



Matsuo Bashō's Poetic Spaces

Exploring Haikai Intersections

Edited by Eleanor Kerkham



MATSUO BASHŌ'S POETIC SPACES

This page intentionally left blank

MATSUO BASHŌ'S POETIC
SPACES

Exploring Haikai Intersections

Edited by

Eleanor Kerkham

palgrave
macmillan



MATSUO BASHŌ'S POETIC SPACES

© Eleanor Kerkham, 2006.

Softcover reprint of the hardcover 1st edition 2006 ISBN 978-1-4039-7258-3

All rights reserved. No part of this book may be used or reproduced in any manner whatsoever without written permission except in the case of brief quotations embodied in critical articles or reviews.

First published in 2006 by

PALGRAVE MACMILLAN™

175 Fifth Avenue, New York, N.Y. 10010 and

Houndmills, Basingstoke, Hampshire, England RG21 6XS

Companies and representatives throughout the world.

PALGRAVE MACMILLAN is the global academic imprint of the Palgrave Macmillan division of St. Martin's Press, LLC and of Palgrave Macmillan Ltd. Macmillan® is a registered trademark in the United States, United Kingdom and other countries. Palgrave is a registered trademark in the European Union and other countries.

ISBN 978-1-349-53388-6

ISBN 978-0-230-60187-1 (eBook)

DOI 10.1057/9780230601871

Library of Congress Cataloging-in-Publication Data

Matsuo Bashō's poetic spaces : exploring haikai intersections / edited
by Eleanor Kerkham.

p. cm.

Two articles translated from the Japanese.

Includes bibliographical references and index.

ISBN 1-4039-7258-3

1. Matsuo, Bashō, 1644-1694—Criticism and interpretations.

2. Haikai—History and criticism. I. Kerkham, Eleanor.

PL794.4.Z5M366 2006

895.6'132—dc22

2006041585

A catalogue record for this book is available from the British Library.

Design by Newgen Imaging Systems (P) Ltd., Chennai, India.

First edition: October 2006

10 9 8 7 6 5 4 3 2 1

*To the fond memory of our late friends, colleagues,
and haikai scholar-teachers,
Dr. Earl Miner
And
Dr. Leon Zolbrod*

This page intentionally left blank

CONTENTS

<i>Illustrations</i>	ix
<i>Acknowledgments</i>	xi
Introduction Haikai Intersections <i>Eleanor Kerkham</i>	1

Part I The Artist as Thinker

1. Bashō at the Center of Creation <i>Hori Nobuo, translated by Cheryl Crowley</i>	23
2. Zōka: The Creative in Bashō's View of Nature and Art <i>David Landis Barnhill</i>	33
3. Reinventing the Landscape: The <i>Zhuangzi</i> and the Geographical Imagination of Bashō <i>Peipei Qiu</i>	61
4. Skeletons on the Path: Bashō Looks Forward <i>William R. LaFleur</i>	79

Part II The Artist as Poet

5. Double Voices and Bashō's Haikai <i>Haruo Shirane</i>	105
6. Loosening the Links: Considering Intention in Linked Verse and its Consequences <i>I. Leopold Hanami</i>	127
7. Exploring Bashō's World of Poetic Expression: Soundscape Haiku <i>Horikiri Minoru, translated by Cheryl Crowley</i>	159

8. And Us Too Enclosed in Mori Atsushi's
Ware mo mata, Oku no hosomichi 173
Eleanor Kerkham

Part III The Poet as Painter

9. Bashō and the Haiga 201
Joan O'Mara
10. Interactions of Text and Image in Haiga 217
Stephen Addiss
11. Buson's Bashō: The Embrace of Influence 243
Eri F. Yasuhara
- Contributors* 257
- Index* 261

ILLUSTRATIONS

Book Cover Yosa Buson, *Portrait of Master Bashō* (Bashō-ō-zō)
 Ink and light gray, browns, and green on paper, 98.8 × 32.1 cm.
 Courtesy of Itsuō Art Museum, Itami.

The most appealing and perhaps the best of Buson’s twelve surviving portraits of Bashō; the text, in Buson’s hand, includes a *maegaki* (introduction) and *hokku* (date uncertain) by Bashō and is signed, *Midnight Cottage, Buson*:

hito no tan o iu koto nakare Do not speak of other’s faults
onore ga chō o toku koto nakare Do not mention one’s own fine points

mono ieba When one speaks
kuchibiru samushi the lips are cold,
aki no kaze autumn winds

- | | | |
|------|--|-----|
| 1.1 | “Wind” experiment | 29 |
| 9.1 | Kyoriku, <i>Portrait of Bashō</i> (as the “new” Saigyō),
Kakimori Bunko, Itami | 204 |
| 9.2 | Bashō (verse) with Kyoriku (illustration),
<i>Crow on a Withered Branch</i> (“ <i>Kare eda ni</i> ”),
Idemitsu Museum of Arts, Tokyo | 205 |
| 9.3 | Bashō, <i>Gourd-beating</i> (<i>Hachi-tataki</i>), Wataya Bunko,
Tenri Central Library, Tenri | 208 |
| 9.4 | Bashō (verse) with Itchō (illustration), <i>Bagworm</i>
(“ <i>Minomushi no</i> ”), Wataya
Bunko, Tenri Central Library, Tenri | 209 |
| 9.5 | Bashō, <i>Solitary Traveler in the Rain</i> ,
Kakimori Bunko, Itami | 210 |
| 9.6 | Bashō, <i>Yellow Rose</i> (<i>Yamabuki</i>),
Kakimori Bunko, Itami | 211 |
| 9.7 | Bashō, <i>Banana Tree by the Gate to the Bashō-an</i>
(“ <i>Minomushi no</i> ”), Idemitsu Museum of Arts, Tokyo | 212 |
| 10.1 | Enomoto Kikaku (1661–1707), <i>Melon Skin</i> ,
Shōka collection Midlothian, VA | 219 |

10.2	Nakagawa Otsuyu, (Bakurin, 1675–1739), <i>Deer</i> , Beckett collection Denver Colorado	220
10.3	Kakujō (1664–1747), <i>Sailing on the Blue Sea</i> , Beckett collection	222
10.4	Kaga no Chiyo (1703–1775), <i>Late Spring</i> , Yabumoto collection, Tokyo	223
10.5	Ki Baitei (1734–1811), <i>Portrait of Bashō</i> , private collection	227
10.6	Yosa Buson (1716–1784), <i>Portrait of Chigetsu</i> , private collection	229
10.7	Inoue Shirō (1742–1812), <i>Moon</i> , private collection	230
10.8	Takebe Ayatari (1719–1794), <i>Moon</i> , Shōka collection	232
10.9	Hakuin Ekaku (1685–1768), <i>Bag of Hotei</i> , private collection	233
10.10	Takebe Sōchō (1761–1814), <i>Discussion Under a Mosquito Net</i> , Masuda collection, Tokyo	234
10.11	Takebe Sōchō (1761–1814), <i>Strange Figure</i> , Masuda collection, Tokyo	235
10.12	Inoue Shirō (1742–1812), <i>Self-Portrait</i> , private collection	237
10.13	Kobayashi Issa (1763–1827), <i>Garden Butterfly</i> , Shōka collection	238
10.14	Fujimori Sōbaku (1758–1821), <i>Dawn of the Thirteenth Night</i> , private collection	240
11.1	Yosa Buson (1716–1784), <i>Pilgrim's Willow Haiga (Yugyō yanagi jigasan)</i> , Itsuō Arts Museum, Itami	250

ACKNOWLEDGMENTS

I would like to thank Professor Matsuda Yoshiyuki and Yamabushi Priest Hoshino Fumihiko for suggesting this project, and Professors William LaFleur, Marlene Mayo, and Eri Yasuhara for encouraging its completion. Professor Thomas Rimer and the Inter-College Committee on East Asian Studies, University of Maryland; the Japan Information and Culture Center, Embassy of Japan; the Japan Foundation Center for Global Partnership; and the Washington Southeast Regional Seminar on Japan generously supported several efforts to bring Japanese and American scholars together for symposia and performances celebrating Bashō's life and poetry. I would also like to thank Professor S. Robert Ramsey and the Department of Asian and East European Languages, Literatures, and Cultures, University of Maryland; the University of Maryland Japanese Studies Workshop; Tenri University Library; the Kakimori Bunko; and Professor Akiko Okada, Itsuō Fines Arts Museum, for their support of our use of *haiga* illustrations. I am especially grateful to Kenneth Tanaka, East Asia Collection, University of Maryland Libraries, and Janel Brennan-Tillmann, School of Languages, Literatures, and Cultures, for providing technical expertise and support.

Finally, on behalf of the contributors to this volume, I would like to express my gratitude to Professor Ogata Tsutomu, who sent us our Japanese scholars, and who has nurtured the quests of so many readers, scholars, and Bashō lovers for greater understanding of the depth and variety in those poetic spaces Bashō created for all of us to step into.

INTRODUCTION

HAIKAI INTERSECTIONS

Eleanor Kerkham

The power of Matsuo Bashō (1644–1694) to maintain a central spot in Japan’s postwar popular consciousness must be seen as remarkable, even in a nation that listens regularly to its literary figures. While Japan’s and the world’s poetic tastes are in constant flux, it is still safe to say that in the early twenty-first century Matsuo Bashō remains the most beloved poet in Japan, and that he is the most well-known of all Japanese poets outside of Japan. His American audience hardly blinks when a major poet and future poet laureate, Robert Hass, suggests that Bashō transformed the *haiku/hokku* “into one of the great lyric forms in human culture and himself into one of the world’s great lyric poets.”¹ It is clearly Bashō’s identification as founder and supreme practitioner of the world’s “most widely recognizable poetic form,” the haiku, that accounts for his international popularity.² The corpus of English language material on Bashō reflects this overwhelming interest in the seventeen-syllable haiku, even though Bashō seems to have valued more highly his creative work with linked verse (*haikai no renga* or *renku*, comic linked verse). If we divide studies in English into three overlapping groups, the most numerous are presentations of Bashō as haiku poet, including a great many translations and imaginative recreations, particularly of one hundred or so of his most well-known hokku. Closely related to these are the works in English on Bashō as Buddhist poet, student of Zen Buddhism, or exemplar of the Zen spirit. These studies too turn primarily to Bashō’s hokku and to a lesser extent to his travel journals as texts for illustration and discussion. A third category is the relatively small body of scholarly monographs and articles that have focused to date on biographical information and on introductions to and interpretations/translations of the most well-known texts in three of the major forms in which he worked, the hokku, the comic linked verse, and *haibun* (haiku-like

prose).³ The essays collected in this volume reflect the desire to add to this third body of works in English by exploring in more detail some of the varied intersections among this *haikai* master's literary, philosophical, and painterly contributions.

THE *OKU NO HOSOMICHI*/BASHŌ BOOMS

The seed for this desire was planted with a series of “productions” begun in Japan in 1988 centering on Bashō's prose masterpiece, the *Oku no hosomichi* (Narrow Road Through the Deep North). The story of these happenings represents a remarkable cultural/political phenomenon, dubbed by the Japanese media the “*Oku no hosomichi* Boom,” which thrust a favorite poet into the media spotlight, giving him the new role of ushering Japan into the twenty-first century. It is worth recounting here because of what it says about Japan and about the poet. As early as the mid-1980s plans had begun for a set of celebrations of the 300th anniversary of Bashō's most famous poetic journey. Bashō and his disciple Kawai Sora (1649–1710) traveled through northern Japan from spring to late autumn of 1689. Celebratory events (*ibento*) were staged in all major prefectures through which they had traveled.⁴ Bashō had himself commemorated the six-month journey in the poetic work canonized as one of the masterpieces of the Japanese language and the finest of Bashō's poetic prose works.⁵ Completed not long before his death in 1694, the *Oku no hosomichi* narrates a journey taken by two travelers from Edo up the Pacific coast to Matsushima and Hiraizumi, across Japan to Kisakata, down the rough Japan Sea coast and inland toward Lake Biwa and the Ise Shrine.⁶ The 1988–1989 *Oku no hosomichi* celebrants seem to have made no conscious distinction between Bashō's significant life experiences (1689) and his literary text (1694). They were commemorating both. The beauty of Bashō's masterpiece was celebrated in music, in dramatic performances, television documentaries, professional radio readings, and in popular and scholarly studies. At the same time, a whole nation commemorated the fact that two historical persons had taken a journey at a specific time, that both had written about it, and that their own responses and those of later generations of writers and poet-travelers to the areas through which they traveled had transformed these spots into some of Japan's premier historic and tourist sites.

At appropriate moments during the two-year period (1988–1989), corresponding seasonally whenever possible to the *Oku no hosomichi*'s narrative frame, special commemorative exhibits were held all along its route at museums, temples, shrines, libraries, galleries, and tourist

areas. National and international haiku contests were held. There were public “haiku radio excursions” (*rajio haikuingu*) along those portions of the route that retain their natural beauty. Well-known TV comedians or radio announcers often joined in to entertain, direct haiku readings, and present prizes and presents to participants from all over the country who had responded to the plea to spend their leisure time with Bashō and Sora.

Commenting on some of the *Oku no hosomichi* celebrations in the year 1988, Ogata Tsutomu describes events such as the Mitsukoshi Department store’s memorial celebration in the city of Sendai; an “*Oku no hosomichi* Summit,” held in Ōgaki, Bashō’s final stop on the journey; and the publication of news items in dedicated sections of daily newspapers, special editions of weekly and monthly magazines, and various haiku journals.⁷ City and prefectural officials, backed by help from large corporations and the national government, produced symposia and conferences (several of which were televised by local broadcasting subsidiaries). They arranged for televised linked verse and haiku composition sessions and for dance, theatrical, and musical performances featuring native arts and artists. There was a traveling European *haiga* (haiku paintings) exhibit sponsored by the Belgian government and the European Community, which aimed at strengthening European–Japanese relations, as well as other international symposia in the United States and Japan. Ogata suggests that the primary audience for such productions in Japan was neither the academic community nor the many amateur haiku societies scattered across Japan, but rather ordinary people pursued by local and central government bodies carrying out the official “Revival of Villages” or “Revival of the Rural Areas” (*mura-okoshi* or *chihō-okoshi*) policy of the national government.⁸

Taking advantage of government support available to them during a period of national affluence, even seemingly obscure areas mentioned in the *Oku no hosomichi* worked at staging symposia, essay contests, and public lectures. The City of Sōka (the travelers’ first stop on their journey), for instance, presented in 1988 and 1989 a series of four “international symposia.” The city had constructed in a public park area a splendid new community auditorium and a replica of a Tokugawa bridge of the type Bashō may have crossed upon entering the town. The public symposia, featuring Bashō scholars as well as other prominent writers, poets, academics, and critics, staged for the citizens of the city and prefecture in celebration of their new auditorium and, of course, of their relationship to Bashō and his journey.⁹

Yamagata Prefecture (representing the area in which Bashō spent more time than any other on his journey) outdid all others in this

regard. Officials of its various city tourist bureaus first conceived of a five-year plan of events. This plan was later elaborated and extended to at least eight years and included the construction, among other things, of two *Oku-no-hosomichi*-related tourist theme centers/museums, one at the Ryūshakuji Temple or Yamadera and one in the village of Haguro, the religious center of what was known in Bashō's time as the Three Sacred Mountains of Dewa. Funding also went into the production of a variety of public events, reproduction of numerous Bashō-related primary manuscripts, and into the preservation of other key Yamagata *Oku-no-hosomichi*-related spots, such as the home of the merchant Seifū in Obanazawa or the so-called *hōjin no ie* or border-guard hut in which the travelers spend three days waiting for a storm to pass.

The *Oku no hosomichi* Boom tastefully combined its educational and commercial sides. There was the publication of new and reissued monographs on Bashō and numerous "special editions" of both scholarly and commercial journals.¹⁰ Reproductions of Bashō "poem cards" (rectangular *tanzaku* and square *kaishi*), haiku-paintings (*haiga*), and of two Yamagata-Prefecture-related Yosa Buson (1716–1783) depictions of *Oku no hosomichi*, in handscroll and miniature screen format, appeared on the tourist market. There were various other expensive-to-modest souvenir gifts: Bashō and Sora dolls and miniature sculpture, door and wall hangings, cups, good-luck charms, T-shirts, towels, coasters, key chains, and such, most inscribed with selected Bashō hokku composed on the journey or included in the *Oku no hosomichi*. In addition to the many new scholarly monographs, illustrated texts, and personal reflections on *Oku no hosomichi*, major publishers and bookstores produced and promoted popular *Oku no hosomichi* manga, film companies produced special *Oku no hosomichi* anime, and educational companies produced audio readings, as well as imaginative video dramatizations of the journey and readings of the text.

Important social, cultural, and political issues were of course involved in the general *Oku no hosomichi* fervor in Japan. An official "cultural politics" (*bunka gyōsei*) was at play and its goals were complex. National, prefectural, city, and village governments worked together but sought to accomplish different ends. One might ask why they elected to use Matsuo Bashō and not other master Japanese poets or why not other journeys and their literary depictions? Was it just luck that a memorial opportunity coincided with the monetary means to celebrate in such high style? Why is a *journey* celebrated? Why and how does a seventeenth-century poet capture the sustained attention

of Japanese students and teachers, bureaucrats, officials, salary men and women, housewives, scholars, and amateur and professional poets? And what is the nature of the Bashō attraction? We try to suggest answers here to some of these questions, based in part on the intrinsic artistic interest, strength, and variety of Bashō's accomplishments as an artist. A more important question, however, might be how and why a writer who elected to live on the margins of his society and who chose to work with nonconventional literary genres became Japan's supreme canonical poet, and how was his canonization used by the political and cultural establishments of the late 1980s–early 1990s as part of a larger movement to encourage what might be seen as a selective if ironic return to “traditional” values?

As suggested earlier, the complex of Bashō events was designed in part to attract new visitors to less well-trod areas and to rekindle native interest in local history. *Oku no hosomichi*'s 1988–1989 anniversary years coincided with the height of the economic “bubble” of the 1980s and a period of conspicuous affluence. However, national and local governments were concerned with other related problems as well. One of these was environmental—preserving historically and scenically important spots and sacred areas while attracting the populace to them. Another was cultural and economic—the protection and promotion of traditional arts and artists. Yet another was demographic, political, and social—the desire to decentralize Japan and to encourage citizens to remain in or return to native areas rather than moving into over-crowded cities. A related goal was the desire to elevate certain “globalization” issues: selling an artistically and economically successful Japan and making a political issue of Japan's responsibility for assuming an international leadership role in the twenty-first century. Cultural diplomacy must be part of this important task. The producers and promoters of the *Oku no hosomichi* events were clearly concerned with the presentation of Japanese arts, culture, and what they saw as Japanese values to the rest of the world. Haiku in particular had proven to be an accessible, near-universal poetic form, one that was already serving as a vehicle of international understanding. As a poetic genre based on a keen awareness of the workings of interrelationships of all sorts, the haiku might play a role in taking Japan's remarkable postwar reconstruction as a nation of peace and cultural achievement to a new level.

Japan was also struggling with the problem of how to encourage its own citizens to spend their leisure time and extra cash in more creative, restorative ways. Bashō and Sora could be seen as model travelers. Sora's diary of the journey reveals that the two carefully

performed their pretravel homework. They knew how to enrich themselves and their journeys with older travel books, earlier prose narratives and poetry, local history, and a lively narrative and dramatic folk repertory. Once they arrived at their destinations, they were able to meet new and old friends and fellow poets and to learn from temple and shrine histories, folk legends, stories told by people of all classes and professions, and from mountains, rivers, trees, insects, and rocks. They were informed travelers, aesthetically and emotionally involved with the new spaces they entered. The 1988–1989 event planners seem to have reasoned that Japanese group or individual excursions to their own “back roads and far towns,” as well as to the churches or art museums of Europe, organized spiritual pilgrimages, such as the week-long *yamabushi* (mountain priest) “rebirth” or rejuvenation workshops in Haguro, or visits to newly constructed theme parks and museums could take the place of shopping sprees in Hawaii and LA, sex tours to Thailand, or showtime and gambling excursions to New York City and Las Vegas.¹¹

It is an irony familiar in the Western literary tradition that a writer, employing a mixture of traditional and unconventional language, poetic forms, and subject matter, might manage posthumously to position his or her art and fictional images of unconventional lifestyles within the mainstream of his or her own cultural traditions. It is also not unusual to see such an icon used by the cultural establishment to spearhead certain political agendas. While we cannot address all of the questions raised by these issues, we can note two points that link these *Oku no hosomichi* celebrations to the present collection of essays. First is that fact that the myths of Bashō and of the fictional images his art has created represent something more than the accomplishments of a single poet. Second is the observation that in spite of, or perhaps along with, the desire to harness the commercial and political potential of the carefully created “Bashō boom,” there was also a genuine intellectual and spiritual thrust behind the many *Oku no hosomichi* productions. My own participation in several of these consistently revealed what must be described as straightforward, earnest attempts, both on the part of local officials and of individual citizens, to glean hints, from Bashō’s literary texts, his life experiences and lifestyle, and his way of thought, on how to structure their own life sojourns, how to learn from people whose paths crossed their own, and how to spend travel time (leisure time or any time) more creatively. The success of the 1988–1989 *Oku no hosomichi* events, in any case, fueled the desire to cultivate and prolong the community spirit and local enthusiasm by planning a new series of Bashō commemorations.

In July 1993 two almost unrelated “events” were celebrated together at an international symposium in the then newly opened Edo-Tokyo Museum in Tokyo. The two were the 1400th year anniversary of the founding of the Dewa Sanzan *Shugendō* (Buddhist/Daoist derived secret religions discipline) tradition and Matsuo Bashō’s relationship to Yamagata Prefecture.¹² Professor Matsuda Yoshiyuki, a specialist in the field of leisure, travel, and recreation, and producer-coordinator of many of the Bashō events mentioned earlier, reminded his audience that it would be possible, in 1994, to celebrate not just the completion of an important literary text (*Oku no hosomichi*), but also the 300th and 350th anniversaries of its author’s birth (1644) and death (1694). Professor Matsuda challenged his Japanese and international guests to continue to think about how Bashō’s philosophy of pilgrimage, his extraordinary devotion to his art and to his disciples, and his artistic accomplishments might become part of Japan’s broader global legacy, contributing to a new international cultural consciousness.

These and other similar challenges were accepted by a number of different groups, and although the 1994 commemorations of Bashō’s birth and death did not match the 1988–1989 *Oku no hosomichi* excitement (Japan’s financial bubble was deflating and less cash flowed for spiritual and cultural events), a far broader area in Japan was able to become involved, ranging from Bashō’s birthplace in Iga Ueno to his death site in Osaka and grave site at the modest Buddhist temple Yoshinaka-dera, overlooking Lake Biwa. This second set of celebrations took on a more international cast, and haiku and Bashō enthusiasts from Europe to the United States joined in the celebrations. Once again, there were haiku and linked verse gatherings world-wide, musical events, scholarly meetings, essay contests, and important commemorative exhibits, most notably at Tenri University Central Library, home of the most extensive collection of haikai manuscripts; at the Matsuo Bashō Museum in the poet’s birthplace, Iga Ueno; and at the Historical Museum of the City of Ōtsu. Important research tools—catalogues and monographs—and opportunities to view primary materials again resulted. Focus on the life and on all of the areas frequented by Bashō and funds for the publication of newly uncovered documents helped scholars and Bashō lovers ferret out invaluable information on lesser poets, painters, and friends who had sought out the master’s instruction and companionship and who had preserved and passed on his teachings, letters, calligraphic productions, and haiga. A more scholarly approach may have been present in these events but as in the first set of “happenings,” the Japanese people

were championing a man and his thought, haiku as an international poetic form, travel to out-of-the-way spots, Bashō and Sora as ideal travelers, Bashō's poetic texts, and—to borrow from chapter 4 by William LaFleur in this volume—a way of life that celebrated rather than debased nature and oneself.

RESEARCHING BASHŌ

Horikiri Minoru divides contemporary scholarship on Bashō in Japan into two broad categories: studies illustrating an “exterior” approach, or the work of scholars who examine the “social and cultural history of Bashō's literary career,” and “interior” approaches, which focus on the linguistic, expressive aspects of language and specific literary texts.¹³ While the categories are not exact, and many scholars necessarily combine aspects of both when approaching an individual literary text or topic, the exterior approach, described by Horikiri as “flourishing in Japan today,” would include haikai scholars who have found their critical center within the haikai *za*. The *za* can be seen as a creative space in which complex professional, intellectual, personal, and literary “intersections” constantly alter the flow of literary creation.¹⁴ These include points of interaction among haikai masters and their disciples; among different but fluid haikai “schools” (poets all over Japan gathered around various haikai masters or their representatives); between the two genres, *renga* and haikai; and between these two relatively late poetic forms and the Japanese *waka/monogatari* tradition. As an art that parodies and often subverts its linguistic, generic, and individual poet-predecessors, haikai's intersections also include imaginative links to the rest of Japanese literature and culture, to Chinese prose, poetry, and its philosophical traditions, and to the social, intellectual, and everyday realities of seventeenth-century Tokugawa life. The essays in this collection seek to draw our attention to the nature of some of these intersections and to the creative spaces they generate.

Part I, The Artist as Thinker brings together three essays that examine Daoist, Buddhist, and Neo-Confucian resonances in Bashō's thought and creative life. Hori Nobuo (“Bashō at the Center of Creation,” translated by Cheryl Crowley) opens with the question, “what is haikai?” and by extension, “what is a *haikai no hito* (a haikai person)?” He answers this question by presenting the probing answer of Bashō's disciple Mukai Kyorai to a similar query, “what is the foundation of haikai?” Kyorai's response, “If you write a prose text suffused with haikai, it becomes *haikaiibun* (haikai prose). If you compose a waka in the haikai spirit, it becomes haikai waka. If you