

Haiku Phrasing

Sound Bites from Bashō, Buson & Issa

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In print, a Japanese haiku is ordinarily written in a single line. But when it is read aloud, it is heard in three metrical lines: a line of five beats, a line of seven beats, and a line of five beats. When Japanese haiku are translated into English, there is no way to preserve the Japanese meter. On top of that, any effective translation from one language to another is always accomplished by translating idea for idea, or image for image, never word for word. For those reasons, when translating Japanese haiku into English, translators do not always bother to accurately represent the phrasing of the originals. Not a problem for a casual reader interested mainly in a taste of Japan. But for English-language poets on the haiku path, the available English translations of Japanese haiku can be seriously misleading.

The available translations can suggest phrasing options that don't really belong to the haiku spirit, and they can obscure phrasing options that certainly do belong. One solution would be to learn Japanese, though, with the early haiku masters, you would have to learn an out-of-date idiom influenced by classical Chinese poetry. Another solution would be to find English translations that accurately reflect the phrasing of the Japanese originals. That's what I've tried to do with a select group of haiku by Bashō, Buson, and Issa, and with considerable help from friends who speak Japanese, in particular Katsumi Masuda and Satoru Nakanishi.

I started with the English translations of R. H. Blyth, Herold Henderson, Daniel Buchanan, and Robert Hass. I chose two haiku by each of the three master *haijin* for each of the four seasons. I was aiming for a random selection with respect to technique. Even so, I may have unconsciously rigged the selection. Certainly my sampling of each master is much too small to be taken as representative of his work, or to serve as a basis for making any broad generalizations about his technique. For example, in my selections for this presentation, Bashō seems to prefer a certain cutting word, which he places at the end of line one, while Buson seems to prefer a different cutting word, which he places at the end of line three. I'll explain cutting words in a moment. What I want to say at this point is that I haven't checked to see whether the one technique is really typical of Bashō or whether the other technique is really typical of Buson. All I was after was a fairly random sample from the three masters that would give me a beginners' look at haiku phrasing.

I found the Japanese text (the Kanji with hiragana) for all but three of my selections in R. H. Blyth's four-volume work. I found the Japanese text for Issa's *arigata ya* in Buchanan. I found the Japanese text for Buson's *tsunagi uma* online somewhere. For Issa's *toshikasa wo*, my friend Katsumi Masuda reconstructed the Japanese text from the Romaji in Henderson (as corrected by Donald Keene). Romaji is Japanese written with the Latin alphabet. Ordinarily, Japanese is written with a combination of Kanji and hiragana. Kanji are Chinese ideographs used in Japanese mainly for nouns and verb stems. Hiragana is a Japanese cursive script used for most everything

else. There is also a script called katakana that is used in Japanese much as italic is used in English.

I made a hyper-literal word-for word translation of each Japanese haiku. Then I made what I call a “smoothed and dithered translation,” a translation that shifted to standard English syntax, but held as nearly as possible to the phrasing of the Japanese originals. I had recourse to Henderson’s literal translations, but I didn’t depend on them. I did what I could with Japanese dictionaries and conjugation tables, and kept going back to my friends to ask them to check my work.

I’ve given you seven pages of handouts. Five of those pages are on white paper, stapled together. On the first three of those pages, you will find, in parallel columns, a comparison of each haiku of this presentation in Romaji with my word-for-word translation into English and my smoothed and dithered translation. On the page after that, you will find the Kanji-with-hiragana text for each haiku under consideration. The final page is a vocabulary list for those haiku. You also have a separate handout printed two-sided on ivory paper. On one side is the Romaji text for each of my twenty-four selections. On the other side are my smoothed and dithered translations. You might find some typos or some outright mistakes. Or you might see a better solution to part of the puzzle. If you do, be sure to let me know. This is a work in progress.

In the Japanese language, there are words that function as vocal punctuation marks, *ya*, *ka*, and *keri* to name three. In Japanese haiku, such words are used as *kireji*, or cutting words. A *kireji* cuts a haiku into two parts, the one juxtaposed to the other—as point and counter point or background and foreground. One *kireji*, the word *kana*, is a vocal ellipsis that cuts a haiku into the spoken story and the unspoken rest of the story, which is left to the imagination of the reader. In Japanese haiku, *kana* is a lot like *N’est-ce pas?* for Hercule Poirot. *N’est-ce pas?* Or like *Innit?* for Sherman Alexie. *Innit?*

In English, we rely on punctuation marks to do the work of *kireji*. The favored punctuation marks are the colon, the em-dash, and the ellipsis. Question marks and exclamation points are used sparingly. Commas are used as needed, though seldom as *kireji*. Periods and semicolons are avoided.

For this presentation, I paid close attention to the use of *kireji*. I assigned to each form of *kireji* a specific English punctuation mark: *ya* is represented by an exclamation point (!); *ka* by a question mark (?); *keri* by a colon (:); *shi* by an em dash (—), *kana* by an ellipsis (...). I held to that system with one exception. In one of my selections, Issa uses *na* for a cutting word. In that instance, I borrowed an exclamation point. Although the English exclamation point closely corresponds to the Japanese word *ya*, I recommend it’s regular use only for the purpose of analysis. Otherwise, when representing *ya* in an English translation, I recommend a preference for a colon or an em dash. In English, we don’t like to see too many exclamation points!

What I’d like to do with the rest of my time with you is to invite you into the fun of discovery. I’ll give a reading of my smoothed and dithered translations punctuated by very brief comments that are not so much about the phrasing as about my personal engagement with each of the haiku. What I’d like you to do, is to follow along in the first three pages of the stapled handouts to see what you see about haiku phrasing options. After my reading, I’ll ask you for your observations. Specifically, I want you to comment on what you see and hear the three master *haijin* doing with their haiku phrases, especially if you discover some new possibility for your own work in English.

Sound Bites from Bashō, Buson & Issa

1

old pond!
a frog-jumping-in
water sound

That old pond is an old, neglected pond. It is not even in view until Bashō sees it in his mind's eye, after hearing the familiar sound of a frog jumping into water. It is a peculiar water sound—a frog-jumping-in water sound.

old pond!
a frog-jumping-in
water sound

2

spring!
even on a no-name mountain,
the morning mist

The morning mist is a sure sign of spring. A regal mantle for a no-name mountain. In Japanese, the first line is “come spring!” with the verb in the imperative. The meaning is something like, “Keep it up, spring!”

spring!
even on a no-name mountain,
the morning mist

3

lightning!
into the dark goes
a bittern's call

A bittern is a small heron with a short neck. It is sometimes called a night heron. Its call is a forlorn, “Qok qok qok . . .”

lightning!
into the dark goes
a bittern's call

4

summer grass!
oh, the mighty,
all that's left of their dreams

In Japan, summer grass is the tall grass featured in stories about the Samurai. In those stories, warriors take advantage of the summer grass to hide their movements when preparing an attack. For my part, whenever I read this haiku, I picture the Little Big Horn.

summer grass!
oh, the mighty,
all that's left of their dreams

5

the fleeting moon:
a tree's twigs the raindrops
hold

The fleeting moon is the full moon, glimpsed briefly through the fast-moving clouds. In the slender bare branches of the trees, the raindrops are luminescent in the light of the moon. I'm told that, in this kind of situation, those of us blessed with astigmatism see a special luminescence that no one else can see. Be that as it may, I've discovered that I'm seeing something very different from what Bashō saw. This haiku is from one of his travel diaries, in which he mentions dawn as the time of day for this haiku moment. Some haiku poets insist there is no such thing as a wrong interpretation of a haiku. I disagree. Here is one example. Even so, I'll hold awhile to what I am seeing.

the fleeting moon:
a tree's twigs the raindrops
hold

6

on a dead branch
a crow has perched:
the autumn dusk

Bashō's crow is as menacing as Poe's raven. It doesn't take a Karl Jung to know that, in the collective unconscious, the crow and the raven each represent an archetype for the fear of death. In this haiku, Bashō breaks convention by adding two extra beats to the second line with the *kireji* "keri." In doing so, Bashō draws attention to the element of finality in the crow's perching.

on a dead branch
a crow has perched:
the autumn dusk

7

in the cock's
crow, in the late rain,
a cowshed ...

The original says the cock's crow is in the late rain, the cock's crow is in the *shigururu!* Japanese nouns don't indicate singular or plural or male or female. Apart from the sound of the rooster's crow, this haiku could have the meaning:

in the chickens'
clucking, in the late rain,
a cowshed ...

That version reminds me that: "So much depends upon a red wheel barrow,
glazed with rain water beside the white chickens."

8

the dead of winter!
in a world of one color,
the sound of the wind

The Japanese word *fuyugare* is literally, "winter wither." The image corresponds closely to the English expression, "the dead of winter."

the dead of winter!
in a world of one color,
the sound of the wind

9

on the great bronze bell,
resting, asleep,
a butterfly ...

Sooner or later, that butterfly will receive a wake-up call! In the original haiku, the bell is a "hanging bell." A Japanese reader would picture the great bronze bell of a Buddhist temple.

on the great bronze bell,
resting, asleep,
a butterfly ...

10

time for the Doll Festival
lights to come down!
the spring rain

The original haiku mentions "booths," not "festival." A Japanese reader would picture the booths of the Doll Festival.

time for the Doll Festival
lights to come down!
the spring rain

11

the morning breeze
ruffles the hair
of a caterpillar ...

That morning breeze also ruffles the hair of Buson.

the morning breeze
ruffles the hair
of a caterpillar ...

12

while cutting barley,
a handy sickle holds
the old man ...

That old man holds his handy sickle. And that sickle holds the old man to his work, bending him into the shape of a sickle.

while cutting barley,
a handy sickle holds
the old man ...

13

only a deer, yet,
in the Yamakage gate,
the setting sun ...

The Yamakage gate is the sacred gate of a Shinto shrine on Mt. Yoshida. Yamakage means "Mountain Shadow." The Yamakage gate is at the top end of a narrow ravine.

only a deer, yet,
in the Yamakage gate,
the setting sun ...

14

through fields of autumn,
from behind me,
yes! someone coming

I've heard Japanese-Americans punctuate their English with the English word, "yeah," I'm guessing, in place of the Japanese word *ya*. *Ya* is a kind of vocal exclamation point. In haiku, it is one of the cutting words. Usually, it shows up at the end of the first five-beat phrase. Here, Buson uses it in the middle of the final phrase to register an adrenaline rush the moment he realizes he is not alone. A literal rendering of that final phrase might be: "someone, yeah! approaches."

through fields of autumn,
 from behind me,
 yes! someone coming

15

a horse tethered
 with snow on a pair of
 stirrups ...

In Japanese, all the words of this haiku leading up to “a pair of stirrups” are modifiers for that pair of stirrups—a tethered-horse-snow pair of stirrups. Somehow, in focusing on the stirrups, Buson expresses a deep empathy for the horse.

a horse tethered
 with snow on a pair of
 stirrups ...

16

in that old pond,
 a *zōri* sinking
 from the sleet ...

I’m pretty sure that old pond is, in some sense, Bashō’s old pond. I imagine Buson chucked that *zōri*. Anyway, it didn’t make a frog-jumping-in water sound. It didn’t make a plop. It made a thwap. And now it is sinking under the weight of the sleet. I hear the word “sleet” uttered with disgust. I don’t know, but I think this may be haiku as literary criticism, directed not toward Bashō, I would suppose, but toward Bashō’s imitators.

in that old pond,
 a *zōri* sinking
 from the sleet ...

17

skinny frog,
 don’t give up! Issa
 is here!

In an uneven contest between two frogs, Issa roots for the little guy. Issa is himself a little guy. Is anyone up there rooting for him? In the original, *na* is the cutting word. It means “don’t!” It comes in the exact middle of the second line.

skinny frog,
 don’t give up! Issa
 is here!

18

a beautiful
kite has risen:
a beggar's shack

The beauty of the kite accentuates the shabbiness of the shack. But I think, too, the shack has risen with the kite. That's what I make of Issa's use of the *kireji* "keri." I think Issa means for us to see more than a beggar's shack. I think he means for us to see someone's home.

a beautiful
kite has risen:
a beggar's shack

19

fleas of my hermitage
a pity! soon
they'll be losing weight

Those fleas will be losing weight, because Issa has been losing weight. You might think Issa is putting on airs by calling his shack his hermitage, but maybe not, considering his devotion to Buddhism.

fleas of my hermitage
a pity! soon
they'll be losing weight

20

isn't the sunrise
delightful,
snail?

A delightful experience is truly delightful when it is a shared experience. The whimsical aspect of this verse is only the top layer. Below that is a profound loneliness. And below that is a profound sense of shared life.

isn't the sunrise
delightful,
snail?

21

autumn night!
the hole in the *shōji*
blows a flute

The hole is a ghostly mouth that blows an invisible flute. It is a forlorn sound on a cold and windy night.

autumn night!
the hole in the *shōji*
blows a flute

22

a little child!
always laughing,
the autumn dusk

In the laughter of a little child, Issa hears the laughter of Death. The mention of laughter comes after the cutting word. The autumn dusk is the always-laughing autumn dusk. Four of Issa's five children died in infancy.

a little child!
always laughing,
the autumn dusk

23

in old age,
to be envied
the cold ...

The cold is the cold comfort of envy, but also the cold of winter that chills an old man's bones.

in old age,
to be envied
the cold ...

24

a blessing!
even this snow on my quilt
is from the Pure Land

The Pure Land is a Buddhist name for Heaven. The snow has blown into Issa's shack. I imagine his gratitude for the blessing is sincere, though I imagine he is sincerely grumbling.

a blessing!
even this snow on my quilt
is from the Pure Land

I'll close this reading with three lines from T.S. Eliot, and one from Isaac Newton. Each in its own way is delightfully apropos of haiku.

This from Eliot:

Out of the slimy mud of words,
 out of the sleet and hail of verbal imprecisions,
 Approximate thoughts and feelings,
 words that have taken the place of thoughts and feelings,
 There spring the perfect order of speech,
 and the beauty of incantation.

And this from Newton:

Poetry is an ingenious form of nonsense.

Now, tell me what you were seeing and hearing!

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Bashō

(1644-1694)

Romaji	English Word for Word	Smoothed & Dithered
<i>furuike ya kawazu tobikomu mizu no oto</i>	old pond! frog jumps into water's sound	old pond! a frog-jumping-in water sound
<i>haru nare ya na mo naki yama no asagasumi</i>	spring become! name even without mountain's morning mist	spring! even on a no-name mountain, the morning mist
<i>inazuma ya yami no kata yuku goi no koe</i>	lightning! the dark's direction goes bittern's voice	lightning! into the dark goes a bittern's call
<i>natsukusa ya tsuwamono domo ga yume no ato</i>	summer grass! the mighty (plural) (subject) dreams' what's left	summer grass! oh, the mighty, all that's left of their dreams
<i>tsuki haya-shi kozue wa ame wo mochi nagara</i>	moon quick (-ing)— twigs (subject) rain (object) holding while	the fleeting moon— a tree's twigs the raindrops hold
<i>kare eda ni karasu no tomari-keri aki no kure</i>	dead branch-on crow's perching (done): autumn's dusk	on a dead branch a crow has perched: the autumn dusk
<i>niwatori no koe ni shigururu ushiya kana</i>	chicken's voice-in the late rain cowshed ...	in the cock's crow, in the late rain, a cowshed ...
<i>fuyugare ya yo wa hito iro ni kaze no oto</i>	dead of winter! world (subject) one color-in wind's sound	the dead of winter! in a world of one color, the sound of the wind

Buson

(1716-1783)

Romaji	English Word for Word	Smoothed & Dithered
<i>tsurigane ni tomarite nemuru kochō kana</i>	hanging bell-on resting sleeps butterfly ...	on the great bronze bell, resting, asleep, a butterfly ...
<i>hina mise no hi wo hiku koro ya haru no ame</i>	doll booths' lights (obj.) pull down time! spring's rain	time for the doll festival lights to come down! the spring rain
<i>asakaze no ke wo fukimiyuru kemushi kana</i>	morning breeze's hair (object) ruffles caterpillar ...	the morning breeze ruffles the hair of a caterpillar ...
<i>mugikari ni kiki kama moteru okina kana</i>	barley cutting-in handy sickle holds old man ...	while cutting barley, a handy sickle holds the old man ...
<i>shika nagara yamakage mon ni irihi kana</i>	deer although Yamakage gate-in, setting sun ...	only a deer, yet, in the Yamakage gate, the setting sun ...
<i>noji no aki waga ushiro yori hito ya kuru</i>	field path's autumn my behind-from someone! comes	through fields of autumn, from behind me, yes! someone coming
<i>tsunagi uma yuki issō no abumi kana</i>	tethered horse snow pair of stirrups ...	a horse tethered with snow on a pair of stirrups ...
<i>furuike ni zōri shizumite mizore kana</i>	old pond-in zōri sinking sleet ...	in that old pond, a zōri sinking from the sleet ...

Issa

(1763-1827)

Romaji	English Word for Word	Smoothed & Dithered
<i>yasegaeru makeru na Issa kore ni ari</i>	skinny frog give up (negative)! Issa this-at is	skinny frog, don't give up! Issa is here!
<i>utsukushiki tako agari-keri kojiki goya</i>	beautiful kite rising (done): beggar shack	a beautiful kite has risen: a beggar's shack
<i>io no nomi fubin ya itsuka yaseru nari</i>	hermitage's fleas a pity! soon lose weight these	fleas of my hermitage a pity! soon <i>they'll</i> be losing weight
<i>asayake ga yorokobashii ka katatsumuri</i>	sunrise (subject) delightful? snail	isn't the sunrise delightful, snail?
<i>aki no yo ya shōji no ana no fue wo fuku</i>	autumn's night! <i>shōji's</i> hole's flute (object) blows	autumn night! the hole in the <i>shōji</i> blows a flute
<i>osanago ya warau ni tsukete aki no kure</i>	little child! laughter-to given autumn's dusk	a little child! always laughing, the autumn dusk
<i>toshikasa wo urayamaretaru samusa kana</i>	old age (object) to be envied the cold ...	in old age, to be envied the cold ...
<i>arigata ya fusuma no yuki mo Jōdo kara</i>	a blessing! quilt's snow even the Pure Land-from	a blessing! even this snow on my quilt is from the Pure Land

芭蕉 (Basho)

1	2	3	4	5	6	7	8
古池や蛙飛びこむ水の音	春なれや名もなき山の朝霞	稲妻や闇の方ゆく五位の聲	夏草やつはものどもが夢のあと	月早し梢は雨をもちながら	枯枝に鳥の止りけり秋の暮	鶏の聲にしぐるゝ牛屋かな	冬枯や世は一色に風の音

蕪村 (Buson)

1	2	3	4	5	6	7	8
釣鐘に止りて眠る胡蝶かな	雛見世の灯を引ころや春の雨	朝風の毛を吹見ゆる毛虫かな	麥刈りに利き鎌もてる翁かな	鹿ながら山影門に入日かな	野路の秋我がうしろより人や來る	繫馬雪一雙の鐙かな	古池に草履沈みてみぞれかな

一茶 (Issa)

1	2	3	4	5	6	7	8
瘦蛙負けるな一茶これにあり	美しき凧あがりけり乞食小屋	庵の蚤不便やいつか瘦る也	朝やけがよるこばしいか蝸牛	秋の夜や障子の穴の笛を吹く	をさな子や笑ふにつけて秋の暮	年嵩を羨まれたる寒さかな	ありがたや衾の雪も浄土から

Sound Bite Vocabulary

abumi, 錠, stirrups
agari, あがり, rising
aki, 秋, autumn
ame, 雨, rain
ana, 穴, hole
ari, あり, is
arigata, ありがた, a blessing
asagasumi, 朝霞, morning mist
asakaze, 朝風, morning breeze
asayake, 朝やけ, sunrise
ato, あと, all that's left
domo, ども, [plural]
eda, 枝, branch
fubin, 不便, a pity
fue, 笛, flute
fukimiyuru, 吹見ゆる, ripples
fuku, 吹く, blows
furuike, 古池, old (neglected) pond
fusuma, 衾, quilt
fuyugare, 冬枯, dead of winter
ga, が, [subject]
goi, 五位, bittern
goya, 小屋, shack
haru, 春, spring
haya, 早, quick
hi, 灯, light, lamp
hiku, 引, pull down
hina, 雛, doll
hito, 一, one
hito, 人, someone
inazuma, 稲妻, lightning
io, 庵, hermitage
irihi, 入日, setting sun
iro, 色, color
Issa, 一茶, Issa
issō, 一雙, pair
itsuka, いつか, soon
Jōdo, 浄土, the Pure Land
ka, か, [a kireji, a vocal question mark]
kama, 鎌, sickle
kana, かな, [a kireji, a vocal ellipsis]
kara, から, from
karasu, 烏, crow

kare, 枯, dead, dry, withered
kata, 方, direction
katatsumuri, 蝸牛, snail
kawazu, 蛙, frog
kaze, 風, wind
ke, 毛, hair
kemushi, 毛虫, caterpillar
-keri, けり, [a kireji that indicates completed action]
kiki, 利き, handy
kochō, 胡蝶, butterfly
koe, 聲, voice
kojiki, 乞食, beggar
kore, これ, this
koro, ころ, time
kozue, 梢, twigs
kure, 暮, dusk
kuru, 来る, comes
makeru, 負ける, give up
mise, 見世, booths
mizore, みぞれ, sleet
mizu, 水, water
mo, も, even
mochi, もち, holding
mon, 門, gate
moteru, もてる, holds
mugikari, 麥刈り, barley cutting
na, な, [negative]
na, 名, name
nagara, ながら, although, while
naki, なき, without
nare, なれ, become
nari, 也, these
natsukusa, 夏草, summer grass
nemuru, 眠る, sleeps
ni, に, at, by, for, from, in, on, to
nivatori, 鶏, chicken, rooster
no, の, [possessive]
noji, 野路, field path
nomi, 蚤, fleas
okina, 翁, old man
osanago, をさな子, little child
oto, 音, sound
samusa, 寒さ, the cold

-shi, し [a kireji that turns a quality into an action]
shigururu, しぐるゝ, the late rain
shika, 鹿, deer
shizumite, 沈みて, sinking
shōji, 障子, shōji
tako, 凧, kite
tobikomū, 飛びこむ, jumps into
tomari, 止りけり, resting, perching [infinitive]
tomarite, 止りて, resting, perching [participle]
toshikasa, 年嵩, old age
tsukete, つけて, given
tsuki, 月, moon
tsunagi, 繫, tethered
tsurigane, 釣鐘, hanging bell, the great bronze bell of a Buddhist temple
tsuwamono, つはもの, the mighty
uma, 馬, horse
urayamaretaru, 羨まれたる, to be envied
ushiro, うしろ, behind
ushiya, 牛屋, cowshed
utsukushiki, 美しき, beautiful
wa, は, [subject]
waga, 我が, my
warau, 笑ふ, laughter
wo, を, [direct object]
ya, や, [a kireji, a vocal exclamation point]
yama, 山, mountain
Yamakage, 山影, [a Shinto shrine on Mt. Yoshida]
yami, 闇, the dark
yasegaeru, 瘦蛙, skinny frog
yaseru, 瘦る, lose weight
yo, 世, world
yo, 夜, night
yorī, より, from
yorokobashii, よろこばしい, delightful
yuki, 雪, snow
yuku, ゆく, goes
yume, 夢, dream
zōri, 草履, zōri

Bashō

(1644-1694)

old pond!
a frog-jumping-in
water sound

spring!
even on a no-name mountain,
the morning mist

lightning!
into the dark goes
a bittern's call

summer grass!
oh, the mighty,
all that's left of their dreams

the fleeting moon—
a tree's twigs the raindrops
hold

on a dead branch
a crow has perched:
the autumn dusk

in the cock's
crow, in the late rain,
a cowshed ...

the dead of winter!
in a world of one color,
the sound of the wind

Buson

(1716-1783)

on the great bronze bell,
resting, asleep,
a butterfly ...

time for the doll festival
lights to come down!
the spring rain

the morning breeze
riffles the hair
of a caterpillar ...

while cutting barley,
a handy sickle holds
the old man ...

only a deer, yet,
in the Yamakage gate,
the setting sun ...

through fields of autumn,
from behind me,
yes! someone coming

a horse tethered
with snow on a pair of
stirrups ...

in that old pond,
a *zōri* sinking
from the sleet ...

Issa

(1763-1827)

skinny frog,
don't give up! Issa
is here!

a beautiful
kite has risen:
a beggar's shack

fleas of my hermitage
a pity! soon
they'll be losing weight

isn't the sunrise
delightful,
snail?

autumn night!
the hole in the *shōji*
blows a flute

a little child!
always laughing,
the autumn dusk

in old age,
to be envied
the cold ...

a blessing!
even this snow on my quilt
is from the Pure Land

Bashō

(1644-1694)

*furuike ya
kawazu tobikomu
mizu no oto*

*haru nare ya
na mo naki yama no
asagasumi*

*inazuma ya
yami no kata yuku
goi no koe*

*natsukusa ya
tsuwamono domo ga
yume no ato*

*tsuki haya-shi
kozue wa ame wo
mochi nagara*

*kare eda ni
karasu no tomari-keri
aki no kure*

*niwatori no
koe ni shigururu
ushiya kana*

*fuyugare ya
yo wa hito iro ni
kaze no oto*

Buson

(1716-1783)

*tsurigane ni
tomarite nemuru
kochō kana*

*hina mise no
hi wo hiku koro ya
haru no ame*

*asakaze no
ke wo fukimiyuru
kemushi kana*

*mugikari ni
kiki kama moteru
okina kana*

*shika nagara
yamakage mon ni
irihi kana*

*noji no aki
waga ushiro yori
hito ya kuru*

*tsunagi uma
yuki issō no
abumi kana*

*furuike ni
zōri shizumite
mizore kana*

Issa

(1763-1827)

*yasegaeru
makeru na Issa
kore ni ari*

*utsukushiki
tako agari-keri
kojiki goya*

*io no nomi
fubin ya itsuka
yaseru nari*

*asayake ga
yorokobashii ka
katatsumuri*

*aki no yo ya
shōji no ana no
fue wo fuku*

*osanago ya
warau ni tsukete
aki no kure*

*toshikasa wo
urayamaretaru
samusa kana*

*arigata ya
fusuma no yuki mo
Jōdo kara*