

まことの華見：REAL SPLENDOUR OF 風雅“FÛGA”
OF 芭蕉俳句 BASHÔ'S HAIKU

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MASAOKA Shiki 正岡子規, a renovator of HAIKU in Meiji Era, noticed a significance in Herbert Spenser's "On Style" which indicated the poetics — the capability to express “the whole” by means of a “minor image” —, and came to assert that “Haiku” can express a high psychic idea by “opening eyes of insight through devotion to Zen,” that is, “seeing and listening into the wind and the light in objective scapes.”(108-9) By him, the good haiku of BASHÔ are 200 or less out of the whole 1000. Meanwhile, the dilettante of Japanese literature, R. H. Blyth, following Lafcadio Hearn, has translated BASHÔ, ISSA and others in *The History of Haiku*, 1962, and asserted that “Haiku” is “Nature poetry” which stands on “animism, Zen, the sky, and over-purification without beauty,” to restrict only 100 haikus out of the whole 2000 as fine. (8, 12)

By TAKACHI's count, BASHÔ's whole work of Hokku 発句 are 920 in all, and fine Haiku-grams are about 60.

Ezra Pound in late Imagist age regarded Japanese Haiku as “Nature poem” in “On Vorticism,” 1914. But, before that, he declared the famous formulas of definition by the “Super-position” poetics, “the one image poem is a form of super-position ; that is to say, it is one idea set on top of another [idea = image]” — that Haiku is “Image poem.” It is true that Haiku-art consists of the “Super-position” to propose the inner meaning, “Idea,” by the external figure or scape, “Image.” It is exactly the same Haiku-poetics as BASHÔ's principle that he stated in the preface of *Oi-no-Kobumi* 『笈の小文』 (Travel Notes in Knapsack) — “To See 「見ること」 is nothing but Flower 「花」 . To Think 「思うこと」 is nothing but the Moon 「月」 . If Figure 「象」 is not Flower 「花」 , it's Nothing 「無」 . If Mind 「心」 is not Splendour 「華」 , it's not Art 「芸」 .”

Poetics of BASHÔ's Haikai 俳諧 consists of the aesthetics of “Travel” 〈旅〉 and “Fûga” 〈風雅〉 , which has been tempered and refined through the initiation and alchemy of the journey into the deep “Inland.” He defines the “Fûga” in the Preface to *Oi-no-Kobumi* as “to accompany the natural circulation 造化 and observe the four times 四時,” which is to say, “to follow the Way of the One” — that “penetrates all through the Waka 和歌 of Saigyô the Monk 西行, the Renga 連歌 of Sôgi 宗祇, the Calligraphy 墨絵 of Sessyû 雪舟, and the Tea 茶 of Rikyû 利休.” The archetypal code of this “One” has originated from the Taoist Idea of the retroaction into the “One” 「一者」 proposed by Laozte 老子 and Zhuangzte

莊子, that is supposed as contemplative penetration into the reality of truth, or spiritual Enlightenment. Travel of BASHÔ can be regarded as both existential and aesthetic practice of this principle, on the Zen-Buddhist Way of Awakening, to see and discover the cosmic inscape of eternal truth. And its gnostic aesthetics takes poetical transformations in the nomination of “Fueki / Ryûkô” 〈不易流行 Non-Change/New-Flux〉 — “Wabi” 〈わび〉, “Sabi” 〈さび〉, and “Karumi” 〈かるみ〉.

TAKACHI sees that BASHÔ’s Haiku are composed with the figuration and allegory of the “Trees,” the “Madonna,” the “Moon,” the “Wind,” and “Dream.” And the most crucial point is that these are not such images as in European concepts since Imagism, or as the so-called Japanese “Image” 〈イメージ〉, or “Heart-images” 〈心象〉; but the “Figures” 〈形象〉, as used in rhetorical and graphical figuration, functioning either as codal, conceptual, or as bodily concrete indicatives. The essential quality and difference of / between Images and Figures is what can be assumed from the assertions and propositions by J. R. Jiménez and Harold Bloom. “Figuration — days that lend their colour to the night: / the tunnel’s end of dream; ··· the only kind of life” (Jiménez, *50 SP*, 85) “The places of poetry are images of voice, even as figures of poetry are images of writing.” (H. Bloom, *Wallace Stevens*, 401). What Octavio Paz, who takes Japanese Haiku in high esteem, has posited as the importance of “Configuration” in “Blank Thought” after Ezra Pound’s Post-Imagistic “Vorticism” is in the same recognition of the virtue of “Figuration” that “configurations of signs” are inevitably significant for the “Tantric painting” “pictorial vision” in art and poem. (274-75)

Hereupon, TAKACHI would like to define properly that Haiku of BASHÔ are not poem as a “made-up work” but one-line form of poetic art — which should be called as “Haiku-poesy-gram” or “Haiku-art-graph”

We have selected 90 excellent representative Haikus or Hokkus of BASHÔ, which will be bulletined in the following four sections, in the formation — first, Japanese original text, next, Roman letters for pronunciation, and last, English translation in three lines. What we are going thereafter to pursue and illustrate is what are BASHÔ’s Internal Ways, Scapes, Awakening in Zen, Existential discovery, Aesthetic transcendence, and Sublime culmination both beyond and towards Nothingness 〈空〉 and Enlightenment 〈開眼〉.

俳句 Haiku Art-Graph and 形象 Figures

— The “Trees,” “Flowers” and the “Stones” —

That which is most essential concerning BASHÔ’s poetics — 〈風雅〉 “Fûga” and 〈不易流行〉 “Non-Change / New-Flux” — is the “Travel” 〈旅〉 where he is to penetrate to the innermost soul and truth. And thereto the figures of Flowers, Trees and Stones have most frequent relations, and associations. We can find a

distinct explanation to that BASHÔ's travel was an existential field where he practised Zen initiation, in the Preface to 『奥のほそ道』 *Narrow Ways into the Inland*: “the time is a passing wayfarer of many generations, and the year coming and going is also a traveller. … I am also a flying cloud, tempted by the wind, and much inclined to go wandering. … And induced by traveller's guardian god, I got out of mind, yearning for the journey, because possessed by super-natural deities … .”

Donald Keene has translated this travelogue by BASHÔ as “The Narrow Road into Oku.” And he explains its reason that 「奥」 “Oku”, the “interior,” means both the geographical Northern district of the Mainland, and the “inner recesses” of mental region. (11; 15)

TAKACHI thinks that this allegorical title should be properly translated as “Narrow Ways into the Inland.” The ground is that 「奥」 “Oku” has double entendres: “Michi-n’Oku,” Depths of the Way, and “Inner recesses” of “Michi,” equal to the Taoist “Dô” 「道」 (Way), and not 「路」 “Roads” or 「径」 “Paths”. BASHÔ's intention for the travel was not only to see real scapes of the beauty and the colours 「色」 — “Wind” 〈風〉 and “Light” 〈光〉 —, but also to seek for fortunate encounterments with the monumental scenes of literary “Utamakura” 「歌枕」, or the spiritual figures of literary predecessors, from / through whose contact of initiation his aesthetic and mythopoeic psychic eye can pass and penetrate into the deeper inland of Zen, or Taoist world.

According to the historical evidences, BASHÔ usually carried, when going on a journey, 『神明帖抄録』 (Select Records of Divine Names and Spirits) and 『名勝亡備録』 (Memoranda of Famous Locuses). This shows that the travel for BASHÔ was not only for the practice of self-aesthesizing of the art of Fûga 〈風雅〉 out of the natural scapes or fictional frames of sights, but also for the re-invention of the fashion-style or -taste of Fûryû 〈風流〉 and Yûgen 〈幽玄〉, by exchanging psychic greetings with Genius Loci 〈地靈〉 and Ancestral Spirits 〈祖靈〉. And as an actual discipline, it was his habit, when he arrived in his familiar countries, to hold Haikai-unza 運座 with local disciples and celebrities, for “rolling Kasen 歌仙”, where he as Haiku-master used to show the first Hokku 発句 of 5-7-5 syllables as master key-note for beginning to “weave Renga 連歌.” This Hokku is the origin and jerm of BASHÔ's art, Haiku 俳句, and almost all BASHÔ's celebrated Haiku-grams and -graphs originate from these Hokku.

We can say without fail that every excellent Haiku of BASHÔ is grounded on a fine operative figure, or scape: the Tree, or Flower, the Moon, the Madonna, and even the Wind, or the Way. It is with quite a well-weighed reasoning that he asserts in 「嵯峨日記」 “Saga-Diaries”, April 29, Genroku 4 (1691): “Even the literary men in old days could not gain any true real scape or sight, if they did not go to reach the real place.”

As for the figures of Trees, Flowers and Stones, we can remind of three points. First, like in the Celtic mythology, we have in Japanese Shintuist tradition since 『古事記』 *Koji-ki* and 『万葉集』 *Manyô-shû*, the cult for Sacred Water and the worship of Holy Tree. Therein the Hinoki, the Cedar, and the Pine are regarded holy tree as symbols of World Tree, reifying longevity, and often as “Yorishiro” 「依代」 of deities (the god-relying tree), or incarnations of god’s oracle. Second, for BASHÔ, “Hana” 「花」 (Flowers) occupy the central position of figuration and subject-code, together with “Tsuki” 「月」 (Moon) and bear the double entendres of Beauty and Splendour. Saigyô the Monk 西行 whom BASHÔ admired most highly loved “Hana”, Cherry-Flowers, and made best use of them as figuration, substitution of Love and Beauty as against evanescence and pathos-feeling. 「花にそむ心のいかで残りけむ捨てて果ててきと思ふ我身に」 “How can this mind survive the world/Tinted so deep with flowers?/This flesh of mine is what I think/I have relinquished far behind.” (『山家集』 *Sanka-shû* 76) To the contrary, BASHÔ does not use the figure of 「花」 “Flowers” as symbol of love or dream, but to express “Hana” 「華」, Grandeur or Splendour. And when he takes up “Hana” 「花」, it can be not only Cherry-blossoms, but Ume-plum, according to the Chinese classical poetic associations, pictorial beauties, or to the Japanese conventions of 「本歌取り」 “Honka-dori” (song-for-song plagiarism play) on code of Flowers, and an aesthetic conceit-play on Kabuki beauties.

Third, while the Tree 「木」 is symbolic figure of the travelling poet, the Stone 「石」, the pillar of human passion, is a crystal body of light and life, and a codal mass of soul’s silent language. As the Tree can be naturally “Yorishiro” 「依代」 of pantheistic demi-deities, so the Stone can be objective of “Yorishiro” of mythological demi-gods as the Mount and Rocks are; and it can figuratively become Buddha image, with its rock-worship behind, reflecting the mother image of 「産土」 “Ubusuna” womb. In effect, the figures of the Stone and the Star are, for BASHÔ, mirror-images of his eyes of cosmic travelling, and crystallization of times, monumentalization of histories, songs and souls, as opposite to the figures of the Moon and the Wind.

あられ聞くやこの身はもとのふる柏

Arare kiku-ya / kono-mi wa moto no / furu kashiwa

Sounds of hail —

The heritage is renewed, but my self

A trunk of old oak.

— 『続深川集』

*

うぐひすを魂にねむるか嬌柳

Uguisu wo / tama ni nemuru-ka / kyô-yanagi

Uguisu warbler —

Is she asleep, seeing him in soul?

The tender willow tree. — 『虚栗』

*

桑のみや花なき蝶の世すて酒

Kuwa nomi-ya / hana naki chô no / yosute zake

Not only mulberry wine

Even a butterfly sips hermit-wine

A flowerless soul.

*

三十日月なし千とせの杉を抱くあらし

Misoka-zuki nashi / chitose no sugi wo / daku arashi

Old summer moon gone

The mount storm is enfolding

Cedar tree of thousand years. — 『野ざらし紀行』

*

僧朝顔幾死にかへる法の松

Sô asagao / iku-shi ni kaeru / nori no matsu

Priest and morning glory —

How many generations returned

To death? The pine of Law.

*

扇にて酒くむ影やちる桜

Oogi nite / sake kumu kage ya / chiru sakura

With a Noh fan

A scape of wine toast —

Cherries scattering. — 『笈の小文』

*

丈六にかげろふ高し石の上

Jô-roku ni / kageroo takashi / ishi no ue
 Sixteen feet and a half
 High is the heat haze over
 The stone of Buddha.

*

冬の日や馬上に氷る影法師
 Fuyu no hi ya / bajô ni kooru / kage-bôshi
 Winter day —
 We are two shadow monks
 Frozen on horseback.

*

磨なをす鏡も清し雪の花
 Togi-naosu / kagami mo kiyoshi / yuki no hana
 The sacred mirror
 Is repolished clean and clear
 Snow-flowers falling.

*

若葉しておん身の涙ぬぐはばや
 Wakaba shite / onmi no namida / nugu-wa baya
 With young green leaves
 I'd like to wipe the Buddha's tears —
 Blind face of you Kanjin.

*

冬籠りまたよりそはん此はしら
 Fuyu-gomori / mata yori-sowan / kono hashira
 Wintering home
 I wish to nestle close again
 By this pillar. — 『曠野』

*

高水に星も旅寝や岩の上

Taka-mizu ni / hoshi mo tabi-ne ya / iwa no ue
 High waters —
 Stars also take a lodge
 Here on the rock.

*

卯の花をかざしに関の晴着かな
 Uno-hana wo / kazashi ni seki no / haregi kana
 Decorating my hood
 With deutzia — It's fair formal wear
 To pass the barrier. — 『奥のほそ道』

*

風流の初めやおくの田植うた
 Fûryû no / hajime ya oku no / taue uta
 It's the real beginning
 Of Fûryû — a rice-planting song
 Here in the Inland.

*

田一枚植えて立去る柳かな
 Ta ichimai / ue-te tachisaru / yanagi kana
 Watching a rice-field planted
 I depart for journey now —
 Ah, my old willow tree.

*

さみだれの降りのこしてや光堂
 Samidare no / furi-nokoshi-te ya / hikari-do
 May rain falls —
 Have they saved you from decaying?
 The Shining Hall of Gold.

*

閑さや岩にしみ入る蟬の声

Shizukasa ya / Iwa ni shimi-iru / semi no koe

Tranquil calm !

It's melting into the rock

The voice of cicadas.

*

象潟や雨に西施がねぶの花

Kisagata ya / ame ni seishi ga / nebu no hana

Kisagata bay

Seishi is on the rainy screen —

Flowers of silk tree.

*

荒海や佐渡によこたふ天の河

Ara-umi ya / sado ni yokotau / ama-no-gawa

The black rough ocean !

The Milky Way lying above

Like bridge to Sado Isles.

*

灌仏や皺手合する数珠の音

Kan-butsumi ya / shiwa-de awasuru / juzu no oto

Birthday of Buddha

Joining wrinkled palms for worship —

Sound of rosary.

— 『三冊子』

*

菊の香やならには古き仏達

Kiku no ka ya / nara ni wa furuki / hotoke-tachi

Scents of chrysanthemum —

Old buddhas sit in quiet calm

Crystal day of Nara.

— 『笈日記』

*

鶯や柳のうしろ藪のまへ

Uguisu ya / yanagi no ushiro / yabu no mae

Uguisu warbler sings

Unseen behind the willow

But there, before the bush. — 『続猿蓑』

*

清瀧や波にちり込青松葉

Kiyotaki ya / nami ni chirikomu / ao-matsuba

Kiyotaki torrents —

Green pine leaves fall, flickering

In the waves. — 『笈日記』

In Hôei 8 (1680), BASHÔ was conferred a canonical seal of Rinzai 臨濟 sect by Bucchô 仏頂禪師 of Konponji Temple, Fukagawa, Edo, and became a Zen-bonze, named “Fûra-bô” 風羅坊 (Wind-Wanderer Bonze). And he moved to the Bashô-An 芭蕉庵, with bashô banana palms planted.

「あられ聞くや …」 “Sounds of hail — ” is a haiku he composed when the second new Basho-An was rebuilt by the close disciples’ hands, Tenwa 3 (1683), after the first hut was burnt down because of the Edo Great Fire, Tenwa 2. In this graph, BASHÔ represents himself, not by figuration of Bashô palm, but an old Holy Oak tree.

Surviving the Great Fire, BASHÔ at age of 40 developed to launch his new Haikai style 〈蕉風〉 (Shô-Fû), “New Wind of Tenwa.” What was “BASHÔ Style” is inscribed as “Four Tastes” 「四味」 in the Postscript to *Minashi-Guri* 『虚栗』 (Empty Chestnuts), 1683. The first is the Taste of the Soul-Wine 「心酒の味わい」 of Li-Bai 李白 and Du-Po 杜甫. The second is Zen taste of subtlety and profundity 幽玄深遠 of Kanzan 寒山. The third, the Taste of “Wabi” 侘び and “Fûga” 風雅 that is found in the deep recesses of Saigyô’s Waka songs. And the fourth, Emotion of Love 恋 for the Beautiful such as the Chinese beauties, 西施, 王昭君, or 楊貴妃, and Wakashû boys in Kabuki plays.

「うぐひすを …」 “*Uguisu* warbler — ” and 「桑のみや …」 “Not only mulberry wine …” follow the first and the third Tastes. The “butterfly” and “flowerless soul” of the latter Haiku-gram is, of course, according to the episode of Zhuangzite 莊子, who went flying into the other world as a butterfly = flower soul in a dream.

Jôkyô 1 (1684), BASHÔ started for his first travel of *Nozarashi-Kikô* 『野ざらし紀行』 (Weather-Beaten Travel). It was a round journey, Edo to Nagoya, Ise, Yoshino, Kyôto, Oomi, Oogaki, and returning to Edo. It is through this travel that

BASHÔ made his true departure for the genuine Way of Haikai 俳道, to re-learn the traditional subject, “Flower-Bird-Wind-Moon” 「花鳥風月」, and to engage in the cosmic elements — the four Figures: the “Trees” and “Flowers” 〈樹／花〉, the “Water” 〈水〉, the “Stones” 〈石〉 (in place of the “Fire” 〈火〉) and the “Wind” 〈風〉 by the Zen and the Fûga mind.

「三十日月なし …」 “Old summer moon gone …” and 「僧朝顔」 “Priest and morning glory …” are works written on this “Nozarashi-Kikô” journey. The former is on the divine tree of “Cedar of thousand years” enfolded by the “storm” of god’s Pneuma spell. This was an improvisation at the Ise-Shrine where BASHÔ visited the first Torii gate, into the dark holy precinct, August 30, doubtlessly upon and after the waka song of Saigyô the Monk, 「深く入りて神路の奥をたづぬればまたうへもなき峰の松風」 “Visiting the divine internal/In the depth/I cannot see any more upper way/But pine-wind on the peak.” (『千載集』) As BASHÔ must know a poem of KANZAN 寒山 he admired, with a line 「白雲幽石ヲ抱ク」 “White clouds enfold old gigantic stone,” his soul must be struck and inspired to invent a stronger psychic recess of divine Pneuma that storm around god’s cedar tree of life on the rock, under the new moon. And the latter, about “the pine” of Taima Temple on Nara’s Futagami Mount, incarnating the Buddhist “Law.” — This shows that BASHÔ is now “seeing-in” the psychic scapes of world tree and divine life-pillar to contemplate the Genius Loci and Ancestral Spirits, behind and above the Utamakura and History-lore.

「扇に酒 …」 “With a Noh fan …” and 「若葉して …」 “With young green leaves …” are from the master work 『笈の小文』 *Oni-no-Kobumi*, Jôkyô 4 (1687). Both are featured with the figures of either “Sakura” or “green leaves,” which are designed with the projection of an aesthetic alter Ego as Noh-player, or with a double figuration of the Buddha image, the blind Saint Kanjin and the Tree of Life, mingled up by “tears” and sympathetic pity.

Two excellent Haiku-graphs are 「丈六に …」 “Sixteen feet and a half …” with the giant Buddha at Shin-Daibutsu Temple, near BASHÔ’s native land, Iga-Ueno, whose aura can be seen through “heat haze”; and 「磨なをす …」 “The sacred mirror …” composed at Atsuta Shrine, which is about the God-head “repolished clean and clear” on the new-come spring, emitting psychic sparks. It is because the Stone as Buddha image and as a whetted mirror is the figuration by which the Haiku-master outscapes Buddhist “colours” 「色」 and “nothingness” 「空」, so as to reflect his spiritual contemplation and aesthetic revelation.

It may sound paradoxical that the figure of Stones is stronger and more realistic than those of the Trees and the Flowers. However, comparatively speaking, with the cases of later poets such as Ezra Pound and Octavio Paz who had interest in BASHÔ’s art 250 years later, it comes apparent that there is not so much difference between them as may seem. In Pound’s Canto XCVIII and XCI, the

elements he adopts for poetic enunciation are the Earth and the Water, and they dye the colour of the Wind, giving the “Colour” 「色」 = the Eros 「生命」 to the poet’s emotion and the scape of “Nature,” its circulation. And meanwhile, the Stone bestows the poet, including Cicero, the “seeing eye,” in which magnetic sphere the Sun-ray King, Set, of Egypt has grown on the lap of the Stone-God, re-coming as the great king of Healing Light:

Canto XCVIII

Earth and water dye the wind in your valley

....

That his feelings have the colour of nature.

Canto XCI

.... thus Undine come to the rock,

by Cicero

and the stone eyes again looking seaward

.... in the green deep of an eye

Crystal waves weaving together toward

the gt/healing

Light compenetrans of the spirits

The Princess Ra-Set has climbed

to the great knees of stone, ...

Octacio Paz has constituted, very concisely, an art-cosmos by dint of re-arranging the “crossing and vanishing” of the circulation of the Wind, the Water, and the Stone, that is, their inter-transformation and elemental trans-substantiation, by each other’s codal “Name.”

Wind, Water, Stone

Water hollows stone,

stone stops the wind ...

Wind carves stone,

stone’s a cup of water ...

Wind sings in its whirling

water murmurs going by,

...

Each is another and no other:

crossing and vanishing
 through their empty names:
 Water, stone, wind.

In this formulation the Stone is father and mother of the cyclication and frequently it works as “pillar” which governs the other three Elements, as the spiritual central stone-tree of life, or world tree.

All the same, the Tree and the Stone of BASHÔ are not such codal Ideas or abstract Names as of Pound or Jiménez, but more potent Figures that are Images as standing in psychic scapes, bearing symbolic and allegorical key-concepts.

「冬ごもり …」 “Wintering home …” in 『曠野』 *Ara-no* in Genroku 1 (1688), sings of the Master Pillar 大黒柱 of the Bashô-An under which BASHÔ is to sit for Zen meditation in wintering home. 「高水に …」 “High waters …” is of an aesthetic conceit on the episodic allusion of 小野小町 Ono-no-Komachi, the Madonna of Waka in Heian Era, with 僧上遍照 Saint Henjô meeting on the rainy night, Tanabata-Matsuri, July the Seventh, to sleep together under one clothing on a rock above the flooding water. Further more, both Haiku-grams connote the father world-tree of BASHÔ’s native place, Iga-Ueno, and his mother Ubusuna-rock, unmoving above rain-flux, which alludes a regenerating hibernation and a spiritual High Time, marriage, evoking his artistic fishes of fertility to lay Beauty’s eggs.

In 元禄 Genroku 2 (1689), BASHÔ started for the travel of *Narrow Ways into the Inland* 『奥のほそ道』 with 曾良 Sora, and he finished the travelogue two years after. His poetical aesthetics — “To See Figure: the Flower”/“To Think Mind: Splendour” — namely, the “Fûga” 〈風雅〉, and the “Fûryû” 〈風流〉 were therein to be put into the Initiation and Practice.

「卯の花を …」 “Decorating my hood …” displays the initiation ritual of passing the “Shirakawa Barrier” into the Michi-n’Oku, the bound of “Fûryû,” by dressing white “U-no-hana” Flowers as temporal formal wear. With the “Ki-go” 季語 (Seasonal Term), “U-no-hana,” for summer, this Haiku makes it apparent that BASHÔ entered the “Oku” country in early summer.

The next Haiku, 「風流の初めや …」 “It’s the real beginning …,” most important Hokku, including the Kigo-figure, “Rice-planting” 「田植え」, is one of the most prominent conceptual code, “Fûryû” 〈風流〉. Donal Keene has translated this graph as “The true beginnings/Of poetry — on Oku/Rice-planting song. (51) However, we must say his is an utter failure of rendering, for “Fûryû” is not equal to “poetry.” And Keene’s prosody lacks an indispensable verb, or even a copula, which should endow the Haiku plant with a root of life-energy. Of course, we should not look over the aesthetic taste of grace and elegance due to the plant-figuration herein that the association of the Fûryû 〈風

流) is connected both with the seasonal term of summer, “Tae” (rice-planting), and also with the important Shintuist sacred ritual「神事」 of “Tae” as such.

「田一枚植えて …」 “Watching a rice-field planted …” is one of the most famous Haiku in the whole “Narrow Ways into the Inland,” as this has incurred very much disagreements among scholars about what or who is the subject of “plant” and “depart.” All considered, TAKACHI thinks that TAKACHI’s version is most exact and right, as after having exploited the Utamakura figure, Saigyô the Monk, and the Noh play, “Yugyô-Yanagi” 「遊行柳」, no other understanding or rendering than this is more convincing with appropriateness. In the Play, the “Sité,” a traveller, calls up the spirit of his Waka predecessor, and Saigyô the Monk as “Waki” appears out of the old willow tree, a genius loci, to sing the famous Waka of his own: 「道のべに清水流るる柳かげしばしとてこそ立ちどまりつれ」 “By a field path/The willow tree stands with cool stream/I stopped for a moment to take/A shelter under its green shade.” BASHÔ’s “Watching a rice-field planted …” is a poesy-gram of pictorial art-gram, both corresponding with the “Yanagi” figure of Saigyô’s spirit and exchanging the Fûga mind with him in the scape and time sequence of an hour of rice-planting.

Among the Haiku works exploring the Inner Land hereafter, two topmost grams and graphs are 「さみだれの …」 “May rain falls —” and 「閑さや …」 “Tranquil calm ! …” The former was composed when BASHÔ visited, early summer, the Chûson-ji Temple in Hiraizumi, to see the marvellous Buddhas in the “Shining Hall of Gold,” which Fujiwara-no-Kiyohira built, 1124. Though the capital scape is the “Hall of Light” surrounded by the evergreen and brightening wall of Gold, the central figure is the literally absent Golden Amitava Buddha image who is of course the divine figuration of omnipresent salvation and human comfort.

The latter “Tranquil calm ! —” is BASHÔ’s topmost achievement, singing of the cosmic “voice” of “tranquility” on the figure of “Rock”; while another popular masterpiece, the earlier Haiku 「古池や蛙飛こむ水のをと」 “The old pond/A frog jumps into water/A sound — silence,” sings of the earthly “sound” of “silence.” BASHÔ arrived at the Risshaku-ji, Yamadera Temple, early evening on a mid-summer day. The whole temple was “founded by Saint Jikaku, 860, and the precinct is extremely serene and tranquil,” as he notes. The artifice of this poesy-gram is to evoke the atmosphere, how serene is the heard visible “voice” of cicada, “melting” into the audible unseen sound of silence of the “rock.” “Tranquil calm” is what BASHÔ hears in mind as key-note to resound the cosmic “One” where both eye and ear “inter-penetrate,” in unison, the music of evening light and calmness. It corresponds what he writes in the Legend 「詞書き」: “Temples on the rocks are all closed, and no sound of things audible. Creeping on rocks, worshipping to temples, I only saw fine scenes and tranquility, and felt my mind and heart clarified.”

Donald Keene is not quite deliberate to translate this Haiku as “How still it is here — / Stinging into the stones, / The locusts’ trill.”(99) The true concept of this masterpiece is inter-penetration of the cicada’s voice and the silence of the rock and the artist’s ear and the cosmic calmness, and not the stand-stillness of “now here,” still less correct or wise to take 「蟬」 “meen-meen cicada” as American “stinging locusts,” or to render 「しみ入る」 “mingle into” as “stinging,” which is quite beside the mark.

「象潟や — 」 “Kisagata bay … ” and 「荒海や … 」 “The black rough ocean ! — ” are art-graphs of the Flower and the Stars, most supremely done, both upon Chinese classical figurative models of the Beauty and the Paradisal legend. For “Kisagata,” BASHÔ again depends upon a Waka song of Saigyô the Monk: 「象潟の桜はなみに埋もれてはなの上こぐ蟹のつり船」 “Cherries of Kisagata Bay / Bloom like buried among waves / Fishermen’s boats all go rowing / Above pink flowers.” And in the latter Haiku, BASHÔ adopts “Flowers of the silk tree” and features a Beauty, “Seishi” 西施, sitting meditatively by the Lake Sai-ko 西湖, in place of “Old-cherry tree” beside the “waves,” so that he can build up a finer fictional pictorial graph than the absent scene of Matsushima 松島 where was nothing to see except pine-growing islands.

The other celebrated masterpiece, 「荒海や佐渡に … 」 “The black rough ocean ! —,” was composed in August, at Naoetsu, Niigata. The author was “ill for a while, and did not write anything,” and was anxious looking ahead to “the difficult pass” of Oyashirazu on the rough coast, before 320 miles to Kanazawa. That is why “The black rough ocean !” But, looking above, he finds the night sky expanding phantastically broad and light with the silvery Milky Way, so exaltingly gigantic, purified, and so shortly clearly close ! Donald Keene has translated this graph as “Turbulent the sea — / Across to Sado stretches / The Milky Way.” But, even if we remind of the Tanabata-Story in the mythic background where the pair of lover-stars, Kengyû and Shokujo, have a rendezvous on 「天の川」 “River of Heaven” for once a year on the eve of Tanabata Festival, we think BASHÔ’s mighty graphic scape is not like that, because the Festival is out of season, and absent from BASHÔ’s sight, but that a silvery starry belt of white dragon 「よこたう」 “lies” high above, like the heavenly bridge from this world to the sublime beyond. Keene’s idea that “Milky Way” “stretches” like some monstrous shadow creeping along across the “turbulent sea” is of wrong textual reading with no eyesight.(127)

When BASHÔ finished the travel of *Narrow Ways into the Inland*, he spent some days in his native country, Iga-Ueno, and took retreat in the hermit “Genjû-An” 幻住庵 in Kokubu Mount near Zeze, Ootsu, in April, Genroku 3 (1690). 「先たのむ … 」 “O chinquapin tree ! … ” is Haiku composed then. He had searched for the Inner Way, the “water of Buddha’s Law” of Sôin 宗因 as in the

earlier gram “ … The pine of Law,” and his wandering figure as a world tree stopped steps in the east of Lake Biwa, sitting in Zen meditation for a while, so as to transform himself into a spiritual Tree of Life as if in the “wind of autumn” and the “autumn light.”

「灌仏や …」 “Birthday of Buddha …” contained in “San-Zôshi” 『三冊子』 (Genroku 5-6), and 「菊の香や …」 “Scents of chrysanthemum —” in *Oi-Nikki* 『笈日記』 (Genroku 7) are fine exquisite works that could be deemed a realization of Awakening into Buddha’s Law, and a ripening of poetic aroma of the Fûga-mind. We can regard the latter also as a fruitful crop of Flower / Stone figuration, most successfully elaborated, in Nara, before starting for Osaka, on the last travel. “Flower” as to See the Figure and “Splendour” as to Think the Mind have herein got to image-out the most tranquil placid co-existence of “sound of rosary,” “scents of chrysanthemum” and “Buddha image,” through the artist’s psychic calmness and silent fruition.

And finally comes the completion of BASHÔ’s poetics of the figuration of “willow tree,” and his aesthetics of serene refinement of “pine tree.” 「鶯や …」 “*Uguisu* warbler sings …” is an exquisite poesy-gram where BASHÔ’s figure, “Travelling Willow” 「遊行柳」, enacts the “*Uguisu* warbler,” the spirit of Haiku, in front, and evokes up an aesthetic screen of “profound beauty” 〈幽玄〉 (Yûgen).

「清瀧や …」 “Kiyotaki torrents —” is the final work in BASHÔ’s life. This is the paragon of his poetics of Sublimation in which he purges the “Colours” 〈色気〉 of Sonomé 園女 in the waves of Sagano’s Waterfall, catharising and whetting his Tree of Life, Eros-graphs, into Wind-Light and Wind-Spirit of ascetic ethereality.

Haiku-art is Light-Scape 〈光景〉 or Colour-Wind 〈風趣〉, to reveal, by displaying Figure and Scape, the Real Truth of the interior Heart and Thought. As we have seen, Haiku as well as Poem begin with figurative images of the Tree with Flowers, next take shapes of the Stone or Rock, the psychic Words of Air or Fire, and again return to the original Tree, and the Madonna, the Archefigure of Life.

Here is a fine illustration of the figures of the Tree of Life and the Madonna, “The Tree” of Ezra Pound (*Personae*, 1908):

I stood still and was a tree amid the wood,
Knowing the truth of things unseen before;
Of Daphne and the laurel bow
And that god-feasting couple old

That grew elm-oak amid the wold.
 'Twas not until the gods had been
 Kindly entreated, and been brought within
 Unto the hearth of their heart's home
 That they might do this wonder thing;
 Nathless I have been a tree amid the wood
 And many a new thing understood
 That was rank folly to my head before.

Pound alludes that the poet is a tree amid the wood of history, which bears “heart’s home,” and can speak out of it “the truth of things” and “wonder thing.” The ironic “folly” in the ending line is Pound’s favourite paradoxical leitmotif, “absurdity,” which is not very far from “Hai-wit” 「俳」 of “Haikai” 俳諧, added to the finely proposed key-idea, “wonder thing.”

Even in the period of the final phase of the *Cantos*, his poetics consists of the cosmic Four Elements, or the Image and Idea of “natural colours,” as we have seen in Canto XCIII. And in Canto VII, “the old voice” he shares with his predecessors “weaves an endless sentence” of Shingon 〈真言〉, and the “Eyes” of “Eternal watcher,” seeking for “buried beauty,” can have a psychic power of “A petrefaction of air.”

Canto VII

And the old voice lifts itself
 weaving an endless sentence.
 It is the years gone, making stiff about her a glass,
 A petrefaction of air
 Eternal watcher of things,
 Of things, of men, of passions.
 Eyes floating in dry, dark air,

Likewise, it is Octavio Paz who could appreciate BASHŌ’s work so well as to write “Bashô An” 芭蕉庵, that he had a keen insight to see through the “endless sentence” of Shingon 真言 as “seventeen syllables” (*Arbol Adentro 1976-1987*)

Bashô An

The whole world fits in-

to seventeen syllables,
 and you in this hut.
 Made out of thin air,
 between the pines and the rocks
 the poem spouts up.
 An interweaving
 of vowels and the consonants:
 the house of the world.
 Centuries of bones,
 mountains: sorrow turned to stone:
 here they are weightless.
 What I am saying
 barely fills up the three lines:
 hut of syllables.

As we notice, “Bashô Ann” here cited is actually of 5 grams of Haiku, which Paz has spelt out as the image-figures of the “Tree Within,” with the Pillar of BASHÔ Tree in central, each woven by seventeen syllables.

Paz writes, furthermore, in “The Tradition of the Haiku” that “Paths to Oku” of BASHÔ is a journey for “initiation,” “religious pilgrimage,” or “poetic exercise.” (248) “In Haiku the world leads to silent contemplation, either pictorial as in Buson, or spiritual as in Basho. . . . the three Spanish poets — Jiménez, Machado, Garcia Lorca — saw in this Japanese form a model of verbal concentration, a remarkably simple construction consisting of a very few lines and a multiplicity of reflections and allusions.” (266)

Paz’s poetics to the gist — “A new reversal of signs: the Zero is full, filled to overflowing ; the One, transparent — Transformation circuit: Configuration of Signs — is empty, which is equal to Thought of Enlightenment” (“Blank Thought”, 271-72) — is exactly what corresponds to BASHÔ’s super-figurative poetics of Haikai — To Think of the One, the Zero, is equal to To See the Figure, the Colour of the Sky.

II

風雅 “Fûga” and 不易流行 “Non-Change / New-Flux”

— The “Moon” 〈月〉 and the “Wind-Light” 〈風光〉 —

We Japanese literary connoisseurs have the common notions of aesthetic concept, called “Wind-Scape” 〈風景〉 or “Wind-Light” 〈風光〉, “Scape-Colour” 〈景色〉, and “Wind-Emotion” 〈風情〉, or “Wind-Taste” 〈風趣〉.

The art-way 芸道 of BASHÔ is supposed to be in the aesthetic tastes: first to go on a travel to see the Moon 〈月〉 at the well-noted “Utamakura” 〈歌枕〉, and then to figure up the art-scape of Beauty-Moon 〈名月〉, a seasonal term 季語 of autumn, as / by the magnetic field-power of the “Wind-Light” or “Wind-Taste.” BASHÔ calls “It” as 〈風流〉 “Fûryû-Spirit” or 〈風雅〉 “Fûga-Mind”, which are both what is assumed poetic and psychic power of evocation, and what is proposed to be “Light-Scape” or “Wind-Taste” of beautiful picture-frame or conjured-up loftier window of poesy.

Fûryû and Fûga are such fundamental and essential concepts of BASHÔ’s way of art as they are supposed to denote almost the same meaning as Haikai itself.

Principally, BASHÔ’s Haiku consist in 〈風雅〉 “Fûga” and 〈不易流行〉 “Non-Change / New-Flux”, and artificially of the figuration of the “Moon” and the “Wind-Light” of Autumn. The “Moon” is a symbolic mirror to reflect and image up the artist’s heart and mind that seeks for the Beautiful and the Pathos-Feeling 〈もののはれ〉 in / beyond evanescence and flux. The “Wind of Autumn” is artifice-apparatus for producing such feelings of the “Moon,” and for projecting BASHÔ’s psychic Pneuma and yearning for the ethereal otherworldliness. The Fûga-mind is supposed to evoke the negative capability of the “Moon” as the positive capability of fancying up the aesthetic scapes of the Splendid, the artistic “Loneliness” 〈さびし〉, and the “Spiritual Light” 〈光明〉.

As some Haiga 俳画 by 仙厓 SENGAI, Zen-priest and -painter of the same Rinzai 臨濟 sect as BASHÔ, who came 170 years later, in Hakata, Kyûshû, show, the “Moon” as a figuration in Buddhist paintings and calligraphy is regarded to indicate “the teachings of Buddha.” BASHÔ does not seem to have left any remarks or inscriptions concerning the “Moon” to such gist. But we may take it approvable that BASHÔ’s Travels for Fûga of seeking the sublime Moon must have included the tracing after the “indications” towards the West, to practise such “teachings of Buddha.”

As the seventeenth Haiku below — 「秋ちかき心の寄や四畳半」 “Autumn coming / Four souls assemble for 歌仙 Kasen / This four-and-a-half mat room”

— illustrates how a set of 8 to 24 Wakas, for which 4 or more Haikai-lovers assemble in a *Tatami* drawing room, is named 連歌 Renga, or 歌仙 Kasen, that is composed of 5-7-5 and 7-7 syllables alternately. And its style and high grace-taste is the so-called Fûryû or Fûga. BASHÔ's representative celebrated Haikus in mastery are almost all those which have come from the Hokku 発句 — the starting principal gram of 5-7-5 syllabic unit — of these 歌仙連座 collaborations.

BASHÔ has not left any positive definitions about what is 風雅 Fûga-mind or 風流 Fûryû-spirit, but some indirect mentionings.

The first definition-like remark is that which we notice in the Preface of *Oino-Kobumi* 『笈の小文』 (Travel Notes in Knapsack), Jôkyô 4 (1687). “It” is a mental attitude of grace and high refined taste by whose esprit BASHÔ pursued and aspired to the Taoist “One” 「一」, all-penetrating Primal Core. We can formulate his poesis as involving in and producing of the “Flower” 「花」 as “To See” 「見る」 the “Figure” 「象」, and the “Splendour” 「華」 as “To Think” 「思ふ」 the “Mind”. His statement is “I have been engaged only in this line of Way 「道」. What penetrates all through the Waka 和歌 of Saigyô 西行, the Renga 連歌 of Sôgi 宗祇, the Calligraphy 墨絵 of Sessyû 雪舟 and the Tea 茶 of Rikyû 利休 is only the “One” 「一」. Therefore all those who are concerned with the Fûga 「風雅」 should observe the creation of nature and the affinity of four seasons. To See 「見る」 is nothing but the Flowers 「花」. To think 「思ふ」 is nothing but the Moon 「月」. If Figure 「象 (すがた)」 is not Flower 「華」, it's Nothing 「無」. If Mind 「心」 is not Splendour 「華」, it's not Art 「芸」.”

In the same continuing context, BASHÔ writes, “... And, furthermore, those who are engaged in the Fûga are ones who follow the creation-circuit, and make friendship with the four seasons. ... To see the mastery of creations in the fine fair scapes of Mountains — Fields — the Sea — Shores, to yearn for the footsteps of those free Way-Seekers 〈求道者〉, or to look after the deeds of the practitioners of Wind-Emotion 〈風情〉 If fortunate enough to encounter some ones knowing Fûga-mind, it will be a boundless bliss.”

This poetics of 〈風雅〉 “Fûga” advances into 〈不易流行〉 “Non-Change / New-Flux,” which BASHÔ has conceived during the travel of *Narrow Ways into the Inland*. Divining from Diary Records of KYORAI 去来 and HOKUSHI 北枝, “Non-Change / New-Flux” means “non-changeability,” the “genuine quality of things,” and “the changing into New style and Taste,” as is alluded by the remarks, “Haiku aims new qualities, but should not miss the real nature of things.” (去来 『去来抄』) “We should not lose the principle of non-change, and should correspond the changes of taste-fashion.” (北枝 『山中問答』)

After the travel of *Narrow Ways* was finished at Oogaki, Gifu, Genroku 3 (1690), BASHÔ took retreat in a mountain hut, near Zeze, Oomi, and wrote

“Share-dô-no-Ki” 『洒落堂記』 (Script at Share-Dô) for Chinken 珍顕. In it he mentions of 「風雅」 “Fûga”: “The mountains are quiet, to nurture the natural qualities, the waters flow, to console human emotions. Abiding between the still and the moving, there is one who gets dwelling therein … . Eyes obtain abundant fine terrains, the mouth intoning the Fûga 「風雅」, it is as if to clarify the muddiness, washing off the dust.” BASHÔ may have recollected the sayings of Confucius’s *Rongo* 『論語』 when he wrote this statement about the Fûga as a lofty, refined knowledge and a play of high grace and taste — “Man of knowledge gets pleasure in waters, and man of spiritual nobility, in mountains ; the former plays, and the latter, stays still ; the former enjoys, and the latter lives long.”

To BASHÔ, the travel for the “Fûga” was not only to go on the Way for Seeing the “Moon,” the fine “Light-Scape,” or “Wind-Light,” but also to sit still for reading poetry in the Chinese 『白氏文集』 (Haku-ji Collection of Poems) and 『文選』 (Monzen Selection of Poetry), or playing in the inner world of *The Tales of Genji* and other stories — to “obtain pleasures in the serene calmness,” which is, in the good tastes and fine colours, as if learned from the ancient classical literary works, both Chinese and Japanese.

However, BASHÔ’s Fûga-mind, in transcendental high grace-aesthetics, underwent great change in Genroku 6 (1693), when his heir TÔIN 桃印 died in Edo. His change is inscribed as the well-noted 「夏炉冬扇」論 (Theory of “Summer-Stove & Winter-Fan”) in “Saimon-no-Ji” 「柴門ノ辞」 (Address of Saimon-Gate), given in the same year to Kyoroku 許六 who was returning home to Hikone, Oomi. “My Fûga-mind is like a summer-stove and a winter-fan. … Only Wakas of Shunzei 俊成 and Saigyô 西行 carry lots of pathos-feelings, even like frivolous trifle plays of witty words. Because … these songs have faithful truth, and wear sorrow-sentiments to add. … Therefore, pursue only this narrow way intently, and do not lose it. Besides, remember, Saint Nanzan KÛKAI 空海 says in his way of calligraphy, ‘Look for not the trails of the ancients, but seek what the wise ancients seeked.’ The Fûga is just the same as that.”

In another version of “Saimon-no-Ji” he talks of the positive capability of Hai-spirit 〈俳-精神〉. “From the old time, those who cherished the Fûga-mind regarded the difficulty to know the genuine truth of things as joy, after setting out on journeys with knapsack on shoulders, and by tempering own heart under severe hardship, with feet hurt and with a broken rush-hat, against dew and frost.

It is in his “Heikan-no-Setsu” 「閉関之説」 (Address for Closing the Gate) he put forth after he lost his adopted son, TÔIN 桃印, July, Genroku 6 (1693), that he advanced a new fashion-doctrine of “Karumi” 〈かる (軽) み〉. According to TAKAHASHI Shôji’s interpretation “Karumi” is such opened mentality of awakening into unearthliness as playing in the “wider world by telepathic

understanding of the Zen-mind of 平常無事 normal peace and constancy”(376) ; or, as NAKATANI Takao puts, “Awakening into the high recognition and returning back to the earthly reality,” and “to sing songs plainly and lightly” without heavy redundancy, “setting back the vulgar words and taste right.” (220; 273)

It is doubtless, however, TAKACHI is convinced, that when BASHÔ publicized “Heikan-no-Setsu,” he abandoned the second idea of “Fûga” that he showed in “Saimon-no-ji,” in order to build up the applicable practical principles of Fûryû and Fûga, which is “Karumi.” And therewith his Haikai aesthetics went to gain existentiality and subtlety, making a progression to the supreme height of spiritual emancipation. It is as he writes “The unpardonable sin is to put one’s soul in torments of food and money, and not to know the sensibility about Grace-Feeling 〈情趣〉 of things. … As Laotze and Zhuangzte taught, to relinquish and throw away the concerns of profit and loss, the pleasure in the old age should be leisurely detachment 「閑」 getting over life and its Karma.”

Here the “Moon” 〈月〉 and such good “Colours” as of “Scape-Colours” 〈景色〉 and “Wind-Light” 〈風光〉, all transcended, now BASHÔ’s principle of “Non-Change / New-flux” is supposed to have sublimated the eyes and the mind: To See and To Think, to get on ripening and clarifying itself to the skyey Way of Wind and Light, towards the fine beautiful Dreams.

＊

花にうき世我酒白く食黒し

Hana ni uki-yo /waga-sake shiroku / meshi kuroshi

Even I see flowers in eyes

In floating world my wine is white

And rice black.

— 『虚栗』

＊

唐土の俳諧とはんとぶ小蝶

Morokoshi no / haikai towan / tobu ko-chô

You flying butterfly

Let me inquire about Haikai —

Spirit of 莊子 Zhuantze.

— 『俳翁句集』

＊

野ざらしを心に風のしむ身哉

Nozarashi wo / kokoro ni kaze no / shimu mi kana

A deserted skull —

Autumn wind penetrates my body

Ah, image of Death ! — 『野ざらし紀行』

*

明ぼのやしら魚しろきこと一寸

Akebono ya / shira-uo shiroki / koto issun

A spring dawn

The icefish white

An inch crystal.

*

寺にねて誠がほなる月見哉

Tera ni nete / makoto-gao naru / tsuki-mi kana

Boading at a temple

Guest and host assume sincere look

For moon-watching. — 『鹿島詣』

*

この松の実ばへせし代や神の秋

Kono matsu no / mibae-seshi yo ya / kami no aki

This pine tree

How many years ago its seed sprouted

The autumn of god.

*

月はあれど留主のやう也須磨の夏

Tsuki wa are-do / rusu no yô nari / suma no natsu

The moon is full

But the Noh-players seem absent

The summer of Suma. — 『笈の小文』

*

蛸壺やはかなき夢を夏の月

Tako-tsubo ya / hakanaki yume wo / natsu no tsuki

Like octopus pod

Dream is short and evanescent

The moon of summer.

*

倂や姨ひとり泣く月の友

Omokage ya / oba hitori naku / tsuki no tomo

Image of moon

The legend the granny weeps alone

I your companion.

— 『更科紀行』

*

あらたうと青葉若葉の日の光

Ara touto / ao-ba waka-ba no / hi no hikari

Ah, holy, holy !

The Light of Day is all sacred —

Young leaves, green leaves. — 『奥の細道』

*

涼しさやほの三ヶ月の羽黒山

Suzushisa ya / hono mikazuki no / haguro-san

How cool this is !

Crescent moon looms dimly

Above Haguro Mount.

*

石山の石より白し秋の風

Ishiyama no / ishi yori shiroshi / aki no kaze

The wind of autumn

It's whiter than white stones

Of Ishiyama Temple.

*

あかあかと日は難面もあきの風

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

Ruddy, ruddy

The sun shines so heartlessly —

But O, autumn wind !

*

手をうてば木魂に明る夏の月

Te wo uteba / kodama ni akuru / natsu no tsuki

Summer moon —

Someone claps hands to worship

The day dawning in echoes. — 『嵯峨日記』

*

秋ちかき心の寄や四畳半

Aki chikaki / kokoro no yoruya / yojô-han

Autumn coming

Four souls assemble for歌仙Kasen

This four-and-a-half mat room.

*

蝶の飛 [ぶ] ばかり野中の日かげ哉

Chô no tobu / bakari, nonaka no / hikage kana

Butterflies whirling —

Nothing other is here in the meadow

But the sun-shadows. — 『笈日記』

*

郭公声横ふや水の上

Hototogisu / koe yokotau ya / mizu no ue

Cuckoo bird —

Your two-fold voice lingers

On water in mist.

*

むめがかにのつと日の出る山路かな

Mume ga ka ni / notto hi no deru / yamaji kana

Scents of *Ume* blossoms —

The sun rises like a marvel

Ah, this mountain path.

*

名月の花かと見えて棉畠

Meigetsu no / hana ka to mie-te / wata-batake

Glorious moon —

It looks like all flowers on scene

A field of cotton.

— 『続猿蓑』

What is supposed as the primary origin of the true concepts of the “Fûga” (風雅) and the “Fûryû” (風流) is the Zen-Buddhist aesthetics of “Wabi” (わび) and “Sabi” (さび), and also the supra-fashion thoughts of “Fûshu” (風趣) (Wind-Taste) / “Fûkô” (風光) (Wind-Light) which are associated with the “Dô” (道) of the Chienese Taoist thought of Laozte and Zhuangzte. This could be granted on the premise that BASHÔ’s way of Haikai art started when he was certified as Rinzi-Zen monk by the Zen-master Bucchô 仏頂, Jôkyô 4 (1680), and given the name 「風羅坊」 “Wind-Wanderer Bonze.” And he became Haikai-master as 「風行仏」 “Wind-Going-Buddha” who is Buddha-incarnation of the Wind, and 『真人』 “True Genuine Man” who is “inhabitant on the throne of Sky,” absolute free no-man, and as also 「無依の旅人」 “Traveller Dependent on Nothing” who goes any-nowhere as he liberally wishes as the Wind blows.

The following first 2 Haiku-grams have allusions from the Chinese classical Taoist contexts in the background. The second, 「唐土の俳諧 …」 “You flying butterfly …” is about Zhuangzte 莊周 as the progenitor of “Haikai-poetry” 俳諧, whom NISHIYAMA SÔIN 宗因 respected as its ancestral paragon. “The butterfly” is the one in which “Zhuangzte’s spirit transformed during seeing a dream” and played flying in the mystic world. BASHÔ seems to envision in the “butterfly” of the dream a symbolism of “Fûga,” soul of Haikai, which inter-crosses the inner scape from this world into the other beyond.

It is from the first travelogue *Weather-Beaten Travel* 『野ざらし紀行』 that BASHÔ’s Haikus of the Moon and the Wind-Scape carried out the real start, Jôkyô 2 (1685).

Three Haikus 「野ざらしを …」 “A deserted skull —” and the following sing of entering into the state of mind of “Wind-Madness” 「風狂」 whose “Nothing Whatever under the Moon” 「月下無何」 he got in through the “Voice of Wind,” after the “Wind-Wanderer Bonze” BASHÔ set out, Autumn, Jôkyô 2, on the same journey of “Travel of Thousand Miles” 「千里の旅」 as the Taoist Zhuangtze.

The psychic originality of BASHÔ’s “Hai” 〈俳〉 appears in 「明ぼのや …」 “A spring dawn …” as the scape of crystalized transparent whiteness of the “icefish” and the sublime luminance of the Moon figure.

BASHÔ’s principle of “Fûga” 〈風雅〉 was actually molded when he, young apprentice, belonged to the Danrin 談林 School, before he established his own Shômon 蕉門 School. We can discern its fundamental features in the theorems of “Four Tastes” 「四つの味」 which he wrote for the Postscript of KIKAKU’s *Minashi-Guri* 『虚栗』 (Empty Chestnuts), Tenwa 3 (1683). “The first is the taste of Wine of Mind of Li-Bai 李白 and Du-Po 杜甫, and the second, the taste of 法粥 Zen’s Essence of KANZAN 寒山, by which it’s possible to see the Wind-Taste 「風趣」 of Profundity & Subtlety 「幽玄深遠」. The third is the taste of Wabi 「侘び」 and Fûga 「風雅」, such eager spirit as going to visit the mount-hut of Saigyô, and to pick and cherish worm-eaten chestnuts ….”

Oi-no-Kobumi 『笈の小文』 (Travel Notes in Knapsack) is an elaborate work. But, as for the figuration of the Moon, BASHÔ’s favour for it seems too partial an predilection as to produce only one graph, 「月はあれど …」 “The moon is full ….” The site where this work was done is at Suma where is the well-noted Utamakura 歌枕 of the 〈わびし〉 “Wind of Autumn” and the 〈あはれ〉 “Moon” since *The Tale of Prince Genji*. As “Kotabagaki” 詞書 says “the sky of the middle of April faints misty, and the moon of the short ephemeral night is quite voluptuous,” the scene sounds too artificially aesthetic in the way of refined grace, as if following the “graceful and fantastic” elegant style of *The Tale*. The contemplative scape, “the Noh-players seem absent” and the disappointment because of their absence, comes because though the primary figure here should be the full moon, BASHÔ’s too much aftertaste for the Suma-Scene of *The Tale* has inverted the artificial design of the preoccupational “Moon” to the “Wind-Emotion” 〈風情〉 (Fuzei) of the feeling of Pathos and Ephemerality as in Noh-play.

However, thirty lines after comes the famous Haiku, 「蛸壺や …」 “Like octopus pod ….” In this graph, what BASHÔ intends to express is “sadness, loneliness beyond words as fitting to the autumn,” and actually he uses the figure, “Moon,” to mirror up the “shortness and evanescence” of the dream which is the causal origin of the sentiments, “sadness and loneliness.” The “octopus” is

of course the figure to stand for the mental state of Taoist recluse and oblivious peace which seems transcending, but of short life.

Sarashina-Nikki 『更科日記』 (Sarashina Diaries), Hōei 6 (1709), is a travelogue that relates most particularly about the Fûryû 〈風流〉 of the Moon and the Autumn — an artificiated play of the Fûkyô 〈風狂〉 (Wind-Madness), in which BASHÔ pursues to ponder on the much fictionalized framed-up “Moon.” The most excellent work out of them is 「俳の姨ひとり …」 “Image of moon ….” That this graph is an art for art’s own sake can be seen in that before evoking a poesy-gram of “pity” and “pathos-feeling” for the weeping forsaken granny, talked in the local legend, BASHÔ is too busy to engage himself, together with the tavern master, in building up the art-frame of the “Fuzei,” a wind-scape, to watch the “Moon,” than to beautify the “Pity” and purify the sympathetic “pathos-feeling” in autumnal loneliness.

And next, the greatest travelogue *Narrow Ways into the Inland* 『奥の細道』 comes, Genroku 2 (1689). We can affirm without fail that it is in this masterpiece BASHÔ has improved the poetic aesthetics “Fûryû 〈風流〉 (Wind-Fashion) into the beautified poetics “Fueki-Ryûkô” 〈不易流行〉 (Non-Change / New-Flux), to enact it, and allegorized Haiku Art-Graph into Haiku Poesy-Gram, to establish, monumentalize the whole Travelogue, “Narrow Ways into the Inland,” an immortal figure decked with masterly Haikus.

While 「風流の初めや …」 “It’s the real beginning …” is Haiku of “Fûryû” 〈風流〉 as the entrance to the “Inner Land” of “Haikai” 〈俳諧〉. It goes up, with the gram 「あらたうと …」 “Ah, holy, holy ! …,” to its primary height, by the “Light” 「光」 of “green leaves” of the giant cedar trees — the Divine Trees and the Trees of Life. The latter is an art-graph to praise “the light of the sun” 「日の光」, at the Nikkô-Tôshô-gû Temple, for deifying the soul of TOKUGAWA Ieyasu. Of course his patron spirit is worshipped very dearly as working miraculous powers, “Ah, holy, holy !”. It is obvious that “that light of the sun” is featured as the principal figure, to denote the image of Dainichi-nyorai 大日如来, the incarnation of Amaterasu-Oomikami 天照大神, the capital god, Sun-god, of the Japanese Shintuism.

And the concept code, the subject of “Wind-Light,” goes up to its most superb edge in 「石山の石より白し …」 “The Wind of Autumn …” through by the purgation and sublimation of the “white” of “Light,” to the full frame-brim of the “Fûga” 〈風雅〉.

「あかあかと …」 “Ruddy, ruddy …” sings of the wished-for arrival of “autumn wind” as against the “ruddy, ruddy” shining of the Sun of the last summer. The reason why the “wind of autumn” is so heartfully expected as desirable is that the “Wind” and “Light” of autumn wear such positive significant

sense and feeling as “Fûshu” 〈風趣〉 and “Fuzei” 〈風情〉 — not only fruitfulness, temperateness, and calmness, but also Pathos-feeling 〈もののあはれ〉, Evanescence 〈はかなし〉 and Loneliness 〈さびし〉, that classical and modern literary men in Kyoto and even in Kamakura liked. This Haiku of BASHÔ seems, TAKACHI thinks, an after-thought echoing from the famous Waka song by FUJIWARA-no-Toshiyuki 藤原敏行: 「秋来ぬと目にはさやかにみえねども風の音にぞ驚かれぬる」 “Though I cannot see clearly / That autumn has come / I feel much surprised to listen / To this sound of the wind.” (『古今和歌集』 秋上・196) The exquisite poetics of subtlety, “Wind-Taste” 〈風趣〉 here, “To See by the Ear and To Listen by the Eye are the one and the same,” is exactly the same as BASHÔ’s grand poetics of Fûga 〈風雅〉 “Wind-Grace”: “To See 「見る」 the Figure 「象」 of Flowers 「花」 and to Think 「思う」 the Mind 「心」 of the Grandeur 「華」 are the One and the same.”

BASHÔ’s way of Haikai of pursuing the Wind-Light of Fûga almost got near completion by transforming to the “Karumi” 〈軽み〉 — “Awakening into the high recognition and Returning back tho the earthly reality” — when he helped KYORAI and BONCHÔ to edit *Saru-mino* 『猿蓑』, Genroku 4 (1691), at Rakushi-Sha, Kyoto.

However, the poetic principles of practice of BASHÔ in his last period persisted steadfast and sound as is verified by his remarks, “Address of Saimon-Gate” 『柴門ノ辞』, Genroku 6 — “those who had true heart for the Fûga 〈風雅〉 from ancient times … enjoyed to know the Truth of Things 「物の実 (まこと)」,” and also by his famous words in *San-Zôshi* 『三冊子』 for DOHÔ 土芳 — “What is concerned with the Pine 「松」, learn from the Pine-trees, and what is concerned with the Bamboo 「竹」, learn from the Bamboos.”

「蝶の飛 (ぶ) …」 “Butterflies whirling — ” and 「郭公 (ほととぎす) …」 “Cuckoo bird — ” are both excellent works, housed in *Oi-Diaries* 『笈日記』, Genroku 8 (1695), in which the Scape-poem of Nature and the superseding Wind-scape poem are co-mingled — a couple of exquisite art-graphs of the Wind-Light and Light-Hue 〈光彩〉, where the art-poet BASHÔ succeeds in exploring the most refined world of beauty and poesy, by corresponding the Scape of Reality and the Supra-Scape of Beyond-World.

When we consider, comparing with these poetic art-graphs of BASHÔ, the figures of Ezra Pound’s *De Aegypto* in the Pre-Imagism period, we get to notice that Pound’s “Moon” is conjured up as a figure, but only as an allegory-code to represent “my body (as poem)” together with the “roads”, the “sky” and the “wind.” (*Personae*, 1910)

De Aegypto

I even I, am he who knowth the roads

Through the sky, and the wind thereof is my body.

I have beheld the Lady of Life,
 I, even I, who fly with the swallows. ...
 To write the acceptable word. ...
 My mouth to chant the pure singing !
 Who hath the mouth to receive it,
 The song of the Lotus of Kumi ? ...
 I am flame that riseth in the sun, ...
 The moon is upon my forehead,
 The winds are under my lips.
 I, even I, am he who knowth the roads
 Through the sky, and the wind thereof is my body.

The “Moon” of Juan Ramon Jiménez is the “rose,” and bears the most intense Psyche, which is symbol of the Gnostic Kenosis, both emptying and fulfilling the “sea.” The “Moon” is equal to the “sea,” having the governing power of “Beauty,” and is also the “divine plainness” which reveals a “new soul” and gives birth by its reflective power to the new reality, “the rose.” (*Light and Shadows*, 1987)

Rose of the Sea

The white moon takes the sea away from the sea
 and gives it back to the sea. Beautiful,
 concerning by means of the pure and tranquil,
 the moon compels the truth to delude itself
 that it is truth become whole, eternal, solitary.
 though it is not so.

Yes.

Divine plainness,
 you pierce the familiar certainty, you place
 a new soul into whatever is real.
 Unpredictable rose! You took the rose away
 From the rose, and you could give back
 The rose to the rose.

We can also remind of “On the Wing” (1) (2) by Octavio Paz, which spell the crystal grams of Haiku by means of pure figure of image, out of the gnostic Moon and Kenosis of Jiménez. (*A Tree Within*, 1987)

On the Wing (1)

Dawn

On the sand,

bird-writing:

the memoirs of the wind.

Calm

Sand-clock moon:

the night empties out,

the hour is lit.

On the Wing (2)

Ancient Landscape

High sun. The plain sleeps.

Nothing moves.

Between the rocks, Echo spies.

To convex-inscribe the “sand-dune” as the “memoirs of the Wind,” and to dispresent “birds” as “written letters” is a superb sur-poetics of Hai 俳, just as well as to emblemize the “moon” as “sand-clock,” and to out-abstract the “echo-wind” as emptied “rocks” of “Nothing.” Likewise, the Haiku-graphy to represent the “Sun” as an “echo” out of “Rock” is a supreme Hyper-Imagism just like to reverse / counter-reverse the “Ancient” to the “Modern,” on the “Landscape” to the “Wind-scape.”

There is a sheer unreplaceable difference that if BASHÔ’s Haiku is the graph of poetic aesthetics, Paz’s Haiku is blank poesy-gram as three-line poem, that of beautiful poetics.

The art-graph of poetic beauty and the poesy-gram of beautiful poetics of BASHÔ, as his exploration of Haiku-Art beyonding the Fûryû 〈風流〉 and Non-Change / New-Flux 〈不易流行〉 are the last 「むめがかに …」 “Scents of *Ume* blossoms …” and 「名月の花かと …」 “Glorious moon …” The serene beautiful atmosphere with the figure of the morning “Sun” like Monet’s “Sun-rise” and the sweet, clear fragrance of *Ume* blossoms, and the soft, tender

pictorial space full of the new-cosmic hues of white “Flower”, where the “glorious Moon” and the light-fair” horizon of “cotton-field” — these are splendid graphs of refined art-scape, as if to see a newly-opened Other World of the Celtic twilight.

The only poetic composition that can be compared with these accomplishments is “Moon and Stars” by the deep imagist W. C. Williams, which is such an intense crystalized poesy-gram that the visualized “Wind” by the “rose flesh” and the emptied Kenotic “eye” of the “Moon” are co-enlightened with the evoked Scape of universal “song” as a new reBecoming. (*Poems 1949-1953*)

Moon and Stars

January ! The beginning !

A moon

scoured by the wind

calls

from its cavern. A vacant

eye

stares. The wind

howls.

Among bones in rose flesh

singing

wake the stormy

stars.

All told in comparative perspective, TAKACHI takes it granted that the mystic inscape and eye-insight of BASHÔ’s Haiku outdoes Jiménez and Williams by getting more awakened, to “stare” into the Inner Land of “Wind-Light” 〈風光〉 and “Colour-Scape” 〈景色〉 .

It is because BASHÔ’s art-poems, poesy-grams and art-graphs of “Fûga” 〈風雅〉 , are spiritual reflections of the Wind and the Inaudible Voice, that they are not mere frame of Sky or Blank White, adaptable or reversible by the allegorical manipulation of poetic concept-codes, but the world-scape internally deepened through and by Figures 〈形象〉 and Colours 〈有色〉 , such as the “Moon,” and the conjuration-vista transcendentalized and purified into soul’s vision, as enlightenment.

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