

Santōka's Shikoku

An introduction to and translation of the opening sections of the *Shikoku Henro Diary* of Japanese free-verse haiku poet and itinerant Buddhist priest Taneda Santōka (1882-1940)

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Of the many literary figures associated with Shikoku, Japan and the Buddhist pilgrimage to the 88 temples around the perimeter of that island, Taneda Santōka is the most visible to pilgrims and the one most associated with their sentiments. According to the newspaper *Asahi Shinbun*, each year 150,000 people embark on the Shikoku pilgrimage by bus, train, automobile, bicycles, or walking. Among these, nearly all the foreign visitors make the journey on foot, spending weeks or months on the pilgrimage. Those walking are likely to encounter the most poetry steles (*kuhi*) that display the works of Taneda Santōka (1882-1940) and commemorate his life and pilgrimage in Shikoku. This is because some of the *kuhi* are located halfway up steep stairway ascents to temples or at entrances to narrow mountain paths, places Santōka loved. This paper introduces English readers to Santōka's deep connection with Shikoku. This will become increasingly important as the Shikoku pilgrimage moves closer to becoming a UNESCO World Heritage site and the prefectures eventually achieve that goal.

Santōka was an itinerant Buddhist priest, remembered mostly for his gentle nature that comes through to readers of his free-verse haiku. Santōka is also known for his fondness of Japanese sake, which eventually contributed to his death in Shikoku at the age of 58. Santōka lived at a time when Masaoka Shiki was innovating haiku by untying it from some of the classical rules that young poets were finding to be a hindrance to their expressions. Depending on the poet, this could include the season word, the break word, and other stylistic elements that have been considered what makes haiku haiku. It is interesting to note that this search and even struggle with conservative elements for unrestrained expression was taking place at the same time Japan was building up for and engaging in war, and arresting writers who even hinted at dissent against strict policies. As it has now been well documented, the Japanese Zen establishment itself contributed to Japan's war efforts in various ways, including through recruitment for the military and promotion of nationalist politics. However, Santōka, himself ordained in Zen tradition, chose to drop out of society in many ways, to travel the Shikoku pilgrimage route and write poetry. Some of his verses appear to be dangerously close to being anti-war statements and we can only imagine that he got away with this because of his relative obscurity as a writer. This is especially true of the poems in the collection Santōka titled *The Home Front* (*Jūgo* 銃後), which begins with this description of its contents:

Poems composed for the heavenly repose of those killed
Poems composed for those of us living
Poems for coming to the truth of our existence¹

¹天われを殺さずして詩を作らしむ
われ生きて詩を作らむ
われみづからのまことなる詩を

The main focus of Santōka's poems, however, not unlike Bashō two hundred years earlier, is an intense presence in the here-and-now as a part of nature, ontological and existential being itself. Also like Bashō, this can be seen as both an expression of Santōka's experience of Zen presence, as well as the pungency of his personal experiences, expressed as the last of the poetic topics above, "Poems for coming to the truth of our existence". If we see Bashō's verses as conveying the experience of Buddhist suchness (*tathātā*) and Shiki's poems as being almost modern scientific observations of scenes, then Santōka's haiku may be viewed as experiments or even questions aimed at understanding who he is and who we all are. This is why his verses can be seen as embodying the spirit of the Shikoku pilgrimage. He is simultaneously astonished at the human ability to observe and inability to understand and his poems reflect the sincerity of his bewilderment.

1. Places in Santōka's life and what they are like today

Santōka was born Shoichi Taneda in 1882. He was the first son of a wealthy landowner in the Hachiōji area of Hōfu city in Yamaguchi Prefecture. To get to his birthplace, take a train to Shin-Yamaguchi station (1.5 k from Santōka's Gochū-an hermitage). In front of the station there is an alabaster statue of Santōka standing on a dais with a poem and plaque. On the opposite side of the station (the north exit), there is a large statue of a sake bottle with a characteristic Santōka pilgrim hat on top of it. The bottle displays the word "Ogoori", which is the name of the town where Shin-Yamaguchi station is. It is also the town where Santōka's wife was from. There is a large drawing of Santōka on a sign across the parking lot from the bottle, and a map showing a highlighted street marked as "Santōka's Drinking and Walking Road". Attempting to locate and going down what appeared to be the road indicated on the map, I asked a group of men in their twenties standing outside a convenient store if this was Santōka's Drinking and Walking Road." They didn't know for sure but said that it might be. I walked farther down the sparsely populated road and went inside a sashimi restaurant. The master there said with a laugh that all roads in the area were Santōka's drinking roads. He added that Santōka used to offer handwritten poems in exchange for sake. He also said that Santōka would pass out in some of the nearby alleyways.

When I left the restaurant, he accompanied me to a corner where he pointed out a sake seller with a keg displayed in the window bearing the name Santōka. Excessive drinking and a nervous breakdown had forced Santōka to drop out of Waseda University in Tokyo in 1904. He had studied literature there and began writing poetry and adopted a pen name, a custom among haiku poets, choosing the name Santōka, which can be rendered in English as "burning mountain peak." Following this, he assisted his father in running a sake brewery, but this too failed in all respects and contributed to Santōka's growing alcoholism. According to information on the World Kigo Database another family purchased the rights to the business and the brewery continues, including making a brand called Santōka, Konko



Brewery Co., Ltd.²

Taking a bus or train to Hōfu Station in Hōfu City, there is a Santōka statue outside of the station with a poem end in “Mizo wo abi”. On the road in front of the Tenjin exit of Hōfu Station, there is a tourist information center with a map of the area, showing a route to take to view places related to Santōka. These include the following locations in Hōfu.

(1) an area with a plaque commemorating the birth place of Santōka. Across from it is water with one of his poems beside it.

(2) Santōka’s grave marker. There is a monument where you can pour water and listen to its sound as it runs over chimes. The monument says, “I come here and listen to the water (*Wakereba mizo no oto*) – Santōka.”

(3) Santōka alley walkway that winds around several city blocks. There are some of his poems alone the way pasted on wooden plaques here and there.

There is also an historic old road in the town that you can walk along on part of the route. Hōfu was formerly the post town “Kagawa” that sometimes appears in Japanese literature.

Santōka’s arranged marriage in 1909 proved to be another disappointing failure in his life. Still, he continued with his literary efforts, and by 1911 had produced translations of such writers as Ivan Turgenev and Guy de Maupassant. The forthcoming years witnessed the steady influence of the haiku poet Seisensui Ogiwara on Santoka. Leader of the so-called “new tendency” or “free-style” school of haiku poetry, Seisensui was also founder of the literary journal *Sōun*, of which Santoka became poetry editor in 1916. Meanwhile, Santoka made half-hearted attempts to maintain employment and support his family when not succumbing to his addiction to sake.

In 1924 he attempted suicide by standing in front of an oncoming train. Before impact, however, the train’s engineer saw him and was able to stop. After the incident Santōka was taken to a nearby Zen temple in order to recover. He stayed there for a year, studying Zen Buddhism, and in 1925 was ordained a priest and placed in charge of a small temple. But by the following year Santōka had forsaken his clerical duties and left the temple to wander as a mendicant priest. With the financial support of some friends he published his first collection of haiku poetry, *Hachi no ko*, in 1932. That year several of his friends also renovated an old hermitage for Santōka, which he named “Gochū-an,” or “Cottage in the Midst.” Gochū-an is in Ogoori. Santōka lived in the calm hermitage from Showa 7 (1932) through 13 (1938).

Gochū-an is a 20-30 minute walk from the north side of the Hōfu train station (or 2000 yen by taxi), ending in a slight incline. There is an information center outside of it. Gochū-an is a small, old wooden building with sliding doors and what appears to be a metal roof. There is a memorial tablet as you enter the bamboo-fenced grounds. Inside, there is a poem stone created in 1950 according to the engraving on the back. There is a fairly new *atzumaya* arbor that was built when the hermitage was restored in 1992. It is unclear whether a pilgrim could spend the night

² <https://breathhaiku.wordpress.com/tag/santoka-sake-haiku/>

there. The *suikinkutsu*, "water koto cave" with the chime sounds, was also built at the time of the restoration. There is a marked water well, a fruit tree, and several plaques.

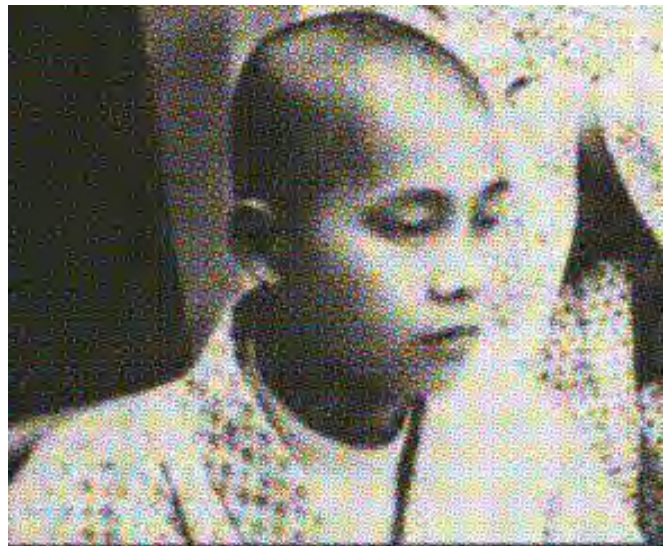
In visiting all of these locations, his birthplace, Santōka alley, and Gochū-an, I could not help but to feel that all of the towns and groups that have spent time and money on statues and *kuhi* are missing tourist opportunities by not making the locations more visible and easily accessible. This may become more important as Shikoku moves towards designation as a UNESCO World Heritage site.

2. People in Santōka's life

2.1 Friends Santōka collaborated with

Nomura Shurindō (野村 朱鱗洞 1893-1918) was the pen name of a Japanese haiku poet close to Santōka and ten years his junior. Like Santōka, he is known for his free verse haiku.

Shurindō was born in Soga village in the Onsen district of Ehime prefecture of Shikoku, Japan (present day Kosaka town in Matsuyama city). His father was a district public official in Onsen. His mother supplemented the household income by weaving. His mother died when he was 13 years old. Afterward, Shurindō worked as a secretary for his father's government affairs and went to Matsuyama night school. He started writing verse as a hobby and at first took the penname of Kashiwaba (柏葉).



He was an admirer of the haiku of Kawahigashi Hekigotō (1873-1937), who was also from Onsen (Matsuyama) in Ehime prefecture. At the age of 18 his poetry won the Ehime newspaper World of Haiku competition. In Tokyo, he met free verse haiku founder Ogiwara Seisensui (1884-1976) and participated in publishing the haiku journal *Sōun* (層雲, *Layered Clouds* or *Stratus*). He changed his penname to Shurindō, formed the "Sixteenth Night Poetry Society" (十六夜吟社, *Izayoi Gensha*, so named for the night after the full moon), and became the chairperson of the group. At the age of 20, he became the selecting editor for the haiku column of the newspaper *Kainan Shinbun*.

In 1916 he founded the Matsuyama branch of *Sōun*. The following year he founded the branch's news bulletin, *Seto Unchi* (瀬戸うち, *In the Channel*) and also worked as a selecting editor of *Sōun*. In 1917, he contributed a work of criticism to the first issue of Seisensui's journal *Haikai* (俳界, *Haiku World*) under the penname Shurindō.

In 1918 he died from the so-called Spanish flu, the 1918 flu pandemic, at the age of 25. In 1939, Santōka visited his grave in Matsuyama, commenting that he was resurrecting the Sixteenth Night Poetry Society.

Shurindō poems

From a gap in the warehouse appears spring's mountain evening moon
倉のひまより見ゆ春の山夕月が

This poem is etched on a *kuhi* haiku stone in Shurindō's own handwriting at Tamon-in mountain temple near his gravesite in Matsuyama. The stone was erected in 1979 in commemoration of the 60th anniversary of Shurindo's death. The poem first appeared in *Sōun* in 1913, chosen by Seisensui as a poem for a section on "Spring Mountains."

Santōka wrote many poems with Shurindō that show the contrast between their styles. The following are examples.

Getting soaked on a moonlight night, worn out exchanging leaves of waka
月夜に濡れてわか葉やさしう疲れたリ
Shurindō

Moonlight night, exchange leaves of *waka*
月夜わか葉やさしく
Santōka

The small breeze in the Paulownia going to the coming summer's moon
桐に少し風あるを往き来夏の月
Shurindō

In Paulownia a little breeze of the moon
桐にすこし風のある月
Santōka

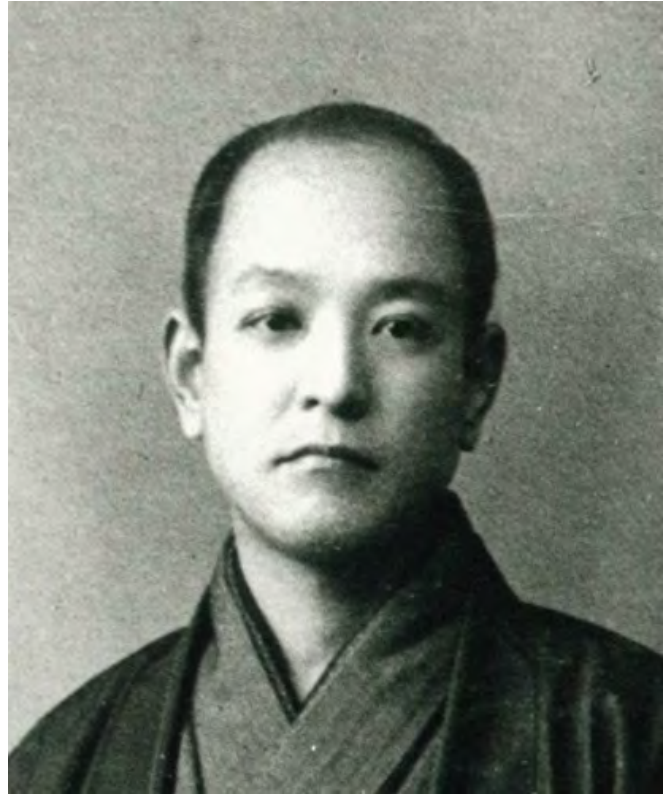
Ozaki Hōsai (尾崎放哉 1885-1926) is the pen name of Ozaki Hideo (尾崎 秀雄). He was one of the most prominent free-verse haiku poets along with Santōka and others. He was born in Tottori City in Tottori Prefecture.

After graduating from the Faculty of Law at the Tokyo Imperial University, he worked for Toyo Life Insurance (currently Asahi life insurance) and served as the Deputy General

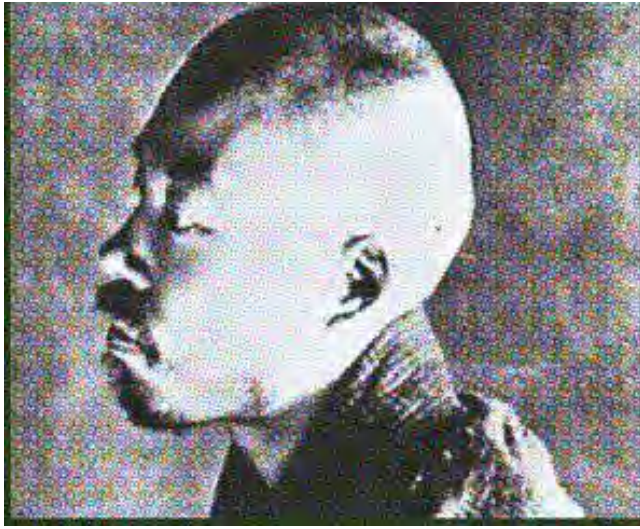
Manager of the Osaka Branch. While being from a privileged family and living a luxurious life, he suddenly abandoned the life he had lived until then and moved to a cottage, embracing the Buddhist idea of giving up possessions, and entering into the life he saw as most befitting of a haiku poet.

After that, he barely managed to eke out a marginal subsistence by working as a temple assistant. He ended up alone and in destitution at a temple hermitage in Shōdoshima. Nevertheless, this fit his personality and the lifestyle he aspired to as a haiku poet.

Due to this lifestyle he has been called “the present-day Ikkyū”. Ikkyū (1394–1481) was known as a vagabond poet priest who loved sake. A representative haiku of Ozaki says, “Even when coughing, alone” (咳をしても一人), which appears beside a poem by Santōka’s poem at Ozaki’s gravesite. By all accounts, Santōka was deeply moved and disturbed by the deaths of Shurindō at just 25 years of age and Hōsai at 41, the latter when Santōka was 44 himself. He shared Hōsai’s interests not only in free-verse haiku, but also in Buddhism and Buddhist voluntary simplicity, as well as a fatal attraction and addiction to sake.



2.2 Other poets Santōka admired



Masaoka Shiki (正岡 子規 1867 –1902) was the pen-name of Masaoka Noboru (正岡 升). He is widely regarded as the central figure behind for the development of modern free-verse haiku. From Matsuyama in Shikoku, Shiki entered Tokyo Imperial University in 1890 with plans of becoming a politician. However, he became engrossed in writing haiku, dropped out of the university after failing his final exams in 1892, and began working for the literary magazine *Nippon*. There he called for innovations in haiku and tanka.



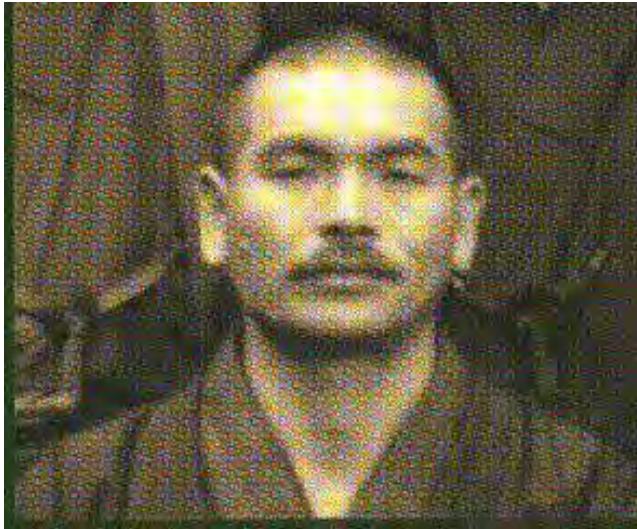
Kawahigashi Hekigotō (河東碧梧桐 1873-1937) was the pen name of Kawahigashi Higorō. Like his haiku master Masaoka Shiki, Kawahigashi was born in Matsuyama in Shikoku. He became haiku editor of *Hototogisu* in 1897 and *Nippon* in 1902. After the death of Shiki, he traveled around Japan spreading the idea and popularity of new free-verse haiku. He published accounts of his travels in *Sanzenri (Three Thousand Ri)* in 1906. There is a monument to Kawahigashi at Dairenji temple in Matsuyama, one of the bangai temples (outside the 88 numbered temples) along the Shikoku pilgrimage.



Ogiwara Seisensui (荻原 井泉水 1884 - 1976) was the pen-name of Ogiwara Tōkichi. Born in Minato Ward of Tokyo. In Meiji 44 (1911), together with Kawahigashi Hekigotō, he launched a journal named *Sōun (Stratus)* as an agent for the new trend in haiku writing. After that, he broke with Kawahigashi and argued that season words are unnecessary in free-verse haiku. His students included Ozaki Hōsai and Taneda Santōka.

2.3 People who Financially Supported Santōka

Takahashi Ichijun (高橋一洵 1899-1958) is the haiku pen name of Takahashi Hajime. Born in Matsuyama, Ichijun was a writer of free-verse haiku and associated with the magazine *Sōun* (*Stratus*). He worked at Matsuyama Advanced Commercial School (present-day Matsuyama University) as a teacher of French language and Political Science. He was also a researcher of Indian philosophy.



Ooyama Sumita (大山澄太 1899-1994) was born in Ibara City in Okayama Prefecture. As a Buddhist monk, he studied zazen under Yamazaki Ekijū (1882 – 1961), chairman of the United Thirteen Branches of the Rinzai School and abbot of Buttsuuji temple, a head temple of Rinzai Zen. Ooyama was an administrative official of the Hiroshima Communications Bureau. After the war, he moved to Matsuyama and became devoted to social education. He personally launched the magazine *Taikō* and is credited with having introduced Santōka on the literary scene.

Fujioka Masaichi (藤岡 政一 1898-1988) was born in Matsuyama. His haiku pen name was Kichō (其蝸). In 1935, he worked for the Hiroshima Communication Bureau, currently the Matsuyama Post Office. In Showa 22 (1947), he started working for NHK's Matsuyama Central Broadcasting Station.



3. Crossing over to Shikoku

**Autumn weather was good so I
crossed over and came to Shikoku**

秋晴れひよいと四國へ渡つて来た

-Santōka

On September 27th of Showa 14 (1939), Santōka said farewell to what he called his “Onsen Samadhi” and “Sake Samadhi” at the “Fūrai House” (風来居) where he was staying at Yu no Onsen in Yamaguchi prefecture, put away his robe and begging bowl, and headed to the Shikoku henro (pilgrimage) in search of the place where he wanted to die. On October 1st, he left Hiroshima by boat and landed in Matsuyama in Shikoku. The Hiroshima ferry port where Santōka embarked to Shikoku is no longer there. However, it is possible to take a ferry from the city of Yanai, 70 kilometers from Hiroshima (midway between Hōfu and Hiroshima), to Matsuyama (61.2 km) for 3600 yen per person.

Santōka arrived in Shikoku carrying split-toed tabi work shoes tucked up in the hem of his clothing, his mother's Buddhist mortuary tablet wrapped in a furoshiki on his back, a pilgrim's carry-all bag hanging around his neck, and a single towel at his waist.



Photograph of Santōka taken October 1939 in Matsuyama

In fulfillment of his deepest wish, Santōka then visited the grave of his friend and fellow free verse poet Nomura Shurindō (1893-1918) on October 6th and from there embarked on the Shikoku henro. In route, he went to Shōdoshima, and once again visited the grave of another fellow poet who had also died young before him, Ozaki Hōsai (1885-1926), in November, and midway on the pilgrimage circuit, he hurried from Kōchi to Matsuyama. To recover from the fatigue of the journey, he stayed over at the home of Fujioka Masaichi (1898-1988) in a place in Dōgo called Chikuzenya.

At that time, Santōka was searching for a peaceful place to live in Matsuyama, a fellow acquaintance of Fujioka Masaichi named Takahashi Ichijun (1899-1958), discovered the thatched hut he was hoping for. It was not far from west of the famous Dōgo Onsen and north of Matsuyama Castle, in a nook of quiet temple town, a shed building of Miyukiji temple, which was remodeled as accommodations for the chief priest. Later on, Ooyama Sumita (1899-1994) suggested that it be renamed Issō-an, One Grass Hermitage, and so it was changed. On December 15th, Santōka wrote the following journal entry from Issō-an.

“I was taken by Ichijun-kun (Takahashi Ichijun) to move into a new home, a secluded dwelling on the grounds of Miyukiji temple at the foot of Mount Miyuki. It is on high ground and quiet. both the house building and the plot of land are pure. The mountain scenery, distant view of the city and countryside, is excellent... In all points, as a nesting home where my minutes can elapse, I am moved to tears.

It is with meek humility that I made my bed here.”

(Santōka’s *Shikoku Henro Dairy*, entry for December 15, 1939)

The Shikoku henro itself has also changed in a variety of ways since Santōka’s time, as might be expected since Japan’s economic miracle and technological developments. For one thing, the entire circuit is currently being pitched by each of the four prefectures of Shikoku to UNESCO for consideration for designation as a World Heritage site. In order for it to be recognized as such, the prefectural officials are under no illusions that the hiking trails must first be transformed to places of safe passage and more restrooms have to be available. They are working on this now. In addition, most if not all of the lodging places the Santōka describes are no longer existent, some of the numbered temples (such as Temple Number One) have changed locations or have been majorly renovated, and new trails over different terrain have replaced some of the old ones he wrote about. These all of these changes are noted in the footnotes to the translation. Today, many of the temples offer modern and rather expensive lodging that include western-style toilets with heated seats and bidets, morning gongyō chanting services for tourists, and omnipresent coke machines. Most henro-san take bus tours around the island rather than walking. Apart from the minority of pilgrims who choose *nojuku* (sleeping outdoors) to business hotels and temple lodging, Santōka might find it difficult to recognize much of his old haunts.

Shikoku Pilgrimage Dairy and Poems (*Shikoku henro*, 四国遍路, 1939)

Translator’s introduction

The following translates the first entries in Santōka’s *Shikoku Henro Dairy* of 1939. To my knowledge the dairy entries have not been translated into English until now. The same is true of most of the poems translated on the respective days of the dairy entries. My explanatory notes appear in brackets throughout the translation. Underlining, double underlining and parentheses are Santōka’s own.

The journal titled *The Shikoku Henro Dairy* begins with an entry dated November 1. However, as mentioned above, Santōka arrived in Shikoku about a month before this and visited the grave of his friend as a way to begin his own pilgrimages. For this reason, I have included the poems he wrote at the gravesite before the November 1st entry. The grave is at Minango-an, which is on the island of Shōdoshima 小豆島, off the northeast tip of Shikoku. Minango-an 南郷庵 is the name of the hermitage where Santōka’s friend and fellow free-verse haiku poet and follower of Ogiwara Seisensui, Ozaki Hōsai (尾崎 放哉, 1885-1926) lived. The hermitage at that time was at the entranceway to a graveyard and Hōsai is said to have watched over the graves

while he was living. It is located in the town of Tonoshō on Shōdoshima.³ “The Eighty-Eight Temple Circuit is famous on Shikoku. However, Shōdoshima also has its own set of Eighty-eight Pilgrimage Sites.⁴ The total distance of the Eighty-eight Pilgrimage Sites circuit on Shōdoshima, 150 km, is one tenth of that of the larger Shikoku circuit. It takes 2 to 3 days by car, 7 to 8 days on foot, to visit the Eighty-eight Pilgrimage Sites on Shōdoshima. The hermitage was rebuilt on April 7, 1994 the day of Hōsai’s passing. The grounds now include the Ozaki Hōsai Memorial Museum with honors his works. An 8-minute walk away is Saikōji temple (西光寺) with a poetry stone containing (句碑 *kuhi*) Hōsai’s poem below.⁵ It is number 58 in the Shōdoshima pilgrimage. The following is a translation of the poems Santōka wrote at Minango-an.

Minango-an hermitage, two verses

That wind that came in the trees of pine, has blown through
その 松の木 の ゆふ 風 ふ き だ した

[This poem appears beside one by Hōsai on a rock monument outside Saikōji temple in Tonoshō. Hōsai’s poem reads “Even when coughing, alone” (咳をしても一人)]

The hermitage master, striking the wooden fish left behind
庵主はお留守の木魚をたたく

In front of Hōsai’s grave 放哉墓前

On the grave, *goma* water, I too sip/sob
墓に護摩水を、わたしもすすり

Santōka’s Shikoku Henro Dairy

November 1. Clear. Traveled 7 *li* [27.49 kilometers or 17 miles].⁶ Stayed at an inn called Momidzi house.
The beauty of dawn.

³ Shōdoshima Ozaki Hōsai Memorial Hall (小豆島尾崎放哉記念). Japan, 〒761-4101 Kagawa Prefecture, Shozu District, Tonoshō, 甲 1082

⁴ There is a Pilgrimage Center near Tonosho Port that has maps. 6134-2 Nishihonmachi-ko, Shodo-gun, Tonosho-cho, Kagawa 761-4100. Tel: 0879 62 0227.

⁵ 香川県小豆郡土庄町甲 200, 761-4101, Japan

⁶ *Li* or *ri* is sometimes called the Chinese mile. The length has varied over time and in different countries. In 1891 the Japanese government defined *ri* based on the metric system, 1 *ri* = 3927.27 meters or about 2.44 miles.

This morning, finally departing, resolving to start anew. Turning around, step-by-step I must be setting off. Departed at 7:00 toward Tokushima (while thinking of the taste of the pain of a few nights ago).

The bank is a beautiful riverside location, coming from a tributary branch of the Yoshino River, looking out over the reeds swaying in the wind. In the water by boat, gazing at the water, although going to walk.

Approaching a village called Miyajima, saw the historic remains of Jūrobee. If we inquire about the road ahead, it seems like we get a lie that has been passed along by people, probably without bad intentions, but showing too much sympathy to travelers.

Going by steamboat, the stream receives the Betsugō River, flowing muddy like a large river (the ferry fee is taken care of by the municipal government).

Although cutting across Tokushima quickly, we don't seem to be moving toward the distance. At sunset, stopped at an inn on the bank of Hata Island (referred to as the place Yoshitsune landed). An older gentleman near 80 years old seems to be running the business alone. The old man appears to be unusually sketchy, one among unpleasant people, the provisions and boarding were bad, giving me sufficient cause for feeling sorry I was traveling! (If I were to express it cynically, the merit of the autumn colors of the grasses is not even that good at this inn!)

Today is public Asian Development Day, the second such day. It's embarrassing but, I had a little alcohol and charmed my mood for travel.

Four people in the same inn, two from Shikoku cultivating practice and two others, a mother and daughter, on the pilgrimage. It was a somewhat messy, extremely sleep-defeating night.

(十一月一日)
([poems of] November 1)

旅空ほつかりと朝月がある
Traveling the sky, the morning moon suddenly appears

夜をこめておちつけない葦の葉ずれの
Evening, crowded and not settling down, slipping off into leaves of reeds

ちかづく山の、とほざかる山の雑木紅葉の
Drawing near mountains, moving far from mountain red leaves of various trees

落葉吹きまくる風のよろよろあるく
Fallen leaves ceaselessly blowing in the unsteadiness of the wind walking

秋の山山ひきずる地下足袋のやぶれ
Autumn mountains pulling, tearing tabi shoes

お山のぼりくだり何かおとしたやうな

The mountain's downhill stretch, it is as if something dropped

[Japanese text for November 1, 1939]

十一月一日晴、行程七里、もみぢ屋という宿に泊る。

—有明月のうつくしさ。

今朝はいよいよ出発、更始一新、転一步のたしかな一步を踏み出さなければならない。

七時出立、徳島へ向う（先夜の苦しさを考え味わいつつ）。

このあたりは水郷である、吉野川の支流がゆるやかに流れ、蘆荻が見わたすかぎり風に靡いている、水に沿うて水を眺めながら歩いて行く。

宮島という部落へまいて十郎兵衛の遺跡を見た、道筋を訊ねたら嘘を教えてくれた人がある、悪意からではなかろうけれど、旅人に同情がなさすぎる。

発動汽船で別宮川を渡して貰う、大河らしく濁流滔々として流れている（渡船賃は市営なので無料）。

徳島は通りぬける、ずいぶん急いだけれど道程はなかなか捗らない、日が落ちてから、簀島（義経上陸地といわれる）のほとりの宿に泊った。八十歳近い老爺一人で営業しているらしいが、この老爺なかなか曲者らしい、嫌な人間である、調度も賄も悪くて、私をして旅のわびしさせつなさを感じしめるに十分であった！（皮肉的に表現すれば草紅葉のよさの一端もない宿だった！）

今日は興亜奉公日、第二回目、恥ずかしいことだが、私はちょっぴりアルコールを摂取して旅情をまぎらした。

ママ
同宿四人、修業遍路二人、巡礼母子二人、何だかごみごみごてごてして寝覚勝な夜であった。

November 2. Clear. Traveled 8 *li* [about 31.4 kilometers, over 19 ½ miles], at the foot of Mount Hoshigoe, Asahi Inn.

Early to bed, early to rise, hasten at full speed, pay respect from afar to number 18, Onzanji temple, climbed and prayed at number 19, Tatsueji temple. At farms, farmers are eating bento boxes, I also eat. We should be careful with selfishness. Candy pacifiers as passing through a few villages, a place called Fukui (a railroad terminus point), drank a cup, became slightly tired, taking a mountain path, the assorted mountain trees recently are beautiful, thought about staying at Kaneuchi but didn't stop, continued to walk and finally received shelter beneath a ridge, but there is the reality of the mountain village if there are telephones and radios, lodging was neither acceptable nor unacceptable, another guest, an older fellow traveler, because he talked to people of his same prefecture, somehow it was nostalgic, and people were able to get good feelings as if talking with their grandfather.

Tonight also without a bath (last night too), its water would sap the body with a feeling of autumn chill.

[Japanese text for November 2, 1939]

十一月二日 快晴、行程八里、星越山麓、あさひや。

早起早立、まっしぐらにいそぐ、第十八番恩山寺遥拝、第十九番立江寺拝登。
野良で野良働きの人々がお弁当を食べている、私も食べる、**わがままをつつしむべし**。
飴玉をしゃぶりつついくつかの村を過ぎる、福井（鉄道の終点）というところで、一杯
ひっかける、つかれがうすらいだ、山路になる、雑木山の今日この頃は美しい、鉦打で
泊ろうと思ったけれど泊めてくれない、また歩きつづけて峠の下で泊めて貰う、まった
くの山村だが、電話もあればラジオもある、宿は可もなし不可もなしだった、相客は
老同行、話し合っているうちに同県人だったので、何となくなつかしかった、好感の持
てるおじいさんだった。
今夜も風呂なし（昨夜も）、水で身体を拭いたが肌寒を感じた。

November 3. Clear weather. Traveled 8 *li* [about 31.4 kilometers, over 19 ½ miles], Mugi,
Nagaoya House

Going together with an older fellow traveler, setting out earlier than usual.
A three-*li* ridge, even though it was a gentle slope that looked flat, it was an extremely long hill.
Because there was someone to talk to, it was not boring, I parted with the older fellow traveler at
the entrance of Hiwasachō (please take care grandpa).

Climbed and prayed at Yakuōji, temple number 23, like Maruyama, the view is good from its
mountain top, others rested beneath a camphor tree, the harbor town called Hiwasa is a good
looking place.

En route, somewhere I dropped my towel and for that picked up a haiku, bought a steamed taro
potato, ate and ate walking around dinning, dinned only drinking drinks too. I amaze myself at
the huge capacity of my own stomach.

En route, begging a little

Although hurrying, struggled to arrive in Mugi by dusk. I was happy to find a nice inn. Ojiisan
was good natured old man, Obaasan took care out of kindness, likeable personalities, the bedding
and boarding also were good, the room was old and dirty but I was happy that I was could take a
bath, being able to wash away three days of fatigue.

In front of honored sake. Because I can't not drink a cup, through the numerous towns also, I set
out to distant sake shops. In the back of a sake lover - sake drinker's heart is a sake lover - sake
drinker without. It is impossible to understand. It becomes late and I could tumble into an
Obaasan pilgrim, have a bit of talk, and the unmoving older person at the same lodging
complained.

(November 3)

山家ひそかにもひたき

Mountain house, also private, Hitaki bird

明治節

山の学校けふはよき日の旗をあげ

Emperor Meiji's birthday (November 3rd, a national holiday from 1927 to 1948)
Mountain school, raising the flag of this auspicious day

もみづる山の家あれば旗日の旗

If there is a deep autumn colored mountain home, holiday flag
[literary “flag day flag”, *hatabi no hata*]

よい連れがあつて雑木もみちやひよ鳥や

They are good company, the fall colors of the various trees and the brown-eared bulbul

旗日の旗は立てて村はとかくおるすがち

Flag day flag, particularly villages are apt to be indifferent

村はるすがちの柿赤し

Village, aptness of the persimmon to be indifferent

山みち暮れいそぐりんだう

Mountain road dusk squeeze out the seashore (ぐりんだう ?to squeeze out?, いそ seashore; or
いそぐ= hurry & りんだう=offering lamp)

こんなに草の実どこの草の実 (改)

A seed of grass like this, a seed of grass from where (revision)

しぐるるあしあとをたどりゆく

Going following late autumn rain footprints

[The image is that Santōka sees someone footprints as he goes. However, other possibilities include the late autumn rain following the footprints and Santōka following the footprints left by the late autumn rain.]

トンネル吹きぬける風の葉がちる

Fallen leaves of wind blowing through the tunnel

[We don't expect “leaves of wind” 風の葉]

しぐれてぬれて旅ごろもしぼつてはゆく

These wet hands, around the time to travel, wring them out and go

しぐれてぬれてまつかな柿もろた
These wet hands, waiting aren't they, persimmon pieces

しぐるるほどは波の音たかく
As for the extent of the late autumn rain, the height of the sound of waves

大魚籠さかさまにしぐれてゐる
Big fish basket upside down, late autumn rain falling

濡れてはたらくめうとなかよく
Getting wet and working are on exceedingly good terms

しぐれて人が海をみてゐる
Wet person looking at the ocean

[Japanese text for November 3, 1939]

十一月三日 晴、行程八里、牟岐、長尾屋。

老同行と同道して、いつもより早く出発した。
峠三里、平地みたいになだらかだったけれど、ずいぶん長い坂であった、話相手があるので退屈しなかった、老同行とは日和佐町の入口で別れた（おじいさん、どうぞ大切に）。
第二十三番薬王寺拝登、仏殿庫裡もがっちりしている、円山らしい、その山上からの眺望がよろしい、相生の樟の下で休憩した、日和佐という港街はよさそうな場所である。
途中、どこかで手拭をおとして、そしてそのために一句ひろった、ふかしいもを買って食べ食べ歩いた、飯ばかりの飯も食べた、自分で自分の胃袋のでかいのに呆れる。
途中、すこし行乞。
いそいだけれど牟岐へ辿り着いたのは夕方だった。よい宿が見つかってうれしかった、おじいさんは好々爺、おばあさんはしんせつでこまめ で、好きな人柄で、夜具も賄もよかった、部屋は古びてむさくるしかったが、風呂に入れて貰ったのもうれしかった、三日ぶりのつかれを流すことが出来た。
御飯前、一杯ひっかけずにはいられないので、数町も遠い酒店まで出かけた、酒好き酒飲みの心裡は酒好き酒飲みでないと、とうてい解るまい、おそくなつて、おばあさんへんろが二人ころげこんできた、あまりしゃべるので、同宿の不動老人がぶつくさいっていた。

November 4. Rain. Wind. Traveled 6 *li* [23.56 kilometers or 14.64 miles]. Kannoura (in ?Kochi), Mifukuya house.

Departed in the rain. So, going begging in the rain (today, in Mugichō, for the first time my going begging for alms is going-begging-for-alms-like. The rain became a downpour. The wind

blew hard. Went to Yasakayahama.⁷ In the draft of the rainy wind, it looked like a long stretch of curving beach, even though I hurried. Paying homage at Saba-daishi hall, the wind blew my hat and cut through, my glasses were also blow completely away and open mouthed I went on. Passing an elementary school, I found them. Thank you, thank you. The rain became harder and harder; the wind raged more and more. Chose to stop at Okutomochō to no longer be outside. That inn however could not accommodate me. Just, so be it. I got soaked like a rat and continued to walk. En route, in no way, nothing can be done about it being unbearable. In the shadow of a warehouse beside the road I rested. Wringing out my clothes, eating lunch, for about two hours I didn't move. A downpour! It truly was. And then, a violent wind blew ceaselessly and rain washed down horizontally like a bamboo mat. I felt like I was being beat down by heaven. It was rather unbearably thrilling.

Near sunset, I came to arrive at the town of Shishikuichō but still could not lodge there. I finally came to Konnoura and finally I was able to received lodging. I was grateful, happy that it was a good inn. In the same inn was an unlikely grumpy sick person though. The woman who ran the inn, festive treatment of sharing what she had, however, offering as *osettai* a plate of sushi. It was delicious. I too tonight poured out two cups.

[Santōka's experience responds to the Saba-daishi story from the same location. It is all the better that we do not know if this is intentional, otherwise it would feel contrived. Whereas the pack-horse driver refused to give the monk Kūkai fish out of selfishness, the woman of the inn gave the monk Santōka sushi as a religious offering. Part of the idea behind giving *osettai* is that the pilgrim is an embodiment of Kōbō Daishi, Kūkai. A Shikoku pilgrimage motto is "Two people, same practice" (*dōgyō ninin*), meaning that the pilgrim walks with Kūkai and does the same practice as Kūkai, thereby is an embodiment of the saint. Likewise, Santōka says that he also poured two cups of sake, perhaps for himself but implying it is an offering by saying "I too" (私も) right after speaking of the woman's *osettai*. His description of the rain is somewhat reminiscent of Bashō's experience at Iizuka, written in *Narrow Road to the Deep Interior*, "A storm came upon us towards midnight, and between the noise of the thunder and leaking rain and the raids of mosquitoes and fleas, I could not get a wink of sleep." However, Santōka also takes an unexpected turn here, ending with the underlined "unbearably thrilling."]

⁷ According to legend, when Kūkai visited Yasakayahama in the early Heian Period, he sleep outside beneath a pine tree that had been planted by Bodhisattva Gyōki and saw Gyōki in a dream. There man with a pack-horse carrying salt mackerel came by and Kūkai requested a fish from him. The man responded with abusive words. As a result, when his horse got to an uphill climb, it fell over and could not get up. Soon after, the man found Kūkai during a preaching tour and presented him with a mackerel. Kūkai gave the man some faith-healing water and upon drinking it, the horse was restored to health. Next, Kūkai went to Hokejima island (法生島) and preformed and esoteric ritual for empowerment (*kijikitō*). As a result, when he put the mackerel in the ocean, it came back to life and swam away. Seeing this, the pack-horse drive became Kūkai's disciple and built the small hall at Yasaka temple, bangei number 4 on the pilgrimage to 88 temples, and enshrined a statue of Bodhisattva Gyōki in it. It is called Sabase hermitage (鯖瀬庵). The place on the coast where Kūkai preformed the *kajikitō* is called Sabase, literally "Mackerel Water". Likewise, in this area, Kūkai is called "Saba-daishi" Great Master of Mackerel.

Outside lodging (*nojuku*), various

波音おだやかな夢のふるさと

Sound of the rain, a gentle hometown of dreams

[Where we would expect the phrase “dream of hometown”, Santōka says the opposite. The meaning seems to be the sound of rain is, or is like, the hometown a dream would have, that is, either a dream’s hometown or the dreamt-of hometown as opposed to the real one.]

秋風こんやも星空のました

Autumn wind this evening too, right below a starry sky

落葉しいて寝るよりほかない山のうつくしさ

Fallen leaves, forced to lie down and for no other reason, the beauty of mountains

生きの身のいのちかなしく月澄みわたる

Life force of the body of life, extends to the sad clear moon

いつぞやの野宿を

Nojuku (outdoor lodging) of some time ago

わがいのちをはるもよろし

Our life force is also good in spring/youth

大空を仰げば月の澄みわたるなり

If you look up to the big sky the clearness of the moon extends

留置郵便はうれしいありがたい

Mail held at the post office, joyfully grateful

秋のたより一ト束おつかけてみた

Autumn letters, chasing after one bundle

波音の松風の秋の雨かな

The rain of autumn of pine wind of the sound of waves, isn't it?

歩るくほかない秋の雨ふりつのる

Nothing but walking, autumn rain falling harder

[Japanese text for November 4, 1939]

十一月四日 雨、風、行程六里、甲ノ浦、三福屋。

雨中出立、そして雨中行乞（今日、牟岐町で、初めて行乞らしく行乞した）、雨が本降

りになった、風が強く吹きだした、—八坂八浜に行くのである、風雨のすきまから長汀曲浦を眺めつつ急ぐ、鯖大師堂に参詣する、風で笠を吹きとばされ、眼鏡もとんでしまつて閉口していたら、通りがかりの 小学生が拾ってくれた、ありがとうありがとう、雨いよいよしげく、風ますますすさぶ、奥鞆町で泊るより外なくなったが、どの宿屋でも泊めてくれない、ままよとばかり濡れ鼠のようになって歩きつづける、途中どうにもやりきれなくなり、道べりの倉庫の蔭で休んだ、着物をしぼったりお昼をたべたり、二時間ばかり は動けなかった。

どしゃぶり！ まったくそうだった、そしてそれを吹きまくる烈風、雨が横さまに簾のようになってそそいだ、私は天からたたきつけられたように感じた、むしろ痛快だった。

暮れちかく穴喰町まで来たには来たが、また泊れない、ようやく甲ノ浦まで来て、ようやく泊めて貰うことが出来た、ありがたかった、よい宿でもあってうれしかった、同宿に気むつかしい病人がいていやだったが。

宿のおばさんがお祭の御馳走のお裾分だといって、お鮎を一皿おせったいして下さった、おいしかった、私も今夜は二杯傾けた。……

野宿いろ／＼