

Poetry and Zen: A Comparison of Wang Wei and Basho

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ABSTRACT

Many of Wang Wei's and Basho's poems are often misunderstood as pure descriptions of nature, but in essence their poems demonstrate the idea of Zen and reflect the Buddhist state of mind.

While both Wang Wei's and Basho's poetry reflect the intuitive wisdom of Zen, their poems emphasize different aspects of Zen, which show a key difference between Chinese and Japanese literature. Wang Wei's poetry aims at beauty and the fusion of the scene and the state of mind, while the expressive form of Basho's haiku is an embodiment of Zen. Thus as artistic works, the two poet's poems are of a different nature and employ different techniques.

KEY WORDS

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sudden enlightenment

Li Zehou

R. H. Blyth

Taoism

Buddhism

sabi



Wai-lim Yip once cited both Wang Wei's and Basho's poems as examples of "an art of pure landscape poetry."¹ Wang Wei (699-759) and Matsuo Basho (1644-1694) are respectively the greatest poets influenced by Zen Buddhism in Chinese and Japanese literatures. They both had direct contact with Zen and were devoted to Buddhism. Their nature poetry is not "an art of pure landscape poetry" but demonstrates the ideas of Zen, and is full of deep wisdom. Some of their poems are pure descriptions of nature on the surface, but in essence reflect the Buddhist state of mind.

Li Zehou, a contemporary literary theorist in China, once stated that Japanese literature reflects more of the essential characteristics of Zen than Chinese literature;² however, he does not cite any example. As Wang Wei and Basho wrote the most representative poems inspired by Zen in China and Japan, the comparison of these two poets will explore the similarities and differences between Chinese and Japanese literature concerning the influence of Zen.

On the other hand, neither Wang Wei nor Basho are Buddhist monks but devotees of Zen. Their poems are not religious poems but artistic works. This comparison will reveal that Japanese Haiku--the main poetic form used by Basho--is an artistic form different from Chinese classical poetry. While Wang Wei and Basho express similar Zen ideas, and there are also similar nature images in their poetry, their artistic works are of different natures. This comparison will throw some new light on the poems of Wang Wei and Basho. Haiku is much

shorter than classical Chinese poetry. Some of Basho's haikus are just like the key lines of Wang Wei's poems. While the meaning of Basho's haiku is often misunderstood and difficult to define, Wang Wei's poems can be of great assistance.

One important notion of Zen is the harmonious integration of man and nature, or "the merging of subject and object in one emptiness."³ To show the close relationship between nature and man or even more to deny the distinction between man and natural object is a main theme in both Basho's and Wang Wei's poems. In one haiku, Basho treats the "saru" (monkey) as a fellow being: "*Hatsushigure saru mo komino wo hoshige nari*"⁴ (The first rain between autumn and winter:/The monkey also wants/A small straw coat). While the poet himself has the desire of having a small straw coat, he also thinks of the monkey's need. His care for the monkey is as that of a mother for her child.

Wang Wei once described how men and birds live together in his poem:

Fire on the shore: a lone skiff rests for the night.

岸火孤舟宿。

Fishermen's home: evening birds return.⁵

漁家夕鳥還。

The birds are described as if they are members of the fishermen's families. Man and bird get along with each other in great harmony. Both Wang Wei's and Basho's poems reflect the idea that man is not separated from natural things, but is instead identical with them.

The following haiku of Basho further shows the close relationship between man and nature, but this poem is explained as a "fine expression of the ideal of the Japanese garden:"⁶

*Yama mo niwa mo ugoki-iruru ya natsuzashiki.*⁷

(The Mountain and the garden/also move into/the
summer room.)

This poem is similar to the key line--the fifth line--in Wang Wei's "On a Spring Day Going with Pei Di to Xinchang Ward to Visit the Hermit Lu and Not Encountering Him." Wang's poem can help us in understanding Basho's poem more deeply:

The Peach Blossom Spring has always been cut off from
wind and dust.

桃源一向絕風塵

At the southern edge of Willow Market we visit a
recluse friend.

柳市南頭訪隱淪

Arrived at his gate we do not dare to write "common
bird."

到門不敢題凡鳥。

Seeing bamboo why do we need to ask about our host?

看竹何須問主人

Outside the city azure mountains are almost inside the
room;

城外青山如屋裡

From eastern homes flowing waters enter the western
environs.

東家流水入西鄰

Behind closed doors he has written books for several
years and months:

閉戶著書多歲月

The pines he planted have aged with him and grown a
scaly bark.⁸

種松皆老作龍鱗

Wang's poem describes a recluse's life in the company of nature. The words "wind and dust" in the first line refer to "society." The recluse not being a "common bird" indicates

that he transcends the worldly. Line five describes that the green mountain is like being in the recluse's house. This shows the recluse's closeness to the natural world. As in this line, Basho's haiku describes the mountain and the garden moving into the room. As the speaker's heart is moving closer to nature, he imagines that the mountain is moving inside the house. Both Wang Wei's and Basho's poems indicate the interpenetrating of the internal and external realms as well as the closeness between man and nature.

The above examples also show one difference between Wang Wei and Basho. Wang Wei's poems are like an objective description of what the poet sees, while Basho's haikus are more subjective. In his haikus, the poet assumes that the monkey has a desire and imagines that the mountain moves. This is a difference between Zen and Taoism. Taoism emphasizes *zi ran* 自然 (naturalness) and opposes subjective interference with nature. Wang's poem reflects the influence of Taoism in the Chinese tradition. Zen conceives the idea that "*Jing you xin she*" 境由心設 (scene is created by mind). Thus the Japanese sometimes build a scene to inspire enlightenment. In Basho's haiku, the mountain moving into the room is not an observation but a scene created by mind.

Basho wrote several haikus to bring the temple bell and the natural things together. One of them is about the bell and the flower: "*Kane kiete hana no ka wa tsuku yube kana*"¹⁰ (The sound of bell has died away/The scent of flowers in the evening/Is still knocking the bell). In this haiku, "*kane*" (bell) represents temple while "*hana*" (flower) represents nature. The close relationship between the Buddhist and nature is symbolized by the imaginative description of the scent of the flower knocking the bell. This scene also creates a sense of peacefulness and tranquillity.

Wang Wei's "Visiting the Mountain Dwelling of Monk Tanxing at Ganhua Monastery" is more explicit in showing the close relationship between the Buddhist and nature:

過感化寺曇興上人山院

In the avenue he grasps a bamboo staff,
暮持筇竹杖。

Awaiting us at the head of Tiger Creek,
相待虎溪頭。

Urging his guests on he listens to mountain echoes;
催客聞山響。

Returning home he follows the water's flow.
歸房逐水流。

The clustered blossoms of wild flowers are lovely,
野花叢發好。

The lone cry of a valley bird remote.
谷鳥一聲幽。

Sitting at night in the empty forest, silent,
夜坐空林寂。

Pine winds seem like those of autumn.¹¹
松風直似秋。

In this poem the monk has a direct and close contact with the external world, and lives in great harmony with nature. The monk attains peace and tranquillity through the company of nature. While Wang Wei and Basho express similar ideas, their poems have different esthetic effects. Wang's poem is descriptive and picturesque. The readers see, feel, and experience what the speaker has seen, felt and experienced. Basho's method is to associate two usually unrelated images--bell and flower--which is a common characteristic of haiku. Thus Basho's poem leads the reader to meditate on the relationship between these two images.

Some of Basho's haikus only contain natural objects, but they are not pure descriptions of nature. These poems also reflect the Buddhist state of mind for instance: "*Kiyo-taki ya nami ni chirikomū aomatsuba*"¹² (A Clear waterfall;/on the ripples /scattering green pine-needles.) Blyth comments: "This

verse has a clarity and simplicity corresponding to that of the scene and the mind of the poet."¹³ He does not explain what the state of mind is or what the scene means. Since this haiku is similar to the key lines--lines three and four--in Wang Wei's famous poem "An Autumn Evening," we might understand it better when we compare it with Wang's poem.

In Wang Wei's poem, the first four lines describe the scene, and the rest describe the action of the people which is mingled with the action of the natural objects:

Empty mountains after a recent rain,
空山新雨後。
The air, since evening, turns autumnal.
天氣晚來秋
The bright moon, amid the pines, shines.
明月松間照。
The clear stream, over rocks, flows.
清泉石上流
Bamboos rustle; washerwomen return.
竹喧歸浣女。
Lotuses move; fishing boats come downstream.
蓮動下漁舟
As it wishes spring's fragrance may cease;
隨意春芳歇。
This prince naturally can stay.¹⁴
王孫自可留

This poem describes the peaceful life close to nature. It begins with the description of a fresh autumn evening. Lines three and four present a beautiful and peaceful natural scene. Natural objects exist side by side in total harmony; so do natural objects and human beings in lines five and six. Pauline Yu comments: "Throughout the poem Wang Wei refrains from obtruding an active, dominating subjectivity upon the scene and suggests instead the integrity and equivalence of man and

nature,”¹⁵ However, I do not feel that the speaker deliberately “refrains” or wants to “suggest” anything. I feel that the speaker naturally enjoys the beautiful natural scene and the peaceful life in harmony with nature.

The above haiku of Basho is almost like the combination of the third and fourth lines. When Wang Wei’s lines and Basho’s haiku are put together, it seems as if Basho is describing how the needles of the pine in Wang’s poem fall into water. As Basho’s haiku directly focuses on the tiny natural object, pine-needles scattering on the water, it seems as if the poet has detached his mind from self and entered into the object. While Wang Wei enjoys the scene of the moon shining among the pines and the stream flowing over rocks, Basho almost becomes one pine-needle on the water and shares the nature object’s delicate life. He seems to live with or even in the things of nature. It is just like what D. T. Suzuki says: “I am in Nature and Nature is in me.”¹⁶ Wang’s poem brings the reader to experience life in the natural world, while Basho’s haiku brings the reader to experience the life of the things.

One essential thing in Zen is the sudden grasp of the eternal through the momentary, the silence through sound, the empty through substance, and so on. Zen Buddhism tends to deny the distinction between the two opposed terms. Basho’s best-known haiku about the frog is a good example: “*Furuike ya kawazu tobikon mizu no oto*”¹⁷ (The ancient pond:/A frog jumps in,/The sound of the water). “Furuike” is an ancient pond usually situated in an ancient temple. This image suggests the eternal. The frog jumping into the well is an action that suggests the moment. This haiku ends with “oto” (sound) to emphasize the clearness of the sound. The sound of a frog jumping into water is usually too low to hear. So here the emphasis on the clarity of the sound is also an emphasis on the silence of the ancient pond. This haiku shows the poet’s sudden grasp of the eternal through the momentary, the silence through the sound.

Wang Wei's "Bird Call Valley" is a poem similar to the above haiku of Basho:

鳥鳴澗

Man at leisure, cassia flowers fall.

人閒桂花落。

The night still, spring mountain empty.

夜靜春山空。

The moon emerges, starting mountain birds:

月出驚山鳥。

At times they call within the spring valley.¹⁸

時鳴春澗中。

In this poem, the man at leisure is still; the cassia flowers falling are in motion; the mountain is still; the moon is in motion. The moon starts the birds. When all things are hushed at night, man is at leisure; flowers fall silently; the voice of the bird arouses a deep sense of silence. So Wang Wei, like Basho, grasps the silence through sound, and stillness through movement. He also captures at once the external and the momentary. The mountain is eternal while the moon rising above the mountain is a momentary action. Both Wang's and Basho's poems show that only through the momentary can we become aware of the eternal.

To compare Basho's haiku with Wang Wei's poem, we can see that Basho emphasizes more the experience of sudden enlightenment, while Wang Wei presents the scene as an esthetic pleasure with a Zen flavor. In Wang's poem, the nature images—flowers, moon, birds, spring stream and mountain—form a beautiful picture. Haiku is not aimed at beauty as is Chinese poetry. Some of Basho's haikus combine the beautiful with the foul, such as: "*Uguisu ga ume no koeda ni fun no shite*"¹⁹ (The oriole/on the plum branch/pooped). As Blyth states, such a haiku shows that "cleanliness and

dirtiness are non-fundamental, arbitrary, dispensable."²⁰ Haiku demands the reader's participation. If the reader is not sensitive enough to get the meaning, the haiku will not be impressive to him. Haiku emphasizes intuitive rather than sensuous perception. Wang Wei's poetry appeals to both the sense perception and intelligence of the reader. If the reader is not sensitive enough to gain spiritual vision, then he may get some sensuous pleasure from the natural world described in the poem.

In addition to the capturing of both the momentary and the eternal, Wang Wei and Basho also express in their poems the idea that there is no distinction between seen and unseen, existence and non-existence. In Wang Wei's "Mt. Zhongnan," the poet describes how he experiences something between seen and unseen: "White clouds, as I turn and gaze, merge./Azure mists, as I enter and look, disappear."²¹ When the poet turns back to see, the clouds merge to block his view. This scene, as Pauline Yu states, suggests the limitation of visual perception emphasized by Zen.²² The azure mists which the poet once perceived in the distance disappear when he enters the mountain. Thus it is hard to say whether the mists exist or not. This scene also shows the Buddhist notion of the apparent illusoriness of all things. In another poem, "Sailing down the Han River," Wang Wei directly describes the mountain's color as being between seen and unseen, or "between being and nonbeing"²³ as Yu translates.

Like Wang Wei, Basho also often describes hazy scenes in mist or rain. The following haikus describe scenes in rain and reveal the relationship between seen and unseen or existence and non-existence:

*Samidare ni kakurenu mono ya seta no hashi*²⁴

(In the rain of May,/The only thing unhidden/is the
bridge of Seta.)

*Hi no michi ya aoi katamuku satsukiane*²⁵

(To the path of the sun/The hollyhock turns/In the rains
of May.)

The first haiku has been taken as a pure description of a scene.²⁶ This haiku, like Wang Wei's poem, suggests the limitation of vision. It presents a picture of the bridge in rain. While the merging clouds block the poet's view in Wang Wei's poem, the rain blocks the poet's view of all things except the bridge in this haiku. This haiku juxtaposes the seen thing (the bridge) and the unseen thing (what is hidden in the rain). It suggests that only by the seen thing can we become aware of the unseen.

Blyth explains the second haiku as showing "the secret life and faithfulness of things, the bond that unites them."²⁶ If we compare this haiku with Wang Wei's hazy scenes, we will find that it also implies the idea that there is no distinction between existence and non-existence. In Wang's poem, it is hard to say whether the mists exist or not. In Basho's haiku, it is hard to say whether the sun exists or not. When it is raining, the sun does not exist; yet the hollyhock is turning in the sun's direction and reminds us of the sun's existence. In this haiku, Basho uses oxymoron to hint at the hidden truth of nature. Haiku relies on intertextuality. It is like an enigma for readers to ponder. However, Wang Wei's method in "Mt. Zhongnan" is different. The whole poem is a presentation of a mountain scene. The poet makes the scene indistinct and obscure so as to take the scene beyond the limit of the visible and to evoke spiritual vision.

The above comparison shows that when presenting nature, both Wang Wei and Basho tend to show the haziness of the physical view so as to deny the tangible visual realm. Zen Buddhism not only denies the tangible visual world, but also denies the reality of the whole physical world. For Buddhism the world we can see is but an illusion, while the real

world--the metaphysical world--can only be reached by intuition.

The following haiku of Basho suggests the idea of illusion, but it is explained as the poet enjoying the cool of the evening by the pondside:

*Meigetsu ya ike wo megurite yomosugara*²⁷

(The mid-autumn moon;/I wandered round the pond/All night long.)

As Haiku usually juxtaposes two nature images, there are also two images--moon and pond--in this poem. The poem raises some questions: what is the connection between the moon and the pond? Why does the poet walk around the pond? What does he see in the pond? Certainly he sees the image of the moon reflected on the water of the pond. Why does he wander around the pond all night? According to Blyth's suggestion, the answer will be that it is too hot and so the poet enjoys the cool of the water. Shinten Nobutane explains: "Because a pond has a circular shape, the walk along its rim never comes to an end." He, like Blyth, does not explain the relation between the moon and the pond.

"*Meigetsu*" is the moon on August the fifteenth according to the lunar calendar. On that day, the moon is supposed to be the brightest and the largest in the whole year. People in ancient Japan, as in China, usually admire the beauty of the moon on the night of this day. According to the note of Makoto Ueda, this haiku was written "when Basho and a few of his students had a moon-viewing party at his hut."²⁸ The haiku indicates that Basho, instead of appreciating the real moon in the sky, appreciates the moon's reflection on the water of the pond. Moon on water and flower in mirror are two metaphors often used by Buddhists for illusion. So Basho's haiku suggests the Buddhist idea that the world we can see is an illusion.

The second couplet of Wang Wei's "Deer Enclosure" also suggests the idea of illusion:

鹿柴

Empty mountain, no man is seen.

空山不見人。

Only heard are echoes of men's talk.

但聞人語響。

Reflected light enters the deep wood

返景入深林。

And shines again on blue-green moss.²⁹

復照青苔上。

The first couplet describes something between seen and unseen, emptiness and non-emptiness, silence and sound which were discussed before. The second couplet implies that the sun cannot be seen because of the dense forest. The glimpse reflected on the moss glade is the reflection of the sunlight after penetrating the trees. So while Basho sees only the reflection of the moon, Wang Wei sees only the reflection of the sun. Unlike Basho, whose poem puts forward images and makes the reader recall the original intuition, Wang Wei's poem, on the whole, puts forward a natural scene which reflects the state of the Buddhist mind. The descriptions of the scene in the forest create a strong sense of darkness, coldness, profundity and seclusion. This scene reflects the poet's detached and secluded mind.

Wang Wei's "Magnolia Bank," which is often misunderstood as a pure description of nature, goes further than "Deer Enclosure" in reflecting the loneliness and remoteness of a Buddhist mind:

辛夷塢

On the tips of trees "lotus" flowers

木末芙蓉花。

In the mountains produce red calices.

山中發紅萼。

The mouth of the valley is silent without men.

澗戶寂無人。

In all directions they open, then fall.³⁰

紛紛開且落。

This poem describes a world far detached from the human world. The flowers blossom and then fall. Nobody knows of their existence and changes. A Chinese critic in the Ming Dynasty states that after reading this poem, one would forget both himself and the world, and extinguish all desires.³¹

Basho's haiku about the falling flower also expresses *sabi*, the spirit of eternal loneliness, but it has a more sympathetic tone: "*Ochizama ni mizu koboshikeri hana tsubuki*"³² (About to fall/The flower of the camellia-tree/Spilling its water). This poem shows how the poet observes the natural things with great sensibility and cares for them with solicitude. The flower spilling its water when falling is described as a person spilling the water from his cup when falling down. The scene of the flower falling evokes sadness; it indicates that the flower is going to die. The poet seems to see into the life of the flower and share its sad feelings. The awareness of the decline of things is also one characteristic of Zen.

The Japanese poet's sensitivity for the small things of Nature is seldom seen in Chinese poetry. Chinese nature poetry is called "mountain and river" poetry. Wang Wei especially has a predilection for vast landscapes. He often describes vast water scenes:

Commandery cities float on the shore ahead;

郡邑浮前浦。

Ripples and waves stir the distant sky.³³

波瀾動遠空。

The sun sets, and river and lake are white.

日落江湖白。

At high tide, sky and earth turn dark.³⁴

潮來天地青。

Looking back at my old home country:

迴瞻舊鄉國。

The water's expanse joins the clouds and mist.³⁵

淼漫連雲霞。

In these scenes, the river and the sky join together to make a grand sight. The transcendental power of the scene reflects a transcendental mind, a mind possessing the Buddhist's vision of the void. It is as well a mind which possesses "the Sense of the Beyond,"³⁶ the feeling of standing beyond the physical world after one has been enlightened.

Basho also portrays the vast aspects of nature in this haiku: "*Atsuki hi wo umi ni iretari mogami-gawa*"³⁷ (The hot sun/Was brought into the Ocean/By the Mogami River). This poem has a strong imaginative power. At sunset, the high tide of the river connects with the sky, so it is as if the river sweeps the sun down to the Ocean. Unlike Wang Wei, who emphasizes the vastness of the scene, Basho focuses on the moment of the sun's sinking into the ocean. He merges the temporal with the eternal by presenting the momentary action in a vast universe.

However, Japanese haiku poets, as Blyth notices, "have a natural tendency towards the small, away from the magnificent."³⁸ Basho's haikus usually concentrate on the most subtle and slight things in nature, such as the rain drops on the leaves, the pine-needles on the water, the movement of the fireflies and the crane's shortened legs in the water. In one haiku, Basho focuses on the face of a bird: "*Na-batake ni hanami-gao naru susume kana*"³⁹ (In the vegetable plot,/With flower-viewing faces/The sparrow). The poet bends over the bird to give a close inspection. He seems to be able to

understand the countenance of the sparrow. He recognizes the bird's pleasure when it sees the flower. This haiku, as in many similar haikus of Basho, shows the intimate relationship the poet has with nature objects. The poet wants to go deeply enough into the object to see the hidden interrelations. Basho presents natural things on microcosmic scale, opening to deeper insights. His haiku is like a film close-up. The momentary action or change of natural objects is crystallized.

Wang Wei, on the other hand, often uses "long shots" to present the far-reaching scenery. He has never gotten so close to the birds as Basho does. The birds in his poems are always in the distance -- above the mountain, beside the sun, in the forest, or away on the ship mast.⁴⁰ He depicts the physical world more as a whole, figuring his natural scenes in broadly generic terms. His far-reaching scenes reflect the Buddhist mind -- a mind of indifference and remoteness. Wang's poems also reflect "an infinite expansion of the individual,"⁴¹ which is a characteristic of both Zen and Taoism. He once compared his heart to the broad river -- "My heart and the broad river are at peace" 心與廣川閒. While Basho merges himself with the things of nature, Wang Wei merges himself with the broad universe. Basho seems to become one with the natural object, while Wang Wei seems to become one with the whole natural world. This might be one important difference between Chinese and Japanese ways of experiencing Zen.

While both Wang Wei's and Basho's poetry reflect the intuitive wisdom of Zen and the mysterious experience of the Buddhist mind, their poems demonstrate different aspects of the characteristics of Zen. Wang's poems reveal the world of void and emptiness through the description of the real world, or else demonstrate spiritual transcendence through the beauty of nature. His poems reflect the spiritual experience of being fused with the universe. Basho's haikus are mainly expressions of intuitive experience, especially the sense of sudden enlightenment in nature. His poems reflect the

spiritual experience of becoming one with the creations of nature. He is much closer to the things of nature and also brings the reader to the minute side of things. As the basic aim of Zen is the experience of Enlightenment, we can say that Basho's haiku reflects more of the essential characteristics of Zen.

As artistic works, both Wang Wei's and Basho's poems are suggestive and intuitive. They both express esthetic appreciation of the natural world. However, their poems have different natures and employ different techniques. Wang Wei combines the beauty of painting with the flavor of Zen. His natural scene is at once physical and spiritual. His poetry is a fusion of the scene with the Buddhist state of mind. Wang's poems are more expressive than Basho's haikus. Basho's haiku is more like a paradox or puzzle of Zen, which opens the reader's eyes to the truth. The process of understanding his haiku is like a process of achieving enlightenment. Therefore Basho's haiku is often taken as an embodiment of Zen. The form of the haiku--seventeen syllables - is also close to the way the Zen, which tends to use the fewest words possible to express feelings.

Notes

¹ Wai-lim Yip, "Aesthetic Consciousness of Landscape in Chinese and Anglo-American Poetry," *Comparative Literature Studies*, 15 (1976) 211-241.

² Li Zehou, *Chinese Esthetics*, 華夏美學 (Hong Kong: Joint Publishing Co. Ltd., 1988) 159.

³ D. T. Suzuki, *Zen Buddhism*, ed. by W. Barret (New York: Doubleday & Company, Inc. 1956) 352.

⁴ R. H. Blyth, *Haiku*, Vol. 1-VI (Tokyo: The Hokuseldo Press, 1952) p. 143; 初時雨猿屯小みのをほしげなり. All translations of Basho's haikus in this essay are mine. All the original haikus are listed in the notes.

- ⁵ Pauline Yu, *The Poetry of Wang Wei* (Bloomington: Indiana University Press, 1980) 189.
- ⁶ Blyth, p.132; 山屯庭屯もういき入るる千夏座敷.
- ⁷ Ibid.
- ⁸ Yu, p. 188.
- ⁹ Li Zehou, p. 159.
- ¹⁰ Blyth, p. 345 鐘消元て花の香は撞タへかな.
- ¹¹ Yu, p. 143.
- ¹² Blyth, p. 90 清瀧や浪にちりいむ青松葉.
- ¹³ Ibid.
- ¹⁴ Yu, p. 196.
- ¹⁵ Yu, p. 163.
- ¹⁶ D. T. Suzuki, *Zen and Japanese Culture* (New Jersey: Princeton UP) 351.
- ¹⁷ Blyth, p. 253; 古池や蛙飛びいむ水の音.
- ¹⁸ Yu, p. 200.
- ¹⁹ Blyth, p. 183; 鶯か梅の小枝に糞をて.
- ²⁰ Ibid, p. 184.
- ²¹ Yu, p. 170; 白雲迴望合。青霽入看無.
- ²² Ibid, p. 156; 山色有無中.
- ²³ Yu, p. 178.
- ²⁴ Blyth, p. 52; 五月雨にかくれ奴屯のや瀬田の橋.
- ²⁵ Ibid, p. 57; 日の道や葵かれむく五月雨.
- ²⁶ See the commentaries in Makoto Ueta's *Basho and His Interpreters. Selected Hokku with Commentary* (Stanford: Stanford University Press, 1991) 203.
- ²⁷ Blyth, p. 385 名月や池む女ぐりて夜屯すがら.
- ²⁸ Makoto Ueta's *Basho and His Interpreters, Selected Hokku with Commentary*, p. 143.
- ²⁹ Yu, p. 202.
- ³⁰ Ibid, p. 200.
- ³¹ Yuan Xingpei, *The Study of the Art of Chinese Poetry* (Beijing:Peking University, 1987) 208.
- ³² Blyth, p. 277; 落どまに水いばしけり花椿.
- ³³ "Sailing down the Han River," Yu, p. 170.

³⁴ "Farewell to Xing of Guizhou," Yu, p. 179.

³⁵ "Written on Crossing the Yellow River to Qinghe," Yu, 169.

³⁶ D. T. Suzuki, *Zen Buddhism*, p. 105.

³⁷ Blyth, p. 83; もつき日を海にへれ左ヲ最上川。

³⁸ Ibid, p. 52.

³⁹ Ibid, p. 132.

⁴⁰ "Bird Call Valley," p. 5 of this essay; "The setting sun alongside the birds sinks down" in "Written on Climbing Candidate," Yu, p, 183; "In dense, dark summer trees warble yellow orioles," in "Written after Prolonged Rain at Wang River Estate," Yu, p. 194; "The mast carrying city wall crows departs" in "Farewell to the Nephew of Official Hesui," Yu, p, 186.

⁴¹ D. T. Suzuki, *Zen Buddhism*, p. 41.

⁴² Yu, p. 189.

