainy image
of the bottom shining princess
the moon's face

17.

the voice of reeds
sounds like the autumn wind
from another mouth

18.

asleep
the good-looking bush clover
has a flowery face

19.

moon's mirror
 seen on a balmy autumn night
 New Year for the eyes

21.

a winter shower
 the pine tree is unhappy and
 waiting for snow

23.

hailstones mixed
 with large flakes of snow
 finely patterned cloth

or

hailstones mixed
 on an unlined robe
 with a fine pattern

20.

frost withered
 field flowers still in bloom
 seem depressed

22.

At the home of the person whose child has died

drooping downward
 the upside-down world
 of snow on bamboo

24.

the face of a flower
 is it feeling shy
 the hazy moon

25.

in full bloom
 may the plum not be touched
 by the wind's hand

27.

flower buds
 it's my regret I can't open
 my bag of poems

or

flower buds
 sadly spring winds cannot open
 a poem bag

29.

spring winds
 hoping the flowers burst
 out in laughter

26.

here and there
 a mask by itself combs
 willow hair

or

a spring wind
 combs on a mask
 willow hair

28.

snowflakes like cookies
 changing into white strings
 the willow

30.

summer's near
 cover the mouth of the wind sack
 to save the blossoms

31.

making merry
 the people at Hatsuse
 wild cherry trees

32.

drooping cherry trees
 as I leave to go home
 tangled feet

33.

as the wind blows
 the dog cherry tapers off
 like a tail

34.

crest of a wave
 flowers as snow turn to water
 to return early

35.

that handsome man
 clearly is no longer living
 a rain-hidden moon

36.

inside the temple
 visitors cannot know
 cherries are blooming

37.

arrival of spring
even a boy knows to decorate
with a rice straw rope

38.

put it on to try
in-vest yourself
in a flowered robe

39.

early summer rain
measuring the shallows
of the Oft-seen River

40.

summer grove
a sword worn by the mountain
a hip tassel

41.

beautiful
the core of the princess melon
is already a queen

42.

a pair of deer
hair on hair in agreement
with hair so hard

43.

hating flowers
 the mouths of talkative people
 and the wind bag

45.

what a sprout
 a dewdrop seeps down the nodes
 of generations of bamboo

47.

ah such a life
 sweet potatoes again the source
 of the harvest moon

44.

when planting one
 handle it like a baby
 wild cherry tree

46.

stars in my eyes
 wishing to see blossoms
 on weeping cherries

48.

written letters, yes
 not colored leaves raked up
 burned after reading

49.

in everyone's mouth
the tongue of autumn's
red leaves

51.

today
this night has no time to sleep
moon viewing

53.

separated by clouds
the wild goose lives apart for a while
from his friend

50.

watching them
it almost makes me surrender
to the prostitute flowers

52.

see its slim shape
it is still not developed
the new moon this night

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CHAPTER TWO

BASHŌ
THE PROFESSIONAL POET

1675–79





After Bashō moved from Kyoto to Edo (Tokyo) no one knows exactly what he did for several years. It has been suggested that he was a physician's assistant, a town clerk, or worked for the local waterworks department in addition to being a poet's scribe or secretary. His indecision concerning what to do with his life was reflected in this statement: "At one time I was wearying of verse writing and wanted to give it up, at another time I was determined to be a poet until I could establish a proud name over others." Clearly he was an ambitious man.

In 1675, Bashō was invited to write a one-hundred-link renga with a distinguished poet, Nishiyama Sōin (1605–82). Sōin was the founder of the Danrin school of haikai writing, which was formed in opposition to the more old-fashioned courtly Teimon style. The Danrin style strove to be more plebeian by using mundane subject matter and a zanier wit. Sōin was an established poet in Kyoto, but his school and style were much more suited to the rising merchant class that now made Tokyo so fashionable. It is not surprising that Bashō was greatly attracted to the teachings of the Danrin school, and at this time he began writing under the name Tōsei ("Green Peach"). It was with this name that eight links of Bashō's were accepted in this renga. The achievement greatly encouraged him to be a poet.

During the winter, Bashō judged two contests that were published as *Hokku Poetry Contests in Eighteen Rounds* (*Jūhachiban Hokku Awase*). The fact that he wrote the commentary on each match shows his confidence and his mature assessment of poetry. Through his work with Yūzan, Bashō was introduced to Naitō Yoshimune, pen name Fūko, a wealthy government official noted for his interest in poetry and support of poets. At his mansion Bashō was able to meet other poets and benefit from all these associations.

Bashō was joined by Sodō and Itō Shintoku (1633–98), another poet from Kyoto, to write a renga of one hundred links. Encouraged by the success of this work, Bashō decided to become a professional poet. After a brief visit to his hometown from July 30 to August 11, Bashō began to spend more and more time writing poetry. During this period he began to enlarge the scope of his haiku by cultivating different poetic techniques gleaned from his studies of Japanese and Chinese classics. As he became comfortable with them, his poems reflected his own experiences rather than an imitation of the works of others.

In 1677 Bashō joined about sixty other poets in a colossal poetry contest sponsored by Fūko known as the *Hokku Contest in Six Hundred Rounds* (*Ropyyakuban Haikai Hokku Awase*). Well-known haikai masters served as judges. Bashō won nine of the matches, lost five, and tied six. This placed him among established masters like Yūzan, with whom he studied.

As New Year's gifts, Bashō distributed a small book of his verses, *New Year's Verses* (*Saitanchō*) among his acquaintances. This was a great honor for him because this practice was usually reserved for recognized haikai masters.

That spring Bashō made another attempt to announce his new status as a writer by inviting many poets to write a ten-thousand-link renga with him. Unfortunately both this poem and *New Year's Verses* have not survived.

However, as a result of the many contributions other poets made to Bashō's ten-thousand-link renga, he increased his association with poets of both schools. He was very active in writing verses with them, sending verses for their anthologies and judging poetry contests. With his increased contact with other poets, Bashō began to move away from his old employer and haikai mentor, Yūzan. Some have intimated that there may have been some animosity between the two, but it was this break that established Bashō on his own.

70. it's a beginning poem
the name of the renga master
at home on New Year's

Judging from verses that Bashō wrote after this and contributed to a collective renga, he had shaved his head and become a lay monk. He was still living in the downtown part of Edo and earning money by grading and correcting the poems of beginners.

54.

the village quack
sent for with a horse
from a grand mansion

55.

on the grassy plain
it's about one inch tall
the deer's voice

56.

acupuncturist
hammering into the shoulder
without clothes

57.

under the spilled cup
flows the chrysanthemum
on the flowered tray

58.

it had to be
it had to be until
the end of the year

59.

seeing plum blossoms
the spring song of an ox
bellows yes

60.

as to a god
I looked into the sky at his treasure
plum blossoms

62.

Mount Fuji
a flea on the cover
of the tea grinder

64.

a summer moon
leaving from Goyu
arrives in Akasaka

61.

the cloud's base
Mount Fuji shaped as a cedar
grows thicker

63.

At Sayo no Nakayama

still alive
under the slightness of my hat
enjoying the coolness

65.

a Fuji wind
placed here on a fan
a souvenir of Tokyo

66.

coming two hundred miles
 the distance under the clouds
 to enjoy the coolness

67.

viewing a mountain moon
 rarely is it seen so clear
 in dirty old Tokyo

68.

on the scales
 Kyoto and Tokyo balance
 one thousand springs

69.

pine decorations
 when I think of New Year's
 thirty years overnight

70.

it's a beginning poem
 the name of the renga master
 at home on New Year's

71.

top of Mount Hiei
 the letter *shi* has been drawn
 by someone with mist

72.

Cat in Love

a cat's wife
visited so frequently
the oven crumbles

73.

*The Doll Festival is on March 3 when the
tide is at its lowest.*

the dragon's palace
with today's low tide is airing
everything in the sun

74.

without waiting
for the cuckoo has he come
selling vegetables

75.

tomorrow the rice dumpling
will be just dead reed leaves
with a dream

76.

rainy season
sea glow lights held up
by the night watchman

77.

the Ōmi mosquito net
perspiration ripples come
in the bed of night

78.

from a treetop
emptiness dropped down
in a cicada shell

80.

autumn has come
visiting my ear on
a pillow of wind

82.

logged tree
see the larger cut end is
a harvest moon

79.

making a mistake
finding corn instead of
reeds under the eaves

81.

tonight's moon
polish it so one can see it
showing out of the clouds

83.

fragile twigs
breaking off the scarlet papers
autumn winds

84.

a stain
falling on tofu
a bit of autumn leaf

85.

knowing it first
on the famous musician's flute
a snowstorm of flowers

86.

scudding clouds
as a dog pisses while running
scattered winter showers

87.

winter shower
a falling of pebbles
into Small Stone River

88.

coming with frost
the wind lies down to sleep with
a deserted child

89.

Mount Fuji snow-covered
Rosei's dream has already
been built

90.

white charcoal
 in the Urashima tale
 made him old

91.

grass of forgetting
 picked for a rice soup
 the end of the year

92.

home schooling
 who takes the book from the box
 this spring morning

93.

well nothing happened
 yesterday has passed away
 with globefish soup

94.

even the captain
 bows down before
 the lord of spring

95.

royal family dolls
 the figurine of the emperor
 "long may he reign!"

96.

first blossoms
seeing them extends my life
seventy-five more years

97.

iris growing
under the eaves from a sardine's
weathered skull

98.

Mourning over the Death of Fuboku's Mother

offering water
may the deceased be consoled
with dried boiled rice

99.

a shipbuilder
will have to lend us a boat
the river of heaven

100.

autumn has come
loving a wife with stars
on buckskin

101.

surely star-lovers
using as a rug
a deerskin

102.

a rainy day
 the autumn world
 of a border town

104.

pickled in salt
 now it will send a message
 the imperial gull

106.

pining for flowers
 or a tune from Gichiku
 Mount Yoshino

103.

truly the moon
 is as high as land prices
 this shopping area

105.

rocks wither
 even water is dried up
 freezing winter

or

stones are exposed
 by water drying up
 extreme winter

107.

the captain and
 the flowers have come
 on a saddled horse

108.

sandal backs
coming home in folds
of mountain cherries

110.

a wine cup
of “mountain-path mums”
drink it up

112.

a morning of snow
only the onions in the garden
blaze the trail

109.

the blue sea
in waves smelling of saké
tonight’s full moon

111.

overlooking it
when I see the view of Suma
life’s autumn

113.

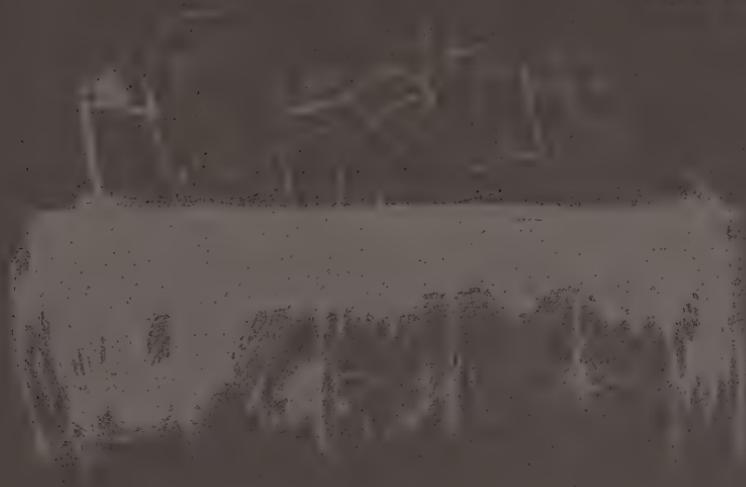
*Seeing off Tsuchiya Shiyū, who was
going to Kamakura*

stepping on frost
it cripples me
to see him off

CHAPTER THREE

A RETREAT TO NATURE—
A RELIGIOUS LIFE

1680–83




 ith the appearance in the summer of 1680 of the book *Best Poems of Tōsei's Twenty Disciples* (*Tōsei Montei Dokugin Nijikkasen*), it is clear that Bashō had already gathered a group of renga students from the brightest poets in Tokyo. In the winter Bashō's disciple Sanpū built a small, rustic house for him in the rural area of Fukagawa on the eastern shores of the Sumida River. Fukagawa was known as “the sea-level lowland” because it was on reclaimed land on the river's delta. It was exposed to the constant attack of sea wind from the Tokyo Bay as well as the danger of tidal waves from the ocean. At one point, during a typhoon, the government decreed that certain residents should be evacuated. Because the area had no safe water supply, water was delivered by boat. It was a rough and wild place for a poet to live.

118. in a humble cottage
 tea leaves raked up
 after the storm

This is one of several poems written during this time in which Bashō emphasizes the simplicity of his new life. Here it sounds as if he is so poor that he is reduced to making tea from the leaves blown down in a storm.

In spring a student named Rika presented Bashō with a *bashō* (“banana tree”) to plant beside the new house. In later years Bashō wrote: “The leaves of the banana tree are large enough to cover a harp. When they are wind-broken, they remind me of the injured tail of a phoenix, and when they are torn, they remind me of a green fan ripped by the wind. The tree does bear flowers, but unlike other flowers, these have nothing gay about them. The big trunk of the tree is untouched by the axe, for it is utterly useless as building wood. I love

the tree, however, for its very uselessness . . . I sit underneath it and enjoy the wind and rain that blow against it.”

Bashō was so attracted to the new tree, a rarity in Japan, that he changed his writing name from Tōsei (“Green Peach”) to Bashō and called his cottage Bashō-an. He first used his new pseudonym in *Eastern Trends* (*Musashi Buri*), a book intended for Kyoto readers to inform them of the poetry scene in Tokyo. Not only did the book open with one of Bashō’s poems, but it featured his disciples so prominently that it looked as if Bashō’s school dominated the city. The publication also declared Bashō one of the six haikai masters of Tokyo.

In September of 1681 the book *Sequel Verses* (*Jin*) was published. It contained renga verses and single poems written at meetings in Bashō’s home. This also added to his reputation.

Bashō’s fame had spread so much that he began giving lessons by correspondence. A letter to Takayama Bijū (1649–1718), dated June 20, 1682, is the oldest evidence of Bashō’s teachings. In it he wrote: “Even if you have three or four extra syllables—or as many as five or seven—you need not worry as long as the verse sounds right. If even one sound unit stagnates in your mouth, give it a careful scrutiny.”

Bashō followed his own advice. Several of his poems show a willingness to experiment with longer or shorter lines. The practice of adding or subtracting a sound unit or two from the established 5–7–5 set, now thought of as “lines,” was known as *jiamari*. Bashō freed himself from the strict rule-followers by adding two sound units to the middle line of “*kareeda ni / karasu no tomari kerī / aki no kure*,” which became one of his most famous poems:

120. on a bare branch
a crow settled down
autumn evening

That second line, *ka-ra-su no to-ma-ri ke-ri*, has nine units. One can see that Bashō could have achieved the proper seven unit count by leaving off the *keri* or cutting a word, but he must have considered it important enough to use *jiamari*. In an earlier version, the second line read “*ka-ra-su no to-ma-ri-ta-ru ya*,” which had ten sound units and several crows in the prescribed present tense. The revision changed the poem to one crow in the past tense, which broke another rule. The fact that this poem has become prized as being quintessen-

tially Bashō adds marvelous irony and importance to his contribution to haikai literature.

Acquiring a house and the growing circle of renga students only increased Bashō's unhappiness with himself and his writing. At this time his poems became darker, expressing loneliness. In the head note to one of his poems, he wrote: "I feel lonely as I gaze at the moon. I feel lonely as I think about myself, and I feel lonely as I ponder upon this wretched life of mine. I want to cry out that I am lonely, but no one asks me how I feel."

The Zen priest Butchō (1642–1715) was living nearby in Tokyo to settle a judicial dispute at a temple. Because of him, Bashō began practicing Zen meditation. He became so enthusiastic that he considered entering a monastery. Yet nothing he did seemed to relieve his feelings of disillusion and ennui. Instead his suffering only increased.

On December 28, 1682, a huge conflagration swept through his neighborhood and most of the houses were burned. According to one account, Bashō had to save his life by jumping into the river and huddling under a reed mat. After this Bashō was homeless and felt even more fragile. A few months later he found out his mother had died. Since his father had died earlier, on March 13, 1656, Bashō was now homeless and without parents. Because Bashō had an older brother, it was he who inherited the family land and was the head of a household. The brother had the farm, a wife, and children; Bashō had nothing.

In spite of Bashō's unhappiness, or perhaps due to it, his students made astounding progress. One young man, Kikaku, had come to Bashō soon after he moved to Tokyo. Born in 1661, he was a brilliant writer and became Bashō's oldest friend. He was urbane, debonair, and witty. His quick sense of humor and generosity added levity to Bashō's more serious, plodding nature.

In 1683 the two published an anthology of the works of Bashō's students, *Shriveled Chestnuts* (*Minashiguri*). Kikaku's wit comes through in the title. Chestnuts were the traditional food for monks, but here the nuts are shriveled and the implication is that they are worthless. In some ways it was typical for self-published work to be self-deprecating, but the idea of shriveled nuts definitely contains Kikaku's joke that worthlessness may extend beyond the poems to the authors. The book contains 424 single verses by 110 poets. Included were forty-four poems by Kikaku, nineteen by Ransetsu, fifteen by Sanpū, and fourteen by Bashō. In the postscript Bashō listed his ideals for poetry based on the lyric beauty of Chinese poets, the spirit of Zen teachings, *wabi* sensibility,

the poetic life as lived by Saigyō, and the romantic love in Po Chu's work. Though the poems fail to achieve these high standards, the book immediately set the work outside of conventional crudity and vulgar themes by being precise, knowledgeable, and influenced by diction. Increasingly the poetry circles of Tokyo became aware that this group was working with something new and different.

In the beginning of his book *Knapsack Notebook (Oi no Kobumi)*, Bashō wrote: "In this poor body, composed of one hundred bones and nine openings, is something called spirit—a flimsy curtain swept this way and that by the slightest breeze. It is spirit, such as it is, which led me to poetry, at first little more than a pastime, then the full business of my life. There have been times when my spirit, so dejected, almost gave up the quest, other times when it was proud, triumphant. So it has been from the very start, never finding peace with itself, always doubting the worth of what it makes."

While he had no home, Bashō traveled to Kai Province to visit a student, Biji, in Yamura, about forty-three miles (seventy kilometers) west of Tokyo. Bashō returned when his disciple Sodō had collected funds and furnishing for his new house. But he was still very unhappy. Success, students, and a new house didn't offer consolation. He still felt old and worthless. It was a typical midlife crisis.

114.

ah spring spring
 how great is spring!
 and so on

116.

early summer rain
 the green of a rock cypress
 lasting how long

118.

After nine years of living in the city, I have moved to a riverside cottage in the village of Fukagawa. The reason why I can sympathize with a wise man who said, "Ch'ang-an is a place of fame and wealth from olden times, where it is difficult to live without money," is probably because I am poor . . .

in a humble cottage
 tea leaves raked up
 after the storm

115.

under blossoms overnight
 I should name myself
 a purified gourd

117.

is it a spider
 with a voice crying
 the autumn wind

119.

has the charcoal changed
 into the sound of split wood?
 the back of Ono's ax

120.

on a bare branch
 a crow settled down
 autumn evening

122.

Feelings on a Cold Night in Fukagawa

the sound of an oar hitting waves
 freezes my bowels
 night tears

124.

does he grieve
 the poet when he sees parsley
 grow dark with cooking

121.

it seems to stupid me
 that hell is like this
 late autumn

123.

charcoal of Ono
 people learn how to write
 scratching in the ashes

125.

rice-cake flower
 stuck as a hair ornament
 on Lord Rat

126.

*On the morning of New Year's Day,
I had a certain idea in mind.*

dreaming rice cakes
fastened to folded ferns
a grass pillow

127.

a grassy plain
the moon is a young sprout
from Pine Island seed

128.

a hangover
is nothing as long as
there are cherry blossoms

129.

Rika gave me a banana tree.

planting a banana tree
more than ever I hate
sprouting reeds

130.

storm-torn banana tree
all night I listen to rain
in a basin

131.

flowers in full bloom
in high spirits the priest
and the fickle wife

132.

*The summer onion withers before a scouring rush,
and the leaf of a yam is defeated by that of the
lotus . . .*

dew on roses
the rapeseed flowers' faces
become envious

134.

is the cuckoo
invited by the barley
or pampas plumes

136.

in summer rain
the leg of the crane
becomes shorter

133.

Spring Pleasures at Ueno

drunk on flowers
the woman armed with a sword
wears a man's jacket

135.

when is it a lifesaver?
on a leaf an insect
sleeps on a journey

137.

folly in darkness
grasping a thorn
instead of a firefly

138.

a weird dark night
 a fox crawls on the ground
 for a beautiful melon

139.

hibiscus flower
 naked I wear one
 in my hair

140.

have they picked tea
 don't they know the withering
 winds of autumn

141.

a night secret
 a worm under the moon
 bores in a chestnut

142.

made of papier-mâché
 the cat seems to know
 an autumn morning

143.

where was the shower
 with umbrella in hand
 the monk returns

144.

*Wealthy people eat tasty meat and strong,
ambitious men eat roots. I am just poor.*

snowy morning
all alone I chew
dried salmon

146.

gathering in waterweed
if catching an ice fish
it would disappear

148.

the gay boy
a plum and the willow
a woman

145.

such a pine
it pulls out of the mist
with a “yo ho heave ho”

147.

ending the ending
only the echo of rice cakes
in lonely sleep

149.

March 3

dirtying their sleeves
fishing for mud snails
no time for leisure

150.

a white evening face flower
 taking to the privy at night
 a candle

151.

the sexy servant boy
 chants for flower viewing
 hit tunes

152.

old pond
 a frog jumps into
 the sound of water

153.

a globefish in snow
 the left team wins with
 a carp in June

154.

*In response to the poem about a water pepper
 and a firefly by Kikaku.*

by morning glories
 I gobble up rice slop
 like a man

155.

a crescent moon
 at evening must be a closed
 morning glory

156.

an austere life
a lonely moon gazer's
Nara tea songs

158.

to live in this world
as Sōgi says is as long as
taking shelter from rain

160.

such heavy quilts
snow in the far country
is surely visible

157.

Remembering Tu Fu

beard blown by wind
lamenting late in autumn
who is this child

159.

a poor temple
frost on the iron kettle
has a cold voice

161.

New Year's Day
looking back I am lonely
as an autumn evening

162.

bush warbler
 is it putting to sleep the spirit
 of the lovely willow?

163.

flowers in this world
 my wine is white
 my rice dark

164.

wake up wake up
 I want to be your friend
 little sleeping butterfly

165.

Seeing Respectfully the Image of Chuang-Tzu

butterfly butterfly
 let me ask you about Chinese
 poetry

166.

cuckoo
 plum flowers of the sixth month
 have already bloomed

167.

to hear the cuckoo
 I've smudged my ears
 with incense

168.

mulberry fruit
without flowers a butterfly
is a hermit's wine

170.

A priest in a hat. Where does he come from and what is he traveling toward? The owner of the picture says that this depicts a scene on my journey. Therefore, the poor wandering horse rider should be careful not to fall off.

a horse plodding along
seeing a picture of myself
in a summer field

172.

on the inn's doorway
a name card to announce yourself
cuckoo

169.

green grain crackers
the wheat ears come out of
veggie cookies

171.

the cuckoo
has stained the fish
I suppose

173.

waving a white scarf
 the doe comes closer to the stag
 the isle of Oga
or
 waving their fins
 skipjack fish come closer
 to the isle of Oga

175.

The noon face flower is strong and brave.

even in snow
 the noon face flower does not wither
 in the sun

177.

Lamenting the Death of Sanpū's Father

offering
 a yam on a lotus
 because "they are alike"

174.

Talking in Sleep by a Morning Glory

ought one laugh or cry
 when my morning glory
 withers up

176.

by the noon face flower
 the rice huller cools himself
 how tasteful

178.

a white poppy
 from a wintry shower
 has blossomed

179.

cuckoo
now as for haiku masters
none are in this world

181.

almost full moon
tonight at thirty-nine years
a child

183.

Black Forest

black forest
whatever you may say
a morning of snow

180.

shaggy white chrysanthemums
your long hair a disgrace
such long hair

182.

Cat Mountain

has the mountain cat
licked away all the snow
but in crevices

184.

Ishikawa Hokukon's young brother, Santenshi, has come here to break up the boredom with rice and parsley that was surely grown on the banks of the Qing ni Fang. Now I recognize the value of the elegance of this simple taste.

is it for me
the crane leaves rice with parsley
for me to eat

185.

Living again at banana tree cottage which has been rebuilt...

hearing hailstones
as if this body was
an old oak

186.

bitter ice
the rat's throat
barely moistened

CHAPTER FOUR

BASHŌ'S JOURNEYS IN
THE WAY OF THE POET

1684–88



Perhaps it was the happiness Bashō had felt on his trip to Biji's in Kai Province, or the relief he had found in moving from Kyoto to Tokyo. Whatever the cause, he felt he had to get out and travel around the country. He sensed that fresh inspiration from new vistas could enable him to write at the level he desired.

He was not the first Japanese poet with this idea. The earliest writings contain accounts of trips taken and poems written. Some of these trips had business or family purposes, but for many travelers, the only goal of a trip was to see new and beautiful places. For nature-based poetry, it made sense that going to impressive sites would cure writer's block. By Bashō's time there were places known for the poems that had been written there. A popular outing was to follow the literal and literary footsteps of a favorite poet.

Saigyō was a Buddhist monk-poet who lived from 1118 to 1190 and was the most prominent waka poet of the imperial anthology, *Shinkokinwakashū*. In many ways Bashō modeled his life and poetry on Saigyō's. Bashō's poems often contain references either to a poem Saigyō wrote on one of his journeys or to Saigyō's memorial home, which Bashō visited several times. In *Knapsack Notebook* (*Oi no Kobumi*) Bashō wrote: "Heels torn, I am the same as Saigyō, and I think of him at the Tenryū ferry. Renting a horse, I conjure up in my mind the sage who became furious. In the beautiful spectacles of the mountain, field, ocean, and coast, I see the achievements of the creation. Or I follow the trails left by those who, completely unattached, pursued the Way, or I try to fathom the truth expressed by those with poetic sensibility."

The astute reader can glean from Bashō's poems and poem headings from this time that fear of death was deeper than his depression and dissatisfaction. He wanted to make a big trip—he needed to do it—and yet he was fairly

convinced that he would not survive it. Even before setting out on the journey, he gave it the title of “the journey of a weather-beaten skeleton.” Evidently he had visions of dying in the wilderness, lying alone along the side of a road where he would become an unknown pile of bones. Bashō wrote the poem that opens his journal on a cold night as he was leaving his home.

191. weather beaten
 wind pierces my body
 to my heart

Knowing what we do now of the several journeys Bashō made, his fears seem a bit exaggerated. But he was not in the best of health at the time. He suffered from several chronic ailments. Judging from his sparse comments, it is possible that he suffered from colitis and rheumatism.

Travel in seventeenth-century Japan was not easy. There were bandits and rogues who preyed on wealthy travelers, who would travel with a retinue of guards for protection. Bashō had only his friend, Namura Chiri (1648–1716). Bashō dressed in monk’s clothing so robbers would think he was poorer than he was. By all accounts, Bashō was only robbed once and that occurred in his own home ten years later.

He would have to walk most of the way and only occasionally be able to rent a horse to ride. He would have to rely on the hospitality of his students for lodging and food, a major issue for someone with colitis.

He had planned a long journey—from Tokyo to Kyoto—that took him through many provinces and over several mountain ranges. Going south and west from Tokyo, Bashō followed the Pacific coastline and passed Mount Fuji. Turning southward, he made a pilgrimage to the Grand Shrines in Ise.

Then Bashō and Chiri turned north toward Ueno, Bashō’s hometown. Here he stayed only a few days for the one-year memorial for his mother’s death. Continuing west they crossed the Kii Sanchi Mountains over the Takami Pass at 2,970 feet (904 meters) and visited many temples. As Bashō traveled he found many people who had heard of his renga and were curious about the form. His arrival in an area would be announced, someone would offer the use of rooms, and a renga party would be organized.

Often there were only four or five people but they would make it a proper party. Food and drink would be served, a scribe appointed, and Bashō, the

guest of honor, would be asked to write the first stanza. This verse was called a hokku and was what later became known as haiku. This poem was supposed to reference the current season, give a subtle compliment or thanks to the host, and be worthy of heading a long poem. At this time renga contained one hundred verses. This number could only be reached if the party lasted for several days, which it rarely did. Bashō discovered that an experienced group could accomplish about one-third of a hundred-link renga in an evening. There was a tradition of picking thirty-six of the best poets, or masters or sages, in other fields, so the number thirty-six seemed a good choice. This length was then called a *kasen* (“sages”) *renga* and is an innovation followed still today.

Five of these shorter, more lyrical renga were written during this trip. They became the groundwork for all of Bashō’s later work. He recognized how valuable the pleasure he got from meeting people and the work they had done together had been. A book of the completed renga, *The Winter Sun* (*Fuyu no Hi*), was published, and Bashō began to collect his notes and poems from the trip into a work, *The Records of a Weather-Exposed Skeleton* (*Nozarashi Kikō*).

By the end of this book, the reader has the impression that Bashō has lived through his fear and can look at traveling without heroism or sentimentality. He seems to understand his urge to travel and how necessary it was for him to take his teaching and his poetry to the people. From this new perspective he gained self-esteem and purpose in his life.

Bashō was now very clear about why traveling appealed to him. He wrote: “As I have no home, I have no need of pots and pans. As I have nothing to steal, I have nothing to fear on the roads. I need no palanquin but amble along in my own time, and my coarse evening meal tastes better than meat. There is no particular road I have to follow and no particular time I have to set off in the morning. Each day, there are just two things I have to bother about—whether I’ll find a pleasant lodging that evening, and whether I’ll be able to get straw sandals that fit my feet—that is all. Time after time new sights stir my spirit, day after day my feelings are kindled.”

In this frame of mind he returned to his home on the Fukagawa river at the end of May and spent the next two years enjoying his existence. His students provided him with clothes, food, and companionship. He was an established poet with spreading fame and he enjoyed calling himself “an idle old man.” This was not completely true, as each newly published work continually drew

more students. Larger groups would gather at his place to enjoy the moon or flowers. They would share their poetry and learn from the master.

Part of Bashō's teaching was this admonishment: "Go to the pine if you want to learn about the pine, or to the bamboo if you want learn about the bamboo. And in doing so, you must leave your subjective preoccupation with yourself. Otherwise you impose yourself on the object and do not learn. Your poetry issues of its own accord when you and the object have become one, when you have plunged deep enough into the object to see something like a hidden glimmer there. However well phrased your poetry may be, if your feeling is not natural—if the object and yourself are separate—then your poetry is not true poetry but merely your subjective counterfeit."

One of the renga parties was held at the New Year, in honor of Bashō's student Kikaku, who had just been declared an independent haikai master. They completed a one-hundred-link poem to which Bashō contributed six links. He was then asked to make a verse-by-verse commentary. Halfway through this job his health worsened, preventing him from finishing it. This unfinished work, finally published in 1763 as *Critical Notes on the New Year Renga* (*Hatsukaishi hyōchū*), was valuable for Bashō's theory of *atarashimi* ("novelty"). Here he meant, not novelty for novelty's sake, but beauty or subject matter overlooked by other poets.

At another meeting held at Bashō's home, the members of the group wrote poems on the subject of frogs. Bashō enjoyed the exercise so much he continued to write frog poems long after. One became his most famous poem. This poem was placed in the beginning of the book *The Frog Contest* (*Kawazu Awase*) to set the pace and standard for excellence.

It was at this time a man named Sora ("sky") became his follower and friend. Sora (1649–1710) took up a temporary residence near Bashō's home. He was four years younger than Bashō but seemed to have a special understanding of how to get along with him. They fell into a pattern of sharing meals and special events like a first snowfall, and were the best of friends.

Still, Bashō needed to make trips, so he planned for one in 1687 to Kashima, about fifty miles (eighty kilometers) east of Tokyo, where there was a Shinto shrine famed for its view of the full moon in the middle of September. Sora and Sōha, a Zen monk, accompanied Bashō with great plans for describing the scene with poems. Unfortunately it rained most of the night and only briefly near dawn did they get a glimpse of the moon. While they were there, Bashō had

the chance to visit and exchange poems with his old Zen master, the Priest Butchō, who had retired to Kashima.

Back home Bashō wrote about the journey in a journal with essays and poems titled *A Visit to the Kashima Shrine* (*Kashima Kikō*), which he completed by October 1. Bashō also compiled thirty-four of his single verses from the previous three years into *Collected Verses* (*Atsume Ku*). He also wrote comments on twelve pair of poems for the contest *The Extending Plain* (*Tsuzuki no Hara*).

Encouraged by the success of the poetry from his trip, Bashō set off two months later on another westward journey that roughly followed his trip of 1684. He planned to be in his hometown of Ueno by New Year's and then to go on to Kyoto.

This trip was very different. He was now a famous poet with a large circle of friends and disciples. They gave him a huge farewell dinner and presented him with many presents. Many poems were written in his honor and others were sent from those unable to attend. The poems were later collected into *Farewell Verses* (*Ku Senbetsu*). The disciples had arranged for Bashō to be well-cared for at each of his stops. When he arrived in Ueno he was greeted as the famous poet from Tokyo by the new young head of his former master's family. How different this was to the shame and rejection he felt on his departure just twenty years earlier after the death of his friend and employer, the noble Yoshitada.

Bashō saw the famous cherry trees in bloom on Yoshino Mountain, visited Waka Beach for spring scenes of the coastline, and arrived in Nara at the time of new green leaves. Deeply steeped in his studies of Murasaki Shikibu's famous *The Tale of Genji*, Bashō went to Osaka to visit the places associated with Genji's exile at Suma and Akashi on the coast of the Inland Sea.

From there he turned east, passed through Kyoto, and arrived in Nagoya in the middle of summer. The weather was very hot, so after a short rest he headed for the mountains of central Honshū. He wanted to see the harvest moon in the rugged area of Sarashima. The trip was difficult, but Bashō survived and got to see the moon. He returned to Tokyo in late autumn after one year of traveling.

This had been a very productive journey. He returned with enough material for two travel journals. *Knapsack Notebook* (*Oi no Kobumi*) covers his travels from Tokyo to Akashi, and *A Visit to Sarashina Village* (*Sarashina Kikō*) describes his trip to view the moon there. In addition he wrote many single verses and renga.

His students had swelled not only in number, but in stature. Many of the newly rich merchants and warlords were eager to obtain culture by learning to write renga. Bashō lodged in the best houses in the neighborhood and he had been richly blessed with many new poems.

187.

spring arises
 ten quarts of old rice
 in the new year

189.

*Bunrin sent me a picture of Buddha leaving the
 mountain so I have placed it on my altar.*

glory to Buddha
 on a pedestal of grass
 such coolness

191.

*In the year of Jōkyō, with the eighth moon, I left
 my humble hut by the river. The sound of the wind
 was strangely cold.*

weather beaten
 wind pierces my body
 to my heart

188.

At the House of Chiri in Asakusa

seaweed soup
 shows such skills
 in a decorated bowl

190.

don't forget
 to enjoy the cool air at
 Sayo of Nakayama

192.

ten autumns
 Tokyo has become
 my hometown

193.

*It rained the day I passed through the barrier, and
all the mountains were hidden in the clouds.*

misty showers
the day one cannot see Mount Fuji
it is more attractive

195.

*This is our scribbling at the sacred oratory of
Tado Gogen Shrine in Ise. The aged Bashō, owner
of the Bashō Cottage on Fukagawa River, and
Tani Bokuin, the master of Kansuiken of Nōshū,
Ōgaki, poet vendors on a visiting journey of Ise and
Owari, would like to offer to you these various
poems of the four seasons.*

life of a priest
my name is swept away
in the River of Fallen Leaves

197.

near the roadside
my horse grazing
on hibiscus

194.

clouds of fog
quickly doing their best to show
one hundred scenes

196.

listening to the monkey's cry
what would he say about a baby
abandoned to the autumn wind

198.

*I left the inn in the deep of night, and just as
the dawn was breaking, I recalled Tu Mu's
"horse-whip drooping" poem.*

dozing on horseback
half-dreaming the faraway moon
was smoke for morning tea

199.

Matsubaya was in Ise, so we went in search of news of him, and stayed here for ten days. After dark, I visited the Outer Shrine of Ise. The first gate was faintly visible against the light sky. Sacred lanterns were everywhere. The pine wind from the mountain pierced me, and my heart was deeply moved.

end of the month
no moon hugging an ancient cedar
in the storm

201.

Dropping in at a teahouse, a woman named Butterfly asked me for a hokku with her name. So I wrote this for her on a piece of white silk . . .

orchid fragrance
from the butterfly's wings
perfuming the clothes

200.

A stream flows through the bottom of Saigyō Valley, where I wrote a poem about women who were washing yams.

women washing yams
if Saigyō was here
he'd compose a poem

or

women washing yams
if Saigyō was here
they'd compose a poem

202.

Visiting a man retired from worldly affairs at his thatched cottage

ivy planted
with four or five bamboo
an autumn storm

203.

At the beginning of September I came back to my birthplace. Nothing of my mother remained. The grass in front of mother's room had withered in the frost. Everything had changed. The hair of my brother and sisters was white and they had wrinkles between their eyebrows. We could only say, "We are fortunate to be still alive." Nothing more. My elder brother opened an amulet case and said reverently to me, "Look at mother's white hair. You have come back after such a long time. So this is like the jewel box of Urashima Tarō. Your eyebrows have become white." We wept for a while and then I composed this verse.

if taken in my hand
it would vanish in hot tears
autumn frost

205.

Visiting Futakamiyama Taima Temple, I saw a pine tree about a thousand years old spreading its branches over a garden. It was so large it could have covered up the 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.

priest and morning glory
how many times reincarnated
under pine tree law

204.

Traveling to Yamato, we have come to Take no Uchi in Katsuge County, which is the native village of Chiri, so we have stayed here for a rest.

cotton-beating bow
as soothing as a lute
behind the bamboo

206.

The remains of Saigyō's thatched hut are off to the right side of the Inner Temple, reached by continuing a few hundred paces on a woodcutter's path. The hut faces a steep valley with a stunning view. The "clear trickling water" is unchanged from old times, and still, even now, the drops drip down.

dew drips drips
wanting to rinse away
this dust of this world

207.

not knowing winter
 the house where rice is hulled
 the sound of hail

209.

I went up mountains and down slopes, with the late autumn sun already in decline. Of all the famous places here, I went first to worship at the mausoleum of the former Emperor Go-Daigo.

the imperial tomb ages
 what do you recall enduring
 fern of remembrance

211.

At the grave of Tomonaga in the Province of Mino

buried in moss
 the absent-minded ivy
 a Buddhist prayer

208.

strike the pounding block
 so I can hear it
 temple wife

210.

We passed from Yamato to Yamashiro, traveling the Ōmi Road to Mino. Passing Imasu, then Yamanaka, I saw the old grave of Tokiwa. I was wondering what Arakida Moritake of Isa meant by the phrase in his poem, "the autumn wind resembles Lord Yoshitomo." I have also composed like this.

Yoshitomo's heart
 was perhaps similar to
 the autumn wind

212.

autumn winds
 in the thickets and fields
 Fuwa's fence
or
 autumn winds
 like thickets and fields
 the indestructible barrier

214.

Late autumn, wishing to see the colored cherry leaves, I entered the mountains of Yoshino, but I had sore feet from my straw sandals, so I stopped for a rest and put aside my walking stick.

leaves scatter
 light from the cherry tree
 on a cypress-slat hat

216.

At Kuwana Hontō Temple

a winter peony
 the plovers must be
 a cuckoo in snow

213.

not yet dead
 but sleeping at journey's end
 autumn evening

215.

how harsh
 the sound of hailstones
 on a cypress-slat hat

217.

After having a good time at Kuwana, I have come over to Atsuta.

coming for pleasure
 and to angle for globefish
 going as far as seven miles

218.

On Seeing a Traveler

even a horse
is something to see
on a snowy morning

220.

“Song of the Lute”
at night banjo music
sounds of hail

222.

market folks
I will sell my hat as a
snow-covered umbrella

219.

The owner of the inn, Tōyō, is such an enthusiastic poet I have decided to stay with him for a while.

into this sea
throwing my sandals
rain on my hat

221.

I visited the Atsuta Shrine. The buildings were in ruins, the earthen walls had crumbled and were hidden in a field of weeds. Sacred straw ropes had been put up to mark the site of the lesser shrine and rocks piled up to show the shrine itself. Ferns and mosses, growing as they will, only made the place more sacred and captured one's heart.

buying a cookie
even the ferns are withered
at a rest stop

223.

Having had enough of sleeping by the road, I got up while it was still dark to go to the beach.

at dawn
the white of an ice fish
just one inch long

224.

Mediating the two unfriendly persons at Tokoku's place . . .

snow on snow
this night in December
a full moon

226.

comical poetry
in a winter wind I resemble
a poor poet-doctor

228.

*Spending the New Year holiday at my hometown
in the mountains . . .*

who is the bridegroom
carrying rice cakes on ferns
in the year of the ox

225.

*The three venerable old men were gifted with the
talent of poetical elegance, expressing their hearts in
the poems of eternal value. Those who enjoy their
poems naturally honor linked poetry with great
respect.*

moons and flowers
these are the true ones
the masters

227.

New Year's festival
I'd like to celebrate it in the capital
with a friend

229.

Caught in a winter rainstorm on the road . . .

without a hat
a winter rain falls on me
so what

230.

Taking off my sandals in one place, setting down my staff in another, I was still on the road at the end of the year.

the year ends
while still wearing my cypress hat
putting on straw sandals

232.

Sun Going Down

the sea darkens
and the duck's voice
is faintly white

234.

the plan
for Kiso in April
blossom viewing

231.

grass pillow
a dog also in the cold rain
on a night of voices

233.

This was composed when seeing a screen of plum blossoms and a crow at the house of Sakuei. A renga party was held with this as the starting poem.

a wandering crow
its old nest has become
a plum tree

235.

On the Road to Nara

surely it is spring
in the nameless mountains
a thin haze

236.

*In the second month I secluded myself at the
Nigatsudō Hall.*

drawing water
by monks from the icy
sound of clogs
or

drawing water
the sound of the clogs
of the freezing monks

238.

House of One Branch in Take no Uchi

a world of fragrance
in one branch of plum blossoms
a wren

240.

the oak tree
pays no attention to flowers
a pose

237.

*There lived a man at Take no Uchi in Kazuraki
County. He took good care of his family, employing
many workers who plowed paddy fields in spring
and harvested rice in autumn. His house was filled
with the scent of plum blossoms, which encouraged
and consoled the sorrowful poets.*

earliest spring
selling plum flower wine
the fragrance

239.

*I went to Kyoto to visit the mountain villa of
Mitsui Shūfū at Narutaki Plum Grove.*

white blossoms
the crane was stolen
just yesterday

241.

*Meeting the Priest Ninkō at the Saiganji Temple,
Fushimi*

my silk robe
peaches of Fushimi
drip here

242.

Crossing Over the Mountains on the Road to Ōtsu

on a mountain path
 where something might charm you
 a wild violet

244.

arranged azaleas
 in the shadow a woman
 splits a dried cod

246.

*At Minakuchi I just happened to meet a friend
 not seen for twenty years.*

two lives
 between them have lived
 cherry blossoms

243.

A View of the Lake

Karasaki's
 pine has a haze
 softer than the blossoms

245.

Poem on a Journey

at a kale farm
 the face viewing the flowers
 is a sparrow

247.

A Peaceful View of the Country in Spring

a butterfly flies
 only in the field
 of sunshine

248.

rabbit-ear iris
it gives me an idea
for a poem

250.

*A Buddhist priest of Izu Province, Inbe Rotsū,
who has been traveling alone since last year, on
hearing about me has come to Owari to travel
with me.*

now that we're together
let's graze on ears of barley
for our journey

252.

*The Priest Daiten of Engakuji Temple passed away
at the beginning of this year. I could hardly believe
that, but I wrote a letter to Kikaku with the fol-
lowing verse of grief while I was on my journey.*

missing the plum
I bow to the bush clover blossoms
in tears

249.

A View of Narumi-gata Inlet

*On a fine and balmy spring day, a boat seen
way out in the offing seems to be moving very
slowly, sometimes almost stopped. The bright pink
peach blossoms are in the foreground on the beach.*

boat landing
stopping for a rest on a beach
of peach blossoms

251.

In the Mountains of Kai Province

the woodcutter
keeps his mouth closed
tall bed-straw grass

253.

Given to Tokoku

a white poppy
a butterfly tears off a wing
for a keepsake

254.

*Having stayed with Tōyō again, I am now leaving
for the Eastern Provinces.*

from deep in the peony's stamens
a bee crawls out
a reluctant parting

256.

*At the end of the Fourth Month, I returned to
my cottage, and while I rest from the weariness
of the journey...*

summer robe
I've not yet finished
removing the lice

258.

*On the portrait of a priest viewed from the back is
a poem which reads, "Having lived with my back
against the secular world all the way, now I live in
a small mountain hamlet wearing a priest's black
robe." This picture and poem were done by
a vegetarian priest, Bansai. I miss him and
the way he lived in poetical elegance.*

with a round fan
I want to cool him
back to front

255.

*Stopping at a House in the Mountains of
Kai Province*

the steed passes
comforting himself with barley
overnight

257.

a bird catcher also
probably threw away his hat
cuckoo

259.

*Three people living in Reiganjima came to my place
late last night. Their names happened to be all
the same. This reminded me of Li Po's poem of
"Drinking Alone under the Moon," and so I
playfully composed this verse.*

the wine bowl moon
filled full with three names
to drink this evening

260.

occasional clouds
people can rest themselves
moon viewing

262.

in many frosts
the rapid beating of a heart
pine decoration

264.

if I look closely
shepherd's purse blooms
by the fence

267.

*Eating what was given, and what I begged for,
surviving without starving till the end of the year*

perhaps I'll be one
of those happy people
old at the year's end

263.

fallow field
men going out to pick
shepherd's purse greens

265.

horsetail rush
as if a legendary person is wearing
a pleated skirt

266.

since I'm sick
not eating a rice bar
peach flowers

268.

Composed impromptu on March 20...

cherry flowers bloom
for a week seeing a crane
in the foothills

270.

Mourning over the Death of Priest Tandō

falling to the ground
a flower closer to the root
bidding farewell

267.

Goddess of Mercy
the temple roof overlooks
a cloud of blossoms

269.

*On the occasion of the departure of Priest Sōha,
living next door, as he leaves on his journey*

just an old nest
how lonely will be
the house next door

271.

east or west
the same elegance
in autumn winds

272.

full moon
 walking around the pond
 all night

273.

“is he blind”
 that’s how others see me
 moon viewing

274.

*On a journey to a certain place I stayed
 overnight in a boat. I saw a beautiful waning
 moon at dawn rising over my head above the
 rush mat cover.*

at dawn
 the moon of the twenty-seventh
 night
 seems new

275.

the one thing
 that lights my world
 a rice gourd

276.

A Desolate Garden

all the flowers withered
 such sadness in the dropping
 of a weed’s seeds

277.

*The Priest Genki kindly presented me with
 some wine, so I composed this for him in return.*

cold water
 unable to fall asleep
 a sea gull

278.

I wanted to see the first snowfall of the year at my cottage, and returned many times in vain whenever it was getting cloudy. I was so glad to see the snow finally on January 31, 1686.

first snowfall
luckily I am here
at my cottage

280.

Someone named Sora has set up a temporary lodging nearby and morning and night we visit each other. When I cook something he feeds the fire. When I make tea he breaks the ice up for water. By nature he likes solitude and our friendship is congenial to both of us. One evening after a snowfall he stopped by for a visit.

if you start a fire
I'll show you something good
a huge snowball

282.

a jar cracks
awakened from sleep
in a night of frost

279.

first snowfall
enough to bend down
narcissus leaves

281.

moon and snow
seem to be ignoring each other
end of the year

283.

the white moon
in December a legend
awakened from sleep

284.

A Snowy Night in Fukagawa

drinking wine
 more and more sleepless
 snowy night

285.

year-end fair
 I want to go out to buy
 incense sticks

286.

*Ransetsu presented me a fine new robe for
 the New Year.*

whose is it
 I look like quite a character
 on New Year's Day

287.

village kids
 don't break all the plum branches
 for cattle whips

288.

A Mountain Cottage

a stork's nest
 can be seen among flowers
 through the leaves

289.

Tamaga: A Cottage in the Mountains

in a stork's nest
 untouched by a storm
 of cherry blossoms

290.

*Hearing someone talking about the history
of the temple . . .*

Hat Temple
the non-leaking cave
in a spring rain

292.

tracing the scent
of plum blossoms to a granary
under the eaves

294.

do not forget
that in the thicket are
plum blossoms

291.

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

coming in his absence
even the plum blossoms are
in someone else's hedge

293.

it is oysters
not dried seaweed one should sell
when one is old

295.

Everything Is Satisfied with What It Is

playing on flowers
do not eat the horsefly
friend sparrow

296.

My Reed-thatched House

clouds of blossoms
is the temple bell from Ueno
or Asakusa

298.

tiny river crab
creeping up my leg
clear water

300.

fishmonger
what kind of person wants
to make someone drunk

297.

how curious
on grass without fragrance
lands a butterfly

299.

cuckoo
calls repeatedly as it flies
restless

301.

lying down drunk
wild pinks bloom
on the stones

302.

On the Thirty-fifth Day Memorial Service

tofu pulp
 without a mother in the house
 so dreary

304.

even a long day
 is not enough for the singing
 of a skylark

306.

summer rain
 the grebe's floating nest
 tempts me to see it

303.

Given to Rika

a flash of lightning
 your hand takes in darkness
 a paper candle

305.

in the middle of a field
 with nothing to cling to
 a skylark sings

307.

*My disciple Sanpū sent me a sheer robe
 as a summer gift.*

now I am good
 wearing the cloth
 of a cicada robe

308.

*I visited the overgrown hut of an old man who had
gone into seclusion.*

growing melons

“I wish you were here”

in the evening coolness

310.

The Rainy Season

summer rain

the bucket hoop splits

a night voice

312.

*Ransetsu painted a morning glory and asked
me to write a poem alongside it.*

a morning glory

even drawn badly

is charming

309.

melon flower

what kind of water drop

was forgotten

311.

Depicting the Poor Master

hair grown long

a pale bluish face

in rainy season rain

313.

mid-harvest

a crane on the rice paddy

in a village in autumn

314.

a peasant's child
 stops hulling rice
 gazes at the moon

315.

taro leaves
 waiting for the moon in a village
 where they burn fields

316.

sleeping at a temple
 with my true face
 moon viewing



317.

the moon passes quickly
 treetops are still holding
 the rain

318.

a field of bush clover
 one night's lodging
 for a wild dog

319.

sleep on a journey
 then you will understand my poem
 autumn winds

320.

Before the Shrine

this pine
 sprouted in the age of the gods
 now in autumn

321.

Hermitage Rain

rising up
 chrysanthemums are faint
 in a trace of water

322.

growing thin
 the pitiful mum bush
 bears a bud

323.

clarifying the sound
 the Big Dipper echoes
 the pounding block

324.

In Mourning for Dokukai

everything
 that beckons dies in the end
 pampas grass

325.

moths in a straw raincoat
 come listen to their voices
 in a thatched hut

326.

I was given some rice . . .

inside the world
of rice harvest time
a straw hut

328.

like a ridge
a cloud showers
snow on Mount Fuji

330.

“look into
the darkness of Star Cape”
is this the plovers’ cry?

327.

a traveler
now call me by that name
first shower of winter

329.

Stopping at Narumi

halfway to Kyoto
in the middle of the sky
clouds of snow

331.

At an Inn on the Journey

burning dried pine needles
to dry my hand towel
such coldness

332.

*Composed at Amatsu Nawate in Toyohashi
where the cold winds blew in from the sea*

winter sun
frozen on horseback
the priest's shadow

333.

though it's cold
two sleeping together tonight
feels comfortable

334.

*On the way to Irago, Etsujin gets drunk
and tries to ride a horse.*

on snow and sand
you can fall off a horse
drunk on wine

335.

Cape Irago
nothing resembles it
like the hawk's voice

336.

more reassuring
than in a dream
the real hawk

337.

a single hawk
finds me happy at
the Cape of Irago

338.

just as I feared
extremely desolate
frost on the house

340.

with barley growing
what a fine shelter you have
in Farm Fields

342.

taking medicine
it is as bad as having
frost on the pillow

339.

The origin of the name of the hamlet Hobi comes from the word hōbi, which literally means "to praise the beauty," because a certain retired emperor, a long time ago, praised this village as a beautiful place. This is what one of the villagers told me, though I do not know in which book this story is recorded. Anyhow, it is an impressive story, so . . .

plums and camellias
praising the early blossoms
in a prized village

341.

Given to a man hidden for a time
first celebrate
the flowers in your heart
confined in winter

343.

crossing Hakone
it seems there are people
on a snowy morning

344.

*At the house of Dewa no Kami Ujikumo
in Narumi*

how interesting
it seems the snow becomes
winter rain

346.

Attending the party of a certain person...

smoothing out the wrinkles
to attend the snow-viewing party
a paper robe

348.

well, let's go
we will fall down snow viewing
until we get there

345.

*For the completion of the reconstruction and
repairing of Atsuta Jingū Shrine*

polished again
the mirror is as clear as
flower-like snowflakes

347.

now farewell
for snow viewing we'll fall down
until we get there

349.

frozen dew
a dry brush draws
clear water

350.

*Rented a horse at the village of Hinaga,
mentioned in the poem "From Kuwana I came
with nothing to eat. . .," so I could ride up
Walking Stick Hill, but my saddle slipped
and I was thrown from the horse.*

if on foot
I'd use one on Walking Stick Hill
falling off a horse

352.

on a journey
I have seen the world's
annual housecleaning

354.

*On the last day of the year, reluctant to
leave, I drank deep into the night and slept
through New Year's morning.*

again on the second day
I will not fail
the flowers of spring

351.

*On December 9, attending a renga party
at Issei's place*

sleeping on a journey
an inn at the end of the year
an evening moon

353.

my hometown
weeping over my navel cord
at the year's end

355.

Seventh Day of the New Year

in all directions
the chopped herbs are
confused

356.

Early Spring

spring begins
 still on the ninth day
 in mountains and fields

357.

like Akokuso's heart
 I can't ever know
 plum blossoms

358.

There is something called "peat" in the castle town of Iga. It smells very bad.

to smell the odor
 peat dug from the hill
 of plum blossoms

359.

At a Mountain Cottage

blowing his snotty nose
 such a sound with the plum
 in bloom

360.

I didn't see a single plum tree in the shrine area, so I asked a man why that was. He said, "There is no reason for it except since olden times the only plum tree has been one behind the shrine virgin's house."

shrine virgin
 only one lovely enough
 for plum blossoms

361.

red plum
 creating unobtainable love
 blinds of a noble lady

362.

what kind of tree
with the unknown flower
such a fragrance

363.

tell of the sorrows
of this mountain temple
old yam digger

364.

*On February 15, at the residential quarters
of the monks at the Outer Shrine of the
Grand Shrine at Ise*

shrine fence
unexpectedly the shock
of Buddha's picture

365.

wine cup
don't drop in any dirt
village swallows

366.

At Rosō's House

wearing a paper robe
even if it gets wet
picking flowers in the rain

367.

Ichiyū's Wife

doorway curtain
deep in the interior a wife
plum blossoms

368.

Meeting Ajiro Minbu Setsudō

on one plum tree
 blossoms—mistletoe
 on another

370.

Staying at Hyōchiku-an, which was so comfortable

staying among flowers
 from beginning to end
 about twenty days

372.

go naked
 one needs to wear more clothes
 in February's storm

369.

Ryū no Shōsha was his pen name, but his real name was Tatsuno Deneomon Hirochika. He was a priest at the Outer Shrine at Ise, a scholar of Shinto religion, and also a poet.

first of all
 may I ask the name of the reed
 with young leaves

371.

At a poetry party held at a certain retreat

taro planted
 at the corner young leaves
 of bedstraw

373.

On the Day I Leave

for these past days
 giving thanks to the flowers
 farewell

374.

Two travelers with no abode in heaven or earth

at Yoshino
I'll show the cherry blossoms
my cypress hat

376.

spring night
someone in retreat is lovely
in the temple corner

378.

*At Hoso Tōge, which is on the way from Tafu
no Mine to Ryūmon*

higher than the lark
resting in the sky
on the mountain pass

375.

*The Honorable Tangan held a flower-viewing party
at his villa. Things were just as in the old days.*

many various
things come to mind
cherry blossoms

377.

*At the first monthly meeting of the poetry group
at Takushiji Temple*

first cherry blossoms
it just happens to be
a good day

379.

drinking friends
to talk I'll hang over like this
waterfall of flowers

380.

Dragon's Gate

waterfall blossoms
will be a souvenir
for my drinking friends

382.

if I had a good voice
I would chant until
cherry blossoms scatter

384.

cherry blossom viewing
something admirable every day in
ten to twelve miles

387.

with a fan
drinking wine in the shadow
of scattered blossoms

388.

*Traveling in Tamato Province, I stayed overnight
in a farmer's house. The master of the house was
very kind and hospitable.*

shaded by blossoms
it is like song in a play
resting on a journey

385.

Koke Shimizu

spring rain
trickling down a tree
clear water spring

386.

melting away
the brush draws up the water
of a spring

388.

Mount Kazuraki

still I want to see
a flower in first light
a god's face

390.

"Tomorrow I'll be a cypress," the old tree in the valley said. "Yesterday is gone, tomorrow is not here yet. While alive, doing nothing but enjoying drinks and repeating the excuse, 'Tomorrow! Tomorrow!' until in the end we are blamed by the wise."

a day of flowers darkens
with the sadness of the false cypress
tomorrow I will become

387.

Toshino

blossoms at their peak
the mountain the same as always
at daybreak

389.

Composed at Nijikō

patter patter
petals of tiny flowers drop
a waterfall of sound

397.

Mount Kōya

father and mother
are missed so much
the pheasant's voice

392.

departing spring
at the Bay of Poetry
I catch up with it

394.

Buddha's birthday
on this very day is born
a fawn

396.

with young leaves
I would like to wipe away
the tears in your eyes

393.

taking one robe off
tossing it over my shoulder
clothes-changing day

395.

Parting from my old friends in Nara

deer antler
now branching at the joint
farewell

397.

both weary
taking lodging at the same time
wisteria flowers

398.

fading temple bell
the fragrance of flowers strikes
at evening

400.

In Osaka, at the house of a certain person

rabbit-ear iris
talking about a trip
is one of its delights

402.

Invited by a townsman on May 4, I saw a performance by Toshioka Motome. He died on the fifth. Therefore, this a memorial verse for him.

iris flower
has withered overnight
play's leading actor

399.

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 wealth making.

villagers
composing songs to rice
as in the capital

401.

At the residence of Yamazaki Sōkan a verse that had been jokingly composed by Konoe-dono came to mind.

honorable figure
I will bow down to
rabbit-ear iris

403.

withered grass
a little shimmer of heat
one or two inches

404.

fifteen feet high
the heat shimmer high
above the stone

405.

the cuckoo
disappears in the direction
of one island

406.

an octopus jar
the short-lived dreams
of the summer moon

407.

not hiding
at the lodge green vegetable soup
with red peppers

408.

in blowing wind
a fish jumps up
purification rite

409.

scooped by hands
yet it shocks my teeth
spring water

410.

a delight
cooling oneself in a rice paddy
the sound of water

411.

there's a moon
yet it's as if something is missing
Suma in summer

412.

seeing the moon
is not enough
summer in Suma

413.

The fishermen catch a small white-meat fish with fishing nets. When they dry the fish in the sun the crows fly down to steal them away. The fishermen hate the birds and scare them off by shooting arrows. It is not what fishermen are supposed to do. I wonder if this solution is a remnant of the old warriors' practice because there are old sites of civil wars near here. It seems to me that they are guilty.

414.

The dawn is growing whiter from the side of the sea where a cuckoo might come out to sing. The ears of barley on a higher plain are turning brownish and the poppy flowers are seen blooming here and there near the fishermen's houses.

Suma's fishermen's
arrowheads ahead of the cry
cuckoo

faces of fishermen
first of all it's possible to see
poppy flowers

416.

the Suma temple
 hearing the unplayed flute
 in the shade of green leaves

416.

The distance between Suma and Akashi is so close that we can reach it by crawling. Now I understand it.

land snail
 wave your horns between
 Suma and Akashi

417.

washing my feet
 I fall asleep for the short night
 with my clothes on

418.

Planning a journey along the Kiso route, I stayed in Otsu and went to Seta to see the fireflies.

these fireflies
 let me compare them with the moon
 in rice paddies

419.

Fireflies

still before my eyes
 cherry blossoms of Yoshino
 fireflies of Seta

420.

leaves of grass
 as soon as it drops it flies
 a firefly

421.

summer rains
 wondering if it'll disappear
 the Seta Bridge

422.

At Ōtsu

the summer world
 floating in the lake
 on the waves

423.

*At the end of May, I have climbed up to a pavilion
 with a lake view owned by a certain person.*

clear at the lake
 yet it rains on Mount Hiei
 departing of May

424.

Enjoying the Coolness

gourd flowers
 in autumn various varieties
 of gourds

425.

At the meeting on June 6, 1688

bindweed
 because of short nights
 taking a nap

426.

in bindweed flowers
 something takes a nap
 on a mountain bed

427.

I want to stay here
 until the day the goose-foot
 is a walking stick

429.

*Consoling the host, Rakugo, on the death of
 his child.*

the frail one
 compared to a flower
 in a summer field

431.

*A certain Kisaburo invited me often to his villa
 at the foot of Mount Inaba for enjoying the
 cool breezes.*

castle ruins
 an old well with spring water
 I will visit first

428.

*Accepting an invitation from a certain Rakugo,
 I intended to recuperate from the fatigue of the
 journey in the cool shade of the pine trees of
 Mount Inaba.*

mountain shade
 body to rest awhile
 as a melon field

430.

Mount Inaba

temple bell
 as if it rings with
 the cicada's call

432.

*I was invited to see the famous cormorant
 fishing when it became dark. People were
 seated under the trees at the foot of Mount
 Inaba raising their wine cups.*

nothing compares
 to Nagara's river of
 pickled sweet smelt

433.

exciting
but sad when it is over
cormorant boats

435.

coming in summer
the tongue fern only has
one leaf

437.

At Hōzōji Temple in the rice paddies . . .

already harvested
the earliest rice on one side
sandpiper's voice

434.

this neighborhood
everything that comes to the eye
is seen as cool

436.

Third Day of the Seventh Month

like nothing
it has been compared to
the crescent moon

438.

that cloud
waiting for lightning or a sign
of the wife-god of rice

439.

Celebrating a Newly Built House

what a good house
 the sparrow is delighted with
 millet at the back door

441.

lotus pond
 leave the leaves for
 the ancestor's festival

443.

The View at Narumi

early autumn
 the sea and rice fields
 one green

440.

At the renga party held at Chikuyō and hosted by Chōkō on July 20, 1688

millet among millet
 nothing is scanty here
 in a thatched hut

442.

On hearing that Chine had died, I sent a message to Kyorai from Mino.

one who died
 now her robe with small sleeves
 hung out to air

444.

various grasses
 each flower
 an achievement

445.

*People came to the edge of the town to see me off
and we had farewell drinks at a teahouse.*

morning glories
ignoring the revelers
in full bloom

446.

trembling feeble
yet even more so with dew
lady flowers

447.

First Day of Autumn

travel-weary
how many days of this?
autumn wind

448.

seeing someone off
his back looks lonely
in the autumn wind

449.

being seen off
and in the end be parted
autumn at Kiso

450.

being seen off
and finally seeing off
autumn in Kiso

451.

Mount Obasute

the image shows
 an old woman weeping alone
 my friend the moon

452.

*They have a very hot radish in Kiso though it is
 small in size.*

hot radish
 piercing the body
 autumn wind

453.

Kiso's horse chestnuts
 for people weary of the world
 a souvenir

454.

blowing away
 the stones of the volcano
 a typhoon

455.

passing through autumn
 a butterfly seems to lick
 chrysanthemum dew

456.

*At Sodō's house. Celebrating the chrysanthemums
 on the tenth. The elderly host of the lotus pond
 loves chrysanthemums. Yesterday he held a party
 for the Chrysanthemum Festival just like that of
 Long Shan and today he offers the saké left over
 from our renga party. I wonder who will stay in
 good health for next year's party?*

which is better today
 the lingering moon or
 leftover mums

457.

Staying at Sakaki of Shinano Province

sixteenth night moon
 lingering still in Sarashina
 County

459.

with that moon
 I wish to paint glitter
 on the inn

467.

swinging bridge
 first one thinks of
 meeting horses

458.

lantern plant
 fruit and leaves and shells
 are autumn colors

460.

swinging bridge
 lives are intertwined
 in ivy vines

462.

moonlight
 four gates and four sects
 just one

463.

ivy leaves
giving the feeling of antiquity
autumn foliage

464.

what do poor folks eat
the small house of autumn
in willow shadow

465.

the thinness of Kiso
though not yet recovered
the late moon

466.

departing autumn
pulling closer to the body
a single quilt

467.

I want to borrow
the scarecrow's sleeves
midnight frost

468.

this mallet
was it originally from a camellia
or a plum tree?

469.

*A Motto: "Do not mention the faults of others.
Do not mention one's own merits."*

when saying something
my lips are cold
autumn wind

471.

*The Emperor Nintoku. We still remember his
grateful poem.*

owing to the emperor's kindness
people are thriving as well
as their fires

473.

winter confinement
again I'll lean on
this post

470.

*Musashi no Kami Yasutoki. He gave priority to
benevolence, throwing away first his personal desire
in governing the country.*

the full moon
shines like the 51-article law
of the feudal lord

472.

chrysanthemums and cockscombs
all cut off for the memorial service
of Saint Nichiren

474.

five or six
sitting with tea and cakes
a fireplace

475.

hackberries falling
 sound of a gray starling's wings
 on a stormy morning

477.

The man Jūzō of the Province of Owari is also known as Etsujin—the name of his hometown. Now he hides in the city, but only to supply himself with food and fuel. If he works for two days, he plays for two days. If he works three days, he plays three days. He loves his wine, and he sings from the Tales of the Heike when he is drunk. A true friend indeed.

snow we two
 watched last year
 is it falling again

476.

a withering wind
 hiding in the bamboo
 has calmed down

478.

day and night
 who waits on Pine Island
 with a one-sided heart

479.

The Priest Dōen, whose name I knew well, promised we would meet someday, but unfortunately he could not wait and died, dropping away like an early winter's frost falling at night. Today is, I understand, the first anniversary of his death, so . . .

his figure
 wishing to see in a dead tree
 the length of his staff

480.

In mourning for the death of Rika's wife...

lying down
with quilts over the head
such a cold night

481.

In mourning for the death of a certain person

dying charcoal fire
extinguished by tears
a boiling sound

482.

*I have got the two words "buying rice"
while looking for a good theme on a snowy
night.*

off to buy rice
in the snow the empty sack
a cloth hood

483.

everyone bows to
the sacred rope around the wedded
rocks
end of the year

484.

Looking at a picture of Futami respectfully

no doubt
flowers of the sea waters
springtime on the bay

485.

a famous artist
what is the source of sadness
at the year's end

486.

bottom of discretion
has been reached
end of the year

487.

New Year's Day
longing to see the sun in Tagoto's
rice paddies

488.

for what
in this year's-end market
goes a crow

489.

staying indoors
the only friend of bedstraw
a vendor of greens

490.

even bedstraw
has tender new leaves
a dilapidated house

CHAPTER FIVE

BASHŌ'S JOURNEY
TO THE INTERIOR

1689





Excited by his successes during his travels, Bashō began planning his next journey. Since the last one had covered territory he had previously visited, he was eager to see new places. This time he decided to set out for the wild interior of the northern part of the island of Honshū. The trip would cover over fifteen hundred miles (twenty-four hundred kilometers) and be the biggest one of his life.

Bashō had traversed relatively easy routes, so he wanted this trip to be more rigorous. He wanted to go where he was not well known. He wanted to travel simply—more like a wandering monk who only took his begging bowl. He wanted to live among the people in small inns and not be housed by the rich and famous who expected poems in praise of their fancy homes and gardens. Even his farewell parties were more subdued.

He sold his house on the river to a family. His friend Sora went with him. Both men kept journals. Sora's was called *Sora's Journey Diary* (*Sora Tabi Nikki*). Along with his poetry, Sora kept a record of where the two men stayed, how far they traveled, the weather, and the names of the people they met. Curiously, Sora's diary was only made public in 1943, under the title, *Narrow Road to the Deep North, Accompanying Diary* (*Oku no Hosomichi Zuikō Nikki*), published by Ogawa Shobō, with Yamamoto Yasusaburō as editor.

Bashō's account, titled *Narrow Road to the Deep North*, or *Journey to the Interior*, would be much more literary. He would spend almost five years revising and polishing his book. It became one of the highest achievements in the history of poetic diaries. Reading both accounts, it is hard to believe the two men made the same journey.

Sora and Bashō had planned to leave Tokyo during the first week of March, right after the Doll Festival, but they were not able to get away until May 16.

They proceeded north with stops at the Tōshō Shrine in Nikkō, the mineral hot springs of Nasu, and the castle at Iizuka. The pair arrived on the Pacific coast near Sendai and greatly admired the fantastic pine-topped islands of Matsushima. They visited the old battlegrounds at Hiraizumi where legends and history came together.

They headed west and crossed over desolate mountains to reach the Sea of Japan at Sakata. After a short trip north to Kisagata, they followed the coastal road south, passing Sado Island. Due to the heat, the rains, and the conditions of the roads and accommodations, Bashō and Sora arrived in Kanazawa and decided to rest at a hot spring resort. It was here Bashō became infatuated with the son of the innkeeper.

At this point Sora became ill and decided to give up the journey. He left his master to go to stay with a relative in Ise. Bashō missed him very much, but continued on alone to Fukui. There he met his old friend Tōsai, who accompanied Bashō as far as Tsuruga, where they met Rotsū. Bashō and Rotsū, who had originally planned to make the whole trip, traveled south to the town of Ōgaki. Sora came from Ise and Etsujin joined them at Jokō's house. Bashō considered the adventurous part of the trip over because he was again surrounded by old friends, students, and familiar terrain.

After resting only a few days, Bashō was off again, on the road to Ise with Sora and Rotsū, to offer prayers at the rebuilding of the Great Shrine. Much of the trip was made by boat to conserve Bashō's strength.

In November of 1689 Bashō, exhausted and weakened by failing health, returned to his hometown of Ueno. After only a couple of months Bashō left again, this time with Rotsū. They departed for the famous Shinto festival at the Kasuga Shrine in Nara in early January. By February Bashō was in Kyoto with his friend Kyorai and together they traveled to the village of Zeze on Lake Biwa, where a throng of students welcomed Bashō for a New Year's Day celebration on February 9.

491.

how enticing
 in the spring of this year
 again on a journey

492.

heat shimmer
 rising from the shoulders
 my paper robe

493.

a skylark sings
 the pheasant's voice is
 the instrumental music

494.

Looking at a picture of a man drinking alone

drinking saké
 without flowers or moon
 one is alone

495.

a door of grass
 the resident changes for a time
 a house of dolls

496.

baby sweet fish
 seeing off the ice fish
 farewell

497.

spring departing
 birds cry and in the fishes'
 eyes are tears

499.

the setting sun
 a thread of heat haze
 as remnant

501.

no bell ringing
 what does the village do
 on a spring evening

498.

Tashima Shrine of Muro

heat threads
 tie together to hold
 the smoke

500.

Feeling lonely on a spring evening in a hamlet

a bell at sunset
 also was not heard
 a spring evening

502.

how glorious
 young green leaves
 flash in the sun

503.

for a while
 secluded behind the waterfall
 summer retreat begins

504.

cuckoo
 seen from behind the waterfall
 both sides

505.

Trying to find Tōsui at Toze in Nasu Province

carrying hay
 a man is the marker
 in a summer field

506.

Facing the beautiful garden of the host, Shūa

letting the mountain
 move into the garden
 a summer room

507.

in a barley field
 especially in summer
 the cuckoo

508.

a summer mountain
 I pray to the wooden clogs
 at departure

509.

*Looking at a painting of a banana tree with
a crane*

a crane calls
its voice couldn't tear
a banana leaf

511.

across the field
the horse pulls toward
the cuckoo

513.

The Killing Stone

the stone's stench
even reddish summer grass
has hot dew

510.

*less than
five foot square
grass shelter
not needed
unless there is rain*

*I understand that the Priest Butchō composed this
poem about his home here. Seeing this place is so
much more impressive than hearing about it,
and I feel my heart is purified.*

even woodpeckers
do not damage this hut
a summer grove

512.

*The two priests traveling together to Michinoku
visited the bamboo-covered fields of Nasu and
hurried to see the Killing Rock.*

is it falling down?
the inn at Takaku
a cuckoo

514.

The gods of Iwashimizu Hachimangū are also enshrined here with the gods of Tusen Daimyōjin, so when we pray here, we pray to the gods of both shrines at the same time.

scooping hot water
the vow is the same as one
rock spring water

516.

from west or east
first of the young rice in
the sound of the wind

518.

We were told that about five miles (eight kilometers) to the east of Sukagawa Station there are falls named Ishikawa, so we planned to go to see them, but because of the heavy rains of the past few days, the river was so swollen we were unable to cross it and therefore canceled the trip.

early summer rains
falling so heavily they cover up
the waterfall

516.

The willow tree with "clear water flowing" was in the village of Ashino, by a paddy path. Ashino Suketoshi, the local lord, had written to me from time to time to say, "I'd like to show you the willow," so I had wondered in what kind of a place it would be. Today I was able to stop in the shade of this willow.

one patch of a rice field
when it was planted I left
the willow tree

517.

I missed your poetry in Shirakawa, and I felt so sorry that I wrote a letter to you from Sukagawa.

border guard
I regret I was not a bird
to knock at your door

519.

Crossing the Barrier of Shirakawa

roots of elegance
 on this trip to the far north
 rice-planting song

521.

hide-a-way
 unseen flowers on the chestnut
 near the eaves

523.

backpack and sword
 decorated in May
 with paper fish banners

520.

The Chinese character for "chestnut" consists of the radicals for "west" and "tree." They say that the Bodhisattva Gyōgi used the wood of this tree for his walking sticks and for the pillars of his house. Therefore it has, I understand, a connection with the Pure Land of the West.

men of this world
 fail to find the flowers
 chestnuts under the eaves

522.

picking up rice seedlings
 hands move as in days of old
 ferns of remembrance

524.

Rainhat Island
 where is it in May
 a muddy road

525.

*Because someone named Kyohaku had given me a
farewell gift poem: Takekuma no / matsu mise
mose / oso-zakura (Takekuma's / pine shows him /
late cherries).*

since the cherry blossoms
I've waited three months to see
the twin-trunk pine

527.

*Matsushima is known as the most beautiful
place in Japan. Since olden times, it has been
depicted in poetry and pictures by many poets
and artists. It has an expanse of about seven
and a half miles (twelve kilometers) of sea
coast, where there are many off-shore islands
carved into various shapes by the wind and
waves. Many of the islands, or sea stacks, have
enough soil to support a few wind-bent pines,
making them seem to be stages for a play
about the gods.*

many islands
broken into pieces
summer's sea

526.

*The houses are decorated with iris leaves
for the annual festival, but I have no
fixed abode. So, at least I can tie them to
my sandal cords to drive away evil spirits.*

iris leaves
I tie them to my feet
as sandal cords

528.

summer grass
the only remains of soldiers'
dreams

529.

early summer rains
their falling leaves untouched
golden hall of light

530.

firefly's glow
disappears at daylight
behind the pillar

531.

fleas and lice
now a horse pisses
by my pillow

532.

making the coolness
my own dwelling place
here I sit

533.

crawling out
from under the shed
toad's voice

534.

Seeing Safflowers Blooming at Mogami

an eyebrow brush
is the image drawn by
safflower blossoms

535.

such stillness
piercing the rock
a cicada's voice

536.

mountain temple
 deeply staining the rock
 cicada's voice

537.

loneliness
 seeping into the rock
 cicada's voice

538.

summer rains
 quickly gathered
 Mogami River

539.

At Fūryū's house

the water's source
 in an ice cavern if I ask
 the willow

540.

At Seishin's house

the scent of wind
 from the south not far from
 the Mogami River

541.

admirable
 snow gives its scent to
 the south valley

542.

admirable
making the snow fragrant
sound of the wind

544.

coolness
a crescent moon faintly seen
over Black Feather Mountain

546.

asking the four sleepers
about moon and flower poetry
snoring

543.

admirable
making the snow go around
the wind's sound

545.

this jewel his soul
will return to Black Feather
Mountain
the moon of sacred law

547.

cloud peaks
how many have crumbled
on the mountain of the moon

548.

not permitted to tell
 how sleeves are wetted
 in the bathroom

549.

*June 10, 1689. After visiting Mount Haguro
 for seven days.*

how rare
 on leaving the Dewa mountains
 the first eggplant

550.

a hot day's sun
 taken into the sea
 by the Mogami River

551.

Kisagata silk tree
 is a Chinese beauty in the rain
 a sleeping flower

552.

Kisagata rain
 with the Chinese beauty asleep
 a silk tree in bloom

553.

*Toward evening, a certain local person showed
 us around Kisagata by boat.*

a clear night
 cooling myself under cherry trees
 waves of flowers

554.

low tide crossing
 the crane's shank is wetted
 with the sea's coolness

556.

herb garden
 which of the flowers are for
 a grass pillow?

558.

July
 ordinarily the sixth night
 is not like this

555.

Mount Atsumi
 over to Blowing Beach
 to enjoy a cool breeze

557.

are the relatives
 of a notorious bandit holding
 a memorial service

559.

*Looking over toward Sado Island from Echigo
 Province*

a rough sea
 stretching over to Sado
 heaven's river

560.

the shape of branches
 changing every day
 a hibiscus

561.

the voice of a dove
 pierces my body
 cave entrance

562.

the first melon
 shall it be cut crosswise
 or into round slices?

563.

small fish skewered
 by the willow twigs' coolness
 the fisherman's wife

564.

in one house
 prostitutes lie down to sleep
 bush clover and the moon

565.

the scent of early rice
 coming in from the right
 the Ariso Sea

566.

*Isshō was well known in the poetical
world, but unfortunately died last winter,
and his elder brother performed a memorial
service for him.*

the tomb also shakes
my weeping voice is
the autumn wind

568.

red more red
in spite of the indifferent sun
an autumn breeze

570.

to get wet passing by
a man is interesting
bush clover in rain

567.

Invited to a Certain Grass Hut

autumn coolness
each peeling with our hands
melons and eggplant

569.

At a Place Called Little Pines

a lovely name
at Little Pines blows
bush clover and thatch reeds

571.

how pitiful
under the armored helmet
a cricket

572.

alas how cruel
 under the armored helmet
 a cricket

574.

at Yamanaka
 it's not necessary to pluck
 chrysanthemums
 hot spring fragrance

576.

fishing flares
 the fish in the ripples
 choked with tears

573.

Stone Mountain
 whiter than its stones
 autumn wind

575.

a peach tree
 do not scatter its leaves
 winds of autumn

577.

tonight my skin
 will miss the hot spring
 it seems colder

578.

missing the hot springs
 how often looking back
 at their mist

580.

sweeping the garden
 I want to leave in the temple
 scattered willow leaves

582.

writing something
 pulling apart the torn fan
 missing someone

579.

from this day on
 dew will erase the writing
 on my hat

581.

writing something
 vigorously tearing up the fan
 at the parting

583.

Asking Tōsai, a man of Fukui, to go with me

let's visit the places
 best for seeing the moon
 sleeping on a journey

584.

When we crossed the bridge of Asamutsu, which is now pronounced Asōzu, I recalled a passage in The Pillow Book of Sei Shōnagon where she named, in a list, the most interesting bridges, and one was at Asamutsu. This is the same bridge.

Shallow Water

a journey of moon viewing

at dawn parting

or

at shallow water

a journey for moon viewing

departs at dawn

585.

Mount Hina

tomorrow's moon

I can forecast rain by the sun

on Mount Hina

586.

Tu-no-o

the moon's name

it is difficult to cover up

the yam of a god

587.

Koshi no Nakayama

at Nakayama

the moon on the sea coast road

is alive again

588.

The Sea of Kehi

in many places

of eight famous scenes

the moon of Kehi

589.

go moon viewing
before the reeds of Tamae
are cut off

590.

the moon clear
on sand carried over here
by a saint

591.

At Hyōchi Castle

the famous general
awakening on this mountain
saw a sad moon

592.

As the innkeeper predicted yesterday, it rains today.

harvest moon
weather in the northern areas
is unsettled

593.

*On the same night the innkeeper told me a
story of the temple bell that sank to the bottom
of the sea. The governor sent divers down for it
but the dragon-headed hook on its top was
buried in the sand so they were unable to get
a hold of it.*

where is the moon
the temple bell has sunk
to the bottom of the sea

594.

not only the moon
but the wrestling match also
canceled by rain

595.

an ancient name
 missing the deer horn
 moon of autumn

597.

small flower scraps
 small red-beauty shells
 small wine cups

599.

between the waves
 small shells mingle with
 bits of bush clover

596.

putting on a robe
 to pick up small shellfish
 moon of colors

598.

loneliness
 Suma is outdone by
 Hama's autumn

or

loneliness
 clarity is only outdone
 by an autumn beach

600.

a clam
 torn from its shell
 departing autumn

601.

just as it is
without depending on the moon
Ibuki Mountain

602.

hurry up and bloom
the festival approaches
chrysanthemum flowers

603.

An impromptu verse written at the villa of Josui

staying inside
trees' fruit and grasses' seeds
are what I want to gather

604.

A certain Sogyū of Seki visited me when I stayed in Ōgaki. I composed this for him in the lingering scent of the flowers that Sōgi had called the flowers of white wisteria.

wisteria beans
let's make a poem as
the result of flowers

605.

what a retreat!
with the moon and mums
in an acre of rice paddies

606.

Saigyō's straw sandals
hanging from the pine tree
dew

607.

*When I stayed at the home of Tūgen in Ise
Province, his wife, in cooperation with her husband,
worked very hard to take care of me so I could
relax and recover from the fatigue of my journey.*

look sad moon
while I tell the story
of a warrior's wife

609.

At Nakamura of Ise Province

autumn wind
in the graveyard of Ise
more dreadful

611.

entering a gate
sago palms with the fragrance
of orchids

608.

*Staying two nights at the Daichiin Temple
of Nagashima in the Province of Ise*

I am weary
so now make me lonely
as a temple in autumn

610.

in holiness
people pushed by others
for shrine renewal

612.

“inkstone”
picking up a hollow stone
with dew

673.

first winter rain
 even the monkey seems to want
 a little straw raincoat

674.

not yet a butterfly
 even as autumn passes
 the caterpillar

675.

these people
 showering down on this house
 in spite of the cold

676.

winter garden
 the moon and insects' song
 a thin thread

677.

a folding screen
 with a painting of a mountain
 winter confinement

678.

gathering mushrooms
 the dangerous thing is
 an evening shower

CHAPTER SIX

AT THE PEAK AND
STILL TRAVELING

1690-91



Bashō's journey to the Far North was the apex of his literary career. He composed some of his finest works while traveling. This was due in part to his deepening maturity. He had overcome his fears, had accomplished the complete trip, and was still able to write poetry. He had discovered a mode of life that inspired his work, and this gave him peace of mind. In the wilderness he had been able to immerse himself in a state of oneness with nature. His worries fell away before the magnificence of a powerful universe. He realized how necessary it was to be in this state in order to write poetry the way he wanted.

Back home in Ueno, he spent the next two years assimilating what he had learned and experienced. He spent many hours revising his journal and meditating on the places he had been. The resulting travel record, *Narrow Road to the Deep North* (*Oku no Hosomichi*), became denser, less accurate but more illuminating. He perfected the form called haibun, a combination of prose and poetry that brings out the best in both genres. His prose became poetry and his haiku soared. From this book Bashō was able to glimpse a new standard of worthiness for the small three-part poem. In his search for meaning in life, he had found a way to express his deepest feelings in simple observations.

These new ideas about poetry resulted in two books that record Bashō's serious, philosophical understanding of words and ideas. Thanks to his disciples who wrote and published *Records of the Seven Days* (*Kikigaki Nanukagusa*) and *Conversation at Yamanaka* (*Yamanaka Mondō*), his teaching continued.

After his long trip, Bashō continued to visit friends, family, and disciples in the vicinity of Ueno, Kyoto, and towns along the southern shore of Lake Biwa. He often made side trips during these journeys to special shrines or scenic sites. People were so eager to have this famous poet stay in their area that they built

or found homes for him. One of his favorites, “The Abode of Illusion,” or Ginjū (“The Unreal Hut”), was located halfway up a hill with a panoramic view overlooking Lake Biwa and the Seta River. He described these four months of his life as idle, but the many hours of solitude and meditation fed his writing. Bashō loved the place and the views, but he was greatly bothered by snakes and poisonous centipedes. Three poems—numbers 648, 649, and 650—reflect his attitudes toward these pests.

In August his disciples rented a cottage on the lake shore between Zeze and Ōtsu. It was in a quiet, hidden place behind the Gichū Temple on the southernmost tip of the lake where Bashō could write and work in seclusion. When his health again deteriorated, the isolation became cumbersome, so he moved back to Ueno, where, in his weakened condition, he instructed his students from his bed.

As he recovered he began to make small trips to neighboring provinces and went as far as Kyoto. There, in the month of January, local poets gathered around Bashō to write “The Kite’s Feathers” (*Tobi no Ha*), which is considered the finest renga ever written.

His move to Ōtsu over the New Year’s holidays meant that for the first time Bashō failed to write poems to celebrate the season. His stay was brief and he soon returned to Ueno and the care of his family.

In the spring Bashō traveled to Kyoto and one of his disciples bought and repaired a house for him in the suburb of Saga. The place was called the “Hut of Fallen Persimmons,” which Bashō described as “in the suburbs of Kyoto among the bamboo thickets of Shimo Saga, not far from either Mount Arashi or the Ōi River. It is an ideal place for meditation, for it is hushed in silence. Such is the laziness of my friend, Kyorai, that his windows are covered with tall grass growing rank in the garden, and his roofs are buried under the branches of overgrown persimmon trees. The house has developed a number of leaks, and the long rain of May has made the straw mats and paper screens terribly moldy, so that it is difficult to find a place to lie down. Ironically, the sun reaching into the house is the gift with which the master of the house welcomes his guest.”

When Bashō stayed here for seventeen days in 1691 the result was *The Saga Diary* (*Saga Nikki*), the last of his longer prose works.

Bashō’s two disciples Kyorai and Nozawa Bonchō were working with him to compile an anthology of renga verses that resulted in the book, *The Monkey’s*

Straw Raincoat (Sarumino). During their work together, Bashō had moved into Bonchō's house. He stayed there until July 16. One week before the book's publication, Bashō was enticed to move back to the Gichū Temple, where a new house, Mummyō ("Nameless"), had been built for him.

When *The Monkey's Straw Raincoat* was finally published in the summer of 1691, the importance of Bashō's concept that being immersed in nature can bring perfect spiritual serenity became clear. For the first time others could see that renga writing and even the resulting single verses could be a serious art form capable of embodying mature comments on man and his environment.

In the preceding three hundred years renga had gained popularity greater than that of the waka. Then it had degenerated back into silliness and a party game for drunks.

The spiritual maturity and force of Bashō's personality allowed him to steer the form back to prominence. Bashō was recognized as one who could infuse poetry with its old power and magnificence. He tried to teach his students his new understanding of poetry by stressing the concepts of *sabi* ("loneliness"), *shiori* ("tenderness"), and *hosomi* ("slenderness"). Kyorai wrote his understanding of the lesson: "*Sabi* is in the color of a poem. It does not necessarily refer to the poem that describes a lonely scene. If a man goes to war wearing stout armor or to a party dressed up in gay clothes, and if the man happens to be an old man, there is something lonely about him. *Sabi* is something like that. It is in the poem regardless of the scene it describes, whether it is lonely or gay."

The term *sabi* continues to be redefined. Nobuyuki Yuasa describes *sabi* as "The merging of the temporal into the eternal, of the vast and infinite, out of which emerges a primeval lonely feeling shared by all things in this world."

629.

*In my natal place I planted three kinds of seeds
in my elder brother's garden.*

spring rain
leaves on the sprouts
of eggplant seeds

631.

*The year of the horse in the mountains of
Iga—a tasteful scene in spring*

yam seed vendor
when cherries are in bloom
a business trip

633.

well-matched
rice balls covered with roasted soy
flour
cherry blossom gathering

630.

this seed
is not to be underrated
red pepper

632.

At the Mansion of Kyōboku

pinus on the bank
blossoms in the thick woods
make a mansion

634.

*On March 11, at the shrine of Shirahige in
Araki village*

plowing a field
the sound of a violent storm
for hemp blossoms

635.

On the Departure of Rotsū for Michinoku

a grass pillow
 is the best to use when coming
 to view cherry blossoms

636.

under the trees
 soup and pickles
 cherry blossoms

637.

butterfly wings
 how many times have they flown
 over the wall's roof

638.

are you the butterfly
 and I Chuang Tzu's
 dreaming heart

639.

these villagers
 all are descendants
 of flower guards

640.

from all directions
 blossoms blow into
 waves of Lute Lake

641.

heat shimmer
 the medicinal herb's sprout is
 slightly hazy

643.

bush warbler
 has dropped his hat
 camellia

645.

*Staying overnight at Seta, I visited
 Stone Mountain Temple at dawn to
 see the "Room of Genji."*

daybreak
 not yet lavender
 the cuckoo

642.

mountain cherries
 first of all the two
 tiled roofs

644.

Viewing the lake, I miss the departing spring.

departing spring
 with the people of Ōmi
 we missed it

646.

a nun living alone
 cold-hearted in a thatched house
 a white azalea

647.

missing a wife
 putting on bamboo grass
 [unfinished]

648.

summer grass
 adorned with a wealth
 of snake skins

649.

summer grass
 I will go ahead to hunt
 for the snakes

650.

dreadful to hear
 that they eat snakes
 a pheasant's voice

651.

above all else
 a dependable chinquapin tree stands
 in a summer grove

652.

neither evening
 nor morning belongs to
 the melon flower

653.

path of the sun
 the hollyhock leans into
 early summer rain

654.

oranges
 when do they come to the fields
 cuckoo birds

655.

Firefly Viewing at Seta

firefly viewing
 when the boatman is drunk
 unsteady

656.

each with its own light
 fireflies in the trees
 lodge in flowers

657.

From the beginning to the middle of June, a special platform is set up right on the river bank at Shijō in Kyoto, and people enjoy drinking and eating all night. Women tie their sashes properly, and men wear their formal long coats. I see even the apprentices of a cooper and the blacksmith. They seem to have too much leisure time, singing and making noise. This is probably a scene that can only be seen in the capital.

a river breeze
 one wearing a light persimmon robe
 enjoys the coolness

658.

even in Kyoto
 longing for Kyoto
 the cuckoo

659.

don't be like me
 even though we're like the melon
 split in two

660.

a dragonfly
 unable to settle
 on the grass

661.

a wild boar
 it is also blown about
 by the typhoon

662.

at my house
 the smallness of the mosquitoes
 is my treat

663.

*The Vicissitudes of Life Are Swift, and Life Is
 Ephemeral*

soon to die
 yet showing no sign
 the cicada's voice

664.

On Tanabata

a silk tree
 even through the leaves weary
 of starlight

666.

full moon
 acolytes form a line
 on the temple veranda

668.

Enjoying Moon Viewing at an Old Temple

moon viewing
 no party without
 a pretty face

665.

festival of the dead
 even today there is smoke
 from the crematorium

667.

full moon
 the ocean welcomes
 seven Komachi

669.

moonrise
 their hands in their laps
 about evening

670.

moonrise
 their hands on their knees
 inside at evening

671.

At Masahide's house for the first renga party

moonrise
 holding their hands on their knees
 evening at a house

672.

to hear the wild goose
 is my reason to go
 to the capital in autumn

673.

a cricket
 the forgotten faint voice
 of a foot warmer

674.

pulling out white hairs
 underneath the pillow
 a cricket

675.

fisherman's house
 small shrimps mixed in
 with camel crickets

676.

While staying in Awazu, a man who liked the tea ceremony very much invited me to a ceremony and served vinegary boiled chrysanthemum flowers picked from a nearby beach.

a butterfly also comes
to sip the vinegar on the
chrysanthemum
salad

678.

drinking morning tea
the monk is quiet
as is the mum flower

680.

by the paulownia tree
the quail seem to be calling
behind a wall

677.

Recalling Olden Times

after a frost
some wild carnations still bloom
on the brazier

679.

the grass gate
recognize it by the smartweed
red peppers

681.

Showing me a portrait, probably his own, with the face looking the other way, the Priest Unchiku, from Kyoto, a famous calligrapher of the Daishi school, asked me to write a poem on it. I said to him, "You are sixty years old and I am almost fifty. Life was like a dream just as Chuang Tzu said. The portrait looks like a dream and now I am adding sleep talk to it."

turn this way
I am also lonely
this autumn evening

682.

At Katada

a sick goose
 falling into the night's coldness
 sleep on a journey

684.

an early winter shower
 a rice paddy with new stubble
 darkens just a bit

686.

Traveling

first snowfall
 the traveling monk's
 faded backpack

688.

a withering blast
 the pain of a swelling
 on a man's face

688.

*A high priest says, "A superficial knowledge of
 Zen causes great harm." I appreciate his comment.*

with lightning
 one is not enlightened
 how valuable

687.

Coming on the Shinano Route

snow falling
 pampas reeds for the shrine hut
 still not cut

688.

unable to settle down
 the traveling heart remains
 a portable heater

690.

wait awhile
 cut the soybeans to the sound
 of monks beating bowls

692.

year-end housecleaning
 blowing through the cedars
 a violent storm

689.

dried salmon
 and the lay-monk's thinness
 the cold within

691.

*This is still the morning of December 1 but
 already...*

carolers
 the elegance when they come
 in early December

693.

In Ôtsu

three feet high
 a storm in the mountain
 of a tree's leaves

694.

Stone Mountain's
stones shower down
hail

695.

building a bridge
between snow-covered mountains
white egrets

696.

usually hateful
however a crow on a snowy
morning

697.

Renga Party at the End of the Year

for half a day
my friend turns into a god
end-of-the-year party

698.

At Otokuni's New House

having someone else
buy a house makes me
forget a year of troubles

699.

*Closed my mouth for the first three days and on the
fourth day of the New Year I have gotten this:*

souvenir paintings
what kind of a brush first drew
the image of Buddha

700.

disappeared
end of the year in the lake
a little grebe

702.

plovers fly away
the evening grows later with
cold mountain winds

704.

*A parting present for Otokuni, who is leaving
for Tokyo*

plums and young greens
at the post town of Mariko
grated yam soup

701.

Early Spring in the Mountains of Iga-Ueno

mountain village
holiday carolers are as late as
plum blossoms

703.

Answering to the request of the Priest Jōkō.

*Oh they are precious, precious indeed. The hat is
precious, the straw cape is also precious. Who told
us about her? Who depicted her like this, reproduc-
ing the image of a figure of so long ago? When her
figure is here, her soul must be here, also! The
straw cape is precious, and the hat is also precious.*

how precious
a day without rain or snow
straw cape and hat

705.

high-spirited Kiso
under the snow it grows
spring grass

706.

the scent of plum
 a series of storybooks
 for children

708.

At a Farmhouse

barley soup
 grown thin from love
 the cat's wife

710.

yellow flowers
 stuck in a hat just right
 for a branch shape

707.

waiting for the moon
 plum blossoms lean toward
 a child mountain ascetic

709.

year after year
 the cherry tree nourished by
 fallen blossoms

711.

drink up
 we'll make a flower vase
 out of the cask

712.

lemon flowers
recalling olden times
in the serving room

714.

laziness
jerked awake
by spring rain

716.

*Having decided to leave the Hut of
Fallen Persimmons tomorrow, I miss it so
much I wanted to see every room closely,
and composed this poem.*

summer rain
where the poem card peeled off
a mark on the wall

713.

laziness
helped out of bed
by spring rain

715.

getting weak
when a tooth bites down
sand in seaweed

717.

wrapping dumplings
with one hand brushing back
her bangs

718.

a bamboo shoot
 when I was a child it was
 fun to sketch

719.

for a while
 flowers are above
 the night's moon

720.

a cuckoo
 in a bamboo thicket
 leaking moonlight

721.

day after day
 barley ripens
 a singing skylark

722.

Seeing the Portrait of Jōzan Respectfully

a cool breeze
 the collar of his jacket
 is crooked

723.

On a Picture

yellow roses
 at Uji the fragrance
 of roasting tea leaves

724.

rice paddy sparrows
shelter in the tea plants
when chased away

726.

already sad
now make me lonely too
mountain cuckoo

728.

clapping my hands
the echo as it dawns
of a summer moon

725.

the month of June
like someone with a cold
the heat

727.

summer's night
the tree spirit follows in
the sound of wooden shoes

729.

good for nothing
I am so drowsy
reed warbler too loud

730.

disjointed
 the fates of people become
 as a bamboo shoot

731.

begonia flowers
 blooming in the colors
 of a watermelon

732.

darkness of night
 lost from its nest
 cry of the plover

733.

cattle shed
 dark sound of mosquitoes
 in summer heat

734.

Early Autumn

early autumn
 the folded mosquito net
 as a blanket

735.

an autumn wind
 blowing yet how green
 chestnut burrs

736.

*In autumn of 1691, while enjoying Kyoto,
I passed by the Rashōmon Gate on the ninth street.*

reed plumes
I fear they might seize my head
at Rashōmon

738.

loneliness
hung on a nail
a cricket

740.

appearing easily
it now seems to hesitate
a cloudy moon

737.

*On the picture of Kenkō brought by Kukū,
who asked me to write a poem*

autumn color
even without having
a pickle jar

739.

giving rice
my friend this evening
guest of the moon

741.

At Katada on the Sixteenth Night

wanting to knock
on the Floating Temple's gate
tonight's moon

742.

unlock the door
 let the moon come into
 the Floating Temple

743.

harvest moon
 even coming twice in a year
 the moon of Seta

744.

a late moon
 enough to cook shrimp
 evening darkness

745.

gazing at buckwheat
 a field of bush clover
 becomes envious

746.

sometimes
 vinegar on mum flowers becomes
 an appetizer

747.

On a Cold Night

noodles
 building a fire underneath
 a night's cold

748.

In the tenth month of the fourth year of Genroku's reign, I am staying over at the honorable Riyū's place at Menshōji Temple. It has been a hundred years since this temple was moved here from the village. As recorded in the records of contributions to the temple: "Bamboo and trees grow densely, and the earth and rocks are aged moss." Here is a truly venerable grove, deeply moving in its appearance of great age.

an indication
of the garden's hundred years
fallen leaves

750.

Storm Mountain
in a thicket's dense growth
a line of wind

752.

the hawk's eye also
already it has darkened
the quail call

749.

Torei takes good care of the garden of his father's country house, where there are several fruit trees.

grandfather and parents
the prosperity of grandchildren
in persimmons and oranges

751.

a grass hut
the setting sun gives me
chrysanthemum wine

753.

by the bridge girder
 ferns recalling the past
 of a nearly full moon

755.

pine mushroom
 a leaf from an unknown tree
 sticks to it

754.

nine times
 waking with the moon
 still four A.M.

756.

the paulownia leaf
 moves on the autumn wind
 frost in the ivy

757.

deep-rooted leeks
 when finished washing
 the coldness

758.

narcissus and
 whiteness of a paper screen
 reflect each other

759.

In Praise of a Garden

tastefully designed
 the garden is enlivened
 by winter showers

761.

rice threshing
 an old woman celebrated
 with mum flowers

763.

Having a good time at Sensen's home

once in a while
 I see my own breath
 winter confinement

760.

withering wind
 is the fragrance still attached
 to the late-blooming flower

or

withering wind
 has it been colored by
 a late-blooming flower

762.

feeling holy
 the tears that stain
 fallen leaves

764.

*Leaving the capital at the end of September, I have
 arrived in Numazu near the end of October. The
 innkeeper asked for a poem and I could not ignore
 his elegant plea.*

leaving Kyoto
 traveling with the gods
 numbering the days

765.

tired of Kyoto
 this withering wind
 and winter life

767.

a withering blast
 sharpening the rocks
 between the cedars

769.

The Showers at Shimada

As a cold, lonesome rain started, I asked to stay overnight at a house, whose master made me comfortable with his warm hospitality by starting a fire in the fireplace. There I dried my wet sleeves and enjoyed drinking hot water. After dark when I lay down to do some writing under a lamplight, he asked me so eagerly, "Please leave something with me as a memento of our meeting, which will surely never happen again."

rented lodge
 introducing my name
 as cold winter rain

766.

At Kōgetsu's House

waiting for snow
 the faces of those who like to drink
 a flash of lightning

768.

I visited Hōrai-ji Temple in Mikawa Province. On the way, I suffered from my chronic illness and stayed overnight at a hut at the base of the mountain.

one healer
 gotten by praying
 on a journey

770.

pack horse driver
 he does not know the cold rain
 of Ōi River

772.

*With no settled place in this world I have
 spent my nights on journeys the last six or seven
 years while suffering many illnesses. Unable to
 forget my dear friends and disciples of many
 years, I finally made my way back to the
 Musashi Plain. Day after day they have
 come to visit my poor cottage. I composed this
 verse for them.*

anyway
 nothing happened—snow
 on withered pampas grass

774.

wild geese honking
 is this the coldest rain
 in Toba's paddy fields

771.

during the absence
 of the gods it goes to ruin
 fallen leaves

773.

kudzu leaves
 showing on the front side
 frost this morning

775.

fish or bird
 one can never know the hearts
 at a year-end party

CHAPTER SEVEN

BASHŌ FINDS THE SECRET
OF GREATNESS
IN POETRY AND LIFE

1692-94





Bashō returned to Tokyo in the winter of 1691 when his disciples offered to build him a new house for the third time. Here, however, he did not find the peace and quiet he needed. Because the house was still under construction, he had to finish out the year in a rented place at Nihonbashi.

In the meantime he tried to balance the full life of a famous poet with increasing responsibilities at home. Though he yearned to transcend worldly cares, now that he was a famous poet he was completely confined by them. Bashō became rather nihilistic and his poems were touched with a new bitterness.

He wrote to a friend in Zeze in the spring of 1692: “Everywhere in this city I see people writing poetry to try to win prizes or notoriety. You can imagine what they write. Anything I might say to them would no doubt end in harsh words, so I pretend not to hear or see them.” Even his beloved students Kikaku and Ransetsu joined this popular trend by becoming contest judges. Bashō refused to attend any cherry blossom parties, saying that “places famous for cherry blossoms are filled with fame-seekers who know nothing better than screaming and making noise.”

Bashō was again so discouraged and depressed that he considered giving up being a poet, but the life of poetry was so deeply ingrained in his being that he was unable to do so. As he wrote, “I tried to give up the way of *fūga* (‘poetry’) and stop writing verses. But each time I did so, a poetic sentiment would tug at my heart and something would flicker in my mind. Such is the magic spell of the life of poetry.”

In June or July he was able to move into his new three-room cottage. Friends had dug up some of the banana trees from his old place and transplanted them to his new house. His cousin (or nephew—it is unclear) Tōin, whose care Bashō

had assumed seventeen years previously, was now ill with tuberculosis. Bashō loved him like a son and even borrowed money from students for his care. Jutei, a woman with whom Bashō had had some sort of a relationship earlier, moved in next door with her several young children, none of whom were deemed Bashō's. One of her children, a young boy named Jirōbei, moved in with Bashō to help care for Tōin.

When Bashō was again settled, even more invitations poured in for his attendance at renga parties. He began to entertain poets from distant provinces who stayed in his home. His calendar filled with names and obligations.

At first he tried infusing his work with a new philosophy he called *karumi* ("lightness"). The aim was to write with detachment and ease, and to take a step back from the folly of this life. He felt the author should only be a bystander, and an invisible one at that. To be without feelings or emotions was his goal. In this way he thought he could cope with the depressing fragility of life.

At one of his last gatherings with the Tokyo group, Bashō tried once more to explain his technique of lightness. "The style I have in mind these days is a light one in form and in the method of linking verses, one that gives the impression of looking at a shallow river with a sandy bed."

It is no wonder that several of his disciples were so at odds with this idea that they broke away from Bashō and started new groups. They tried to retain the direction of his previous works, which reflected a belief that all things are mutually communicable and that a person can become one with other creations of nature.

As his new concept failed, Bashō found himself so impatient with the battles between egos of poets that he chose to stop seeing people altogether. He closed his gate and, as he wrote in a poem, "fastened it with a morning glory." As he explained, "If someone comes to see me, I have to waste my words in vain. If I leave my house to visit others, I waste their time in vain. Following the examples of Sonkei and Togorō, I have decided to live in complete isolation with a firmly closed door. My solitude shall be my company, and my poverty my wealth. Already a man of fifty, I should be able to maintain this self-imposed discipline."

This experiment in artificial solitude lasted a little more than a month.

Bashō still considered his idea of lightness to be the ideal way to write. He decided to take his thinking to the poets beyond the Tokyo group. This plan

fit perfectly with his earlier method of outmaneuvering unhappiness—to go on a journey. His nephew had died in April and he was freed from his role as caregiver. He gave his house to Jutei and her two daughters, Masa and Ōfu. Bashō took her one son, Jirōbei, with him and the two set off on the familiar coastal road to the west on June 3. At the last moment Sora went along too. Because he was so concerned about Bashō's frail health, he stayed with him as far as Hakone.

Family business was now more important than ever. Bashō felt his end was near and he wanted to go home. Thus, the pair traveled first to Iga-Ueno. Bashō received invitations to many parties but declined them because he was too tired and ill. Bashō and Jirōbei went on to Kyoto and stayed with several students. He had such fond memories of his time on the southern shores of Lake Biwa that he wanted to go back. However, Jutei died around this time and Jirōbei left Bashō to return to Tokyo to take care of his mother's affairs. Bashō found that he needed his family, so he traveled back to Ueno. Here his disciples built him a small house at the back of his brother's land. The view over the valley was grand and Bashō was able to host a moon-viewing party on October 3.

Still Bashō's deteriorating condition seemed to overshadow any comfort of having his family around him. In these last months of depression and illness he wrote some of his best, most mature poems.

The death of Jutei and several of his younger disciples depressed Bashō to the point that his already delicate health began to fail. He became quite fragile, had to walk with a cane, and lost several teeth. As his depression deepened there was only one cure for him. He wanted to ensure that all his students understood his new idea of lightness. Bashō wrote a letter to Kyorai saying that “recently there have been a number of haikai parties, but poets here have not yet been able to accept the lightness style, and their halfhearted efforts have resulted in nothing but mediocre verses. I am worried.”

Bashō and his entourage of Shikō, Izen or Sogyū, Jirōbei, and Mataemon, the son of Bashō's older brother, set off for Osaka on October 26. It was as if Bashō wanted to outrun death, but his body failed him. Upon arrival in Osaka a chill and a migraine sent him to bed for ten days. He recovered on November 7 and held a series of renga parties on succeeding nights.

On November 15 he had a relapse of chills, fever, and severe diarrhea and was confined to bed at the home of a physician and poetry student. Later Bashō was moved to the home of Hanaya Niemon. On November 25 he dictated his

poem “ill on a journey” at around 2:00 A.M. Bashō knew he was dying and that he should have prayers on his mind rather than poetry. Instead he continued to mentally review his work. He got an idea for how to revise the poem “clear cascade” and dictated instructions to Kyorai.

The next day his condition became worse and by evening it was serious. He dictated three wills to his disciple Shikō and wrote a final letter to his elder brother.

Because Bashō’s condition was so dire, his disciple, Kyorai, asked him if he wished to compose a death poem. Bashō told him, “Yesterday’s poem is today’s death verse. If anyone asks about my death verse, tell him that the poems composed recently are all my death verses. The verse ‘ill on a journey / dreams in a withered field / wander around’ is a poem composed in my illness, but it is not my death verse; but it cannot be said that it is not my death verse.”

The next day Kikaku, Bashō’s oldest student and close friend, arrived not yet having been told of how ill Bashō was.

Bashō slept peacefully until almost noon. Several flies were zooming around the sickroom and the students tried, with various degrees of skill, to catch them on lime sticks. Bashō awoke and, amused at their antics, laughed out loud, and said, “Those flies are delighted to have a sick man around unexpectedly.”

Around four in the afternoon of November 28 Bashō died at the age of fifty-one. That evening, Kyorai, Kikaku, Otokuni, Shikō, Jōsō, Izen, Masahide, Bokusetsu, Donshū, and Jirōbei accompanied his body to the Abode of Illusion on the Gichū Temple grounds near Zeze on Lake Biwa. Bashō was buried according to his will on November 29. Eighty disciples and over three hundred people came to the temple to burn incense.

There were four accounts of Bashō’s last days and burial: Shikō’s *Knapsack Diary* (*Oi Nikki*), *Tsuizen Nikki*, Rotsū’s *Bashō Ō Gyōjōki*, and Kikaku’s essay “Bashō Ō Shūenki” in *Kare Obana*.



Bashō died thinking he had failed to transmit his poetic concept of lightness or detachment. For almost a century, as the popularity of haikai poetry waned and waxed, the slender moon of Bashō’s poetic vision was nearly lost. Then came the great master, Buson (1718–83), with his painterly poems, and Issa (1763–1827) with over twenty thousand single poems of compassion and oneness.

By the time of Shiki (1867–1902), the fourth of the Old Masters, Bashō's idea of lightness had been abandoned. However, Shiki carried on the lineage by redefining lightness to *shasei* ("sketch"). Shiki also tried to obtain detachment by using simple, straightforward words without emotion, judgment, puns, or wordplay.

When translators and scholars first introduced the ideas and poems of these masters to other cultures and languages, their simplicity was often lost in the effort to make the poems more like Western poetry. Only with the increased availability of translations have readers and writers been able to comprehend these subtle techniques. Coupled with an appreciation for, and adoption of, Zen Buddhist teachings, the long-sought goal of allowing the author's life, ideas, and personality to recede behind the poem is now easier to accomplish.

The growing popularity of haiku has brought a renewed appreciation for Bashō and his poetry. Even more vital has been the transmission of Bashō's theories and practice through examples of modern poetry that illuminate and transmit his concepts.

Bashō's work lives on in translation and in our own literary endeavors. By better knowing and understanding his contributions, our poems will be changed for the better.

776.

was it a bush warbler
poop on the rice cake
on the veranda's edge

778.

their color
whiter than peaches
a narcissus

780.

how enviable
living north of the secular world
mountain cherry

777.

people do not see
spring in a mirror
plum blossoms on the back

779.

cats in love
in the bedroom when they stop
is a hazy moon

781.

in both hands
peach and cherry blossoms
veggie rice crackers

782.

As a parting gift for one traveling east...

know my heart
 the flower on these
 five lidded bowls

784.

the cuckoo
 singing about five feet
 of iris leaves

786.

a banana leaf
 let's hang it on a post
 of the moon's cottage

788.

A Leisurely Walk

counting as I go
 villa by villa
 plum and willows

785.

under a crescent moon
 the ground is hazy
 with buckwheat flowers

787.

*Why doesn't the bird sleep with the cherry blossoms?
 I don't understand the heart of spring and the bird
 not staying with the blossoms.*

not sleeping in flowers
 it's just like the rat
 leaving its nest

788.

*On the first anniversary of Fuboku's death,
Kinpū holds a renga party.*

cuckoo

whose old singing voice

in the inkstone case

790.

in June

having salted whale is better than

sea bream

792.

on the Chinese gable

light of the setting sun thins

to evening coolness

789.

probably it was alive

when it left Kamakura

the first tuna

791.

on the gable

the sunlight dims

evening coolness

793.

*To celebrate Tanabata and the seventy-seven
years of Sodo's mother, we seven poets chose each
of the seven autumn plants as a theme for the
single verses, wishing ourselves also to live as
old as the seven old Chinese poets.*

seven plants

of bush clover become a thousand

autumn stars

794.

*Writing on the painting of a wild
chrysanthemum . . .*

pinks
their heat is forgotten with
wild chrysanthemums

796.

the full moon
coming up to the gate
the tide's salty crests

798.

*A little farther than Fukagawa river,
we stopped our boat at Five Pines.*

upstream and
downstream these are friends
for moon viewing

795.

misty rain
the skies of the hibiscus
weather

797.

Onagi River

along with autumn
I would like to go to
Little Pine River

799.

departure
but also a hopeful future
a green orange

800.

departing autumn
all the more hopeful
a green orange

802.

At the Memorial for Senka's Father

they seem stained
a dreary rat-gray
the sleeves' color

804.

today is the day
people grow older
first wintry shower

801.

though green
and yet it is changed
red pepper

803.

first frost
when mums start to feel chilly
I get a cotton waist warmer

805.

opening the fireplace
the plasterer is getting old
frost on his sideburns

806.

Opening the Mouth at the House of Shiryō

opening a tea jar
 I long for the garden
 of Sakai

807.

salted sea bream
 its gums are also cold
 in a fish shop

808.

memorial service
 five gallons of saké
 like oil

809.

moon and flowers
 the stupidity pricked by a needle
 entering the coldest season

810.

sweeping the garden
 the snow forgotten
 by the broom

811.

banked fire
 on the wall a shadow
 of the guest

812.

*An Impromptu Party on December 20 at
Mizunoe Saru*

come closer
to look at the vase
of plum and camellia

814.

carolers
the sparrow's smile
at their appearance

816.

The New Year's Day

year after year
the monkey wearing
a monkey mask

818.

how very tasteful
amusing the heart
at the year's end

815.

clams survived
and became valuable
year's end

817.

slowly spring
is making an appearance
moon and plum

878.

glass noodles
 the winning vendor today
 has young greens

879.

Given to Kyorai

glass noodles³
 few slices of fish
 plum blossoms

820.

on his grave
 wild violets make me sadder
 than angelica

821.

*On an auspicious day in February, Zekitsu had
 his head shaved to become a medical student
 and I congratulated him.*

first horse day
 was your head shaved
 by a fox

822.

Writing on a Picture of the Priest Kensu

ice fish
 their dark eyes are open
 in the net of the law

823.

A Verse to Send Off the Priest Sengin

crane feathers
 in a black robe
 clouds of flowers

824.

*Giving this to one named Okada at his
farewell party before he followed the lord of
the castle to visit Tōshō Shrine in Nikkō
on behalf of the military ruler*

dew on bamboo grass
has moistened a man's skirt
a bush

826.

cuckoo
its voice lies over
the water

828.

also be like
the heart of the chinquapin's flower
on a trip to Kiso

825.

leave aside
literary talents
tree peony

827.

one cry
lies on the inlet
the cuckoo's

829.

*As Kyoriku Leaves for Hikone by the
Kiso Route*

a traveler's heart
it also should look like
chinquapin flowers

880.

learn to travel
as one above trifles
flies of Kiso

887.

this temple
the garden is full
of banana trees

882.

evening faces flowers
putting a drunken face
out the window

883.

children
bindweed is blooming
let's peel a melon

884.

hey children
if bindweed is blooming
let's peel a melon

885.

I envy Tao Tuan-Ming

by a window
a nap on the bed
of a bamboo mat

836.

fishy smell
on top of the waterweed
fish guts

838.

mushrooms
not yet that many days
of autumn dew

840.

Lingering Summer Heat

still summer
the harvest moon too hot
to enjoy the coolness

837.

*On the night of Tanabata there was such a rain
that it would wash away the bridge of magpies.*

flood waters
stars too will have to sleep
on top of a rock

839.

pine mushroom
with its ragged top it's
like a pine tree

841.

moon past full
the beginning of a little more
darkness

842.

Lamenting the Death of Matsukura Ranran

autumn wind
sadly breaking off
the mulberry staff

843.

Visiting his grave on September 3

did you see
on the seventh-day ceremony over
your grave
the crescent moon

844.

the moon disappears
afterward the desk has
four corners

845.

Talking about the superb performance by the late Koshōgen

that moon
reminds me of the day he performed
without a mask

846.

Remarks on Closing the Gate

“...if anyone comes, I have to make unnecessary talk. If I go out to visit anyone, I feel bad for disturbing him. I should be content without any friends. I should feel wealthy in spite of my poverty. A fifty-year-old man writes this for himself as precept for his edification.”

morning glories
in the daytime a lock lowered
on the gate

847.

While the gate was shut at the Fukagawa cottage...

a morning glory
this also is not
my friend

848.

*At the house of Hōshō Sadayū at a
three-poet party*

growing old

one does not even know it

after forty

or

growing old

one who doesn't even know it

is the chickadee

850.

a dewdrop from a mum

when it fell I picked up

a yam nodule

852.

chrysanthemum flowers

bloom at the stonemason's

between stones

849.

glistening dew

not spilling from bush clover

still it sways

851.

At the House of Taisui

sunrise party

the mum's scent skewered

by the tofu kabob

853.

Passing the street of the great gate...

harp case

at an antique shop's

back door mums

854.

A Farewell to Tōzan

Tōzan stayed in Tokyo on business for three months. One morning, I surprised him with an early morning visit, catching him still asleep. Later, he visited me late one night, long after I had retired. We knew each other well. We were such good friends it was almost as if we were living under one roof. Today, he leaves for his home. I wanted to see him off and went tottering out with a staff to find a departing autumn and, sadly, a departing friend.

vast grassy plain
 may nothing touch you
 but your hat

855.

departing autumn
 the urge to hide oneself
 in a poppy

856.

every morning
 practicing to improve
 a cricket

857.

winter mums
 covered with rice flour
 edge of the grinder

858.

after the mums
 there is nothing more
 except the radish

859.

in the saddle
 the small boy rides
 an uprooted radish

867.

monkey's master
 the monkey and his life quiver
 under the autumn moon

863.

everyone comes out
 to appreciate the bridge
 a frosty road

860.

monkey's master
 beats the monkey's jacket
 on a pounding block

862.

during the night
 the bamboo freezes
 a morning of frost

864.

*When the new Great Bridge at Fukagawa was
 almost finished*

first snowfall
 almost finished
 on the bridge

865.

Presented to Shadō.

*A mud snail that crawls out on the beach of
the lake should fear the claws of crabs living
among the reeds. Don't be stamped on by
oxen or horses either.*

at Naniwa

the lid of the mud snail

winter confinement

866.

with rice gruel

listening to a lute under the eaves

hailstones

867.

the beach at Suma

New Year's preparations are

a bundle of brushwood

868.

*At a four-poet renga party with a certain
Yaba*

on the gold screen

the pine's great age

winter solitude

869.

*Enjoying a party in Sodō's chrysanthemum
garden*

chrysanthemum scent

in the garden a worn out

sandal's sole

870.

winter chrysanthemum

it makes a sweet drink

in front of the window

871.

*Following the title of the waka "The Heart
of the Eldest Son of Fan Li"*

even human dew
doesn't fall out of the mum
as ice

873.

opposing leaves
the flowers of the camellia
are indifferent

875.

a peddler's
wild ducks are pitiful
good fortune festival

872.

first wintry shower
the first written word in my
wintry shower

874.

a feather-down robe
wrapping warmth around
a wild duck's feet

876.

A poem on the painting of Hotei

wanting the things
inside the bag
moons and flowers

877.

god of good fortune
made the pickle vendor
dress in formal wear

879.

“tired of children”
for those who say that
there are no flowers

887.

parsley baked duck
first ice around the irrigation pond
at the mountain's foot

878.

In praise of old Teitoku as I see his portrait . . .

childhood name
an old man I don't know
with a circular cap

880.

*Eating roots; talking all day with
a warrior*

warriors
the bitterness of pickles
in the talk

882.

still alive
yet frozen into a block
sea cucumbers

883.

The Winter of That Year

dawn moon
close to the end of the year
pounding rice

885.

annual housecleaning
the carpenter hanging
his own shelf

887.

in the night
meeting a thief who also stole
the end of the year

884.

being urged
to hold a year-end party
a good mood

886.

New Year's decoration
I would like to hear from Ise
the first news

888.

once a year
it is gathered with respect
shepherd's purse

889.

out of melted snow
a thin light purple of
the herb sprout

890.

*Hokaku asked for my writing on a
folding fan.*

the boy's bangs
still have the smell
of young grass

891.

baby sparrows
exchange voices with
rats in the nest

892.

on the sore
a willow's touch
bends

893.

on the sore
the willow's bending
to touch it

894.

oiled paper umbrella
trying to push through
willows

895.

plum blossom scent
since ancient times the word
has been sorrowful

896.

plum blossoms' scent
the person I've never seen nor
had the honor of meeting

897.

plum scent
suddenly the sun comes out
on a mountain road

898.

plum blossom scent
has chased away the return
of the cold

899.

*Visiting the private room of the retired
Priest Etsudō...*

the lingering scent
of orchid curtains
a private room

900.

Buddha's death day
wrinkled hands join
the prayer beads' sound

901.

Buddha's birthday
 wrinkled hands join
 the prayer beads' sound

903.

the world in bloom
 even to flowers a "Hail Buddha"
 was chanted

905.

eight or nine feet up
 in the sky rain falls from
 a willow

902.

the bat also
 emerging into this world
 of birds in flowers

*904.**Day of the Dolls' Festival*

green willow
 drooping into the mud
 low tide

906.

spring rain
 trickling into the wasp's nest
 a leaky roof

907.

bush warbler
behind the willow
before the thicket

909.

spring rain
a straw rain cape blows back
as river willows

911.

spring night
at dawn with the cherry blossoms
it ends

908.

for cherry blossom viewing
the boat is slowly punted
by willows

910.

an old river
making big eyes
at the willow

912.

blooming wildly
among the peach trees
first cherry blossoms

918.

butterflies and birds
restlessly they rise up
a cloud of flowers

914.

how serious
the cat in love tramples on
the dog

915.

*When I went to Ueno for cherry blossom
viewing, I saw curtains stretched where people
were noisily playing music and singing various
songs in various voices, so I moved to a quiet
place nearby under a pine tree.*

cherry blossom viewing
without a set of nested bowls
in my heart

916.

Nara seven-fold
seven buildings in the temple
eight-petaled cherries

917.

At the residence of Lord Rosen

Saigyō's cottage
must be here somewhere
a garden of flowers

918.

spring rain
mugwort grows taller
in a grassy lane

919.

*Presented to Tōrin to celebrate the
completion of his new house, written
on my own painting*

it is not cold dew
but the honey of a flower
on the tree peony

921.

tofu pulp
the willow's darkness
bends over

923.

hydrangea
a bush is the little garden
of a detached room

920.

hiding himself
can the tea pickers hear
the cuckoo

922.

At the Sunrise Party at the House of Taisui
occasional rain
there is no need to worry
about rice seedlings

924.

*A Portrait of Kusunoki Masashige.
His fidelity is as strong as iron
and stone.*

on Sweet William
a camphor tree is dropping
tears of dew

925.

listen to an old story
 the feudal lord's warrior
 was once a wrestler

926.

ears of barley
 depending on their grasp
 at the farewell

927.

ears of barley
 grasping for support
 at the farewell

928.

at the time of parting
 carrying my hat in my hand
 and a summer vest

929.

coming to the eye
 especially at this time
 May's Mount Fuji

930.

While resting idly on the roadside grass...

dimly seen
 the chinaberry in rain
 hazy weather

981.

a bush warbler
 a bamboo shoot in the grove
 grieves of old age

983.

already bent
 the bamboo waits for snow
 what a sight

985.

coolness
 appears in the plan
 of this house

982.

early summer rain
 a silkworm sickens
 on a mulberry farm

984.

In Nagoya of Owari

life's journey
 plowing the patch of rice field
 back and forth

986.

*Tasui was planning to build a house for himself
 after his retirement.*

for coolness
 this Hida carpenter has
 the house plans

937.

Having Entered Suruga Province

road to Suruga
orange blossoms also
smell of tea

938.

summer rains
the sky blows down
the Hello River

939.

*Owing to the heavy rain of May, the Ōi River
was swollen so that I had to wait at Shimada
staying with Joshū and Jochiku.*

the lettuce
leaves are just as green
eggplant soup

940.

squid vendor
his voice confused
with the cuckoo

941.

flowers and fruit
at the same time melons
at their peak

942.

*Stopping over at the house of the hermit
Tamada*

“the water rail calls”
people say that is why
we stay at Saya

943.

this house
does not know the water rail
at its door

945.

even if it doesn't rain
on a day to plant bamboo
a straw rain cape and hat

947.

The poem "cottage of brushwood / when I hear that it / sounds miserable / but I soon found out / how tasteful it is" by Priest Saigyō on his visit to a certain priest living at Higashiyama had me wondering how attractive the owner of the hermitage was. I also visited a tasteful hermitage at Higashiyama, where I met a similar priest and gave this to him.

the brushwood door
the moon the same as it was
for the Priest Amida

944.

coolness
exactly as a pine in the fields
the shape of a branch

946.

loaded with brushwood
the horse returns to the rice paddy
transplanting casks of wine

948.

how touching
to exist after the storm
chrysanthemum

*949.**At Yamei's House*

coolness
reflected in a picture
of Saga's bamboo

950.

fallen blossoms
birds also are astonished
at dust on the harp

951.

a clear cascade
was the water drawn up
for jelly noodles

952.

clear cascade
a summer moon on the waves
but no dust

953.

Ōi River
no dust on the waves
just a summer's moon

954.

the sixth month
 clouds rest on the peak
 of Storm Mountain

956.

morning dew
 the muddy melon stained
 with coolness

958.

At Kyokusui's House

summer night
 broken up at dawn
 chilled food

955.

*For a freestyle renga party at Rakushisha
 on May 22...*

a wicker trunk
 the coolness on one side
 the first melon

957.

pine wind
 needles falling on the water's
 cool sound

959.

*While at Kyokusui's house we chose poetic topics
 from "farm life."*

boiled rice slop
 his old lady fans the treat
 with evening coolness

960.

plates and bowls
dimly in the darkness
evening coolness

967.

evening faces
trying to peel a dried gourd
for sour rice

962.

*People got together and were talking about
where the best melons are produced.*

melon rind
the place it is peeled
a graveyard

963.

At the Temple of Ogura

pine and cedar
to admire the wind
smell the sound

964.

*These two verses were composed as I enjoyed
the cool breeze at the house of a Nō actor,
Yūtō, at Zeze.*

rippling waves
the fragrance of wind
in their rhythm

965.

a lake
the heat misses the clouds
on the peak

966.

*Having a good time at the house of
Honma Shume*

flutteringly
the fan is raised
to the peak of a cloud

968.

*At Honma Shume's house, hanging on the
back wall of a stage is a picture of skeletons
playing flute and drum. Is human life any
different from the play of skeletons? Zhuangzi
used a skull for his pillow and didn't distinguish
dream from reality. Truly this evokes the
character of our lives.*

lightning flash
where the face was
pampas plume

970.

scent of lotus blossom
goes to the eye through
the mask's nose

967.

legendary warrior
at the cherry blossom viewing
the actor

969.

lightning flash
flying toward the darkness
heron's voice

971.

the narrow lane
of wrestler's grass
dew on flowers

972.

hydrangea
in the season of unlined robes
a light yellow

974.

Star Festival
autumn has set in
the first night

976.

as autumn draws near
our hearts feel closer
to this small tearoom

973.

Star Festival
autumn has set in
first of the nights

975.

chilly coolness
my feet on the wall
for a midday nap

977.

*While I was staying in Ōtsu, in the summer
of 1694, my brother wrote asking me to
come home for the Festival of the Ancestors.*

the whole household
walking staffs and gray hair
visiting graves

978.

On hearing that the nun Jutei had died

do not think
that “you didn’t count”
festival of souls

980.

my dwelling
the moon’s square of light
at the window

982.

under a clear moon
the foothills’ mist
is the field’s cloud

979.

departing autumn
to open one’s hands
as a chestnut burr

981.

old village
not a house without
a persimmon tree

983.

flowers
of the harvest moon appear
in cotton fields

984.

the color of wind
 planted artlessly in a garden
 bush clover

985.

the color of wind
 planted artlessly
 in an autumn garden

986.

the color of wind
 planted artlessly
 in a garden of reeds

987.

white gourds
 how we've all changed
 the looks of a face

*988.**August 15*

who this evening
 sees the full moon of Yoshino
 sixteen miles away

989.

cockscorn
 when the geese come
 still redder

990.

the beginning verse
should not resemble our faces
budding cherry blossoms

992.

crying “beeee”
how sad the bellowing
of deer at night

994.

On the Kuragari Pass

in the scent of mums
climbing up the dark pass
for a flower festival

991.

Visited by Tojū of Ise at my mountain hermitage

buckwheat
still served with flowers
on a mountain road

993.

the sun covered
by clouds for a while
migrating birds

995.

smell of mums
in the ancient capital
are many Buddhas

996.

scent of chrysanthemums
in Nara a long time ago
a handsome man

998.

a cricket
does it get into the bed of
a wild boar

1000.

pine wind
does it go around the eaves
with departing autumn

997.

*What I felt in my heart on the ninth when
I left Nara*

leaving the mums
from Nara to Naniwa
a crescent moon night

999.

*The host likes to enjoy himself till late at night,
and gets up late in the morning. Going to bed early
in the evening is to be stingy with lamp oil and
rising up early in the morning looks too busy.*

how pleasurable
sleeping late in autumn
as if master of the house

1001.

*On September 13, visiting the market
of Sumiyoshi Shrine . . .*

buying a measuring box
I change my mind
about moon viewing

1002.

already autumn
even sprinkles of rain
in the moon's shape

1004.

autumn night
dashed to bits
in conversation

1006.

Thought...

this road
that no one goes on
autumn's departure

1003.

new rice straw
it begins to appear already
wintry shower

1005.

human voices
returning on this road
autumn's departure

1007.

this autumn
why getting older is like
a bird into clouds

1008.

white chrysanthemums
 looked at closely
 no dust at all

1010.

autumn deepens
 so what does he do
 the man next door

1012.

clear cascade
 scattered on the waves
 green pine needles

1009.

*An impromptu poetry contest at the house of
 Keishi with the topic of a man accompanying
 a catamite under the moon.*

a clear moon
 the red fox frightens
 the boy-lover's friend

1011.

Composed While Sick in Bed

ill on a journey
 dreams in a withered field
 wander around

NOTES



NOTE: The mark <> signifies a cutting word. The designation *ONH* followed by a number indicates a poem from Bashō's *The Narrow Road to the Deep North* (*Oku no Hosomichi*).

1. *haru ya koshi / toshi ya yukiken / kotsugomori*

spring <> came / year <> went / second last day

春や来し年や行きけん小晦日

1663—spring. This is the oldest dated verse by Bashō that we presently have. In his lifetime, the Japanese calendar was based on the phases of the moon so that the month began with the new moon, continued with the full moon on the fifteenth and ended in the dark of the moon. Because the year was based on solar rotation, adjustments had to be made to keep the monthly moon calendar in sync with the skies. Thus, in 1663, instead of the first day of spring arriving on New Year's Day, as was normal, it was marked as beginning two days earlier. This phenomenon had been commented on by poets for centuries, as is shown by the link between Bashō's verse and the one written by Ariwara Motokata (888–953) that opens the imperial anthology, *Kokin Wakashū*: “before the year ends / spring has already come / left-over days / how shall we name them? / the old or the New Year?”

2. *tsuki zo shirube / konata e irase / tabi no yado*

moon <> guide [or sign] / come here to enter / journey's lodging

月ぞしるべこなたへ入らせ旅の宿

1663—autumn. This verse is considered to be a parody of a *tanka* in the *Nō* play *Kurama Tengu*, which has the phrase “the blossoms will guide you.” Bashō's wordplay works with the idea that the moon is considered a traveler across the skies, as we are travelers over the earth. There is the concept that the moon acts as a guide, a person, as well as a guiding light. The second line could be a direct quote of the moon's invitation, or that of the innkeeper, but the poem is ambiguous enough to avoid actual personification of the moon.

3. *uba-zakura / saku ya rōgo no / omoiide*

old lady cherry tree / bloom <> old age's / memories

姥桜咲くや老後の思ひ出

1664—spring. The cherry tree is thought to be personified, but the verse could be simply a play of words on another name of *uba-zakura*, or the *higan-zakura* (a type of cherry tree that blooms with no leaves). There is also the idea that a very old cherry tree covered with the youthful look of new blossoms seems like an old woman wearing an overabundance of powder and rouge.

4. *Kyō wa kuman / kusen kunju no / hanami kana*

Kyoto as-for / ninety-nine thousand crowd of / blossom viewing <>

京は九万九千くんじゆの花見哉

1666—New Year. At the time there was a saying that Kyoto had 98,000 houses. Another phrase is *kisen kunju* (“a crowd of rich and poor”). Bashō changed the *kisen* to *kusen*,

adding even more people to the number. This technique of adding meaning by changing one vowel is called *kasuri*. Notice that the second line is short by two sound units.

5. *toshi wa hito ni / tora se te itsumo / waka Ebisu*

years as-for people in / making someone always get it / young Ebisu

年は人にとらせていつも若夷

1666—spring. On New Year's Day people bought pictures of various gods to place in their home shrines for their wishes in the New Year. Ebisu was one of the seven gods of good fortune, or long life, whose specialty was fishing, safe navigation, and business.

6. *furū oto ya / mimi mo sū-naru / ume no ame*

falling sound <> / ear also sour become / plum rain

降る音や耳も酸うなる梅の雨

1666—spring. What the Japanese call *ume* is most often translated as “plum” because of the Latin name *Prunus mume*, but the fruit more closely resembles the apricot. Because these fruits ripen during mid-June to mid-July, the rains of this time are called *ume no ame* (“plum rains”). Even ripe, the fruit is inedible until it has been preserved in a salty, sour liquid similar to olives.

7. *kakitsubata / nitari ya nitari / mizu no kage*

rabbit-ear iris / looks like <> looks like / water's reflection

杜若似たりや似たり水の影

1666—summer. What is not said in this verse, but is suggested, is that the leaf of the iris also resembles a rabbit's ear. The repeat of “looks like” emphasizes the thought.

8. *hana wa shizu no / me ni mo miekeri / oni azami*

flower as-for poor people's / eye to also appear / ogre thistle

花は賤の目にも見えけり鬼薊

1666—summer. It has been suggested that this verse has a connection to a phrase in the introduction to the imperial anthology of waka, *Kokin Wakashū*, by Ki no Tsurayuki: “Only those acts which save people are called by the poor to have been done by an invisible ogre.” The play of words comes with the two meanings for *oni* (“plumed” or “ogre”), with *azumi* (“thistle,” *Cirsium japonicum*).

9. *samidare ni / on mono dō ya / tsuki no kao*

early summer rain in / gratitude thing would-you-like <> / moon of face

五月雨に御物遠や月の顔

1666—summer. It was common in other Japanese literature to speak of the moon as having a face. One cannot know if Bashō is asking if someone wants to see the moon's face or his.

10. *yūgao ni / mitoruru ya mi mo / ukari hyon*

moonflower / fascinating <> body / floats absent-mindedly

夕顔に見とるるや身もうかりひょん

1666—summer. The *yūgao* (“evening face,” *Lagenaria siceraria*) is also called “moonflower” because the large, white blooms open in the cool of the evening on vines of dark, green leaves. The connection here is the ambiguity of whether the author or

some unknown lover is floating by the flowers. An additional clue comes with *ukari* (“to float” or “to be high spirits”).

11. *iwa tsutsuji / somuru namida ya / hototogishu*

rock azalea / colored by tears <> / red cuckoo

岩躑躅染むる涙やほととぎす朱

1666—summer. Again one sees the *kasuri* loan technique where *hototogisu* is changed to *hototogishu* so *shu* (“red” or “vermilion”) refers to the idea that when one cried for a very long time the tears became blood. The bird known as a *hototogisu*, from its call *ho-to-to*, is not found in English-speaking lands, and thus is usually translated as “cuckoo” because of a resemblance in size, song, and habits.

12. *shibashi ma mo / matsu ya hototogi- / su sen nen*

for a short while also / pine <> cuckoo / some thousand years

しばし間も待つやほととぎす千年

1666—summer. One of the traditional occupations of poets was to wait for the first song of this bird in order to write a verse on the arrival of the season. The proverb *matsu wa sen-nen* (“a pine lives for a thousand years”) adds to the classical wordplay of “pine tree / to pine or long for” which is one of the very few that works in English.

13. *aki kaze no / yarido no kuchi ya / togari-goe*

autumn wind's / sliding door of mouth <> / sharp piercing voice

秋風の鐘戸の口やとがり声

1666—autumn. The wordplays come with *yari* (a “spear” or “lance”) and *yarido* (a “sliding door”) and with *kuchi* (a “mouth” or “opening”). Some view this verse as one using metaphor, the door as a mouth with the voice of autumn wind.

14. *Tanabata no / awanu kokoro ya / uchūten*

Star Festival's / meet cannot hearts <> / rainy rapture

七夕の逢はぬ心や雨中天

1666—autumn. On the seventh day of the seventh month, now celebrated on July 7, is Tanabata (“Star Festival”). This is the night once a year when the cow herder, the star Altair, crosses the Milky Way on a bridge of magpie wings to meet the weaver-girl, Vega, for a night of celestial love making. On a summer night, considered by the Japanese as the beginning of autumn, in this hemisphere, these are the two brightest stars seen directly overhead. If it rains the lovers cannot meet. Traditionally, on this evening people gather for outdoor picnics. Children of all ages make wishes by writing them on strips of paper to be tied on bamboo bushes. The word *uchūten* is a compound word made by Bashō incorporating “rain in the middle of heaven” and “ecstasy.” There is a sexual connotation.

15. *tanda sume / sume ba miyako zo / Kyō no tsuki*

just clear / live | capital <> / Kyoto [or today's moon]

たんだすめ住めば都ぞ今日の月

1666—autumn. *Sume* means “clear” and “to live.” Bashō uses the word twice to make his point. *Kyō* also has two meanings, either “today” or “Kyōto” the city. In addition, *kyō no tsuki* means the “harvest moon of autumn.”

16. *kage wa ame no / shita teru hime ka / tsuki no kao*

image as-for rain of / bottom shining princess <> / moon's face

影は天の下照る姫か月の顔

1666—autumn. *Shita Teru Hime* (“Shining Under Princess”) was the daughter of the legendary ruler, Ōkuninushi, of Izumo Province, in a Shinto myth. She was considered the Mother of Waka poetry. *Shita*, as “bottom,” probably meant “lower” or “last,” in reference to her rank as a princess.

17. *ogi no koe / koyā akikaze no / kuchi utsushi*

reed's voice / sounds like autumn wind / mimics [or transferred from another's mouth]

荻の声こや秋風の口うつし

1666—autumn. The wordplay occurs with *kuchi utsushi*, which can refer to either “mimicry” or “food or water transferred from the mouth of one person to another.” In the days before jars of baby food, mothers chewed the food for their toothless children.

18. *ne taru hagi ya / yōgan burei / hana no kao*

asleep (finished condition) bush clover <> / face good-looking / flower's face

寝たる萩や容顔無礼花の顔

1666—autumn. This *kasuri* works with *birei* (“gawking”) and *burei* (“good-looking”). The *hagi* is a low-growing bush with pea-like blooms in purple or white that open in the fall.

19. *tsuki no kagami / koharu ni miru ya / me shōgatsu*

moon's mirror / balmy autumn in see <> / eye New Year [or to enjoy watching something beautiful]

月の鏡小春に見るや目正月

1666—autumn. The combination of the autumn moon and the New Year exemplifies the humor of haiku because the seasons are deliberately mixed. There is a combination wordplay with *me* “eye” and *shōgatsu* (“New Year”), and *me shōgatsu* (“to enjoy watching something beautiful or good”).

20. *shimo gare ni / saku wa shinki no / hana no kana*

frost wither in / bloom (object) melancholy / flower field <>

霜枯に咲くは辛気の花野哉

1666—autumn. Eizō wrote in *Bashō Ku-shū* (*Collected Verses of Bashō*) that Bashō had taken the phrase *shinki no hana* (“the flowers seem depressed”) from a song, “*Ryūatsumushi*,” which was popular at that time.

21. *shigure o ya / modokashi gari te / matsu no yuki*

winter shower (object) <> / displeased with or unhappy and / pine tree [or waits for snow]

時雨をやもどかしかりて松の雪

1666—winter. This poem is a good example of personification. In Japanese, as well as in English, the word for “pine” (*matsu*) can mean a “pine tree” or “to pine for, or long for” as in to wait for someone. The verse works with the idea that the beginning of winter changes the leaves of the other trees, but the pine must wait to be covered with

snow to be transformed. The drooping slope of pine trees' branches, especially when bowed with the weight of rain, can give a feeling of sadness or depression.

22. *shiore fusu ya / yo wa sakasama no / yuki no take*

with bow down <> / world as-for upside down of / snow of bamboo 姿れ伏すや世はさかさまの雪の竹

1666—winter. There was a story called “Snow on the Bamboo” that has a touching scene of a mother lamenting the death of her child who has died under a snow-covered bamboo. The world seems inverted or out of order when a child dies and the parent lives. There is also a play of words on *yo*, which can be either the “world” or the “joints,” or “nodes,” on the bamboo plant. The cold, frozen stillness of snow is compared to death and the sadness it brings.

23. *arare majiru / katabira yuki wa / komon kana*

hailstones mixed with / unlined heavy silk robe [or large, thin, flat snowflakes] as-for / a finely spotted pattern on fabric <>

霰まじる帷子雪は小紋かな

1666—winter. The hail and snow against the dark sky looked like the very small prints on kimono cloth. The humor comes from the idea of an unlined summer robe in winter-time. There is also the suggestion that the coolness of the robe comes from the pattern of hailstones and snow on the fabric.

24. *hana no kao ni / hareute shite ya / oboro-zuki*

flower's face at / to feel shy doing <> / hazy moon

花の顔に晴れうてしてや朧月

1667—spring. The personification can be attached to either the face of the flower or the face of the moon. The ambiguity allows for the hazy moon seeming to be shy before the flowers or the flower being shy in the moonlight.

25. *sakari naru / ume ni sude hiku / kaze mogana*

bloom affirmative / fruit-plum untouched by hands / wind (denoting the wish of the speaker)

盛りなる梅にす手引く風もかな

1667—spring. Because the Japanese have such a love for the delicate blossoms of flowering trees, a lot of poetical energy is spent wishing that the wind that blows down the petals will stay away. The wind is clearly personified by the wordplay on *sude* (“to leave something untouched by a hand”) or *su-de* (“an empty hand”). In addition there is the *su* of *sui*, meaning “sour” or the “foods preserved in vinegar.”

26. *achi kochi ya / men men sabaki / yanagi gami*

here there <> / mask combing by itself / willow hair

あち東風や面々さばき柳髪

1667—spring. Several combinations of possible phrases give the feeling that the spring winds in the willow's long branches resemble a woman's hair that has been loosened for combing. The metaphor also goes the other way to say the woman's hair let down for combing is like the long, sweeping branches of the willow. Another wordplay comes

with *achi kochi* (“here and there”) and *kochi* (an “easterly wind” or “spring wind”). *Sabaki* has various shades of meaning, including “to comb,” “to loosen (hair),” “to sell,” “to dispose of,” “to deal with,” or “to judge.”

27. *hana ni akanu / nageki ya kochi no / utabukuro*

blossom at not open / sorrow <> my [or spring winds] / poem bag

花にあかぬ嘆きやこちの歌袋

1667—spring. Because Bashō has used *kochi* instead of the conventional *ware* for “my,” the verse has two distinct versions. The associative technique is the idea that the flowers are not yet opened and neither is Bashō’s bag of poems. The unopened purse of poems is like the flower bud in its potential for beauty.

28. *mochi yuki o / shira ito to nasu / yanagi kana*

cookie snowflakes (object) / white string into form / willow <>

餅雪を白糸となす柳哉

1667—winter. *Mochi* are small white rectangular cakes made with rice flour. When the same dough is formed into twisted hanks it is called *shira ito* (“white strings”), which look like the strings of snow-covered willow branches. Traditionally associated words are “rice cookies” and “snow,” because of their whiteness; “strings” and “long thin cookies,” and “strings” and “willow branches,” because of their shape.

29. *haru kaze ni / fukidashi warau / hana mogana*

spring wind in / start to blow [or burst out laughing] / flowers (the speaker’s wish)

春風に吹き出し笑ふ花もがな

1668—spring. The phrase *warau hana* can mean “flowers blooming all at once” or “to burst out laughing.”

30. *natsu chikashi / sono kuchi tabae / hana no kaze*

summer near / its mouth to cover or save / flower of wind

夏近しその口たばへ花の風

1668—spring. There was a legend that the God of Winds had a sack in which he carried the storm winds. This poem is another way of asking the wind to save itself for summer when a cool breeze is needed and not to come now when it would blow the petals from the trees and shorten people’s enjoyment of the flowers.

31. *ukare keru / hito ya Hatsuse no / yama-zakura*

making merry / people <> at Hatsuse / wild cherry trees

うかれける人や初瀬の山桜

1668—spring. Hatsuse is the old name for the Hase Temple in Nara. The Hase Temple, dedicated to Kannon, the Goddess of Mercy, is noted for its display of wild cherry blossoms.

32. *ito-zakura / koya kaeru sa no / ashi motsure*

string cherry tree / cabin go back as-when of / feet tangle

糸桜こや帰るさの足もつれ

1668—spring. The name of *ito* (“string”) is the name for a species of the cherry tree that resembles what we call the weeping willow. The use of the word “string” suggests

that revelers would get tangled up in the branches so that when they tried to leave to go home, they would stumble.

33. *kaze fuke ba / obosō naru ya / inu-zakura*

wind blow when / taper like an animal's tail [or be lonely] <> / dog cherry 風吹けば尾細うなるや犬桜

1668—spring. This poem has a play of words and images on the name of the species of the tree, the dog cherry, which has small, white blossoms. There is also a wordplay with *obosō* (“to dwindle,” “to taper off,” “to lose vigor,” or “to become lonely”) and also contains *o* (“an animal’s tail”). In English the verse provides a strong image of a cherry tree dwindling in its glory. As the blossoms blow away, the slender branches look more like the tail of a dog.

34. *nami no hana to / yuki mo ya mizu no / kaeribana*

wave of blossoms as / snow also <> water's / returning [or early flower] 波の花と雪もや水の返り花

1668—mixed seasons. The crest of a wave is called “the flower” because of the similarity of the white water and blooming cherry trees. Large fluffy snowflakes are called “snow flowers.” Bashō combines these images with several turns of meaning so that the snow “flowers” that have melted form a wave of flowers, as water, which comes back as flowers that bloom too early in the season.

35. *katsura otoko / suma zu nari kerī / ame no tsuki*

handsome man / live not to become <> / rain of moon 桂男すまざなりけり雨の月

1669—autumn. The word *suma* can be “to live” or “to become clear.” According to Chinese legends the figure seen on the moon was *katsura* (“Judas tree,” *Cercidiphyllum japonicum*). In this way the image came to be seen as a handsome man as well as a leaping rabbit, the traditional Japanese image. The literary connection is in *The Tales of Ise* in chapter 73, “Katsura Tree in the Moon.” Chapter 23 contains the line *otoko / suma zu nari kerī* (The man did not come to live with her/him), which gives Bashō’s verse another twist.

36. *Uchiyama ya / tozama shira zu no / hana zakari*

Uchiyama <> / visitors cannot know of / flowering cherry trees うち山や外様しらずの花盛り

1670—spring. The temple, Uchiyama Kongōjōin Eikyūji in Nara, belongs to the esoteric Buddhist Shingon sect, which was not well known by outsiders. This fact adds to the wordplay of *uchi*—inside—and *yama*—mountain or temple grounds. Bashō’s verse can be taken as a critique of organized religion by saying that outside the temple is the greater religious experience in the beauty of cherry blossoms.

37. *haru tatsu to / warawa mo shiru ya / kazari nawa*

spring arrive when / boy also knows <> / decorate straw rope 春立つとわらはも知るや飾り縄

1671—spring. At New Year’s, then the first day of spring, a rope made of braided

rice straw was decorated with paper folded into the shape of lightning. This Shinto symbol for enclosing sacred space was hung above the door of homes. The ornament is not merely decorative but thought to repel evil spirits. The wordplay involves *warawa* (“boy”) and *wara nawa* (“rice straw rope”).

38. *kite mo miyo / jinbe ga haori / hana goromo*

put on also to try / padded vest / flowered robe

きてもみよ甚兵が羽織花衣

1671—spring. The *jinbe ga haori* is a padded vest. The *hana goromo* is a flowered robe worn for viewing blossoms. *Haori* sounds similar to *gaori*, which means “to surrender to the beauty of the flowers,” and *kite* can mean both “come” or “wear.”

39. *samidare mo / sebumi tazune nu / Minare-gawa*

early summer rain also / measuring shallows / often-seen river

五月雨も瀬踏み尋ねぬ見馴河

1670—summer. The name of the river, Minare, can be translated as “seen so often as to be familiar with it.” It is a branch of the Yoshino River, which flows through Gojō City in Nara. Some authorities see the verse as personifying the rain, but others consider it simple wordplay.

40. *natsu kodachi / haku ya miyama no / koshi fusage*

summer grove or sword / wear<> deep in the mountains / hip tassel

夏木立佩くや深山の腰ふさげ

1672—summer. The word *kodachi* means a “grove of trees” or a “short sword.” This verse can be seen as an example of personification in which the mountain is a warrior wearing a sword of trees.

41. *utsukushiki / sono hime uri ya / kisasi zane*

beautiful / its princess melon <> / empress core

美しきその姫瓜や后ざね

1671—summer. The puns rest on *hime uri* (“the princess melon,” *Cucumis melo*) and *zane* (“core” or “kernel”), which sounds like *sane* (“clitoris”).

42. *meoto jika ya / ke ni ke ga soroute / ke mutsukashi*

pair deer <> / hair on hair in agreement / hair hard

女夫鹿や毛に毛が揃うて毛むつかし

1671—autumn. What is interesting in this verse is Bashō’s use of the word *ke* (“hair”) three times. In his later years Bashō admitted that when he was young he loved men. This verse, written when he was twenty-eight, could be seen as coming from these experiences. The word *meoto* usually means “married couple.”

43. *hana ni iya yo / seken guchi yori / kaze no kuchi*

flowers in do not like / talkative people’s mouths / mouth of wind

花にいやよ世間口より風の口

Year unknown—spring. The phrase *iya yo* (“I don’t like”) was one currently used in popular songs. The phrase *hitori ni wa iya yo* (“I don’t like sleeping alone”) was very close to *hana ni iya yo*.

44. *ūru koto / ko no gotoku seyo / chigo-zakura*

to plant something / baby as-if to do / baby or wild cherry tree.

植うる事子のごとくせよ見桜

Year unknown—spring. This verse is based on the instructions in a Chinese book on gardening. Bashō's poem was included in an anthology compiled in 1676 by Kigin that contained 6,600 poems by nine hundred poets. These numbers give an idea of the popularity of haikai at that time.

45. *takauna ya / shizuku mo yoyo no / sasa no tsuyu*

bamboo sprout <> / drop also slides down [or nodes or generations of] / bamboo grass of dew

たかうなや雫もよよの篠の露

Year unknown—summer. The wordplay comes with *yoyo*, which can be “nodes” of the bamboo or “generation after generation.” *Yoyo no* is an adverb that describes how drops of liquid seep or drip down.

46. *me no hoshi ya / hana o negai no / ito-zakura*

eye of star <> / flower (object) wish for of / string cherry

目の星や花を願ひの糸桜

Year unknown—autumn. The name *ito-zakura* (“string cherry”) was another term for the *shidare-zakura* (“weeping cherry”). A connection is also seen with Tanabata (“Star Festival”), when people hung strips of paper by strings on bamboo trees. These special five-colored threads are called *negai no ito* (“wish on a string”). Stars in the eyes suggest that the spots seen when straining to see the flowers or the stars could be light reflected on tears.

47. *inochi koso / imo dane yo mata / kyō no tsuki*

life (emphasis) / sweet potato seed <> again / harvest of moon

命こそ芋種よまた今日の月

1672—autumn. *Imo* (“sweet potatoes”) and *dane* (“seed”) form a pun with the meaning of “source.” At the festival of the full autumn moon, then around August 15, the sweet potatoes, or yams, were brought to market. Not only were they bringing in money for the farmers but they were also a special treat for the harvest festivities.

48. *fumi nara nu / iroha mo kaki te / kachū kana*

letter (affirmative—negative) / colored autumn leaves [or the first three letters of Japanese sound units] rake [or scratch] / burn <>

文ならぬいろはもかきて火中哉

Year unknown—autumn. The play of words comes with *iroha*, the first three units of the Japanese sound units or a-b-c (which also means “colored autumn leaves”). Added to this is *kaki* (“to write” and “to rake” or “scratch”). *Kachū dome* means “burn after reading,” a note sometimes added to letters.

49. *hito goto no / kuchi ni aru-nari / shita momiji*

person every of / mouth in be is / tongue autumn foliage

人ごとの口にあるなりした栂帯

Year unknown—autumn. The wordplays arise from the idea of saying “in everyone’s

mouth” when everyone is talking about the same thing. The comparison of red leaves and a red tongue completes the image.

50. *miru ni ga mo / overu bakari zo / ominaeshi*

watch results surrender also / to break almost (emphasis) / maiden [or prostitute] flower

見るに我も折れるばかりぞ女郎花

Year unknown—autumn. The *ominaeshi* (“maiden flower,” *Patrinia scabiosaeifolia*) bears long stalks of tiny yellow flowers in autumn. When the name is written in Chinese characters it means “prostitute flower,” so the maiden can be either chaste or a harlot.

51. *kyō no koyoi / neru toki mo naki / tsuki mi kana*

today's tonight / to sleep time also no / moon viewing <>

けふの今宵寝る時もなき月見哉

Year unknown—autumn. This is regarded as a parody or outright rewriting of the twenty-eighth tanka in *The Tales of Ise*. August 15 of the lunar calendar was the most important moon-viewing festival of the year.

52. *miru kage ya / mada katanari mo / yoi zukiyo*

see shape <> / still immature / new moon evening [or good]

見る影やまだ方なりも宵月夜

Year unknown—autumn. This is a *honki-dori* (“a literary reference”) to a waka in *The Tale of Genji* in which the phrase *mada katanari* is used to refer to the girl-child as being “pure” because she is not yet grown up enough to mate with men. *Yoi zukiyo* is the “young new moon that appears only early in the evening and then disappears.” This correlates with a young girl being sent to bed early.

53. *kumo to hedatsu / tomo ka ya kari no / ikiwakare*

cloud as separate / friend <> wild goose [or temporary of] / live apart

雲とへだつ友かや雁の生きわかれ

1672—autumn. It is assumed by some authorities that Bashō is referring to his friend Magodayū, who was living in Iga. The word *kari* means both “wild goose” or “temporary.”

54. *machi ishi ya / yashiki gata yori / koma mukae*

village doctor <> / mansion (honorable suffix) from / horse going for

町医師や屋敷がたより駒迎へ

1675—mixed seasons. This is often seen as a social critique of class segregation. At this time Bashō was living in Edo (Tokyo), where he observed the lifestyles of the newly rich merchant class.

55. *Musashino ya / issun hodo na / shika no koe*

grass plain <> / one inch about / deer's voice

武蔵野や一寸ほどの鹿の声

1675—spring. The Edo (Tokyo) region was previously a huge grassy plain known as Musashino, today known as the Kantō Plain. This great prairie has been mentioned in poetry since recorded history. Bashō is mixing the senses by using both sound and size.

The measurement is given as *is* (“one”) and *sun* (“the length of the joint of the thumb” or “about one inch”).

56. *hari tate ya / kata ni tsuchi utsu / kara koromo*

acupuncturist <> / shoulder into small hammer hits / empty robe

針立や肩に槌打つから衣

1675—autumn. This poem refers to acupuncture, the process in which needles are driven into the skin with a tiny flat hammer as a method of treating various afflictions. During Bashō’s time, it was customary to give fabric a shiny appearance by putting it on a wooden surface and beating it with mallets, an early kind of dry cleaning. Bashō removes the cloth from the fulling block to make the sound as sharp as the pain of the needle being pounded into his bare shoulder.

57. *sakazuki no / shita yuku kiku ya / kutsuki bon*

wine cup of / under flows chrysanthemum <> / lacquered tray

盃の下ゆく菊や朽木盆

1675—autumn. This is a visual joke. The saké from the shallow cup has spilled onto the tray, which is lacquered in black and has a large chrysanthemum painted on it.

58. *nari ni keru / nari ni keru made / toshi no kure*

had to be <> / had to be until / end of the year

なりにけりなりにけりまで年の暮

1676—New Year. Bashō and Yamaguchi Sodō (1642–1716) wrote two one-hundred-link *renga*, later published as *Two Poets in Edo (Edo Ryōginsū)*, that clearly show the influence of the Danrin school. The opening verses of both works honor Sōin by referencing his name and by displaying the typical Danrin techniques and methods. With this work, Bashō established himself as a strong proponent of the school and hopeful standard-bearer.

59. *kono ume ni / ushi mo hatsune to / naki tsu beshi*

these plum blossoms at / ox also first song of the new year / bellow yes also

この梅に牛も初音と鳴きつべし

1676—spring. The ox is considered a divine messenger of Tenjin, Sugawara no Michizane (845–902), the deity who helps students with their grades and passing exams. This verse is considered new and unusual because Bashō replaced the elegant literary image of the first spring song of the nightingale with that of the bellowing of a cow.

60. *ware mo kami no / hisō ya aogu / ume no hana*

I also god’s / pathetic beauty <> look up / plum blossoms

我も神のひさうや仰ぐ梅の花

1676—spring. This is a parody of a poem that Sugawara no Michizane wrote while he was in exile, where he was so poor that he eventually died of starvation. The poet was elevated to sainthood when he was found innocent of the charges against him and miracles were accredited to the invocation of his name.

61. *kumo o ne ni / Fuji wa suginari no / shigeri kana*

cloud (object) root in / Mount Fuji as-for cedar of / grows thick <>

雲を根に富士は杉形の茂りかな

1676—mixed seasons. Bashō compares the shape of Mount Fuji to a cedar tree. Often low clouds surround the base of the mountain and leave only the cone-shaped top exposed.

62. *Fuji no yama / nomi ga cha usu no / ooi kana*

Fuji's mountain / flea tea grinder / cover <>

富士の山蚤が茶臼の覆かな

1676—mixed seasons. Dried tea leaves are ground in a mortar or a tea mill to release their aroma more quickly. This device was protected from dust by an oiled paper cone that looked a bit like the snow-covered mountain. There is a Japanese nursery rhyme that goes, “A flea crawled up the tea grinder and jumped over Mount Fuji.”

63. *inochi nari / wazuka no kasa no / shita suzumi*

life yes / slight of hat of / under enjoy coolness

命なりわづかの笠の下涼み

1676—summer. The famous poet Saigyō wrote a similar poem at Sayo no Nakayama published in the *Shinkokinmakashū*. In his poem Saigyō finds all of life wonderful with the line *inochi mari keru* (“still alive”), but Bashō finds the wonderful life in the little space of coolness under his hat.

64. *natsu no tsuki / Goyu yori idete / Akasaka ya*

summer's moon / Goyu from leaving / Akasaka <>

夏の月御油より出でて赤坂や

1676—summer. Of the fifty-three stage-inns of the Tōkaidō Highway, the closest two towns were Goyu and Akasaka, which were only 1 mile (1.7 km) apart. The idea in the poem is that because of the shortness of the summer night, not the shortness of the distance between the two towns, the moon would rise above both at almost the same time.

65. *Fuji no kaze ya / ōgi ni nosete / Edo miyage*

wind from Mount Fuji <> / fan on placed / Tokyo souvenir

富士の風や扇にのせて江戸土産

1676—summer. It was considered especially elegant, and traditional, to offer a gift on a fan rather than letting it touch one's hand. Having little to give, Bashō is offering only the coolness the fan itself can bring to the host.

66. *hyaku ri kitari / hodo wa kumoi no / shita suzumi*

hundred unit of distance to come / degree of distance as-for clouds of / under enjoy coolness

百里来たりほどは雲井の下涼み

1676—summer. The distance measurement was the *ri*, which is about 2.5 miles (4 km). The ambiguity of the poem leaves open whether it was Bashō or the cool air that traveled the distance; whether he came from the clouds, down into the valley where Iga-Ueno was, or if the cool air came from the higher elevation of the clouds.

67. *nagamuru ya / Edo ni wa marena / yama no tsuki*

to view <> / Tokyo in as-for rare / mountain moon

詠むるや江戸には稀な山の月

1676—autumn. This was the beginning verse at a renga party sponsored by Kuwana at

the residence of Watanabe. It is typical of the greeting verse given to hosts and used to begin a renga. The word *Edo* could mean the old name of Tokyo or “unclean,” or “dirty,” in the Buddhist terminology of people living without the benefit of religion.

68. *tenbin ya / Kyō Edo kakete / chiyo no haru*

scales <> / Kyoto Tokyo balance / one thousand springs

天秤や京江戸かけて千代の春

1676—New Year. Bashō was comparing Kyoto, where he had lived, to Tokyo, where he was now living. Spring comes one thousand times or eternally.

69. *kadomatsu ya / omoe ba ichiya / sanjū-nen*

pine decoration <> / when I think overnight / thirty years

門松やおもへば一夜三十年

1677—New Year. In Japan, many people still place bamboo and pine boughs outside of their doors at the New Year. Bashō was now thirty-four. According to Chinese belief, a man became an adult at thirty-one.

70. *hokku nari / Matsuo Tōsei / yado no haru*

beginning poem (affirmative) / (Bashō's family name) (Bashō's pen name) / at home in spring

発句なり松尾桃青宿の春

1677—New Year. In 1677 Bashō had become *sōshō* (“professional haikai-no-renga master”). The middle line consists of Bashō's family name, Matsuo, and the current *nom de plume* that he was using at this time, Tōsei (“Green Peach”).

71. *Ō-Hie ya / shi no ji o hii te / hito kasumi*

top of Mount Hiei <> / letter *shi* drawn / person mist

大比叡やしの字を引いて一霞

1677—spring. Mount Hiei is 2,800 feet (848 m) high. The character *shi* looks like a fishhook with a long, straight shank. The supposed basis for the verse is that once the monks of the temple at Hiei asked the Zen priest Ikkyū (1394–1481) to write something very large. He ordered a strip of paper that stretched from the temple to the foot of the mountain. The priest ran down the strip of paper dragging a brush. The resulting long line was also the symbol for “one.” This illustrates the oneness of everything, the largest thing there is. Bashō's verse adds a hook to the story.

72. *neko no tsuma / hetsui no kazure yori / kayoi keru*

cat's wife / cook stove crumble / visit frequently <>

猫の妻竈の崩れより通ひけれ

1677—spring. *The Tales of Ise* contains a story of a man who secretly visited a woman by squeezing through a crack in the earthen wall of her garden. Bashō's cat receives her visitors at a crack where the stove has crumbled. This poem also implies that the cat is visited as often as the oven.

73. *Ryūgū mo / kyō no shioji ya / doyō-boshi*

Dragon Palace / today's low tide <> / hottest time to dry

龍宮も今日の潮路や土用干

1677—spring. The Dragon Palace was an undersea place in the fairy tale *Urashima Tarō*. *Doyō* are the hottest days of summer, much like our “dog days” of August. It was customary to use this weather to dry out clothes and books by putting them in the sun to air. The low tide exposed parts of the sea that probably looked as if they needed drying in the sun.

74. *mata nu noni / na uri ni kita ka / hototogisu*

to wait for [negative] / edible greens in order to sell <> / cuckoo

待たぬのに菜売りに来たか時鳥

1677—summer. Japan’s literary history contains many poems on the subject of waiting for the cuckoo in vain. While waiting for the first call of the cuckoo, Bashō instead hears the call of the greengrocer peddling his wares. The *hototogisu* is a bird found only in Japan, but it is similar in size and cry to our cuckoo.

75. *asu wa chimaki / Naniwa no kareha / yume nare ya*

tomorrow as-for rice dumpling / Naniwa’s withered leaves / dream yes <>

明日は粽難波の枯葉夢なれや

1677—summer. *Chimaki* (“rice dumplings”) were wrapped in reed leaves and steamed. The leaves were peeled off and discarded. The dumplings are the customary dish served on Boys’ Day, the fifth day of the fifth month. The pointed leaves of the reed plant are like tiny swords. The bay of Naniwa (“rapid waves”) was famous for its vast marshes of reeds.

76. *samidare ya / ryūtō aguru / Bantarō*

rainy season <> / sea phosphorescence held up / night watchman

五月雨や龍灯あぐる番太郎

1677—summer. The phosphorescence of the summer sea was considered to be the light offered to Buddha by the god of the dragons. *Bantarō* (“night watchmen”) were hired to watch for fires or thieves during the night. According to notes on this verse, it had rained so much that the night lanterns of the watchmen looked like sea phosphorescence or candle offerings to the dragon god.

77. *Ōmi-gaya / ase ya saza nami / yoru no toko*

mosquito net made in Ōmi / perspiration <> ripples / tonight’s bed

近江蚊帳汗やさざ波夜の床

1677—summer. Ōmi was a province by Lake Biwa well known for the manufacture of mosquito nets. It seems that on this hot night Bashō is perspiring so much he feels as if he is lying in a lake that has ripples like the place where the net was made. It is hotter to lie under mosquito netting, but the little bit of coolness won by not using it is lost in the resulting bug bites.

78. *kozue yori / adani ochi keru / semi no kara*

treetop from / emptiness dropped down <> / cicada shell

梢よりあだに落ちけり蟬の殻

1677—summer. Haiku writers are often warned to write their haiku in the present tense, but here is one of Bashō’s in the past tense. The poem is interesting because he is observing not the fall of the shell but the emptiness within it.

79. *tōkibi ya / nokiba no ogi no / tori chigae*

corn <> / eaves under reeds / make a mistake

唐黍や軒端の荻の取りちがへ

1677—summer. This is a humorous reference to a situation in *The Tale of Genji* in which a woman outsmarts Genji while he is trying to rape her by rolling away from him in the darkness. Sleeping beside her, however, was her stepdaughter, Reed under the Eaves. Only after falling on the stepdaughter and having his way with her does Genji realize that he has been deceived by the woman he adores and has assaulted the wrong woman. Corn plants look like huge imitations of reeds.

80. *aki ki ni keru / mimi o tazune te / makura no kaze*

autumn has come <> / ear to ask for [or visit] / pillow of wind

秋来にけり耳を訪ねて枕の風

1677—autumn. This poem is very lyrical for a haiku. It could be that Bashō was studying old waka, which he admitted he often did, and thus was led to write more in the manner of tanka than haiku.

81. *koyoi no tsuki / togi dase hitomi / Izumo no Kami*

tonight's moon / polish to show a seeing man / a god to show up out of the clouds

今宵の月磨ぎ出せ人見出雲守

1677—autumn. There were two famous makers of mirrors in Kyoto, and both of their names started with *hitomi* (“man who sees”). One was Hitomi Sado no Kami and the other was Hitomi Iwami no Kami. Bashō adds a change in one of the last names to make *Izumo no Kami* (“god of the province” or “to show up out of the clouds”). The wordplay works with the idea that, just as a cloudy mirror needs cleaning, so does a cloud-covered moon also need polishing.

82. *ki o kirite / motokuchi miru ya / kyō no tsuki*

tree (object) cut / larger cut-end see <> / today's moon [or a full autumn moon]

木を切りて本口見るや今日の月

1677—autumn. The end of a recently cut log, still shining with sap, looks very much like a full harvest moon.

83. *eda moroshi / hi tōshi yaburu / aki no kaze*

twig fragile / scarlet paper to break / autumn's wind

枝もろし緋唐紙破る秋の風

1677—autumn. The term *tōshi* refers to a very fragile paper made in China. The idea of the poem could be that even a fragile twig could tear the paper or that the twigs are too fragile to hold autumn leaves.

84. *irozuku ya / tōfu ni ochite / usu momiji*

staining <> / tofu falls / slight or faint autumn leaf

色付くや豆腐に落ちて薄紅葉

1677—autumn. There are several possible inspirations for this poem. A bit of a leaf could have blown onto a block of tofu and stained it red. The tofu could have been

molded in a form with the shape of a leaf on it. Or it could have been sprinkled with dried red pepper using an actual leaf as a stencil.

85. *mazu shiru ya / Gichiku ga take ni / hana no yuki*

first knowing <> / Gichiku's bamboo on / flowers of snow

まづ知るや宜竹が竹に花の雪

1677—winter. Gichiku was a famous musician who specialized in the *shakuhachi* (“bamboo flute”). The phrase *hana no yuki* can be translated as “flowers with petals like large, fluffy flakes of snow” or “a snow of flowers as when petals are blown from the trees in a blizzard of petals.”

86. *yuku kumo ya / inu no kake bari / mura shigure*

scudding clouds <> / dog pisses while running / a passing winter shower

行く雲や犬の駆け尿村時雨

1677—winter. The word for urinating has both polite and vulgar variations. Bashō uses the vulgar one. This poem uses the comparative technique to suggest that the way the rain comes and goes is like a dog running while urinating.

87. *hito shigure / tsubute ya futte / Koishikawa*

one winter shower / pebble <> to fall / Small Stone River

一時雨礫や降って小石川

1677—winter. Koishikawa (“Small Stone River”) was the name of a river and a village that are now in the Bunkyo district of Tokyo. One could construe the winter shower to be hailstones that fall like small pebbles into Small Stone River.

88. *shimo o kite / kaze o shikine no / sutego kana*

frost (object) to come / wind (object) lies down to sleep of / abandoned child <> 霜を着て風を敷き寝の捨子哉

1677—winter. Bashō's poem shows his ability to visualize the frosty wind as the child's only cover for the night.

89. *Fuji no yuki / Rosei ga yume o / tsukase tari*

Mount Fuji's snow / Rosei of dream (object) / was built

富士の雪盧生が夢を築かせたり

1677—winter. *The Tale of Rosei*, Han Dan of China, contains the story of a prime minister who was so rich he lost his appreciation of life. A religious man gave him a special pillow that made him dream of a mountain of silver. Upon waking he realized how useless money could be and that only life had true value.

90. *shiro zumi ya / kano Urashima ga / oi no hako*

white charcoal <> / that Urashima self / getting old of box

白炭やかかの浦島が老の箱

1677—winter. White charcoal truly is white. It is made from the wood of camellias or azaleas. After the wood has been burned once, it is burned again and covered with ash to extinguish the fire. It then becomes white. The story of *Urashima's Box* is that Tarō was given the box as a gift from the Dragon Palace. When he opened it, smoke came out and turned his hair and eyebrows white and made him look like an old man instantly.

97. *wasure-gusa / nameshi ni tsuma n / toshi no kure*

forgetting grass / boiled rice with chopped greens picked / year's end

忘れ草菜飯に摘まん年の暮

1678—New Year. The name of the double tawny day lily combines *wasure* (“to forget”) with *gusa* (“grass” or “herb”). At year’s end people try to forget their worries. They pay off debts or are forgiven their loans and put away the disappointments of the past.

98. *Teikin no ōrai / ta ga bunko yori / kesa no haru*

home schooling textbook / who small stationary box out of / spring's morning

庭訓の往来誰が文庫より今朝の春

1678—spring. *Teikin Ōrai* was a book written in the fourteenth century by an unknown author on a wide range of subjects. The words *teikin* (“teaching at home” or “home schooling”) and *ōrai* (“correspondence,” “traffic,” or a “street”) give more meaning to the title of the book. *Kesa no haru* (“a morning of spring”) was also a word used in haiku to signify the new year.

99. *ara nantomo na ya / kinō wa sugite / fukuto-jiru*

well nothing happened <> / yesterday as-for passed away / globefish soup

あら何ともなや昨日は過ぎて河豚汁

1678—spring. The globefish, or puffer fish, is a popular delicacy. If a globefish isn't prepared properly it can be deadly. It remains an expensive dish because chefs have to be specially trained and licensed. The expense and idea of tempting death add to the thrill of eating this food.

94. *kapitan mo / tsukubawase keru / kimi ga haru*

captain also / bows down <> / lord of spring

甲比丹もつくばはせけり君が春

1678—spring. “Captain” refers to the chief of the Dutch Trade Office on Dejima Island at Nagasaki, where Dutch foreigners were confined. On New Year’s Day, the captain was required to make a formal visit to the emperor. For this visit he had to dismount from his horse and bow down before the *kimi* (“lord” or “shogun”). *Kimi ga haru* is a season word also meaning “the new year” or “beginning of spring.”

95. *dairi bina / ningyō tennō no / gyo u to ka ya*

royal family dolls / doll emperor / reign (quotation) (exclamatory) <>

内裏雛人形天皇の御宇とかや

1678—spring. On March 3, Girls’ Day, a display is set up in many homes, especially those with female children. Family heirloom-dolls are displayed on stair-like platform. The dolls on the highest step are representations of the emperor and empress and are treated with the respect one would pay the actual people.

96. *hatsu hana ni / inochi shichi jū / go nen hodo*

first blossoms at / life span seventy- / five years that much

初花に命七十五年ほど

1678—spring. This is a parody of the Japanese expression, “If we eat the first produce

of the year we shall live seventy-five days longer.” Bashō changed the meaning from “eat” to “see” and “days” to “years.”

97. *ayame oi kerī / noki no iwashi no / sarekōbe*

iris growing <> / eaves a sardine's / weathered skull

あやめ生ひけり軒の鯖のされかうべ

1678 spring. To celebrate Setsubun (“last day of the old year”), usually in February, people display a sprig of sharp-edged *hiiragi* (a plant very similar to holly) speared to the head of a sardine to drive away bad spirits. For Boys’ Day, the eaves of the roof are decorated with the sword-like leaves of the iris. In this case, the sardine head has not been removed and both symbols are seen at once. There was also a legend that a reed grew out of the eye socket of the skull of Ono no Komachi, one of Japan’s immortal poets. Here Bashō changes the image from “reed” to “iris” and the famous beauty and poet to a sardine.

98. *mizu muke te / ato toi tamae / dōmyōji*

offer water by / virtue deceased ask / dried cooked rice

水向けて跡訪ひたまへ道明寺

1678—summer. Fuboku, Ichiryūken Okamoto, was a haikai poet in Tokyo. One of the items offered on graves for the consolation of the dead was dried cooked rice, a treat enjoyed in summer, when it is soaked in very cold water. The name for this dish, *domyōji*, comes from the name of the Buddhist temple where this was a specialty.

99. *Suigaku mo / norimono kasa n / Ama-no-gawa*

shipbuilder also / boat lend (conjecture) / River of Heaven

水学も乗物貸さん天の川

1678—summer. The Milky Way, known in Japan as *Ama-no-gawa*, translates to “River of Heaven.” Suigaku was a well-known shipbuilder of the times. This night was a party occasion with saké and poems with jokes about the star-crossed lovers [see note 14]. On this night it had rained so much it seemed the “River of Heaven” was overflowing onto the Earth.

100. *aki ki nu to / tsuma kou hoshi ya / shika no kawa*

autumn has come (quotation) / wife to love star<> / deer's skin

秋来ぬと妻恋ふ星や鹿の革

1678—summer. This is another poem from the Tanabata festival. A person makes love to his “wife” under the stars of the heavens on the star-spots of a deerskin. The fallow deer of Japan retain their spots, which we are used to seeing only on fawns, throughout their lives. Though this festival is celebrated on July 7, in Bashō’s time this was considered the beginning of autumn.

101. *sazo na hoshi / hijikimono ni wa / shika no kawa*

surely star / rug on as-for / deer's skin

さぞな星ひじき物には鹿の革

1678—summer. This is an associative technique that connects the white spots on the rug and the star lovers Altair and Vega. In other cultures, white spots on wild animals are viewed as marks made by stars or patterns of actual stars.

102. *ame no hi ya / seken no aki o / sakai-chō*

a rainy day <> / world of autumn (object) / border town

雨の日や世間の秋を堺町

1678—autumn. The play of words comes with *sakai* (“boundary,” or “border”) and Sakai-chō, the name of the theater district of old Tokyo. Because of its questionable reputation the district was placed at the edge of town.

103. *geni ya tsuki / maguchi sen kin no / tōri chō*

truly <> moon / the frontage much money of / a prosperous shopping area

実には月間日千金の通り町

1678—autumn. The host of the renga party, Jiyōshi, lived in Odawara-chō, a city now located about an hour by train from Tokyo, and near Tōri-chō, which was a prosperous shopping area. Bashō was complimenting Jiyōshi on the prosperity of his town even though living expenses were much cheaper than in Tokyo. Land prices were as high as the moon or as high as land would cost on the moon.

104. *shio ni shi te mo / iza kotozute n / miyako-dori*

salt (result of a change) to do also / now to send a message (the speaker's will) / imperial bird (name)

塩にしてもいざ言伝てん都鳥

1678—winter. The joke is in *miyako-dori* (“bird of the imperial city,” “black-headed gull,” or “oystercatcher”). The term was first used by Ariwara no Narihira (825–80) in *Tales of Ise* where he implied that a bird would bring news from the capital. At that time, Kyoto was the capital of Japan, but the bird was often seen on the Sumida River in Tokyo.

105. *ishi kare te / mizu shibome ru ya / fuyu mo nashi*

stone withered is / water dried <> / winter also more

石枯れて水しぼめるや冬もなし

1678—winter. This poem can be read literally or figuratively. The sense is based on the phrase “water is dried up and stone is exposed” in a poem by the Chinese poet Su Tung Po (1036–1101). Here, Bashō is saying that the cold is so great that rocks shrivel up the way vegetation does when it freezes.

106. *matsu hana ya / Tōzaburō ga / Yoshinoyama*

to wait for flowers <> / name of a popular flute player of the day / Mount Yoshino

待つ花や藤三郎が吉野山

1678—winter. Gichiku, known as Tōzaburō, had a hit song named after Yoshino, the mountain famous for its cherry trees and deep snows. When the flowers bloomed there would be parties and flute music. The joke is in *matsu hana*, which can mean “pine flowers” or “longing for flowers.”

107. *Oranda mo / hana ni ki ni keri / uma ni kura*

Hollander also / flowers have come <> / horse on saddled

阿蘭陀も花に来にけり馬に鞍

1679—spring. The annual visit of the captain of the Dutch Trade Office had been changed from annually on New Year's to once every five years on March 5. Thus the

captain came as the cherry trees were blooming. (See poem 94.) This poem uses the comparative technique in a pseudo-science way. Bashō is saying that the foreigner's visit and the blossoms have both come by horseback. The flowers bloom for the arrival of the foreigner and the foreigner comes because of the flowers, so they are tied together in a way one would not normally consider. This is a major goal of haiku writing.

108. *zōri no shiri / ori te kaera n / yama-zakura*

sandal backs [or bottoms] / fold return home (speaker's will) / mountain cherry blossoms

草履の尻折りて帰らん山桜

1679—spring. The play of words works with *ori*, “to fold up the backs of sandals”—*zōri*, so they did not flip mud on the long robe, or “to break off a spray of flowers.” Often part of cherry viewing was to break off branches of the flowers to bring them back home. As one walked long distances the edges, or hems, of the robe would slip out of the belt and drag on the ground. They would be folded up to keep them out of the mud.

109. *sōkai no / nami saké kusashi / kyō no tsuki*

blue sea of / a wave saké smells / today's moon

蒼海の浪酒臭し今日の月

1679—autumn. The full moon was compared to a saké cup, a small, shallow bowl with flaring sides. The scene could be of a sailing party for viewing the moon where the waves were permeated with alcohol, or the “blue sea” could have been a bowl of water nearby for washing the saké cups.

110. *sakazuki ya / yamaji no kiku to / kore o hosu*

saké cup <> / mountain path's chrysanthemum (quotation) / this (object) drink up 盃や山路の菊と是を下す

1679—autumn. The *yamaji no kiku* (“mountain road chrysanthemum”) was a legendary drink from China taken for longevity. In Japan this practice was celebrated with a festival for chrysanthemums on September 9.

111. *miwatase ba / nagamure ba mire ba / Suma no aki*

look over / to view to see (conditional clause) / Suma's autumn

見渡せば詠むれば見れば須磨の秋

1679—autumn. Suma is the place name of a lonely coastline near Kobe as well as the verb “to live,” so the verse can mean “seeing Suma” or the “autumn of life.” The poem is saying that the autumn view in Suma is so great that Bashō can overlook the fact that he is getting older.

112. *kesa no yuki / nebuka o sono no / shiori kana*

morning's snow / onion (object) garden's / broken branch signpost <>

今朝の雪根深を園の枝折哉

1679—winter. In earlier times, one way to mark a trail was to bend over grasses or weeds. The snow was so thick only the bent green tops of onion plants were showing.

113. *shimo o fun de / chinba hiku made / okuri keru*

frost (object) step / walk with a limp (to a degree) / send [or see off] <> 霜を踏んでちんば引くまで送りけり
1679—winter. Tsuchiya Shiyū was a warrior of the Matsue clan and one of Bashō's haikai friends. The ambiguity rests on whether the pain of farewells has made his knees weak or walking on slippery ice has forced him to walk cautiously. There is a hidden compliment in the idea that Bashō's poetry writing will be crippled by losing his friend and the inspiration from his writing.

114. *ah haru haru / ōinaru kana haru / to un nun*

ah spring spring / great <> spring / thus and thus 於春々大哉春と云々
1680—spring. The beginning of the poem is a parody of a line from a poem in admiration of Confucius by the Chinese poet Mi Fu (1051–1107): “Confucius, Confucius, great Confucius!” Notice that “ah” is the same in both Japanese and English.

115. *hana ni yadori / Hyōtansai to / mizukara ieru*

blossoms under stay / hollowed out gourd purified / myself to be named 花にやどり瓢箪齋と自らいへり
1680—spring. *Hana* (“blossom”) implies cherry blossoms. When *sai* is attached to a noun it indicates a pseudonym, but it literally means “to keep a body clean and purified.” Bashō combines the word with “gourd,” implying that a night under cherry blossoms has purified his inner being so he is like a sanctified vessel.

116. *satsuki no ame / iwahiba no midori / itsumade zo*

early summer's rain / rock cypress of green / lasting how long 五月の雨岩檜葉の緑いつまでぞ
1680—summer. *Iwahiba* (*Selaginella tamariscina*) is the “rock cypress” or “tamarisk tree.” The question is ambiguous and open to multiple interpretations. How long will the rain continue to fall? How long will the cypress stay green? How long can the tree endure in its rocky place?

117. *kumo nani to / ne o nani to naku / aki no kaze*

spider what thus / voice (object) what thus cry / autumn's wind 蜘蛛何と音をなにと鳴く秋の風
1680—autumn. This poem uses the riddle technique to convey the paradox that spiders make no cry or sound but the wind, which is invisible, does.

118. *shiba no to ni / cha o konoha kaku / arashi kana*

humble cottage brushwood gate in / tea (object) leaves raked up / storm <> 柴の戸に茶を木の葉掻く嵐哉
1680—autumn. The wise man was Po Chū (772–846) and Ch'ang-an was the capital of China during the T'ang Dynasty. This verse uses humility and the poverty of the poet to express acceptance. It is fairly improbable that Bashō raked up leaves and made tea from them, but it could have been that the wind blew the leaves into piles along the fence that reminded him of his supply of tea leaves. Or the verse could be saying that he used dried leaves as fuel to boil the water for his tea.

119. *keshi-zumi ni / maki waru oto ka / Ono no oku*

soft charcoal [or making a change] in / firewood split sound / ax's back

消炭に薪割る音かをの奥

1680—autumn. There are several wordplays in this poem. One pivots on the word *Ono*, which is the word for “ax” as well as the name of a place in northwest Kyoto famous for making high-quality charcoal. When this combined with the word *oku* (“the interior,” “back of,” or “inner part”), the reader’s mind is flipped between the back side of an ax, the back of the area called Ono, or the interior of the wood.

120. *kareeda ni / karasu no tomari keru / aki no kure*

bare branch on / crow (subject) to perch, [land, or sit] <> / autumn's evening

かれ朶に鳥のとまりけり秋の暮

1680—autumn. This verse uses the comparative technique. The landing of a crow on a bare branch is similar to the way autumn evenings arrive. The problem for the translator is to find a verb that applies to both the crow and the arrival of an autumn evening. The last line can also be translated as “late autumn” and still the comparison remains. In an earlier version of this poem, written on a painting of seven crows with twenty more birds in the sky, Bashō had an extra sound unit, *ya*, in the second line. That version also contained the verb *tomari-taru*, in the perfect tense. This revision left one crow to represent all the crows and put the verb into the past tense. So often teachers of haiku believe that the poem must be in the present tense. However, in this revision Bashō rebelliously puts the poem in the past tense. This verse and Bashō’s “frog” poem are his most well known. In his later years Bashō said: “Poetry of other schools is like a colored painting. Poetry of my school should be written as if it were a black-ink painting.” Both Bashō and Kyoriku, his disciple, made paintings to accompany this verse and included only one crow.

121. *gu anzuru ni / meido mo kaku ya / aki no kure*

it seems to stupid me / hell also this <> / late autumn or autumn evening

愚案ずるに冥途もかくや秋の暮

1680—autumn. Bragging or pride were often expressed through opposite language. It was customary to introduce one’s “dumb” son or “ugly” daughter or to refer to oneself in derogatory manner. The phrase *gu anzuru ni* was commonly used in annotated books. The humble form underscores the fact that Bashō didn’t consider his observation profound, but more on the level of a passing remark.

122. *ro no koe nami o utte / harawata kōru / yo ya namida*

oar's sound a wave hit / bowels freeze / night <> tears

櫂の声波を打つて腸氷る夜や涙

1680—winter. This Japanese verse contains a sound unit count of 10–7–5. This technique is called *hachō* (“broken-meter style”). Some have suggested that the poem reflects the same sentiments of a Chinese poem that was popular at the time. This could be, as Bashō makes a reference to Tu Fu (712–70), a legendary Chinese poet, in the essay accompanying the verse.

123. *Ono-zumi ya / tenarau hito no / hai zeseri*

charcoal Ono <> / learn to write person / scratching in ashes

小野炭や手習ふ人の灰ぜせり

1680—winter. Ono no Tōfū, or Michikaze (894?–966), was a famous calligrapher, known as one of Japan’s three best. The word *ono* could refer to the place (Ono, in the Kyoto area) or to the man. Dragging tongs through white ashes to expose the black metal of an iron stove would create an effect similar to black characters written on white paper.

124. *kanashima n ya / Bokushi seri yaki o / mi te mo nao*

to grieve (conjecture) <> / (name of a Chinese poet) parsley cook / to see also likewise

悲しまんや墨子芹焼を見ても猶

1680—winter. *Seri* (“water dropwort” or “Japanese parsley,” *Oenanthe javanica*) darkens when cooked with vinegar and soy. *Bokushi* is the Japanese name for Mo Tzu (470–390 B.C.), the Chinese philosopher who grieved when threads had to be bleached before being dyed a color. In Japan mourning robes were dyed dark colors.

125. *mochi-bana ya / kazashi ni sase ru / yome ga kimi*

rice cake flower <> / hair ornament stuck / on Lord Rat

餅花やかざしに挿せる嫁が君

1681—New Year. Because of the custom that it was taboo to use the word *nezumi* (“rat”) during the first three days of the new year, *yome ga kimi* (“Lord Rat”) was substituted. *Tome* also means “bride,” which adds another connotation to the verse. As a decoration, bits of rice-cake dough were attached to willow branches in the form of blossoms and placed in the household shrine.

126. *mochi o yume ni / ori musubu shida no / kusa makura*

rice cake dream in / bend to tie fern / grass pillow

餅を夢に折り結ぶ幽染の草枕

1681—New Year. *Shida* (*Gleichenia glauca*) means “fern.” For a New Year’s decoration, two large rice cakes, shaped like dumplings, are stacked and placed on crossed fern leaves. The phrase “a grass pillow” always implied a journey where one would have to tie grass together for a pillow. Several wordplays come with *musubu*, which can mean “to have a dream” or “to tie together.” It was customary for people to put a drawing of a *takara-bune* (“treasure ship”) under their pillows to enhance their first dream of the new year. Bashō lays his head, like a rice cake, on ferns instead. The poem could also suggest that the rice cakes are dreaming with their heads lying on the fern pillow.

127. *Musashino no / tsuki no waka bae ya / Matsushima-dane*

(name) grassy plain of / moon of young sprout <> / Pine Island seed

武蔵野の月の若生えや松島種

Year unknown—spring. Musashino was the name of the grassy plain that covered the area now occupied by Tokyo. Its expansiveness was used in poetry since the beginning of Japan’s recorded history as the image of wide open spaces, much as Americans think of the Great Plains. Matsushima (“Pine Island”) was considered one of Japan’s three

most scenic spots for its bay containing tiny islets covered in wind-shaped pine trees. In effect Bashō is saying that the moon (himself) on the grassy plain is the offshoot of the seeds (of poetry) in Matsushima. In reality, if one watched the moon rise over the flat, grassy plain, the moon looked like a huge white sprout.

128. *futsuka ei / monokawa hana no / aru aida*

hangover / no thing flowers / time (interval)

二日酔ひものかは花のあるあひだ

1681—spring.

129. *bashō uete / mazu nikumu ogi no / futaba kana*

banana to plant / first to hate reed of / sprout <>

ばせを植えてまづ憎む荻の二葉哉

1681—spring. Rika was one of Bashō's favorite disciples, and this poem seems to be another thank-you to him for the gift of the banana tree. The sprout of a reed and that of a banana tree are similar in shape, but the banana tree sprout is much larger. Reeds were a classical topic for court poetry. Bashō now lived in a marshy area where two rivers joined, so it was possible that many reeds grew around his house. Reeds have thick, deep, and connected root systems, much like the classical poetry. Not only was Bashō working to establish a new mode of poetry, he was planting a banana tree.

130. *Bashō nowaki shite / tarai ni ame o / kiku yo kana*

banana tree strong wind that divides / basin in rain (object) / listen night <>

芭蕉野分して鹽に雨をきく夜かな

1681—mixed seasons. In the strong winds the banana leaves would be torn just like the roof of Bashō's house. If he lived inside a banana tree it would be leaking rain just as his roof lets in the water he catches in basins.

131. *sakari ja hana ni / sozoro ukibōshi / numeri zuma*

blooming flowers / aimlessly merry-making priest / fickle wife

盛りじゃ花に座浮法師ぬめり妻

1681—spring. The sound unit count is 7-8-5, giving this poem hachō (“broken meter”). The word *numeri* can mean “fickle” or “slippery” in the amorous sense, and combined with “wife” it becomes thick with meanings. The phrase *sozoro ukibōshi* (“aimless merry-making priest”) was a word compound created by Bashō.

132. *yamabuki no tsuyu / na no hana no / kakochi gao naru ya*

rose's dew / rapeseed flowers / envious face become <>

歎冬の露葉の花のかこち顔なるや

Year unknown—spring. The sound unit count for this poem is 7-5-8. The *yamabuki* (*Kerria japonica*) is in the rose family. The single flower variety looks much like the mallow blossom, but the multi-flora variety is a thornless thicker bush with tiny yellow flowers similar to spirea. Rape, a common field flower, was grown not for its beauty but for its nutritious seeds, which were fed to livestock.

133. *hana ni ee ri / haori ki te katana / sasu onna*

blossom in get drunk (perfect tense) / jacket to wear sword / armed with a sword woman

花に酔へり羽織着て刀さす女

Year unknown –spring. A woman wearing two items of male attire, a kimono jacket and a sword, was drunk on saké while flower viewing. Softening the image, Bashō implies that she was intoxicated by the beauty of the flowers.

134. *hototogisu / maneku ka mugi no / mura obana*

cuckoo / invite <> barley of / a group of miscanthus plumes

郭公招くか麦のむら尾花

1681—summer. “Miscanthus plumes beckon a cuckoo” is a well-known expression in waka poetry. Bashō makes the phrase a haikai by changing the invitation to come from the smaller, less noble, barley plumes.

135. *yorube o itsu / hito ha ni mushi no / tabi ne shite*

something to depend on for help when? / one leaf on insect of / journey sleep to do

よるべをいつ一葉に虫の旅寝して

1681 –summer. This is associated with the story of Huo Di, the Chinese man who got the idea for boats by watching a spider drift to shore on a leaf.

136. *samidare ni / tsuru no ashi / mijikaku narevi*

summer rain in / crane's leg / short become

五月雨に鶴の足短くなれり

1681—summer. As the water rises, the crane's legs look shorter, but in reality they are not. The poem's sound unit pattern is 5-5 7, which seems to emphasize the line about the crane's legs being shorter.

137. *gu ni kuraku / ibara o tsukamu / hotaru kana*

folly in darkness / thorn (object) grasp / firefly <>

愚にくらく棘をつかむ蛍哉

1681—summer. There is a proverb that states: “pursuing one thing, not paying attention to other things.” The word “darkness” can apply to the time when one sees fireflies, and to the state of not being a very bright person. The poem uses the twist technique. The first two lines lead the reader's mind toward certain images and the third line twists away from that theme to something else.

138. *yami no yo to sugoku / kitsune shita bau / tama makuwa*

a weird dark night / fox down crawl / beautiful melon

闇夜きつね下這ふ玉真桑

1681—summer. *Yamiyo* (“a dark night”) is the correct word, but Bashō added a note to the verse that he wanted *yami no yo to sugoku* (“a weird dark night”) to emphasize the strangeness of the night. Bashō uses the associative technique to show the fox creeping over the ground the way melons grow. In Bashō's time, the *makuwa* was a type of popular melon. Some authorities see metaphors in the poem where the lover, a fox, sneaks into a house, the melon field, to steal the beautiful princess, the melon.

Tama can mean “beautiful” or “bead,” so both words conjure up the image of the melon.

139. *hana mukuge / hadaka warawa no / kazashi kana*

flower hibiscus / naked I of / hair decoration <>

花木槿裸童のかざし哉

1681—summer. This verse uses the paradox “naked I wear” and then solves the riddle by revealing that it is a flower that is worn in the hair. The *mukuge* is the *Hibiscus syriacus*, of the family Malvaceae.

140. *tsumi ken ya / cha o kogarashi no / aki to mo shira de*

picked (conjecture of the past) <> / tea (object) withering winds of / autumn (quotation) also know not

摘みけんや茶を風の秋とも知らで

1681—autumn. The sound unit count for this poem is 7–5–7. “Withering winds” is usually a season word for winter, but here Bashō puts the cold winds in autumn. Tea is normally picked in the early and late spring.

141. *yoru hisokani / mushi wa gekka no / kuri o ugatsu*

night secret / worm as-for under the moon / chestnut (object) dig

夜ル窃ニ虫は月下の栗を穿ツ

1681—autumn. The white meat of a chestnut and the full round moon indicate the use of the associative technique. One text contains the head note, “The later harvest moon.” Because the full moon of the ninth month, our harvest moon, was so spectacular, it was customary to hold moon-viewing parties even after the moon was past its prime. Flattened slightly on one side, it looked more like a chestnut and because these nuts were harvested at this time of year, it was traditional to offer chestnuts to the moon and to serve them as party food.

142. *harinuki no / neko mo shiru nari / kesa no aki*

papier-mâché of / cat also knows (affirmative) / morning of autumn

張抜きの猫も知るなり今朝の秋

Year unknown—autumn. Most shops displayed a small statue of a cat with a raised paw as a good luck charm.

143. *izuku shigure / kasa o te ni sagete / kaeru sō*

where winter rain / umbrella [or hat] (object) hand in carry / return monk

いづく時雨傘を手に提げて帰る僧

1681—winter.

144. *yuki no ashita / hitori kara zake o / kami e tari*

snow's morning / alone dried salmon (object) / chew able

雪の朝独り干鮭を噛み得タリ

1681—winter. The preface to this poem is based on a Chinese proverb, “If a man is able to chew roots, he can do anything.” By this time Bashō was completely dependent upon his students for income.

145. *matsu nare ya / kiri ei sara ei to / hiku hodo ni*

pine tree (affirmative) <> / fog a shout-when-something-is-pulled-out / pull (to a degree)

松なれや霧えいさらえいと引くほどに

Year unknown—winter. In winter it was a tradition for the court and emperor to make an excursion to the hills to pull up young pine trees and to replant them in containers. As the fog drifts away, Bashō suggests that the tree is pulling itself out of the mist in the same way seedlings pull themselves up from the ground.

146. *mo ni sudaku / shirauo ya tora ba / kie nu beki*

gathering in waterweed / ice fish catch if / disappear (conjecture) 藻にすだく白魚やとらば消えぬべき

1681—winter. The *shirauo* (“white fish” or “ice fish”) is a tiny, transparent, minnow-like fish. The word *sudaku* can be either “gather in” or “swarm,” which in English creates the ambiguity of whether the author is gathering the waterweed or the fish are gathering themselves in the waterweed.

147. *kure kure te / mochi o kodama no / wabi ne kana*

end end / cake (object) to echo of / lonely sleep <>

暮れ暮れて餅を木魂の侘寝哉

1682—New Year. *Mochi* is a cookie or thick cake made of rice flour. The rice has to be pounded to a powder in mortars, and the sound has come to symbolize the new year. Not only was Bashō too poor to afford a rice cake, there was no one there to pound his rice.

148. *ume yanagi / sazo wakashu kana / onna kana*

plum willow / homosexual boy <> / woman <>

梅柳さぞ若衆かな女かな

1682—spring. This verse is an example of the comparison technique.

149. *sode yogosu ran / tanishi no ama no / hima o na mi*

sleeves stain (conjecture) / mud snail of fishermen's / leisure (object) as they-have-no-time

袖よごすらん田螺の海上の隙を無み

1682—spring. March 3 was supposedly the best day for gathering mud snails, but it is also Girls' Day.

150. *yūgao no shiroku / yoru no kōka ni / shisoku torite*

evening face flower white / night's privy in / candle hold

夕顔の白ク夜ルの後架に紙燭とりて

1682—spring. One kind of candle was made of a finger-thick stick of pine wood covered in wax. It had a cone of paper around the bottom to keep the wax from dripping. In the dark the glowing paper shape would look as if someone was carrying an illuminated flower. The contrast between this elegant image and the commonness of the privy gives the poem its haikai quality. The word *kōka* is a euphemism for the privy in a Zen temple, which adds another element to the joke. Temples were traditionally used as places for lovers' trysts.

151. *en naru yakko / imayō hana ni / rōsai su*

sexy servant boy / present fashion flower viewing / hit songs chanting

艶ナル奴今様花に弄齋ス

1682—spring. *Rōsai* were the pop songs of the times. Bashō makes a wordplay between *rōsai* and *rōei-su* (“to chant”). It could have been that Bashō observed this scene while viewing cherry blossoms.

152. *furu ike ya / kawazu tobikomu / mizu no oto*

old-pond <> / frog jump into / water's sound

古池や蛙飛びこむ水の音

1681–82—spring. This verse, now so famous, was first published in a selection of single verses in *Haru no Hi* (*Spring Day*). What made this verse interesting was the fact that poetry up until this time had mentioned frogs for their croaking but never for their leaping. According to the commentary by Shikō, at first Bashō thought of the 7–5 sound units, “a frog jumps into / the sound of water (*kawazu tobikomu / mizu no oto*).” Then he tried to think of a good five sound units for the first line. Kikaku proposed “*Yamabuki ya* (Japanese yellow rose) <>.” Bashō said that *yamabuki* would be elegant but too showy. He said “*furu ike ya*” should be used because it is simple and truthful.

153. *yuki no fuku / hidari kachi / minazuki no koi*

snow of globefish / the left (side) wins / June's carp

雪の鮎左勝水無月の鯉

Year unknown—summer. Poetry contests were always done in teams, with the left side against the right. Here the decision is made into a verse.

154. *asagao ni / ware wa meshi kū / otoko kana*

morning glory by / I as-for gobble rice slop / man <>

朝顔に我は飯食ふ男哉

1682—summer. Kikaku's poem was *kusa no to ni / ware wa tade kū / hotaru kana* (at a grass door / I as a firefly nibble / on smart weed), and Bashō was advising Kikaku to not show off by writing this verse. Bashō uses vulgar terms for eating and avoids the polite word for cooked rice, *gohan*. Again, admiring flowers was seen as an elegant occupation, but Bashō combines the activity with the most low-class way of describing eating.

155. *mikazuki ya / asagao no yūbe / tsubomu ran*

crescent moon <> / morning glory in evening / closed (conjecture)

三ヶ月や朝顔の夕べ蕾むらん

1682—summer. This poem uses the comparison technique. The crescent moon is compared to the morning glory, which curled up and closed as it withered.

156. *wabi te sume / tsuki wabisai ga / Nara cha uta*

aesthetic life / lonely moon gazer / Nara tea song

侘びてすめ月侘齋が奈良茶歌

1682—autumn. *Tsuki Wabisai* (“The Lonely Moon Gazer”) was the pseudonym that Bashō was using. *Wabi* has now become fairly well known as an aesthetic condition of loneliness and poverty necessary for artistic and spiritual sensitivity. Nara was the capital of Japan from 710 to 784, before it was moved to Kyoto. The drinking song

was about a simple dish of beans and chestnuts cooked in tea.

157. *hige kaze o fuite / boshū tanzuru wa / ta ga ko zo*

beard wind (object) blown / late in autumn lamenting as-for / whose child <>

髭風ヲ吹いて暮秋嘆ズルハ誰ガ子ゾ

1682—autumn. The preface refers to a poem: “who is the man with the goosefoot cane, lamenting the world?” The phrase *hige kaze o fuite* literally means “a beard blows wind,” while the line should read *kaze hige o fuite*, or “the beard blown by wind.” Both Bashō and Tu Fu used the inverted form.

158. *yo ni furu mo / sara ni Sōgi no / yadori kana*

world in grow old also / saying further Sōgi of / dwell <>

世にふるも更に宗祇の宿りかな

1682—summer. *Furu* can mean either “getting old” or “rain.” Bashō greatly admired the renga poet Sōgi (1421–1502). Bashō’s admiration for Sōgi was so great that his verse is exactly like Sōgi’s—*yo ni furu mo / sara ni shigure no / yadori kana*—except for one word. Bashō substituted Sōgi’s name for *shigure* (“wintry showers”).

159. *hinzan no / kama shimo ni naku / koe samushi*

poor temple of / iron kettle frost in cry / voice cold

貧山の釜霜に啼く声寒し

1682—winter. This verse is considered to personify the iron pot, but if one thinks of “voice” the meaning changes. The ringing of an iron bell on the temple grounds could sound as if the pot is being struck.

160. *yogi wa omoshi / go ten ni yuki o / miru ara n*

quilt as-for heavy / far country snow / see to be (conjecture)

夜着は重し呉天に雪を見るあらん

Year unknown—winter. Obviously Bashō was studying the Chinese poets during his winter solitude. Here he seems influenced by Ke Shi’s “my hat is heavy with snow / under the skies of Wu.” He changes the hat to his coverlet. Japanese then slept in padded robes with sleeves instead of under blankets or quilts. The *go ten* refers to the skies of the country named Wu, now Jiang Su Sheng, which simply means “in a faraway country over the mountains.” The pile of bedding heaped over a person looks like snow on the far mountains.

161. *ganjitsu ya / omoeba sabishi / aki no kure*

New Year’s Day <> / I look back lonesome / autumn evening

元日や思へばさびし秋の暮

1683—New Year.

162. *uguisu o / tama ni nemuru ka / tao yanagi*

bush warbler (object) / soul making it sleep <> / lovely willow

鶯を魂に眠るか嬌柳

1683—spring. *Uguisu* is the Japanese “bush warbler.” It is a perching bird with a very distinctive song that is heard more often than the bird is seen. It can be heard throughout

much of Japan in early spring, which is why it is often associated with the blooming apricot or plum. The idea behind this verse is rather fanciful, more like tanka material, but somehow it is delightful that Bashō had the thought and kept it in a poem.

163. *hana ni ukiyo / waga saké shiroku / meshi kuroshi*

flower in this world / my wine white / boiled-rice dark

花にうき世我が酒白く飯黒し

1683—spring. The word *ukiyo* has many meanings, including “to make merry,” “to indulge in frolic,” “to be in high spirits,” “drunk,” and “buoyant,” as well as the idea of the “transitory world,” or this “weary,” “troublesome,” “difficult,” “dull,” “melancholy” world. The saké is unfiltered and the rice is unpolished. The idea is that the flowers are so lovely it doesn’t matter if the picnic contains the cheapest items. Another interpretation is that even the poor-quality foods are Bashō’s flowers.

164. *okiyo okiyo / waga tomo ni se n / nuru ko chō*

wake up wake up / my friend to do (speaker’s will) / sleeping little butterfly

起きよ起きよ我が友にせん寝る胡蝶

Year unknown—spring.

165. *chō yo chō yo / morokoshi no / haikai towa n*

butterfly <> butterfly <> / Chinese of / poetry ask (speaker’s will)

蝶よ蝶よ唐土の俳諧問はん

Year unknown—spring. Bashō was always studying other forms of poetry and other cultures. Here he is asking the butterfly, which supposedly could fly to China, to get the latest news on poetry there and bring it back. This was handwritten on one of Bashō’s paintings of a butterfly.

166. *hototogisu / matsuki wa ume no / hana sake ri*

cuckoo / sixth month as-for plum of / flowers bloomed

時鳥正月は梅の花咲けり

1683—summer.

167. *kiyoku kika n / mimi ni kō taite / hototogisu*

clean to hear (speaker’s will) / ear with incense burning / cuckoo

清く聞かん耳に香焼いて郭公

1683—summer. An old Chinese poem said that if the heart was purified one could better appreciate the delicate scent of incense. Here is the idea that if one’s ears were ritually cleansed one would be sensitive enough to hear the cuckoo’s call. In Japanese, *kō o kiku* (“to hear incense”) is used rather than *kō o kagu* (“to smell incense”).

168. *kuwa no mi ya / hana naki chō no / yosute-zake*

mulberry’s fruit <> / flowerless butterfly of / a hermit’s wine

樞や花なき蝶の世捨酒

1683—summer. *Yosute-bito* is a euphemism for “priest.” The idea is that whoever lives behind a mulberry gate or fence is cut off from the rest of the world. Bashō changes *bito* (“man, person”) to *zake*, or saké, and keeps the connection to mulberries. There is

a wine made from mulberries called *sochinshu*, but Bashō is so poor that he can only get drunk by watching the flight of a butterfly. The butterfly has no flowers to visit because the tree bears only fruit, and thus Bashō has no wine.

169. *aozashi ya / kusa mochi no ho ni / ide tsu ran*

green wheat crackers <> / parsley cookies ear of wheat changes / appear (supposition)

青ざしや草餅の穂に出でつらん

1683—summer. *Aozashi* is a cracker made with ground unripe green wheat and formed into the shape of strings. *Kusa mochi* were rice snacks spiced with Japanese parsley that were prepared for Girls' Day. The suggestion is that the green flecks in the Girls' Day crackers have grown "ears of wheat" in summer.

170. *uma bokuboku / ware o e ni miru / natsu no kana*

horse clip clop / myself a picture in seeing / field of summer <>

馬ぼくぼくわれを絵に見る夏野哉

1683—summer. Supposedly Bashō was looking at a painting, probably in the home of his host, of a priest on horseback.

171. *hototogisu / katsuo o some ni / keru kerashi*

cuckoo / skipjack fish (result of a change) / <> (conjecture)

時鳥經を染めにけりけらし

1683—summer. The *hototogisu*, like our nightingale, was reputed to have blood gush from its throat when it sang too much. The *katsuo* ("skipjack fish," *Euthynnus pelamis*) was one of the symbols of summer. Bashō was living in the home of a very rich man, the chief retainer of the Akimoto Clan, so some of the delicacies offered to him may have seemed strange after the simple foods he was accustomed to.

172. *to no kuchi ni / yado fuda nanore / hototogisu*

door of mouth in / inn card introduce oneself / cuckoo

戸の口に宿札名乗れほととぎす

1683—summer. When a feudal lord or court noble stayed in an official stage inn, it was customary to attach his name on a tablet by the entrance. The wordplay involves *to no kuchi*, which was also the name of a pier where boats docked on Lake Inawashiro. The idea of the poem was that a bird's call was the calling card that was posted outside the inn to announce his royal presence. There is also the implication that the "mouth of the door" spoke with the bird's voice.

173. *hire furi te / mejika mo yoru ya / Oga no shima*

scarf [or fin] wave / a deer [or young tuna or skipjack fish] also come closer <> / island of Oga

ひれ振りてめじかも寄るや男鹿島

1683—summer. This verse has two distinct meanings due to *hire* ("a scarf-like cloth worn around the neck of women" in the Nara and Heian periods, or a "fin"). *Mejika* can mean "female deer," "young tuna," or "young skipjack fish." Deer indicate their readiness to mate by waving the white undersides of their tails. Oga is not really an

island but a peninsula in Akita Prefecture. It was famed for skipjack fish, not tuna.

174. *warau beshi naku beshi / waga asagao no / shibomu toki*

laugh [or cry] (imperative) / my morning glory's / time to wither 笑ふべし泣くべしわが朝顔の凋む時

1683—summer. For this poem the sound unit count is 9–7–5. The addition of *waga* (“my”) has prompted some scholars to consider that Bashō was jokingly referring to a certain part of his body.

175. *yuki no naka wa / hirugao kare nu / hikage kana*

snow of with as-for / noon face wither not / in sun <> 雪の中は昼顔枯れぬ日影哉

1683—summer. The *hirugao* (“noon face”) is the bindweed, which has a flower very similar to the morning glory.

176. *hirugao ni / kome tsuki suzumu / aware nari*

noon face flower by / rice huller to get cool / tasteful 昼顔に米搗き涼むあはれなり

1683—summer. Originally the poem had a title, “Lowliness of the Bottle Gourd,” and was handwritten on a small piece of paper. In that version the poem was: *yūgao ni / kome tsuki yasumu / aware kana* (evening face with / rice huller rests / touching). In the revision Bashō changes the flower from “evening face” to “noon face” and switches “rests” to “cools himself.”

177. *tamuke keri / imo wa hachisu ni / ni taru tote*

to offer <> / yam as-for lotus on / resemble (quotation) 手向けけり芋は蓮に似たるとて

1683—summer. Some scholars think Bashō was referring to the leaves of these two plants. Lotus leaves were used as plates for offerings of food laid on graves for the dead. It is thought that Bashō referred to the yam as food for the body as well as the lotus leaf, a symbol of the Pure Land, for the departed one’s soul. It can also mean that Bashō put his offering on the leaf of a sweet potato instead of a lotus leaf. The phrase “they are alike” likely referred to his offering as well as to Sanpū and his father.

178. *shira-geshi ya / shigure no hana no / saki tsu ran*

white poppy <> / early winter shower’s flower of / bloom has (cause) 白芥子や時雨の花の咲きつらん

1683—summer. The poem suggests that the poppies can bloom because there were showers last winter. Included is the feeling that the cold whiteness of a winter shower is still manifest in the white poppy even when it blooms in summer.

179. *hototogisu / ima wa haikaishi / naki yo kana*

cuckoo / now as-for renga master / not world <> ほととぎす今は俳諧師なき世哉

1683 –summer. The word *haikaishi* indicates a “renga master.” There are two interpretations of this poem. One is that the cuckoo’s voice is so beautiful that no poet can rival it. Another possibility is that no poet could compose a poem about the cuckoo’s

voice because it is not a pleasant sound. In addition, one could interpret that compared to the cuckoo, no one can claim to be a master of poetry.

180. *shira-giku yo shira-giku yo / hiji naga kami yo / naga kami yo*

white chrysanthemum <> white chrysanthemum <> / disgrace long hair <> / long hair <>

白菊よ白菊よ恥長髪よ長髪よ

1683—autumn. The sound unit count for this poem is 10–7–5. It is assumed that Bashō is referring to one of the varieties of chrysanthemum with long, slender petals that can be seen as being hair-like. The Japanese proverb “The longer you live, the more shame you suffer” has a connection to the medicinal use of chrysanthemums, and in folklore, to the extension of one’s lifetime.

181. *tsuki jū yokka / koyoi san jū ku no / warabe*

almost-full-moon fourteenth day / this evening thirty-nine years old / child

月十四日今宵 十九の童部

1683 –autumn. The fourteenth night was the last night before the full moon. Analects of Confucius contains the statement: “At the age of forty, I have enough discretion not to lose my way.” Bashō was one year younger, and therefore, still like a child. There is a connection between the moon not being full and Bashō not yet reaching his fortieth year.

182. *yama wa neko / neburu te iku ya / yuki no hima*

mountain as-for cat / to lick to go <> / snow crevice

山は猫ねぶりにて行くや雪の隙

1683—winter. Cat Mountain is considered a western peak of Mount Bandai.

183. *kuromori o / nani to iu tomo / kesa no yuki*

black forest (object) / whatever you may say / morning of snow

黒森をなにといふとも今朝の雪

1683—winter. Japan has several places called Black Forest, but the most widely known one is near Sakata, Yamagata Prefecture.

184. *waga tame ka / tsuru hami nokosu / seri no meshi*

for me <> / crane to eat to leave / parsley cooked with rice

我がためか鶴食み残す芹の飯

1683—winter. Bashō seems to be comparing the brother of his friend to a crane. Qing ni Fang was a river in China mentioned in a poem by the Chinese poet Tu Fu.

185. *arare kiku ya / kono mi wa moto no / furu gashiwa*

hail hear <> / this body as-for former of / old oak

霰聞くやこの身はもとの古柏

1683—winter. Bashō’s house was destroyed in a larger neighborhood fire on December 28, 1682. Bashō lived with various students until he moved into his new home in September 1683. The leaves of the oak tree turn dry and brown in autumn but do not fall until late spring, when new leaves push them off. Hail hitting the leaves has the raspy sound of old dry skin.

186. *kōri nigaku / enso ga nodo o / uruoseri*

ice bitter / rat's throat (object) / moisten

氷苦く鼠鼠が咽をうるほせり

1683—winter. Because there was no potable water yet in the rebuilt neighborhood, Bashō had to buy it. This poem could have been based on a fable by Chuang Tzu with the line: “A rat drinks water at a river, but not any more than enough.” Perhaps Bashō was apologizing for the amount of water he had to buy or thinking of the paradox of living on a river and having to buy water.

187. *haru tatsu ya / shin nen furuki / kome go shō*

spring arises <> / New Year old / rice ten quarts

春立つや新年ふるき米五升

1684—New Year. The *shō* measured about one-half gallon and here are five *shō* of rice. It was the obligation of Bashō's disciples to keep his rice gourd filled as payment for his services. Bashō was feeling well cared-for because his students had given him more than he had used. This verse uses the contrast technique between new year and old rice. In the original haiku the first line was *ware tome-ri* (“how wealthy I am”). The revision adds an additional season word and removes the emotional comment.

188. *nori jiru no / tegiwa mise keru / asagi wan*

seaweed soup of / skill show <> / decorated bowl

海苔汁の手際見せけり浅黄碗

1684—spring. Asakusa was noted for its *nori* (“seaweed,” or “laver”), which is widely consumed in Japan and used today for sushi rolls. The *asagi wan* was a bowl decorated with a design of birds and flowers in red and white on a light blue background.

189. *namo hotoke / kusa no utena mo / suzushi kare*

glory to Buddha / grass of pedestal also / to feel cool <>

南無ほとけ草の台も涼しかれ

1684—summer. Bunrin was one of Bashō's students. Most pictures show Buddha on lotus flowers, but Bashō could use only grass for a pedestal. The poem can also mean that instead of a wooden altar, this one was made of grass tied or woven together.

190. *wasure zu ba / Sayo no Nakayama / nite suzume*

forget not / place name of Sayo of Middle Mountain / at enjoy cool air

忘れずば佐夜の中山にて涼め

1684—summer. This verse was given to Fūbaku, an employee of the Ise Shrine, as he was ready to make the journey back to his work. Sayo no Nakayama (“Middle of the Mountains”) was one of the places on the Tōkaidō Highway that became famous because Saigyō, as well as poets before him, referred to the place in a poem.

191. *nozarashi o / kokoro ni kaze no / shimu mi kana*

weather beaten (object) / heart into wind of / pierce body <>

野ざらしを心に風のしむ身哉

1684—autumn. This is the famous opening verse to Bashō's travel account, *Weather-Beaten Diary*.

192. *aki totose / kaette Edo o / sasu kokyō*

ten autumns / rather Tokyo (object) / indicates one's hometown

秋十年却って江戸を指す故郷

1684—autumn. Actually Bashō had lived in Tokyo for thirteen years.

193. *kiri shigure / Fuji o minu hi zo / omoshiroki*

mist shower / Fuji (object) see not day <> / more attractive

霧時雨富士を見ぬ日ぞ面白き

1684—autumn. One of the poetry games was to have the subject be something elusive, such as in the laments of lovers, or something intangible, as Mount Fuji was on this cloudy day.

194. *kumo kiri no / zanjū hyakkei o / tsukushi keru*

cloud fog of / a short time hundred scenes (object) / do the best <>

雲霧の暫時百景を尽しけり

1684—autumn. The scenery changed very slowly when walking, but with the fog drifting in and out, views constantly changed.

195. *miyamori yo / waga na o chirase / konoha-gawa*

priest life / my name (object) swept away / fallen leaves river

宮守よわが名を散らせ木葉川

1684—autumn.

196. *saru o kiku hito / sutego ni aki no / kaze ikani*

monkey (object) listen to man / abandoned baby in autumn's / wind how

猿を聞く人捨子に秋の風いかに

1684—autumn. This poem is a response to the many Chinese poets who found poetic sadness in the cries of monkeys. Bashō is saying that the cry of an abandoned child is even more pitiful.

197. *michi no be no / mukuge wa uma ni / kuware keru*

road of nearby of / hibiscus as-for horse by / grazed <>

道の辺の木槿は馬に喰はれけり

1684—summer. While humans enjoy flowers by gazing at them, horses enjoy flowers by grazing on them.

198. *uma ni ne te / zanzu tsuki tōshi / cha no kemuri*

horse on sleep and / not-quite-awake-from-dream moon faraway / tea's smoke

馬に寝て残夢月遠し茶の煙

1684—autumn. The reference is to the poem “Early Departure” by the late-T’ang Dynasty poet Tu Mu (803–52): “Holding a whip down, I let my horse go as it wants / For several miles a cock’s voice is not heard / Going under the trees of a grove, still half-dreaming / Falling leaves surprise me when they fly down upon me.”

199. *misoka tsuki nashi / chitose no sugi o / daku arashi*

end of the month moon no / thousand year old cedar (object) / embrace storm

晦日月なし千歳の杉を抱く嵐

1684—autumn. Matsuba Shichirō, pen name Fūbaku, was a member of a family of officials and teachers in the town of Daiseko in Ise-Yamada. There is a theory that Bashō

visited and hugged the famous cedar near the nun's worshipping place at the Outer Shrine of Ise. Or maybe "no moon" means he did not.

200. *imo arau onna / Saigyō nara ba / uta yoman*

yam washing woman / Saigyō if be / poem write (conjecture)

芋洗う女西行ならば歌よまん

1684—autumn. Saigyō (1118–90) was born a high-ranking warrior but left the secular world at twenty-three to become a monk. The poem is based on the story that when Saigyō was caught in a rain shower he offered a poem to a prostitute in exchange for shelter. He ended up exchanging several poems with her. Bashō makes the connection between the valley's name and the poet's to enrich his poem.

201. *ran no ka ya / chō no tsubasa ni / takimono su*

orchid's fragrance <> / butterfly's wing from / incense to do

蘭の香や蝶の翅に薫物す

1684—spring. This uses a fanciful pseudo-science technique by saying that the butterfly's wings have a fragrance like orchids. *Sedirea japonica* is a classic Japanese orchid that has a heavy scent of lilies and citrus. The fanning movement of butterfly wings is similar to the way one fans incense over clothing to give it a fragrance.

202. *tsuta ue te / take shi go hon no / arashi kana*

ivy to plant with / bamboo four or five of / storm <>

蔦植えて竹四五本の嵐哉

1684—autumn. This was an *aisatsu ku* ("greeting poem"), given to compliment the host on his simple and plain way of life.

203. *te ni toraba kie n / namida zo atsuki / aki no shimo*

hand in take vanish (conjecture) / tear <> hot / autumn's frost

手に取らば消えん涙ぞ熱き秋の霜

1684—autumn. The story of Urashima Tarō is that once he rescued a turtle from some wild children on a beach. The turtle later took him to the Dragon's Palace under the sea, where he had a good time. When he came back to his village he did not know anyone because he had been gone so long. All he had was a souvenir box from the Dragon's Palace, which he was told never to open. Alone and curious, he opened the box. Out came smoke, which turned his hair and eyebrows white. Bashō's mother died on June 20, 1683, almost a year before this poem. Bashō had returned for a memorial service.

204. *watayumi ya / biwa ni nagusamu / take no oku*

cotton bow <> / lute in soothing / bamboo of behind

綿弓や琵琶になぐさむ竹の奥

1684—summer. Bashō took one of his students, Chiri from Asakusa (see poem 188), to Chiri's hometown. The *watayumi* was a bow-like tool made of cow tendon and whale bone used to beat cotton fibers to remove seeds and impurities before spinning them into thread.

205. *sō asagao / iku shini kaeru / nori no matsu*

Buddhist priest morning glory / how many times die return / law of pine tree

僧朝顔幾死に返る法の松

1684—mixed seasons. The tree in Chuang Tzu's story was a Japanese oak tree. It was so large it could cover thousands of cows. The tree was able to survive so long because it was considered good for no other purpose. The pine tree in Bashō's poem was a reminder of how priests and morning glories, under the laws of Dharma, would reincarnate again and again, while the pine tree, in its old age under the protection of the Buddha, no longer had to go through the death-rebirth cycles.

206. *tsuyu toku toku / kokoromi ni ukiyo / susugabaya*

dew drip-drip / attempt (purpose) world of dust / rinse (wish) 露とくとく試みに浮世すすがばや

Year unknown—autumn. Bashō's reference to "clear trickling water" comes from Saigyō's poem: "trickling down/pure spring water falls/over mossy rocks/not enough to draw up/for this hermit life." The Inner Temple was the Kinbū Shrine, a Shinto structure located to the rear of the temple where Bashō stayed the night.

207. *fuyu shira nu / yado ya momi suru / oto arare*

winter to know not / house <> hulling rice / sound hail 冬知らぬ宿や糶摺る音霰

1684—summer. This was a verse given to a man in Nagao village, with a preface that his family was prosperous, and he had a heart of poetical elegance and was a good son to his mother. Because they had a lot of rice to hull, their winter would be as warm as a summer. The only sound of hail would be the beating of rice to remove the husks.

208. *kinuta uchite / ware ni kikaseyo / bō ga tsuma*

pounding block strike / me hear make / temple's wife 碓打ちて我に聞かせよ坊が妻

1684—autumn. The fulling block was made of wood. Newly woven silk was laid on it and struck with a stick or mallet to release the protein sericin, which gives silk its glossy appearance. Poetically it was supposed to be a romantic and erotic sound to hear a woman pounding away at this job late at night in autumn.

209. *go byō toshi he te / shinobu wa nani o / shinobu-gusa*

tomb honorable getting old / recall-endure as-for what (object) / remembrance fern 御廟年経て忍は何を忍草

1684—autumn. The Emperor Go-Daigo (1288–1339) had succeeded in reestablishing the Imperial Government at Kenmu from the Kamakura government. Two years later Ashikaga Takauji took back power by establishing the Muromachi Shogunate. The emperor died in the mountains of Yoshino and was buried in this mausoleum. *Shinobu* means both a fern called "hare's foot" and "to recall" or "to endure." Bashō thinks the plants around the tomb must have memories of people who visited this sacred place. He would like to access these memories.

210. *Yoshitomo no / kokoro ni nitari / aki no kaze*

Yoshitomo's / heart in resemble / autumn's wind 義朝の心に似たり秋の風

1684—autumn. Moritake (1473–1549) was a priest and poet who Bashō admired. In

his poem Moritake writes about the autumn wind's resemblance to the warrior Yoshitomo. Yoshitomo (1096–1156) was a cruel and bloodthirsty legendary ruler who killed anyone who got in the way of obtaining power.

211. *koke uzumu / tsuta no utsutsu no / nebutsu kana*

moss buried / ivy of absent-minded of / Buddhist prayer <>

苔埋む蔦のうつつの念仏哉

1684—autumn. Minamoto no Tomonaga was one of the sons of Lord Yoshitomo. The boy was wounded in the kneecap while fighting at Kyoto. He came to this place to recover from the ensuing serious illness. Here Bashō is giving a human attribute to the ivy, making it absent-minded. The interesting idea is that though he sees the ivy as absent-minded, the juxtaposition of the lines can give the idea that the ivy is an forgotten prayer. There is also the idea that the grave is buried by three things—the moss, the ivy, and prayers.

212. *aki kaze ya / yabu mo hatake mo / Fuwa no seki*

autumn's wind <> / thicket also farm-fields also / barrier of Fuwa

秋風や藪も畠も不破の関

1684—autumn. *Fuwa* means “indestructible.” The barrier had been the border control checkpoint of Fuwa district where travelers had to be identified and/or searched before continuing their journeys.

213. *shini mo senu / tabine no hate yo / aki no kure*

die also to-do not / journey sleep of end <> / autumn's evening

死にもせぬ旅寝の果てよ秋の暮

1684—autumn. When Bashō set out on his journey he thought he would die. Now, at the end of autumn, he is not dead but only sleeping on his journey.

214. *ko no ha chiru / sakura wa karoshi / hinoki-gasa*

tree's leaves scatter-fall / cherry tree as-for light / cypress hat

木の葉散る桜は軽し檜木笠

1685—autumn. Travelers wore flat, basket-like hats woven of thin slats of cypress. The English word “light” allows even more interpretations of the poem. The trees are less dense without their leaves. Without leaves, more light falls on Bashō's sun hat. Another idea is that Bashō finds the leaves falling on his hat so charming that he does not feel their weight. In addition, leaves are the repositories of all the summer's light and when they fall, so does the light of summer.

215. *ikameshiki / oto ya arare no / hinoki-gasa*

harsh / sound <> hailstone of / cypress-slat hat

いかめしき音や霰の檜木笠

1684—winter. Because the thin cypress slats were stronger than straw, these hats were preferred by travelers.

216. *fuyu botan / chidori yo yuki no / hototogisu*

winter peony / plover exist snow of / cuckoo

冬牡丹千鳥よ雪のほととぎす

1684—winter. Bashō was staying at a branch temple of the Nishi-Honganji in Kyoto, which was headed at this time by Bashō's host, the Kigin school poet Koeki (1642–1709). This verse was a greeting poem for Koeki, in an effort to praise the winter peony.

217. *asobi kinu / fuku tsuri kane te / shichi ri made*

have-a-good-time come to / globefish to fish hold and / seven miles as-far-as 遊び来ぬ鮫釣りかゝててしりまで

1684—The distance of seven *ri* equals about 2.5 miles (4 km), but the poem needs the word “seven” because it is a parody of a poem in the *Man'yōshū*, #1740. Both poems revolve around the legend of Urashima Tarō, who went fishing and enjoyed it so much he did not go home for seven days. The trip from Kuwana to Atsuta was made by ferryboat.

218. *uma o sae / nagamuru yuki no / ashita kana*

horse (object) even / to look at snow of / morning <>

馬をさへ眺むる雪の朝哉

1684—winter.

219. *kono umi ni / waranji sute n / kasa shigure*

this sea in / straw sandals throw (wish) / hat winter-rain

この海に草鞋捨てん笠時雨

1684—winter. Tōyō (1653–1712) was the leader of the renga group in Atsuta, Nagoya. Some authorities translate the verse as implying that Bashō throws his old sandals and hat into the sea as a purification ritual or simply because they were old and worn. Others believe only the sandals were thrown away while he stood barefoot in the rain. If one thinks of the associative technique, Bashō could be saying that both his sandals and the rain dripping from his hat are going into the sea.

220. *biwakō no / yo ya samisen no / oto arare*

lute song of / night <> banjo of / sound hail

琵琶行の夜や三味線の音霰

1684—winter. “The Song of the Lute” was a poem composed by the Chinese poet Po Chū (777–846) when he was transferred to a lower political position in the countryside. Bashō could be comparing himself to the exiled Chinese poet or saying that instead of having the luxury of listening to a lute, all he has is the hail on the roof.

221. *shinobu sae / kare te mochi kau / yadori kana*

fern even / withered and rice cake buy / rest stop <>

忍さへ枯れて餅買ふ宿り哉

1684—winter. At the time Bashō visited this place, the shrine had not been renovated since 1600 and was in a dire condition. Evidently the rice cakes were served on withered ferns, which fit the impoverished mood of the place. Bashō could have been feeling as withered as the ferns, or as stale as the cookies, or as decrepit as the shrine. It is interesting to note that the shrine has fallen into disrepair, but the teahouse, for which Bashō uses a more impressive term than it deserves, is still functioning.

222. *ichi bito yo / kono kasa urō / yuki no kasa*

market folks society / this hat will sell / snow of umbrella

市人よこの笠売らう雪の傘

1684—winter. The word *kasa* appears twice in the verse because it can mean both “hat” and “umbrella.” The associative technique is evident here as both the conical hat and umbrella, dusted with snow, look like snow-covered mountains.

223. *akebono ya / shira no shiroki / koto issun*

dawn <> / ice fish white / to-the-degree-of one inch

明けぼのや白魚しろきこと一寸

1684—winter. One of the three kinds of fish related to the sardine or goby ice fish were supposedly the subject of a local proverb: “An inch long in winter; two in spring.”

224. *yuki to yuki / koyoi shiwasu no / meigetsu ka*

snow on snow / tonight December of / full moon <>

雪と雪今宵師走の名月か

1684—winter. While Bashō was staying with the rice merchant Tokoku in Nagoya, two members of the renga group had a grave difference of opinion. Bashō, as acknowledged leader, was in charge of easing the tension. The message seems to be that radiance is everywhere.

225. *tsuki hana no / kore ya makoto no / aruji tachi*

moon flowers of / these <> true of / master (plural for persons)

月華の是やまことのあるじ達

1684—non-seasonal. These “three venerable old men” are the previous masters of haikai-no-renga, Matsunaga Teitoku (1571–1653), Yamazaki Sōkan (1460–1540), and Arakida Moritake (1460?–1549). However, Bashō is saying in his verse that the real masters are not people but the moon and the flowers for inspiring linked-verse poetry. Again Bashō is saying he values renga, or linked verse, over single verses.

226. *kyōku kogarashi no / mi wa Chikusai ni / nitaru kana*

comical-poetry winter-wind of / I as-for Chikusai in / whom look like <>

狂句木枯の身は竹斎に似たる哉

1684—winter. *Kyōku* (“comical haika”) and *kyōka* (“comical tanka”) are two different genres, but *kyōka* is the older term because *waka* is older than *haikai*. These verses were considered comical or mad because they referred to the job of writing and did not contain much evidence of wit. Chikusai was a poor poet-physician in a story who traveled around making up funny verses to amuse patients at the expense of pompous poets.

227. *nenohi shi ni / miyako e ika n / tomo mo gana*

day-of-the-rat to do in / capital to go (speaker's will) / friend also (speaker's wish)

子の日しに都へ行かん友もがな

1685—New Year. The New Year’s festival that Bashō refers to is literally “The Day of the Rat,” the first zodiacal animal day of the year. This is the day nobles of the court enjoyed an outing in the country to dig up a small pine tree, the symbol of longevity, and gather young, wild greens for soup.

228. *taga muko zo / shida ni mochi ou / ushi no toshi*

whose bridegroom <> / ferns with cakes carry / ox's year

誰か^{タガ}婿^{ムコ}ぞ^ゾ菌^{シダ}葉^ニに餅^{モチ}負^ヲふう^ウしの年

1685—New Year. It was a New Year's Day custom in Iga for a new bridegroom to take rice cakes displayed on fern leaves on a wooden stand to his parents-in-law. In this year of the ox, the new son-in-law comes burdened with cakes and ferns. The ferns traditionally used were called *urajiro* ("black and white") because the leaves were dark on one side and light on the other. There is also the implication that marriage had its dark and bright sides, as did the coming year.

229. *kasa mo naki / ware o shigururu ka / ko wa nanto*

hat also without / me (object) winter shower falls / do as-for what

笠もなきわれを時雨^{シメツ}るるかこは何と

1685—winter.

230. *toshi kurenu / kasa ki te waraji / haki nagara*

year ending / hat wear and sandals / to put on (indicates two actions done simultaneously)

年暮^{トシ}れぬ笠^{カサ}着^キて草鞋^{ワラジ}はきながら

1685—New Year.

231. *kusa makura / inu mo shigururu ka / yoru no koe*

grass pillow / dog also winter rain <> / night of voices

草枕^{クサマクラ}犬も時雨^{シメツ}るるか夜^ヨの声

1685—winter. The phrase "grass pillow" indicates a journey and sleeping outdoors.

232. *umi kure te / kamo no koe / honoka ni shiroshi*

sea darkens and / duck's voice / faintly in white

海暮^{ウミ}れて鴨^{カモ}の声^{コエ}ほかに白^{シロ}し

1685—winter. Scholars are fond of pointing out that the sound unit count in this poem is 5–5–7 and it would be easy to rearrange the lines to read "sea darkens / it is faintly white / duck's voice" to achieve an accurate count of sound units. However, the use of four "k" sounds in the beginning produces a stuttering effect similar to the sound of ducks and could be why Bashō preferred this arrangement. This poem is an example of sense switching because sound is a color. There is also a paradox. During a nautical twilight, the sea seems brighter, or whiter, than the sky.

233. *tabi-garasu / furu su wa ume ni / narini keru*

wandering crow / old nest as-for plum tree in / has become <>

旅鳥^{タビ}占巢^{ウラナヒ}は梅^{ウメ}になり^ニにけり

1685—spring. The head note was added by Dohō in his book *Shō Ō Zen-den*. In this poem Bashō compares himself to the crow painted on the screen. Instead of lodging in the simplicity of a crow's nest, he sleeps among plum blossoms because he is staying with an elegant friend. Crows are not usually considered a migrating bird, but the idea of a wandering crow means a bird of passage or a priest on a journey.

234. *omoi tatsu / Kiso ya shigatsu no / sakura-gari*

plan / Kiso <> April / flower viewing

思ひ立つ木曾や四月の桜狩り

1685—spring. Kiso was the name of a mountain region and river. Because of the altitude the cherry trees bloomed later.

235. *haru nare ya / na mo naki yama no / usu-gasumi*

spring (with assertion) <> / name even without mountain's / thin haze

春なれや名もなき山の薄霞

1685—spring. To get from Nagoya to Nara, Bashō had to cross over a range of mountains. In the spring mountains along the sea gather moisture and fill the valleys with a warm haze. Thinking of it calls forth many feelings of love and longing.

236. *mizu tori ya / kōri no sō no / kutsu no oto*

water draw <> / ice of monk of / clog's sound

水取りや氷の僧の沓の音

1685—winter. There was a Water-Drawing Ceremony, usually held in the first two weeks of the second month of the lunar calendar, now March, in Nara at the Tōdaiji Temple. When the monks walked around the altar in their night ambulations, their cedar clogs sounded as though they were walking on frost-hardened earth. The conclusion of the ceremony involved drawing up water from the Akai, now Asakai, spring.

237. *shoshun mazu / saké ni ume uru / nioi kana*

early spring first / rice-wine in plum sell / fragrance <>

初春まづ酒に梅売る匂ひかな

1685—spring. This unnamed saké brewer held a renga party. When the root of sweet flag is cut into tiny pieces and used to sweeten saké, the drink is called plum wine. Unspoken here is a riddle: what sells plum, the fragrance or the season of plum blossoms?

238. *yo ni nioe / baika issi no / misosazai*

world in fragrance / plum blossoms one branch of / wren

世に匂へ梅花一枝のみそさざい

1685—spring. Akashi Genzui was a doctor who wrote under the name of Isshi-ken (“House of One Branch”). The *misosazai* (“winter wren,” *Troglodytes troglodytes*) has a complicated and cheerful song. The verse uses association because on one branch of plum blossoms is “a world of fragrance” and a wren.

239. *ume shiroshi / kinō ya tsuru o / nusuma re shi*

plum white / yesterday as-for crane (object) / steal was (past)

梅白し昨日や鶴を盗まれし

1685—spring. Mitsui Shūfū (1646–1717) was a poet of the Danrin school whose father was a wealthy merchant in Kyoto. Bashō used a legend about a Chinese hermit, Lin He Jing, who loved plum blossoms and cranes as the basis for his verse. Bashō’s host had many plum blossoms, but the crane was missing. By saying that the crane was stolen, Bashō suggests that his host lives in a crime-ridden area. Bashō’s school of poetry opposed the Danrin poets.

240. *kashi no ki no / hana ni kamawanu / sugata kana*

oak of tree of / flower to care not / a pose <>

櫛の木の花にかまはぬ姿かな

1685—spring. This was composed as a greeting verse for Mitsui Shūfū. Bashō compares his host to *Quercus glauca*, a hardy evergreen species of oak that grows in the mountains, implying that he is a manly man in contrast to the showiness of flowers.

241. *waga kinu ni / Fushimi no momo no / shizuku seyo*

my silk robe on / Fushimi's peach's / sprinkle do

わが衣に伏見の桃の雫せよ

1685. The Priest Ninkō (1606–86) was known for his virtue. Fushimi was known for its sweet, juicy peaches and saké.

242. *yamaji ki te / nani yara yukashi / sumiregusa*

mountain path come and / something maybe charm / wild violet

山路来て何やらゆかし葎草

1685—spring. The *sumiregusa* (“wild violet,” *Viola mandshurica*) is a 3-inch (7.5-cm) high perennial with deep purple flowers that blooms in April and May.

243. *Karasaki no / matsu wa hana yori / oboro nite*

Karasaki's / pine as-for blossoms than / hazy owing-to

辛崎の松は花より朧にて

1685—spring. The pine at Karasaki on Lake Biwa was so famous it was referred to in ancient poetry. Lake Biwa is a scenic place near Mount Nagara known for its cherry blossoms. In early spring, moisture rising from the warming lake could obscure the view of the famous pine tree.

244. *tsutsuji ikete / sono kage ni / hidara saku onna*

azalea arrange / this shadow in / dried codfish tear woman

躑躅生けてその陰に干鰯割く女

1685—spring. The contrast between the elegance of azaleas and a woman nearby cutting open a dried codfish, *Gadus macrocephalus*, supplies the wit for this verse. Even the Latin name helps the humor.

245. *na-batake ni / hanami-gao naru / suzume kana*

kale farm on / flower viewing face as-if / sparrow <>

菜島に花見顔なる雀哉

1685—spring. The Chinese colza (“rape” or “kale,” *Brassica campestris*) is a plant of the mustard family. In spring, fields are covered with the spikes of the small yellow flowers suitable only for flower viewing by sparrows.

246. *inochi futatsu no / naka ni ikitaru / sakura kana*

life two of / between in lived / cherry blossom <>

命二つの中に生きたる桜哉

1685—spring. The friend of Bashō was named Hattori Dohō (1657–1730). Bashō had last seen him when he was nine years old. Minakuchi, in modern Koga-gun, Shiga Prefecture, was a post station on the old Tōkaidō Highway.

247. *chō no tobu / bakari nonaka no / hikage kana*

butterfly of flying / only in a field / sunshine <>

蝶の飛ぶばかり野中の日影哉

1685—summer. This verse suggests that the field was made of sunlight. The bright yellow flowers of kale plants could have seemed like sunshine on the earth.

248. *kakitsubata / ware ni hokku no / omoi ari*

rabbit-ear iris / me in poem's / idea is

杜若われに発句の思ひあり

1685—summer. The understanding of this poem is complicated by the reference to a waka in chapter nine of *The Tales of Ise*: *kara goroma / ki tsutsu nare ni shi / tsuma shi are ba / harubaru ki nuru / tabi o shi zo omou*. The first sound units in the five lines spells “*kakitsuhata*” or “rabbit-ear iris.” The translation of the waka by Toshiharu Oseko is: “A Chinese robe is good / Once used to it / But, my wife is much closer / Now I will miss her on my journey / Far away from her.”

249. *funa ashi mo / yasumu toki ari / hama no momo*

boat landing also / when stopping for a rest happens / beach of peaches

船足も休む時あり浜の桃

1685—spring. This poem could have been referring to actual peach petals blown from trees and washed up on the beach or to small, pinkish shells that looked like peach petals in the sand.

250. *iza tomo ni / ho mugi kurawa n / kusa makura*

now together in / ears of wheat graze (speaker's will) / grass pillow

いざともに穂麦喰はん草枕

1685—summer. Inbe Rotsū lived from 1651 to 1738. Bashō uses an animal term for eating, which also implies eating the barley off the stalk instead of cooked as a food. There is an association between the ears of barley and the grass pillow, since they both bear grains.

251. *yamagatsu no / otogai tozuru / mugura kana*

mountain woodcutter's / lower jaw closed / bedstraw <>

山賤のおとがひ閉づる律かな

1685—summer. The grass called *mugura* is of the Galium family and is sometimes called “bedstraw” or “goose-foot grass.” The plant could grow as tall as a person's chin.

252. *ume koite / u no hana ogamu / namida kana*

plum miss / bush clover blossoms bow to / tear <>

梅恋ひて卯の花拝む涙哉

1685—mixed seasons. The Priest Daiten lived from 1629 to 1685. Kikaku was one of Bashō's disciples. The poem seems to be saying that since the plum flower (the priest) is missing not only on the journey, but also now in life, Bashō bows in grief and worship before the bush clover. The *deutzia*, often translated as “bush clover,” was one of the seven autumn grasses associated with longing, sadness, and grief.

253. *shira-geshi ni / hane mogu chō no / katami kana*

white poppy in / wing torn butterfly of / keepsake <>

白芥子に羽もぐ蝶の形見哉

1685—summer. Tokoku, a rice-dealer in Nagoya, was one of Bashō's favorite disciples. Poppy petals are triangular and fall one at a time, so it might look as if butterfly wings are falling from the flower.

257. *botan shibe fukaku / wake izuru hachi no / nagori kana*

tree peony stamen deep / crawl out bee's / sorry to part <> 牡丹蕊深く分け出づる蜂の名残り哉

1685—summer. Bashō had stayed with Tōyō in 1684. The tree peony is sometimes called “the plant of wealth,” which could have been why Bashō chose this flower for his compliment. Bashō lets an insect represent his actions and feelings, which is a good technique to avoid the personal reference. The sound unit count is 8–8–5. Often the technique of miscounting the number, *hachō*, is used as a sign of grief. In other words, the author is too upset at the parting to keep to the rules of the form.

255. *yuku koma no / mugi ni nagusamu / yadori kana*

pass steed's / barley comforting oneself / overnight stay <> 行く駒の麦に慰む宿り哉

1685—summer. The black horses of Kai were famous as gifts to the emperor. The word *koma* is an elegant, poetical term for “horse.” Again, the subject of this verse could be Bashō. The horse (Bashō) had to be satisfied with grass as food instead of rice dishes. The head-note refers to Bashō's stay in Tanimura in Kai Province (modern Yamanashi Prefecture) in 1682 and 1683 after his house in Tokyo had burned down on December 28, 1682.

256. *natsu-goromo / imada shirami o / tori tsukusa zu*

summer robe / not yet lice (object) / remove finish not 夏衣いまだ虱を取りつくさず

1685—summer. This verse ends the travel journal, *Weather-Beaten Diary*. The book contained forty-five single verses, but approximately sixty-five poems are accredited to this time period. Some authorities consider this poem a metaphor for Bashō's revisions of poems and travel notes rather than evidence that he had picked up lice on his journey.

257. *torisashi mo / kasa ya sute ken / hototogisu*

bird catcher also / hat <> throw away (conjecture) / cuckoo 鳥刺も竿や捨てけんほととぎす

1685—summer. Bashō wrote this verse on a fan with a picture of a bird-catcher. This verse could indicate that Bashō was very tired of traveling.

258. *uchiwa mote / aoga n hito no / ushiro muki*

round fan with / to cool (speaker's will) a man's / back to face 団扇もてあふがん人のうしろむき

Year unknown—summer. Bansai (1621–74) was a poet, calligrapher, and scholar of Japanese classical literature.

259. *sakazuki ni / mitsu no na o nomu / koyoi kana*

wine cup (moon) in / three's name (object) drink / tonight <> 盃にみつの名を飲む今宵かな

1685—mixed seasons. Reiganjima was a place near Bashō's cottage on the Fukagawa river. In Li Po's poem, he raises his cup to salute the full moon and notices a shadow on the ground as well as in the cup. He counts these as if there were three people in the party. Bashō considers the three people with the same name as three parts of one person in the same way Li Po's poem describes. This verse was included in Bashō's essay "Three Names."

260. *kumo ori ori / hito o yasumeru / tsukimi kana*

cloud now and then / people (object) rest themselves / moon viewing <> 雲をりをり人をやすめる月見かな

1685—autumn. This poem is supposedly based on Saigyō's poem in his book *Sankashū*: *nakanaka ni / tokidoki komo no / kakaru koso / tsuki o motenasu / kazari narikere* (not quite / now and then / clouds cover / to entertain the moon / and decorate it).

267. *medetaki hito no / kazu ni mo ira n / oi no kure*

happy person / counted in also number (conjecture) / old person end-of-the-year

日出度き人の数にも入らん老の暮

1686—New Year. Bashō was no longer a *tenja* ("one who grades poems for a fee") and was now totally dependent upon his disciples to supply his needs. He supposedly said, "One should become a beggar before being a *tenja*." Bashō was now forty-two years old and considered himself an old man.

262. *iku shimo ni / kokoro base o no / matsu kazari*

many frosts in / heart beats (object) of / pine decoration

幾霜に心ばせをの松飾り

1686—New Year. The *matsu kazari* is a New Year's decoration made of pine boughs arranged around upright stalks of obliquely cut bamboo stalks that is placed outside the front door. The verse contains several hidden puns and wordplays with *matsu* ("pine tree") and *base-o*, which sounds like *bashō* ("banana tree"). Thus there are several possible readings of the poem. It could mean that in spite of the frosty weather, the pine decoration still lives. Or it could mean that in spite of palpitations and New Year's excitement, Bashō is still alive, or that in spite of his many years he still gets excited over the end of the year.

263. *furu hata ya / nazuna tsumi yuku / otoko domo*

fallow field <> / shepherd's purse greens go out pick / man (plural)

古畑やなづな摘みゆく男ども

1686—New Year. On January 7 people used to eat a porridge containing "seven spring jewels," herbs good for their health. One of them was *nazuna* ("shepherd's purse," *Capsella bursa-pastoris*). The low-growing plant has tiny white flowers on racemes that grow up to 16 inches (41 cm) long. The joke is the idea that a fallow field grows nothing, yet in its uselessness it produces one of the "seven jewels of spring."

264. *yoku mire ba / nazuna hana saku / kakine kana*

closely if I look / shepherd's purse bloom / fence <>

よく見れば薺花咲く垣根かな

1686—spring. It is thought that this verse was based on a Chinese poem by Cheng Hao (1032–85) that Bashō quoted in his essay “Postscript for the Essay on the Bagworm” (*Mimomushi no Setsu Batsu*). The idea is that if we observe closely enough, we will find everything we need.

265. *Mafukuda ga / hakama yosou ka / tsukuzukushi*

legendary person / pleated skirt wear / horsetail sprout

真福田が袴よそふかつくづくし

1986—spring. The *hakama* is a garment for men worn for formal occasions. It is a pleated skirt that is often made of striped material and tied at the waist. Horsetail rush or scouring rush, *Equisetum*, has short, downward-turning spikes that reminded Bashō of these pleated skirts. The black tops of the plant reminded him of the shaven heads of priests. Mafukuda was the young serving boy who decided to become a priest in a story. The daughter of the family, who became the Priest Gyōki in her next life, was so impressed she sewed one of these pleated skirts for him for formal occasions. The story is told in *Tales of Long Ago* (*Konjaku Monogatari*).

266. *wazurae ba / mochi o mo kuwa zu / momo no hana*

since I am ill / rice cake (object) also eat no / peach blossoms

煩へば餅をも喰はず桃の花

1686—spring. Bashō cannot eat the bar-shaped rice cake for Girls’ Day because he is ill, but neither can the peach blossoms eat cake.

267. *Kannon no / iraka miyari tsu / hana no kumo*

Kannon’s / roof-tile look-out / blossom of cloud

観音のいらか見やりつ花の雲

1686—spring. Bashō could see the Kannon Temple of Asakusa, in Tokyo, from his home in Fukagawa. Like most temples, it was surrounded with cherry trees. Kannon was another term for Avalokitesvara, the name of a Bodhisattva, or Kuan-Yin, who is also called the Goddess of Mercy.

268. *hana saki te / nanuka tsuru miru / fumoto kana*

cherry flowers bloom / seven day crane looks / foothill <>

花咲きて七日鶴見る麓哉

1686—spring.

269. *furusu tada / aware naru beki / tonari kana*

old nest just / lonely (speaker’s conjecture) / house next door <>

古巣ただあはれなるべき隣かな

1686—non-seasonal. Sōha was a priest of the Ōbaku Zen sect who lived close to Bashō’s cottage. By saying the house will be lonely, Bashō implies that he, too, will miss the priest.

270. *chi ni taore / ne ni yori hana no / wakare kana*

ground on fall / root in approach flower of / bid farewell <>

地に倒れ根に寄り花の別れかな

1686—spring. This can refer to the proverb “a flower goes back to its root,” meaning the petals fall to the ground to become reabsorbed by the tree and make new petals.

There is also the image of a person prostrate on the ground with grief. There is no documentation about who Priest Tandō was.

271. *higashi nishi / awaresa hitotsu / aki no kaze*

east west / elegance same one / autumn's winds

東西あはれさひとつ秋の風

1686—autumn.

272. *meigetsu ya / ike o megurite / yomosugara*

full moon <> / pond (object) walk around / all night

名月や池をめぐりて夜もすから

1686—autumn. The poem can be read with the idea that the moon “walks” around the pond as it seems to go from east to west or that the author walked around the pond the whole night enjoying the full moon. There is an association between the bright, flat surface of the moon and the light-reflecting surface of a round pond.

273. *zatō ka to / hito ni mirarete / tsukimi kana*

blind person (quotation) / other people in regarded as / moon viewing <>

座頭かと人に見られて月見哉

1686—autumn. The humor comes from the idea that a blind man can't see the moon, but Bashō is blind to everything else because he so intently looks at the moon.

274. *ake yuku ya / nijūshichiya mo / mika no tsuki*

dawn to go <> / twenty-seventh night also / new-crescent moon

明けゆくや二十七夜も三日の月

1686—autumn. Seeing the moon from a boat is very different from seeing it from on land because one has no directional orientation.

275. *mono hitotsu / waga yo wa karoki / hisago kana*

thing one / my world as-for light / rice gourd <>

ものひとつ我が世は軽き瓢哉

1686—autumn. Bashō's disciples Sanpū (1647–1732), a wealthy fishmonger, and Bunrin were responsible for supplying Bashō's needs. Rice was stored in a dried gourd hung from the rafters. The light color of the gourd made it look like a lantern, but it also contained the energy that kept Bashō alive and glowing. There is also the idea that due to Bashō's poverty he had no lantern other than the rice gourd.

276. *hana mina karete / aware o kobosu / kusa no tane*

flower all wither / sadness (object) drop / grass-weed's seed

花みな枯れてあはれをこぼす草の種

1686—autumn.

277. *mizu samuku / neiri kane taru / kamome kana*

water cold / fall asleep unable (affirmative) / sea gull <>

水寒く寝入りかねたる鷗かな

1686—winter. Bashō compares himself to a cold gull floating on the waves. He is also saying that with only cold water to drink, he cannot go to sleep. Implied is the idea that the gift of wine will help him sleep better.

278. *hatsu yuki ya / saiwai an ni / makariaru*

first snowfall <> / luckily cottage at / to be exist

初雪や幸ひ庵にまかりある

1686—winter. This verse gives the impression that Bashō's cottage on the river was more of a summer place and that he stayed in town with wealthier students during cold weather. The poem is in the essay "First Snowfall."

279. *hatsu yuki ya / suisen no ha no / tawamu made*

first snowfall <> / narcissus of leaves of / bend as much

初雪や水仙の葉のたわむまで

1686—winter. Bashō wrote this poem on the left side of a painting in which narcissus are shown with bent leaves. The traditional practice would have been to associate the whiteness of the flowers and the snow. Bashō took his own advice and wrote about the less showy aspects of the scene.

280. *kimi hi o take / yokimono misen / yukimaruge*

you fire (object) burn / good thing show (speaker's will) / huge snowball 君火を焚けよきもの見せん雪まるげ

1686—winter. Both the head note and the poem reflect the influence of reading Chinese poems that used the parallel technique.

281. *tsuki yuki to / nosabari kerashi / toshi no kure*

moon snow (quotation) / arrogantly-ignore-each-other (conjecture) / year's end 月雪とのさばりけらし年の暮

1686—winter. One cannot know if Bashō's poem meant that there was no moon and no snow or that there was one but not the other. It can also mean that Sora and Bashō were ignoring each other. Though the poem was written during the New Year festivities, Bashō uses the phrase, "end of the year."

282. *kame waruru / yoru no kōri no / nezame kana*

jar crack / night of ice of / awaken from sleep <>

瓶割るる夜の氷の寝覚め哉

1686—winter. The cracking of the jar and the coldness of the frost awaken Bashō, but the reader can also view the jar as "awakening" and making the sound as it emerges from its "sleep of being a jar."

283. *tsuki shiroki / shiwasu wa Shiro ga / nezame kana*

moon white / December as-for Shiro himself / awake from sleep

月白き師走は子路が寝覚め哉

1686—winter. Shiro was Zi Lu (542–479 B.C.), one of the ten important disciples of Confucius (551–479 B.C.). He was noted as an upright, pure, and self-sacrificing person with a strong sense of justice. In the battlefield the strings of his helmet came untied. Saying that a soldier should always be correctly attired, he stopped to tie the strings and was decapitated. This verse also works because in winter, the past came alive, or "woke up," again.

284. *saké nomeba / itodo nerarene / yoru no yuki*

saké drink (confirmed condition) / more and more sleep not / night of snow. 酒飲めばいとど寝られね夜の雪

1686—winter. “More and more” can apply to wine, sleeplessness, or snow.

285. *toshi no ichi / senkō kai ni / ide baya na*

year-end market / incense buy for / to go (speaker's wish) <> 年の市線香買ひに出でばやな

1687—New Year. Incense sticks came from China in the middle of that century. Bashō did not really need anything but, perhaps, he got the idea of going to a fair to ease his loneliness and to buy this new faddish item.

286. *tare yara ga / katachi ni ni tari / kesa no haru*

whose (uncertainty) / figure-appearance looks like (affirmative) / New Year's Day

誰やらがかたちに似たり今朝の春

1687—New Year. Ransetsu (1654–1707) was one of Bashō's disciples in Tokyo. The *kosode* (“robe”) was padded with quilted silk and was originally a type of underwear. Part of the New Year festivities was the giving, receiving, and wearing of new clothes. The phrase *kesa no haru* actually translates as “morning of spring,” but indicates the first day of the new year.

287. *sato no ko yo / ume orinokose / ushi no muchi*

village of children <> / plum don't break all / cattle's whip

里の子よ梅折り残せ牛の鞭

1687—spring.

288. *kō no su mo / mi raruru hana no / hagoshi kana*

white stork's nest also / see possible blossom of / through leaves <>

鶴の巢も見らるる花の葉越し哉

1687—spring. There are now over a hundred varieties of cherry trees grown in Japan. Their leaves and blossoms appear at the same time, which is usually not true in varieties grown for their fruit.

289. *kō no su ni / arashi no hoka no / sakura kana*

white stork nest in / untouched by storm of / cherry blossoms <>

鶴の巢に風の外の桜哉

1687—spring. This is considered a revision of another poem on the same subject as the previous one.

290. *Kasa-dera ya / mora nu iwaya mo / haru no ame*

hat temple <> / to not leak cave also / spring's rain

笠寺や漏らぬ岩屋も春の雨

1687—spring. Bashō was evidently visiting the temple Tenrinan Ryūfukuji in Nagoya. According to legends, the temple once fell into disrepair, and the statue of Buddha was exposed to rain leaking through the roof. Touched by the situation, a poor woman gave her hat to cover the Buddha's head. Later she made a fortune and donated a fine new building. The second part, the Non-Leaking Cave, was a sacred place in Shugendō, for the Mountain

Buddhists, devotees of a kind of mountaineering asceticism. Bashō is making a comparison between the two. The words for “hat,” “leak,” and “rain” have a connection in Japanese.

291. *rusu ni kite / ume sae yoso no / kakiho kana*

absence in to come / plum even someone else's / hedge <>

留守に来て梅さへよその垣藪かな

1687—spring. The word *ume* is traditionally translated as “plum” even though the Japanese word for plum is *sumomo*. The *ume* looks more like an apricot but cannot be eaten unless it is pickled.

292. *ka o saguru / ume ni kura miru / noki ba kana*

scent (object) tracing / plum in storehouse look for / under eaves <>

香を探る梅に蔵見る軒端哉

1687—spring. New granaries or warehouses are dedicated with formal ceremonies.

293. *kaki yori wa / novi o ba oi no / uri mo se de*

oyster than (comparison) / dried laver-seaweed (object) to get old / sell not to do

牡蠣よりは海苔をば老の売りもせて

1687—spring. This verse was written when Bashō was forty-four years old. The fact that oysters are considered an aphrodisiac gives this verse even more sense.

294. *wasuruna yo / yabu no naka naru / ume no hana*

forget (negative) / thicket in (assertion) / plum blossoms

忘るなよ藪の中なる梅の花

1687—spring. The first line of this verse was originally *mata mo toe* (“visit me again”). According to the essay “Plum in a Thicket,” Bashō wrote this verse for a Buddhist monk who he had met on a previous journey. Bashō gave the monk the poem after the monk visited him at his home.

295. *hana ni asobu / abu na kurai so / tomo suzume*

flower in to play / horsefly not allowed to eat / friend sparrow

花に遊ぶ虻な喰ひそ友雀

1687—spring. The title, “Everything is satisfied with what it is,” is a quotation from a Chinese poem by Cheng Hao (1032–85), expressing Chuang Tzu’s philosophy of self-realization. The idea is that the sparrow should be a friend of both the horsefly and the flowers. By not eating the horsefly, the sparrow becomes Bashō’s friend also. An earlier version of this poem had “to eat” instead of “to play.”

296. *hana no kumo / kane wa Ueno ka / Asakusa ka*

flowers of clouds / temple bell as-for Ueno <> / Asakusa <>

花の雲鐘は上野か浅草か

1687—spring. From his home in Tokyo Bashō could see the roof of a famous temple in across town in Asakusa. Also nearby was a park, in another district of Tokyo, known as Ueno. Both areas had temples, bells, and many cherry trees. Ueno, in Ehime Province, was Bashō’s birthplace. The Japanese cherry blossoms hang on tiny stems so that the opened flower resembles a bell and seems to be ringing when the wind blows.

297. *monozuki ya / niowa nu kusa ni / tomaru chō*

curiously <> / to smell (negative) grass on / lands butterfly

物好きや匂はぬ草にとまる蝶

1684–87—spring. The double meaning is that the butterfly lands on the grass because it is curious, and it is a curious thing to see a butterfly on grass.

298. *sazaregani / ashi hainoboru / shimizu kana*

small river crab / leg climbs up / clear water <>

さざれ蟹足這ひのぼる清水哉

1687—spring. This poem uses the associative technique, since both the rising waters and the crab are creeping up Bashō's leg.

299. *hototogisu / naku naku tobu zo / isogawashi*

cuckoo / cry cry fly <> / restless

ほととぎす鳴く鳴く飛ぶぞ忙はし

1687—summer. The Japanese use a word twice to convey importance. Bashō has broken with literary history again, because normally the cuckoo only called once. This makes the use of “repeatedly” even more significant in this verse.

300. *katsuo uri / ikanaru hito o / yowa su ran*

skipjack fishmonger / what kind of person (object) / get drunk (causative) (conjecture)

鰯売りいかなる人を酔はすらん

1687—summer. *Essays of Idleness*, written by Yoshida Kenkō (1283–1350), contains a story that describes how the upper classes of Kamakura believed that the katsuo (“skipjack fish”) contained a poison that made people drunk. However, by Bashō's time, people in Tokyo enjoyed eating the fish and no one worried about getting drunk.301. *youte nen / nadeshiko sakeru / ishi no ue*

drunk lying down (speaker's will) / wild pinks bloom / stones of on

酔うて寝ん撫子咲ける石の上

1687—summer. The wild, straggly way that carnations grow is similar to the way a drunk sleeps. Both lie down across the stones with abandon.

302. *u no hana mo / haha naki yado zo / susamajiki*

tofu pulp also / mother without house <> / dreary

卵の花も母なき宿ぞ冷じき

1687—autumn. Kikaku's mother, Myōmuni, died at the age of fifty-seven, on April 8, 1687. *Unohana* or *okara* is the residue pulp left from making tofu. Considered a byproduct, the pulp is used to thicken vegetable stews. *Unohana* is also the name of *Deutzia scabra*, a briar thicket with tiny white flowers that bloom in thick clusters that look similar to the tofu pulp.303. *inazuma o / te ni toru yami no / shisoku kana*

flash of lightning (object) / hand into take dark's / paper candle <>

稲妻を手にとる闇の紙燭哉

1687—summer. Rika was considered a very sharp and talented poet. In a preface to

the published poem, Hattori Dohō (1657–1730) commented that Bashō was praising Rika’s talent and brightness with this verse.

304. *nagaki hi mo / saezuri taranu / hibari kana*

long day also / sing enough negative / skylark<>

永き日も囀り足らぬひばり哉

1687—summer. This verse uses the pseudo-scientific technique. As always, the science is neither correct nor entirely wrong.

305. *haranaka ya / mono ni mo tsukazu / naku hibari*

field middle<> / something to also cling not / sing skylark

原中やものにもつかず啼く雲雀

1687—summer.

306. *samidare ni / nio no uki su o / mi ni yuka n*

summer rain in / grebe’s floating nest (object) / look at for to go (speaker’s will) 五月雨に鳩の浮巢を見にゆかん

1687—summer. The grebe is a water bird, *Podiceps ruficollis*, that builds its nest with reeds and oat grass straw so that it floats. Bashō said, “A willow tree in spring rain belongs completely to the world of traditional renga. A crow digging mud-snail is entirely in the realm of haikai. My grebe poem has no haikai in its subject matter, but when it says, ‘I’ll go and see the floating nest,’ there emerges something of haikai.”

307. *ide ya ware / yoki nuno ki tari / semi-goromo*

now <> / good cloth wear (perfect tense) / cicada robe

いでや我よき布着たり蟬衣

1687—summer. A “cicada robe” was as thin as a cicada’s wing, and thus suitable for summer wear.

308. *uri tsukuru / kimi ga are na to / yūsuzumi*

melon growing / you are (imperative) (wish) (quotation) / cool off in the evening 瓜作る君があれなと夕涼み

1687—summer. This poem is based on a waka by Saigyō: *matsu ga ne no iwata no kishi no / yūsuzumi / kimi ga are na to / omohoyuru kana* (by the roots of a pine / on the banks of Iwata River / cooling off in the evening / wish you were here / is what I think). To make the change from a pine tree, a noble subject, to melons is the kind of change Bashō was working to make in poetical subject matter.

309. *uri no hana / shizuku ikanaru / wasure-gusa*

melon’s flower / drip-drop what kind of / forgetting grass

瓜の花雫いかなる忘れ草

1687—summer. Bashō was invited to a tea ceremony by the master Kōno Shōba. Shōba put a melon flower in a dried gourd at the place of honor. The gourd had a crack in it and the water slowly dripped out, hitting an old stringless lute with a musical ping-ping sound. The name of the flower was *wasure-gusa* (“forgetting grass”) or the *Hemerocallis*, the orange or tawny day lily.

310. *samidare ya / oke no wa kiruru / yoru no koe*

summer rain <> / wooden-pail's hoop as-for breaks / night's voice

五月雨や桶の輪切る夜の声

1687—summer. The slats of wooden buckets were held in place by a hoop of twisted bamboo. If the bucket was left out in the rain, the wooden sides could swell to the point that the bamboo hoop would break and the bucket would pop apart.

311. *kami haete / yōgan aoshi / satsuki ame*

hair grown / face bluish-pale / rainy season rain

髪生えて容顔青し五月雨

1687—summer. This verse uses the associative technique. Bashō's face, with long hair and a pale bluish cast, looks the same as, or even is, the face of the continuous rain.

312. *asagao wa / heta no kaku sae / aware nari*

morning glory as-for / unskillful at drawing even / charming (assertion)

朝顔は下手の書くさへあはれなり

1687—summer. Ransetsu (1654–1707) was one of Bashō's disciples.

313. *kari kakeshi / tazura no tsuru ya / sato no aki*

harvest not-yet-finished / rice paddy surface crane <> / village of autumn

刈りかけし田面の鶴や里の秋

1687—autumn. One can interpret this poem to mean that the crane is part of the harvest not yet taken in.

314. *shizu no ko ya / ine suri kakete / tsuki o miru*

peasant's child <> / rice hull leave / moon (object) viewing

賤の子や稲摺りかけて月を見る

1687—autumn. Moon viewing was considered as reserved for the noble or educated classes and not for peasants or their children.

315. *imo no ha ya / tsuki matsu sato no / yaki-batake*

taro's leaves <> / moon waiting village of / burn fields

芋の葉や月待つ里の焼畑

1687—autumn. In Bashō's time fields were burned after the harvest to remove discarded vegetation. Both Bashō and the taro leaves remain after the burning of the fields.

316. *tera ni nete / makoto-gao naru / tsukimi kana*

temple at sleep / true face (assertion) / moon viewing <>

寺に寝てまこと顔なる月見哉

1687—autumn. The image of *makoto-gao* (“true face”) connotes one's original being, before emotions are added to one's life.

317. *tsuki hayashi / kozue wa ame o / mochi nagara*

moon quick / treetop as-for rain (object) / hold still

月はやし梢は雨を持ちながら

1687—autumn. In “The Record of a Journey to Kashima” Bashō wrote: “The sky of dawn had cleared a little . . . In the light of the moon, the sound of the raindrops was deeply moving; our breasts were full, but no words could express it.”

318. *hagi hara ya / hito yo wa yadose / yama no inu*

bush clover field <> / one night as-for lodging / mountain's dog

萩原や一夜は宿せ山の犬

1687—autumn. There is an earlier version of this verse that uses the word *okami* (“Japanese wolf”), but this published version of the poem uses *yama no inu* (“mountain dog”). The idea is that even a wild dog would become gentle and cultured if it slept on bush clover.

319. *tabine shite / waga ku o shire ya / aki no kaze*

journey sleep to do / my poem (object) understand <> / autumn of wind

旅寝して我がが句を知れや秋の風

1687—autumn.

320. *kono matsu no / mibae seshi yo ya / kami no aki*

this pine of / sprouted-from-a-seed did age <> / god of autumn

この松の実生えせし代や神の秋

1687—autumn. The shrine of Kashima was one of Japan's oldest known shrines. The idea can be that the pine, sprouted so long ago in the dim ages of the gods, is now in its autumn of life, as is Bashō.

321. *okiagaru / kiku honokanari / mizu no ato*

to rise up / chrysanthemum faintly / water of trace

起きあがる菊ほのかなり水のあと

1687—autumn. Several scholars have speculated that this poem means that the mums are righting themselves after the rain and still have traces of water on them. There is also the idea that the mums can be seen only faintly in the mists after the rain. The poem can also mean that the flowers are righting themselves after the hard rain and leaving their faint image in the pool of water still on the ground.

322. *yase nagara / warinaki kiku no / tsubomi kana*

become slender while / pitiful chrysanthemum of / bud <>

瘦せながらわりなき菊のつぼみ哉

1687—autumn. Due to the rigors of his journey and his chronic digestive ailment, Bashō had grown much thinner but still considered himself virile and productive. Other scholars see the image as a poetical expression of subtle beauty in sorrowful loneliness.

323. *koe sumite / hokuto ni hibiku / kinuta kana*

sound to-become-clear / Big Dipper in echo / pounding block <>

声澄みて北斗にひびく砧哉

1687—autumn. One of the methods the poor had to clean their clothes was to stretch the fabric over a block of wood and pound out the dust and dirt. Here Bashō is mixing images to give the idea that the clarity of the stars purifies the sound of clothes being cleaned.

324. *nanigoto mo / maneki hatetaru / susuki kana*

everything-everyone also / beckon die-end / pampas grass <>

何ごとも招き果てたる薄哉

1687—autumn. Dokukai was an old priest who died under Bashō's care at his cottage. In the wind the plumes of pampas grass look like a person waving or beckoning. After a storm, the long stalks that hold up the plumes break and fall to the ground.

325. *minomushi no / ne o kiki ni koyo / kusa no io*

straw-raincoat bagworm's / voice (object) listen in come / grass of hut 蓑虫の音を聞きに来よ草の庵

1687—autumn. At that time farmers had raincoats made of thatched straw that were very similar to the thatched roofs of their homes. The bagworm moth would silently burrow in the thatched straw. After Sei Shōnagon wrote in her *Pillow Book*, in 1002, of bagworms crying, “Father, father!” it was a fashionable literary joke to give the bagworms a voice.

326. *yono naka wa / ine karu koro ka / kusa no io*

the world's inside as-for / rice harvest time <> / grass of house 世の中は稲刈るころか草の庵

1687—autumn. Because he was living in a house with a rice straw-thatched roof and was given some rice, Bashō made this unusual connection.

327. *tabibito to / waga na yobare n / hatsu shigure*

traveler (emphasis and change) / my name be called (conjecture) / first shower of winter

旅人と我が名呼ばれん初時雨

1687—winter. This is Bashō's first verse in *Knapsack Notebook (Oi no Kobumi)*, an account of his journey from Tokyo to Nagoya, Iga, Ise, Yoshino, Kōya, Wakanoura, Suma, and Akashi during the years 1687–88. The idea of the poem is that the first winter rain will baptize Bashō with a new name for his trip.

328. *hito one wa / shigururu kumo ka / Fuji no yuki*

one ridge as-for / shower cloud <> / Fuji of snow

一尾根はしぐるる雲か富士の雪

1687—winter. What looks to be one of the ridges on Mount Fuji is really a low-flying cloud of snow.

329. *Kyō made wa / mada naka-zora ya / yuki no kumo*

Kyoto to as-for / still middle sky <> / snow's cloud

京まではまだ半空や雪の雲

1687—winter. Both Bashō and the clouds are in the middle of a journey.

330. *Hoshizaki no / yami o miyo to ya / naku chidori*

Hoshizaki (location) = star cape / darkness (object) look at (quotation) <> / chirp plover

星崎の闇を見よとや啼く千鳥

1687—winter.

331. *go o taite / tenugui aburu / samusa kana*

dried-pine-needles (object) burn / hand towel dry / coldness <>

ごを焚いて手拭あぶる寒さ哉

1687—winter. In Mikawa Province the term *go* was a local name for “dried pine needles.” A *tenugui* is an all-purpose cloth used for a headband, emergency pocket, hat, or towel.

332. *fuyu no hi ya / bashō ni kōru / kagebōshi*

winter's sun <> / on horseback freeze / shadow priest

冬の日や馬上に氷る影法師

1687—winter. Bashō cleverly combines his name with *bashō ni* (“on horseback”), so we can assume the priest is actually Bashō. When Bashō traveled he dressed as a priest as protection against robbers. The reader can decide if the person is frozen while riding or if it is the shadow of the person that froze to the horse’s back.

333. *samukeredo / futari nuru yo zo / tanomoshiki*

although cold / two persons sleep night <> / comfortable

寒けれど二人寝る夜ぞ頼もしき

1687—winter. On November 10, 1687, Bashō and his disciple Etsujin (1656–1739) stayed at an inn in Toyohashi on their way to visit Tokoku, a once-rich rice dealer, who had been exiled to Cape Irago for fraudulent business dealings. An account of this journey, *Knapsack Notebook*, containing fifty-four verses by Bashō and four by Tokoku, was published in 1709.

334. *yuki ya suna / muma yori ochiyo / saké no yoi*

snow <> sand / horse from fall / wine of drunk

雪や砂むまより落ちよ酒の酔

1687—winter. It has also been suggested that Bashō was using a place named Eima, which when written meant “drunken horse.” However, it was well known that Bashō’s friend Etsujin loved to drink.

335. *Iragozaki / niru mono mo nashi / taka no koe*

Cape Irago / resemble thing even is-not / hawk’s voice

いらご崎似るものもなし鷹の声

1687—winter. Cape Irago is located at the tip of Atsumi Peninsula. It was noted for its scenic beauty and had long been associated with hawks.

336. *yume yori mo / utsutsu no taka zo / tanomoshiki*

dream than also / reality of hawk <> / reassuring

夢よりも現の鷹ぞ頼もしき

1687—winter. Tokoku was very depressed. Bashō valued him as a student and as a person, so he made the 56-mile (90-km) detour to visit him. The several verses were an attempt to raise Tokoku’s spirits. The connection between a hawk and a dream comes from the importance of the first dream of the new year. The best dream one can have is of Mount Fuji; second best is of a hawk.

337. *taka hitotsu / mitsuke te ureshi / Iragozaki*

hawk one / find and happy / Cape Irago

鷹ひとつ見付けてうれしいいらご崎

1687—winter. Bashō’s reference to “a single hawk” is considered to be a reference to Tokoku.

338. *sareba koso / are taki mama no / shimo no yado*

just as expected / extremely desolate / frost of house

さればこそ荒れたきままの霜の宿

1687—winter. Bashō had heard that his disciple, the wealthy Tokoku, was in reduced circumstances but he had no idea he was living in such a poor place.

339. *ume tsubaki / haya-zaki home n / hobi no sato*

plum camellia / early-blooming praise (speaker's will) / to-praise-the-beauty of village

梅椿早咲き褒めん保美の里

1687—mixed seasons. Bashō was trying to cheer Tokoku while at the same time making a pun on the town's name.

340. *mugi haete / yoki kakurega ya / Hatake Mura*

barley grow / fine shelter <> / farm field

麦生えてよき隠れ家や畠村

1687—summer verse written in winter. Tokoku had moved from the village of Hobi to Hatake ("farm field"), which could be considered another step down the social ladder.

341. *mazu iwae / ume o kokoro no / fuyu-gomori*

first celebrate / flowers (object) heart of / winter confinement

まづ祝へ梅を心の冬籠り

1687—winter.

342. *kusuri nomu / sarademo shimo no / makura kana*

medicine take / even without frost of / pillow<>

薬飲むさらでも霜の枕かな

1687—winter. While in Hoshizaki, Bashō had an attack of lumbago and received medicine from his doctor/student Ranboku. "Frost on the pillow" could indicate actual frost or could be a euphemism for white hair or old age.

343. *Hakone kosu / hito mo aru rashi / kesa no yuki*

Hakone cross / people also to be (conjecture) / morning of snow

箱根越す人もあるらしけさの雪

1687—winter. Hakone is still a popular tourist spot. The gusts of snow blowing from ridge to ridge seemed like people crossing in the air.

344. *omoshiroshi / yuki ni ya nara n / fuyu no ame*

interesting / snow into <> becomes (conjecture) / winter's rain

面白し雪にやならん冬の雨

1687—winter. Dewa no Kami Ujikumo was a master swordsmith who belonged to the group of writers around Shimosato Chisoku (1640–1704). The wit of this poem works with the idea that rain usually turns into snow, but here the snow warms to become winter rain due, perhaps, to the warmth of the welcome by the host.

345. *togi naosu / kagami mo kiyoshi / yuki no hana*

polish again / mirror also clear / snow of flowers

磨ぎなほす鏡も清し雪の花

1687—winter. This shrine was in disrepair for many years until the shogun government ordered repairs that began in 1686 and ended in 1687. Military rulers allowed the shrine to disintegrate because these treasured sites were closely connected to the wor-

ship of the emperor. However, the military discovered that the treasures were important to the people, regardless of who was ruling, and quickly repaired the shrine. “Snow of flowers” refers to the huge, fluffy snowflakes that fall out of a clear blue sky. There is also the idea that the cold, hard snowflakes polish the mirror.

346. *tametsuke te / yuki mi ni makaru / kamiko kana*

smooth out wrinkles / snow-viewing-party to attend / paper robe <> 矯めつけて雪見にまかる紙子哉

1687—winter. Paper robes were made of oiled paper that was crunched and re-oiled. Bashō’s robe was even more crumpled after being packed. The smoothness of snow contrasted with the wrinkles of the paper robe.

347. *iza saraba / yuki mi ni korobu / tokoro made*

now farewell / snow viewing for falling down / until we go there (speaker’s invitation)

いざさらば雪見にころぶ所まで

1687—winter. A snow-viewing party was held on December 3, 1687, at Yūdō’s, a book-seller in Nagoya. This version of the poem was published in *Hanatumi*.

348. *iza yuka n / yuki mi ni korobu / tokoro made*

now let us go (suggestion) / snow viewing while falling down / until we go there (speaker’s invitation)

いざ行かん雪見にころぶ所まで

1687—winter. This is another version of the previous poem. It was published in *Knap-sack Notebook*.

349. *tsuyu itete / fude ni kumihosu / shimizu kana*

dew frozen / brush draw dry / clear water <>

露凍てて筆に汲み干す清水哉

1687—winter. Bashō took the words *kumihosu / shimizu* (“drawing up dry / clear water”) from a *waka* by Saigyō. In ink paintings, the white of the paper is used to indicate water. Because the dew is frozen, Bashō cannot moisten his ink and brush and thus can only draw clear water on his painting.

350. *kachi nara ba / Tsuetsuki-zaka o / rukuba kana*

walking affirmative (conditional clause) / walking-stick use hill (object) / falling-off-a-horse <>

歩行ならば杖突坂を落馬哉

1687—mixed seasons. This is a clever example of two sentences creating a third sense. *Tsuetsuki-zaka* (“Walking Stick Hill”) is the name of a steep slope on the Tōkaidō Highway near Yokkaichi between Uneme and Ishiyakushi where Yamoto Takeru, a legendary hero of the *Kojiki*, was so tired that he used his sword as a walking stick.

351. *tabine yoshi / yado wa shiwasu no / yūzukiyo*

sleeping on a journey touching / lodging as-for year’s end / evening moon

旅寝よし宿は師走の夕月夜

1687—winter.

352. *tabine shite / mi shi ya ukiyo no / susu harai*

sleeping on a journey / see (past perfect) <> world of / soot brush-off

旅寝して見しや浮世の煤払ひ

1687—New Year. *Susu harai* was the annual cleaning done before the New Year holiday.353. *furū sato ya / heso no o ni naku / toshi no kure*

home town <> / navel cord at (object) weep / year's end

旧里や臍の緒に泣く年の暮

1687—New Year. Bashō composed this verse when he revisited the place of his birth. In Japan each child's umbilical cord and the string it was tied off with are wrapped in paper and saved as a personal treasure of the family for generations.

354. *futsuka ni mo / nukari wa seji na / hana no haru*

second-day on also / fail as-for to-do not / flowers of spring

二日にもぬかりはせじな花の春

1688—New Year. It is customary in Japan to greet the first sunrise of the year in a worshipful manner. Both the flowers of spring and Bashō would face the sun. As in other societies, the New Year in Japan was a time of making resolutions to do or be better.

355. *yomo ni utsu / nazuna mo shidoro / modoro kana*

all directions in chop / herb also / confused <>

四方に打つ齋もしどろもどろ哉

1688—New Year. This is the day when people traditionally added seven varieties of chopped herbs to a rice porridge for breakfast with the hope of good health in the new year. It was a poetic device in waka to describe nature as “being confused” when something was tossed wildly about. This was similar to the mixed-up feelings of being in love. Bashō also uses *shidoro modoro*, a colloquial expression for “confused.” The herb *nazuna* (*Capsella bursa-pastoris*) is also called “shepherd's purse.”356. *haru tachi te / mada kokonoka no / noyama kana*

spring begin and / still ninth day of / field mountain <>

春立ちてまだ九日の野山哉

1688—spring. Some assert that the idea behind this poem is that the warmth of the host's welcome caused the mountain fields to show signs of the coming spring. It can also mean that spring, which officially began nine days earlier, is just now arriving.

357. *Akokuso no / kokoro mo shira zu. / ume no hana*

(the childhood name of a famous poet) of / heart also know not / plum's blossoms

あこくその心も知らず梅の花

1688—spring. “Akokuso” was the childhood name for the poet Ki no Tsurayuki (868 - 945). The poem Bashō refers to is: *hito wa isa / kokoro no shirazu / furusato wa / hana zo mukashi no ka / ni nioi keru* (the hearts of people / we do not know / yet in my native village / the plum blossoms still / give off their scent). Bashō's greeting to Fūbaku was revised from *Akokuso no / kokoro wa* (as-for) *shira zu / ume no hana to Akokuso no / kokoro mo* (even, also) *shira zu / ume no hana*.

358. *ka ni nioe / uni horu oka no / ume no hana*

smell to smell / peat dig hill of / plum blossoms

香に匂へうに掘る岡の梅の花

1688—spring. The locals used the name *uni*, which usually meant “sea urchin,” for the peat-like material they dug from the hill and used for burning. As a visitor Bashō found that the whole area had a pungent odor.

359. *tebana kamu / oto sae ume no / sakari kana*

nose blow / sound even with plum of / blossoms <>

手鼻かむ音さへ梅の盛り哉

1688—spring. Some scholars think Bashō was trying to see how vulgar, or lifelike, he could make his poem in opposition to the more proper *waka*, where such an image would never be used. *Hana* can mean both “nose” and “flower.” The image of a man blowing his nose onto the ground and using his fingers to wipe away the snot is very graphic.

360. *okorago no / hitomoto yukashi / ume no hana*

shrine maiden / only one elegant / plum blossoms

御子良子の一本ゆかし梅の花

1688—spring. Bashō uses the old name for the maiden of the Grand Shrine at Ise, the single woman of royal birth who was in charge of making food offerings to the national gods and dancing in the ceremonies. An earlier version of this poem is: “plums so scarce / just one so lovely / shrine maiden.”

367. *kōbai ya / mi nu koi tsukuru / tamasudare*

red plum <> / look-at not love create / bead blinds

紅梅や見ぬ恋作る玉簾

1684–94—spring. Women of nobility were not supposed to be seen, even in their own homes, so they were kept behind screens or curtains. Even courtships took place with screens between the couple for as long as possible. Bashō associates red plum blossoms and the blinds of a noble lady because both cause thoughts of withheld love.

362. *nan no ki no / hana to wa shira zu / nioi kana*

what of tree of / flower and as-for know not / smell <>

何の木の花とは知らず匂ひ哉

1688—spring. Bashō wrote this when he visited the Outer Shrine of Ise. Some see a connection between Bashō’s poem and one written by Saigyō, also about the shrine: “I do not know / what divine being / graces this place / yet feeling so grateful / tears gush forth.”

363. *kono yama no / kanashisa tsuge yo / tokorohori*

this mountain’s / sorrow tell <> / old yam digger

この山の悲しき告げよ野老掘り

1688—mixed seasons. Bashō was visiting the Bōdai Buddhist Temple when he wrote this verse. One version of this poem begins with *yamadera* (“mountain temple”). This version was published in Bashō’s *Knapsack Notebook*.

364. *kami gaki ya / omoi mo kake zu / nehan zō*

god fence <> / thought also unexpectedly / Buddha icon

神垣や思ひもかけず涅槃像

1688—spring. Bashō wrote this verse at Japan's leading Shinto shrine, where someone had hung a picture of Buddha in paradise on the fence. The two religions were very different but seemed to tolerate each other.

365. *sakazuki ni / doro na otoshi so / mura tsubame*

wine cup in / mud drop not (imperative) / village swallows

盃に泥な落しそ群燕

1688—spring. This poem refers to a rest Bashō took in a teahouse at Kusube, about 1.2 miles (2 km) north of the Outer Shrine. Instead of saying “a flock of sparrows,” Bashō uses *mura* (the old word for “village”), which originally indicated a hole dug in the earth where people either lived or stored their supplies. This poem had two other versions using *tobu tsubame* (“flying swallows”) and *mau tsubame* (“fluttering swallows”). The version Bashō chose to publish has overtones that reflect the ruggedness of both the whole place and the swallows.

366. *kami ginu no / nuru tomo ora n / ame no hana*

paper robe of / get-wet even-if break (speaker's will) / rain of flowers

紙衣の濡るとも折らん雨の花

1688—spring. This was Bashō's greeting verse at a renga party hosted by Rosō, a high-ranking priest of the Outer Shrine at Ise. *Kamiginu* or *kamiko* is a “paper robe” originally used by Buddhist priests of the Ritsu sect, but later used by others because it was windproof. Bashō's verse implies that in spite of the rain he chose to wear a paper robe because of its association with the shrine.

367. *nōren no / oku mono fukashi / kita no ume*

door drapes / interior things deep / north-wife of plum

暖簾の奥ものふかし北の梅

1688—spring. Shiba Ichiyū was a doctor and poet who lived in Ise Yamada with his wife, Sonome (1664–1726), who was also a poet. The *nōren* (“curtains”) are hung at doorways between rooms, or in commercial places at the entrance. *Kita* (“north”) was the honorable term for wife or important person who lived in the back of the building.

368. *ume no ki ni / nao yadorigi ya / ume no hana*

plums' tree on / another mistletoe <> / plum's blossoms

梅の木になほ宿り木や梅の花

1688—spring. Ajiro Minbu Setsudō, also known as Hirokazu (1659–1717), was a high-ranking priest at the Grand Shrine at Ise, as well as a scholar of literature and a poet. Some think that Bashō was comparing the man to his own father, Hiroji (1640–83), who Bashō had known. If one considers that *yadorigi* can mean either “mistletoe” or “parasite,” Bashō's meaning is open to speculation about his true feelings.

369. *mono no na o / mazu tou ashi no / wakaba kana*

thing of name (object) / first ask reed of / young leaves <>

物の名をまづ問ふ蘆の若葉哉

1688—spring. This greeting verse bowed to the priest's knowledge by asking the name of the reed because reeds in different areas had different names. At Naiwa the

term was *ashi*, but on the peninsula of Ise they were called *hama ogi*.

370. *hana o yado ni / hajime owari ya / hatsuka hodo*

flower (object) lodging in / beginning end <> / twenty days about 花を宿に始め終りや二十日ほど

1688—spring. Bashō stayed at a villa owned by Okamoto Taiso, a military man and poet, of Iga-Ueno.

371. *imo uete / kado wa mugura no / wakaba kana*

taro planted / corner as-for bedstraw's / young leaves <> 芋植えて門は葎の若葉かな

1688—spring. This was the greeting verse to Nijō Ken, a host who lived such a simple life that he allowed bedstraw, *Galium spurium*, to grow among the taro he had planted.

372. *hadaka ni wa / mada kisaragi no / arashi kana*

naked body into as-for / not-yet-second-month of / storm <> 裸にはまだ衣更着の嵐哉

1688—spring. Bashō used the character for *kisaragi*, which can mean either “to wear more clothes” or, when pronounced, “February.” Supposedly this is based on the legend of Saint Zōga (917–1003), a Buddhist priest who gave away his clothes and went naked after receiving a divine message from the god of Ise Grand Shrine that he should throw away fame and wealth.

373. *kono hodo o / hana ni rei iu / wakare kana*

things past (object) / flowers in thanks give / farewell <> このほどを花に礼いふ別れ哉

1688—spring. Some think this verse is an attempt at humor because Bashō is thanking the flowers instead of his host for the hospitality. The poem could also be showing Bashō's gratitude for the flowers and lives shared with him.

374. *Yoshino nite / sakura mishō zo / hinoki-gasa*

Yoshino in / cherry-blossoms will-show <> / cypress hat 吉野にて桜見せうぞ檜木笠

1688—spring. Yoshino, in the southern part of Nara, is the most famous place in Japan to see the blooming cherry trees. The preface refers to the fact that Bashō was joined on his journey by Tokoto, a friend he had visited in Kashima in the previous year.

375. *sama zama no / koto omoidasu / sakura kana*

many of / things come to mind / cherry blossoms <> さまざまの事思い出す桜かな

1688—spring. As a young man, Bashō served a feudal lord, Yoshitada, until his death at the age of twenty-five. Yoshitada had a son, Tanganshi (1666–1710), who later invited Bashō, the now-famous poet, to view the cherry blossoms at his villa.

376. *haru no yo ya / komorido yukashi / dō no sumi*

spring of night <> / in-retreat someone admirable / temple's corner 春の夜や籠り人ゆかし堂の隅

1688—spring. It was fashionable for noble women to “go into retreat” at a temple for

a period of worship, and often this adventure of getting out into the world was part of their stories (like *The Tale of Genji*) and diaries. Temples and spring nights were romantic topics for poems because the temples were far from one's family and an ideal place for lovers to tryst.

377. *hatsu-zakura / orishimo kyō wa / yoki hi nari*

first cherry blossoms / just happen today as-for / good day is

初桜折しも今日はよき日なり

1688—spring. This was Bashō's greeting poem to the party.

378. *hibari yori / sora ni yasurau / tōge kana*

skylark than / sky in rest / mountain pass <>

雲雀より空にやすらふ峠哉

1688—summer. Another version uses *ue ni* (“above”) instead of “in the sky.” This version is a paradox because it allows the reader to think that both Bashō and the skylark can “rest in the sky.” It is probable that Bashō, resting at the top of the mountain pass, was higher than the bird in flight.

379. *sakénomi ni / katara n kakaru / taki no hana*

drinking friends to / talk (speaker's will) like this [or hang over] / waterfall of blossoms

酒飲みに語らんかかる滝の花

1688—spring. Bashō wrote this at Ryūmon Falls at the southern foot of Mount Ryūmondake in Yoshino, a province of Nara. The word *kakaru* can mean “like this” or “to hang over.” Bashō is comparing how a drunk person leans over in the shape of a waterfall with the way blossom-laden branches hang.

380. *Ryūmon no / hana ya jōgo no / tsuto ni se n*

Ryūmon—dragon gate of / flower <> drinkers of / gift to do (speaker's will)

龍門の花や上戸の上産にせん

1688—spring. Chinese has the same name for several types of falls. The ideogram for waterfall is made from the radical for “water” and the character for “dragon,” so a waterfall is “water with a dragon in it.”

381. *ōgi nite / saké kumu kage ya / chiru sakura*

fan with / wine drink shadow <> / falling blossoms

扇にて酒くむ陰や散る桜

1688—spring. In Nō plays the actors mime drinking wine by holding an extended fan horizontal to their lips with an exaggerated motion.

382. *koe yokuba / utaō mono o / sakura chiru*

voice if-I-had-a-good / chant person (object) / blossoms fall

声よくば謡はうものを桜散る

1688—spring. This is another reference to a Nō play. The poems, considered messages to or from the gods, are always chanted in a special way that is different from the delivery method of dialogue.

383. *hana no kage / utai ni nitaru / tabine kana*

flower of shade / Nō song in look like / journey sleep <>

花の陰謡に似たる旅寝哉

1688—spring. Incidents of the lonely traveler staying overnight with a farmer were popular subjects for all kinds of songs, but Bashō is saying something more in his poem. Being in this strange place under familiar blossoms was like hearing a well-known song in a play. He was sensitive to these differences.

384. *sakura-gari / kidoku ya hibi ni / go ri roku ri*

blossom viewing / something admirable every day in / ten miles twelve miles

桜狩り奇特や日々に五里六里

1688—spring. A *ri* is about two miles. Bashō states he walked five or six *ri*. When only reading the first two parts of the poem, the reader thinks “the admirable” thing will be something gorgeous, but Bashō twists this to say that the truly admirable thing is how far he has walked.

385. *harusame no / koshita ni tsutau / shimizu kana*

spring rain of / under tree in trickle down / clear water spring <>

春雨の木下につたふ清水哉

1688—spring. This is another verse about a spring near the site of Saigyō’s former retreat in Yoshino. (Previously Bashō wrote poem 206)

386. *ite toke te / fude ni kumihosu / shimizu kana*

melting / brush draw dry / clear water <>

凍て解けて筆に汲み下す清水哉

1688—spring. This is considered to be a rewrite of verse 349. Bashō was probably rethinking his older poem after seeing Saigyō’s famous waka: “trickling down / over mossy rocks / clear water spring / not enough / for this hermit life. In this poem, instead of the ice releasing enough water to wet a brush, the spring is so tiny that sticking the brush in it dries it up.

387. *hana-zakari / yama wa higorō no / asaborake*

blossoms full bloom / mountains as-for always of / day break

花盛り山は日ごろの朝ばらけ

1688—spring. Bashō’s verse uses the riddle technique. How can the mountain be the same as usual when the cherry trees bloom? The answer: just at daybreak before the light appears to show the flowers.

388. *nao mitashi / hana ni ake yuku / kami no kao*

still more I want to see / flower in dawn passing / god’s face

なほ見たし花に明け行く神の顔

1688—spring. This poem can be read several ways. It could mean “I still want to see more of the cherry flowers at dawn,” or “at early dawn one can see God in the face of a flower,” or, by people who know the legend of the place, “I want to see the face of the god of this place who disappears at dawn.” According to a story in the early chronicles of Japan, there lived in this place a helpful god named Hitokotonushi, who built a rock bridge between the two mountains. He was so ugly he only worked at night.

389. *horo horo to / yamabuki chiru ka / taki no oto*

patter patter and / mountain-weapon flowers fall <> / waterfall of sound

ほろほろと山吹散るか滝の音

1688—spring. There is debate about which waterfall and which river this was. Some think it was not a waterfall but the rapids on the upper section of the Yoshino River. *Yamabuki* (*Kerria japonica*) is a fast-growing thorny thicket with tiny yellow flowers that look more like the double cherry blossom than a “rose,” which is the usual English translation. The yamabuki flowers drop their tiny petals, one at a time, but a bit of breeze can cause them to shower down.

390. *hi wa hana ni / kurete sabishi ya / asunarō*

day-sun as-for flower in / darkens sadness <> / tree name [or tomorrow-I-will-become]

日は花に暮れてさびしやあすならう

1688—spring. The tree *asunarō* (*Thujaopsis dolabrata*) is similar to the cypress but its wood is not as valuable, so it is often called the “false cypress.” Its name can mean “tomorrow I will become,” which implies that tomorrow the tree will become a *hinoki* (“cypress,” *Chamaecyparis obtusae*).

391. *chichi haha no / shikirini koishi / kiji no koe*

father mother of / very much missed / pheasant's voice

父母のしぎりに恋し雉の声

1688—spring. Bashō was visiting the mausoleum of Kūkai (774–835).

392. *yuku haru ni / Waka-no-ura nite / oitsuki tari*

passing spring in / poetry of beach at / catch-up with

行く春に和歌の浦にて追ひ付きたり

1688—spring. *Waka-no-ura* (“Bay of Poetry”) is a famous place on the coast of Waka-yama (“Poetry Mountain”) that has cliffs and perpendicular wind-shaped pine trees.

393. *hitotsu nui de / ushiro ni oi nu / koromo gae*

one taking-off / behind in place / change of clothes

一つ脱いで後に負ひぬ衣更

1688—spring. Since the turn of the first millennium, it was the custom in Japan to change seasonal garments on April 1, May 5, August 15, September 9, and October 9. By Bashō's time this fashion custom had been simplified to April 1 and October 1. Since Bashō is on a journey he has to carry all his changes of clothing.

394. *Kanbutsu no / hi ni umareau / kanoko kana*

Buddha's birthday / day on born happens / baby deer <>

灌仏の日に生れあふ鹿の子哉

1688—spring. Buddha's birthday is celebrated on April 8 by pouring a sweetened tea made of hydrangea flowers over his image.

395. *shika no tsuno / mazu hito fushi no / wakare kana*

deer's horn / now branching joint / farewell <>

鹿の角まづ一節の別れかな

1688—spring. Bashō's old friends from Iga were Ensui, Takutai, Baiken, and Risetsu.

The phrase *hito fushi no makare* can mean the “joint of a horn where the branch begins” or “ending a meeting with friends.”

396. *wakaba shite / onme no shizuku / nuguwa baya*

young leaves with / eyes (of someone else) tear / to wipe (speaker's will) 若葉して御目の涙めぐはばや

1688—spring. According to legends, the Chinese Priest Ganjin of Shōdaiji Temple attempted to come to Japan from China five times in twelve years. He is said to have lost his sight due to the salt wind blown into his eyes.

397. *kutabirete / yado karu koro ya / fuji no hana*

wearry / lodge borrow about-time <> / wisteria flowers 草臥れて宿借るころや藤の花

1688—spring. The hanging clusters of pale purple wisteria look like a weary traveler draped over the front of an inn. There is also the idea that Bashō on his journey and the flowers on their journey, from bud to withering, are both borrowing the inn for a short time.

398. *kane kiete / hana no ka wa tsuku / yūbe kana*

temple-bell fades / flower's scent as-for striking / evening <> 鐘消えて花の香は撞く夕哉

1688—spring. This verse is built on the association of cherry blossoms with bells and implies that it is the fragrance of the flowers that strike the bell.

399. *sato-bito wa / ine ni uta yomu / miyako kana*

village people as-for / rice in song compose / capital <> 里人は稲に歌詠む都かな

1688—spring. Some think Bashō is saying that the songs of villagers are the rice plants they tend.

400. *kakitsubata / kataru mo tabi no / hitotsu kana*

rabbit-ear iris / talk also journey's / delight <> 杜若語るも旅のひとつ哉

1688—summer. The person mentioned in the poem's preface was Isshō, a paper merchant who had been a renga partner in Iga but had now moved to Osaka.

401. *arigataki / sugata ogaman / kakitsubata*

honorable / figure bow (speaker's will) / rabbit-ear iris 有難き姿拜まんかきつばた

1688—summer. Yamazaki Sōkan was a renga poet. Konoe-dono (1536–1612), an influential court noble, had written: *Sōkan ga / sugata o mire ba / gakitsubata* (Sōkan / has the figure of / a skinny iris). Bashō changed one letter in *gakitsubata* (“skinny iris” or “hungry ghost”) to *kakitsubata* (“rabbit-ear iris”), a change that is often made in Japanese because the sound is easily slurred from one to the other. This was a haiku technique in vogue at the time that is called “para-rhyme” or “frame rhyme.” An example would be “him—hem—ham.”

402. *hana ayame / ichiya ni kare shi / Motome kana*

flower-iris / overnight wither (perfect past) / Motome <>

花あやめ一夜に枯れし求馬哉

1688—summer. Yoshioka Motome was an actor who typically played the roles of beautiful young men. Because Motome died on Boys' Day, Bashō uses the image of the iris.

403. *kare shiba ya / yaya kagerō no / ichi ni sun*

withered grass <> / a-little heat shimmer of / one-two inch

枯芝やややかげろうの一二寸

1688—mixed seasons. The heat shimmer and withered grass are the same height and are therefore similar in size and temperature. *Shiba* (*Zoysia japonica*) is “lawn grass,” so it is shorter than the grasses or weeds in the fields.

404. *jōroku ni / kagerō takashi / ishi no ue*

fifteen feet over / heat shimmer high / stone's over

丈六にかげろふ高し石の上

1688—summer. The idea of the poem is that the heat shimmer over the pedestal seems to be the moving image of the Buddha as much as the actual sculpture.

405. *hototogisu / kie yuku kata ya / shima hitotsu*

cuckoo / disappear go-to direction <> / island one

ほととぎす消え行く方や島一つ

1688—summer. According to the account in *Knapsack Notebook*, this is a view from Tekkaisen Hill, 259 yards (237 m) high, in the western part of Kobe, the old site of a battle between the Genji and the Heike clans. The island is Awaji.

406. *tako tsubo ya / hakanaki yume o / natsu no tsuki*

octopus jar <> / short-lived dream (object) / summer's moon

蛸壺やはかなき夢を夏の月

1688—summer. This verse is reported to have been composed at Akashi on the coast of Japan's Inland Sea. Captured octopi were kept in the unglazed earthenware jar that had been used as a trap, and they probably looked like white moons floating in the water. In the summertime dreams were shorter because the night was shorter. The poem also carries a powerful awareness of the shortness of life, even for an octopus.

407. *kakusa nu zo / yado wa najiru ni / tōgarashi*

conceal not <> / lodge as-for green-vegetable soup in / red pepper

隠さぬぞ宿は菜汁に唐辛子

1688—summer. Some see this verse as saying that the host was not ashamed to serve simple food, like a vegetable soup, in the same way the red pepper was not ashamed to appear in the soup among the greens.

408. *fuku kaze no / naka o uo tobu / misogi kana*

blowing wind of / in it (object) fish jumps up / purification <>

吹く風の中を魚飛ぶ御祓かな

1688—summer. The Shinto rite of purification, *misogi*, is held on June 30. Before entering any shrine people purify themselves by rinsing out the mouth, washing the hands, or smudging the body with smoke. Because purification rituals often involve

water, Bashō sees the fish using wind for its purification rite.

409. *musubu yori / haya ha ni hibiku / izumi kana*

scoop hands as soon / as quickly tooth in shock / spring <>

結ぶより早歯にひびく泉かな

1688—summer. This verse uses the riddle technique. What can I hold in my hands that would shock my teeth? Anyone who has had a cracked tooth will appreciate this verse.

410. *tanoshisa ya / aota ni suzumu / mizu no oto*

delight <> / green-rice-field in cooling-oneself / water's sound

楽しさや青田に涼む水の音

1688—summer. The idea could be that the sound of water delights in the coolness of the rice paddy or that the person delights in such coolness.

411. *tsuki wa are do / rusu no yō nari / Suma no natsu*

moon as-for there-is / absent it-is-like / Suma in summer

月はあれど留守のようなり須磨の夏

1688—summer. Suma is about 4.3 miles (7 km) west of Kobe and is famous for being the lonely place where Genji was exiled in *The Tale of Genji*, written in early 1000 by Murasaki Shikibu. Therefore, poetically one should visit this place in autumn for the lonely feelings and associations. Normally, the use of the “moon” would put this verse in autumn’s poetical category, but use of the word “summer” overrides that.

412. *tsuki mite mo / mono tara wazu ya / Suma no natsu*

moon see also / thing not-enough <> / Suma’s summer

月見ても物足らずや須磨の夏

1688—summer. Some think this is an earlier version or rewrite of the previous poem.

413. *Suma no ama no / yasaki ni naku ka / hototogisu*

Suma’s fishermen’s / arrowhead ahead of its cry <> / cuckoo

須磨の海士の矢先に鳴くか郭公

1688—summer. Some consider this verse to reflect Bashō’s disappointment between the elegance associated with Suma, due to *The Tale of Genji*, and the reality of fishermen killing birds, which was against the precepts of Buddhism. Because “crows” is an autumn season word, Bashō uses “cuckoo” to make the verse fit into summer.

414. *ama no kao / mazu mi raruru ya / keshi no hana*

fishermen’s faces / first-of-all see possible <> / poppy’s flower

海士の顔まづ見らるるや芥子の花

1688—summer. The flowers were the opium poppy (*Papaver somniferum*), which had been imported from China in the beginning of the fifteenth century. It could be that the faces of the fishermen were a weather-beaten red and, thus, the same color as the poppies.

415. *Suma-dera ya / fuka nu fue fue kiku / koshita yami*

Suma Temple <> / blow not play-on-a-flute hear / shade of green leaves

須磨寺や吹かぬ笛聞く木下闇

1688—summer. The official name of this temple is Fukushōji because it is famous for possessing the flute named *Aoba no Fue* (“The Flute of Green Leaves”). The rustling of

the leaves sounded like flute music and the passing air felt as if it was coming from a flute.

416. *katatsuburi / tsuno furi wakeyo / Suma Akashi*

land snail / horn wave divide / Suma Akashi

かたつぶり角振り分けよ須磨明石

1688—summer. In *The Tale of Genji*, Genji is exiled to Suma and is frightened by a terrible storm. He then moves to Akashi, and the reader gets the impression that Genji had been very far from civilization in Suma. Upon visiting the actual places, Bashō finds the two famous spots are only about 7.5 miles (12 km) apart—so close together that a land snail could point his “horns” in two directions and touch both places.

417. *ashi arōte / tsui ake-yasuki / marone kana*

foot wash / soon short-summer-night / sleep-without-removing-one's-clothes <>

足洗うてつひ明けやすき丸寝かな

1688—summer.

418. *kono hotaru / Tagoto no Tsuki ni / kurabe mi n*

these fireflies / rice fields of moon in / compare try (speaker's will)

この蛍田毎の月にくらべみん

1688—summer. At that time Seta was known for its exceptionally large and abundant fireflies. Tagoto no Tsuki (“Rice Paddies of the Moon”) was the name of a place on the side of Mount Kamurigi where Bashō was headed. Here, the flooded rice fields seemed to have many moons reflected in each paddy.

419. *me ni nokoru / Yoshino o Seta no / hotaru kana*

eye in remain / Yoshino (object) Seta of / fireflies <>

目に残る吉野を瀬田の蛍哉

1688—summer. In his verse Bashō only mentions the place name of Yoshino. The translation contains “cherry blossoms,” for which places like Yoshino were famous. Bashō had to leave out the words for cherry blossoms because the image did not belong in a summer verse.

420. *kusa no ha o / otsuru yori tobu / hotaru kana*

grass of leaves (object) / drops as-soon fly / firefly <>

草の葉を落つるより飛ぶ蛍哉

1688—summer. The firefly drops to a blade of grass and then flies away in the same way a piece of dried grass would do.

421. *samidare ni / kakure nu mono ya / Seta no hashi*

summer rain in / disappear not thing <> / Seta's bridge

五月雨に隠れぬものや瀬田の橋

1688—summer. The verse is asking when the rain will disappear and if the bridge will disappear if it keeps raining. The Seta Bridge, built in Chinese style, was one of the Eight Famous Scenes of Ōmi Province.

422. *yo no natsu ya / kosui ni ukamu / nami no ue*

world of summer <> / lake in float / wave of over

世の夏や湖水に浮む浪の上

1688—summer. One published version of this verse has the title “At Ōtsu,” but another publication contains the preface, “Having a good time at the house of Ikari Sakuboku.” This was a greeting to Bashō’s host, who had a house on Lake Biwa.

423. *umi wa harete / Hie furi nokosu / satsuki kana*

lake as-for clear / Mount Hiei rain falls as-it-is / May <>

海は晴れて比叡降り残す五月哉

1688—summer. The Japanese associate heavy rains with the beginning of summer. From Bashō’s point of view, the lake was still in the midst of spring, but the rain on the mountainside was like the weather in summer. Thus, from this site he could not only see a far distance, he could see two seasons at once.

424. *yūgao ya / aki wa iroiro no / fukube kana*

gourd flowers <> / autumn as-for varieties of / gourds <>

夕顔や秋はいろいろの瓢哉

1688—summer. According to one source this verse was written on a charcoal container made of a dried gourd in admiration of the flowers painted on it. The different varieties of gourds have very similar flowers. Only when the fruit appears can one distinguish their differences.

425. *hirugao no / mijika yo neburu / hiruma kana*

bindweed of / short night sleep / daytime <>

鼓子花の短夜眠る昼間哉

1688—summer. The *hirugao* (“noon face flower” or “bindweed,” *Calystegia japonica*) is thought to have a dreamy face because the summer nights are so short it has to take a nap when it opens in the afternoon.

426. *hirugao ni / hirune shō mono / toko no yama*

bindweed in / nap to-do thing / bed of mountain

昼顔に昼寝せうもの床の山

1688—summer. This verse was enclosed with a letter to Riyū Kono (1662–1705), a Buddhist priest in Hikone. The letter was written at Ōbari near the town of Toko no Yama (“Bed of the Mountain”). The Japanese name for bindweed (“noon face”) had a connection to naps and thus to “Bed of the Mountain.”

427. *yadori se n / akaza no tsue ni / naru hi made*

lodge to do (speaker’s will) / goosefoot of walking stick in / become day till

宿りせん藜の杖になる日まで

1688—summer. This was a greeting verse to Kihaku, a Buddhist monk, when Bashō stayed at the Myōshōji Temple. Monks ate the young leaves of *akaza* (“goose-foot plant,” *Chenopodium album*). When the plants became old their stems were strong enough, and long enough, to be used as walking sticks.

428. *yamakage ya / mi o yashinawa n / uri-batake*

mountain shade <> / body (object) rest (speaker's will) / melon field

山陰や身を養はん瓜畠

1688—summer. Mount Inaba, the old name of Kinkazan Hill, was only 359 yards (328 m) high. Rakugo was the pen name of a wealthy cloth merchant. Bashō wants to lie sprawled out like the melons in the field. Melons were associated with coolness.

429. *moroki hito ni / tatoe n hana mo / natsu no kana*

fragile one in / compare (speaker's will) flower also / summer field <>

もろき人にたとへん花も夏野哉

1688—summer. The preface was added by the editor of *Travel Diary (Oi Nikki)*. Some scholars think the idea of the verse is an expression of sadness—the way one would feel in a summer field without flowers. The poem can also mean that the lives of children, and of summer flowers, can be very brief.

430. *tsuki-gane mo / hibiku yōnari / semi no koe*

temple bell also / ring something-like / cicada's call

撞鐘もひびくやうなり蟬の声

1688—summer. The shrill sound of the cicada's voice creates a ringing in one's ears the same way a bell does.

431. *shiro ato ya / furui no shimizu / mazu towa n*

castle ruins <> / old well spring's water / first visit (speaker's will)

城跡や古井の清水まづ訪はん

1688—summer. The reference is to the Gifu Castle, originally built by Nikaidō Yukimasa, expanded by Saitō Dōsan, and later occupied by Oda Nobunaga in the late 1500s. The castle was rebuilt in 1956.

432. *mata ya tagui / Nagara no kawa no / ayu namasu*

there-is-nothing-else <> / Nagara's river of / sweet smelt pickled

又やたぐひ長良の川の鮎鱈

1688—summer. The Nagara River runs by the foot of Mount Inaba and was famous for its sweet smelt fish, which were caught by cormorants. The raw fish were pickled in a sweet sour sauce with vegetables. The poem describes that the river still flows in the fish, even when they are eaten.

433. *omoshirō te / yagate kanashiki / u-bune kana*

exciting and / when-it-is-over sad / cormorant boats <>

おもしろうてやがて悲しき鵜舟哉

1688—summer. The birds (*Phalacrocorax capillatus*) are trained to follow their natural instinct to catch fish, but metal collars are put on their necks so they cannot swallow their meal. The fact that cormorant fishing takes place at night, in the light of lanterns hung from the boats, makes the operation even more bizarre and unusual.

434. *kono atari / me ni miyuru mono wa / mina suzushi*

this neighborhood / eye in see thing as-for / everything cool

このあたり目に見ゆるものは皆涼し

1688—summer. This was a greeting verse to the old oil merchant in Gifu whose house

faced the Nagara River and where Bashō had watched men fishing with cormorants.

435. *natsu ki te mo / tada hitotsuba no / hito ha kana*

summer come also / only tongue fern's / one leaf <>

夏来てもただひとつ葉の一葉かな

1688—summer. The *hitotsuba* (“tongue” or “felt fern,” *Pyrrosia lingua*) has only one leaf in summer when most plants are abundant with leaves. Bashō may have felt diminished among so much abundance and made a connection between himself and the plant.

436. *nani goto no / mitate ni mo ni zu / mika no tsuki*

nothing of / simile in also like not / third day moon

何事の見立てにも似ず三日の月

1688—summer. In Japanese poetry the crescent moon was often compared to boats, swords, bows, or fishhooks. Bashō wanted to say the real moon was more marvelous than any comparisons.

437. *kari ato ya / wase kata kata no / shigi no koe*

harvested field <> / early rice one side of / sandpiper's voice

刈り跡や早稲かたかたの鴨の声

1688—autumn. The (*iso*) *shigi* (*Actitis hypoleucos*) is the common sandpiper. Their tiny voices sound like rice being poured from one container to another.

438. *ano kumo wa / inazuma o matsu / tayori kana*

that cloud as-for / lightning [or rice wife or god] (object) wait-for / sign-message <>

あの雲は稲妻を待つたより哉

1688—summer. The word *inazuma* can mean “lightning” or “wife” or “mate of rice.” It is known that lightning was considered a good omen for a plentiful crop of rice because the storm would bring water.

439. *yoki ie ya / suzume yorokobu / sedo no awa*

good house <> / sparrows rejoice / backdoor's millet

よき家や雀よろこぶ背戸の粟

1688—summer. The house was that of a younger brother of Shimosato Chisoku, one of Bashō's disciples in Narumi.

440. *awa hie ni / toboshiku mo ara zu / kusa no io*

foxtail millet Japanese millet in / meager also to be not / grass of house

粟稗にとほしくもあらず草の庵

1688—summer. Chōkō was the priest at Yakushidō Temple in Nagoya. Bashō was praising him for raising millet around his humble dwelling in an effort to be self-sufficient. There was the “weedy millet” as well as the cultured species, and Chōkō's hut was thatched with millet straw.

441. *hasu ike ya / ora de sonomama / tamamatsuri*

lotus pond <> / pick not as-it-is / ancestor's festival

蓮池や折らでそのまま玉祭

1688—summer. Tamamatsuri, also called the “Bon Festival,” used to be held on July

15 of the lunar calendar. Now the festival is from August 13 to 16 in most places. The festival is celebrated with bonfires and offerings at the graves of ancestors who are thought to have come back to earth to check up on their offspring. The offerings of food were laid on lotus leaves. Most temples have a lotus pond on their grounds.

442. *naki hito no / kosode mo ima ya / doyō-boshi*

deceased one's / small-sleeved robe also now <> / hottest-season dry

無き人の子袖も今や土用干

1688—summer. *Doyo* usually refers to the period of eighteen days before the beginning of autumn, similar to our dog days of summer. At this time, clothes and books are laid out in the sun to air before being packed away for the winter.

443. *hatsuaki ya / umi mo aota no / hitomidori*

early autumn <> / sea also green rice paddy / one green

初秋や海も青田の一みどり

1688—early autumn. In the view from the town of Narumi, one can see rice paddies in the foreground and the sea in the Inlet of Narumi in the background.

444. *kusa iroiro / ono ono hana no / tegara kana*

grass various / each each flower's / achievement <>

草いろいろおのおの花の手柄かな

1688—summer. This verse was a response to the collection of poems given to Bashō by his students when he left Gifu for Sarashina. He meant that each verse, and author, had its own charm. The Japanese version of the poem, with its repeats of *iroiro* (“various”) and *ono ono* (“each”) reinforces the sameness.

445. *asagao wa / sakamori shi ra nu / sakari kana*

morning glory as-for / drinking party pay attention not / in full bloom <>

朝顔は酒盛知らぬ盛り哉

1688—summer. Both the flowers and the party-goers are “in full bloom” in spirits and in dress, but the flowers seem to ignore the people while the people admire the flowers. Some see the subject as typically *haikai* because it is typical to view cherry blossoms or chrysanthemums, but nobody wrote about going to view morning glories because they were so common.

446. *hyoro hyoro to / nao tsuyu keshi ya / ominaeshi*

trembling-feeble and / still more dewy <> / lady flowers

ひよろひよろとなほ露けしや女郎花

1688—autumn. *Ominaeshi* (“lady flower,” *Patrinia scabiosaeifolia*) is a perennial plant that grows about a foot tall and has many tiny, yellow flowers that bloom from August to October on a slender stalk. It could have gotten its name because it cured the ills of women. The flowers, wobbling under the weight of dew, could appear as feeble as Bashō felt after a night of drinking.

447. *tabini akite / kyō ikuka yara / aki no kaze*

travel weary / today how many / autumn's wind

旅に飽きてけふ幾日やら秋の風

1688—autumn. Composed on Risshū, the first day of autumn, on August 5, 1688.

448. *miokuri no / ushiro ya sabishi / aki no kaze*

seeing one off / the back <> lonely / autumn's wind

見送りのうしろや寂し秋の風

1688—autumn. This verse was composed when Bashō said farewell to Yasui as he left for Kyoto on a business trip. Yasui was a merchant of fabrics.

449. *okura re tsu / wakare tsu hate wa / Kiso no aki*

being seen off / to part finally in the end as-for / Kiso's autumn

送られつ別れつ果ては木曾の秋

1688—autumn. This version of the verse appeared in *Sarashina Journal*.

450. *okura re tsu / okuri tsu hate wa / Kiso no aki*

being seen off / seeing off finally in the end as-for / Kiso's autumn

送られつ送りつ果ては木曾の秋

1688—autumn. This version appeared in *Arano*, one of the three volumes of starting verses and renga compiled by Kakei in 1689, under the supervision of Bashō. One version has the idea of being parted and the other of sending off. The idea here was that Bashō was bid farewell by his friends and he bid farewell to autumn in the town of Kiso.

451. *omokage ya / oba hitori naku / tsuki no tomo*

image <> / old woman alone weeping / moon's friend

倅や姨ひとり泣く月の友

1688—autumn. Mount Obasute is located in the Sarashina area near the present Kōshoku City in Nagano Prefecture. The legend of the mountain comes from a story about a man whose wife hated his old aunt. Finally the wife nagged her husband into following the ancient custom of abandoning old people on a mountain. When the man got home that night, he saw the full moon rising over the mountain and thought it looked like his old aunt. He was so repentant that the next morning he climbed the mountain again to bring her back. Some authorities consider the verse to say that only the old woman in the moon is Bashō's friend. Others think he is saying that because he has no woman the moon is his only friend.

452. *mi ni shimite / daikon karashi / aki no kaze*

body in pierce / radish hot / autumn wind

身にしみて大根からし秋の風

1688—autumn. Some species of the *daikon* grow up to two to three feet (sixty to ninety cm) in length and weigh forty pounds (twenty-three kg), but this one is much smaller and therefore hotter. It is white, much like a radish / carrot / turnip combination with horseradish overtones. The poem uses the associative technique in which the unifying statement comes in the first line and the two associated images follow.

453. *Kiso no tochi / ukiyo no hito no / miyage kana*

Kiso's horse chestnuts / weary world of people of / souvenir <>

木曾の橡浮世の人の土産哉

1688—autumn. Because chestnuts grow inside of sharp-burred hulls that act as a

protective covering, they are compared to priests and thus are a food associated with monks. It was believed that a hermit gained his spiritual power from eating chestnuts. It is customary to bring one's host a gift. Since *tochi* ("horse chestnuts," *Aesculus hippocastanum*) grew especially well in the area around Kiso and were now ripe and falling on the ground, they were easy for Bashō to gather and take with him.

454. *fuki tobasu / ishi wa Asama no / nowaki kana*

blow away / stones as-for Asama of / typhoon <>

吹き飛ばす石は浅間の野分哉

1688—autumn. Mount Asama remains an active volcano. Some think that Bashō is referring to pumice, the lightweight stone often found ejected from a volcano.

455. *aki o hete / chō mo nameru ya / kiku no tsuyu*

autumn (object) passing through / butterfly also licks <> / chrysanthemum dew

秋を経て蝶もなめるや菊の露

1688—autumn. Autumn was the normal end of a butterfly's life span, but one is seen sipping the dew on a chrysanthemum. According to common folklore, the dew gathered from mums would extend one's life. Some butterflies, the monarch and mourning cloak, migrate to warmer climes and live through the winter.

456. *izayoi no / izure ka kesa ni / nokoru kiku*

Sixteen night moon of / which better <> morning in / remaining chrysanthemum

いざよひのいづれか今朝に残る菊

1688—autumn. Chōyō no Sekku ("The Chrysanthemum Festival") is celebrated on September 9 when mums are considered to be at their peak. The moon was considered to be at its best on the night of the full moon, the fifteenth. On the morning after the day of the full moon, the moon sets nearly an hour later, so it is visible well after dawn. Due to the light of dawn the moon seems pale, which suggests the fading colors of the flowers on the day after the festival. Bashō seems to be saying that both things past their prime are not only worthy but are competing for beauty and meaning.

457. *izayoi mo / mada Sarashina no / kōri kana*

sixteen night moon also / still Sarashina of / county <>

いざよひもまだ更科の郡哉

1688—autumn. Sarashima, the name of the area, sounds like *saranu*, which means "to not leave."

458. *hōzuki wa / mi mo ha mo kara mo / momiji kana*

lantern plant as-for / fruit also leaves also shell also / autumn colors <>

鬼灯は実も葉も殻も紅葉哉

1684 94—autumn. The *hōzuki* (*Physalis alkekengi*) is called the "Chinese lantern plant," "bladder plant," or "winter ground cherry." The fruit is enclosed in a papery shell that looks like a tiny lantern.

459. *ano naka ni / maki e kaki tashi / yado no tsuki*

that middle in / sprinkled painting draw wish / moon's inn

あの中に蒔絵書きたし宿の月

1688—autumn. In the text Bashō writes of being served a large lacquered cup with a picture on it. The incongruity of such a fancy cup in the rustic inn under the glittering moonlight formed a strange combination.

460. *kakehashi ya / inochi o karamu / tsuta kazura*

swinging bridge <> / life (object) entwine / ivy vines

棧や命をからむ蔦葛

1688—autumn. Originally, this suspension bridge in Kiso was made of branches held together with ivy vines (*Parthenocissus tricuspidata*). By the time Bashō went there the bridge had been rebuilt with chains and stone piers, but it was still a scary experience to cross it. Bashō's use of "intertwine" makes connections because the lives of the people are intertwined with the ivy when they cross the bridge and the ivy is twined to make the bridge.

461. *kakehashi ya / mazu omoi izu / uma makae*

swinging bridge <> / first recollection / horses meeting

棧やまづ思ひ出づ馬迎へ

1688—autumn. The Kiso area was known for the high quality of the horses raised there, and August 15 was the customary date for the emperor to inspect his horses. All the horses from this district had to cross this bridge to come to Tokyo.

462. *tsuki kage ya / shimon shishū mo / tada hitotsu*

moon light <> / four gates four sects also / just one

月影や四門四宗もただ一つ

1688—autumn. Since its beginning in the seventh century the Zenkōji Temple had a long and stormy history that resulted in three different sects evolving. The temple had a gate for each cardinal direction.

463. *tsuta no ha wa / mukashi meki taru / momiji kana*

ivy's leaves as-for / antiquity gives feelings / autumn leaves <>

蔦の葉は昔めきたる紅葉哉

1688—autumn.

464. *nani kūte / ko ie wa aki no / yanagi kage*

what poor folks eat / small house as-for autumn of / willow shade

なに喰うて小家は秋の柳陰

1684–94—autumn. This is only one of a series of poems Bashō wrote in various autumns when he speculated on how life was for his neighbors.

465. *Kiso no yase mo / mada naoranu ni / nochi no tsuki*

Kiso's thinness also / yet recovered not in / late of moon

木曾の瘦もまだなほらぬに後の月

1688—autumn. It is assumed that Bashō suffered from ulcerated colitis, a condition made worse by stress, alcohol, and spicy foods. One month after his trip to see the full moon rise over Mount Obasute he was still recovering from the debilitating attacks

that had made him lose weight in Kiso. The “late moon” would be less round each night in the same way he was losing weight.

466. *yuku aki ya / mi ni hikimatou / mino-buton*

departing autumn <> / body on to pull / single quilt

行く秋や身に引きまとふ三布蒲団

1688—autumn. The quilted bedding functioned either as a mattress or as a covering. Because the thick padding makes it a bit stiff, it was hard to get the narrow bedding to fold around the body properly.

467. *karite ne n / kakashi no sode ya / yowa no shimo*

borrow (speaker's will) / scarecrow's sleeves <> / midnight of frost

借りて寝ん案山子の袖や夜半の霜

1684–94—autumn. The idea of wanting to borrow the ragged, castoff clothes of a scarecrow was considered funny. It is also an indication of the life of poverty that Bashō led that the clothes of scarecrows were enough to keep him warm.

468. *kono tsuchi no / mukashi tsubaki ka / ume no ki ka*

this mallet of / originally camellia <> / plum tree <>

この槌のむかし椿か梅の木か

1684–94—mixed seasons. The *kine* is a dumbbell-shaped pestle used to grind grain, hull rice. If broken in the middle, it becomes two mallets. The *ore* part of the name indicates that this pestle was broken. Usually mortars and pestles were used by women in the country. When this mallet was no longer usable, it was used as a flower vase by one sensitive to the many hours of work that had been performed with the tool.

469. *mono ie ba / kuchibiru samushi / aki no kaze*

something when I say / lips cold / autumn's wind

物いへば唇寒し秋の風

1684–94—autumn. Bashō gets two meanings out of the word “cold.” Speaking moistens the lips, which makes them feel colder when the wind blows, but the lips can seem cold and cruel when speaking of others.

470. *meigetsu no / izuru ya gojū / ichi kajō*

full moon of / appears up fifty-one article law / feudal lord

明月の出づるや五十一ヶ条

1688—autumn. According to Etsujin, the editor of *Miwakamodo*, the group had met for a day of composing and chose a great ruler or wise advisor as the theme. Here we can see that even political haikai always included a season word so that the human action was connected to the world of nature, as in tanka writing.

471. *airyō nite / nigiwau tami no / niwakamado*

(emperor's) generosity owing to / thrive people's / cooking fires

叡慮にて賑ふ民の庭竈

1688—New Year. According to legend, Emperor Nintoku stood on the veranda of his palace and noticed that the citizens were not lighting their customary New Year's fires. He surmised that they were too poor and exempted them from taxes for three

years. Then he noted with satisfaction that they again had their outdoor fires.

472. *kiku keitō / kiri tsukushi kerī / Omeikō*

chrysanthemums cockscombs / cut used up <> / memorial service for Saint Nichiren

菊鶴頭切り尽くしけり御命講

1688—autumn. The Omeikō was a memorial service held on October 13 commemorating the death of Saint Nichiren (1222–82), the founder of a sect of Buddhism.

473. *fuyu-gomori / mata yorisowa n / kono hashira*

winter confinement / again lean on (speaker's will) / this post

冬籠りまた寄りそはんこの柱

1688—winter. The roof beams of houses were supported by center posts close to the fire pit.

474. *itsutsu mutsu / cha no ko ni narabu / irori kana*

five six / tea 'n cakes sit side by side / fireplace <>

五つ六つ茶の子にならぶ囲炉裏哉

1688—winter. The *irori* was a fire pit dug in the dirt floor in the center of the room. If there was a wooden floor, it surrounded this pit on all four sides. Above it, from the rafters, hung a chain or rope for lowering the cooking kettle or pot. This poem uses a comparison technique. Bashō found the small group gathered around him having tea and cakes as warming as a fireplace.

475. *e no mi chiru / muku no haoto ya / asa arashi*

hackberries fruit fall / gray starling's wing sound <> / morning storm

榎の実散る椋の羽音や朝嵐

1684–94—winter. The Japanese hackberry, *Celtis sinensis*, is also called the Chinese nettle tree. The gray starling is the *Sturnus cineraceus*.

476. *kogarashi ya / take ni kakurete / shizumari nu*

withering wind <> / bamboo into hide / calmed down

木枯や竹に隠れてしづまりぬ

1684–94—winter. A “withering wind” was the cold, freezing wind that caused plants to wither.

477. *futari mishi / yuki wa kotoshi mo / furikeru ka*

two persons having seen / snow as-for this year also / fall <>

二人見し雪は今年も降りけるか

1688—winter. Bashō gave this note to Etsujin in memory of the trip the two of them took to see Tokoku, the disciple who lived on Cape Irago who Bashō had visited earlier in the year. Etsujin had also accompanied Bashō on a trip to Sarashina and then stayed with him for two months afterward, but he was now returning to his own home.

478. *asa yosa o / tare Matsushima zo / kata-gokoro*

morning evening (object) / who waits Pine Island <> / one-sided heart

朝夜さを誰まつしまぞ片心

1684–94—mixed seasons. The conventional wordplay with *matsu* (“pine” or “longing”)

is employed. Some scholars claim Bashō wrote this verse only as an example of how to use a famous place without a season word and not as the result of his feelings.

479. *sono katachi / mi baya kareki no / tsue no take*

his figure / see wish dead tree's / walking stick's length

その形見ばや枯木の杖の長

1688—winter. This verse uses the associative technique. Bashō wishes to see the priest's figure and his walking stick, both of which could be in a dead tree.

480. *kazuki fusu / futon ya samuki / yo ya sugoki*

over the head lying down / quilt <> cold / night <> extreme

被き伏す蒲団や寒き夜やすごき

1688—winter. The wife of Rika, the disciple who had given Bashō the banana tree, died that summer.

481. *uzumi-bi mo / kiyu ya namida no / niyuru oto*

charcoal fire covered with ashes also / tears <> put out / boiling sound

埋火も消ゆや涙の煮ゆる音

1688—winter. Scholars disagree on who Bashō might have been mourning.

482. *kome kai ni / yuki no fukuro ya / nage zukiin*

rice buy in / snow of empty bag <> / cloth hood

米買ひに雪の袋や投頭巾

1688 —winter. According to one of Bashō's students, Hasomura Rotsū, the Eight Poor Poets of Fukagawa (the river on which Bashō lived) enjoyed an evening during which they drew lots for various themes on which each of them then wrote a poem. The themes were: buying rice, buying firewood, buying wine, buying charcoal, buying tea, buying tofu, boiling rice, and drawing up water. The cloth bag was similar to a cloth hood used by dancers, puppeteers, candy vendors, and people out in the snow.

483. *mina ogame / Futami no shime o / toshi no kure*

everyone bows / wedded rocks sacred rope (object) / year's end

皆拝め二見の七五三を年の暮

1688—New Year. At Futami, on the coast of Ise, there are two offshore rocks known as “the wedded rocks.” One is considered male and the other female, and they are revered in the Shinto religion. They are connected by a sacred rope made of rice straw with paper lightning bolts hanging down. This rope was replaced at the end of each year. On New Year's Day people gather before the rising sun to pray for a happy year.

484. *utagau na / ushio no hana mo / ura no haru*

to doubt not / sea water's flowers also / bay's springtime

うたがふな潮の花も浦の春

1689—spring. The picture may have been one of the wedded rocks as referenced in the poem above. The white water roiling at the top of a wave was called the “flower” of the wave. While poems in translation often lose a lot of their ambiguity and depth, English also has many homonyms, and in this case, they give another meaning to the poem. It can mean that the white “flowery” tops of waves easily dissipate into

the air and fall like rain to bring the springtime rains to the bay.

485. *Kohōgen / de dokoro aware / toshi no kure*

famous artist / the source of sadness / year's end

古法眼出どころあはれ年の暮

1684–94—New Year. The idea for the poem came from the custom in Japan that the end of the year was the time to pay off one's debts even if it meant selling a famous painting. Kohōgen (1476–1559) was the son of the founder of the Kanō school of painting.

486. *funbetsu no / soko tataki keru / toshi no kure*

discretion of / bottom hit <> / year's end

分別の底たたきけり年の昏

1688—New Year. When one had no money to repay debts, it was necessary to make up excuses.

487. *ganjitsu wa / Tagoto no hi koso / koishi kere*

New Year's Day / Tagoto's sun (emphasis) / longing <>

元日は田毎の日こそ恋しけれ

1689—New Year. Tagoto was famous for the view of the moon reflected in the many layers of water in the elevated rice paddies. At New Year's these paddies were dry, so Bashō would prefer to have sunshine, which would help on this cold day more than the highly esteemed moon. Bashō was now forty-six years old.

488. *nani ni kono / shiwasu no ichi ni / yuku karasu*

what in this / year-end market in / go crow

何にこの師走の市にゆく烏

1689—New Year. It seems Bashō was surprised to find himself going off to shop at the end of the year like everyone else. He often wore black robes and therefore called himself a crow.

489. *sashi komoru / mugura no tomo ka / fuyu na uri*

staying indoors / bedstraw of friend <> / vendor of winter greens

さし籠る俵の友か冬菜売り

1688—winter. Bedstraw, also called goosegrass (*Galium spium*), was used to stuff mattresses for the poor. In winter, Bashō had two reliable friends to keep him well, and both were green plants.

490. *mugura sae / wakaba wa yasashi / yabure ie*

bedstraw even / new leaves as-for tender / dilapidated house

葎さへ若葉はやさし破れ家

1689—spring. Shikin (1673–1735), a warrior of the Ōgaki Clan, asked Bashō to write a haiku on the painting of a ruined house. At this time, Bashō was preparing to sell his home, and nothing looks more dilapidated than a house one wants to sell.

491. *omoshiro ya / kotoshi no haru mo / tabi no sora*

enticing <> / this year's spring also / journey's skies

おもしろや今年の春も旅の空

1689—spring. According to Kyorai, Bashō sent this poem to him in a letter to inform

him of the planned journey. The last line, *tabi no sora* (“journey’s skies”), may reflect that Bashō’s companion for the trip was Sora, whose name means “sky.”

492. *kagerō no / waga kata ni tatsu / kamiko kana*

heat haze of / my shoulders from rise / paper robe <>

かげろふの我が肩に立つ紙子かな

1689—spring. The robe was made of paper that was oiled to make it windproof. On a breezy day in February it would be appropriate for Japan’s climate. It is possible that the sun felt very hot in spite of the cold wind.

493. *hibari naku / naka no hyōshi ya / kiji no koe*

skylark sings / in-the-middle-of instrumental-music <> / pheasant’s voice

雲雀鳴く中の拍子や雉子の声

1689—mixed seasons. The word *hyōshi* is a technical term used in Nō theater to designate the passages of the performance played by the flute and drums or instrumental music.

494. *tsuki hana mo / nakute saké nomu / hitori kana*

moon flowers also / without saké drink / alone <>

月花もなくて酒のむ独り哉

1689—mixed seasons. The expression “moon and flowers” is considered *zo* (“mixed”) because the season-indicating words, “flowers” for spring and “moon” for autumn, both appear in one verse.

495. *kusa no to mo / sumi kawaru yo zo / hina no ie*

grass of door also / resident change for-a-time <> / doll’s house

草の戸も住み替る代ぞ雛の家

1689—spring. This is the first verse in Bashō’s book, *Narrow Road to the Deep North*. When he decided to leave his cottage, he sold it to Heiemon, a married man with daughters. Thus, already, in Bashō’s bachelor quarters was the red ramp used for the girls of the family during the Festival of the Dolls. Bashō was replaced not only by another family of people, but by a family of dolls. The conventional term *kusa no to* (“grass of door”) was a euphemism for a humble dwelling. It was common for people to depreciate their belongings by making them sound humble or poor. From this point the poems in *Oku no Hosomichi* are numbered. ONH #1.

496. *ayu no ko no / shirauo okuru / wakare kana*

sweet-smelt of baby of / ice-fish bid / farewell <>

鮎の子の白魚送る別れ哉

1689—spring. This was composed when Bashō and his companion Sora left Fukagawa river at Senju on their way north for the journey that was used as the story for the book *Narrow Road to the Deep North*.

497. *yuku haru ya / tori naki uo no / me wa namida*

departing spring <> / birds cry fishes’ / eyes as-for tears

行く春や鳥啼き魚の目は涙

1689—spring. This verse was Bashō’s gift to his disciples when he departed for his

journey to the province of Michinoku in the far north. Some scholars grapple with the idea of fish having tears, but if one considers that the eyes of fish are always wet, the simile works. *ONH* #2.

498. *itoyū ni / musubi tsukitaru / kemuri kana*

heat shimmer-haze-threads in / tie are attached / smoke <>

糸遊に結びつきたる煙哉

1689—summer. This is one of the famous poetic places that Bashō wanted to visit on his trip. It is now called the Ōmiwa Shrine, in the city of Tochigi. The word “smoke” is associated with this place because, according to Japanese legend, the consort of the deity Ninigi no Mikoto, the Princess of the Blooming Trees, was suspected of being unfaithful. She became pregnant so quickly he thought the child could not be his. While she was locked in the birthing house she set it on fire to prove the divine nature of her child.

499. *iri kakaru / hi mo itoyu no / nagori kana*

setting start / sun also heat haze's thread / remnant <>

入りかかる日も糸遊の名残かな

1689—summer. On a hot day the light shimmers over the land due to rising air currents. As the sun gets lower in the sky it seems to enter this shimmering air and its image of intense heat enters the actual heat of the earth. The Japanese word for this heat shimmer is “thread” or “string play,” which makes a wordplay with strings and tying things together possible. One gets an additional wordplay in English with *nagori*, which can mean “trace” or “remnant” and calls to mind fabric remnants made of threads.

500. *iriai no / kane mo kikoe zu / haru no kure*

sunset's / bell also hear not / spring's evening

入逢の鐘もきこえず春の暮

1689—spring. This verse was composed near Kanuma. Some see a connection to one of Nōin's tanka in the *Kokin Wakashū*: *yamazato no / haru no yūgure / ki te mire ba / iri ai no kane ni / hana zo chiri keru* (mountain village / on an evening in spring / I came to see / the bell at sunset / flowers scattering). Sora recorded this verse in *Sora's Travel Diary* (*Sora Tabi Nikki*).

501. *kane tsuka nu / sato wa nani o ka / haru no kure*

bell ring not / village as-for what (object) <> / spring's evening

鐘撞かぬ里は何をか春の暮

1689—spring. This poem is another of Bashō's verses recorded by Sora.

502. *ara tōto / aoba wakaba no / hi no hikari*

how glorious / blue leaves young leaves of / sun's flash

あらたふと青葉若葉の日の光

1689—spring. The city of Nikkō is about 90 miles (150 km) north of Tokyo. The Chinese characters that designate the name of the city and the area have the same meaning as “flashing sunshine.” Many societies have trouble distinguishing between green and blue. Here Bashō uses the word for blue even though the leaves are green.

ONH #3.

503. *shibaraku wa / taki ni komoru ya / ge no hajime*

short time as-for / waterfall at secluded <> / summer's retreat

暫時は滝に籠るや夏の初め

1688—summer. This verse was written on May 20 at Urami Falls, about four miles (six km) west of Nikkō. The waterfalls were previously accessible from behind, but an earthquake and flood in 1905 made the path inaccessible. In the poem Bashō is referring to the ninety-day period of ascetic seclusion prescribed for Buddhist monks each summer. In that year the event started on June 3. ONH #4.

504. *hototogisu / Urami no Taki no / ura omote*

cuckoo / backside falls of / both sides

ほととぎす裏見の滝の裏表

1689—summer. The name of the falls in Nikkō, Urami no Taki, is literally “waterfall to be seen from the back.” Bashō is playing with the idea of being able to see only one side of a thing at once. From the back of the waterfall he can see both sides of the cuckoo.

505. *magusa ou / hito o shiori no / natsu no kana*

hay carry / man (object) marker of / summer field <>

秫負ふ人を枝折の夏野哉

1689—summer. Kanokobata Toyoakira (1662–1728) was the brother of a military government official at whose house Bashō stayed. This verse was the starting verse for a renga party he hosted, and his *waki* (“response verse”) was: *aoki ichigo o kobosu / shii no ha* (green strawberries sprinkled / on pasania leaves). Sora responded to that with: *murasame ni / ichi no kariya o / fukitorite* (in a passing shower / blowing over one / of the fair booths). One sees that by April, on our calendar, the summer had begun for renga. This verse is recorded in *Sora's Travel Diary*.

506. *yama mo niwa ni / ugoki irū ya / natsu zashiki*

mountain also garden in / move let <> / summer room

山も庭に動き入るや夏座敷

1689—summer. The summer room was the grass mat-covered room with sliding doors that opened to the outdoors. In Chinese garden architecture it was popular to make small hills look like mountains, but evidently this host's garden incorporated a view of the mountains beyond.

507. *ta ya mugi ya / nakanimo natsu no / hototogisu*

field <> barley <> / especially summer of / cuckoo

田や麦や中にも夏のほととぎす

1689—summer. This was composed eleven days into the trip during Bashō's stay in Kurobane.

508. *natsu yama ni / ashida o ogamu / kadode kana*

summer mountain in / high clogs (object) pray to / departure <>

夏山に足駄を拝む首途哉

1689—summer. Bashō visited the Gyōja Dō of Kōmyōji Temple and saw the image of the legendary priest En no Gōja wearing wooden clogs. Because the saint was very

strong when climbing mountains, Bashō prays to the clogs, not the saint, to help him climb the mountain. Normally Japanese wooden clogs have two horizontal bars that raise the foot above the mud. These clogs had only one bar, so it was much like walking on ice skates. *ONH* #5.

509. *tsuru naku ya / sono koe ni Bashō / yare nu beshi*

crane call <> / its voice in banana tree / tear not (conjecture)

鶴鳴くやその声に芭蕉破れぬべし

1689—mixed seasons. Bashō wrote this verse on the painting. Sora recorded the verse and event in his book, *Sora's Travel Diary*.

510. *kitsutsuki mo / io wa yabura zu / natsu kodachi*

woodpecker even / hut as-for damage not / summer grove

木啄も庵は破らず夏木立

1689—summer. Bashō's poem could be saying that, for him, a grove of trees is enough of a hut. Because trees constantly renew themselves, a woodpecker could not inflict the same damage it could on a building. Bashō reveres the priest so much he equates his hut with a temple. Bashō states that he pinned this impromptu verse on the post of the hut. *ONH* #6.

511. *no o yoko ni / uma hiki mukeyo / hototogisu*

field (object) across in / horse pull turn / cuckoo

野を横に馬牽きむけよほととぎす

1689—summer. On the way to see the Sesshōseki Stone, or Killing Rock, Bashō records that he went on horseback, and the man leading the horse asked Bashō if he would write a poem for him. Bashō was greatly touched by the man's elegance and wrote this verse for him. *ONH* #7.

512. *ochi kuru ya / Takaku no shuku no / hototogisu*

falling down <> / Takaku (place-name) [or from high] of inn of / cuckoo

落ち来るや高久の宿の郭公

1689—summer. Michinoku is in northern Honshū. The Sesshōseki Stone, or Killing Rock, is a pyroxene andesite rock about 7 feet (2.13 m) square and 4 feet (1.2 m) high that seems to have been situated partially over a vent that spewed forth sulfurous gases. Bashō wrote the original preface in the style of a parody of Nō theater verse: "Oh, it's falling down, falling down, a bird has fallen on that stone!" This starting verse uses the associative technique because both the inn is falling down and the bird is falling out of the sky. The verse and preface were handwritten on a paper.

513. *ishi no ka ya / natsu kusa akaku / tsuyu atsushi*

stone's stench <> / summer grass red / hot dew

石の香や夏草赤く露暑し

1689—summer. Sora recorded this verse from Bashō in his diary.

514. *yu o musubu / chikai mo onaji / iwashimizu*

hot (object) water scoop / vow also hot water / rock spring water

湯をむすぶ誓ひも同じ石清水

1689—summer. One shrine had hot springs and the other one had cold springs. This verse is in *Sora's Travel Diary*.

515. *ta ichi mai / uete tachisaru / yanagi kana*

paddy-field one patch / plant depart / willow <>

田一枚植えて立ち去る柳かな

1689—summer. It is thought that Bashō was honoring the poet Saigyō because once he had written a tanka included in the imperial anthology *Shinkokinwakashū* about resting under a willow: “along the way / where water is running / in the willow shade / I have stopped to rest / for a little while.” Bashō evidently stayed as long as it took the rice planters to finish one section. This poem was faulted because it is written in the past tense. *ONH* #8.

516. *nishi ka higashi ka / mazu sanae ni mo / kaze no oto*

west <> east <> / first young rice in also / wind's sound

西か東かまづ早苗にも風の音

1689—summer.

517. *seki mori no / yado o kuina ni / toou mono*

border guard's / house (object) water rail at / knock (speaker's will) regret

関守の宿を水鶏に問はうもの

1689—summer. This was a greeting to Ka-un, a warrior of the Shirakawa Clan, sent in Bashō's letter. The *kuina* (*Rallus aquaticus*) is the “water rail,” a bird whose call sounds like someone knocking at a wooden door. Ka-un was compared to a border guard because he lived in the town that was one of the checkpoints for travelers going from district to district.

518. *samidare wa / taki furi uzumu / mikasa kana*

early summer rain as-for / waterfall falling cover up / amount of water <>

五月雨は滝降り埋むみかさ哉

1689—summer. The Ishikawa Falls on the Abukuma River are about 15 feet (4.6 m) high and the water falls in a Z shape.

519. *fūryū no / hajime ya oku no / ta ue uta*

culture of / beginning <> far north of / paddy-field plant song

風流の初めや奥の田植歌

1689—summer. This was the greeting verse to the host, Sagara Tōkyū, in Sukagawa, and the beginning verse for a renga written at his house. *ONH* #9.

520. *yo no hito no / mitsuke nu hana ya / noki no kuri*

world of man of / find not flower <> / eaves of chestnut

世の人の見付けぬ花や軒の栗

1689—summer. This poem was a greeting verse and the first link to a renga done at the house of Kashin, a Buddhist priest. Chestnut trees were associated with priests and hermits, but it also could have been that one grew by the priest's house. Perhaps because the sun sets in the west, many religions view the mythical lands of their faith to be in the west. *ONH* #10.

521. *kakurega ya / medatanu hana o / noki no kuri*

hide-a-way <> / see in buried flowers (object) / eaves of chestnut

隠れ家や目だため花を軒の栗

1689—summer. Both the flowers and the house were hidden away. Sora wrote in his journal that this was the original version of the previous poem. The original was used to begin the completed renga, but Bashō chose the revision for his book.

522. *sanae toru / temoto ya mukashi / shinobu zuri*

rice seedling pick-up / hand movement <> in the past / fern rub

早苗とる手もとや昔しのお摺

1689—summer. Bashō and Sora were seeing the “Hare’s Foot Fern Rubbing Stone.” The area’s name, “Hare’s Foot Fern,” can also mean “to think of someone in the past.” There is an actual stone that is about 12 by 7 feet (3.65 by 2.13 m) on top, 2 feet (60 cm) high on one side, and more than 6 feet (180 cm) high on the other side. The legend was that people spread cloth over this rock and rubbed ferns on it to pick up the impressions of letters on the rock. This rubbing motion would echo the fast back-and-forth movement of the hands of people planting rice. ONH #11.

523. *oi mo tachi mo / satsuki ni kazare / kami nobori*

backpack also sword also / May in decorated / paper fish banners

笈も太刀も五月に飾れ紙幟

1689—summer. The fifth day of the fifth month is Tango no Sekku, or “Boys’ Day.” If they had a boy in the family, people celebrated by hanging fish banners on strings from their roofs, so the colorful carp, a symbol of virility and long life for the clan, appeared to swim in the air. On this day, Bashō visited the home and temple of the famous Satō brothers and saw relics from their lives, a sword and backpack. ONH #12.

524. *Kasashima wa / izuko satsuki no / nukari michi*

Rainhat Island as-for / where May’s / muddy road

笠島はいづこ五月のぬかり道

1689—summer. *Kasa* (“hat” or “umbrella”) and *shima* (“island”) form an interior associative connection with the heavy rains that normally occur in May. The flattish, conical hats made of cypress wood strips look very much like a distant island. In *Narrow Road to the Deep North* the preface to this poem reads: “Because of the May rains of the past several days, the road was in terrible condition and I was also tired, but we walked ahead, to villages in the distance. I decided that both their names, Raincoat Ring and Rainhat Island, were in agreement with the May rains.” ONH #13.

525. *sakura yori / matsu wa futaki o / mitsuki goshi*

cherry blossoms after / pine as-for two trees (object) / three months over

桜より松は二木を三月越し

1689—summer. The Pine of Takekuma was famous in poem and fact because it was split into two trunks. In an earlier version of this poem the first five sound units were: *chiri-useru* “cherry blossoms have completely fallen away.” ONH #14.

526. *ayamegusa / ashi ni musuba n / waraji no o*

iris / feet on tie (speaker's will) <> / straw sandal's cord

あやめ草足に結ばん草鞋の緒

1689—summer. “*Ayame*” is the old name for “sweet flag” (*Acorus calamus*). The leaf is sharp and sword-shaped with a firm mid-rib and is one of the decorations used for Boys’ Day. The pointed leaves were attached to the eaves of houses or put into bath water to drive away evil spirits; boys played with them as make-believe swords. According to Bashō’s account in *Narrow Road to the Deep North*, a man named Kaemon drew pictures of places in Matsushima and Shigama and gave them to the travelers as gifts. He also gave them two pairs of straw sandals with indigo-dyed thongs as a farewell gift. This verse was Bashō’s thank-you gift. It was believed that indigo cords on sandals would scare away pit vipers, the only poisonous snake in Japan. *ONH* #15.

527. *shimajima ya / chiji ni kudakite / natsu no umi*

many islands <> / broken into pieces / summer’s sea

島々や千々に砕きて夏の海

1689—summer. This verse uses the associative technique since both the sea waves and the land are broken into pieces.

528. *natsukusa ya / tsuwamono domo ga / yume no ato*

summer grass <> / soldier common of / dream of trace

夏草や兵どもが夢の跡

1689—summer. It seems that Bashō, looking over a former battleground now covered with grass, felt that he was seeing the old soldiers hurrying toward battle and victory. Another element is the old poetic expression “pillow of grass,” which signifies “being on a journey” in Japanese poetry. The grass cut and folded for pillows for the poorest soldiers would still contain a trace of their dreams, perhaps enough to make the dream of war rise up and grow again. Sora wrote in his diary that after writing this verse, Bashō sat down on his hat and wept. Bashō wrote the same in his account. *ONH* #16.

529. *samidare no / furi nokoshite ya / hikari dō*

early summer rain of / fall remain <> / light hall

五月雨の降り残してや光堂

1689—summer. The Hikari Dō (“light hall”) is also called the Golden Hall, a part of the Chūsonji Temple. The walls and floors were covered with gold. Even when it rained, the hall seemed filled with sunlight. *ONH* #17.

530. *hotaru-bi no / hiru wa kie tsutsu / hashira kana*

firefly fire’s / daytime as-for disappear (progression) / pillar <>

螢火の昼は消えつつ柱かな

1689—summer. Sora includes this verse of Bashō’s in his account of the journey to the far north, but Bashō elected to leave it out of his book. According to Sora the poem was written in the Golden Hall of the Chūsonji Temple.

531. *nomi shirami / uma no shitosuru / makura moto*

fleas lice / horse’s pissing / pillow close by

蚤虱馬の尿する枕もと

1689—summer. Bashō composed this verse at Shitomae. Some scholars see a connection between *shito* (“to piss”) and the name of the place. Others point out that in the rustic northern parts of Honshū, it was normal for animals and humans to share a dwelling space. *ONH* #18.

532. *suzushisa o / waga yado ni shite / nemaru nari*

coolness (object) / my lodging in make / sit comfortably (assertion)

涼しさを我が宿にしてねまるなり

1689—summer. This verse was the greeting to Bashō’s host, a wealthy safflower merchant. *ONH* #19.

533. *hai ideyo / kaiya ga shita no / hiki no koe*

crawl out / keep-shed of under of / toad’s voice

這ひ出でよ飼屋が下の糞の声

1689—summer. The debate on this verse centers on what to call the shed. The actual translation of *kai* would be “to keep or to raise,” in the sense of raising an animal, but it can also mean “to buy,” which works with the idea of the place where something to be sold would be kept. Nowhere is the idea of silkworms, but all the translations call this a shed for raising silkworms. The toad image places the poem in summer. *ONH* #20.

534. *mayuhaki o / omokage ni shite / beni no hana*

eyebrow brush (object) / image into make / rouge’s flower

眉掃きを俤にして紅粉の花

1689—summer. The safflower (*Carthamus tinctorius*) is *beni no hana* or “rouge flower” in Japanese. It was called this because the plant’s earliest use was for coloring rice as well as the faces of women. The flowers, very similar to thistles, look like the brushes that women would use for applying makeup. *ONH* #21.

535. *shizukasa ya / iwa ni shimi iru / semi no koe*

stillness <> / rock into pierce enter / cicada’s voice

閑かさや岩にしみ入る蟬の声

1689—summer. This verse has been problematic for many scholars because they think that neither silence nor a shrill noise could emanate from the rock. Yet the verse is admired because it works with what is sensed rather than rationalized. *ONH* #22.

536. *yamadera ya / iwa ni shimitsuku / semi no koe*

mountain temple <> / rock in deeply stain / cicada’s voice

山寺や石にしみつく蟬の声

1689—summer. This is considered to be another version of the previous poem.

537. *sabishisa ya / iwa ni shimikomū / semi no koe*

loneliness <> / rock seep / cicada’s voice

寂しさや岩にしみ込む蟬の声

1689—summer. This verse is another version of the same poem.

538. *samidare o / atsume te hayashi / Mogami-gawa*

early summer rain (object) / collecting and quick / Mogami River

五月雨をあつめて早し最上川

1689—summer. In his journal Bashō writes that they had hoped to go down the river by boat but they had to wait for good weather at Ōishida, so he got together with some of the poets and tried to teach them renga. *ONH* #23.

539. *mizu no oku / himuro tazunuru / yanagi kana*

water's interior / ice cavern if ask / willow <>

水の奥氷室尋ぬる柳哉

1689—summer. At that time in Japan winter ice was sawed into blocks and stored in caves for use in summer. These ice-storage places were celebrated in a festival on June 1. It was customary for rich and poor to enjoy chilled rice on this day.

540. *kaze no ka mo / minami ni chikashi / Mogami-gawa*

wind's fragrance also / south not far from / Mogami River

風の香も南に近し最上川

1689—summer. This verse was a greeting to the poet Seishin. Bashō was admiring his residence near the Mogami River.

541. *arigata ya / yuki o kaorasu / minami dani*

admirable <> / snow (object) give scent / south valley

有難や雪を薫らす南谷

1689—summer. This verse was the beginning link of a renga done at a party hosted by the Priest Ekaku at the Nyakuōin Temple. Minami (“South Temple”), a branch temple, is located halfway up Mount Haguro (“Black Feather”). *ONH* #24.

542. *arigata ya / yuki o kaorasu / kaze no oto*

admirable <> / snow (object) given fragrance / wind's sound

有難や雪を薫らす風の音

1689—summer. This verse is another version of the previous poem.

543. *arigata ya / yuki o megurasu / kaze no oto*

admirable <> / snow (object) go around / wind's sound

有難や雪をめぐらす風の音

1698—summer. This is a third version of the verse.

544. *suzushisa ya / hono mikazuki no / Haguro-yama*

coolness <> / faintly seen crescent moon of / Black Feather Mountain

涼しさやほの三日月の羽黒山

1689—summer. This verse uses the contrast/association technique. The image of the white crescent moon rising over the curve of Black Feather Mountain changes the meaning of a name to a real thing. The curve of the feather is similar to the curve of a three-day-old new moon, but the color is the opposite. The moon's whiteness, as well as the fact that it best appears at night, gives a sense of coolness. *ONH* #25.

545. *sono tama ya / Haguro ni kaesu / nori no tsuki*

this jewel [or soul] <> / Black Feather in to return / sacred law of moon

その玉や羽黒にかへす法の月

1689—autumn. Bashō was asked to offer a poem to the Chief Priest Ten Yū Hōin (1594–1674), who got caught up in politics between the government and religion and

was exiled to Ōshima Island, where he died. Earlier Bashō had written an essay in praise of this priest titled “A Memorial Essay for the Priest Tēn Yū Hōin,” and it seemed fitting that a poem should accompany it. The poem is handwritten on a piece of paper.

546. *tsuki ka hana ka / toe do shisui no / ibiki kana*

moon <> flower <> / ask (conjecture) four sleepers' / snoring <>

月か花か問へど四睡の鼾哉

1689—mixed seasons. Bashō wrote this verse on a picture titled “The Four Sleepers.” The painting, by Priest Tēn Yū Hōin, shows two hermits and a priest asleep with a tiger.

547. *kumo no mine / ikutsu kuzurete / tsuki no yama*

cloud's peak / how many crumble / moon of mountain

雲の峰幾つ崩れて月の山

1689—summer. The ideogram for Mount Gassen reads “mountain of the moon.” The word *tsuki* (“moon”) can also mean “ended,” “crumbled,” or “exhaustion,” and in this verse Bashō works with several ideas at once. How many clouds have crumbled into rain on this mountain and how many people have crumbled here? It is easy to imagine Bashō being very tired while climbing this mountain. *ONH* #26.

548. *katara re nu / yudono ni nurasu / tamoto kana*

tell possible not / bathroom in moisten / sleeves <>

語られぬ湯殿にぬらす袂かな

1689—mixed seasons. Mount Yudono (“bathroom”), where Bashō was when he wrote this verse, featured a spectacular waterfall that had been a Shinto place of worship since early times. Before being allowed to view this wonder, each man had to swear never to reveal what he witnessed. In modern times the secret of Mount Yudono has been revealed: with the wearing away of a crack in the rock and the reddish minerals in the thermal-warmed water, the waterfall looks exactly like the private parts of a woman. Knowing this, the name of the mountain becomes clear. Even clearer is the earlier name for the mountain, Koi no Yama (“Mountain of Love”). *ONH* #27.

549. *mezurashi ya / yama o ideha no / hatsu nasubi*

how rare <> / mountain (object) leaving upon / first eggplant

めづらしや山を出羽の初茄子

1689—summer. The word *ideha* can indicate Dewa Province or mean “upon leaving.”

550. *atsuki hi o / umi ni iretari / Mogami-gawa*

hot day [or sun] (object) / sea into put / Mogami River

暑き日を海に入れたり最上川

1689—summer. The sunset viewed from a hill above the mouth of the Mogami River, on the south side in summer, supposedly does look the way Bashō described it. *ONH* #29.

551. *Kisagata ya / ame ni Seishi ga / nebu no hana*

Kisagata <> / rain the Chinese beauty Xi Shi / sleeping of flowers

象湯や雨に西施が合歡の花

1689—summer. The reference is to Seishi, Xi Shi, a Chinese beauty of the fifth century B.C., who was given as concubine to King Fu Cha. According to legend, the king loved

her so much he neglected his duties and lost his kingdom. The play of words comes with *nebu* (“to sleep”), which sounds like *nemu* (“silk,” “mimosa,” or “parasol tree,” *Albizzia julibrissin*, which has leaves that fold up, as if asleep, at night or when touched). ONH #30.

552. *Kisagata no / ame ya Seishi ga / nebu no hana*

Kisagata's / rain ⇔ name of the Chinese beauty / sleep of flower

象潟の雨や西施が合歡の花

1689—summer. This is a variation on the previous poem.

553. *yūbare ya / sakura ni suzumu / nami no hana*

cleared up evening ⇔ / cherry trees in coolness / waves of flowers

夕晴や桜に涼む波の華

1689—mixed seasons. Kisagata, located in the southwestern part of Akita Prefecture, was, at the time of Bashō's visit, a bay with many small islands covered with pine trees. Authorities say Bashō is not referring to actual trees but to the cherry trees mentioned in the famous waka supposedly written by Saigyō: *Kisagata no / sakura wa nami ni / uzumorete / hana no ue kogu / ama no tsuribune* (Kisagata's / cherry blossoms buried / under the waves / a fisherman rows his boat / on the blossoms).

554. *shiogoshi ya / tsuru hagi nure te / umi suzushi*

tide crossing ⇔ / crane shank get wet / sea cool

汐越や鶴脛ぬれて海涼し

1689—summer. *Shiogoshi* (“tide crossing”) was on the shore to the west of Kisagata where at low tide one could cross over to the other side. Bashō uses the older word *hagi* for leg instead of *ashi*. ONH #31.

555. *Atsumi-yama ya / Fukūra kake te / yū suzumi*

Mount Atsumi ⇔ / Blowing Beach over-to / enjoy the cool breeze

温海山や吹浦かけて夕涼み

1689—summer. The wordplay comes from the beach known as Fuku (“to blow”) and the place name of Atsumi (“hot”). The two places are about 50 miles (80 km) apart. This verse uses the paradox technique. Mount Atsumi cannot go to the beach for its cooling breezes, but it feels as if it has done just this. However, Bashō can make such a trip and probably has. ONH #28.

556. *yakuran ni / izure no hana o / kusa makura*

herb garden in / which of flower (object) / grass pillow

葉欄にいつれの花を草枕

1689—summer.

557. *Kumasaka ga / yukari ya itsu no / Tama Matsuri*

Kumasaka at / relatives ⇔ at any time / memorial service

熊坂がゆかりやいつの玉祭

1689—summer. Kumasaka Chōhan (1159–89), a famous bandit whose life-story was popular in theater plays, lived in Kumasaka. In one of the plays, the bandit asks the spirit of Kumasaka for a memorial service. Tama Matsuri is the festival for consoling the souls of the dead, then held in July, now observed in August.

558. *fumizuki ya / muika mo tsune no / yo ni wa ni zu*

July <> / sixth day also ordinary of / night in as-for-resemble not 文月や六日も常の夜には似ず

1689—summer. The Star Festival is celebrated on July 7. At Imamachi, where Bashō and Sora were visiting, people were already celebrating the night before. *ONH* #32.

559. *ara umi ya / Sado ni yokotau / Ama-no-gawa*

rough sea <> / Sado of stretching-over / heaven's river 荒海や佐渡に横たふ天の河

1689—summer. “River of Heaven” is the Japanese name for the Milky Way. In summer, when the Milky Way is directly overhead, one has the feeling of looking at the underside of a bridge across the sea to Sado Island. *ONH* #33.

560. *eda buri no / higoto ni kawaru / fuyō kana*

shape branches of / everyday in change / hibiscus <> 枝ぶりの日ごとに変る芙蓉かな

1689—summer. The hibiscus flowers bloom and wither in one day, so each day the bush looks different because the opened flowers are in a different arrangement.

561. *hato no koe / mi ni shimi wataru / iwato kana*

dove of voice / body in pierce my / rock door <> 鳩の声身に入みわたる岩戸哉

1689—summer. According to the preface added for publication, Bashō visited the Shinto shrine of the Goddess of the Sun at Akasaka in Ōgaki on August 28. While the verse uses the expression of “rock door,” most consider the meaning to be the “door of the rock” or cave entrance.

562. *hatsu makuwa / yotsu ni ya tata n / wa ni kira n*

first melon / four into <> cut (conjecture) / round slice cut 初真桑四つにや断たん輪に切らん

1689—summer. There may be some question as to whether this is one of Bashō's poems; though it was never published as such, Oseko includes it in his collection.

563. *kodai sasu / yanagi suzushi ya / ama ga tsuma*

small sea bream-fish skewered / willow cool <> / fisherman's wife 小鯛挿す柳涼しや海士がつま

1689—summer. This poem uses the associative technique. The fish are pierced by the coldness of the willow twigs and the heartlessness of the fisherman's wife.

564. *hitotsu ya ni / yūjo mo ne tari / hagi to tsuki*

one house <> in / prostitute also lie down to sleep / bush clover and moon 一家に遊女も寝たり萩と月

1689—autumn. This verse is prefaced by a long explanation about Bashō meeting two nuns he overhears talking in the next room. The next day, one of them asks him if they might travel together (figuring they would be safer from bandits with two men who look like priests). But Bashō refuses her and tells the women to trust in the gods of the Ise Shrine for their safety. Because Sora, Bashō's companion, does not mention the incident in his diary, it is suspected that Bashō inserted this incident in the same way one

would have a love-verse in a renga. However, Bashō's reaction is the same as when he was confronted by the abandoned child in his book *Nozarashi Kiko*. He refused to help and went on his way. *ONH* #34.

565. *wase no ka ya / wakeiru mi gi wa / Ariso-umi*

early (ripening) rice of smell <> / divide enters right (side) as-for / Ariso Sea 早稲の香や分け入る右は有磯海
1689—autumn. The Ariso Sea, a famous place in poetry, is near the port of Fushiki on Toyama Bay. Kaga, the area around it, is Japan's largest rice-growing region. *Wase* is a variety of rice that ripens early and *okute* is the late-ripening kind. Originally *ariso* meant “a sea that is rough in the area of the beach” but it later came to designate “rough seas” or “open waters” beyond the port. *ONH* #35.

566. *tsuka mo ugoke / waga naku koe wa / aki no kaze*

tomb also shake / my cry voice as-for / autumn's wind 塚も動け我が泣く声は秋の風
1689—autumn. Kosugi Isshō (1653–88), a tea dealer, was the most famous poet in the town and had wanted to meet Bashō. When Bashō arrived to meet him he found out the man had already been dead for a year. This verse was his condolences for the brother. *ONH* #36.

567. *aki suzushi / te goto ni muke ya / uri nasubi*

autumn coolness / hand each in peel <> / melon eggplant 秋涼し手毎にむけや瓜茄子
1689—autumn. This was a greeting verse for a renga party held on July 20. *ONH* #37.

568. *aka aka to / hi wa tsurenaku mo / aki no kaze*

red red (increasing) / sun as-for indifferent in spite of also / autumn's wind あかあかと日は難面くも秋の風
1689—autumn. Normally the autumn wind was thought of as white. *ONH* #38.

569. *shiorashiki / na ya komatsu fuku / hagi susuki*

lovely / name <> little pine blow / bush clover thatch reeds しをらしき名や小松吹く萩薄
1689—autumn. This was a greeting verse to the host, Kosen, the chief priest of the Hiyoshi Shrine at Komatsue (“Little Pines”), who held a party to write a *yoyoshi* (“a renga of forty-four links”). *ONH* #39.

570. *nurete yuku ya / hito mo okashiki / ame no hagi*

get wet passing by <> / man also interesting / rain of bush clover 濡れて行くや人もをかきき雨の萩
1689—autumn. The euphemism “to get wet” was often used in tanka where the reader could decide how this happened, from rain, dew on flowers, tears, or sexual activity.

571. *muzan ya na / kabuto no shita no / kirigirisu*

pitiful <> (exclamation) / helmet of under of / cricket むざんやな甲の下のきりぎりす
1689—autumn. When Bashō visited the Tado Shrine, he saw a helmet of Saitō Sanemore

(1110–83), who at 73 years old had wanted to seem young enough to fight and had dyed his white hair black. Only after he was beheaded did people discover his ruse. Purists claim that Bashō, in the museum, saw a real cricket under the helmet. The *kirigirisu* of Bashō's time was the “cricket” or *kōrogi* of today. The *kirigirisu* is today's “grasshopper” or “katydid.” Both kinds of insects make the characteristic chirping we hear on autumn nights. This is the version of the poem Bashō presented to the temple. *ONH* #40.

572. *ana muzan ya / kabuto no shita no / kirigirisu*

alas cruel [or pitiful] <> / helmet of under of / cricket

あなむざんや甲の下のきりぎりす

1689—autumn. This is the original first line of the poem Bashō used as verse 571. The line was a shortened version of *ana muzan ya na*, a quote from *The Tale of the Heike* (*Heike Monogatari*), written around 1240.

573. *Ishiyama no / ishi yori shiroshi / aki no kaze*

Stone Mountain of / stone than white / autumn's wind

石山の石より白し秋の風

1689—autumn. According to Chinese legend, the color of the wind was white, especially in autumn when the weather was frosty. *ONH* #41.

574. *Yamanaka ya / kiku wa taora nu / yu no nioi*

mountain-in-the-middle (a place name) <> / chrysanthemum as-for break off not / hot water of fragrance

山中や菊は手折らぬ湯の匂ひ

1689—autumn. According to the Chinese legend of the Chrysanthemum Hermit, there was a magical flower that would grant longevity to anyone who could sip the dew from its petals. Bashō gave the poet-innkeeper's fourteen-year-old son, Kumenosuke, the name of Tōyō. This name was composed of *tō* (“peach”) and *yo* (“the young beauty of peaches”). *ONH* #42.

575. *momo no ki no / sono ha chirasu na / aki no kaze*

peach of tree of / its leaves scatter not / autumn's wind

桃の木のその葉散らすな秋の風

1689—autumn. This verse is like a prayer or blessing on the young son of the innkeeper, who had attracted Bashō's attention.

576. *isaribi ni / kajika ya nami no / shita musebi*

fishing flare in / fish <> ripples of / choked with tears

漁り火に鯪や浪の下むせび

1689 —mixed seasons. People confuse the fish known as *kajika* (*Cottus pollux*), a bottom-dwelling sculpin, with the singing torrent frog that often appeared in old tanka. The fish were caught when they were attracted to torches at night. Because the frogs were calling, it was thought that their sound was sobbing from the trapped fish.

577. *yu no nagori / koyoi wa hada no / samukara n*

hot springs of miss / tonight as-for skin of / cold (conjecture)

湯の名残り今宵は肌の寒からん

1689—autumn. Bashō gave this verse to Tōyō, the son of the innkeeper, as he was leaving.

578. *yu no nagori / iku tabi miru ya / kiri no moto*

hot springs of missing / how many times look at <> / mist of origin 湯の名残り幾度見るや霧のもと

1689—mixed seasons. This verse was not included in *Oku no Hosomichi*. Bashō had the opportunity of including the verses as “love links” if he was using the renga plan, but he chose to add the meeting with the prostitutes, which may or may not be true.

579. *kyō yori ya / kakitsuke kesa n / kasa no tsuyu*

from today <> / writing erase (speaker's will) / hat of dew 今日よりや書付消さん笠の露

1689—autumn. This was Bashō's parting verse to his travel companion, Sora. Sora had been ill with stomach troubles and decided to go on alone to Nagashima to recover while living with relatives. The writing on the hat, to which Bashō refers, was a motto often written on the hats and staffs of travelers: *kenkon mujū dōgyo ninin* (between heaven and earth / without a fixed abode to live in / traveling by two). The motto refers to Buddha accompanying the traveler, but Bashō changes the meaning to refer to the two friends. ONH #43.

580. *niwa haite / ide baya tera ni / chiru yanagi*

garden to sweep / leave (speaker's will) temple in / scattered willow (leaves) 庭掃いて出でばや寺に散る柳

1689—autumn. When travelers stayed in a temple, they were expected to perform work such as sweeping their rooms or the garden as payment. As Bashō was leaving the temple, some monks stopped him in the courtyard with inkstone and brush to insist on the payment of a poem. After the poem Bashō wrote: “I scribbled this in a hurry while still wearing my sandals.” ONH #44.

581. *mono kaite / ōgi hegi wakuru / wakare kana*

something write / fan tear excitedly / parting <> 物書いて扇子へぎ分くる別れ哉

1689—autumn. It was considered an elegant and delightfully impulsive act to write a verse on a fan and then tear the fan into two parts so each person would have a keepsake.

582. *mono kaite / ōgi hikisaku / nagori kana*

something write / fan pull tear / miss someone <> 物書いて扇引き裂く余波哉

1689—autumn. Revised version of ONH #45.

583. *meigetsu no / midokoro towa n / tabine se n*

full moon of / place name visit (speaker's will) / sleep on a journey to do (speaker's will) 名月の見所問はん旅寝せん

1689—autumn. On the night of August 15, 1689, Bashō wrote fifteen verses on the subject of the moon. The verses were published in *Bashō Ō Tsuki Ichiya Jūgo Ku*, but one verse is missing so now there are only fourteen.

584. *Asamutsu ya / tsukimi no tabi no / ake-banare*

Asamutsu [Shallow Water] <> / moon viewing of journey of / dawn parting あさむつや月見の旅の明け離れ
1689—autumn. *The Pillow Book of Sei Shōnagon* is a famous book written by a female poet, Sei Shōnagon, who lived at the court between 996 and 1008. A strong-willed woman, her book is filled with opinions on what was good and bad in society and her life. Her designation of what was fashionable or not lingered six hundred years later to influence Bashō. A longer translation of *ake-banare* would be to say “to leave the darkness of night by going into the light of morning.”

585. *asu no tsuki / ame uranawa n / Hina-ga-dake*

tomorrow's moon / rain forecast (speaker's will) / Mount Hina 明日の月雨占なはん比那が嶽
1689—autumn. Mount Hina, now known as Mount Hino; the *hi* (“sun”) of the mountain's name provides the wordplay.

586. *tsuki ni na o / tsutsumi kane te ya / imo no kami*

moon in name (object) / cover up unable to <> / yam of god 月に名を包みかねてや痘瘡の神
1689—autumn. There is a complicated pun on *imo no kami* where it can mean either “the sweet potato of a god” or the name of the “God of Smallpox.” The second line of “difficult to cover up” can refer to the moon, which seems closer and brighter in autumn, and to the scars from smallpox. A teahouse at this mountain pass at Imajō, in Nanjō County, was famous for selling a rice scoop that was used as a charm against smallpox.

587. *Nakayama ya / Koshi ji mo tsuki wa / mata inochi*

Nakayama <> / sea coast road also moon as-for / again life 中山や越後も月はまた命
1689—autumn. This place has the same name as another town where Saigyō, a favorite poet of Bashō's, had written a verse about the moon. This Nakayama (“middle mountain”) is on the Koshi Route, later called the Hokuriku Highway, which runs along the coast of the Japan Sea.

588. *kuni-guni no / hakkei sara ni / Keki no tsuki*

many provinces of / eight famous scenes in / Keki's moon 国々の八景さらに気比の月
1689—autumn. Keki is the old name of Tsuruga, which has a beautiful shrine in a pine grove by the beach.

589. *tsukimi seyo / Tamae no ashi o / kara nu saki*

moon viewing (imperative to do) / Tamae of reeds (object) / cut not before 月見せよ玉江の蘆を刈らぬ先
1689—autumn. Tamae was the area just south of Fukui known for the reeds grown in shallow water that are used for roof thatching.

590. *tsuki kiyoshi / Yugyō no moteru / suna no ue*

moon clear / Saint Yūgyō's carried / sand of over

月清し遊行の持てる砂の上

1689—autumn. According to legend, the Priest Ippen, Saint Yūgyō, carried sand to the muddy grounds of the Kehi Myōjin Shrine. Later they celebrated this with a ceremony called *sunamochi* (“sand-holding”). ONH # 46.

591. *Yoshinaka no / nezame no yama ka / tsuki kanashi*

Yoshinaka of / awakening of mountain <> / moon sad

義仲の寝覚めの山か月悲し

1689—autumn. Yoshinaka (1154–84) was a general of the Minamoto Clan whose tragic life is described in the *The Tale of the Heike Clan* (*Heike Monogatari*).

592. *meigetsu ya / hokkoku biyori / sadame naki*

harvest moon <> / northern provinces' weather / unsettled

名月や北国日和定めなき

1689—autumn. The reference is to the Hokuriku district, which includes the present-day prefectures of Toyama, Ishikawa, Fukui, and Niigata, on the Japan Sea coast. ONH #47.

593. *tsuki izuku / kane wa shizumeru / umi no soko*

moon where is / temple bell as-for has sunk / sea's bottom

月いづく鐘は沈める海の底

1689—autumn. This was still on the night of the full moon, which could not be seen due to rain. Both the moon and the bell are hidden at the bottom of the sea.

594. *tsuki nomi ka / ame ni sumō mo / nakari keru*

moon only not / rain owing to wrestling match also / not <>

月のみか雨に相撲もなかりけり

1689—autumn. This verse uses the riddle technique: what do the moon and a wrestling match have in common? Both are canceled by rain.

595. *furuki na no / tsunuga ya koishi / aki no tsuki*

ancient name of / deer horn <> missing something / autumn's moon

古き名の角鹿や恋し秋の月

1689—autumn. This verse uses a wordplay with *tsunuga* (“deer antler”) and the name of a port city on the Japan Sea. Tsunuga was named for the area's founder, a man from Korea who, according to the *Chronicles of Japan* (*Nihon Shoki*), had a horn growing from his forehead like a unicorn. The crescent moon was also referred to as a horn. On the night of the full moon one could long for the crescent moon as well as for the old name.

596. *koromo kite / ko-gai hirowa n / iro no tsuki*

robe put on / pick up small shell (speaker's will) / color of moon

衣着て小貝拾はん種の月

1689—mixed seasons. According to the text in *Oku no Hosomichi*, the rain that had spoiled the moon viewing cleared out the next day and Bashō went to the local shore, which was called Colored Beach because of the many shells that washed up. Saigyō had written a tanka at the beach: *shio somuru / Masuho no kogai / hirou tote / ironohama to wa*

/ *iu ni ya ara mu* (small shells / dye the waters of Masuho / picked up here / colored beach is / the reason it is so called). There could be an association between putting on a robe and covering themselves with shells.

597. *ko hagi chire / Masuho no ko-gai / ko sakazuki*

small bush clover pieces / red clay beauty (a species of shellfish) small shells / small wine cup

小萩散れますほの小貝小盃

1689 -autumn. This verse is notable for using *ko* (“small”) three times. The fallen petals of the bush clover and the red clay seashells could both be tiny cups for wine.

598. *sabishisa ya / Suma ni kachi taru / Hama no aki*

loneliness <> / Suma superior to be / Hama's autumn

寂しさや須磨に勝ちたる浜の秋

1689—autumn. Suma, the name for the lonely coastal area where the hero of *The Tale of Genji* was in exile, can also mean “clarity.” Hama is the short name of Ironohama or Colored Beach, which was near Tsunuga. ONH #48.

599. *nami no ma ya / ko-gai ni majiru / hagi no chiri*

wave of between <> / small shell in mixed / bush clover of bits

浪の間や小貝にまじる萩の塵

1689—autumn. There was a similar look to the small shells and the pieces of flowers washed up on the beach. ONH #49.

600. *hama guri no / futami ni wakare / yuku aki zo*

beach clam of / shell body torn / departing autumn <>

蛤のふたみに別れ行く秋ぞ

1689—autumn. This is the last verse in *Narrow Road to the Deep North*. The poem is difficult to translate due to its many wordplays. *Hama* can mean “beach” or “clam” and *guri* can mean “chestnut” or “pebble.” *Futami*, the port where the famous Wedded Rocks are located, gets its name from *futa* (“lid,” “cover,” or “shell”) and *mi* (“body,” “meat,” “fruit,” “nut,” “berry,” “seed,” “substance,” or “contents”). *Wakare* can mean either “to part” or “to split” or “to leave.” In the last line, the use of the word *yaku* can imply that either autumn or a person is departing. ONH #50.

601. *sono mama yo / tsuki mo tanoma ji / Ibuki-yama*

as it is <> / moon also depend on not / Ibuki Mountain

そのままよ月もたのまじ伊吹山

1689—autumn. Ibuki Mountain, just northeast of Lake Biwa, is 4,500 feet (1,377 m) high.

602. *hayaku sake / Kunichi mo chikashi / kiku no hana*

soon bloom / festival also approach / chrysanthemum's flower

早く咲け九日も近し菊の花

1689—autumn. *Kunichi* was the chrysanthemum flower festival held on the ninth day of the ninth month. It was also celebrated at court as a ceremony to drive out evil spirits. Others considered the festivities necessary for a long life.

603. *komori ite / ki no mi kusa no mi / hirowa baya*

stay indoors be / tree's fruit grass's seeds / gather wish

籠り居て木の実草の実拾はばや

1689—autumn. Bashō's host's name was Toda Gondayū, a retainer of the feudal lord of the Ōgaki Clan. This verse was then used as the starting verse for a renga party by six poets on October 17.

604. *fuji no mi wa / haikai ni se n / hana no ato*

wisteria of beans as-for / poetry make (speaker's will) / flower of result

藤の実は俳諧にせん花の跡

1689—autumn. Sōgi (1421–1502) was a famous renga poet Bashō admired. When Sōgi had passed through this same area, he had seen some white wisteria growing on the slope and had written: *Seki koe te / koko mo fujishiro / Misaka kana* (crossing Seki / still white wisteria / in Misaka). Wisteria seed pods are about 6 inches (12.5 cm) long and look much like green beans. Bashō is using a metaphor in this poem. In the same way that flowers make seeds after blooming, poems are the fruit of the poet's experiences.

605. *kakurega ya / tsuki to kiku to ni / ta san tan*

retreat ⇔ / moon and chrysanthemums and in / rice field three units

隠れ家や月と菊とに田三反

1689—autumn. This was Bashō's greeting verse to his disciple and old friend, Bokuin.

606. *Saigyō no / waraji mo kakare / matsu no tsuyu*

Saigyō's / straw sandals also hang / pine tree's dew

西行の草鞋もかかれ松の露

1689—mixed seasons. This was written on a painting of a pine tree dripping with dew. Both dew drops and Saigyō's straw sandals are hanging in the pine.

607. *tsuki sabiyo / Akechi ga tsuma no / hanashi se n*

moon sad look / Akechi's wife of / story tell (speaker's will)

月さびよ明智が妻の咄せん

1689—autumn. Akechi (1528–98) was a military man who planned a renga party when he was too poor to pay for it. His wife secretly cut off her hair and sold it to give her husband the money he needed to buy the food and drink. He was so grateful that he promised he would make her the wife of a general in fifty days. He kept his promise by killing Oda Nobunaga, becoming a general, and riding in a jeweled palanquin. A short time later, he was killed.

608. *uki ware o / sabishi gara seyo / aki no tera*

weary I (object) / lonely pretend (cause) / autumn's temple

憂きわれを寂しがらせよ秋の寺

1689—autumn. The priest of this temple was the uncle of Sora.

609. *aki no kaze / Ise no hakahara / nao sugoshi*

autumn's wind / Ise's graveyard / more dreadful

秋の風伊勢の墓原なほ凄し

1689—autumn. What Bashō leaves unsaid in his verse is the connection between autumn wind and something dreadful. In Ise, the province of the Great Shrine, death

was seen as defilement, so people who were near death were carried to the grave before they stopped breathing. This practice, *hayagake*, seemed even more gruesome in autumn.

670. *tōtosa ni / mina oshi ai nu / go sengū*

holiness in / everyone push each other / shrine renewal

尊さに皆おしあひぬ御遷宮

1689—mixed seasons. The Grand Shrine of Ise, which was to be rebuilt and reinstalled with each emperor, became too expensive, so the custom became to rebuild the wooden structure every twenty years. Bashō saw the dedication of the Outer Shrine on September 13 but missed the dedication of the Inner Shrine on September 10. The Outer Shrine is dedicated to the goddess Toyouke no Ōmikami, a hearth deity for food, dwellings, and clothing. The Inner Shrine is dedicated to Amaterasu Ōmikami, the Goddess of the Sun, and therefore, ancestor and protector of the Imperial Family. The ceremony will be repeated in 2013.

671. *mon ni ire ba / sotetsu ni ran no / nioi kana*

gate into enter / sago palm in orchid of / scent <>

門に入れば蘇鉄に蘭のほひ哉

1689—mixed seasons. This was Bashō's greeting verse when he visited the Shuei-in Temple at Ise, which was famous for its sego palms.

672. *suzuri ka to / hirou ya kuboki / ishi no tsuyu*

inkstone <> (quotation) / pick up <> hollow / stone's dew

硯かと拾ふやくぼぎ石の露

1689—autumn. The famous poet Saigyō used a hollowed beach rock as an inkstone.

673. *hatsu shigure / saru mo ko mino o / hoshi ge nari*

first winter rain / monkey also small straw-raincoat (object) / want it seems (affirmation)

初時雨猿も小蓑を欲しげなり

1689—winter. This was the first verse of the now-famous renga *Monkey's Raincoat* (*Sarumino*).

674. *kochō ni mo / nara de aki furu / namushi kana*

butterfly into also / become not autumn pass / caterpillar <>

胡蝶にもならで秋経る菜虫哉

1689—mixed seasons. Starting verse for a renga party at Jokō's house in Ōgaki.

675. *hitobito o / shigureyo yado wa / samuku tomo*

these people (object) / early-winter-shower house as-for / cold in spite of

人々をしぐれよ宿は寒くとも

1689—winter. This was a verse used as a link in a renga written at the party of Sugino Kanbei, a warrior of the Tōdō Clan.

676. *fuyu niwa ya / tsuki mo ito naru / mushi no gin*

winter garden <> / moon also string thin / insects' singing

冬庭や月もいとなる虫の吟

1689—winter. This verse was the opening stanza for an eighteen-link renga written at a party hosted by Yamagishi Hanzan, a warrior, at the retreat of Ichinyū of Iga.

677. *byōbu ni wa / yama o egaite / fuyu-gomori*

folding screen in as-for / mountain (object) painted / winter confinement 屏風には山を画書いて冬籠り
1689—winter. Though it's unconfirmed, there is a note in *Shō Ō Zenden* that Bashō composed this verse at the house of Heichū, a man of Iga.

678. *take-gari ya / abunaki koto ni / yū shigure*

mushroom gathering <> / dangerous thing in / evening shower 茸狩やあぶなきことに夕時雨
1689—winter. There is the danger of picking a poisonous mushroom, but Bashō is saying that the real danger is getting wet in the rain.

679. *iza kodomo / hashiri arikan / tama arare*

now children / run (invitation) about / jewel hailstone いざ子供走りありかん玉霰
1689—winter.

680. *hatsu yuki ni / usagi no kawa no / hige tsukure*

first snowfall in / rabbit's skin of / beard make 初雪に兎の皮の髭作れ
1689—winter. This refers to the mountains around Ueno, Bashō's hometown.

681. *hatsu yuki ya / itsu daibutsu no / hashira date*

first snowfall <> / what Buddha statue's / columns erect 初雪やいつ大仏の柱立
1689—winter. When Bashō visited the Tōdaiji Temple at Kamakura, he was sad to see that in the last war between clans the structure covering the great Buddha of Light had been destroyed so that now the snow fell on the statue's head. The Priest Kōkei got permission for a fund-raising campaign to rebuild the temple, but work had not yet begun when Bashō was there. Bashō envisioned the snow as the new roof. All it needed was columns to hold it up.

682. *Chōshō no / haka mo meguru ka / hachitataki*

Chōshō's / grave also visit <> / bowl ringer 長嘯の墓もめぐるか鉢叩
1689—winter. The practice of *hachitataki* was a Buddhist ritual that started on the Saint Kūya's Day, November 13, and lasted for forty-eight nights. The lay-monks would walk through the city beating on their dried gourds or metal bowls. On this night, December 24, Bashō stayed at Kyorai's house and waited until almost dawn for the bell ringers.

683. *Yamashiro e / ide no kago karu / shigure kana*

mountain white to / leave-for of palanquin borrow / wintry shower <> 山城へ井出の駕籠借る時雨哉
1689—winter. Yamashiro (“White Mountain”) is the name of a town and province south of Kyoto. In this province is a town by the name of Ide, which can also mean “to depart” or “to leave from.” The palanquin was a means of transportation, usually for one person, consisting of a covered box carried by poles resting on the shoulders of several men. It seems likely that Bashō was not in the best of health, so one of his

wealthy patrons rented this transportation when the weather turned bad.

624. *Shōshō no / ama no hanashi ya / Shiga no yuki*

Shōshō of / nun of story <> / Shiga's snow

少将の尼の咄や志賀の雪

1689—winter. Chigetsu was the mother of Otokuni, one of Bashō's students who had become a nun. Shōshō no Ama was a famous female poet whose poems were included in an imperial anthology. She had served as the second consort to the Emperor Gohorikawa (1212–34). When she retired from this position, she became a nun and lived in seclusion in the small hamlet of Ōgi in Shiga. She was called Ono-ga-neon-shōshō because the poem she was famous for began “*ono ga ne ni*” (“its own crowing”). Shiga Province is near Lake Biwa.

625. *kore ya yo no / susu ni somara nu / furu gōshi*

this <> world of / soot in stained pot / old covered bowl

これや世の煤に染まらぬ古合子

1689—winter. Rotsū (1649–1738) wrote a forward to this verse in his book *Kanjin chō*. “When I traveled to Tsukushi—the old name of Kyūshū, I left a wooden bowl with a lid behind at the inn in Naniwazu, but the set was sent over to Awazu without any damage seven years later. When I told Bashō about this, he was impressed so much by the heart of the sender, and so composed this in praise of it.”

626. *arare se ba / ajiro no hio o / nite dasa n*

hail to do / fish trap of ice fish (object) / cook serve (speaker's will)

霰せば網代の氷魚を煮て出さん

1689—winter. *Ajiro* was a fish trap made of bamboo or reed screening set in rivers. *Hio* were “the young” *ayu* (“sweet smelt”), also called “ice fish.” The poem equates hailstones with ice fish.

627. *komo o kite / tarebito imasu / hana no haru*

straw mat (object) to put on / who to be / flowers of spring

藁を着て誰人います花の春

1690—New Year. In winter plants and trees are wrapped in mats of woven straw to protect them from freezing. People also wore straw raincoats. This is a good example of the riddle technique because it is the tree that is wrapped but it is done for the protection of the flowers, which have no physical shape. In the earlier, more elegant, period of Japanese history the word *imasu* (“to be”) was used instead of naming the name of a famous or important person. This poem surprised the poets of Tokyo because Bashō combined in a New Year's poem, which was supposed to be quietly elegant, images of beggars and the poor who wore straw garments. Yet because of the twist in the poem, the being within the straw is also the very greatest one, the creator of the flowers. Here is the entity so great that no name fits.

628. *kawauso no / matsuri mite koyo / Seta no oku*

otter of / festival go see it / Seta's behind

瀬の祭見て来よ瀬田の奥

1690—winter. The Festival of the Otters was celebrated January 16–20. The name came about because otters would lay out the fish they had caught on the banks of the river. It looked as if they were making offerings to their ancestors in the same way people do during the Bon Festival.

629. *harusame ya / futaba ni moyuru / nasubi dane*

spring rain <> / seed leaf in sprout / eggplant seed

春雨や二葉に萌ゆる茄子種

1690—spring. The three kinds of seeds were eggplant, green pepper, and yam. The first leaves on the sprouts were as tender as a spring rain.

630. *kono tane to / omoi konasaji / tōgarashi*

this seed and / think underrated / red pepper

この種と思ひこなさじ唐辛子

1690—spring. The red pepper (*Capsicum annuum*) was a popular vegetable of this time. Another version of this verse reads: *tōgarashi / omoi konasaji / mono no tane* (red pepper / do not belittle / things like seeds).

631. *tane imo ya / hana no sakari ni / uri aruku*

seed yam <> / blossoms of cherry in / sell walk

種芋や花の盛りに売り歩く

1690—spring. The year of the horse was 1690. The combination of yams and cherry blossoms was considered unusual, but Bashō skillfully uses yam seeds to keep the verse in its season.

632. *dote no matsu / hana ya ko bukaki / tono-zukuri*

bank of pine / flowers <> trees deep / mansion make

土手の松花や木深き殿造り

1690—spring. Bashō praised the thick woods surrounding the residence of the host in this first verse of a renga.

633. *niawashi ya / mame no ko meshi ni / sakura-gari*

well matched <> / roasted soybean's flour rice ball in / cherry flower gathering

似合はしや豆の粉飯に桜狩り

1690—spring. This verse uses the comparative technique. The rice balls dusted with roasted flour resemble the delicate tints of the cherry blossoms.

634. *hatake utsu / oto ya arashi no / sakura asa*

farm-field plow / sound <> violent storm's / blossom hemp

畑打つ音やあらしの桜麻

1690—spring. The words *arashi* (“a violent wind”) and *sakura* (“cherry blossoms”) are usually combined in tanka with the fear that the blossoms will blow away in a storm. The joke here is the combination of these words with the idea that the sound of a storm is necessary for hemp flowers (*Cannabis sativa*) to bloom.

635. *kusa makura / makoto no hanami / shite mo koyo*

grass pillow / the right way of cherry blossom viewing / to do also to come

草枕まことの華見しても来よ

1690—spring. Rotsū (1649–1738) was leaving to follow Bashō's route of the previous year to the far north.

636. *ki no moto ni / shiru mo namasu mo / sakura kana*

tree of things under / soup also vegetables in vinegar also / cherry blossoms <> 本のもとに汁も膾も桜かな

1690—spring. It was Bashō's belief that a haiku without a verb is "lighter." It is true that the verb often carries with it great emotion. Without it, the poem is more matter of fact and detached. This poem uses the associative technique. Both the blossoms and the soup and pickles are under the trees.

637. *chō no ha no / ikutabi koyuru / hei no yane*

butterfly's wings of / how-many-times fly-over / wall's roof 蝶の羽のいくたび越ゆる塀の屋根

1690—spring. The mud-brick walls surrounding wealthy residential compounds had small tile roofs to prevent rain from draining down into the mud.

638. *kimi ya chō / ware ya Sōji ga / yume-gokoro*

you <> butterfly / I <> Chuang Tzu <> / dreaming heart 君や蝶我や荘子が夢心

1690—spring. Chuang Tzu was the famous Chinese philosopher who dreamed he was a butterfly and then woke up and wondered if the dream was true and this life was only a dream. There is some debate over whether this poem is really Bashō's.

639. *hito sato wa / mina hanamori no / shison ka ya*

person village as-for / all flower guards of / descendant <> <> 一里は皆花守の子孫かや

1690—spring. This verse is based on the legend that Empress Ichijō, who was served by Murasaki Shikibu, the author of *The Tale of Genji*, once wanted to transplant a double-petal cherry tree from a temple to her garden. The monks opposed the plan so strongly she was forced to back down. She was so impressed by the monks' attitudes that she gave them the small village of Hanagaki no Shō ("Village with the Flower Fence"). Imperial guards were sent here by the emperor to protect the tree during cherry blossom season.

640. *shihō yori / hana fuki irete / nio no nami*

all directions from / flowers blow in / grebe's [or Lake Biwa's] ripples 四方より花吹き入れて鵜の波

1690—spring. This was a greeting verse for Hamada Chinseki, a physician, at his home, Sharaku Dō, which had majestic views of Lake Biwa and its surroundings. There is a wordplay on *nio*, which can mean "a grebe" (*Podiceps ruficollis*) or "a plentiful water bird on the lake." It is also an abbreviation for the lake.

641. *kagerō ya / saiko no ito no / usu gumori*

heat shimmer <> / medicinal herb's sprout's / slightly hazy 陽炎や柴胡の糸の薄曇り

1690—spring. *Saiko* ("hare's ear") is a traditional medicinal herb used to treat irritable bowel syndrome, hepatitis, and liver cirrhosis. It is possible that Bashō was attracted

to the plant because he was being treated with it by Hamada Chinseki.

642. *yama-zakura / kawara fuku mono / mazu futatsu*

mountain cherries / tile roofed thing / first of all two

山桜瓦葺くものまづ二つ

1690—spring. The so-called “mountain cherry” (*Prunus jamasakura*) was the most popular wild cherry tree at Yoshino in Nara and Arashiyama in the Kyoto area. “Two buildings with tiled roofs” is a reference to a poem by Kinoshita Chōshōshi (1569–1649), whose grave is referred to in poem 622.

643. *uguisu no / kasa otoshitaru / tsubaki kana*

bush warbler's / hat to drop / camellia <>

鶯の笠落したる椿かな

1689—spring. In earlier poetry, a favorite cliché was that the bush warbler was stitching a hat of plum blossoms. Camellia plants drop whole flowers rather than petals. The fallen flower seems as if it has been stitched together and therefore must be the hat of a bush warbler.

644. *yuku haru o / Ōmi no hito to / oshimikeru*

departing spring (object) / Ōmi's people with / missed <>

行く春を近江の人と惜しみける

1690—spring. The province of Ōmi was on the shore of Lake Biwa. The idea in this poem is that Bashō was so intent on looking at the lake that he, like everyone else, failed to note the departure of the season.

645. *akebono wa / mada murasaki ni / hototogisu*

spring dawn as-for / not yet lavender in / cuckoo

曙はまだ紫にほととぎす

1690—spring. The legend is that Murasaki Shikibu, whose first name also means “lavender,” began writing her famous book, *The Tale of Genji*, in a room at this temple.

646. *hitori ama / wara ya sugenashi / shiro tsutsuji*

living alone nun / straw-thatched house <> cold-hearted / white azalea

独り尼藁屋すげなし白躑躅

1690—spring. This poem uses the associative technique. The nun, the poor house, and the white azalea all share a certain cold-heartedness. One of the reasons for becoming a nun was to emotionally detach from the affairs of the heart and the world.

647. *tsuma koute / nezasa kazuku ya / . . .*

wife to miss [or love] / bamboo grass put on [or to dive under] / (unfinished)

妻恋ふて根笹かづくや□□□□□

1690—mixed seasons. This was written on the same sheet as two other poems, 637 and 645, but this one is missing the last line.

648. *natsukusa ni / fūki o kazare / hebi no kinu*

summer grass in / wealth (object) to adorn [or show off] / snake's castoff skin

夏草に富貴を飾れ蛇の衣

1690—summer. Bashō composed this at Genjū Cottage. He also wrote a letter to Otokuni complaining about the snakes and centipedes. This verse uses the twist technique. After reading the first two lines the reader expects an image of grass and seeds, but the last line provides an unexpected picture.

649. *natsukusa ya / ware saki dachite / hebi kara n*

summer grass <> / I go ahead / snake hunt (speaker's will)

夏草や我先達ちて蛇狩らん

1690—summer. Bashō lived alone at the Genjū Cottage.

650. *hebi kū to / kikeba osoroshi / kiji no koe*

snake to eat (quotation) / hearing dreadful / pheasant's voice

蛇食ふと聞けばおそろし雉の声

1690—summer. The cry of a pheasant is a shrill and rather dreadful screech. The associative technique describes two things that are dreadful to hear: pheasants' voices and the fact that they eat snakes.

651. *mazu tanomu / shii no ki mo ari / natsu kodachi*

first of all depend on / chinquapin tree also exist / summer grove

先たのむ椎の木もあり夏木立

1690—summer. *Shii* ("the chinquapin," *Castanopsis cuspidate*) is a smaller type of chestnut tree called the "sweet acorn" tree.

652. *yūbe ni mo / asa ni mo tsuka zu / uri no hana*

evening in also / morning in also belong / melon's flower

夕にも朝にもつかず瓜の花

1690—summer. This was written on one of Bashō's own paintings. The verb *tsuka* can mean "to stick to," "be attached to," "pound," "push," or "possess." The admiration of the melon's flower was more closely allied with haikai because its flower was not romantic, but useful.

653. *hi no michi ya / aoi katamuku / satsuki ame*

sun's path <> / hollyhock leans toward / early summer rain

日の道や葵傾く五月雨

1690—summer. The weight of raindrops causes the tall hollyhock plant to bend as though it is trying to follow the unseen orbit of the sun across the sky.

654. *tachibana ya / itsu no nonaka no / hototogisu*

orange <> / when into field of / cuckoo

橘やいつの野中の郭公

1690—summer. This poem uses the associative technique. Both birds and oranges come silently into the field. Even though one usually assumes the presence of a single bird in Japanese, this poem uses the plural form. *Tachibana* was a general word indicating "citrus fruits," including the mandarin orange.

655. *hotaru mi ya / sendō youte / obotsukana*

firefly viewing <> / boatman drunk / unsteady

蛍見や船頭酔うておぼつかな

1690—summer. The area's fireflies are a popular tourist attraction and boats are often used for better night viewing.

656. *onoga hi o / kigi no hotaru ya / hana no yado*

one's own light (object) / trees of firefly <> / flowers of lodge

己が火を木々の螢や花の宿

1690—summer.

657. *kawa kaze ya / usu-gaki ki taru / yū suzumi*

river breeze <> / light persimmon put on perfect / enjoying summer breeze

川風や薄柿着たる夕涼み

1690—summer. It is assumed there was a picture made that depicted Bashō enjoying this scene in a persimmon-colored robe.

658. *Kyō nite mo / Kyō natsukashi ya / hototogisu*

Kyoto at also / Kyoto long for <> / cuckoo

京にても京なつかしやほととぎす

1690—summer.

659. *ware ni niru na / futatsu ni ware shi / makuwauri*

me in resemble not / two into split (past tense) / melon

我に似るなふたつに割れし真桑瓜

1690—summer. While Bashō was in Kyoto he stayed with a medicine seller named Tōko who was asking for admission into Bashō's school. Bashō gave him this advice along with the poem: "The two halves of melon look alike, just as we are both alike in loving haikai, but you should not imitate me. You are a young merchant, so you should live in a different way than I do. I am useless, being away from the secular world." This poem is often used to tell people not to write like Bashō, but the advice Bashō was giving was that the young merchant need not live like Bashō in order to write poetry.

660. *tonbō ya / tori tsuki kane shi / kusa no ue*

dragonfly <> / settle or lands difficult to do / grass of on

蜻蜒や取りつきかねし草の上

1690—autumn. Some interpret this verse as indicative of how Bashō perceived his indecision regarding where to live.

661. *inoshishi mo / tomo ni fukaruru / nowaki kana*

wild boar also / together in be blown / typhoon <>.

猪もともに吹かるる野分かな

1690—summer. This verse also reflects Bashō's inability to settle down.

662. *waga yado wa / ka no chiisaki o / chisō kana*

my house as-for / mosquito's tiny (inversion) (object) / treat <>

わが宿は蚊の小さきを馳走かな

1690—summer. Bashō had returned to the "Abode of Illusion."

663. *yagate shinu / keshiki wa miezu / semi no koe*

soon to die / indication as-for to look not / cicada's voice

やがて死ぬけしきは見えず蟬の声

1690—summer. The title of this poem, “Mujō Jinsoku,” was a phrase that Bashō liked very much.

664. *nebu no ki no / hagoshi mo itoe / hoshi no kage*

silk of tree of / leaves-through also dislike / star's light

合歡の木の葉越しも厭へ星の影

1690—summer. Bashō has written an internal rhyme in this poem with *hagoshi* (“through leaves”) and *hoshi* (“star”).

665. *tama matsuri / kyō mo yakiba no / kemuri kana*

soul festival / today even crematorium of / smoke <>

玉祭り今日も焼場の煙哉

1690—summer. In Japan the festival is still celebrated on August 16. Huge piles of wood are laid out on the mountains in the shape of the character for “large,” which looks like a person walking with outstretched arms. At night the piles are set on fire and people meditate on the lives of those who lived and died before them.

666. *meigetsu ya / chigo tachi narabu / dō no en*

full moon <> / acolytes form a line / temple's veranda

名月や児立ち並ぶ堂の縁

1690—autumn. At this time Bashō was living in a house just behind the temple. The acolytes were the young pages who served the monks.

667. *meigetsu ya / umi ni mukaeba / nana Komachi*

full moon <> / ocean in welcome / seven Komachi

名月や海に向へば七小町

1690—autumn. The reference is to the famous waka poet and beauty Ono no Komachi, who lived around 850. Her legendary life was the basis of a famous Nō play that portrayed her transition from a beautiful girl, to a famous poet, to a poor ugly nun living in seclusion.

668. *tsukimi suru / za ni utsukushiki / kao mo nashi*

moon viewing / party in pretty / face also without

月見する座に美しき顔もなし

1690—autumn.

669. *tsuki shiro ya / hiza ni te o oku / yoi no hodo*

moon whitening <> / lap in hands (object) lay / evening's about

月代や膝に手を置く宵の程

1690—autumn. *Tsuki shiro* (“moon whitening”) refers to the glow of the night sky just before the moon rises.

670. *tsuki shiro ya / hiza ni te o oku / yoi no uchi*

moon whitening <> / lap in hands (object) lay / evening of inside

月代や膝に手を置く宵の内

1690—autumn. One can translate *hiza ni* as “on the knees” or “in the lap.”

671. *tsuki shiro ya / hiza ni te o oku / yoi no yado*

moon whitening / lap in hands (object) lay / evening of house

月代や膝に手を置く宵の宿

1690—autumn. Bashō compares the poets waiting for the party to begin to the brightening night sky. This is the version of the poem that was used in the renga.

672. *kari kiki ni / miyako no aki ni / omomuka n*

wild goose hear in / capital's autumn / go to (speaker's will)

雁聞きに京の秋に赴かん

1690—autumn. After Bashō's journey to the far north, he stayed at Dosui's cottage, Genjū ("Abode of Illusion"), which was just behind Ishiyama-dera ("Stone Mountain Temple") on Kokubuyama hill. The capital here refers to Kyoto rather than Tokyo. Some books classify this as an "unconfirmed" poem by Bashō.

673. *kirigirisu / wasure ne ni naku / kotatsu kana*

cricket / forgotten and faint voice chirping / foot warmer <>

きりぎりす忘れ音に啼く火燧哉

1690—autumn. The Japanese "foot warmer" is a low table set over the fire pit or charcoal container in the floor. A quilted blanket is laid over the table to trap the heat underneath. *Wasure ne* is the faint chirping of a cricket at the end of the season. This is the time to get out the foot warmer. The "clicks" of burning charcoal sound a bit like a cricket.674. *shiraga nuku / makura no shita ya / kirigirisu*

white-hair pull-out / pillow's underneath <> / cricket

白髪抜く枕の下やきりぎりす

1690—autumn. This verse was the beginning of an eighteen-link renga composed with Shidō and Chinseki at the "Abode of Illusion" near the Gichūji Temple at Zeze.

675. *ama no ya wa / koebi ni majiru / itodo kana*

fisherman's house as-for / small shrimps in mixed / camel crickets <>

海士の屋は小海老にまじるいとど哉

1690—autumn. Here Bashō uses the older name, *itodo*, for the "camel cricket" (*Diestrammena apicalis*) instead of *kamado uma*. This verse uses the associative technique to convey how much crickets look like shrimp.676. *chō mo kite / su o sūkiku no / namasu kana*

butterfly also come / vinegar (object) to sip chrysanthemum's / salad <>

蝶も来て酢を吸ふ菊の鱈哉

1690—autumn. Bashō was staying at Bokugen's cottage in Zeze.

677. *shimo no nochi / nadeshiko sakeru / hioke kana*

frost of after / wild carnations still bloom / brazier <>

霜の後撫子咲ける火桶哉

1690—autumn. The *hioke* is a round wooden tub, usually made by hollowing out a tree stump. It was used as a portable stove for charcoal fires. In Bashō's time it was considered classy to have flowers painted on the outside of the tub. Bashō's poem uses the pseudo-science technique. After the frost, flowers continue to bloom on the brazier.

678. *asa cha nomu / sō shizukanari / kiku no hana*

morning tea drink / monk is quiet / chrysanthemum's flower

朝茶飲む僧静かなり菊の花

1690—autumn. This verse uses the associative technique. Both the monk and the autumn flower embody quiet acceptance and elegance. The dew-covered flower drinks in moisture like a monk sipping from his cup.

679. *kusa no to o / shire ya hotade ni / tōgarashi*

grass of door (object) / recognize <> smartweed in / red pepper

草の戸を知れや穂蓼に唐辛子

1690—autumn. The terms “grass gate” or “door” indicate a simple hut or cottage with a door made from bundled grass or straw. The fact that each line of the poem has a plant in it conveys the sense that Bashō is at one with this element. The house is surrounded by smartweed (*Polygonum*), a hot spice, and red peppers. This implies that Bashō is a very spicy “hot” guy.

680. *kiri no ki ni / uzura nakunaru / hei no uchi*

paulownia of tree by / quail call [or cry] (conjecture) / wall of inside

桐の木に鶉鳴くなる塀の内

1690—autumn. The paulownia (*Paulownia tomentosa*) is a deciduous tree with large leaves. The tree grows rapidly and provides good wood for building furniture and shoes. In Bashō's time wealthy people kept quails (*Coturnix coturnix*) just to hear their cries and calls.

681. *kochira muke / ware mo sabishiki / aki no kure*

this way turn / I also lonely / autumn's evening

こちら向け我もさびしき秋の暮

1690—autumn. Unchiku (1632–1703) was a priest at Tōji Kanshi-in. Bashō wrote this verse during his stay at the Abode of Illusion.

682. *byōgan no / yosamu ni ochite / tabine kana*

sick wild goose of / night coldness owing to fall / journey sleep <>

病雁の夜寒に落ちて旅寝哉

1690—autumn. The poem is titled “At Katada” because “a falling wild goose at Katada” was one of the Eight Famous Scenes of Ōmi as designated by Kanpaku Konoe Masaie (1443–1505). Bashō had taken a chill and fallen ill.

683. *kogarashi ya / hōbare itamu / hito no kao*

cold blast of wind <> / swollen face [or cheek] pain / man's face

こがらしや頬腫痛む人の顔

1690—winter. The pain of the swollen cheek is as uncomfortable as a blast of cold air hitting one in the face.

684. *shigururu ya / ta no arakabu no / kuromu hodo*

early winter shower <> / rice paddy's new stubble of / darkened to the degree of

しぐるるや田の新株の黒むほど

1690—winter.

685. *inazuma ni / satoranu hito no / tattosa yo*

lightning at / enlightened not man of / valuable <>

稲妻に悟らぬ人の貴さよ

1690—winter. Bashō was criticizing the disciples in Ōmi for their complacency and corruption. Bashō praised Kyokusui in the letter for his sincerity and strong character. Of all Bashō's surviving letters, the most are to Kyokusui.

686. *hatsuyuki ya / hijiri kozō no / oi no iro*

first snowfall <> / traveling monk's / backpack of color

初雪や聖小僧の笈の色

1690—winter. Some of the monks of the Kongōbuji Temple on Mount Kōya traveled around the country selling prayer beads and religious icons from lacquered boxes made to be worn like backpacks. The wordplay comes with *oi no iro*, which can mean “the old age of color.” The shabby appearance of the monk's clothes is a sharp contrast to the bright snow.

687. *yuki chiru ya / hoyo no susuki no / kari nokoshi*

snow fall <> / hut of reed thatch of / harvest remain

雪散るや穂屋の薄の刈り残し

1690—winter. Pampas grass stalks were used as reeds to make temporary thatched-roof huts for the festival of the seventh month at the Suwa Shrine in Shinano.

688. *sumi tsukanu / tabi no kokoro ya / okigotatsu*

to-live to-remain not / travel of heart <> / to place portable heater

住みつかぬ旅の心や置火燵

1690—winter. The traditional hearth in homes consisted of a hole cut in the floor so the fire could be made on the bare earth. The *gotatsu* or *kotatsu* was a portable heater made by putting burning coals into a tub or bucket. A low table was often set over this so the heat would warm the floor. People would often put a quilt over the table to collect the heat and warm their feet.

689. *karazake mo / Kūya no yase mo / kan no uchi*

dried salmon also / lay-monk's thinness also / cold of within

乾鮭も空也の瘦も寒の中

1690—winter. Kūya (903–72) was a famous ascetic pilgrim. Monks who followed his precepts wandered in the Kyoto area for forty-eight days at the end of the year reciting his writings and commemorating his death. *Kan* was during the coldest thirty days of the winter when monks practiced particularly rigorous spiritual training.

690. *nattō kiru / oto shibashi mate / hachi tataki*

fermented soybeans to cut / sound for-a-while to-wait / bowl beaters

納豆切る音しばし待て鉢叩き

1690—winter. *Nattō* is a traditional food made from fermented soybean. Finely chopped onion leaves, mustard greens, and seaweed were often added to the soybeans. The bowl beaters were the lay monks of the sect started by Kūya. They would beat on their bowls in time with their recitations.

691. *sekizoro no / kure ba fūga mo / shiwasu kana*

entertainers of / to come when elegance also / December <>

節季候の来れば風雅も師走哉

1690—winter. The *sekizoro*, literally “the year end has come,” was a group of two to four entertainers who would go from house to house. They wore masks of red cloth over their faces that left only their eyes showing. Their hats were decorated with fern leaves so they looked like spirits of nature or the woods. As they chanted wishes for an auspicious new year, they beat on small drums or rattled shredded bamboo sticks. Bashō found a certain elegance in their eagerness and earliness.

692. *susu haki wa / sugi no ko no ma no / arashi kana*

house cleaning as for / cedar's tree's space's / windstorm <>

煤掃は杉の木の間の嵐哉

1690—winter. It was customary to give the house a thorough cleaning before the New Year. Housecleaning is like a violent storm blowing through the house as well as through the garden.

693. *san jaku no / yama mo arashi no / ko no ha kana*

three feet of / mountain also storm of / tree of leaves <>

三尺の山も嵐の木の葉哉

1690—winter. The comparative technique uses the idea that the storm is equal in a mountain of trees or even on a small hill in a garden, or in a small tree.

694. *Ishiyama no / ishi ni tabashiru / arare kana*

Stone Mountain's / stones in shower / hail <>

石山の石にたばしる霰哉

1690—winter. Bashō wrote this at Ishiyama-dera (“Stone Mountain Temple”), near the southern tip of Lake Biwa. The area was noted for outcroppings of wollastonite, a very white stone.

695. *Hira Mikami / yuki sashiwatase / sagi no hashi*

Mount Hira Mount Mikami / snow between carry across / white egret's bridge

比良三上雪さしわたせ鷺の橋

1690—winter. The idea of birds building a bridge comes from Tanabata, the summer “Festival of the Stars,” where legend has it that magpies form a bridge over the Milky Way. The mountains mentioned in Bashō's verse are Mount Hira, 4,000 feet (1,214 m), and Mount Mikami, 1,400 feet (432 m), near Lake Biwa. The mountains were connected by snow and the line of snowy white egrets that seemed to form a bridge.

696. *higoro nikuki / karasu mo yuki no / ashita kana*

usually hateful / crow also snow of / morning <>

ひごろ憎き鳥も雪の朝哉

1690—winter.

697. *han jitsu wa / kami o tomo ni ya / toshi wasure*

half a day as-for / god (object) friend into <> / year to forget

半日は神を友にや年忘れ

1690—New Year.

698. *hito ni ie o / kawase te ware wa / toshi wasure*

man in house (object) / buy (causative) me as-for / year to forget

人に家を買はせて我は年忘れ

1690—New Year. Kawai Otokuni, a wealthy shipping agent in Ōtsu, bought a new house and let Bashō stay in it during the holiday festivities. The verse was Bashō's thank-you note.

699. *ōtsu e no / fude no hajime wa / nani botoke*

souvenir pictures' / brush of start as-for / what Buddha image

大津絵の筆のはじめは何仏

1691—New Year. Ōtsu pictures were sold at roadside stands to pilgrims coming to nearby Miidera Temple. New Year festivities include an awareness and celebration of the first occurrence of everyday things.

700. *kakure keri / shiwasu no umi no / kaitsuburi*

disappeared <> / end of the year's lake of / little grebe

かくれけり師走の海のかいつぶり

1691—New Year. *Kaitsuburi* is the *Podiceps ruficollis*, or “little grebe.” Both the bird and the end of the year have disappeared into the lake.

701. *yama-zato wa / manzai ososhi / ume no hana*

mountain village as-for / holiday carolers late / plum's blossoms

山里は万歳遅し梅の花

1691—New Year. The *manzai* were similar to present-day Christmas carolers. On this night, the carolers were late. Because of the high altitude, the plum blossoms were also late.

702. *chidori tachi / fuke yuku shoya no / hieoroshi*

plover fly away / grow late 8 p.m. of / Mount Hiei's cold winds

千鳥立ち更け行く初夜の日枝風

Year unknown—winter. Bashō wrote this verse on his own brush drawing. *Chidori* is in the family of Charadriidae or plover, a shore bird with a very distinctive shrill cry.

703. *tōto sa ya / yuki fura nu hi mo / mino to kasa*

preciousness <> / snow rain fall not day also / straw raincoat and hat

たふとさや雪降らぬ日も蓑と笠

1691—spring. Bashō was discussing a painting of the famous poet and beauty Ono no Komachi in which she was depicted as an ugly hag in a story by Kan-ami (1333–84). Bashō seems sympathetic and chides the priest for his misogynistic attitude.

704. *ume wakana / Mariko no shuku no / tororo-jiru*

plum young greens / Mariko's post town's / grated yam soup

梅若菜丸子の宿のとろろ汁

1691—spring. Kawai Otokuni was the merchant who owned the house Bashō was staying in on Lake Biwa. Mariko was the name of one of the stage stops on the Tōkaidō Highway near Shizuoka.

705. *Kiso no jō / yuki ya hae nuku / haru no kusa*

Kiso's high spirits / snow <> keep growing / spring's grass

木曾の情雪や生えぬ春の草

1691—mixed seasons. *Kiso* can refer to the town, river, gorge, highway, or the famous general of the area, Yoshinaka.

706. *ume ga ka ya / shirara ochikubo / kyōtarō*

plum's scent <> / storybook titles / for children

梅が香やしらら落籠京太郎

1691—spring. The three last words of the poem, *shirara*, *ochikubo*, and *kyōtarō*, are titles of children's books.

707. *tsuki machi ya / ume katage yuku / ko yamabushi*

moon waiting for <> / plum leans to go / child mountain ascetic

月待や梅かたげ行く小山伏

1691—mixed seasons. Bashō had been invited to a waiting-for-the-moonrise party at the home of Takitai in Iga-Ueno. The party was more of a religious gathering than a moon-viewing party. A young monk carrying a branch of flowers passed by before the party began. He was a *yamabushi* (a member of a particular branch of Buddhism that never quite forgot its roots in the Shinto religion). They lived a rugged life and were both admired and feared for their strength.

708. *mugi meshi ni / yatsururu koi ka / neko no tsuma*

boiled barley in / grown thin love <> / cat's wife

麦飯にやつるる恋か猫の妻

1691—spring. A popular poetic idea was that girls in love grew wan and thin with longing. The middle line seems to be setting up this scenario, but the twist comes in the last line, when it describes a cat in love.

709. *toshi doshi ya / sakura o koyasu / hana no chiri*

year after year <> / cherry trees (object) nourished / fallen blossoms

年々や桜を肥やす花の塵

1691—spring. Echoes the proverb “Flowers return to the roots.”

710. *yamabuki ya / kasa ni sasu beki / eda no nari*

yellow flowers <> / hat in put appropriate / branch's appearance

山吹や笠に挿すべき枝の形

1691—spring. The *yamabuki* (*Kerria japonica*) is called the “Japanese rose,” but it is much more like our spirea with yellow flowers. The bush is a thorny thicket with long, elastic canes that bend gracefully.

711. *nomi akete / hana ike ni sen / nishō daru*

drink empty / flower arrange into make (speaker's will) / two liters barrel

呑み明けて花生にせん二升樽

1691—spring. Bashō was borrowing the idea from a poem written by the Chinese poet Tu Fu (712–70) that described an empty wine vessel that was made into a flower vase.

712. *yu no hana ya / mukashi shinoba n / ryōri no ma*

lemon's flowers <> / olden times recall (speaker's will) / serving room

柚の花や昔忍ばん料理の間

1691—spring. The flowers of *yuzu* (“Chinese lemon”) were used in various dishes. The

peel was often put into clear soup. The *ryōri no ma* was a room between the dirt-floored cooking area and the dining area. This wooden-floored room was where the food was arranged before serving. The smell of citrus fruits has long had the function of recalling times of the past.

713. *bushōsa ya / dakiokosaruru / haru no ame*

laziness <> / helped out of bed / spring's rain

不精さや抱き起こさる春の雨

1691—spring. This was supposedly written at Bashō's brother's home at Iga-Ueno. It could be that Bashō was so feeble he had to be helped out of bed by his brother.

714. *bushōsa ya / kakiokosareshi / haru no ame*

laziness <> / jerked awake / spring's rain

不精さや掻き起きられし春の雨

1691—spring. This was the revision to poem 713.

715. *otoroi ya / ha ni kuiateshi / nori no suna*

becoming weak <> / tooth in bite or hit / seaweed's sand

衰ひや齒に喰ひ当てし海苔の砂

1691—spring. Dried and pressed seaweed was often wrapped around boiled rice or used in sushi.

716. *samidare ya / shikishi hegitaru / kabe no ato*

summer rain <> / poem card peeled off / wall of trace

五月雨や色紙へぎたる壁の跡

1691—summer. *Shikishi* are squares of cardboard used for painting a picture or writing a poem. *Rakushisha* (“The Hut of Fallen Persimmons”) was a cottage in Sagano on the western edge of Kyoto owned by Bashō's disciple and close friend, Kyorai (1651–1704). Bashō stayed there in the spring. The mark on the wall could be from the rain leaking through the roof or the sun's damage around a poem card. The use of “summer rain” not only sets the season but also emphasizes Bashō's sadness in leaving.

717. *chimaki yū / katate ni hasamu / hitai gami*

dumpling wrap / one-hand with pushing-back / forehead hair

粽結ふ片手にはさむ額髪

1691—summer. *Chimaki* are a kind of rice dumpling that are wrapped in bamboo leaves. The leaves of the *chimaki-zasa* (*Sasa palmata*) are about a foot long (thirty cm) and up to 8 inches (20 cm) wide. This popular garden-variety bamboo is considered very beautiful, and its wide root system retains the soil during the rainy season. The leaves not only give the dumplings a special flavor but also help to preserve them. This is a traditional dish for Boys' Day on the fifth day of the fifth month.

718. *takenoko ya / osanaki toki no / e no susabi*

bamboo shoot <> / child when time's / picture of play

竹の子や稚き時の絵のすさび

1691—spring. Bashō made ink paintings when he did not feel well enough to write. If he added a poem to the painting it was called “*haiga*.”

719. *shibaraku wa / hana no ue naru / tsukiyo kana*

for a while as-for / flower of over (affirmation) / moon night

しばらくは花の上なる月夜かな

1691—spring. There were debates over whether the moon verses or the flower verses in a renga were more important. Here Bashō seems to put forth the idea that the moon and the flowers are constantly changing position.

720. *hototogisu / ō takeyabu o / moru tsuki yo*

cuckoo / dense bamboo grove (object) / leak moonlit night

ほととぎす大竹藪を漏る月夜

1691—summer. Both bird song and moonlight are leaking through the bamboo thicket.

721. *hito hi hito hi / mugi akaramite / naku hibari*

day by day by / barley ripens / sing skylark

一日一日麦あからみて啼く雲雀

1691—summer. The *hibari* is the *Alauda arvensis*, or “skylark.” As the barley ripens the skylark’s song changes from its early spring version, when nesting, to the sharper cries of summer when caring for its young.

722. *kaze kaoru / haori wa eri mo / tsukuruwa zu*

wind cool / jacket as-for neckband also / in order not

風薫る羽織は襟もつくりはず

1691—summer. Ishikawa Jōzan (1583–1672) wrote poems in the Chinese style and was called the Japanese Li Po. Bashō, Kyorai, Sora, and Jōsō visited his home on June 1.

723. *yamabuki ya / Uji no hoiro no / niou toki*

yellow flowers <> / Uji’s dryer’s / smell time

山吹や宇治の焙炉の匂ふ時

1691—summer. Roasted tea leaves have a pleasant, almost burned aroma. Since the *yamabuki* flowers have no fragrance, they have to borrow smells from the roasted tea.

724. *ina suzume / cha no ki-batake ya / nige dokoro*

rice paddy sparrow / tea of plant field <> / run away shelter

稲雀茶の木畠や逃げ処

1691—summer.

725. *minazuki wa / fukubyō yami no / atsusa kana*

June as-for / cold sufferer’s / heat <>

水無月は腹痛やみの暑さかな

1691—summer. This verse seems to imply that the month of June is like a cold sufferer who has a fever, both hot and cold. *Fukubyō* is an old word for the flu that Bashō probably borrowed from an incident in *The Tale of Genji*. Bashō also experimented with another first line for this poem: “*hiru wa nao*” (“at noon greater”).

726. *uki ware o / sabishigara seyo / kankodori*

sad I (object) / lonely make (command) / mountain cuckoo

憂き我をさびしからせよ閑古鳥

1691—summer. The *kankodori* (*Cuculus canorus*) is the mountain cuckoo. It was seldom seen and its song was very prized. This is a revision of poem 608, which was written in 1689.

727. *natsu no yo ya / kodama ni akuru / geta no oto*

summer's night <> / tree spirit in follows / wooden shoes of sound 夏の夜や木魂に明るる下駄の音
1691—summer. *Geta* are wood-soled flip-flops that make a hard, clacking sound on the ground.

728. *te o uteba / kodama ni akuru / natsu no tsuki*

hand (object) clap when / echo with to dawn / summer's moon 手を打てば木魂に明るる夏の月
1691—summer. The echo of clapping hands is the summer moon.

729. *nōnashi no / nemutashi ware o / gyōgyōshi*

good-for-nothing's / sleepy I (object) / reed warbler [or too loud] 能なしの眠たし我を行行子
1691—summer. The wordplay is with *gyōgyōshi*, which can mean either “too loud” or “reed warbler.” Both Bashō, who is too sleepy to work, and the loud bird are “good-for-nothing.”

730. *uki fushi ya / take no ko to naru / hito no hate*

sadness joint <> / bamboo's shoot become / people at the end 憂き節や竹の子となる人の果
1691—summer. The generations of a family were often compared to the joints of bamboo. Each comes from previous growth; each is slightly different, yet all are bamboo.

731. *shūkaidō / suika no iro ni / saki ni keru*

begonia flowers / watermelon same color as / have bloomed <> 秋海棠西瓜の色に咲きにけり
1691—summer. *Shūkaidō* (*Begonia grandis*) is not the begonia Westerners know, which came from Brazil. This species was brought from China to Nagasaki in 1641. This verse shows a contrast between the color of the flowers on the outside and the color of a watermelon on the inside.

732. *yami no yo ya / su o madowashite / naku chidori*

darkness of night <> / nest (object) lost / cry plover 闇の夜や巢をまどはして鳴く雉
1691—summer. One can read this poem in two ways. Because the night was dark, the plover lost its nest; or in the darkness of night the plover could not find its nest. At this time Bashō was moving from house to house and the verse could indicate his own feelings of displacement.

733. *ushi-beya ni / ka no koe kuraki / zansho kana*

cattle shed in / mosquito's voice dark / summer heat! 牛部屋に蚊の声暗き残暑哉
1691—summer. This is the haiku technique of switching senses by giving sound a color.

734. *hatsu aki ya / tatami nagara no / kaya no yogi*

early autumn <> / folded up of / mosquito net's blanket 初秋や畳みながらの蚊屋の夜着

1691—autumn. In his poverty, Bashō folds up the no-longer-needed mosquito net to use as a blanket.

735. *aki kaze no / fuke domo aoshi / kuri no iga*

autumn wind of / blow even though green / chestnut's burr

秋風の吹けども青し栗の毬

1691—autumn. The leaves of the *kiri* (*Castanea crenata*) change color and begin to fall, but the thick burrs covering the nuts often remain a bright green. Normally the autumn wind is pictured as white. This verse seems to suggest that the autumn wind is green, but the twist in the last line tells the reader that it is the chestnut burrs that are green.

736. *ogi no ho ya / kashira o tsukamu / Rashōmon*

reeds' plumes <> / head (object) grasp / Rashōmon

萩の穂や頭をつかむ羅生門

1691—autumn. Rashōmon was the official gate to the Imperial Palace in both Kyoto and Nara. A horror story by Kanze Nobumitsu (1435–1516), rewritten by Akutagawa Ryūnosuke (1892–1927), tells of a man who cut off the arms of a demon at this gate. The story was made into a movie that won first place at the Venice Film Festival in 1951.

737. *aki no iro / nukamiso tsubo mo / nakari keru*

autumn color / pickling jar also / was not <>

秋の色糠味噌壺もなかりけり

1691—autumn. Bashō is suggesting that the beauty of autumn color comes whether or not one has the luxury of a pickling pot.

738. *sabishisa ya / kugi ni kaketaru / kirigirisu*

loneliness <> / nail on hang / cricket

淋しさや釘に掛けたるきりぎりす

1691—autumn. Bashō could be referring to the portrait of Kenkō or a cricket cage. In autumn, people gathered insects from fields and put them in bamboo cages that hung in their rooms. Though the words do not say it, it is assumed that Bashō was writing about an insect in a cage and not one impaled on the wall. Some interpret this verse as describing only a picture of a katydid or a cricket.

739. *yone kururu / tomo o koyoi no / tsuki no kyaku*

rice give / friend (object) this evening / moon's guest

米くるる友を今宵の月の客

1691—autumn. Bashō held a moon-viewing party at the Abode of Illusion in Gishūji on the full moon night of August 15. According to a thank-you note written by Bashō, Masahide, a merchant, and a disciple from Zeze had given him over one hundred pounds (forty-five kg) of rice. The poem is ambiguous regarding who the actual guest at the party is—the moon, the friend, or Bashō.

740. *yasu yasu to / idete izayou / tsuki no kumo*

easily easily and / appear hesitate / moon's cloud

安々と出でていざよふ月の雲

1691—autumn. This verse appeared at the end of an essay written on the night of August 16 at Katada.

741. *Mii dera no / mon tatakabaya / kyō no tsuki*

Floating Temple's / gate knock (speaker's wish) / tonight's moon

三井寺の門敲かばや今日の月

1691—autumn. Onjōji was the official name of Floating Temple in Ōtsu on the southern shore of Lake Biwa. The temple was built on pilings in the lake so that it appeared to be floating above the water. The ambiguity of the poem leaves open whether the moon will knock on the temple door or if the temple door is the moon.

742. *jō akete / tsuki sashiireyo / ukimidō*

lock open / moon let come in / floating temple

鎖明けて月さし入れよ浮御堂

1691—autumn. The Floating Temple can be reached by bridge, but Bashō and his friends took a boat from Zeze to Katada to see the moon from this special temple. Bashō's account of this trip is in an essay, "At Katada on the Sixteenth Night." The full moon would have been on the fifteenth, so they were one day late and probably were at the temple alone. It could be that they had the key to unlock the temple.

743. *meigetsu wa / futatsu sugite mo / Seta no tsuki*

harvest moon as-for / twice to pass also / Seta's moon

名月はふたつ過ぎてても瀬田の月

1691—autumn. In 1691 August occurred twice to correct the intercalary months of the lunar calendar. Seta was the name of a village, a river, and a bridge on the southern shore of Lake Biwa.

744. *izayoi ya / ebi niru hodo no / yoi no yami*

late moon <> / shrimps cook as-much-as / evening's darkness

十六夜や海老煮るほどの宵の闇

1691—autumn. With the moon arriving later, there was just enough time to cook a batch of shrimp. The verse was written at the home of Narihida at Katada.

745. *soba mo mite / kenarigara seyo / nora no hagi*

buckwheat also look-at / envy (causative) / field of bush clover

蕎麦も見てけなりがらせよ野良の萩

1691—autumn.

746. *ori ori wa / su ni naru kiku no / sakana kana*

sometimes as-for / vinegar into become chrysanthemum / relish specialty <>

折々は酢になる菊の肴かな

1691—autumn. *Sakana* is an appetizer to be eaten with saké.

747. *nyūmen no / shita takitatsuru / yosamu kana*

boiled noodles of / under build-up-a-fire / night cold <>

煮麺の下焚きたつる夜寒哉

1691—autumn. The ambiguity of the poem allows one to think that the noodles build

warmth inside of a person, underneath the outer cold, or that the fire is built up in order to heat the noodles.

748. *momo tose no / keshiki o niwa no / ochiba kana*

hundred years of / indication (object) garden's / fallen leaves <>

百歳の気色を庭の落葉成

1691—autumn. Bashō wrote this greeting verse to the chief priest of Menshōji Temple at Hirata, Hikone, when he stayed with him on his way from Zeze to Tokyo.

749. *ōji oya / mago no sakae ya / kaki mikan*

grandfather parents / grandchildren's prosperity <> / persimmons oranges

祖父親孫の栄えや柿蜜柑

1691—autumn. The prosperity of the grandchildren came from two generations of parents and two kinds of fruit.

750. *Arashiyama / yabu no shigeri ya / kaze no suji*

Storm Mountain / thicket of dense growth <> / wind's line

嵐山藪の茂りや風の筋

1691—autumn. Arashiyama, “Storm Mountain,” was a hill about 1,230 feet (375 m) high on the western side of Kyoto. I would not have known what “a line of wind in thickets” was except for an experience at the Zuiunkyō Suishoden (“The Crystal House”) in Atami. As I looked out the 180-degree windows over the gardens of azaleas, the sun sank to my right, and a strange wind came up. I watched, fascinated, as it streaked over the bushes, drawing a line with bended leaves and branches as if a great unseen finger was being dragged across them.

751. *kusa no to ya / hi gurete kureshi / kiku no saké*

grass of door <> / sun ends give / chrysanthemum's wine

草の戸や日暮れてくれし菊の酒

1691—autumn. Bashō's disciple Otokuni brought a cask of wine to him one evening. The poem has the *ku* sound in it four times (including the change from *ku* to *gu*). The contrast is between the day's end and chrysanthemum wine, which was believed to extend one's life.

752. *taka no me mo / ima ya kurenu to / naku uzura*

hawk's eye also / already <> darkened (quotation) / call quail

鷹の目も今や暮れぬと啼く鶉

1691—autumn. The “darkness” is the desire to kill for food and the end of a quail's life.

753. *hashigeta no / shinobu wa tsuki no / nagori kana*

bridge girder's / a fern or to recall as-for moon's / remains <>

橋桁の忍は月の名残り哉

1691—autumn. Bashō wrote this when he visited Ishiyama Temple to see the moon with Shidō and Shayō, who were from Osaka. The bridge was the famous Seta Bridge. The fern, *shinobu*, and the verb “to recall” sound the same. Ferns remind Bashō of the past as well as other evenings under the thirteenth-night moon. Because the moon is not completely full it is missing something, and the something Bashō is missing is the past.

754. *kokono tabi / okite mo tsuki no / nanatsu kana*

nine times / wake up also moon's / seven <>

九たび起きても月の七ツ哉

1691—autumn. The expression *kokono tabi* literally means “nine times,” but it can also be read as “many times.” The word *nanatsu* can be read as “seven times” or “four o'clock in the morning.” The idea is that Bashō woke up nine times and the moon only woke up seven times because it had “set” or gone to sleep during two of the times Bashō had awakened.

755. *matsudake ya / shiranu ko no ha no / hebaritsuku*

pine mushroom <> / unknown tree's leaf / adhere

松茸や知らぬ木の葉のへばり付く

1691—autumn. The *matsutake* (“pine mushroom”) is often found under the Japanese red pine. The joke in Bashō's poem, with a variant spelling, is that the mushroom is named for the tree it grows under but the leaf that falls beyond its tree is unidentified.

756. *aki kaze ya / kiri ni ugokite / tsuta no shimo*

autumn wind <> / paulownia in move / ivy's frost

秋風や桐に動きて蔦の霜

1691—autumn. *Kiri* (*Paulownia tomentosa*) has large leaves. Bashō is describing how the movement of the leaves blows the frost off the ivy. *Tsuta* is *Parthenocissus tricuspidata*, which is similar to our Boston ivy.

757. *nebuka shiroku / araiagetaru / samusa kana*

deep-rooted-leek white / wash finished / coldness <>

葱白く洗ひあげたる寒さかな

1691—autumn. Bashō painted a picture of three leeks on a chopping board to accompany this poem. He gave it to the Priest Kigai of Honryūji Temple at Tarui in Mina Province. The area was noted for large leeks that grew over a foot (thirty cm) long.

758. *suisen ya / shiroki shōji no / tomo utsuri*

narcissus <> / white paper screen's / together reflect

水仙や白き障子のとも移り

1691—spring but written in autumn. Bashō wrote this verse as a greeting to Baijin of Atsuta when he stayed with him on October 20, 1691.

759. *tsukurinasu / niwa o isamuru / shigure kana*

tastefully designed / garden (object) enliven / winter shower <>

作りなす庭をいさむる時雨かな

1691—autumn. This verse was also given to Priest Kigai of Honryūji Temple.

760. *kogarashi ni / nioi ya tsukeshi / kaeri-bana*

withering wind in / fragrance <> yet attached / late-blooming flower

風に匂ひやつけし返り花

1691—autumn. The idea behind the first version of this poem is that the cold, strong wind should have blown away something as delicate as the scent of the flower. *Nioi* can also be translated as “color,” hence the second version of the poem. Traditionally, the cold autumn wind is described as white.

767. *ine koki no / uba mo medetashi / kiku no hana*

rice threshing of / old woman also celebrated / chrysanthemum's flower

稲こきの姥もめでたし菊の花

1691—autumn. Bashō gave this verse to the Kitamura family, wealthy farmers near Hikone, when he stayed at their house overnight. One could consider the rice plant at threshing time as being in its “old age,” and the chrysanthemum symbolized longevity.

768. *tōtogaru / namida ya somete / chiru momiji*

holy feel / tears <> dye / fallen leaves

尊がる涙や染めて散る紅葉

1691—autumn. Bashō gave this to Priest Riyū (1662-1705) of Menshōji Temple at Hikone. *Momiji* can indicate the Japanese maple tree (*Acer palmatum*) or all the colored leaves of autumn.

769. *ori ori ni / ibuki o mite wa / fuyu-gomori*

time time in / breath (object) see as-for / winter confinement

折々に伊吹を見ては冬籠り

1691—winter. The wordplay comes with *ibuki*, which means “breath” and also is the name of the mountain. Bashō was staying with Sensen, the second son of Miyazaki Keikō. The elegant house had an excellent view of Mount Ibuki between Shiga and Gifu Prefectures. It is thought that Bashō may have found the house too cold—so cold he could see his breath inside.

764. *miyako ide te / kami mo tabine no / hikazu kana*

capital leaving / gods also journey of / numbering days <>

都出でて神も旅寝の日数哉

1691—autumn. Bashō left Kyoto on September 28 and arrived in Tokyo on October 29. The month of October was known as “gods absent” month because it was thought that the gods left their temples to go to the Grand Izumo Shrine. Bashō is joking that he and the gods were all on a journey and have been counting the days until they can return home.

765. *Kyō ni akite / kono kogarashi ya / fuyuzumai*

Kyoto getting tired of / this withering wind <> / winter's way of life

京に飽きてこの木枯や冬住ひ

1691—winter. The associative technique ties together the three things Bashō is tired of: Kyoto, the cold winds, and winter life.

766. *yuki o matsu / jōgo no kao ya / inabikari*

snow (object) wait / ones who like to drink of faces <> / lightning flash

雪を待つ上戸の顔や稲光

1691—winter. Saké is often heated to bring out the flavors and it is a special treat to sip this hot drink on a cold night. In a few places in Japan there will often be lightning just before the snow begins to fall. The poem compares the bright, expectant faces of the drinkers to the flash of lightning.

767. *kogarashi ni / iwa fuki togaru / sugi ma kana*

withering wind in / rock blow sharpen / cedar between <>

木枯に岩吹きとがる杉間かな

1691—winter. Bashō wrote this when he visited the Hōrai-ji Temple, with 1,425 stone steps, located about 9 miles (15 km) northeast of Shinshiro. Mount Hōrai-ji, 2,250 feet (684 m) high, is covered with Japanese cedars and jagged rocks.

768. *yogi hitotsu / inori idashite / tabine kana*

yogi one / pray get / sleeping on a journey <>

夜着ひとつ祈り出して旅寝かな

1691—winter. Bashō regularly suffered from abdominal pain and lumbago. His disciple Hakusetsu made arrangements for a yogi healer to come to Bashō, but Bashō jokes that since this temple was a holy place, the yogi healer came in answer to his prayers.

769. *yado karite / na o nanora suru / shigure kana*

lodge rented / name (object) to introduce oneself / cold winter rain <>

宿借りて名を名乗らす時雨哉

1691—winter. This was the greeting verse to Tsukamoto Joshī (1641–1724), who employed hundreds of men on the Shimada side to carry people across the Ōi River on their backs.

770. *uma kata wa / shira ji shigure no / Ōi-gawa*

pack horse driver as-for / know not winter-showers of / Ōi River

馬方は知らじ時雨の大井川

1691—winter. The Ōi River flows through Shizuoka Prefecture from the north to the south into Suruga Bay. During Bashō's lifetime the only way to cross the river was to be carried over on the backs of men. The name Ōi can also mean "Hello," as people had to stand on the shore calling for a carrier. The poem seems to suggest that the driver of pack animals, who brought Bashō and then left, did not know the misery of waiting in the rain for someone to carry him across the river.

771. *rusu no ma ni / aretaru kami no / ochiba kana*

absence of awhile in / goes-to-ruins god's / fallen leaves <>

留守のまに荒れたる神の落葉哉

1691—winter. This was a greeting to Bashō's friends and students at his home on the Fukagawa river. The house, the third cottage built by his disciples, was still unfinished. There is also the idea that when the gods leave the area, the leaves fall off the trees.

772. *tomokaku mo / narade ya yuki no / kare obana*

anyway also / die not <> snow of / withered pampas grass

ともかくもならでや雪の枯尾花

1691—winter. The implication is that Bashō did not die on his journeys as he always thought he would. The image of snow on withered pampas grass could be seen as a metaphor for himself.

773. *kuzu no ha no / omote misekeri / kesa no shimo*

kudzu's leaves of / front side show / morning of frost

葛の葉の面見せけり今朝の霜

1691—winter. *Kuzu* (*Pueraria lobata*) is a parasite vine that grows very quickly and chokes out other plants. Normally the underside of the leaf is whitish, but on this morning both sides are white. According to an account in *Letters between Kyorai and Yabe* (*Kyo Ya Shōsoku*), published in 1785, the disciple Ransetsu, known as Hattori (1654–1707), argued against the Fukagawa group and criticized them very severely. Bashō became angry with Ransetsu, but forgave him when he apologized. This verse is claimed to have the hidden message: “I throw away resentment and show my face.”

774. *kari sawagu / Toba no tazura ya / kan no ame*

wild geese honk / Toba's paddy fields <> / coldest of rains

雁さわぐ鳥羽の田面や寒の雨

1691—winter. Shikō (1665–1713) says in one of his essays that this was composed by Bashō on the theme of “the coldest rain.” Toba was a place south of Kyoto famous for wild geese. Because wild geese were such a beloved motif for poetry, this place was named in many poems.

775. *no tori no / kokoro wa shirazu / toshi wasure*

fish bird of / heart as-for not know / year-end party

魚鳥の心は知らず年忘れ

1691—New Year. Some believe that Bashō meant that in the same way we do not understand the heart of a bird or a fish, others cannot know how our hearts are at a year-end party.

776. *uguisu ya / mochi ni funsuru / en no saki*

bush warbler <> / rice cake on poop / veranda's edge

鶯や餅に糞する縁の先

1692—New Year. Rice cakes were a New Year's tradition. In fine weather these were set out on the porch to cool and harden. In a letter dated February 7, 1692, Bashō wrote to his disciple Sanpū: “This is what I have been striving to compose.” Bashō saw this poem as a good example of the tone he was aiming for called *karumi* (“lightness”).

777. *hito mo mi nu / haru ya kagami no / ura no ume*

people also see not / spring <> mirror's / back's plum

人も見ぬ春や鏡の裏の梅

1691—spring. This is similar to the riddle technique: though one cannot see spring in a mirror, this one has plum blossoms behind it as decoration.

778. *sono nioi / momo yori shiroshi / suisen ka*

their color / peach than white / narcissus <>

その匂ひ桃より白し水仙花

1692—spring. This was the greeting verse given to Hakusetsu, the village headman of Shinshiro, at a renga party for twelve poets. Hakusetsu had two sons, fourteen and eleven years old. Bashō gave one of the sons his previous *nom de plume* (“Green Peach”), a sign he was attracted to him. The Japanese peach is prized for its white flesh.

779. *neko no koi / yamu toki neya no / oboro-zuki*

cat's love / stop time bedroom's / hazy moon

猫の恋やむとき闇の朧月

1692—spring. In Japan, spring is often accompanied by a gentle haze due to the moisture rising from the surrounding seas. Hazy is a symbol not only for spring, but also for love.

780. *urayamashi / ukiyo no kita no / yama-zakura*

envious / secular world of the north's / mountain cherry

うらやまし浮世の北の山桜

1692—spring. Bashō included this verse in a letter to Kukū, a hermit disciple in the precincts of a Buddhist temple. This is an example of haikai using an implied metaphor: the mountain cherry tree was like the hermit monk.

781. *ryō no te ni / momo to sakura ya / kusa no mochi*

both of hands in / peach and cherry <> / herbs of rice cakes

両の手に桃と桜や草の餅

1692—spring. The grass or herb in the rice cracker was chopped *yomogi* (“mugwort,” *Artemisia indica*). On this occasion Bashō was visited by his longtime disciples Kikaku and Ransetsu. The wordplay is built on the proverb “*ryō no te ni hana*,” which literally means “to have flowers in both hands” or a “double advantage.” It is often used to describe a man who sits between two pretty women. The word *hana* (“flower”) is dropped but is implied.

782. *kono kokoro / suisyō hana ni / goki ichigu*

this heart / surmise flower in / five bowls with lids

この心推せよ花に五器一具

1692—spring. This verse was given to Shikō with a set of covered bowls as he set out to travel over the same territory Bashō had traveled in his journey to the far north. Bashō was preparing him for the self-sufficient life of a mendicant friar.

783. *kazoe ki nu / yashiki yashiki no / ume yanagi*

count come / villa villa of / plum willow

数へ来ぬ屋敷屋敷の梅柳

1692—summer. Supposedly Bashō took a walk through a residential part of town and amused himself by counting the willow and plum trees.

784. *hototogisu / naku ya go shaku no / ayamegusa*

cuckoo / sing five feet of / iris leaves

ほととぎす鳴くや五尺の菖草

1692—spring. This verse is a two-word variation and truncation of an anonymous *tanka* taken from the imperial poetry anthology *Kokin Wakashū*: *hototogisu / nakuya satsuki no / ayamegusa* (the cuckoo / sings of May / iris leaves), but the *tanka* has the valuable addition of *ayame mo shira nu / koi mo suru kana* (losing my reason / I wish for a passionate love).

785. *mikazuki ni / chi wa oboro nari / soba no hana*

crescent moon under / ground as-for hazy is / buckwheat's flowers

三日月に地は朧なり蕎麦の花

1692—summer. Buckwheat blooms with thick, whitish flowers that grow low over the ground. With only the weak light from a crescent moon, Bashō has very accurately described the scene.

786. *bashō ba o / hashira ni kaken / io no tsuki*

banana leaf (object) / post on hang (speaker's will) / cottage of moon

芭蕉葉を柱にかけん庵の月

1692—summer. For the third time, Bashō's disciples rebuilt his cottage near its former site on the Fukagawa river at the edge of Tokyo, and he moved into it in the middle of May. At this time there were no banana trees around the house, so Bashō is suggesting they hang a leaf on the post to represent the tree. There is also the idea that the moon dwells here—perhaps because the house was unfinished and therefore open to the moon.

787. *hana ni nenu / kore mo tagui ka / nezumi no su*

flowers in sleep not / this also same-kind <> / rat's nest

花に寝ぬこれも類か鼠の巣

1692—summer. In summer the young rats leave their nests to crawl around in the walls of the house. Bashō may have been suggesting that he, like the birds and rats, would rather stay in his new house than travel again.

788. *hototogisu / naku ne ya furuki / suzuri-bako*

cuckoo / sing voice <> old / inkstone case

杜鵑鳴く音や古き硯箱

1692—summer. Fuboku was a friend of Bashō and Kinpū. The calling of the cuckoo bird was supposed to make a person miss the past. The cuckoo is a metaphor for Fuboku. There is also the idea that the voice of the bird is in the old box and the words no longer written by the man remain in the inkstone.

789. *Kamakura o / iki te ide ken / hatsu-gatsuo*

Kamakura (object) / live leave (conjecture of the past) / first bonito

鎌倉を生きて出でけん初鰹

1692—summer. The *katsuo* (“skipjack tuna,” *Katsuwonus pelamis*) was highly prized as a summer delicacy, and people in Tokyo were eager to taste the first batch of the season. Kamakura is a city about fifty miles (eighty km) south of Tokyo. In 1192, the first government not under the emperor was established here by the military. The image of the fighting tuna and the rebellious samurai warriors had traditional literary connections.

790. *minazuki ya / tai wa are domo / shio kujira*

sixth moon or June <> / sea bream as-for have though / salted whale

水無月や鯛はあれども塩鯨

1691—summer. Sea bream was considered a special fish and its Japanese name, *tai*, meant “auspicious,” “happy,” or “congratulatory.” Salted whale was made of thin slices of white fat, with a rind of dark skin on one end. This was covered with boiling water and then chilled in vinegar and *miso*, fermented soybean paste. This was a summer specialty enjoyed by the common folk.

791. *hafuguchi ni / hikage ya yowaru / yū suzumi*

gable on / sunlight <> dims / evening coolness

破風口に日影や弱る夕涼み

1692—summer. Here Bashō uses the word for the common gable found on most houses.

792. *kara hafu no / iri hi ya usuki / yū suzumi*

Chinese gable's / sunset light <> thin / evening coolness

唐破風の入日や薄き夕涼み

1692—summer. Here Bashō uses the name of the Chinese gable that was popular from 1560 to 1600. It was used on the gate or entrance of large homes and Shinto shrines.

793. *nana kabu no / hagi no chimoto ya / hoshi no aki*

seven plants of / bush clover of a thousand plants <> / stars of autumn

七株の萩の千本や星の秋

1692—summer. This was for the festival of Tanabata, celebrated on the seventh day of the seventh month. The seven poets of China were all over seventy years old. The Seven Autumn Flowers as described in the early poetry anthology, *Man'yōshū*, were the bush clover, pampas grass, kudzu vine, pink or carnation, valerian, boneset, and morning glory.

794. *nadeshiko no / atsusa wasururu / no-giku kana*

pinks' / heat forgotten / field chrysanthemum <>

撫子の暑さ忘るる野菊かな

1692—mixed seasons. The pinks (*Dianthus*) bloomed in the hot, dry part of summer and the wild chrysanthemum bloomed in the beginning of autumn. The *Man'yōshū* had designated pinks as an autumn flower, but Bashō seems to be suggesting that in reality pinks bloom in the heat of summer.

795. *kiri same no / sora o fuyō no / tenki kana*

foggy rain's / sky (object) hibiscus's / weather <>

霧雨の空を芙蓉の天気哉

1692—summer. This verse was written on the painting of a hibiscus flower that had been painted by Kyōriku (1656–1715). *Fuyō* (*Hibiscus mutabilis*) is an old-fashioned shrub hibiscus known in America as the “rose of Sharon” or the “Dixie rosemallow.”

796. *meigetsu ya / mon ni sashikuru / shio gashira*

full moon <> / gate in comes / salt cresting tide

名月や門に指し来る潮頭

1962—autumn. Bashō's cottage was near the mouth of the Sumida River where it flowed into the bay. *Shio gashira* is literally “salt tide,” meaning the foaming crests of high tide. The brightness of the waves and the brightness of the full moon both came to Bashō's gate.

797. *aki ni soute / yuka baya sue wa / Komatsu-gawa*

autumn in go-along / go (speaker's wish) eventually as-for / Little Pine River

秋に添うて行かばや末は小松川

1962—autumn. Bashō took a boat trip with Tōkei and Shadō up the Onagi River Canal, a distance of about 3 miles (5 km), to see the fall leaves.

798. *kawa kami to / kono kawa shimo ya / tsuki no tomo*

upstream and / these downstream <> / moon's friend

川上とこの川下や月の友

1692—autumn. The village of Five Pines was on the Onagi River Canal, which connects the Sumida River in the west with the Naka River in the east. What Bashō referred to as upstream and downstream were the rivers to the right and left of this point. Some scholars think the reference is to actual poets like Sodō and Senna.

799. *yuku mo mata / sue tanomoshi ya / ao mikan*

depart also but / future hopeful <> / green orange

行くもまた末頼もしや青蜜柑

1692—autumn. Bashō gave this to his disciple Otokuni as a farewell gift. The green of the citrus fruit was unlike the browns and ochres of autumn. Its greenness promised the golden ripeness of the fruit in winter. Bashō seems to be saying that he had high hopes that this writer, who was still green, would ripen into a bright, golden poet.

800. *yuku aki no / nao tanomoshi ya / ao mikan*

departing autumn of / still hopeful <> / green orange

行く秋のなほ頼もしや青蜜柑

1692—autumn. Technically, the *mikan* (*Citrus reticulata*) is the common mandarin orange.

801. *aoku te mo / arubeki mono o / tōgarashi*

green and also / should be thing (object) / red pepper

青くてもあるべきものを唐辛子

1692—autumn. This poem was the opening verse for a renga written with Ranran and Taisui in honor of Shadō, a physician from Ōmi. He stayed at Bashō's new home from September to the following January. This verse is often considered an allegorical reference to Shadō. Red was associated with showiness, hotheadedness, and ambition. "Green" could mean either a "newcomer to poetry" or the "natural state of growing things."

802. *sode no iro / yogorete samushi / koi nezumi*

sleeve's color / seems-stained dreary / color rat

袖の色よごれて寒し濃鼠

1684–94—autumn. Senka, one of Bashō's students, was wearing the gray robes of mourning. Traditionally, the more closely one was related to the deceased, the darker the color of the mourning robes. Even if one wore a lighter shade of gray, the sleeves would become darker when wet with tears. Here the rat-gray mourning robe is darker, not because of tears, but because it is dirty.

803. *hatsu shimo ya / kiku hie somuru / koshi no wata*

first frost <> / chrysanthemum feel chilly start to / waist's cotton

初霜や菊冷え初むる腰の綿

1692—autumn. This verse was enclosed with a letter to Ukō, the wife of Bashō's student Bonchō. Bonchō (?–1714) was a doctor. Bashō was thanking Ukō for her gift of a waist warmer, a quilted cotton wrap tied around the waist for additional warmth in cold weather. The small joke in the poem comes from the practice of tying balls of unspun cotton over chrysanthemum flowers at night to protect them from frost.

804. *kyō bakari / hito mo toshi yore / hatsu shigure*

today indeed / people also get old / first wintry shower

今日ばかり人も年寄れ初時雨

1692—winter.

805. *robiraki ya / sakan oi yuku / bin no shimo*

opening fireplace <> / plaster old get / sideburns of frost

炉開きや左官老行く鬢の霜

1692—winter. The ceremony of opening the fireplace was held during either the first fire of the winter season or the first fire after the fireplace was newly plastered.

806. *kuchi kiri ni / Sakai no niwa zo / natsukashiki*

mouth open in / Sakai's garden <> / longed for

口切に堺の庭ぞなつかしき

1692—winter. *Kuchi kiri* literally means “to cut a mouth,” which meant “to open a new jar of tea.” Sakai was the name of a garden designed by Sen no Rikyū (1522–91), the great tea master in Osaka.807. *shio dai no / haguki mo samushi / uo no tana*

salt sea bream's / gums also cold / fish of shop

塩鯛の歯ぐきも寒し魚の店

1692—winter. By this time Bashō had probably lost several teeth.

808. *o meiko ya / abura no yōna / saké goshō*

memorial service <> / oil of like / saké five gallons

御命講や油のやうな酒五升

1692—winter. October 13 was the annual memorial service for the founder of the Nichiren sect, the Buddhist Priest Nichiren (1222–82). Bashō was referring to a thank-you note the priest had written for some high-quality saké in which he compared it to oil.

809. *tsuki hana no / gu ni hari tate n / kan no iri*

moon flower of / stupidity in a needle prick (speaker's will) / cold season entering

月花の愚に針立てん寒の入り

1692—winter. The expression *tsuki hana* (“moon flowers”) was a way of referring to renga writing because of the way these two aspects of nature were used to give structure to the poem. It seems Bashō felt he should be cured of renga writing through acupuncture. The associative technique suggests that the sensation of a needle entering the skin is similar to how a person feels entering the cold season.810. *niwa hakite / yuki o wasururu / hahaki kana*

garden sweep / snow (object) forget / broom<>

庭掃きて雪を忘るる帚かな

1692—winter. This verse is handwritten on a drawing by Bashō of Han Shan, a Chinese poet and hermit who lived in the ninth century. Bashō's drawing shows Han Shan from the back with a broom.

871. *uzumi-bi ya / kabe ni wa kyaku no / kagebōshi*

banked fire <> / wall on as-for guest's / shadow

埋火や壁には客の影法師

1692—winter. This verse was composed when Bashō visited Kyokusui, a high-ranking warrior of the Zeze Clan, at his house at Minami-Hatchōbori in Tokyo.

872. *uchi yorite / hana ire sagure / ume tsubaki*

a bit come closer / flower vase look at / plum camellia

打ち寄りて花入探れ梅椿

1692—winter. The humor in this verse comes from the invitation to note the vase instead of the flowers.

873. *naka naka ni / kokoro okashiki / shiwasu kana*

very much in / heart amusing / end of the year <>

なかなかかに心をかきし臘月哉

1692—end of the year. Bashō sent this verse as a thank-you to Kyokusui for a keg of saké.

874. *sekizoro o / suzume no warau / detachi kana*

carolers (object) / sparrow's smile / appearance <>

節季候を雀の笑ふ出立かな

1692—end of the year. The *sekizoro* were groups of entertainers who went from house to house singing and dancing as they begged for food and wished the family a happy new year. They covered their lower faces with red cloth and decorated their hats with ferns to look mysterious and spooky.

875. *hamaguri no / ikeru kai are / toshi no kure*

clams' / survived valuable to be / year's end

蛤の生けるかひあれ年の暮

1692—end of the year. The wordplay comes with *kai*, which can mean either “worthy” or “valuable” and “shell” or “shellfish.” The clams have survived because they have hard shells, and they have become valuable at the end of the year for the traditional clam soup.

876. *toshi doshi ya / saru ni kisetaru / saru no men*

year after year <> / monkey in dressed up / monkey's mask

年々や猿に着せたる猿の面

1693—New Year. Animal shows were part of the holiday festivities. According to Dohō, Bashō said, “Man regrets that he stays at the same place, and repeats the same errors every year.” In the Japanese zodiac the years were assigned to twelve animals.

877. *haru mo yaya / keshiki totonou / tsuki to ume*

spring also gradually / appearance be arranged / moon and plum

春もやや気色ととのふ月と梅

1693—spring.

878. *konnyaku ni / kyō wa urikatsu / wakana kana*

jelly noodles in / today as-for sell win / young greens <>

蒟蒻に今日は売り勝つ若菜哉

1693—spring. What we call “jelly noodles” are made from *konnyaku*, which is made

from the bulb of the elephant foot plant (*Amorphophallus rivieri*). On the seventh day of the first month of the new year, the tradition was to make a stew of seven herbs.

819. *konnyaku no / sashimi mo sukoshi / ume no hana*

jelly noodles' / raw fish also a few slices / plum's blossoms

蒟蒻の刺身もすこし梅の花

1693—spring. This poem was enclosed in a letter of condolence.

820. *tōki yori / aware wa tsuka no / sumire-gusa*

angelica than / sadness as-for grave's / violet grass

当帰よりあはれは塚の菫草

1693—spring. *Tōki* (“angelica,” *Angelica acutiloba*) grows up to a foot (thirty cm) tall and blooms with umbels of tiny white five-petalled flowers. It is used as a food, flavoring, medicine, or ingredient in teas. The ideogram for *tōki* can be read as “you should return home.” The fact that Bashō had met this man on a journey and the fact that he had now died on a journey provided an association with the herb angelica.

821. *hatsu muma ni / kitsune no sorishi / atama kana*

first day-of-the-horse on / fox of has shaved / head <>

はつむまに狐の剃りし頭哉

1693—spring. *Zekitsu* was Kikaku's student and attendant. *Hatsu muma* is an annual celebration of the Inari faith. Inari is the Shinto patron god of farmers and merchants with fox attendants. The fox is reputed to bewitch people and to shave their heads.

822. *shira no ya / kuroki me o aku / nori no ami*

ice fish <> / dark eyes (object) open / law's net

白魚や黒き目を明く法の網

1693—spring. A Chinese Zen legend from the tenth century referred to the priest as “Shrimps,” because he went to the river every day to fish for shrimp. A popular motif for painters showed him casting his net because of the association with the concept that Buddha rescued people from the “net of the law” or dharma. In this poem, Bashō exchanged the shrimp for ice fish (*Salangichthys microdon*), a type of transparent smelt. Their open eyes were considered a sign of enlightenment.

823. *tsuru no ke no / kuroki koromo ya / hana no kumo*

crane's feathers' / black robe <> / blossoms' cloud

鶴の毛の黒き衣や花の雲

1693—spring. Sengin was a priest and poet of Fukagawa who was leaving for a pilgrimage to the shrines at Ise and Kumano. To Bashō he looked like a crane. The Japanese crane (*Grus japonensis*) is white with black on the neck and wings.

824. *sasa no tsuyu / hakama ni kakeshi / shigeri kana*

bamboo grasses' dew / pleated skirt on moisten / bush <>

篠の露袴に掛けし茂り哉

1693—spring. Okada was the second son of Miyazaki Keikō. Okada's job was to walk ahead of the lord in order to clear the way, protect him, and make a good impression. The *hakama* is an ankle-length pleated skirt worn by men for formal occasions.

825. *fūgetsu no / zai mo hanareyo / fukami-gusa*

moon wind's / talent also leave / tree peony

風月の財も離れよ深見艸

1693—spring. The phrase *fūgetsu no zai* (“moon-wind’s talent”) means “literary abilities.” The poem seems to be the simple advice that one should just enjoy life and forget about any aims and goals to be a poet.

826. *hototogisu / koe yokotau ya / mizu no ue*

cuckoo / voice lies <> / water of over

郭公声横たふや水の上

1693—spring. According to Bashō’s letter, dated April 29, to Miyazaki Keikō, a disciple in Ōgaki, this poem has a connection to “A Poem of Chi Bi,” composed in 1082, by Su Tung Po (1036–1101). The Chinese poem was: “The moon has risen over the eastern mountain / It hovers over the stars / The mist stays over the river / The brightness of water reaches the heavens.”

827. *hito koe no / e ni yokotau ya / hototogisu*

one voice of / inlet on lies <> / cuckoo

一声の江に横たふやほととぎす

1693—summer. Bashō seemed unsure which of these two versions he preferred. There is also a third version that is identical to the first one but uses different ideograms. Three of Bashō’s students favored the previous version and only Kyoriku strongly disagreed with his admiration for this version.

828. *shii no hana no / kokoro ni mo niyo / Kiso no tabi*

chinquapin’s flower’s / heart in also look alike / Kiso’s journey

椎の花の心にも似よ木曾の旅

1693—summer. The *shii* is the *Castanopsis cuspidata*, which is related to the chinquapin and tan oak. The leaves are a leathery green-gold and the tiny yellow flowers can barely be seen. Bashō wrote this for his disciple Kyoriku, who was leaving on a trip into the central mountains.

829. *tabibito no / kokoro ni mo niyo / shii no hana*

traveler’s / heart in also look like / chinquapin’s flowers

旅人の心にも似よ椎の花

1693—summer. Bashō has removed the reference to Kiso and taken the personification of the tree out of the poem. The meaning is the idea that the traveler should have a heart, and not the flowers of the tree.

830. *uki hito no / tabi ni mo narae / Kiso no hae*

melancholy man of / travel in also learn / Kiso of flies

憂き人の旅にも習へ木曾の蠅

1693—summer. *Uki hito* (“a melancholy person”) can also mean “one who is above trifles” or “a hardened traveler.” The ambiguity of the poem allows the reader to think that the flies are also above such trifles as people traveling through their territory. .

831. *kono tera wa / niwa ippai no / bashō kana*

this temple as-for / garden full of / banana trees <>

この寺は庭一盃のばせを哉

1684 94—summer. Bashō's disciples had again planted banana trees around his new house. In this poem, Bashō refers to his dwelling as a temple rather than a grass hut.

832. *yūgao ya / youte kao dasu / mado no ana*

evening faces <> / drunk face put out / window of hole

夕顔や酔うて顔出す窓の穴

1693—summer. This verse was composed at Bashō's cottage at Fukagawa in Tokyo. The bottle gourd plant was called either “moonflowers” or “evening faces” for its large, white, squash-like flowers that opened in the evening.

833. *kodomora yo / hirugao sakinu / uri mukan*

children (plural) (address) / bindweed bloom / melon peel (speaker's will)

子供等よ昼顔咲きぬ瓜剥かん

1693—summer. The *uri* (*C. melo*) is the “musk melon” or “cantaloupe.” The *hirugao* (“noon faces,” *Calystegia japonica*) is called Japanese “bindweed.” These three plants all have the word “face” in their names: *asagao* (“morning faces,” or “morning glories”); *hirugao* (“noon faces,” or “bindweed”); *yūgao* (see note for poem 832).

834. *iza kodomo / hirugao sakaba / uri mukan*

hey children / bindweed bloom if / melon peel (speaker's will)

いざ子供昼顔咲かば瓜剥かん

1693—summer. This is another version of the preceding poem.

835. *madonari ni / hirune no dai ya / take mushiro*

window by / afternoon nap of bed <> / bamboo mat

窓形に昼寝の台や簾

1693—summer. Tao Yuan-Ming, or Tao Qian (365–427), was once a provincial governor in China, but quit his job to return home to become a hermit when a smaller, younger man from his area became his superior inspector. He said he could not bend his knees to someone just for money.

836. *namagusashi / konagi ga ue no / hae no wata*

fishy smell / waterweed on top of / carp's guts

なまぐさし小菜葱が上の鰻の腸

1693—summer. *Konagi* (“waterweed,” *Monochoria vaginalis*) invades rice paddies and reduces the yield. *Hae* is a freshwater fish related to the carp. Knowing the Latin name of the plant and the many jokes about fishy smells, one wonders if there is another layer to this poem.

837. *takamizu ni / hoshi mo tabine ya / iwa no ue*

flood water in / stars also sleeping on a journey <> / rock of top

高水に星も旅寝や岩の上

1693—summer. Tanabata is the festival on July 7 that celebrates the legend that the Weaver Girl star, Vega, was to meet the Cowherd or the star Altair for one night of love. They would cross the heavens on a bridge of wings of magpies. If it rained they

could not meet and people could not enjoy an outdoor picnic. On this night it rained so hard there was flooding.

838. *hatsutake ya / mada hikazu henu / aki no tsuyu*

mushroom <> / still number of days to pass not / autumn's dew

初茸やまだ日数経ぬ秋の露

1693—autumn. *Lactarius hatsudake* bleeds a reddish liquid that changes into green when broken. In spite of this spooky attribute, the mushroom is edible. One does not know from the poem whether the autumn dew that Bashō mentions is actual dew or this fluid.

839. *matsudake ya / kabureta hodo wa / matsu no nari*

pine mushroom <> / scratched surface (state of being) / pine tree's shape

松茸やかぶれたほどは松の形

1684–94—autumn. The *matsudake* is named “pine mushroom” because it often grows under pine trees.

840. *natsu kakete / meigetsu atsuki / suzumi kana*

summer extends / full moon hot / enjoy coolness <>

夏かけて名月暑き涼み哉

1693—autumn.

841. *izayoi wa / wazukani yami no / hajime kana*

waning moon as-for / a little darkness of / beginning <>

十六夜はわづかに闇の初め哉

1693—autumn. Formerly when one wrote of the waning moon the emphasis was on the decreasing amount of light. Bashō looks at the other side of the situation to see the increasing amount of darkness.

842. *akikaze ni / orete kanashiki / kuwa no tsue*

autumn wind in / broken sadly / mulberry's staff

秋風に折れて悲しき桑の杖

1693—autumn. Ranran, a military leader of the Itakura Clan, died suddenly on August 27 while returning from the moon-viewing trip to Kamakura. The age of forty-eight was called the mulberry age. Ranran died at forty-seven, so the staff wood had to be mulberry.

843. *mishi ya sono / nanuka wa haka no / mika no tsuki*

have seen <> seventh / day ceremony as-for grave's / crescent moon

見しやその七日は墓の三日の月

1693 —autumn. This is the second poem in the essay “Lamenting the Death of Matsukura Ranran,” written in honor of Bashō's disciple who suddenly died on August 27.

844. *iru tsuki no / ato wa tsukue no / yosumi kana*

disappear moon of / after as-for desk of / four corners <>

入る月の跡は机の四隅哉

1693—autumn. This verse was written in condolence to Kikaku for the death of his father, Tōjun, who had died on August 29, 1693. It appears at the conclusion of Bashō's

essay “Tōjun no Den” (“About the Life of Tōjun”). Some people find additional meaning in the fact that the moon is round and the desk is square or rectangular.

845. *tsuki ya sono / hachi no ki no hi no / shita omote*

moon <> that / a famous Nō play of day of / face without a mask

月やその鉢木の日のした面

1693—autumn. Koshōgen was a famous Nō performer, the eighth master of the Hōshō school, who was the father of Senpo, another Nō performer and the tenth master, who was Bashō’s student. Because the warrior in the story, played by Koshōgen, was an actual person rather than a ghost or divinity, he did not wear a mask. Thus Bashō could see the moon-like beauty of his face.

846. *asagao ya / hiru wa jō orosu / mon no kaki*

morning glories <> / daytime as-for lowered lock / gate’s fence

朝顔や昼は鎖おろす門の垣

1693—autumn. During parts of the months of July and August, Bashō closed his gate to visitors. Because the morning glory flower closes up during the day, Bashō associated its action with his.

847. *asagao ya / kore mo mata waga / tomo nara zu*

morning glories <> / these also either my / friend are not

葵や是も又我が友ならず

1693—autumn.

848. *oi no na no / ari tomo shira de / shijūkara*

growing-old of name of / to-be-even-if-to-know not / after forty [or chickadee] 老の名のありとも知らで四十雀

1693—autumn. Hōshō Sadayū’s pen name was Senpo. The wordplay allows two distinct haiku—one with a nature reference and one without.

849. *shira tsuyu mo / kobosa nu haqi no / uneri kana*

white dew also / spill not bush clover of / to sway <>

白露もこぼさぬ萩のうねり哉

1693—autumn. This verse was a description of the hedge around Sanpū’s house.

850. *kiku no tsuyu / ochite hiroe ba / nukago kana*

mum’s dewdrop / to fall to pick up when / yam nodule <>

菊の露落ちて拾へば零余子かな

1684–94—autumn. *Nukago* are small dark brown nodules that grow on yam plants. These are edible and impart a special flavor to boiled rice. The contrast is between the vertical movements of the dewdrops falling and the nodules being picked.

851. *kagemachi ya / kiku no ka no suru / tōfugushi*

sunrise party <> / chrysanthemum’s scent to do / tofu kabob

影待や菊の香のする豆腐串

1693—autumn. On certain days in January, May, and September, it was customary to invite friends and customers to all-night parties of eating and drinking together in order to worship the sunrise. White squares of tofu were skewered on green slivers of

bamboo, brushed with miso, and heated over open fires. The smoky flavor was similar to the fragrance of chrysanthemums.

852. *kiku no hana / saku ya ishiya no / ishi no ai*

chrysanthemum's flower / blooms <> stonemason's / stone's between 菊の花咲くや石屋の石の間

1693—autumn. Bashō was visiting a stonemason and was surprised to see flowers blooming between the unworked blocks of stone so late in the season.

853. *koto-bako ya / furumono dana no / sedo no kiku*

harp case <> / old-things store's / back-door's chrysanthemums 琴箱や古物店の背戸の菊

1693—autumn. Ōmon dōri was the street leading to the gate before the red light district of old Tokyo. The strangeness of this poem comes from the contrast between the red light district and the harp, an instrument usually played by the daughters of wealthy families. Mums and antiques also have an association.

854. *Musashino ya / sawaru mono naki / kimi ga kasa*

Musashino Plains <> / touch thing not / your hat 武蔵野やさはるものなき君が笠

1684–94—autumn. The Musashino Plains were the vast prairie grasslands that are now Tokyo.

855. *yuku aki no / keshi ni semarite / kakure keru*

departing autumn's / poppy in urge / hide <> 行く秋の芥子に迫りて隠れけり

1693—autumn. *Keshi* (*Papaver somniferum*) is the opium poppy. It is planted in autumn.

856. *asa na asa na / tenarai susumu / kirigirisu*

every morning / practice improve / cricket 朝な朝な手習ひすすむきりぎりす

1684–94—autumn. This is a pun on the name of the cricket that is also called *fude tsu mushi* (“the writing brush insect”).

857. *kangiku ya / ko nuka no kakaru / usu no hata*

cold weather mums <> / flour rice bran fall on / hand mill nearby 寒菊や粉糠のかかる白の端

1693—winter. This is considered another example of *karumi* (“lightness”) and was used as the starting link of a *renga* done by Bashō and Yaba. This verse sets up a paradox. It is almost impossible that rice flour has been sprinkled on both flowers and the grinder, but it is possible to see the frost on the flowers as rice flour.

858. *kiku no nochi / daikon no hoka / sara ni nashi*

chrysanthemum of after / radish of besides / again in not 菊の後大根の外更になし

1684–94—autumn. The daikon (“big root”) tastes like a radish or turnip and has the shape of a carrot. A poetical way of referring to the passing seasons was to mention the flower currently blooming. When the mums finished there was nothing to write about

until the first plum blossom, but for these poets, there were the radishes.

859. *kuratsubo ni / ko bōzu noru ya / daikon hiki*

saddle in / small boy [or priest] ride <> / radish pull

鞍壺に小坊主乗るや大根引

1693—winter. These radish-flavored, carrot-shaped vegetables grow up to 2 feet (60 cm) in length. This verse uses the *maekuzuki* or “twist technique”: it leads the reader’s mind in one direction and then abruptly changes direction and image with the addition of the third line. The suggestion of sexual innuendo is consistent with the *maekuzuki*.

860. *saru hiki wa / saru no kosode o / kinuta kana*

monkey pull as-for / monkey’s sleeves (object) / fulling block <>

猿引は猿の小袖を砧哉

1684–94—autumn. Part of the wordplay comes with *hiki*, which can mean “to pull,” “to be the master of an animal,” or “the one who pulls it along.”

867. *saru hiki no / saru to yo o furu / aki no tsuki*

monkey’s master / monkey and life (object) quiver / autumn’s moon

さる引の猿と世を経る秋の月

1684–94—autumn. This is not a *hokku* but a *tsuke* (“a verse linked to another”). The same verse is also used in the *renga* *The Monkey’s Raincoat*.

862. *yosugara ya / take kōrasuru / kesa no shimo*

through night <> / bamboo frozen / morning’s frost

夜すがらや竹氷らする今朝の霜

1684–94—winter. This verse was handwritten on a strip of fancy paper.

863. *mina idete / hashi o itadaku / shimoji kana*

everyone comes out / bridge (object) to appreciate / frosty road <>

皆出でて橋を戴く霜路哉

1693—winter. This bridge, Shinhashi (“New Great Bridge”), over the Sumida River in Tokyo, was completed on December 7, 1693, after five months of construction work. Even in a light frost, bridges become whiter because of the coolness of the water below and lack of contact with the warmer earth.

864. *hatsu yuki ya / kake kakaritaru / hashi no ue*

first snowfall <> / almost finished / bridge’s on

初雪や懸けかかりたる橋の上

1693—winter. Here the middle line applies to the image in the first and third lines and acts as a pivot, a *tanka* writing technique.

868. *Naniwazu ya / tanishi no futa mo / fuyu-gomori*

Naniwa—rapid waves <> / mud snail’s lid also / winter confinement

難波津や田螺の蓋も冬ごもり

1693—winter. Bashō’s disciple Shadō, who used to live at Zeze on the shores of Lake Biwa, was moving to the larger city of Naniwa. *Tanishi* (“small stone,” *Heterogen longispira*) was a species of mud snails that lived in rice paddies.

866. *zōsui ni / biwa kiku noki no / arare kana*

rice gruel in / lute listen eaves of / hailstones <>

雑水に琵琶聞く軒の霰哉

1684-94—winter. The sound of the *biwa* (“Japanese lute”) has often been compared to the sound of hailstones falling on a thatched roof. The idea of the poem is to show that Bashō was content with the simple things of life like rice-vegetable gruel and the sound of hailstones.

867. *Suma no ura no / toshitori mono ya / shiba ichiwa*

Suma's beach's / New Year's celebration things <> / brushwood bundle

須磨の浦の年取り物や柴一把

1684-94—New Year. This verse was written on the painting of a bundle of brushwood lying by the sea. When bad weather confined Bashō indoors, he turned to paintings for inspiration. The beach at Suma could refer to the time the hero of *The Tale of Genji* was exiled to this place during winter to live in poverty.

868. *kinbyō no / matsu no furusa yo / fuyu-gomori*

gold-leaf screen / pine's antiquity <> / winter confinement

金屏の松の古さよ冬籠り

1693—winter. Shida Yaba (1662-1740) had first been a student of Kikaku but became Bashō's disciple in this year.

869. *kiku no ka ya / niwa ni kiretaru / kutsu no soko*

chrysanthemum's scent <> / garden in worn-out / sandal's sole

菊の香や庭に切れたる履の底

1693—winter. The normal festival of the chrysanthemum was on the ninth day of the ninth month, but Sodō had invited Bashō and his friends to a party on the ninth day of the tenth month. Is there a connection between the scent of mums and an old sandal?

870. *kangiku ya / amazake tsukuru / mado no saki*

winter chrysanthemum <> / sweet wine makes / window's front

寒菊や醴造る窓の前

1693—winter. *Amazake* is a sweet, unfiltered, milky-colored drink made from rice. The association is between the milky liquid and the small white winter chrysanthemums, which were probably covered with oiled white paper.

871. *hito tsuyu mo / kobosanu kiku no / kōri kana*

human dew also / spill out not chrysanthemum of / ice <>

一露もこぼさぬ菊の水かな

1693—winter. *Sankashū*, an imperial anthology of waka, contained one of Saigyō's tanka, “The Heart of the Eldest Son of Fan Li.” It refers to a Chinese legend about a man whose second son murdered someone. The eldest son was sent out to take gold to the bereaved family to pay to avoid the murder charges. The elder son was so stingy he kept the gold and murdered his brother.

872. *hatsu shigure / hatsu no ji o waga / shigure kana*

first wintry-shower / first of written word (object) my / wintry-shower <>

初時雨初の字を我が時雨哉

1684–94—winter. Ippō explained this verse in his book *Haikai Awazu Hara*: “This was a greeting to a certain host who invited Bashō to his residence. Bashō met him for the first time, and that’s why he emphasized the character of the ‘first.’” Ippō had accompanied Bashō to this meeting.

873. *ha ni somuku / tsubaki no hana ya / yoso gokoro*

leaf in opposition / camellia’s flower <> / indifferent

葉にそむく椿の花やよそ心

1684–94—winter. A note in *Hanashi Dorishū*, published in 1701, describes that when a disciple told Bashō that a similar poem had been composed by Kosai, Bashō threw his poem away. Kosai’s poem was *urameshi ya / achira mukitaru / hana tsubaki* (how regrettable / facing the other way / camellia flowers).

874. *kegoromo ni / tsutsumite nukushi / kamo no ashi*

down-filled robe in / wrap warm / wild duck’s foot

蹠につつみて温し鴨の足

1693—winter. In English, the verse is an excellent example of the twist technique. Feathers that warm a person once warmed a duck.

875. *furi uri no / gan awarenari / Ebisu kō*

peddler’s / wild duck pitiful / Ebisu festival

振売の雁あはれなり恵美須講

1693—winter. The festival of Ebisu, one of the seven gods of good fortune, was held on November 20. Friends and families gathered together to celebrate Ebisu and wish for prosperous business in the coming holiday season. Bashō seemed to be saying that the good fortune did not extend to the many ducks killed for this feast.

876. *monohoshi ya / fukuro no uchi no / tsuki to hana*

thing wanted <> / sack’s inside of / moon and flower

物ほしや袋のうちの月と花

1684–94—mixed seasons. Hotei is one of the seven gods of good fortune. He is potbellied and carries a large bag over his shoulder. Most people wanted Hotei to give them material things, but Bashō wanted poems and more seasons of moons and flowers, or a longer life.

877. *Ebisu kō / su uri ni hakama / kiseni keru*

god of good fortune festival / vinegar peddler formal skirts / dress up <>

恵美須講酢売に袴着せにけり

1693—winter. This is about another vendor for the festival of Ebisu, the god of good fortune and business prosperity. The hakama was a pleated skirt that men wore on formal occasions. The incongruity of the poor peddler’s formal dress would have the same effect as seeing a top hat on a chimney sweep.

878. *osana na ya / shira nu okina no / maru zukin*

childhood name <> / know not old man of / circular cap

幼名や知らぬ翁の丸頭巾

1684–94—mixed seasons. Teitoku (1571–1653) was the leader of the Teimon school of

poetry, which preceded the Danrin school. Bashō is making fun of Teitoku because he changed his name to Chōzu-maru at the age of sixty-three. *Maru* was a popular name for children in Japan. The cap is like a skullcap or beanie.

㊦㊦㊦. *ko ni aku to / mōsu hito ni wa / hana mo nashi*

child in tired (quote) / say person in as-for / blossom also not

子に飽くと申す人には花もなし

1684-94—spring.

㊦㊦㊦. *mononofu no / daikon nigaki / hanashi kana*

warrior's / radish bitter / talk-story <>

もののふの大根苦き話哉

1693—winter. The daikon is a large radish that is often pickled. It is hotter than most pickled vegetables, but Bashō uses the word *nigaki*, which means “bitter.” Both the pickles and the military man’s stories left a bitter taste. The reference to eating roots refers to the proverb “the ambitious strong man eats roots.”

㊦㊦㊦. *seri yaki ya / suso wa no ta i no / hatsu gōri*

parsley baked duck <> / around-the-foot-of-the-mountain of irrigation pond / first ice

芹焼や裾輪の田井の初氷

1693—winter. *Seri* is the “water dropwort” or “Japanese parsley” (*Oenanthe javanica*). It was baked with duck or pheasant in a soy sauce and vinegar marinade. The dish of cooked parsley and meat looked like the first ice on an irrigation pond.

㊦㊦㊦. *iki nagara / hitotsu ni kōru / namako kana*

live (current action) / one block into freeze / sea cucumber <>

生きながら一つに氷る海鼠哉

1693—winter. *Namako*, of the Holothuroidea family, is the “sea cucumber.” It has been debated whether Bashō was referring to one animal or more.

㊦㊦㊦. *ariake mo / misoka ni chikashi / mochi no oto*

dawn moon also / last-day-of-the-month in near / rice cake's sound

有明も三十日に近し餅の音

1693—winter. The word *ariake* indicates the last phases of the moon before the new moon. In the pre-dawn light the slender moon rises in the east. *Mochi* are traditional New Year’s rice cakes. The rice is steamed and then pounded into a smooth mass. It is assumed that the sound Bashō was referring to was the noise of pounding the rice.

㊦㊦㊦. *setsukare te / toshi wasure suru / kigen kana*

being urged and / year-end party to do / mood <>

せつかれて年忘れする機嫌かな

1684-93—New Year. One cannot know if it was Bashō’s good mood that motivated him to hold a party or if he was in a good mood because someone else suggested he hold a party.

885. *susu haki wa / ono ga tana tsuru / daiku kana*

soot sweep as-for / himself his own shelf hang / carpenter <>

煤掃は己が棚つる大工かな

1693—New Year. In preparation for the New Year people traditionally did a major housecleaning. Bashō saw this verse as another example of *karumi* (“lightness”).886. *hōrai ni / kika baya Ise no / hatsu dayori*

New Year's decoration on / hear (speaker's wish) Ise's / first news

蓬菜に聞かばや伊勢の初便り

1694—New Year. The *hōrai* is a small wooden stand to honor the sacred mountain in the Eastern Sea in the Chinese legend of a Taoist superman who enjoyed eternal life. Ise was the place where the Grand Shrine with the holiest of holies for the Shinto religion was kept.887. *nusubito ni / ōta yo mo ari / toshi no kure*

thief in / met night also exist / year's end

盗人に逢うた夜もあり年の暮

1693—New Year. The question is whether Bashō is really recalling a break-in in his house or if he is referring to the idea that someone has stolen not only the night from him, but also a year.

888. *hito tose ni / ichido tsumaruru / nazuna kana*

one year in / once pick (with admiration or respect) / shepherd's purse weeds <>

一とせに一度摘まるる薺かな

1694—New Year. *Nazuna* (*Capsella bursa-pastoris*) is the common weed called “shepherd's purse.” Part of the New Year celebration was to make a party of going out into the fields to gather the newly sprouted grasses or weeds. During the rest of the year the plant was considered a weed, but on this day it was gratefully and respectfully gathered.889. *yuki ma yori / usu murasaki no / me udo kana*

ground-where-snow-has-just-melted out of / light purple of / sprout herb <>

雪間より薄紫の芽独活哉

1684–94—spring. The *udo* (*Aralia cordata*) is also called the “Japanese spikenard.” It is commonly found on the slopes of wooded embankments. The 3 to 6 feet (1 to 2 m) high plants have large leaves and small, white flowers that are produced in large umbels 12–18 inches (30–45 cm) in diameter in late summer.890. *maegami mo / mada wakakusa no / nioi kana*

forelock [or bangs] also / still young grass of / smell <>

前髪もまだ若草の匂ひかな

1684–94—spring. “Young grass” is a euphemism for young girls. Young boys often had all their hair shaved off except for a patch of it above the forehead.

891. *suzume ko to / koe naki kawasu / nezumi no su*

sparrow baby with / voice squeak exchange / rat's nest

雀子と声鳴きかはす鼠の巣

1684–94—spring. It is possible that the rat's nest was in the wall and the sparrows'

nest was on the outside. There is a similarity between the voices of a bird and a rat when they are young.

§92. *haremono ni / yanagi no sawaru / shinae kana*

sore or boil on / willow's touch / bend <>

腫物に柳のさはるしなへ哉

1694—spring. This was the original version of the following poem that was sent in a letter to Kyorai.

§93. *haremono ni / sawaru yanagi no / shinae kana*

sore or boil on / touch willow's / bend <>

腫物に触る柳の撓哉

1694—spring. Again there is a question of whether this really happened or if the verse uses a simile.

§94. *karakasa ni / oshi wake mitaru / yanagi kana*

oiled-paper umbrella under / push divide see [or try] / willow <>

傘に押し分けみたる柳かな

1694—spring.

§95. *ume ga ka ni / mukashi no ichiji / aware nari*

plum blossoms's scent in / long-ago of one character / sorrowful it is

梅が香に昔の一字あはれなり

1694—spring.

§96. *ume ga ka ya / mi nu yo no hito ni / gyoji o uru*

plum blossom scent <> / see not this of person in / honor (object) get

梅が香や見ぬ世の人に御意を得る

1684—94—spring. This was a greeting poem to Sochū when Bashō met him for the first time. The juxtaposition suggests that the plum scent is a person Bashō has not yet had the honor of meeting and also describes the situation and season for which the poem was written.

§97. *ume ga ka ni / notte hi no deru / yamaji kana*

plum blossom scent / suddenly sun of rise / mountain road <>

梅が香にのっと日が出る山路哉

1694—spring. The pseudo-science technique suggests that the sun shines because of the scent of the flowers. Actually the opposite is true. The sun warms the air and this increases the scent of the flowers.

§98. *ume ga ka ni / oi modosa ruru / samusa kana*

plum blossom of scent in / chase-away bring-back (passive) / cold <>

梅が香に追ひもどさるる寒さかな

1684—94—spring. This verse works with the idea that the blossoms warm the air. The middle line shows contrasting images for the poem's technique.

899. *ka o nokosu / ranchō ran no / yadori kana*

scent (object) leave / curtain orchid of / private room <>

香を残す蘭帳蘭のやどり哉

1684–94—spring. There is no current documentation on this priest and therefore the poem cannot be accurately dated.

900. *nehan e ya / shiwade awasuru / juzu no oto*

Buddha's death day memorial <> / wrinkled hands join / rosary's sound

涅槃会や皺手合する珠数の音

1694—spring. Buddha's death is celebrated on February 15. The last two lines have several possible meanings. The person's hands are joined together in prayer, of wrinkled hands join other wrinkled hands; or three, all the hands join with the clacking sound of prayer beads being counted off.

901. *kanbutsu ya / shiwade awasuru / juzu no oto*

Buddha's birthday <> / wrinkled hands join / rosary's sound

灌仏や皺手合する珠数の音

1694—spring. Bashō is said to have written this second version because he found the death day of Buddha to be too sad. The literal meaning of *kanbutsu* is *kam* (“to pour”) and *butsu* (“Buddha”). On April 8, it was customary to pour a tea made of hydrangea flowers over statues of Buddha to celebrate his birthday.

902. *kōmori mo / ideyo ukiyo no / hana ni tori*

bat also / emerge this world of / flowers in birds

蝙蝠も出でよ浮世の華に鳥

1684–94—spring. The black robe of the priest suggests a bat hiding in a dark cave. The idea in the poem is that all the birds and people are already out seeing the cherry blossoms, so why don't you also come out to see them?

903. *yo ni sakaru / hana ni mo nebutsu / mōshikeri*

world in bloom / flowers in also hail-Buddha / chanted <>

世に盛る花にも念仏申しけり

1684–94—spring. The *nebutsu* (“greeting to the Buddha”) was different for the different sects. The Jōdo sects say, *Namu Amida butsu* (“Glory to Amitabha!”) and the Nichiren sects say *Namu Myōhōrengekyō* (“Glory to the Lotus Sutra”).

904. *aoyagi no / doro ni shidaruru / shiohi kana*

green willow of / mud in drooping down / low tide <>

青柳の泥にしだるる潮干かな

1694—spring.

905. *hakku ken / sora de ame furu / yanagi kana*

eight or nine feet / sky from rain fall / willow <>

八九間空で雨降る柳かな

1694—spring. The question here is whether the rain is falling from the sky or if it has stopped raining but raindrops continue to fall from the willow tree.

906. *harusame ya / hachi no su tsutan / yane no mori*

spring rain <> / wasp's nest trickle down / roof's leak

春雨や蜂の巣つたふ屋根の漏り

1694—spring. Both the rain and the leaky roof contribute to the trickle of water over a wasp's nest.

907. *uguisu ya / yanagi no ushiro / yabu no mae*

bush warbler <> / willow of behind / thicket of in front

鶯や柳のうしろ藪の前

1693—spring. Rarely are haiku concerned with spatial concepts, yet Bashō has managed to show the movement of the bird in very few words.

908. *hana mi ni to / sasu fune ososhi / Yanagihara*

flower-viewing for-the-purpose-of / punt boat slowly / Yanagihara

花見にと指す船遅し柳原

1694—spring. Yanagihara (“willow belly”) was the name of a section of the Kanda River about 0.6 mile (1 km) long. Bashō made a boat trip from his residence on the Fukagawa river, across the Sumida River, and up the Kanda River. He had been invited by Tōdō Genko to view the cherry blossoms.

909. *harusame ya / mino fuki kaesu / kawa yanagi*

spring rain <> / straw rain cape blows back / river willow

春雨や蓑吹きかへす川柳

1684–94—spring. The wind blows aside the willow the same way it blows open a rain cape made of straw.

910. *furū kawa ni / kobite me o haru / yanagi kana*

old river in / flirt eye (object) open wide / willow <>

古川にこびて目を張る柳かな

1684–94—spring. The wordplay comes with *me o haru* (“to open the eyes wide in a coquettish manner”) and *me* (“sprout or bud”). Eyebrows and willows have often been compared to each other. If one sees the old river as making eyes at the willow, the river is personified, but the truth is that the old river does cause the willow to sprout.911. *haru no yo wa / sakura ni akete / shimai keri*

spring of night as-for / cherry blossoms in dawn / to end

春の夜は桜に明けてしまひけり

1684–94—spring. It is unusual for haiku to end with a verb.

912. *saki midasu / momo no naka yori / hatsu-zakura*

blooming wildly / peach's among from / first cherry blossoms

咲き乱す桃の中より初桜

1684–94—spring.

913. *chō tori no / uwatsuki tatsu ya / hana no kumo*

butterfly bird of / restlessly rise up <> / flowers of clouds

蝶鳥の浮つき立つや花の雲

1684–94—spring. The verse is ambiguous enough that the reader does not know if the butterflies and birds look like a cloud of flowers or if they fly up into a cloud of blossoms.

914. *matōdo na / inu fumitsukete / neko no koi*

seriousness / dog trampled on / cat's love

まとふどな犬ふみつけて猫の恋

1684–94—spring. The meaning is that the cat in love is so determined to find a mate that it no longer fears the dog.

915. *yotsu goki no / sorowa nu hanami / gokoro kana*

nested bowls of / be complete not cherry blossom viewing / heart <>

四つごきのそろはぬ花見心哉

1694—spring. The mention of nested bowls refers to the things a monk on a pilgrimage would have. Bashō is saying that even without the nested bowls, his preference to sit quietly under a pine tree instead of singing and dancing under the cherry blossoms, means that he was more like a monk at heart.

916. *Nara nanae / shichi dō garan / yae-zakura*

Nara seven-fold / seven temple building / eight-petaled cherry blossoms

奈良七重七堂伽藍八重ざくら

1684–94—spring. Nara, an early capital of Japan, and *nanae* both have the sound unit *na*. Combining these *na* sounds yields *nana* (“seven”), which reflects the temple’s seven buildings. The punch line comes with the cherry trees, which have eight petals on a blossom and are therefore even greater than the capital or the temple.

917. *Saigyō no / iori mo ara n / hana no niwa*

Saigyō’s / cottage also be (conjecture) / flowers of garden

西行の庵もあらん花の庭

1684–94—spring. Lord Rosen (1655–1733) was the second son of the feudal lord of the Iwaki Clan. Saigyō was a poet that Bashō admired, studied, and quoted.

918. *harusame ya / yomogi o nobasu / kusa no michi*

spring rain <> / mugwort (object) grow taller / grass of path

春雨や蓬をのばす艸の道

1694—spring. *Yomogi* (*Artemisia princeps*) was an important ingredient in the rice crackers of the New Year festivities. Even later in the year, its distinctive aroma made one think that spring had arrived.

919. *samukara nu / tsuyu ya botan no / hana no mitsu*

cold not / dew <> peony of / flower of honey

寒からぬ露や牡丹の花の蜜

1694—summer. “Dew” is an autumn season word and therefore implies that any dew is cold like it is in fall. However, the peony blooms in summer, so any dew on it needs to be renamed to something warm like honey.

920. *kogakure te / chatsumi mo kiku ya / hototogisu*

hide oneself / tea picker also hear <> / cuckoo

木隠れて茶摘みも聞くやほととぎす

1694—summer. The combination of tea pickers and the cuckoo bird was a novel pairing.

921. *uno hana ya / kuraki yanagi no / oyobigoshi*

tofu pulp <> / dark willow's / bent forward

卯の花や暗き柳の及び腰

1694—summer. *Oyobigoshi* means “bending over so far one is almost prostrate,” as one would be when sitting on the floor and stretching for something that is almost out of reach. *U no hana* can be either the pulp that is left over from making tofu, or a tiny white flower on a briar bush.

922. *ame ori ori / omou koto naki / sanae kana*

rain time time / worry thing not / rice seedlings <>

雨折々思ふ事なき早苗哉

1684–94—summer. In January, May, and September, friends and customers were invited to an all-night party to greet and pray to the sunrise. Rice is planted thickly in special beds. When the sprouts are about 8 to 10 inches (20 to 25 cm) high, they are transplanted to water-covered fields.

923. *ajisai ya / yabu o ko niwa no / betsu zashiki*

hydrangea <> / bush (object) small garden of / detached room

紫陽草や藪を小庭の別座敷

1694—summer. Back home, Bashō stayed in a detached room his brother had made for him. Bashō seems to be pointing out that the place is so rustic that the garden is only a thicket of hydrangea.

924. *nadeshiko ni / kakaru namida ya / kusu no tsuyu*

carnations on / to drop tears <> / camphor tree's dew

撫子にかかる涙や楠の露

1684–94—summer. The painting referred to in the preface portrays Kusunoki Masashige (d. 1336) saying good-bye to his son, knowing that the battle would be won by the opposition to his government. The *nadeshiko* (*Dianthus barbatus*), or “bearded pink,” is called “sweet William” in Europe. Basho saw the tree as the warrior father and the low-lying flowering plant as his son. In the Japanese literary heritage, this flower was a metaphor for a love-child. Usually the Japanese poet used either the word for “dew” or for “tears” and implied the other, but here Bashō used both words.

925. *mukashi kike / Chichibu-dono sae / sumōtori*

old story to hear / feudal lord's warrior also-only / wrestler

昔聞け秋父殿さへすまふとり

1684–94—mixed seasons. The name Chichibu-dono indicated Hatakeyama Shigetada (1164–1205), who was a leading warrior under the first military government of Kamakura.

926. *mugi no ho o / tayori ni tsukamu / wakare kana*

barley's ears (object) / depending on grasp / farewell <>

麦の穂を便りにつかむ別かな

1694—summer. This version of the poem was published in three publications.

927. *mugi no ho o / chikara ni tsukamu / wakare kana*

barley of ears (object) / support grasp / farewell <>

麦の穂を力につかむ別哉

1694—summer. The idea of both of these poems is the same, but one can see that the revision made slightly better sense. Bashō was already quite ill and weak.

928. *wakare ba ya / kasa te ni sagete / natsu-baori*

parting time <> / hat hand in carry / summer vest

別れ端や笠手に提げて夏羽織

1684–94—summer. Evidently Bashō was feeling so hot and exhausted that he carried his hat and sleeveless jacket instead of wearing them.

929. *me ni kakaru / toki ya kotosara / satsuki Fuji*

eye into come / time <> especially / May Mount Fuji

目にかかる時やことさら五月富士

1694—summer. Bashō had not expected to see Mount Fuji because he was traveling during the rainy season, so when the peak appeared, he found it quite special.

930. *donmiri to / ouchi ya ame no / hana-gumori*

dimly / chinaberry <> rain's / hazy weather associated with cherry blossoms

どんみりと栲や雨の花曇り

1694—spring, written in summer. This verse was written while Bashō was traveling between Hakone and Shimada. As the weather got cooler in the mountains, he felt like he was traveling back to spring. This feeling was heightened because the drizzling rain gave the scene a softness associated with the blooming of the cherry trees. The word *ouchi* was the older name for *sendan* (*Melia azedarach*), the “chinaberry tree,” which was also called the “Persian lilac,” “the pride of India,” and the “Japanese bead tree.”

931. *uguisu ya / take no ko yabu ni / oi o naku*

bush warbler <> / bamboo of shoot thicket in / getting old (object) sing

鶯や竹の子藪に老を鳴く

1694—summer. The bush warbler is a traditional spring image, but the time when the bamboo sprouts is much later. Thus, the bush warbler is “older” now and its song is a lament about old age.

932. *samidare ya / kaiko wazurau / kuwa no hata*

early summer rain <> / silkworm ill / mulberry of farm

五月雨や蚕傾ふ桑の畑

1694—summer. Again it was recorded that Bashō was fascinated by the idea of a “sick silkworm” and wanted to use the image in a poem. The silkworms are treated as a mass so it would be unusual to notice that one was ill.

933. *tawamite wa / yuki matsu take no / keshiki kana*

bent as-for / snow waits [or pines] bamboo of / sight <>

たわみては雪待つ竹の気色かな

1694—summer. This verse was handwritten on Bashō’s own painting of bamboo. There is a slight wordplay when one remembers that *matsu* can mean either “to long for” or a “pine tree.”

934. *yo o tabi ni / shiro kaku oda no / yuki modori*

life (object) journey in / paddy field plow small patch of / back and forth 世を旅に代播く小田の行き戻り

1694—summer. This verse was the starting link in a renga done at Kakei's house in Nagoya on May 22. Bashō stayed in his home for three days.

935. *suzushisa no / sashizu ni miyuru / sumai kana*

coolness of / plan in appears / house <> 涼しさの指図に見ゆる住ひ哉

1694—summer. This version of the poem was handwritten.

936. *suzushisa o / Hida no takumi ga / sashizu kana*

coolness (object) / Hida's carpenter has / house plan <> 涼しさを飛騨の工が指図かな

1694—summer. The area of Hida, in the northern part of Gifu Prefecture, was known for the skill of its carpenters. This is the published version of the poem.

937. *Suruga ji ya / hana tachibana mo / cha no nioi*

Suruga road <> / flower orange also / tea's scent 駿河路や花橘も茶の匂ひ

1694—summer. Suruga is the name of a province in Shizuoka Prefecture that is noted for its oranges and tea. The *tachibana* is a cross between a tangerine and an orange and is much more sour. When tea leaves are being steamed and dried they give off a strong smell.

938. *samidare no / sora fukio otose / Ōi-gawa*

summer rain of / sky blow down / Hello River 五月雨の空吹き落せ大井川

1694—summer. Bashō arrived at Joshū's house on May 15, where he had to stay for three days because of heavy rain. The only way to cross the Ōi River was to be carried across on the shoulders of men. This could only be done when the water was about 2 feet (60 cm) deep.

939. *chisa wa mada / aoba nagara ni / nasubi-jiru*

lettuce as-for as-yet / green leaves in / eggplant soup 苣はまだ青葉ながらに茄子汁

1694—mixed seasons. The seasons are mixed because lettuce was a spring vegetable and eggplant was a summer vegetable.

940. *ika uri no / koe magirawashi / hototogisu*

squid vendor's / voice confusing / cuckoo 烏賊売の声まぎらはし杜宇

1684–94—summer. Listening for the cuckoo's call was an elegant occupation for ladies of nobility. For a common man like Bashō, it was more poetic to hear the voice of the squid vendor.

941. *hana to mi to / ichi do ni uri no / sakari kana*

flower and fruit and / at the same time melon of / peak season <> 花と実と一度に瓜の盛りかな

1684–94—mixed seasons. In Japanese poetry, flowers are celebrated in spring and fruits

are celebrated in summer or autumn. The melon plant has both flowers and fruits. The unusualness of this makes melons a good subject for haikai.

942. *kuina naku to / hito no ie ba ya / Saya domari*

water rail calls (quotation) / people (subject) say that <> / Saya stopping-over

水鶏啼くと人のいへばや佐屋泊り

1694—summer. This was the greeting verse to the hermit Yamada when Bashō stayed with him on May 25 with his two friends—Rosen, a merchant of prayer beads, and Soran, Rosen's disciple. The *kuina* (*Rallus aquaticus*) is called the “water rail.”

943. *kono yado wa / kuina mo shira nu / toboso kana*

this house as-for / water rail also know not / door <>

この宿は水鶏も知らぬ扉かな

1684–94—summer. The water rail makes a call that sounds like someone knocking on a door. This was the greeting to Ōtsu, who lived in a secluded place far from the birds of Lake Biwa.

944. *suzushisa ya / sugu ni no matsu no / eda no nari*

coolness <> / naturally wild pine's / branch's shape

涼しさや直に野松の枝の形

1694—summer. It has been suggested that the tree in the poem was a miniature tree in the garden or one brought into the room for the party.

945. *fura zu tomo / take ūru hi wa / mino to kasa*

rain not even if / bamboo to plant day as-for / straw rain cape and hat

降らずとも竹植うる日は蓑と笠

Year unknown—summer. This verse was handwritten by Bashō on his own painting. Supposedly this was the first time the planting of bamboo was used as a season word.

946. *shiba tsukeshi / uma no modori ya / tae daru*

brushwood load (past) / horse's return <> / paddy-field transplant cask

柴付けし馬の戻りや田植樽

1694—summer. Bashō wrote an essay, “Shō Ō Zenden,” in which it is possible to determine that he saw this scene from the house of Ensui. Bashō uses the idea that the horse was transplanting the wine from the house to the field.

947. *shiba no to no / tsuki ya sono mama / Amida bō*

brushwood's door's / moon <> the same as it was / Amida priest

柴の戸の月やそのまま阿弥陀坊

Year unknown—autumn. The preface to this verse is a haibun (“an essay plus poem”) titled “Amida Bō.” Amida was the name of a priest that the poet Saigyō visited at Higashiyama.

948. *midokoro no / are ya nowaki no / nochi no kiku*

touching of / to exist <> typhoon of / after of chrysanthemum

見所のあれや野分の後の菊

Year unknown—autumn. This poem was written by Bashō on his own ink painting.

The author and the thing in nature have a similar experience, appearance, or emotion. Here, both have survived the storm.

949. *suzushisa o / e ni utsushi keru / Saga no take*

coolness (object) / picture in reflected <> / Saga's bamboo

涼しさを絵にうつしけり 嵯峨の竹

1694—summer. This was a greeting verse to Yamei at his home in Saga.

950. *chiru hana ya / tori mo odoroku / koto no chiri*

fallen blossoms <> / birds also astonish / harp's dust

散る花や鳥も驚く琴の塵

Year unknown—spring. This verse was handwritten on a painting of a Japanese harp by Kano Tansetsu.

951. *kiyotaki no / mizu kuma se te ya / tokoroten*

clear cascade of / water draw (to make someone do) and <> / jelly noodles 清滝の水波ませてやとてん

1694—summer. This was Bashō's thank-you note to Yamei for serving him *tokoroten*. The noodles are made from agar agar, a vegetable gelatin, and served with vinegar. The name of the river was Kiyotaki. Kiyō means "clear." It was a small mountain stream that flowed through a deep gorge before joining the Ōi River. The name applies to both the water used to chill the noodles and the noodles themselves.

952. *kiyotaki ya / nami ni chiri naki / natsu no tsuki*

clear cascade <> / wave on dirt not / summer's moon

清滝や波に塵なき夏の月

1694—summer. Again Bashō uses a play of words on the name of *kiyotaki* ("Clear Cascade"). This verse works with the idea that the moonlight cascades down like the water in the stream and both are free of specks of dirt.

953. *Ōi-gawa / nami ni chiri naki / natsu no tsuki*

Hello River / wave on dirt not / summer's moon

大井川浪に塵なき夏の月

1694—summer. Another attempt with the same poem. According to Kenkichi Yamamoto, the reason this version used the Ōi River instead of Kiyō ("clear") River was to avoid the duplication of "clear" and "no speck of dust."

954. *rokugatsu ya / mine ni kumo oku / Arashiyama*

sixth month <> / peak in clouds to place / Storm Mountain

六月や峰に雲置く嵐山

1694—summer. *Arashi* ("storm") *yama* ("mountain") was really a hill about 1,230 feet (375 m) high in the western part of Kyoto facing the Ōi River. Bashō wrote a letter on June 24 to his disciple Sanpū explaining why he used *rokugatsu* instead of the more common word *minazuki* for "June." He wanted to heighten the contrast between the calmness of the clouds and the name of Storm Mountain.

955. *yanagigōri / katani wa suzushi / hatsu makuwa*

wicker trunk / load on one side as-for coolness / first melon

柳行李片荷は涼し初真桑

1694—summer. Rakushisha (“Hut of Fallen Persimmons”) was the name of Kyorai’s cottage at Saga in the western part of Kyoto where Bashō stayed in the spring of 1691.

956. *asatsuyu ni / yogore te suzushi / uri no tsuchi*

morning dew on / stained and cool / melon’s mud

朝露によごれて涼し瓜の土

1694—summer. Bashō seems to have been working with ideas of cleanness and dirt.

957. *matsu kaze no / ochiba ka mizu no / oto suzushi*

pine wind’s / falling leaves <> water’s / sound cool

松風の落葉か水の音涼し

1684–94—summer. Once again Bashō is reworking his phrase “sound of water” into a different configuration.

958. *natsu no yo ya / kuzurete akeshi / hiyashi mono*

summer’s night <> / broken dawn / chilled food

夏の夜や崩れて明けし冷し物

1694—summer. This verse was Bashō’s greeting and beginning link for a renga done with Kyokusui, Gakō, Izen, and Shikiō at the home of Kyokusui in Zeze. It is thought to be funny that Bashō begins a renga with a verse that describes the end of a party. The word “broken” refers to the night, the food, and the party.

959. *meshi augu / kaka ga chisō ya / yū suzumi*

boiled rice fan / wife’s treat <> / evening coolness

飯あふぐ^{*}喉が馳走や夕涼み

1694—summer. Bashō uses less than elegant terms to describe both the rice dish and the man’s wife. Notice how the sense varies as the second line twists so that there are two meanings. This is what Bashō considered “lightness.”

960. *sara bachi mo / honokani yami no / yoi suzumi*

plates bowls also / dimly darkness of / evening coolness

皿鉢もほのかに闇の宵涼み

1694—summer. The middle line is used as a pivot. Lines one and two make sense alone and lines two and three make sense alone, but the subject matter changes abruptly with the two readings.

961. *yūgao ni / kanpyō muite / asobi keri*

evening face on / dried-gourd peel / try <>

夕顔に干瓢むいて遊びけり

1694—summer. The gourd-bottle plant *yūgao* (“evening face”) blooms in the evening with large, white, squash-like flowers. When these gourds are green they are shaved into thin slivers that are rolled up with vinegar-spiced rice and covered with seaweed to make the dish *norimaki*. The play of words is on the evening faces, and sour rice, and the hard job of shaving the gourd.

962. *uri no kawa / mui ta tokoro ya / Rendaino*

melon's rind / to peel a place <> / a graveyard (name)

瓜の皮剥いたところや蓮台野

1694—summer. Rendaino is a graveyard near the Gold Pavilion in Kyoto. Bashō may be making a macabre joke by comparing garbage to graves, but some insist that Bashō is really referring to the place where he was served the very best melon.

963. *matsu sugi o / homete ya kaze no / kaoru oto*

pine cedar (object) / praise <> wind of / smell sound

松杉をほめてや風のかをる音

1691—summer. The Jōjakkōji temple is at the foot of Ogurayama of Saga in the western part of Kyoto. It is considered the site of the villa of Fujiwara no Teika (1162-1241), the famous poet who compiled *One Hundred Poems by One Hundred Poets*, which is still used as a card game. This verse crosses the senses with the line “smell the sound.”

964. *sazanami ya / kaze no kaori no / ai byōshi*

rippling waves <> / wind of fragrance of / corresponding rhythm

さざ波や風の薫の相拍子

1694—summer. Zeze was a town facing the southern shore of Lake Biwa.

965. *mizuumi ya / atsusa o oshimu / kumo no mine*

lake <> / heat (object) miss / cloud of summit

湖や暑さを惜しむ雲の峰

1694—summer. This is the second verse composed at the house of the Nō actor Yūtō at Zeze. The lake is ringed with mountains.

966. *hira hira to / aguru ōgi ya / kumo no mine*

fluttering / raise fan <> / cloud's peak

ひらひらと挙ぐる扇や雲の峰

1694—summer. Honma Shume was a Nō actor in Ōtsu and his renga name was Tan-ya. Bashō's poem describes an aspect of Nō in which the actor raises his fan above his head and waves it with a nervous, fluttering motion. Some see a compliment in Bashō's wish for the actor's reputation to go as high as the peak of the clouds.

967. *Kagekiyo mo / hanami no za ni wa / Shichibyōe*

legendary warrior also / cherry blossom viewing of gathering in as-for / the actor 景清も花見の座には七兵衛

Year unknown—spring. The legendary warrior was Kagekiyo, who died in 1196. He was the chief of warriors and his life has been dramatized in Kabuki and Nō theater. This verse was found on a fan in Bashō's handwriting.

968. *inazuma ya / kao no tokoro ga / susuki no ho*

lightning flash <> / face of place's / pampas' plume

稲妻や顔のところか薄の穂

1694—summer. The preface and poem were part of a poetic essay, “Preface to Lightning.” The verse refers to the legend about the beautiful and romantic female poet Ono no Komachi. After she died, pampas grass grew up through the eye holes of her skull. Lightning was a metaphor for the briefness of life.

969. *inazuma ya / yami no kata yuku / goi no koe*

lightning flash <> / darkness direction to fly / heron's voice

稲妻や闇の方行く五位の声

1694—summer. The *goi sagi* (*Nycticorax nycticorax*) was the black crowned night heron. It got its name because the Emperor Daigo (885–930) gave orders to catch one for him. The bird was very obedient and easily caught. The emperor praised the bird and gave it the rank of *go-i* (“fifth class”).

970. *hasu no ka o / me ni kayowasu ya / men no hana*

lotus blossom's scent (object) / eye in goes through <> / mask's nose

蓮の香を目にかよはすや面の鼻

1694—summer. Bashō had been working with the technique of changing sense sensations within the verse to create paradoxes. When it was explained to him that the actor looked through the nose holes of the mask, it gave his thinking a new reality. The verse was written by hand on a slip of paper.

971. *michi hososhi / sumōtori-gusa no / hana no tsuyu*

lane narrow / wrestler's grass of / flowers of dew

道ほそし相撲取り草の花の露

1694—summer. Bashō composed this when he came back to the Abode of Illusion at Gichūji Temple at Zeze. There is some question about the proper name of the grass. The use of *sumō* (“wrestler”) in its name implies that it was a tough grass.

972. *ajisai ya / katabira-doki no / usu asagi*

hydrangea <> / unlined robe season of / light yellow

紫陽草や帷子時の薄浅黄

1684–94—summer. In late summer the hydrangea flowers change from pink or blue to light tan or yellow, the same color as the fashionable unlined robes made of *Boehmeria nivea*, a leafy plant called “false nettle” that was cultivated for fiber.

973. *Tanabata ya / aki o sadamuru / hajime no yo*

Star Festival <> / autumn (object) defined or set in / first of night

七夕や秋を定むるはじめの夜

1694—summer.

974. *Tanabata ya / aki o sadamuru / yo no hajime*

Star Festival <> / autumn (object) defined or set in / night of first

七夕や秋を定むる夜のはじめ

1694—summer. The Star Festival, held on the seventh night of the seventh month, was a favorite evening picnic. Only if the clear and cooler air of autumn arrived a bit early could one see the stars.

975. *hiya hiya to / kabe o fumaete / hiru ne kana*

chilly coolness / wall (object) walk on / midday nap <>

ひやひやと壁をふまえて昼寝哉

1694—summer. This verse was written at Bokusetsu's house in Ōtsu in the first part of July.

976. *aki chikaki / kokoro no yoru ya / yo jō han*

autumn near / hearts of close <> / four-and-a-half mat room

秋近き心の寄るや四畳半

1694—autumn. Rooms in Japan are measured by how many grass mats are used to cover the floor. The line *yo jō han* is actually a four-and-one-half matted room or the size of the tea ceremony room. This verse was the opening link for a renga party held at the home of Bokusetsu in Ōtsu, Ōmi, on June 21.

977. *ie wa mina / tsue ni shiraga no / haka mairi*

household as-for everyone / walking sticks in gray hair of / grave visiting

家はみな杖に白髪の墓参り

1694—autumn. Bashō's older brother, Matsuo Hanzaemon, had stayed to live on the family land in Iga-Ueno. He died in 1701.

978. *kazu nara nu / mi to na omoi so / Tama Matsuri*

number counted not / oneself (quotation) not to think / souls festival

数ならぬ身とな思ひそ玉祭

1694—autumn. There is a question as to whether Jutei was the wife of Bashō's nephew, who had died the year before in Bashō's house, or a previous mistress of Bashō's. She lived near Bashō's house in 1693, and when Bashō left on his trip to Iga, she moved into his house. She died on June 2, during the Tama Matsuri or Bon Festival.

979. *yuku aki ya / te o hiroge taru / kuri no iga*

departing autumn <> / hand (object) to open be / chestnut's burr

行く秋や手をひろげたる栗の毬

1694—autumn. This verse was the opening link for a renga party that finished only eighteen links out of thirty-six. The party was at Gensetsu-tei on September 5, three days before Bashō's departure for his hometown. The opened chestnut burrs look like cupped hands that have just released the nut and let autumn escape.

980. *waga yado wa / shikakuna kage o / mado no tsuki*

my house as-for / square light (object) / window of moon

わが宿は四角な影を窓の月

1684–94—autumn. The round moon comes into Bashō's house like a square of light due to the shape of the window.

981. *sato furite / kaki no ki mota nu / ie mo nashi*

village get old / persimmon of tree to have not / house also not

里古りて柿の木持たぬ家もなし

1694—autumn. This was Bashō's greeting verse to Bōsui, that was used as the opening stanza for the renga done at his house on August 7. The *kaki* ("persimmon," *Diospyros kaki*) tree was a symbol of prosperity because its bright fruit hangs on the bare branch after all the leaves have fallen.

982. *meigetsu ni / fumoto no kiri ya / ta no kumori*

clear moon under / foot-of-the-mountain's fog <> / rice field's mist

名月に麓の霧や田の曇り

1694—autumn. Bashō's disciples had built Bashō another house in the backyard of his

brother's place. The new house was given the name Mumyō-an. *Mumyō* means “ignorance, spiritual darkness, or illusion.” “*An*” is often translated as “hermitage, a hermit's cell, monastery, or retreat,” but it is also used in its symbolic sense for houses.

983. *meigetsu no / hana ka to miete / wata-batake*

harvest moon's / flower <> (quotation) as appears / cotton field

名月の花かと見えて綿畠

1694—autumn. The ripe cotton looks like little white moons or like flowers from the moon.

984. *kazairo ya / shidoro ni ue shi / niwa no hagi*

wind color <> / artlessly in plant (past) / garden of bush clover

風色やしどろに植ゑし庭の萩

1691—autumn. There are three versions of this verse. This one was published in Ensui's book *Sanzōshi*.

985. *kazairo ya / shidoro ni ue shi / niwa no aki*

wind color <> / artlessly plant (past) / garden of autumn

風色やしどろに植ゑし庭の秋

1694—autumn. Here the last word is changed from “bush clover” to “autumn.”

986. *kazairo ya / shidoro ni ue shi / niwa no ogi*

wind color <> / artlessly plant (past) / garden of reeds

風色やしどろに植ゑし庭の萩

1694—autumn. This is the third version of this verse: Only the last word is changed. The revision process shows how important it was to Bashō to find the best image.

987. *tōgan ya / tagai ni kawaru / kao no nari*

white gourd <> / each other in change / face of looks

冬瓜やたがひに変わる顔の形

1694—autumn. *Tōgan* (*Benincasa hispida*) is the white or wax gourd. A favorite pastime was carving faces on gourds and melons. Bashō composed this verse when he came back to Iga-Ueno and met old friends who had changed as much as he had.

988. *koyoi tare / Yoshino no tsuki mo / jūroku ri*

this evening who / Yoshino's moon also / sixteen miles

今宵誰吉野の月も十六里

1694—autumn. This is the night of the full autumn moon. The distance to the famous town of Yoshino is sixteen *ri*. A *ri* is 2.44 miles (3.93 km), which makes about 35 miles (56 km), but this accuracy loses the play of numbers between the fifteenth moon and the sixteen *ri*.

989. *keitō ya / kari no kuru toki / nao akashi*

cockscorn <> / wild geese of to come time / still redder

鶏頭や雁の来る時なほあかし

1694—autumn. The Chinese name for cockscorn (*Celosia argentea*) is *yan lai hong*, which means “becomes red when wild geese fly over.” The tiny florets of cockscorn turn from a bright lime green to a deep burgundy red in autumn.

990. *kao ni ninu / hokku mo ideyo / hatsu zakura*

face in resemble not / first verse also to appear / budding cherry blossoms 顔に似ぬ発句も出でよ初桜

1694—a spring verse written in autumn. Bashō was using this verse as an exercise in which he gave his students the first two lines and expected them to supply the third line. The idea in this poem is that Bashō thought poetry should have the freshness and promise of a cherry blossom and not be old and tired-looking like the poets.

991. *soba wa mada / hana de motenasu / yamaji kana*

buckwheat as-for still / flowers with to serve / mountain road <> 蕎麦はまだ花でもてなす山路かな

1694—autumn. Tojū of Ise, a disciple of Shikō, visited Bashō on September 3. Buckwheat noodles were one of Bashō's favorite foods.

992. *bii to naku / shirigoe kanashi / yoru no shika*

(sound a stag makes) (quotation) cry / prolonged voice sad / night's deer びいと啼く尻声悲し夜の鹿

1694—autumn. According to Shikō's journal, *Knapsack Diary*, Bashō took a walk on the night of September 8 near the Sarusawa Pond in Nara, accompanied by Shikō, Izan, and Jirobei. Jirobei was the seventeen- or eighteen-year-old son of the nun Jutei. Jirobei had returned to Tokyo when his mother died but was now back with Bashō.

993. *hi ni kakaru / kumo ya shibashi no / watari dori*

sun in cover / clouds <> for a moment of / migrating birds 日にかかる雲やしばしの渡り鳥

1684–94—autumn. The cloud is a cloud of birds.

994. *kiku no ka ni / Kuragari noboru / Sekku kana*

chrysanthemum of scent in / dark pass to climb up / Chrysanthemum Festival <>

菊の香にくらがり登る節句かな

1694—autumn. Bashō left Iga on September 8, and the next morning he left Nara for Osaka by the Kuragari Pass (“dark pass”). Sekku was a celebration of the chrysanthemum flower held on the ninth day of the ninth month.

995. *kiku no ka ya / Nara ni wa furuki / hotoke tachi*

chrysanthemum of smell <> / Nara in as-for ancient / Buddha statue(s) 菊の香や奈良には古き仏達

1694—autumn. This verse was composed on September 9, for the Chrysanthemum Festival. From 710 to 784, Nara was the capital of Japan.

996. *kiku no ka ya / Nara wa iku yo no / otoko buri*

chrysanthemum of smell <> / Nara as-for long ago of / handsome man 菊の香や奈良は幾代の男ぶり

1694—autumn. This verse uses the associative technique; the three things are similar. The absence of a verb in the poem indicates Bashō's use of “lightness.”

997. *kiku ni dete / Nara to Naniwa wa / yoi zukiyo*

chrysanthemum in leave / Nara and Naniwa as-for / crescent moon night 菊に出て奈良と難波は宵月夜

1694—autumn. This verse was included in letters to two disciples, Isen and Dohō. On this night Bashō stayed with Shadō, a doctor who originally lived in Zeze but had moved to Osaka.

998. *inoshishi no / toko ni mo iru ya / kirigirisu*

wild boar's / bed in also enter <> / cricket 猪の床にも入るやきりぎりす

1694 autumn. Bashō was staying with Shadō, a brash friend and disciple he had lived with in Zeze. When Bashō traveled, he wore black robes to look like a priest.

999. *omoshiroki / aki no asane ya / teishu buri*

pleasurable / autumn of sleeping late <> / host (acting as if) おもしろき秋の朝寝や亭主ぶり

1694—autumn. This verse was a thank-you gift to Bashō's host, Shadō.

1000. *matsu kaze ya / noki o megutte / aki kurenu*

pine wind <> / eaves (object) go around / autumn departing 松風や軒をめぐって秋暮れぬ

1694—autumn. This was an impromptu verse written for the owner of the restaurant named “Ukamuse” at Shin Kiyomizu in Osaka. Here both the pine wind and the departing autumn go around the eaves of the house.

1001. *masu kōte / funbetsu kawaru / tsukimi kana*

measure box buy / mind to change / moon viewing <> 升買うて分別替る月見哉

1694—autumn. This market is known as the “Treasure” or “Measure Market,” where boxes for measuring grain were sold as good-luck talismans. While Bashō was at the market, he caught a chill and ended up canceling the renga party scheduled for that evening. The next day he felt much better, so they decided to hold the meeting after all. This verse was Bashō's excuse for calling off the party.

1002. *aki mo haya / baratsuku ame ni / tsuki no nari*

autumn also already / sprinkles rain in / moon's shape 秋もはやばらつく雨に月の形

1694—autumn. This verse was the starting stanza for a renga done at the home of Kiryū, Bashō's disciple in Osaka. In the traditional schema for renga written in autumn, the moon appears in the first stanza instead of the fifth. Usually showers were an indication of the beginning of winter, but this year the rain started in autumn.

1003. *shin wara no / de some te hayaki / shigure kana*

new rice straw's / first appearance and already / wintry shower <> 新藁の出初めて早き時雨哉

1684–94—mixed seasons. Braided rice straw was used in decorations for the New Year. Here, both the winter showers and rice straw appear together.

1004. *aki no yo o / uchi kuzushitaru / hanashi kana*

autumn of night (object) / broken apart / conversation <>

秋の夜を打ち崩したる咄かな

1694—autumn. This verse began a half-renga done at Shioe Shadō's house on September 21, in Osaka. One of the reasons Bashō had made the trip to Osaka, in spite of his illness, was to mediate between two of his disciples, Shidō, a merchant from Osaka, and Shadō, a doctor. When both disciples showed up for this renga, they completed only eighteen links. Here, with the associative technique, the autumn night, an abstract idea, and the conversation have been dashed to bits.

1005. *hito goe ya / kono michi kaeru / aki no kure*

human voices <> / this road returning / autumn's departure

人声やこの道帰る秋の暮

1694—autumn. The phrase *aki no kure* can be translated as an “evening in autumn” or the “end of autumn” or “autumn’s passage” or “departure.” Bashō is working with the idea of treating abstract ideas and reality the same.

1006. *kono michi ya / yuku hito nashi ni / aki no kure*

this road <> / go man not in / autumn's departure

この道や行く人なしに秋の暮

1694—autumn. Knowing that Bashō wrote this verse just weeks before his death gives added meaning to the idea of departure and the concept of the path of death.

1007. *kono aki wa / nande toshi yoru / kumo ni tori*

this autumn as-for / why old getting / cloud into bird

この秋は何で年寄る雲に鳥

1694—autumn. It is easy to see the connections between the images in this poem and Bashō's thoughts about death.

1008. *shira-giku no / me ni tatete miru / chiri mo nashi*

white chrysanthemums / to look at closely / dust also not

白菊の目に立てて見る塵もなし

1694—autumn. This was the greeting to the hostess of a renga party, Shiba Sono, at her home on September 27.

1009. *tsuki sumu ya / kitsune kowagaru / chigo no tomo*

moon clear <> / a red fox frightens / boy-lover's friend

月澄むや狐こはがる児の供

1694—autumn. On September 28, seven poets gathered at the home of Keishi to compose single verses on the subject of love. Bashō did not feel well but forced himself to go to the party. The following day he became very ill, went to bed, and never got up.

1010. *aki fukaki / to nari wa nani o / suru hito zo*

autumn deep / door next as-for what (object) / to do man <>

秋深き隣は何をする人ぞ

1694—autumn. This starting verse was sent to the renga party on October 15 at the home of Negoro Shihaku (d. 1713) because Bashō was too ill to attend.

1011. *tabi ni yande / yume wa kare no o / kake meguru*

journey on ill / dream as-for withered field (object) / wander around 旅に病んで夢は枯野をかけ廻る

1694—autumn. After composing this at 2:00 A.M. on October 9, three days before his death, Bashō blamed himself for his deep obsession with composing poems even at this critical moment and said, “This is the last of my obsession!”

1012. *kiyotaki ya / nami ni chiri komu / ao matsuba*

clear cascade <> / wave on scatter get into / green pine needles 清滝や波に散り込む青松葉

1694—autumn. Bashō saw this as a revision to his verse composed in June: *kiyotaki ya / nami ni chiri naki / natsu no tsuki* (clear cascade / no dust on the waves / the summer moon), because it bothered him that the two lines “clear cascade” and “no dust on the waves” were simply a repeat of each other. This verse was carved on a stone and on July 12, 1971, placed where the Kiyotaki River flows into the Ōi River.

APPENDICES
&
BACK MATTER



APPENDIX I

HAIKU TECHNIQUES

TECHNIQUE 1 Association—This method of linking can be thought of as “how different things relate or come together.” In many societies a similar technique is known as parallelism—the method of setting ideas into similar syntaxes with slight variations in information that reveal a connectedness. The Japanese borrowed this principle from the Chinese, who had made it their dominant device, and moved the parallel built on syntax to a new level with an association of images. The Zen aspect of this technique is called “oneness”—showing how everything is part of everything else. One association that has been used so often that it has become a cliché is the Japanese association of dew and tears. One of Bashō’s major objectives was to find new and apt associations that made the reader rethink reality and the connectedness within. Of all the techniques, this is the one Bashō used most.

48. hating flowers
the mouths of talkative people
and the wind bag

Here Bashō is saying that the mouths of people who talk too much and the bag of winds, a fanciful expression of the place where the spring winds come from, have something in common. They both must hate the cherry blossoms because each reduces a person’s pleasure in enjoying the flowers. The talkative person distracts from one’s appreciation of the beauty of the scene and the wind blows the petals off the tree. Because of the perfection of this association, the reader can then think of many other associations between these two images.

TECHNIQUE 2 Comparison—This technique is so close to the technique of association that it may seem they are the same. However, there is a vital difference. All comparisons are associations, but not all associations are comparative. Here is a fairly clear example:

7. rabbit-ear iris
how much it looks like
its image in water

TECHNIQUE 3 Contrast—Identifying this technique is much easier. The reward of this technique is the excitement that opposites create. Thus, a common haiku idea can

gain added interest. Because many of life's surprises are the contrasts, this technique is a major one for haiku in our times, but less so in Bashō's life.

423. clear at the lake
yet it rains on Mount Hiei
departing of May

TECHNIQUE 4 Close Linkage—Basically this could come as a subtopic to association, but since it also works with contrast and comparison it deserves its own listing. In making any connection between the two parts of a haiku, the leap can be one that is small or even well known.

44. when planting one
handle it like a baby
wild cherry tree

TECHNIQUE 5 Leap Linkage—Due to his renga-writing skills, Bashō was a master at making wild, wide leaps in the linking of the images of his poems.

467. swinging bridge
first one thinks of
meeting horses

Here the linkage leap is so wide that it may need a footnote of explanation for readers four centuries and thousands of miles away to follow it. This is one of the problems of making an innovative or wide leap—how to get the reader's mind to track it over the abyss without getting lost. The important point in creating with this technique is that the writer is always totally aware of his or her truth. Poets of surrealism sometimes made leaps that at first glance seem impossible to follow—an example would be the work of Paul Celan, where the reader must go on faith that the author knew what he was writing about. This is rare in haiku. Usually, if the reader thinks about the words long enough and deeply enough, he can find the author's truth, or better still, a new one.

TECHNIQUE 6 Metaphor—Until recently many people believed that haiku do not employ metaphor. They came to this incorrect conclusion because the Japanese state their metaphors differently. As you can see, Bashō used metaphor:

148. the gay boy
a plum and the willow
a woman

TECHNIQUE 7 Simile—Usually, in English, the reader recognizes a simile when seeing the words “as” or “like.” Occasionally, Bashō’s poems will contain a simile with these words, but the Japanese writers, for the most part, have proved to us that this is unnecessary. From them we have learned that it is enough to put two images in juxtaposition, next to each other, to let the readers figure out the “as” and “like” for themselves. The unspoken rule is that you can use simile if you are smart enough to simply drop the “as” and “like” in the Japanese. Besides, this allows the readers an active part in creating the poem within as they discover the unspoken simile.

265. horsetail rush
 as if a legendary person is wearing
 a pleated skirt

TECHNIQUE 8 Rhyme—This is a major component of Western poetry. In Japanese, most of the sound units are built on only five vowels, and rhyming occurs naturally. Yet, haiku translated into rhymed lines often need so much padding to make the rhyme work that the simplicity of the poem gets lost. However, if the reader takes the time to read the *romaji* version of Bashō’s poems, one can see how often the old master employed the linkage of sound in his work. The rhyme occurs here with *hagoshi* (“through leaves”), *hoshi* (“star”), and the seven “oh” sounds:

667. *nebu no ki no / hagoshi mo itoe / hoshi no kage*
 a silk tree
 even through the leaves weary
 of starlight

TECHNIQUE 9 The Sketch (or Shiki’s *Shasei*)—Though this technique is often given Shiki’s term *shasei* (“sketch from life”), or *shajitsu* (“reality”), it has been in use since the beginning of poetry in Asia. The poetic principle is “to depict the thing just as it is.” There are some inspirations for haiku that are best said as simply as possible. Most of Shiki’s haiku were written in this style. Yet, he himself realized in 1893 that the overuse of this technique could produce many lackluster haiku, so it should never be the only method employed in a haiku.

102. a rainy day
 the autumn world
 of a border town

TECHNIQUE 10 Narrowing Focus—This is a device the Japanese master Buson used often because he, as an artist, was a very visual person. Bashō and earlier poets were completely comfortable using this technique.

112. a morning of snow
 only the onions in the garden
 blaze the trail

Basically the poem starts with a wide-angle lens on the world in the first line, then switches to a normal lens for the second line and zooms in for a close-up in the end. The technique sounds simple, and when done well it is very effective in bringing the reader's attention down to one basic element or fact of the haiku. In this poem Bashō added another element to the technique with the idea that the close-up image—the trail at one's feet—is covered up with snow so it cannot be seen.

TECHNIQUE 11: Riddle—It is apt that the very first of Bashō's saved poems employs this technique. The riddle is probably one of the oldest poetical techniques as well as a device to preserve and transmit spiritual knowledge. Zen Buddhists retain this lineage with the *koan*. It takes some explaining of culture and time-keeping to figure out the riddle in Bashō's poem, but the clarification is in the note. The trick in using this technique is to state the riddle in as puzzling terms as possible. What can one say so that the reader cannot easily figure out the answer? The more intriguing the setup, and the closer the correlation between the images, the better the haiku seems to work. The old masters' favorite tricks with riddles ran along these lines: "Is that a flower falling or a butterfly?" or "Is that snow on the plum branch or the blossoms?" and the all-time favorite: "Am I a butterfly dreaming I am a man or a man dreaming I am a butterfly?" Sometimes the riddle is not actually set up as a question but makes a statement of improbability. At times the author supplies the answer of how this other reality can be; at other times the reader is left to find the solution.

7. has spring come
 or the year gone away?
 second last day

78. from a treetop
 emptiness dropped down
 in a cicada shell

TECHNIQUE 12: Paradox—One of the aims of haiku is to confuse the reader just enough to attract interest and engage the mind. Using a paradox will give the reader something to ponder after the last word has been read. Again, the author cannot espouse nonsense but has to construct a truthful paradox connected to reality or even a higher reality. It is not easy to come up with a new subject, but when an author discovers one, the haiku's brevity adds to the excitement of deciphering the paradox.

73. black forest
 whatever you may say
 a morning of snow

TECHNIQUE 13: Double Entendre—Anyone who has read translations of Japanese poetry has seen how much poets delighted in saying one thing and meaning another. Often only translators knew the secret language and thus understood the jokes, which may or may not be explained in footnotes. In some cases a pun covered up a sexual reference through a euphemism or images with double meanings.

76. the rainy image
 of the bottom shining princess
 the moon's face

TECHNIQUE 14: Pun—Japanese poets were master punsters. We have many of the same opportunities for puns in English, but contemporary haiku writers may not be as well versed as the Japanese are in using this technique because there have been periods of Western literary history when this skill has been reviled. And even though the *hai* of haiku means “joke, or fun, or unusual,” there are still writers who frown when they encounter a pun in three lines. Bashō did not use the technique much because he was against the overuse of the method by the two other haikai schools of his time. Translators shy away from pun verses because they rarely work in the target language and long explanations can be tiresome to write and to read. Fortunately this verse, by Bashō, works in both languages:

38. put it on to try
 in-vest yourself
 in a flowered robe

The type of robe was a sleeveless version that could be called a vest.

TECHNIQUE 15: Wordplay—Again, one has to admit the Japanese do this best. Their job of finding wordplays is made easier by the custom of their place and object names having a double meaning. Also, Japanese has many homonyms. Bashō was careful in using this technique for the same reason he avoided puns.

47. beautiful
 the core of the princess melon
 is already a queen

TECHNIQUE 16: Humor—Bashō is often remembered as a rather dour old guy with god-like qualities, but this is not accurate. He was a party person who enjoyed the company of all classes. There are no belly laughs in his haikai, but his quirky mind would occasionally come up with a poem that would bring a smile.

125. rice-cake flower
stuck as a hair ornament
on Lord Rat

TECHNIQUE 17: Pseudo-science—This is very close to paradox but has a slight difference. This technique demonstrates a distorted view of science—one we think is not true, but has the possibility of being true, perhaps when we understand quantum physics or all become poets. When the “other reality” the author was using is explained, the poem becomes absolutely clear. Again, this is an old Japanese tool that was used to make the poet sound simple and childlike but also to confound the reader.

6. a falling sound
that sours my ears
plum rain

526. iris leaves
I tie them to my feet
as sandal cords

TECHNIQUE 18: Sense Switching—This is another favorite of the Japanese poetry masters, but one they used with a great deal of discretion. It is simply to speak of the sensory aspect of a thing and then change to another sensory organ. Usually it involves hearing something one sees, or switching between seeing and tasting. Some people have this ability naturally; for them it is called synesthesia. The most famous example of this technique is in Bashō’s “old pond” haiku:

162. old pond
a frog jumps into
the sound of water

Here, the frog not only jumps into the water but also into the sound of water. The mind-puzzle that this haiku creates is how to separate the frog from the water, the sound of water from the water, the frog from the sound it will make entering water, and the sound from the old pond. It cannot be done because all these factors are one, but the reader arrives at this truth through having the senses scrambled. Other poems using this technique are 733 and 963.

TECHNIQUE 19: Frame Rhyme (*kasuri*)—This technique, used by the two haikai schools in vogue in Bashō's time, was also utilized in English poetry, where it was also known as the para-rhyme. An example would be *hack—buck*. This rhyming device had almost completely fallen out of practice in poetry but was recently revived in rap. An extension of this technique is still used in jokes. By taking a known phrase or cliché, and then changing one part of it, it is possible to express a new idea. Examples: "He who laughs last thinks slowest." or "Change is inevitable, except from a vending machine." Bashō, by changing only one sound unit, was using the frame rhyme.

4. from Kyoto's many houses
 a crowd of ninety-nine thousand
 blossom viewing

At the time there was a saying that Kyoto has 98,000 houses. Another phrase is *kisen kunju* ("a crowd of rich and poor"). Bashō changed the *kisen* to *kusen* to add another thousand to the number and include the concept of all classes of society.

TECHNIQUE 20: Making New Words—One of the reasons for becoming a poet or writer is for the joy of working with words. Fairly quickly one finds out, even in a language as rich as English, that there are not enough words to explain or name everything. The writer must either find images for these unnamed states of being or make up a new word.

14. for the Star Festival
 even when hearts cannot meet
 rainy-rapture

The word *uchūten* is a compound word made by Bashō incorporating "rain in the middle of heaven" and ecstasy.

TECHNIQUE 21: Twist—This is one of the most common methods used in writing waka poetry. It was also the basis for the *maekuzuki* ("capping verse"). It works by setting up a situation and leading the reader to believe the author is going to relate a certain situation. In the middle of the verse the writer's thinking makes a turn or twist and forces the reader's mind into a completely different situation. Since Bashō had studied the old waka anthologies, he was very familiar with the technique.

137. folly in darkness
 grasping a thorn
 instead of a firefly

Because fireflies appear in the time of the evening when lovers meet, they have the connotation of helping lovers find each other. Thus, the reader is led to think “thorn” is a euphemism, but the addition of the third line swings the poem back around into another situation.

TECHNIQUE 22: Pivoting—This technique, also carried over from waka, is a variation on the twist. In the pivot, however, the middle line acts as a gate that can swing in either direction. This results from having a middle line that can have two meanings. The reader is flipped from one way of thinking to another, but here the device is made clear. The reader can draw two conclusions using the same common information in the middle line.

864. first snowfall
almost finished
on the bridge

To be completely understood, perhaps this poem also needs its title: “When the new Great Bridge at Fukagawa was almost finished.” Here both the snowfall and the work on the bridge were “almost finished.”

TECHNIQUE 23: Literary References (*honki-dori*)—One of the ways writers had of elevating their status was to link their poem with that of a more famous person.

106. pining for flowers
or a tune from Gichiku
Mount Yoshino

Gichiku, known as Tōzaburō, was a popular flute player in Bashō’s time whose hit song had the title of “Yoshino,” the mountain most famous for its cherry trees and deep snows. The idea was that when the flowers bloomed there would be parties; flute playing would be at its best.

TECHNIQUE 24: Response to Another’s Poem—This is a variation on the technique of a literary reference, only here the reference is to a usually well-known poem by someone else. This device is a good one to get poetic inspiration flowing by reading the works of others and then finding something else or new to say. In this example Bashō was referring to a waka he had read in the imperial anthology, *Shinkokinwakashū*: *michi no be ni / shimizu nagaruru / yanagi kage / shibashi to te koso / tachidomari tsure* (along the way / where water is running / in the willow shade / I have stopped to rest / for a little while).

576. one patch of a rice field
 when it was planted I left
 the willow tree

TECHNIQUE 25: Narrating an Admirable Act—This is another very old method of choosing subject material for a poem. The old Chinese poets were the first experts, but the Japanese ran a close second. In the imperial collections of waka, some of these poems with this attribute were categorized as “laments.” Usually the poem is polite bragging of one’s goodness or elevating one’s poverty to an achievement.

337. burning dried pine needles
 to dry my hand towel
 such coldness

TECHNIQUE 26: Hiding the Author—Often poets used ambiguity to hide the fact that they were writing about themselves. They would refer to “an old man” or “the traveler,” when in fact it was the author having the experience. By doing this, the technique moved the poem from the individual into the universal. Then readers could fit their thinking into the experience. Another reason for using ambiguity was to mix up the action so the readers do not know if nature is doing the acting or if a human is doing it. This device minimizes the impact of the author on the poem and allows an interaction between humanity and nature.

272. full moon
 walking around the pond
 all night

Is the poet or the moon walking around the pond? Or are they going together? There is also an association between the roundness of the moon, the pond, and the path.

TECHNIQUE 27: Hidden Subject—A variation on the previous technique was to write about a subject that could not be sensed but only imagined. Asian poets often praised a missing thing. Frequently this was done as a lament for a deceased person, but it was also a way of forcing the reader to think beyond the poem to imagine something that was not expressed in the words. Here are two examples of Bashō experimenting with the technique:

500. a bell at sunset
 also was not heard
 a spring evening

501. no bell ringing
 what does the village do
 on a spring evening

TECHNIQUE 28: *Sabi*—It is questionable whether this is actually a writing technique, but the concept is so vital to Asian poetry that it needs to be included. The word *sabi* has been given many meanings over the innumerable years it has been in Japan, and now it is undergoing even new mutations in the English language. As fascinated as Westerners have become with the word, the Japanese have maintained for centuries that no one can really comprehend what *sabi* is, and thus they change its definition according to their moods. Some say *sabi* is “beauty with a sense of loneliness in time, akin to, but deeper than, nostalgia.” Daisetz T. Suzuki maintains that *sabi* is “loneliness” or “solitude” but that it can also be “miserable,” “insignificant,” “pitiable,” “asymmetry,” and “poverty.” Donald Keene sees *sabi* as “an understatement hinting at great depths.” Using this technique, the writer puts together images and verbs that create this desired atmosphere.

126. dreaming rice cakes
 fastened to folded ferns
 a grass pillow

TECHNIQUE 29: *Wabi*—This concept is the twin to *sabi*. Again, many people have tried to find a perfect definition, but *wabi* can most easily be defined as the poverty or beauty that is the result of living simply. Frayed, faded, and worn Levis have the *wabi* that bleached designer jeans can never achieve. Because these two terms are so nebulous, deciding which of Bashō’s poems exemplify the ideas can be debated. However, it is important to be aware of these concepts because their use can bring a deeper sense of life and living.

139. hibiscus flower
 naked I wear one
 in my hair

TECHNIQUE 30: *Yugen*—This Japanese word is usually defined as “mystery” and “unknowable depth.” Somehow *yugen* has not drawn the attention that *wabi* and *sabi* have, but since deciding which haiku exemplifies this quality is a question of judgment, there is rarely consent over which verse has it and which one does not. One could say a woman’s face half-hidden behind a fan has *yugen*. The same face covered with pink goop while getting a facial, however, does not. Haiku writers use *yugen* in haiku by enticing their readers to think and to delve into the mystery of common things.

629. souvenir paintings

what kind of a brush first drew
the image of Buddha

TECHNIQUE 31: “As Above, So Below”—Though this idea seems to use a religious precept, this technique works to make the tiny haiku a well-rounded thought. The idea is that the reader should be able to read the first line and the third line to find it makes a complete thought. Sometimes an author does not know in which order to place the images in a haiku. When the images in the first and third lines have the strongest relationship, the haiku automatically feels balanced. Take this haiku by Bashō and switch the lines around to see how this factor works, or try reading this haiku without the second line:

224. snow on snow
this night in December
a full moon

TECHNIQUE 32: Finding the Divine in the Common—This is a technique that seems to happen without conscious control. A writer will make a perfectly ordinary and accurate statement about common things, but due to the combination of images and ideas about them, or between them, a truth will be revealed about the divine. Since we all have various ideas about what the divine is, two readers of the same haiku may not find the same truth or revelation in it. Here, again, the reader becomes a writer to find a greater truth behind the words. This example from Bashō’s work may seem fairly clear:

276. the one thing
that lights my world
a rice gourd

Perhaps it helps to know that rice was stored in a dried gourd. To keep it away from mice, the gourd was hung from a rafter. Though this was the time before electricity and light bulbs, Bashō already had this comparison. Yet there is also a deeper meaning. The rice gourd’s golden yellow color not only brightened the dim room, but the rice in it furnished the energy to maintain his body while endeavoring to reach the goal of enlightenment. One can also see this poem as a riddle: What is the one thing that lights my world?

TECHNIQUE 33: Lightness (*karumi*)—This is a concept for his poetry that Bashō discovered late in life. His belief in this method of writing was so strong it compelled him to take trips while in ill health in order to bring the concept to a wider audience. Several students abandoned Bashō over their dislike of the method, and others, even though they said they believed in it, found it very hard to define and emulate. Looking

back, it seems Bashō was trying to write poetry that was less emotional. Bashō seems to have believed that it is the verb that carries the emotional baggage of a poem. The poems he considered to exemplify the concept of *karumi* best are the ones with few or no verbs. In our times this technique of writing a haiku without a verb produces what is pejoratively called “grocery list” haiku.

636. under the trees
 soup and pickles
 cherry blossoms

From Bashō’s own comments on his work, he found these poems displayed the technique of lightness: 776, 819, 885, and 923.



Though haiku today has even more rules than it did in Bashō’s time, there is another aspect of the form that he followed that is so basic it must be discussed. The Japanese, due to their reading and memorization of poetry, almost automatically included an aspect of composition that has to be taught to outsiders.

This is the idea that there must be two parts to a haiku. We call these parts “the phrase” and “the fragment.” A correctly translated haiku will make the break between the two parts clear with the use of grammar. Some writers who cannot make the break clear with structure will use punctuation marks—a dash, a comma, ellipsis, or even a period.

There is so much more to say about writing haiku, its rules, and its joys, that I am tempted to add more words. However, Bashō is a much better teacher. Working with his poems has taught me all I know and value about haiku. Therefore, I would prefer you turn back to the poems and leap into the genius of his words.

APPENDIX 2

SELECTED CHRONOLOGY
OF THE LIFE OF MATSUO BASHŌ

- 1644** Born at or near Ueno in Iga Province as Matsuo Kinsaku.
- 1656** Matsuo Yozaemon, Bashō's father, dies. Bashō was probably already in the service of Tōdō Yoshitada, a relative of the local feudal lord for whom his father had been a samurai.
- 1662** Earliest extant poem.
- 1666** Sudden death of Tōdō Yoshitada, Bashō's friend, fellow-poet, and employer. Bashō resigns his position and begins a time of being unsettled. He may have lived in Kyoto.
- 1672** Writes his first book, *The Shell Game* (*Kai Ōi*), based on his critical comments judging a poetry contest he composed. This was dedicated to the Shinto shrine in Ueno. He later moves to Edo, now Tokyo.
- 1675** Participates in various collaborative linked poems (*haikai no renga*) with other poets. Bashō had eight of his verses included in one with Nishiyama Sōin, 1605–82, founder of the Danrin school. He also had his own students, including Sugiyama Sanpū (1647–1732) and Takarai Kikaku (1661–1707). Bashō was then using the pen name of Tōsei ("Green Peach").
- 1676** Participates in two renga containing one hundred verses published as *Two Poets in Edo* (*Edo Ryōginshū*). He returns briefly to Ueno in the summer.
- 1678** Judges and writes critical commentaries for *Hokku Poetry Contests in Eighteen Rounds* (*Jūhachiban Hokku Awase*).
- 1680** Saw published *Best Poems of Tōsei's Twenty Students* (*Tōsei Montei Dokugin Nijikkasen*) and judged "The Rustic Haiku Contest" and "The Evergreen Haiku Contest." Moves from central Edo, now Tokyo, to the outskirts where his students built a cottage for him on the Fukagawa river.
- 1681** Is given a bashō ("banana tree") and takes a new pen name. Practices Zen under Butchō (1642–1715).
- 1683** In January the neighborhood is ravaged by fire. Bashō escapes by diving into the river. With his home destroyed, he takes refuge in Kai Province. Later, his mother dies in Ueno. A new house is built for Bashō by his students. *Shriveled Chestnuts* (*Minashiguri*) is compiled by Kikaku with Bashō's assistance.
- 1684** Begins a two-year journey that results in the book *The Records of a Weather-Exposed Skeleton* (*Nozarashi Kikō*). While in Nagoya he leads the group in writing five renga, which are published as *The Winter Sun* (*Fuyu no Hi*).
- 1685** After a visit to his native Ueno to celebrate the New Year, Bashō continues traveling and doesn't return to Tokyo until summer.
- 1686** Worked on *Critical Notes on the New Year Sequence* (*Hatsukaishi Hyōchū*).
- 1687** Journey to Kashima, which resulted in the *A Visit to Kashima Shrine* (*Kashima Kikō*). Had published *Collected Verses* (*Atsumeku*), a selection of thirty-four of Bashō's single verses. In November Bashō set off on the

journey that would be described in *Knapsack Notebook* (*Oi no Kobumi*).

1688 Travels to Sarashina to see the harvest moon, which results in *A Visit to Sarashina Village* (*Sarashina Kikō*). Returns to Tokyo in September.

1689 Leaves in March to begin a journey to the northern provinces of Honshū which becomes the basis for the book *The Narrow Road to the Deep North* (*Oku no Hosomichi*).

1690 Visits friends and disciples in the Kyoto area. During the summer he lives at the Abode of Illusion on Lake Biwa. Then he moves to his native town of Ueno.

1691 Spends part of spring at the Hut of Fallen Persimmons in the hills west of Kyoto, where he writes *Saga Diary* (*Saga Nikki*). Bashō oversees the publication of *Monkey's Raincoat* (*Sarumino*), an anthology of collaborative linked poems. He returns to Tokyo at the end of October.

1692 A new house is built for him by his disciples. Writes an essay on planting banana trees. Makes short trips to do renga with various groups.

1693 His nephew Tōin becomes ill and moves in with him. Tōin dies in April. Bashō also cares for a woman, Jutei, and her three children who live next door. In August he closes his gate and refuses to see visitors for about six weeks.

1694 Though in poor health, Bashō begins another journey to Ueno. He gives his house to Jutei, who later dies there. One of her sons accompanies Bashō as he continues to attend renga sessions from place to place. While in Osaka Bashō becomes ill and dies on October 12. His body was buried, according to his wishes, on the Gichū Temple grounds near Zeze on Lake Biwa.

GLOSSARY OF LITERARY TERMS

A pronunciation key can be found at the end of the glossary.

ageku (AH-GE-COO)—completing verse—The name of the last stanza of a renga. This is the link that attempts to summarize the whole poem with a reference back to the beginning stanza.

aware (AH-WAH-RE)—touchingness—The ability of an object to touch one's emotions, often with pathos or sadness. Your native flag has aware; another country's better designed flag does not have it.

bashō (BAH-SHOW *not* BASH-OH)—banana tree—The pen name of the poet Matsuo Kinsaku inspired by his delight in a such a plant given to him by a student. It was outside the window of his new home on the outskirts of what is now known as Tokyo and became the source of his inspiration. Bashō was Renga Master, Poet of Poets, Legend of Japanese Literature.

chōka (CHOE-KAH)—long poem—A long poem with the 5-7-5 and 7-7 sound unit pattern of the stanzas in a renga but written by one person. This was a favorite genre about a thousand years ago, but since then the chōka has enjoyed only brief revivals at different times.

dai (DAH²EE)—topic—The subject for the poem, which is noted either in the first stanza or in a preface. It also means that the poets have decided to agree to have a topic for the poem.

daisan (DAH²EE-SAH²N)—the third—In renga, the third stanza, which ends, in English, with a verb, often a gerund.

dokugin (DOE-COO-JEAN) A *haikai* sequence or a renga written by one person.

engo (EH²N-GO)—verbal association—These are words that are thought to have an association by meaning, use, or sound. Homonyms and synonyms are the English equivalent.

fueki (FOO-EH-KEE)—changelessness—One of the goals Bashō had for his style of writing *haikai*.

fūga (FOO-GAH) The spirit of elegance and refinement that was expected to be found in art and poetry. Bashō gave this name to his style of writing single poems in order to elevate it to the status of *waka* and *renga*.

fūryū (FOO-RYOU) “Madness” in the sense of the poet or artist who is so dedicated to art that his or her actions appear “mad” to others. A concept that the artist is different and outside of the ordinary world of “sane” people, and thus has the right and obligation to live like that.

furimono (FOO-REE-MOE-NO)—falling things—A classification of subject matter for renga in which things that fell, like rain, snow, leaves, and dew, were related. The opposite was *sobikomono*: things that rise up, such as haze, smoke, and clouds.

fushimono (FOO-SHEE-MOE-NO)—directives—In early renga practice certain words were used in the first stanza to direct the composition along certain themes or ways of seeing. For example, using the word “black” would set the theme on dark objects for the following verses.

ga (GAH)—elegance or truly artistic—This was the status term various poets claimed for their work or their school. Bashō also appropriated this classification at a time when his work was not generally considered deserving of the title. However, later, general opinion changed to agree with him. “Ga” is part of “renga,” meaning “linked elegance.”

gagaku (GAH-GAH-KOO)—elegant music—Ritual music usually played on instruments for occasions at the imperial court. It is still performed. The composition of this music was based on the *jo-ha-kyū* concept that was adopted and adapted for use in renga.

ga no uta (GAH NO OO-TAH)—poems of elegance—This was a classification of auspicious poems used to congratulate or compliment. The concept greatly influenced the tone of the hokku.

gojūin (GO-JOO-EE’N) A fifty-link renga.

goshū (GO-SHOO)—later collection—A collection of poems made after the author’s death.

gunsaku (GOO’N-SAH-KOO)—group work—A group of poems on one subject that represents various viewpoints. Each part can be read as a complete poem. In spite of the name, this form can be done by one person.

ha (HAH) The twenty-four-link “body” or middle part of a *kasen* renga. The renga is divided into three parts. The first page and those six stanzas are the *jo*. The last page and those six stanzas are the *kyū*. Each has different attributes. The *ha* is characterized by many shifts in scene and contains more non-seasonal verses—referring more to people with fewer links about the weather.

haibun (HAH-EE-BOO’N)—haikai writing—Prose that is poetic in style or theme and is interspersed with haiku. Normally the subjects are autobiographical or theoretical, but

when the focus is a journey, this style of writing is called *kikō* or *nikki*—travel journal.

haiga (HI-GAH)—painting—Brush and ink drawing done to accompany a handwritten haiku or hokku. It is usually a rough sketch, abstract or simplified in style, like a cartoon. Sometimes referred to as *haikaiga*.

haigon (HI-GO’N)—haikai words—Words not allowed in serious poetry, meaning those words in foreign languages or those too vulgar for polite company. Such expressions used in haikai writing are signposts of the genre.

haijin (HI-GI’N)—haiku or haikai person—A haiku writer.

haikai (HI-K’EYE)—humor or joke or unusual—A designation for humorous poems that was later used to substitute for the phrase *haikai-no-renga*, which has become a generic word for any poetry in this vein.

haikai jittetsu (HI-K’EYE JEE-TEH-SOO)—ten haikai sages—The ten immortal, most famous, most familiar poets of a particular school. In Bashō’s school—Shōmon—these poets would include Enomoto Kikaku, Hattori Ransetsu, and Mukai Kyorai.

haikai-no-renga (HI-K’EYE-NO-RE’N-GAH)—comic renga—In Bashō’s time it meant vulgar, earthy renga, full of satire and puns, which was the dominant mode at that time. When Bashō spoke of his work, this is what he called it. However, in Bashō’s lifetime he elevated the genre to new heights.

haikaika (HI-K’EYE-KAH)—or *hikai no uta*—Poems in the nineteenth section of the *Kokin-wakashū* that were given this name because they were found to have deficiencies or excesses of language or conception. This is the origin of the concept and word “haikai.”

haiku (HI-COO)—a verse of haikai—Haikai

originally meant a verse taken from a *renga*, but at the end of the nineteenth century, the term “haiku” was coined by Shiki to be synonymous with *hokku*—the starting stanza. From this came the idea that haiku had to have the elements of the *hokku*—a *kigo* and a *kireji*—but most important was the linking of images completely within the poem without relying on connections with other parts of a poem to make a completed thought. Also a haiku was to be uplifting, edifying, and profound, and indicate the season in which it was written. Modern poets have reverted back to writing haiku, in style and tone as if they could have been a stanza from any part of a *renga*. In Japanese the singular and plural are the same.

hairon (HI-RON) Essays and treatises on haikai theory, practice, and canon. Also called *haisho*.

hana no ku (HAH-NAH NO COO) The flower stanzas, #17 & 35, in a *kasen renga* in which cherry blossoms must be mentioned.

hanja (HAH-N-JAH) The judge in a poetry contest.

hankasen (HAH-N-KAH-SE-N) Half of a *kasen renga* or one containing only eighteen stanzas.

hibiki (HEE-BEE-KEE)—echo—The term used to describe two stanzas that reflect images closely or link in the same way.

hie (HEE-E)—cold—The concept of cold, icy beauty as prized by medieval poets and writers.

hiyage (HEE-KE-AH-GEH)—brought forward—The name for a flower or moon link that occurs before its appointed place in a *renga*.

hiraku (HEE-RAH-COO) The name for any of the stanzas in a *renga* that have no name—those other than the starting verse, second, third, and last.

hokku (HOE-K-COO)—starting verse—Name

for the first stanza of a *renga*. As poets jotted down *hokku* against the day when they might be called upon to start a *renga* without preparation, there came to be collections of only beginning verses. Now, since Shiki, *hokku* are called haiku, even in Japan, unless they are used to start a *renga*.

hokkuwaki (HOE-K-COO-WAH-KEE) Another term for a *tan renga* that combines the names for the first two stanzas of a *renga*.

honkadori (HOE-N-KAH-DOE-REE)—allusive variation—A stanza that has borrowed images or ideas from literature or refers to a commonly known incident from past writings or writers. Also called *honmondori* (“borrowing to take over”).

hon'i (HOE-N-EE)—essential character—A basic aesthetic principle of *renga* in which the way certain things were viewed or written about followed certain precepts or rules. Thus love was always unrequited love, journeys always involved suffering and moving away from the capital, flowers meant cherry blossoms, and the moon meant the harvest moon unless otherwise designated.

honzetsu (HOE-N-ZET-SUE)—allusion—This term refers to an allusion to a previously written Chinese poem. Due to his extensive study of Chinese poetry, many of Bashō's *honkadori* should be termed *honzetsu*.

horaku (HO-RAH-COO) Poems written or given in temples as votives to gods or Buddha.

hosomi (HO-SO-ME)—fineness/slenderness—The concept Bashō had for his poetry along with *sabi* and *shiori*.

hyakuin (H-YAH-COO-EEN)—one hundred verse—A term for a *renga* of that length. Before Bashō shortened the *renga* to thirty-six stanzas, the usual length of a *renga* was one hundred stanzas.

iisute (EE-EE-SOO-TE) A short sequence with an irregular number of stanzas or a renga that has ended abruptly.

ji (JEE)—plain—A term to describe the stanzas of a renga that are less impressive. One of the arts of the form is the combining of *mon*, the more striking verses, with less showy ones.

jiamari (JEE-AH-MA-REE)—hypermetric lines—In the poetry with counted sound units, *kana*, sometimes the line will have more than seven or five units. Bashō's most famous "crow" hokku has two extra units in the second line.

jiguchi (JEE-GOO-CHEE) Punning talk or word-play.

jikaawase (JEE-KAH-AH-WAH-SE) A poetry match or contest with one author writing all the poems, which are labeled with fictitious names or simply two sides called "left" and "right." This compilation would be given to a poetry master for grading and judgments on the merits of the various poems.

jo (JOE)—preface—The preparation for ideas or words that will come later in the poem. It is also the name for the first six stanzas of a *kasen* renga, which are characterized by calm preparatory links using many season words. The renga can be compared to a social evening. The *jo* is like the first half hour when everyone is politely getting acquainted, still talking of the situation that has brought them together—the weather, the host's house, furnishings, the food, how lovely everyone looks. The *ha*, or twenty-four-link body, is the conversation over dinner as the wine soaks in. The *kyū* is reminiscent of those disconnected phrases one hears while saying good-bye, thanks, and don't forget, and remember when.

jōza (JOE-ZAH)—appointed place—The

appointed links in a renga where mention of the moon or flowers is required.

kaishi (KAH-EE-SHEE)—pocket paper—Small, slim sheets of paper used for writing poems.

kaikushidai (KAH-COO-SHEE-DAH-EE)—concealed topic—By using a system of sounds or words, as in acrostic poetry, various ideas and messages could be hidden in the links of a renga or a sequence of haikai.

kana (KAH-NAH)—sound units—Two types of phonic syllabary writing developed in the Japanese language that are based on the sounds instead of using the Chinese ideogram, or *kanji*. These sound units are called *kana* in *katakana* and *gana* in *hiragana*.

kanji (KAH¹N-JEE) Chinese written characters or pictorial ideograms.

kaori (KAH-OH-REE)—scent or fragrance—A term for describing the relationship between stanzas in which both evoke the same feeling with very different images. The similarity of a puppy lost in the rain and a newly divorced man illustrates *kaori*.

karabi (KAH-RAH-BEE)—dryness—The artistic concept of austere, monochrome beauty. A single stalk of sere grass has it.

karumi (KAH-RUE-MEE)—lightness—The quality in writing that Bashō encouraged, especially in his later years. Here it meant the beauty of ordinary things spoken of in a simple way. This idea was the end of puns and wordplays, which were so dear to the hearts of renga writers of the time. Kikaku, Bashō's most brilliant student, left him at this point, feeling that *karumi* lacked challenge and sparkle. Haiku lacking a verb are often said to have *karumi* because the active or emotional aspect has been removed.

kasen (KAH-SE¹N)—immortal poets—Meaning

the thirty-six immortal poets of Japan until Bashō took the phrase and concept to shorten the *hyakuin*. Kasen is now a term for the thirty-six-verse renga written in the traditional style with moon and flower verses.

katauta (KAH-TAH-OO-TAH)—half poem—A minor kind of waka that employed only the upper stanza, containing 5–7–5 sound units, that was used in music lyrics and with dance. The katauta is the little-recognized forerunner of the independent hokku or haiku.

kidai (KEE-DAH-EE)—season topic—This is an aspect, or indication, of a season that is chosen by poets to be the topic of a collaborative poem or competition. As a teaching tool, groups of poets were given a topic or theme for their poems. If the poets gathered to celebrate wisteria blossoms or the full moon, this was the topic for all the poems written that evening.

kigo (KEE-GO)—season word—Nouns that imply the season because they have been traditionally associated with certain times of the year in Japanese literature and/or real life. As Japanese-genre poems spread around the world, determining which foreign word indicates a season became practically useless. For example, is “coyote” a summer word or an indication of autumn? However, the traditional season words, when known and used skillfully, can impart great depth of emotion to a haiku.

kikō (KEE-KO) Journals or diaries written during a journey. Some of these travelogues included poems and others did not.

kireji (KEE-RE-JEE)—cutting words—These are words indicating punctuation or breaks between phrases in haikai and renga that were used to indicate the two parts of a hokku—the phrase and the fragment.

kobore (KOH-BOH-RE)—spilled over—This is a

term for instances in renga when a moon or flower verse appears later than in its appointed place.

koi (KO-EE)—love—Love is one of the topics in the schema for a traditional renga. It should always be unrequited love and never openly refer to sex.

kokorozuke (KOH-KOH-ROH-ZOO-KEH)—conceptual connection—A description of the connection or linkage between stanzas of a renga that is based on cognitive connections rather than verbal associations. The opposite of *kotobazuke*.

kotan (KOH-TAH²N) The simple beauty created by an artist who has mastered all the intricacies of an art and returns, thus enriched, to the very beginning.

kotobagaki (KOH-TOH-BAH-GAH-KEE)—head-note—A statement or preface to a poem that states the circumstance under which it was written or the source of inspiration for it. These head notes may be factual or fictional, but they usually do have a bearing on the understanding of the poem.

kotobazuke (KOH-TOH-BAH-ZOO-KEH)—word connection—The description of the relationship between stanzas of a renga that is based on verbal or sound associations.

ku (COO)—verse—When used alone, *ku* means a verse, a poem, or a stanza.

kusarirenga (COO-SAH-REE-RE²N-GAH)—chain renga—This is the opposite of a *tan renga*. This is the uncommon name for a renga with many links.

kuzari (COO-ZAH-REE)—suspension—The lapse of a number of stanzas between the use of certain words in a traditional renga. For example, there should be eight stanzas between the use of “dream.” The subject of

“insects” should be used only once in a hundred verses.

kyōka (KYOE-YOE-KAH)—a mad poem—The *kyōka* has the tone and feel of a limerick and is occasionally just as bawdy, but it is written in tanka form. More often the subject is about poets or the writing of poems and makes fun of both. By today’s standards many *kyōka* are not funny.

kyōku (KYOE-YOE-COO)—mad verse—Poems using wordplay or low language to appeal to a popular audience. Included in this category were *kyōka*, *senryū*, and *mushin haikai*, the genre in which Bashō wrote.

maeku (MAH-EE-COO)—previous verse—The preceding stanza, the one to which another author is expected to add a verse. Often the meaning of the *maeku* is not clear or is so ambiguous that only with the addition of the *tsukeku* is the reader able to understand the poem.

maekuzuke (MAH-EE-COO-ZOO-KE)—joining to the previous verse—A game resulting from renga writing in which one person, usually a poet, writes a *maeku* and someone else (or each member of a group) responds with a *tsukeku*. It can be a contest with the poet then choosing a winner. A *maeku* plus a *tsukeku* is a *tan renga*, the shortest possible kind. The *maekuzuke* is a sadly neglected practice at the moment, but still it has great possibilities for the enjoyment of linkage on a competitive basis.

maeku awase (MAH-Ē N-COO AH-WAH-SE) also called *tsukinami* (T SUE-KEE-NAH-MĒ) Contests for picking the *maekuzuke* to be included in anthologies.

mon (MOE N) A term used to designate the impressive verses of a *renga*. This quality can come from the subject, the way it is handled, or the poetic skill demonstrated. The opposite designation is *ji*.

mono no na (MOE-NO NO NAH)—“thing’s name”—Acrostic poems.

mumon (MOO-MOE N)—designlessness, artlessness—A term used to describe the style of a *renga* when it is written with great simplicity and is unadorned by poetic devices.

mushin (MOO-SHEE N)—without heart—As used in *renga* the term means the use of images without classical beauty. A gal in torn black lace tights, with neon green sculpture nails and a mouthful of chewing gum, has *mushin*. The opposite is *ushin*. The naked country lass surprised while washing her hair in a cold mountain stream has *ushin*.

nigeku (NEE-GEH-COO)—escaping verse—Sometimes in *renga* someone will write a verse that is very difficult to connect to, so the person writing the response will not continue the poem but will write a link to attempt to make the meaning clearer for the next participant.

nikki (NEE-KEE)—diary—Journals kept as literature. Bashō called his most famous, *Oku no Hosomichi* (*Narrow Road to the Deep North*), a *miichi no nikki*—diary of the road—instead of the accepted term, *kikō*.

onji (OH N-JEE)—sound symbol—A non-Japanese word about which American haiku writers were misinformed. For years Americans used the word, which no one in Japan recognized. They have learned their lesson and now refer to the syllable-like units the Japanese count on their fingers when writing traditional poetry simply as “sound units” because the word which the Japanese use is *on* and that is simply too confusing when combined with English.

ōkukazu (OH-COO-KAH-ZOO) The title of a collection of *haikai* consisting of 1,600 verses written by Ihara Saikaku in twenty-four hours in May of 1677. The title is now used to indi-

cate any such feat of stanza production.

oriku (OH-REE-COO) Links in an acrostic renga that reveal hidden words or topics.

renga (RE³N-GAH)—linked elegance—The collaborative Japanese poetry form in which stanzas of 5–7–5 sound units are linked to couplets with 7 and 7 sound units repeated throughout the poem. It had developed from a twelfth-century pastime at waka contests into the primary poetry form of Japan by the fourteenth century. Renga, in Bashō's time, were often written by two or more people who gathered for a party and shared an evening of writing together. The host would ask the guest of honor, always Bashō when he attended, to write the starting verse—*hokku*. In his verse Bashō would give his host a compliment and indicate the season in which the party was held. The host then had to give a response in a couplet to the master's poem. These stanzas were recorded by a designated scribe while the other attending poets continued the process of linking verses. Renga can be as short as two stanzas—*tan renga*—or have thirty-six links as in a *kasen renga*, or one hundred, one thousand, or even ten thousand links. Renga baffle Westerners because as a poetry form it lacks a narrative or actual time sequence. The secret to appreciating renga is to understand the linkage between images within a stanza and in the empty places between the stanzas.

renga awase (RE³N-GAH AH-WAH-SE) A renga contest.

rengashi (RE³N-GAH-SHEE)—renga master—The person who supervised the writing of a renga.

renku (RE³N-COO)—linked verse—A term invented in the 1740s in Japan to disrupt the lineage of renga from its historical beginning. Some English-speaking people mistakenly use the term in place of renga. Renku can also mean inferior renga-type poems written in

Japanese since Bashō's death. The English term "linked verse," however, means an experimental or modern renga-influenced work usually written by poets. Bashō and his disciples wrote renga.

rensaku (RE³N-SAH-COO)—linked work—A sequence of haiku or tanka wherein each stanza is dependent upon the previous one for meaning.

ryogin (RYOE-JEE²N) A renga written by two authors.

sabi (SAH-BEE)—aged/loneliness—A quality of images used in poetry that expresses something aged or weathered with a hint of sadness because of being abandoned. A split-rail fence sagging with overgrown vines has *sabi*; a freshly painted white picket fence does not.

saijiki (SAH-EE-JEE-KEE)—seasonal index—A list of seasonal topics for use in renga and haikai. Often each word or phrase is illustrated with an appropriate poem. The modern term is *kiyose*.

sangin (SAH³N-JEEN) A renga written by three authors.

sedōka (SE-DOE-KAH)—head repeated poem—An old verse form used in the seventh century in Japan that consisted of matching stanzas, using a question-and-answer method to reveal riddles. The form's pattern was 5–7–7 and 5–7–7 sound units. The *sedōka* is considered the forerunner of renga because of its methods of linking.

senku (SE³N-COO) One-thousand-link renga. In practice, it is composed of ten *hyakuin* or hundred-link renga, combined into one poem.

senryū (SE³N-RYOU) The pen name of the most famous poet, Karai, who conducted *maeku-zuke*—linking contests—has been given to this genre in his dubious honor. Because haiku

and *senryū* are written much alike, often on the same subjects and usually by the same authors, great controversies have ensued over which is which. For a time, in America, *senryū* were considered to be faulty haiku. Actually, if one must differentiate, the *senryū* form is satiric, concerned with poking fun at human behavior as opposed to the profound, sublime world of nature in haiku. Some English editors made the error of designating all haiku with the mention of humans as *senryū*. In Japan the distinction is supposedly easier to establish because all Japanese haiku contain a season word—*kigo*—and *senryū* should not, but many do. Haiku are published with the author's name and *senryū* are not.

shahon (SHAH-HOE'N) A handwritten text either in the original or in a facsimile.

sharefū (SHAH-RE-FOO)—witty style—The name given Takarai Kikaku's style of writing after Bashō's death. Kikaku's lively wit and impressive writing skills made his work congenial to the masses, but he remained best known as Bashō's disciple.

shasei (SHAH-SE)—sketch from life—The poetic principle advocated by Masaoka Shiki that recommends the haiku poet use a simple, precise language without overtones or layers or wordplay. Even though Shiki did not admire Bashō's work, he alone maintained and fostered Bashō's style of *karumi*. This style of perceiving and writing can be brisk and invigorating when used occasionally, but the overuse of it results in somewhat boring haiku, as Shiki proved.

shibumi (SHEE-BOO-ME) A description of poetry typifying subdued, classical, or astringent images. Compare cracked wheat muffins without oil, eggs, preservatives, additives, or coloring to oven-ready frozen croissants.

shikimoku (SHEE-KEE-MOE-COO)—rule book—Books containing the rules and guidelines for

renga or *haikai* composition.

shinku (SHEE'N-COO)—closely related—Two stanzas that are related by images that fit closely together. This is the opposite of *soku*.

shiori (SHEE-OH-REE)—bent/withered/tenderness—A delicate, pathetic quality for an image that requires sensitive observation. This is a major term for the study of the works done by Bashō or his school.

Shōmon (SHOW-MOE'N) The name of Bashō's school of *renga*.

shoori (SHOW-OH-REE) The front side of the four pages on which *renga* were written in Japan. Imagine a sheet of typing paper folded to make a booklet 8½ x 5½ inches (21.6 x 14.0 cm). On these four resulting pages the *kasen renga* was written. On the first and last pages were six stanzas and on the facing pages in the center were twelve stanzas on each page.

shū (SHOO)—collection—Anthologies of poetry in Japan. In more recent times the term *shū* is dropped.

shōfū (SHOW-FOO)—right style—The name for Bashō's teaching, which emphasized a profound, reverent way of relating to the world while still having a gentle humor and certain wise oddities.

shūku (SHOO-COO) The term used to indicate the stanzas of an outstanding link in a *renga*. Basically these were verses worthy of being in an anthology.

sobikimono (SO-BEE-KEE-MOE-NO)—rising things—The classification for poetical images of things that rise up, such as clouds, haze, or smoke.

soku (SO-COO)—distantly related verse—Two links in which the leap of ideas from one

to another has been forgotten or perhaps was never made.

sōshi or **zōshi** (SO-SHEE) This ancient term has always designated paper made especially for composition and writing.

sono mama (SO-NO MAH-MAH)—as it is—To present an image without flourishes or embellishment.

tabi (TAH-BEE)—travel—Travel is one of the main topics in the schema for writing renga. It is sometimes the topic or *dai* for a poetry competition.

tanka (TAH¹ N-KAH)—short poem—The tanka consisting of thirty-one sound units in five groups of 5–7–5–7–7 has existed as a lyrical form since earliest recorded Japanese literature, when it was also called *uta* or *waka*. The form is like the first two stanzas of a renga or is a *tan renga* written by one person, but in tone a tanka is very different. Tanka is lyrical and uses more poetic devices than renga. The two parts of a tanka must have a pivot to make a change in voice, place, or time and use elevated images and diction. In Japan they refer to haiku writers and tanka poets.

tan renga (TAH¹ N RE¹ N-GAH)—short linked elegance—A renga written by two people consisting of a stanza with 5–7–5 sound units and a couplet with 7–7 sound units.

tenja (TE¹ N-JAH)—judge—Another term given the judge in poetry competitions. Beyond picking a winner, the judge was expected to explain his choices and in the process, educate students in the art of writing.

tsukeku (T¹ SOO-KE-COO)—added verse—The second stanza or the one that is linked to the previous one.

tsuki no ku (T¹ SOO-KEE NO COO)—moon's verse—In the *kasen renga* a mention of the

moon occurs at links 5, 14, 27.

tsukinami (T¹ SOO-KEE-NAH-MEE) The term used to indicate a monthly meeting of a haikai association during the years 1830–44, which later was the name used for the style of haikai writing of the time.

umon (OO-MOE¹ N) A description of a thing or a verse in a renga or haikai possessing design or art or a poem that was skillfully written.

ushin (OO-SHEE¹ N)—with heart—The serious, professional style of renga. A term meaning a renga that possessed the proper conception and execution. See “*mushin*” for the opposite.

uta (OO-TAH)—poetry/song—Because most poetry began in songs, this is the oldest word for Japanese poetry. Later the word “*waka*” came to stand for all Japanese poetry and *uta* was used more for songs or poems that were recited in a singsong manner.

utakotoba (OO-TAH-KOE-TOE-BAH)—poetic words—The Japanese have long idealized certain words, especially those appearing in the first three imperial anthologies of poetry. These words, and only these words, were deemed worthy of being used in a true poem.

utamakura (OO-TAH-MAH-COO-RAH) Originally these were phrases codified to stand for certain images to fill the five or seven sound unit requirement for a poem. In time these expressions were created for places, persons, things, and states of being. Learning these terms was an important part of a poet's education.

utsuri (OO-T¹ SOO-REE)—reflection—The relationship between renga stanzas where there is a sense of movement or transference.

wabi (WAH-BEE)—poverty—Beauty judged to be the result of living simply.

waka (WAH-KAH) The old name for the tanka

form that is still used by the imperial court of Japan for their poems.

wakan (WAH-KA'N) Combinations of Japanese and Chinese poetry. In a wakan awase, Japanese poetry was pitted against Chinese poems in a contest. In a wakan renku, Japanese verses were linked to alternating verses in Chinese in the style of a renga.

wakiku (WAH-KEE-COO)—side verse—The official name for the second link in a renga.

yase (YAH-SE) A concept of spare and slender beauty such as that of a plum tree blooming on an especially cold day.

yongin (YOE'N-JEE'N) A four-partner renga.

yoyoshi (YOE-YOE-SHEE) A forty-four-stanza renga.

yojō (YOE-JOE) A concept of sentiment or sentiments evoked but not overtly expressed in a poem. It can also refer to a poetic style that aims to embody this attribute.

yugen (YOU-GE'N)—mystery—A word describing poetry that is so mysterious that many volumes have been written to explain it.

zappai (ZAP-PAH-EE) Miscellaneous, irregular, or very low haikai. Now this is another term for senryū. The Danrin and Teimon schools fostered this style of work, for which Bashō had great contempt. According to legends he is supposed to have said that this style of poetry was not worthy of the true art of haikai and such poems were merely something “that a peasant could enjoy, hoe in hand.”

zo (ZOE)—miscellaneous—In haikai this classification indicated the lack of a season word or mixed season words in a link. In a renga this topic designation called for a stanza portraying the activities of humans.

zoku (ZOE-COO)—miscellaneous verse—Verses that were considered low or common and not true art. In time this designation was used for all kinds of writing found to be inferior, including comic plays and entertainment, no matter how serious they became. Haikai was given this pejorative designation, which it is still slowly trying to overcome in spite of the reverence for Bashō and his work.

zōshi. See *sōshi*.

zuiga (ZOO-EE-GAH) The extra fifty stanzas composed on the fifth day of writing a senku.

In Japanese, vowel sounds are pronounced the same in every word. So each vowel, alone or in combination with another vowel, is pronounced as follows:

“a” like either “a” in “aha”
 “e” like the “e” in “bet”
 “i” like the “ee” in “see” or “bee”
 “o” like the “o” in “toe” or “show”
 “u” like the “oo” in “zoo” or “boo”

Vowel combinations such as “ai” and “ae” represent two syllables. They are often held for two beats but their pronunciation is sometimes run together, so that the “ai” in “haiku” is, for practical purposes, pronounced like the English word “hi.”

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Jane Reichhold is one of America's leading haiku poets. She has written over thirty books, most of them on haiku or poetry, including *Writing and Enjoying Haiku: A Hands-on Guide*. She is a three-time winner of the Haiku Society of America's Merit Book Award, for *Tigers in a Tea Cup* (1988), *Silence* (1991), and *A Dictionary of Haiku* (1992). She is also a two-time winner of the Literature Award from the Museum of Haiku in Tokyo for her original haiku. In 1998, Ms. Reichhold was honored with an invitation from the Emperor and Empress of Japan to attend the Imperial New Year's Poetry Party at the palace in Tokyo. Since founding Aha Books more than twenty years ago, Reichhold has aided the spread and understanding of haiku and other Japanese poetry forms with the publication of over fifty books. She started the magazine *Mirrors: International Haiku Journal* (1987–95); edited *Geppo*, a monthly publication for the Yuki Teikei Haiku Society of America; and continues to co-edit *Lynx*, a poetry journal, with her husband, Werner. Reichhold's Aha Books sponsors the Tanka Splendor Awards, which honors exceptional writing of tanka poetry in English. She holds memberships in haiku societies in the United States, Canada, Japan, and Germany. Her literary papers are housed in American Haiku Archives of the State Library of California.

Shiro Tsujimura is a ceramic artist and painter living in the hills above Nara, Japan. After a short tenure in a Zen temple in his youth, he turned to art. His work is exhibited regularly throughout Japan, and can be found in private and public collections in Japan, the United States, and Europe. His ceramic pieces appear in the collections of the Metropolitan Museum of Art in New York, the Asian Art Museum of San Francisco, and elsewhere.

JACKET ART: *My House*, painting by Shiro Tsujimura. Japanese powdered pigments over oil.

JACKET PHOTO: Shuhei Fujita.

"At the time of his death, in 1694, Basho had more than seventy disciples, and about two thousand associates who had accepted and aligned themselves with his teachings. On the one-hundredth anniversary of his death the Shinto religious headquarters honored him by canonizing him as a deity. Thirteen years later the imperial court gave him similar status. He alone is known as a *baisei*, the saint of haiku. Today he is a recognized genius."

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